

Better Homes and Gardens®

Decorative WOODCRAFTS™

October 1992 • Iss
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CHRISTMAS FUN Visit Pipka's year- round Santa studio

See page 14



STICKY SITUATIONS How to choose the right glue for your next wood project



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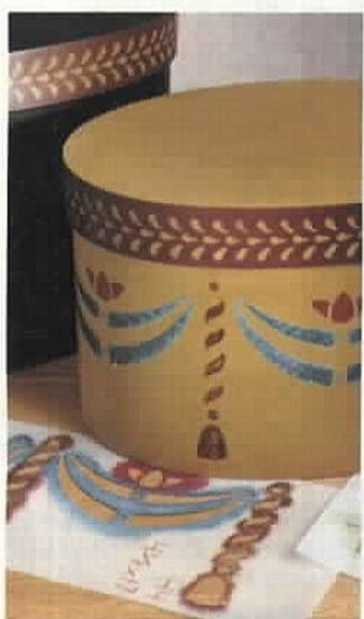
Candy Cane • Halloween Tree • Plant Stand • ABC Baby Block
Halloween Necklace • Christmas Sled • Doll's Wardrobe
Pineapple Candleholder • Five More Creche Figures

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We welcome your fresh, original ideas in the form of drawings or photographs. If we select your work for publication, we will ask you to sign a non-exclusive copyright agreement. By signing this form, you guarantee that the work is original. Send submissions to:
Beverly Rivers, Editor
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WE CARE!

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BETTER HOMES AND GARDENS® DECORATIVE WOODCRAFTS™ (ISSN 1056-716X; Canadian GST Reg. #R123482887) is published bimonthly in February, April, June, August, October, and December by Meredith Corporation, 1716 Locust Street, Des Moines, IA 50309-3023. Second-class postage paid at Des Moines, Iowa, and additional offices. SUBSCRIPTION PRICES: One year \$29.97 in the United States and its possessions. Canada and other countries, add \$6 per year. POSTMASTER: Send address changes to Decorative Woodcrafts, P.O. Box 54696, Boulder, CO 80322-4696. © Copyright Meredith Corporation 1992. All rights reserved. Printed in U.S.A.

MPA

The Tips Shoppe

BUY BIG— STORE SMALL

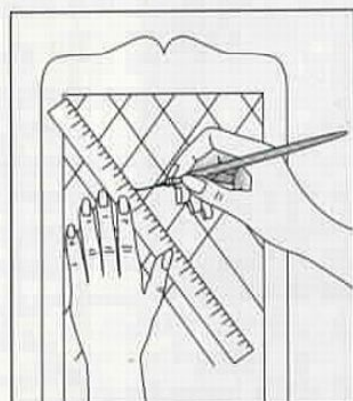
I find large containers of varnish more economical, but I use only a small amount when I craft. So, I buy the gallon size and

divide it among smaller cans or jars. The varnish stays fresh longer, because air, moisture, and dust particles can't get into the containers.

—Lorraine Francoeur,
Bingham, Maine

SET A STRAIGHT PAINTING PATH WITH YOUR STYLUS

I've discovered a foolproof method for painting crosshatch lines on my projects. Using a see-through ruler as a guide, I score lines in the wood with my stylus. Then, I load a liner brush with thinned paint, and lay the tip of the bristles in the depression I created with the stylus. As I drag the



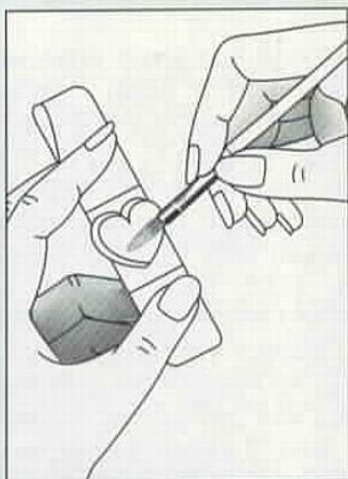
brush through the ditch, I get a perfectly straight line.

—Nancy Farrow, Provo, Utah

PAINT TINY PIECES WITHOUT PAINTING YOUR FINGERTIPS

I stick small pieces of wood onto a piece of masking tape (sticky side up) for no-mess painting. I fold the tape edges in to give me non-sticky places to hold onto, and I'm able to paint pieces without decorating my own fingertips.

—Delores Still,
Miami, Okla.



SEND US YOUR TIPS

Want to share your wood-crafting know-how with other involved readers and make money, too? Here's how. Send us your tip(s) that saves money, time, or just makes crafting more

enjoyable. We'll pay \$25 for each published submission. Mail your ideas with your name, address, and daytime phone number to:

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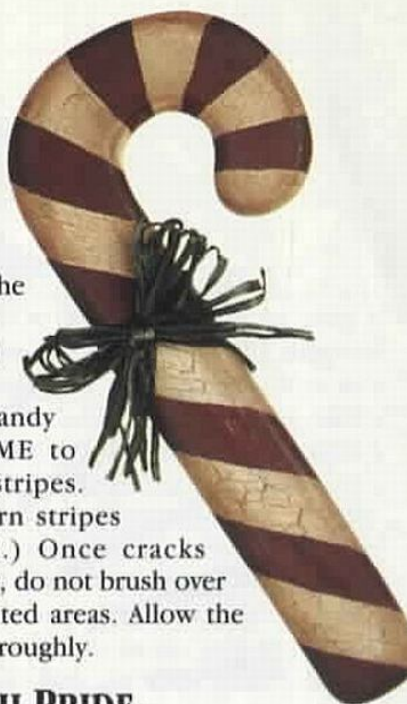
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Kathy Rueger

Sweeten Up Your Holidays



PALETTE

Delta Ceramcoat Colors
IV Ivory 2036
ME Mendocino 2406

BRUSHES

1" stiff-bristle
3/4" synthetic flat

SUPPLIES

1x6x14" pine
1/2" round-over bit
Black 1881 Crackle Medium
Oil-based Burnt Umber paint
Clear acrylic spray finish
1 package of green raffia
Sawtooth hanger

Designed by Vickie
Rush, St. Paris, Ohio

Photograph: Perry Struse

START WITH RAW WOOD

After duplicating the Candy Cane pattern in the pattern packet with tracing paper, copy the outline with transfer paper onto a 14"-long piece of 1x6 pine (actual size: 3/4x5 1/2"). Cut out the candy cane with a scrollsaw, using a #9 blade. Round-over the front edges. Sand with the grain, using 100- and then 150-grit sandpaper, and remove sanding dust with a tack cloth. *Do not seal the wood.*

HAVE FUN PAINTING

Using a stiff-bristle brush, apply a thin layer of black 1881 Crackle Medium to the front and edges of the candy cane. Leave the back unfinished. Allow the crackle medium to dry until hard (approximately 30-45 minutes.) Using 120-grit sandpaper, lightly sand with the grain to remove any bumps or rough edges. (For more information on crackling and for ordering the 1881 medium, refer to Issue 3, pages 10 and 11. Or, phone 800/365-2685.)

Using a 3/4" flat brush and long, even

strokes, paint the IV stripes on the front and around the edges of the candy cane. Apply ME to the alternate stripes. (Shaded pattern stripes represent ME.) Once cracks begin to appear, do not brush over previously painted areas. Allow the paint to dry thoroughly.

FINISH WITH PRIDE

With a lint-free rag, rub Burnt Umber oil-based paint over the crackled surface to stain. Wipe away excess with a clean cloth, leaving the darkest stain along the edges. Allow the stain to dry at least 24 hours, then apply two coats of clear acrylic spray finish. Cut six 30" lengths of green raffia, and tie into a bow around the finished candy cane. Attach a sawtooth hanger to the back. ♣

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Away in a Manger—Part III

PALETTE

DecoArt Americana Colors

- *AV Avocado-DA52
- *CD Cadmium Red-DA15
- *CR Country Red-DA18
- DC Dark Chocolate-DA65
- *DG Dove Gray-DA69
- *DP Diox. Purple-DA101
- *DR Dusty Rose-DA25
- *DT Desert Turquoise-DA44
- *EB Ebony Black-DA67
- GC Georgia Clay-DA17
- GS Gray Sky-DA111
- *HG Holly Green-DA48
- *LA Light Avocado DA106
- *MF Medium Flesh-DA102
- *MT Mink Tan-DA92
- PU Pumpkin-DA13
- *RR Rookwood Red-DA97
- *SP Sapphire-DA99
- *SW Snow White-DA01

BRUSHES

- #0 synthetic liner
- #2 synthetic flat
- #8 synthetic flat
- #12 synthetic flat

SUPPLIES

- 1x8x21" pine
- Nonwaxed transfer paper
- Woodburning tool
- Matte-finish spray varnish

Note: Here we feature the final grouping in our Nativity set—the shepherd, three sheep, a camel, and a donkey. In Issue 5, we introduced the first five pieces. In Issue 6, we presented Part II—the Three Wise Men. Craft these six pieces to complete your set in time for this holiday season. See page 4 to order the six cutouts for Part III or a complete 14-piece set.

Colors in the Palette marked with an asterisk () were used in Issues 5 and 6 for Parts I and II. If you've already crafted the first two sets, you have these colors.*

START WITH RAW WOOD

After duplicating the shepherd, sheep, camel, and donkey patterns in the pattern packet with tracing paper, copy the outlines with transfer paper onto a 21"-long piece of 1x8 pine (actual size: 3/4x7 1/4"). Cut out the pieces with a scrollsaw, using a #9 blade. Or, use a bandsaw with a 1/8" blade.

Sand all pieces with the grain, using 100- and then 150-grit sandpaper. Remove dust with a tack cloth. Copy the details onto the cutout fronts with nonwaxed transfer paper. Refer to the Back View and End View drawings to continue detail lines to the back of the shepherd and to the ends of the donkey, sheep, and camel.



WOODBURN THE DETAILS

Designer Sarah Grant-Hutchison uses a universal tip for burning detail. She suggests that you preheat your woodburning tool and practice on scrap pine before you begin working on the project pieces. To avoid uneven lines, Sarah keeps the tool moving at a steady pace. Burn in all design lines on both the front and back of each cutout. Join the corresponding lines on each cutout edge to complete the design. (Refer to Issue 4, pages 14-15 and page 29, for more information on woodburning techniques and on ordering a woodburning tool.)

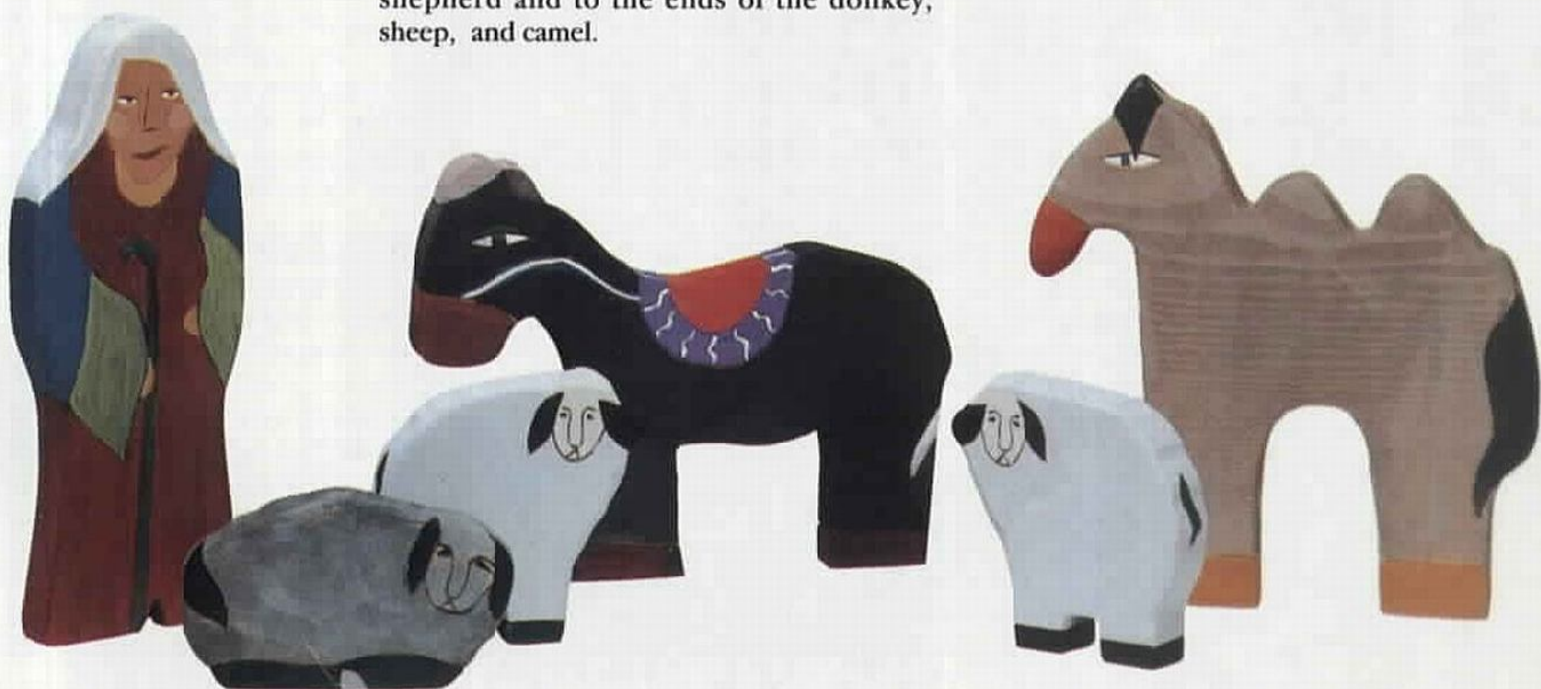
HAVE FUN PAINTING

Choose the brush that best fits the design area. For example, Sarah uses a #0 liner brush for the mouth and eyes and for the wavy lines in the donkey's blanket, a #2 flat brush for the shepherd's cane and the donkey's reins, a #8 flat brush for the shepherd's face and cheeks, and a #12 flat brush for filling in larger areas on the clothing and on the sheep, donkey, and camel bodies.

Thin all paints with water 5:1. Follow the palette code shown on each pattern in the pattern packet as your guide.

FINISH WITH PRIDE

Sand all pieces lightly with a paper grocery sack to remove fuzz raised by acrylic paint. Spray with two coats of matte-finish varnish.✦



What a Hoot!

Get an early start on the Halloween season with this bewitching wood appliqué. By following our simple dry-brushing technique, you'll bring haunting detail to the weathered tree.

PALETTE

Accent Country Colors

AW	Adobe Wash 2311
BK	Soft Black 2447
BS	Burnt Sienna 2435
DG	Dijon Gold 2318
GO	Green Olive 2442
HR	Holiday Red 2421
LO	L'Orangerie 2319
PN	Penn. Clay 2423
SY	Sunkiss Yellow 2432
WB	Wineberry 2426
WH	Wild Honey 2431

BRUSHES

- 1" sponge
- 3/4" synthetic flat
- #12 synthetic flat
- Scruffy synthetic flat
- #4 synthetic round
- #0 synthetic liner
- 1/4" deerfoot stippler

SUPPLIES

- 1x8x8" pine
- 1/2x4x6 1/2" pine
- 1/4x6x6 1/2" pine
- Wood sealer
- Medium-tipped black permanent marking pen
- Tacky crafts glue
- Satin-finish varnish

START WITH RAW WOOD

After duplicating the Halloween Moon patterns in the pattern packet with tracing paper, use transfer paper to copy the moon outline onto 1" pine (actual thickness: 3/4"), the pumpkins onto 1/2" pine, and the tree onto 1/4" pine. (If your lumberyard doesn't carry 1/4" pine, plane or resaw thicker stock to size.) Cut out the pieces with a scrollsaw, using a #5 blade. Round over the front edge of the moon. (Or, see page 4 to order Halloween Moon cutouts.)

Sand all pieces with the grain, using 100- and then 150-grit sandpaper, and remove sanding dust with a tack cloth. Seal with wood sealer, and allow it to dry thoroughly. Sand again with 150-grit sandpaper, and remove the dust with a tack cloth.

HAVE FUN PAINTING

Note: Refer to the Brushstroke Basics in the pattern packet for information on floating, washing, and stippling. Leave mating surfaces (surfaces that bond together) unpainted. Glue eventually loosens when you adhere painted or varnished surfaces to each other.

Moon: With a 1" sponge brush and DG, base-coat the moon's front, back, and edges. Using a 3/4" flat brush, float SY around the moon's outside edges. Copy the bat details onto the moon with transfer paper. With a #4 round brush, paint the bats BK. With a medium-tipped black permanent marking pen, draw the "stitches" around the moon's perimeter.

Pumpkins: With a #12 flat brush, base-coat the two end pumpkins PN, and the center pumpkin LO. Using a scruffy old brush and BS, dry-brush the grassy area beneath the pumpkins. Allow hints of the pine to show through. (To dry-brush color, first dip a scruffy brush into undiluted paint. Blot the excess off onto a paper towel. Drag the brush over the area, letting paint hit and miss the surface.)

Thin GO with water 3:1, and wash color over the grassy area. Dilute WB with water 3:1, and shade below the stem and along the bottom of each pumpkin. Then, float the WB on the ground in front of each pumpkin. High-

light the top of the center pumpkin with SY. Using a #4 round brush, paint the noses SY. Apply GO to the stems, and highlight stem tops with DG. Highlight the tops of the two outside pumpkins with DG.

Using a deerfoot brush, stipple the pumpkin cheeks HR. Paint the eyes AW with BK pupils. With a liner brush and BK, paint the mouths and eyebrows. Outline pumpkins with WB. With a liner brush, stroke blades of WB, DG, and GO grass in front of the pumpkins.

Tree: Thin WB with water 4:1, and base-coat the tree with transparent coat. Then, using a dry, scruffy brush, drag undiluted BK down the right sides and along the undersides of the branches. Let streaks hit and miss as you glide the brush over the tree. Paint the knothole BK. Using a dry, scruffy brush, drag WH down the left sides and along the tops of the branches. With a liner brush and WH, paint thin texture lines around the knothole. Wash a thin coat of SY over the WH tree highlights.

Owl: Base-coat the owl WH. Shade BS where shown on the pattern. Float BK over the BS shadows. Let the paint dry, and float thinned WB over the shadows. Using a #4 round brush and AW, stroke details in the wing and tail feathers. Dot the eyes AW with BK pupils. Dry-brush AW highlights on the tummy. Paint the beak and feet PN. Highlight the feet, the top of the head, and the wings SY. With BK, outline the owl, and paint the heart.

FINISH WITH PRIDE

Sand with a paper grocery sack. Assemble the pieces with tacky crafts glue. When the glue dries, apply two coats of satin-finish varnish.



Utah artist Juliet Martin shares her original designs in her collection of 10 project books for the decorative painter. She also finds time to teach at seminars across the country. For a list of her painting books, write to her at: Juliet Designs, 253 North 835 East, Lindon, UT 84042. ♦





Floral Finery

Finally—a fantastic piece of furniture that requires only a smidgen of woodworking. Constructed mostly from simple squares and rectangles, this plant stand offers plenty of painted surfaces to brighten your home.

PALETTE

Delta Ceramcoat Colors

AC AC Flesh 2085

IV Ivory 2036

LG Leaf Green 2067

MF Medium Flesh 2126

NB Norsk Blue 2111

RI Red Iron Oxide 2020

SW Straw 2078

BRUSHES

1" sponge

#10 synthetic flat

#5 synthetic round

#1 synthetic liner

SUPPLIES

1×6×11' pine

1×10×9" pine

1×12×22" pine

20—#6×1¼ F.H. screws

#6 finish nails

Wood sealer

Minwax #211 Provincial

Stain

Clear satin spray finish

START WITH RAW WOOD

Duplicate the fern-stand patterns in the pattern packet with tracing paper. Using the Exploded View drawing in the pattern packet, cut out all pieces. With glue, nails, and wood screws, assemble the plant stand. (Or, see page 4 to order an unfinished plant stand.)

Fill the screw holes with wood filler, and allow the filler to dry. Sand all surfaces in the direction of the grain with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. **Apply sealer only to the pedestal front.** Let the sealer dry, then sand the sealed surface again with 150-grit sandpaper. Remove the dust with a tack cloth.

