

Better Homes and Gardens®

Decorative® WOODCRAFTS

June 1994 • Issue
Please display until June

**12
ORIGINAL
DESIGNS!**

**BRUSH YOUR WAY
TO SUCCESS**

Tips to Help You Choose
the Right Brush

SEE PAGE 18

HERB



Pig Necklace ★ Patriotic Box ★ Chicken Recipe Card Holder
Flying Santa ★ Watermelon Set ★ Curtain Tie Backs ★ Door Plate
Garden Peg Rack ★ Moon Pin ★ Herb Sign

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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 nonexclusive copyright agreement. By signing this form, you guarantee originality of your work. Send submissions to:
Ann Hazelwood-Blevins
Decorative Woodcrafts®
1912 Grand Avenue
Des Moines, IA 50309-3379

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Cover photograph: Perry Struse

WE CARE!

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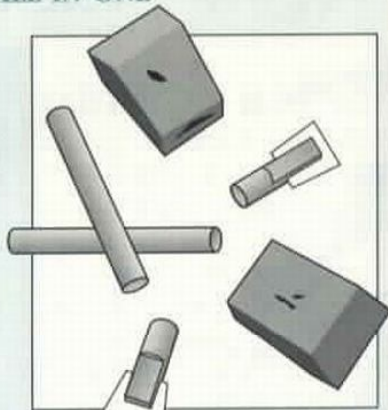
MPA

The Tips Shoppe

A BRUSH AND A DOWEL ALL IN ONE

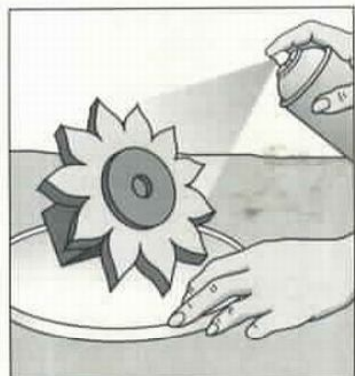
The next time the handle of a sponge brush starts to poke a hole through the sponge, don't toss out the brush. Pull the sponge off the handle, and keep it handy to quickly wipe off small mistakes. Then you can use the wooden handle for dowel material.

—Sue Bickhaus
Macon, Mo.



PUT THAT LAZY-SUSAN TO WORK

Imagine my excitement when I found a shortcut to



applying an even coat of varnish to a painted project. I set the project in the center of my lazy-Susan. While the project slowly turns, I simply spray it with varnish.

—Louis Watts
Spokane, Wash.

A JEWEL OF A BOX

I love painting jewelry, especially now that I've bought a plastic box with compartments for storing embroidery floss. The dividers keep jewelry findings handy when I'm ready to finish my projects.

—Joan Collins
Grants Pass, Ore.

STICK TO MILK

Cut your empty plastic milk cartons, into 3x3" square pieces, and use them for mixing two-part epoxy. Cut larger squares, and they make excellent throw-away paint palettes.

—Lou Treuman
North Merrick, N.Y.

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

WALLPAPER TO WIN YOUR HEART

Could you use an inexpensive source for material to cover and protect your work surface? I use old rolls of unpasted vinyl wallpaper. Keep an eye out for the unpasted paper rolls at yard sales and store clearances. Pass up the prepasted papers because the paste chalks off. I've often found whole rolls for as little as 10 cents each.

—Patsy Smith, Lee, N.H.

The biggest little sander on the market.

The Ryobi Detail Sander works its way into nooks and crannies other sanders just can't reach. Its triangular shaped head, and sanding angles of various grits, fit perfectly into tight spots to



quickly finish rough detail work—virtually eliminating tedious finger sanding. Optional accessories include a scraper blade to remove paint and adhesives from windows, a metal finishing pad to remove rust, and a wax and buff pad for hard to reach areas of your car. For under \$50, it's the biggest little gift you can buy. Look for the Detail Sander at better home centers, hardware stores, and tool dealers, or call 1-800-525-2579.

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An Herb Sign from a Crow's Eye View

PALETTE

FolkArt Colors

LI Licorice 938

TA Taffy 902

BRUSHES

1" synthetic flat

¼" stencil

SUPPLIES

1x6x24½" pine

¼x1x42" pine

¼x2¼" dowel

Black 1881 Crackle Medium

X-ACTO knife or crafts knife

6x14" of stencil acetate

#17x¾" brads

Carver's V-parting tool or
power carver

2—7/16" black upholstery tacks

5-minute epoxy

Wooden cherry sprig

Matte-finish spray varnish

24" of 19-gauge wire

Note: Most manufacturers recommended their crackle products for indoor use only. Read the label for product usage.

START WITH RAW WOOD

Duplicate the crow and lettering patterns in the pattern packet with tracing paper. Copy the crow outline onto a 10"-long piece of 1x6" pine (actual size: ¾x8"). Cut out the shape with a scrollsaw, using a #5 blade. With a table saw, cut a 5½x13½" sign board from the remaining 1" pine.

For frame strips, cut a 41"-long piece of ¼x1" pine into four strips: two pieces each 14½" long and two pieces 5½" long. Cut the pieces with a bandsaw or table saw. (Designer Quink Arlt uses lathe boards.)

To order an unassembled herb sign #17A, including the board, frame, and crow for \$19.20 ppd. in the U.S., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Sand all pieces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Do not seal the wood. Assemble the pieces once you've completed all painting.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for information on stenciling.

Using a 1" flat brush and LI, base-coat all wood surfaces except the front of the 5½x13½" sign piece. Let the paint dry.

Base-coat the unpainted surface with black 1881 Crackle Medium. (Refer to the manufacturer's instructions for correct application.) Let the crackle medium dry for 45 minutes before proceeding to the next step.

If you are unable to find 1881 Crackle Medium in your crafts store, call 800/338-6388. A package with one 4-ounce jar of black and one 4-ounce jar of white crackle medium sells for \$12.50 ppd.

Paint over the crackle medium with TA using long strokes. (A thin layer of paint produces small cracks; a heavier application creates larger cracks.) Once the cracks begin to form, do not brush over previously painted areas. Let the paint dry thoroughly. Using 150-grit sandpaper, lightly sand the crackled area to remove any bumps or rough edges.

Quink makes a stencil for the lettering. Cut a stencil from clear stencil acetate, using an X-ACTO knife, a crafts knife, or a stencil-cutting tool. Then stencil the lettering LI. (Or, apply the lettering by copying the pattern onto the surface with transfer paper, then paint the lettering LI.)

Using woodworker's glue and brads, attach the frame pieces to the sign board. Let the glue dry thoroughly.

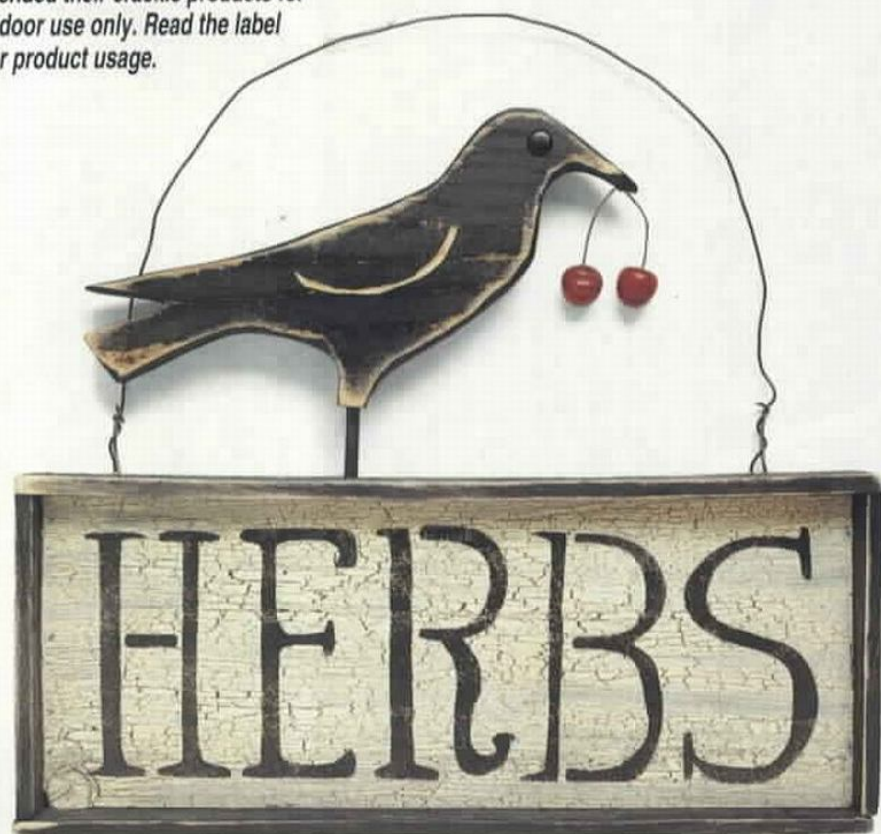
FINISH WITH PRIDE

Drill all holes where shown on the pattern. For a primitive look, sand off paint from all areas except the crackled area. Sand off paint from the edges of the frame and the crow. Remove the sanding dust with a tack cloth.

With a carver's V-parting tool or a power carver, gouge a wing groove on each side of the crow. Refer to the bold line on the pattern for the carving location.

For eyes, use a hammer to drive the upholstery tacks into the crow. Epoxy the 2¼" dowel into the body. Then epoxy the dowel into the frame and the cherry sprig into the crow's beak. Let the epoxy set.

Varnish all surfaces with two coats of matte-finish varnish. Allow ample drying time between coats. For a hanger, thread a 24" piece of 19-gauge wire through the sign holes, and twist the ends to secure. ✦



Designed by Quink Arlt, Omaha, Neb.

DECORATIVE WOODCRAFTS JUNE 1994

Photograph: Perry Struse



Stars and Stripes Forever

Craft this handsome dresser box for jewelry, potpourri, sewing supplies, or odds and ends. What an appropriate place to stash your Lincolns, Washingtons, and maybe a few Ben Franklins!

PALETTE

Delta Ceramcoat Colors
 BS Burnt Sienna 2030
 BU Burnt Umber 2025
 GB Golden Brown 2054
 MI Midnight 2114
 SE Seminole 2009
 SN Sandstone 2402
 TB Territorial Beige 2425
 TO Tomte Red 2107

BRUSHES

1/2" synthetic flat
 #2 synthetic flat
 #2 synthetic round
 #2 synthetic liner
 Stencil

SUPPLIES

1/2x4x22" pine
 3/8x6x5" pine
 1/4x4x4" Baltic birch plywood
 1/8x37/8x37/8" Baltic birch plywood
 #17x3/4" brads
 X-ACTO knife or crafts knife
 Stencil acetate
 Matte-finish spray varnish
 Antiquing medium

START WITH RAW WOOD

Duplicate the box patterns in the pattern packet with tracing paper. Using the Bill of Materials and the Exploded View diagram in the pattern packet, cut out all box pieces. (If your lumberyard doesn't carry 1/2" and 3/8" pine, plane or resaw thicker stock to size.) Cut out the pieces with a table saw or radial-arm saw.

Miter the sides as shown in the Exploded View drawing. Assemble the box with woodworker's glue and #17x3/4" brads.

To order an assembled, unpainted wooden box #17B for \$19.95 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

Sand a slight round-over on the lid and upper edges of the box. Sand all surfaces with 100- and then 150-grit sandpaper, and remove the dust with a tack cloth. Seal the wood with a wood sealer. Let the sealer dry. Then sand again, and wipe clean with a tack cloth.

HAVE FUN PAINTING

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

Using a 1/2" flat brush, base-coat the lid and box interior MI and the box exterior SN. To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Remove the dust with a clean, lint-free rag.

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

With an X-ACTO knife or crafts knife and stencil acetate, cut a stencil for the large and small stars shown in the pattern packet.

Stencil SN stars on the lid and MI stars on the sides. Let the paint dry.

Base-coat the remaining areas with #2 round and #2 flat brushes. Then add the details with a #2 liner brush.

Eagle: Base-coat the body and the legs BS, the upper wings TB, and the lower wings TO. Paint one SN comma stroke across the top of each upper wing and wavy lines across each lower wing.

Now paint the head SN, pulling featherlike strokes down from the neck onto the eagle body. Dip a stylus into BU, and dot the eye

and the wings. Add TB dots to the body where shown. Allow the paint to dry.

With GB, paint the beak, wing feathers, and tail. Apply GB dots to each end of the feathers with a stylus.

Base-coat the lid heart SN and the star field MI. Add TO stripes and SN dots. Paint the olive branch SE. Mix SE and SN 2:1, and apply the leaves. Using GB, paint the arrows.

Banner: Base-coat the banner TO, and shade with BU. With GB, paint the lettering and dot the end of each letter.

Box sides: Fill in the hearts with TO. Dip the handle end of a large brush into SN, and apply the dots to the hearts. Let the dots dry thoroughly. (Because of their thickness, dots take longer to dry.)

FINISH WITH PRIDE

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

Antique with your favorite antiquing medium, or use Designer Pat Jones' method. Pat recommends spraying all surfaces with two coats of matte-finish varnish. Let the varnish dry overnight. Dilute BU with water 1:4, apply a wash to the lid, and let it dry. Apply BU to the rest of the box, working on one-half of the surface at a time. Let the BU dry until it loses its shine. Starting in the center and rubbing outward, remove the BU with a clean, lint-free cloth or paper towel. Apply a sufficient amount of pressure, leaving the color darker on the corners.

Brush on two coats of matte-finish varnish, allowing ample drying time between coats. Let the varnish cure for several days if possible—humidity might cause the lid to stick.



Pat Jones, MDA, and husband Robert enjoy traveling around the world, most recently visiting China and Scandinavia. Besides designing, Pat finds time to teach at painting conventions and serves on several committees of the Society of Decorative Painters. ♦

Reluctant Recipe Rooster

Debbie Mitchell's newest whimsical character wants to help you in your kitchen. But keep in mind that he's even more cooperative when the menu includes your favorite pork or beef dishes!

PALETTE

Delta Ceramcoat Colors
 AN Antique Gold 2002
 Black 2506
 BU Burnt Umber 2025
 FT Flesh Tan 2035
 LI Light Ivory 2401
 MI Midnight 2114
 MO Mocha 2050
 NR Napthol Red
 Light 2409
 OA Oaktone 2003
 PU Pumpkin 2042
 WA Walnut 2024

BRUSHES

#12 synthetic flat
 #8 synthetic flat
 #4 synthetic flat
 #2 synthetic flat
 #1 synthetic liner
 1/4" rake
 Scruffy flat

SUPPLIES

1x8x14" pine
 1/2x4x1" pine
 1/2x3x5 1/2" Baltic birch plywood
 Wood sealer
 Modeling compound
 5-minute epoxy
 2" spring-style clothespin
 Extender medium
 Satin-finish varnish

START WITH RAW WOOD

Duplicate the rooster patterns in the pattern packet with tracing paper. Cut a 4x5" piece of 1" pine, and following the diagram in the pattern packet, sand off one edge. Then copy the tail onto the sanded pine. Copy the body onto the remaining 1" pine, the feet onto 1/2" pine, and the arms onto 1/8" plywood. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) Cut out the shapes with a scrollsaw, using a #5 blade. Drill a 1/8" start hole in the tail, and cut away the opening.

To order rooster #17C for \$16.50 ppd. in the U.S., write to Big Sis-Lil' Sis, 304 W. Cheryl, Hurst, TX 76053. Orders only: 800/282-2836.

Sand all pieces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Seal the wood with wood sealer and let it dry. Sand again and wipe clean with a tack cloth.

HAVE FUN PAINTING

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

Use #12 and #8 flat brushes for filling in, shading, and highlighting medium- and large-size areas. Base-coat small-size areas with #4 and #2 flat brushes. Apply details with a #1 liner brush and feathers with a 1/4" rake brush.

Copy the main outlines (including the outlines for the molded shapes) onto the cutouts with transfer paper. There's no need to copy the details—you'll base-coat over them.

Form the beak, wattle, and comb shapes with modeling compound. (Designer Debbie Mitchell uses Creative Paperclay manufactured by Creative Paperclay Company.) Mold the shapes, using the pattern outlines and the photograph opposite for guidance. Let the pieces dry, then epoxy them to the cutout.

Rooster body: Base-coat the body, arms, tail, and clothespin with LI. Let the paint dry, and transfer the remaining details. Mix Black and MI 1:1, and shade the eye area, under the stomach, the arms where they meet the body, the hands, and the tail feathers.

Load a rake brush with extender, and then Black. Paint the feathers around the neck. (Slowly release pressure on the brush at the

end of each brushstroke for a feathery effect).

Load a #1 liner brush with extender and LI, and paint another band of neck feathers above the Black feathers. Extend the LI feathers over the Black feathers slightly for a layered look. With a #8 flat brush and LI, highlight the wing and tailfeather tips. Using a rake brush and Black, paint a few small feathers on the body.

Comb and wattle: Base-coat the pieces with NR. Mix NR and MI 1:1, and apply the shading. With PU, highlight where shown. Mix PU and LI 3:1, and reinforce the highlighting.

Beak and feet: Paint the beak and feet with OA, and apply MO shading. Mix MO and WA 3:1, and strengthen the shading. Mix OA and AN 1:1, and highlight where shown.

Facial details: Base-coat the eyes Black, and let them dry. Then apply LI highlights. Dip a stylus into LI, and dot the eye highlights. Paint Black lashes and eyebrows. With a #4 flat brush, apply a light coat of extender to the cheek area. With a #2 flat brush, place a small amount of NR on the cheek. Using a dry scruffy flat brush, buff over the NR to soften the color.

Feed sack: Paint the cutout FT, and shade MO. Reinforce the shading with BU. Apply LI highlights. Then paint BU stitching and NR lettering. Dip a stylus into NR, and dot each letter.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Sand off a small spot of paint where pieces join. (Glue or epoxy won't bond permanently to painted or varnished surfaces.)

