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COOL WAYS TO COLOR-GLAZE

See Page 20

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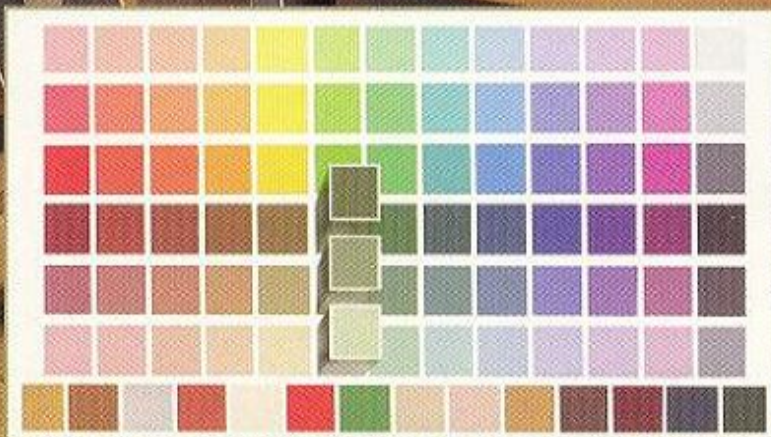
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ALEENE'S EASY PALETTE™

Better Homes and Gardens Decorative WOODCRAFTS

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Lois White
Decorative Woodcrafts™
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The Lazy Days of Summer

Almost as much as I love painting, I enjoy spending a long, lazy summer's afternoon outside under a shade tree with sunlight glinting through the leaves. Nearby, I listen to the splashing of a stream and the familiar sounds of nature, like my favorite songbirds trying to outsing each other.

As the days get longer, we yearn for opportunities to escape to the great outdoors. Fishing, gardening, picnicking, and vacationing on the lake are just a few of the many fun and relaxing summer activities you may be looking forward to.

Painting is another activity that we hope you'll make time for during the lazy days of summer. Why not start now by pouring yourself a glass of ice-cold lemonade and checking out the projects in this issue. If you're looking for ideas for Father's Day or Fourth of July celebrations, we have a great selection to choose from. In addition, we've loaded this issue with eye-catching designs that go with all kinds of outdoor pleasures—from

farmer's markets to favorite fishing adventures. And we specifically designed every project so painting will be a breeze, leaving you plenty of time to enjoy sunny days with family and friends.

As I write this column, warmer weather is still just around the corner, but things are definitely heating up for the 1997 Society of Decorative Painters (SDP) convention. This year's convention will take place in Minneapolis, Minnesota, from May 14 to 19. There's still time to make plans to attend this exciting event. We invite you to stop by the *Decorative Woodcrafts* booth to see the dazzling trees decorated with the ornaments from our Strokes of Creativity® Ornament Contest. A tree raffle will take place during the convention, with all proceeds donated to the Society's Decorative Arts Collection.

I wish you all a fun-filled summer!

Lois White

P.S. Beautify your home through decorative painting, starting with the ideas in our premiere issue of *Paint Decor* magazine. Check your newsstand, or call 800/572-9350 to order a copy.

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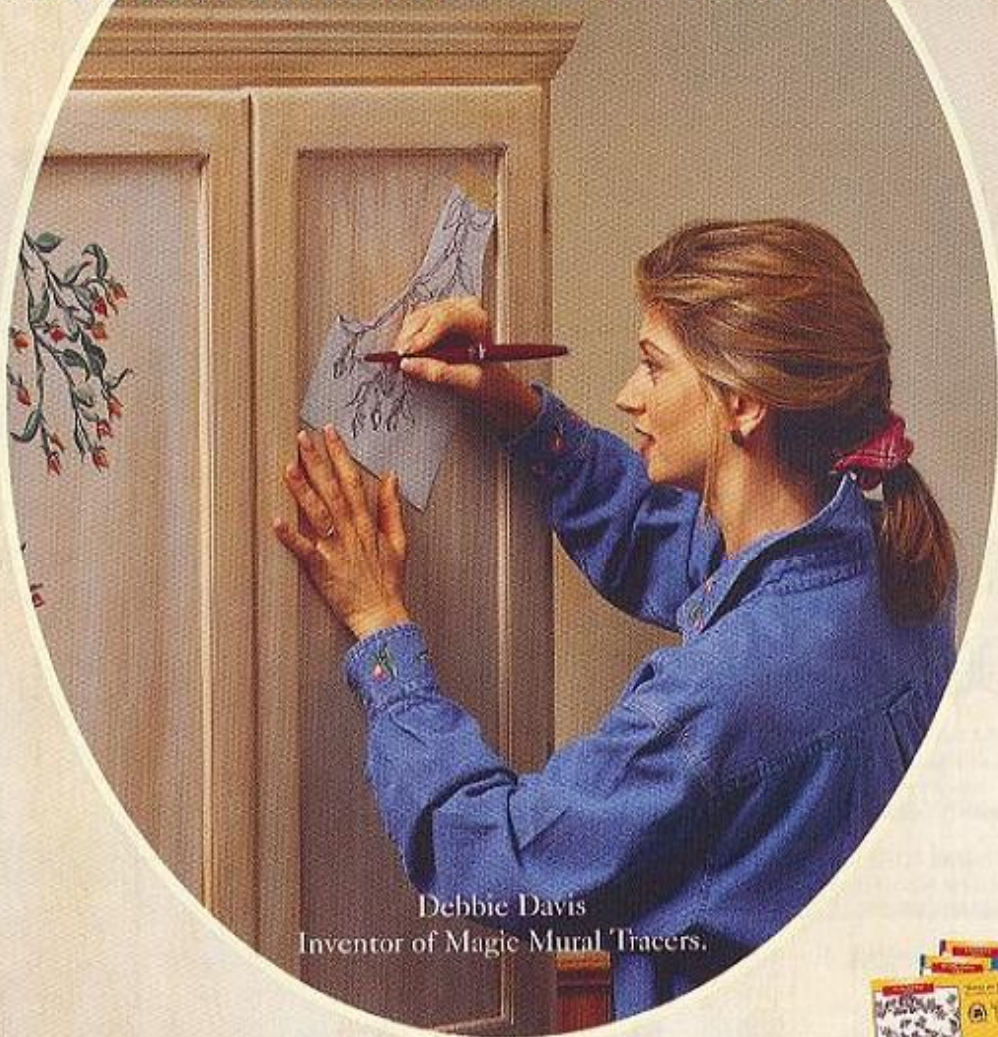
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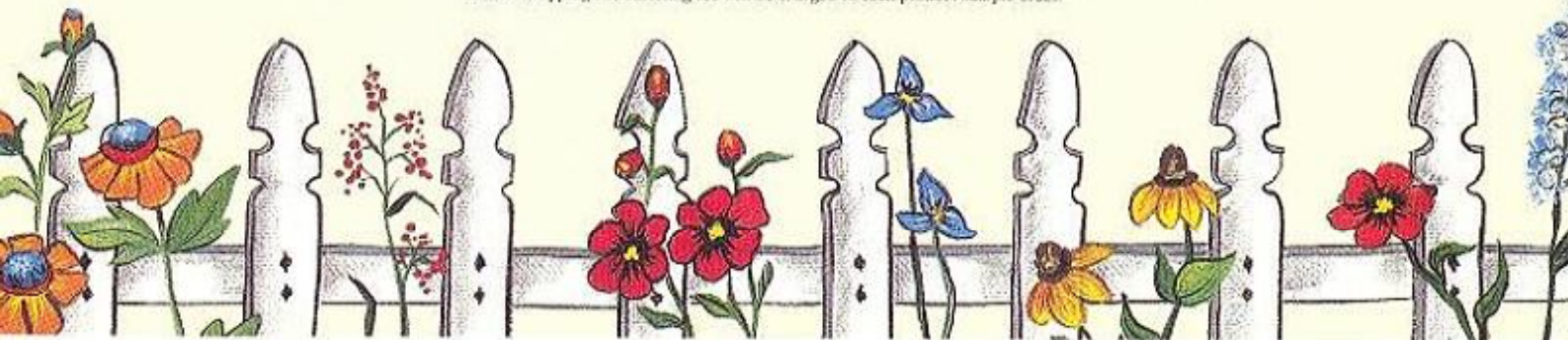


Magic Mural Tracers are pre-shaded patterns printed on a special, patented, no-smear paper. And unlike stencils, stamps or rub-ons, you can even erase lines you don't want. With each pattern you'll receive our unique techniques, step-by-step illustrated instructions and helpful hints to help you take all the guesswork out of painting. We've even included Accent acrylic color suggestions. It's truly elementary. And it's all you need to create incredible results.