HAVE FUN PAINTING

With a 1" sponge brush, paint the edges of the top NB. Apply NB to the top surface of the 8½" square below the pedestal. Base-coat the pedestal front with two coats of AC. Let the paint dry. Stain and seal all remaining surfaces in one step by applying a coat of Minwax #211 Provincial Stain. Allow the stain to dry, then lightly sand all surfaces in the direction of the grain with a paper grocery sack. Remove dust with a tack cloth.

Pedestal Front: Copy the design onto the front with transfer paper. Using a #10 flat brush, base-coat the hearts NB. With a #1 liner brush and RI, outline the hearts. Add AC crosshatches. Next, dip the handle end of a brush into MF, and add heart dots.

Thin LG with water 4:1. With a liner brush and LG, paint all vines and leaves. Dip the handle end of a brush into NB, and dot flowers along the center vine. Add RI flower-dot centers. Refer to the photograph for guidance in placing each color of the dot flowers. (See page 30 for information about handy dotting tools.) Scatter IV dot flowers along the vine and between the NB flowers.

Dot RI flowers on the stems at the bottom of the pedestal front. Add IV dot centers, and scatter IV dot flowers among the RI flowers. Make IV dot flowers on the vine around the

pedestal front border. Add RI flower buds. Mix equal parts of IV and RI; dot bud tops.

Using a #5 round brush, make IV and LG comma strokes above the hearts. (See Brush-stroke Basics in the pattern packet for information on painting comma strokes.)

Pedestal Top: Copy the pattern details onto the top with transfer paper. Refer to the photo below to paint the top. With a #10 flat brush, paint IV flowers with SW centers. Shade flower centers along one side with a stroke of thinned RI.

(Refer to Brush-stroke Basics in the pattern packet for shading information.) Paint leaves LG. Then, add flower-petal details using a liner brush and NB.

With a liner brush, paint the inside border scrolls NB, and the outside border scrolls RI. Scatter IV dot flowers inside the scrolls. Allow all paint to dry thoroughly.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paints, sand lightly with a paper grocery sack. Remove dust with a tack cloth. Then, spray on at least two coats of clear satin finish.



Crafter Charlotte Smith and her husband, Hugh, enjoy their lakeside home near Springdale, Arkansas. But, fishing and boating hobbies take second place to Charlotte's love of crafting. She considers her plant stand a small project, because she's continually remodeling their spacious home—originally a four-room cabin. ♦



Old-World Santas

Pipka's Passion

When Pipka Ulvilden speaks of Christmas, it's with an enthusiasm as unrestrained as any child's. And, her holiday season doesn't end January 1st—she celebrates all year long.

If you ask Santa Claus who his favorite Bavarian elf might be, he'll more than likely tell you, "Why, Pipka Ulvilden, of course." From her workshop in Sister Bay, Wisconsin, she creates treasured old-world Santas—enough to satisfy collectors across

the United States and in many foreign countries.

Pipka's personal story of leaving Germany after World War II to come to America fascinates many. Her love of the freedom and opportunities available in our country should inspire all of us.





FROM A GERMAN CAMP TO NORTH DAKOTA

As a five-year-old, Pipka passed the days following the war with her mother, father, and brother in a displaced persons' camp in Germany. Because her father, a Czechoslovakian army physician, spoke English, he was able to reach an agreement with the U.S. Army that would benefit both his family and the American people.

The people in Michigan, North Dakota, agreed to sponsor the family's journey to the United States. In return, Taylor Osten, Pipka's father, became the town physician. A furnished Victorian house, food, and clothing awaited Pipka's family. "I really believed we were in heaven," Pipka recalls. "Our years in North Dakota were wonderful. But, my interest in painting came years later when I moved to Minneapolis."

THE SMALL BROWN BOX

Pipka's mother, Hilde, travels as often as possible to Germany to visit Pipka's grandmother and other family members. During a 1972 visit to her homeland, Hilde Osten and Grandmother decided that Pipka needed a hobby. They gathered together a how-to book for painting Bavarian florals, some brushes, and a rainbow of marvelous paints, packed the treasures into a small cardboard box, and shipped the parcel off to Pipka in Minneapolis.

When the package arrived, Pipka says she opened it and placed the contents on her dining

It's been said that Santa claims Pipka's workshop as an outpost. Here, Pipka shares a few of her Santas.

room table. "Every time I passed that table, those art supplies called out my name, begging me to sit down and give them just one try," she recalls fondly. "My life, love, and career were all tucked inside that brown box."

SELF-TAUGHT THROUGH DISCIPLINE

Once Pipka picked up her brushes, she rarely put them down. "Like Hemingway, I made myself work the same time each day, even if I wasn't in the

"Don't worry if your piece doesn't look like someone else's. If your Santa has a bump on his nose—all the better for character."

mood," she says. "And, my mood improved quickly."

Mistakes became Pipka's teacher—advice that serves new crafters well. "I learned from my failures, not my successes," she admits. "Now, I tell my students that if you don't like your project, don't sand it off. Study it, and decide where and how you would improve your work."

When Pipka felt her floral designs were good enough, she participated in the area's most-recognized art fair—the Renaissance Festival. She was overwhelmed at how well her work was received.

Many shoppers requested custom design work, asking Pipka to coordinate furniture and accessories

with fabrics and wallpaper. "My customers taught me more about color than they will ever know," she freely offers. "I would never have been brave enough to do any more than copy the patterns and colors in my book."

OLD-WORLD SANTAS

After years of perfecting her craft, Pipka now spends much of her time painting what she is best-known for—her European-inspired Santas. "Most of them are well-researched from my German books and from antique storybooks," she says. "But others are a figment of my imagination."

Pipka lives the holiday season year-round. From her Folk Art Gallery in Sister Bay, she offers her hand-painted collectibles to Door County visitors. She teaches hundreds of students each year, including vacationers who plan trips that include classes.

Tourists find her studio to be one of their favorite stops. The sunlit gallery features folk artists' work from all over the world. Many of the pieces are created in small European cottages and on farms where crafting traditions are shared by generations.

Each year, Pipka and husband, Ollie, celebrate an early holiday with her son and daughter. Then, they're off to Pipka's homeland—Garmusch in the Alps—to spend the Christmas Eve that fires the imagination in this artist's heart.

Visit or write Pipka's Folk Art Gallery and Studio at Nordic Lane, Highway 42, P.O. Box 348, Sister Bay, WI 54234. Ask for a catalog of her books, patterns, and instructional tapes. ❖

A Santa for **All Seasons**

Christmas ornaments and decorations—old and new—have become some of the hottest collectibles. No longer do collectors tuck them away in boxes when New Year's Day arrives. Now, you can craft this Old World Christmas sled for your family and future generations to enjoy all year long.

START WITH RAW WOOD

Duplicate the sled patterns in the pattern packet with tracing paper. Using the Exploded View drawing and the Bill of Materials in the pattern packet, cut the sled seat from a 15"-long piece of 1x10 pine (actual size: 3/4x9 1/4"). Cut the runners and brace from a 42"-long piece of 1x4 pine (actual size: 3/4x3 1/2"). With glue and 4d finish nails, assemble the sled. (Or, see page 4 to purchase an assembled, unpainted sled.)

Fill the nail holes with wood filler, and allow the filler to dry. Sand all surfaces in the direction of the grain with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth, and seal the wood with a clear sealer. Let the sealer dry, and sand again with 150-grit sandpaper. Wipe clean with a tack cloth.

HAVE FUN PAINTING

Mix 3 parts of DF with 1 part of UB. Using a 1" sponge brush and this mixture, base-coat the top, bottom, and side edges of the sled seat.

Then, paint the brace and the sides and bottoms of the runners. (Reserve some of this mixture for painting Santa's sack.) Allow the paint to dry thoroughly, sand lightly with 150-grit sandpaper, and apply a second coat.

Mix equal parts of PR and BR. With a 1/2" sponge brush, paint the front and rear seat edges and the top runner edges. Paint the inside cuts of the runners. Let the first coat dry thoroughly, then apply a second coat.

Copy the inset outline onto the sled seat. (Refer to the photograph. The inset area appears a lighter green, and becomes the background.) Using a 1/2" sponge brush and VG, paint the inset. Let the paint dry thoroughly, sand lightly, and apply a second coat of VG. Now, copy the Santa and border details onto the sled with transfer paper. (Designer Pipka Ulvildsen asks her students to trace all of the pattern details onto the sled at this point. Although you paint over the fine details, she feels, "if you can see it, you can paint it.")

continued





A Santa for All Seasons

PALETTE

Accent Country Colors

- BK Soft Black 2447
- BR Barn Red 2424
- DF Dp. Forest Green 2444
- GA Green Apple 2509
- LP Lt. Peaches 'n' Cream 2465
- PR Pure Red 2470
- RU Raw Umber 2427
- RW Real White 2476
- SD Sedona Clay 2301
- TW Tumbleweed 2305
- UB Ultramarine Blue 2412
- VG Village Green 2451

Accent Metallic Color

- IG Imperial Antique Gold 2528

BRUSHES

- 1" sponge
- 1/2" sponge
- #5 synthetic round
- #6 synthetic flat
- #4 synthetic flat
- #1 synthetic liner
- 1/4" deerfoot stippler
- 1/4" rake or comb

SUPPLIES

- 1x4x42" pine
- 1x10x15" pine
- 4d finish nails
- Wood filler
- Wood sealer
- Clear satin-finish varnish

Refer to Pipka's four step-by-step examples at *right* for guidance when painting Santa's face, beard, and fur. Though each drawing shows that step for all three areas, we suggest you paint in the order that follows:

Santa's Face: Mix 3 parts of LP with 1 part of SD for the face. Using a #4 flat brush, apply the mixture, leaving the whites of the eyes and the eyebrows free of paint. Let the paint dry, and apply a second coat. (If you cover all of the lines, retrace the features lightly.)

Add a drop of water and another drop of SD to a small portion of the face mixture (about enough to cover a dime). The paint should be the consistency of ink, and the color should be noticeably darker than the original face color. Using a #1 liner brush and this mixture, redraw the nose, eyes, eye and forehead wrinkles, bags under the eyes, lips, and the outline around the entire face.

Using a #5 round brush and this same mixture, shade all around the face outline. (Refer to Brushstroke Basics in the pattern packet for more information on shading and highlighting.) Lightly pat the shading around the cheeks, down the sides of the nose, around the eyes, and at the lip. Now, add another drop of SD to the mixture, and darken the shading around the cheeks. Don't worry about making Santa's face too ruddy—his cheeks should be quite rosy.

For highlighting, add a few drops of RW to a small amount of the original face mixture. Apply the highlighting down the center of the nose, on the cheekbones, in the center of the lip, on the chin, between the eyebrows, and in the center of the bags under his eyes. Apply a second layer of full-strength RW highlights over these areas.

With a #1 liner brush, paint the insides of the eyes RW, the irises BR, and the pupils RU. Outline the iris sides with RU. Stroke a small RW iris highlight at the 4 o'clock position.

Mix equal parts of RU and BR. Add a drop of water. Using a #1 liner brush, outline the lower eyelid edge. (Pipka advises that you keep this line thin and light, or Santa will appear to have heavy mascara on his eyes.)

Add a glow to the cheeks, nose, chin, and forehead with a light wash of PR. (See Brushstroke Basics in the pattern packet for information on how to wash color.) Let the wash dry, then apply additional coats around the cheeks until the rosy color pleases you. (Apply only a small amount at one time. It's easier to add color than it is to remove excess color.)

Coat, Hat, and Mittens: Mix equal parts of PR and BR for Santa's coat. (Reserve enough of this mixture to paint the stars and ribbon trim later.) Using a #6 flat brush, paint the coat, hat, and mittens. Allow the first coat to dry thoroughly, then apply a second coat.

Details of Santa's Face and Beard

Pipka achieves great depth and character in the face by going over all lines with a noticeably darker shade of the flesh tone. She base-coats the beard, mustache, and eyebrows with a medium blue, always applying paint in the direction of the waves.



With the darker flesh-tone, Pipka builds shadows around the cheeks and eyes and down the sides of the nose. She paints the irises Brick Red.



With layers of thin white wavy lines, Santa's beard begins to take shape.



Pipka base-coats the fur with medium blue, then stipples both light blue and white over the top. She adds white to the face shading color, and highlights the cheeks, eyes, nose, forehead, and chin. She paints the pupils Raw Umber.



With layers of fine, white strokes, Pipka creates the depth she desires for Santa's beard and mustache. She stipples more white on the fur, and reddens the face in shaded areas.

Shade the clothing with Pipka's wet-on-wet method as follows: Apply a heavy layer of the coat mixture to a small area with your round brush. While the color is wet, pick up a little DF with the dirty red #6 flat brush, and work the green into the red. Now, shade along the fold lines, referring to the pattern for fold placement. (Pipka says this method works only with a heavy load of paint in the brush.)

Belt and Boots: Base-coat the belt and boots BK. Let the first coat dry, then add a second coat. Work a small amount of RW into the dirty brush to make gray. Highlight along the lower belt edge, and down the outside of Santa's boots. (Refer to the pattern for highlighting lines.)

Fur Trim: Use a #5 round brush for filling in the background, and a deerfoot brush for the stippling. (Refer to Brushstroke Basics in the pattern packet for stippling information.) Mix 4 parts of UB, 1 part of BK, and 1 part of RW. (Reserve enough of this mixture to base-coat the beard later.) Fill in all fur areas on the cap and coat. With the deerfoot brush, pick up RW and a small amount of the fur paint mixture. Tap off excess paint on a paper towel. Then, stipple over all fur areas. Let the paint dry, and tap a second layer over the first. Then, pick up pure RW on your brush and tap it onto the fur. Build layers of color until you achieve the desired results.

Santa's Sack: Base-coat the sack with the same DF/UB mixture used to base-coat the sled. While the paint is still wet, highlight with RW, referring to the pattern shading for highlight placement.

Beard, Mustache, and Eyebrows: With a #5 round brush, pick up some of the blue mixture used to base-coat the fur. Add a drop of RW, and fill in the beard, mustache, and eyebrows. Follow the pattern's wave direction.

Paint the second beard layer with a rake (or comb) brush. (For best results with a rake brush, thin your paint and apply only light pressure. Practice before painting on the beard.) Mix RW, a touch of the blue base coat mixture, and a drop of water. Work the color into the rake brush. With light pressure and following the wavy lines, stroke on the tiny beard hairs. With a rake brush and RW, paint another beard layer. Now, follow the same steps for the mustache and eyebrows. Finally, with a #1 liner brush and RW, stroke on wispy hairs one at a time. Let the paint dry, and add a second layer of wispy hairs.

Christmas Tree: With a #5 round brush and short, choppy strokes, apply DF to the tree. While the paint is wet, add GA strokes over the DF. (See the shaded areas on the pattern and the painted tree, right.) Load a lot of paint in your brush to create texture. Allow the paint to dry, and add IG, BR, and RW dots. (To

make dots, dip the handle end of a paintbrush into paint, and dot ornaments on the tree.) Allow the paint to dry thoroughly before continuing to the next step.

Ribbon Border: Make a straight border by applying strips of transparent tape, spaced 1/8" apart, along inset edges. Fill in the area between the tape stripes with Santa's coat mixture. Let the paint dry, and add a second coat. With a #4 flat brush and IG, add the gold checks. Allow the paint to dry, then remove the tape. Paint the top and bottom ribbon borders, and the ribbon in the lower right-hand corner, following the transferred pattern lines.

Evergreen Boughs: With a #5 round brush and a 1:1 mixture of BR and RU, paint the evergreen branches. Then, add the needles with DF. Stroke a second layer of GA needles over the first layer.

Stars: Paint stars with the Santa's coat mixture. Let the paint dry, then apply a second coat. Fill in the small star center with IG. Shade stars where indicated on the pattern with a 1:1 mixture of RU and the coat mixture. With thinned RU and a liner brush, paint over star outlines. Highlight the large star's IG border with streaks of the red coat mixture.

Gingerbread Heart Cookie: Mix equal parts of RU and BR. Base-coat the cookie. While the paint is wet, add an RW highlight along the left side and bottom edges. Paint almonds TW, and highlight the left sides of the almonds with IG.

Jumping Jack: Mix 3 parts of LP to 1 part of SD. Paint the jumping jack's face. Wash PR onto the cheeks. With a #1 liner brush and BR, outline the nose, eyes, and eyebrows. Paint the mouth PR.

Paint the hair, shoes, and sleeves RU. Apply the coat mixture to the cap and pants; shade with DF. Mix equal parts of UB and RW, and fill in the socks, collar, and hatband; highlight with RW. For the vest diamonds, alternate squares with the coat mixture and the blue sack mixture. Dot jacket buttons IG. Add an RW collar, hatband, and vest dots.

Santa's Watch: Base-coat the watch face RW, and outline the face with RU. Using the liner brush and thinned RU, paint the hands and hour markings. Apply IG to the watch case, stem, and chain.

Paint snowflakes RW. Using the handle end of a brush, scatter IG dots around the corner stars. Allow paint to dry thoroughly.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paints, sand lightly with a paper grocery sack. Remove dust with a tack cloth. Then, brush on two coats of a clear varnish, allowing ample drying time between coats. (Pipka prefers Accent's Finish Varnish.) ♦



As Easy As A-B-C

Here's a delightful nursery decoration with some of baby's favorite playthings—a rocking horse, a lovable teddy bear, and a brightly colored ball. Give your block an aged country finish with our simple crackling process.

PALETTE

Accent Country Colors

- CF Cactus Flower 2306
- OW Off-White 2428
- PB Paradise Blue 2508
- RB Real Black 2477
- RS Raw Sienna 2436
- SG Seafoam Green 2506
- SP Spring Pink 2504

BRUSHES

- #16 or larger stiff-bristle
- #10 synthetic flat
- #8 synthetic flat
- #4 synthetic flat
- #0 synthetic liner

SUPPLIES

- 1×4×6" pine
- 4×4×3½" pine
- ½×2½×3½" plywood
- 1"-diameter wooden ball
- Black 1881 Crackle Medium
- Oil-based Burnt Umber paint
- Odorless turpentine
- Satin-finish spray varnish

START WITH RAW WOOD

Duplicate the block patterns in the pattern packet with tracing paper. Copy the horse and bear outlines with transfer paper onto a 6"-long piece of 1×4" pine (actual size: ¾×3½"), and transfer the ABC pattern onto ½" plywood. Cut out pieces with a scrollsaw, using a #5 blade. Round over the edges of the 4×4×3½" block (actual size: 3½×3½×3½") with sandpaper, and sand a flat surface on the ball. (Or, see page 4 to order cutouts.)

Sand pieces with the grain, using 100- and then 150-grit sandpaper. Remove dust with a tack cloth. *Do not seal the wood.* Using woodworker's glue, adhere the ABC lettering to one 3½×3½" side of the block. Let the glue dry.

HAVE FUN PAINTING

Using a stiff-bristle brush, apply a solid coat of black 1881 Crackle Medium to all surfaces of each piece. Do not paint the block's base and any mating surfaces where one piece adheres to another. Glue eventually loosens when you adhere paint to paint or varnish. (For more information on crackling and for ordering the 1881 medium, refer to Issue 3, pages 10 and 11. Or, call 800/365-2685. A package with one 4-oz. jar of black and one 4-oz. jar of white medium sells for \$13.50 ppd.) To prevent the medium from sagging, project designer Jane Crick suggests that you coat one surface at a time, and lay it flat to dry for about 45 minutes. Then, proceed to the next surface.

Copy the details onto the horse, bear, and ball with white transfer paper. Using a wide, flat brush, apply paint in long strokes. (A thin layer of paint produces small cracks; heavier paint creates larger cracks.) Once the cracks begin to form, do not brush over previously painted areas. Let the paint dry thoroughly.

Rocking Horse: Using a #8 flat brush, apply an OW base coat to the body and head. Paint the mane and tail RS, the saddle PB, and the rocker SP. With a #0 liner brush, paint the eyes, hooves, and nostrils RB and the bridle PB. Outline the saddle and bridle, and copy

over the mane, ear, and tail details with RB. Dip the handle end of a brush into SP, and dot the saddle flowers. Dot a CF flower center and bridle-bit connector, and dot SG leaves.

Teddy Bear: With a #8 flat brush, base-coat the body and head (except the muzzle) RS. Pick up a bit of OW, blend it into the RS, and paint the muzzle. With a #0 liner brush and RB, outline the arms and legs. Paint the eyes, nose, and ear details RB. Dip the handle end of a liner brush into RB, and dot buttons on the arms and legs. With OW, highlight the left side of each button, the nose, and the eyes. Paint two small OW dots on each button.

