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Decorative WOODCRAFTS™

April 1994 • Issue
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ANTIQUING TIPS FROM THE PROS

Years of experience make top designers experts on easy ways to antique your wood

See page 14

THINK SPRING!

Craft our flower garden, country cats, birdhouses, and bunnies



Sunflower-Seeds Pin • Tea Tray • 2 Country Birdhouses
Colonial Clock • Bunny Family • Violets Iron • Country Garden
Cats Plate • Santa Rolling Pin • Gingerbread-House Ornament

Better Homes and Gardens®
Decorative
WOODCRAFTS
April 1994 • Vol. 4 No. 2 • Issue No. 16



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A Timepiece to Treasure, page 12

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 nonexclusive copyright agreement. By signing this form, you guarantee that the work is original. Send submissions to:
Ann Hazelwood-Blevins
Decorative Woodcrafts™
1912 Grand Avenue
Des Moines, IA 50309-3379

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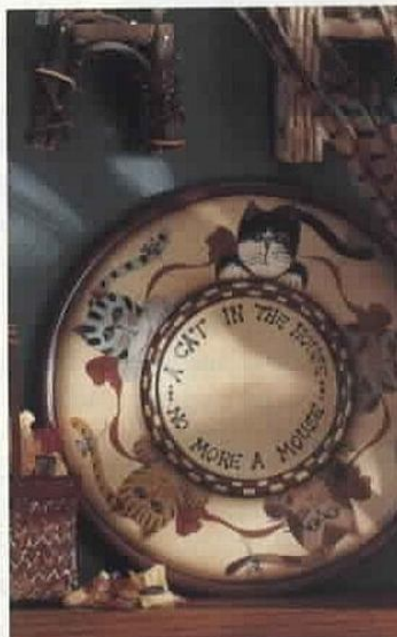
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Cats, Cats, and More Cats, page 22

Cover Photograph: Perry Struse

WE CARE!

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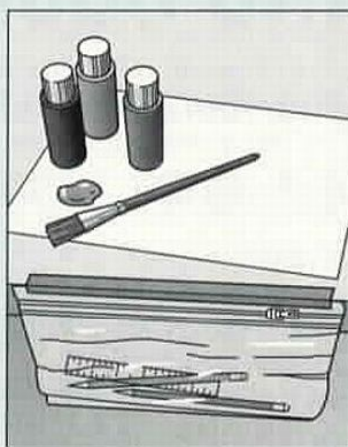
MPA

The Tips Shoppe

STOP LOOKING—I FOUND IT!

Do you rummage around your worktable, looking for pencils, rulers, a stylus, and such? I did, too, until I bought a plastic pocket at the art store and taped it to the end of my worktable. (The clear kind that hold school supplies in kids' notebooks work great.) As long as I remember to return tabletop items to the pockets, my searches are over.

—Christine Gessel, Kent, Wash.



BRILLIANT METALLICS

Great minds think alike! I smiled when I read in a previous issue your tip for using gold as a base coat for red paint. That's because I've used a silver base coat under blue paint for many years. My blues always turn out more brilliant and intense with one or two undercoats of silver. Some silver paints work better than others, so experiment until you find one that you like.

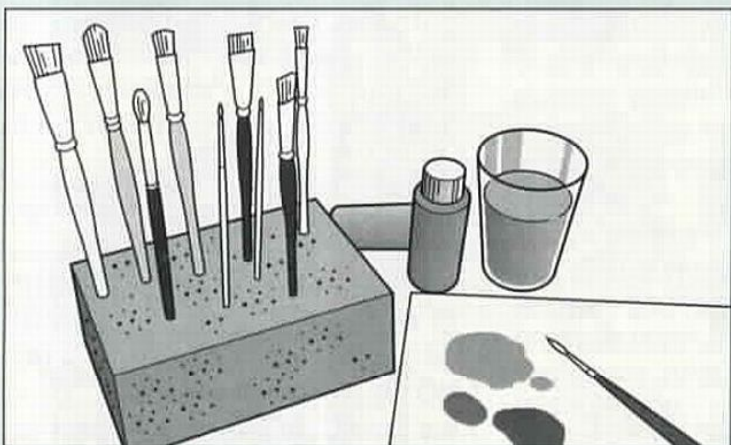
—Christine Gessel
Kent, Wash.

NO MORE TRACING

For easy and more accurate design transferring, stop tracing by hand! Cut a sheet of heavy Aquabec Deluxe 421 vellum (available at office-supply stores) into a smaller 8½×11" size. Attach the vellum to a sheet of copy paper, vellum side up, then run it through a single-feed copier slot. You'll now have a perfect see-through copy for transferring designs onto your project.

—Laura Folkman
Orem, Utah

MAKE BRUSHES STAND AT ATTENTION



I use a block of Styrofoam or a large lump of florist's clay for a brush and stylus holder. I find both easy to push the brush handles into, and

if I line up my brushes in numerical order, they're easy to identify.

—Mrs. B.J. Cook
Redding, Calif.

A CLEVER TIP TO GUARANTEE SUPER STRIPES

Have you every carefully masked off a stripe for painting, applied the stripe color, and carefully removed the tape only to find that some of the paint had seeped underneath the edge of the tape? Save yourself the frustration.

First, paint over the masked area with the base coat color. Any paint that seeps or bleeds under the tape will seal the gaps. Then, when you apply the stripe color, you get clean, crisp edges.

—Donald Baker, Phoenix, Ariz.

DOWN TO THE VERY LAST DROP

Don't throw away that empty 2-oz. plastic paint bottle. There's that last little bit of paint that you can't get out, but it's still good. So, just add a small amount of water (the amount of water depends on the amount of paint you have left), and mix well.

Test the paint-to-water ratio until you reach the right consistency for applying washes to your projects. When your next project calls for a wash of that paint color, it's premixed and ready to use. When your special blend gets low, just add more paint and water.

—Pat Pickeral, Midlothian, Va.

A CRAFTY SALES TOOL

Carry pictures of your crafts with you in a small album. Then you can take orders for your original woodcrafts wherever you go.

Donna Plemmons
Waynesville, N.C.

CLEAN UP YOUR ACT

To neatly and quickly stain small wood pieces, use a quart-size Ziplock-brand freezer bag. Carefully pour a small amount of stain into



the bag with your wood pieces. Close the bag, and roll the pieces around until they're covered with stain. Then, snip a small piece off a bottom corner of the bag to allow excess stain to drain out. Open the bag and empty the pieces out onto a rag. Wipe off excess stain.

Used with liquid fabric stiffener, the bag works equally well for preparing fabric and lace for your crafts. Just throw the bag away when you're done.

—Debra Pacey
Huber Heights, Ohio

SEND US YOUR TIPS

Want to share your painting and woodcrafting know-how with other readers and make money, too? Here's how. Send us your tip 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:

The Tips Shoppe
Decorative Woodcrafts
1912 Grand Avenue
Des Moines, IA 50309

Jewelry to Crow About



PALETTE

DecoArt Americana Colors

- AV Avocado DA52
- BK Buttermilk DA3
- Black DA67
- LC Light Cinnamon DA114
- PP Plantation Pine DA113
- TR True Ochre DA143
- WB Williamsburg Blue DA40

BRUSHES

- #8 synthetic flat
- #5 synthetic round
- #10/0 synthetic liner

SUPPLIES

- 1/8x1 1/4x4" Baltic birch plywood
- 6" of natural raffia
- 5-minute epoxy
- Metal pin back
- Oil-based stain
- Matte-finish spray varnish

START WITH RAW WOOD

Duplicate the seed packet and the bird patterns in the pattern packet with tracing paper. Copy the outlines onto 1/8" Baltic birch plywood. Cut out the pieces with a scrollsaw, using a #5 blade.

To order the cutouts and metal pin back #16A for \$5.00 ppd. in the U.S., write to White Pine Designs, Rte. 1, Box 99, Roland, IA 50236. Orders only: 800/325-6122.

Sand all surfaces with the grain, using 100- and then 150-grit sandpaper. Remove the dust with a tack cloth.

HAVE FUN PAINTING

With a #8 flat brush, base-coat the seed packet front BK and the bird front Black. After the paint dries, copy the patterns onto the cutouts with transfer paper.

Using a #5 round brush, base-coat the sunflower center LC, the petals TR, the leaf AV, and the bird's beak TR. With a #10/0 liner brush and BK, paint the lines in the flower

center. Outline the flower petals with LC and the leaf with PP. Paint the lettering Black.

Dip the handle end of a brush into Black, and dot around the flower center. Dot the bird body with WB and his eye with TR. Let the dots dry, then use a toothpick and Black to dot the pupil.

FINISH WITH PRIDE

Tie a knot in the raffia, trim the ends, and epoxy the raffia to the bird. Epoxy the two cutouts together, and epoxy the metal pin back to the pin. With a clean, lint-free rag, lightly wipe a coat of stain over all surfaces. (Designer Susan Fouts uses Minwax Provincial Oil Stain.) Let the stain dry thoroughly. Then, apply two coats of matte-finish varnish, allowing ample drying time between coats.✦

FULL SIZE WOODCRAFT PATTERNS FOR OUTDOOR PROJECTS

THE FUN PROFITABLE, EASY-TO-MAKE DESIGNS YOU'VE BEEN SEARCHING FOR!

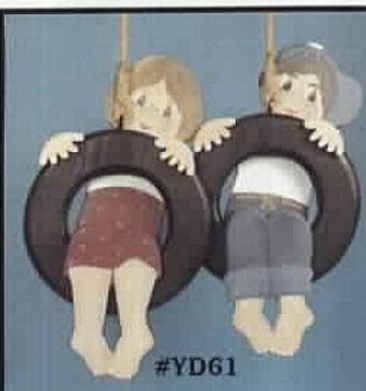
Just trace onto wood, cut out, assemble & paint!

- #YD61.....Adorable Tire Swingers (11" wide).....\$4.50
- #YD77.....Swingin' Dalmation Puppy (11" wide).....\$4.00
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- #RPET.....Resting Bunny & Cat (20" long).....\$3.00
- #RPET2.....2 Whimsical Lazy Hounds (26" long).....\$3.00
- #YD71.....Kissing Dutch Kids (2 couples-23" tall).....\$4.50
- #YD75.....10 Helpful Garden Bunnies (up to 21").....\$10.50
- #YD38.....Leaning Man Yard Shadow (lifesize).....\$4.50
- #WELL.....Garden Wishing Well (57" tall).....\$6.00
- #BH2.....Two Fun Cat Bird Houses.....\$4.50
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- #YD35.....Swingin' Country Girl (childsize).....\$4.50

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#YD61



#YD77

ORDER FROM
THIS AD OR
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FREE
CATALOG



#MILL



#RPET



#RPET2



#YD71



#YD75



#YD34



#BH2



#WELL



Serve a Cup of Cheer Tea-for-Two Tray

Slip off your shoes, settle into a chair, and share a cup of tea and a warm conversation with a friend. You'll be proud to serve from this whimsical painted serving piece.

PALETTE

Delta Ceramcoat Colors

Black 2506

CR Coral 2044

LB Liberty Blue 2416

LC Lichen Gray 2118

LI Light Ivory 2401

QA Queen Anne's Lace 2017
White 2505

BRUSHES

3/4" synthetic flat

#12 synthetic flat

#4 synthetic flat

#4 synthetic round

#0 synthetic round

#10/0 synthetic liner

SUPPLIES

1/2x4x24" pine

1/2x6x21" pine

1/8x9 1/2x12" Baltic birch plywood

#17x1" brads

Wood sealer

Maple stain

Matte-finish varnish

START WITH RAW WOOD

Duplicate the tray sides with tracing paper. Copy the outlines onto 1/2" pine. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) Rout a 1/8" rabbet 1/4" deep along the inside edge of all tray sides as shown on the Exploded View drawing. Cut out the pieces with a scrollsaw, using a #5 blade. Drill a 1/8" start hole, and cut out the hearts on each tray end. Then, using the Exploded View drawing, assemble the tray with glue and brads.

To order an assembled unpainted tray #16B for \$20.20 ppd. in the U.S., write Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Seal the inside surfaces of the tray. Do not seal areas that you plan to stain. Sand again, and wipe clean with a tack cloth.

HAVE FUN PAINTING

See *Brushstroke Basics* in the pattern packet for information on highlighting, shading, washing, and painting comma strokes. Refer to the pattern for the shading and the highlighting locations.

Use 3/4" and #12 flat brushes for filling in, shading, and highlighting large areas. Base-coat small areas with #4 flat and #4 round brushes. (Choose the brush that best fits the area.) Apply the details with #0 round and #10/0 liner brushes.

Base-coat the inside tray surfaces with LI. Let the paint dry. To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Then remove the dust with a tack cloth. Copy the pattern onto the tray with transfer paper.

Paint the place mat QA and the tea bag White. With LB, shade around the teapot, the teacup, and the place mat where shown on the pattern. Shade the inside tray edges and

the edges of the cutout hearts. Let the paint dry, and shade again if you wish to intensify the color.

Base-coat the teapot's mouth CR. Dilute CR with water 1:4, and fill in all cheeks. Using Black, base-coat the eyes, and apply the lashes, the teacup mouth, and the lettering and the string on the tea bag. Dip the end of a stylus into Black, and dot the lettering. Apply LB comma strokes on the teapot and teacup. Then, paint LB lines to connect the comma strokes. Dilute LB with water 1:4, and paint the stripes on the place mat. Dip the end of a stylus into White, and dot highlights on the eyes. Paint a White highlight line on the tea bag string.

Shade the dishes with LC where shown on the pattern. With Black, darken the shading on the teapot handle, the spout, and the lid. Apply Black shading to the teacup and saucer. Finally, float White highlighting along the right edge of each piece of china.

FINISH WITH PRIDE

Coat all unfinished surfaces with maple wood stain. (Designer Pat Cook uses Delta's Home Decor Maple Gel Wood Stain.) Wipe off the excess stain with a clean, lint-free rag, and let the pieces dry.

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Remove sanding dust with a tack cloth. Then, apply two coats of matte-finish varnish, allowing ample drying time between coats.



Commercial artist Pat Cook hasn't put away her brushes since she was introduced to decorative painting by designer Pat McClure. For a brochure of Pat Cook's designs, send a stamped self-addressed envelope to her at Cob Hill, P.O. Box 14, Logan, IA 51546. ♦

Bird Bungalows Summer Cottages for Rent

*Extend your hospitality into the backyard with these inviting bird retreats.
Or, display them indoors and wait for a flock of friends to stop by
—loaded with compliments.*

PALETTE

Delta Ceramcoat Colors

- AB Autumn Brown 2055
- AN Antique Gold 2002
- AW Antique White 2001
- Black 2506
- BS Burnt Sienna 2030
- BU Burnt Umber 2025
- BY Butter Yellow 2102
- RO Rouge 2404
- White 2505

BRUSHES

- 1" synthetic flat
- #8 synthetic flat
- #3 synthetic round
- Stencil
- Spatter or old toothbrush

SUPPLIES

- House case:
 - 3/16x4x17" Baltic birch plywood
 - 1/4x1/4x2 1/2" pine strip
- Moon birdhouse:
 - 1x10x10 1/4" pine
 - 1/4x4x5 1/4" Baltic birch plywood
 - 1/4x1 1/8" dowel
- Sunflower birdhouse:
 - 1x12x10 1/2" pine
 - 1/4x4x5 1/2" Baltic birch plywood
 - 1/4x1 1/8" dowel
- Wood stain
- 5-minute epoxy
- 5" of 16-gauge wire
- Satin-finish varnish

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Using the Exploded View drawing and the Bill of Materials, cut and assemble the house case. Cut the moon and/or sunflower and the crow body from 1" pine (actual thickness: 3/4"), cut the stars, the crow's wings, and the sunflower center from 1/4" Baltic birch plywood. Drill holes where shown on the patterns. With glue, brads, and wood screws, assemble the birdhouses.

To order the assembled Moon Birdhouse #16C or the Sunflower Birdhouse #16D for \$20.00 each ppd. in the U.S., write to White Pine Designs, Rte. 1, Box 99, Roland, IA 50236. Orders only: 800/325-6122.

