

Better Homes and Gardens®

Decorative WOODCRAFTS

August 1994 • Issue 18
Please display until August 15

12 NEW PROJECTS

Including Ornament-
Contest Winners

SUCCESSFUL BRUSHSTROKES

A Beginner's Guide To
Beautiful Stroke Work

SEE PAGE 12



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Better Homes and Gardens® *Decorative* WOODCRAFTS

August 1994 • Vol. 4 No. 4 • Issue No. 18



Prizewinning ornaments from our
Strokes of Creativity® Ornament
Contest, pages 18-20.

Cover photograph: Perry Struse

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
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1912 Grand Avenue
Des Moines, IA 50309-3379

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WE CARE!

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MPA

The Tips Shoppe

PHOTO WORTH A THOUSAND WORDS

Before our class begins painting a project, the teacher brings her finished, painted sample for us to see. With the teachers permission, I take a picture of the sample, and have copies made for class members. This helps when we are base-coating at home for class preparation.

—Shirley Alverdes
Portland, Ore.

RECYCLE YOUR DOORMAT FOR CRAFTS

Peek under the plastic runner by your front door, and you'll find a great drying board. The runners with the small points on the bottom will not leave marks on your wet projects. Most home centers and hardware stores sell this product economically by the yard.

—Maxeen Olson
Amberst, Wis.



TAG YOUR GIFT IN MATCHING COLORS

Many of us give gifts that are painted woodcrafts projects. I've found that when painting a project, a painted woodlet using the colors from my palette makes the perfect coordinating gift tag to tie onto the package.

—Teri Sheldon
Fairfield, Calif.

PUT A LITTLE HEAT ON THE SUBJECT

We've all had the problem of getting adhesive-backed price tags removed from a product. In desperation to



take a tag off a painted project yet not remove the finish, I used my hair dryer to heat the tag. The sticker came off easily, and didn't leave adhesive residue.

—Donna Forness
Eden Prairie, Minn.

A LITTLE DROP WILL DO YOU

If you've ever had to go back and add more acrylic paint to a mixture you over-thinned with water, here's how to get it right the first



time. I measure water with a common drugstore eyedropper. The drops are always exactly the same size.

—June Bechtel
LaGrande, Ore.

ONE-STEP STAINING AND PICKLING

Try using gesso the next time you want to quickly and easily pickle or seal your wood. Gesso, a one-step paint and sealer mixture, has long been the oil painter's staple. Gesso dries quickly and cleans up with soap and water. It also works great whenever you want a colorful stained background on your wood pieces. Liquitex now makes gesso in several colors, so you're no longer restricted to white.

—Julia Morrill
St. Paul, Minn.

PROTECT TINY PROJECTS

Whenever I receive something in the mail that comes in a cushioned or padded envelope, I save the mailer. They're just the thing for storing and transporting small woodcrafts projects that require a little TLC.

—Geraldine Jensen
San Leandro, Calif.

FIND YOUR RIBBON WITH JUST A GLANCE

I used to have a tangled collection of ribbons. Now each color is in a clear sandwich bag. With just a glance, I can find the perfect color of ribbon to finish a project.

—Joanie Ritzow
Reed, Calif.

EASY TOUCH-UPS

Who hasn't had a favorite project get bumped or scratched? But what if you haven't got the time to touch it up, and then completely revarnish it? You can have your cake and eat it too if you mix a little water-based varnish in with your touch-up paint. Chips and scratches will disappear, and your newly painted areas will be a perfect match with the rest of the finish.

—Nancy Snellen
Jefferson City, Mo.

STREAMLINE SANDING

I make my own sanding sticks by gluing sandpaper onto tongue depressors, ice-cream-bar sticks, and scrap dowels. They're just right for sanding the curved areas and tight spots on my projects.

—Gina Twardowski
Pittston, Pa.

THAT MAKES SENSE

Instead of being nervous about damaging my wood when it's time to attach the sawtooth hanger to a completed project, I put the hanger on the back of a wood piece before I start painting. This prevents the dents that I used to get when my hammering didn't hit the target.

—Donna Plemmons
Waynesville, N.C.

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

4 Your Favorite Teacher

PALETTE

FolkArt Colors

- CB Coffee Bean 940
- CI Calico Red 932
- EV Evergreen 724
- LI Licorice 938
- TH Thicket 924
- WW Wicker White 901

BRUSHES

- #12 synthetic flat
- #6 synthetic flat
- #2 synthetic liner
- Scruffy round

SUPPLIES

- 2x6x5 1/2" pine
- Wood sealer
- Gloss-finish varnish

Designed by Nancy Olson
La Crescenta, Calif.

START WITH RAW WOOD

Duplicate the apple pattern in the pattern packet with tracing paper. Copy the outline onto 2" pine (actual thickness: 1 1/2"). Cut out the shape with a scrollsaw, using a #9 blade. Drill a 1/4" hole where shown on the pattern.

To order an apple cutout #18A for \$9.25 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 sanding dust with a tack cloth, and seal all surfaces with wood sealer. Let the sealer dry, and sand again.

HAVE FUN PAINTING

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

Copy the leaf and stem outlines onto the cutout with transfer paper. With a #12 flat brush, base-coat the apple CI, apply LI shading,

ing, and add WW highlighting. Paint the leaves EV, apply TH shading, and add WW highlighting. Using a #6 flat brush and CB, paint the stem. Apply LI shading and WW highlighting. Stipple WW on the apple center, using a scruffy brush. With a #2 liner brush and LI, apply center vein lines to the leaves. Add the remaining leaf lines with TH. Apply LI border details to the apple. Paint the lettering WW. Dip a stylus into WW, and dot the lettering. Let the dots dry thoroughly.

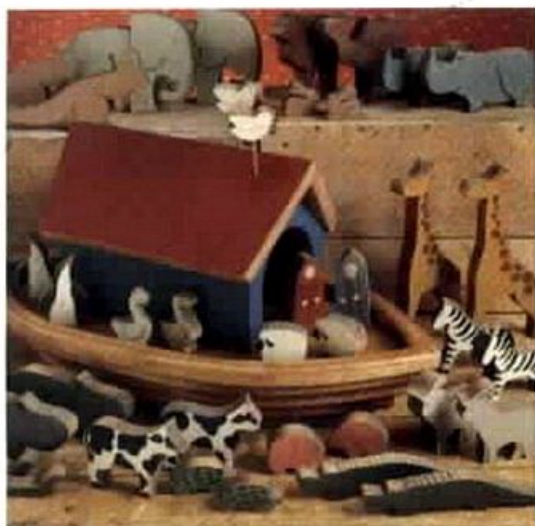
FINISH WITH PRIDE

Apply two coats of gloss-finish varnish. Allow ample drying time between coats.✦



Photograph: Marcia Cameron

BUILD THIS 39-PIECE ARK



Build this wonderful 39-piece heirloom-quality ark (including its animals, Noah and his wife) with ease and confidence. Order the complete Better Homes and Gardens® Decorative Woodcrafts™ pattern for only \$9.95 and you'll receive:

- ✦ A full-color photograph
- ✦ Expert hints and tips
- ✦ Detailed instructions
- ✦ A supplies list
- ✦ Full-sized color patterns
- ✦ A bill of materials and an exploded-view drawing
- ✦ A source for the unpainted cutouts

Our designers and editor have reviewed each element to guarantee your crafting enjoyment.

HOW TO ORDER:

Order your Noah's Ark project today by sending your name and address, plus \$9.95 ppd.(U.S.) check or money order, to:

Decorative Woodcrafts™
Pattern Sales
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100% MONEY-BACK GUARANTEE if not completely satisfied.
If applicable, state and local taxes are included.

Have some Folk Heart fun with Susan Fouts



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Holiday



Folk Heart
Seasons



Folk Heart Sunshine

\$8.95 each

Look for these books, along with Susan's doll books – *KT Kitten & Prairie Annie*, *Mr. & Mrs. Jackdaw* and *Gretchen & Beatrice* – and *Folk Heart Christmas*, her new decorative painting book, at a craft store near you.

If you are unable to find them, add 15% s&h to your order and send to:

Darrow Production Co.

P.O. Box 1457
El Reno, OK 73036 • (405) 745-5757
Send \$3.00 for a complete catalog.



Handsome Foyer Table Sensational Sunburst

Our regal sun brings the warmth of a glorious autumn afternoon into your home. The earthtone colors will welcome everyone to your own little piece of the universe.

PALETTE

Delta Ceramcoat Colors

- BH Blue Haze 2122
- BI Brown Iron Oxide 2023
- CA Cayenne 2428
- IV Ivory 2036
- SI Spice Brown 2049
- SN Sandstone 2402
- ST Spice Tan 2063

BRUSHES

- 1" synthetic flat
- 1/2" synthetic flat
- #2 synthetic liner
- #10/0 synthetic liner
- Scruffy round

SUPPLIES

- 1x12x11 1/4" pine
- 2x4x96" pine
- 16—#8x1 3/4" F.H. screws
- 3/8x6" dowel
- 4d finish nails
- Wood sealer
- Satin-finish varnish
- Antiquing medium

START WITH RAW WOOD

Duplicate the table patterns in the pattern packet with tracing paper. Using the Exploded View drawing and the accompanying jig details in the pattern packet, cut out the pieces. Rout or sand a round-over along the edges of the table top and sides. Drill holes where shown. Using the #8x1 3/4" F.H. screws, attach the legs to the sides. Cut the 3/8" dowel into 16 pieces each 1/4" long. Insert dowels into the holes, and sand flush. With 4d finish nails, attach the table top.

To order a ready-to-assemble Sunburst Table #18B for \$39.95 ppd., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

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

HAVE FUN PAINTING

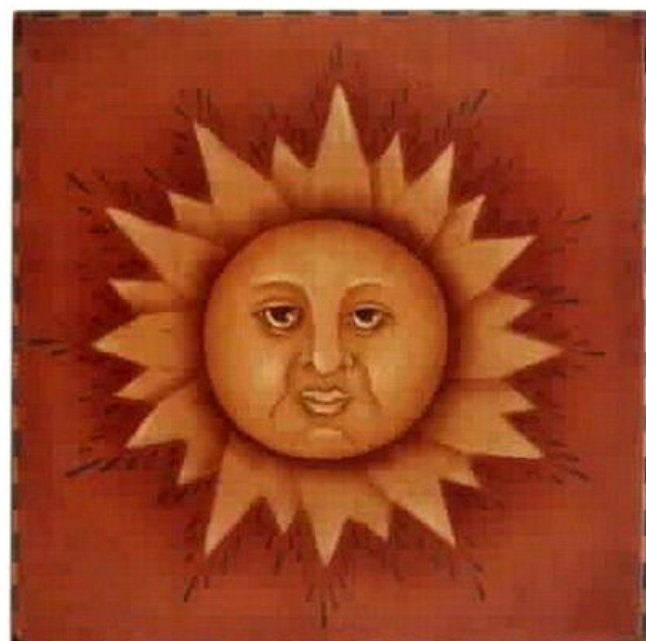
Refer to *Brushstroke Basics* in the pattern packet for information on shading, highlighting, dry-brushing, and making comma strokes. See the pattern for the shading and highlighting locations.

Use a 1" flat brush for base-coating the table. With a 1/2" flat brush, paint the checks, and apply the base-coating, shading, and highlighting to the sun face. Add details with #2 and #10/0 liner brushes.

For base-coating, prepare a wash by mixing equal parts of BH and water. With the BH mixture, base-coat all surfaces except the table top and top edges. Base-coat the table top CA and the top edges 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 outline of the sun face onto the tabletop. There's no need to copy the details yet—you'll base-coat over them.

Apply BH checks to the table top. With ST, base-coat the sun and the sun rays. Allow all paint to dry thoroughly, then transfer the remaining sun-face details. Apply SI shading to



the sun face and sun rays where shown on the pattern. Paint the irises SI and the pupils BI. Mix ST and IV 1:1, and with a scruffy round brush, lightly dry-brush highlights on the face, the eyes, and the sun rays. Dilute BI with water to ink consistency. With thinned BI, outline the eyes, the nostrils, the lips, and the face. Then paint BH straightened comma strokes along each sun ray.

FINISH WITH PRIDE

Apply a coat of satin-finish varnish and let it dry. Antique all painted surfaces with your favorite antiquing medium. (Project designer Susie Saunders uses Burnt Umber oil-base paint mixed with Scottie's patina.) Leave the color slightly darker on the table-top edges and in the shaded areas to deepen the shading. Let the antiquing medium dry. Brush on two coats of satin-finish varnish.



It's natural that artist Susie Saunders chose a project subject that relates to her beautiful perennial gardens. Plants banded down from her mother surround

Susie's 1800s painting shop. For a pattern-packet listing, write to Susie at Heart of Byfield, 1 Lunt Street, Byfield, MA 01922. ♦

Green-Thumb Gardening Bears

Make gardening labors of love more fun with our whimsical plant stakes—they'll keep your vegetables identified. Or display them indoors in an arrangement with the hot new silks that look good enough to eat.

PALETTE

FolkArt Colors

AM	Amish Blue 715
BD	Barnyard Red 611
BE	Bayberry 922
CF	Chocolate Fudge 950
CT	Country Twill 602
EV	Evergreen 724
IN	Indigo 908
LI	Licorice 938
SE	Settler's Blue 607
SP	Southern Pine 730
TA	Taffy 902
TT	Teddy Bear Tan 419
WW	Wicker White 901

BRUSHES

#8 synthetic flat
#4 synthetic flat
#1 synthetic round
#1 synthetic liner
Spatter or old toothbrush

SUPPLIES

1/2x5x13" Baltic birch plywood
1/2x24" dowel
Fine-tipped permanent black marking pen
Krylon 1311 clear acrylic spray
Satin-finish varnish

Note: If you wish to display your projects outside, apply two coats of an exterior varnish such as Delta's new Home Decor Interior/Exterior Varnish.

START WITH RAW WOOD

Duplicate the bear patterns in the pattern packet with tracing paper. Copy the outlines onto 1/2" Baltic birch plywood. Cut out the pieces with a scrollsaw, using a #5 blade. Cut a 1/2x24" dowel in half. Using a pencil sharpener, make a point on one end of each dowel. Drill holes where shown on the pattern.

To order the Gardening Bears cutouts and dowels #18C for \$10.95 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

Sand all surfaces with the grain, using 100- and then 150-grit sandpaper. Wipe away 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 information on comma strokes, shading, highlighting, and floating. See the pattern for the shading and highlighting locations.

Use a #8 flat brush for base-coating and shading the large-size areas and a #4 flat brush for base-coating and shading the medium-size areas. Fill in the small shapes with a #1 round brush, and use a #1 liner brush to paint details.

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

With TT, base-coat the dowels, the bears' faces, their hands, and their feet. Continue TT around the edges and onto the backs of the cutouts. Paint the muzzles CT, the shirts WW, the baskets TT, and the pants and bows IN. Transfer the remaining details.

Bears: Apply LI eyes, BD noses, CF mouth lines, and CT pads on each of the feet. Shade CF around the faces and eyes, on the eyebrow area, and down the sides of each nose. Also, shade CF on the ears, the hands, the feet, and the pads. Float BD on the muzzles, in the ears, and under the mouths. With WW, paint a comma-stroke highlight on the noses. Using WW, highlight the thumbs, above the mouths, along the side of the noses, and the feet and pads.

Clothing: Apply CT shading on the shirts and SE shading on the pants and the bows where

shown. To deepen the shirt shading, resshade with CF. Highlight the bows WW. With BD, paint the knee patch. Shade the patch with CF, and highlight with WW. Then apply a WW highlight comma stroke.

Paint WW stripes on the standing bear's pants. With a toothpick, apply AM dots to the shirts and WW dots to the patch.

Baskets: Paint the labels TA, and highlight with WW. Shade CF around the basket labels.

Vegetables: Fill in the radishes with BD. With CF, shade the radishes. Highlight with TA. Then add EV and SP leaves.

Paint the peas BE. Apply EV shading where shown on the pattern. Let the shading dry, then strengthen with SP and highlight with WW. Paint the tops on the peas with EV.

Fur: Dilute CF with water 1:1, and lightly paint the fur lines where shown on the pattern. Then dilute WW with water 1:1, and add more fur lines throughout the CF fur lines.

Details: Thin LI with water to ink consistency, and paint the eyelashes and letter the basket labels. With LI and your stylus, dot the ends of each letter where shown.