Using 5-minute epoxy, adhere the clothespin to the arm. Let the epoxy set. Next, epoxy the arms, feet, and tail to the body cutout.

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



Texas designer Debbie Mitchell features this Recipe Rooster character in several of her painting packets. If you'd like to complete your "roost," mail \$4.00 to Debbie at the above address. She'll send you a color catalog featuring her books and more than 140 pattern packets.✻



DIXIE FRIED CHICKEN

1 Fryer Chicken, cut-up	1 tsp. Red Pepper
Salt and Pepper	1 egg, slightly beaten
2 c. Flour	½ c. Milk
	Hot cooking oil

Sensen chicken with salt and pepper. Combine together flour and red pepper, set aside. Combine egg and milk. Dip chicken in egg mixture, then flour mix, coat well. Place into skillet with hot oil, cover and cook about 30 min. until



With Pat Olson Books

Anyone Can Paint

For the past 25 years, Pat's "little people" have been favorites with decorative painters. Woodcrafters of all skill levels find their endearing personalities fun and easy to duplicate.

Most any day, you'll find designer Pat Olson working in her bright, naturally lit home studio in Door County, Wisconsin. The sunshine pouring through the windows seems to fuel Pat's creative energy. It's here that

she creates her "little people"—the wee folks that made her famous among decorative painters.

IN THE BEGINNING

With 46 painting books to her credit and more on the way, painters often ask Pat how she got so far so fast.

She just laughs and says, "I used to work with a flour mixture called baker's clay and mold characters to sell at craft shows. Then I rented a small space in a downtown building and sold my crafts. One day a wholesaler's representative came by the store, and asked if she could take one of my "little people" to her boss—who just happened to own Grace Publications."

Pat published one book on the baker's clay technique, then switched to paint-

ing on wood. By continually making small changes to keep her designs fresh, 25 years later, Pat still designs little people.

THE SECRET OF SUCCESS

"I have one style, the characters all look like my kids," Pat explains. That, of course, is part of the secret of her success. "I'm all thumbs when it comes to glue guns or a needle and thread, so most of my projects are just wood pieces," she confesses, and then reveals another reason she's so popular. "People like to paint my designs because they're quick to paint, and everyone's successful the first time."

Pat used to travel throughout the United States and Canada teaching at retail stores and painting conventions. But never comfortable with the notoriety, she admits that she's happiest designing and teaching only in Sturgeon Bay, a beautiful vacation spot in Door County. Crafters and painters have been known to plan area vacations around Pat's classes.

KEEPING IT IN THE FAMILY

You'll still find Pat teaching at Homespun Touch. But, she's sold the store to her sister Nancy. The business supporting Pat's designs has



The two projects, above, appear in Pat's beginner's book, *Anyone Can Paint*.





grown right along with her popularity. Thankfully, Pat and Nancy come from a large family. You'll find family members running the office, keeping track of warehouse shipments, and cutting out wood. To keep everyone on their toes, Pat and Nancy's mother, Marcy, watches over the books.

SHE'S ON A ROLL!

Pat's house sits right next door to Homespun Touch, so she's always close by. When she's not painting, you'll find her drawing. And

stitch opportunity has Pat really excited. "I've been wanting to see my designs in cross-stitch for years, and it's finally going to happen!" Leisure Arts Company just purchased the cross-stitch rights to 60 of Pat's designs. Pat laughs and says, "I certainly don't cross-stitch, so I don't know if I'll ever have one of my designs in thread unless someone takes pity and stitches one for me."

MOVE OVER, WYNONNA

When Pat puts away her brushes, she and husband

*With one of Pat's
newest books,
Chicken Soup,
you'll find 35
designs to crow
about!*



Pat quickly abandons all painting when she gets the urge to draw.

She sits down with a ream of copy paper, and she may draw for a couple of hours or a couple days. "When I'm done drawing, my living room is a disaster," Pat laughs. "There are papers everywhere! I'll have a stack of sketches that I want to keep, and a much larger stack to throw away. But it's not unusual for me to finish with enough good material for two books."

LITTLE PEOPLE EVERYWHERE

Besides painting, Pat's little people also appear in resin and on greeting cards. Plans are in the works for framed prints, and a recent cross-

Jim like to relax on the Great Lakes. Late afternoons, they'll drop everything and go for a boat ride. With a sack supper, they'll cruise the shorelines to unwind. In not-so-sedate moments, look for them on the country line-dancing circuit. "My brother has a local country band, and our whole family goes dancing when he's playing," smiles Pat. "We know how to work hard, and we're really good at having fun!"

Pat Olson enjoys life, and stresses how important it is to her to make others happy through her books and patterns. "When you're successful, you're having fun—and I guarantee *Anyone Can Paint*," she promises.

For a catalog of patterns, books, and painting supplies, send \$2.00 to: Pat's Designs, Homespun Touch, 231 N. 7th Street, Sturgeon Bay, WI 54235. Orders only: 800/445-5753. ♦

Surrounded by her "little people" in her home studio, Pat Olson takes time to share the secrets of her success.



Flying High Joyful Santa

Our Santa flies through the air with the greatest of ease. Simple cutting and painting makes assembly a breeze. He sprinkles his stars here and there to let you know that Christmas is near!

PALETTE

Delta Ceramcoat Colors
AC Flesh 2085
AO Adobe 2046
BC Black Cherry 2484
CH Charcoal 2436
FL Fleshtone 2019
HU Hunter Green 2471
IV Ivory 2036
LI Light Ivory 2401
SW Straw 2078
TS Tomato Spice 2098

BRUSHES

#8 synthetic flat
#6 synthetic round
#2 synthetic liner
Spatter or old toothbrush

SUPPLIES

4x4x2 1/4" pine
1/2x6x5 1/4" pine
3/8x4x5 3/4" pine
1/8x4x4" Baltic birch plywood
1/2"-diameter wooden ball
Fine-tipped permanent black marking pen
5-minute epoxy
1/4x6 1/2" dowel
2 1/8"-tall wooden spool
16mm wooden bead
16" of 19-gauge wire
Krylon 1311 clear acrylic spray

START WITH RAW WOOD

Duplicate the Flying Santa pattern in the pattern packet with tracing paper. Copy the body outlines onto 1/2" pine, the arms/head piece onto 3/8" pine, and the star outlines onto 1/8" plywood. (If your lumberyard doesn't carry 1/2" or 3/8" pine, plane or resaw thicker stock to size.) Cut out the shapes with a scrollsaw, using a #5 blade. Cut the 2 1/4x2 1/4" base block from 4x4x2 1/4" pine. Drill 1/4" and 1/8" holes where shown on the pattern packet.

To order *Flying Santa* #17D for \$9.95 ppd., write to *Homespun Touch*, 231 N. 7th St., Sturgeon Bay, WI 54235. Orders only: 800/445-5753.

Sand all surfaces with the grain, using 100- and then 150-grit sandpaper. With 100-grit sandpaper, slightly flatten one side of the wooden ball. Remove the dust with a tack cloth. Seal all surfaces with wood sealer, and allow them to dry. Then sand again with 150-grit sandpaper. Do not assemble the pieces or attach the nose until you complete all painting. Now, copy the main outlines (the face, coat, and boots) onto the cutouts with transfer paper. There's no need to copy the details—you'll base-coat over them.

HAVE FUN PAINTING

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

Base-coat and apply shading with a #8 flat brush, use a #6 round brush for the hat stripes, and apply the remaining details with a #2 liner brush. Continue the base-coat colors around the cutout edges and onto the backs.

Santa: Base-coat his face, his hands, and the wooden ball (nose) FL. Paint the coat TS, the boots CH, the hat IV, and his hair and the coat fur LI. Let the paint dry thoroughly.

Following the pattern markings, shade his face and hands AO, the coat BC, and his hair, the hat, and the coat fur AC. Apply a LI highlight between the boots. Let the paint dry, and copy the remaining details onto the cutouts.

With a #6 round brush and TS, paint the hat stripes. Apply CH eyes and mouth with a #2 liner brush. Dip the large end of a stylus in BC

and dot the coat. Let the paint dry thoroughly. To remove fuzz raised by acrylic paint, lightly sand with a paper grocery sack. Then wipe away the dust with a clean, lint-free cloth. (A tack cloth might leave enough waxlike residue to hinder the inking of the details.)

With a fine-tipped permanent black marking pen, apply the outlines on the fur, the hair, the beard, and the mustache. (Designer Pat Olson uses a #2 Sakura Micron Pigma pen.)

Sand paint off a small spot on the face and the flattened spot on the wooden ball where the pieces join. (Glue or epoxy won't bond permanently to painted or varnished surfaces.) Then epoxy the ball to the face and the arms/head piece to the body. Dilute TS with water 1:2, and apply a wash to the nose.

Stars and base: Base-coat the stars SW, the dowel IV, the spool TS, and the bead and the base HU. Shade the stars AO. With a #2 liner brush and HU, paint the lettering on the large star. Dip the handle end of a brush into HU, and dot the letters.

FINISH WITH PRIDE

Using 100-grit sandpaper, sand off paint from the edges of the Santa and the base pieces. Also sand off a spot on the back of each star and on the base where the star attaches.

Insert the dowel into the base. Slide the spool and bead onto the dowel. Thin HU with water to ink consistency. With a spatter brush or an old toothbrush and HU, lightly spatter (fyspeck) the base, the spool, the bead, and the dowel. Attach the large star cutout to the base with epoxy.

With needle-nose pliers, twist one end of the wire into a spiral shape. Push the opposite end through Santa's right hand. Then bend the wire into loops at each star location. (Refer to the pattern packet for guidance.) Thread the wire end into a spiral shape, and epoxy the stars to the wire loops on the wire. Trim off the excess wire above the left hand. Epoxy the Santa cutout to the dowel.

To prevent the ink from smearing, mist all surfaces with two light coats of Krylon 1311 clear acrylic spray. Allow ample drying time between the coats. ♦

We've all heard the old adage that you need the right tools to successfully complete a job. Although none of us would base-coat with a liner brush or apply details with a fan brush, you may find our information useful for those times when your brush choices aren't quite so easy.

NATURAL VS. SYNTHETIC

Natural Kolinsky red sable hairs are unsurpassed for absorbency and strength. They are the standard by which the industry judges all brushes (including synthetic).

With today's technology for producing a variety of fibers at a reasonable cost, synthetic brushes, best suited for acrylic paints, have become the popular choice for most decorative painters.

SIZE UP BRUSH MEASUREMENTS

Manufacturers usually assign sizes to brushes by the metric measurement of their flat-

tened ferrule openings. (The metal ferrule connects the brush head and the handle.) For example, a #1 brush measures 1 millimeter, a #8 brush measures 8 millimeters, etc. Anything less than 1 millimeter is designated by the number of units less than a millimeter (a #10/0 liner, for example, measures 10 units less than 1 millimeter).

So, if you've wondered why one manufacturer labels a brush ¼" and the next manufacturer calls it a #6, it's simply because one chose the metric system, the other selected familiar fractions.

For our *Decorative Woodcrafts*® magazine painting instructions, we list the brushes suggested by the designer. If you have a brush in the same category (round, flat, liner) that's close in size, by all means, use it.

RECOGNIZE THE SHAPES

Commonly Used Brushes: Most decorative woodcrafters have a variety of brush shapes in their painting supplies. But not everyone knows the name of each shape or what it was designed to do. Refer to these descriptions to identify brushes.

Flats: They're ideal for blending, floating and blocking in large areas of colors. You'll recognize flat brushes by their squared-off bristles.

Angular Flat: Because its bristles are trimmed at an angle, you'll find this special

Rounds

flat brush excellent for getting into tight corners.

Rounds: These full-bristled brushes work great for filling in small areas and for applying stroke work. With a little bit of practice, you can vary the pressure on the brush bristles to create both thick and thin strokes.

Liners

Liners: For a fine, sharp point or for continuous lines of even thickness, you'll find the liner brush fills the bill.

Spotter: Here's a condensed version of the liner brush, with fewer and shorter bristles. Try it for the tiny details.

Script Liners: The opposite of a spotter, this liner has extremely long bristles. It holds a lot of thinned paint

for line work and script writing, but requires practice for accurate use.

Specialty Brushes: Some crafters consider these brushes a luxury, but we're betting once you've tried them, you won't be without them.

Filbert: The softly rounded bristles of this brush resemble the petals of a daisy. With little effort and only one stroke, you can form perfect flower petals or feathers.

Deerfoot Stippler: Here's a full-bristled brush cut at an angle and designed for "pouncing" on fur, trees, and foliage

One-Stroke: With a little practice,

you'll depend on this long-bristled flat brush for applying lettering.

Fan: Appropriately named, the fan brush works great for dry-brushing grass and foliage or for blending edges.

Rake: The bristles of a rake (sometimes called comb) brush "finger" or split when loaded with paint. You'll find it the perfect tool for creating realistic fur, hair, beards, mustaches, and wood grain.

Specialty Brushes

With all the different
right brush, and

BRUSH YOUR



Scruffy

Mop: Similar to the cosmetic brush that comes with facial blush, this tool aids in blending and softening your shading and antiquing.

Scruffy: Just when you thought a brush had outlived its usefulness—it becomes an invaluable tool for stippling, foliage, beards, and fur.

KNOW WHEN YOU'RE ON OVERLOAD

To correctly load your brush with paint, pull the bristles through the edge of your paint puddle. Load paint almost to the metal ferrule (see photo below left) but do not allow paint to get under the



For proper loading, be sure to use enough paint on your dampened brush. Then, work out blobs or ridges on your palette paper.



Here, the first brush holds too much paint, while the other brushes have too little.

ferrule—it's too difficult to remove. (See photo above.) If you load only the brush tips, you will quickly run out of paint. (See photo above.) Prevent blobs and ridges on your brush by not overloading. (See photo below.) As with any painting technique, practice makes perfect with brush loading.



Always pull the brush through the edge of the paint puddle. Don't dip into the paint or push the brush away from you.

BE KIND TO YOUR BRUSHES

Good-quality brushes will maintain their shape with proper and regular care. Following your purchase, remove the plastic sleeve and discard it. The sleeve protects the brush bristles during shipping and retail display and is not intended for reuse. You may even damage the brush bristles if you attempt to put it back on the brush.

Keep brushes moist while you're working, but leaving a brush soaking in water will distort the bristles and cause the enameled handle to peel or swell. When you're done painting, wash out your brush thoroughly with brush cleaner or mild soap. Place the liquid or bar soap in the



To correctly clean a brush, place soap in the palm of your hand. Vigorously work the soap through the bristles, then rinse clean.

palm of your hand. Applying pressure, wash out the brush and rinse with clear water (see photo above). Then, reshape the brush bristles and store the brush upright or in one of the many brush cases available in crafts stores.

But, don't keep them in storage too long. With painting as with any craft, practice really does make perfect. Try new techniques and new strokes every time you paint. You're limited only by your own imagination!✦

kinds of brushes, you may bristle with confusion. Our guide tells you how to choose the it the proper respect. With these simple tips, your brushes will give you years of service.

WAY TO SUCCESS

WATERMELON PICNIC SET

By the Slice

Add a slice of summer to your patio serving line with a trio of accessories destined to delight your guests.

PALETTE

FolkArt Colors

- BW Brownie 757
- CC Chocolate Cherry 756
- CF Chocolate Fudge 950
- CI Calico Red 932
- GF Gray Flannel 709
- HV Harvest Gold 917
- LI Licorice 938
- OI Old Ivy 927
- WW Wicker White 901

BRUSHES

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

SUPPLIES

- Plate holder:
- 1/2x6x22" pine
- 3/4x90" screen molding
- Napkin box:
- 1/2x4x32" pine
- 1/8x8x8" Baltic birch plywood
- For two Napkin rings:
- 1/2x4x7 1/2" pine
- #17x3/4" brads
- 4x5" clear adhesive-backed paper
- Small sea sponge
- Extender medium
- Matte-finish spray varnish
- Brown water-base antiquing medium

START WITH RAW WOOD

Duplicate the watermelon-set patterns in the pattern packet with tracing paper. Copy the napkin rings outlines and interior lines onto 1/2" pine. Drill 1/8" start holes where shown on the pattern. (Make the inside cut first, then cut the outer shape.) Then using the Exploded View drawing and the Bill of Materials in the pattern packet, cut the paper-plate holder and the napkin-box sides from 1/2" pine. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) For the bottom and end slats, cut an 90"-long piece of screen molding into 22 pieces 3 3/4" long. Assemble the plate and napkin box with woodworker's glue and #17x3/4" brads.

To order an assembled watermelon set #17E, including the plate holder, the napkin box, and four napkin rings for \$37.00 ppd. in the U.S., write to Country Elf, RR 2, Story City, IA 50248. Orders only: 800/325-6122.

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

HAVE FUN PAINTING

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

Paper-plate holder: With a #12 flat brush, base-coat the sides slats with OI. Transfer the heart outline onto adhesive-backed paper with transfer paper, and cut it out with scissors. Remove the paper backing, and firmly press the heart onto the front surface of the plate holder.

Dilute WW with water 3:1, and base-coat the front and back surfaces with a 1" flat brush. Designer Faith Rollins recommends brushing outward on the front surface to prevent the adhesive paper edges from lifting up.

Dip a water-dampened sponge into CI. With an up-and-down pouncing motion, sponge the surface (refer to the photograph for location). Do not sponge the rind area. When the paint begins to fade, reload the sponge with CI. Keep the paint lighter in some areas for color variation. Then lightly sponge CC over the CI areas, allowing the CI to show through. For

the rind, sponge OI on the edges. Carefully remove the adhesive paper. With a 1" flat brush, paint a thin, even coat of extender medium in the heart area. (Extender medium increases the amount of time that paint remains wet, allowing you more time to brush and blend the shading.) Using a #8 flat brush and CF, shade the dampened area.