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. Then, epoxy the wings to the bird and the center cutout to the sunflower. Allow the epoxy to set. *Do not seal the wood.*

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for shading, highlighting, and stippling information. See the pattern for shading locations.

Sunflower Birdhouse: With a 1" flat brush, base-coat the sunflower AN and the crow Black. Let the paint dry thoroughly.

Side-load a 1" flat brush with AB, and shade the petals where shown on the pattern. Then, highlight the petal tips with BY. Let the paint dry. Mix BY and White 1:1, and float a second highlight on the petal tips. With a #8 flat brush, dry-brush AB in the middle of each petal, keeping the color darkest in the center.

Base-coat the flower-center cutout with BS, and shade BU on the outer edges. With a #8 flat brush and Black, dab the seeds onto the flower-center cutout.

Thin BU with water to ink consistency. With a spatter brush or an old toothbrush, lightly spatter (flyspeck) the sunflower.

Moon Birdhouse: With a 1" flat brush, base-coat the moon AN and the stars AW. Let the paint dry, then float White highlights on the star-point tips. Side-load a 1" flat brush with

AB, and shade the lower edge of the moon where shown on the pattern. Using BY, highlight the top of the moon. Let the paint dry. Mix BY and White 1:1, and float a second highlight on the top of the moon. Let the paint dry thoroughly.

Copy the eyes and mouth onto the cutout with transfer paper. Dip a stencil brush into RO. Blot the brush on a paper towel, wiping off most of the paint. Pounce the brush up and down on the cheek and mouth where shown on the pattern.

With a #3 round brush and Black, fill in the eye. Thin Black with water to ink consistency, and paint the mouth and the eyelashes. Dip your stylus into White, and apply the cheek and eye highlight dots.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Remove the sanding dust with a tack cloth.

Wipe over all surfaces with wood stain. (Designers Bill and Jan Shirley recommend Minwax Dark Walnut Stain.) Let the stain dry.

Epoxy a 2 1/2"-long piece of wire into the star. Let the epoxy set, then epoxy the star into the birdhouse. Attach the crow in the same manner.

Apply two coats of satin-finish varnish, allowing ample drying time between coats. If you wish to display your projects outside, apply two coats of an exterior finish. Check your crafts store for Delta's new Home Decor Interior/Exterior Varnish. Or, call Delta at 800/423-4135 for the store nearest you.



Jan and Bill Shirley own and operate a gift shop in the Historic District of Bentonsport, Iowa (open April-December). Their store, *The Country Peddlers*, is packed with 1800s charm and original folk art. For a brochure of their designs, send \$1.00 and a business-size self-addressed stamped envelope to Jan and Bill in care of Route 2, Box 237AA, Keosauqua, IA 52565.







A Timepiece to Treasure

Painted in soft colors, this stately clock fits into traditional, colonial, and country settings. Enjoy its elegance, displayed on the mantel or a table.

PALETTE

Delta Ceramcoat Colors
 AN Antique Gold 2002
 AO Adobe 2046
 AW Antique White 2001
 BL Blue Spruce 2115
 BW Blue Wisp 2455
 CO Coral 2044
 LE Leprechaun 2422
 RF Rain Forest 2462
 SG Stonewedge 2442

BRUSHES

1" synthetic flat
 #10 synthetic flat
 #5 synthetic round
 #4 synthetic round
 #1 synthetic liner

SUPPLIES

1/2x4"x8" pine
 1/2x6x12" pine
 1/2x12x15" pine
 2 1/4"-long finial
 #17x1" brads
 Wood filler
 Wood sealer
 Matte-finish varnish
 Antiquing medium
 Clock movement (See Finish with Pride)

START WITH RAW WOOD

Duplicate the Colonial Clock pattern in the pattern packet with tracing paper. Using the Exploded View drawing and the Bill of Materials, cut out the pieces. Rout the edges and drill 1/4" and 1/2" holes where shown. Assemble the clock with woodworker's glue and #17x1" brads. Wipe off the glue squeeze-out with a damp cloth. Let the glue dry.

To order an assembled clock #16E for \$33.95 ppd. in the U.S., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Fill the brad 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 sanding dust with a tack cloth. Seal all surfaces with a wood sealer, and let the sealer dry. Then sand again, and wipe clean with a tack cloth.

HAVE FUN PAINTING

Use a 1" flat brush to base-coat the clock, a #10 flat brush to fill in large design areas, a #5 round brush for large comma-shaped strokes and medium design areas, a #4 round brush for small comma-shaped strokes and small design areas, and a #1 liner brush for the flower stems and the clock-face details.

With AW, base-coat parts A, B, and I. Apply CO to parts D and G. Then, paint parts E, F, H, and J with BW. Finally, paint the finial AN. Let the paint dry and attach the finial to the clock with woodworker's glue.

To remove fuzz raised by acrylic paint, sand the front panel with a paper grocery sack. Remove the sanding dust with a tack cloth. Copy the pattern onto the wood piece. There's no need to copy details such as the house scene, or the clock face yet—you'll base-coat over them.

Corner motifs: Fill in the tulips with CO, and the tulips hearts with AO. Paint SG comma-stroke leaves and stems. Fill in the circles at the base of each tulip with SG. Make BW comma strokes to complete the corner motifs. Make BW comma strokes around the clock-face design at the three, four, eight, and nine o'clock locations. Dip a brush handle into BW, and dot the pattern in the lower corners of the

clock. Dip a brush handle into AO, and dot each center. Paint the BL line on the base.

Clock face: Base-coat the scallops that surround the center design AO. With BL, paint the ovals that indicate the hours, and apply the circles around the clock face. Paint the long lines radiating from the center BL, and the short lines AN. Fill in the roses with CO and add AO centers. Dilute SG with water to ink consistency, and apply SG rose leaves.

House scene: Base-coat the sky BW, the ground SG, the clouds AW, and the border BL. Copy the remaining house details with transfer paper. Paint the house and the chimneys AO, the windows BL, and the door and the roof RF. Paint the grass area in front of the house LE, the trees RF, and the trunks BL. Apply strokes of BL to the trees and grass.

Paint the foliage BL. Apply the flower petals with small straightened comma strokes (don't curve the tails). Paint the larger flowers AO and the smaller flowers CO. Dip a handle end of a brush into CO, and apply the scattered dots. Let the paint dry thoroughly.

FINISH WITH PRIDE

Sand all surfaces lightly with a paper grocery sack, and remove dust with a tack cloth. Brush on two coats of matte-finish varnish, allowing ample drying time between coats.

Antique with your favorite medium. (Mary Jane used Delta's Dark Brown Antiquing Gel.) See pages 14 and 15 for information on applying antiquing medium. Let the antiquing dry.

Brush on two coats of matte-finish varnish. Let the varnish dry. Install the clock movement according to manufacturer's directions.

To order the quartz movement (bands and battery included) #71229, send \$6.95 ppd. in the U.S. to Klockit, P.O. Box 636, Lake Geneva, WI 53147. Orders only: 800/556-2548.



Because artist Mary Jane Todd uses antiquing mediums for her shading, she feels confident that anyone can paint from her patterns. For a listing of her designs and patterns, write to her at 2614 Helmuth Avenue, Evansville, IN 47714.

The Aging Process Antiquing 1

If aging your painted finishes seems difficult or time-consuming, it may be time to try another method. Through trial and error, some of our favorite crafters have discovered their own easy ways to antique wood.

OIL- OR WATER-BASED FINISHES?

Both oil- and water-based finishes work great. Some crafters select fast drying water-based finishes when speed is the primary concern. Although oil takes longer to dry, you must consider that character trait as the medium's biggest advantage—slow drying time means longer open time for blending and removing antiquing until the color of the finish pleases you.

Oil- and water-based mediums do provide a slight difference in the finished color. But, with all the different shades available in both products, this plays only a small part in your product-buying decision. (In the photographs on these two pages, we applied brown oil-based antiquing medium to the left side of the painted piece and black water-based medium to the right side of each piece.)

SEAL THE PAINT FOR CONTROL

Once you've painted your project and allowed it to dry completely, seal the surface with two coats of varnish. If you apply spray varnish, make certain every inch of the wood surface receives equal coverage. Any uncovered paint accepts more antiquing than the varnished areas—quite an unpleasant effect, indeed!

Apply the antiquing medium with a brush or rag. Working on one project surface at a time, remove most of the medium with a clean, lint-free cloth. A



Complete all painting, then seal the paint with two coats of spray or brush-on varnish.

cotton T-shirt or diaper works best). Once you're pleased with the color, stop wiping off medium—avoid fingerprints. If you have a problem wiping off oil-based medium, apply a small amount of odorless turpentine to your rag. Then, wipe over the project until you've removed the appropriate amount of medium. For tough-to-remove water-based medium, use a cloth moistened with water. Now, let the medium dry thoroughly.

If you feel you've removed too much medium, or if you want to deepen the color in one area, simply add more medium. Blend in the new medium so you have no harsh lines or color changes. Now, let the antiquing medium dry. (Oil-based antiquing medium may take several days to dry, depending on humidity and weather conditions.) Then, varnish as usual.

HERE'S WHAT THREE EXPERTS SAY

Mary Jane Todd says, "I've been antiquing projects as long as I've been painting. The antiquing adds a wonderful aged patina to my work." She gener-

We asked leading designers if they'd be willing to share their antiquing tips and favorite mediums with our readers, and here's what they told us.

s from the Pros



Our sample above compares brown oil-based medium (left) and black water-based (right).



Wipe off the antiquing medium, leaving the heaviest coverage around the edges.

ally uses a 2:2:1 mixture of odorless turpentine, Damar matte-finish picture varnish, and linseed oil—all manufactured by Liquitex.

Mary Jane pours a small amount of her mixture into a glass or plastic container. Then, she squeezes out about an inch of Burnt Umber oil-based paint on a paper plate. She dips a clean paper towel into her antiquing mixture, then picks up some of the paint on the same cloth. Next, Mary Jane wipes over her painted surface with this treated towel. She lets the antiquing rest on the wood surface for about a minute, then wipes it off with a clean paper towel.

Picking up some antiquing medium and Burnt Umber paint on the pad of her index finger, she applies additional color to all wood edges and to any area where she wants shading. When Mary Jane needs a fast-drying medium, she depends on Delta's Antiquing Gel medium. (See her clock on page 12.)

Susan Fouts says the project determines her antiquing method. On small projects such as her crow pin on page 7, she applies a wood stain to the en-

tire wood piece. The wood stain antiquing and stains unpainted edges at the same time.

"As an alternative, I use Folk Art's water-based medium. My favorite shade, Apple Butter Brown, provides a warm color," says Susan. Then, she adds, "Sometimes I leave more antiquing than usual on the wood, and coat it with spray acrylic finish varnish before it's dry. The chemical reaction gives my project an interesting alligator-skin texture."

Quink Arlt who relies on Deft's Danish Oil finish, prefers their Medium Walnut color. "Because I carve grooves into my folk-art projects Quink says, "I need to use an antiquing medium that will easily flow down into the grooves." The only area where Quink wipes away medium is on the faces of her Santas and witches. Quink applies the oil, lets it dry overnight, and seals it the next morning.

Now, we urge you to try these antiquing methods to determine which you like best. Then, let us know what you think. ♦



Busy-Bunny Family

While you're waiting to reap the fruits of your gardening labor, why not paint our family of horticulture bunnies? Papa appears ready for digging and planting, while the baby bunnies have Mama's hands pretty well tied.

PALETTE

Delta Ceramcoat Colors
 BU Burnt Umber 2025
 FG Forest Green 2010
 GR Gypsy Rose 2129
 IV Ivory 2036
 MS Maple Sugar 2062
 NF Nightfall 2131
 RS Raw Sienna 2411
 TC Terra Cotta 2071
 WB Wedgwood Blue 2069

BRUSHES

#8 synthetic flat
 #6 synthetic flat
 #4 synthetic flat
 #0 synthetic liner
 Scruffy round

SUPPLIES

$\frac{3}{8}$ x11x8" Baltic birch plywood
 $\frac{1}{4}$ x1 $\frac{1}{4}$ x2" Baltic birch plywood
 $\frac{3}{16}$ x1x2" Baltic birch plywood
 Wood sealer
 Fine-tipped permanent
 brown marking pen
 Krylon 1311 clear acrylic spray
 Matte-finish varnish
 7x3 $\frac{1}{2}$ " light blue homespun
 fabric
 7x3 $\frac{1}{2}$ " dark blue homespun
 fabric
 Scrap-quilt fabric
 Embroidery floss
 4— $\frac{5}{16}$ "-diameter buttons
 3— $\frac{3}{16}$ "-diameter buttons
 30" of 19-gauge wire
 5-minute epoxy
 Wooden pail, mini wooden
 flower pots, miniature
 garden tools, dried flowers,
 and Spanish moss

START WITH RAW WOOD

Copy the bunnies, hearts, and seed-packet patterns in the pattern packet with tracing paper. Transfer the bunny outlines onto $\frac{3}{8}$ " plywood. Copy two large hearts onto $\frac{1}{4}$ " plywood and the small heart and seed packet onto $\frac{3}{16}$ " plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Then, drill $\frac{3}{16}$ " and $\frac{1}{16}$ " holes where shown on the pattern.

To order three bunny cutouts #16F for \$12.95, accessory package #16G, including garden tools, bucket, flowerpots, seed packet, and the bead baby bunny for \$8.00, or both kits #16H for \$17.45 (all ppd. prices in the U.S.), write to Cabin Craft Midwest, 1225 W. First St., Nevada, LA 50201. Orders only: 800/669-3920.

Sand all surfaces in the direction of the grain with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Seal all surfaces with wood sealer, and allow it to dry. Sand again with 150-grit sandpaper.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for shading, highlighting, and stippling information. See the pattern for shading and highlighting locations.

Copy the main outlines onto the cutouts with transfer paper. There's no need to copy the faces or stitches—you'll base-coat over them.

Base-coat and apply shading with a #8 flat brush, and fill in medium- and small-size areas with #6 and #4 flat brushes. (Use the brush that best fits the design area.) Apply details with a #0 liner brush and cheeks with a scruffy round brush. Continue all painting around the edges and onto the backs of each piece.

All bunnies: Base-coat the bunnies with MS. Float RS shading where shown on the pattern. With GR, float shading inside the ears, lightly stipple the cheeks, and paint the noses. Using a stylus and BU, dot the eyes.

Papa Bunny: Base-coat the overalls NF, and float IV highlights on the pant edges. Dilute IV with water to ink consistency, and paint the line work on the pants and shoulder straps.

Mama Bunny: Paint the dress WB, and shade with NF. Dilute IV with water, and paint the grid pattern on the ruffle and the outlines on

the bodice. Dilute NF with water, and paint the broken lines above the dress ruffle. Dip a stylus into IV, and dot the dress. Paint the carrots TC and the leaves and necklace chain FG.

Large Baby Bunny: Paint his bloomers and straps IV. Dip a stylus into NF, and dot the buttons. Apply a GR heart.

Accessories: Base-coat Mama's apron bunny MS. With GR, shade the ears and stipple the cheeks. Then, add a GR nose, mouth, and whiskers. Using a stylus and BU, dot the eyes.

Base-coat the seed packet IV, and apply the NF border and lettering. Paint the carrots TC and the carrot tops FG.

FINISH WITH PRIDE

Apply all remaining details with a fine-tipped permanent brown marking pen. Let the ink dry. To prevent the ink from smearing, lightly mist inked lines with Krylon 1311 clear acrylic spray. (Varnish often smears ink.) Let the spray dry. Brush on two coats of matte-finish varnish, allowing ample drying time between coats.

Turn under $\frac{1}{4}$ " on each long edge of the apron fabrics. Fold in half lengthwise and tie tightly at each end with embroidery floss. Thread another piece of floss through the button holes, pulling the ends through the drilled holes on each hand, and tie the floss at the back to secure. Tie a button onto a corner of the baby's quilt. Pull the thread ends through the drilled hole on the hand, and tie in back. Epoxy buttons to Papa's overalls.