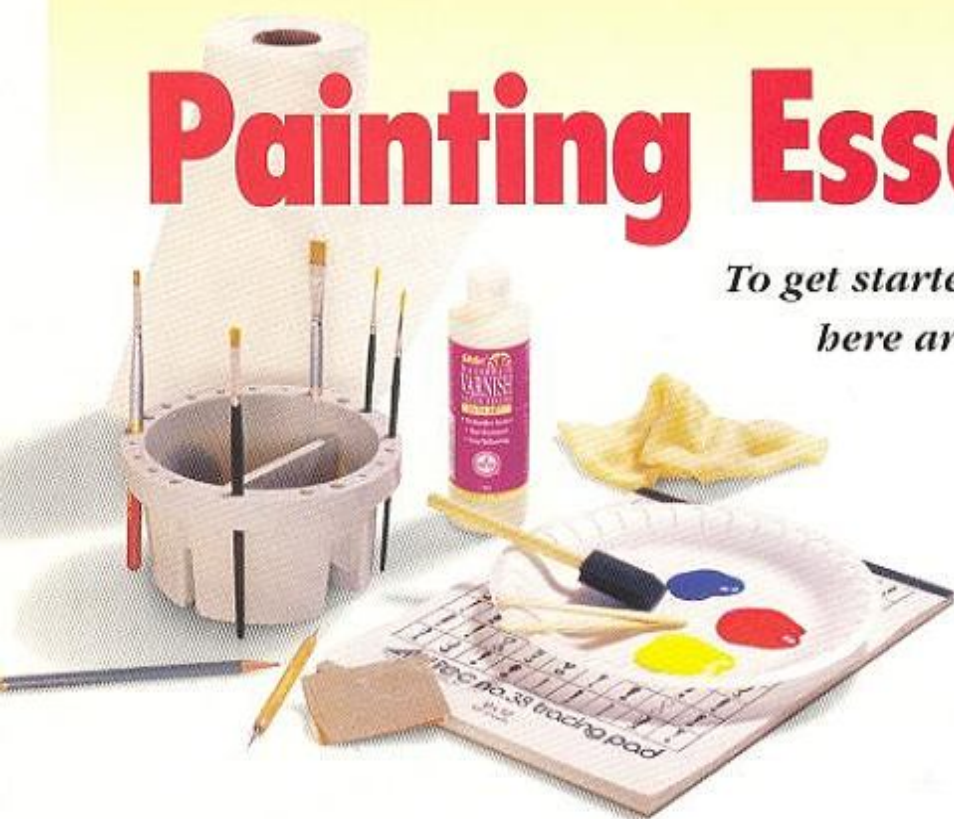
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Painting Essentials

To get started in decorative painting, here are a few helpful hints and a handy list of the first supplies you'll need.



Perhaps you've just completed your first painting class, which you thoroughly enjoyed, and you've set your sights on more. Before you make the next move, you'll need to gather a few basic supplies. Follow along as we share several alternatives for stocking up.

Start Simple

We came up with the Basics Supplies list at *right* after conducting an unscientific poll of decorative painters who teach beginning classes. These are the supplies they say you're likely to find most useful. Most are available at arts and crafts stores.

The first time you browse for brushes, you'll be overwhelmed by the huge variety of shapes and sizes. But before you dive into the brush display, keep in mind that you need only a handful to begin. Your best bet is to opt for high-quality brushes, despite their higher cost. They'll last longer and yield superior results. If you're just starting out, consider a sponge brush for sealing, base-coating, and finishing; a few flat brushes for base-coating, floating, and highlighting; and at least one round brush and one liner brush for applying details and lettering. When selecting brushes for a project,

a basic rule of thumb is to use the sizes that best fit the design areas.

When choosing paint, start with primary or medium-value colors. Throw in a few bottles of basic black and white, and the possibilities for mixing colors are endless. Expand your collection further with an array of premixed colors.

For your convenience, we included a brush tub in our Basic Supplies. It does double duty by allowing you to store brushes at your painting station in addition to rinsing them. But you easily could get by with rinsing your brushes in cups or jars. For blotting brushes, cotton rags work as well as paper towels. They also can be moistened for wiping off sanding dust if you don't own a tack cloth. Freezer paper is a great alternative to a palette or Styrofoam plate for squeezing on paint. And it's easy to rub pencil or chalk onto tracing paper for transferring patterns.

Shop Smart

As you continue to paint, purchase at least one additional supply for every new project. That way, you can spread out the cost and enjoy new or more specialized products at the same time. Some

Basic Supplies

Brushes

- 1" sponge
- #12 synthetic flat
- #6 synthetic flat
- #2 synthetic flat
- #5 synthetic round
- #1 synthetic liner

Acrylic Paint

- Black
- White
- Primary colors (yellow, red, blue)
- Medium-value colors

Supplies

- Brush tub
- Stylus (double-ended is best)
- Sandpaper (100- and 150-grit)
- Tack cloth
- Paper towels
- Styrofoam plate or tray
- Wood sealer/finisher
- Pencil or chalk
- Tracing paper

products you might consider investing in down the road include specialty brushes such as angular flats for shading and stencil brushes for stenciling, an extender medium (useful for making transparent washes), a palette knife for mixing and applying different mediums, brushstroke practice paper, a pad of palette paper, and artist's transfer paper. ♦

All Brushes Are Not Created Equal.



The brush the artist chooses is often the most important choice they make. It's the tool you use to create the exact stroke, the ideal shading, the precise image.

For many decorative painters, teachers, and designers the brush of choice is La Corneille® Golden Taklon from Loew-Cornell. And, for one reason: they simply find it best.

Each brush is made by hand and blended with 3 thickness of synthetic filament for a fine performance in acrylics. The care and concern we take assures you of a well shaped brush with durability that lasts project after project.

With 23 shapes, and sizes from 18/0 to 2" there's a La Corneille® Golden Taklon brush to suit every style and enhance your effort. At Loew-Cornell, serving the artist is our #1 goal. You keep painting, and we'll keep making your brushes, one brush at a time.

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To learn more about brushes, send a long SASE to receive your free Loew-Cornell Brush Guide.
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Artwork by Jackie Shaw. These techniques are taught in her book "The Big Book of Decorative Painting".

Beautiful Berries

*Add luscious-looking strawberries to any woodcrafts project.
Designer Carolyn Phillips paints the berries in four simple steps.*

PALETTE

DecoArt Americana Colors

- BB Baby Blue DA42
- BK Buttermilk DA3
- CW Cranberry Wine DA112
- CY Cadmium Yellow DA10
- DS Desert Sand DA77
- HL Hauser Light Green DA131
- HM Hauser Medium Green DA132
- KP Black Plum DA172
- RS Raw Sienna DA93
- TM Tomato Red DA169

BRUSHES

Robert Simmons brushes

- $\frac{3}{4}$ " synthetic flat
- $\frac{1}{2}$ " synthetic angular flat
- #10/0 synthetic liner

SUPPLIES

- $\frac{5}{8}$ (5x5") kiln-dried pine*
- Wood sealer
- Clear glazing medium
- Matte-finish varnish
- Pint jar with wire-clamp assembly

*If your lumberyard doesn't carry $\frac{5}{8}$ kiln-dried pine, use 2x6 pine (actual thickness: $1\frac{1}{2}$ ") and plane it to $1\frac{1}{8}$ ". For safety, plane a longer board and then cut it to size.

To order a jar with an unpainted lid and the wire-clamp assembly #35M for \$16.95 ppd. in the U.S., write to The Cutting Edge, P.O. Box 3000-402, Chino, CA 91708. Orders only: 909/464-0440.

START WITH RAW WOOD

Use a compass to mark a $1\frac{7}{8}$ "-radius ($3\frac{3}{4}$ "-diameter) circle onto $\frac{5}{8}$ pine (actual thickness: $1\frac{1}{8}$ "). Cut out the shape with a scrollsaw, using a #5 blade. Referring to the diagram in the pattern packet, rout the vein along the edge of the lid. Then rout the roundover, followed by the cove. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Apply wood sealer to all surfaces, and let it dry. Sand again, and wipe clean.

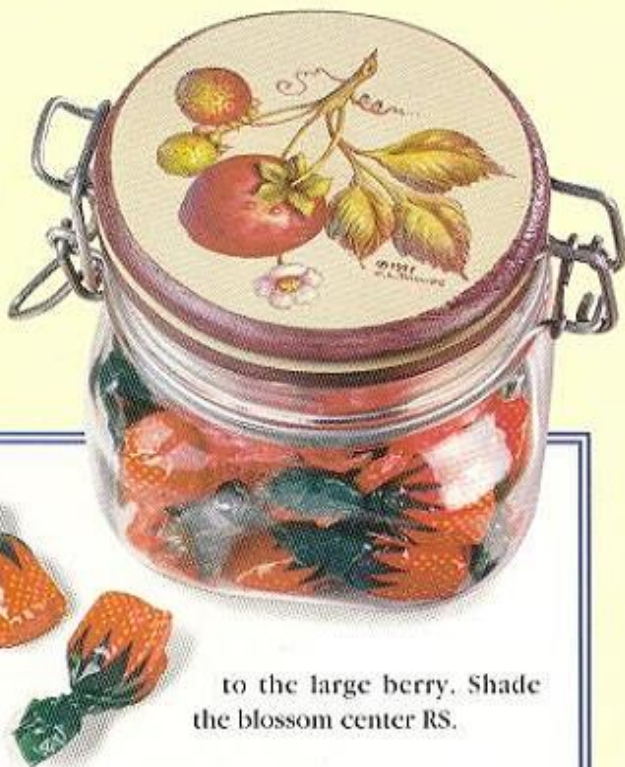
HAVE FUN PAINTING

Mix DS and clear glazing medium 4:1, and apply two coats to all surfaces. Let the base coat dry. Follow the steps at *right* to paint the cluster of berries. Using a 1:1 mixture of CW and KP, paint the top border and the edge of the lid as shown *opposite*.

① Transfer the pattern details from the pattern packet onto the base-coated surface. Mix clear glazing medium and RS 4:1; using a #10/0 liner brush, outline the cluster of berries. When dry, apply a CY wash to the leaves, stems, bracts, berries, and blossom. Apply BB shading to the base of each petal.

