

**BIGGEST
ISSUE EVER!**

Better Homes and Gardens®

Decorative WOODCRAFTS

October 1994 • Issue 19
Please display until October 17

BOO-WITCHING HALLOWEEN PROJECTS

**TRANSFER
PATTERNS TO
A CURVE**

**Experts Show You
Their Tips**

SEE PAGE 10



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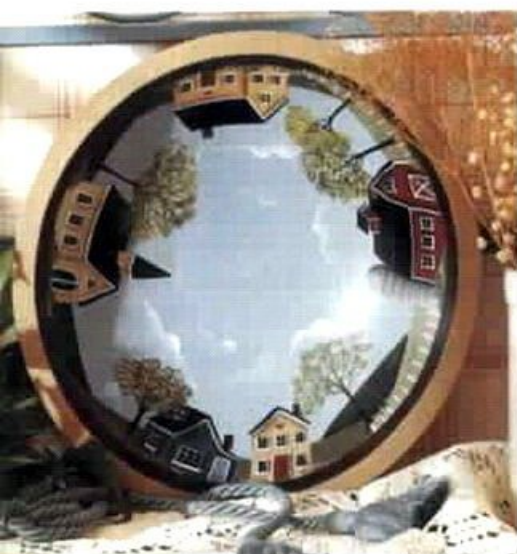
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Cover photograph: Perry Struse

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
Decorative Woodcrafts®
1912 Grand Avenue
Des Moines, IA 50309-3379

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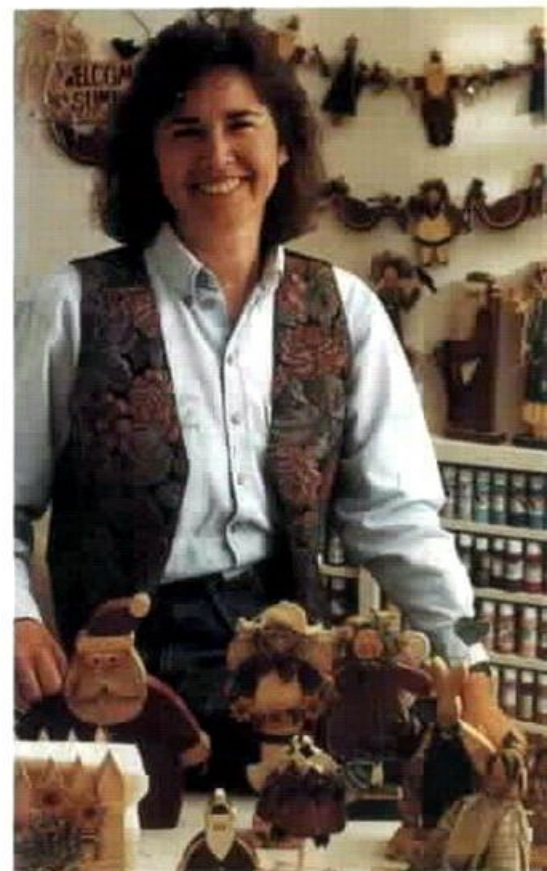
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WE CARE!

Decorative Woodcrafts® editorial mailing address: Decorative Woodcrafts, 1912 Grand Ave., Des Moines, IA 50309-3379 Fax: 515/284-3884. Advertising offices: 1912 Grand Ave., Des Moines, IA 50309-3379 Phone 515/284-3785. For a change of address, it's best to contact your local Postmaster, who then will notify us. For any other subscription service, please write to Decorative Woodcrafts, P.O. Box 54696, Boulder, CO 80322-4696. Please enclose your address label from a recent issue. If you wish telephone subscription service, call toll-free 800/477-4271. If you want us to remove your name from our lists for other product promotions, please write to Decorative Woodcrafts, P.O. Box 10263, Des Moines, IA 50336-0263.

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MPA



Bowl-Full of Country Village in the Valley

For year-round pleasure, paint this timeless small-town scene.

PALETTE

Delta Ceramcoat Colors

- AG Apple Green 2065
- Black 2506
- BU Burnt Umber 2025
- BV Brown Velvet 2109
- DF Dark Forest 2096
- LG Leaf Green 2067
- MS Maple Sugar 2062
- NF Nightfall 2131
- QG Quaker Gray 2057
- RI Red Iron Oxide 2020
- SN Sandstone 2402
- TR Trail 2435
- WB Wedgwood Blue 2069
- White 2505

BRUSHES

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

SUPPLIES

- 12"-diameter wooden bowl
- Wood sealer
- Satin-finish varnish

START WITH RAW WOOD

Duplicate the bowl pattern in the pattern packet with tracing paper.

To order a 12"-diameter wooden bowl #19A for \$29.95 ppd. in the U.S., write to The Holland Bowl Mill, c/o The Wooden Shoe Factory, Box 2102, Holland, MI 49422-2102. Orders only: 616/396-6513.

Sand all bowl surfaces in the direction of the grain, using 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Seal all surfaces with wood sealer, then sand again with 150-grit sandpaper, and remove the dust with a tack cloth.

HAVE FUN PAINTING

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

Use a 1" flat brush for base-coating the bowl, and #6 and #2 flat brushes for filling in and shading the design area. (Choose the brush that best fits the design area.) Add the details with a #10/0 liner brush.

With NF, base-coat the outside of the bowl. Base-coat the inside of the bowl WB. To remove fuzz raised by acrylic paint, sand all surfaces with a paper grocery sack. On the inside of the bowl, measure down 1/2" from the rim. From that point, pencil a 1/2" band around the inside of the bowl. Then copy the main outlines of the buildings onto the bowl using one of the transfer methods shown on page 10. There's no need to copy the details yet—you'll base-coat over them.

Hills: With a lead or chalk pencil, lightly draw the hills onto the bowl. Use DF to base-coat the hill behind the church and the hill between the tan house and the barn. Add White to the DF, and paint the hill behind the gold house and blue house. (Refer to the photograph *opposite* for guidance.) Add more White to the mixture, and paint the hill behind the barn. Apply BV shading where shown on the pattern.

Church: Paint the church SN and the door and steeple Black. Dilute QG with water to ink consistency, and add the siding and the

details on the steeple roof. With MS, paint the cross and the doorknobs.

Blue house: Base-coat the house NF. Mix NF and White 2:1, and fill in the door. Paint the heart RI and the doorknob MS.

Tan house: Paint the house TR, the doorknob MS, and the door and heart RI.

Barn and silo: Paint the barn RI and the silo QG. Thin Black with water to ink consistency, and add the siding. Dilute QG with water to ink consistency, and apply a line across the barn roof.

Gold house: Paint the house MS. Then paint the door and heart RI and the doorknob MS.

All buildings: Paint the roofs and windows Black, the chimneys RI, and the door stoops QG. Dilute Black with water to ink consistency, and apply the chimney bricks. Apply BV shading to the tan house, the gold house, and the church. Shade the blue house, the church, and the barn and silo with Black. Dilute White with water to ink consistency, and outline the roofs, the windows, and the doors.

Trees, foliage, and fence: With BU, paint the tree trunks and branches. Stipple the trees and bushes with DF, then with LG and AG. (Project designer Judy Diephouse recommends stippling each color lightly.) Mix RI and White 1:3. Dip a stylus into the mixture, and randomly dot the bushes. Then dip a stylus into White, and apply additional dots. With TR, paint the fence and the bowl rim.

Details: Float White clouds in the sky. Paint the 1/2" band around the bowl rim BU. Apply the WB comma-stroke design along the outer edge of the bowl rim, using a #6 round brush.

FINISH WITH PRIDE

Apply three or four coats of satin-finish varnish. Allow 24 hours drying time between each coat.



Judy Diephouse offers pattern packets for a variety of surfaces. To receive her brochure, send \$2.00 to, 1674 Hall Street SE, Grand Rapids, MI 49506. ♦

YOUR GUIDE TO Patterns on the Curve

Transferring a pattern onto a concave or convex surface may be a lot easier than you think. Our step-by-step instructions provide several options. Try them all, then choose the method that works best for your project.

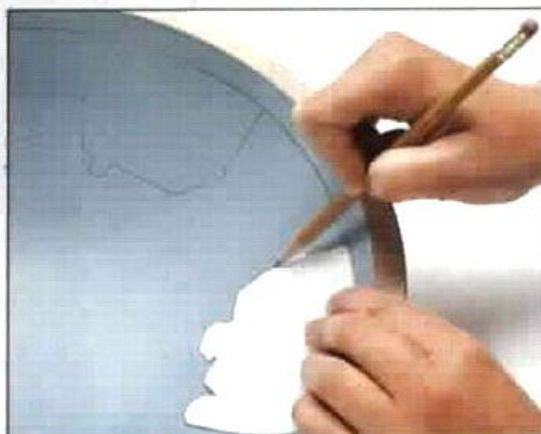
When you're faced with a curved painting surface and a flat pattern—don't despair! We asked three designers who enjoy painting on bowls for their techniques for pattern transfer. Here's what they told us.

ALTERING YOUR PATTERN

For the *Village in the Valley* bowl project on pages 8 and 9, Grand Rapids, Michigan, designer Judy Diephouse stresses that she first alters her building patterns to fit the curve of the bowl. "Since the bowl is widest along the rim and narrows toward the center, I widen the pattern along the bowl rim. My houses are a fraction wider at their base than they are at the top," Judy says.

TRY THESE EASY METHODS FOR TRANSFERRING

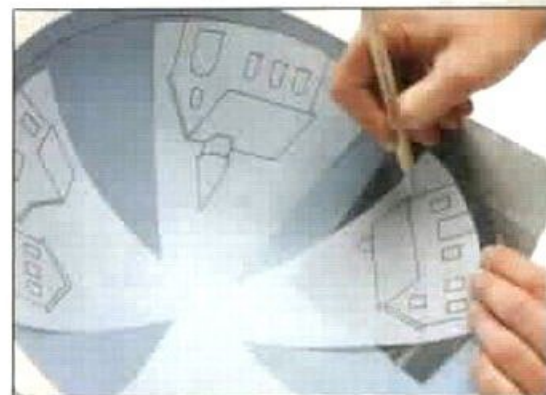
Judy frequently cuts a template for the buildings out of medium-weight cardboard, then traces around each shape (*below*) using the main pattern for positioning. She draws the details onto the buildings freehand, and applies trees, shrubs, and clouds without a pattern.



Cut a template from cardboard, then draw around the shape.

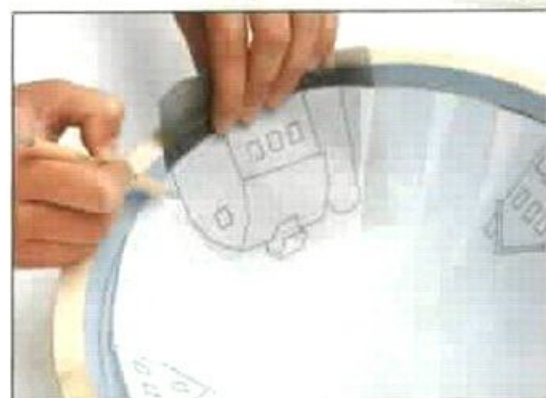
Boston artist Susie Saunders paints lettering along the rim of her bowls by cutting apart the letters and positioning them individually. Susie agrees that shapes such as trees and shrubs don't have to be perfect. She, too, uses a pencil to apply some elements freehand.

Prudy Vannier, designer/teacher from Northville, Michigan, recommends cutting pie shapes out of a pattern tracing (*below*) in areas where the cuts won't alter the main pattern lines.



Cut the pattern into pie-shape wedges.

If the areas between design elements are fairly small (*below*), Prudy cuts slits in the pattern to give it more flexibility.



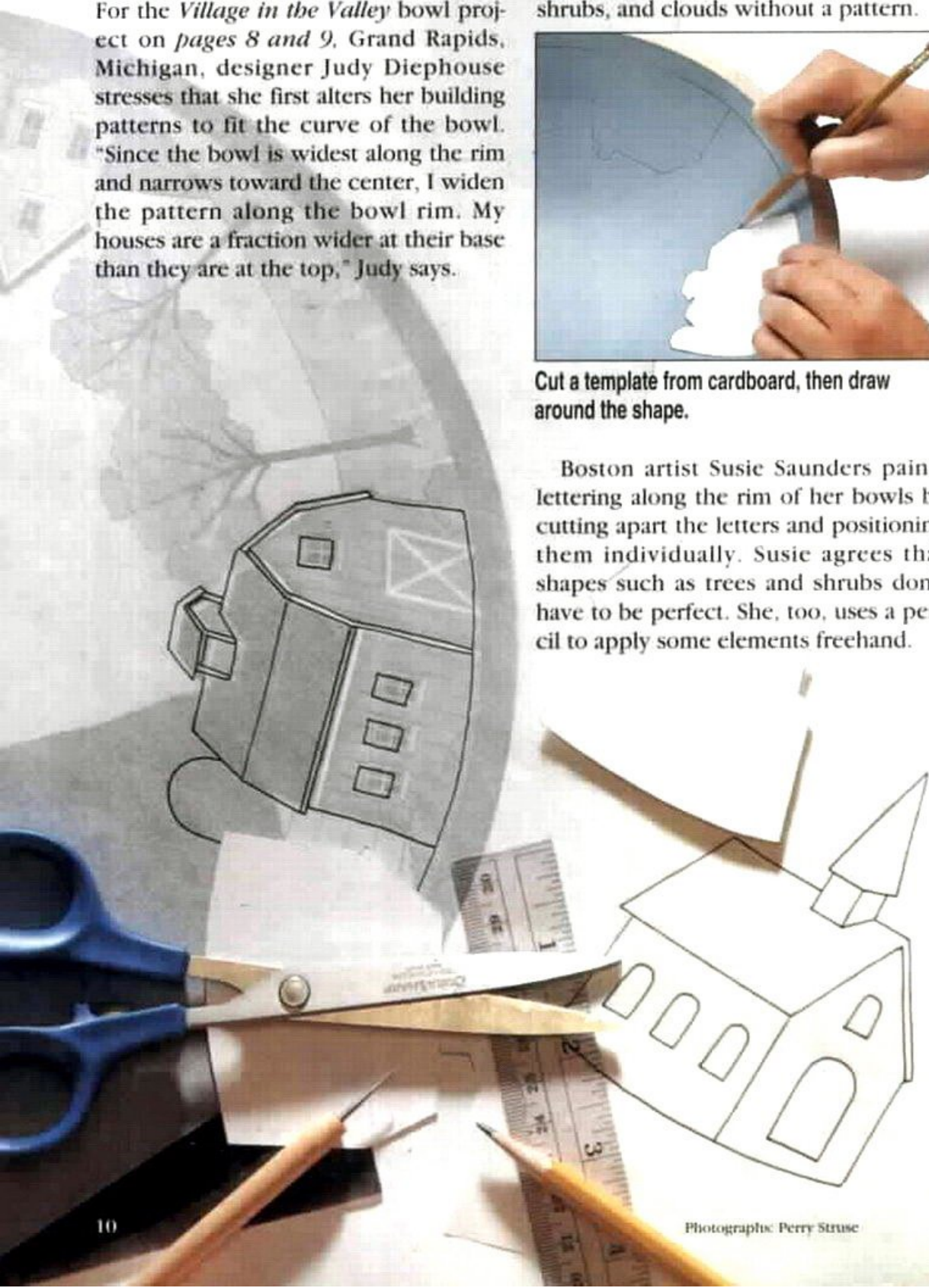
Cut slits in the pattern before positioning.

THE IMPORTANCE OF FLEXIBILITY

Each designer stresses that you need to be flexible on the less important areas of your pattern. After transferring the main pattern lines using one of these methods, create the hills, foliage, trees, clouds, and other design elements without the help of a transferred pattern.

EXPAND YOUR HORIZONS

Use your favorite method to apply the village scene on the following pages to a wooden bowl. Then take a look around the house—you're sure to find several more curved surfaces in need of a decorative-painter's touch!✦





Pumpkin-
Pickin' Pete

The Cutest Scarecrow Around!

Pete's winsome smile bewitches all when he's stuck into one of your pumpkins, a houseplant, or a bowl of trick-or-treat candy. Quick to complete, he guarantees instant Halloween happiness.

PALETTE

DecoArt Americana Colors

- AG Antique Gold DA9
- Black DA67
- BK Buttermilk DA3
- BO Burnt Orange DA16
- FG Forest Green DA50
- FT Flesh Tone DA78
- MT Mink Tan DA92
- RI Red Iron Oxide DA96

BRUSHES

- #8 synthetic flat
- #4 synthetic flat
- #5 synthetic round

SUPPLIES

- 1/2x6x6" pine
- 3/8x2x5" pine
- 3/16x9" dowel
- X-ACTO knife
- Krylon 1311 clear acrylic spray
- Matte-finish spray varnish
- Medium-tipped permanent black marking pen
- Five-minute epoxy
- 24" of raffia
- 5" fabric square
- 12" of 28-gauge wire

START WITH RAW WOOD

Duplicate the scarecrow pattern in the pattern packet with tracing paper. Copy the body outline onto 1/2" pine, and the hands, the pumpkins, and the nose onto 3/8" pine. (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 3/16" dowel into one 6 1/2" piece and two 1" lengths. With a pencil sharpener, sharpen one end of the 6 1/2" dowel piece. Drill 3/16" and 1/16" holes on the cutouts where shown on the pattern.

To order scarecrow #19B for \$18.95 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

Sand all pieces, except the nose, with the grain, using 100- and then 150-grit sandpaper. (Project designer Pam Coffman recommends shaping the nose piece with an emery board.) Remove the sanding dust with a tack cloth. *Do not seal the wood.*

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

HAVE FUN PAINTING

Continue the base-coat colors around the cutout edges, and paint the backs Black. *Do not assemble the pieces until you complete all painting.*

With a #8 flat brush, base-coat the face and the 1"-long arm dowels FT, the hat AG, the hands MT, and his shirt Black. Then with a #5 round brush, paint the pumpkins BO and the stems FG.

Mix RI with water 4:1, and with a #5 round brush, apply the cheeks and paint the nose. With the handle end of a brush and Black, dot the eyes. Let the dots dry, then use a stylus and BK to dot the eye highlights.

Using a #4 flat brush and BK, paint the shirt patches. Let all paint dry thoroughly.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack.

With an X-ACTO knife or crafts knife, scratch the fine lines in the hat and across the forehead. For a primitive look, sand the paint off all edges of each wood piece with 80-grit sandpaper. Remove the sanding dust with a lint-free cloth.

With a permanent black marking pen, apply the mouth. To prevent the ink from smearing, mist all surfaces with Krylon 1311 clear acrylic spray. (Some spray and brush-on varnishes smear ink.) Then spray all surfaces with two coats of matte-finish varnish, allowing ample drying time between coats.

Epoxy the arms into the drilled holes in the hands and sleeves. Then epoxy the unsharpened end of the 6 1/2"-long dowel into the shirt. Let the epoxy set.

Cut four 6" lengths of raffia. Gather two pieces of raffia together, and tie them around one glove. Knot the raffia, and trim the ends with scissors. Repeat for the other glove.

Cut the 5"-square of fabric in half diagonally, and use one piece for the scarf. Fray the two short sides by removing horizontal and vertical threads. Tie a knot in two corners of the fabric scarf. Sand off paint and varnish from a small spot on the cutout where the nose and the scarf attach. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Epoxy the nose to the face and the scarf to the shirt.

Cut a 4"-long piece of 28-gauge wire, and insert it through a pumpkin and through a hole on the scarecrow's shirt. Curl the ends around a stylus to secure. Repeat the process to attach the other pumpkins.



Responding to numerous requests from crafters, designer Pam Coffman has recently released a video geared to beginning painters. The video also has several woodcutting tips. To receive information on ordering a copy of the video or one of Pam's 50 pattern packets, send \$2.00 to 1805 Leavenworth Street, Omaha, NE 68102. ♦



VARIETY IS THE
SPICE OF LIFE

Add a Little Spice to Your Life

Since Mr. Blackbird obviously has no intention of becoming an ingredient, you'll need to assemble your pie with pine and paint.

PALETTE

DecoArt Americana Colors

- AG Antique Gold DA9
- Black DA67
- BK Buttermilk DA3
- BS Burnt Sienna DA63
- DB Deep Burgundy DA128
- FG Forest Green DA50
- MF Medium Flesh DA102
- NG Neutral Gray DA95

BRUSHES

- #10 synthetic flat
- #2 synthetic flat
- #10/0 synthetic liner
- Stencil
- Scruffy flat brush

SUPPLIES

- 1x8x5" pine
- 1x4x7" pine
- 1/4x4x5 1/2" Baltic birch plywood
- 3/8x3 1/2" dowel
- Medium-tipped permanent black marking pen
- Krylon 1311 clear acrylic spray
- Walnut stain
- 5-minute epoxy
- 1"-long piece of jute
- Synthetic doll hair
- 3/4x12" strip of black fabric
- 1x8" strip of green plaid fabric
- Matte-finish spray varnish

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the baker and the rolling pin onto 1" pine (actual thickness: 3/4"), and copy the remaining shapes onto 1/4" Baltic birch plywood. Cut out the pieces with a scrollsaw, using a #5 blade. Then cut the 3/8" dowel into two 13 1/4"-long pieces. Drill the 1/16" and 3/8" holes where shown on the pattern.

To order *Spice to Your Life* cutouts #19C for \$18.95 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

Sand all surfaces with 100- and 150-grit sandpaper. Remove sanding dust with a tack cloth. *Do not seal the wood and do not assemble the pieces until you complete all painting.*

HAVE FUN PAINTING

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

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. Base-coat and apply shading with a #10 flat brush, add the stripes and checks with a #2 flat brush, and apply details with a #10/0 liner brush. Continue all base coats around the edges, then sand the surfaces and edges of all pieces. Remove the dust with a tack cloth, and copy the details onto the cutouts.

Base-coat the girl's dress FG and her face and hands MF. Paint her apron and her stockings BK and her shoes Black.

Paint AG stripes on her stockings and DB grid lines on her dress. Apply Black shading between her stockings and BK highlighting between her shoes. With a scruffy flat brush and BK, dry-brush highlights on each shoe.

Using a #10/0 liner brush and AG, paint a flower circle on her dress. (Refer to the diagram in the pattern packet.) Pull thin AG lines from the circle for petals. Repeat for the remaining flowers. Dip the handle end of a brush into Black, and dot the flower centers. Use a stylus and Black to dot the dress pattern.

Dip a stylus into BK, and dot the sleeve cuff and apron hem. Dip a stencil brush into DB,

and wipe off most of the paint on a paper towel. Apply a light coat of cheek blush, using a circular motion. Dip a stylus into Black, and dot her eyes. Then dip a toothpick into BK, and apply the eye highlight dots. Dilute Black with water to ink consistency, and apply her eyebrows and her eyelashes. Dilute BS with water to ink consistency, and paint her mouth, her nose, and the details on her ears. Dip a stylus into DB, and dot her freckles.

Paint the pie tin NG and the piecrust AG. With BS, shade the piecrust. Base-coat Mr. Blackbird with Black (of course). Highlight with BK where shown on the pattern. Paint the beak and feet AG. Dip a stylus into BK, and apply the bird's eyes. Dip a toothpick into Black, and dot his pupils. Base-coat the rolling pin BK. With DB, apply the checks.

Apply all remaining details with a medium-tipped permanent black marking pen. Then dip a stylus into Black, and dot the lettering. To prevent the ink from smearing, mist inked lines with Krylon 1311 clear acrylic spray.

FINISH WITH PRIDE

Wipe walnut stain over all surfaces. Sand off paint and stain from a small spot on each cutout where pieces attach. (Glue and epoxy won't bond permanently to painted, stained, or varnished surfaces.) Epoxy the rolling pin to the girl, her arms to her body, and the pie to her hands. Epoxy the dowels into the rolling pin. Let the epoxy set. With Black, paint a 1" length of jute. Let the paint dry, and epoxy the jute into the bird's head. Trim to 3/8", and fray the ends. Glue 1"-long pieces of synthetic doll hair onto her head, and trim the ends. Cut the black fabric in half lengthwise. Tie all fabric strips into bows, and epoxy the bows where shown in the photo. Epoxy the plywood sunflower to her hair bow. Spray all surfaces with two coats of matte-finish varnish. Allow ample drying time.