Cut and thread 12" lengths of 19-gauge wire through the two large heart wood pieces, and thread the small heart on a 6" piece of wire. Epoxy the wire ends into the hand holes. Then, epoxy the dried flowers, the bunny, the seed packet, and the miniatures into the aprons.



St. Louis designer Sue Jernigan has been painting for 20 years, and bunnies have always been her favorite subjects. For a listing of Sue's packets, send \$1.00 and a business-size self-addressed envelope to *From the Heart*, 709 Forder Crossing Court, St. Louis, MO 63129. ♦

MELINDA M

From Australia to America

*Spend a few minutes
with us, and we'll tell
you why most crafters
and artists agree that
Melinda's Magic Brush
deserves its name.
Then, turn to page 20
for your personal
lesson from this
charming Australian
flower painter.*



AKES MAGIC



"I'm a kitchen-table painter," says Melinda Neist in a lyrical Aussie accent. "I work at the table because it puts me right in the middle of the house—I see everything that's going on!"

From her kitchen table on the other side of the world in Canberra, Australia, Melinda Neist taught herself to paint. In that kitchen, she developed a style that would rock the American painting industry and lure artists and crafters to try their hand at creating florals with only one brush.

THE POWER OF PRINT

Ten years ago, a friend brought Melinda a souvenir from the United States—a Jackie Shaw how-to painting book. Working in her stone home deep in the Australian mountains, Melinda diligently practiced the delicate brush strokes, duplicating the book's ornate floral designs in delicate detail.

A few years later, she studied the Bauernmalerei painting style with Enid Hoessinger, a folk artist from Northern Australia. She then focused her painting on this style—specifically on the florals. "When you do something over and over, you start to bring your own style into it," Melinda proudly admits. "I began doing my own thing, and really liked what I was doing."

SHARING HER BOOKS, PAINTS, AND BRUSHES

Requests for classes and supplies multiplied until Melinda agreed to open a painting and teaching shop in a converted mill-keeper's house. With paint and other supplies otherwise hard to find in her country, the

shop flourished. One might only guess how difficult it was for husband Len to break the news of his impending military relocation to Florida.

"I felt it was a shame to leave a successful business," Melinda recalls. But she accepted the challenge, and soon looked forward to the opportunity of living in America for a short term.

SUCCESS IN AMERICA

Her immediate success in our market came as a complete surprise to Melinda. "With so many wonderful artists here in America, it never occurred to me that anyone would have an interest in what I was doing," she recounts.

Not only do her peers welcome her, but they share the limelight with her at painting conventions across the country. Folks line up ten-deep when Melinda demonstrates her painting technique. "I recall one lady handing me her convention souvenir—a printed coffee cup," her eyes dance. "I painted flowers on the cup, and before long, everyone at our booth had coffee cups for me to paint." Not wanting to disappoint anyone, Melinda stayed up all night to finish the cups. With coffee-cup sales booming, folks in the convention office tried to sign her up for cup demonstrations the next year—but Melinda had to decline.

ONE-BRUSH PAINTING

Whatever she paints, Melinda relies on only one detail brush, a technique she learned from Enid. With that brush, she executes the 13 basic strokes that form her floral patterns. Years of practice convinced Melinda

that no brush on the market allowed her to render her designs exactly like she wanted. What she was looking for was something between a #3 and #4 flat. One was too long, and the other wasn't quite fat enough.

Friend Gus Dovellos, owner of the Royal Brush Company, listened to her "wants" and created a brush to Melinda's specifications. "I didn't approve the first sample," she laughs, "but Gus didn't give up on me. He'd just make another brush."

Now, with Melinda's Magic Brush in hand, she teaches her multi-loading technique at an Orlando-area gallery. She continues to demonstrate her Magic Brush at seminars from coast to coast. (For a personal lesson, turn to *pages 20-21*.)

FAMILY FIRST

Despite her travel schedule, Melinda finds plenty of time to enjoy her 5 children. Whether it's exploring the inland waterways aboard their cabin cruiser or heading for Disney World after school, the family spends quality time together.

Soon, Squadron Leader Neist's work in Orlando will be completed, and the family must prepare to return home. It's a home built of stone from a long-since-closed mine, with an adjoining goat shed, all set in a tiny village amid pristine mountains—mountains that inspired her first painting efforts. No doubt, her American fans will anxiously await new designs and books that Melinda creates in her faraway Australian home.

To order her book, Melinda's Folk Art, write to Jackie Shaw Studio, Inc., 13306 Edgemont Road, Smithsburg, MD 21738. ♦

One-Brush Basics for

Victorian-Violets Iron

With a single detail brush, a multiple-color loading technique, and a little practice, you can create realistic violets and leaves—as if by magic!

PALETTE

DecoArt Americana Colors

AV Avocado DA52

Black DA67

CY Cadmium Yellow DA10

NR Naphthol Red DA104

SW Snow White DA1

UL Ultra Blue Deep DA100

Deco Art Dazzling Metallics

GG Glorious Gold DA71

BRUSHES

1" flat brush

Melinda's Magic Brush

SUPPLIES

White graphite paper

Matte-finish spray varnish

START WITH RAW WOOD

Duplicate the floral and the border patterns in the pattern packet with tracing paper. To order an unpainted wooden iron #161 for \$11.50 ppd. in the U.S., write to Rosy's Folk Art Studio, 107 Shadow Trail, Longwood, FL 32750. Or, call 407/332-6984.

Sand all surfaces with the grain, using 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. With a 1" flat brush and a 1:2 mixture of wood sealer and Black, base-coat all iron surfaces. Let the paint dry.

Lightly sand all surfaces with a paper grocery sack, and remove the dust with a tack cloth. Using white graphite paper, transfer the pattern onto the iron.

HAVE FUN PAINTING

Once designer Melinda Neist finishes base-coating the iron EB with a 1" flat brush, she adds all remaining details with a single brush. Designed with her supervision and named appropriately, Royal Brush calls it "Melinda's Magic Brush".

All color variation comes from laying down one stroke with this brush that carries multiple paint colors. This eliminates shading, highlighting, or floating colors! The secret to beautiful leaves and flower petals lies in allowing the brush to *open out* before pulling through the stroke. Don't be afraid to push down on the bristles and wait for them to spread. If the bristles won't spread, you don't have enough paint on your brush, Melinda advises.

Use a lot of paint for this technique—load the bristles almost to the ferrule. Be sure to use fresh, moist paint at all times. As with any new technique, practice makes perfect.

Leaves: Fully load your Magic Brush with AV. Work the paint into the bristles, flattening the



brush to a knife edge as you load. *Don't roll the brush in the paint, causing a round point.* Next, scoop a little SW on one side of the bris-

ties. Lightly stroke the brush once on your palette to blend the colors ever so slightly. If you overblend, you won't see the white.

Refer to the painted diagrams, *below left*, for guidance. Use one or two strokes, depending on the leaf size. Begin at the point of the leaf, using the knife edge only. As you create the body of the leaf, pull the brush toward you, *opening out* the brush to the desired width. (Again, push the bristles down and wait for the bristles to spread.) Then, pick up the brush slowly as you meet the stem, letting the bristles spring back to a knife edge.

Now, roll the brush to a round shape. Using the bristle tips, pick up a bit more SW, and ap-



ply the small comma strokes on the leaf edges where shown on the pattern.

Violets: Load your Magic Brush with UL. Pull one side of your brush several times through a puddle of NR, flattening the brush against your palette to blend colors slightly. Now, push the opposite side of the brush into SW. (By pushing the brush into a puddle, you pick up more of that color than if you pull through a color as suggested with the NR.) Pat the brush once on the palette to blend slightly.

Referring to the photographs *above*, apply the violet petals. Let the brush open fully at each petal tip, then allow it to spring back to a knife edge as you pull the petal to the flower center. Reload the brush often—colors tend to blend with each petal painted. Let the paint dry. Then, roll the brush to a point, and with the brush tip and NR, apply the flower center. With CY, add two comma-stroke stamens to the center where shown.

Borders: Apply GG comma strokes and dots. Let the paint dry thoroughly.

FINISH WITH PRIDE

Finish with two coats of matte-finish varnish. Let the varnish dry between coats. ♦

Designed by Melinda Neist,
Oviedo, Florida





A Plate of Cats, Cats, and More Cats

Smug little mice hitching rides on cats' tails bring more than a touch of whimsy to this serving plate. For your next party, pile a mound of cheese and crackers in the center for an extra chuckle.

PALETTE

DecoArt Americana Colors

- AG Antique Gold DA9
- Black DA67
- CH Charcoal DA88
- DC Dark Chocolate DA65
- GS Gray Sky DA111
- LG Leaf Green DA51
- RI Red Iron Oxide DA96
- RR Rookwood Red DA97
- SA Sable Brown DA61
- SG Slate Gray DA68
- SN Sand DA4
- SW Snow White DA1

BRUSHES

- 1" synthetic flat
- #8 synthetic flat
- #2 synthetic flat
- #3 synthetic round
- #1 synthetic liner
- Scruffy flat

SUPPLIES

- 10" double-bead-rim plate
- Wood sealer
- Krylon 1311 clear acrylic spray
- Antiquing medium
- Satin-finish varnish

START WITH RAW WOOD

Duplicate the cat-plate pattern in the pattern packet with tracing paper. Sand the plate with the grain, using 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Seal all surfaces with wood sealer, let the sealer dry, then sand again with 150-grit sandpaper. Wipe away dust with a tack cloth.

To order an unpainted plate #16J for \$11.75 ppd. in the U.S., write to Wayne's Woodware, 1913 State Road 150, Neenah, WI 54956. Orders only: 414/725-7986.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for information on dry-brushing, shading, and highlighting. Refer to the pattern for shading and highlighting locations.

Use a 1" flat brush for base-coating the front and the back of the plate. Use a #8 flat brush to fill in the medium-size areas and a #3 round brush to fill in the small areas. Apply the shading with a #2 flat brush, and use a #1 liner brush for the details. Then, use a scruffy flat brush to dry-brush the fur and the cheeks.

Base-coat the plate back and outer beading rim with RI, and paint the remaining surfaces with SN. Let the paint dry thoroughly.

To remove fuzz raised by acrylic paint, sand all surfaces with a paper grocery sack. Remove the dust with a tack cloth. Then, copy the main outlines onto the plate with transfer paper. There's no need to copy the details—you'll base-coat over them.

Black cat: Base-coat the cat body Black, and paint the cat's paws and lower face SW. Now, dry-brush Black over the edges of the SW.

Dark gray cat: Base-coat the cat body SG with CH stripes.

Tan cat: Base-coat the cat body SA, and apply DC spots.

Gold cat: Base-coat the cat body AG, and with RR, paint the stripes.

Light gray cat: Base-coat the cat body GS, then apply the Black bands.

All cats: Transfer the remaining details. Base-coat the ribbons RI, and shade with RR.

Paint the upper half of each eye Black, and fill in the bottom with LG. Apply an AG oval in each center. Float SW highlights along the bot-

tom of each eye. With a #1 liner brush, apply small SW highlights at the lower left and upper right corners.

Mix RR and SW 1:1, and fill in the noses. Float RR shading on the left side of each nose. Fill in the ears with RI, and shade with RR. Using a scruffy flat brush, lightly dry-brush RR on each of the cheeks.

Dilute SW with water to ink consistency, and paint a line across the top of each eye on the black cat. Dilute Black and outline the remaining eyes and all noses. Now, use Black to add tufts of hair in each ear, the face whiskers, and the paw claws.

Mice: Base-coat the mice GS, and shade with Black. Mix RR and SW 1:1, and paint the ears. Shade the bottom of each ear with RR. Dip a stylus into Black, and dot each eye and nose. Let the paint dry. Dip a stylus into SW, and dot a small highlight in each eye. Then, dilute Black with water, and paint the whiskers.

Border and lettering: Paint RR checkerboard squares on the inner beading. Dilute Black with water to ink consistency, and apply the lettering. Dip the handle end of a brush into Black, and add letter dots. Let the paint dry.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Wipe away sanding dust with a tack cloth, and apply a coat of Krylon 1311 clear acrylic spray. Then, antique all surfaces with your favorite antiquing medium. (*Note: To learn more about antiquing, refer to the techniques article on pages 14 and 15.*) Let the medium dry.

Apply two coats of satin-finish varnish, allowing ample drying time between coats.



Artists Kim Meyer and Jeri Francis rely upon their shared friendship frequently in their design partnership.

For a catalog of their patterns, send \$1 and a business-size self-addressed envelope to Designs By Fiddlestix, 810 Lincoln Drive, Washington Court House, OH 43160.

Kitty Cat, Kitty Cat

How Does Your Garden Grow?

One tiny birdhouse, a fuzzy kitty, and a happy little gardener—these ingredients fill many backyards with springtime joy.

PALETTE

DecoArt Americana Colors

- AG Antique Gold DA9
- Black DA67
- BK Buttermilk DA3
- BS Burnt Sienna DA63
- DB Deep Burgundy DA128
- FB French Gray-Blue DA98
- FG Forest Green DA50
- MF Medium Flesh DA102
- NG Neutral Gray DA95
- UB Uniform Blue DA86
- YO Yellow Ochre DA8

BRUSHES

- #12 synthetic flat
- #2 synthetic flat
- #4 synthetic round
- #10/0 synthetic liner
- Stencil

SUPPLIES

- 1x8x10" pine
- 1x4x8" pine
- 1/4x6x4" Baltic birch plywood
- 15 craft sticks
- 3/16x7 1/2" dowel
- 1/8x1/2" dowel
- Clear-Tex texture medium
- Walnut stain
- 5-minute epoxy
- #18x5/8" nails
- Spanish moss
- 12" of 18-gauge wire
- 6x6" of green fabric
- 3/4x7" strip of red fabric
- Fabric stiffener
- Synthetic doll hair
- 5"-diameter straw hat
- 1/2"-diameter white button
- 10" of natural raffia
- 1—1/4"-diameter silver bell
- Matte-finish spray varnish

START WITH RAW WOOD

Duplicate the garden-scene patterns in the pattern packet with tracing paper. Copy the base, the girl, the feet, and the birdhouse onto 1" pine (actual thickness: 3/4"), and copy the remaining shapes onto 1/4" plywood.

Drill 1/16" and 1/8" holes in the cutouts and craft sticks where shown on the patterns. Then, cut out the shapes with a scrollsaw, using a #5 blade.

To order unassembled Garden-Scene cutouts #16K for \$22.00 ppd. in the U.S., write to White Pine Designs, Rte. 1, Box 99, Roland, IA 50236. Orders only: 800/325-6122.

Sand all pieces, including the dowels and craft sticks, with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. *Do not seal the wood, and do not assemble the pieces until you complete all painting.*

HAVE FUN PAINTING

Note: Refer to Brushstroke Basics in the pattern packet for information on shading and highlighting. Then see the pattern markings for shading and highlighting locations.

Copy the main outlines onto the girl cutouts with transfer paper. There's no need to copy the details—you'll base-coat over them.

Base-coat large areas and apply shading with a #12 flat brush, and add stripes and details with #2 flat and #4 round brushes. Then add fine details with a #10/0 liner brush. Continue all base coats around the edges and onto the backs of each piece. Lightly sand the surfaces and sand off paint from the edges after you base-coat the pieces. Remove the dust with a tack cloth, then paint details on the cutouts.

Base: Paint the base FG. Let the paint dry.

Garden Girl: Base-coat the dress FB and the face and hands MF. Paint the collar and stockings BK, and the shoes Black. Let the paint dry thoroughly, and copy the details onto the cutout. Apply Black shading under the right arm and between the stockings. Using DB, fill in the collar hearts and the stocking stripes. Paint UB grid lines on the dress. Then, dip a stylus into UB, and dot the center of each square. Dot BK on the collar and the sleeve

edges. Dip a stencil brush into DB, and wipe off most of the paint on a paper towel. Then, lightly apply the cheek blush in a circular motion. Dip the small end of a stylus into Black, and dot her eyes. Let the Black dry thoroughly. Then dip a toothpick into BK, and apply the highlight dots. Dilute Black with water to ink consistency, and paint her eyebrows, her eyelashes and the stitching around the collar hearts. Dilute BS, and paint the nose. Dilute DB, and paint the mouth.