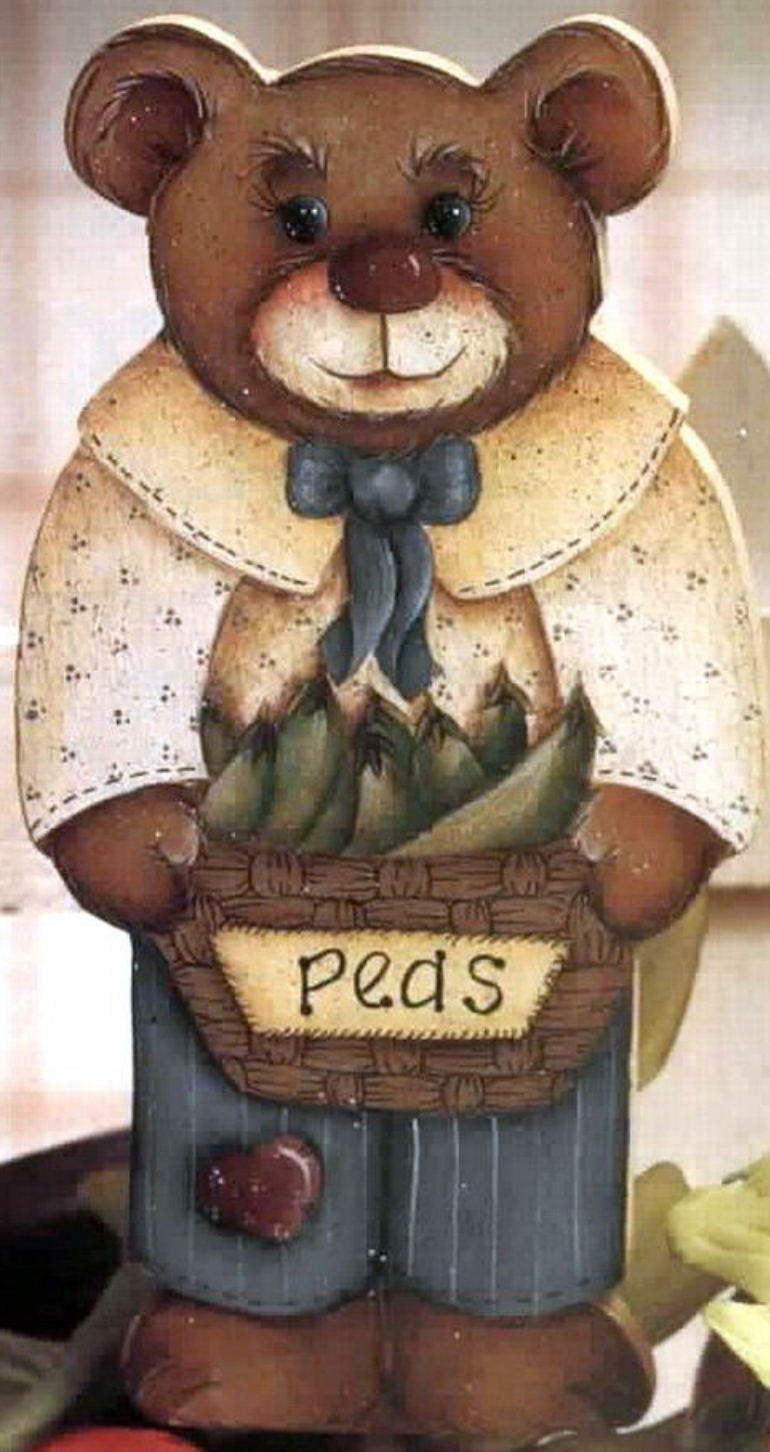
FINISH WITH PRIDE

With a fine-tipped permanent black marking pen, ink the stitching on the shirts and the details on the baskets. To prevent ink from smearing, lightly mist all lines with Krylon 1311 clear acrylic spray.

Glue the dowels into the drilled holes with woodworker's glue. Let the glue dry. Thin LI with water, and use a spatter brush or an old toothbrush to spatter (flyspeck) all surfaces. With WW, repeat the spattering. Apply two coats of varnish, allowing ample drying time between coats.



Designer Helen Nicholson has painted in several medias for many years. To everyone's delight, she has recently designed projects for publication. To obtain her pattern-packet listing, or for details on arranging a painting seminar, write to her at P.O. Box 232, Lebanon, GA 30146.



Successful BRUSHSTROKES

Whether you're a beginner or an experienced painter, beautiful stroke work waits at your fingertips. Follow our guide featuring the roses from the box on pages 14 and 15, and you'll find yourself painting florals like the pros.

Although creating perfect petals, leaves, scrolls, and comma strokes with single brushstrokes (also called *stroke work*) may be a bit more intimidating than just "filling in spaces," we guarantee it will be a lot more rewarding. For this guide, we asked experienced painting teachers to

share with us their tips for stroke-work success. Consistently, we found three important keys: practice, patience, and a positive attitude.

As we guide you through each of three basic strokes, practice diligently. Then, use the strokes to make the beautiful floral motifs featured on the bandbox on pages 14 and 15.

PRACTICE REALLY DOES MAKE PERFECT

If you think you're too busy finishing projects to work on individual strokes—your work may reflect your attitude. Take pride in every aspect of each design, and spend time perfecting your painting techniques. Paint on manila file folders, typing paper, watercolor paper, or tracing paper. Properly load your brush, following our suggestions in Issue 17, pages 16 and 17. Now—practice, practice, practice!

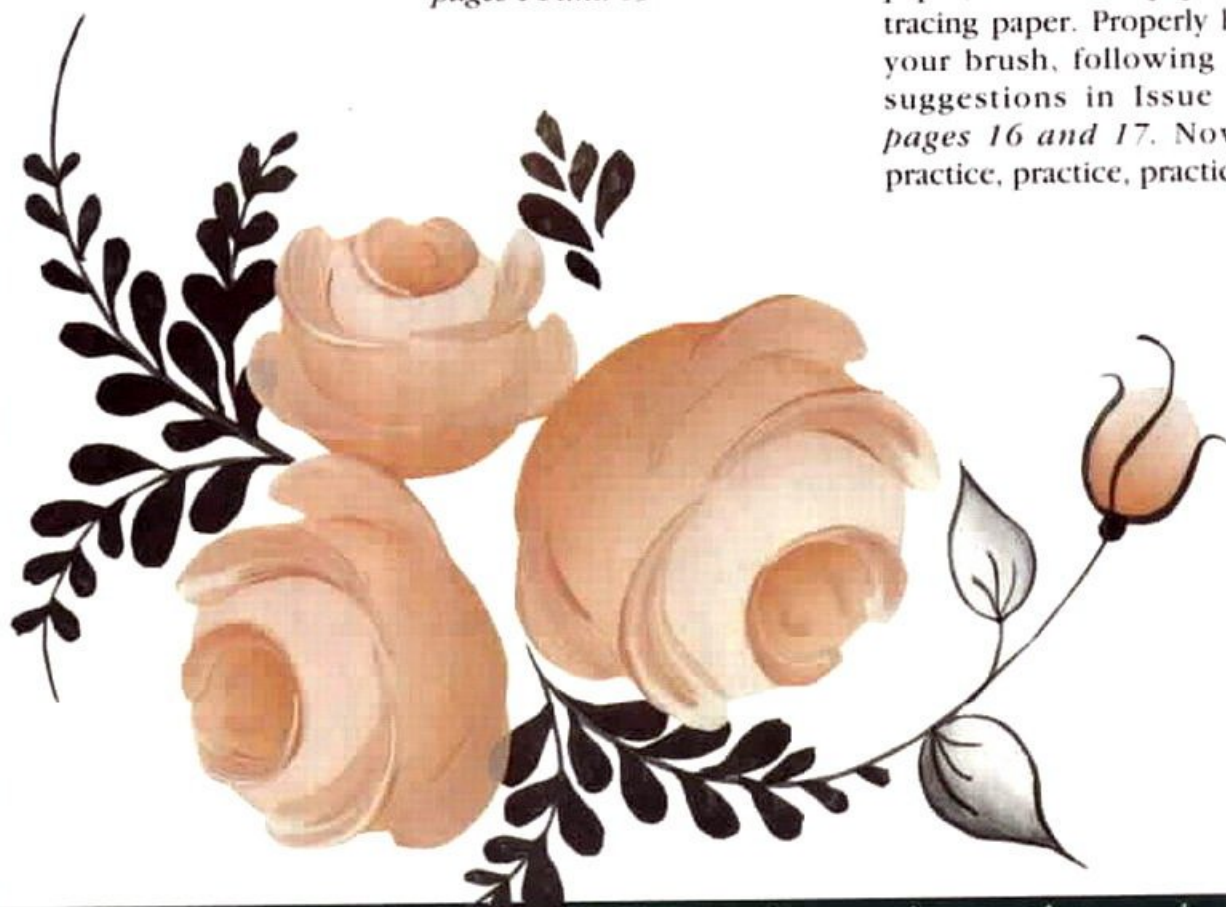
PATIENCE IS A VIRTUE

Go Full Circle: Make a full circle, using a large flat brush. (Always use the largest brush that fits the design area.) Hold the brush bristles upright, and apply even pressure as you work (Photo 1). Press the bristles against the paper surface, and make one quarter of the circle at a time.



Keeping the brush handle straight up will help you keep even pressure on your brush bristles.

Control Your Commas: Many painters consider comma strokes the trickiest shapes to make. Try our technique and we guarantee that you'll see your results improve with every comma





Allow the bristles to spread out. This gives your comma stroke a rounded head.

stroke you make. When you've made a dozen that please you—treat yourself. Celebrate by taking a painting friend to lunch!

Make comma strokes with flat or round brushes. Each gives different results, so try both to see which you prefer. (We used a round brush for the photo below.)



As you decrease pressure, the bristles of your brush return to a natural point.

Load your brush, then press down on the bristles and allow them to spread (Photo 2). Maintaining even pressure as you begin to round the curve, pull the stroke toward you and gradually release the pressure (Photo 3). Allow the bristles to come back to a sharp point for the thin comma tail. Remember: press, pull, and slowly lift.

Love Those Fine Lines: To make thin lines, you need a good liner brush, paint



Diluted paint responds well to gradual pressure on a liner brush.

thinned with water to ink consistency, and your entire arm—not just your wrist. Fully load your brush with thinned paint. Pull your brush through the diluted paint. Roll the tip as you pull to maintain a sharp point. With the bristles on their tips, apply thin lines, using light pressure (Photo 4). To increase the line width, increase pressure. If the paint doesn't flow freely from your brush, your paint isn't thinned enough.

Use your entire arm for long lines. The wrist only moves so far. If you have to stop to reposition it, you'll get a broken, choppy line. Most painters find it easiest to pull lines toward the body. Practice to see what works best for you.

ROSES, ROSES ALL THE WAY

Now that you've learned the three basic strokes used for



Paint a circle in a medium shade of pink. The circle determines the size of your rose.



Apply shading and highlighting to add dimension to your rose.

our bandbox project on pages 14 and 15, practice making your roses.

Begin with a circle in a medium shade of pink. Refer to the painted illustrations at *above and below*, and the shading and highlighting tips in the Brushstroke Basics in the pattern packet. Then shade the circle base and create the rose center with a darker paint color, such as burgundy. Highlight with a color several shades lighter than the base color.



Apply comma-stroke petals. Reload paint, but don't rinse out your brush between strokes.

Using your mastered comma strokes, apply rose petals. We loaded the brush with three colors of paint for our roses. (Turn to page 16 for detailed information.) Add rose stems with thin line work. Then apply comma-stroke leaves in graduating sizes.



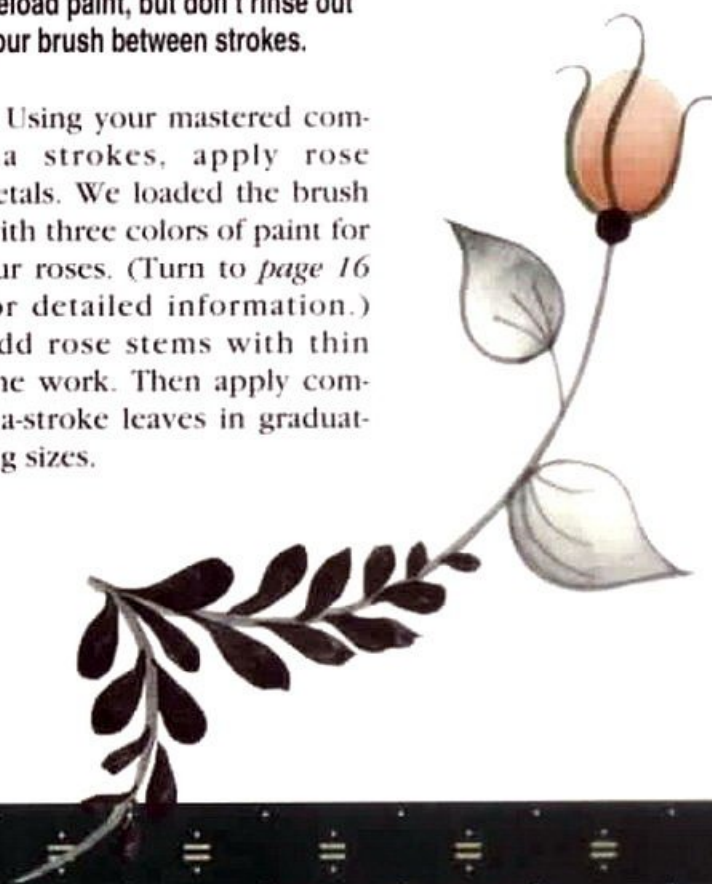
Make comma-stroke petals around the center of your rose with a small round or liner brush.

Now, with what you've learned here, the project that follows will be a breeze. Then imagine this same rose on a bedside table or an armoire. With patience and practice, it's a bed of roses.

CONTINUING EDUCATION

You'll find a wealth of information on stroke work at your local crafts stores and libraries. We found the following publications helpful:

Delta Guide to Decorative Painting,
by Bobbie Percy
Creative Painting,
by Jackie Shaw
With Brush In Hand,
by Lowe-Cornell
Beginning Lessons In Acrylics,
by Plaid Enterprises. ♦



Exquisite Coral Box

Roses in the Round

If you're looking for a spot to store your mementos, paint this beautiful box with roses. Follow the step-by-step instructions below, and discover the secret to this "treasure box"—it's easy to paint.

PALETTE

Delta Ceramcoat Colors
Black 2506
CT Cactus 2463
DS Desert Sun 2444
GS Green Sea 2445
HU Hunter Green 2471
IC Island Coral 2433
QA Queen Anne's Lace 2017

BRUSHES

1" synthetic flat
3/4" synthetic flat
1/2" synthetic flat
#3 synthetic round
#1 synthetic script liner

SUPPLIES

10"-diameter round bandbox
Wood filler
Small sea sponge
Satin-finish varnish

START WITH RAW WOOD

Duplicate the Roses in the Round patterns in the pattern packet with tracing paper. Fill the nail holes of a 10"-diameter round bandbox with wood filler and let the filler dry. Sand the box with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth.

To order bandbox #18D for \$21.15 ppd. in the U.S., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3020.

HAVE FUN PAINTING

See *Brushstrokes Basics* in the pattern packet for more information on shading, floating, and making comma strokes. Then see the pattern markings for the shading, highlighting, and comma-stroke locations.

Use a 1" flat brush for base-coating the box and 3/4" and 1/2" flat brushes for base-coating and shading roses. Use a #3 round brush to make comma strokes and a #1 script liner brush for details.

Transfer the scalloped-border outline onto the lid with transfer paper. Mix HU and Black 7:1. We will refer to this as the HU mixture throughout this design. With the HU mixture, base-coat the lid sides and the lid top outside of the design area. Paint the box and lid center QA. Let the paint dry thoroughly, and apply a second coat of QA.

With a 1" flat brush and water, dampen the QA lid area (dampen only—avoid puddles). Dip a sponge into water, and wring out most of the water. Then, lightly sponge the QA lid area with HU. (Project designer Rita Martin recommends misting with water if the area dries before you complete the sponging.) Let the sponging dry. Using GS, repeat the lid sponging, allowing the previous colors to show through. Apply the heaviest color under the design areas. (See the pattern.) Let the paint dry. Using the HU mixture, touch up any areas where sponging overlapped.

Sponge the box base in the same manner, working on one small area at a time. Sponge CT over the entire base, GS along the bottom half of the base, and the HU mixture on the bottom third of the base. To remove fuzz raised by acrylic paint, lightly sand with a pa-

per grocery sack. Now lightly copy the design onto the lid and the base.

Refer to the painted illustrations on pages 12 and 13. Dilute the HU mixture with water to ink consistency, and paint all stems, the leaf outlines, and the leaf veins. Shade each leaf with the HU mixture where shown on the pattern. For the fernlike foliage, paint short comma strokes with the HU mixture.

Base-coat the rose circles with IC. Let the paint dry. Shade DS along the rose bases and rose-center openings. Then float QA highlights around the rose centers.

Fully load a round brush with DS. Dip the loaded bristle tips into IC, and then into QA. Paint the comma-stroke petals on each rose. Reload the brush in the same manner. Do not rinse the brush between strokes. With a script liner brush and the colors listed for petals, paint comma strokes in the rose centers.

Fill in the rosebuds with IC. Shade DS where shown on the pattern. Then float QA highlights across the rosebud tips. With the HU mixture, paint a calyx on each rosebud.

With a round brush and QA, paint elongated comma strokes for the scrolls on the border edges. (Rita uses her script liner brush to connect the elongated comma strokes.) Paint smaller GS scrolls along the QA scrolls.

Dip the handle end of a paintbrush into QA, and dot baby's breath near the roses. (For dots of equal size, dip the handle for each dot. For dots of decreasing size, dip the handle only once, then make four or five dots.) Apply one dot at the base of each rosebud calyx with the HU mixture. Add GS dots along the border.

FINISH WITH PRIDE

Apply two coats of satin-finish varnish. Base-coat the box interior, or line it with fabric.



Indiana artist Rita Martin enjoys painting traditional designs. Our rose box is one from a bandbox collection displayed in her home. If you'd like information on additional designs or a pattern packet listing, write to Rita at 4176 East 350 North, Rolling Prairie, IN 46371. ♦





Meadow Friends

Designed to perch on your windowsill or on a table, this leaping lamb and little red songbird bring the countryside indoors.