Everyday events inspire many of Andrea Lyness's woodcraft friends. For a list of her patterns, write her at 3788 Jay Lynn Drive, West Harrison, IN 47060. ♦



Naturally Adorned

Boo-Witching Wreath

Greet your neighborhood beggars with a friendly witch nestled in dried flowers. We're sure they'll say, "Trick or treat, isn't that wreath neat?"

PALETTE

Delta Ceramcoat Colors

- BS Burnt Sienna 2030
- BT Bittersweet 2041
- CH Charcoal 2436
- CO Crocus 2459
- DG Drizzle Gray 2452
- FL Fleshtone 2019
- GB Golden Brown 2054
- GC Georgia Clay 2097
- GP GP Purple 2091
- PL Purple 2015
- PU Pumpkin 2042
- TC Terra Cotta 2071

BRUSHES

- 1/2" synthetic flat
- #6 synthetic round
- #2 synthetic liner

SUPPLIES

- 1x8x6" pine
- 1/2x8x8" pine
- 1/8x2x2" Baltic birch plywood
- Wood sealer
- Satin-finish varnish
- 5-minute epoxy
- 14"-diameter grapevine wreath
- Orange excelsior
- 1 package of raffia
- Lavender statice
- Ivory star flowers
- Orange star flowers

START WITH RAW WOOD

Duplicate the Boo-Witching patterns in the pattern packet with tracing paper. Copy the letter outlines onto a 6"-long piece of 1x8" pine (actual size: 3/4x7 1/4"). Trace the body outlines onto an 8"-long piece of 1/2x8" pine, and the star onto 1/8" Baltic birch plywood. Cut out the pieces with a scrollsaw, using a #5 blade.

To order Boo-Witching cutouts #19D for \$12.95 ppd. in the U.S., 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. 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 until you complete all painting. Now, 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.

HAVE FUN PAINTING

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

Base-coat and apply shading with a 1/2" flat brush, use a #6 round brush for filling in small areas, and apply the remaining details with a #2 liner brush. Continue the base-coat colors around the cutout edges.

With PU, base-coat the lettering, then fill in the centers of the letters with CH. Mix GC and BS 1:1, and apply the shading to separate each letter. Paint the cutout back PU.

Base-coat the witch's dress and hatband GP, and her face and hands FL. Paint her shoes, her hat, and the cutout back CH. With DG, fill in the underside of her hat brim. Base-coat the broom handle GB and the broom bristles CO.

With TC, base-coat her hair, and apply shading on her hands and face. Paint her cheeks BT, and add the shading with PU. Dilute TC with water to ink consistency, and paint the stripes on her cheeks.

Using CO, base-coat the star; apply PU shading. Paint the hat patch PU, then apply GB bands and CO double stripes. Dilute DG with water to ink consistency, and paint the stitch-

ing around the patch. Using PL, shade the hatband and paint the double stripes. Apply GB shading to the broom handle where shown on the pattern. Mix GC and BS 1:1, and shade the broom bristles.

With CO, base-coat the top dress patch; shade with PU. Paint PU bands and GP stripes on the patch. Fill in the lower patch with PU. Mix GC and BS 1:1, and apply the shading. Using TC and then CO, paint the stripes on the lower patch. Referring to the pattern, shade the dress with PL. Then dip the small end of a stylus into PL, and dot her dress.

Dilute DG with water to ink consistency, and apply her shoelaces. Dip the handle end of a brush into DG, and dot the shoelaces. Finally, dilute CH with water to ink consistency, and apply all details.

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

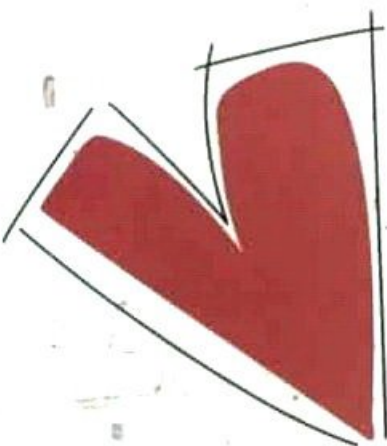
Sand paint off small spots on the lettering and hat tip where the pieces join. (Glue or epoxy won't bond permanently to painted or varnished surfaces.) Then glue or epoxy the star to the hat and the witch to the lettering.

Using hotmelt adhesive, attach the cutouts to the wreath and the excelsior below the cutouts. Tie 10 long strands of raffia into a bow, and attach to the excelsior under the cutouts. Gather small bunches of each flower, and trim the stems to 5". Starting under the bow loops and working outward, adhere the flowers as shown in the photograph opposite. Attach a small bunch of flowers with the stems trimmed short around the bow knot.



Designer Pat Olson has over 30 books, painting packets, wood pieces, and painting supplies available in her catalog. To receive a copy, send \$2.00 to:

Homespun Touch, 231 N. 7th St., Sturgeon Bay, WI 54235.



Americana Chic

For a "poultry" amount of your time and money, you can craft a roost of zany chickens that's sure to win your heart.

The creative energy and whimsy of folk-art designer Linda Williams comes through in all of her woodcrafts. This peg rack fits right in with her collection.

PALETTE

DecoArt Americana Colors
AG Antique Gold DA9
BY Blueberry DA37
RR Rookwood Red DA97
SN Sand DA4
WW White Wash DA2

BRUSHES

1" synthetic flat
½" synthetic flat
#6 synthetic round

SUPPLIES

1x4x40" pine
5—3½"-long Shaker pegs
Gouge or carver's V-parting tool
Medium-tipped permanent black marking pen
Krylon 1311 clear acrylic spray
Walnut stain
2 sawtooth hangers

START WITH RAW WOOD

Duplicate the peg rack patterns in the pattern packet with tracing paper. Drill the ½" holes where shown on the pattern packet.

To order 5 Shaker pegs #19E for \$4.00 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 the grain, using 100- and then 150-grit sandpaper. Remove dust with a tack cloth. Do not seal the wood.

HAVE FUN PAINTING

With a 1" flat brush and SN, base-coat the top surface of the board. Then paint all board edges and three of the pegs RR. Paint the remaining pegs BY. Let the paint dry thoroughly. Transfer the details onto the board with transfer paper. (Project designer Linda Williams paints checks with-



Chickens and Checks

out transferring a pattern. She uses a flat brush the exact width of the checks.) Using a 1/2" flat brush and BY, apply the checked border. With a #6 round brush, base-coat the chickens WW and paint the hearts RR. Add the chicken details, referring to the codes on the pattern in the pattern packet for the colors. Let the paint dry thoroughly.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Score a V-shaped groove along all bold pattern lines with a gouge or a carver's V-parting tool. For a primitive look, sand off paint from all edges with 80-grit sandpaper. Remove the sanding dust with a tack cloth.

With a medium-tipped permanent black marking pen, ink the eyes on the chickens and the circles on the board

background. To prevent the ink from smearing, mist all surfaces with two light coats of Krylon 1311 clear acrylic spray. (Brush-on and spray varnishes often smear ink.) Allow ample drying time between coats.

Wipe walnut stain over all surfaces with a lint-free cloth, and let it dry. With woodworker's glue, install the pegs in the peg rack. (Linda does not apply varnish to the finished project.) Attach a sawtooth hanger to the project back at each end.



Fremont, Nebraska, Artist Linda Williams named her business appropriately—Whimsical Folk-Art with a Sense of Humor. Linda stresses, "Everyone takes life too seriously. If you have fun with your crafts, your projects reflect it!"



Puttin' on the Pumpkin

Halloween Masquerade

*This cat got his costumes mixed up—he's both a pumpkin and a wizard.
True to folk-art style, he's anything he wants to be!*

PALETTE

Delta Ceramcoat Colors
Black 2506
CY Cayenne 2428
DP Dusty Purple 2128
EG Empire Gold 2412
HG Hippo Gray 2090
LI Light Ivory 2401

BRUSHES

1" synthetic flat
#1 synthetic liner
Spatter or old toothbrush

SUPPLIES

2x4x7" pine
1x1x3" pine
1/2x4x4" pine
1/8x3 1/2x3 1/2" Baltic birch plywood
1 1/4x6" dowel
1/4x2" dowel
Wood sealer
Gouge or carver's V-parting tool
3" square of lightweight copper
Antiquing medium
18x1/2" brass escutcheon pin
Matte-finish varnish
5-minute epoxy
Spanish moss
24" of natural raffia
Wheat head
24" of 19-gauge wire

START WITH RAW WOOD

Duplicate the Halloween Masquerade patterns in the pattern packet with tracing paper. Laminate the pumpkin by gluing and clamping 2x4x4" and 1/2x4x4" pine pieces. Transfer the pumpkin outline and cut out with a bandsaw or a #12 scrollsaw blade. Transfer the head outline onto 2" pine and the hat brim onto 1/8" plywood. Cut out with a scrollsaw, using a #5 blade. Sand the 1 1/4"-diameter dowel to a 3"-long point with an electric sander. Trim off 3" from the unsharpened dowel end. (As an option, you may want to shape the hat crown from modeling clay such as Paper Clay.) Drill the holes where shown on the pattern.

For the bird, copy the bird top and side views onto the 3"-long piece of 1x1" pine (actual size: 3/4x3/4") as shown in the pattern packet. Cut out the top-view shape. With masking tape, tape the wood scraps back onto the bird cutout by placing the scraps in their original positions. Then cut out the side-view shape and remove the tape.

To order Halloween Masquerade #19F including all unassembled cutouts, a 3" square of copper, and a brass escutcheon pin for \$18.95 ppd. in the U.S., write to Country Parcels, 6888 West 105th St., Overland Park, KS 66212. Orders only: 913/341-7735.

Sand a slight round-over on the top and edges of the pumpkin cutout and on the edges of the cat cutout. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth.

Seal all surfaces with wood sealer, and allow the sealer to dry. Sand surfaces again, and wipe clean with a tack cloth. *Do not assemble the pieces until you complete all painting.*

HAVE FUN PAINTING

Using a 1" flat brush and CY, base-coat all pumpkin surfaces. Paint the cat and bird cutouts Black. With DP, base-coat the hat. Continue the base-coat colors around the cutout edges and onto the backs. Let the paint dry thoroughly.

Transfer the facial details onto the cat cutout with transfer paper. Dilute HG with water to ink consistency. Using a #1 liner brush and the thinned HG, paint the mouth,

nose, whiskers, and the eye outlines. Paint the corners of the eyes LI (the Black base-coat is the pupil area). With CY, paint the cat's tongue. Apply EG highlight stars to the eyes, and add the stars and moons on the hat.

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 a gouge or carver's V-parting tool, groove the pumpkin details. For a primitive look, lightly sand all surfaces with 100-grit sandpaper. Remove the dust with a tack cloth. With woodworker's glue and a 1/4" dowel, attach the cat to the pumpkin and the hat onto the cat. Thin Black with water to ink consistency, and flyspeck all surfaces with a scruffy brush.

Transfer the star outline onto the copper with transfer paper. Cut out the star shape. Antique all wood surfaces and one side of the copper star with your favorite antiquing medium, leaving the color darker on the carved pumpkin lines. Let the medium dry. (Project designer Peggy Kahler antiques copper by spritzing it with vinegar for a few days.) Brush on two coats of matte-finish varnish. Allow ample drying time between coats. With a brass escutcheon pin, attach the copper star.

Sand off a small spot of paint and varnish where the raffia bow attaches. (Epoxy won't bond permanently to painted or varnished surfaces.) For the nest, wad a small amount of Spanish moss into a ball, and epoxy it to the hat brim. Epoxy the bird cutout to the Spanish moss nest. Cut four 6" lengths of raffia. Bunch the lengths together, and tie a bow around the hat. Epoxy the bow knot to the hat brim to secure. Glue the wheat head near the raffia bow. Cut three 8" lengths of 19-gauge wire. Twist one end of each piece with needle-nose pliers to make spirals. Epoxy the pumpkin tendrils above the pumpkin cutout.



To receive a catalog of Peggy Kahler's designs and available wood pieces, send \$1.00 to Country Parcels, 6888 West 105th St., Overland Park, KS 66212.



CHAPMAN'S
ANTIQUE

Christmas Elegance

Your holiday guests will assume that your exquisite tray, adorned with romantic lace and roses, was painted by your ancestors.

PALETTE

DecoArt Americana Colors
BK Buttermilk DA3
CR Country Red DA18
DB Deep Burgundy DA128
DG Dove Gray DA69
FG Forest Green DA50
MG Midnight Green DA84
DecoArt Dazzling Metallics
CE Crystal Green DA76
VG Venetian Gold DA72

BRUSHES

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

SUPPLIES

1/2x4x64" pine
1/2x11x19" Baltic birch plywood
#17x1" brads
Wood filler
Wood sealer
DecoArt Weathered Wood
crackle medium
Krylon 1311 clear acrylic spray
Matte-finish varnish

START WITH RAW WOOD

Duplicate the tray ends with tracing paper, and copy the outlines onto 1/2" pine. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) Drill 1/8" start holes, and cut out the handles on each tray end. Cut out the ends and sides with a bandsaw. Use the 11x19" piece of plywood for the bottom. Sand or rout 1/8" round-overs around the top edges of the ends and sides. Then, using the Exploded View drawing, assemble the tray with woodworker's glue and brads.

To order an assembled tray #19G for \$31.75 ppd. in the U.S., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Fill the nail holes with wood filler, and let the filler dry. Sand all surfaces with 100- and then 150-grit sandpaper, and remove the dust with a tack cloth. Seal with wood sealer. Sand again, and wipe clean with a tack cloth.

HAVE FUN PAINTING

See *Brushstroke Basics* in the pattern packet for washing, shading, and comma stroke information. Using a 1" flat brush and VG, base-coat all surfaces. Let the VG dry, then cover all surfaces with one coat of crackle medium. Apply the medium as you would apply varnish, and avoid drips. Let the medium dry.

With a 1" flat brush (not a sponge brush), pat a coat of FG on the tray exterior and the lace inset on the tray interior. Then pat a coat of CR on the remaining surfaces. (Project designer Charles Johnson says, "Don't pick at the paint. Pat it on lightly and quickly.")

Copy the design onto the tray. Make a dot where each lace dot appears. For roses, make a circle slightly smaller than the rose. Do not copy the petals, small leaves, or flower dots.

With a #4 round brush, apply a DG wash to the lace area surrounding the FG. Thin BK with water to ink consistency, and paint the line work around the washed areas with a #10/0 liner brush. Paint the lines within the lace with thinned BK.

With a #10/0 liner brush, apply BK comma strokes along the lace edge. Dip the handle end of a #8 or larger brush into BK, and dot the lace. Let the paint dry thoroughly.

With a #8 flat brush, base-coat the holly leaves FG. Apply MG shading to one side, and CE highlighting on the other side of each leaf. With MG and a #10/0 liner brush, outline the leaves and add veins. Paint some filler leaves MG using a #4 flat brush. With FG, outline the MG leaves, and fill in the remaining leaves.

Refer to the step-by-step drawings in the pattern packet for painting roses. Base-coat the roses DB. Mix equal parts of DB and MG, and fill in the rose center. With this mixture, apply shaky commas from the right side toward the left. Add a few shaky comma strokes to the left side. Clean out your brush on the rose, moving toward the bottom, until there's no more paint.

Next, mix CR and DB 3:1, and make shaky comma strokes along the center bottom of the rose. Add three or four small comma strokes, starting at the left of the center and going up and over the top of the rose. Then add several shaky comma strokes on the left side and a couple more on the right side.

Mix CR and VG 3:1, and make comma strokes on the left side, around the center, and on the right side above the previous commas. (Keep the light color heavier on the left side, adding only a few strokes on the right.)

Thin VG with water to ink consistency, and paint the comma strokes in each corner of the rose clusters. Dip the handle end of a brush into VG, and apply dots where shown on the pattern. Then dip the handle into CR, and add the berry dots. Let dots dry thoroughly.

FINISH WITH PRIDE

Spray the tray with Krylon 1311 clear acrylic spray. (Do not use brush-on varnish over crackle medium.) Apply several coats of matte-finish varnish, allowing ample drying time between coats.



To take a class with Missouri teacher Charles Johnson in your home, we highly recommend his video tape, *Victorian Faux Finish*. For tape and pattern information write to, Dept. DW, Box 4092 GSS, Springfield, MO 65808.



How a Crafts Career Grows **Magnificent Myra**

As a youngster, Myra Maby earned spending money by picking avocados to sell at the corner for five cents apiece. Even at a young age, it was obvious that Myra would succeed at selling the fruits of her labor.

Myra Maby enjoys life. Living just east of San Diego, Myra looks out the windows of her home and gazes upon the trees that she climbed when she was a child. And while the avocados mature on the trees, Myra's crafting career ripens just a stone's throw away.

A STUDIO TO DIE FOR

"I would stay in my studio all day if I could," says Myra. And it's easy to see why. When Myra and her husband, Bob, planned their new home on the family acreage four years ago, she saw her chance for a spacious studio. After touring some homes that her contractor-husband built, Myra knew what she wanted: a studio planned to a crafter's careful specifications.

Today, Myra works in a 300-square-foot studio that's a painter's dream. Surrounded by endless cabinets and drawers, she works on a large table in the center of the room.

Appreciative of her husband's expertise, Myra admits, "It's also convenient with my workshop right off the studio. Many of the tools belong to Bob, but the scrollsaw and drill press are all mine. Both were presents from Bob, and I use them daily."

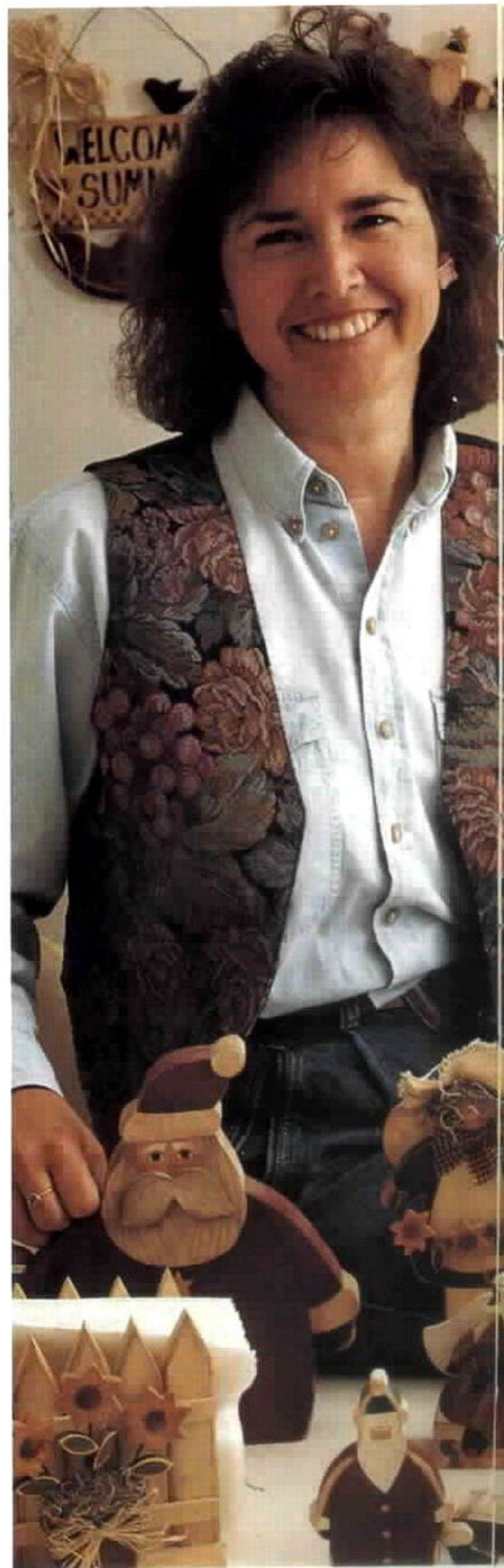
The laundry room also connects to the studio, which prompts Myra to add, "It's a challenge working at home, because I treat it just like a job, which means the housework literally piles up around me."

THE FIRST SALE

Six years ago, Myra was a component crafter, sewing dolls at home for a local cottage industry. Then her youngest child started attending school all day. So the timing was right when her good friend and sister-in-law, Theresa, convinced Myra to sign up for a painting class. After completing the class, Myra vividly remembers, "One of my friends asked me if she could buy one of my class projects. That was it—I was hooked from the day of that first sale."

We asked Myra for her best advice to crafters and she said, "Quickly learn to use the scrollsaw and band-saw, then you're not waiting for someone else to cut out your wood pieces. When you have a great idea, you want the wood surface *now* so you can start painting immediately. And, you can easily cut another when you make a design change." She continues, "Cutting wood isn't difficult. It's just like operating a sewing machine. It just takes some practice."

"I try to keep my prices reasonable, and that means that I have to watch my expenses carefully. I'm proud to say that I'm known as a real penny-pincher. For example, my brother Tim's business manufactures door thresholds. I plane down their scraps, and use the wood for parts on my projects. I keep the designs simple and the colors compatible with home decorating when I'm planning my projects for resale."





AN EXPERT'S OPINION

Staying in touch with Cheri Saffiotte, one of Myra's teachers, proved to be a valuable asset. One of *Decorative Woodcrafts*® magazine's most popular contributing artists, Cheri encouraged Myra to design.

"One of my first attempts at designing was the ornament contest," Myra remembers. "I started with one ornament, and I thought it was kind of cute. So I kept painting until I ran out of time. When the deadline approached, I had five ornaments to submit. It was the most exciting day of my life when I found out that my ornaments would appear in the *Collectible Country Ornaments*™ magazine, even one on the cover. I was so excited that I decided to keep it up!"

"Looking back, designing has been a gradual process for me. First, I changed colors on painting projects, then changed the motifs slightly. Now that I'm creating projects from scratch, the drawing remains an obstacle. I still don't enjoy the initial stage of sketching, since it takes a great deal of my time, but I haven't let it stop me from designing."



Some of Myra's original projects surround her and daughter Heidi in her California studio.

THE IMPORTANCE OF FRIENDSHIP

Working at home isolates Myra, so she appreciates her craft friends. "My painting buddy, Sue Luce, will call and tell me that she's just designed a new Santa," Myra says, "and usually I've been doing the same thing. So we get together and have fun comparing projects."

Myra relates the itinerary of a recent trip. "Sue and another friend, Maureen Hubert (a doll designer extraordinaire), and I flew out to Pittsburgh in May to the Society of Decorative Painters Convention. However, it took us six days to get from the airport to the downtown convention. We rented a car, and started driving through Pennsylvania and Ohio. We stopped at every antiques and crafts store that we saw, and had a great time."

"I appreciate my friends, and my family gives me so much support. My husband's always there with technical advice, and he'll fix meals when I'm busy designing or painting." Myra's ever-present smile reflects her attitude as she says, "I'm so happy with my life that I would not change a single thing about it."

THE NEXT GENERATION

Although daughter Heidi has never taken painting lessons, she's picked up quite a bit from her mother. At 15, she has a substantial amount of college funds accumulated that she's earned by selling her painted projects at crafts shows. Son Clark, age 12, has watched his sister reap the benefits of the crafts business. So just recently, he proposed cutting out wood pieces to earn extra money. "As soon as I convince him that sanding and cutting go hand in hand, we'll start working out the details," Myra says with a laugh.

To bring some of Myra's California sunshine into your own home, turn to page 26 for her two newest designs. Watch for her newest ornaments in this year's Collectible Country Ornament issue.

For a brochure of Myra's 25 new painting packets, send \$1.00 to: Myra Maby, 4919 Remar Road, La Mesa, CA 91941.✦

Paint Yourself Some Sunflowers and Sunshine

You'll brighten your kitchen when you set these napkin and paper-towel holders on your countertop. If your decorating colors are bluebird blue, or cardinal red, just change the colors on the flowers or the birdhouse.