Copy the bird outline, the lettering, and the seeds onto the cutout with transfer paper. With a #4 round brush and LI, base-coat the bird and seeds. Dilute LI with water to ink consistency, and using a #10/0 liner brush, apply the lettering and outline the heart shape.

Highlight the bird with GF and the seeds with WW. Shade BW beside each seed as shown on the pattern. Using a #10/0 liner brush and WW, paint a highlight stroke on each seed. Dip the large end of a stylus into HV, and dot the bird's eye. Then dot the bird's pupil with LI, using the small end of a stylus. With the LI and the large end of a stylus, dot the lettering.

Napkin box and napkin rings: Follow the same painting steps given for the plate holder. Allow the paint to dry thoroughly.

FINISH WITH PRIDE

Mist each piece with two coats of matte-finish spray varnish. Dilute brown water-base antiquing medium with water 1:1, and stain all unpainted surfaces. (Faith uses FolkArt's Down Home Brown.) Then, antique the painted areas with undiluted antiquing medium. Leave the color darker around the edges. To lighten the heart center, wipe the area with a water-moistened towel.

Dilute LI with water to ink consistency. Dip a spatter brush or an old toothbrush into LI, and spatter (flyspeck) all surfaces. Spray with two coats of matte-finish varnish.



Shawnee, Kansas, designer Faith Rollins works in partnership with her husband Larry. To receive their catalog featuring Faith's 23 painting books, send \$2.00 and a self-addressed envelope to 13010 West 66th Street, Shawnee, KS 66216.*





Turn a Birdhouse into a Curtain Tie-Back Home Sweet Home

Drape a pair of country curtains around these unusual birdhouses, and let the sun shine in! If you paint just one house, hang it on a kitchen or bathroom wall for collecting hand towels over the rear bracket.

PALETTE

Delta Ceramcoat Colors

- Black 2506
- BS Burnt Sienna 2030
- BU Burnt Umber 2025
- CY Cayenne 2428
- CD Cloudberry 2112
- FG Forest Green 2010
- LI Light Ivory 2401
- MT Mustard Seed 2427
- MU Mudstone 2431
- WG Wedgwood Green 2070

BRUSHES

- 3/4" synthetic flat
- 1/2" synthetic flat
- #1 synthetic liner
- Spatter or old toothbrush

SUPPLIES

For two birdhouses:

- 2x2x8" pine
- 2x4x7 1/2" pine
- 1x2x7 1/2" pine
- 3/8x4x8" pine
- 1/4x6x10" pine
- 1/2x7" dowel
- 3/16x4" dowel
- 1/4x3" dowel
- #17x3/4" brads
- 4-#6 flathead wood screws
- Natural sea sponge; 5-minute epoxy; Green Spanish moss
- Matte-finish spray varnish

START WITH RAW WOOD

Duplicate the Home Sweet Home patterns in the pattern packet with tracing paper. Using the patterns and the Exploded View drawing, cut out the flower and birdhouse pieces. (If your lumberyard doesn't carry thin material, plane or resaw thicker stock to size.)

Cut out the houses, the roofs, and brackets with a table saw or bandsaw. Use a scrollsaw with a #5 blade to cut the flowers and leaves.

For the birds, cut the 2x2x8" pine into two pieces each 4" long. Copy the bird top view and the bird side view onto the pieces as shown in the pattern packet. Using a scrollsaw with a #5 blade, cut out the top-view shape. Then with masking tape, tape the wood scraps back onto the bird cutout by placing the scraps in their original position. Then, cut out the side view shape. Next, remove the tape. Repeat for the second bird.

Drill all holes, referring to the pattern and the Exploded View drawing. Cut all dowels into two equal-length pieces. Using woodworker's glue and brads, attach the roofs to the houses. Let the glue dry.

To order a pair of Home Sweet Home Birdhouses with the birds #17F for \$23.95 ppd. in the U.S., or one birdhouse #17G for \$13.95, write to Robinson's Woods, 1057 Trumbull Avenue, Girard, OH 44420. Orders only: 800/445-7028.

Round over the edges of the birds with 80-grit sandpaper. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth.

HAVE FUN PAINTING

With a 3/4" flat brush, base-coat the houses CY and the roofs MU. Then paint the birds Black, the leaves FG, and the flowers CD. Dilute BU with water 2:1, and apply a wash to all dowel pieces and to the mounting brackets. Let the paint dry thoroughly.

Copy the checks onto the houses with transfer paper. Using a 1/2" flat brush and LI, apply the checks to the roof of one house, and to the front of the other house. With a #1 liner brush and Black, paint the lettering. Dip

a stylus into Black, and dot each letter where shown. Allow the paint to dry thoroughly.

With a 1/2" flat brush and BS, base-coat the flower centers. Apply BU shading to each center. Dip a slightly dampened sponge into undiluted MT, and dab most of the paint off onto a paper towel. Pouncing the sponge in an up-and-down motion, sponge the petal tips. Dip the handle end of a brush into Black, and dot the centers. For dots of graduating size, dip the handle only once, then make all dots.

Next, dip a clean, slightly dampened sponge into undiluted WG. Dab off most of the paint, and sponge the leaf tips.

Thin BU with water to ink consistency. With a spatter brush or an old toothbrush, lightly spatter (fyspeck) all wood pieces. For a primitive look, lightly sand all surfaces with 100-grit sandpaper.

FINISH WITH PRIDE

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

Roll a small amount of Spanish moss into a ball. Then epoxy a ball of the moss to the birdhouses, referring to the photo for placement.

Insert the 3/16" dowels through the leaf cutouts. Attach the flower to one end with woodworker's glue, and glue the other end into the birdhouse roof. Insert and glue the 1/4" dowel into the drilled perch hole and into the bird. Insert one end of the 1/2" dowel into the bracket and the other end into the house.

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



Massachusetts designer Susie Saunders divides her time between her painting studio and her perennial gardens. She feels it's natural that some projects reflect her appreciation of nature. To receive a brochure of Susie's designs, write to her at 1 Lunt Street, Byfield, MA 01922. ♦



Lily of the Valley Door Charmer

Let guests know how much you love to paint from the minute they open the door. Then carry the butterfly and floral theme to other furniture pieces and accessories inside the room.

PALETTE

Delta Ceramcoat Colors
 Black 2506
 BE Bright Yellow 2027
 EM Emerald Green 2482
 GA Grape 2048
 GI Green Isle 2008
 KG Kelly Green 2052
 LD Lilac Dusk 2403
 LJ Lt. Jade Green 2476
 PG Pthalo Green 2501
 TY Tropic Bay 2451
 White 2505

BRUSHES

3/4" synthetic flat
 #14 synthetic flat
 #8 synthetic flat
 #4 synthetic round
 #1 synthetic liner
 #10/0 synthetic liner

SUPPLIES

1/2x6x21" pine
 Satin-finish varnish

START WITH RAW WOOD

Duplicate the door-plate pattern in the pattern packet with tracing paper. With a table saw or bandsaw, cut the 1/2" pine into two 3 3/4x10 1/2" pieces. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) Stack the pieces together with double-faced (carpet) tape. Using a scrollsaw and a #5 blade, cut the ends. Remove the tape, separate the pieces, and rout the edges of both pieces with a 1/4" beading bit.

To order a door-plate set #17H for \$12.95 ppd. in the U.S., write to Kim Mauro's Tole Collectibles, P.O. Box 14, Ojo Caliente, NM 87549. Orders only: 505/581-9131.

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

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for washing, shading, highlighting, floating, and comma-stroke information. Then see the pattern for the shading and highlighting locations.

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

For all base coats, dilute paints with water 4:1. Apply a light wash, let the wash dry, then apply additional coats until the color pleases you. (Apply only a small amount of color at one time. It's easier to add color than it is to remove excess color.) Then shade and highlight with undiluted paints.

Refer to Designer Kim Mauro's step-by-step examples below for guidance. Though each painted example shows that particular step applied to all design areas, we suggest you paint in the order below.

Sky: Use a 3/4" flat brush and TY to apply a wash to the sky. Let the wash dry, and shade the sky EM where shown on the pattern. Let the shading dry. Dampen the sky area with a thin coat of water. Side-load a #14 flat brush with White, and apply the clouds with a dabbing motion. (Kim refers to this technique as "pitty pat".)

Leaves: With a #14 flat brush, wash a GI base coat on the leaves shaded dark in the pattern packet. Let the wash dry, then apply PG shading with a #8 flat brush. Wash a KG base coat on the leaves shaded light in the pattern pack-



With diluted paint, apply a wash of base-coat color.

Once the wash dries, apply shading where shown on the pattern.

Add stems and stamens with #1 and #10/0 liner brushes.

Finally, apply the line work and all final details.

et. Let the wash dry, and apply GI shading. Lightly float GA highlights on each leaf, referring to the photograph *right* for placement.

Flowers: With a #4 round brush, apply a White wash to each flower. Using a #8 flat brush and LD, shade the flowers. Darken the shading with GA where shown on the pattern. With a #10/0 liner brush, paint a White highlight comma stroke and dot a BE stamen on each flower. Apply the PG flower stems with a #1 liner brush.

Butterflies: Wash the butterfly wings with LJ, and shade with PG. Fill in the butterfly bodies and wing edges with undiluted White. Apply LD shading to the bodies. Add LD dots to the upper wings and large White dots to the lower wings of the top butterfly. Then apply LD dots, and BE and LD comma-stroke details to the wings with a #10/0 liner brush. Dip a stylus into BE, and dot the centers of the large White dots. With White and a toothpick, dot the ends of each antenna and the center of each LD dot. Dilute White with water to ink consistency, and using a #10/0 liner brush, paint the highlight lines on all butterfly bodies and on the wings of the larger butterfly.

Details: Dilute Black with water to ink consistency. With a #10/0 liner brush and thinned Black, outline each area and apply the details on each butterfly. Dilute White with water to ink consistency, and using a #1 liner brush, outline each flower, the leaves, and the design-area border.

FINISH WITH PRIDE

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

The door plate looks best mounted around a door knob with a back plate that measures approximately 2 3/4" in diameter. (See the photograph *right*.) For a temporary display, press the plates onto the door with double-faced transparent tape. For a more permanent application, use double-faced carpet tape.



New Mexico designer Kim Mauro features additional door-plate designs in her newest book, Chubby Cheeks and Beary Tales, Volume 6.

For a complete listing of her publications and painting packets, send a business-size, self-addressed envelope to Tole Collectibles, P.O. Box 14, Ojo Caliente, NM 87549. ♣





Button Flowers Gardener's Gathering Pegs

Catch jackets and gardening gloves at the back door, dry bundles of herbs and flowers for nature-crafting, or display your country collectibles with style. However you use our catchall, you'll find it always adds a touch of summer to your home.

PALETTE

Delta Ceramcoat Colors
Black 2506
BW Blue Wisp 2455
CC Cape Cod 2133
CF Caucasian Flesh 2029
GI Green Isle 2008
LC Lilac 2060
LI Light Ivory 2401
LN Lavender Lace 2016
PQ Pink Quartz 2474
RO Rouge 2404
WI Wisteria 2467

BRUSHES

¼" synthetic flat
#8 synthetic flat
#6 synthetic round
#0 synthetic round

SUPPLIES

1x12x18½" pine
3-3½" Shaker pegs
Satin-finish spray varnish
3 sawtooth hangers

START WITH RAW WOOD

Duplicate the peg-rack pattern in the pattern packet with tracing paper. Copy the outline onto a 18½"-long piece of 1x12" pine (actual size ¾x11¼"). Cut out the shape with a scroll-saw, using a #5 blade. Then drill the ½" holes where marked on the pattern. Attach the pegs after completing all painting.

To order a peg-rack #171 for \$16.95 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

Sand all surfaces, including the pegs, with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Seal all surfaces with wood sealer, and allow them to dry. Sand again with 150-grit sandpaper. Now, copy the main outlines onto the cutout with transfer paper. There's no need to transfer the details yet—you'll base-coat over them.

HAVE FUN PAINTING

Note: Refer to *Brushstroke Basics* in the pattern packet for information on shading, highlighting, and floating. See the pattern markings for shading and highlighting locations.

Base-coat and apply shading with a ¾" flat brush, highlight with a #8 flat brush, paint the flowers with a #6 round brush, and use a #0 round brush for details. Continue all painting details around the edges.

Watering can and flowerpots: Base-coat the watering can BW and the flowerpots CF. Allow the paint to dry thoroughly, then transfer the remaining details. With Black, apply the shading. To deepen the shading, let the first coat of shading dry, and shade again with Black. With LI, float a highlight on the side of each pot. Paint the area between the watering can and the flowerpots Black. Then base-coat one peg BW, and two pegs CF.

Flowers and leaves: Base-coat the leaves GI, and randomly paint the flowers using WI, PQ, and LN. Allow all paint to dry thoroughly, and transfer the remaining pattern details to the flowers. Then paint LC centers on the WI flowers, RO centers on the PQ flowers, and CC centers on the LN flowers. Dilute Black with water 1:4, and with a #6 round brush, paint a shadow around the flowers and leaves, and on the centers of the leaves. Using a #8 flat brush and LI, float a highlight on some of the flowers where shown on the pattern.

Details: Dilute Black with water to ink consistency and, using a #0 liner brush, paint all remaining details. Dip the handle end of a paintbrush into PQ, and apply small dots throughout the flowers.

FINISH WITH PRIDE

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

With woodworker's glue, insert pegs into the drilled holes. Wipe away excess glue. Spray all surfaces with two coats of satin-finish varnish, allowing ample drying time between coats. Finally, evenly position and attach three sawtooth picture hangers to the back.



*Susan Cage-Knoch, husband Chris, dog Waldo, and four cats live in Cherokee Village, Arkansas. Susan says "the family" inspires designs. She cuts her own wood and sells her original pieces in a crafts co-op in St. Louis, Missouri. Many of her works have appeared in *Better Homes and Gardens* publications.*

Celestial Pin

Catch a Falling Star

Paint a charming teddy bear playfully reaching for a star while a smiling moon looks on. This small version looks great as a pin, or enlarge it to make a sun catcher.

PALETTE

Delta Ceramcoat Colors

- Black 2506
- CO Crocus 2459
- CU Custard 2448
- HY Hydrangea 2449
- LI Light Ivory 2401
- LT Light Chocolate 2022
- MI Midnight 2114
- SI Spice Brown 2049

BRUSHES

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

SUPPLIES

- 1/4x2 3/4x2 3/4" Baltic birch plywood
- Jewelry glaze
- Fine-grained iridescent glitter
- 3" of 28-gauge wire
- 5-minute epoxy
- Metal pin back

START WITH RAW WOOD

Copy the Celestial Pin patterns in the pattern packet onto the plywood with tracing paper. Cut out the shapes with a scrollsaw, using a #5 blade. Drill the hole with a #59 wire-gauge bit (available at hardware stores).

To order Celestial Pin #17J for \$7.45 ppd. in the U.S., write to Three Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Seal the wood with wood sealer and let the sealer dry. Sand again with 150-grit sandpaper, and remove sanding dust with a tack cloth.

HAVE FUN PAINTING

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

Base-coat large areas and apply all shading with a #12 flat brush. Fill in medium- and small-size areas with a #5 round brush, and apply details with a #10/0 liner brush. Continue the details around all edges.

Moon: Base-coat the moon CU. Mix CO and CU 2:1, and shade the moon edges. Let the paint dry, and transfer the remaining details to the cutout. Thin HY with water to ink consistency, and fill in the cheek and the lips. Outline the lips with undiluted HY.

Paint the eye Black, and apply MI shading above the eye. Then dilute Black with water to ink consistency and apply the eyelashes, the nose, and the cheek details. With a stylus and LI, dot the eye highlight.

Bear and Star: Base-coat the bear LT. Apply SI shading and LI highlights where shown. Base-coat the star LI, and shade the edges with MI. Paint the eyes and mouth Black.

Details: Dilute Black with water to ink consistency, and paint the stitching lines on the moon, the bear, and the star.



FINISH WITH PRIDE

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

Apply jewelry glaze to the moon's LI eye highlight and onto the back of the star. Sprinkle glitter over the wet glaze. Let the glaze dry, and then brush away excess glitter. Apply two coats of jewelry glaze to all remaining surfaces, allowing ample drying time between coats.

Join the star to the moon with 28-gauge wire. Refer to the photograph above for guidance. Thread the wire through the moon and the star holes. Wrap the wire ends around a stylus to curl.

Sand off paint from a small spot on the moon back. Then, epoxy the metal pin back in place. Let the epoxy set.



Joanne Lockwood says that she looks forward to reader mail. Her designs in *Decorative Woodcrafts* have already resulted in over 3,000 requests for her brochure. If you'd like a brochure, send \$1.50 to Three Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610.

'Hog Wild About Pigs' Necklace



PALETTE

DecoArt Americana Colors

- DR Dusty Rose DA25
- Black DA67
- GB Gooseberry Pink DA27
- RU Russet DA80
- SW Snow White DA1

BRUSHES

- #12 synthetic flat
- #10 synthetic angular flat
- #2 synthetic round
- #10/0 synthetic liner
- Spatter or old toothbrush

SUPPLIES

- 1/16x1x1" Baltic birch plywood
- 1/8x2x2" Baltic birch plywood
- 1/2x4x2" pine
- 2" of natural-color wired twisted paper
- 5-minute epoxy, Satin-finish varnish, 1x36" fabric strip

START WITH RAW WOOD

Copy the pig patterns in the pattern packet with tracing paper. Transfer the body onto 1/2" pine, the face onto 1/8" plywood, and the snout onto 1/16" plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill 1/8" holes on the body for the tail/hanger.

To order necklace cutouts #17K for \$7.75 ppd. in the U.S., write to 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 dust with a tack cloth.

HAVE FUN PAINTING

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

Mix DR and SW 4:1, and with a #12 flat brush, base-coat all surfaces. Let the paint dry, then lightly copy the facial details onto the cutout with transfer paper.