Kitty: Base-coat the kitty YO. Let the paint dry, and apply AG stripes. Dip a stencil brush into DB, and wipe off most of the paint on a paper towel. Then lightly apply the cheek blush in a circular motion. Dip the small end of a stylus into Black, and dot the eyes. With the large end, dot the nose. Let the Black dry. Then dip a toothpick into BK, and dot the pupils. Float BK highlights across the mouth.

Watering Can: Using NG, base-coat the watering can. Fill in the back patch with YO and the front patch with BK. Dip the small end of a stylus into UB, and dot the YO patch. Then paint DB stripes on the BK patch.

Birdhouse and Fence: Using BK, base-coat the craft sticks and the birdhouse. Paint the roof Black, and the heart and checks DB.

Flowers: Paint the flowers BK. Mix clear texture medium with AG. (Because she can mix it with any acrylic color, Andrea Lyness chooses DecoArt's Clear-Tex texture medium.) Dab the mixture on each flower center.

All cutouts: Sand pieces with a paper grocery sack. Remove the dust with a tack cloth. Dilute Black with water, and paint all the remaining details. Let the Black dry thoroughly.

FINISH WITH PRIDE

Wipe walnut stain over all surfaces. Sand off paint and stain from a small spot on each cutout where the pieces attach. (Glue and epoxy won't bond permanently to painted, stained, or varnished surfaces.) Lay the craft sticks flat, and epoxy the fence together, referring to the pattern for arrangement. Place the fence in position behind the base, and nail in place. Attach the roof to the birdhouse



with epoxy. Insert the $\frac{1}{8}$ " dowel into the birdhouse for a perch, and epoxy the $\frac{3}{16} \times 7\frac{1}{2}$ " dowel into the birdhouse and base. Epoxy Spanish moss to the base of the birdhouse pole. Let the glue set.

For flower stems, cut $1\frac{1}{2}$ " to $2\frac{1}{2}$ " lengths of wire, and epoxy them into the holes on the base. Cut four leaves from stiffened green fabric, and glue each to a wire stem. Refer to The Tips Shoppe for fabric stiffening information.

Thread a $2\frac{1}{4}$ " length of wire through the girl's hand, and epoxy a flower to the end.

Epoxy the girl's arm to her body, and her feet to her legs. For her hair, cut four 1" lengths of synthetic hair, and epoxy them to

the head. Let the epoxy set, and attach the straw hat with epoxy. Then, fold the brim in front, and epoxy it in place. Tie the red fabric strip into a bow, and epoxy it to the hat brim. Attach a button to the bow knot.

Epoxy the kitty's feet to the base. Cut a 10" length of raffia into 3 equal pieces. Tie the raffia into a bow, and epoxy the bow and bell to the collar.

Spray all surfaces with two coats of matte-finish spray varnish, allowing ample drying between coats. (Andrea recommends applying varnish to all surfaces of the finished project. The fabric and synthetic hair will retain their shape once varnished.)



**Designer
Andrea
Lyness** says
"Winning the
Santa category in the

Decorative Woodcrafts™ ornament contest gave me the confidence to publish my designs!" For information on Andrea's new book and her pattern packets, write to her at 3788 Jay Lynn Drive, W. Harrison, IN 47060. ❀

Save Your Dough

Santa Rolling Pin

If you'd rather craft than cook, get out that dusty rolling pin and turn it into St. Nick. We guarantee bundles of smiles from friends and family who find this Santa in your kitchen.

PALETTE

DecoArt Americana Colors
BS Burnt Sienna DA63
CA Calico Red DA20
Black DA67
FG Forest Green DA50
JG Jade Green DA57
MF Medium Flesh DA102
MG Midnight Green DA84
NG Neutral Gray DA95
RR Rookwood Red DA97
SW Snow White DA1
WB Williamsburg Blue DA40

BRUSHES

3/4" synthetic flat
#10 synthetic flat
#6 synthetic flat
#10/0 synthetic liner
Scruffy round

SUPPLIES

Wooden rolling pin
Texture medium
Satin-finish varnish

START WITH RAW WOOD

Duplicate the Santa pattern in the pattern packet with tracing paper. Remove one handle from your rolling pin and discard. Sand all surfaces with the grain, using 100- and then 150-grit sandpaper, and remove the dust with a tack cloth.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for shading and highlighting information. See the pattern for shading locations.

Using a 3/4" flat brush and CA, base-coat all rolling-pin surfaces except the handle. Then, paint the handle SW.

Copy the main outlines onto the rolling pin with transfer paper. No need to copy the details—you'll base-coat over them.

Use #10 and #6 flat brushes for filling in, shading, and highlighting large areas. (Choose the brush that best fits the shape.) Apply details with a #10/0 liner brush, and stipple the fur with a scruffy round brush.

Paint the face MF. Let the paint dry. Copy the details onto his face. (Do not transfer his nostrils until you complete all shading.) With BS, shade around his face, his nose, and under his eyebrows. Paint his nostrils MF and the eye areas SW. When dry, add WB irises and Black pupils.

Float CA along the sides of his face and the bottom of his nostrils and nose. Float SW across each cheek, his nose, and his nostrils.

Thin BS with water to ink consistency, and with a #10/0 liner brush, paint his eyelashes and outline his eyes and nose.

Then, add SW eyebrows and highlights on his eyes, cheeks, and nose.



Shade around the face and nose and under the eyebrows.

Base-coat Santa's hair and beard NG. Let the paint dry. Then, float SW curls where shown on the pattern. Fill in his mouth with CA. Now, paint his mustache SW.

Base-coat the right mitten MG and the left mitten FG. Shade the FG mitten with MG.

Apply FG holly and CA berries. Using MG, shade the leaves and paint the veins. Then, float a JG highlight across the top of each leaf. Shade the berries RR, and highlight with a 3:1 mixture of CA and SW.

Paint the hatband and sleeve cuffs SW. Let the paint dry. With a scruffy round brush, apply texture medium to all fur areas. (Designer Prudy Vannier uses DecoArt Snow-Tex.)

FINISH WITH PRIDE

Apply two coats of varnish to the wood surfaces, allowing ample drying time between coats.



Prudy Vannier recycles wood from garage sales. Students pick a surface from her pile of

treasures, then she shows them how to adapt her Santa patterns to fit. For a brochure, write to 279 Maplewood, Northville, MI 48167.

A Gingerbread House for Your Tree

PALETTE

Delta Ceramcoat Colors

- AB Autumn Brown 2055
- Black 2506
- DE Dresden Flesh 2033
- KG Kelly Green 2052
- NC Naphthol Crimson 2408
- TF Toffee 2086
- White 2505

BRUSHES

- 1" synthetic flat
- #8 synthetic flat
- #1 synthetic round
- #10/0 synthetic liner
- Spatter or old toothbrush

SUPPLIES

- 1x2x1" pine
- 3/8x4x21" pine
- 1/4x1/2x3/4" Baltic birch plywood
- 1/8x1x3" Baltic birch plywood
- #17x3/4" brads
- 1/8x11" dowel
- 1/8x10" balsa sticks
- 2—1 1/4"-tall wooden game pieces (directly under perch)
- 6—1/2"-diameter mushroom-head plugs
- Matte-finish varnish
- Gloss-finish varnish
- Clear crystal glitter (shaker bottle preferable)
- 5-minute epoxy
- 4mm silver plastic beads
- 12" of 20-gauge wire
- White paper maché medium

START WITH RAW WOOD

Duplicate the ornament patterns in the pattern packet with tracing paper. Using the Exploded View drawing and the Bill of Materials, cut out the house pieces with a scrollsaw using a #5 blade. Cut 3 small hearts and one large heart from 1/8" plywood. Drill 1/16", 1/8", and 3/8" holes, and round over edges where shown. Then, bore the 3/4" holes on the front and back pieces. Assemble the house base with woodworker's glue and brads (do not attach the roof until you complete the base-coat). Remove glue squeeze-out with a damp cloth.

To order an unpainted gingerbread house #16L including all wood cutouts, the wire, and the beads for \$24.00 ppd, in the U.S., write to White Pine Designs, Rte. 1, Box 99, Roland, IA 50236. Orders only: 800/325-6122.

Sand all pieces with the grain, using 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Apply wood sealer to all surfaces, let the sealer dry, then sand with 150-grit sandpaper. Wipe clean with a tack cloth.

HAVE FUN PAINTING

Use a 1" flat brush for base-coating the house, and a #8 flat brush to paint the remaining pieces. Apply the details with a #1 round or #10/0 liner brush.

With TF, base-coat all house surfaces. Apply AB shading on the walls where shown on the pattern. Thin Black with water to ink consistency, and paint the lettering.

Dilute AB with water to ink consistency. Dip a spatter brush or an old toothbrush into the AB, and spatter (fyspeck) all painted house surfaces. Repeat the spattering with thinned DE. Attach the roof to the gingerbread house with woodworker's glue and brads. Apply two coats of matte-finish varnish to all surfaces.

Base-coat all dowels, balsa sticks, and peppermints with White. Using NC and KG and referring to the photograph above, paint the candy stripes. With White, base-coat the large chimney heart. Paint the edges NC and the center stripes NC and KG. Base-coat the three small hearts NC.

Paint the game pieces NC with White centers. Add a KG tree to each White center. Paint four of the mushroom plugs NC, and paint two plugs KG. Let the paint dry. Using brush-on varnish, fill in the center heart on

each of the small heart cutouts. Then, sprinkle the wet varnish with glitter. Let the varnish dry. Now, apply two coats of gloss-finish varnish to the fronts and edges of all candy trims (do not varnish the backs).

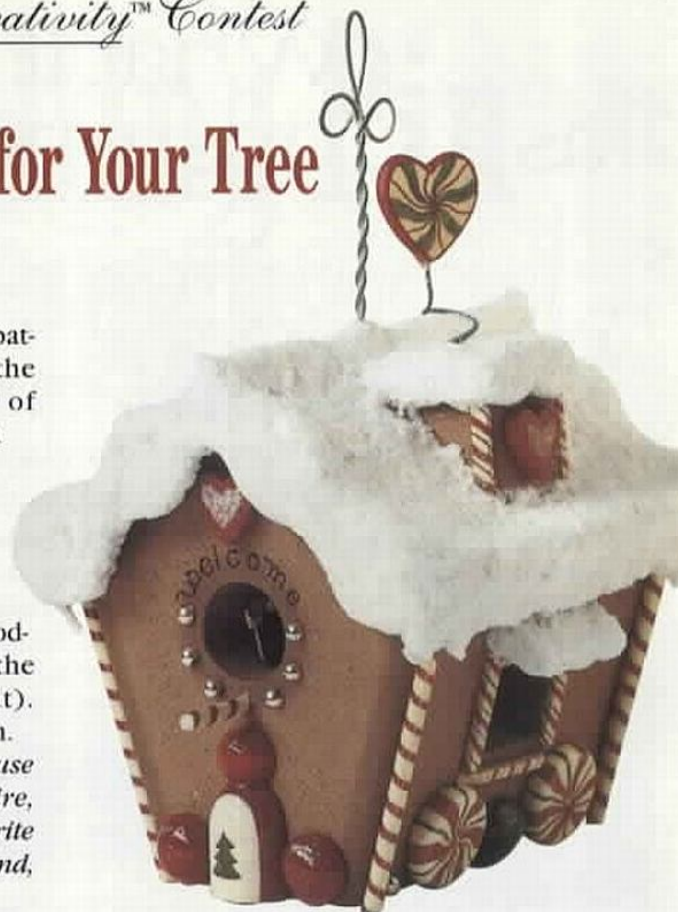
Cut the 1/8" dowel into four 2 7/8"-long and two 1/2"-long pieces. Cut the balsa sticks into 1" lengths. Retouch the paint and varnish on the cut ends where necessary.

Sand paint off a small spot on all pieces where they join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Cut the silver plastic beads in half with scissors. Epoxy the beads, the cutouts, and the perches to the gingerbread house.

Epoxy one end of a 2" length of 20-gauge wire into the large heart. Let the epoxy set. Bend a spiral shape in the wire. Then, epoxy the opposite end into the chimney. Following the diagram in the pattern packet, bend the remaining 10" of wire into a decorative hanger. Attach the hanger to the house with epoxy. Let the epoxy set.

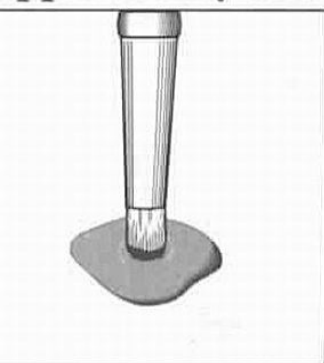
FINISH WITH PRIDE

Add small amounts of water to the paper maché medium, following the manufacturer's directions. With a palette knife (or your fingers) spread paper maché snow on the roof, the window awnings, and the chimney top. Before the medium dries, drag the snow over the roof and chimney edges. Sprinkle crystal glitter over the wet paper-maché snow, then let the snow dry thoroughly. ❀

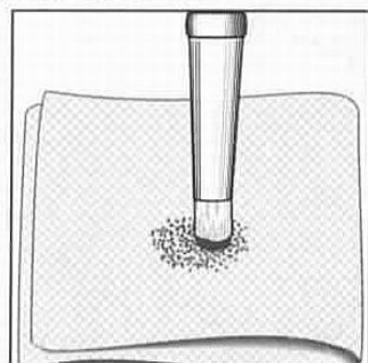


Brushstroke Basics

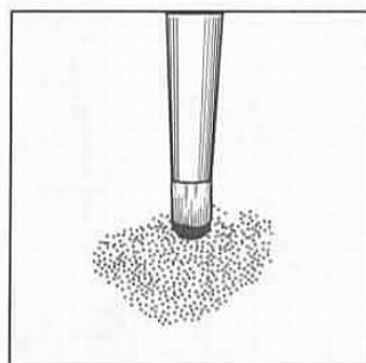
How to create a fuzzy or a textured look



1. Load your fabric brush or foot brush, dipping just the 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.

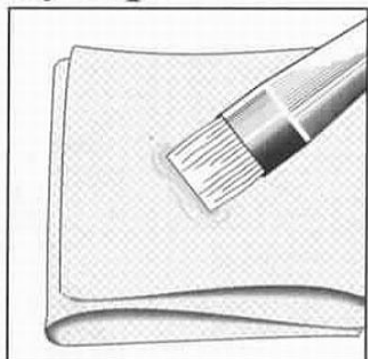


3. Apply the paint to the surface by pouncing the brush tips up and down to create a fuzzy or textured look.

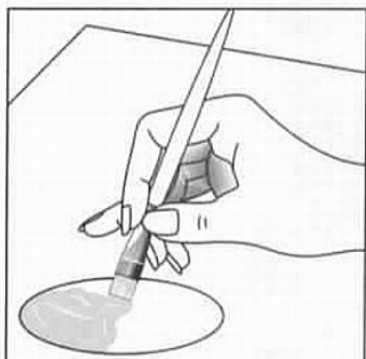
How to create a wash in three easy steps



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

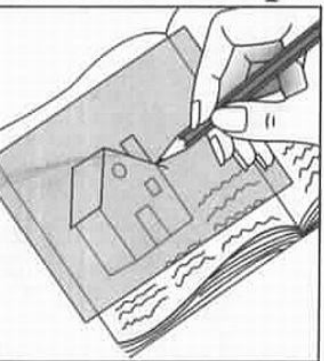


2. Blot excess drips from the brush on a paper towel. (Don't wipe off too much paint. Blot only until the bristles begin to lose their shine.)