PALETTE

Delta Ceramcoat Colors

- AN Antique Gold 2002
- AO Adobe 2046
- AW Antique White 2001
- Black 2506
- FG Forest Green 2010
- SI Spice Brown 2049
- WA Walnut 2024

BRUSHES

- 1" synthetic flat
- 1/2" synthetic flat
- #4 synthetic flat
- #2 synthetic flat
- #10/0 synthetic liner
- Small scruffy
- Spatter or toothbrush

SUPPLIES

- 1x8x8" pine (towel-holder base)
- 1/2x8x8" pine (towel-holder base)
- 1x6x5" pine
- 1/2x4x40" pine
- 1/4x4x7" Baltic birch plywood
- 1/8x4x6" Baltic birch plywood
- 1x12" dowel
- 1/4x24" dowel
- 1/8x1" dowel
- 2"-diameter wooden knob
- Antiquing medium
- #17x3/8" brads
- 24" of 16-gauge wire
- 5-minute epoxy
- 10-12"-long pieces of raffia
- Spanish moss
- 1x9" fabric strip
- Matte-finish spray varnish

Designed by Myra Maby,
La Mesa, Calif.

START WITH RAW WOOD

Duplicate the Sunflower Sunshine patterns in the pattern packet with tracing paper. Form the towel-holder base by gluing and clamping the 1/2x8x8" and 1x8x8" pine pieces. Using the Exploded View drawing in the pattern packet, cut out the base with a #10 blade. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) With a tablesaw cut the pickets from 1/2" pine and the fence stringers and birdhouse roof from 1/8" Baltic birch plywood. With a scrollsaw and a #5 blade, cut the flower pots and birdhouse from 1/2" pine, and cut the flowers and leaves from 1/4" pine. From the 1/4" dowel, cut 16 pieces 1" long to anchor the pickets and wooden ball, and one piece 6 1/2" long for the birdhouse stand. Drill 1", 3/8", 1/4", 1/8", and 1/16" holes where shown.

To order a napkin and towel holder #19H for \$55.10 ppd. in the U.S., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Round over edges of the picket pieces on the sides and the top with 80-grit sandpaper. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. *Do not seal the wood, and do not assemble the pieces until you complete all painting.*

HAVE FUN PAINTING

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

With a 1" flat brush and AW, base-coat the pickets, bases, birdhouse, and the towel-holder dowel and ball. Let the paint dry.

Using a #4 flat brush, apply the FG checks around the towel-holder base. Then with a #2 flat brush, paint the checks on the bird house and the 1/8" dowel for the perch.

Dilute FG with water to ink consistency, and using a #10/0 liner brush, paint the lines around the towel-holder base and across the birdhouse. With #2 flat brush, apply AO hearts to the birdhouse. Using a 1" flat brush, base-coat the flower cutouts AN, the leaves FG, and the birdhouse roof and birdhouse dowel stand SI. Stipple the flower centers SI

with a scruffy brush. Without cleaning the brush, stipple WA onto each flower center.

Dilute WA with water to ink consistency, and with a #10/0 liner brush, apply the petal details. Let all paint dry thoroughly.

FINISH WITH PRIDE

For a primitive look, lightly sand the edges with 100-grit sandpaper. To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Wipe away sanding dust with a tack cloth.

Antique all surfaces with your favorite antiquing medium. (Project designer Myra Maby uses paste wax mixed with equal parts of Burnt Umber and Burnt Sienna oil-base paints.) Let the antiquing dry.

Sand off paint and antiquing medium from a small spot on each cutout where the pieces attach. (Glue and epoxy won't bond permanently to painted or antiqued surfaces.) Lay the picket cutouts flat, and attach the stringers with brads. Using woodworker's glue and 1"-long pieces of dowel, attach the sections to each base. Glue the 12"-long dowel into the paper-towel holder base. Let the glue dry thoroughly. Then slide the wooden knob onto the dowel end (do not attach with glue).

Cut 2 1/4" and 2" lengths of wire, and epoxy them into the holes on the flowerpots. Thread leaves onto the wires, and epoxy a flower to each wire end. With epoxy or glue, attach the pots to the bases, the birdhouse perch to the birdhouse, the birdhouse to the dowel stand, and the dowel birdhouse stand to the base.

With a spatter brush or toothbrush and Black, spatter (fyspeck) all surfaces. Let the paint dry.

Wrap five pieces of raffia around each pot and tie into a bow. Trim the ends if necessary. Epoxy the bow knot in place, referring to the photograph *opposite*. Attach Spanish moss at the base of the flowers and into the birdhouse opening. Wrap the fabric strip around the birdhouse base, and tie it into a bow in front. Trim the ends as shown.

Spray all surfaces with two coats of matte-finish spray varnish, allowing ample drying time between coats. ♦



Creepy Condos

Witch Entrance

This Halloween, have fun with the scariest apartment manager in town. With luck, your favorite songbirds won't fall under the old hag's spell.

PALETTE

Delta Ceramcoat Colors
Black 2506
BY Butter Yellow 2102
GA Grape 2048
LI Light Ivory 2401
RI Red Iron Oxide 2020
TA Tangerine 2043
VB Vibrant Green 2007

BRUSHES

1/2" synthetic flat
#3 synthetic round
#10/0 synthetic liner

SUPPLIES

House Case:
3/16x7x17" Baltic birch plywood
1/4x1/4x11" pine strip
#17x3/4" brads
Wood filler
Witch:
1x6x12" pine
1/4x6x8" Baltic birch plywood
1/8x12" dowel
Wood stain
5-minute epoxy
Satin-finish varnish
8" of 20-gauge wire
40" of jute
1 package of natural raffia
7" of 28-gauge wire

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Using the Exploded View drawing and the Bill of Materials, cut and assemble the house case from 3/16" plywood.

Cut the witch body from 1" pine (actual thickness 3/4"), and cut the remaining pieces from 1/4" Baltic birch plywood. Drill holes where shown on the patterns. With glue and brads, assemble the birdhouse.

To order the unassembled witch birdhouse #191 for \$22.95 ppd. in the U.S., write to Country Elf, Rte. 2, Story City, IA 50248. Orders only: 800/325-6122.

Fill the nail holes with wood filler, and allow the filler to dry. Sand all surfaces in the direction of the grain with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. *Do not seal the wood and do not assemble the pieces until you complete all painting.*

HAVE FUN PAINTING

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

Base-coat large areas and apply shading with a 1/2" brush. Fill in the medium- and small-size areas with a #3 round brush, and add details with a #10/0 liner brush.

Base-coat the moon BY, the stars LI, and the bat and hat brim cutouts Black. (Continue the base coats around the edges and onto the backs of these cutouts.) Copy the main outlines onto the witch with transfer paper. There's no need to copy the details yet—you'll base-coat over them. Do not paint the edges or the backs of the remaining pieces.

Using Black, paint the witch's dress, her shoes, and her hat. Base-coat the sign, her hands, and her face with LI. With TA, paint the pumpkin and her sock stripes. Then apply GA alternating socks stripes.

Copy the facial details on the witch and pumpkin with transfer paper. Apply VB shading to the hand and nose, and RI to the pumpkin sections. Fill in the pumpkin's eyes with Black. Dilute Black with water to ink consistency, and paint the witch's nose outline and the line between the stockings. With the dilut-

ed Black, paint the sign letters. Then dip the small end of a stylus into Black, and dot the lettering. Let the paint dry thoroughly.

FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Remove the sanding dust with a tack cloth. Wipe over all surfaces with wood stain. (Project designers Bill and Jan Shirley recommend Minwax Dark Walnut stain.)

Sand paint off small spots where the pieces join. (Epoxy won't bond permanently to painted or stained surfaces.) Then epoxy the pumpkin to the witch, the arms to the body, and the brim to the hat. Let the epoxy set.

Apply two coats of satin-finish varnish, allowing ample drying time between coats. If you wish to display your project outside, apply an exterior finish.

Cut a 3 1/2" length of 20-gauge wire and thread it through the witch's hand; epoxy the ends into the drilled holes in the pumpkin. Epoxy the 1/8" dowel into the bat. Then attach the bat to the witch's hand with epoxy. Thread a 4 1/2" length of 20-gauge wire through the drilled holes in the sign, and twist in back. Cut ten 4" lengths of jute, and attach them under the hat brim with epoxy.

Lay thirty 4 1/2"-long pieces of raffia flat. Align the raffia and 1/8" dowel ends. Tie the dowel and raffia with a 2"-long piece of raffia. Then pull the raffia over the dowel end and tie with a 2"-long piece of raffia. (Refer to the photograph for placement.) Slide the dowel through the drilled hole on the witch's hand. Cut 1 1/2" to 2 1/2" lengths of 28-gauge wire, and thread a length of wire through each star and moon cutout. Twist the wire ends to secure, and wrap the other ends around the dowel end.



Jan and Bill Shirley own a store featuring birdhouses and other original folk art. For a brochure, send \$1.00 and a business-size SASE to Country Peddler's, P.O. Box 237AA, Keosauqua, IA 52565. ♦



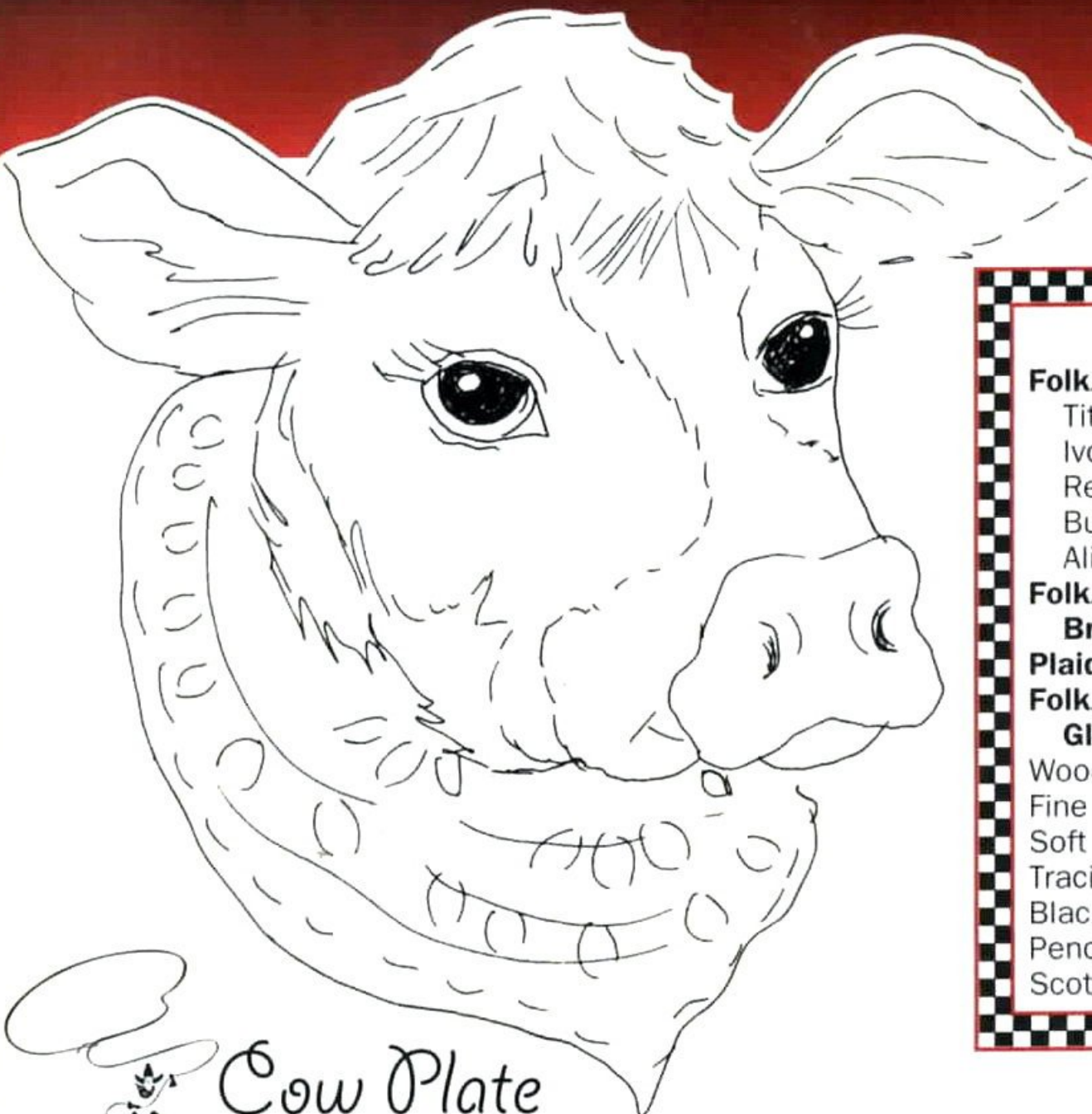
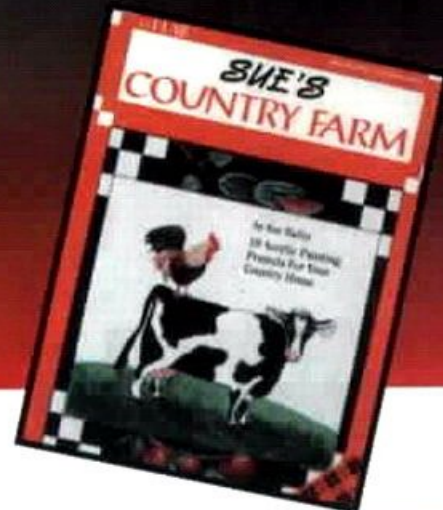
Come on
in Dearie.

In the Mood for **folkArt**®?
Check Out This Cow!



PLAID® Makes Crafting Easy!

PLAID® Project Idea



Cow Plate

by Sue Bailey

SUPPLIES

FolkArt® Pure Pigment Colors™

Titanium White
Ivory Black
Red Light
Burnt Sienna
Alizarin Crimson

FolkArt Decorative Painting Brushes

Plaid 1" Sponge Brush

FolkArt ClearCote™ Extra-Thick Glaze

Wooden plate, 10" diameter
Fine sandpaper
Soft cloth
Tracing paper
Black transfer paper
Pencil
Scotch™ Brand Magic™ Tape

INSTRUCTIONS

Preparation

1. Sand the plate with fine sandpaper. Wipe with a soft cloth to remove dust.
2. Paint the entire plate with Titanium White. Let dry.
3. Trace the pattern onto tracing paper. Transfer the pattern onto the plate with black transfer paper.

Painting

Checkerboard design

1. Using Scotch™ Brand Magic™ Tape, tape off 1/2" squares and paint Ivory Black; let dry and remove tape.
2. Add trim around the outside edge of the plate with Red Light.

Cow

3. Paint the spots of the cow Ivory Black.
4. Float Ivory Black inside the ears. Mix in a little Titanium White with the Ivory Black to make gray and use to blend out toward the outer edges of the ears.
5. Add the gray mix around the eyes and down the bridge of the nose. Dab some gray on top of the head. Highlight with Titanium White.

6. Add details to the ears, spots and top of the head with a liner brush and Ivory Black.
7. Paint the eyes with Burnt Sienna. Add Ivory Black pupils with a dot of Titanium White in the center. Shade the eyes at the top and bottom and add the eyelashes with the gray mix.
8. Paint the nose and mouth with Red Light + Titanium White (a dark pink). Shade the lip with Burnt Sienna. Highlight with Titanium White.
9. Paint the nostrils with Ivory Black. Outline the nose area with Ivory Black.
10. Paint the scarf with Red Light. Shade with Alizarin Crimson. Highlight with dark pink mix + Titanium White. Add details on the scarf with Ivory Black and Titanium White.

Finishing

11. When the plate is completely dry, finish with ClearCote Extra-Thick Glaze. Let dry.

FOR MORE DESIGNS,
SEE SUE BAILEY'S NEW BOOK!



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.

Pumpkin Patch

PALETTE

DecoArt Americana Colors

Black DA67

BU Burnt Umber DA64

CR Country Red DA18

EG Evergreen DA82

HL Hauser Green Light DA131

PU Pumpkin DA13

SP Sapphire DA99

SW Snow White DA1

BRUSHES

2" synthetic brush

#8 synthetic flat

#1 synthetic liner

Stencil

SUPPLIES

5"-diameter fence post

1x4x6" pine

5-minute epoxy

Exterior varnish

Natural raffia

Felt hat

Plastic spiders

Silk flowers

Note: You'll find fence posts in several diameters and lengths at home centers and lumberyards. Most outlets will cut your post to the desired lengths for a nominal fee.

Allow the post lengths to dry for several days before painting them. Cracks may appear at this time; however, project designers Kathye Begala and Bonnie Olson appreciate the cracks for the character they add to each pumpkin.

START WITH RAW WOOD

Duplicate the pumpkin stems and pumpkin faces in the pattern packet with tracing paper. Copy the stem outlines onto a 6"-long piece of 1x4" pine. Cut out the pieces with a scrollsaw, using a #5 blade. Cut the post to the desired lengths with a bandsaw. Kathye and Bonnie cut these projects to the following lengths: 12", 9½", and 2½". To bevel the tops, bandsaw four or five slices from the 12" and 9½" posts.

HAVE FUN PAINTING

Refer to Brushstroke Basics in the pattern packet for more information on shading, floating, highlighting, and stippling.

Using a 2" synthetic brush, base-coat all post surfaces PU. (Kathye and Bonnie recommend pumpkin-color exterior house paint if you're painting several pumpkins.)

Use a #8 flat brush to fill in solid areas and a #1 liner brush for the details.



Copy the facial details onto the posts with transfer paper.

Mix EG and water 1:1 and base-coat the stems. Shade the edges with undiluted EG.

With SW, fill in the eyes. Let the paint dry, and paint the pupils Black. Float SP or HL on the pupils, as shown on the pattern. Then shade behind the eyes with BU where shown.

Fill in the mouths with Black, and add SW teeth. Float CR on the lower lips. With BU, float on the noses. Float SW floated highlights on the noses. Then lightly stipple CR on the cheeks and the noses with a stencil brush.

With Black, paint the eyebrows, the mouth lines, and the eyelashes. Add SW highlight comma strokes on the cheeks, the noses, and the pupils. Dip a stylus into SW, and dot the highlights on the pupils.

FINISH WITH PRIDE

Sand off a spot of paint where the stems attach. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Epoxy the stems to the pumpkin tops. Apply two coats of exterior varnish, allowing ample drying time between each coat.

Embellish your pumpkins with raffia bows, felt hats, plastic spiders, silk flowers, and other seasonal items.

Kathye Begala and Bonnie Olson encourage you to interchange the facial features to develop your own post personalities. If you'd like other seasonal post patterns, send a business-size SASE to them at 10250 Kennedy Ave., Highland, IN 46322.✦



Norwegian Angel

PALETTE

Delta Ceramcoat Colors
Black 2506
BR Burgundy Rose 2123
BU Burnt Umber 2025
CC Cape Cod 2133
CR Coral 2044
FL Fleshtone 2019
LI Light Ivory 2401
RS Raw Sienna 2411
Delta Ceramcoat Gleams
GO 14K Gold 2604

BRUSHES

#8 synthetic flat
#1 synthetic round
#1 synthetic liner

SUPPLIES

1/2x2x2 1/2" pine
1/4x2x3" pine or Baltic birch plywood
1/8x1/2x1/2" Baltic birch plywood
3/4"-diameter wooden ball
1/4x5" dowel
1/8x1/2" dowel
Wood sealer
1 1/2" of 18-gauge wire
Satin-finish varnish
5-minute epoxy
Small sprig of artificial evergreen
6" of gold metallic thread
20–3mm rose-color seed beads

*Honorable Mention,
Hobbyist Division,
Strokes of Creativity™
Ornament Contest,
designed by Susie
Kovatovich,
Milwaukee, Wis.*

START WITH RAW WOOD

Duplicate the body, wing, and star patterns in the pattern packet with tracing paper. With transfer paper, copy the body outline onto 1/2" pine, the wing outline onto 1/4" pine or plywood, and the star outline onto 1/8" plywood. (If your lumberyard doesn't carry 1/2 or 1/4" pine, plane or resaw thicker stock to size.) Cut out the shapes with a scrollsaw, using a #5 blade.

Cut the 1/4" dowel into three pieces—two pieces 1" long for the legs and one piece 2 1/2" long for the arms. Drill all holes where shown on the pattern.

Using 80-grit sandpaper or an electric sanding tool, round over all edges of the body except the dress bottom, and round over the leg and arm ends. Then sand all surfaces with 150-grit sandpaper, and remove the dust with a tack cloth.

To order an angel ornament #19J for \$8.80 ppd. in the U.S., write to Cabin Craft Midwest, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Seal all surfaces (including the dowels and the wooden ball) with wood sealer, and let the sealer dry. Sand with 150-grit sandpaper, and remove sanding dust with a tack cloth.

HAVE FUN PAINTING

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

Use a #8 flat brush to base-coat, and apply details with #1 round and #1 liner brushes. Lightly pencil the outlines of the hands on the arms dowel.

With FL, base-coat the hands, head, and legs. Paint the dress and the sleeves CC. With LI, base-coat the wings. Base-coat the star and the wire star wand GO.

Using RS, shade the wings. Dilute BU with water 3:1, and paint the mouth. Dilute CR with water 3:1, and apply a wash to the cheeks. Apply BR shading to the hands.

With LI, paint the design around the dress bottom. Dip a toothpick into LI, and apply the dress buttons. Then dip a stylus into Black, and dot her eyes. Now, allow all dots to dry thoroughly. (Because of their thickness, dots take longer to dry.)



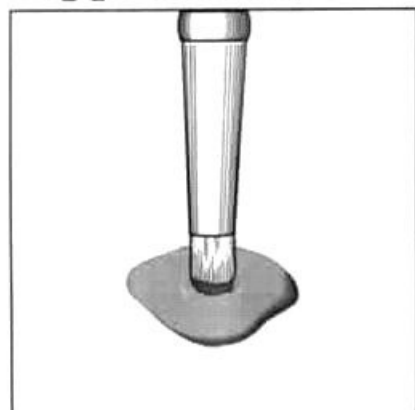
FINISH WITH PRIDE

To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Apply two coats of satin-finish varnish, allowing ample drying time between coats. Sand off paint and varnish from a spot on the dress back and one on the wing front where the pieces join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Remove the sanding dust with a tack cloth. Epoxy the pieces together, and allow the epoxy to set. Dip each end of the legs and neck dowels and the wire star wand into woodworker's glue. Insert the ends into the appropriate holes. (See the pattern for guidance.) Apply woodworker's glue to the center of the arms dowel, and push it through the body. Remove glue squeeze-out with a water-dampened rag.

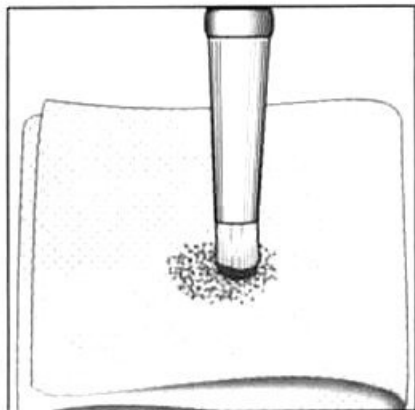
Bend the evergreen sprig into a halo shape. For a hanger, knot the ends of a 6" length of gold thread together, then epoxy the knot to position the halo over the hanger, and epoxy it to her head. Thread a bead onto the end of a toothpick. Dip the bead into epoxy, and carefully slide the bead off the toothpick and onto the halo. Using epoxy, affix the remaining beads randomly to the halo.✦

Brushstroke Basics

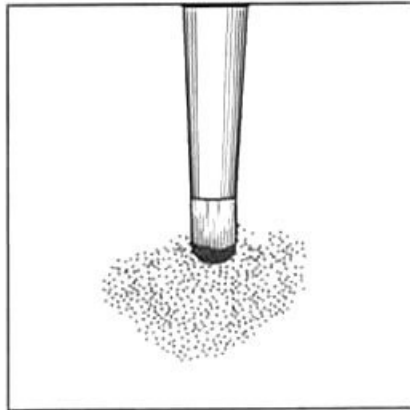
Stipple a fuzzy or a textured look



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

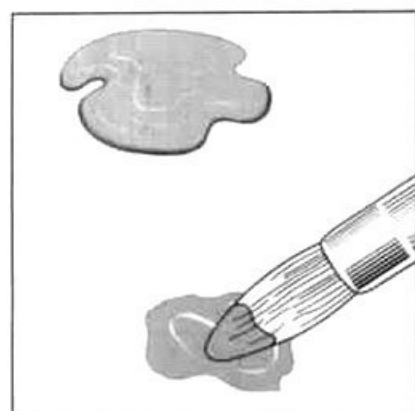


2. Blot the brush on a paper towel, wiping off most of the acrylic paint.

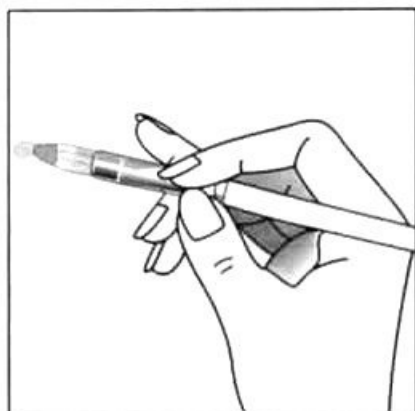


3. Apply the paint to the surface by pouncing the brush tips up and down to create a fuzzy or textured look.

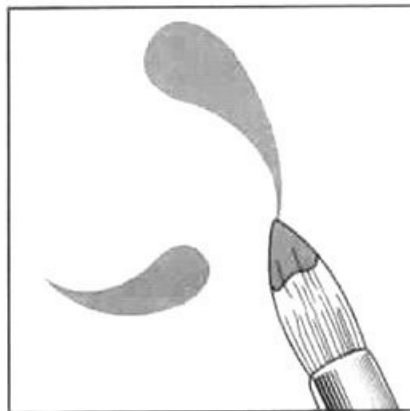
How to make comma strokes



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.