Paint the eyes with a #2 round brush and Black. Using a #10 angular flat brush and GB, apply shading across the ears, the cheeks, the snout, and on the nostrils. With RU, shade the eyes, the top of the head, the base of the ears, and the nostrils. Paint SW highlights on the eyes and the bottom of the ears and snout.

With a #10/0 liner brush, paint Black eyelashes and RU hair bangs. Paint SW highlight strokes on the eyes, the snout, and the cheeks. Stipple SW on the cheeks with a scruffy round brush. Dry-brush a 2" length of twisted paper GB.

Tear off a corner of a household sponge and dip it into RU. Lightly sponge the body cutout. Spatter all surfaces with diluted RU using an old toothbrush.

FINISH WITH PRIDE

Assemble the pig with epoxy. Coil the paper tail around a small brush handle. Then epoxy the ends into the body. Apply two coats of varnish. Thread fabric or cord through the tail, and tie the ends together.✦

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#SLEN...6 Slender Country Critters (35" tall).....	\$6.50
#SOS4...Gram & Gramps Sign (44" tall).....	\$6.00
#SUNF...18 Sunflower Projects.....	\$6.00
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#YD36...Swingin' Couple (11" wide).....	\$4.50
#YD55...Giant Yard Butterflies (3" to 14" tall).....	\$3.00
#YD75...Ten Garden Bunnies (up to 21").....	\$10.50
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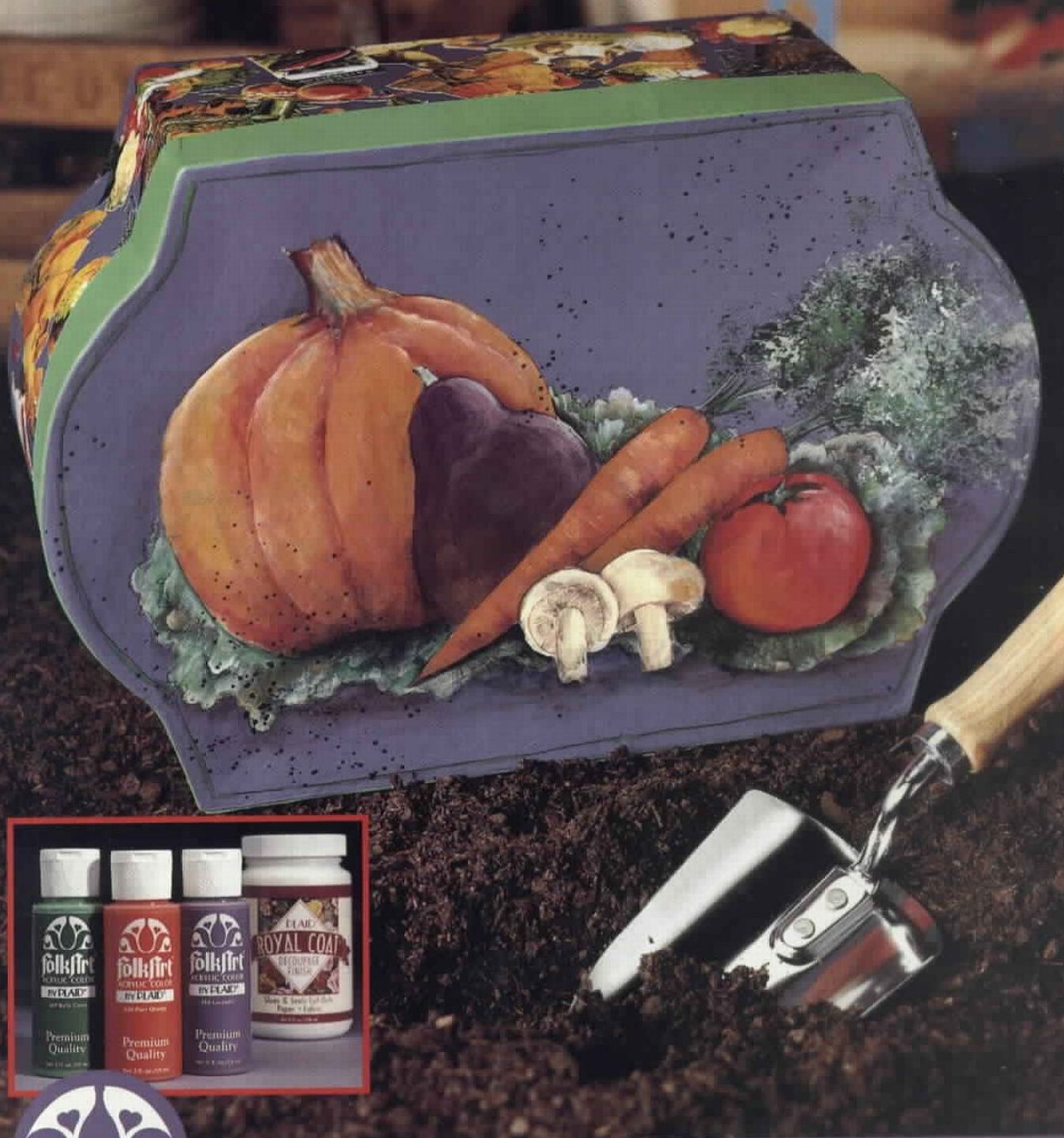
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Tracing Paper
Brown Permawriter II (.03)
by Yasutomo & Co.
Drafting tape or other
low tack tape

404 Periwinkle
407 Kelly Green
409 Moon Yellow
410 Lavender
609 Thunder Blue
628 Pure Orange *New!*
638 Purple Passion *New!*
647 Emerald Isle *New!*
648 Butterscotch *New!*
701 Icy White
932 Calico Red
935 Raspberry Wine
962 Wintergreen

Scissors
Stylus or dry ball point pen
Household Sponge
Old Toothbrush
FolkArt Waterbase Varnish
- Satin Finish

Optional:

Royal Coat™ Decoupage Finish
Sponge brush
Paid Decoupage Paper - Garden

INSTRUCTIONS

Painting Terms:

Side Load or Float - Dip brush into water and blot. Tip one corner into shading or highlighting color. Blend & apply to subject.

Dry Brush or Accent Strokes - Pick up small amount of paint and wipe brush on paper towel. Gently and quickly apply color to subject.

Highlight - To strengthen an area by applying lighter tones.

Shade - To strengthen an area by applying darker tones.

Make paint well. Refer to photo for assistance if needed.

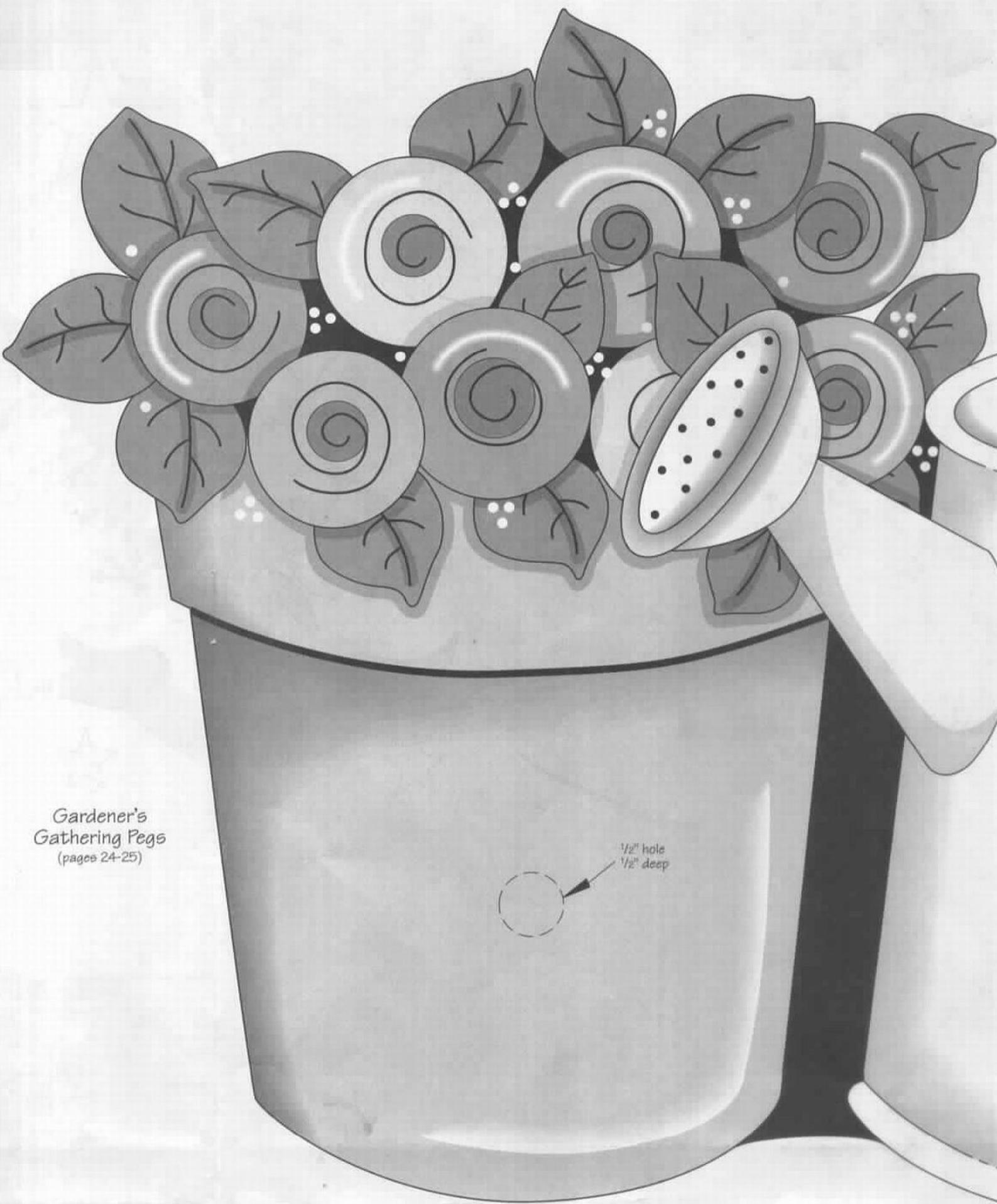
1. Basecoat the box Periwinkle; the rim of lid and inside Kelly Green.
2. Cut transfer paper the size of the box lid; tape to box. Place traced pattern over transfer paper and use a dry ball point pen or stylus to trace lines. Remove pattern and transfer paper.
3. Basecoat the pumpkin and stem with two coats of Butterscotch. Side load and shade with Pure Orange. Strengthen section shading with Calico Red. To deepen shadows, add Raspberry Wine. Highlight with Icy White. Add touches of Emerald Green to stem.
4. Basecoat eggplant with Purple Passion. Highlight with Lavender; strong highlight with Icy White. Dry brush Pure Orange on the lower left of the eggplant.
5. Basecoat carrots with two coats of Butterscotch. Shade with Pure Orange. Strengthen shading with Calico Red.

6. Basecoat mushrooms with two coats of Moon Yellow. Shade with Raspberry Wine. Strengthen shading with Purple Passion. Add accent strokes in Pure Orange to large cap.
7. Basecoat tomato with two coats of Calico Red. Shade with Raspberry wine. Highlight with Pure Orange. Strengthen highlight with Icy White. Paint the tomato stem with Emerald Isle and highlight with Icy White.
8. Basecoat lettuce Kelly Green. Highlight with Icy White. Shade with Emerald Isle and strengthen shading with Thunder Blue. Add accent strokes in Raspberry Wine and Pure Orange.
9. Sponge in carrot stems using Emerald Isle, Wintergreen, Kelly Green, Thunder Blue and Icy White.
10. Paint stripe with Kelly Green and shadow with Thunder Blue. Spatter with Thunder Blue; let dry.
11. Detail entire piece with Brown Permawriter.
12. Seal with Waterbase Varnish or Decoupage Finish.

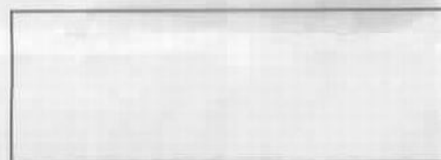
Optional: Decoupage the sides of the box using Royal Coat and Plaid Decoupage Paper following instructions on package. Use Royal Coat Decoupage Finish to seal the entire project or FolkArt Waterbase Varnish Satin Finish.

Important: Please be sure to thoroughly read the instructions for all products used to complete this project, paying particular attention to all cautions and warnings shown for those products to ensure their proper and safe use.

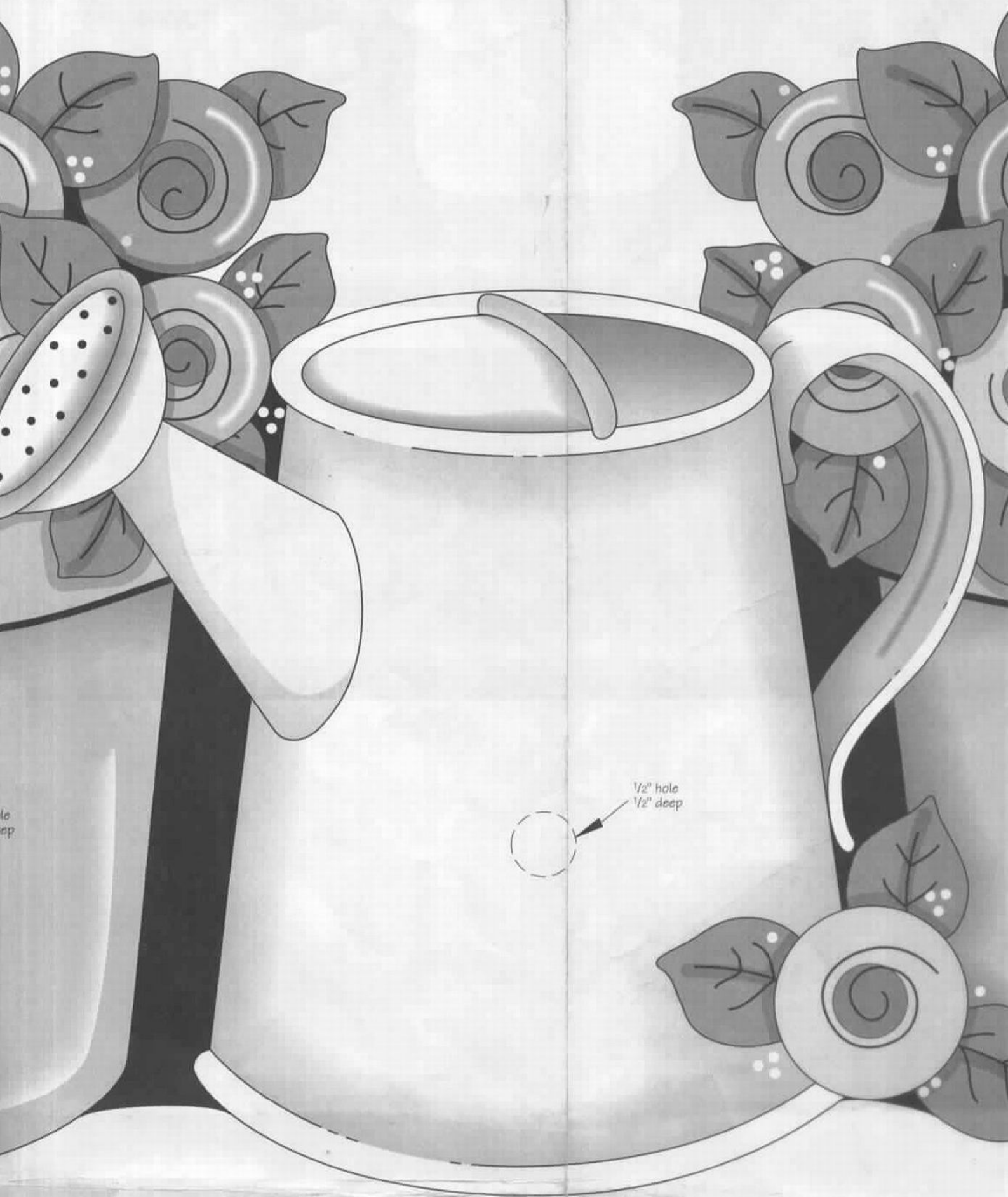
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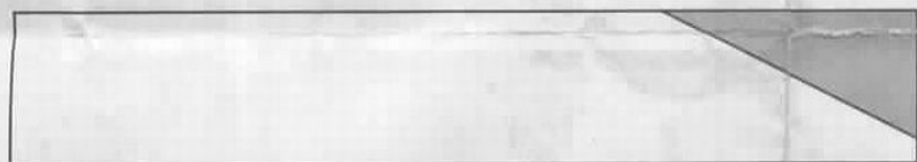
Gardener's
Gathering Pegs
(pages 24-25)



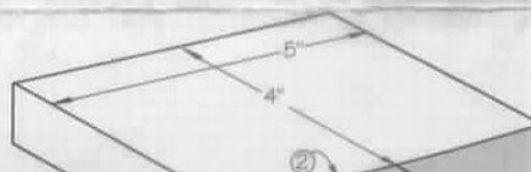
Pattern A



1/2" hole
1/2" deep



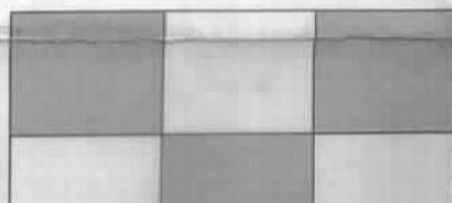
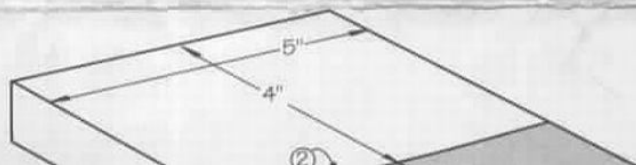
Pattern A