PALETTE

Delta Ceramcoat Colors

Black 2506

BR Burgundy Rose 2123

BU Burnt Umber 2025

DF Dark Forest 2096

IV Ivory 2036

White 2505

BRUSHES

1" synthetic flat

1/2" synthetic flat

Stencil

Spatter or old toothbrush

SUPPLIES

1x6x10 1/2" pine

3/8x2x1 1/2" pine

3/16x7" dowel

1/4"-diameter fresh twigs

#17x1/2" brads

Clear stencil acetate

X-ACTO knife or crafts knife

Walnut stain

10" of natural raffia

Spanish moss

1/2"-long plastic egg

5-minute epoxy

4" of 19-gauge wire

Matte-finish spray varnish

START WITH RAW WOOD

Duplicate the Meadow Friends patterns in the pattern packet with tracing paper. Copy the base and lamb onto 1" pine (actual thickness: 3/4"). Copy the bird onto 3/8" pine.

Using a scrollsaw with a #5 blade, cut out the shapes. Drill the holes in each piece where shown on the pattern.

To order the cutouts #18E for \$12.65 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

Round over the edges of the base and the bird with 80-grit sandpaper. Shape the bird's beak by sanding in the sides slightly to form a point. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth.

From 1/4"-diameter twigs, cut two 5 1/2" lengths, two 9" lengths, and three 5" lengths. Sharpen one end of the 5" and 5 1/2" twigs in a pencil sharpener. (Do not sharpen to a fine point.) To keep twigs from splitting, drill 1/32" pilot holes where fence pieces intersect. Referring to the photograph for placement, position the twigs on a flat surface. Add a drop of woodworker's glue at each contact point. Then join pieces with #17x1/2" brads.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for stenciling information. Continue all painting and details around the sides and onto the back of each cutout.

Copy the main outlines (the legs, face, and ears) onto the lamb cutout with transfer paper. Flip the pattern for the opposite side of the lamb.

Using a 1" flat brush, paint all base surfaces DF and the lamb's body White. Flip the pattern for the opposite side of the lamb. With a 1/2" flat brush, paint the bird BR and the lamb's legs, face, and ears Black. Let the paint dry thoroughly. Dip a stylus into White, and dot all of the eyes.

Project designer Quink Arlt applies the hearts with a hand-cut stencil. Using an X-ACTO knife or crafts knife and clear stencil acetate, cut a stencil for the heart shape as shown in the pattern packet. Dip a stencil

brush into BR, and wipe off most of the paint onto a paper towel. Stencil BR hearts on each side of the lamb cutout. Then stencil IV hearts on each side of the bird cutout.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paints, sand all surfaces with a paper grocery sack. For a primitive look, sand paint off some of the edges of each piece with 80-grit sandpaper. Remove the sanding dust with a tack cloth.

With a clean, lint-free rag, wipe a coat of stain over the dowel. Let the stain dry. Dip one end of the 5 1/2" twigs into epoxy or woodworker's glue, and insert the twigs into the drilled holes in the base. Then glue the 3/16" dowel into the lamb and the base. Twist the lamb so the front of the lamb is over the fence. Let the glue dry thoroughly.

Pair two 10"-long pieces of raffia, and tie it into a bow around the lamb's neck. Quink recommends splitting the raffia bow and ends by pulling them apart with your fingers.

Wrap a small ball of Spanish moss around your finger to form a nest shape. Glue or epoxy the nest to the fence, and glue or epoxy the egg into the nest. (Unless you find an egg in the perfect colors for this project, paint the egg IV, and spatter with BU.)

For the bird legs, epoxy two 1 1/4"-long pieces of 19-gauge wire into the bird's body. Let the epoxy set. With needle-nose pliers, curl the ends of the wire bird legs around the twig fence. Secure the legs in place with a small dot of epoxy. Let the epoxy set.

Spray all surfaces with two coats of matte-finish varnish. Allow ample drying time between coats.



*A regular contributor to **Decorative Woodcrafts** magazine, folk-artist Quink Arlt also designs projects for her own boutiques. For a brochure of her designs, send \$2.00 and a business-size self-addressed envelope to **Prairie Primitives, 15004 Jackson St., Omaha, NE 68154.***

The Spirit of Christmas

With great pride, we present the winning entries in the
1994 Strokes of Creativity™ Ornament Contest.

PALETTE

Liquitex Oil

BUO Burnt Umber
BY Brilliant Yellow Lt.
CB Cerulean Blue
PG Paynes Gray
RU Raw Umber
VR Venitian Red

Rembrandt Oil

TY Transparent Oxide
Yellow
TB Transparent Oxide
Brown

GL Geranium Lake

Grumbacher Oil

YG Thalo Yellow Green

Liquitex Acrylic

BUA Burnt Umber
SW Soft White

BRUSHES

#4 synthetic flat
#2 synthetic angle shader
#2 synthetic round
#10/0 synthetic liner
Mop
Rake

SUPPLIES

1x6x4½" pine
Wood sealer
Krylon 1311 clear acrylic spray
Glazing medium
Matte-finish spray varnish
#217½ screw eye
Texture medium
6" of ⅛"-wide ribbon

Note: This magnificent ornament was created with oils. The artist prepared the directions for painting it in a style familiar to the technique. To paint this ornament in acrylics, we suggest referring to Pipka Ulvildsen's instructions for painting Santa faces in Issue 7, pages 16-19. To order a back issue, call 800/572-9350.

Olde-World Santa

START WITH RAW WOOD

Duplicate the Santa ornament pattern in the pattern packet with tracing paper. Copy the outline onto 1" pine (actual thickness: ¾") with transfer paper. Cut out the shape with a scroll-saw, using a #5 blade. Drill a ⅛" pilot hole where shown on the pattern.

Sand all surfaces with 100- and then 150-grit sandpaper. Apply wood sealer to all surfaces, and let the sealer dry. Then sand again with 150-grit sandpaper.

HAVE FUN PAINTING

Paint the back and edges BUA. Base-coat the front with two coats of SW, allowing ample drying time between coats. Let the paint dry, then lightly sand all surfaces with a paper grocery sack. Wipe clean with a tack cloth. Copy all pattern lines onto the cutout with transfer paper. To prevent smearing, lightly mist the pattern lines with Krylon 1311 clear acrylic spray.

Apply the paint in thin layers—do not use too much paint. (Wipe off excess paint on a paper towel, and clean the brush with a paper towel between colors.) To soften and blend colors, pat with a mop brush. Once the first coat of all painting dries, reinforce the shading and the highlights with thin glazes of paint mixed with glazing medium. (Project designer Ardith Starostka uses Windsor & Newton's Blending and Glazing Medium.)

FACES, NECKS, AND HANDS:

Flesh Base: VR/YG, mixed 1:3

Light Flesh: Flesh Base+BY, mixed to a soft peach complexion shade

Highlight: BY+Flesh Base

Dark Flesh: Flesh Base+TB

Using the photograph *opposite* for reference, paint the faces with the Light Flesh mixture. Add a touch of Dark Flesh to the darker areas, and mop-blend into the lighter areas. Use TB to shade the darkest areas where the hair and fur meet the face, at the mouth corners, in the nostril and eyelid creases, and in the nostrils.

For Santa's face wrinkles, thin the Dark Flesh with glazing medium, and apply a thin wash of color. (Do not paint solid lines. Make short, choppy strokes.) Darken the deepest wrinkles with thinned TB. Add Flesh Base to a few areas of each wrinkle, and blend and soften with a mop brush. Add Dark Flesh where the beard

meets Santa's face, pulling some of the color down into the folds of the beard. Apply Dark Flesh to the tip of Santa's nose.

LIPS AND CHEEKS:

Base: Light Flesh+VR+a touch of GL

Apply the color to the darker lip and cheek areas of both faces. Mop the darker color toward the lighter areas. For the lip lines and shadows, use the Base color plus a touch of TB. If you want to darken the lip color, let the first layer of paint dry, then glaze with the Base mixed with glazing medium.

SANTA'S EYES:

Base: BY+CB+PG

Dark: Base+PG

Highlights: BY+a touch of Base

GIRL'S EYES:

Base: TY+BUO

Dark: RU

Highlights: BY+a touch of Base

Fill in Santa's irises and the girl's irises with the Base mixtures given for each *above*. Then paint Santa's and the girl's pupils PG. Outline the pupils with the mixture listed *above* as Dark for each person's eyes. Thin TB with glazing medium, and apply the eyelids. Darken the outer eye lines and add the eyelashes with a 1:1 mixture of TB/PG, thinned with glazing medium. With a toothpick and BY, dot the eye highlights. Mop lightly to soften, then dot again.

SANTA'S CAP AND COAT:

Base: GL+TB

Apply the color to the darkest areas of the cap, then use the mop brush to pull the color over the entire cap. This allows the white base coat to show through, creating highlights. Add a touch of TB to the Base, and reinforce the dark areas. Then, go over the darkest areas with RU. Soften the shading into the background with a mop brush.

SANTA'S BEARD AND EYEBROWS: Randomly streak on TY/CB mixed 5:1, RU, and PG. Use a mop brush to softly blend colors. Dampen a liner brush with glazing medium, blot the brush on a paper towel, then lift color from some eyebrow and beard areas, allowing the white background to show through. Lightly mop the area to soften the streaking. Apply TY, then RU shading under the mustache to separate the beard from the mustache.

GIRL'S HAIR AND EYEBROWS:

Base: TY+RU

Dark: RU+PG

Thin the Base mixture with glazing medium, and coat the hair area. With a #2 round brush, lift off paint wherever you need a highlight. Use a rake brush to drag streaks through the hair. Apply another layer of the Base mixture to the hair, using the liner brush and making long thin strokes. In the darkest areas (the crown and right side near Santa's face), apply the Dark mixture. Using Flesh Base mixture from the faces, apply highlights to the hair. For eyebrows, apply thin lines of the Base mixture; pat to soften.

HOLLY LEAVES:

Base: TY+CB

Dark: Base+RU

Paint the leaves with the Base mixture, then apply Dark-mixture shading. Dip a liner brush in glazing medium, wipe off the excess medium on a paper towel, then use the liner to lift paint where highlights appear. Outline leaves with RU. Tint a few spots with GL and TB.

DRESS:

Base: Holly-leaf Base+a touch of CB

Dark: Base+RU

Apply the Base mixture to the dress area. With a mop brush, lift paint from highlighted areas. Then add the Dark mixture to creases, under the collar, and in the sleeve opening.

COLLAR: Add thin washes of TB in shadow areas. Apply a 1:1 mixture of BU and RU to the darkest areas, and blend with a mop brush.

BOW AND RIBBON:

Base: CB+TY+a touch of PG

Dark: Base+RU

Paint the Base mixture in the darker areas. Then mop the color onto all remaining ribbon areas. Add the Dark mixture to the darkest areas, and mop to soften. Apply PG to the darkest folds, and mop to soften.

BACKGROUND: Mix PG and RU 1:1. Fill in the background areas. Blend at the girl's hairline and at the outer edges of Santa's coat.

HOLLY BERRIES: Mix GL and TB 1:1, and paint the berries. Dot highlights with BY.

FINISH WITH PRIDE

Allow all paint to dry. Then apply texture medium (Ardith used DecoArt Snow-Tex) to the cap and coat-fur areas. Let the medium dry. Thin TB with glazing medium, and antique the fur. Once the antiquing dries, dry-brush SW on highlighted areas. Let the SW dry, then spray all surfaces with two coats of matte-finish varnish. Let the varnish dry. Install a screw eye in the ornament top. Thread the cording through the screw eye, and knot the ends.



Nebraska artist Ardith Starostka enjoys creating original designs of Country/Victorian children and Santas. For pattern-packet information, write to her at

#31 Clear Lake, Columbus, NE 68601.



The Spirit of Christmas

PALETTE

Delta Ceramcoat Colors

- Black 2506
- BS Burnt Sienna 2030
- BU Burnt Umber 2025
- BW Blue Wisp 2455
- CB Candy Bar
- FL Fleshtone 2019
- HY Hydrangea 2449
- LE Leprechaun 2422
- SL Salem Blue 2121
- SW Straw 2078
- TR Trail 2435
- WD Woodland Night 2100
- White 2505

DecoArt Dazzling Metallics

- GG Glorious Gold

BRUSHES

- #4 synthetic flat
- #0 synthetic flat
- #6/0 synthetic round
- #10/0 synthetic liner
- Scruffy round

SUPPLIES

- 1/4x4x4" pine or Baltic birch plywood
- White graphite paper
- Satin-finish spray varnish
- Brass-color glitter
- Clear-drying glue
- Ultra-fine prism glitter
- 6" of gold thread

To order a Nativity ornament #18G for \$3.45 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122. To order the Old World Santa ornament #18F for \$7.40 ppd. in the U.S., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Nativity

START WITH RAW WOOD

Duplicate the Nativity pattern in the pattern packet with tracing paper. Copy the outline onto 1/4" pine or plywood with transfer paper. (If your lumberyard doesn't carry 1/4" pine, plane or resaw thicker stock to size.) Cut out the tree with a scrollsaw, using a #5 blade. Drill a 1/16" hole where shown on the pattern. Sand all surfaces with the grain, using 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, highlighting, and stippling. See the pattern markings for shading and highlighting locations.

Use a #4 flat brush for base-coating, shading, and highlighting large-size areas and a #0 flat brush for small-size areas. Use #6/0 round and #10/0 liner brushes for details and line work. Stipple the snow and the wool with a scruffy round brush.

Transfer the pattern line that separates the star and the tree. Base-coat the star SW, and the tree WD. Allow the base coat to dry, then lightly sand the ornament with a paper grocery sack to remove fuzz raised by acrylic paint. Remove the sanding dust with a tack cloth. Transfer the remaining details with white graphite paper.

Mix equal parts of BW, LE, and White. Lightly stipple this mixture onto the tree to indicate snow on the branches. Let some of the WD base coat show through. Mix WD and Black 2:1, and shade under the branches. Deepen the shading, especially in the manger area, with Black. Mix White and BW 3:1, and stipple highlights on the snow.

With FL, base-coat all of the faces and Joseph's hand. Then mix FL and BS 1:1, and apply the shading. Mix HY and CB 2:1, and paint the cheeks. Highlight the front of Baby Jesus' face with White. Paint Mary's eyes SL and Joseph's eyes BU. With a toothpick and White, apply eye highlights. Dilute BS with water to ink consistency, and using a #10/0 liner brush, paint the mouths and add Jesus' eyelashes. Using the thinned BS, paint Jesus' hair. Base-coat Mary's hair BU, then highlight lightly with FL. Paint Joseph's hair, beard, and mustache Black, and highlight with White.

Base-coat Mary's dress HY. Mix HY and CB 2:1, and shade the dress. Then deepen the shading in the darkest areas with CB. Apply White highlights to the dress where shown. Paint the headpiece SL. Shade the inside with SL and Black mixed 2:1, and highlight the front edge with White.

Base-coat Joseph's robe and his headpiece with TR. Thin CB with water to ink consistency, and paint the stripes. Apply BU to the dark band on the headpiece. Shade the robe and headpiece with TR and BU mixed 1:1, then deepen the shading in the darkest areas with BU.

Mix White and TR 2:1, and highlight the robe and headpiece. Base-coat Joseph's staff BU, and shade with BU and Black mixed 2:1.

Base-coat Jesus' halo SW, then shade next to the head with GG. Paint the blanket White, and shade with BW. Dilute BU with water 1:5, and apply a wash of the color to the cradle. Shade with BU. Paint the straw in layers, using paint thinned to ink consistency and a #10/0 liner brush. Start with BS, then add SW, and finally White and SW mixed 2:1. Shade the straw next to Jesus with BS. Add wisps of straw along the bottom edge of the ornament where shown on the pattern.

Base-coat the sheep's faces and ears Black, then highlight the faces with BW. Paint their bodies White, making sure that the outer edges appear fluffy rather than straight and smooth. Mix White and Black 4:1, and stipple the shading on the sheep next to Mary. Then stipple the shading on the sheep next to Joseph TR. Let all paint dry thoroughly.

FINISH WITH PRIDE

Cover the nativity area with a piece of paper cut to size to avoid getting glitter in this area. Lightly mist the cutout with spray varnish. Before the varnish dries, sprinkle on the brass-color glitter.

Next, apply prism glitter to all tree snow. (For guidance, refer to the photograph on page 19.) Work in one small area at a time. Spread a thin layer of glue, then sprinkle on glitter. Carry the glue and glitter around the edges and onto the back. To create the light from the star (down the center of the tree and on the tips of the branches), squeeze on a bead of glue, then sprinkle brass-color glitter over the glue.

Apply two coats of satin-finish spray varnish, allowing ample drying time between coats. To hang, insert gold thread through the hole in the star, and knot the ends to secure.



Ruth E. Pinnow and husband, Bill, have raised their four children in the historic and quaint community of Cedarburg, Wisconsin. Ruth presents her children with an original ornament each Christmas Eve. The Nativity ornament reflects her devotion to her family through painting. ❖

Talented Trio

What do you get when you have a great designer, an expert woodcutter, and an experienced painter who all share a love of crafts?

If you're Jan Lynch, Debbie Nichols, and Gloria Alldredge, the answer is Trio Designs. Find out how these friends create original designs as a team—even though they live several states apart!

Whoever concluded that *two's company, three's a crowd* never met the likes of Trio Designs. For these women, *three's a company*—and a creative one at that.

Their partnership—designer, woodcutter, and painter—evokes comparisons to a three-legged stool that relies on a solid trio for support. But this story gets better: One of the “legs” lives 400 miles from the rest of the team. Yes, it works.

But first, a little history.

THREE BECOME ONE

For years, Gloria Alldredge owned a Collinsville, Illinois, crafts store that offered evening painting classes. When Gloria discovered that one of her students, Jan Lynch, was a graphic artist, she convinced Jan to teach drawing classes at the shop.

About the same time, Gloria's daughter, Debbie Nichols, took an interest in cutting wood for the shop. With the help of two experienced wood-cutting friends, Debbie became a proficient woodcutter herself.