Ball: With a #4 flat brush and CF, paint the center band and top star. Fill in the unpainted areas with SG. Using a #0 liner brush and SP, outline the band and add five stars.

Block: With a #10 flat brush, base-coat the block front, sides of the letters, and block back SG. Paint the top PB, the left side CF, and the right side SP. Paint the A letter SP, the B letter CF, and the C letter PB. Allow paint to dry one hour before antiquing.

FINISH WITH PRIDE

Mix odorless turpentine and Burnt Umber oil-based paint 20:1. Wipe the mixture over all painted surfaces. Pick up undiluted Burnt Umber on a soft cloth, and darken the edges of the block, lettering, rocking horse, and teddy bear. Let the antiquing dry thoroughly.

Glue the ball, horse, and bear to the block, referring to the photograph at right. After the glue dries, spray the block with two coats of acrylic satin-finish varnish.



Artist Jane Crick teaches students painted and crackled finishes in her Fletcher, Ohio, studio (a renovated chicken coop). With Vickie Rush, she has coauthored a book, 1881 Sampler Edition, featuring 1881 Crackle Medium. To order the book, call 800/365-2685.





Spooky Jewelry

All stylish ghouls will be wearing this creepy Cape Cod necklace this season.

PALETTE

Delta Ceramcoat Colors

- BI Brown Iron Oxide 2023
 - Black
 - CH Charcoal 2436
 - FG Forest Green 2010
 - GB Golden Brown 2054
 - GC Georgia Clay 2097
 - LL Luscious Lemon 2004
 - PS Pigskin 2093
 - RI Red Iron Oxide 2020
 - TB Territorial Beige 2425
 - White
- Metallic Color**
- SI Silver 2603

BRUSHES

- #12 synthetic flat
- #2 synthetic flat
- #3 synthetic round
- #10/0 synthetic liner

SUPPLIES

- 2— $\frac{1}{8}$ ×4×4" Baltic birch plywood (available at most hobby shops)
- 2— $\frac{1}{4}$ ×4×4" birch
- Spray adhesive
- Gesso
- #2× $\frac{1}{4}$ " R.H. brass screw
- #217× $\frac{1}{2}$ " screw eye
- 24"-long rattail cord
- Delta Jewelry Glaze

START WITH RAW WOOD

Duplicate the necklace patterns in the pattern packet with tracing paper. Cut a piece of $\frac{1}{8}$ " Baltic birch into two 4" squares. Copy the house-pattern outline onto one of the plywood squares. Sandwich a $\frac{1}{4}$ ×4×4" birch square between the birch plywood pieces. To secure the stack, tape around the edges with masking tape. Then, cut out the house pieces with a scrollsaw, using a #3 scrollsaw blade. (To order Spooky Jewelry cutouts, including hardware, see page 4.)

Copy the interior outline. Use spray adhesive to adhere it to the $\frac{1}{4}$ " birch. Drill a $\frac{1}{16}$ " start hole where marked on the pattern, and then cut out the cavity. Glue and clamp the $\frac{1}{4}$ " center and one plywood piece. (Two clothespins apply adequate pressure.) Fit the remaining plywood piece on top. Drill $\frac{1}{16}$ " start holes, and install the screw and screw eye.

Copy the ghost, bat, and the cat and pumpkin shapes onto $\frac{1}{4}$ " birch stock with transfer paper. Now, scrollsaw the pieces. To prevent the pieces from falling through the blade slot in the scrollsaw table, designer Joanne Lockwood suggests that you tape a piece of cardboard over the opening. Lightly sand the pieces with 150-grit sandpaper.

HAVE FUN PAINTING

Base-coat the house with a #12 flat brush, and the small figures with a #3 round brush. Float shading with the #2 flat brush, and use the #10/0 liner brush for details. Copy the window, door, and roof outlines onto the house with transfer paper, and pencil on the tiny details. See Brushstroke Basics in the pattern packet for more on floating and washing.

House (Back piece): Paint the inside cavity Black. Dip the large end of a stylus in LL and dot the eyes. With a toothpick, dot the Black pupils. Paint the edge and back side BI.

House (Front piece): Mix 3 parts of Gesso with 1 part of TB, and base-coat all surfaces. Apply GB to the roofs, door frame, door panels, and porch floor. Base-coat the shutters, the porch pumpkin, and the door PS. Dilute CH with water 3:1, and wash color in the second- and third-story windows. Paint a CH ghost in the first-story window. Dip a stylus into LL and dot the eyes in the windows.

Apply BI to the windowsills, the porch railing, the water barrel, the dormer roof, the eaves, and the house edges. Apply SI to the downspouts, inside the stucco cracks, and inside the window arches.

With LL, fill in the door arch and large window, painting over the ghost. Apply Black to the arch bat, the roof and window shadows, the porch lamp, the barrel staves and top, and the space between the downspout and house. Base-coat the chimney RI. Paint the lamp glass PS. Float Black on the top and left sides of the upper windows; TB under the eaves and down the right side of the house; BI on the right side of the roofs, the back of the porch floor, and around the door; and GC on the door, the shutters, and the porch pumpkin sections where shaded on the pattern.

With a #10/0 liner brush and Black, add window and door details, the spider-web, spiders, downspout fittings, chimney mortar, dormer outlines, pumpkin details, porch rail and barrel-stave outlines, house numbers, doorknob, and stucco cracks. Mix CH and water to ink consistency, and paint diagonal lines in the first-story window. Thin BI with water to ink consistency, and paint shingle lines.

Pumpkin and Cat: Base-coat the pumpkin PS. Shade with GC, following shading lines on the pattern. Paint eyes LL and leaves FG. Then, add Black pupils and outline the eyes, nose, and mouth with Black. Paint the cat Black. Using LL, outline the cat's eyes, dot the pupils, and add the mouth.

Bat and Ghosts: Paint the bat Black, and the four ghosts White. Dot the ghosts' eyes and mouths with Black. Let the paint dry.

FINISH WITH PRIDE

Lightly sand with a paper grocery sack, and remove dust with a tack cloth. Finish with jewelry glaze or varnish. Add a rattail cord.



Joanne Lockwood's Noah's Ark necklace in Issue 3 caused such an avalanche of mail that we wanted to share this project with you, too. For Joanne's brochure, send \$1.50 to Three Bears Workshop, 7806 Antelope Rd., Citrus Heights, CA 95610.

Sticky Situations

Are your projects falling apart at the seams? It may be time to brush up on your glue basics. Here are a few tricks that just might help.

Gluing without proper know-how may cause you a lot of grief. How embarrassing it is to have your finished piece fall apart in someone else's hands. We asked Better Homes and Gardens WOOD® magazine project builder Jim Boelling, whose wood-working projects *do* stay together, for some help with glued joints.

"You can't go wrong," Jim says, "if you fit the

parts well, prepare the surface properly, pick the right glue, and apply it correctly." Here are Jim's tested tips for gluing strong glue joints.

YOU'LL HAVE A FIT IF THE JOINT DOESN'T

Strong joints start with proper-fitting parts. Before gluing surfaces together, test-fit your project's parts, looking for gaps in the joints. A scrollsaw or bandsaw can leave a slightly

wavy cut, particularly if you cut a long straight line with a narrow blade. Mating that rippled edge to another rippled surface results in reduced contact between the two pieces, leading to a weak joint.

Solve the problem by sanding or planing the sawed edge until it's true. Many woodcrafters routinely saw slightly on the waste side of a pattern line, and then sand or plane down to the line to ensure a proper joint.

Other gaps arise from out-of-square cuts. Before you begin cutting, check that your blade is square with the table. To do this, place a try square on your saw table, holding one side vertically against the side of the blade. Adjust the table so it's square with the blade. (Planing or sanding will also solve many small problems.)

When you lay out pattern parts on your wood, arrange them to place gluing joints toward edge grain rather than end

grain. If you can't avoid gluing end grain, sand it as smooth as possible.

LET THE GLUE STICK TO THE WOOD

Glue bonds best to clean, dry, bare wood. Prepare the wood for gluing as carefully as you would for painting. Leave wood bare, or sand painted parts to expose bare wood in the gluing areas. For small pieces of trim, you can get by with sanding or scraping small gluing spots. But for structural joints, you're better off to eliminate all finish from both of the joining surfaces.

Inspect sawed edges for glazed spots or burn marks. Roughen those



If you've painted an area where pieces mate, sand the paint off a spot on each piece.



spots with 100-grit sandpaper. Most glues work best on surfaces with a little bit of "tooth."

Clean the gluing surfaces with a brush or compressed air. (Jim says that a vacuum cleaner works, too.) Sawdust, dirt, oil, grease, and wax lead the long list of surface contaminants that wreck your chances of making a project that holds together.

Don't wipe the joint with resin-coated tack cloths, treated polishing cloths, or dust cloths—they leave deposits that interfere with the glue bond. Acetone cleans gluing areas effectively, but other solvents and thinners leave residues.

USE THE RIGHT GLUE FOR A PROPER JOINT

For general assembly of wood-to-wood joints, you can't beat yellow woodworker's glue. It's readily available, strong, reasonably priced, and easy to work with. White glue, tacky glue, and five-minute, two-part epoxy work, too. Yellow glue is more aggressive than white glue, and grabs the wood quickly. But, if you work at a slow pace, you'll prefer the longer open time the white glue offers. Once you clamp pieces together, yellow and white glues set up in about the same amount of time.

Five-minute, two-part epoxy is your best bet

when joining metal or other nonporous materials to wood, or when odd-shaped pieces mean difficult clamping. Two elements, a resin and a hardener, react quickly when blended, and set up in about five minutes. Hardware stores offer a fool-proof epoxy dispenser (see *below left*) that gives you equal amounts with one push of the plunger. Larger, two-bottle sets may be more economical if you find you use the epoxy a lot in your crafting.

Avoid gluing structural joints with hotmelt glue. Although the electric glue gun comes in handy for gluing raffia, dried or silk flowers, fabrics, cording, buttons, and other decorative supplies to wood, its weak bond and thick glue line make it a poor choice for woodworking joints.

IT'S TIME TO GLUE THAT JOINT TOGETHER

There's not much time to fool around after you apply the glue, so gather everything you'll need before you start. You must assemble the glued joint right away when using yellow glue or two-part epoxy. White glues give you more time to position clamps, making them easier to work with on large or complex gluing jobs.

Spread an even layer of glue on each part with a brush, roller applicator, or plastic spreader, depend-

ing on the size of the joint. Or, squeeze the glue out of the bottle onto the wood in a zigzag bead, and spread it out with your finger. Don't scrimp with the glue. To glue a dowel into a hole, swab glue on the inside of the hole with a toothpick. Apply more glue to the dowel, and twist the dowel slightly as you insert it.

THE HAPPY CLAMPER'S REWARD: PERMANENT BOND

You don't need a large collection of clamps; a couple of 3" C-clamps, a pair of 12" bar clamps (Quik-Grip clamps make the job easy), and half a dozen inexpensive spring-type clamps will handle small projects.

After gluing and assembling a joint, clamp it as soon as possible. (You don't need to clamp with epoxy, and there's no need to bother clamping dowels into holes.)

Wipe off glue squeeze-out, taking care not to rub it into the wood grain. Don't try to eliminate squeeze-out with less glue; this results in a weak, glue-starved joint. Use less glue only if you're getting excessive squeeze-out.

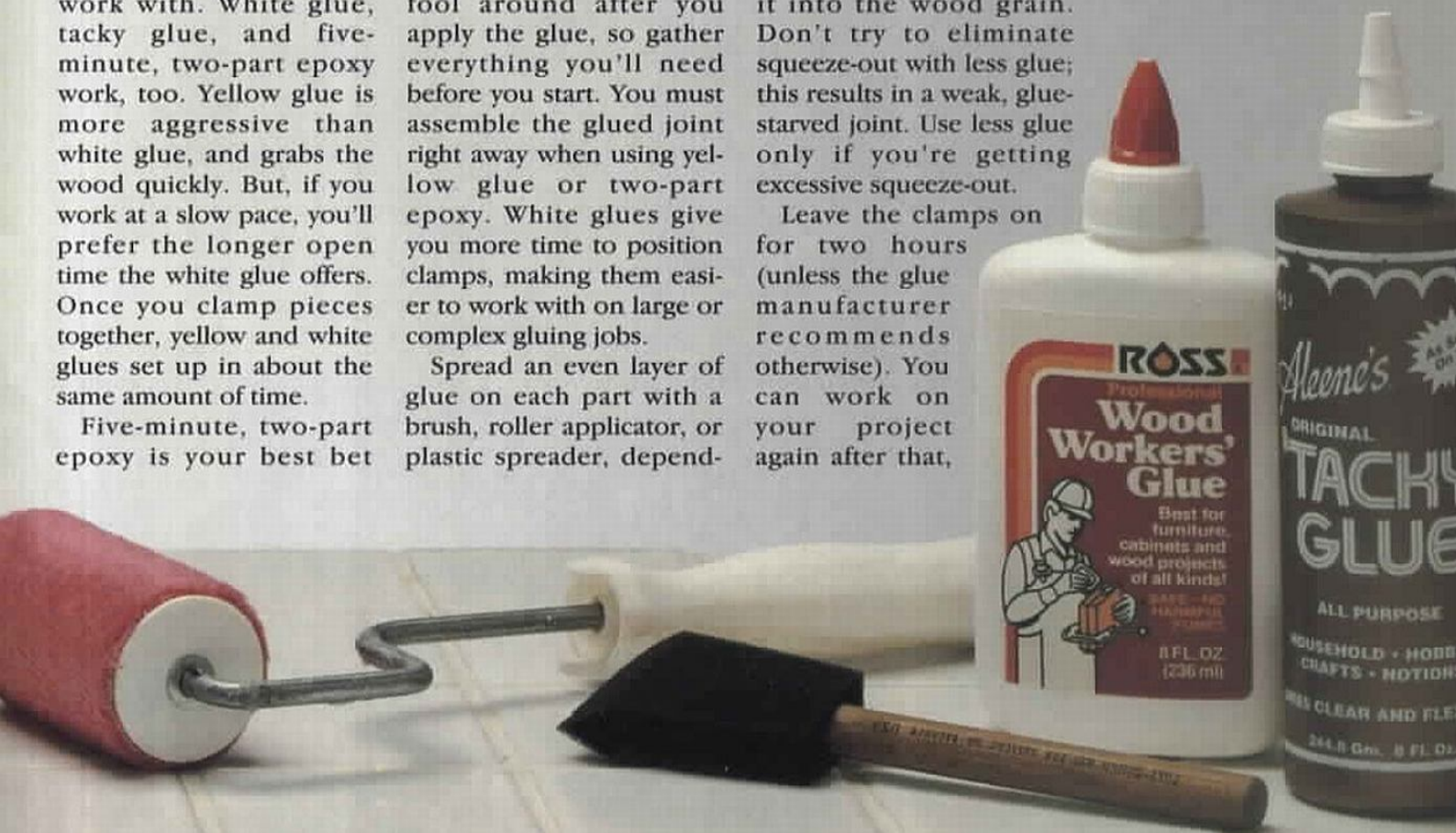
Leave the clamps on for two hours (unless the glue manufacturer recommends otherwise). You can work on your project again after that,

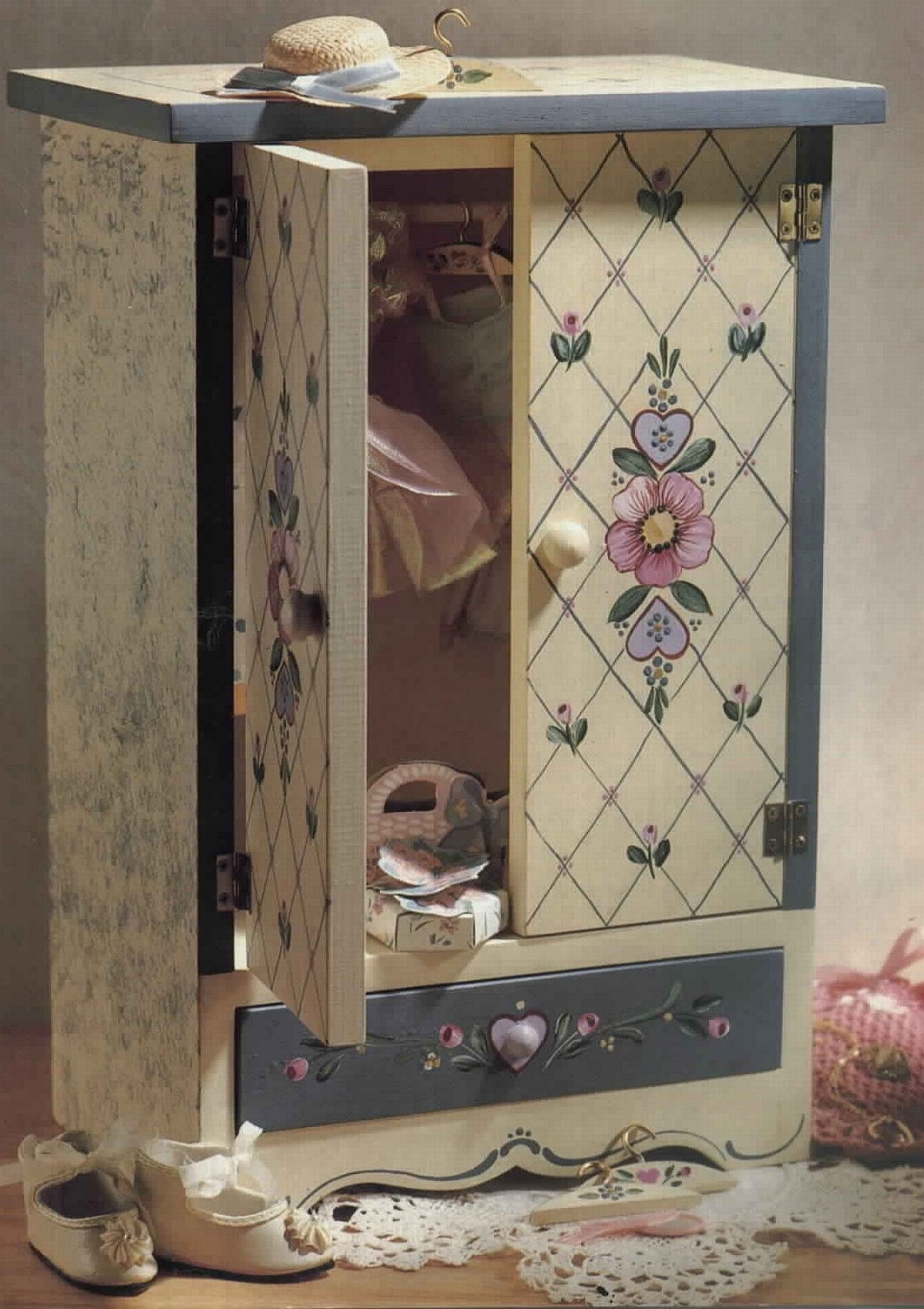


Apply glue to mating surfaces, clamp pieces together, and wipe away glue squeeze-out.

but don't stress the joint until the glue dries, usually in 24 hours.

No clamps available? Try stacking the assembly with weights such as heavy books or bricks. And don't forget, you already have some useful clamping aids around the house—rubber bands, masking tape, and spring clothespins, to name a few.✦





For Her

Doll's Delight

Any child will treasure this armoire with its romantic rosebuds and lavender hearts. And you'll enjoy painting these flowers. There's no shading—just pick up two colors of paint with one brush and fill in the petals and leaves.

PALETTE

Liquitex Colors

- BP Brilliant Purple 590
- FG French Gray 243
- HG Hooker's Green 224
- MM Medium Magenta 500
- TW Titanium White 432
- UT Unbleached Titanium 434
- VR Dk. Vlt. Rose 833
- YO Yellow Oxide 418

BRUSHES

- 2" foam
- #4 synthetic round
- #1 synthetic liner

SUPPLIES

- 1/4x4x4" pine
- 1/2x8x6" pine
- 1/2x6x4" pine
- 1/8x8 1/2x20" plywood
- 1/8x7 7/8" dowel
- 3/4"x17 brads
- 1 1/2"x17 brads
- 4—3/4x5/8" brass hinges
- Small sea sponge
- Wood sealer
- Water-based matte-finish varnish
- 3—7/16"-diameter wooden knobs
- 6—5/8" cup hooks

START WITH RAW WOOD

Duplicate the armoire patterns in the pattern packet with tracing paper. Using the Exploded View drawing and the Bill of Materials in the pattern packet, cut the hangers and heart-shaped dowel holders from 1/4" pine, the armoire back, drawer bottom, and braces from 1/8" plywood, and all other pieces from 1/2" pine. (If your lumberyard doesn't carry 1/4" and 1/2" pine, plane or resaw thicker stock to size.) Drill 1/8" holes in the dowel holders where shown on the pattern. With glue and brads, assemble the armoire. Install the doors, then remove them for easier painting. (See page 4 to purchase an unpainted armoire.)