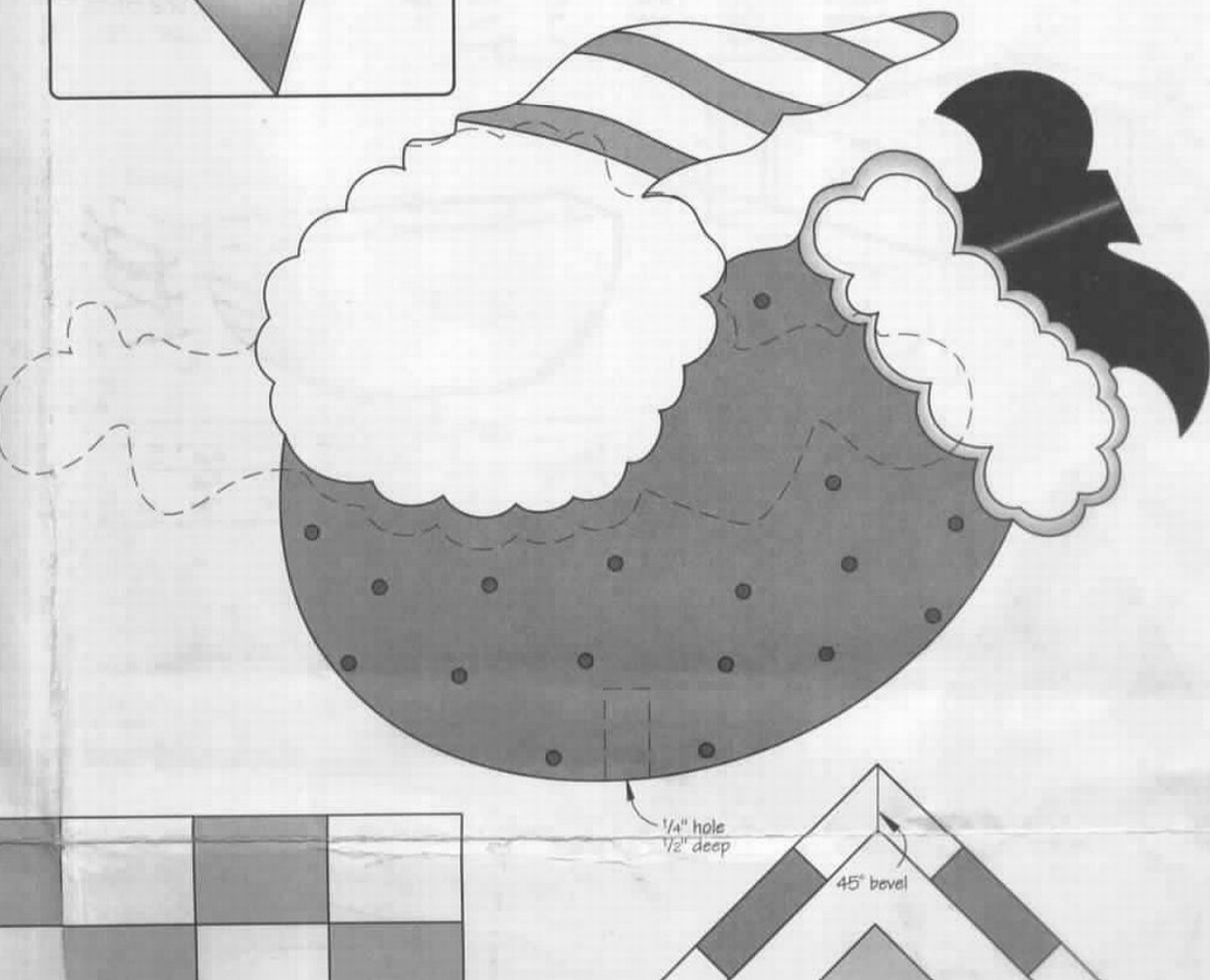
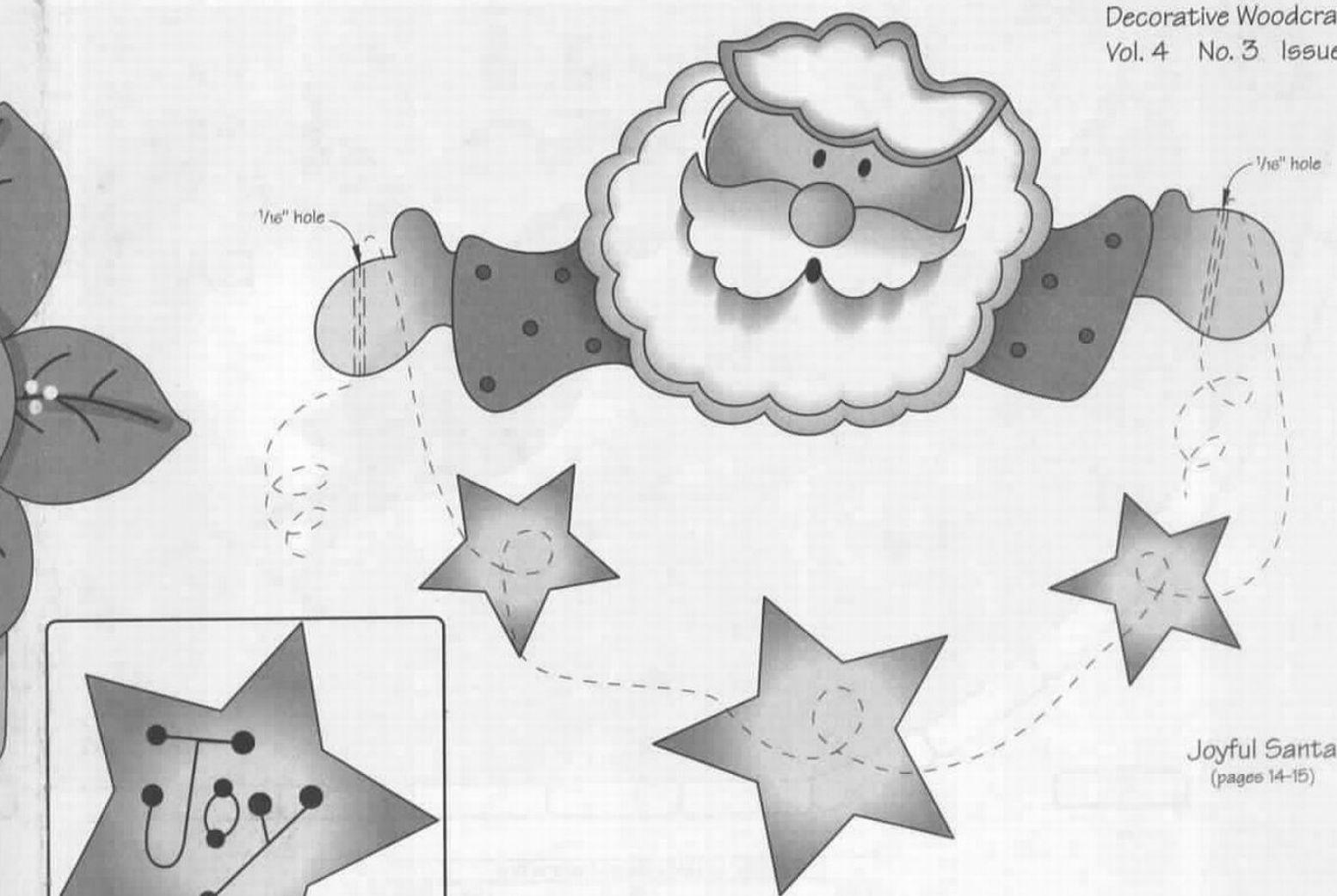


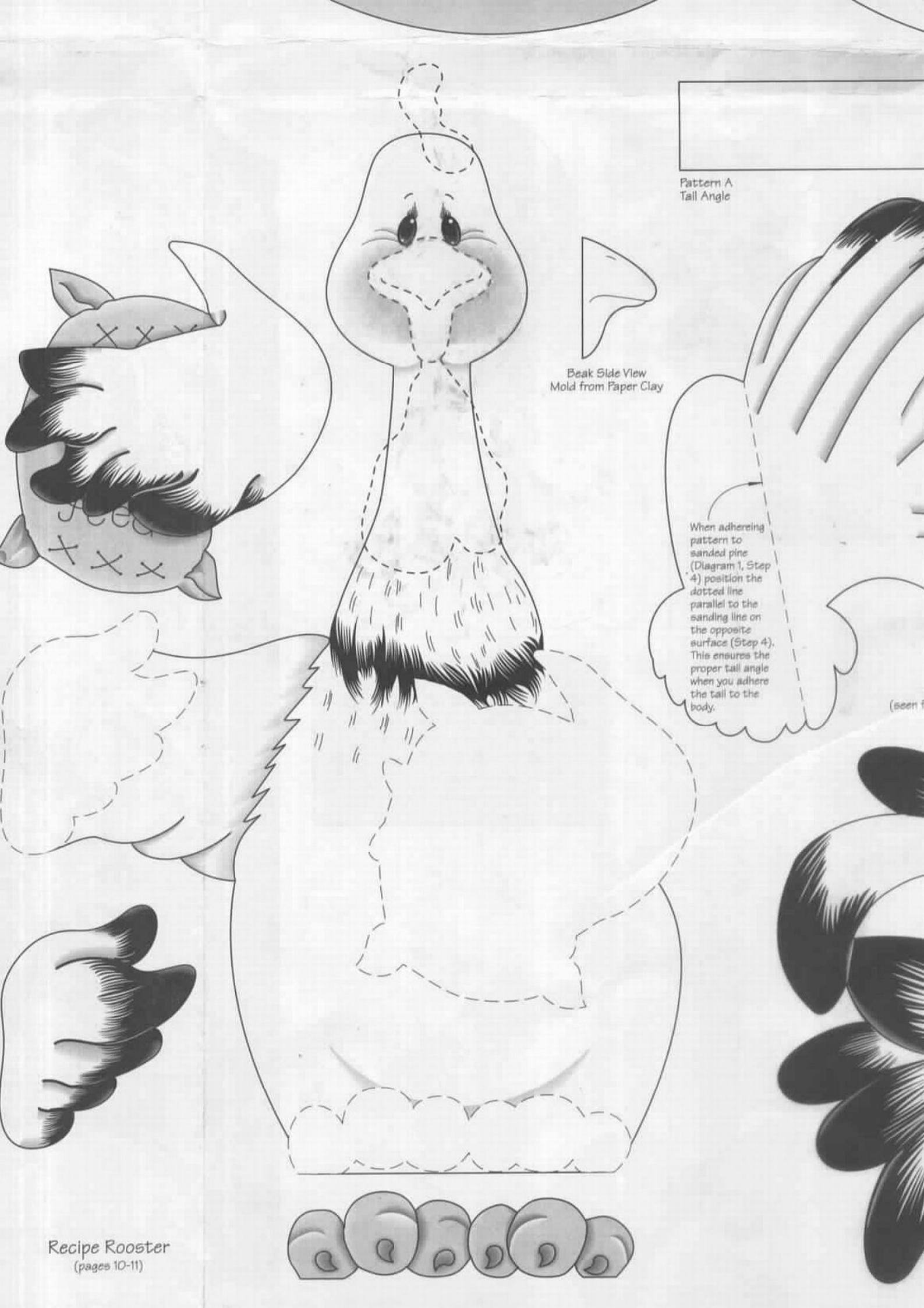


$\frac{1}{2}$ " hole
 $\frac{1}{2}$ " deep

$\frac{1}{2}$ " hole
 $\frac{1}{2}$ " deep







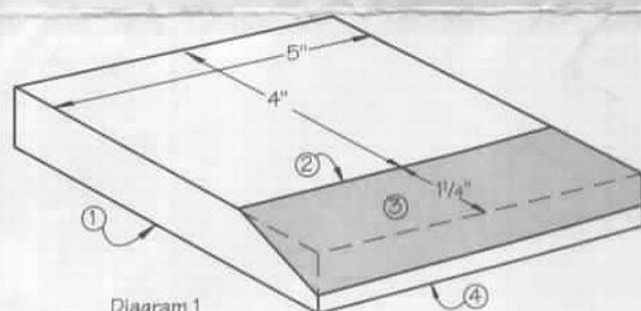
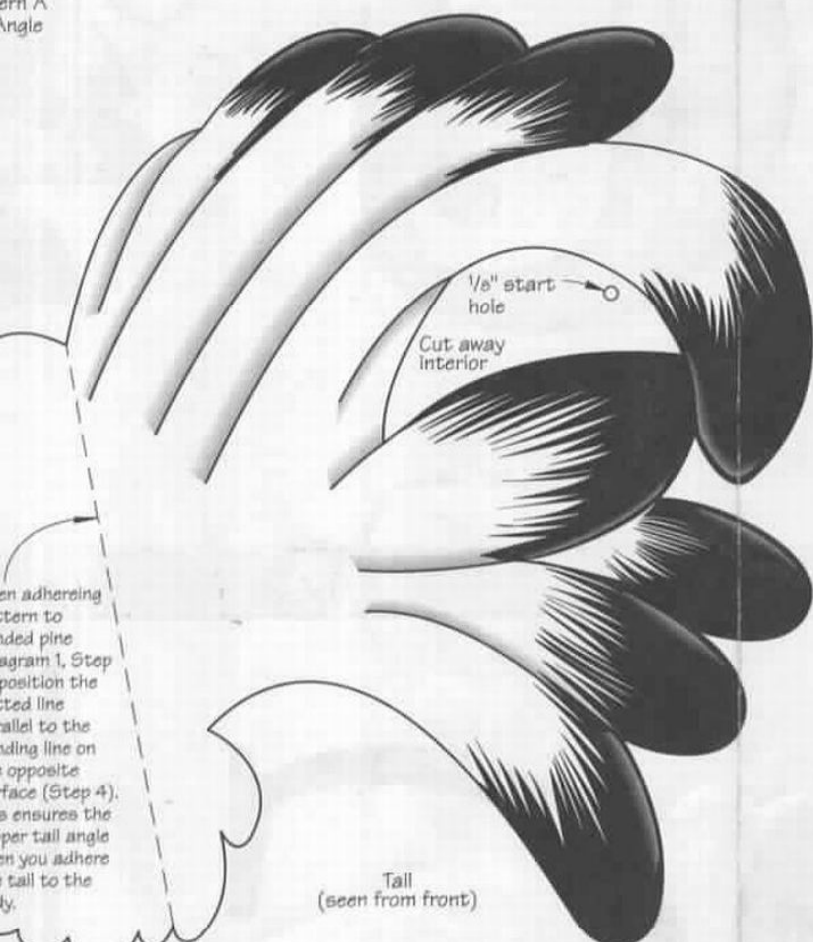
Pattern A
Tail Angle

Beak Side View
Mold from Paper Clay

When adhering pattern to sanded pine (Diagram 1, Step 4) position the dotted line parallel to the sanding line on the opposite surface (Step 4). This ensures the proper tail angle when you adhere the tail to the body.

(seen f

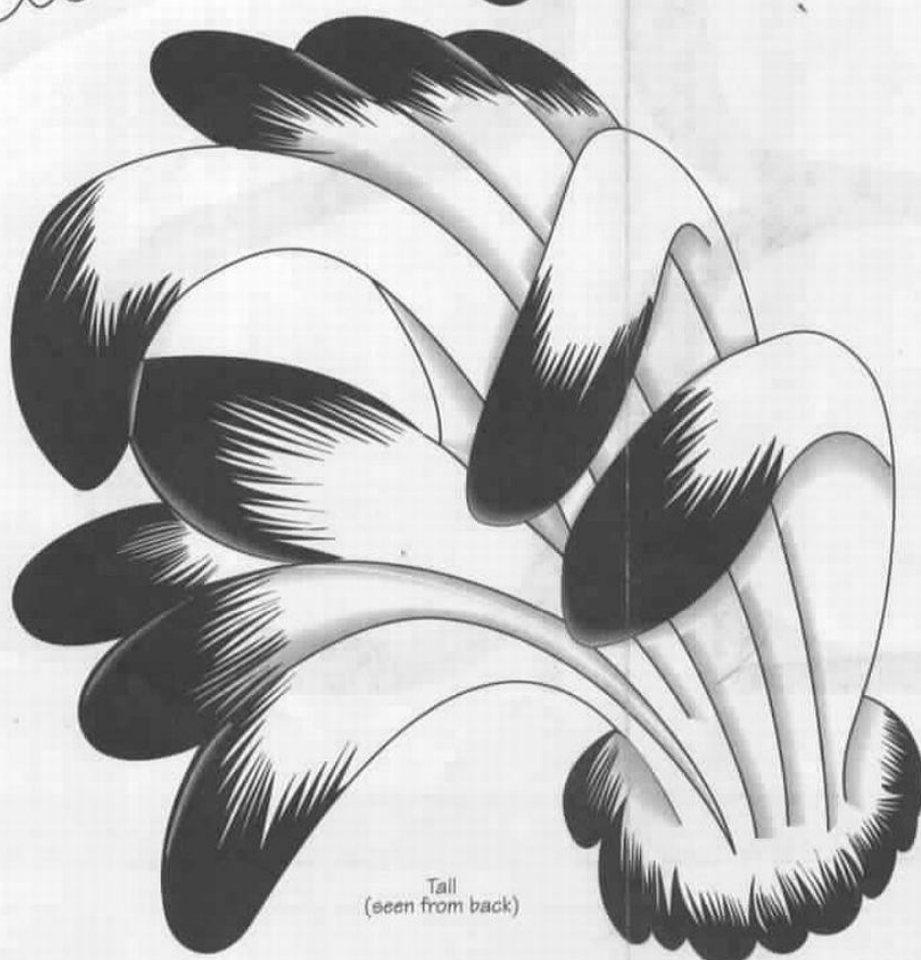
ern A
Angle



- 1) Apply pattern A to edge with spray adhesive
- 2) Extend sanding line across the face of the board with a combination square
- 3) With a belt sander, remove the corner
- 4) Turn the board over, and adhere the tail pattern to the unsanded face