Although Gloria, Debbie, and Jan worked together in the shop, their ability to function as one developed as they shared booth spaces at local crafts shows. Little did they know how important this relationship would be to their future.

SEPARATED BY MILES

In 1987, Jan and her family moved to Alabama due to her husband's career change. But the miles couldn't separate these friends. For them, staying in touch came easy over the

next few years. Then in 1992, the three women made plans to attend the Society of Decorative Painters Convention in Salt Lake City. Something magical was about to happen.

“At a painting convention, you can't help but get caught up in the creative energy,” Jan insists. After walking the exhibit floor, the three women decided that if they pooled their resources, perhaps they could produce their own painting packets. Noticing that no one had specialized in shelves, off to the drawing board they went—perhaps we should say, off to the motel room. That night, they talked, designed, and planned into the wee hours. That night, Trio Designs was born.

CONNECTED BY CREATIVITY

Today, Jan Lynch designs in the evening after her children have gone to bed in their Harvest, Alabama, home. She sketches out a shelf project, then gets out her colored pencils. Once the colors please her (with the shading and the highlighting included) she mails copies to Gloria and Debbie. When Debbie has the project cut and assembled, she passes it onto Gloria. With a deft brush, Gloria applies the acrylic colors.

The cycle continues until springtime, when they have new projects ready for painting packets. The group re-assembles in Gloria's backyard, where Jan snaps the photos with Gloria and Debbie assisting.

After a day of photography, Jan hops in the car for

an eight-hour drive back home. “The phone company *really* likes us,” Gloria says, “because, until the next convention, we won't all be together again. We have a set time each week to call each other, and some calls get long. Staying in touch by UPS and AT&T was certainly never planned, but it's worked out well.”

Debbie advises, “Each one of us contributes what we do best, and our skills are all equally important. So, I guess the moral to the story is this: if you want to start a business, but can't do it all yourself, don't find excuses, find creative friends.”

SHELVES AND MORE

“I remember the call from Gloria with the suggestion that we enter an ornament in the *Decorative Woodcrafts® Strokes of Creativity®* contest,” Jan says with a smile. “I started designing immediately, and Debbie and Gloria tossed a few more designs into the creative well.”

With everyone laughing and sharing the blame for going overboard, the three struggled to narrow their submissions down to six ornaments. Debbie adds, “It was so much fun, that we now have over two dozen new ornament patterns available. And we won in the Best Snowman Category. I just hope that none of us sees a contest for furniture; our booth is already full of shelves and ornaments!”

For a catalog of Trio Designs' painting patterns, mail \$1.00 to: Jan Lynch, 109 Hightower, Harvest, AL 35749.✦



Olde Times Remembered

Sew Special

Whether crafted for your sewing room or painting studio, this display shelf will inspire fond memories of yesteryear's pastimes.

PALETTE

Delta Ceramcoat Colors

- Black 2506
 - BU Burnt Umber 2025
 - CB Candy Bar 2407
 - DJ Dark Jungle 2420
 - HG Hippo Gray 2090
 - IV Ivory 2036
 - LG Leaf Green 2067
 - NR Naphthol Red Light 2409
 - RC Rose Cloud 2450
 - SC Sachet 2454
 - White 2505
- ### Delta Ceramcoat Metallics
- GO 14K Gold 2604
 - SI Silver 2603

BRUSHES

- #12 synthetic flat
- #6 synthetic flat
- 3/8" synthetic angular flat
- #2 synthetic round
- #10/0 synthetic liner

SUPPLIES

- 1x8x12" pine
- 1x4x33" pine
- 1/8x5x6" Baltic birch plywood
- 1/8x1 1/2" dowel
- 6—3/8"-diameter mushroom head plugs
- Wood sealer
- Fruitwood stain
- 2—1 1/2"-shaker pegs
- White graphite paper
- 3/4"-diameter wooden spool
- Satin-finish varnish
- 6—#8x1 1/4" F.H. screws
- Embroidery floss
- 5-minute epoxy
- 4—1/2"-diameter buttons

Designed by Trio Designs,
Collinsville, Ill.

START WITH RAW WOOD

Duplicate the Sew Special 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 holes where shown. Do not assemble the pieces until you complete all painting.

To order the Sew Special cutouts #18H for \$20.60 ppd. in the U.S., write Trio Designs, 1467 Keebler, Collinsville, Ill. 62234. Orders only: 800/345-1386.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Seal the W" cutouts and the mushroom head plugs with wood sealer. With a clean cloth, apply wood stain to all remaining surfaces.

HAVE FUN PAINTING

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

Base-coat large-size areas with a #12 flat brush, and fill in medium- and small-size areas with a #6 flat brush. Apply shading with a 3/8" angular flat brush. Then apply details with a #2 round brush and a #10/0 liner brush. Continue all painting around the edges of each piece.

Shelf top, sides, and details: With CB, base-coat the edges of the shelf top and the edges of the shelf sides. (See the photograph.) Paint the tops of the wooden plugs and the shaker pegs CB.

Sewing machine: Copy the main outlines onto the sewing-machine cutout with transfer paper. Base-coat the sewing-machine cutout, following the color codes on the pattern in the pattern packet. Let the paint dry.

With BU, shade the GO areas. Apply Black shading to areas painted SI and HG. Then highlight the machine parts with White where shown on the pattern.

With white graphite paper, copy the floral design on the sewing machine. Base-coat the rose SC. Shade CB along the rose base and rose-center opening. With RC, highlight the rose center. Apply comma-stroke petals with RC. Add RC dots above the rose center. With RC, paint small rosebud comma strokes. With

CB, shade the rosebuds. Dip the small end of a stylus into RC, and dot the base of each rosebud. With LG, paint the stems and the comma-stroke leaves.

Fabric: Base-coat the fabric SC. Apply the grid pattern and shade with CB. Highlight with RC, then reinforce with White.

Pin cushion: Base-coat the cushion NR, shade with CB, and highlight with SC. Paint the leaves and stems LG. With DJ, apply shading to the leaves. Deepen shading with Black. Using IV, highlight the leaves and the stems. Paint SI straight pins. Lightly paint Black line work and shading on the pins where shown on the pattern.

Thimble and scissors: Base-coat the thimble and scissor blades SI. With Black, paint the scissor handles, and shade the blades. Apply HG highlighting to the handles. Dip a stylus into SI, and dot the thimble. Then apply Black thimble shading, and highlight with White.

Button card: Base-coat the button card IV, and the thread area on the spool CB. Shade the button card BU, and highlight with White. Paint Black lettering on the button card. Paint the thread by alternating SC and RC. Then shade the spool Black, and highlight with SC.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, sand all surfaces with a paper grocery sack. Apply two coats of varnish to all wood surfaces. Allow ample drying time between coats.

Assemble the shelf with wood screws, and insert the wooden plugs. Insert the dowel into the drilled hole on the sewing-machine cutout. Wind floss around the spool, leaving a 12" tail. Slide the spool into place over the dowel. Thread the floss front to back through the drilled hole on the take-up lever. Glue the floss end onto the back of the fabric cutout.

Sand paint off a small spot on all pieces where they join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) With epoxy or glue, attach the pegs and cutouts where shown on the pattern.

Thread floss through the buttons, pulling the ends through the drilled holes on the button card, and tie each in back. Reinforce each knot with a drop of glue. ♦



Come Join Our Hen Party

Wake up with the chickens, and you'll have a barnyard-full of these clever hens painted before breakfast!

START WITH RAW WOOD

Duplicate the chicken patterns in the pattern packet with tracing paper. Copy the body outlines onto 1" pine and the tails onto 1/4" pine. Cut out the pieces with a scrollsaw, using a #5 blade. Drill the holes where shown.

To order three cutouts #181 (including wire) for \$16.70 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

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

HAVE FUN PAINTING

Use a 3/4" flat brush for base-coating large-size areas, #6 flat and #3 round brushes for filling in small shapes, and a #0 liner to add the details. With AW, paint all surfaces. Copy the main pattern outlines onto the cutouts with transfer paper. With BR, base-coat the combs.

Paint the beaks TW and the tail feathers BR. Add FR wattles and AW comb details. Dip the handle end of a brush into PR, and dot the hearts. With a #0 liner brush, pull the dots down to form the heart points. Dip the handle end of a brush into BK, and dot the eyes. With a stylus and AW, apply a highlight dot to each pupil. Base-coat the patches BR and SL. Mix SL and AW 1:1, and paint the lines on the BR patch. Dip the small end of a stylus into AW, and apply dots to the SL patch.

FINISH WITH PRIDE

With a fine-tipped black marking pen, apply all details. Mist cutouts with clear acrylic spray. Wipe stain over all surfaces. Cut six 12" pieces of wire and bend into leg shapes. Cut six 9" pieces of wire and bend for wings (see the pattern). Sand off paint from a spot on the cutouts where the tails attach. Epoxy the tails, wings, and legs to the cutouts.

Ohio crafters Margaret and Rick Halbisen work everyday (and many nights!) on their country products. Each weekend the Halbises hit the road, exhibiting at crafts shows in the region.✦

PALETTE

Accent Country Colors

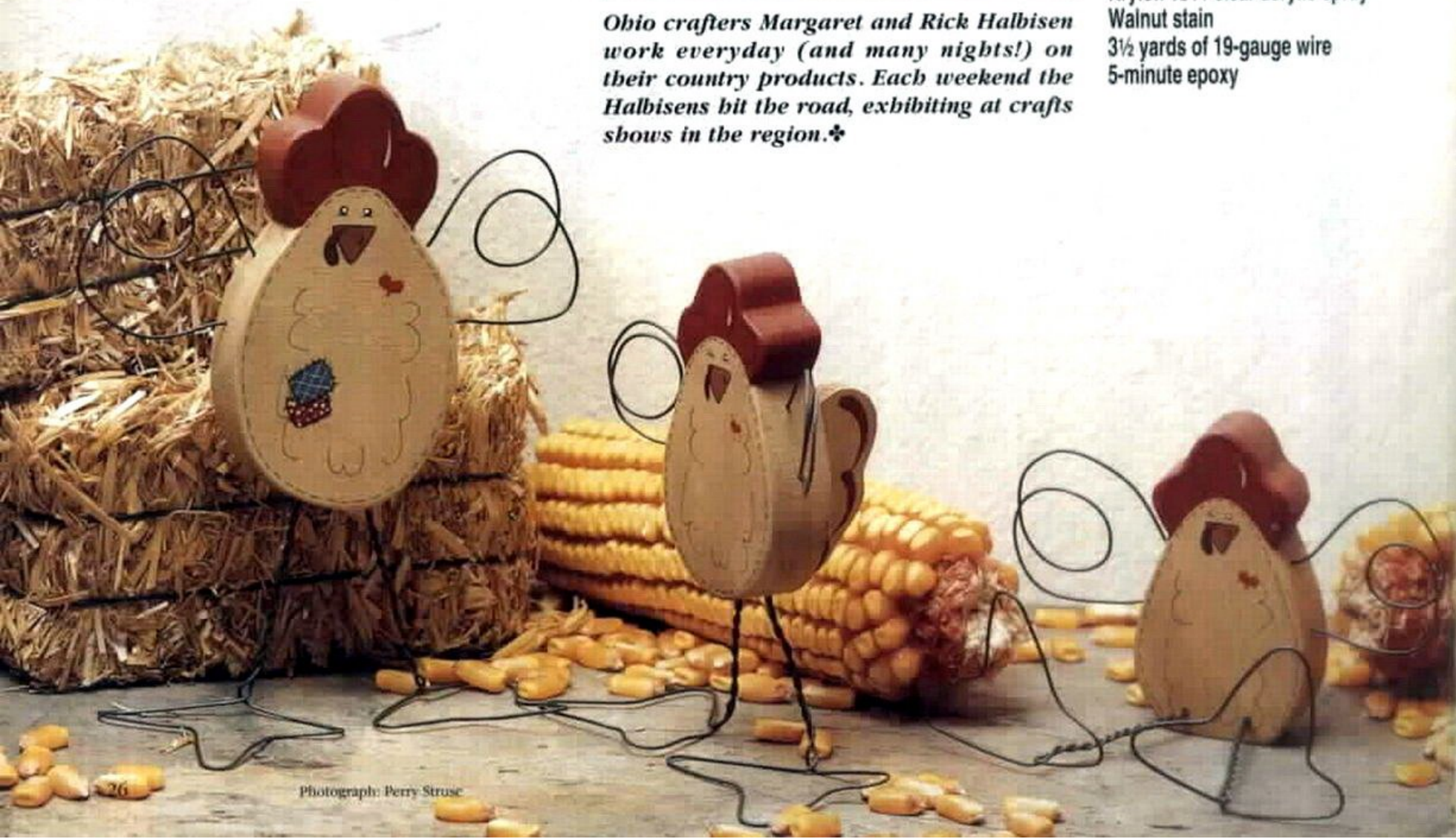
AW	Adobe Wash 2311
BK	Soft Black 2447
BR	Barn Red 2424
FR	Fingerberry Red 2425
PR	Pure Red 2470
SL	Soldier Blue 2441
TW	Tumbleweed 2305

BRUSHES

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

SUPPLIES

1x6x6 1/4"	pine
1/4x2x6"	pine
Fine-tipped permanent	black marking pen
Krylon 1311 clear acrylic spray	
Walnut stain	
3 1/2 yards of 19-gauge wire	
5-minute epoxy	



Cat-Fish Neckwear

PALETTE

DecoArt Americana Colors

- AG Antique Gold DA9
- AV Avocado DA52
- Black DA67
- CW Cranberry Wine DA112
- DG Dove Gray DA69
- FB French Gray-Blue DA98
- PP Plantation Pine DA113
- UB Uniform Blue DA86
- WW White Wash DA2

BRUSHES

- #6 synthetic flat
- #2 synthetic round
- #10/0 synthetic liner

SUPPLIES

- 1/4x3x4 1/2" Baltic birch plywood
- 1/8x2x2" Baltic birch plywood
- Wood sealer
- Matte-finish spray varnish
- Antiquing medium
- 5-minute epoxy
- #217 1/2" screw eye
- 5 yards of medium-weight jute
- Embroidery floss
- 4-6mm natural-color wooden beads

START WITH RAW WOOD

Duplicate the cat and fish patterns in the pattern packet with tracing paper. Copy the cat, the tail, and the two large fish onto 1/4" plywood; transfer the two small fish onto 1/8" plywood. Cut out the pieces with a scrollsaw, using a #5 blade. Drill holes where shown on the pattern in the pattern packet.

To order Cat-Fish Neckwear kit #18J, including the cutouts, the screw eye, and four beads for \$5.45 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. 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. Seal the wood with wood sealer. Let the sealer dry. Then sand again, and wipe clean with a tack cloth.

HAVE FUN PAINTING

Use a #6 flat brush for base-coating and #2 round and #10/0 liner brushes for the details. Continue the base-coat colors and the details around the cutout edges and onto the backs.

Cat: With DG, base-coat the cat and the tail. Allow the paint to dry. Transfer the details onto the cutouts. Paint the bow CW, and apply AG stars. Mix CW with water 1:4, and fill in the cat's cheeks. Thin Black with water to ink consistency, and paint the details. With a stylus and Black, dot the eyes.

Large fish: Base-coat one large fish PP, then dip the handle end of a brush into AG, and apply the dots. (For dots of equal size, dip the handle for each dot. For dots of decreasing size, dip the handle only once, then make four or five dots.) Paint the other fish UB, and apply AV dots with a stylus.

Small fish: Base-coat one small fish CW. Paint the grid FB, and apply AG dots. With FB, base-coat the other small fish. Apply CW stripes and UB dots.

Details: Thin WW with water to ink consistency, and apply the stitching around each fish edge. Dip the handle end of a large brush into WW, and dot all the eyes. Then dip the handle end of a smaller brush into Black, and apply the pupils. Allow all paint to dry thoroughly.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Spray all surfaces of each cutout with matte-finish varnish. Let the varnish dry. Antique all



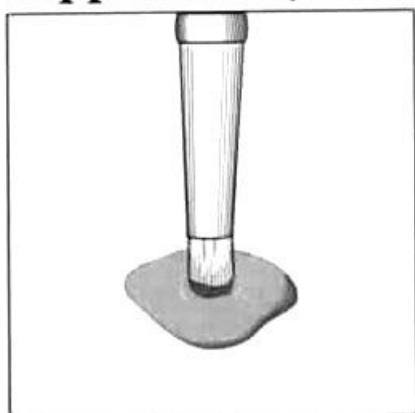
Painted surfaces with your favorite antiquing medium. Wipe away excess medium with a clean cloth. Allow it to dry. Spray all surfaces of each cutout with two coats of matte-finish varnish, drying between coats.

Sand off a spot on the back of the cat and the tail front where the two join. (Epoxy will not bond permanently to painted or varnished surfaces.) Epoxy the tail to the cat.