Fill holes with wood filler, and let the filler dry. Sand in the direction of the grain with 100- and then 150-grit sandpaper. Remove dust with a tack cloth. Seal the wood with a clear sealer. Let the sealer dry, and sand again with 150-grit sandpaper.

HAVE FUN PAINTING

Mix equal parts of UT and TW. Using a 2" foam brush, base-coat all surfaces, with the exception of the front edges of the sides, the front and side edges of the top, and the drawer front. Paint the dowel, the heart-shaped dowel holders, and the doorknobs. Mix equal parts of BP and TW, and paint the drawer knob. Let the paint dry, and lightly sand with 150-grit sandpaper. Apply FG to the unpainted surfaces. Transfer the details onto the armoire.

Use the double-load technique for armoire details. (To double-load, pick up two colors on your brush, but do not blend the paint.)

Large Flowers: Double-load a #4 round brush with MM on one side and TW on the other. Fill in the petals of the large door flowers, pulling from the outer edge into the center. Reload the brush often, using different amounts of each color so that each petal appears a different shade. Then, double-load YO and TW, and fill in the flower centers.

With a #1 liner brush and thinned VR, outline each petal, and add petal veins. Dip the

handle end of a liner brush in HG, and dot around the flower centers.

Cross-Hatching: Dilute FG with water to ink consistency. With a #1 liner brush and thinned FG, paint the cross-hatch lines.

Hearts: Mix equal parts of BP and TW. Using a #4 round brush, fill in the hearts. Outline hearts with a #1 liner brush and thinned VR.

Leaves: Double-load a #4 round brush with HG and TW, and fill in the larger leaves. Double-load a #1 liner brush with HG and TW, and paint the stems and smaller leaves.

Rosebuds: Fill in buds with MM and TW, double-loading a #4 round brush. Place a VR center dot near the top of each bud.

Dot Flowers and Cross-Hatching Dots: Dot FG flowers with YO centers above and below the large flowers. Dot YO drawer flowers. Mix equal parts of MM and TW. Using a toothpick or stylus, make dots on the cross-hatching.

Comma Strokes: Thin FG with water to ink consistency. With a liner brush, make comma strokes above and below the door hearts.

Hangers: Paint hangers, referring to the photograph and following the armoire instructions. Screw 5/8" brass cup hooks in the tops.

Sides and Bottom Trim: Dip a small sponge in FG. Dab excess paint on a paper towel. Sponge the cupboard sides. Paint FG scrolls along the bottom trim. Allow the paint to dry.

FINISH WITH PRIDE

Lightly sand with a paper grocery sack. Remove dust with a tack cloth. Then, brush on at least two coats of clear varnish, allowing the recommended drying time between coats.



Minnesota artist Jill Fitzhenry serves as an editorial consultant for Decorative Woodcrafts. She has written or coauthored more than 25 books, including the Art Made Easy series. For information, write to Jill at 722 West 66th St., Suite 250, Minneapolis, MN 55423. ♦

Glowing Greeting

Embellished with nuts, leaves, and other fruits, the pineapple was an elaborate centerpiece in Colonial times reserved for honored guests. We hope our candleholder brings a glow to your holiday table.

PALETTE

FolkArt Colors

- AS Apple Spice 951
- CP Chocolate Parfait 706
- LI Licorice 938
- PS Poppy Seed 729

BRUSHES

- 3/4" sponge
- #2 stencil
- Toothbrush or spatter brush

SUPPLIES

- 1x6x17" pine
- 1 1/4"-diameter wooden candle cup
- #8x1 1/4" F.H. screw
- Oil-based Burnt Umber paint
- Clear acrylic spray finish
- 20" of twine

START WITH RAW WOOD

After duplicating the pineapple candleholder patterns in the pattern packet with tracing paper, copy the outlines with transfer paper onto a 17"-long piece of 1x6 pine (actual size: 3/4x5 1/2"). Cut out the pieces with a scrollsaw, using a #5 blade. Drill a 3/16" shank hole in the base of the candle cup, and a 3/32" pilot hole in the top of Piece A where shown in the pattern packet. Sand with the grain, using 100- and then 150-grit sandpaper. Remove dust with a tack cloth. Then, screw the wooden candle cup to Piece A. *Do not seal the wood.*

HAVE FUN PAINTING

Thin paints with water to create a wash color. (See Brushstroke Basics in the pattern packet for information on washing color.) With a 3/4" sponge brush, wash the candle cup and pineapple CP, and wash the top and bottom leaves PS. Paint both sides and all edges.

Cut a stencil from clear acetate for the pineapple eyes. Dip the stencil brush into AS. Dab off excess paint on a paper towel. Using an up-and-down pouncing motion, stencil the fronts and backs of both pieces. Allow the paint to dry thoroughly.

Thin LI with water to ink consistency. Now, dip an old toothbrush or a spatter brush into the LI, and lightly spatter both sides of each piece. Let the paint dry.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paints, lightly sand with a paper grocery sack. Remove dust with a tack cloth. Then, dip a lint-free rag into Burnt Umber paint, and rub over all painted surfaces, leaving the darkest stain along the edges. (Designer Connie Ziegenhorn left the inside slots of our candleholder unfinished.) Let the stain dry 24 hours, then spray with a matte-finish clear acrylic spray. Tie a twine bow around the candle cup.

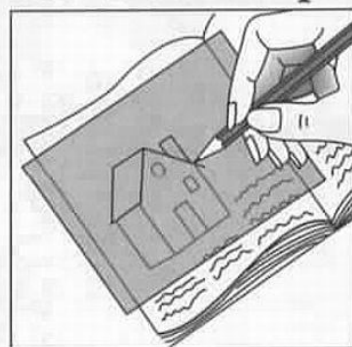


You may remember the Christmas church light Connie Cloar Ziegenhorn designed for Issue 4. For a catalog of her other designs, write to: Cloar's Store, P.O. Box 5, Trenton, TN 38382. ♦

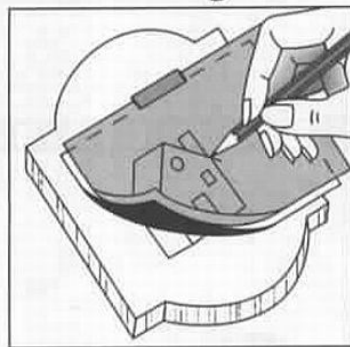
Brushstroke Basics

Even if it's been decades since you picked up a paintbrush, these instructions will help you become more comfortable with basic techniques. You can do it!

How to transfer patterns and designs



1. Duplicate the pattern by placing tracing paper over the design and using a pencil to copy it.



2. Transfer the design onto wood by taping down the traced pattern. Then, insert transfer paper under the pattern, and trace with a stylus or pencil.

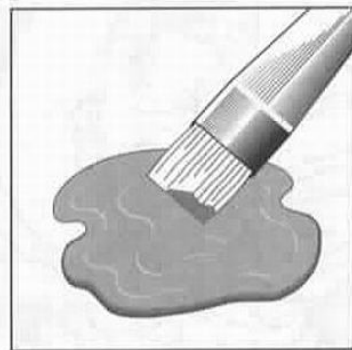
Illustrated by Jill Fitzhenry, Chris Neubauer

BILL OF MATERIALS		
Part	T	W
A-Side	1/2"	6"
B-Top	1/2"	6-1/2"
C-Partitions	1/2"	6"
D-Door	1/2"	3-15/16"
E-Trim	1/2"	7/8"
F-Back	1/8"	8-1/2"
G-Drawer bottom	1/8"	5-3/8"
H-Drawer front	1/2"	1-11/16"
I-Drawer sides	1/2"	1-9/16"
J-Drawer back	1/2"	1-9/16"
K-Heart	1/4"	1-1/2"
L-Brace	1/8"	1-3/4"
M-Stop	1/2"	1"

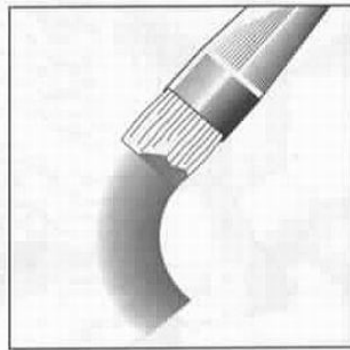
Tips on floating a color



1. Dilute the paint with water 1:1 and mix well. (Floated colors are transparent colors.)

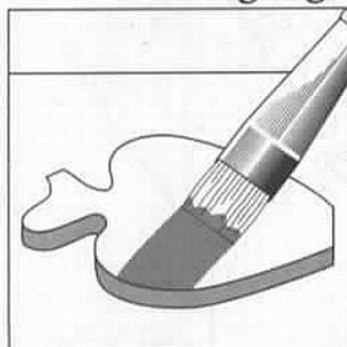


2. Load one corner of a flat or angled shader brush by dipping it into the diluted acrylic paint.

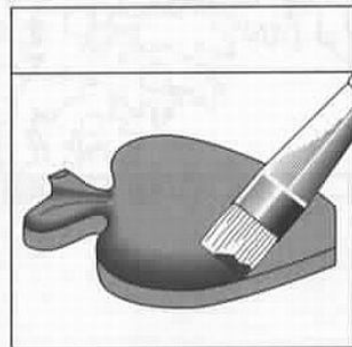


3. Blend the paint by wiping the brush on your palette until the color gradually fades to the opposite side.

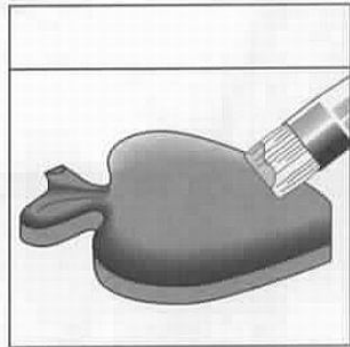
Shade and highlight to add dimension



1. Select your main color (such as red), and use it to base-coat the surface. Apply your brushstrokes with the largest brush that fits the design area.

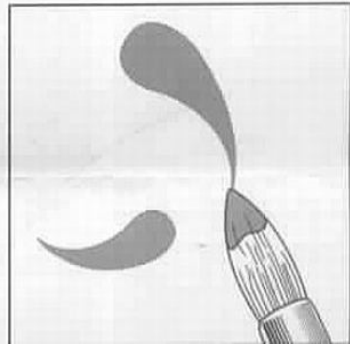
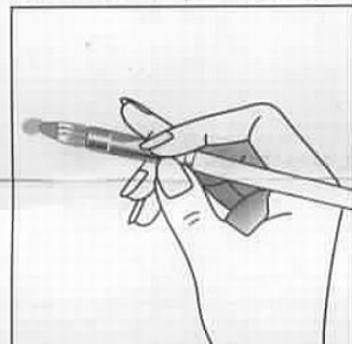
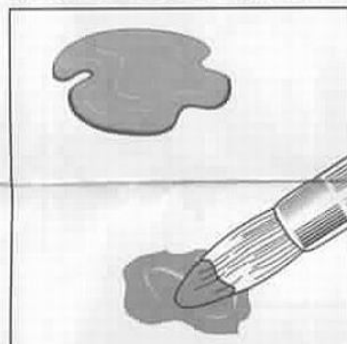


2. Shade with a darker color (such as burgundy), using the floating techniques described above. Shading recedes an area, separating it from the surrounding color.



3. Highlight your work with a lighter color (such as yellow or white). Floating works well for this, too. Highlights raise an area, adding dimension.

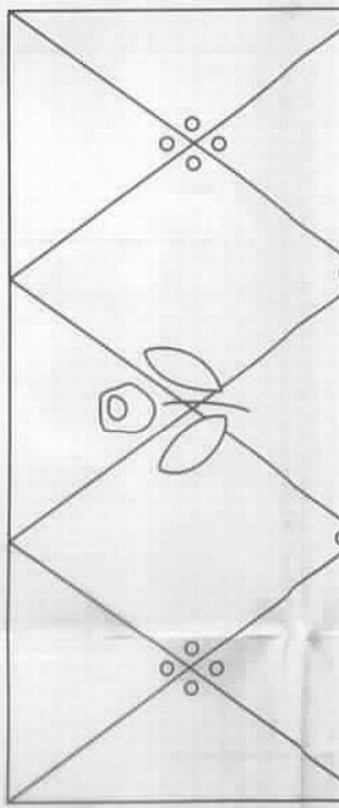
Make a comma stroke with a round brush



3/8" w

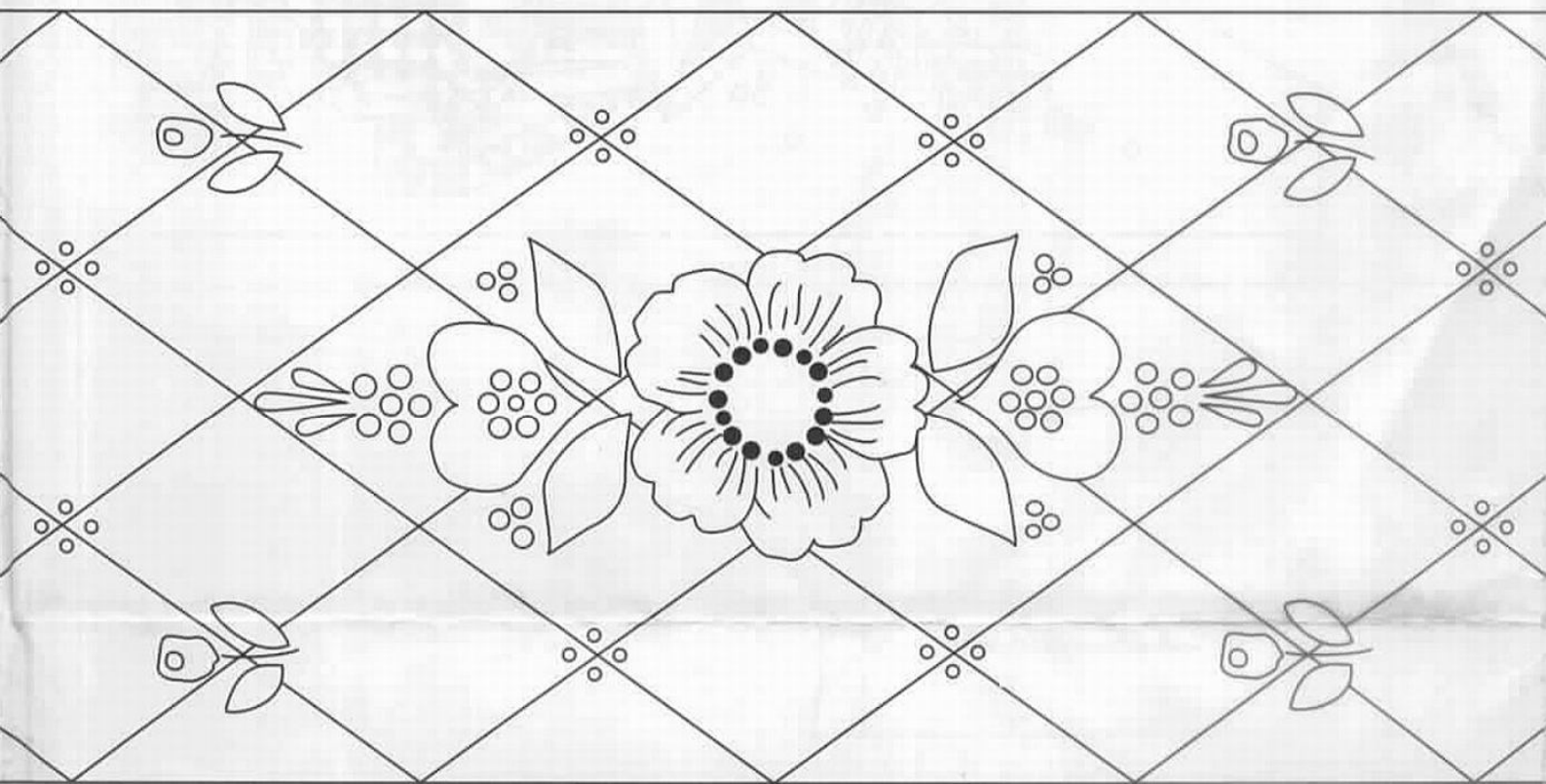
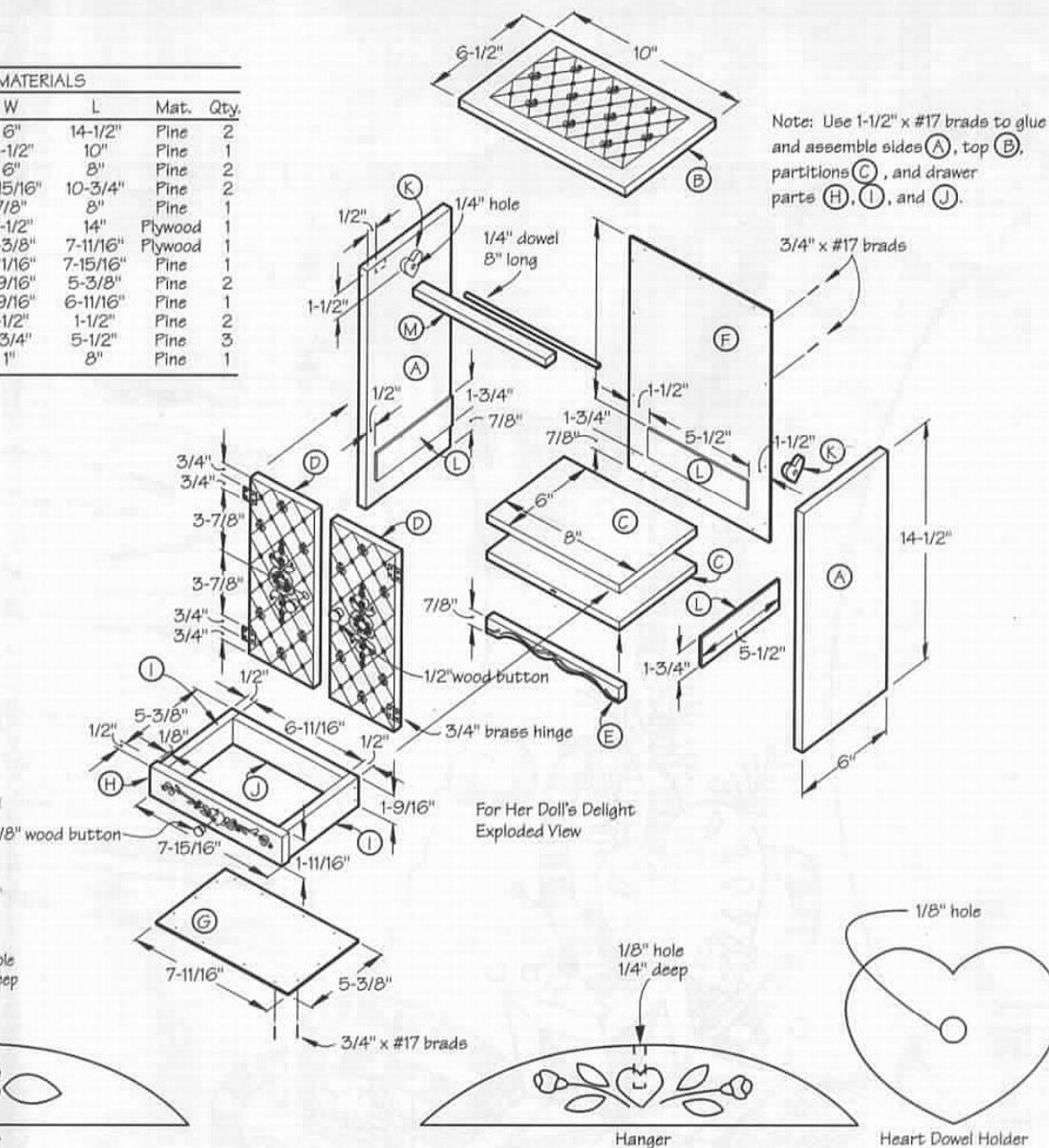
1/8" hole
1/4" deep