② Using TM, shade the outer edges of the large berry and the stem end of the medium berry. With HL, shade the lower end of the medium berry, the leaves, stems, and bracts. *Note: To give the berries a rounded look, shade around the perimeter of each berry, bringing more color in from the shaded (lower left) side.* Following the contour of the large berry, draw chalk grid lines as shown. Using a liner brush and CW diluted with water to ink consistency, apply small oval seed indentations





to the large berry. Shade the blossom center RS.

③ Shade the large and medium berries, the blossom center, and the bases of the petals CW. Using a 6:1 mixture of HM and CW, shade the leaves, stems, and bracts. Paint the seeds in the highlighted area of the large berry CY; paint the rest of the seeds RS. Paint the seeds on the remaining berries CW, followed by a 1:1 mixture of RS and CY and then a 1:1 mixture of CY and BK. Using a 4:1 mixture of CY and TM, dry-brush highlights along the grid lines (in the highlighted area) of the large berry. *Note: To further enhance the roundness of the berry, do not extend highlights all the way to the edges.*

④ With a 1:1 mixture of CY and BK, continue dry-brushing highlights on the large berry. Highlight two or three seeds on the large berry BK. Load a brush with a 1:1 mixture of RS and CY; paint the pollen dots on the blossom center. Add more dots with a 1:1 mixture of CY and BK, followed by BK. Combine CW and KP 1:1; dilute the mixture with water to ink consistency, and paint all details. Highlight all berries and leaves with CY and BK mixed 1:1. Float BB along the lower left sides of the berries, leaves, stems, and bracts to add transparent reflected blue light.

FINISH WITH PRIDE

Apply three coats of matte-finish varnish, allowing ample drying time between coats. Fit the wire assembly to the lid and jar, and attach the lid. ❖

BRUSHSTROKE BASICS

DOUBLE-LOADING



1. Dip the bristles of one corner of a flat brush into the first color of paint.



2. Load the opposite corner of the brush with a second color.



3. Blend the two colors slightly by wiping the brush on your palette until the colors gradually merge in the center.

FLOATING COLOR



1. Dilute the paint with water to ink consistency, and mix it well.

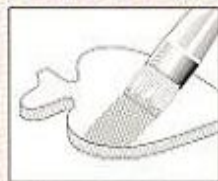


2. Load one corner of a flat or angular shader brush by dipping it into the diluted paint.

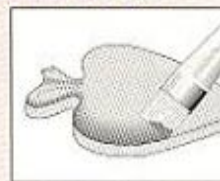


3. Blend the paint by wiping the brush on your palette until the color gradually fades to the opposite side.

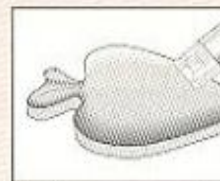
SHADING AND HIGHLIGHTING



1. Select your main color, such as red, and use it to base-coat the surface. Apply your paint with the largest brush that will fit the design area.

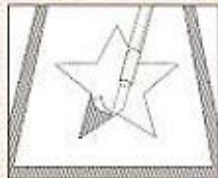


2. Shade with a darker color, such as burgundy, using the floating technique described above. Shading makes an area recede, separating it from the surrounding color.

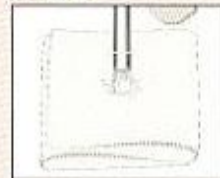


3. Highlight your work by floating a lighter color, such as yellow or white, on the design. Highlighting makes an area appear more prominent, adding dimension.

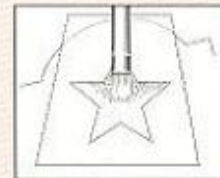
STENCILING STRATEGIES



1. Use a permanent marker to transfer the design onto a stencil sheet. Cut along the lines with an X-ACTO knife or an electric stencil-cutting tool.



2. Dip the bristle tips of your dry stencil brush into the paint. Tap off most of the paint on a paper towel.



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

Slice of Summer

Bring out
the best of the
season with
a sweet-looking
pin that's a
breeze to paint.

PALETTE

DecoArt Americana Colors
AW Antique White DA58
BK Buttermilk DA3
EG Evergreen DA82
LB Lamp Black DA67
RR Rookwood Red DA97
TR True Ochre DA143

BRUSHES

Loew-Cornell brushes
¾" synthetic flat
#10 synthetic flat
#4 synthetic flat
#10/0 synthetic liner
1" sponge
Spatter or old toothbrush

SUPPLIES

½x2½x3" Baltic birch plywood
½x1½x1" Baltic birch plywood
½x1½" dowel
Wood sealer
Antiquing medium
5-minute epoxy
16" length of off-white linen thread
1-½"-diameter wooden button
Metal pin back
Matte-finish spray varnish
4" of 22-gauge wire

START WITH RAW WOOD

Duplicate the pin patterns in the pattern packet with tracing paper. Copy the outlines of the bird and the watermelon onto ¼" Baltic birch plywood. Copy the bird's wing and the heart onto ⅛" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns. Cut two pieces from a ⅛" dowel: a ½" length for attaching the bird to the watermelon and a ½" length for the perch.

To order pin cutouts, dowel pieces, and a wooden button #35A for \$4.95 ppd. in the U.S., write to Cabin Crafters, 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. Apply wood sealer to all surfaces; let the sealer dry. Sand again, and wipe clean.

HAVE FUN PAINTING

Base-coat and shade large areas with a ¾" flat brush and smaller areas with #10 and #4 flat brushes. Apply details with a #10/0 liner brush. Continue the details around the edges of all pieces. Transfer the main pattern lines onto the cutouts. There's no need to copy the details yet—you'll base-coat over them.

Base-coat the bird and the wing LB, and the beak TR. Base-coat the inside area of the melon and the entire heart RR. Base-coat the melon rind, the ½" dowel, and the front and edges of the wooden button EG. Do not paint the inside edge of the rind. Let the paint dry. Then lightly sand all pieces with a paper grocery sack to remove fuzz raised by acrylic paint. Wipe clean with a tack cloth.

Mix RR and LB 5:1, and dilute the mixture with water to ink consistency. Using a #10/0 liner brush, paint the lines on the melon and the heart. Using the same mixture, float shading on the melon and the heart where shown on the patterns. Paint the seeds LB. When dry, apply smaller BK highlight dots to each seed. Dot the bird's eye BK. When dry, apply a smaller LB dot in the BK dot.

FINISH WITH PRIDE

Sand paint from some of the edges of the cutouts and the ½" dowel. Remove the dust with a tack cloth. Using a 1" sponge brush, apply your favorite antiquing medium to the fronts of the cutouts and the ½" dowel; wipe off the excess medium. Let the medium dry.

Dilute AW with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (flyspeck) all pieces. Repeat with LB.

Sand a spot of paint from the front of the bird where the wing attaches and from the front of the melon where the button attaches. Epoxy the wing to the bird and the perch to the melon.

Cut two 8" pieces of linen thread. Working from the back to the front, thread the ends of one piece through the holes of the melon and the button. Epoxy the button to the melon, and tie the thread into a bow. Thread the other piece through the bow on top of the button, and tie it into a bow.

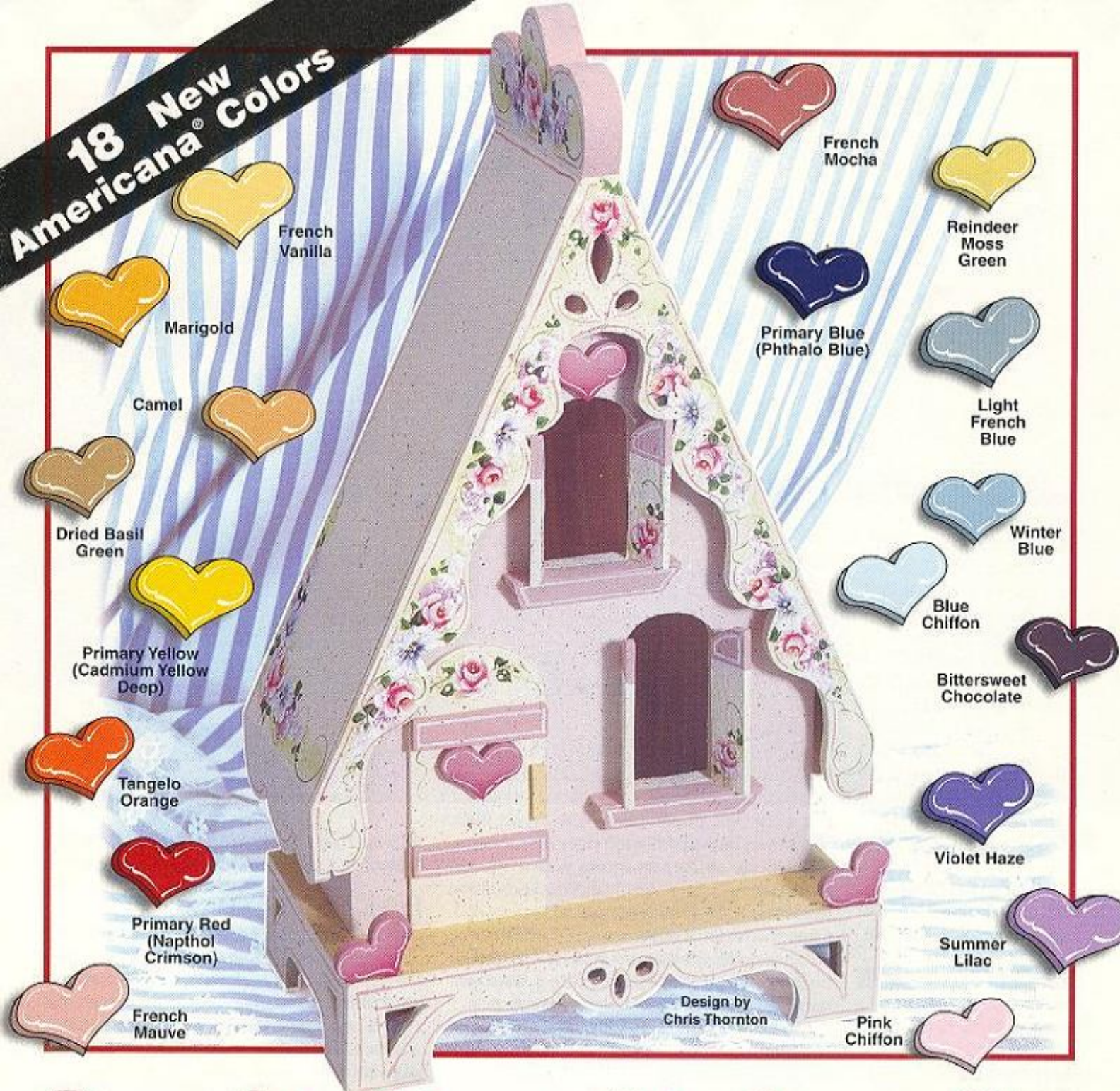
Dip one end of the ½" dowel into epoxy; insert it into the hole of the melon. Dip the other end of the dowel into epoxy, and insert it into the hole in the bird. Epoxy a pin back to the back of the melon. Let the epoxy set.