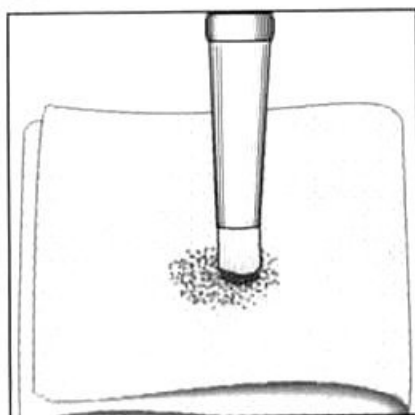
Insert the screw eye into the drilled hole. Braid together three 60" lengths of jute. Thread the jute through the screw eye, centering the cat on the braid, and knot the braid ends. Trim off the excess, if necessary. To hang the fish, cut and thread a 4" length of floss through a bead. Then thread the floss ends through the drilled hole in the fish. Now thread the floss back up through the bead again. Determine the placement of the fish on the braid, alternating sizes. Attach the cutouts to the necklace by wrapping the floss around the braid and tying the ends together in a knot. Trim the ends with scissors. Repeat the hanging instructions for the remaining fish. ♦

Brushstroke Basics

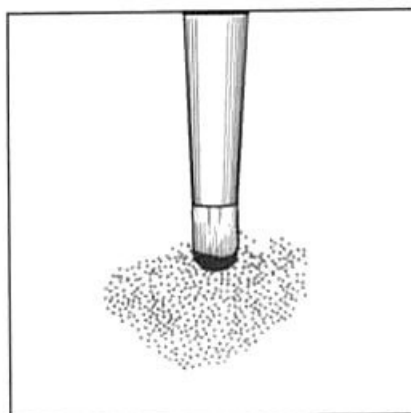
Stipple a fuzzy or a textured look



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

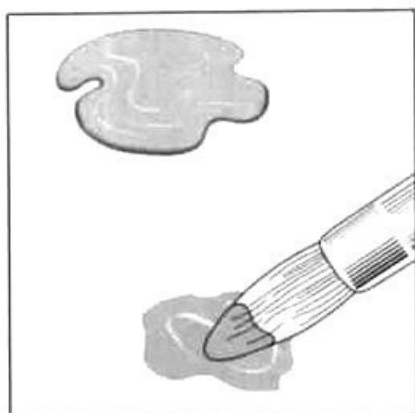


2. Blot the brush on a paper towel, wiping off most of the acrylic paint.

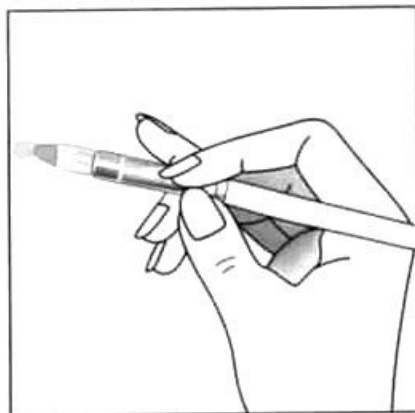


3. Apply the paint to the surface by pouncing the brush tips up and down to create a fuzzy or textured look.

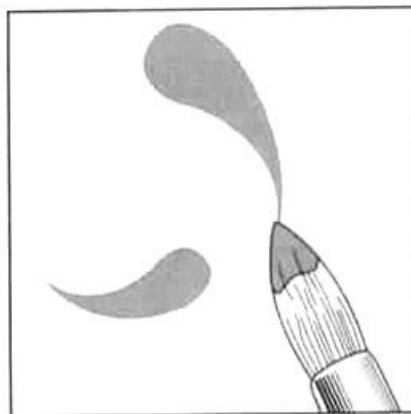
How to make comma strokes



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

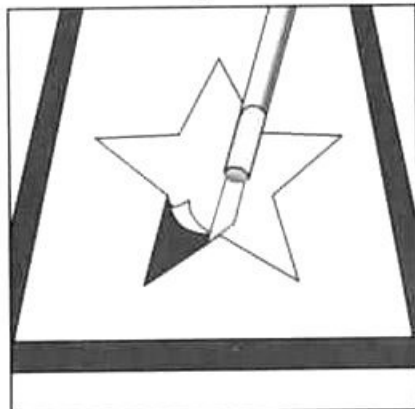


2. Hold the brush at a 45° angle and apply pressure, rounding the tip of the brush to make the widest end of the comma stroke.

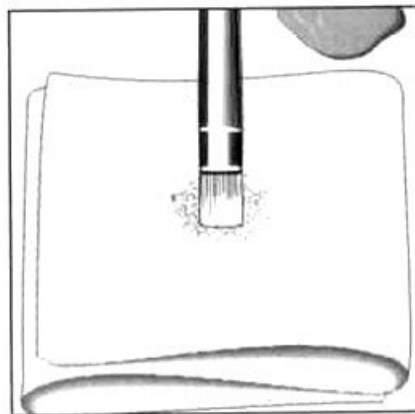


3. Gradually release pressure to make a pointed tail. Slightly rotate the brush at the same time to pull the bristles back together into a point. The comma stroke can curve either direction.

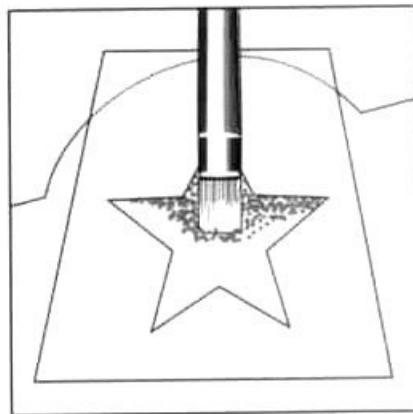
Stenciling strategies



1. To make a stencil, use a permanent marker to transfer your design onto a stencil sheet. Cut along the design lines with an X-ACTO knife or an electric stencil tool.

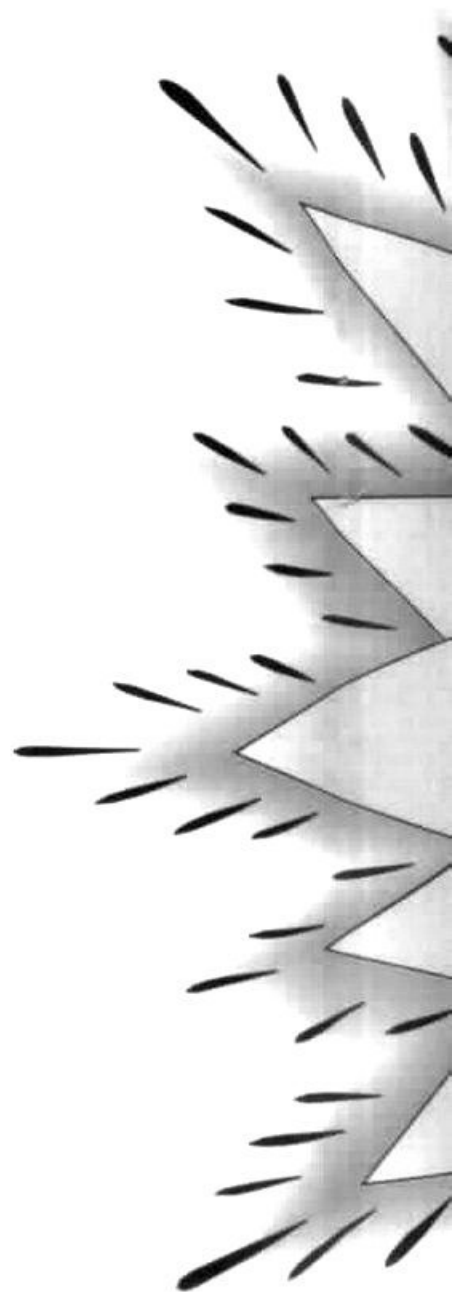


2. Dip the bristle tips of your dry stencil brush into paint. For more control, wrap the bristles with masking tape to expose only 1/8" of the tip.

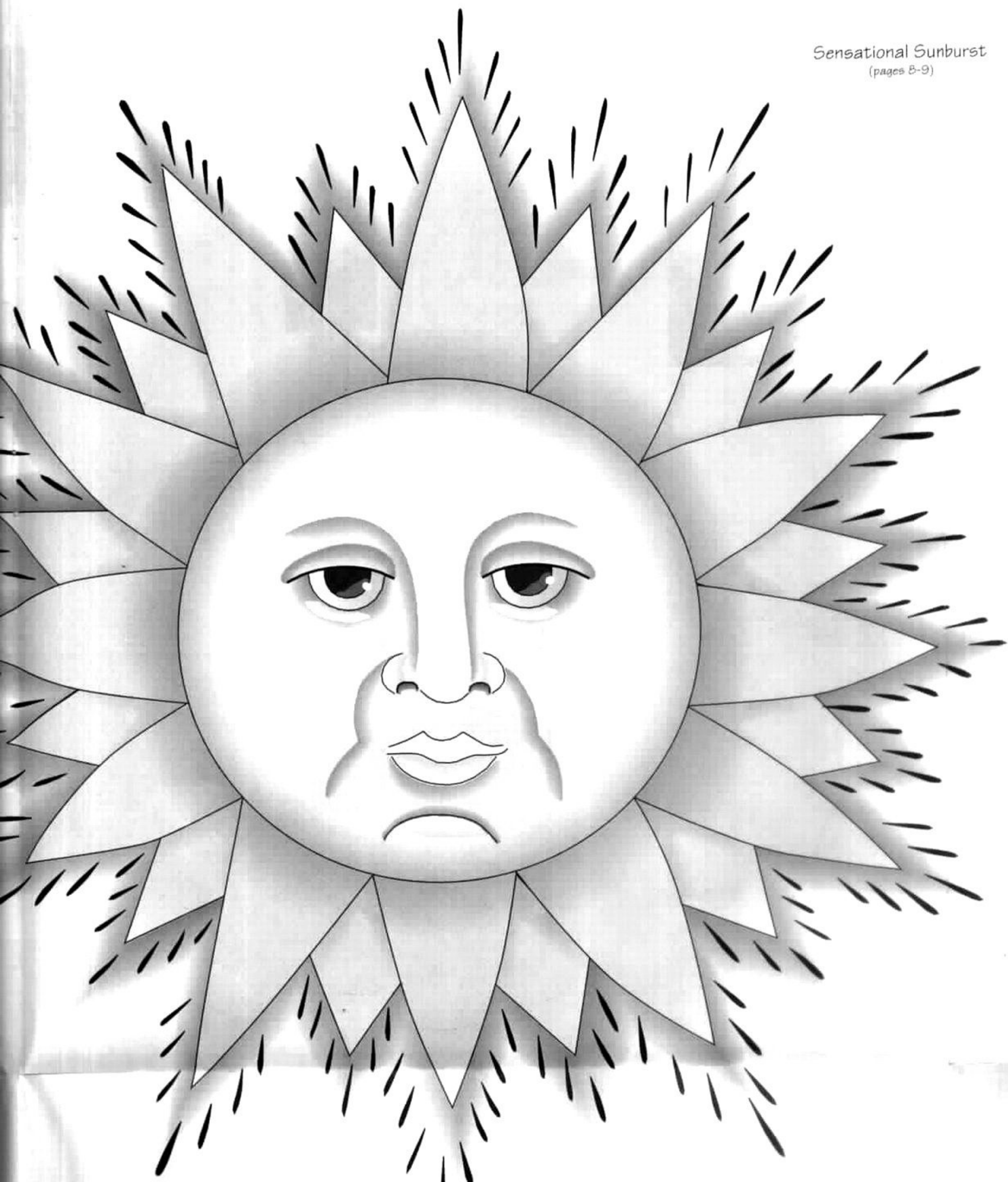


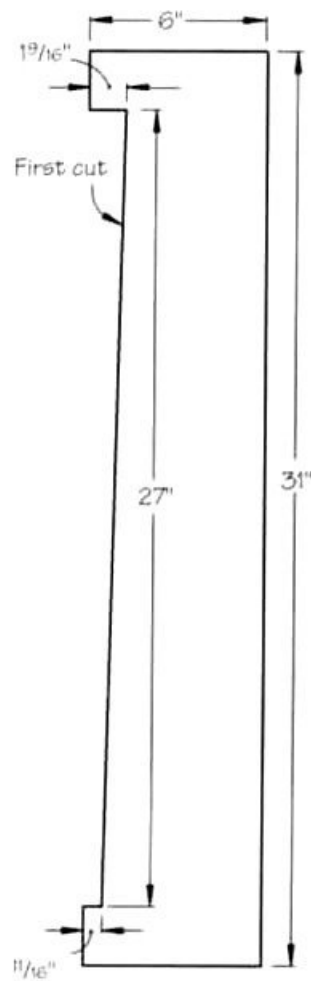
3. Apply paint to the surface by pouncing the brush tip up and down to create a fuzzy or textured look.

Shade and highlight to add dimension



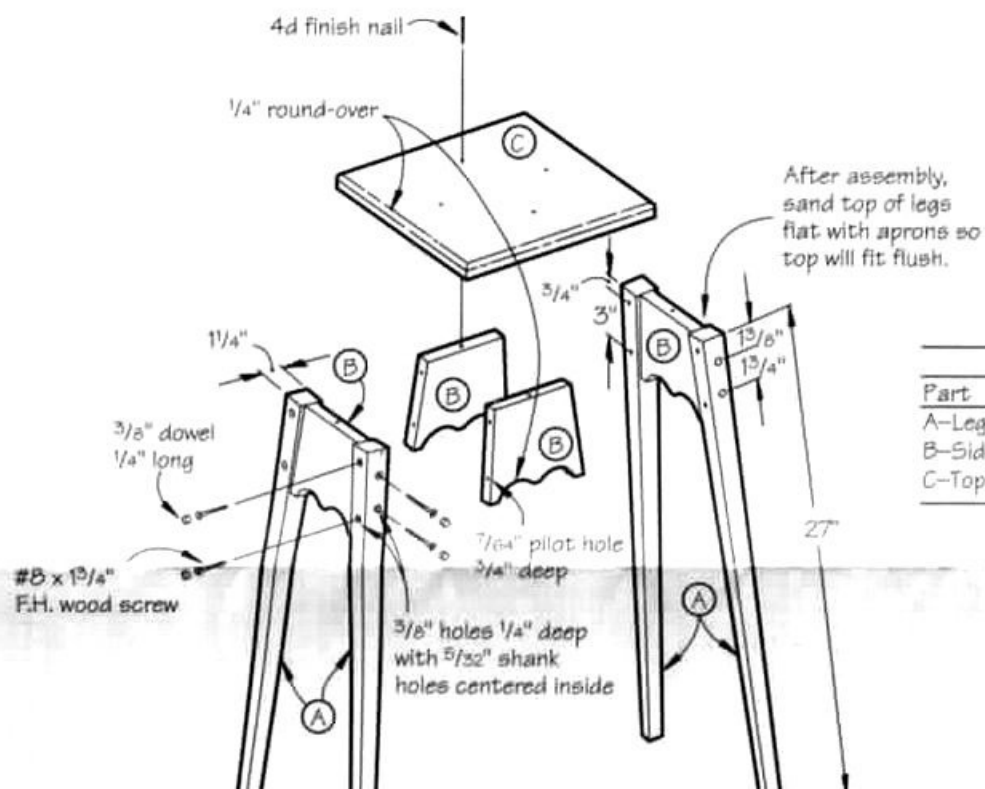
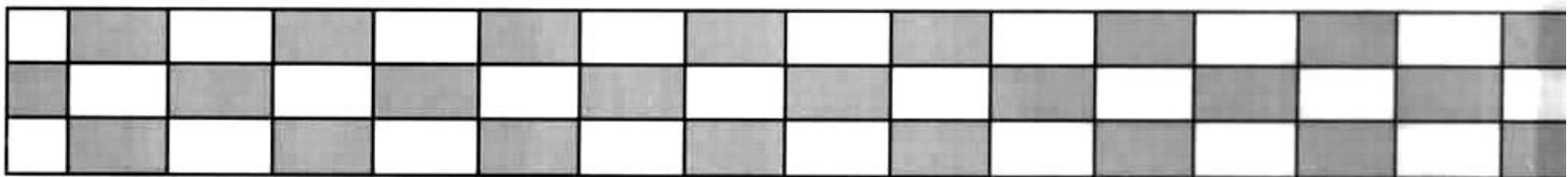
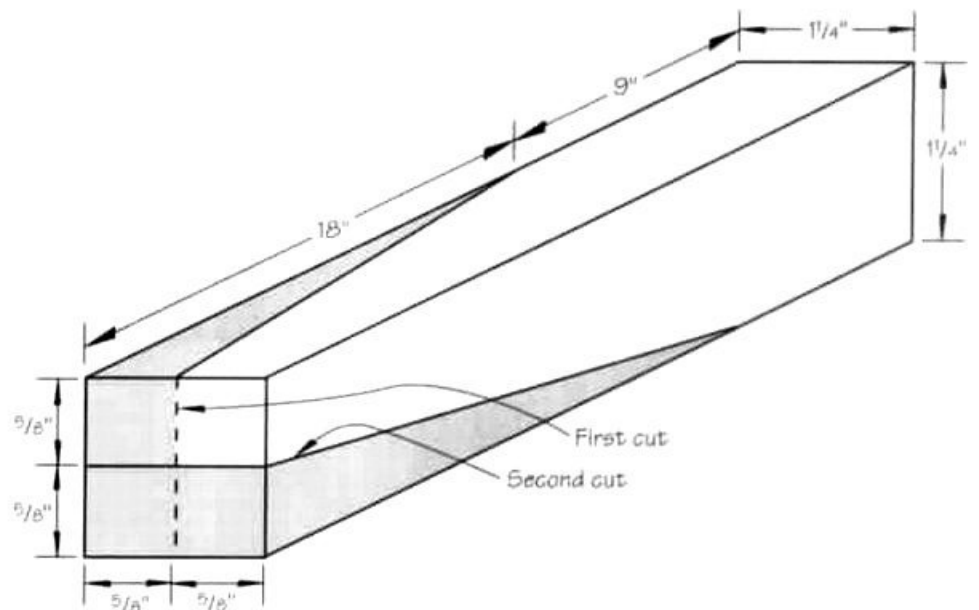
Sensational Sunburst
(pages 8-9)