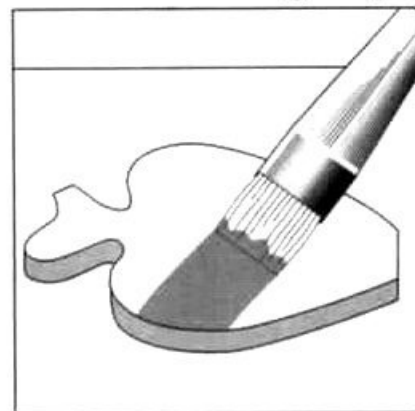


2. Hold the brush at a 45° angle and apply pressure, rounding the tip of the brush to make the widest end of the comma stroke.

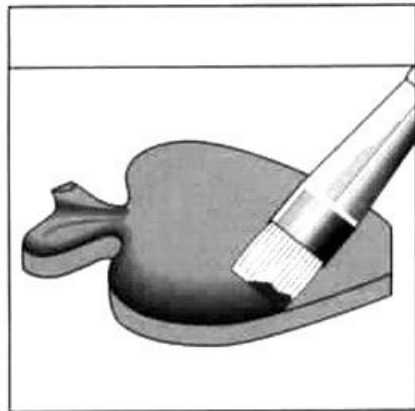


3. Gradually release pressure to make a pointed tail. Slightly rotate the brush at the same time to pull the bristles back together into a point. The comma stroke can curve either direction.

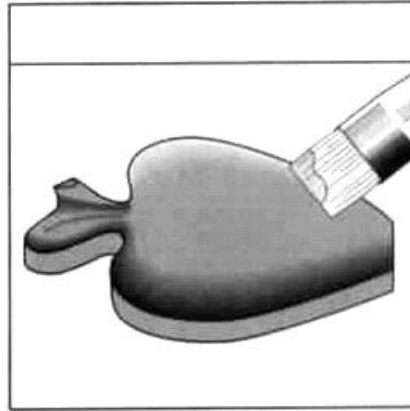
Shade and highlight to add dimension



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.

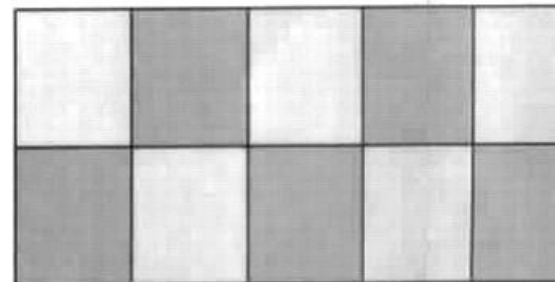
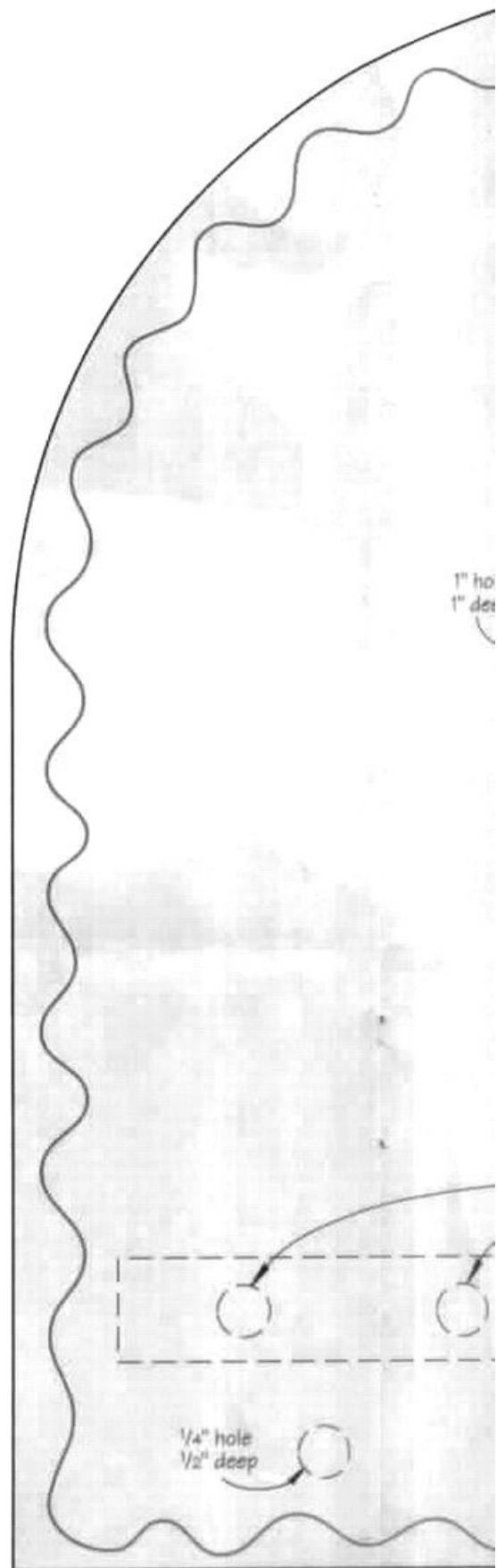
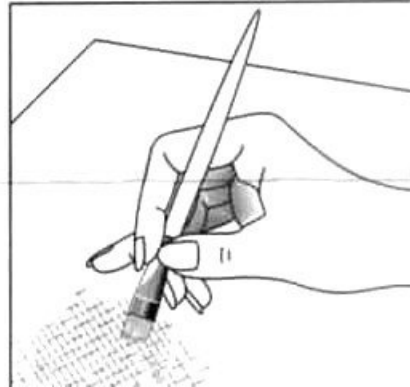
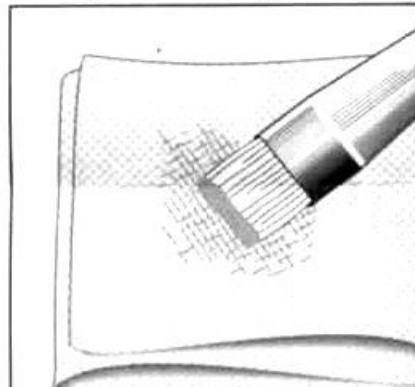
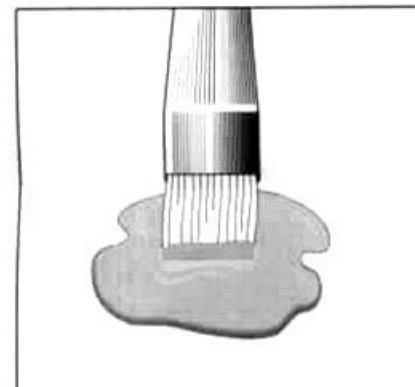


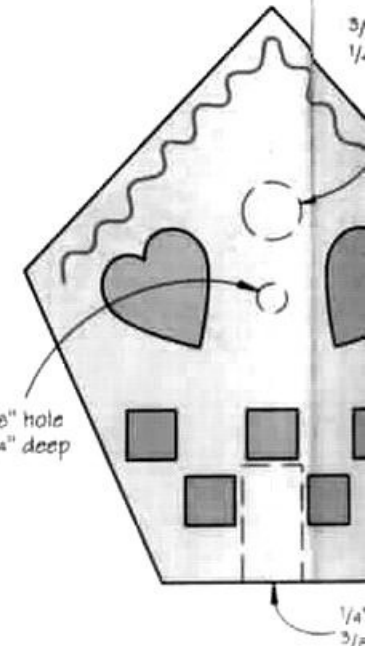
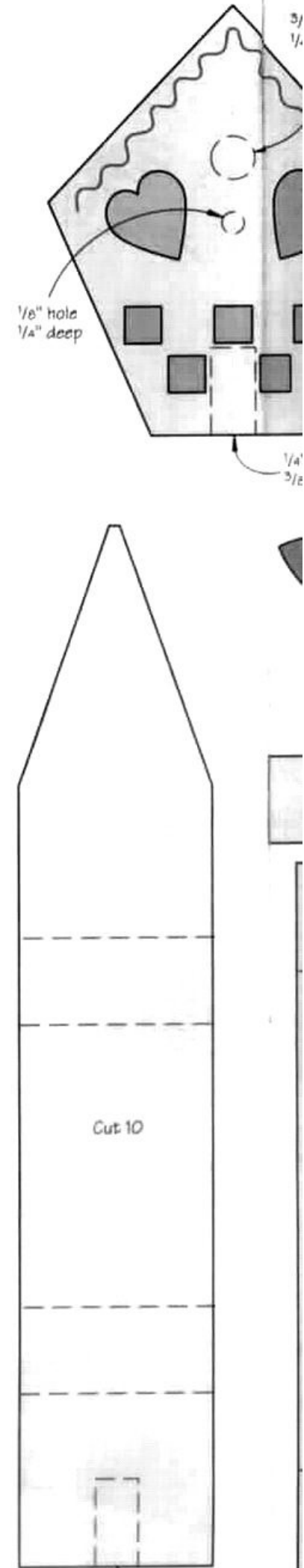
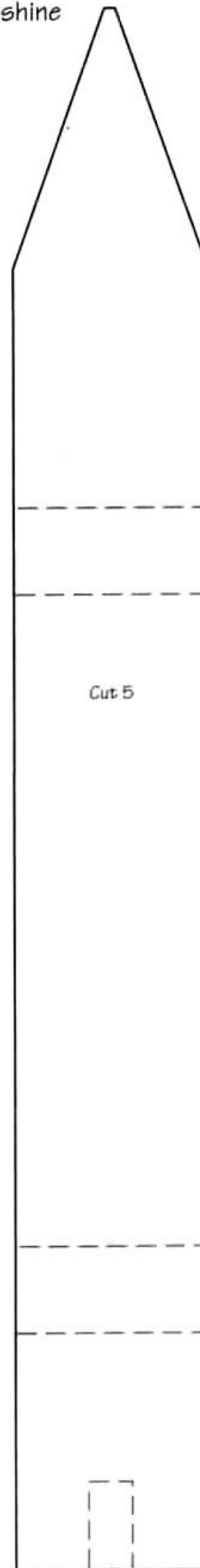
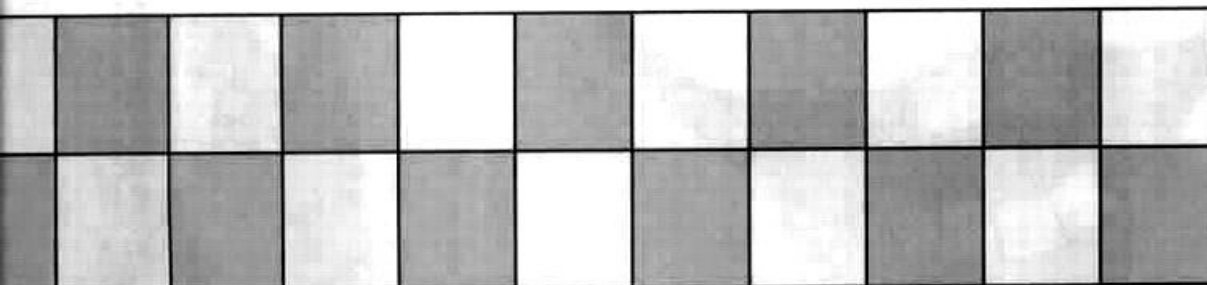
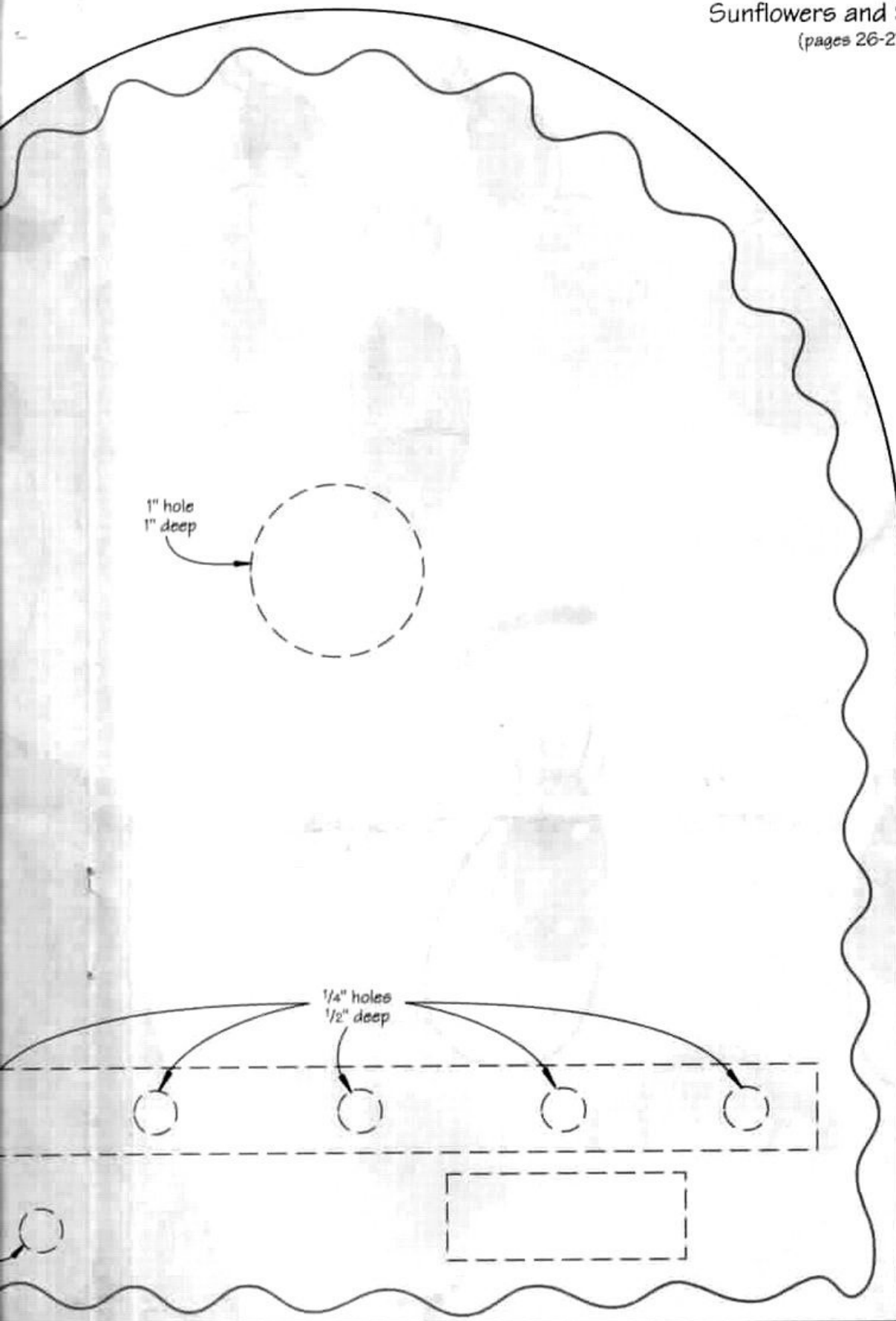
2. Shade with a darker color (such as burgundy), using the floating techniques described above. Shading recedes an area, separating it from the surrounding color.

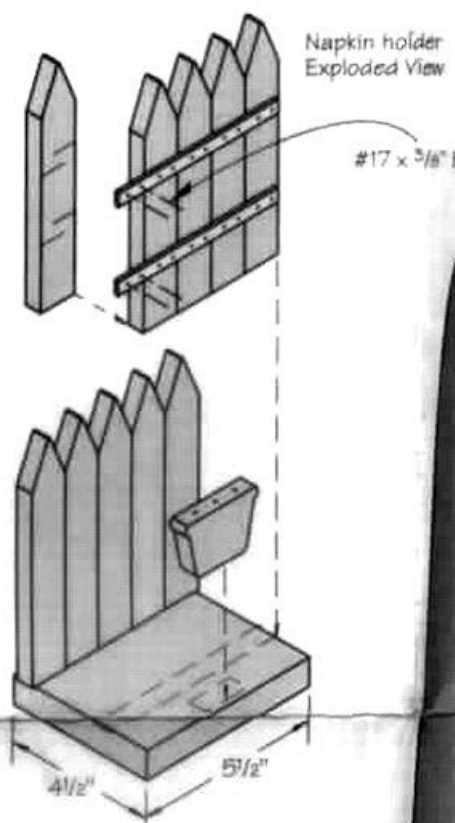
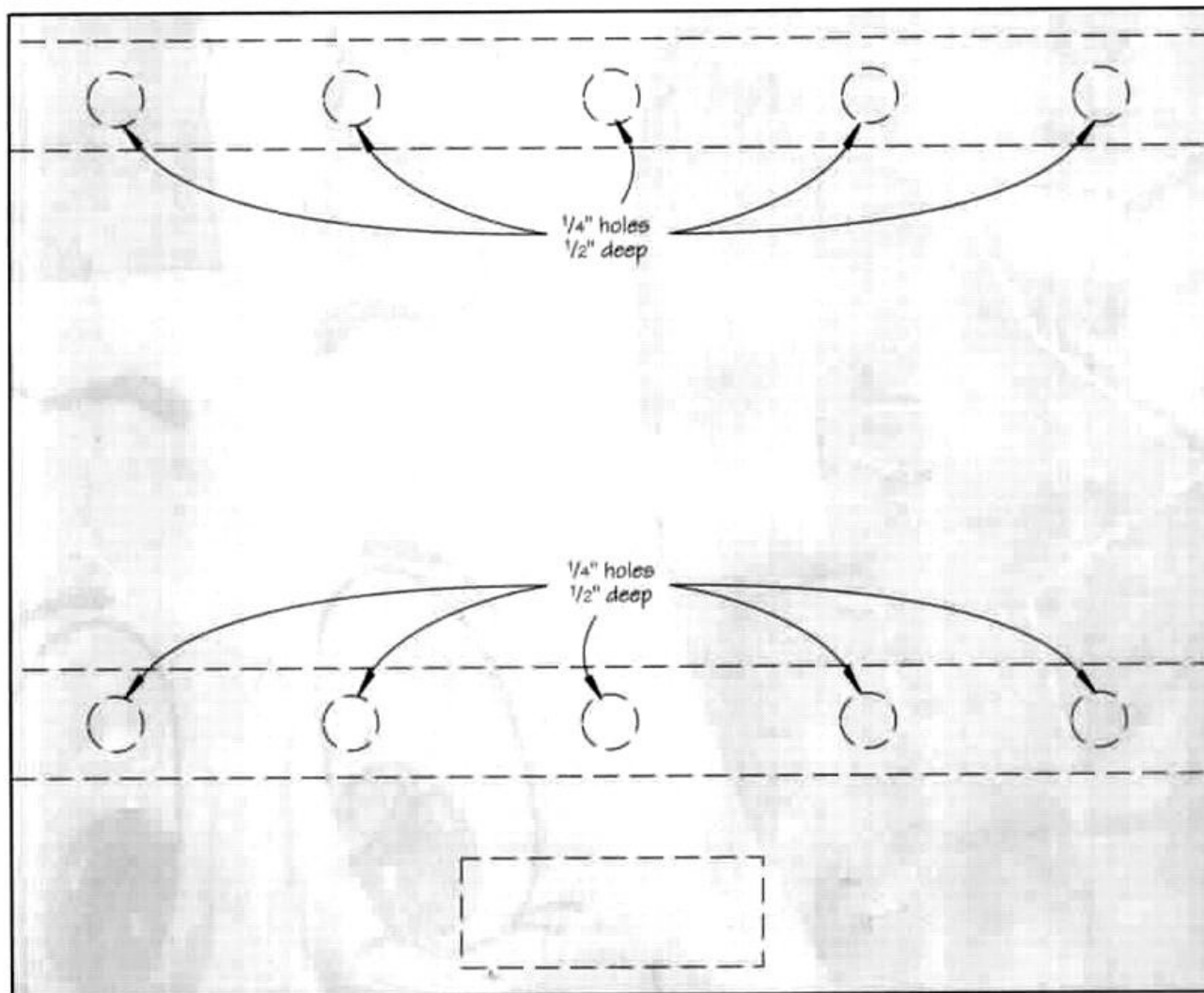
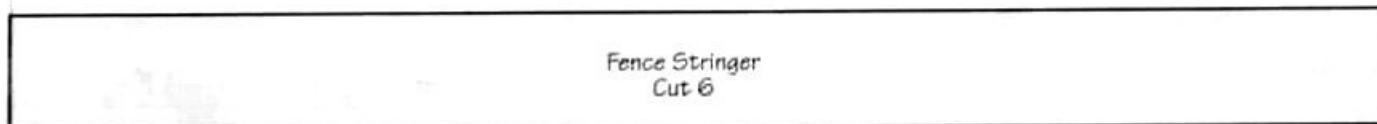
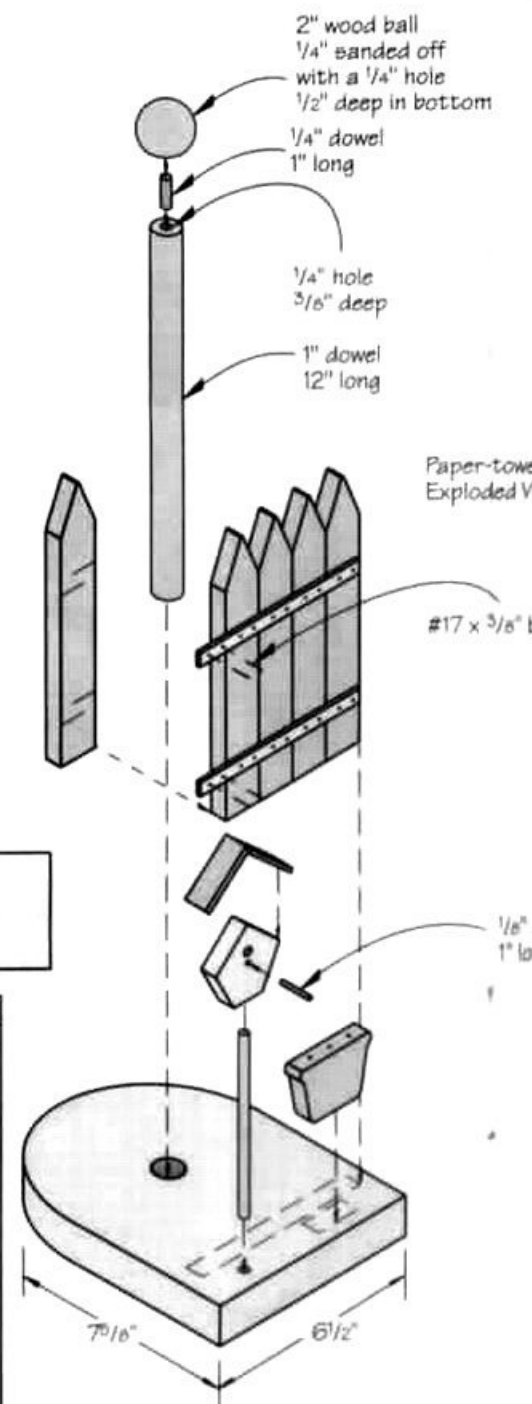
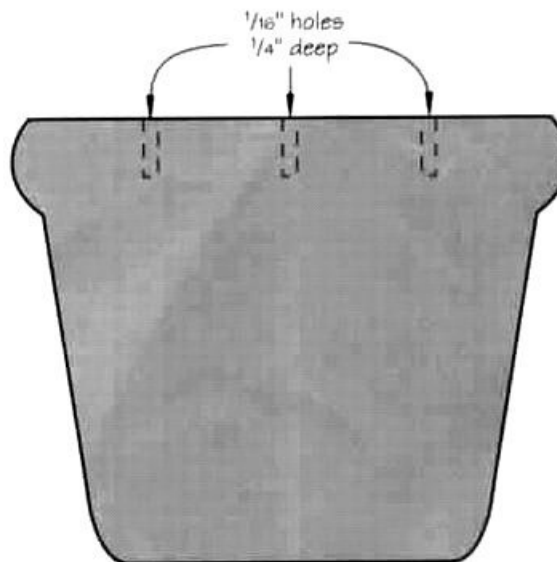
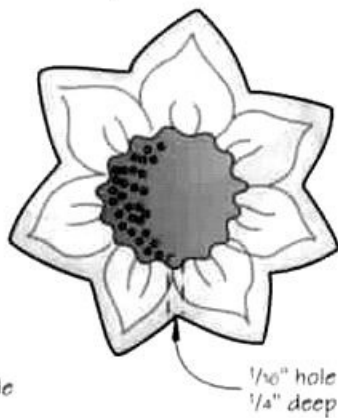
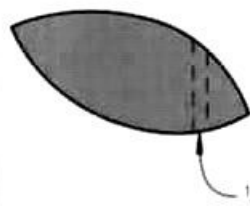
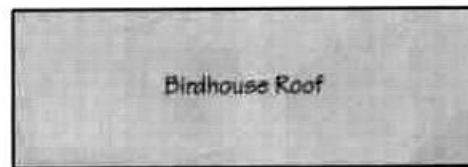
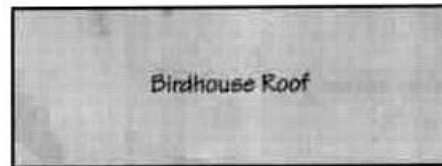
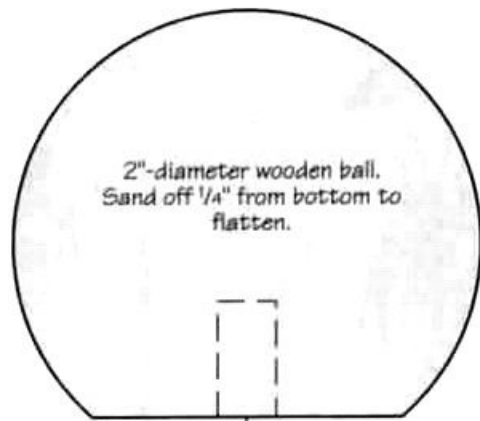
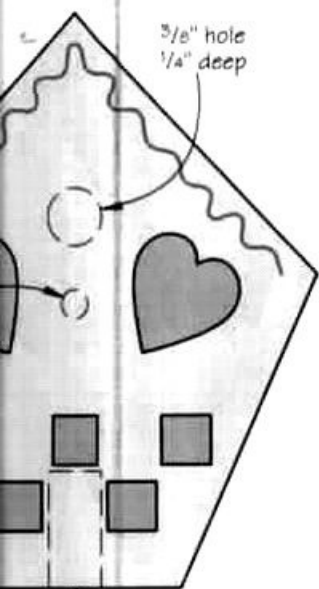