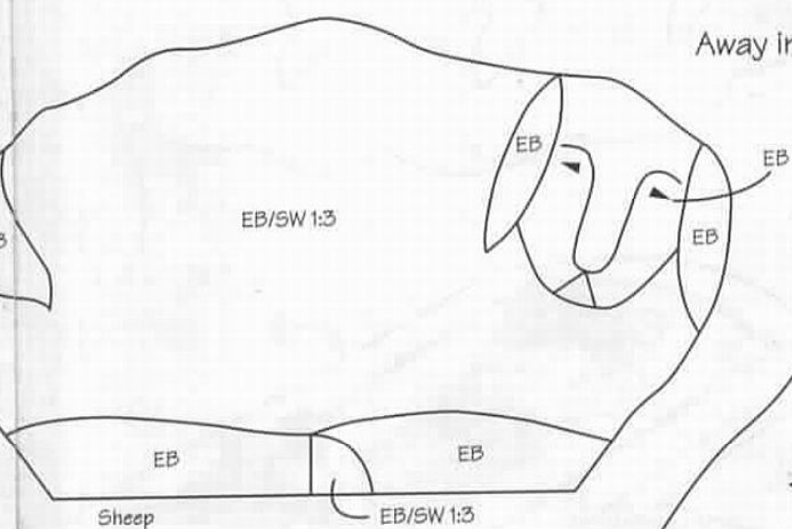
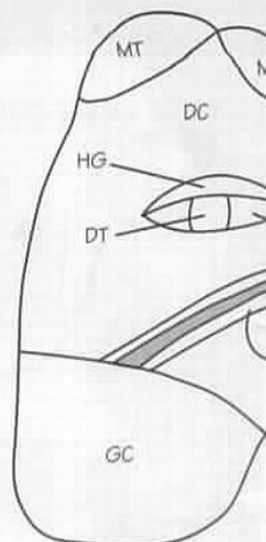
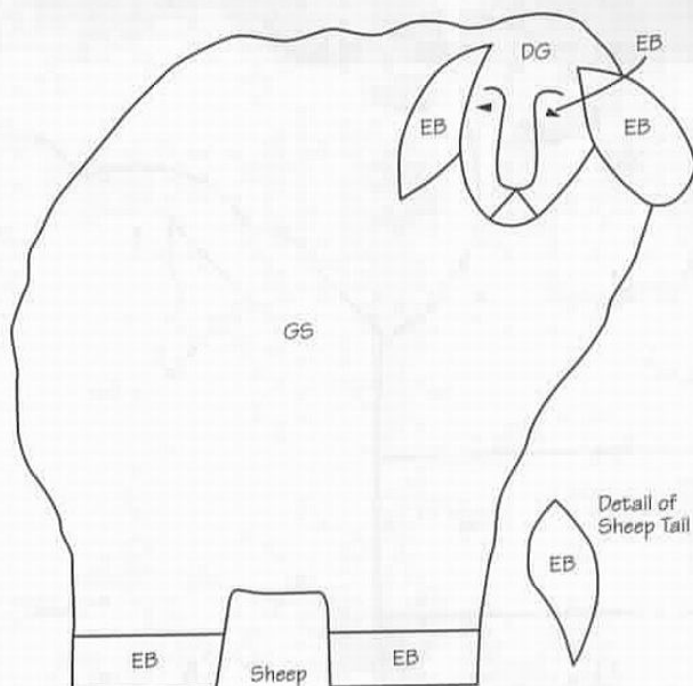
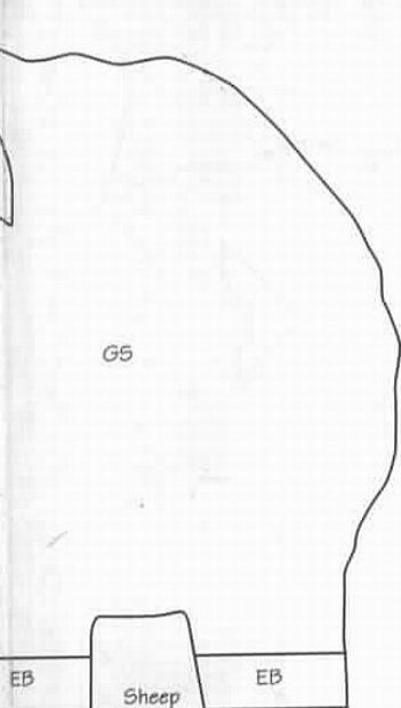
Hanger



MATERIALS

W	L	Mat.	Qty.
6"	14-1/2"	Pine	2
1-1/2"	10"	Pine	1
6"	8"	Pine	2
5-1/16"	10-3/4"	Pine	2
7/8"	8"	Pine	1
1-1/2"	14"	Plywood	1
3/8"	7-11/16"	Plywood	1
1-1/16"	7-15/16"	Pine	1
3/16"	5-3/8"	Pine	2
3/16"	6-11/16"	Pine	1
1-1/2"	1-1/2"	Pine	2
3/4"	5-1/2"	Pine	3
1"	8"	Pine	1

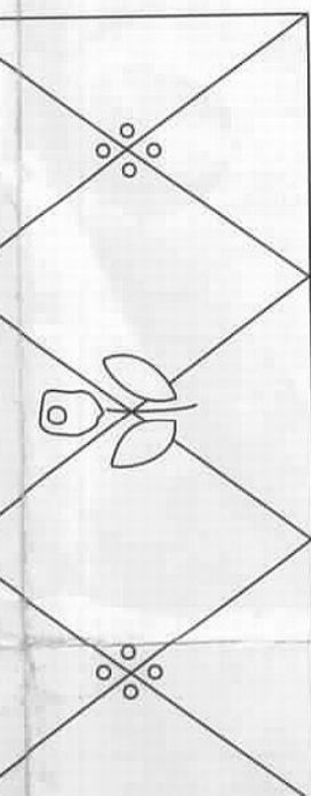
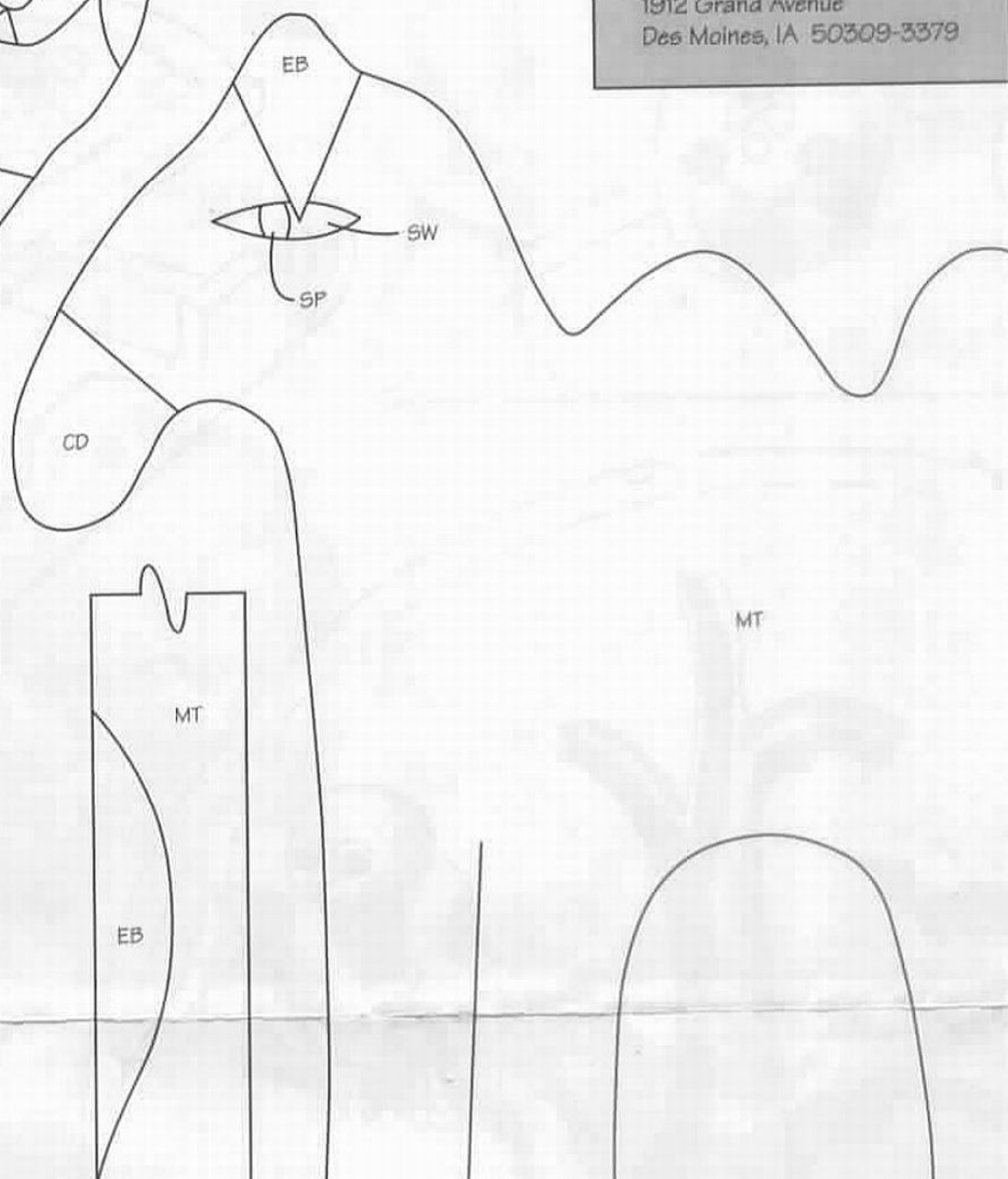


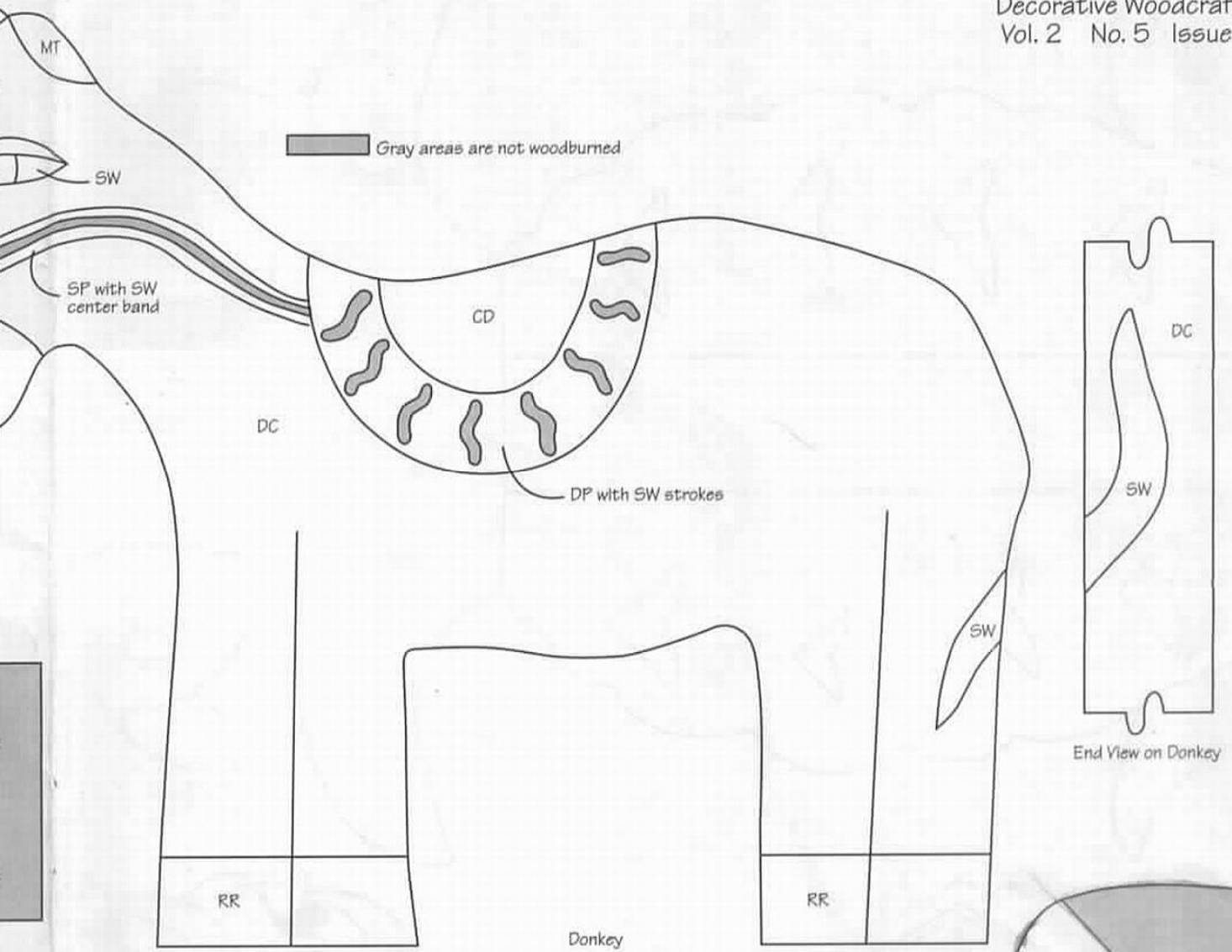


Away in a Manger—Part III (page 9)

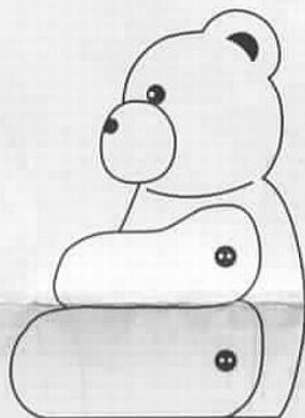
To order your Conversion Color Chart for Issue 7, send \$1.00 and a self-addressed, stamped envelope to:

Issue 7 Conversion Chart
Decorative Woodcrafts™
1912 Grand Avenue
Des Moines, IA 50309-3379

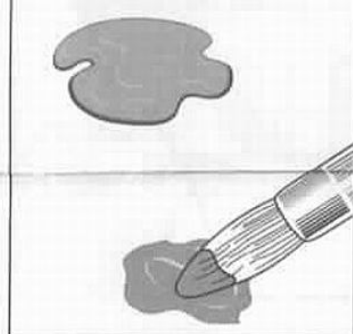




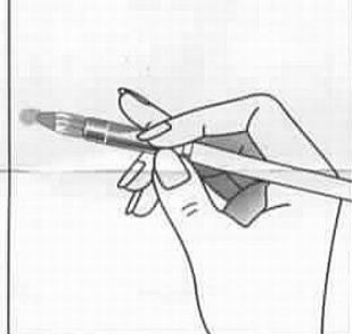
ABC



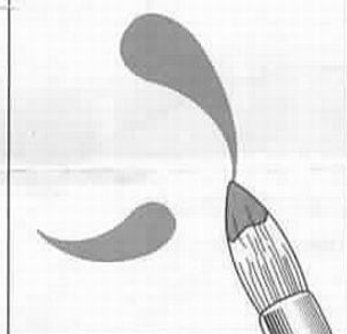
As Easy As A-B-C
(pages 20-21)



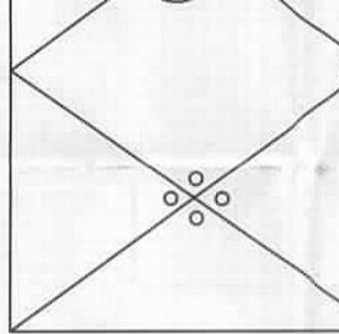
1. Load a round brush with paint by dipping the bottom half of the bristles into the puddle. Pat the brush on your palette, distributing paint evenly into the bristles and rounding out the tip.



2. Hold the brush at a 45° angle and apply pressure, rounding the tip of the brush to make the widest end of the comma stroke.



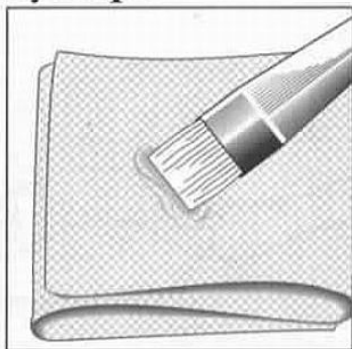
3. Gradually release pressure to make a pointed tail. Slightly rotate the brush at the same time to pull the bristles back together into a point. The comma stroke can curve either direction.



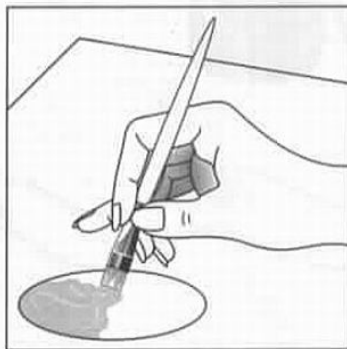
Add a wash in three easy steps



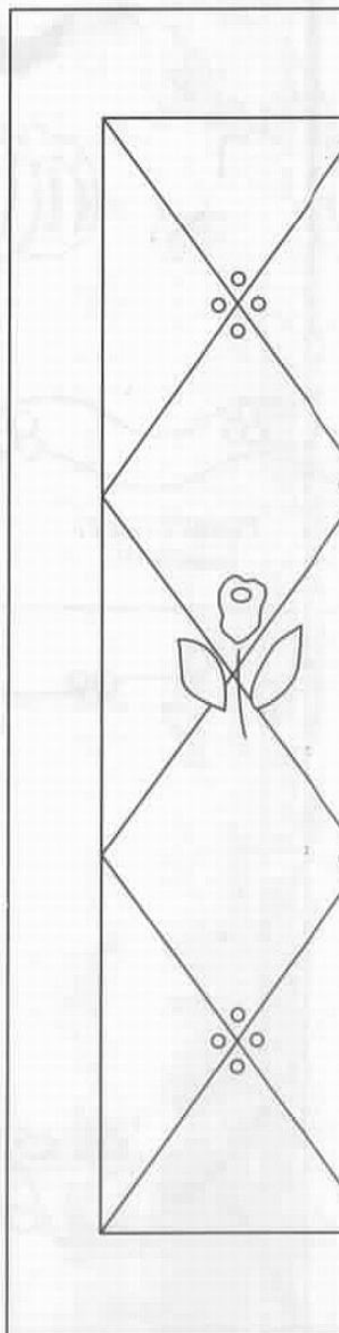
1. Dilute the paint with water 1:5 and mix well. Use any size or type of brush that fits the area.



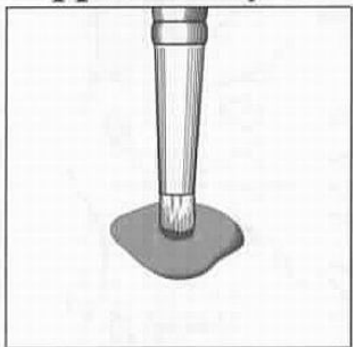
2. Blot excess drips from the brush on a paper towel. (Don't wipe off too much paint. Blot only until the bristles lose their shine.)



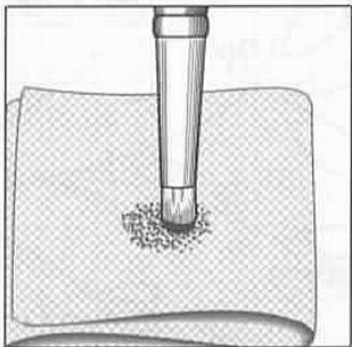
3. Fill in the area for a transparent coverage. Or use the wash mixture to float color (see floating instructions) when you want a transparent shadow or highlight.