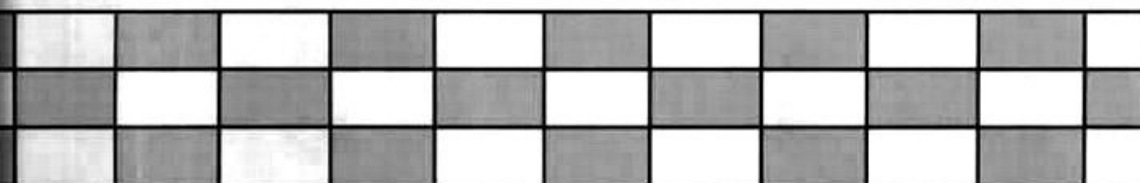
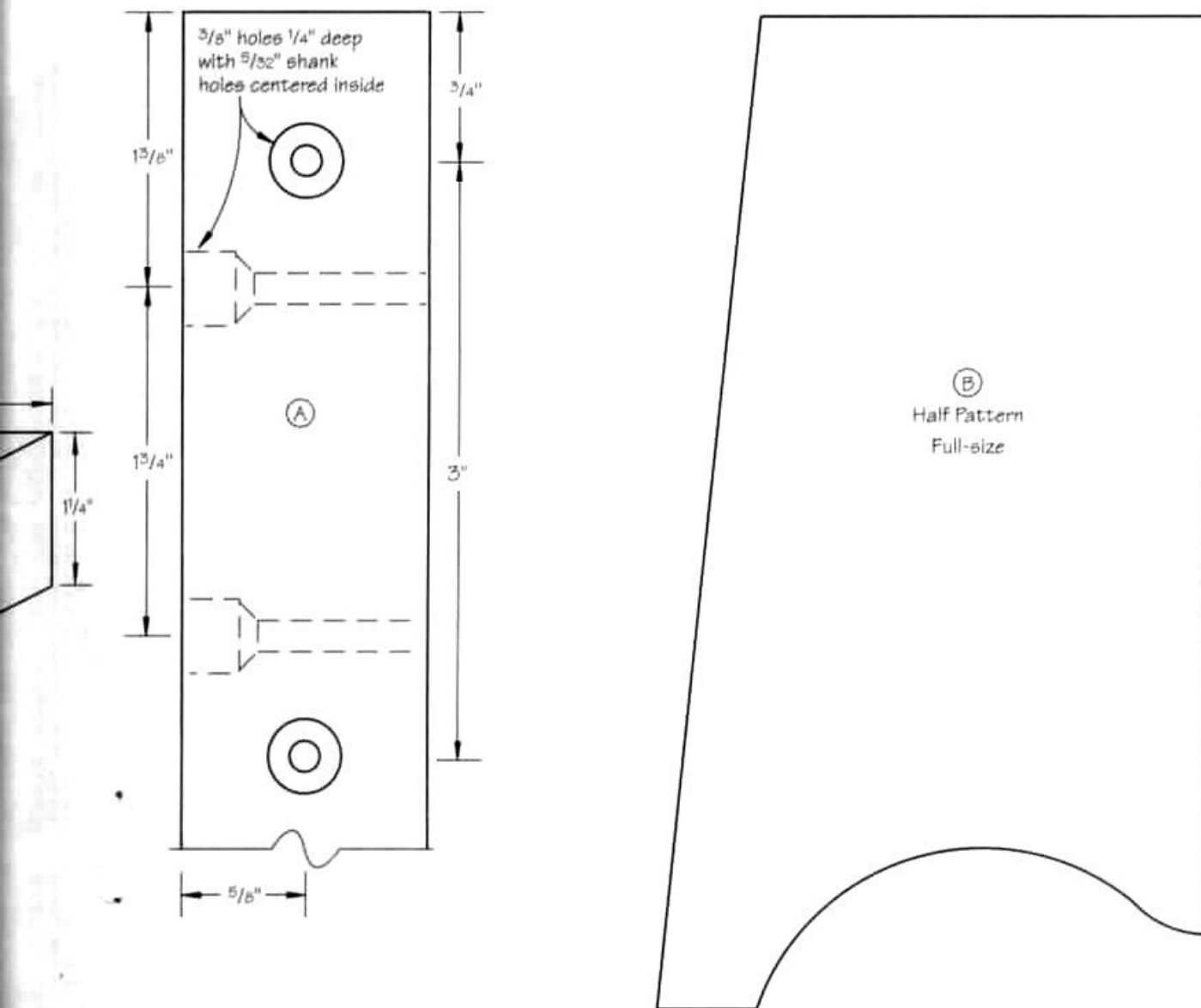
JIG FOR CUTTING TAPER ON LEGS

Make first cut in jig. Then turn leg $\frac{1}{4}$ turn clockwise and make second cut. Sand off saw marks (jig is set to cut $\frac{1}{16}$ wide to allow for sanding).



BILL OF MATERIALS

Part	T	W	L	Mat.	Qty.
A-Legs	1 1/4"	1 1/4"	27"	Pine	4
B-Sides	3/4"	5"	5 1/2"	Pine	4
C-Top	3/4"	11 1/4"	11 1/4"	Pine	1



To order your Color-Conversion Chart for Issue 18, send \$1.00 and a self-addressed, stamped envelope to:
Issue 18 Conversion Chart
Decorative Woodcrafts®
1912 Grand Avenue
Des Moines, Iowa 50309-3379

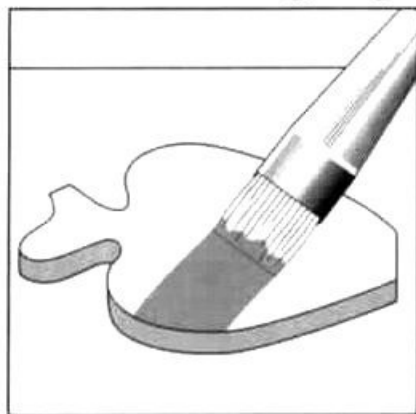


1. To make a stencil, use a permanent marker to transfer your design onto a stencil sheet. Cut along the design lines with an X-ACTO knife or an electric stencil tool.

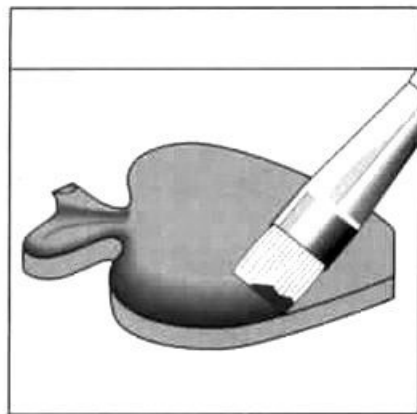
2. Dip the bristle tips of your dry stencil brush into paint. For more control, wrap the bristles with masking tape to expose only $\frac{1}{8}$ " of the tip.

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

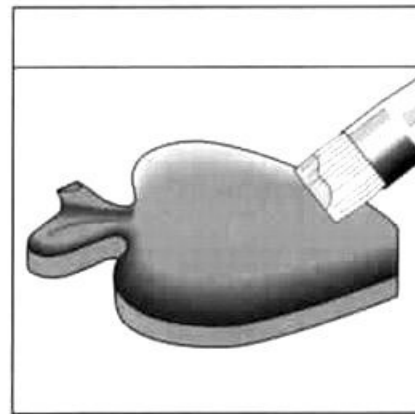
Shade and highlight to add dimension



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



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

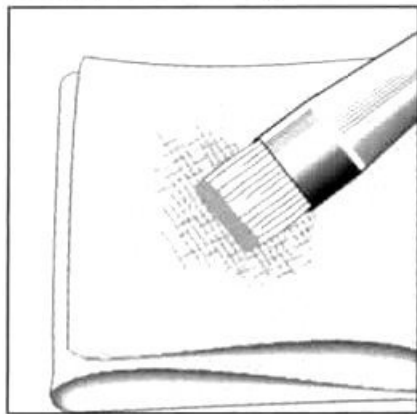


3. Highlight your work with a lighter color (such as yellow or white). Floating works well for this, too. Highlights raise an area, adding dimension.

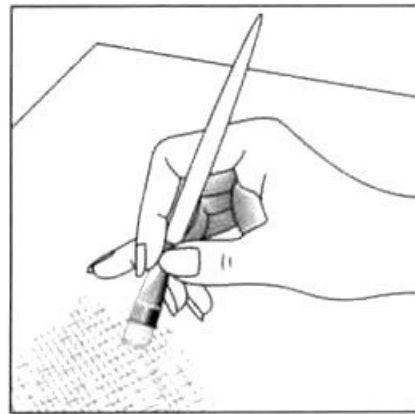
Master these dry-brushing techniques



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.

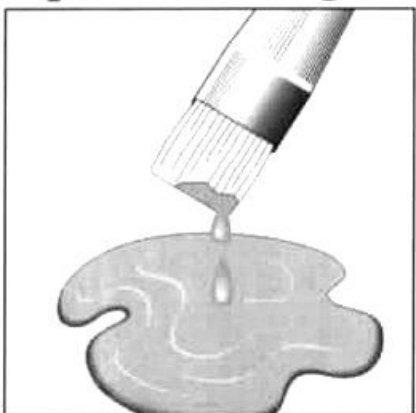


2. Wipe off almost all of the paint on a paper towel. There should be no thick paint hanging onto the outside brush edges.



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

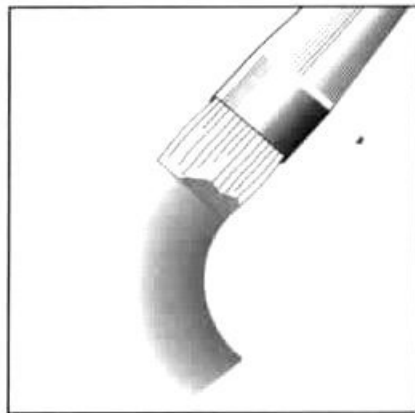
Tips on floating a color



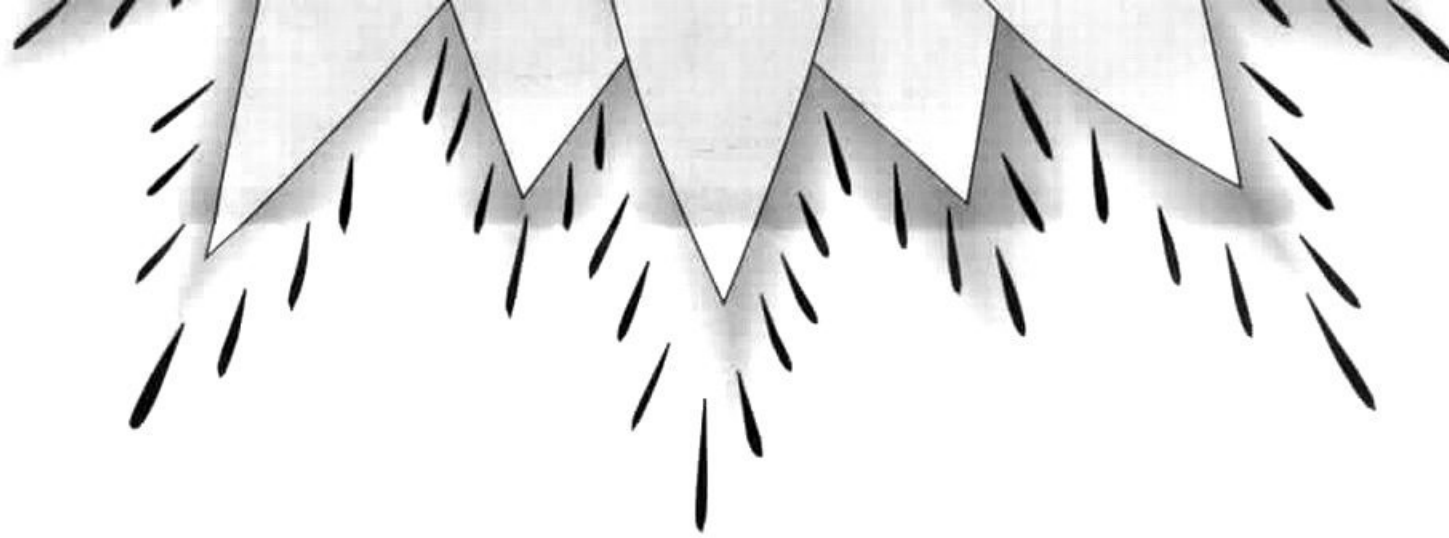
1. Dilute the paint with water 1:1 and mix well. (Floated colors are transparent colors.)



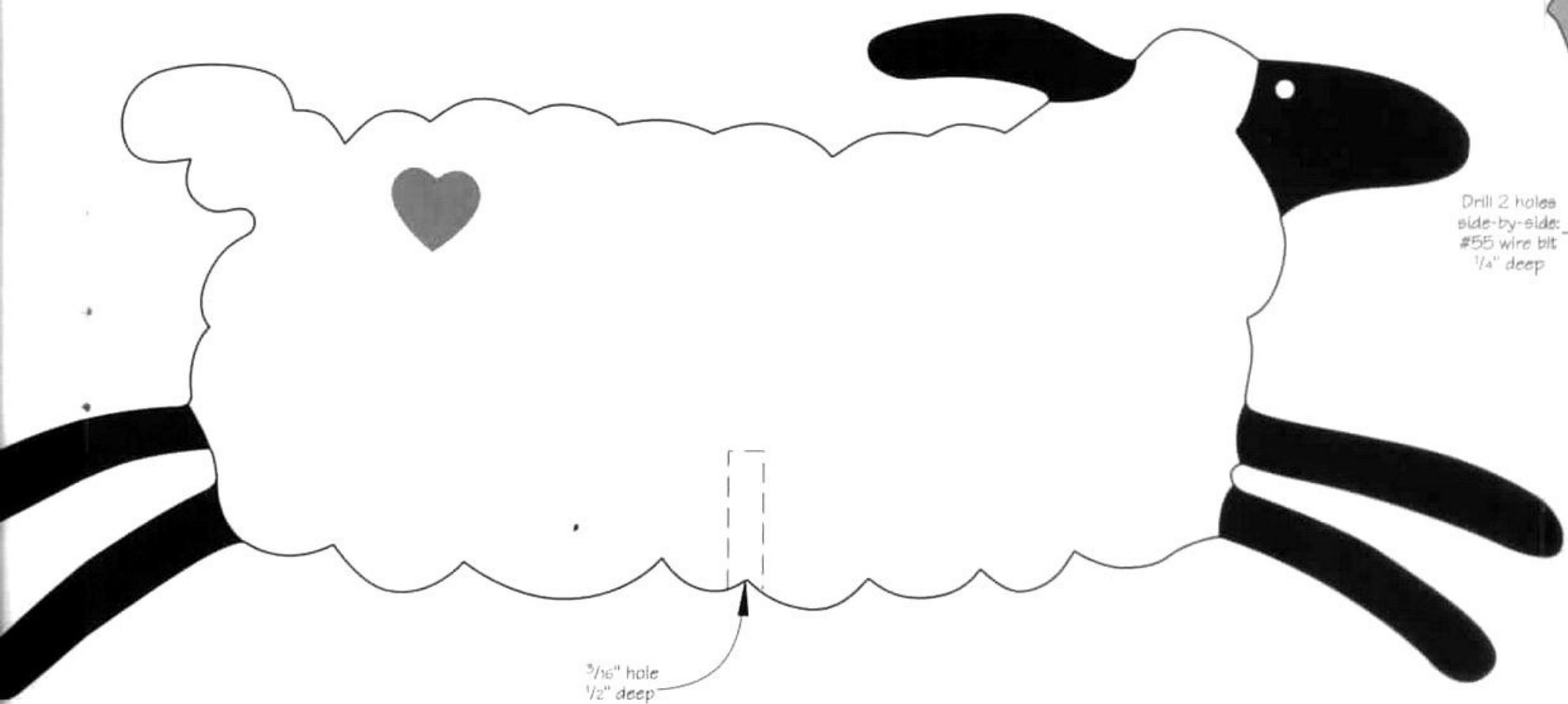
2. Load one corner of a flat or angled shader brush by dipping it into the diluted acrylic paint.