3. Highlight your work with a lighter color (such as yellow or white). Floating works well for this, too. Highlights raise an area, adding dimension.

Master these dry-brushing techniques







To order your Color-Conversion Chart for Issue 19, send \$1.00 and a self-addressed, stamped envelope to:
Issue 19 Conversion Chart
Decorative Woodcrafts®
1912 Grand Avenue
Des Moines, Iowa 50309-3379

wood ball
sanded off
with a 1/4" hole
deep in bottom
dowel
long

hole
deep
dowel
long

Paper-towel holder
Exploded View

#17 x 3/8" brad

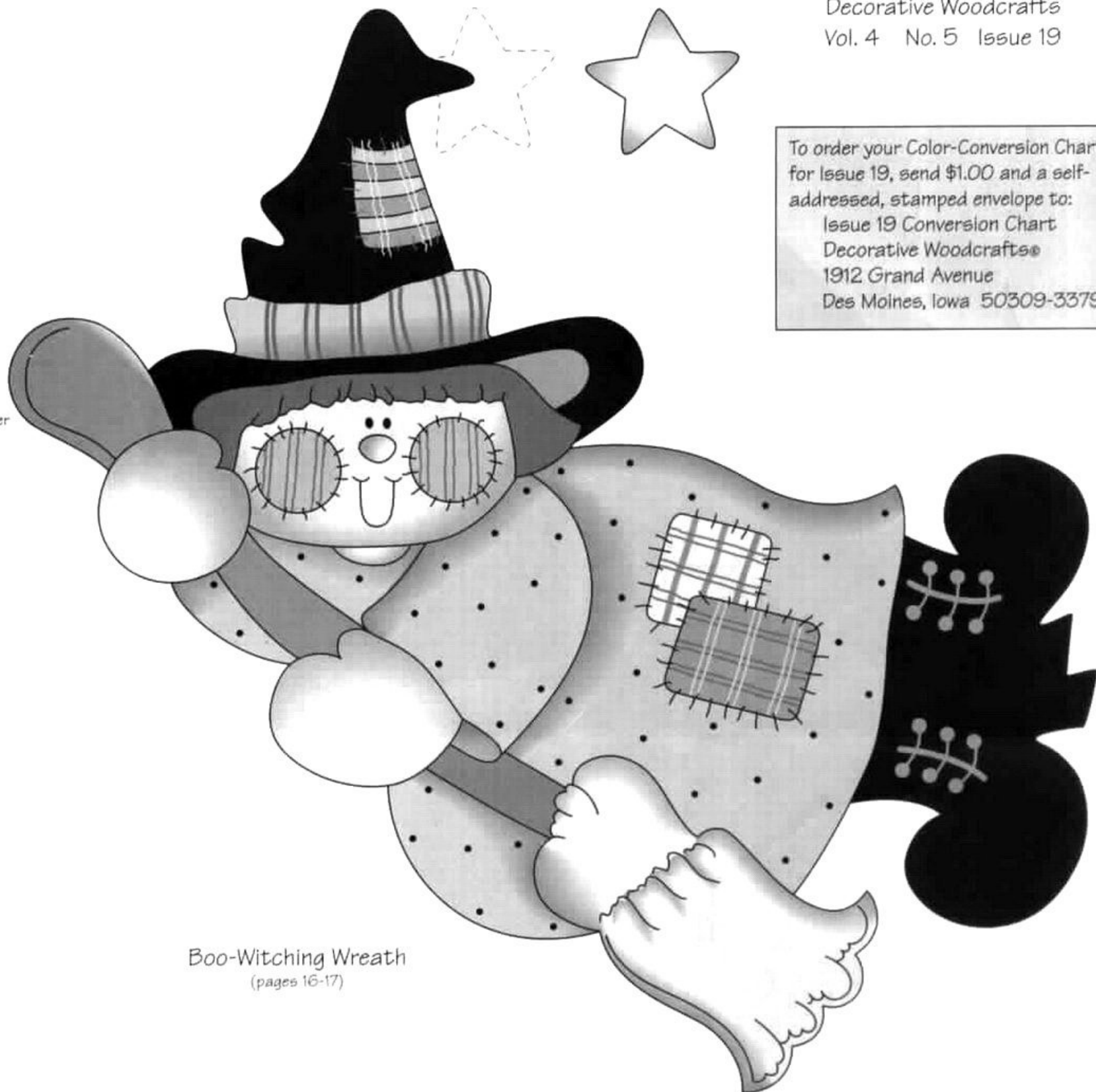
1/8" dowel
1" long

1/2"

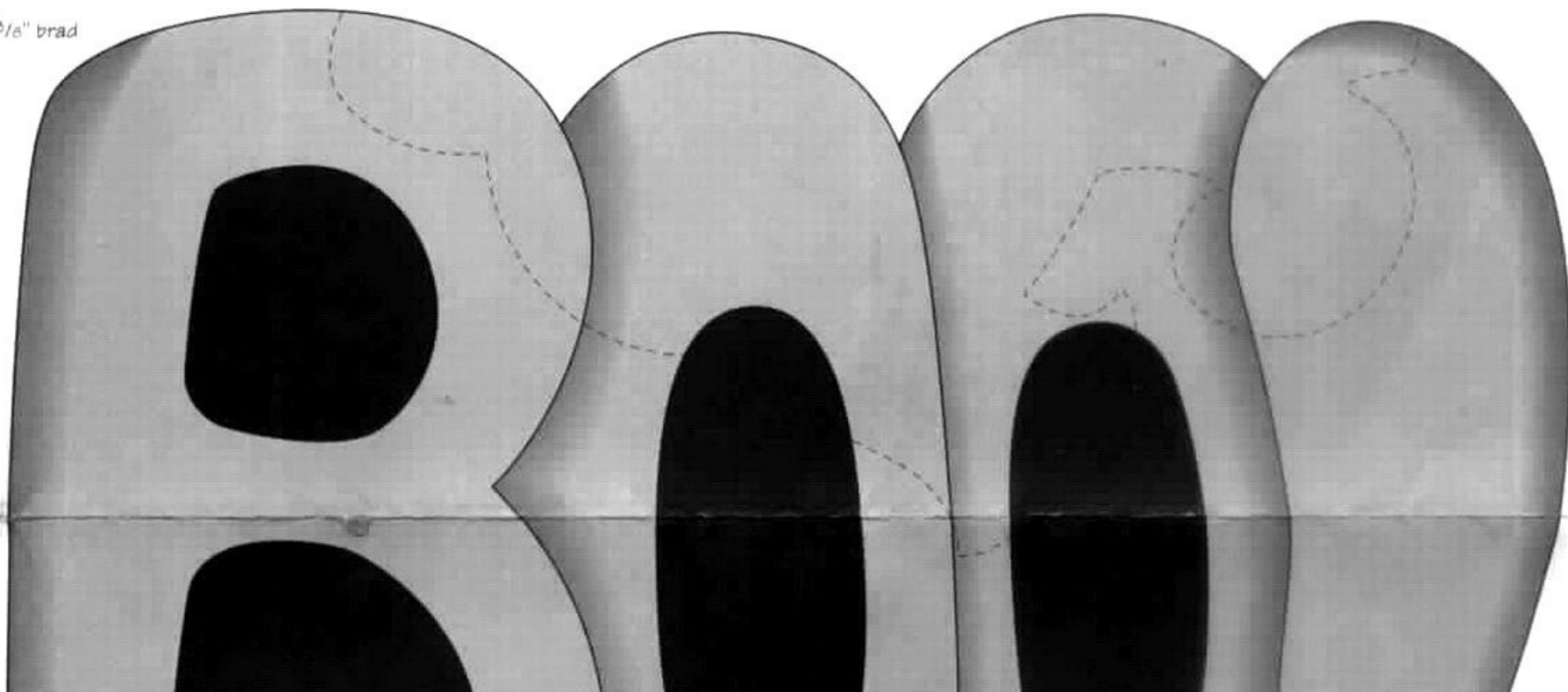
Napkin holder
Exploded View

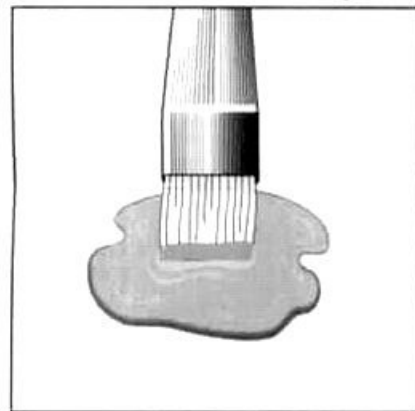
#17 x 3/8" brad

1/2"

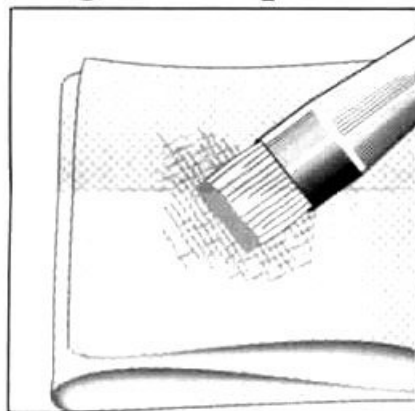


Boo-Witching Wreath
(pages 16-17)

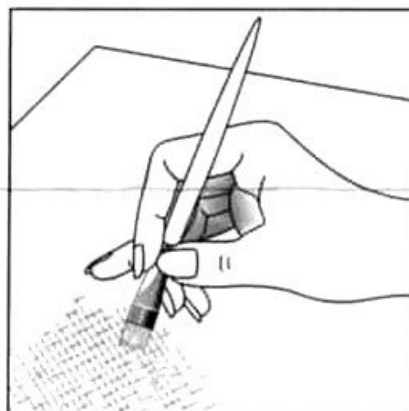




1. *Dip the tips* of a flat brush into paint. Use undiluted paint for a heavy paint coverage. For a transparent coverage, dilute the paint with 80 percent water.



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.

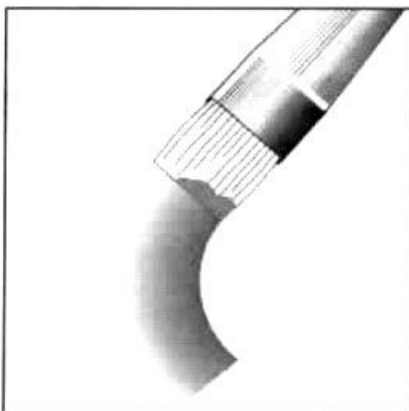
Tips on floating a color



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

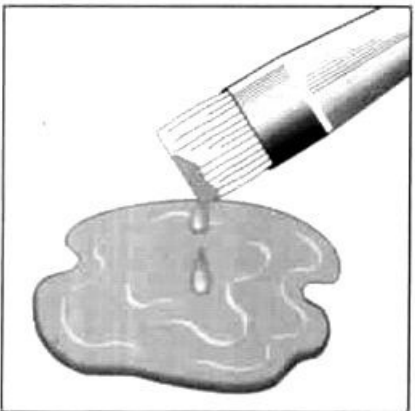


2. *Load one corner* of a flat or angled shader brush by dipping it into the diluted acrylic paint.

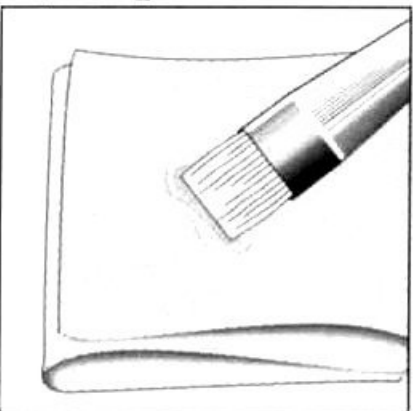


3. *Blend the paint* by wiping the brush on your palette until the color gradually fades to the opposite side.

Add a wash in three easy steps



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

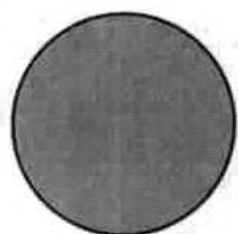


2. *Blot excess drips* from the brush on a paper towel. (Don't wipe off too much paint. Blot only until the bristles begin to lose their shine.)



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

Painting a Charles Johnson Shaky Rose



Step 1
Base-coat the rose circles DB.



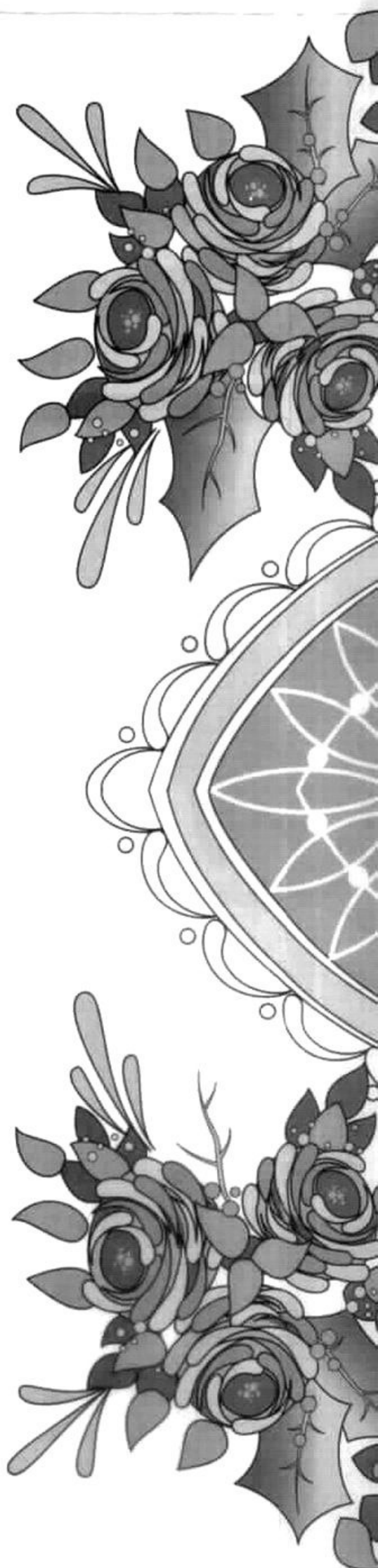
Step 3
Next, mix CR and DB 3:1, and add shaggy commas across the bottom of the rose center. Make short, shaggy strokes from the left of the center, going up and over the top of the rose. Then, make shaggy commas on the left side of the rose and a couple more on the right side.

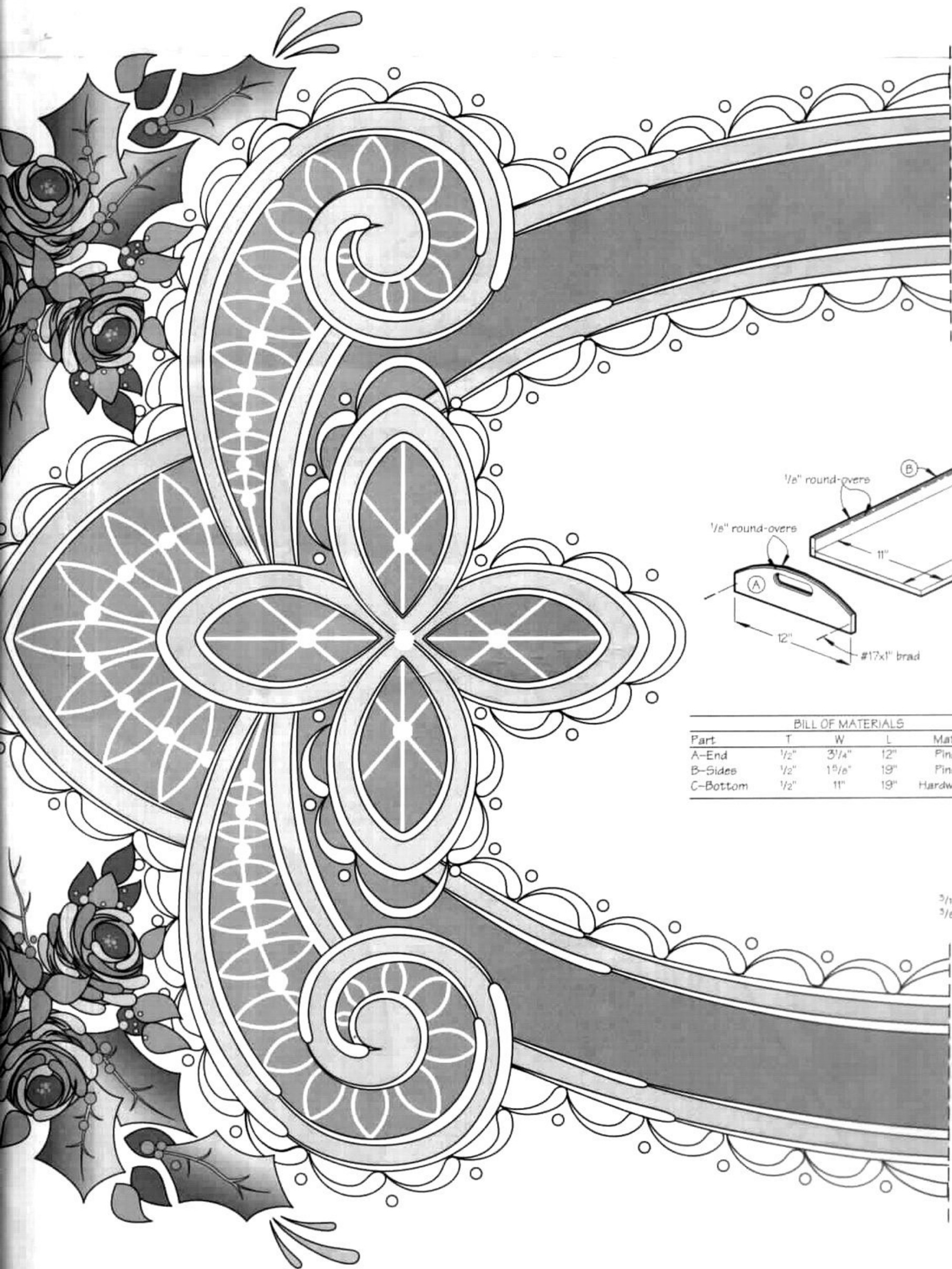


Step 2
Fill in the rose center with a 1:1 mixture of DB/MG. As you paint the details, turn each rose upright as shown here. With a liner brush and this mixture, draw shaggy commas from the right side of the rose toward the left side. Then, add a few commas on the left side. Let the commas go outside the circle.



Step 4
Mix CR and VG 3:1, and make shaggy comma strokes on the left side, around the center, and on the right side above the previous commas. Keep most of the light color on the left side.