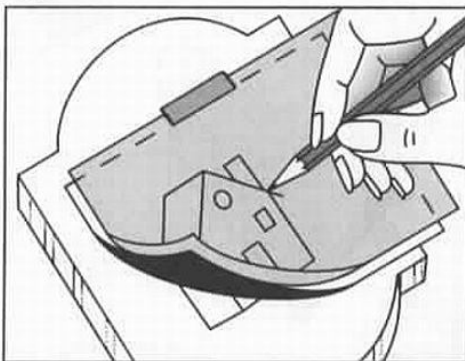


3. Fill in the area for a transparent coverage. Or, use the wash mixture to float color (see floating instructions) when you want a transparent shadow or highlight.

How to transfer patterns

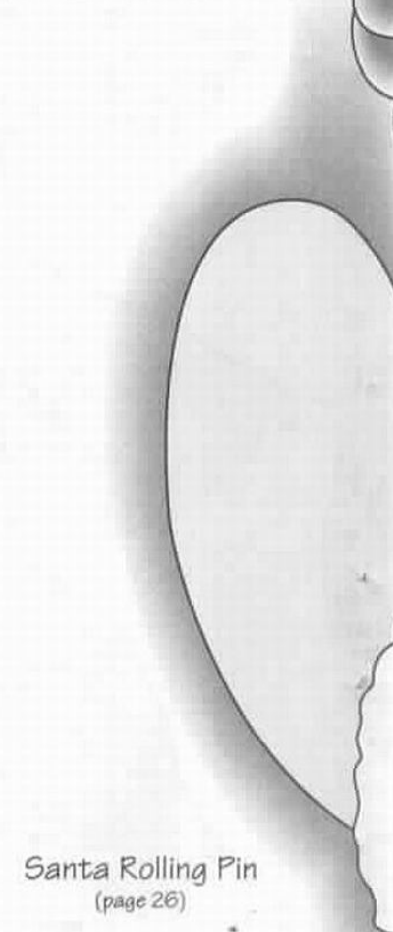
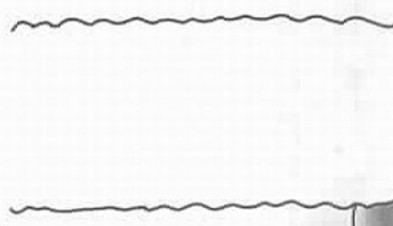
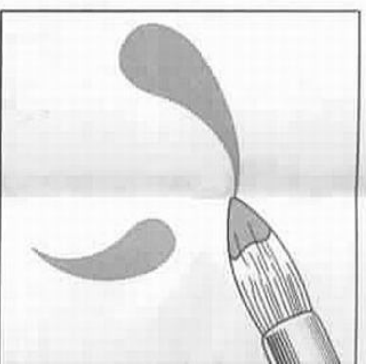
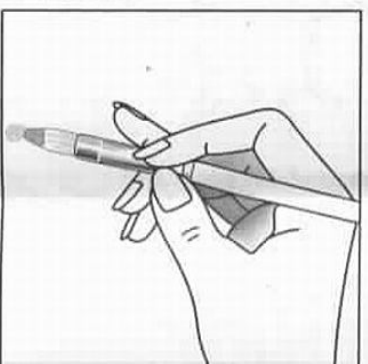
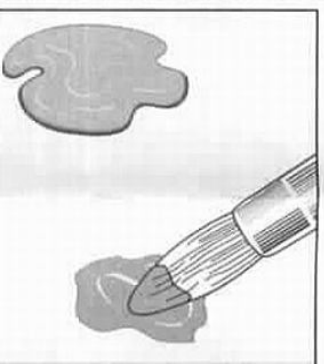


1. Duplicate the pattern by tracing tracing paper over the design and using a pencil to copy it.

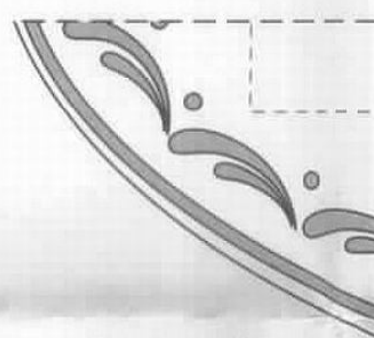


2. Transfer the design onto wood by taping down the traced pattern. Then, insert transfer paper under the pattern, and trace with a stylus or pencil.

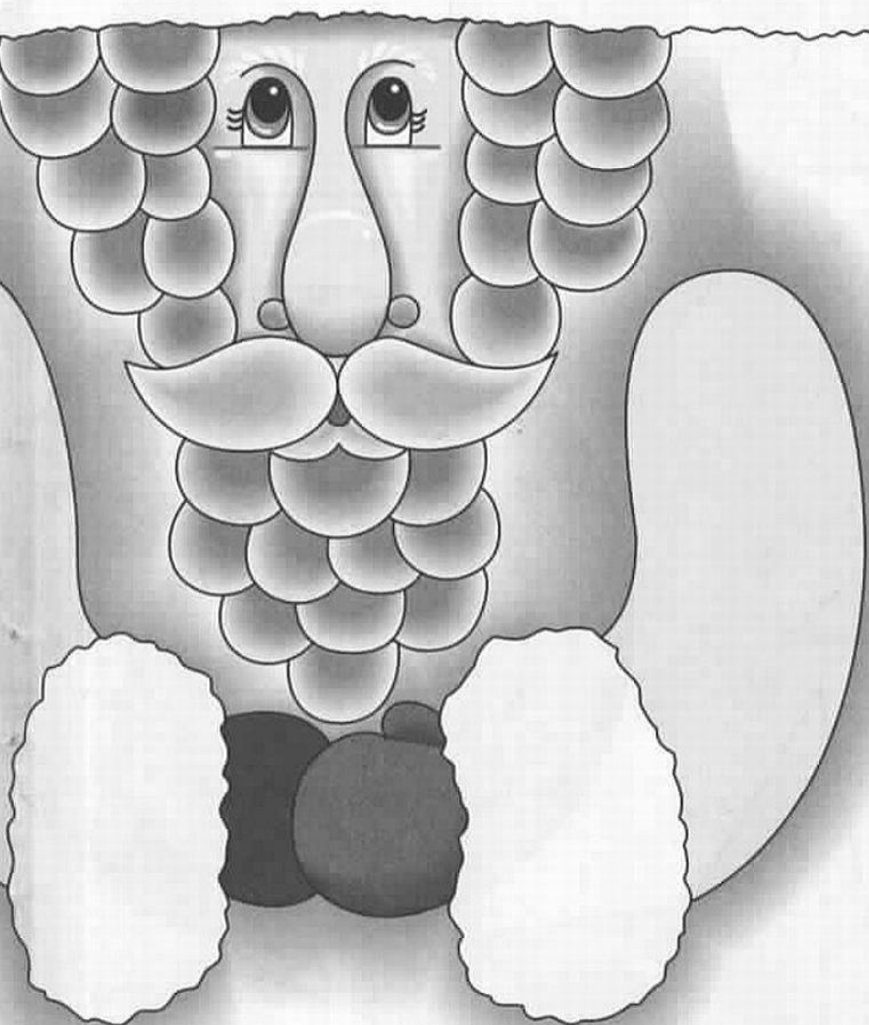
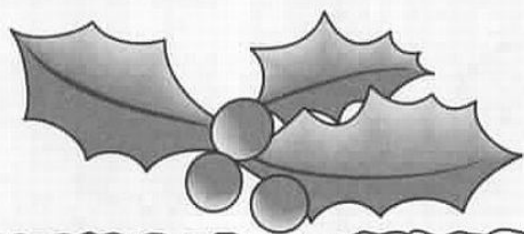
How to make comma strokes



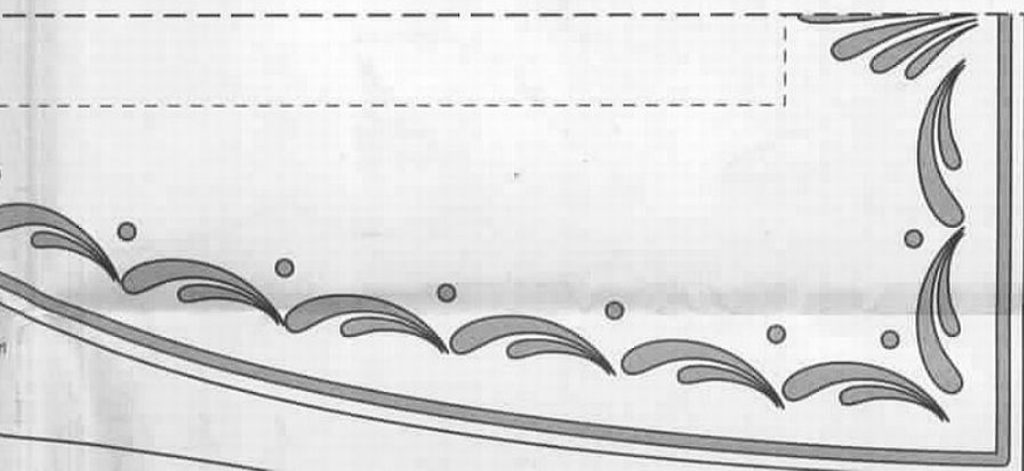
Santa Rolling Pin
(page 26)



Iron Top View—Half Pattern
Painting Pattern

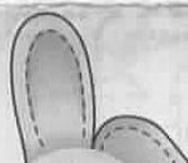


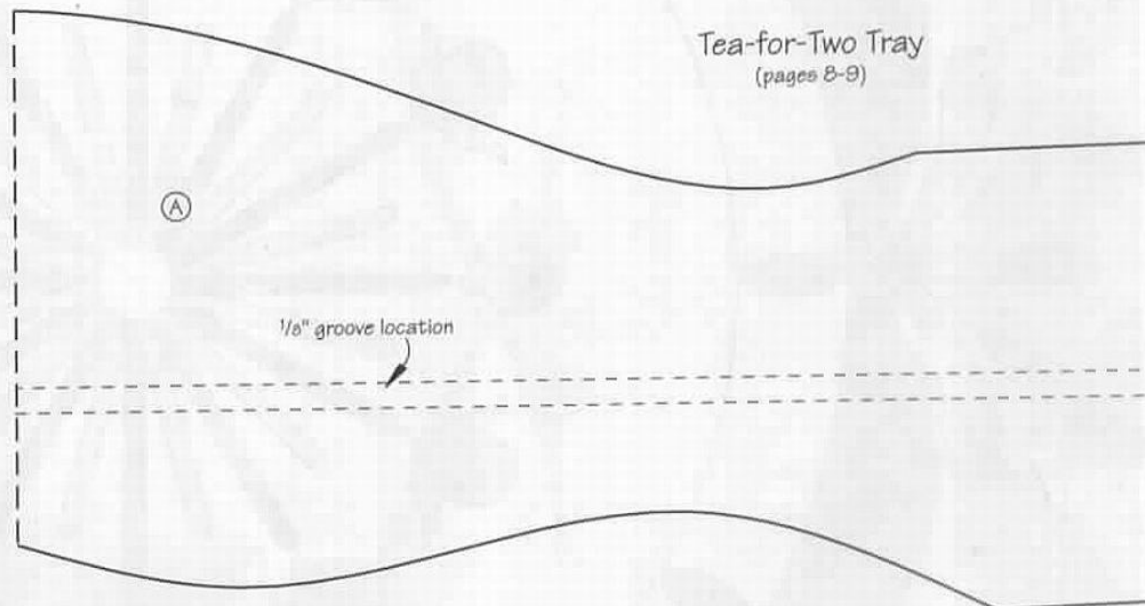
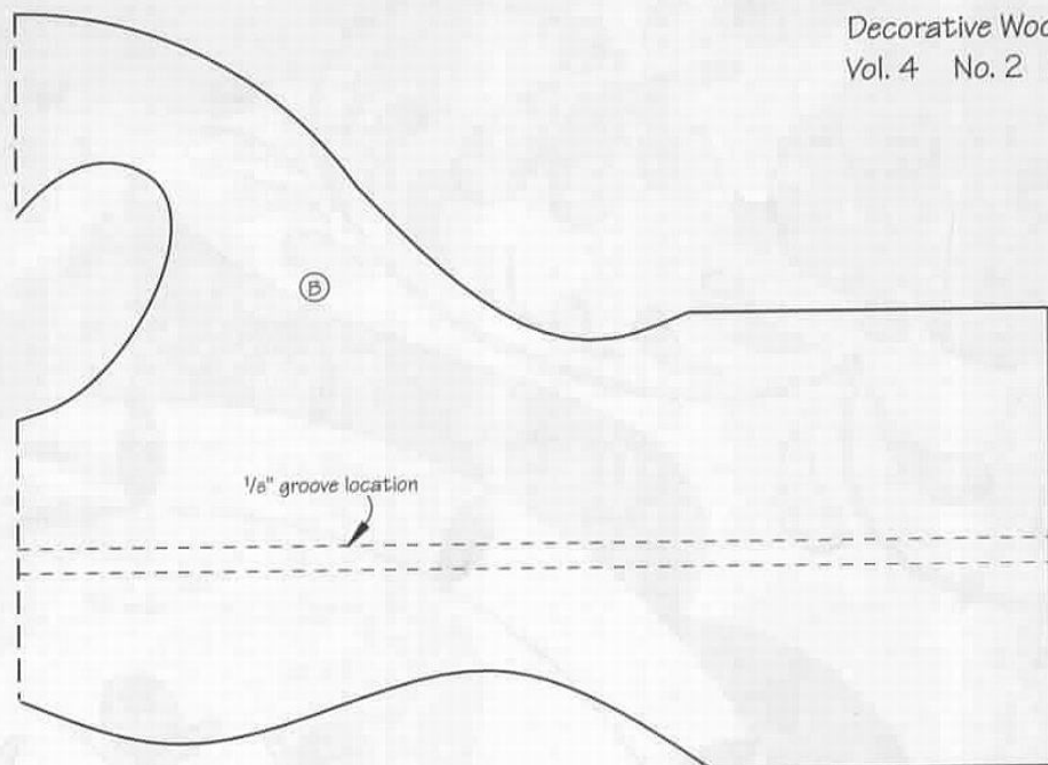
Bottom Sides of Iron
Painting Pattern





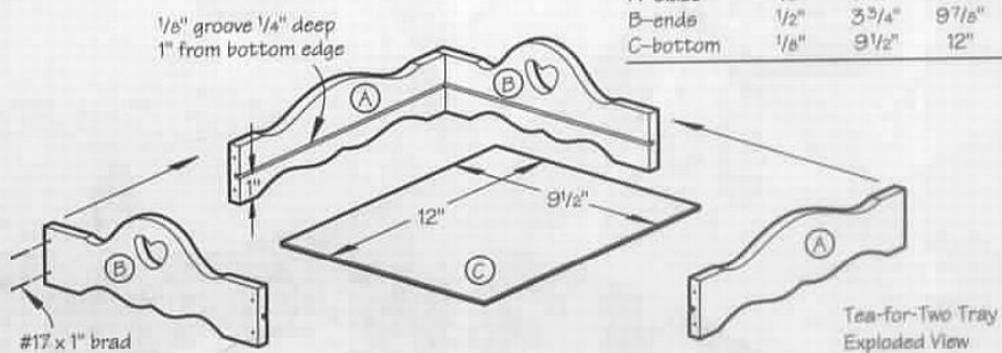
$\frac{1}{16}$ " hole
 $\frac{3}{16}$ " deep

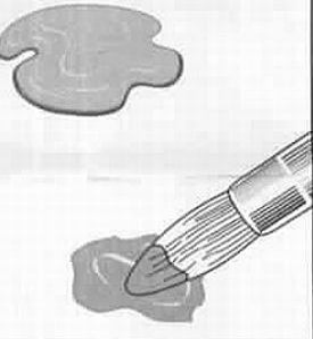




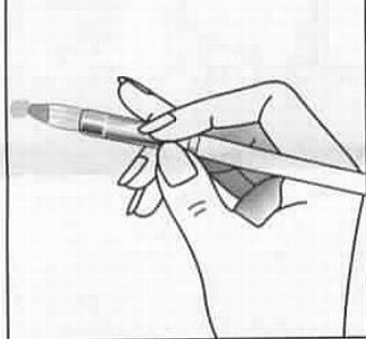
Tea-for-Two Tray
(pages 8-9)

BILL OF MATERIALS				
Part	T	W	L	Mat.
A-sides	$\frac{1}{2}$ "	$2\frac{7}{8}$ "	$11\frac{1}{2}$ "	Fine
B-ends	$\frac{1}{2}$ "	$3\frac{3}{4}$ "	$9\frac{7}{8}$ "	Fine
C-bottom	$\frac{1}{8}$ "	$9\frac{1}{2}$ "	12"	Hardwood

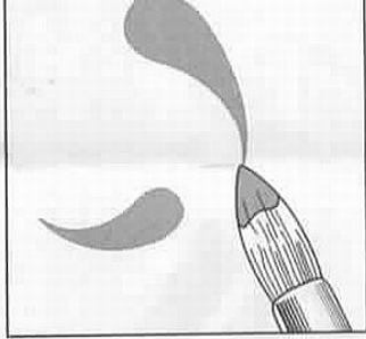




Load a round brush with paint by dipping the bottom half of the bristles into the puddle. Pat the brush on your palette, distributing paint evenly into the bristles and rounding out the tip.