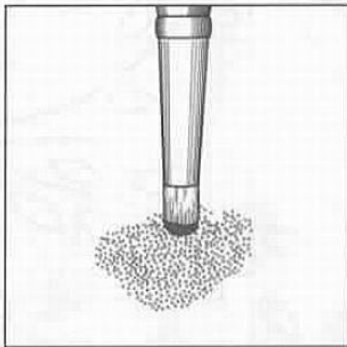
Stipple a fuzzy or a textured look



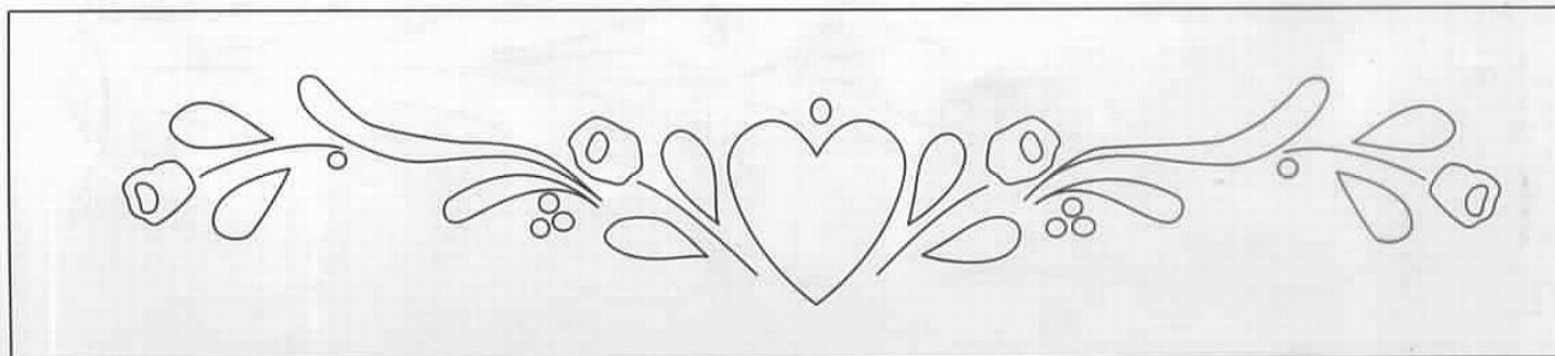
1. Load your fabric brush or deerfoot brush, dipping just the bristle tips in paint. (A scruffy old brush also works well.)

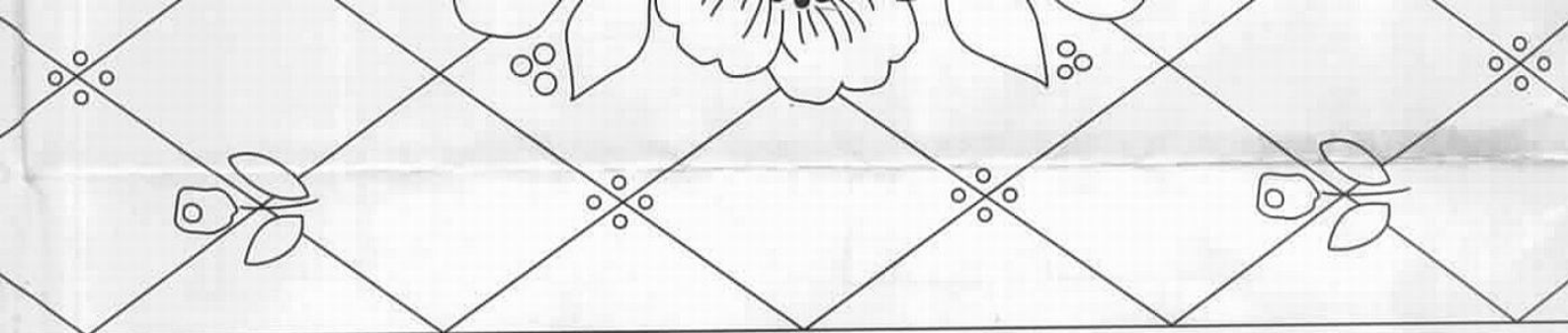


2. Blot the brush on a paper towel, wiping off most of the acrylic paint.

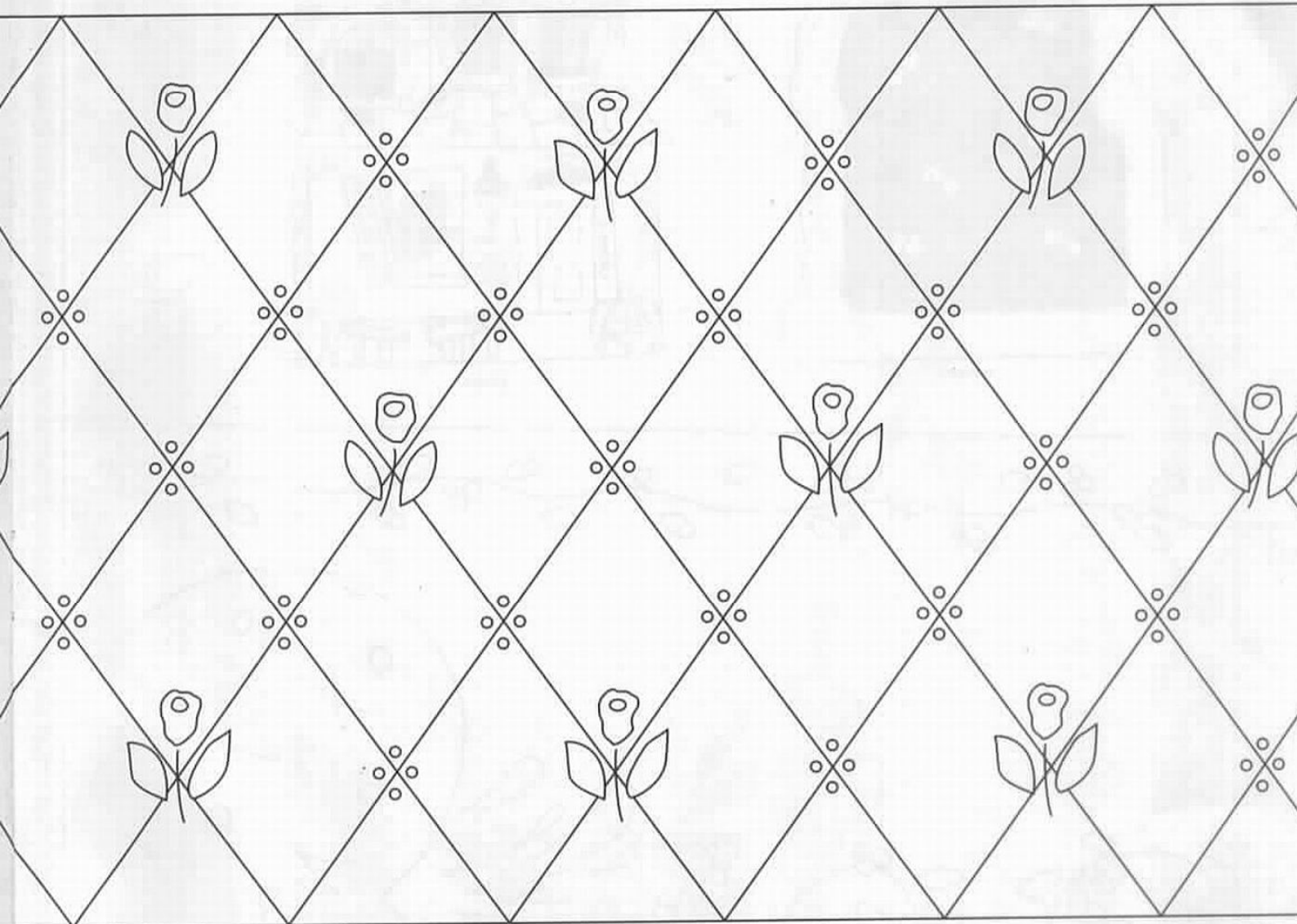


3. Apply the paint to the surface by pouncing the brush tips up and down to create a fuzzy or textured look.

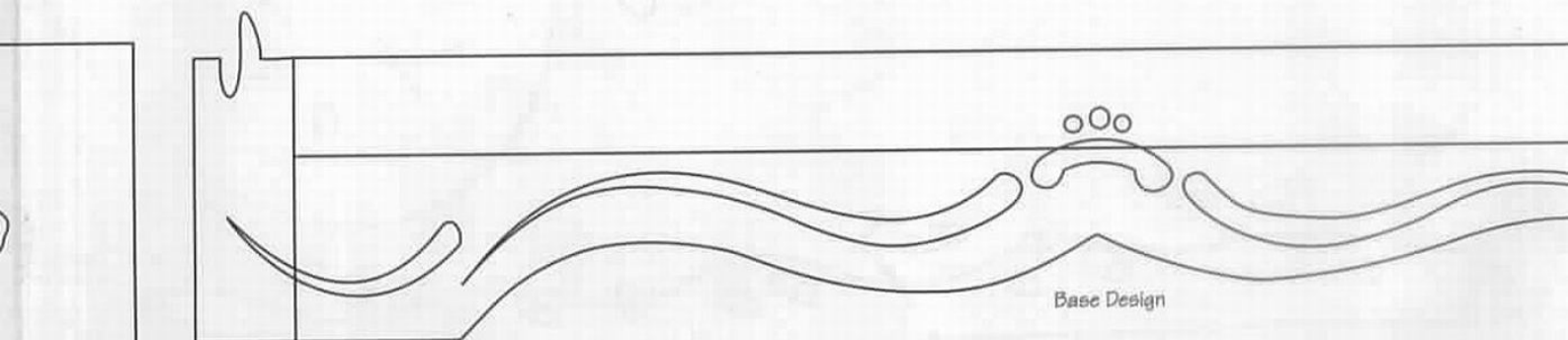




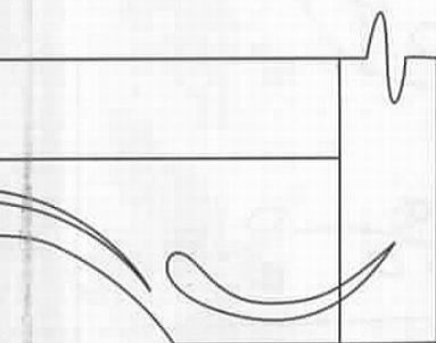
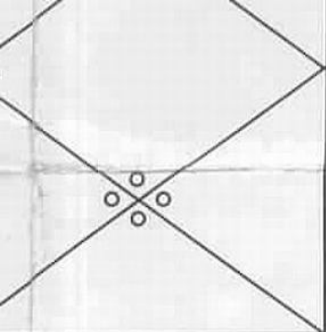
Door Panel



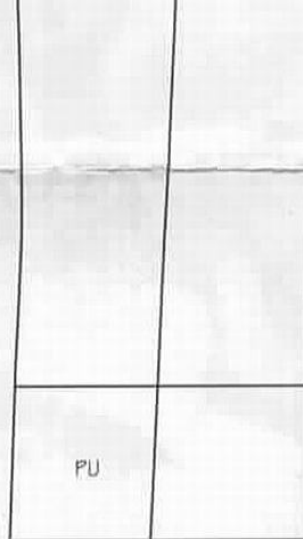
Top View



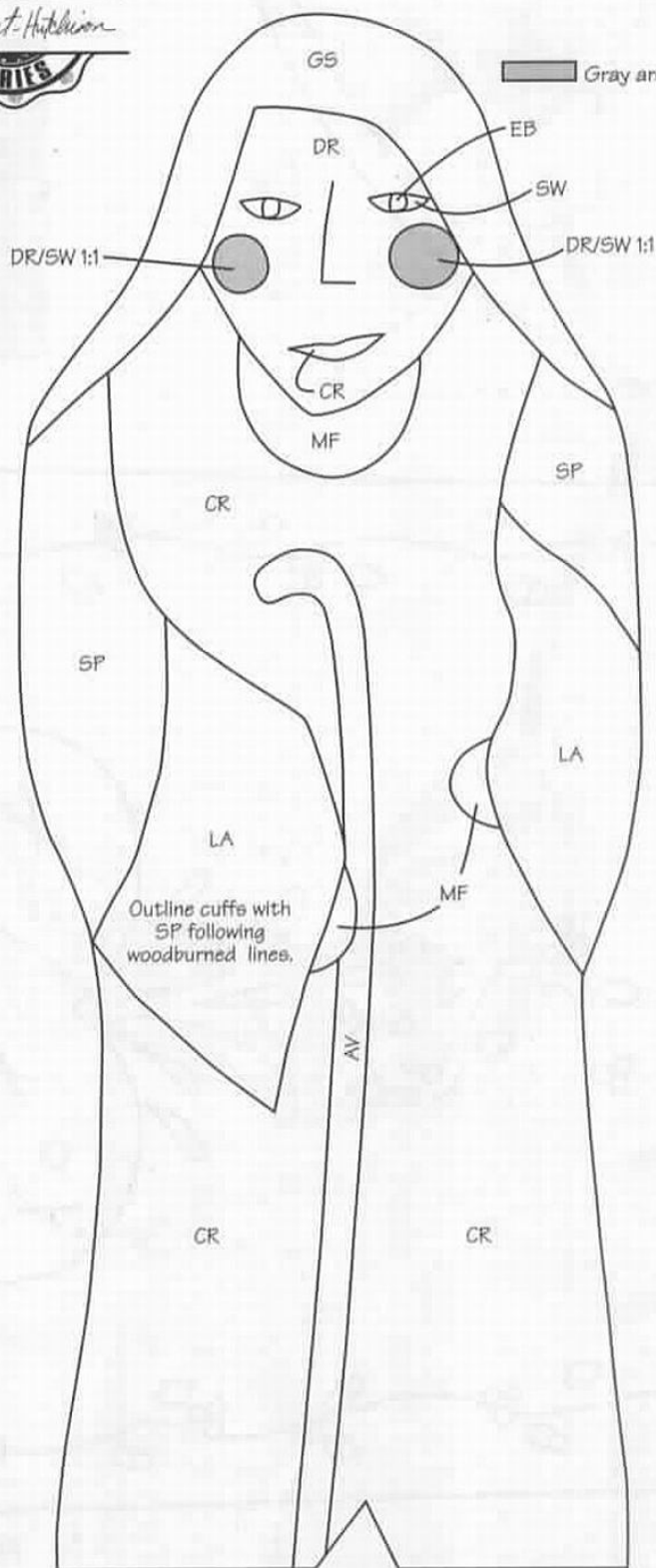
Base Design



End View of Camel

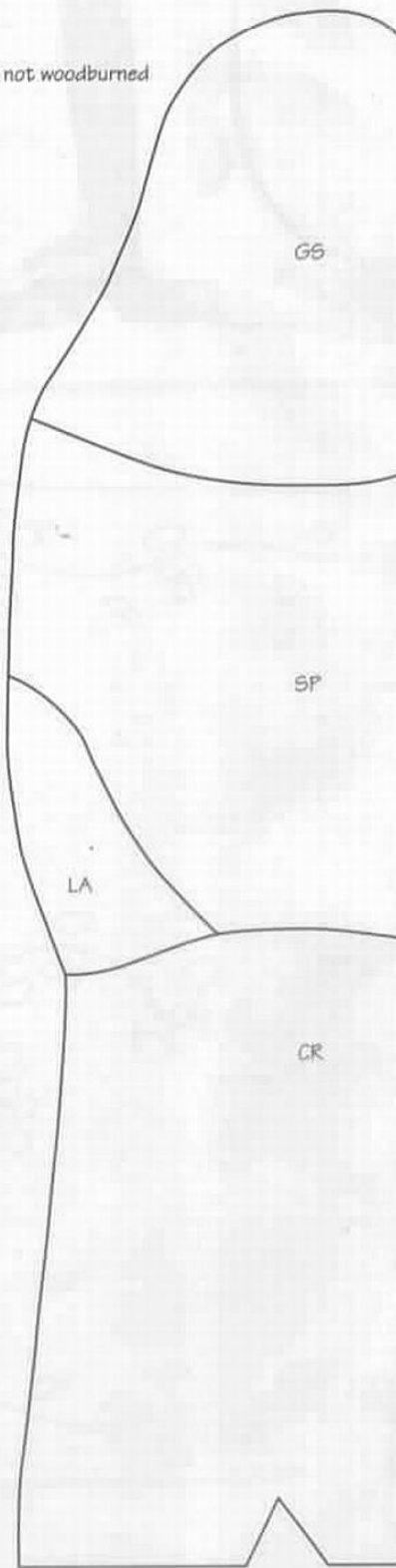


Camel

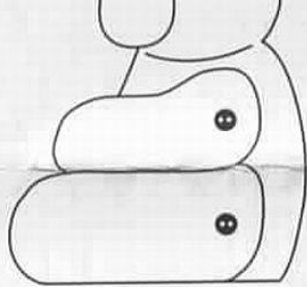


Front View of Shepherd

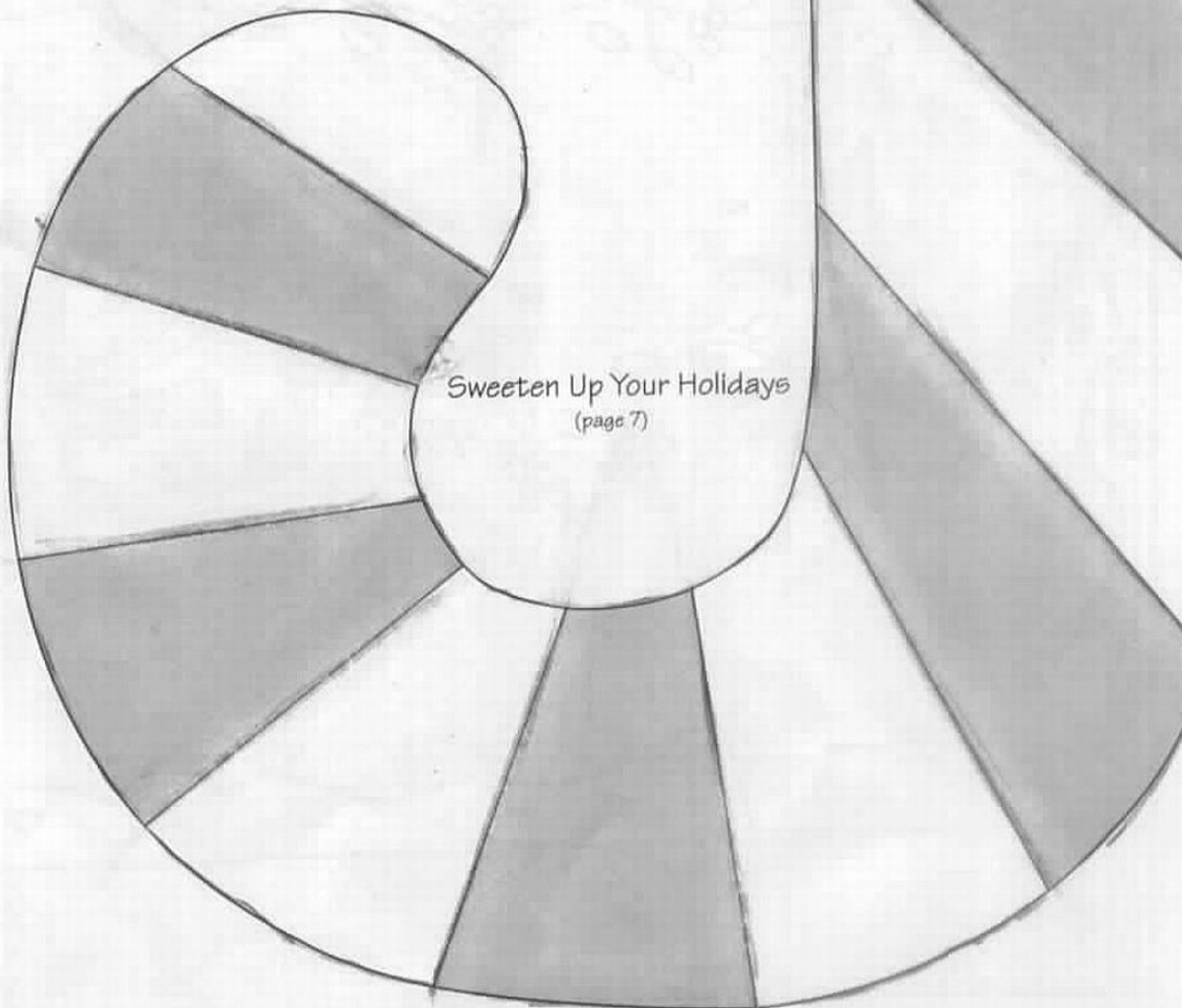
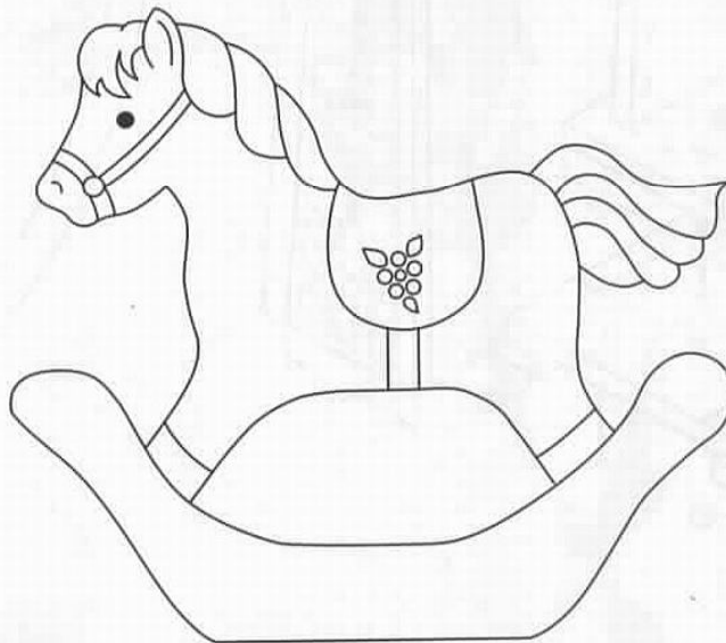
Gray areas are not woodburned