Apply two coats of matte-finish varnish to the pin and the heart; let dry between coats. Thread a piece of 22-gauge wire through the bird's beak; bend in half. Thread the heart on the front end, and coil each end of the wire.



Project designer Myra Maby enjoys creating seasonal projects with a country style. To learn more about Myra's designs and to receive a brochure of her pattern packets, send \$1 to Myra Maby, 4919 Resmar Rd., LaMesa, CA 91941. ♦

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Free Project Sheets

To order your free pattern and technique sheet, send \$1.00 for shipping and handling & a self-addressed, stamped envelope to:

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PALETTE

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 BB Baby Blue DA42 *Blue Heaven*
 BF Black Forest Green DA83
 DS Desert Sand DA77 *sandstone*
 FG Forest Green DA50
 HB Honey Brown DA163 *golden brown*
 HD Hauser Dark Green DA133 *Deep River*
 JG Jade Green DA57
 KT Khaki Tan DA173
 LK Light Buttermilk DA164 *light ivory*
 MF Medium Flesh DA102 *same*
 RR Rookwood Red DA97
 SF Shading Flesh DA137
 SG Slate Gray DA68 *Brooklyn*
 TC Terra-Cotta DA62
 TM Tomato Red DA169
 UB Uniform Blue DA86 *nightfall*
 WB Williamsburg Blue DA40 *Cape Cod*

BRUSHES

Loew-Cornell brushes

- 1" synthetic flat
 #12 synthetic flat
 #8 synthetic flat
 #2 synthetic liner
 #0/0 synthetic liner
 1/4" stencil

For supplies,
 see opposite page.

Paint an outdoor scene

on a peg shelf for an
 avid fisherman, and you'll
 reel in big compliments.

Stenciling makes this project
 easy to tackle.

START WITH RAW WOOD

Referring to the patterns and the Exploded View diagram in the pattern packet, build the peg shelf. Fill all nail holes with wood filler, and allow the wood filler to dry.

Duplicate all cutouts in the pattern packet with tracing paper. Copy the outline of the fisherman onto 1" pine (actual thickness: 3/4"). Copy the outlines of the creel, the waders, the fish, and the collar onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Apply wood sealer to all surfaces, and let the sealer dry. Sand again, and wipe clean.

To order an unpainted shelf #35-11-1161 for \$19.99 ppd. in the U.S., write to Provo Craft, 295 W. Center, Provo, UT 84601. Orders only: 800/563-8769.

To order unpainted cutouts #35B for \$11.95 ppd. in the U.S., write to Country Elf,



Use stencil acetate and an X-ACTO knife or a crafts knife to create the background patterns.

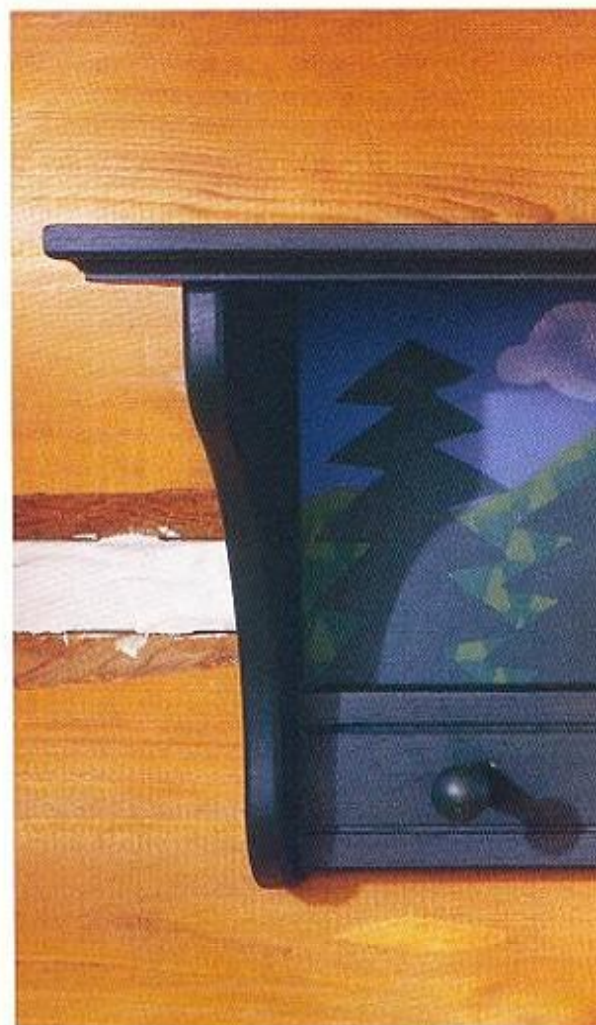
57544 Hwy. 221, Story City, IA 50248.
 Orders only: 800/325-6122.

HAVE FUN PAINTING

Use 1", #12, and #8 flat brushes to base-coat and shade. Choose the brush that best fits the area. Apply details with the #2 and #0/0 liner brushes. Continue the base coats and details onto the edges of the cutouts. Attach the cut-outs to the shelf after you finish all painting.

Base-coat the shelf, except for the area to be stenciled HD. Let it dry. To remove fuzz raised by acrylic paint, lightly sand all surfaces with a paper grocery sack. Remove the sanding dust with a tack cloth. Transfer the main pattern lines to the shelf and the fisherman. There's no need to copy the details yet—you'll basecoat over them. Using the patterns in the pattern packet, cut stencils for the trees, the mountains, and the clouds using stencil acetate and an X-ACTO knife or a crafts knife.

Shelf: Base-coat the sky area WB and the mountains FG. Mix LK and WB 1:1; using the mixture and a dampened sponge, stencil the clouds. Apply LK highlights where shown. Using a 1/4" stencil brush and AV, stencil the mountains. Float AV shading along the top





edges of the mountains. Stencil the trees BF. Let the paint dry. Using a #2 liner brush, paint BB comma strokes where shown.

Fisherman, creel, and fish: Base-coat the fisherman's vest and cap DS. When dry, transfer the details to the vest. Shade the cap and the vest, including the pockets, with KT.

Base-coat the shirt and the collar TM. Referring to the photo, apply UB plaid lines to the shirt and the collar. Then apply DS plaid lines, followed by FG plaid lines. Shade the sleeves and collar with RR where shown.

Paint the fisherman's face and hands MF, and shade with SF. Dip a 1/4" stencil brush into SF, then wipe off most of the paint on a paper towel. Dry-brush SF cheeks on his face.

Base-coat the waders JG, and shade with AV. Paint the buckles SG. Base-coat the creel HB, and shade with TC. Paint the strap TC. Base-coat each fish SG. Shade and dot one fish with MF and the other fish with JG.

FINISH WITH PRIDE

Referring to the patterns, ink all details with a fine-tip permanent black marking pen. To prevent the ink from smearing, spray the cutouts with Krylon 1311 clear acrylic spray. Let the spray dry. Sand spots of paint from the

pieces where they join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Epoxy the collar to the fisherman's shirt. Then epoxy the fisherman and the fish to the shelf as shown. Finally, epoxy the waders to both the fisherman and the shelf. Let the epoxy set.

Cut a 4" length of 19-gauge wire. Insert the wire through the holes in the fisherman's right hand. Epoxy both ends of the wire, and insert one end into each drilled hole in the creel. Cut the skewer into a 7" length. Insert the skewer into the hole in the fisherman's left hand. Bend the remaining piece of 19-gauge wire; epoxy one end of the wire to the skewer. Epoxy the other end, then insert it into the hole in the fish.