To order your Color-Conversion Chart for Issue 17, send \$1.00 and a self-addressed, stamped envelope to:

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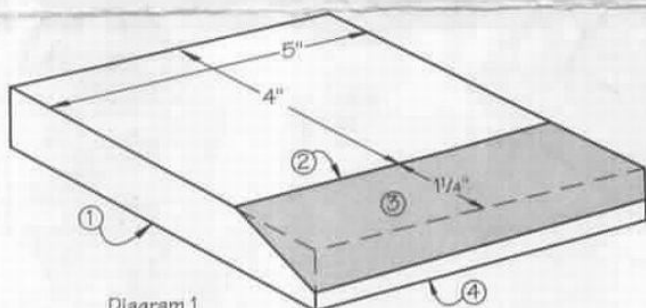
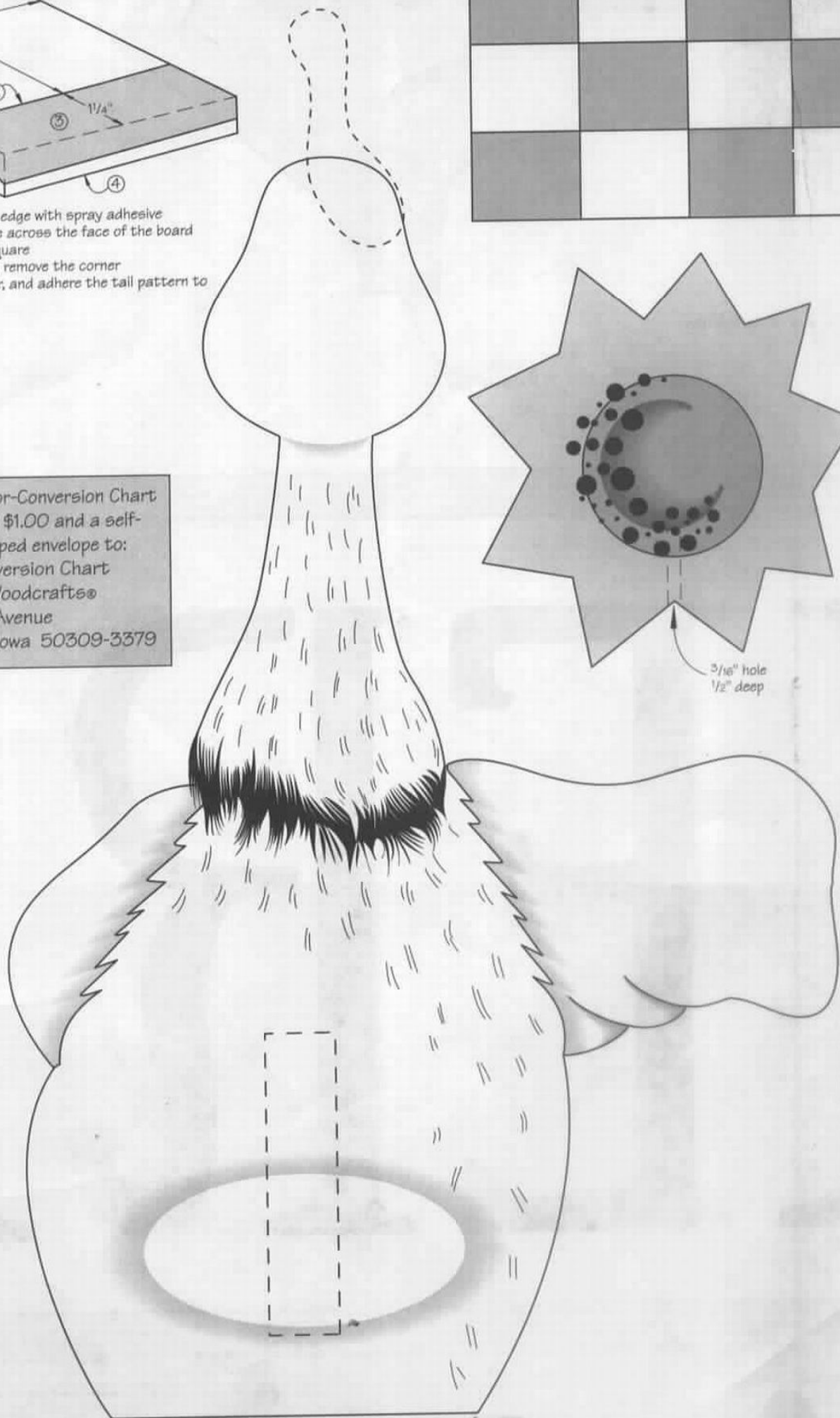
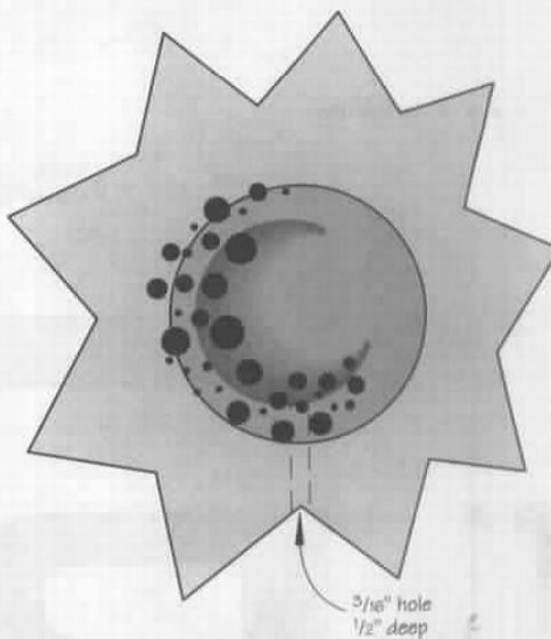
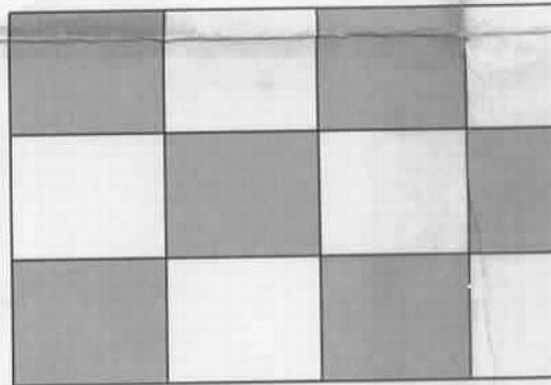
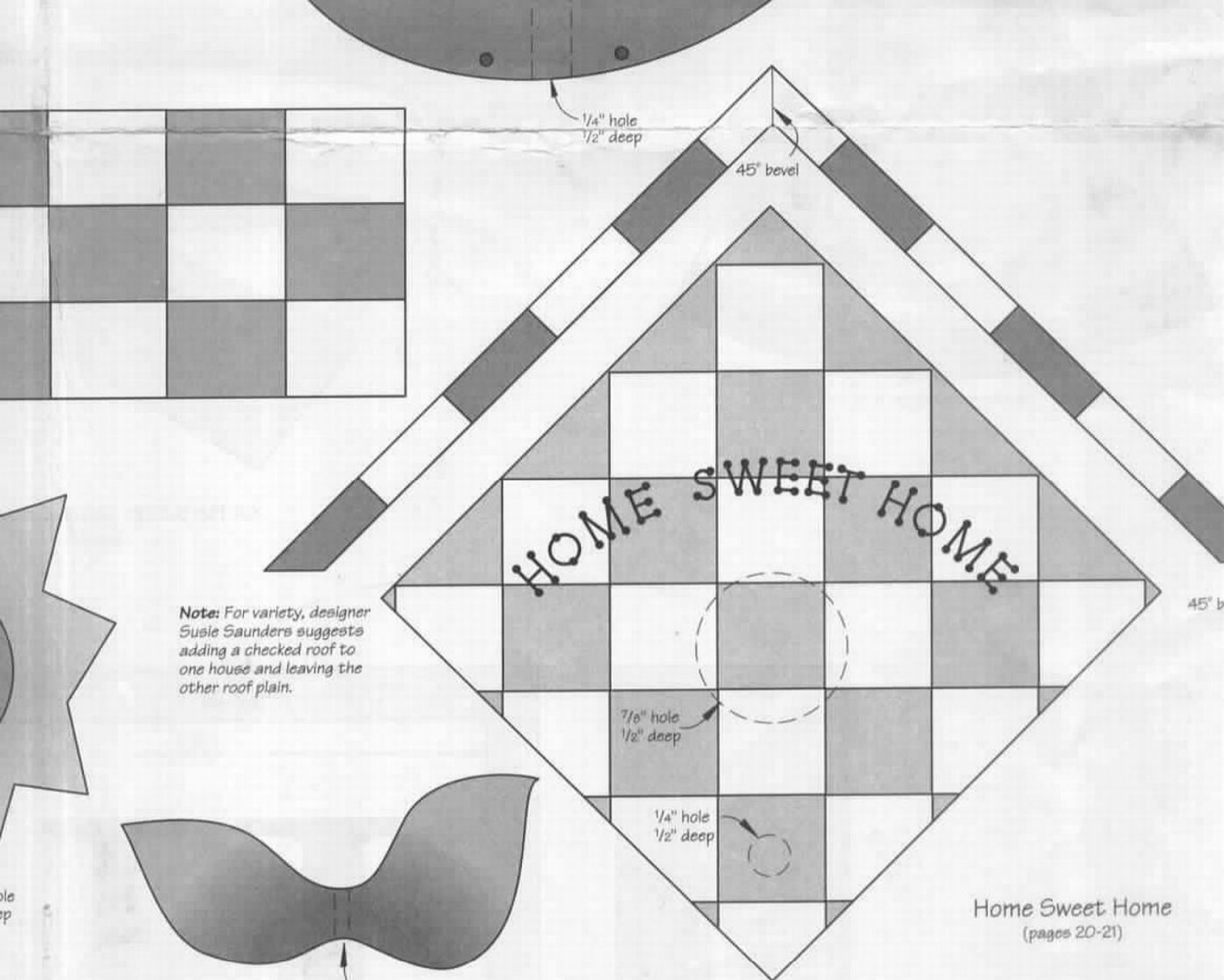


Diagram 1

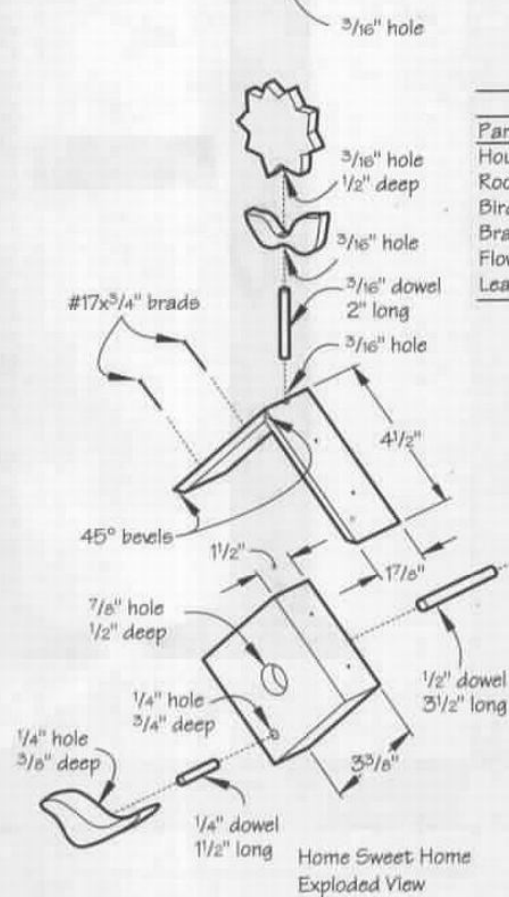
- 1) Apply pattern A to edge with spray adhesive
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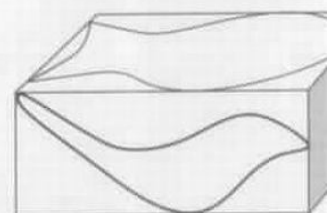




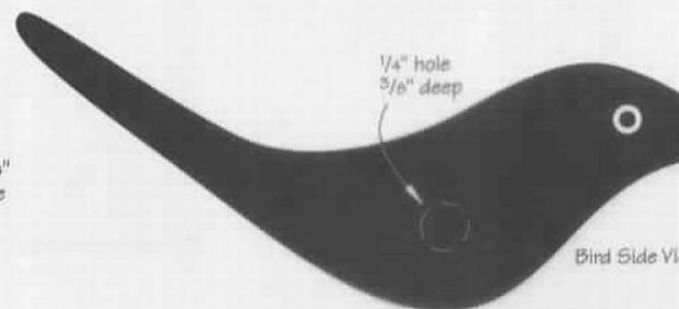
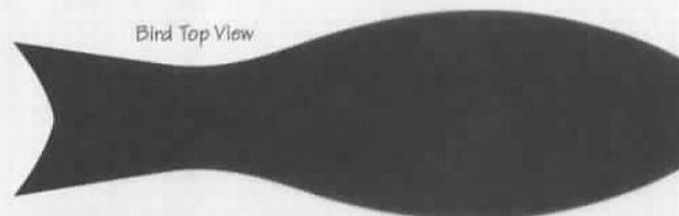
Home Sweet Home
(pages 20-21)



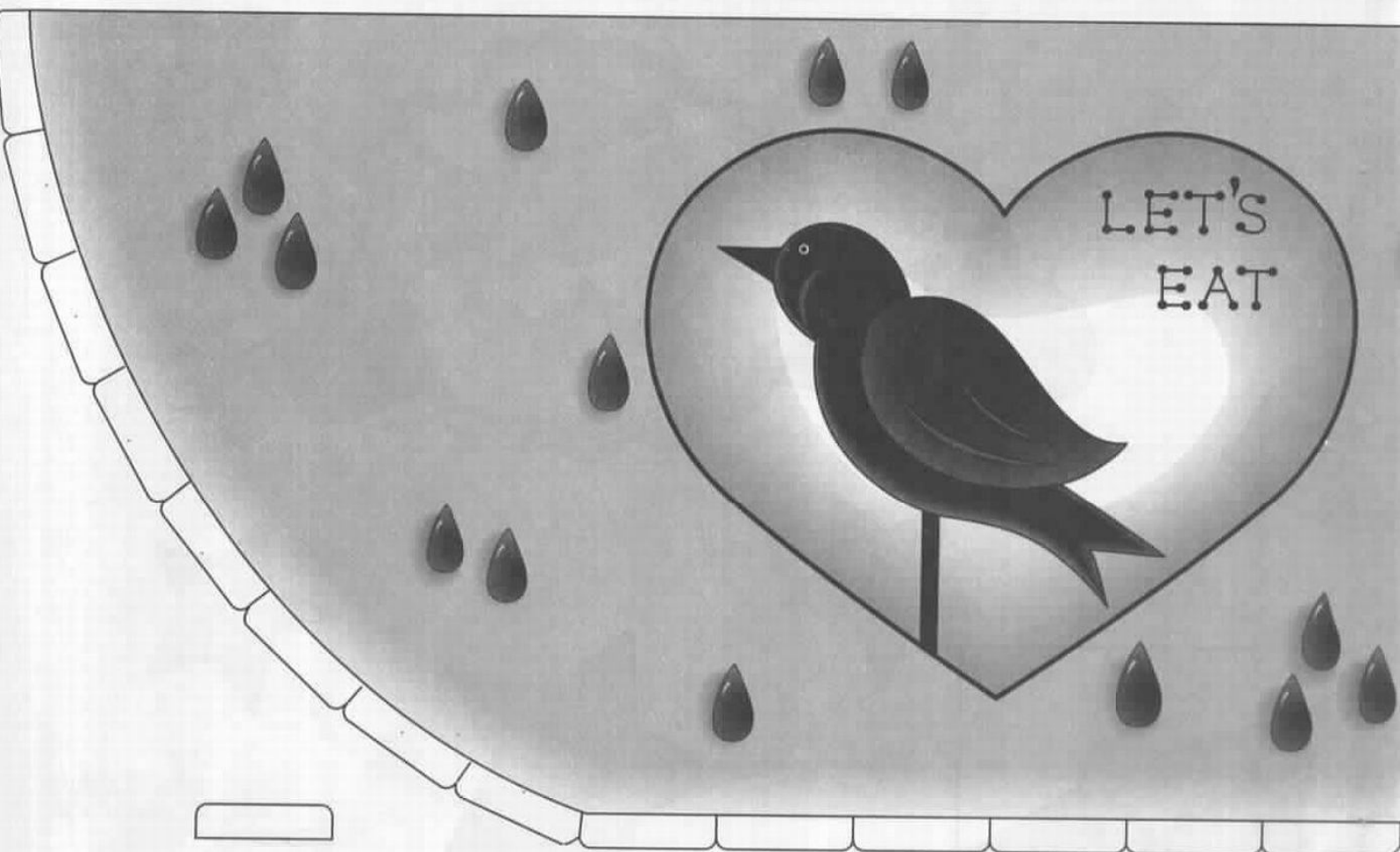
BILL OF MATERIALS					
Part	T	W	L	Mat.	Qty.
House	1 1/2"	3 3/8"	3 3/8"	Pine	2
Roof	1/4"	1 3/4"	4 1/2"	Pine	4
Bird	2"	2"	4"	Pine	2
Bracket	3/4"	1"	3 1/2"	Pine	2
Flower	3/8"	2 3/4"	2 3/4"	Pine	2
Leaves	3/8"	1 1/4"	2 5/8"	Pine	2



Bird Top View



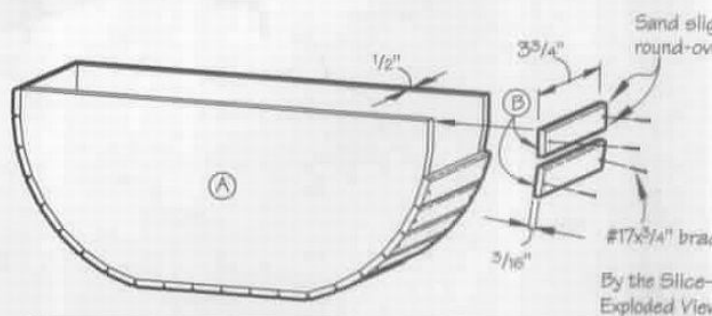
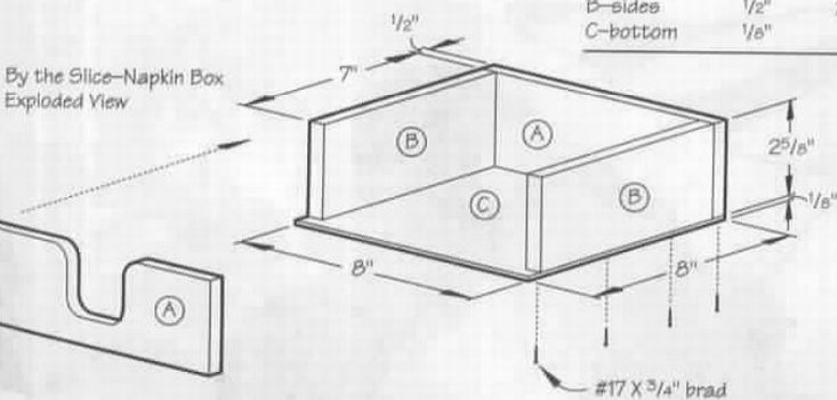
Drill a 3/32" pilot hole through the bracket and into the window frame. Then, drill a 9/64" shank hole through the bracket only. Use countersunk #6 flat head wood screws for hanging.