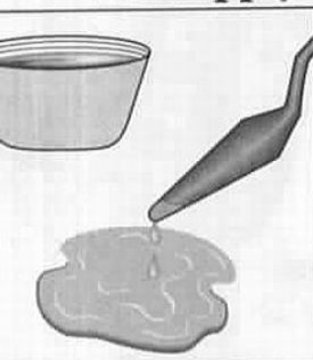
2. Hold the brush at a 45° angle and apply pressure, rounding the tip of the brush to make the widest end of the comma stroke.



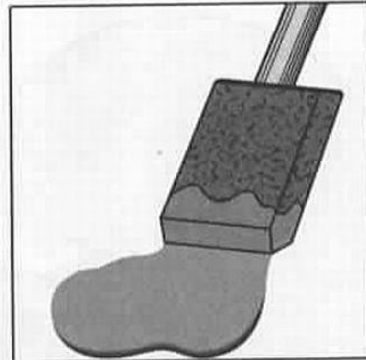
3. Gradually release pressure to make a pointed tail. Slightly rotate the brush at the same time to pull the bristles back together into a point. The comma stroke can curve either direction.

Iron Top View—Half Pattern Painting Pattern

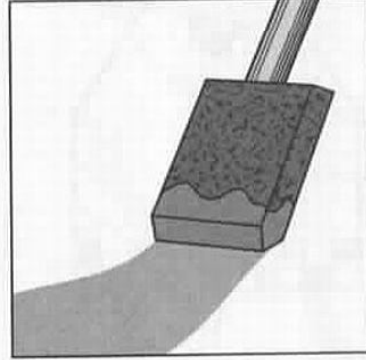
The ABCs of applying a base coat



1. Dilute acrylic paint by mixing a couple drops of water. This thins the paint, allowing you to brush on a smoother application.

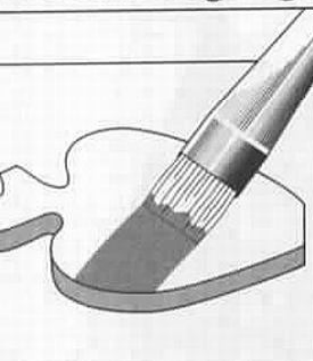


2. Load your brush with paint, wiping the excess off onto the palette. For best results, use a synthetic flat or foam brush.

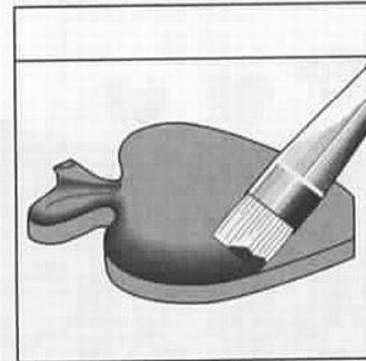


3. Apply paint to the wood, brushing with the grain for backgrounds. For design areas, base-coat in the direction of the design lines.

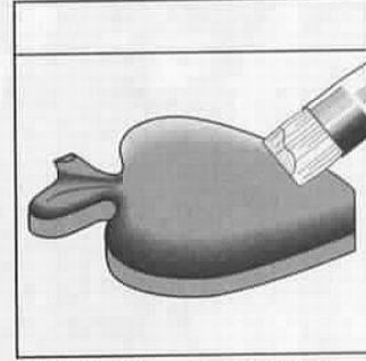
Shade and highlight to add dimension



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

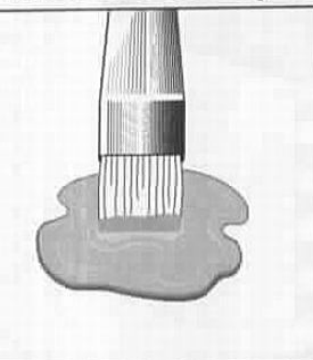


2. Shade with a darker color (such as burgundy), using the floating techniques described above. Shading recedes an area, separating it from the surrounding color.

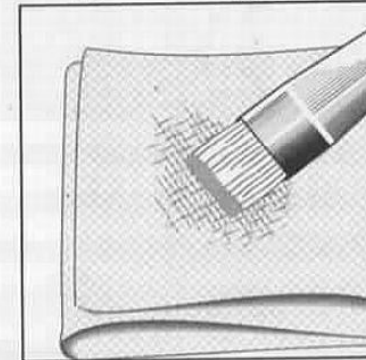


3. Highlight your work with a lighter color (such as yellow or white). Floating works well for this, too. Highlights raise an area, adding dimension.

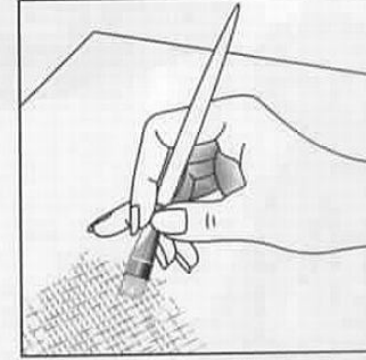
Master these dry-brushing techniques



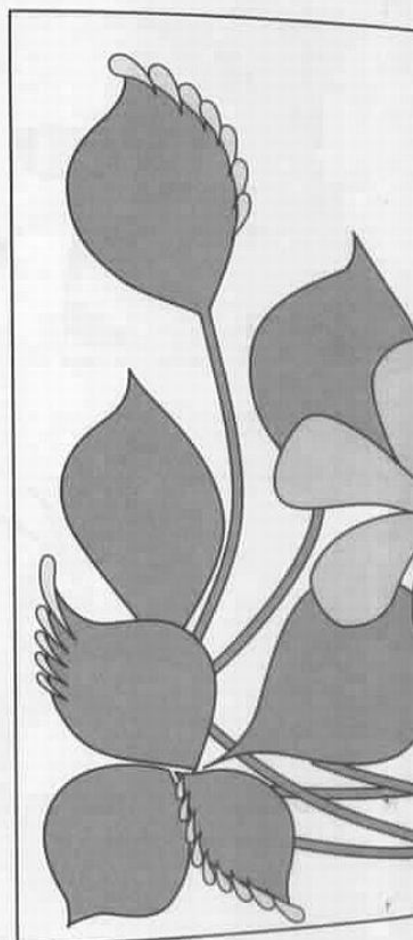
1. Dip the tips of a flat brush into paint. Use undiluted paint for a heavy paint coverage. For a transparent coverage, dilute the paint with 80 percent water.



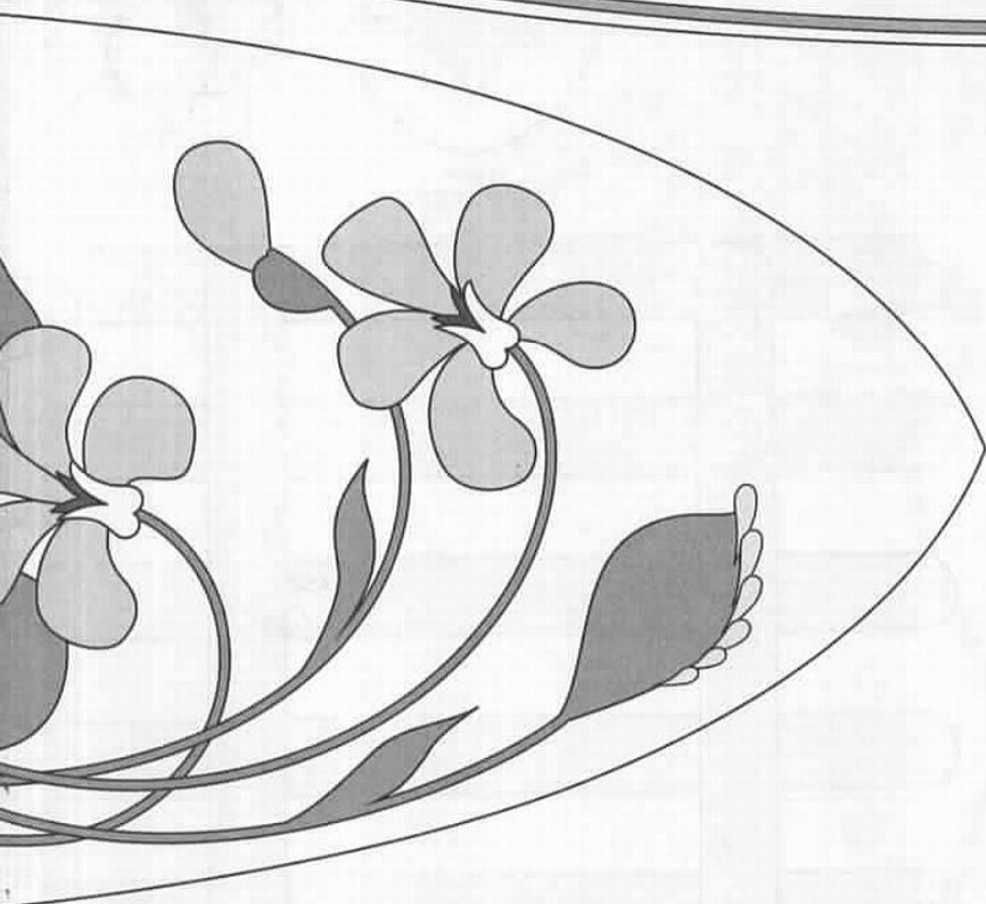
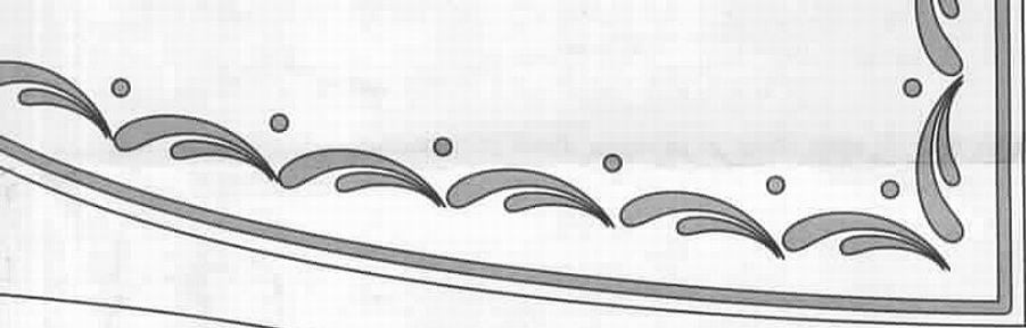
2. Wipe off almost all of the paint on a paper towel. There should be no thick paint hanging onto the outside brush edges.



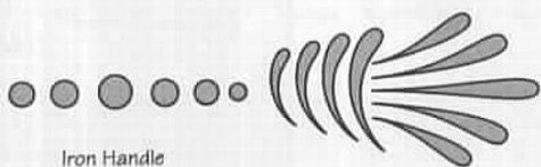
3. Brush over the surface with little or no pressure, creating a soft-textured or aged look. This technique creates less texture than sponging.



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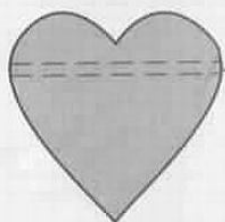


End of Iron
Painting Pattern



Iron Handle
Painting Pattern

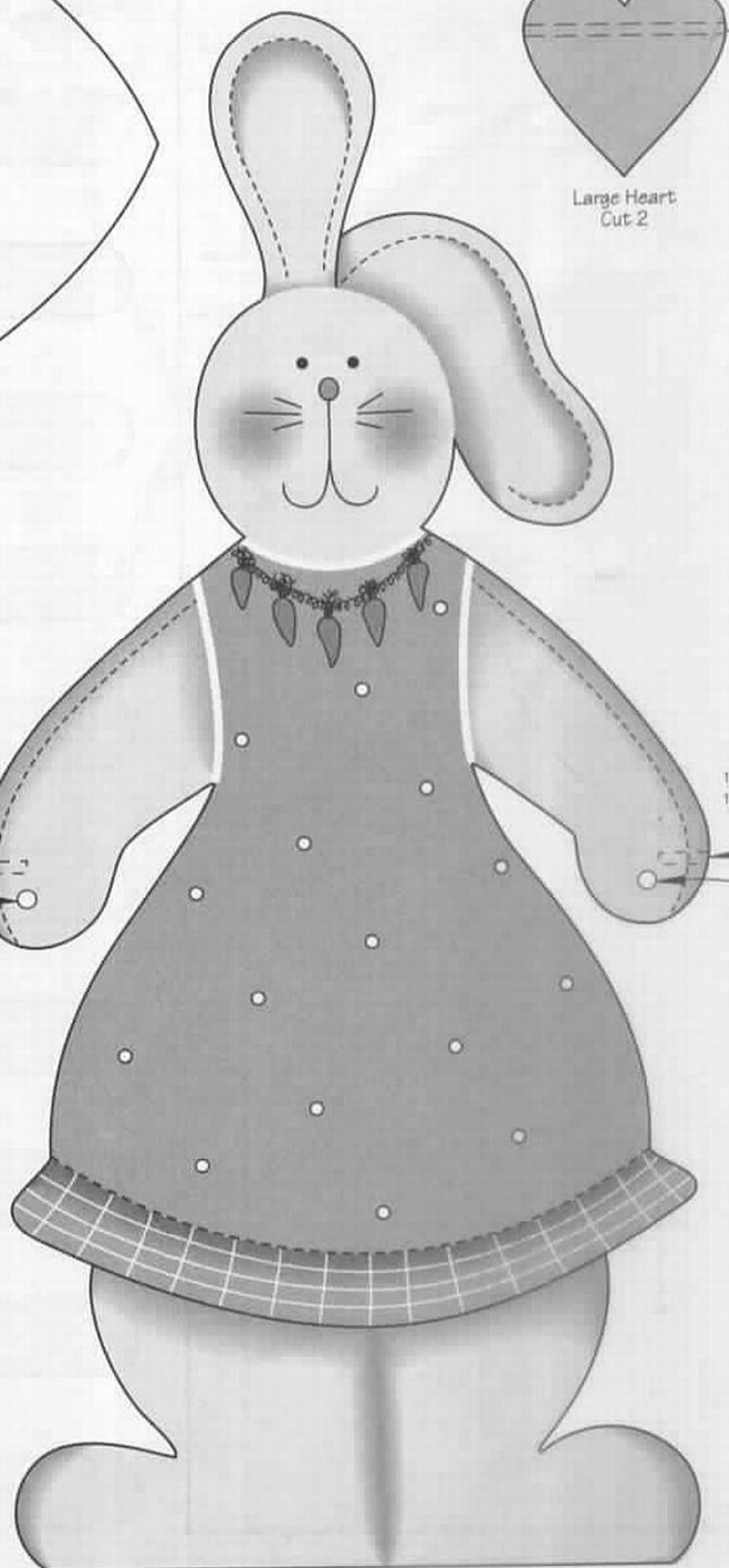
Victorian-Violets Iron
(pages 20-21)



Large Heart
Cut 2

1/16" hole
1/4" deep

3/16" hole



your Color-Conversion Chart
16, send \$1.00 and a self-
d, stamped envelope to:
16 Conversion Chart
rative Woodcrafts™
Grand Avenue
Moines, Iowa 50309-3379