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



Decorative painter Lori Gardner of Sandy, Utah, reveals her love for nature through many of her whimsical designs. She is especially fond of fishing. To order books featuring Lori's designs, write to Provo Craft at the address, opposite.❖

SUPPLIES

For the shelf

1x10x29" pine
1/2x6x11" pine
1/4x6x25 1/2" Baltic birch plywood

For the cutouts

1x6x7" pine
1/4x4x5" Baltic birch plywood
Woodworker's glue
#17x1/2" brads
#4d finish nails
7-2 1/2"-long Shaker pegs
Wood filler
Wood sealer
Stencil acetate
X-ACTO knife or crafts knife
Fine-tip permanent black marking pen
Krylon 1311 clear acrylic spray
5-minute epoxy
15" of 19-gauge wire
8" wooden skewer
Matte-finish varnish



A TIMELY TREASURE

Create an heirloom-quality clock for your den—one that conjures up memories of time spent where ships sail the seas in tranquillity.

PALETTE

FolkArt Colors

- CF Chocolate Fudge 950
- HU Huckleberry 745
- IN Indigo 908
- LI Licorice 938
- MD Medium Gray 425
- SN Sunflower 432
- TP Tapioca 903
- WW Wicker White 901

BRUSHES

Bette Byrd brushes

- #12 synthetic flat
- #4 synthetic flat
- 3/8" synthetic angular shader
- 3/8" synthetic angular shader
- #4 synthetic liner
- #6/0 synthetic scroller
- 1/2" stencil
- Spatter or old toothbrush

SUPPLIES

- 1x10x22" pine
- 1/4x8x12 1/2" Baltic birch plywood
- 3/8x15 1/2" dowel
- Clockwork
- Crafts knife
- 1/2"-check stencil
- Matte-finish spray varnish
- Antiquing medium
- 5-minute epoxy
- #17x1" brads
- Jute string

START WITH RAW WOOD

Refer to the Exploded View diagram in the pattern packet to cut the clock pieces and the pilings. Using a tablesaw or radial-arm saw, cut the top, the base, and the end pieces from 1" pine (actual thickness: 3/4"). Cut the front piece from 1/4" Baltic birch plywood. Drill a start hole in the clockwork area, and cut out the section with a scrollsaw, using a #5 blade. Cut the pilings. Drill all holes where shown on the Exploded View diagram.

Note: Be sure to purchase the clockwork before cutting the hole in the clock front. You'll need a mechanism with a pressure fit that pushes in from the front.

Assemble the clock after you paint it. Use a crafts knife to rough-cut the dowel pieces so they resemble weather-worn pilings.

To order an unpainted, unassembled clock with clockwork #35C for \$42 or a 2 1/4" clockwork #35D for \$17 ppd. in the U.S., write to Faith Rollins, 13010 West 66th St., Shawnee, KS 66216. Orders only: 913/631-9148.

Sand all wood surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. (Project designer Faith Rollins did not seal the wood.)

HAVE FUN PAINTING

Base-coat with #12 and #4 flat brushes, using the size that best fits the area. Shade and highlight with 3/8" and 3/8" angular shaders. Fill in small areas with a #4 liner brush, and apply details with a #6/0 scroller brush.

Base-coat the clock top, base, and sides LI, the front TP, and the pilings MD. When they're dry, sand paint from the edges and from random spots on the LI areas. Remove the dust. Transfer the pattern to the front piece. Using a 1/2"-check stencil, apply the checkerboard design with LI, fading out the checks as they approach the lighthouse and the clockwork opening. Float MD shading on the lighthouse and on the sides of the glass area at the top. Paint the stripes on the lighthouse HU. Shade the stripes with LI.

Base-coat the windows, the top rim and the roof of the lighthouse, and the light casing LI. Paint the light globe with a wash of SN. Let the

paint dry. Apply a wash of TP over the entire glass area. Let the paint dry, then dry-brush WW highlights on the glass. Paint the handrail LI. Float TP highlights on the roof, the rim, the handrail, and the windows. Outline the windows with a double-load of MD and TP. Float MD shading around the windows.

Base-coat the entire flag WW and the pole CF. Paint the field IN and the stripes HU. Dilute WW with water to ink consistency, and paint the stars. Float IN shading on the flag. Paint the strings with LI diluted with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned LI, and spatter (fyspeck) the design surface. Let the paint dry.

FINISH WITH PRIDE

Spray all surfaces with matte-finish varnish. Let the varnish dry. Apply your favorite antiquing medium to all surfaces. (Project designer Faith Rollins used FolkArt Water-Base Antiquing Medium in Down Home Brown.) Let the medium dry. Apply a final coat of varnish; let it dry.

To antique the face of the clock, very carefully work a thin knife blade between the metal rim and plastic cover, working from the back of the clock. (The metal is very thin and will bend, so work slowly to break the glue bond.) Once you've removed the rim and plastic cover, apply antiquing medium to the clock face. Wipe off the excess, leaving the edges darker. When it is dry, reassemble the clockwork. Sand paint from surfaces where pieces join.

Referring to the Exploded View diagram, assemble the clock with epoxy and brads. Epoxy a 2 1/4" piling in each corner hole and a 2" piling in the remaining hole. Epoxy the remaining pilings to the base and to each other. Wrap jute string around the pilings as shown.



A visit to the West Coast during a national painting convention inspired Faith Rollins and her husband Larry, who cuts all of her wood, to develop a series of nautical designs. For a catalog of her 29 books, send \$2 (refundable with purchase) to Faith at the address above. ♦

Welcome Summer

Our second design in the mirror-frame series features a charming country girl with her kitty admiring pretty roses. Stay tuned for a third design that welcomes autumn.

PALETTE

DecoArt Americana Colors

- BK Buttermilk DA3
- CR Country Red DA18
- GB Gooseberry Pink DA27
- LB Lamp Black DA67
- LG Leaf Green DA51
- MC Milk Chocolate DA174
- MF Medium Flesh DA102
- NG Neutral Gray DA95
- NV Navy Blue DA35
- YO Yellow Ochre DA8

BRUSHES

Robert Simmons brushes

- #12 synthetic flat
- #4 synthetic round
- #2 synthetic liner
- #1 synthetic liner
- 3/8" stencil brush

SUPPLIES

For the mirror frame

- 1x6x25" pine
- 1/2x4x11" pine
- For the cutouts
- 1/2x6x12" pine
- 1/4x4x5" Baltic birch plywood
- 1/4x6x8" Baltic birch plywood
- 3-1 1/4" shaker pegs
- 2-1" wood screws
- 6d finish nails
- 1/4x8 1/2x10 1/2" mirror
- 4 window-glazing points
- Wood sealer
- Wood stain
- 1/8" mini-check stencil
- Sponge
- 1 1/2" of 11-gauge wire
- 5-minute epoxy
- 5-10" lengths of jute string
- 2-3/8" buttons
- 32" of 19-gauge wire
- Matte-finish varnish
- Homespun fabric

START WITH RAW WOOD

Refer to the Exploded View diagram and the Bill of Materials in the pattern packet to cut and assemble the mirror frame. (Cut the frame or mirror to match the corners.) Duplicate the cutout patterns in the pattern packet with tracing paper. Copy the outlines of the girl's and cat's bodies and the bird onto 1/2" pine. Copy the outline of the roses onto 1/4" Baltic birch plywood. Copy the outlines of the girl's legs, arms, and knee spacers; and the cat's paws and face onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown.

To order an unpainted frame (without mirror) #35E for \$24.95 and/or a set of cutouts #35F for \$15.95 ppd. in the U.S., write to Country Elf, 57544 Hwy. 221, Story City, IA 50248. Orders only: 800/325-6122.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Apply wood sealer to all surfaces; let the sealer dry. Sand again, and wipe clean.

HAVE FUN PAINTING

Apply wood stain to the frame. Let the stain dry. Transfer the main outlines onto the cutouts. Continue the details around the edges and onto the backs of all cutouts.

Base-coat the girl's dress NV, her face and hands MF, and her hair MC. Use BK to base-coat the girl's stockings and knee spacers (edges only) and the kitty's face and paws. Base-coat the shoes and the bird CR, the roses GB, the leaves LG, and the kitty's body NG.

Girl: Mix BK and NV 2:1; stencil the checks on the girl's dress. Let the paint dry. Using a #2 liner brush and 3:1 mixture of MC and LB, slightly diluted with water, apply shade lines to her hair. Slightly dilute NG with water; apply shade lines to the stockings. Using a stylus, apply YO buttons to the shoes. Dry-brush her cheeks with GB. Apply her eyes with a #1 liner brush and MC slightly diluted with water. Add LB dots to deepen the centers of her eyes. Paint her mouth with a 1:1 mixture of MC and CR slightly diluted with water.

Kitty, bird, and roses: Cut a triangle shape from a sponge. Dampen the sponge, and dip it into BK. Sponge stripes onto the kitty. Vary the size of the stripes as shown. Let the paint dry. Dilute LB slightly with water; apply the kitty's eyes, nose, and mouth and the bird's eye. Add BK highlight dots to the kitty's eyes. Dry-brush the cheeks with GB. Float LB shading along the ears and tail area where shown on the pattern. Using a #2 liner brush and NG slightly diluted with water, apply shade lines to the paws.

With a round brush, add GB comma strokes to the wing area of the bird. Paint the beak and the piece of 11-gauge wire YO.

Slightly dilute YO with water, and paint the veins on the leaves. Combine GB and CR 1:2; slightly dilute with water. With a round brush, paint the center designs on the roses.