BILL OF MATERIALS-NAPKIN BOX					
Part	T	W	L	Mat.	Qty.
A-sides	1/2"	2 5/8"	8"	Pine	2
B-sides	1/2"	2 5/8"	7"	Pine	2
C-bottom	1/8"	8"	8"	Plywood	1

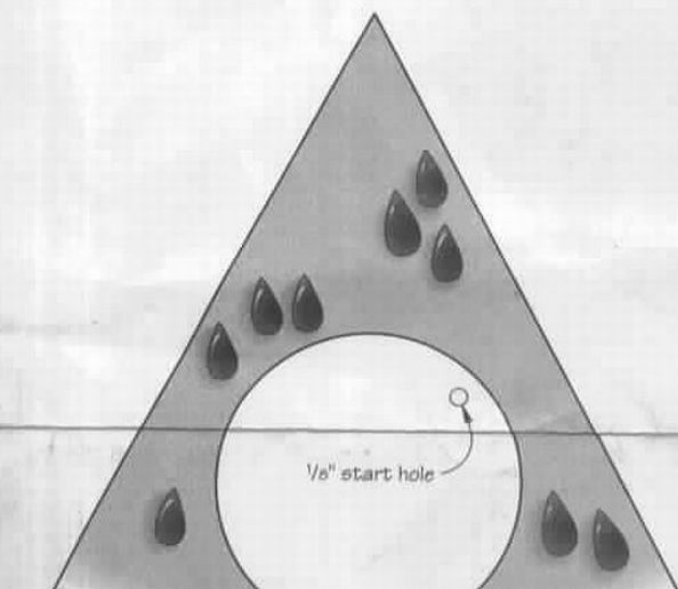
By the Slice
(pages 18-19)

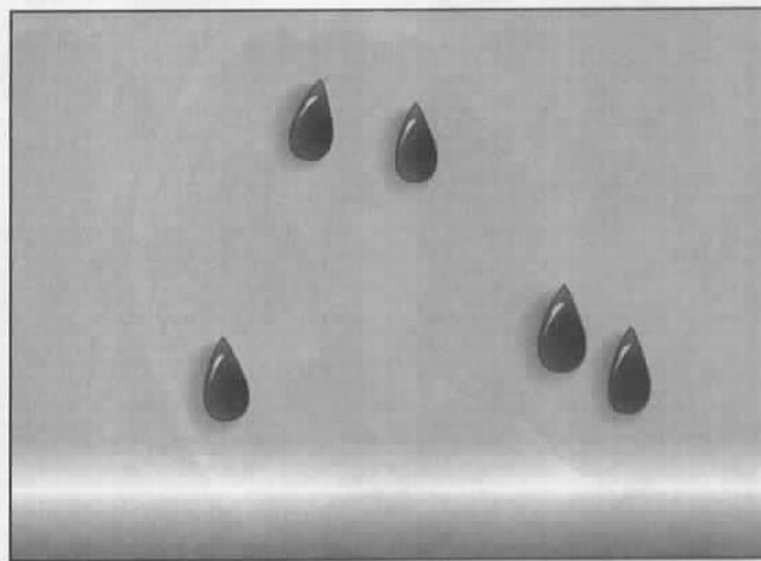
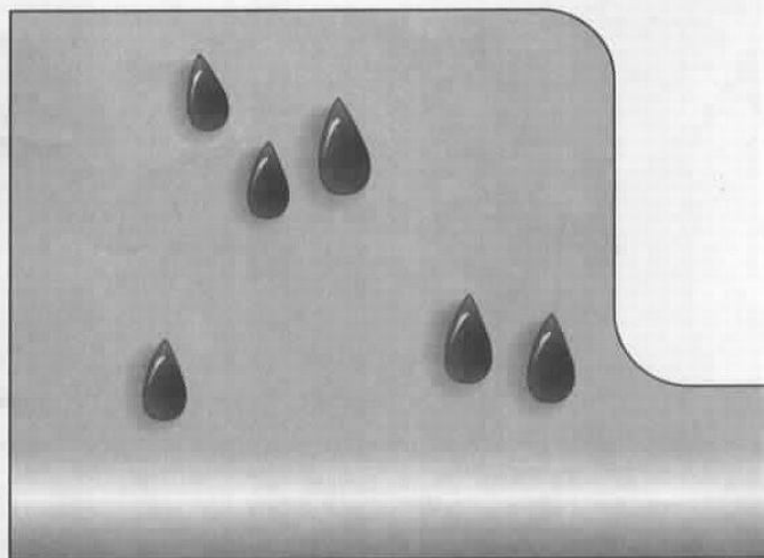
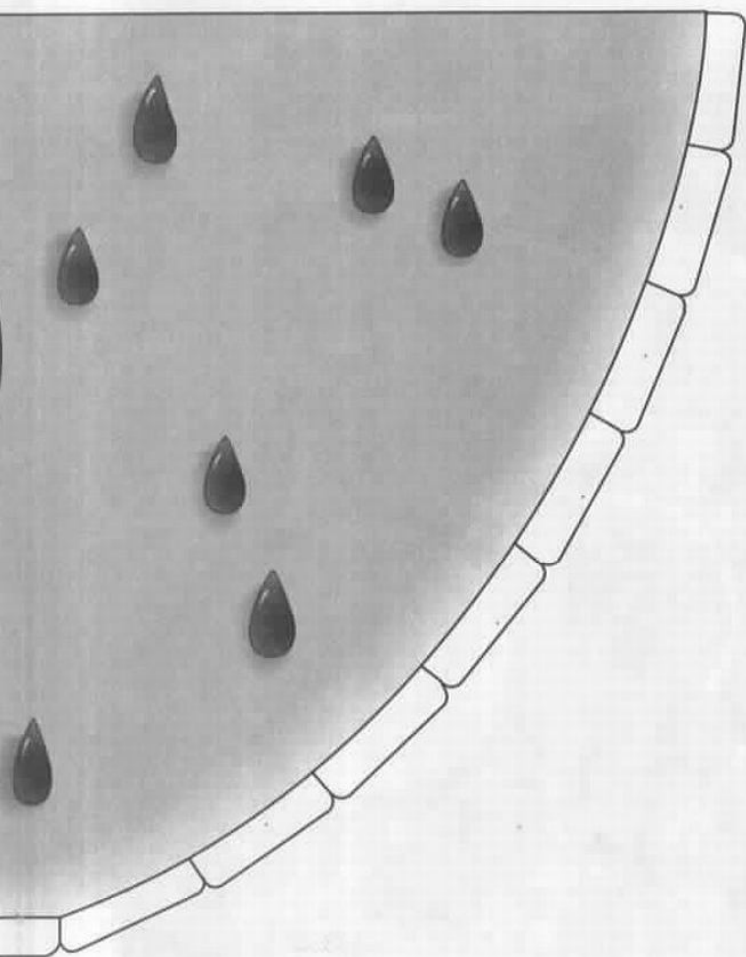
By the Slice-Napkin Box
Exploded View



By the Slice-
Exploded View

BILL OF MATERIALS-PLATE HOLDER					
Part	T	W	L	Mat.	Qty.
A-sides	1/2"	4 7/8"	10 5/8"	Pine	2
B-slats	3/16"	3/4"	3 3/4"	Pine	22

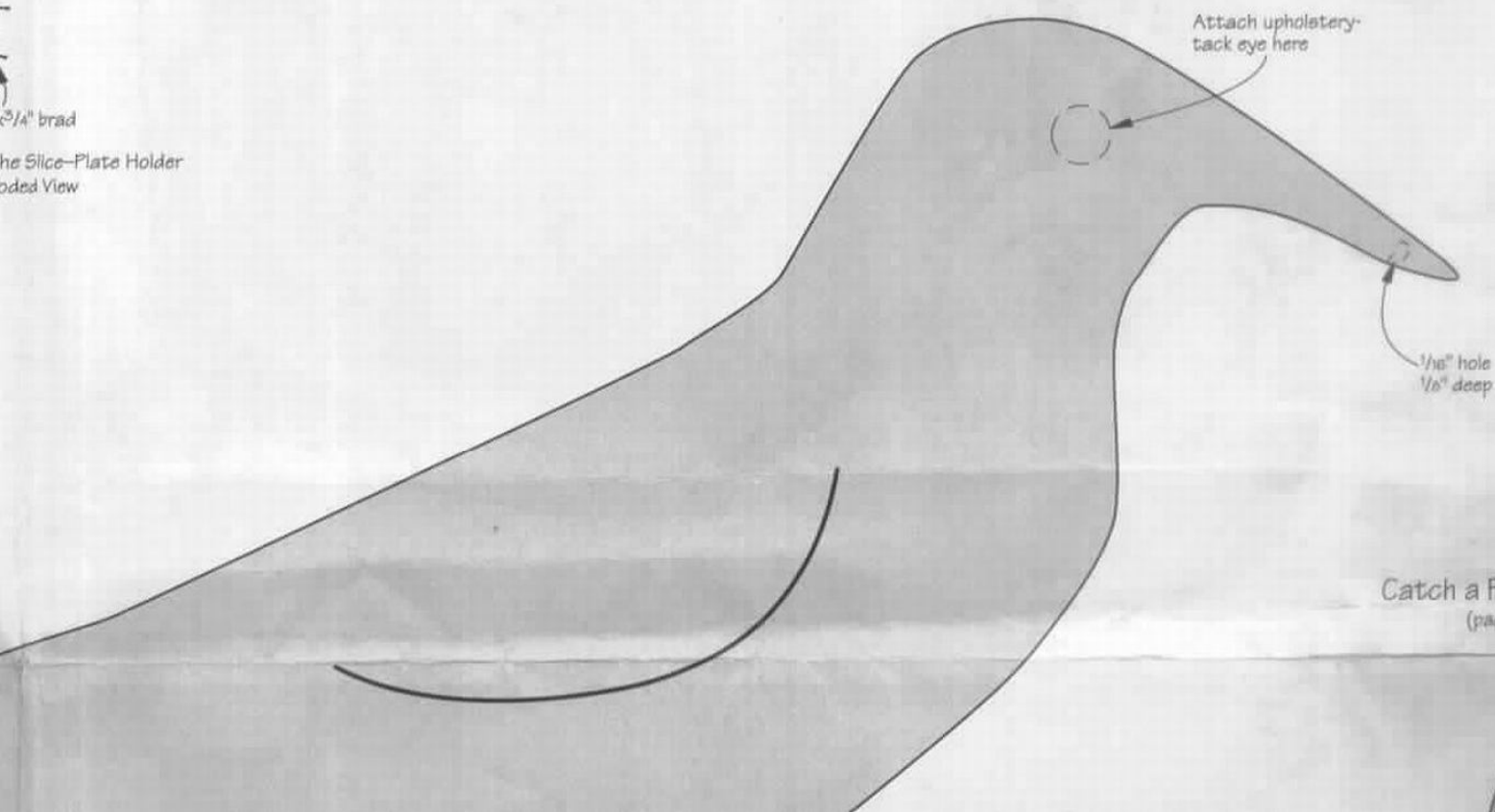




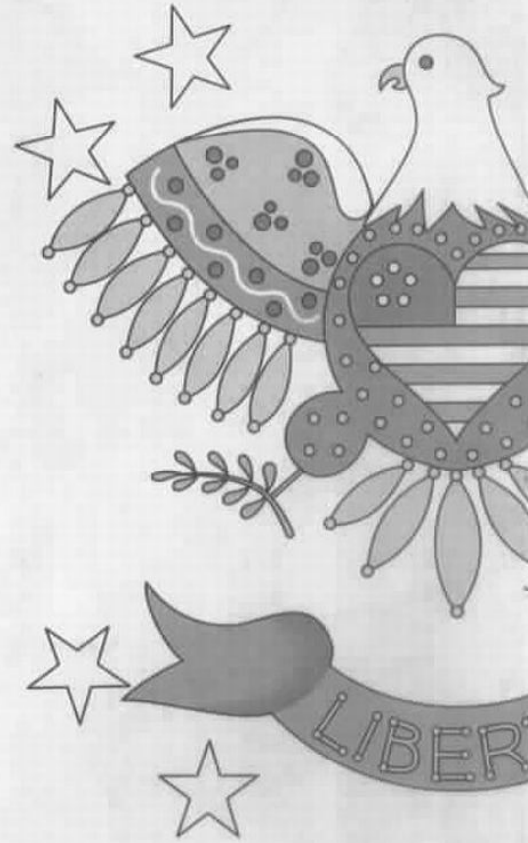
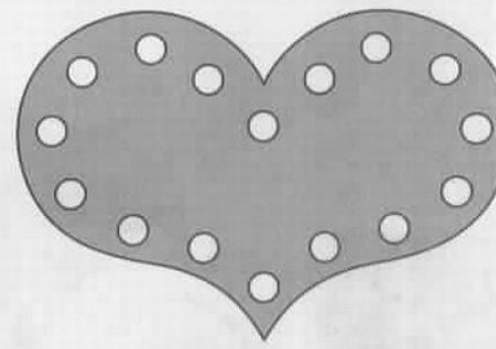
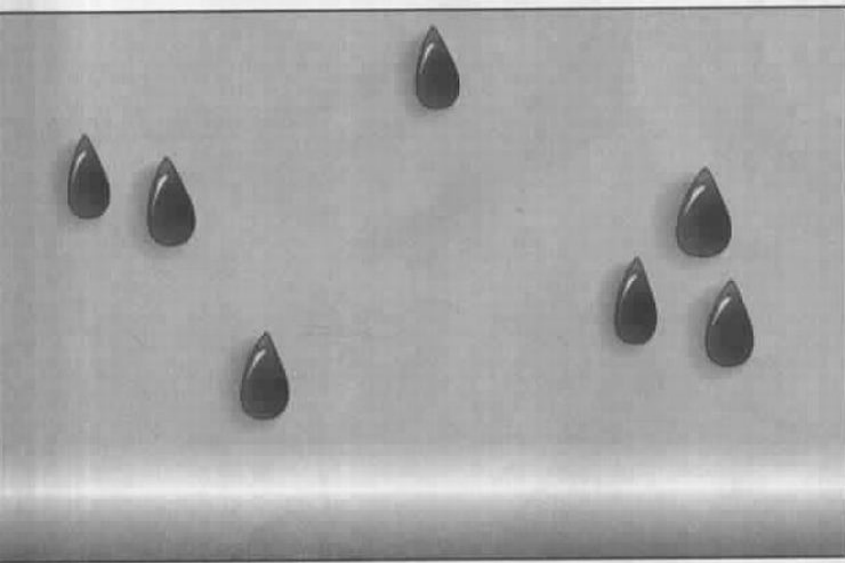
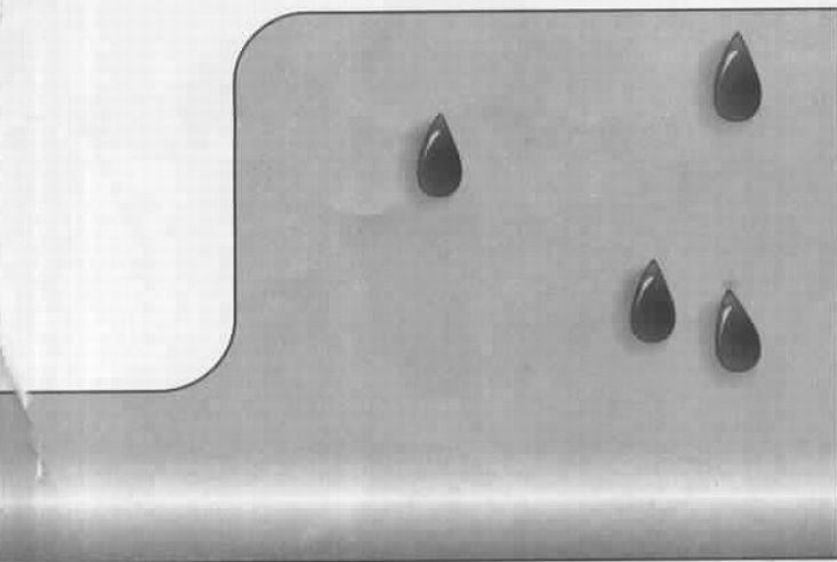
band slight
round-overs