Face details for
bead bunny

Busy-Bunny Family (pages 16-17)

1/16" hole

1/16" hole

1/16" hole
3/16" deep

1/16" hole
3/16" deep

3/16" hole

1/16" hole
1/4" deep

1/16" hole
1/4" deep

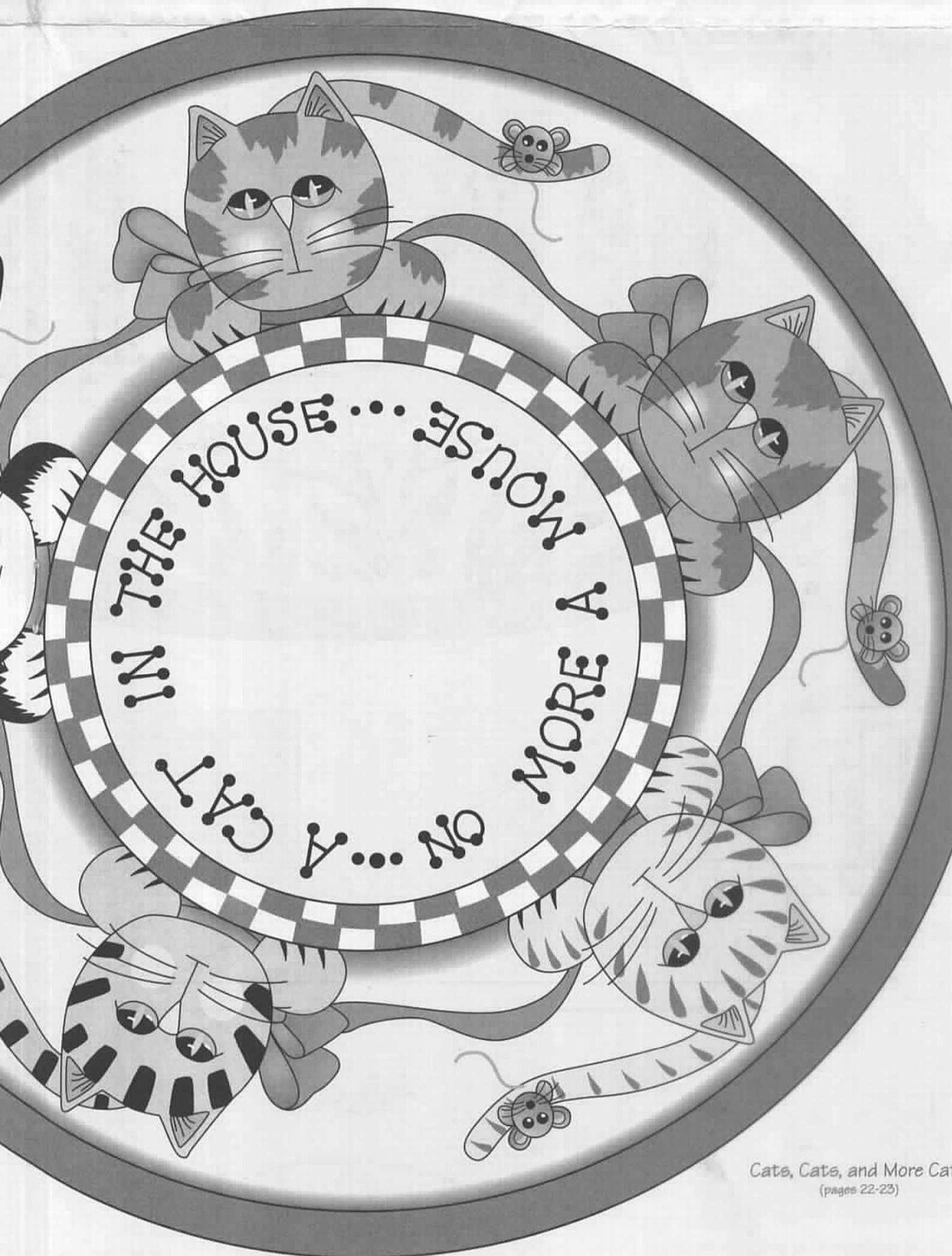
1/16" hole
1/4" deep

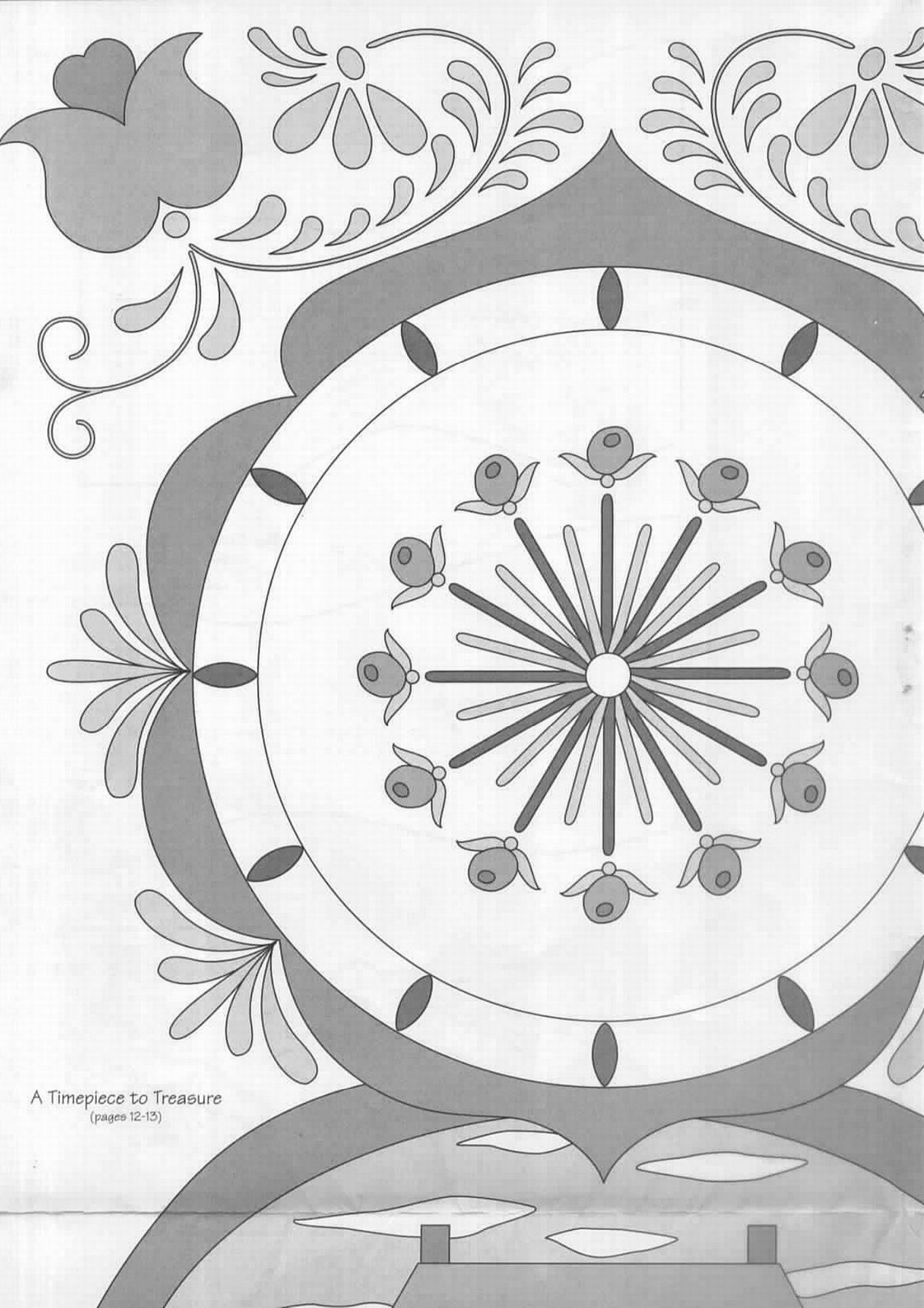
3/16" hole

3/16" hole

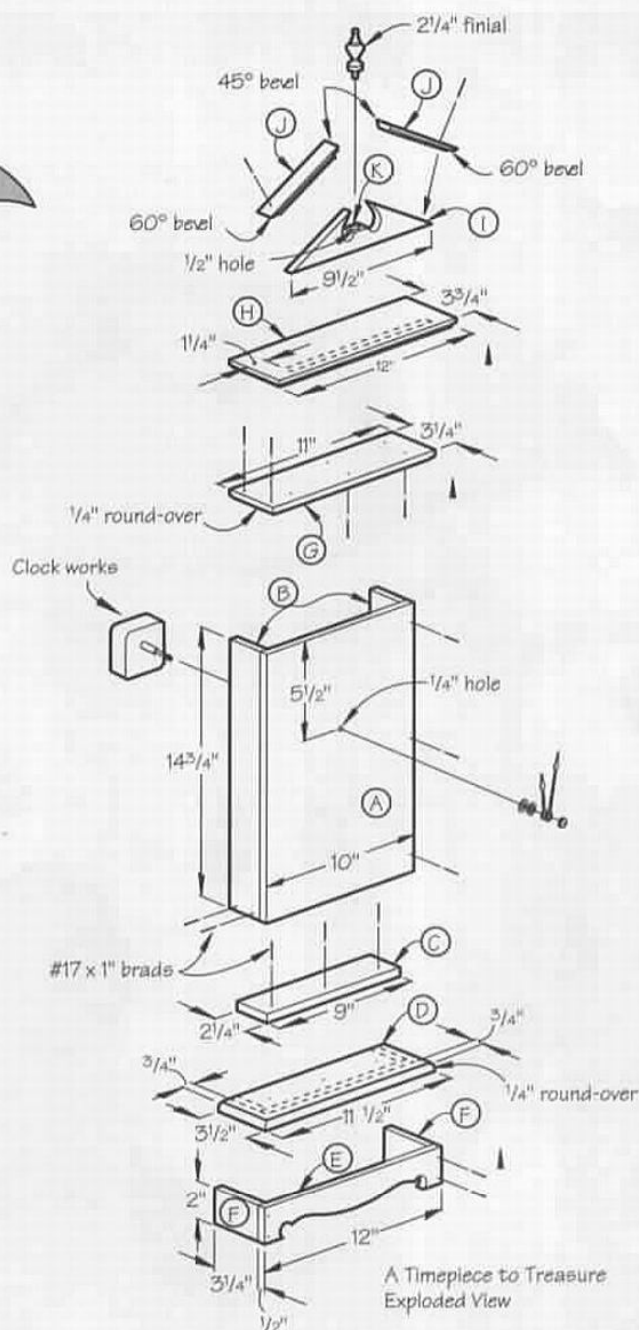
3/16" hole





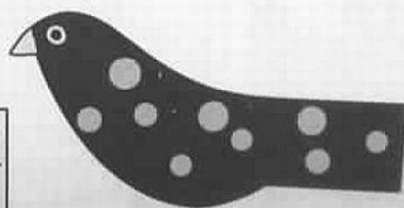


A Timepiece to Treasure
(pages 12-13)



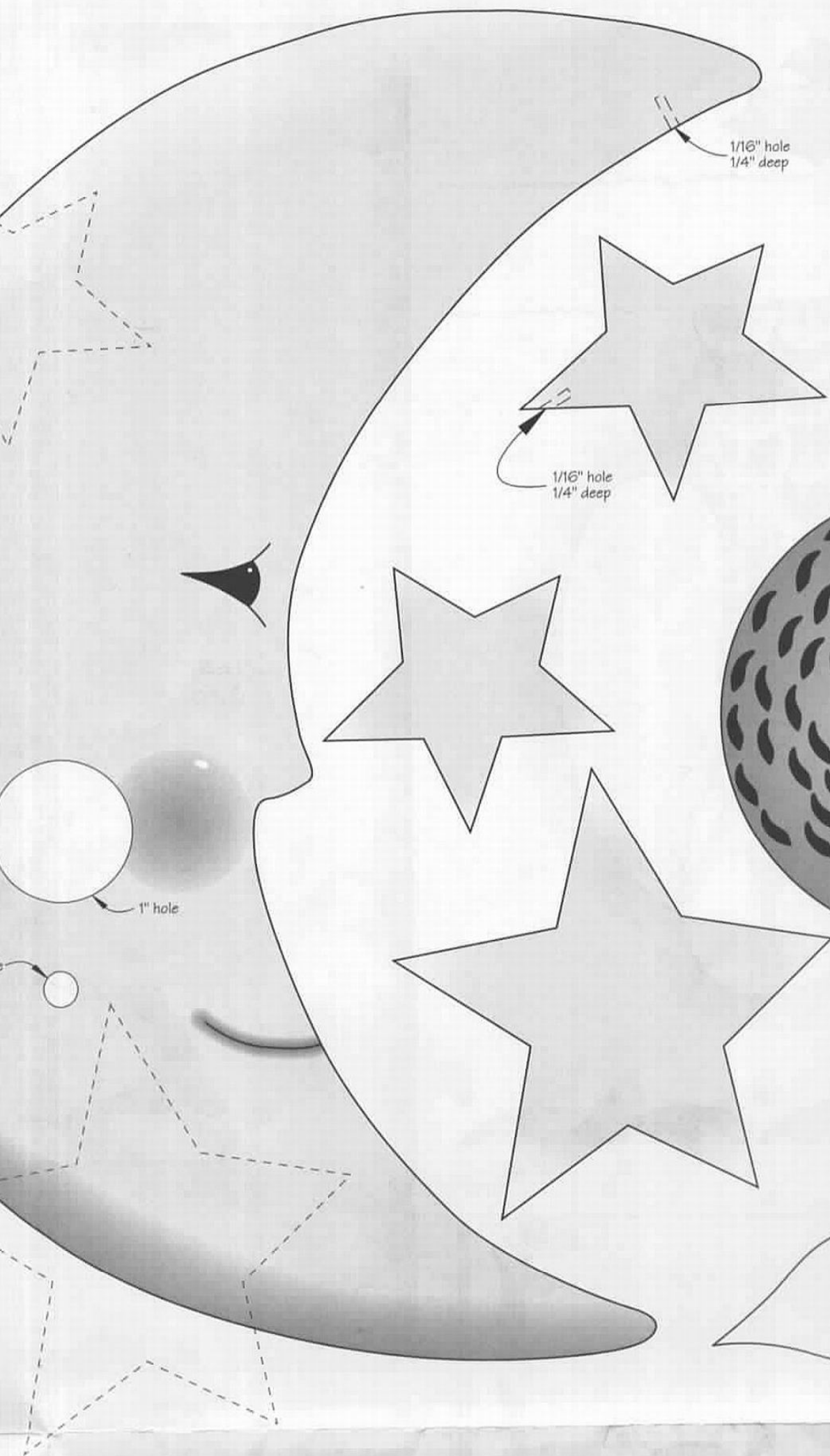
BILL OF MATERIALS

Part	T	W	L	Mat.	Qty.
A	1/2"	10"	14 7/8"	Pine	1
B	1/2"	2 1/4"	14 7/8"	Pine	2
C	1/2"	2 1/4"	9"	Pine	1
D	1/2"	3 1/2"	11 1/2"	Pine	1
E	1/2"	2"	12"	Pine	1
F	1/2"	2"	3 1/4"	Pine	2
G	1/2"	3 1/4"	11"	Pine	1
H	1/2"	3 3/4"	12"	Pine	1
I	1/2"	2 3/8"	9 1/2"	Pine	1
J	1/2"	1"	5 5/8"	Pine	2
K	1/2"	1"	1"	Pine	1



Jewelry to Crow About

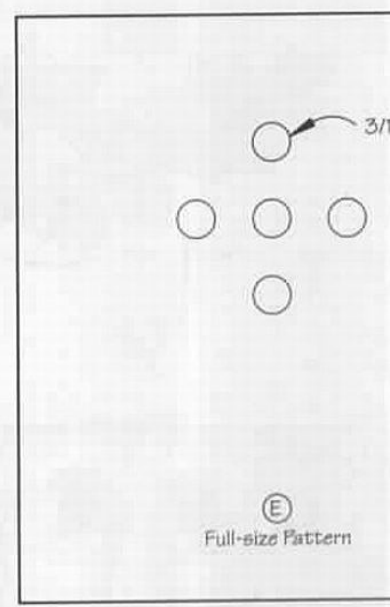
(page 7)