FINISH WITH PRIDE

Sand spots of paint from surfaces where pieces join. Epoxy the girl's knee spacers to the backs of the knees and her legs to her body. Epoxy the kitty's head, leg, and paw to its body. To attach the girl's arms, thread linen jute through the buttons, then through the holes in the girl's body, followed by the arms. Tie the threads into bows on the front. Epoxy one end of the 11-gauge wire, and insert it into the hole in the cat's tail. Slide the bird over the other end. For the rose garland, coil both ends of the 19-gauge wire, and form individual loops to attach the roses to. Tie the roses to the loops with jute string. Apply matte-finish varnish to the pieces; let the varnish dry.

Using a 3x18" piece of fabric, form a bow; epoxy the bow to the back of the girl's head. (Sand off spots of varnish before you apply the epoxy.) Repeat with a 1 1/2x10" piece of fabric for the back of the kitty's head. Then tie nine 1x3" strips of fabric to the garland.



To receive a catalog of project designer Susan Jill Hall's patterns, send \$2 to Good Goods & Co., 1737 Orange Tree Lane, Suite B, Redlands, CA 92374. ♦

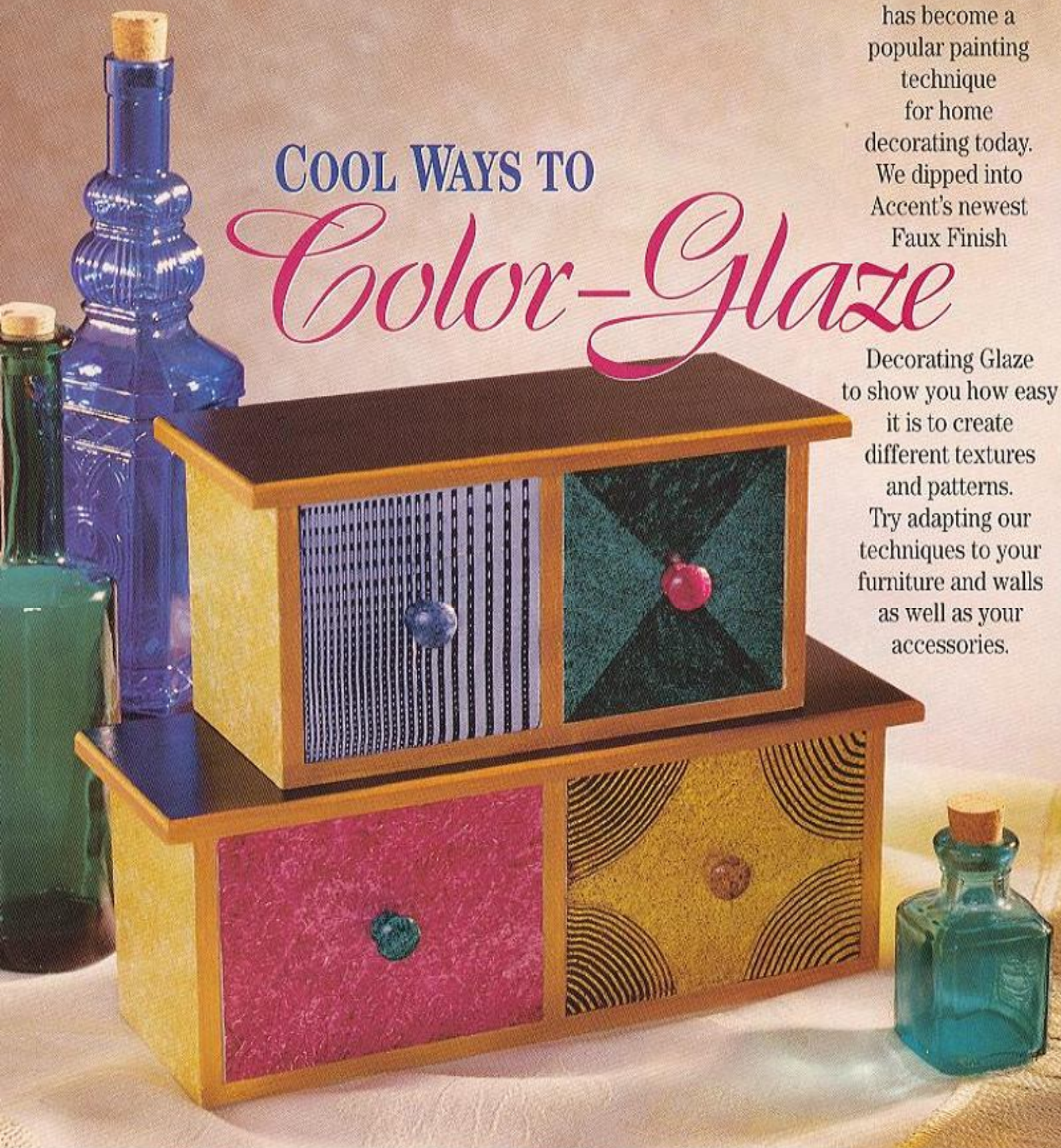


Note: The winter design was featured in the February 1997 issue of *Decorative Woodcrafts*. To order a copy, call 800/572-9350.

Dating to the 17th century, glazing has become a popular painting technique for home decorating today. We dipped into Accent's newest Faux Finish

COOL WAYS TO *Color-Glaze*

Decorating Glaze to show you how easy it is to create different textures and patterns. Try adapting our techniques to your furniture and walls as well as your accessories.



GLAZING BASICS

The techniques and supplies for applying glazes are quite simple. Compared to water-base paint, glazes are transparent and give decorative finishes greater depth. In addition, they have a longer

"open time" (the time they stay wet on the surface). This lets you create decorative textures and patterns using a variety of tools. And if you're not pleased with the results, you can simply brush over the wet glaze and start over.

TOOLS FOR CREATIVITY

Here are a few common "tools" that make great impressions in glazes.

◆ **Cheesecloth** can be rolled or dabbed for a fine texture. (Wash it first to soften it and remove lint.)

PALETTE

Accent Country Colors

- MY Mellow Yellow 2410
- OW Off White 2428
- RB Real Black 2477

Accent Crown Jewels

- AG Imperial Antique Gold 2528

Accent Decorating Glaze

- Burgundy Deep 8717
- Dusty Blue 8710
- Dusty Green 8711
- Dusty Rose 8712
- Midnight Blue 8719
- Oak 8715
- Teal Deep 8718
- Walnut 8716

BRUSHES & SUPPLIES

Accent Golden Elite brushes

- #8 synthetic flat
- 1" sponge brush
- Sea sponge
- Combing tools

◆ **Bubble wrap** creates a whimsical, dotted pattern that might be fun for a bathroom or a child's room.

◆ **Crumpled paper** offers a crinkled look with sharp lines when it's dabbed or rolled. (Use only clean, unprinted paper, such as brown bags, butcher paper, or blank newsprint.)

◆ **Plastic wrap and plastic bags** provide the look of crushed velvet when bunched up and used to apply or remove glazes.

◆ **Household brushes** with coarse but pliable bristles can be dragged through glaze for the look of striae.

◆ **Sponges** create soft-edge effects.

◆ **Combing tools** produce straight or curved lines through wet glaze to reveal the base coat.

COLOR-GLAZE WITH CONFIDENCE

For this technique, we used a sea sponge and combing tools to create a multitude of decorative finishes. You can purchase these items at arts and crafts stores.

TOP-LEFT DRAWER

Apply the first color: With a sponge brush, stain the drawer with Dusty Blue glaze. Let the glaze dry.

Comb the design: Apply Midnight Blue glaze to the stained surface. Starting at the top, pull a combing tool through the wet glaze. Then comb

Brilliant colors of Accent Decorating Glaze were used for our color-glazing technique.

again from left to right. (We used a combing tool that had teeth of various widths.) *Note: Be sure to clean the wet glaze from the comb's teeth after each drag to prevent buildup and to ensure sharp lines with each pass of the tool.*

TOP-RIGHT DRAWER

Apply the first color: Base-coat the drawer with Dusty Green glaze. Let dry.

Sponge-paint the design: Moisten a sea sponge to make it pliable, then squeeze out all moisture. Pour a small amount of Teal Deep glaze into a paint tray or flat dish, and dip the sponge into it. Try not to overload the sponge. Blot any excess glaze from the sponge onto a paper towel. Lightly dab glaze onto the base-coated surface. The patches of color should be random yet even. Allow some of the base-coat color to show through. Let the glaze dry.

Add geometric shapes: Apply tape to the drawer to make the top triangle. Using a sponge, apply more Teal Deep glaze inside the taped area to darken the color. Remove the tape, and let the glaze dry. Repeat for the bottom triangle.

BOTTOM-LEFT DRAWER

Apply the first color: Base-coat the drawer with Dusty Rose glaze. Let dry.

Sponge-paint the design: Sponge the base-coated surface as directed *above* using Burgundy Deep glaze.

BOTTOM-RIGHT DRAWER

Apply the first color: Base-coat the drawer MY. Let the paint dry.

Sponge-paint the design: Sponge the base-coated surface as directed *above* using Walnut glaze. Let the glaze dry.



Comb the corner designs: Using a sponge brush, apply Walnut glaze to each corner. Then pull a combing tool through the glaze to create the design shown *opposite*.

SIDES, TRIM, AND KNOBS

Apply the first colors: Base-coat the sides of the units OW and the tops RB. Base-coat each knob with one of the following colors: Dusty Green glaze, Dusty Rose glaze, Dusty Blue glaze, and MY.