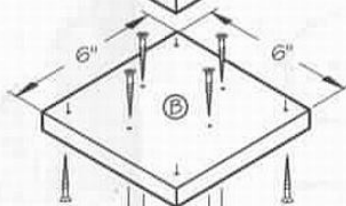
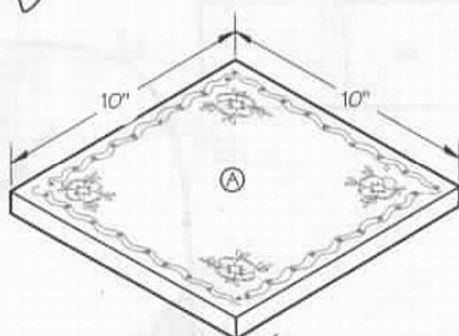
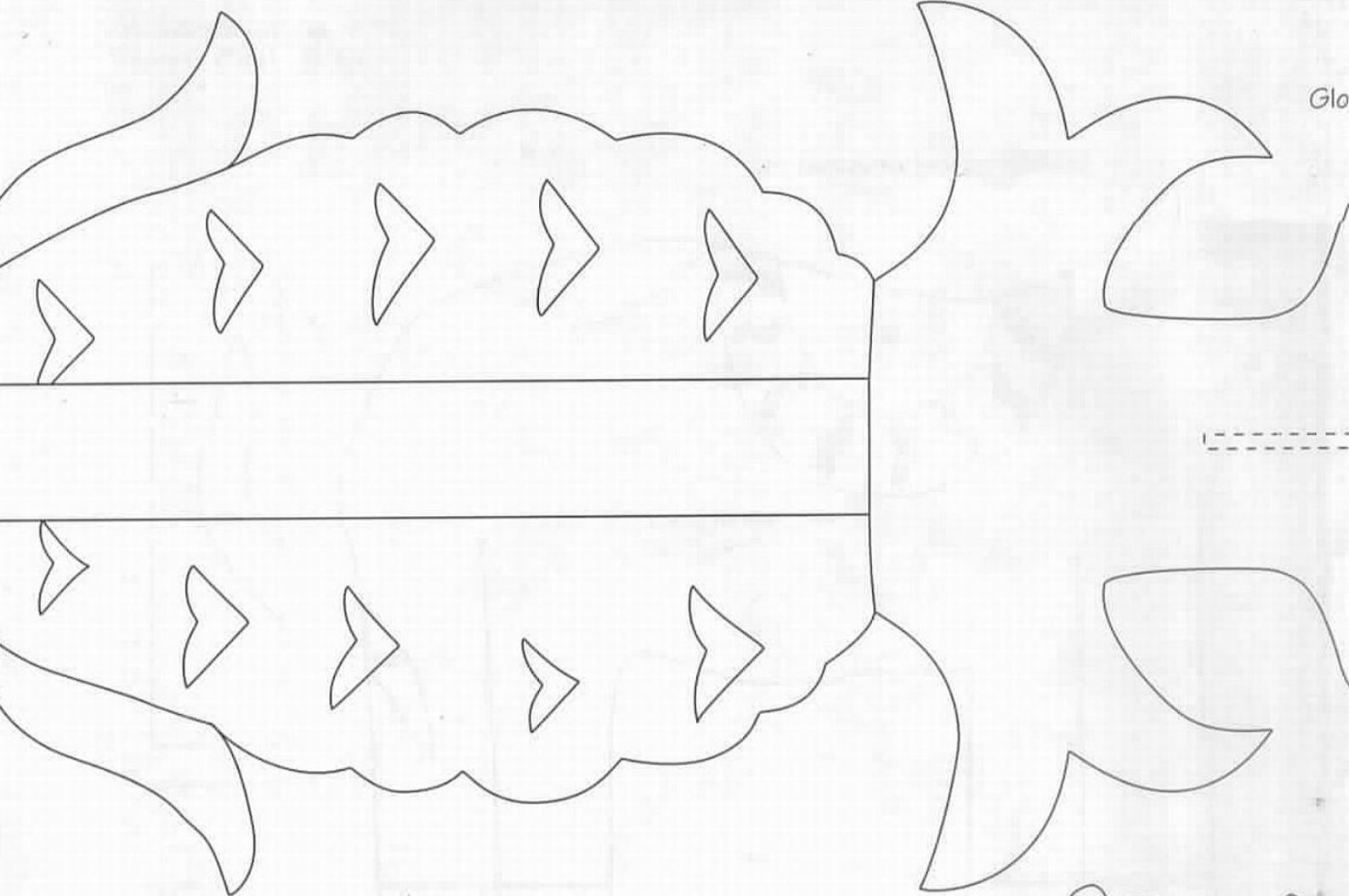
Back View of Shepherd



As Easy As A-B-C
(pages 20-21)

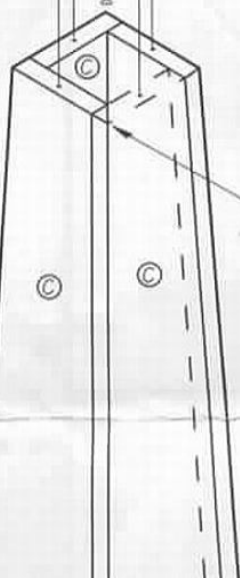


Sweeten Up Your Holidays
(page 7)



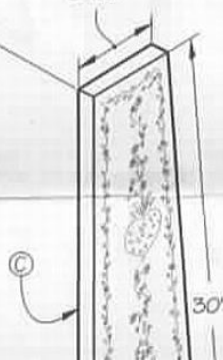
#6 screws require
a 9/64" shank hole
and a 3/32" pilot hole

Floral Finery
Exploded View

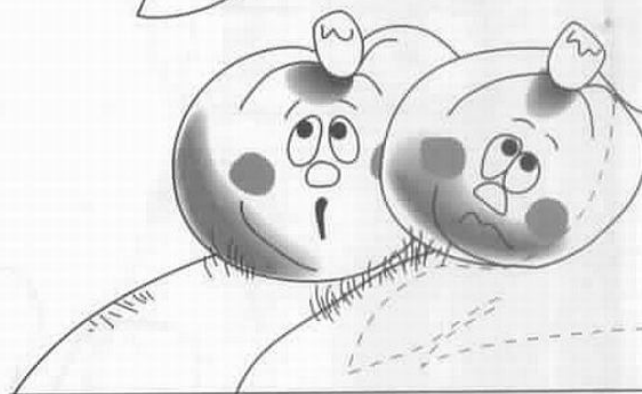


BILL OF MATERIALS					
Part	T	W	L	Mat.	Qty.
A-Top	3/4"	10"	10"	Pine	1
B-Plate	3/4"	6"	6"	Pine	1
C-Pedestal	3/4"	5-1/8"	30"	Pine	4
D-Plate	3/4"	8-1/2"	8-1/2"	Pine	1
E-Base	3/4"	11"	11"	Pine	1
F-Feet	3/4"	2"	2"	Pine	4

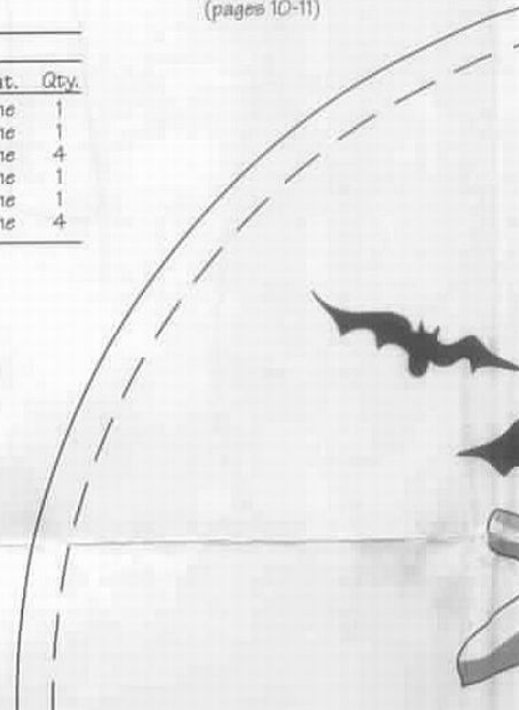
3-1/2"

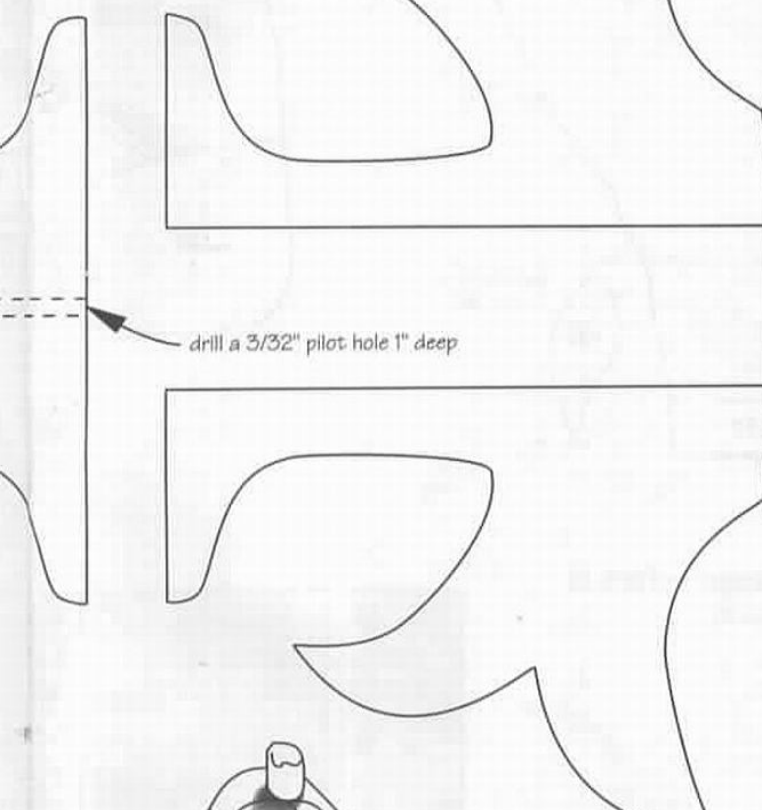


30"

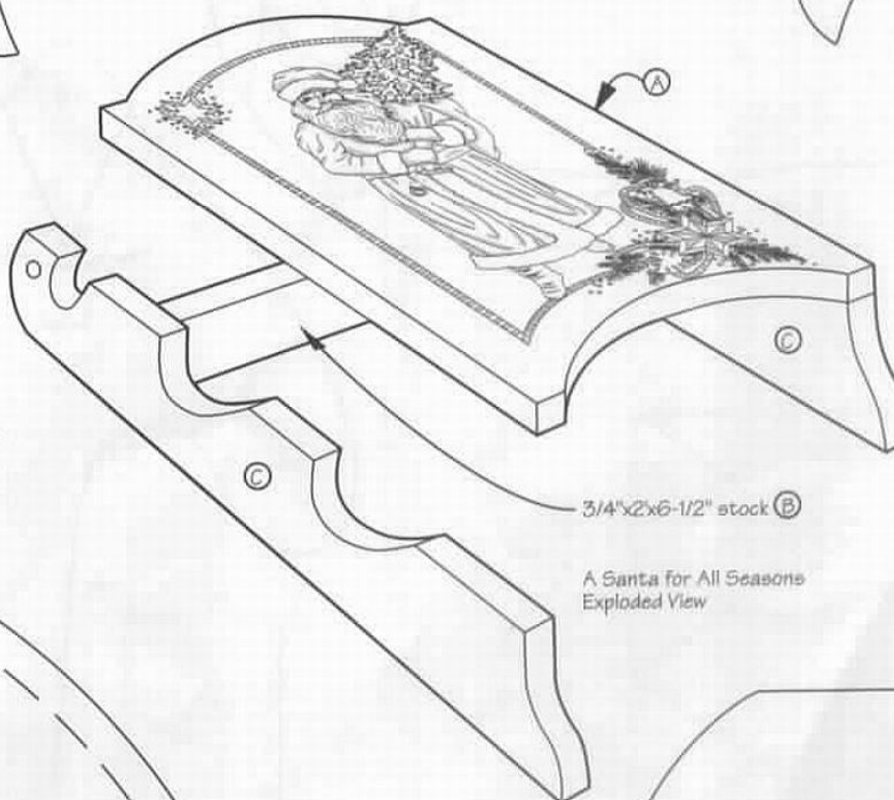
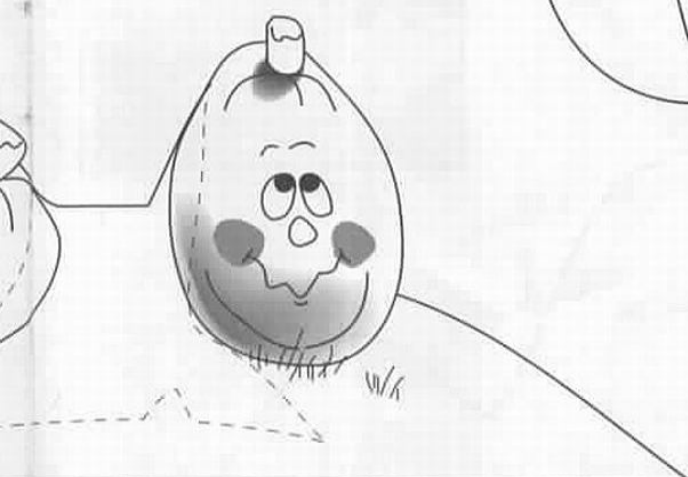


What A Hoot!
(pages 10-11)



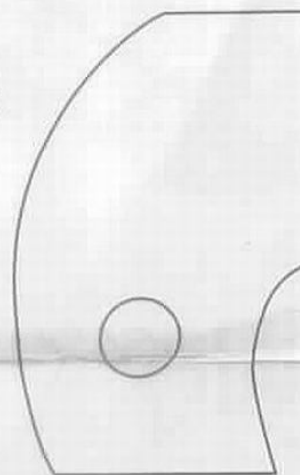


drill a 3/32" pilot hole 1" deep

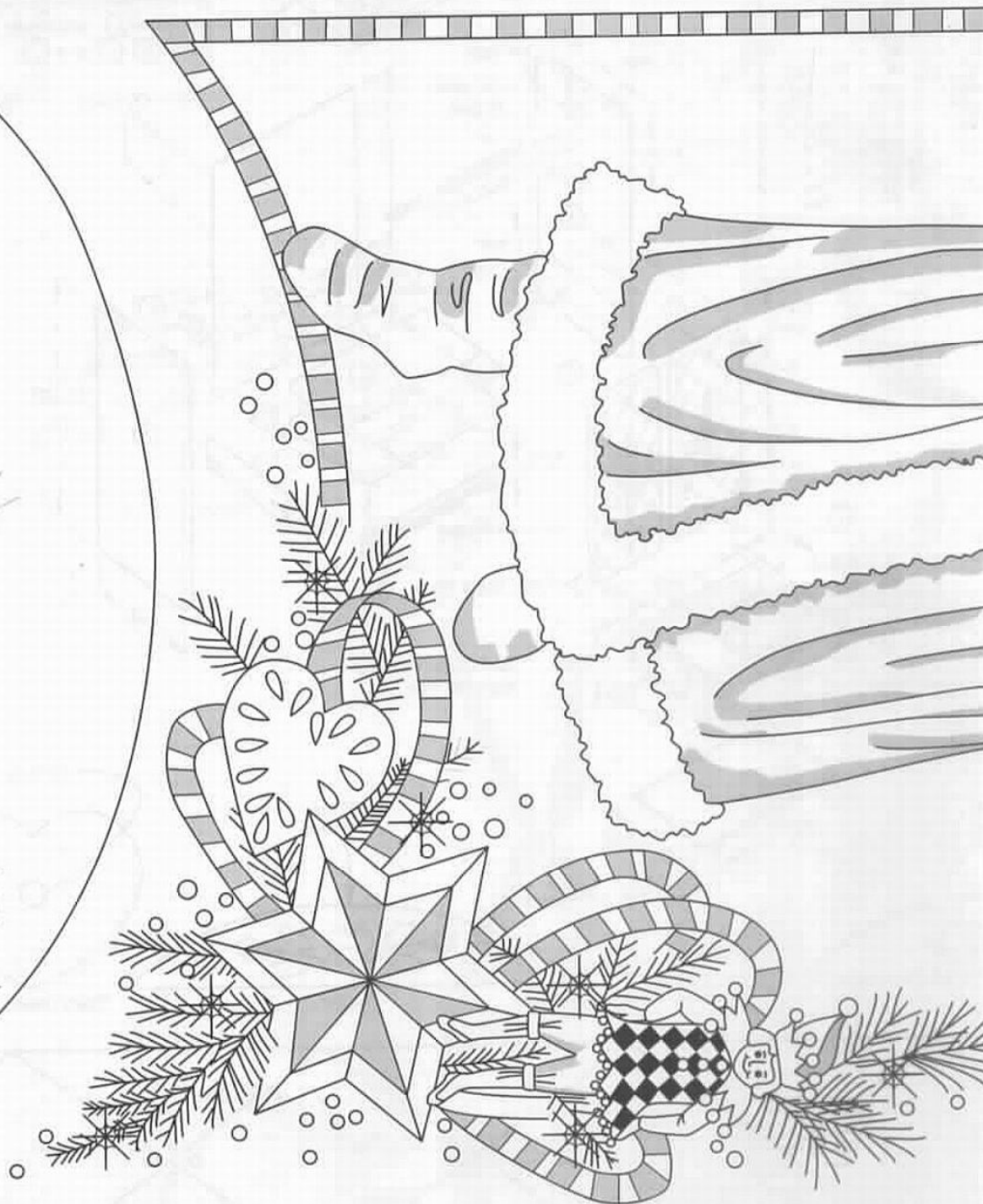


3/4"x2"x6-1/2" stock (B)