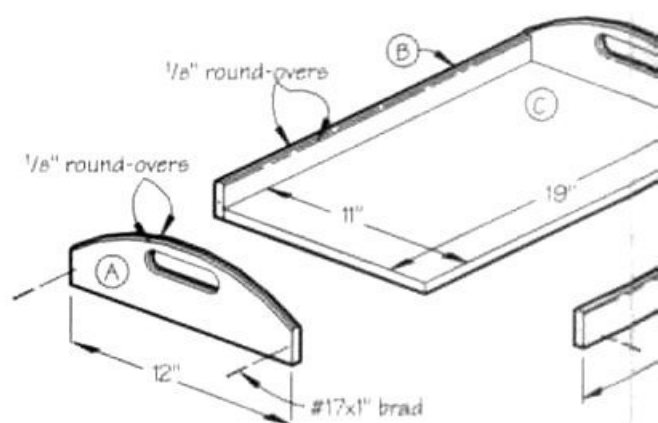




1/4" hole
1/2" deep

1/4" hole
1/2" deep

Christ



BILL OF MATERIALS

Part	T	W	L	Mat.	Qty.
A-End	1/2"	3 1/4"	12"	Pine	2
B-Sides	1/2"	1 5/8"	19"	Pine	2
C-Bottom	1/2"	11"	19"	Hardwood	1

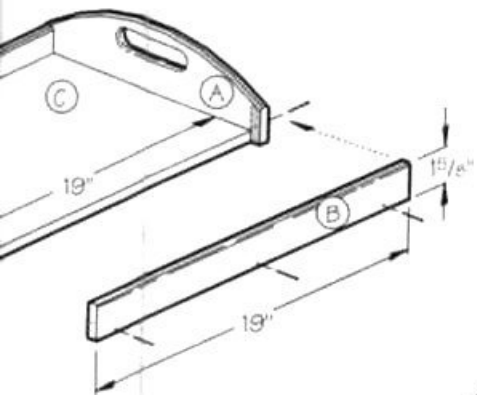
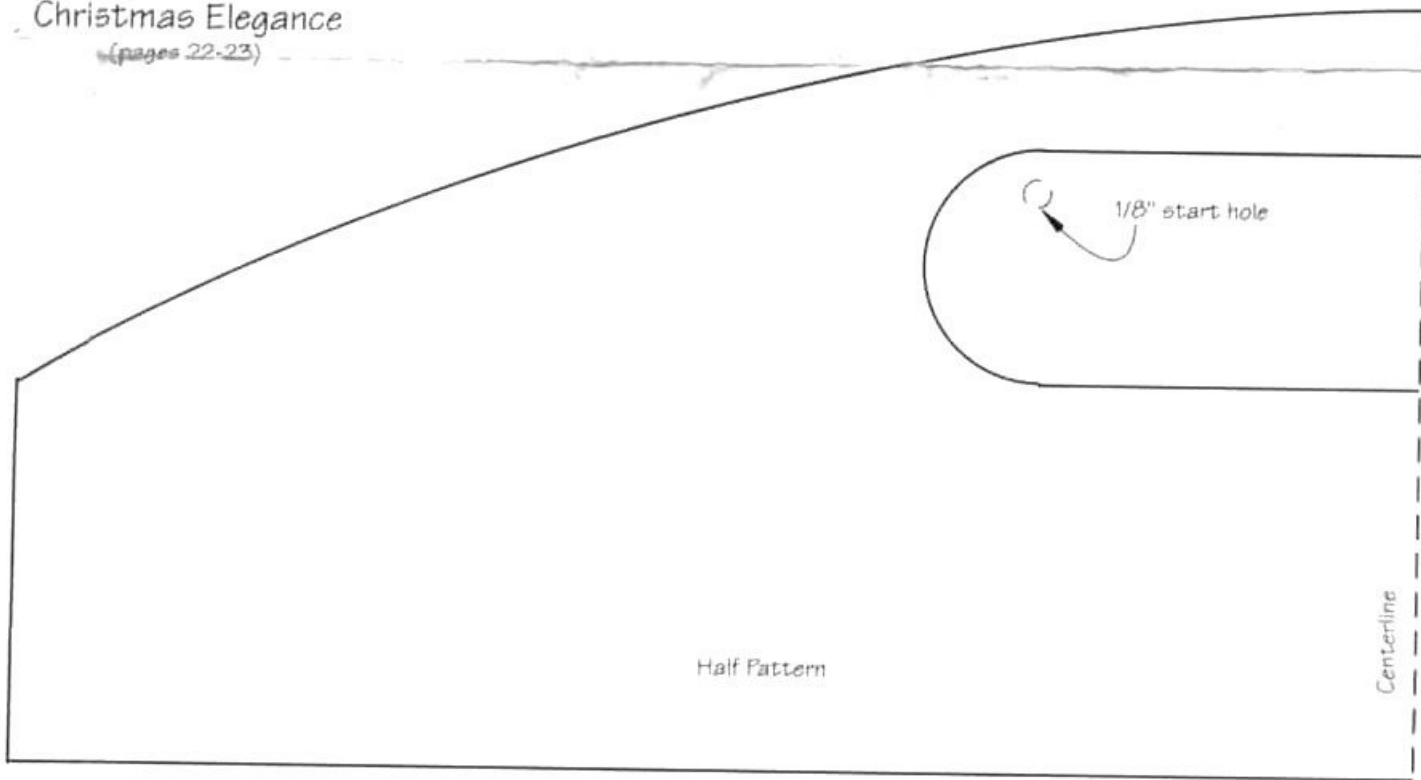
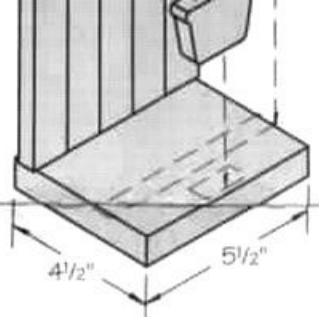
3/16" hole
3/8" deep

1/16" hole

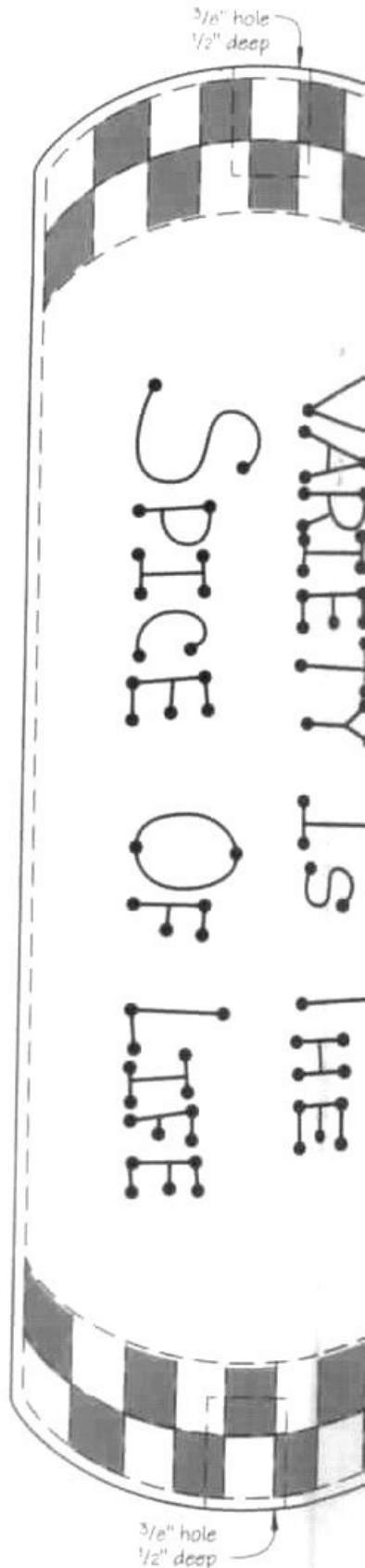
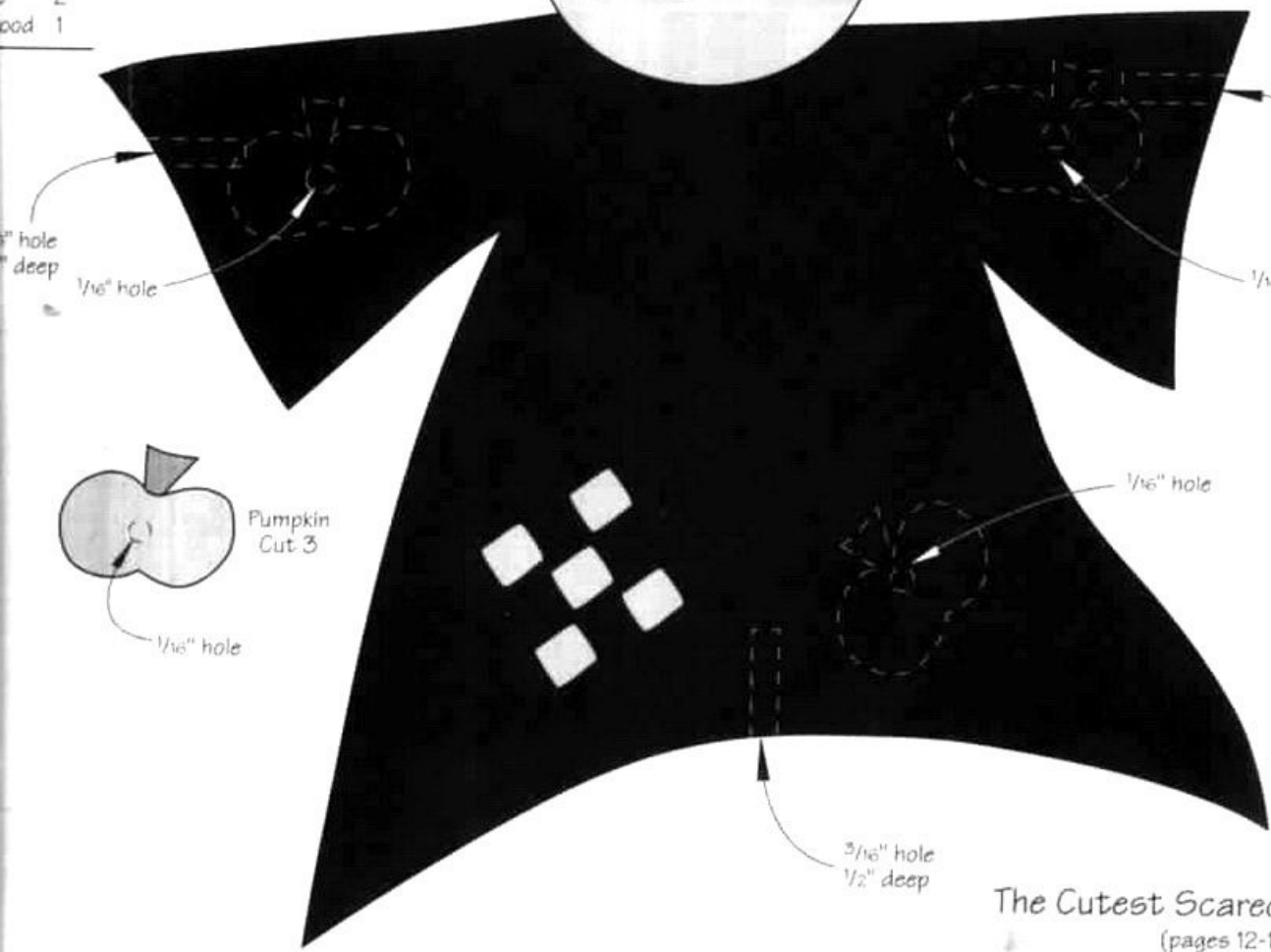
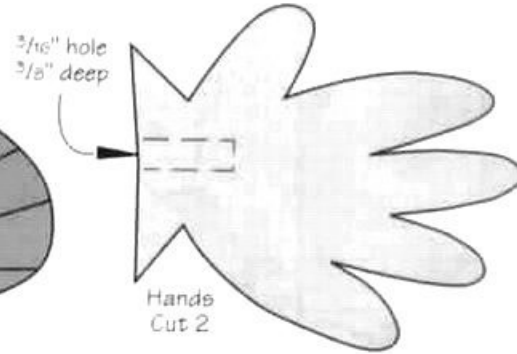
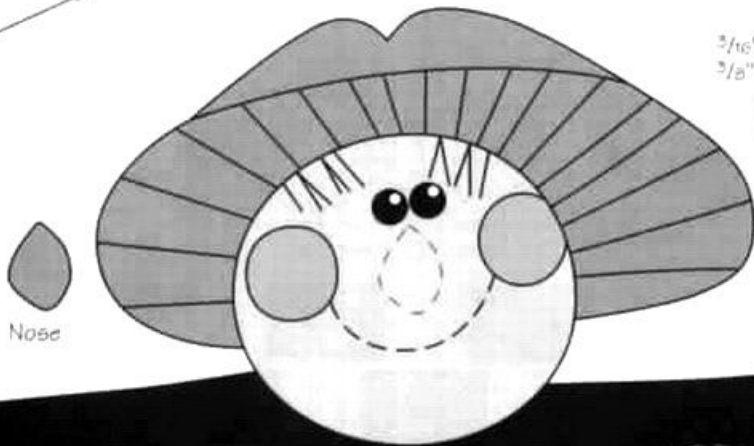
1/2" deep

Christmas Elegance

(pages 22-23)

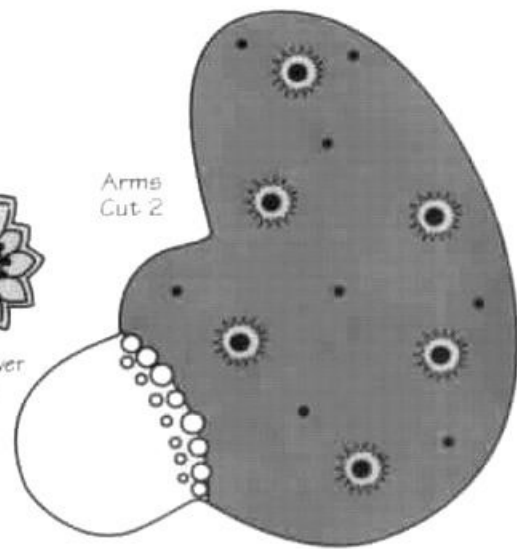
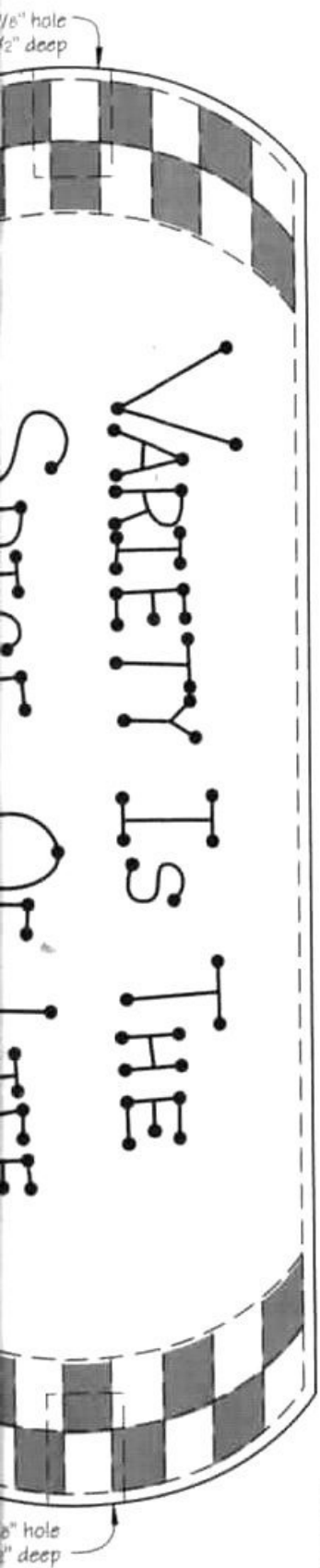


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2	
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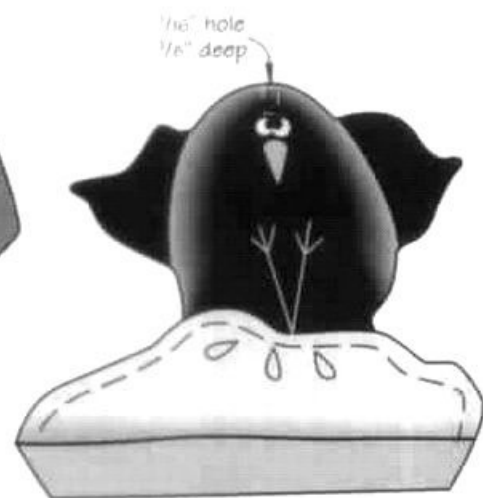
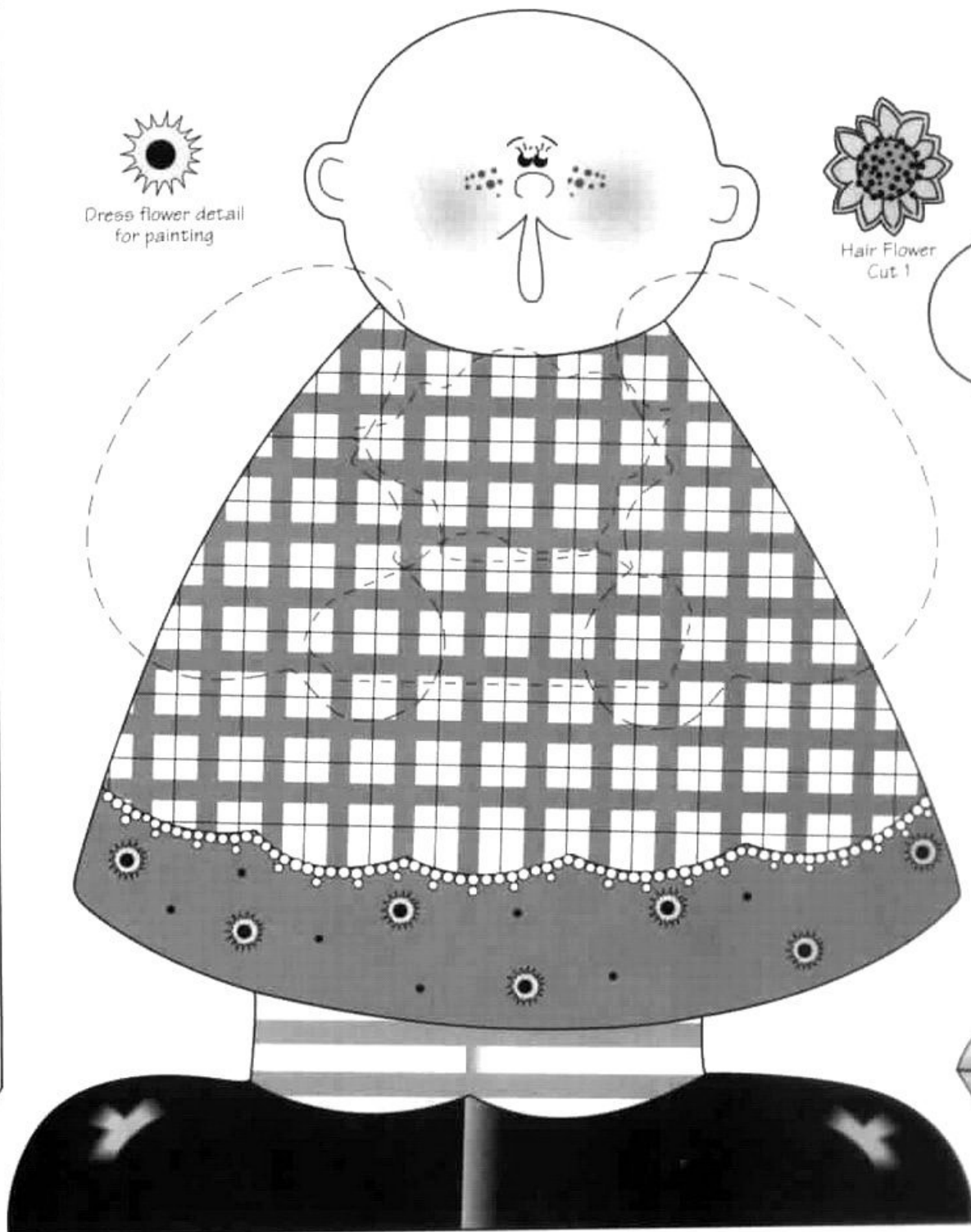


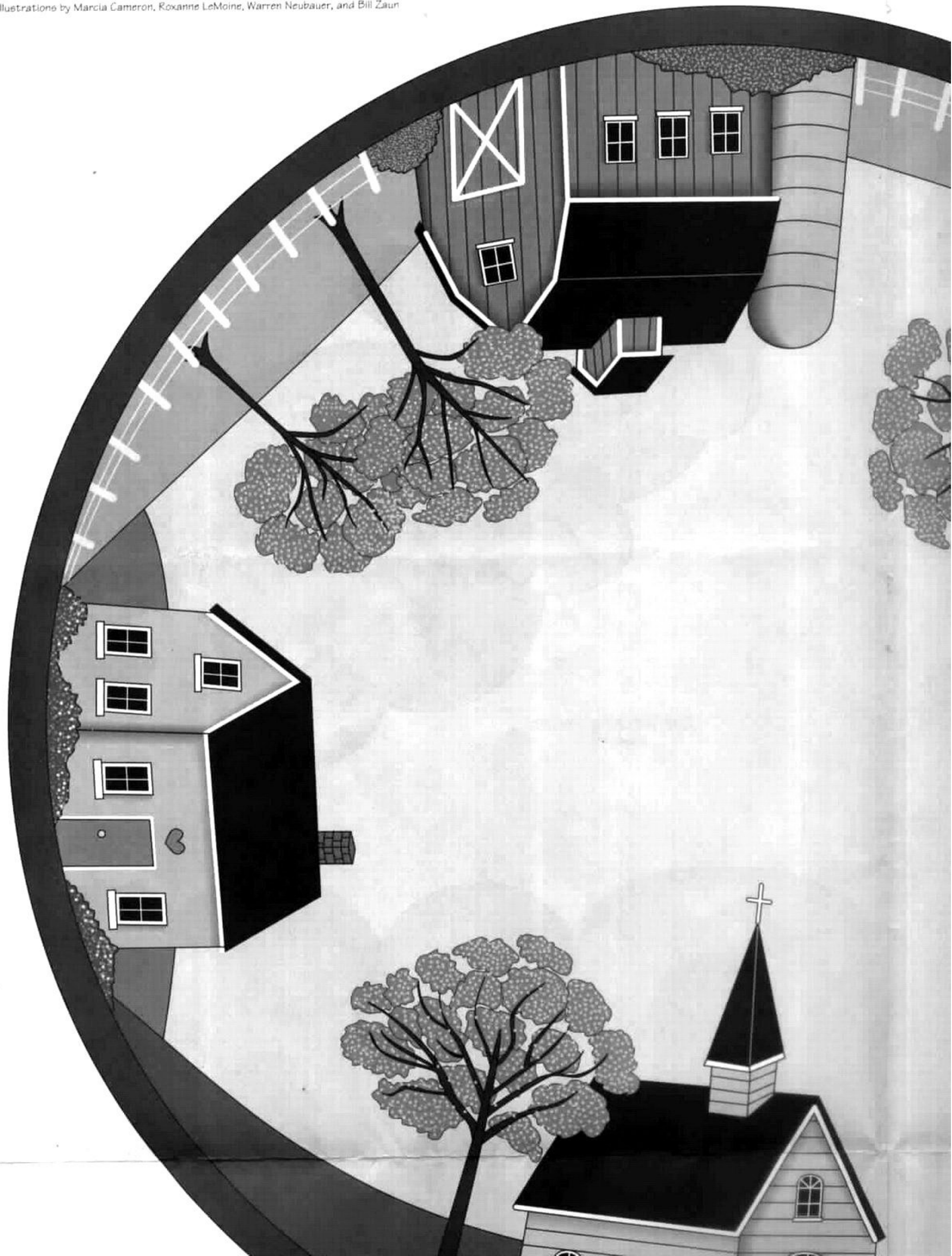
The Cutest Scarecrow Around!