Sponge-paint the design: Sponge the sides with Oak glaze. Sponge the knobs with glaze as follows: Teal Deep over Dusty Green, Burgundy Deep over Dusty Rose, Midnight Blue over Dusty Blue, and Walnut over MY.

Paint the gold trim: Apply transparent tape along the top edges of each unit. Using a #8 flat brush, paint the trim AG.

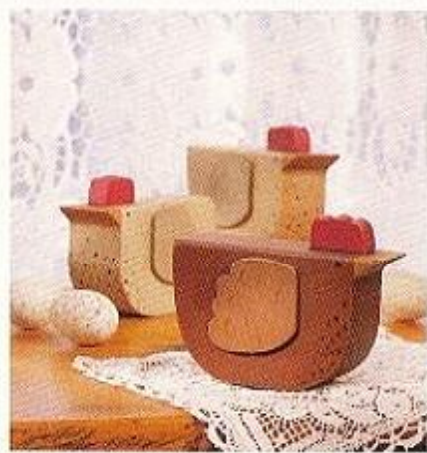
To build a stacking-drawer unit (overall size: 10x13x4 1/2"), refer to the Exploded View diagrams and Bills of Materials in the pattern packet. To order an unpainted stacking-drawer unit #35N for \$38.95 ppd. in the U.S., write to Country Elf, 57544 Hwy. 221, Story City, IA 50248. Orders only: 800/325-6122. ♣



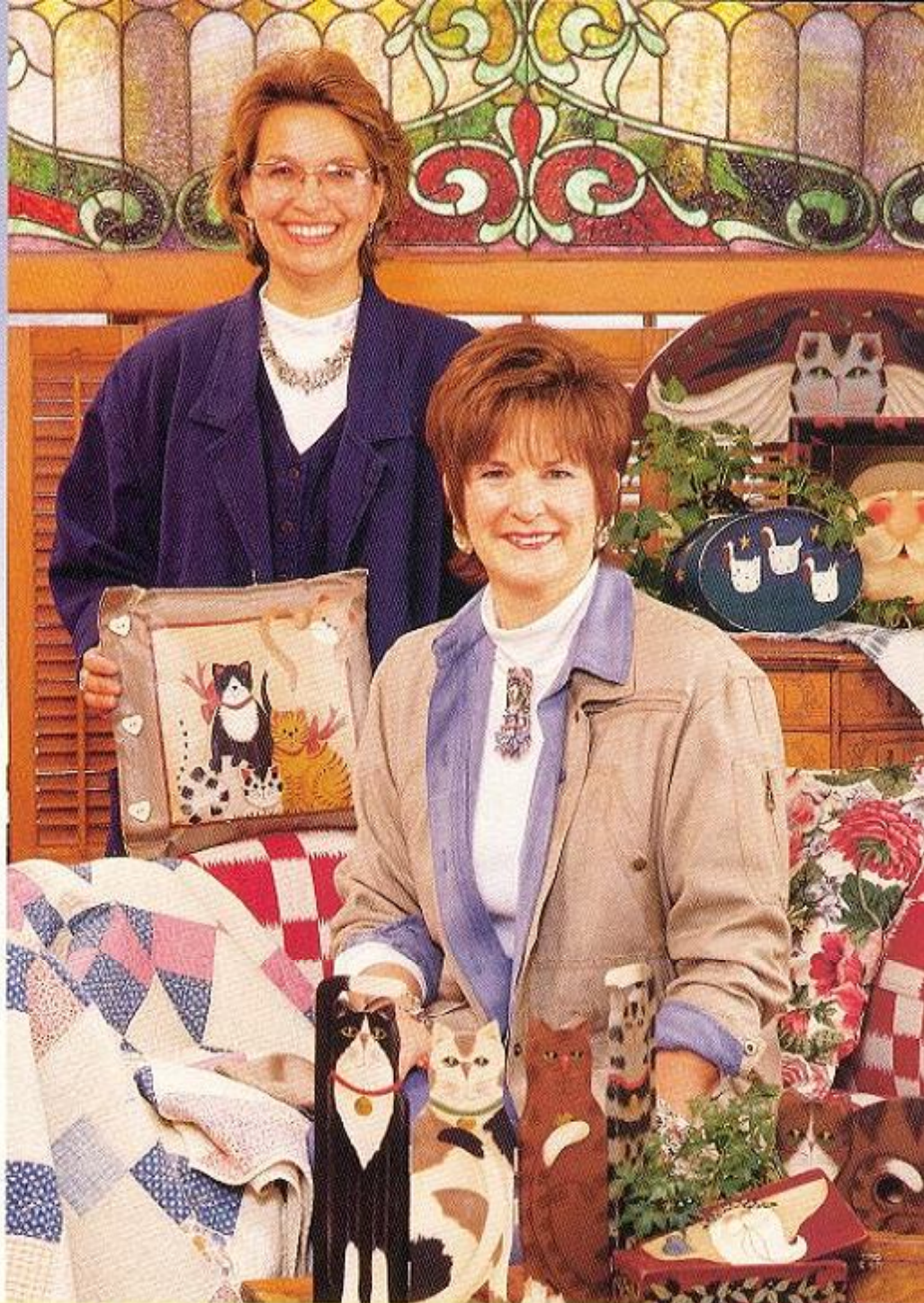
With a damp sponge and a dark value of decorating glaze, sponge the surface. For this step, we used Teal Deep, a color that coordinated nicely with the Dusty Green. Let the glaze dry.

fiddlestix

From a distance, designers Kim Meyer (standing) and Jeri Francis of Fiddlestix share a business and special friendship that sparked 12 years ago because of their mutual interest in decorative painting.



A trio of chickens peacefully roosts on the living-room table.



Oh, Fiddlestix

When decorative painters Jeri Francis and Kim Meyer decided to form a partnership business in 1989, they knew it would be a challenge. Jeri had just found out that her husband was being transferred with his job from Bellevue to Washington Court House, Ohio. That meant Jeri and Kim (who lived in Huron, Ohio) would live three hours apart. But in spite of the distance, both were certain that their design business would take off and their friendship would continue to blossom because of their passion for painting.

One of the first things they did was name their business, which came quite by accident. We struggled trying to come up with a catchy name, Jeri recalls. "The retail store I formerly owned had the word 'country' in it, but I wanted something different, something fun," she says.

During a family vacation, her husband, Jerry, made a wrong turn. "Out of frustration, I muttered, 'Oh, fiddlesticks.' Jerry turned to me and said, 'That's it! That's what you should name your business.'"

"It took me a few seconds to realize that, although the turn was wrong, the name was right for us," Jeri says.

Weeks later, Jeri and Kim sat down at Kim's kitchen table and tossed around ideas for their new logo design. "We decided on a viney-looking bundle of sticks, which tied in nicely with the name and was different from anything else we'd seen," Kim says.

BUILDING ON EXPERIENCE

Although this was Kim's first experience in a business, Jeri had been involved



in retail for about 15 years. In 1981, she opened a crafts shop with her mother in Bellevue, Ohio, called The Country Peddler & Co. "I worked primarily with fabric crafts, and my mother, Jo Brindley, taught all of the decorative painting classes," Jeri says.

Six months later, Jo moved to Florida. "I was on my own then—sink or swim," Jeri says. Her first priority was learning how to paint with acrylics so she could teach the same classes her mother had taught. She even managed to open another shop a few years later in Huron.

In 1983, Jeri met Kim, who had signed up for painting classes. It didn't take long for Kim to get hooked on decorative painting. Jeri then persuaded her to teach classes at one of the shops. "I was hesitant at first, so I took private lessons from Jo Brindley one summer when she came back to Ohio to visit. She kept telling me, 'You can do this,'" Kim says.

Kim went on to teach some of the painting classes and worked closely with Jeri to create new designs for the classes. "We shared similar tastes and styles and knew all along we could design great things together," Jeri says.

WORKING MILES APART

Kim and Jeri see many advantages to sharing a business. While working on designs, they rely heavily on their fax machines and telephones to bounce ideas off one another. "Sometimes when we work independently on designs for our books, we both end up with the same ideas because we think so much alike," says Kim.

While Jeri (who now lives in Springfield, Illinois) handles the business end of Fiddlestix, Kim assists

with the design work. "This way, I can be flexible and do volunteer work at the school my children attend," Kim says.

About twice a year Jeri and Kim get together to discuss upcoming books and patterns. Once they determine the design work for a given project, they split up the tasks. "Of course, we both know we'll be talking back and forth many times before all is said and done," says Kim.

Jeri and Kim are best known for their primitive folk art designs. "The refined primitive style we use fits us and is pretty much our own," says Jeri.

Some of their best-selling designs are Santas, cats, and angels. The black-and-white cat often seen in their books was inspired by Jeri's cat, Amos. "The nice thing about our designs is that they

Opposite: Designers Kim Meyer and Jeri Francis proudly display a few of their favorite primitive pieces.

can be painted very quickly. We do some shading, but we like to enhance our work with antiquing," Kim says.

Both Jeri and Kim emphasize the importance of learning the right painting techniques from good, qualified teachers. Jeri credits her mother as well as several other teachers who helped her along the way, including Mary Jane Todd, Rosemary West, Della Wetteman, and the late Joyce Howard and Helen Cavin. "Buy books from lots of different artists because the more people you learn from, the more your own style will develop," says Jeri.

Today, Jeri and Kim have seven books and nearly 60 patterns available. Their newest book, *Just for the Birds and Bees*, was released this spring.