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

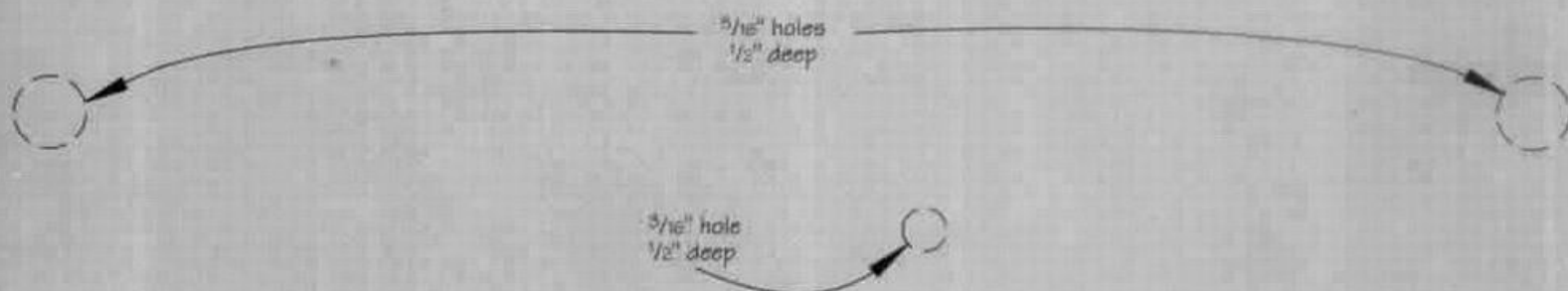


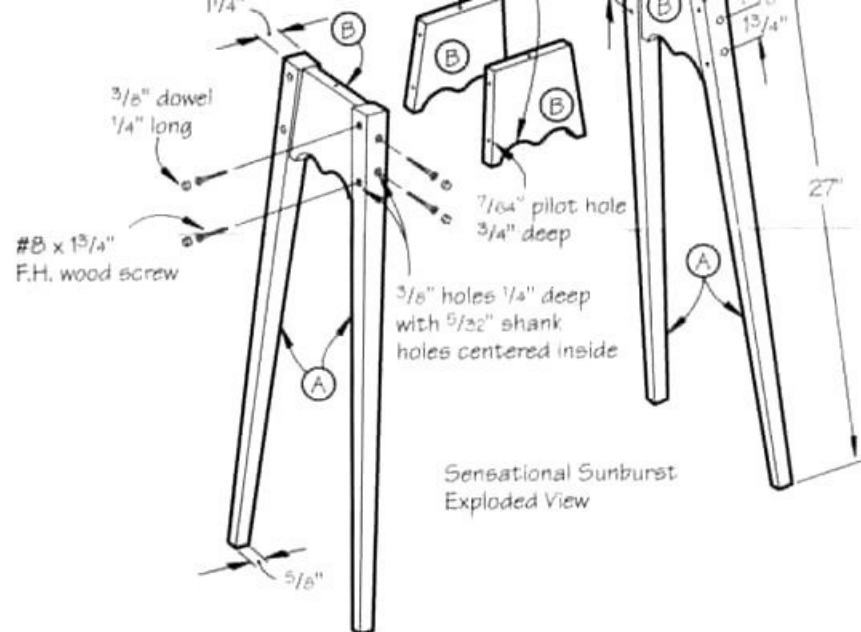
Meadow Friends
(pages 16-17)



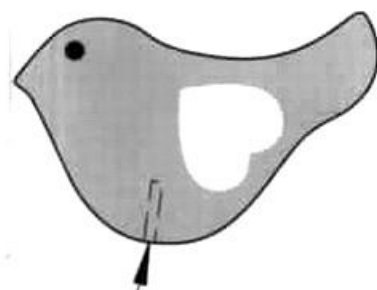
Drill 2 holes
side-by-side:
#55 wire bit
1/4" deep

3/16" hole
1/2" deep





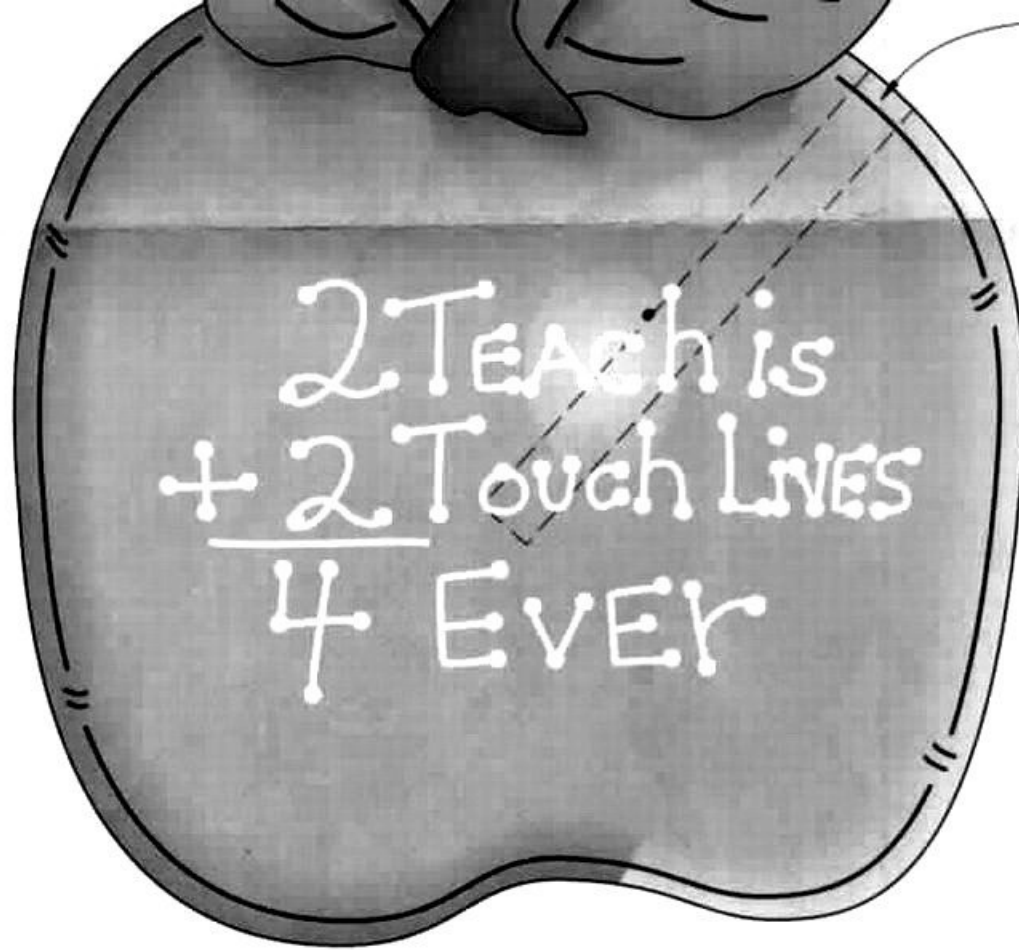
BILL OF MATERIALS					
Part	T	W	L	Mat.	Qty.
A-Legs	1 1/4"	1 1/4"	27"	Pine	4
B-Sides	3/4"	5"	5 1/2"	Pine	4
C-Top	3/4"	11 1/4"	11 1/4"	Pine	1



Drill 2 holes
side-by-side:
#55 wire bit
1/4" deep

The Spirit of
(pages 1



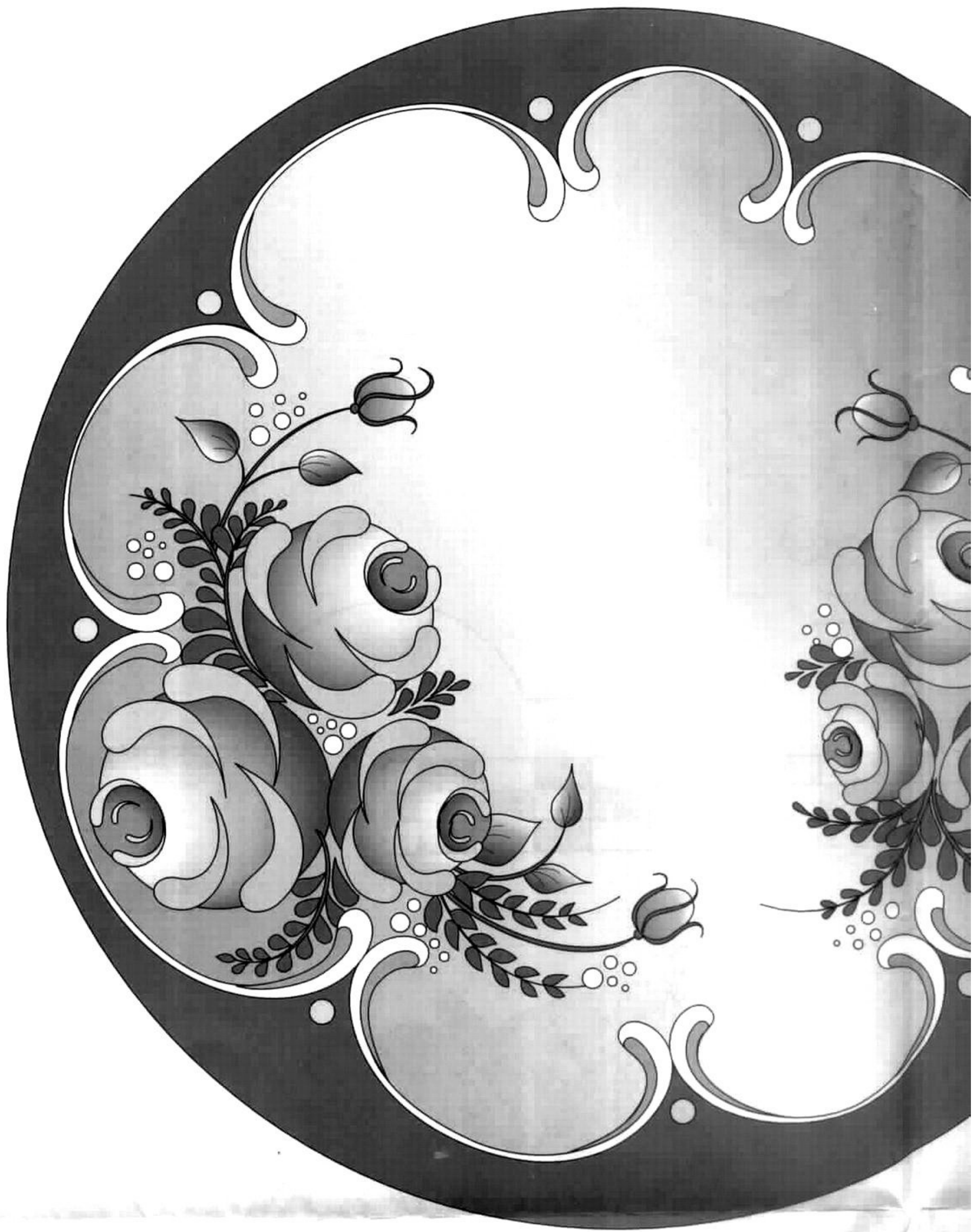


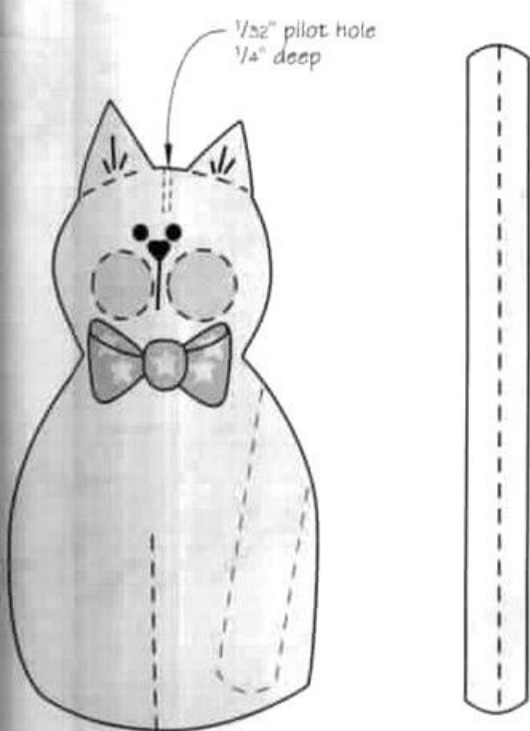
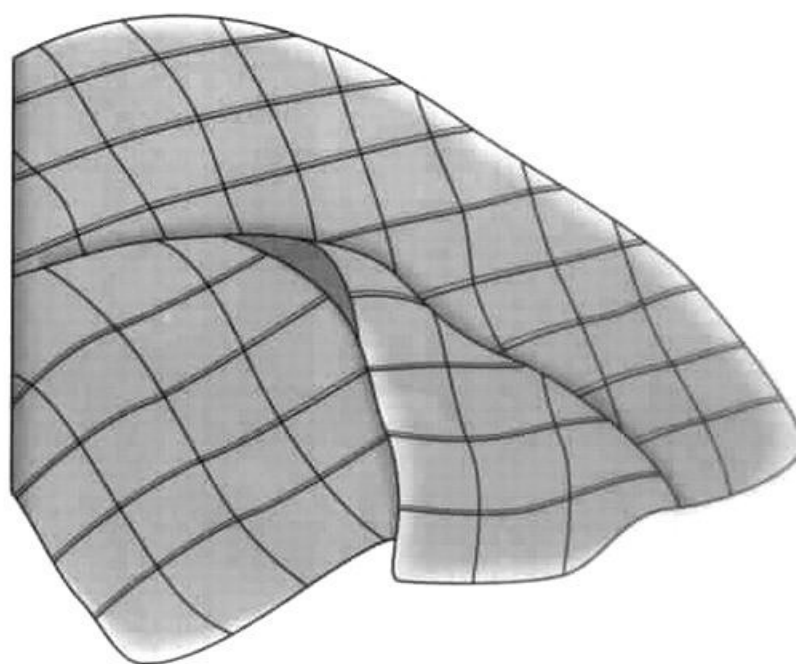
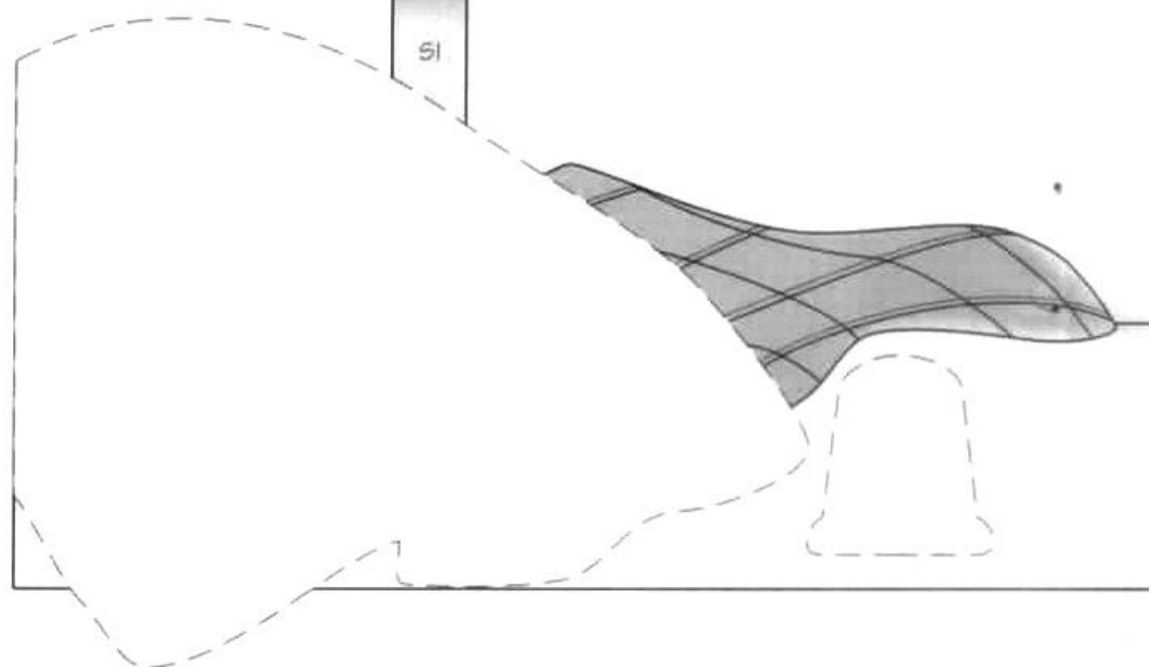
1/4" hole
2 1/2" deep

4 Your Favorite Teacher
(page 7)

the Spirit of Christmas
(pages 18-21)





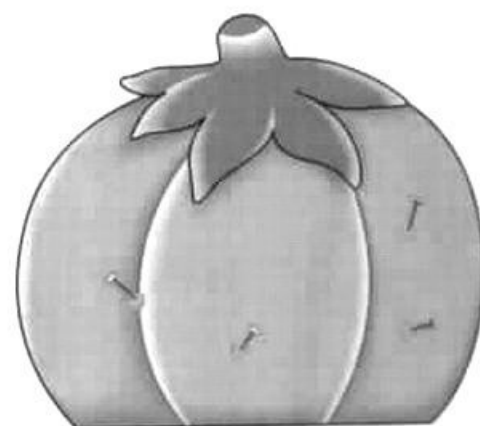
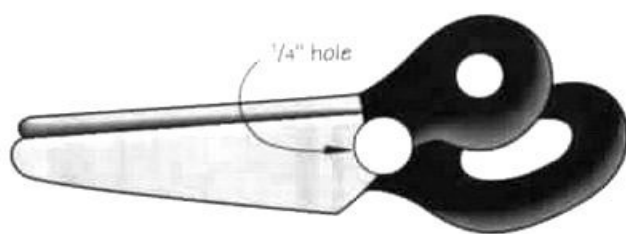
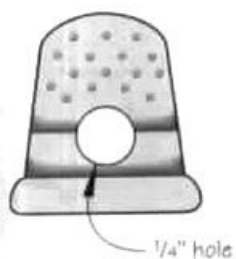


Cat-Fish Neckware
(page 28)