3/4" brad

the Slice-Plate Holder
oded View



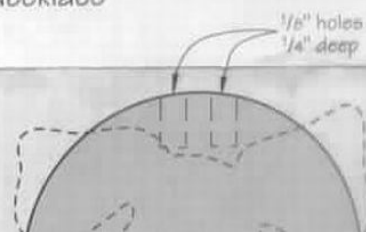
Catch a Fal
(page 2)



ing Star
(6)

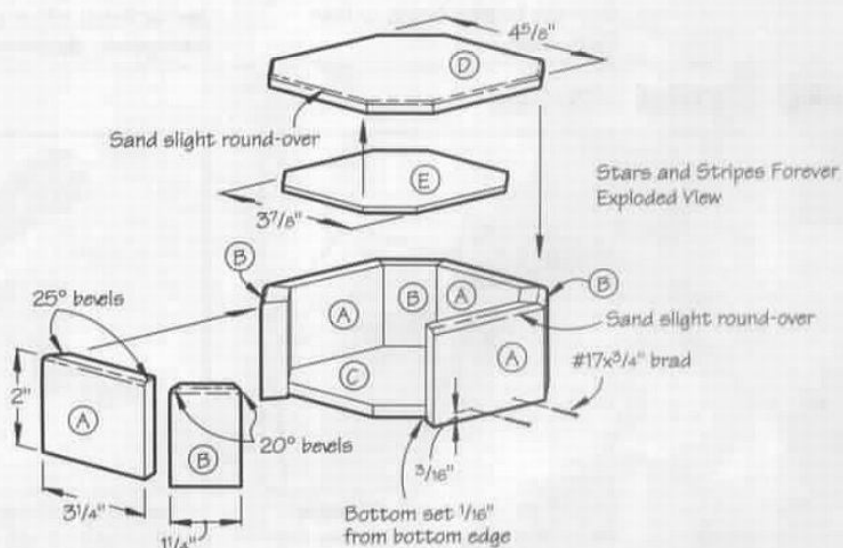
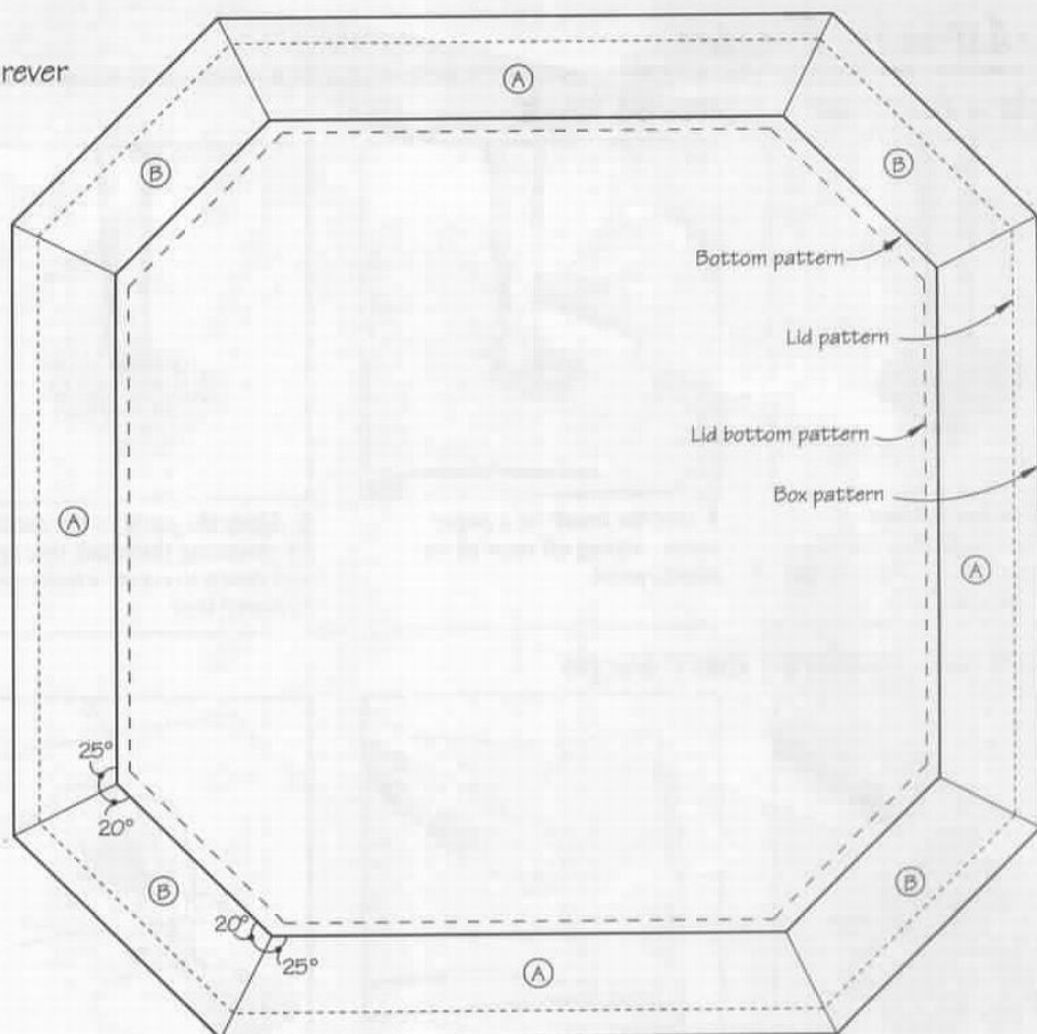
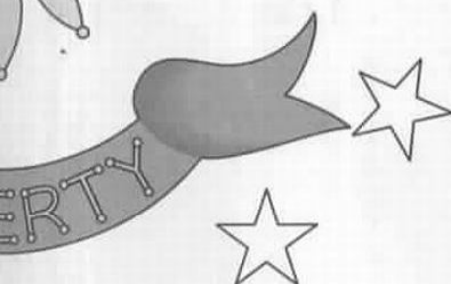
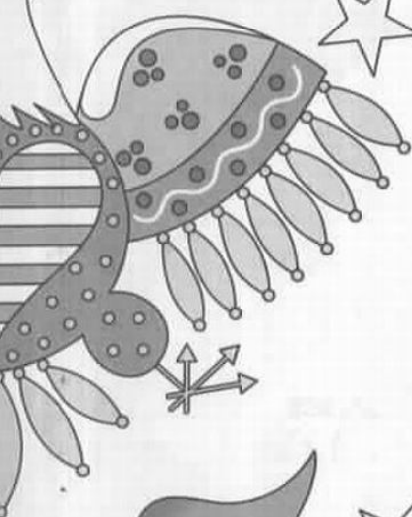


'Hog Wild About Pigs' Necklace
(page 27)



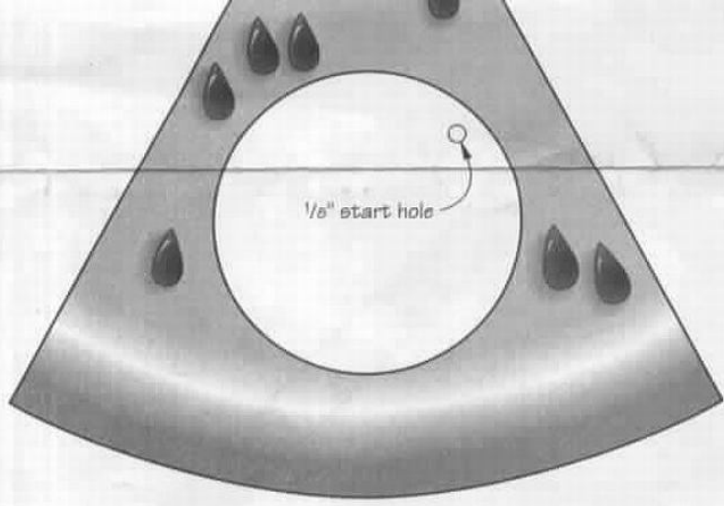
Part:
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C-bo
D-li
E-li

Stars and Stripes Forever (pages 8-9)

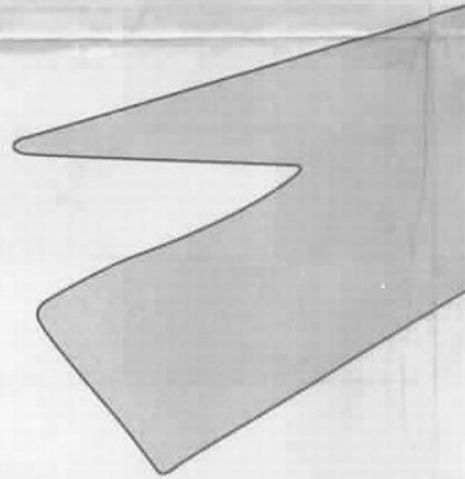


BILL OF MATERIALS

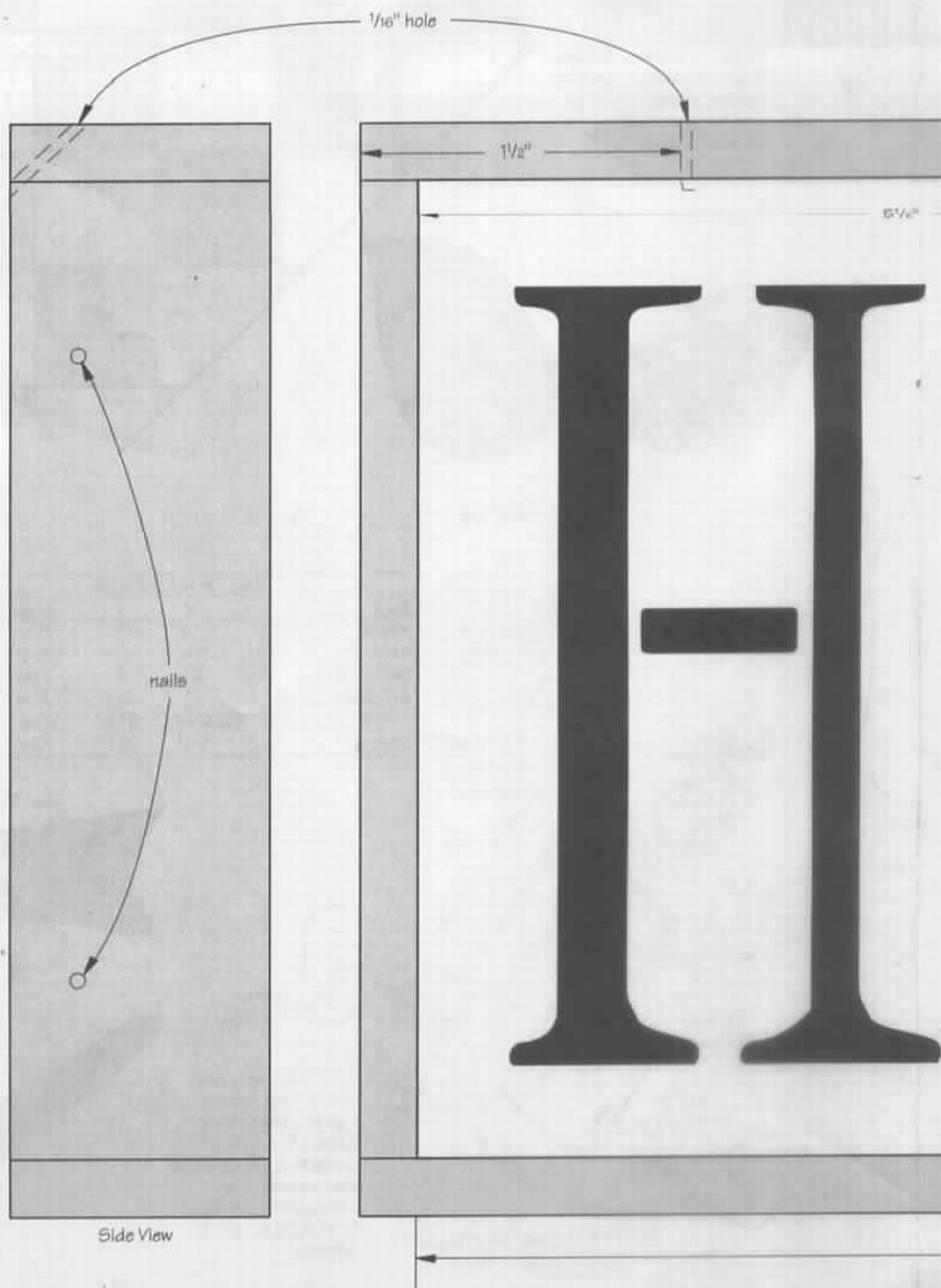
Part	T	W	L	Mat.	Qty.
A-sides	1/2"	2"	3 1/4"	Pine	4
B-corners	1/2"	2"	1 1/4"	Pine	4
C-bottom	1/4"	4"	4"	Plywood	1
D-lid	3/8"	4 5/8"	4 5/8"	Pine	1
E-lid bottom	1/8"	3 7/8"	3 7/8"	Plywood	1



By the Slice-Napkin Ring



An Herb Sign from a Cr
(page 7)



Side View

a Crow's View
)

$\frac{1}{4}$ " hole
 $\frac{1}{2}$ " deep

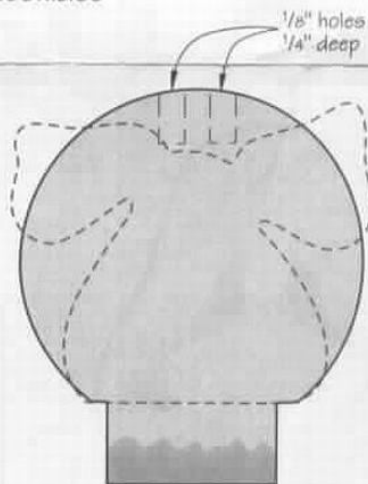
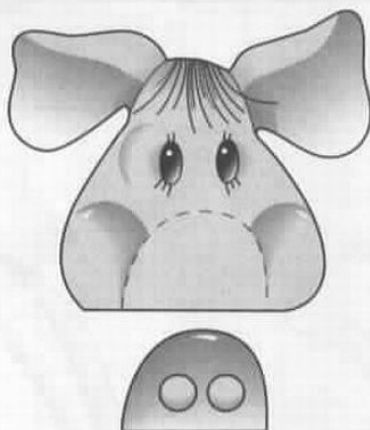
$5\frac{1}{2}$ "

FERB

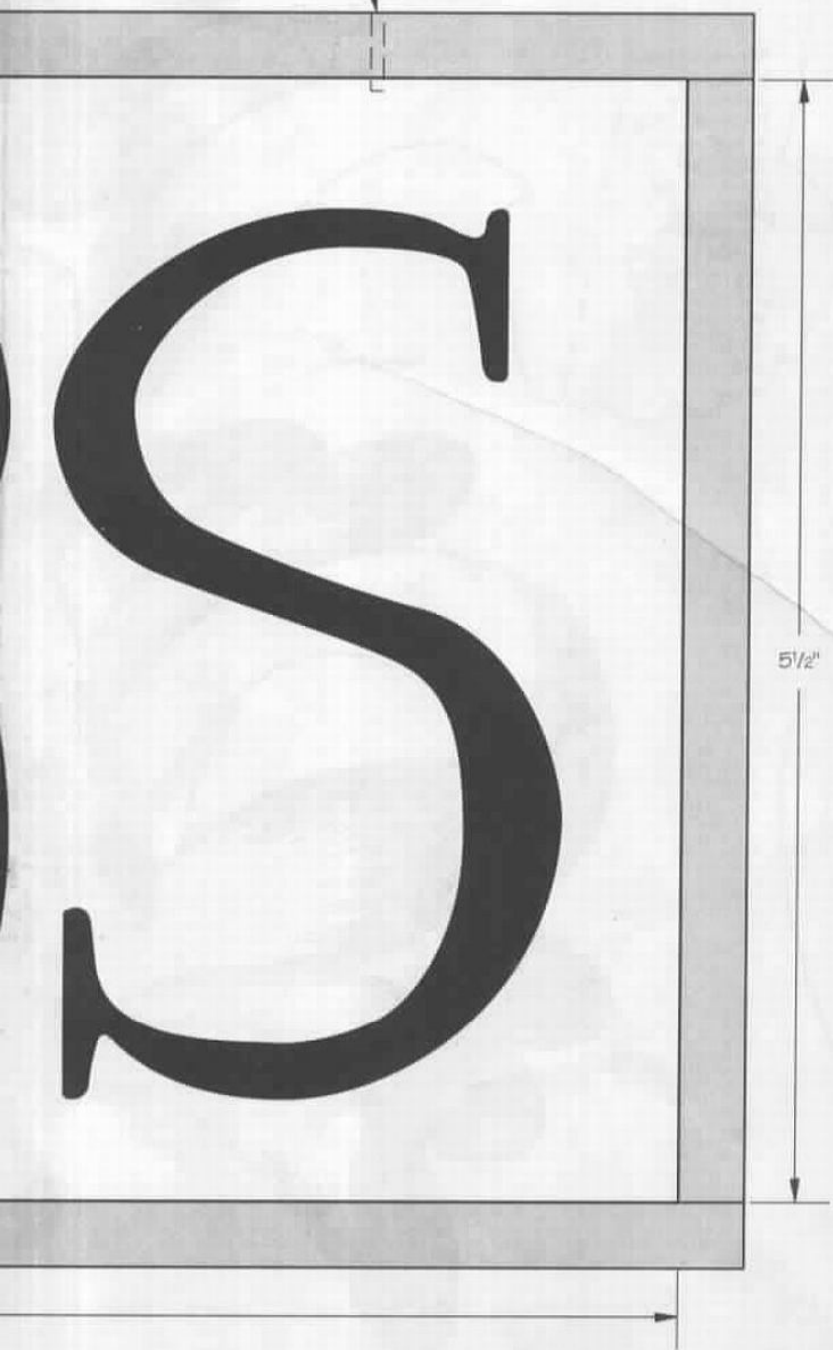


'Hog Wild About Pigs' Necklace

(page 27)



1/16\" hole



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