(pages 12-13)



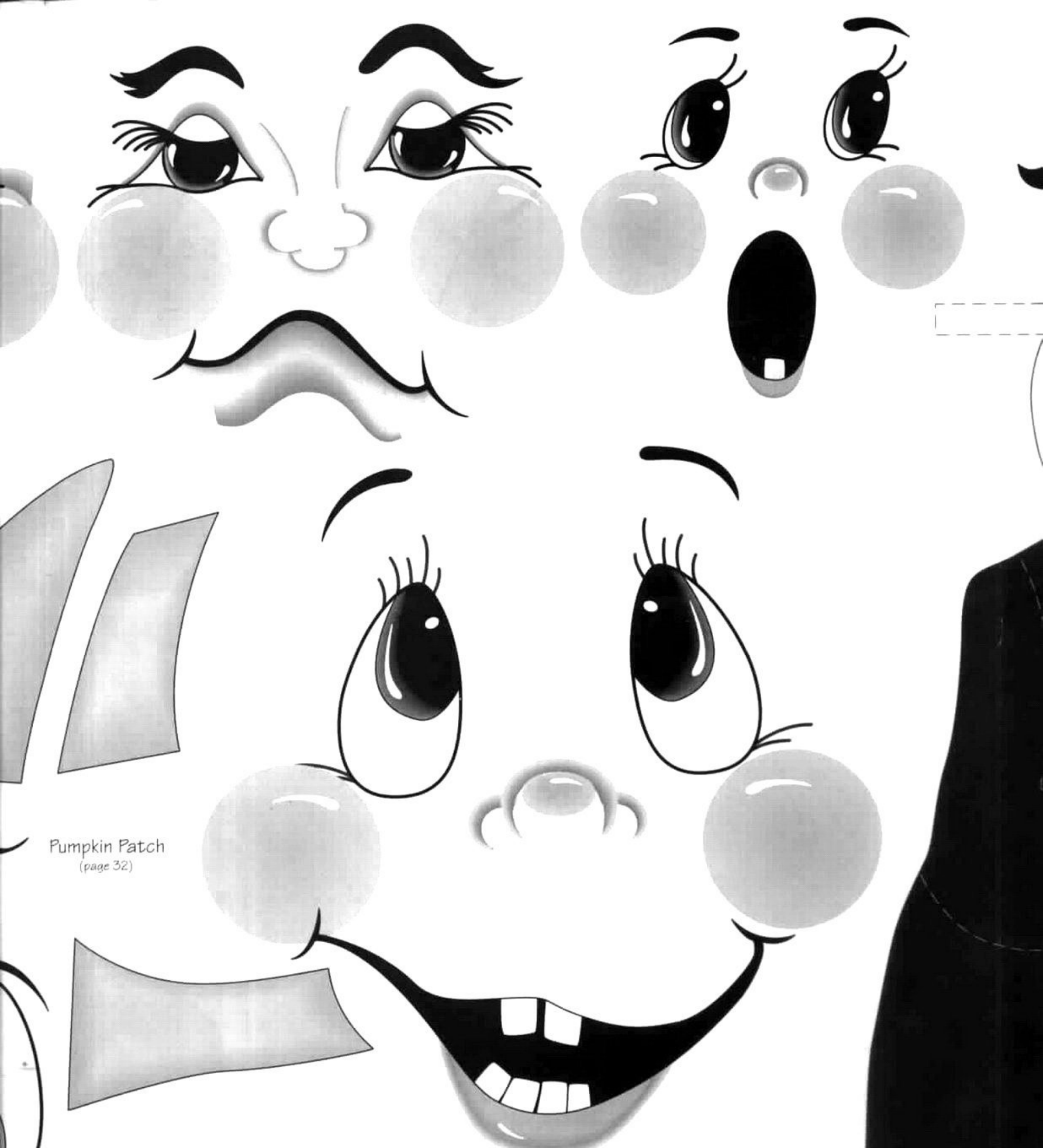
Spice to Your Life
(pages 14-15)





Village in the Valley
(pages 10-11)





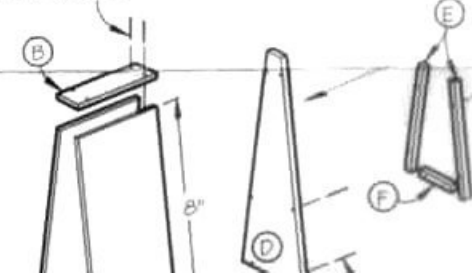
Pumpkin Patch
(page 32)

BILL OF MATERIALS					
Part	T	W	L	Mat.	Qty.
A-sides	3/16"	3 1/4"	8"	Plywood	2
B-top	3/16"	1"	3 1/4"	Plywood	1
C-bottom	3/16"	3 1/4"	3 1/4"	Plywood	1
D-back	1/4"	3 1/4"	8 1/4"	Plywood	1
E-cleats	1/4"	1/4"	4 1/2"	Plywood	2
F-cleat	1/4"	1/4"	1 1/2"	Pine	1

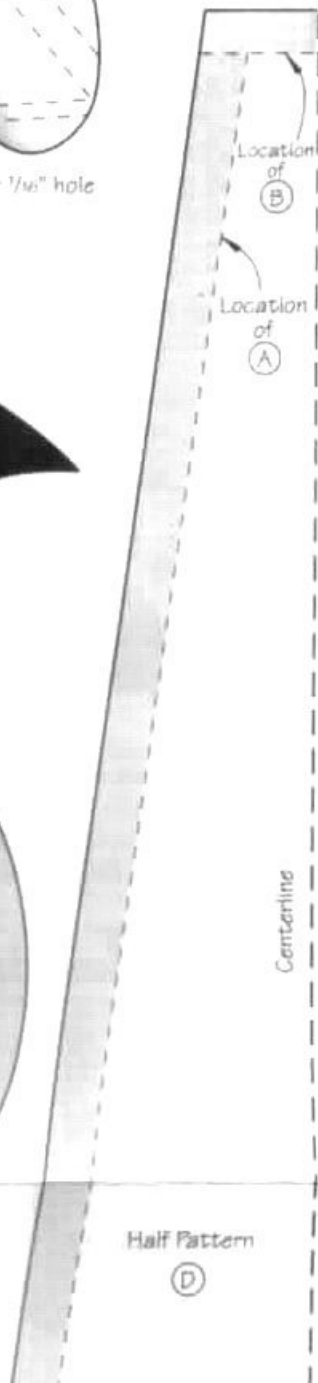
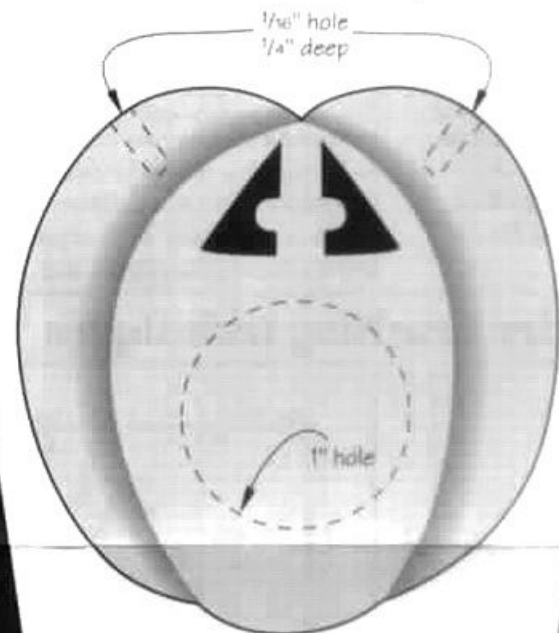
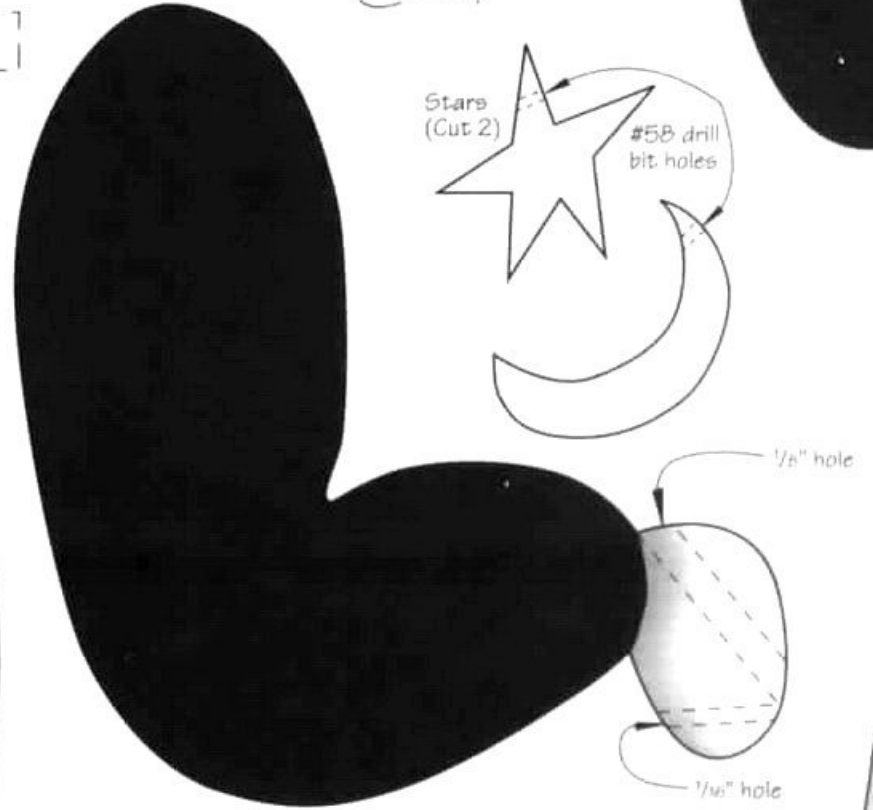
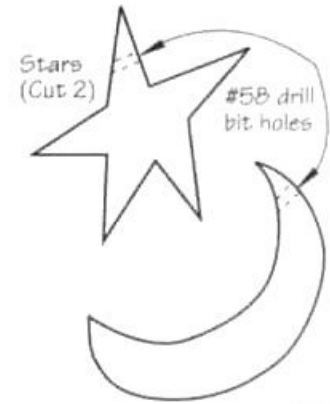
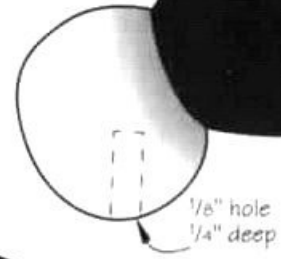
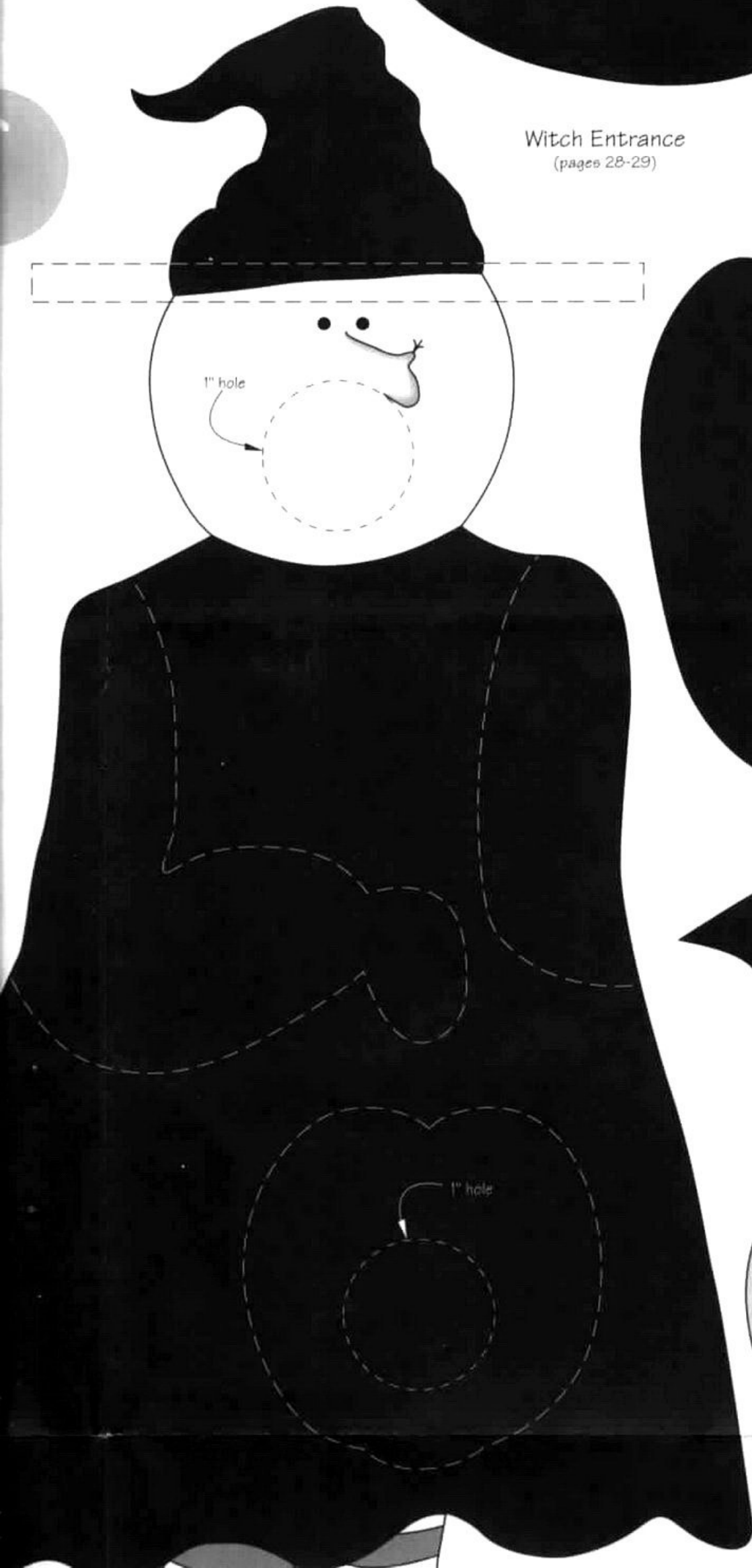
28-gauge wire

1/4" stock

#17 x 3/4" brad

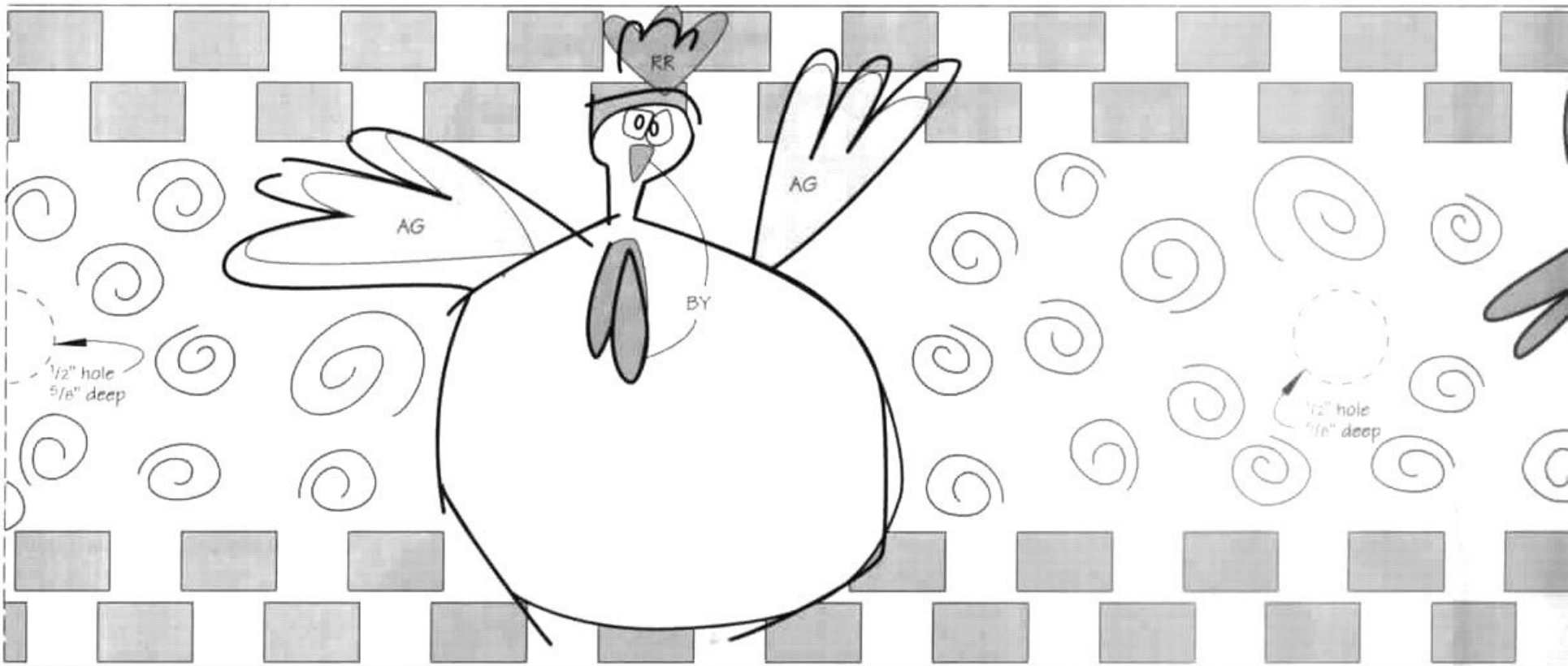
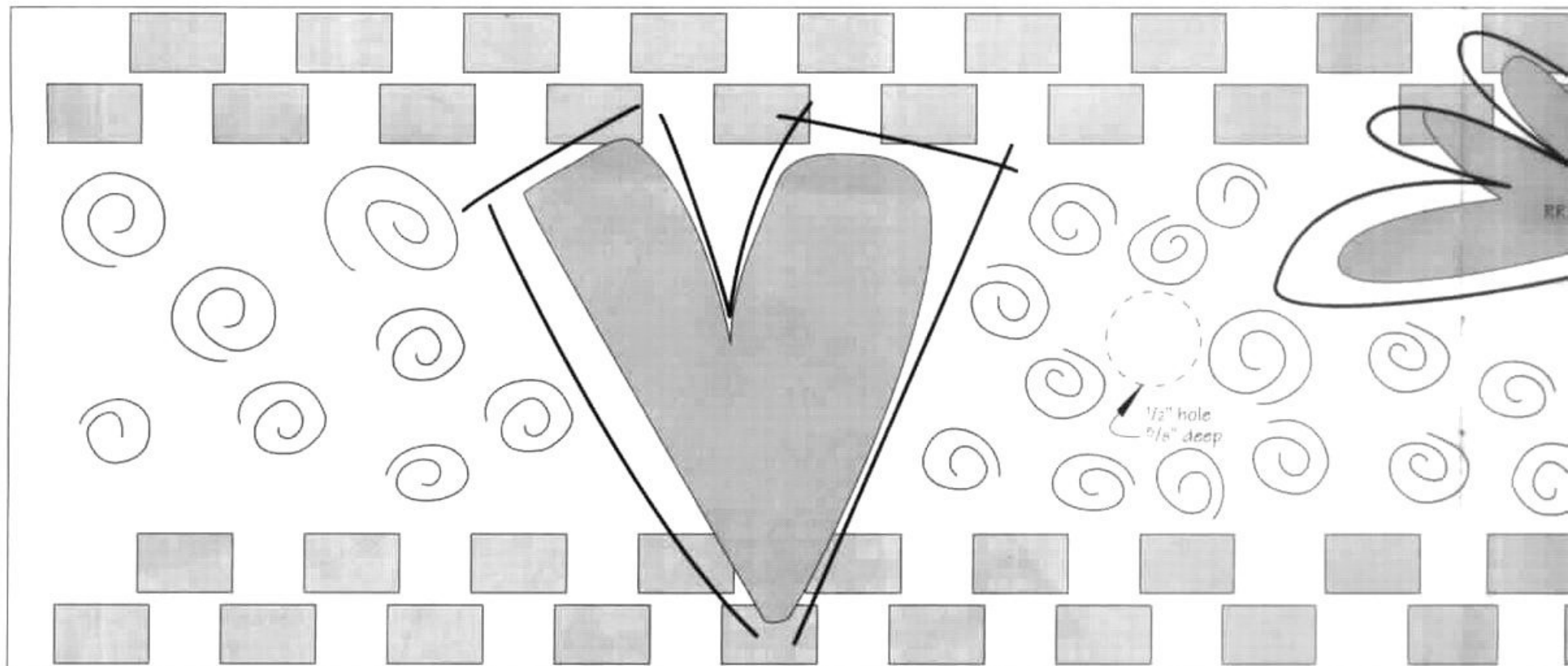


Witch Entrance
(pages 28-29)

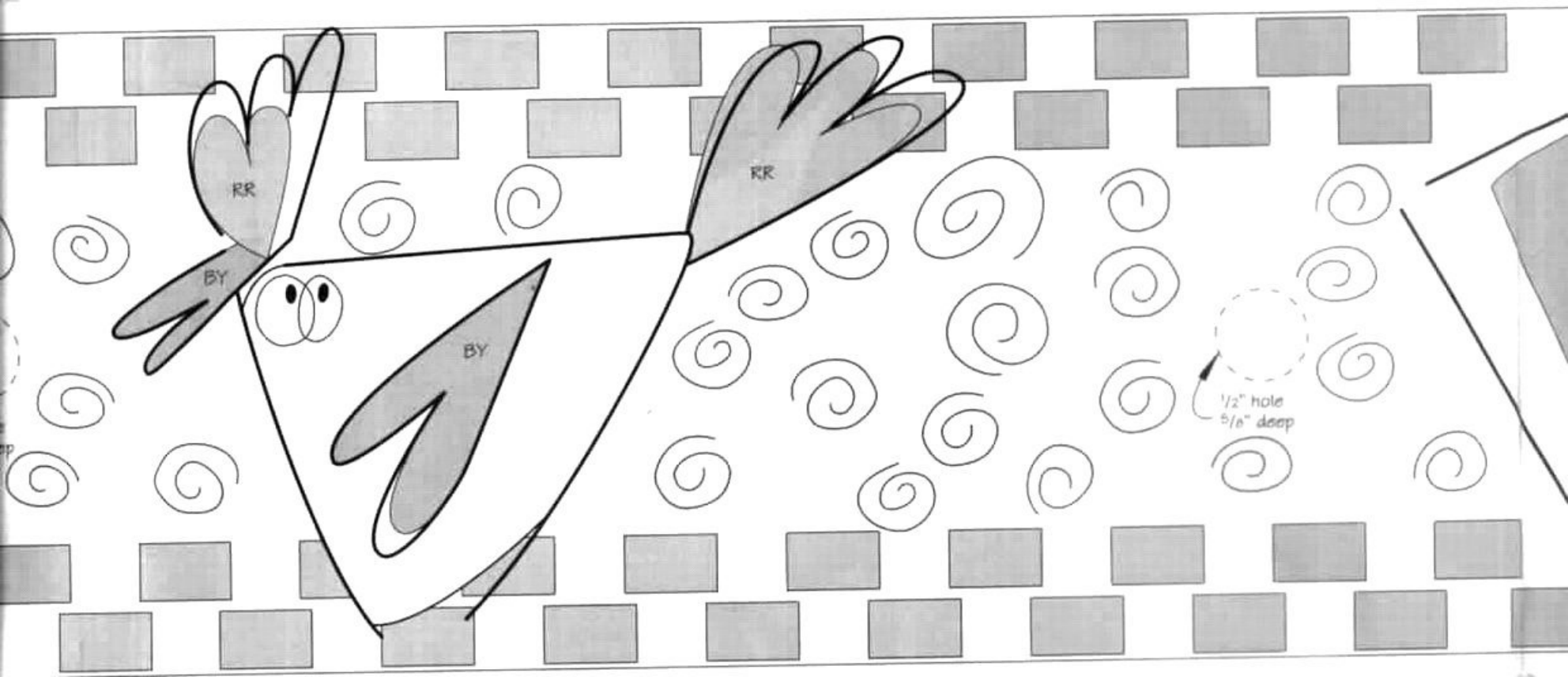
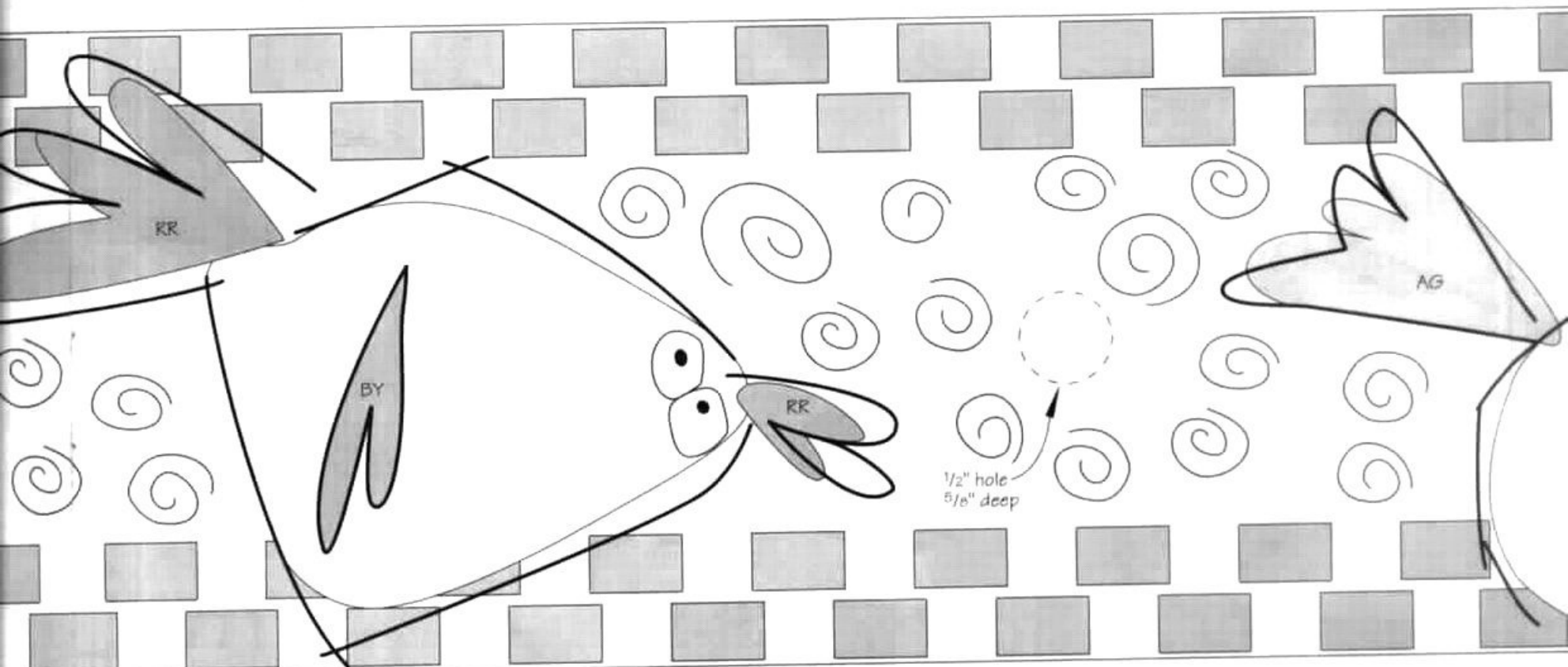