A Santa for All Seasons
Exploded View



BILL OF MATERIALS					
Part	T	W	L	Mat.	Qty.
1-Seat	3/4"	8"	14-1/4"	Pine	1
3-Brace	3/4"	2"	6-1/2"	Pine	1
2-Runner	3/4"	2-1/4"	17"	Pine	2



location for brace (B) →

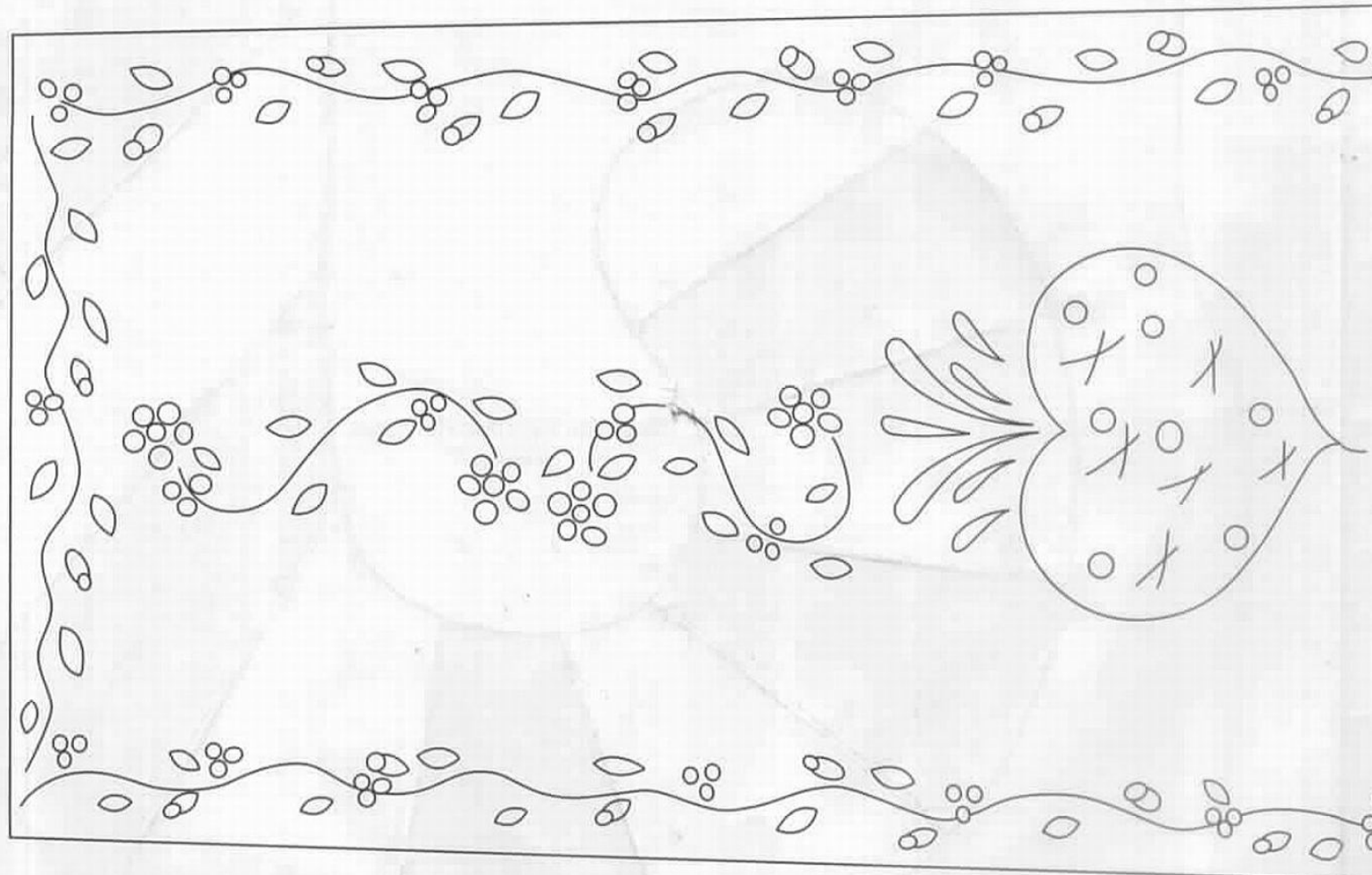
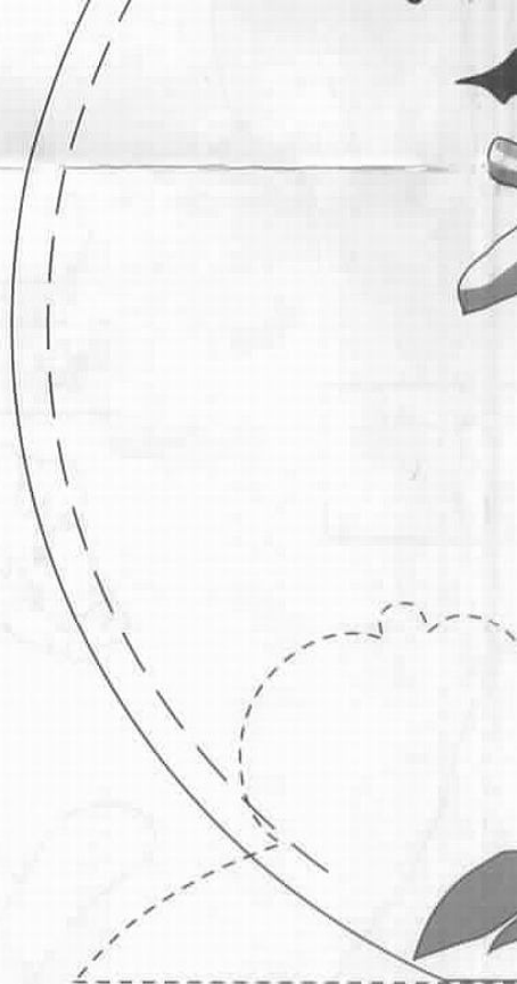
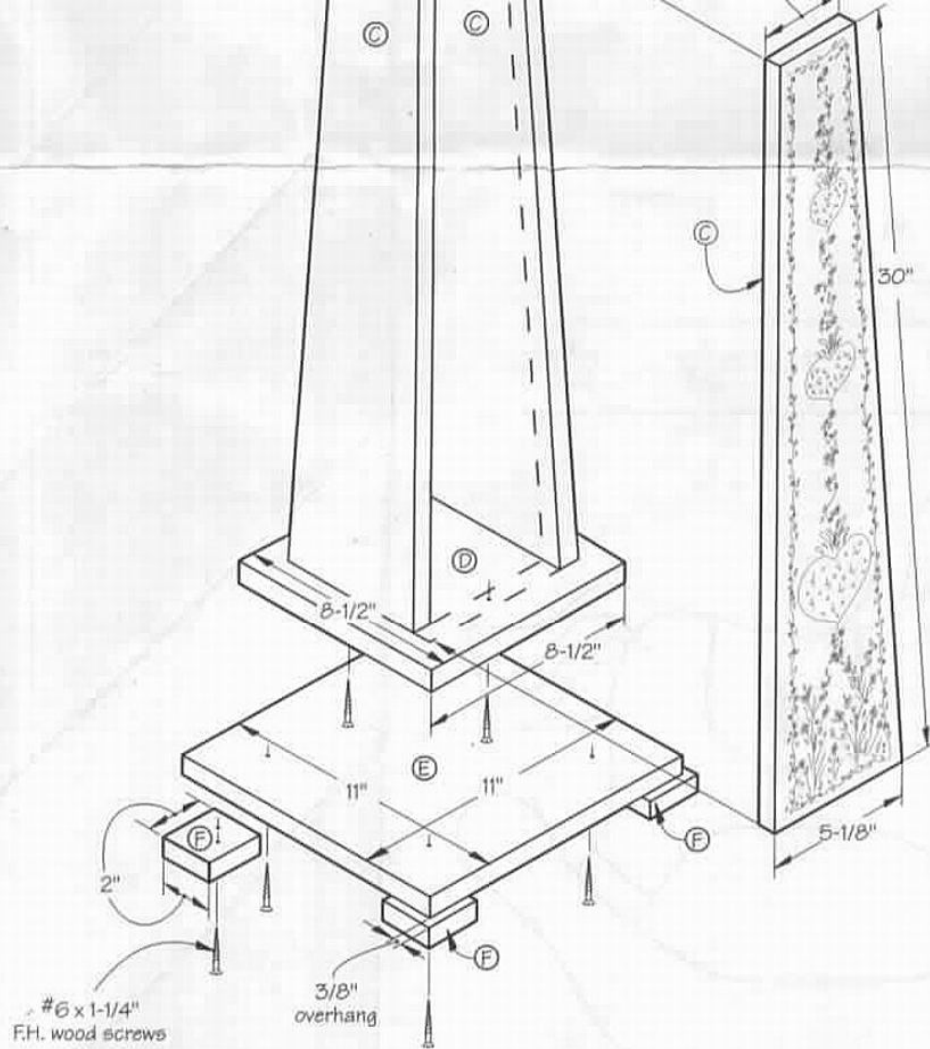


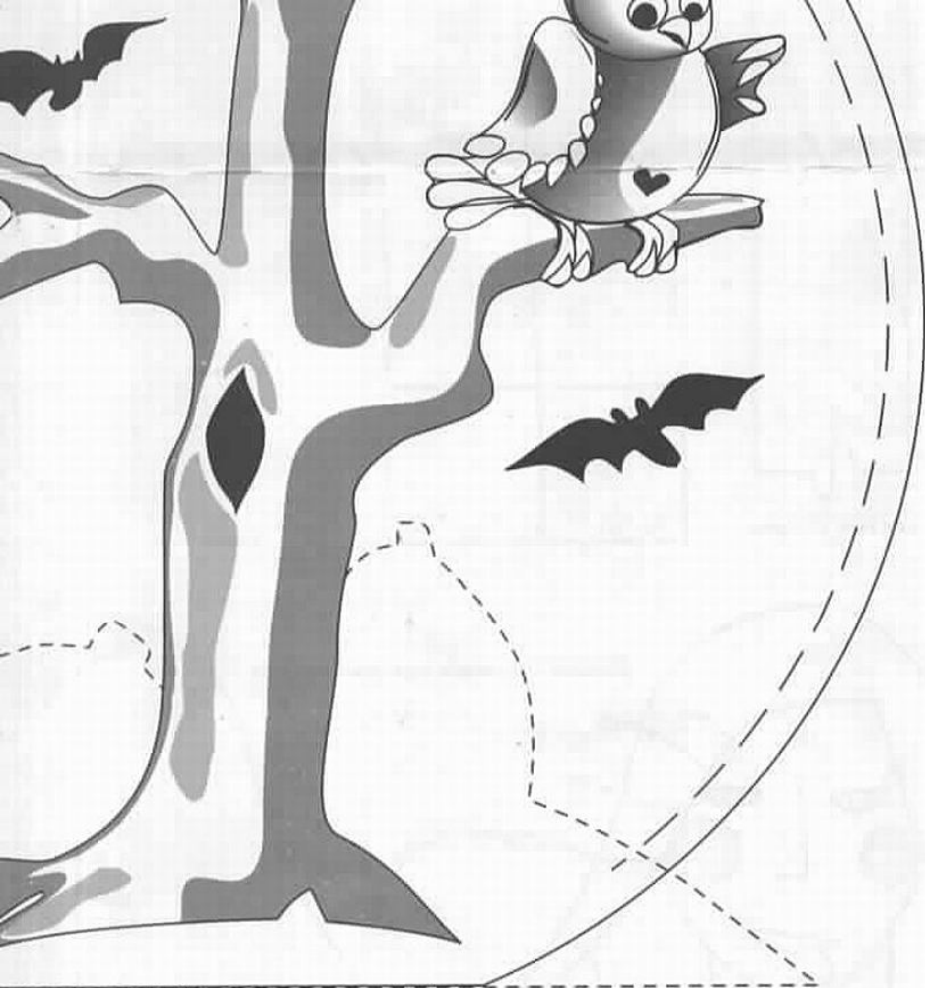
1/16" start hole

1/16" hole

1/16" hole

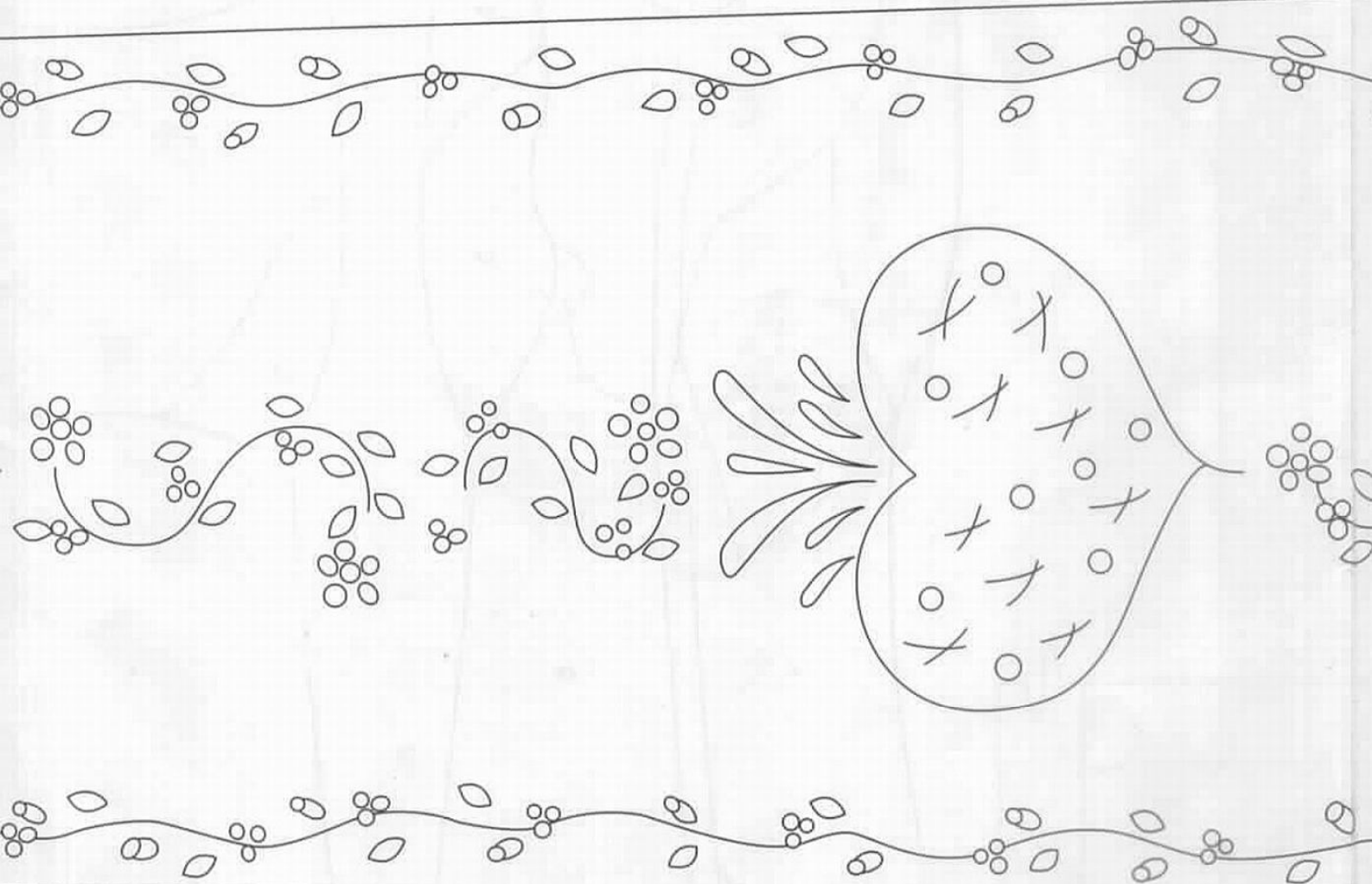






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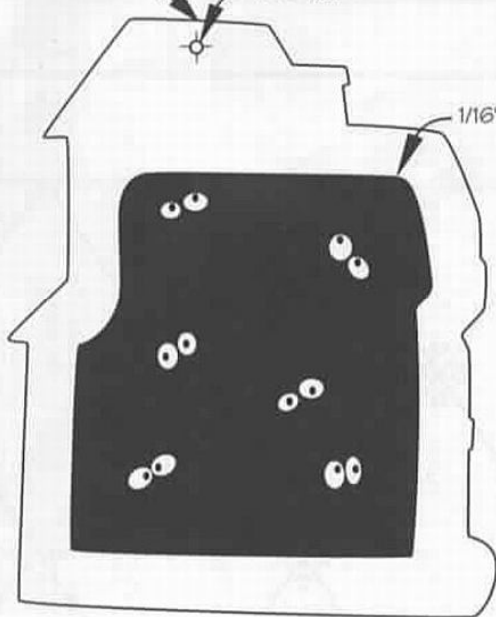
Issue 7 Conversion Chart
Decorative Woodcrafts Inc.
1912 Grand Avenue
Des Moines, IA 50309-3379



1/16" start hole

1/16" hole

1/16" start hole



Inside

1/16" hole

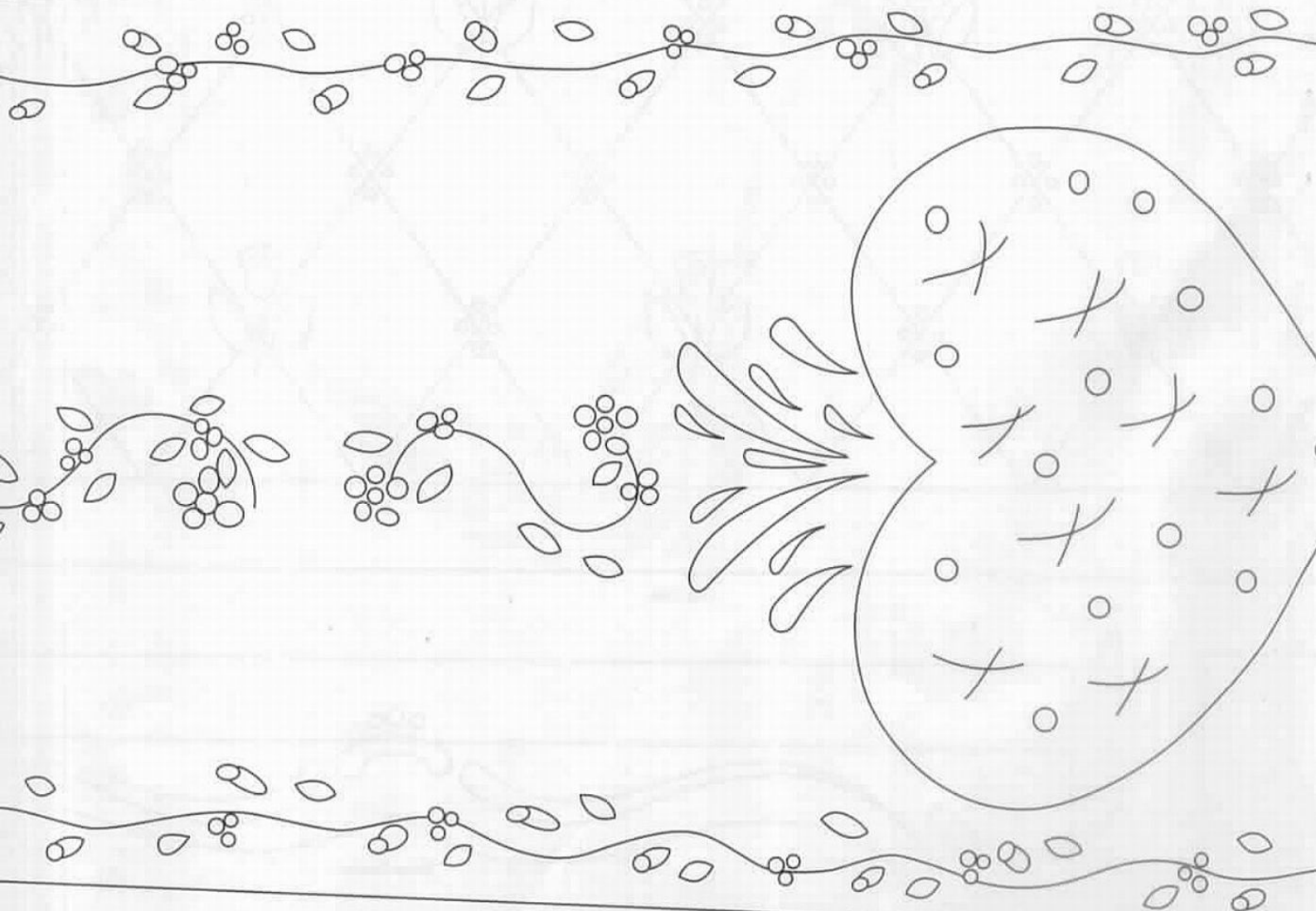
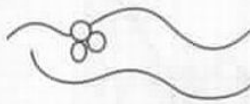


Front

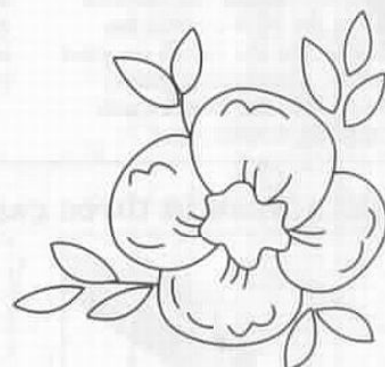
Spooky Jewelry
(pages 22-23)



Cut 2



A Santa for All Seasons
(pages 16-19)



Floral Finery
(pages 12-13)

Floral Finery Top Pattern