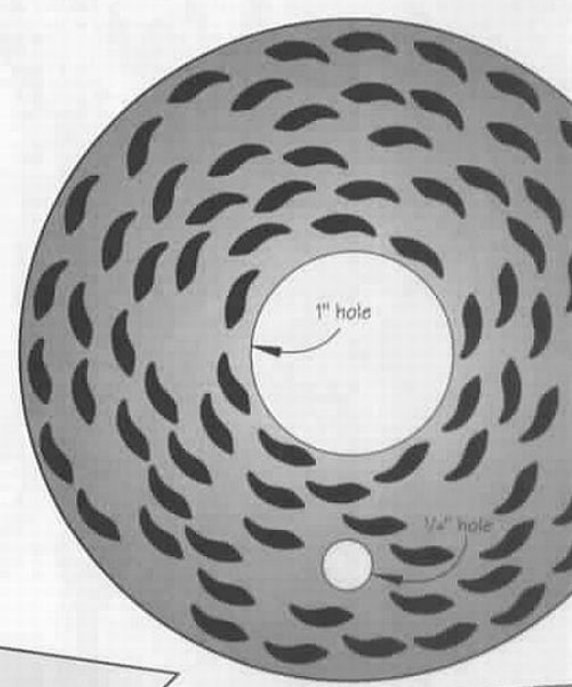
1/16" hole
1/4" deep

1/16" hole
1/4" deep

1" hole



(E)
Full-size Pattern



Wing
Cut 2

1/16" hole
1/4" deep

Summer Cottages for Rent (pages 10-11)

1/16" hole
1/4" deep

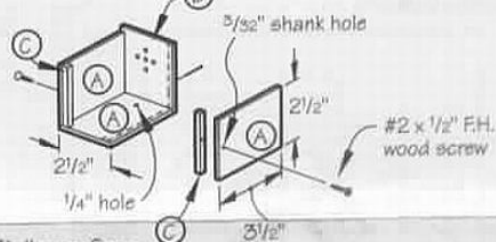
1" hole

1/4" hole
1/4" deep

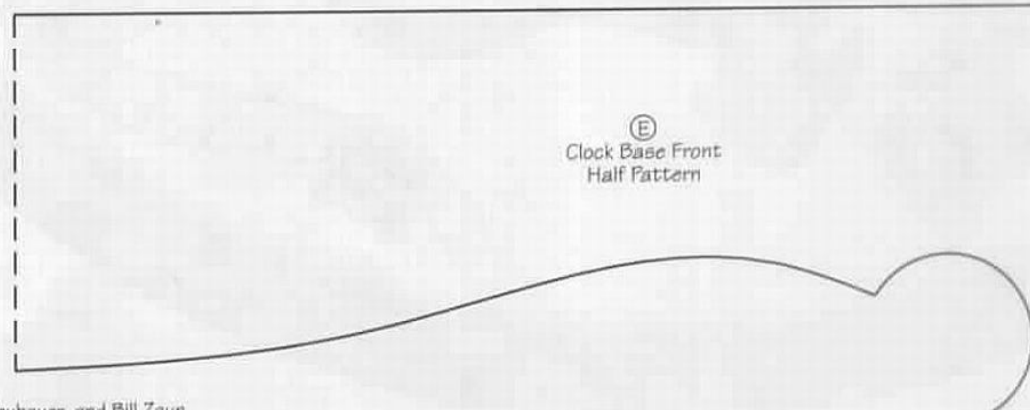
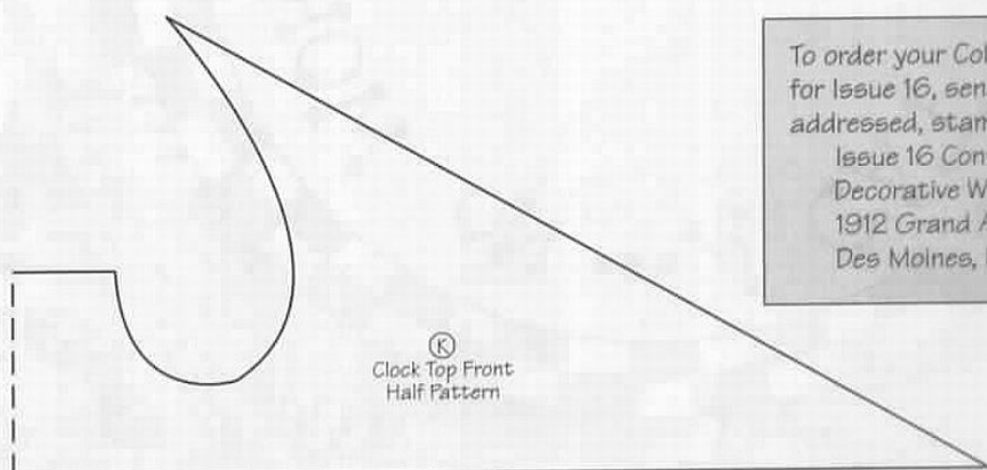
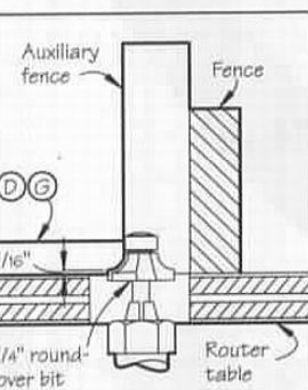
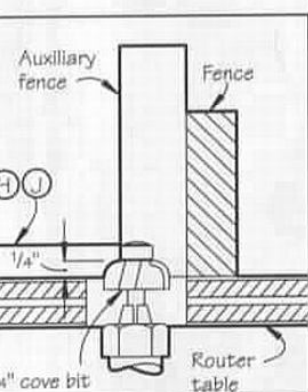
#17 x 1/2" brads

BILL OF MATERIALS FOR CASE

Part	T	W	L	Mat.	Qty.
A-sides	3/16"	2 1/2"	3 1/2"	Plywood	4
B-end	3/16"	2 1/2"	2 7/8"	Plywood	1
C-cleat	1/4"	1/4"	2 1/2"	Pine	2

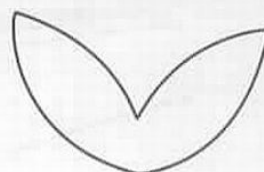


Birdhouse Case
Exploded View

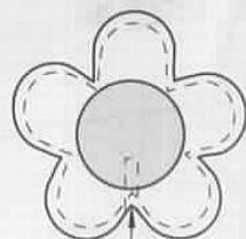


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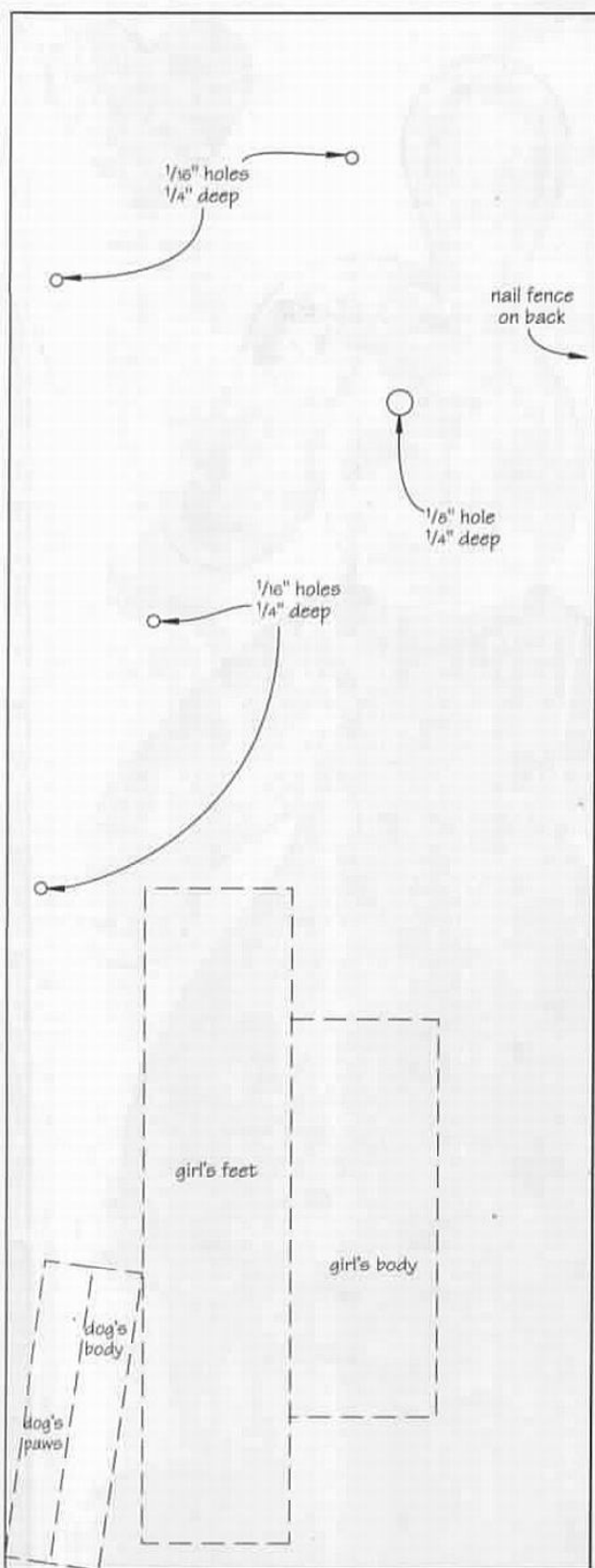
1/16" hole
1/4" deep



Leaves
Cut 4 from fabric



Flowers
Cut 5
1/16" hole
1/4" deep



Base for Gardener Girl

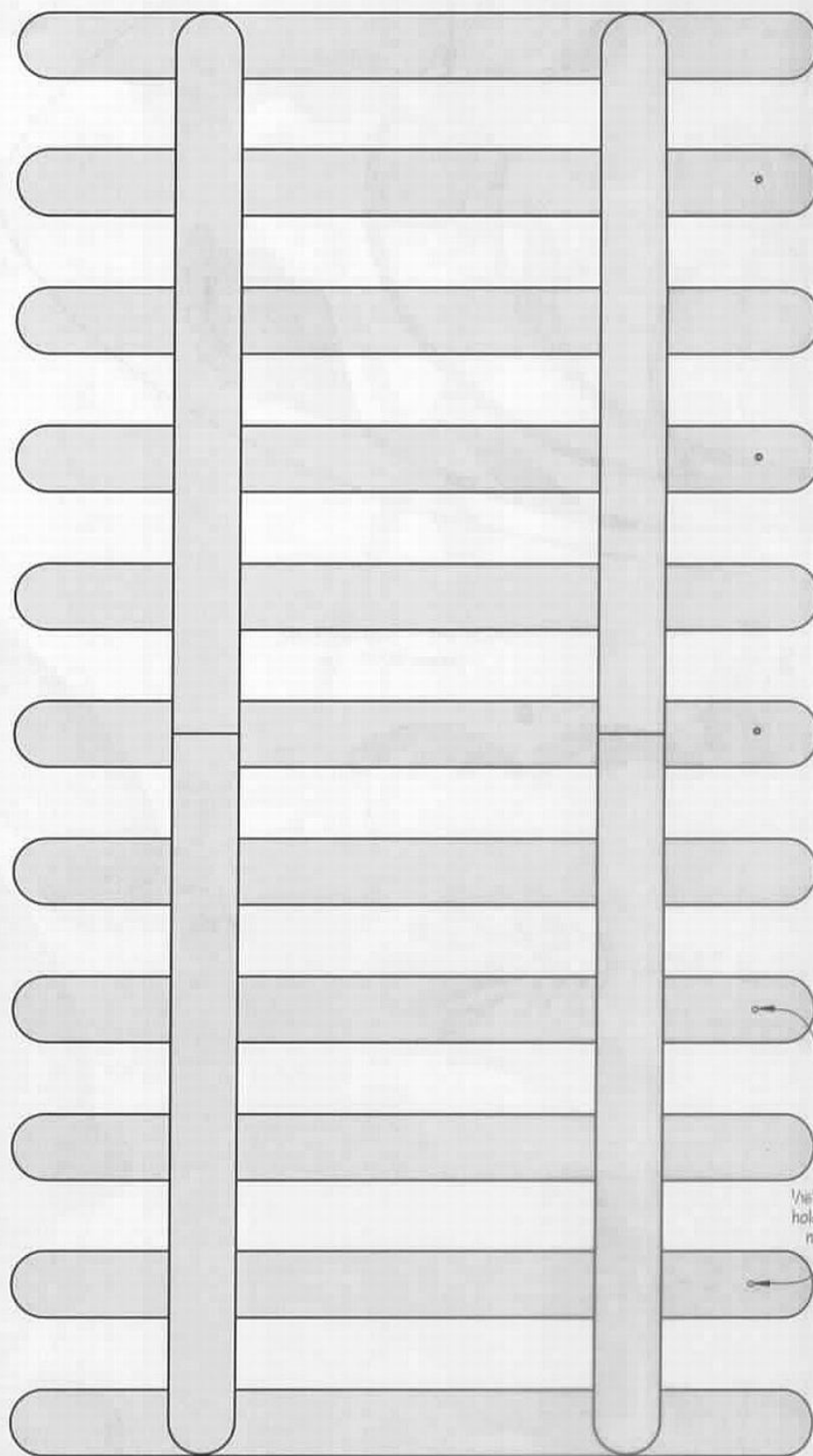
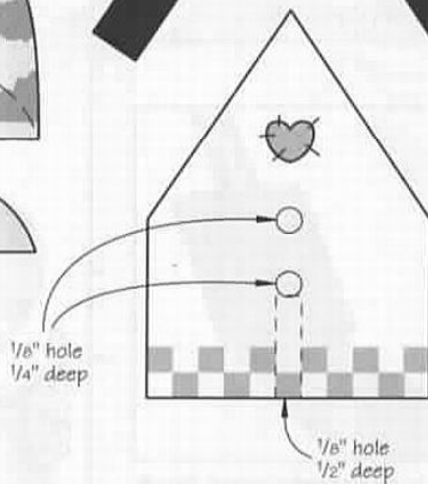
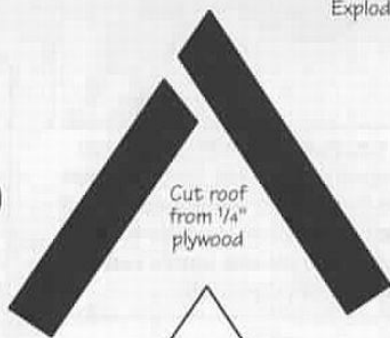
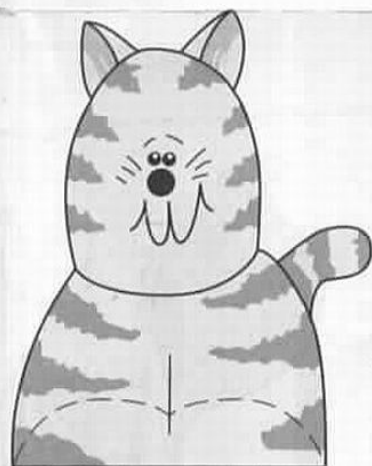
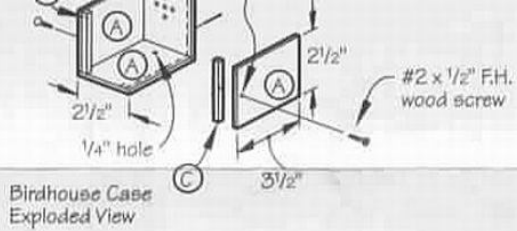


Diagram for craft-stick fence assembly



How Does Your Garden Grow?
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