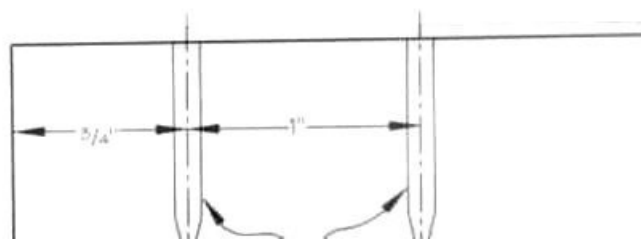
3/8" hole 5/16" deep

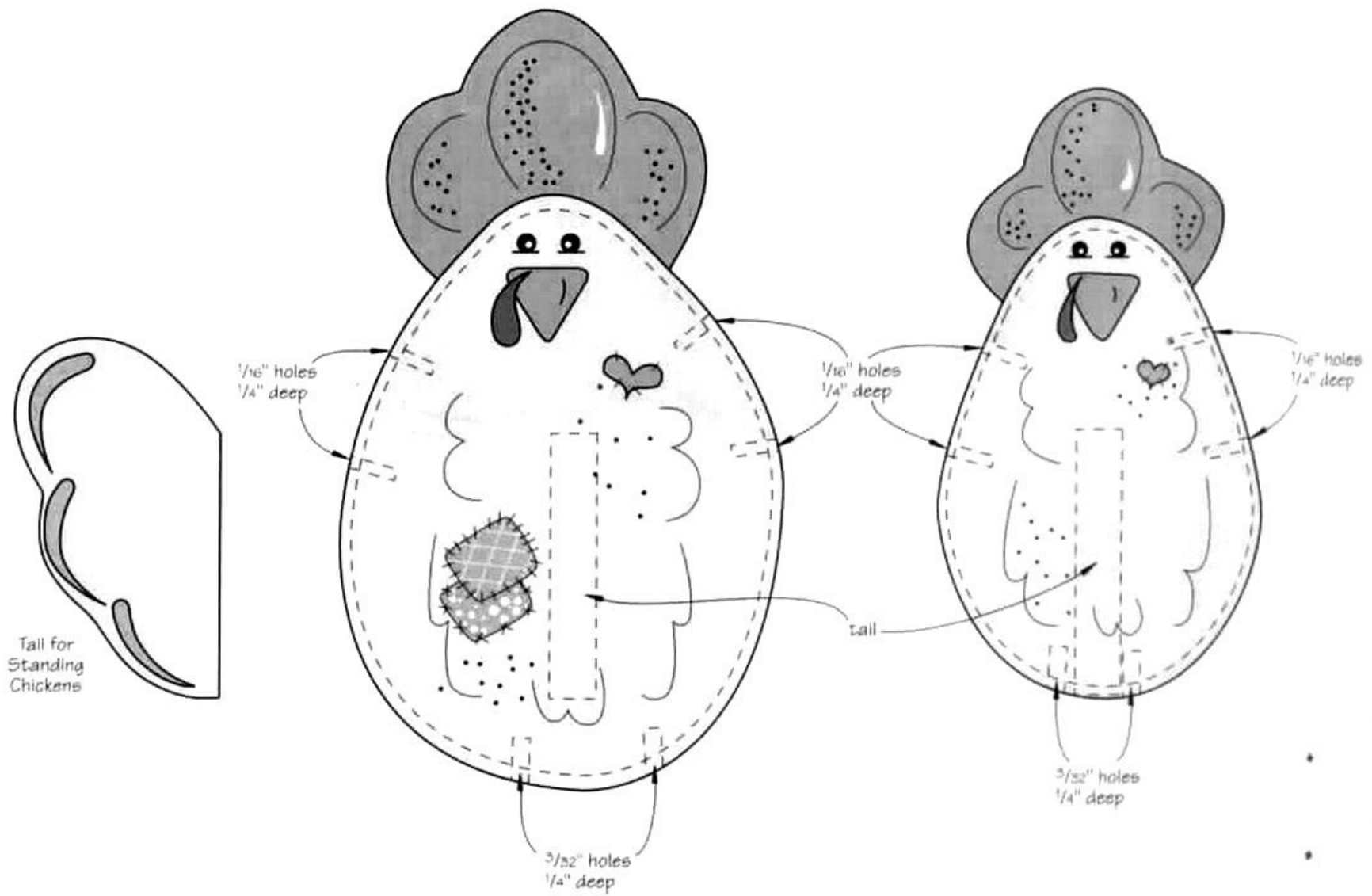
3/8" mu



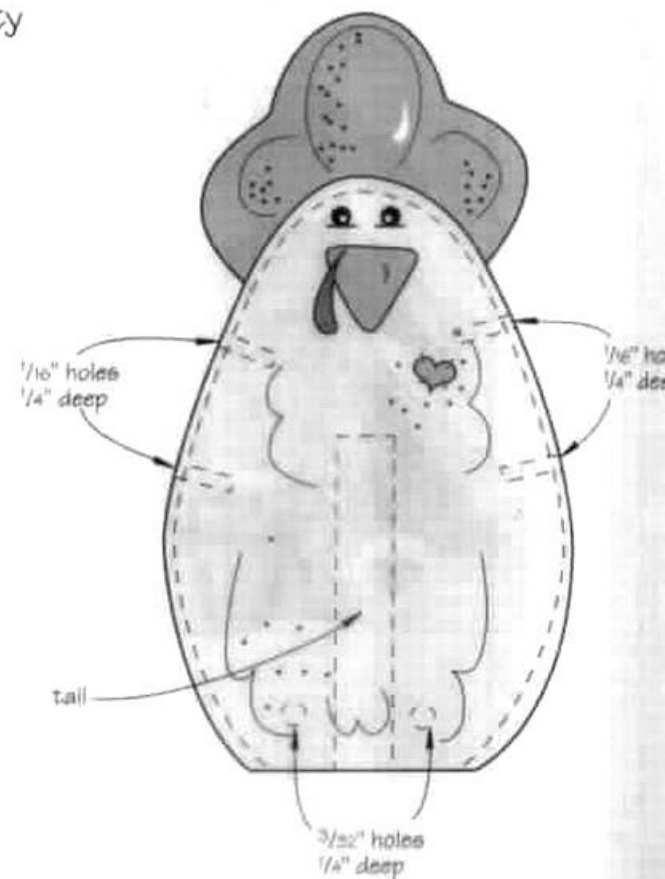
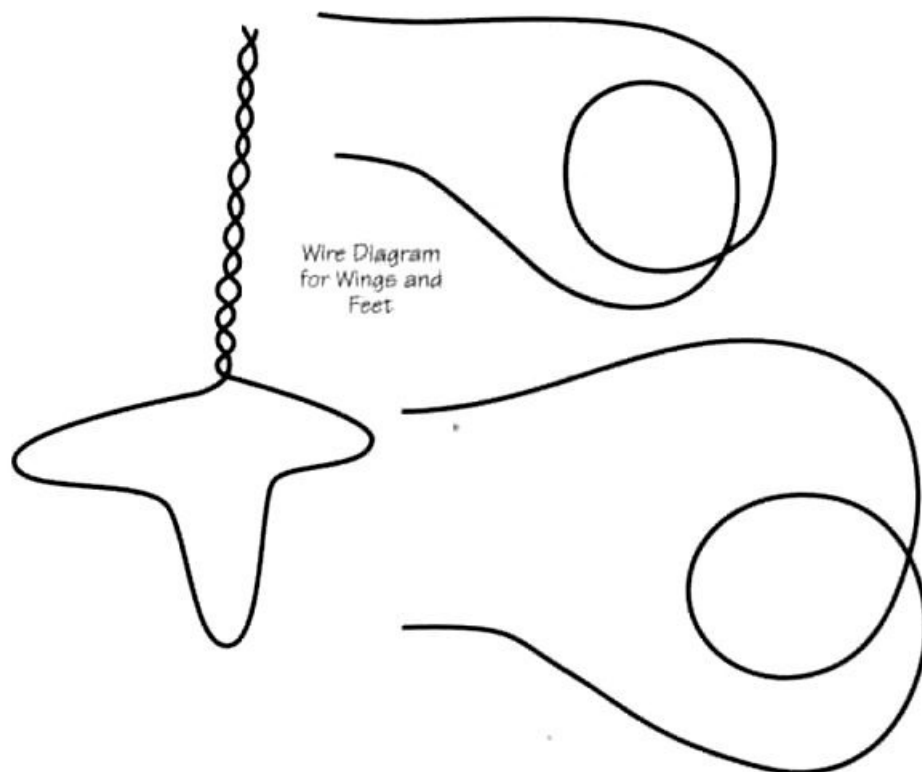
Sew Special
(pages 24-25)

3/8" mushroom-head plug
#8 x 1 1/4"





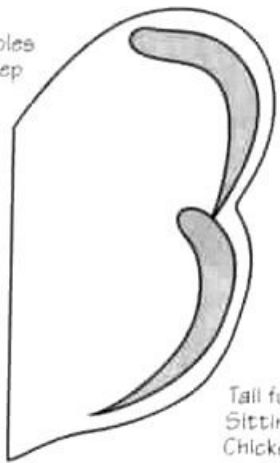
Hen Party (page 26)





$\frac{1}{16}$ " holes
 $\frac{1}{4}$ " deep

$\frac{1}{16}$ " holes
 $\frac{1}{4}$ " deep



Tail for
Sitting
Chicken

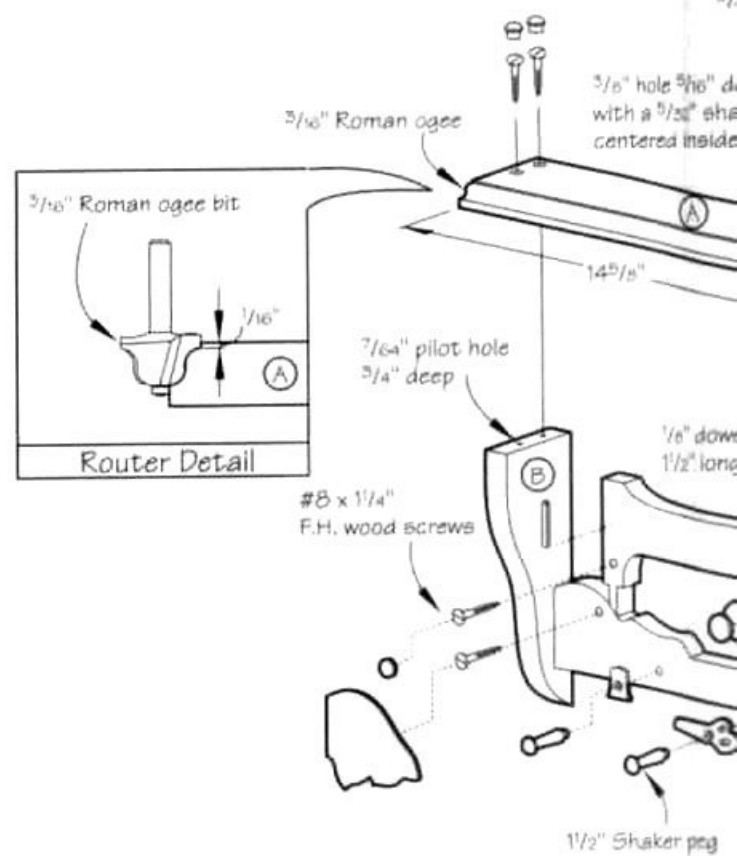
$\frac{1}{4}$ " hole
 $\frac{1}{2}$ " deep

Garden
(part)

Cat-Fish Neckware (page 28)



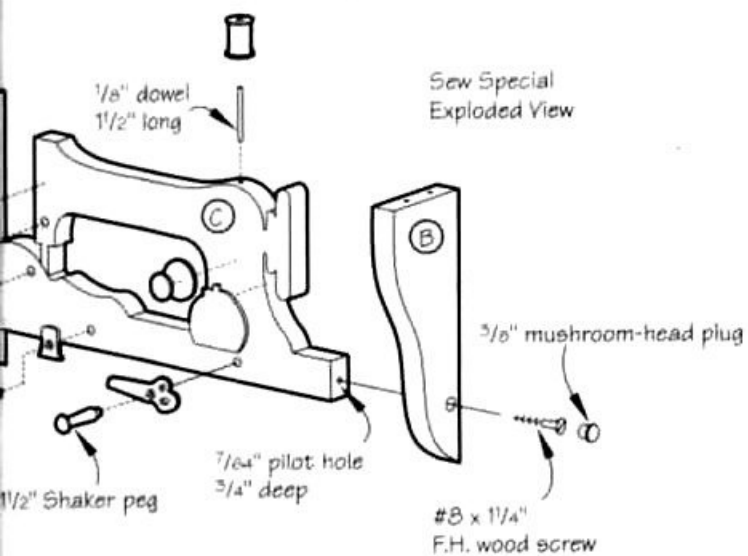
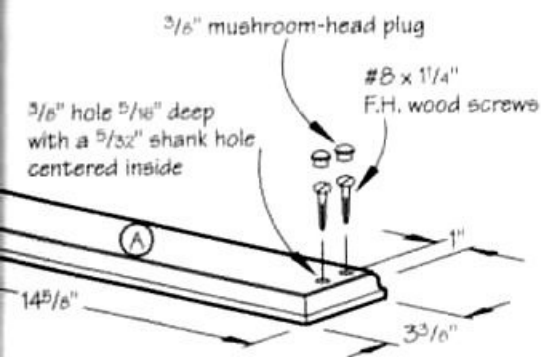
Gardening Bears (pages 10-11)



BILL OF MATERIALS				
Part	T	W	"	L
A-top	3/4"	3 3/8"	14 5/8"	
B-sides	3/4"	2 3/4"	7 3/4"	
C-sewing machine	3/4"	5 3/4"	11 7/8"	
D-button card	3/4"	2 1/8"	2 1/2"	

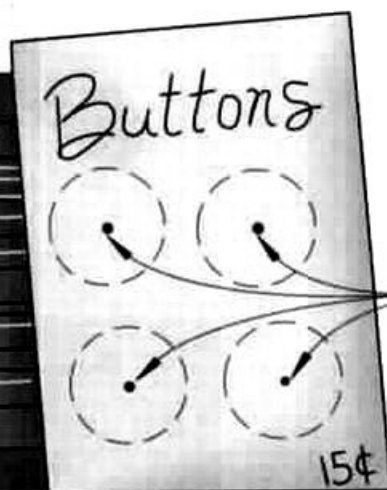


Button



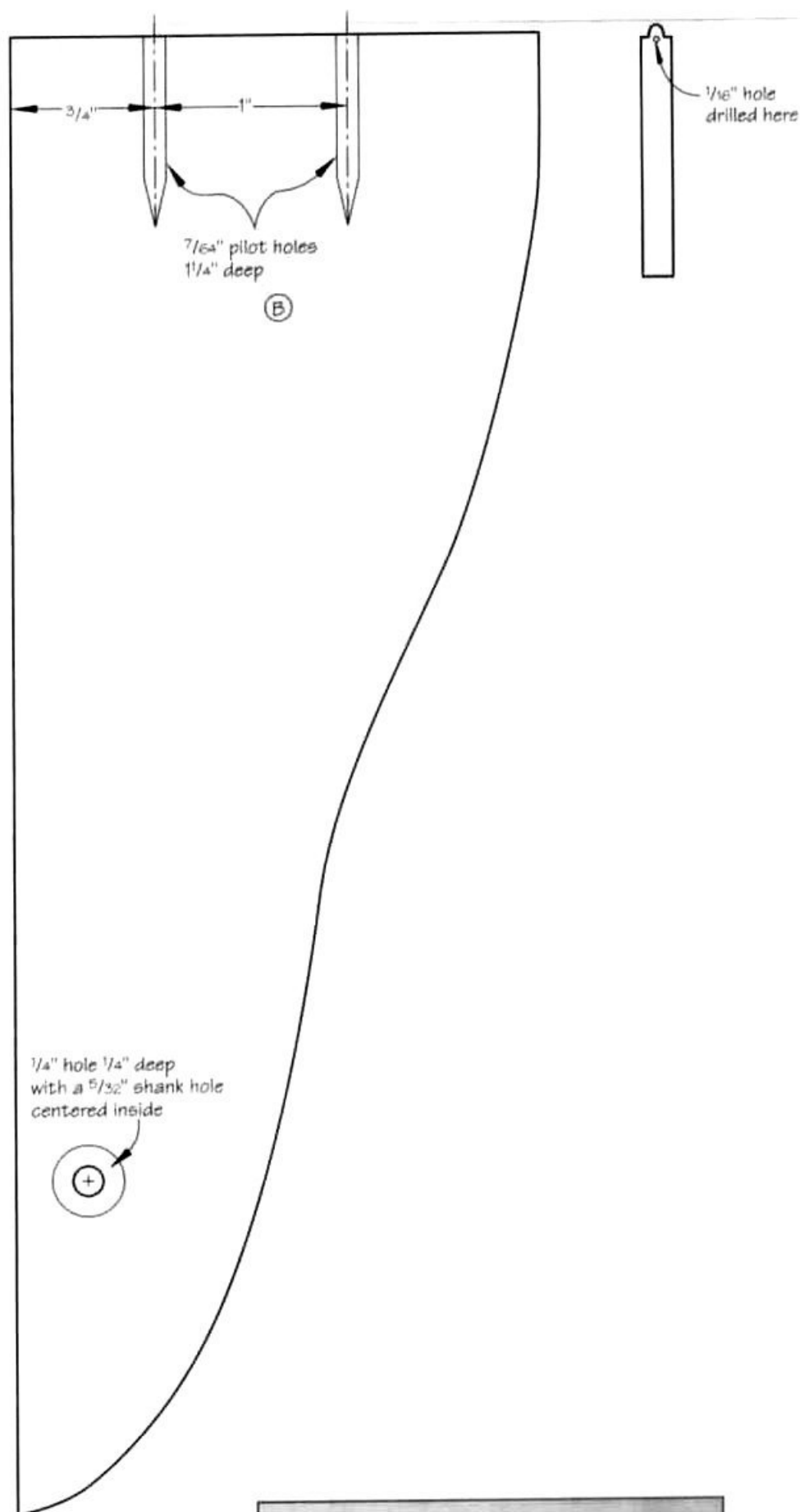
MATERIALS

W	L	Mat.	Qty.
3 3/8"	14 5/8"	Pine	1
2 3/4"	7 3/4"	Pine	2
5 3/4"	11 7/8"	Pine	1
2 7/8"	2 1/8"	Pine	1



Button card ①

Drill 5/64" holes



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