To order your Color-Conversion Chart
for Issue 19, send \$1.00 and a self-
addressed, stamped envelope to:

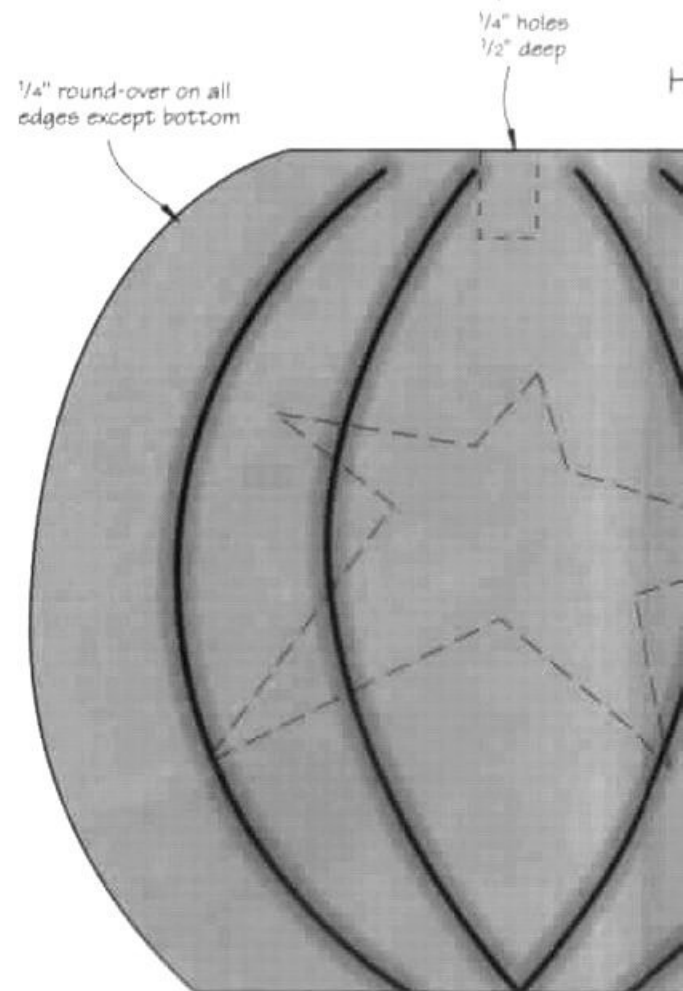
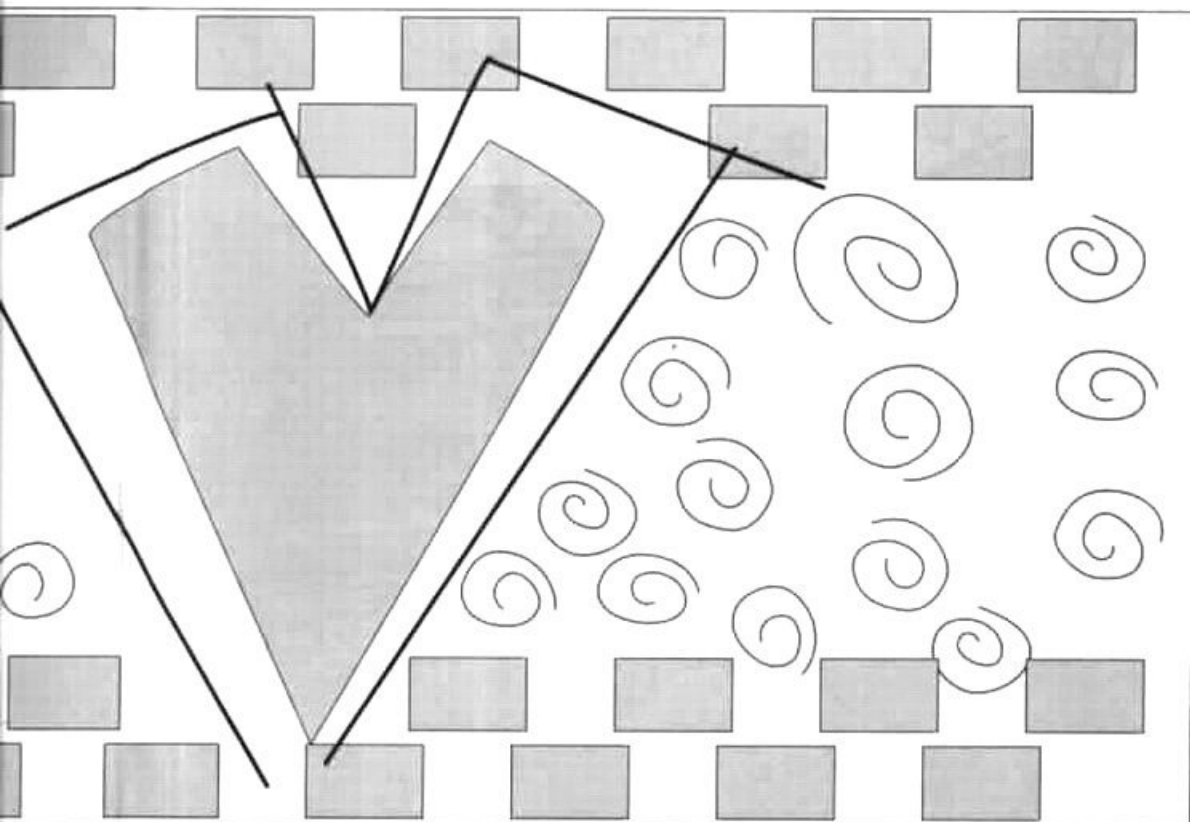
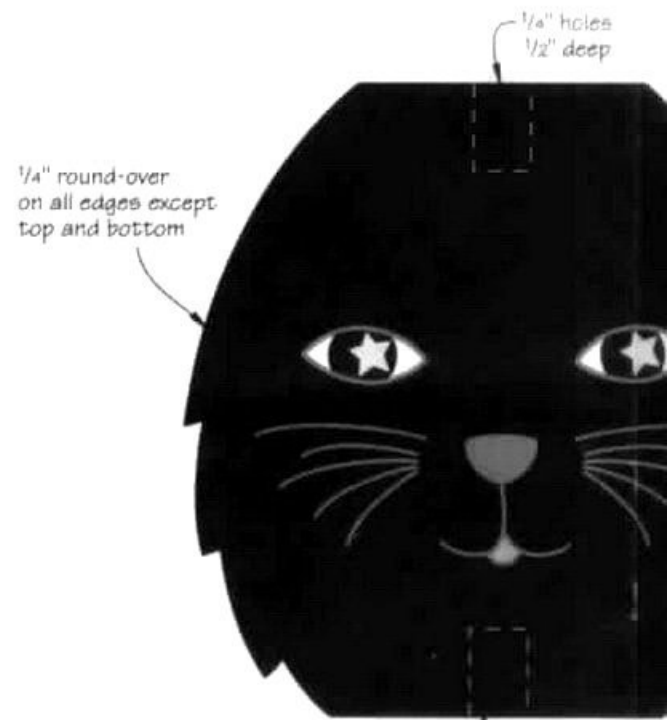
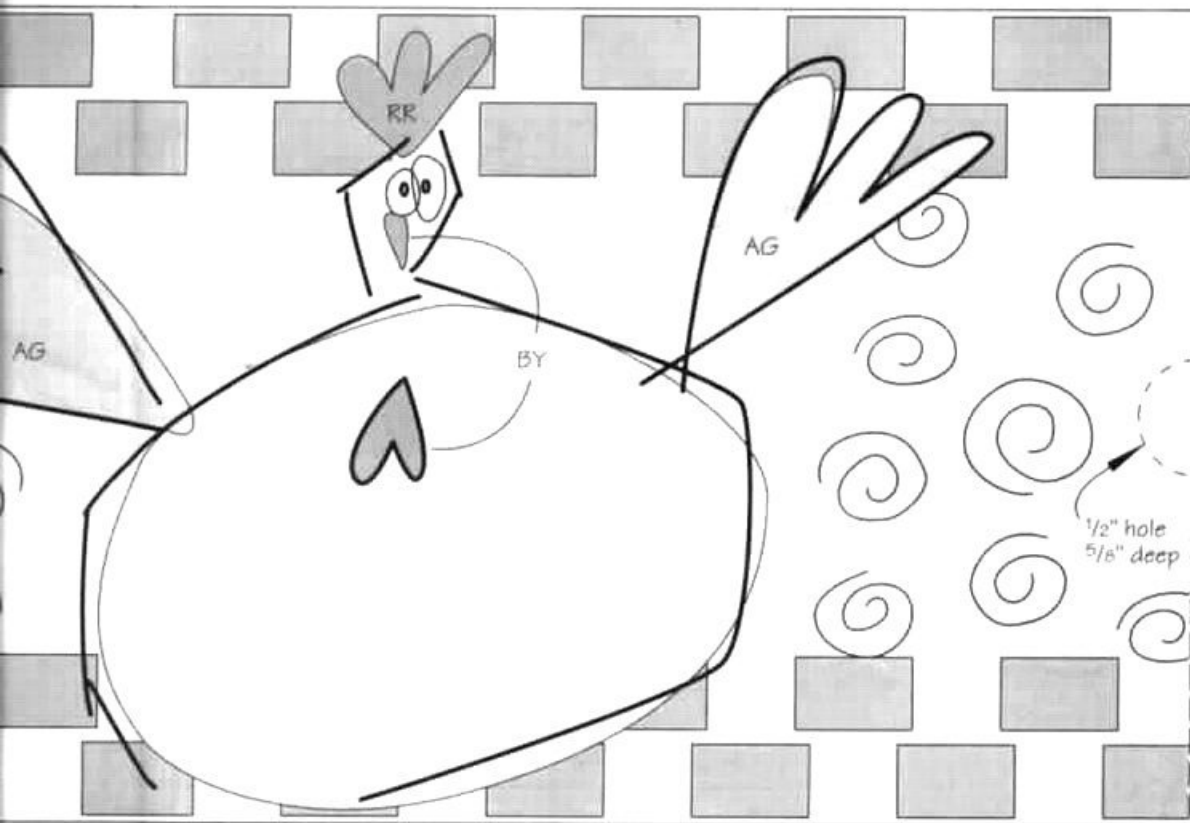
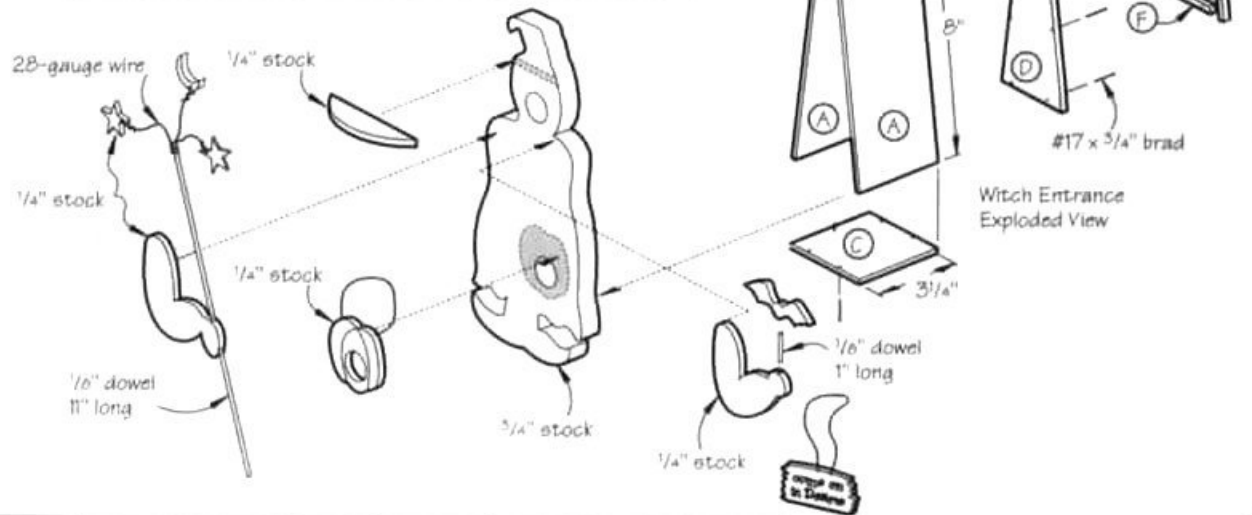
Issue 19 Conversion Chart
Decorative Woodcrafts®
1912 Grand Avenue
Des Moines, Iowa 50309-3379

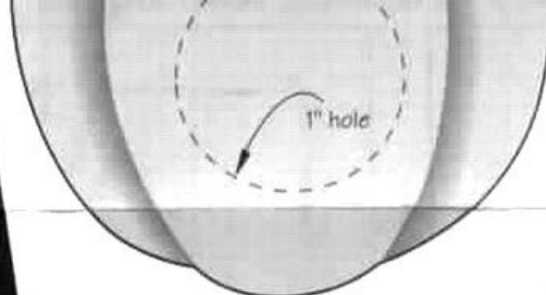
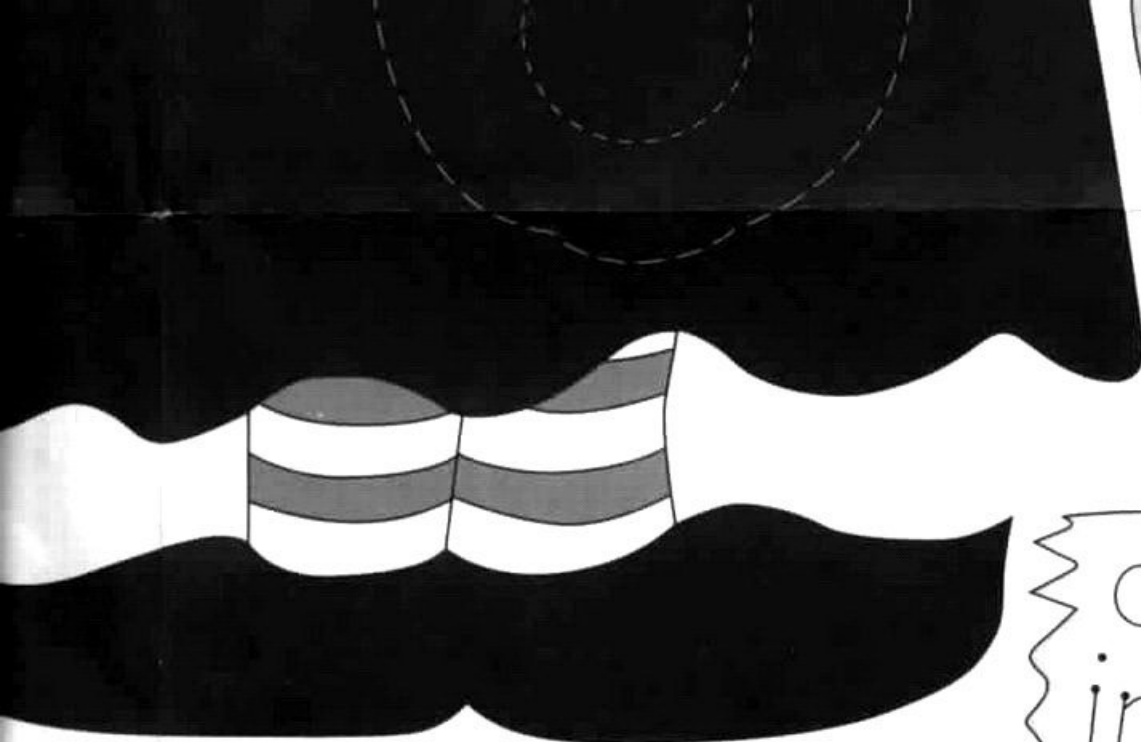


Americana Chickens and Checks
(pages 18-19)

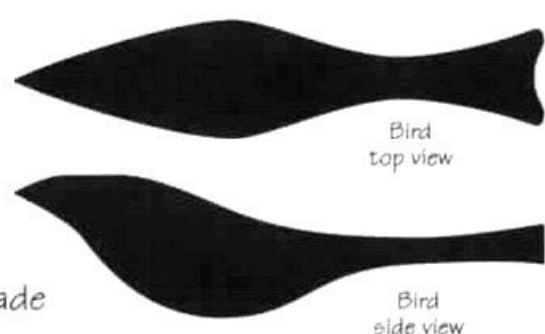
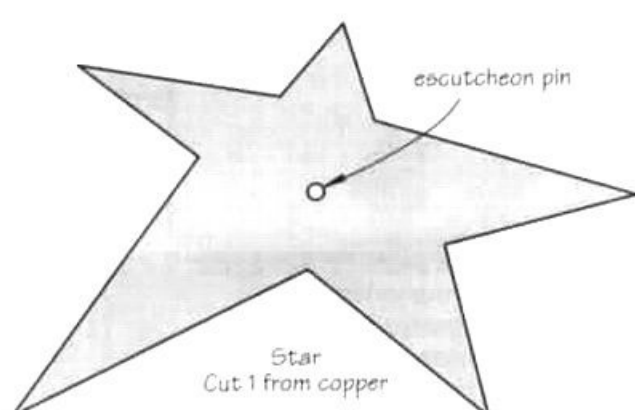
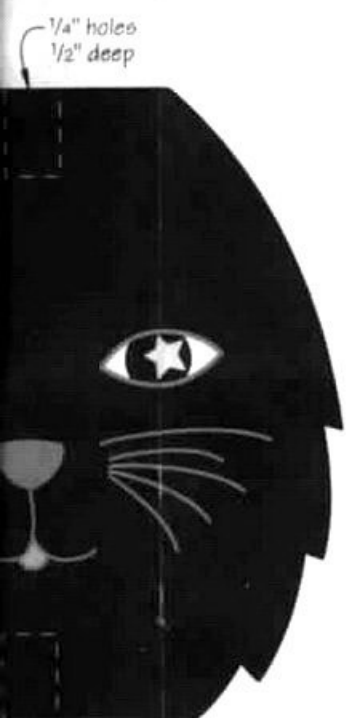
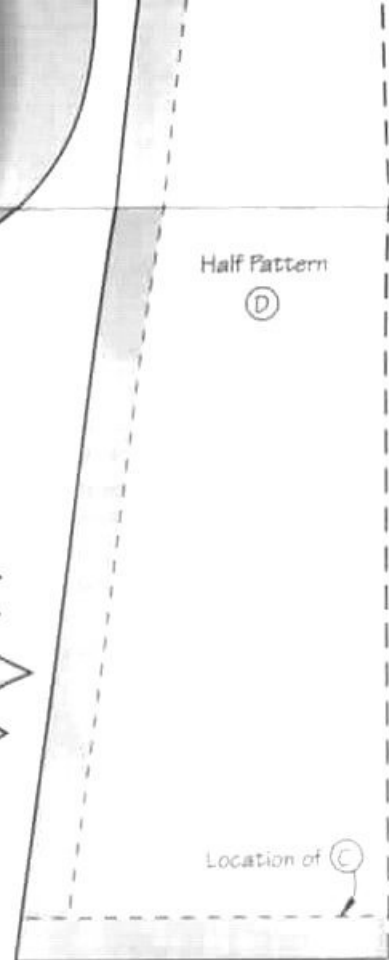


BILL OF MATERIALS					
Part	T	W	L	Mat.	Qty.
A-sides	3/16"	3 1/4"	8"	Plywood	2
B-top	3/16"	1"	3 1/4"	Plywood	1
C-bottom	3/16"	3 1/4"	3 1/4"	Plywood	1
D-back	1/4"	3 1/4"	8 1/4"	Plywood	1
E-cleats	1/4"	1/4"	4 1/2"	Plywood	2
F-cleat	1/4"	1/4"	1 1/2"	Pine	1

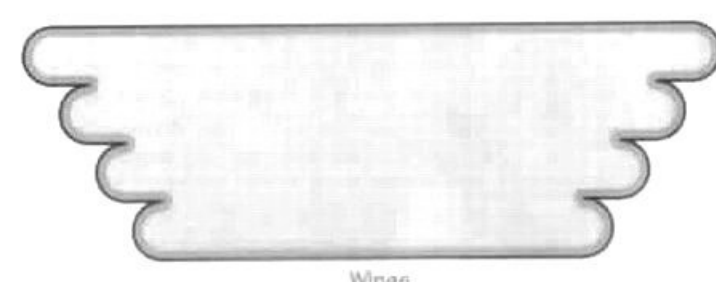
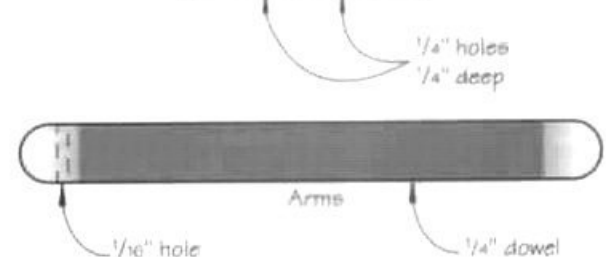
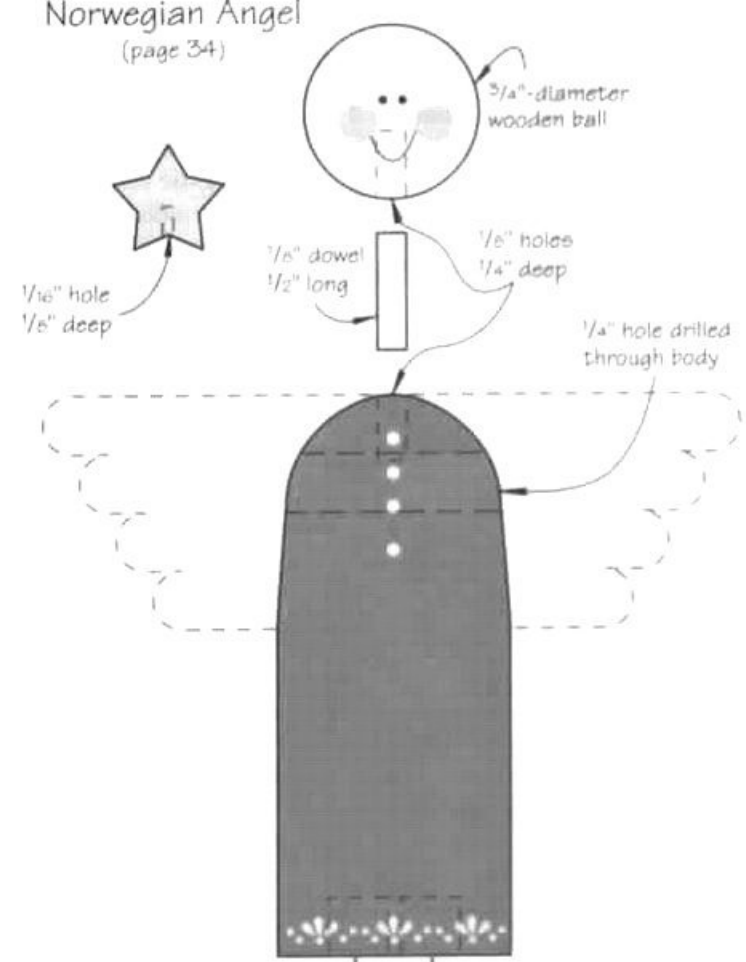




Half Pattern
D



Norwegian Angel
(page 34)



Halloween Masquerade
(pages 20-21)