In the future Kim and Jeri's friendship will continue to revolve around their passion for decorative painting, however, "even if painting were never a part of our lives again, we'd still be best friends," Jeri says.

To receive a catalog of Fiddlestix designs, send \$2 to Fiddlestix, 4 Glen Eagle, Springfield, IL 62704. ♦



This sampling of angels and bees exemplifies the refined primitive-style designs of Fiddlestix.

Farmer's Market

Harvest an abundance of compliments when you tote your vegetables in this special box that features a colorful flock of birds.

PALETTE

Delta Ceramcoat Colors
AN Antique Gold 2002
AW Antique White 2001
Black 2506
BS Burnt Sienna 2030
CB Candy Bar 2407
CO Crocus Yellow 2459
FG Forest Green 2010
LB Liberty Blue 2416
PE Persimmon 2480
TS Tomato Spice 2098
WR Wild Rice 2453

BRUSHES

Loew-Cornell brushes
1" synthetic flat
#4 synthetic flat
#1 synthetic liner
1/2" rake
Scruffy flat
Spatter or old toothbrush

SUPPLIES

3/4x6x65" pine
Woodworker's glue
#17x1" brads
Wood filler
Wire-and-wood handle
Wood sealer
Matte-finish spray varnish
Antiquing medium
2-#214 screw eyes

START WITH RAW WOOD

Refer to the Exploded View diagram in the pattern packet for the dimensions of the box. Using a tablesaw or radial-arm saw, cut all of the pieces from 3/4" pine. (If your lumberyard doesn't carry 3/4" pine, plane or resaw thicker stock to size.)

Sand all surfaces, including the wooden part of the handle, with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Assemble the box with woodworker's glue and brads. Let the glue dry. Fill the nail holes with wood filler, and let the filler dry. Sand again with 150-grit sandpaper, and remove the sanding dust with a tack cloth.

Apply wood sealer to all surfaces, and let the sealer dry. Sand again with 150-grit sandpaper, and wipe clean with a tack cloth.

To order an unpainted box with handle #35G for \$14.95 ppd. in the U.S., write to *Homespun Touch*, 231 N. Seventh Ave., Sturgeon Bay, WI 54235. Orders only: 414/743-8519.

HAVE FUN PAINTING

Using a 1" flat brush, base-coat the outside of the box WR and the inside and the handle FG. Let the paint dry. Transfer the main pattern lines. There's no need to copy the details yet—you'll base-coat over them. Base-coat each wagon CB. Dilute BS with water to ink consistency, and using a #1 liner brush, paint the stripes on the wagons. Base-coat the banner AW. Dilute Black with water to ink consistency; using a #1 liner brush, paint the letters. With a stylus, dot the nail heads and paint the wheels Black. Dip a paintbrush handle into BS; dot the center of each wheel.

Base-coat each beak AN, and shade with BS where shown on the pattern. Base-coat the standing bird Black. Float LB highlights along the top edge of the bird, and using a scruffy flat brush, dry-brush LB highlights on the breast area. To apply the wing feathers, load a #4 flat brush with WR, and paint commalike strokes with just the chisel edge of the brush. Dilute WR with water to ink consistency;

using a #1 liner brush, paint the curved line along the bottom edge of the wing. Dilute Black with water to ink consistency; using a #1 liner brush, paint the legs and feet. Paint the wagon hitches and the harness BS.

Base-coat the first bird in the wagon TS, and shade with CB where shown on the pattern. Using the same techniques as for the black bird, paint the wing feathers and the wing line CB. Dry-brush PE highlights on the breast area and PE feathers on the head and the tail.

Base-coat the second bird in the wagon LB. Dry-brush PE on the breast. Float shading along the top edge with LB and Black mixed

*Designed by
Jeri Francis
and Kim Meyer
of Fiddlestix,
Springfield, Illinois*





5:1. Use the same mixture to apply the wing feathers and the wing line.

Mix CO and AW 3:1, and base-coat the third bird in the wagon. Float BS shading on the back and head. Dry-brush BS on the breast. Apply BS wing feathers and wing line as for the black bird. Base-coat the last bird BS. Dry-brush PE on the breast. Float CB shading along the top edge. Apply CB wing feathers and wing line as for the black bird. Dot all the birds' eyes Black. Base-coat the birdhouse FG. Dilute AW with water to ink consistency, and paint the lines. Mix FG and Black 3:1, and shade where shown on the pattern. Paint the

roof and holes Black and the star AN. Dilute FG with water to ink consistency, and load a 1/2" rake brush. Starting at the bottom edge of the box and pulling up, paint the grass. Thin CB with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned CB; spatter (fyspeck) the box.

FINISH WITH PRIDE

Spray all surfaces with matte-finish varnish. Let the varnish dry. Apply your favorite antiquing medium; let the medium dry. Apply a final coat of varnish, and let it dry. Attach the handle to the box with the screw eyes. ♣

Let Freedom Ring

*For a bang-up good time, paint this star-spangled Uncle Sam.
He'll bring real spirit to your Fourth of July festivities.*

PALETTE

DecoArt Americana Colors

- BS Burnt Sienna DA63
- HB Honey Brown DA163
- LB Lamp Black DA67
- MB Midnight Blue DA85
- MF Medium Flesh DA102
- NG Neutral Gray DA95
- NP Napa Red DA165
- SN Sand DA4

BRUSHES

Loew-Cornell brushes

- 1/2" synthetic angular flat
- #6 synthetic flat
- #1 synthetic liner
- 3/8" stencil

SUPPLIES

- 1x8x10" pine
- 1/4x3x8" Baltic birch plywood
- 1/4x2" dowel
- Modeling compound
- Tacky glue
- 1/4" star stencil (optional)
- Fine-tip permanent black marking pen
- Krylon 1311 clear acrylic spray
- Antiquing medium
- 5-1/2"-long brads
- 5-minute epoxy
- 1" of 18-gauge wire
- 4" of 16-gauge wire

START WITH RAW WOOD

Duplicate the Uncle Sam patterns in the pattern packet with tracing paper. Copy the outlines of Uncle Sam and two shoes onto 1" pine (actual thickness: 3/4"). Copy the banner, the three stars, and the flag onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Cut a 1/4x2" dowel in half. Drill all holes where shown on the patterns.

To order unpainted Uncle Sam cutouts, #35H for \$14.95 ppd. in the U.S., write to Cabin Crafters, 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. (Project designer Andrea Lyness did not seal the wood.)

For Uncle Sam's nose, roll a small piece of modeling compound into a ball, then flatten the ball slightly so it measures 1/4" in diameter. (Andrea used the Model Magic brand.) Let the nose dry (see the manufacturer's instructions). Attach the nose with tacky glue after you complete all painting.

HAVE FUN PAINTING

Base-coat with 1/2" angular flat and #6 flat brushes, apply details with a #1 liner brush, and blush his cheeks with a 3/8" stencil brush. Continue the colors around the edges of the cutouts. Transfer the main pattern lines onto the cutouts. There's no need to copy the details yet—you'll base-coat over them.

Base-coat Uncle Sam's face and hands MF; the sleeves, hatband, banner, and striped area of the flag SN; the vest NP; the pants and flag star field MB; the shoes and hat LB; and the stars HB. Let the paint dry and then lightly sand with a paper grocery sack to remove fuzz raised by acrylic paint. Remove the dust with a tack cloth. Now transfer the details.

Dip a stencil brush into NP, and wipe off most of the paint on a paper towel. Using a circular motion, blush Uncle Sam's cheeks. Dot his eyes LB. When the dots are dry, apply SN highlight dots. Dip the tip of a #1 liner brush into SN, and dab on his eyebrows. Dilute BS with water to ink consistency, and paint the lines on his ears. To apply his beard, alternate strokes of SN and NG; make sure the

darkest area ends up under his mustache. Paint his mustache SN.

Float LB shading down the center of the vest where shown on the pattern. Paint or stencil the stars on the vest with HB. (Use a 3/8" stencil brush to stencil the stars.)

Paint the patch on his left sleeve HB. Dip a stylus into LB, and dot the patch. Paint the patches on his right sleeve MB and NP. Dilute LB with water to ink consistency, and apply the details and stitching lines to the patches.

Paint the checks on the pants LB. Dilute SN with water to ink consistency, and paint a line down the center to separate his legs.

Paint the stripes on the hatband and on the flag NP. Dot the MB area of the flag with SN. Paint or stencil the stars on the banner with HB. Then ink the letters and the stitches with a fine-tip permanent black marking pen. Using a stylus, dot the letters with LB.

FINISH WITH PRIDE

To prevent the ink from smearing, spray the inked areas with Krylon 1311 clear acrylic spray. Let the spray dry. Apply your favorite antiquing medium to all surfaces of the cutouts. Let the antiquing medium dry.

Hammer three brads into the vest for buttons. Sand spots of paint from the hands, the banner, the shoes, and the two stars where the pieces join. Epoxy the banner to Uncle Sam and one star to each shoe. Let the epoxy set, and hammer a brad through each star.

Epoxy one end of a 1" length of 18-gauge wire into the bottom of the remaining star; epoxy the other end into the hat. Attach the flag to his hand in the same manner, using 4" of 16-gauge wire. Using the same technique, attach the shoes with the 1/4" dowels. Let the epoxy set. Spray all surfaces with Krylon 1311 clear acrylic spray, and let the spray dry.

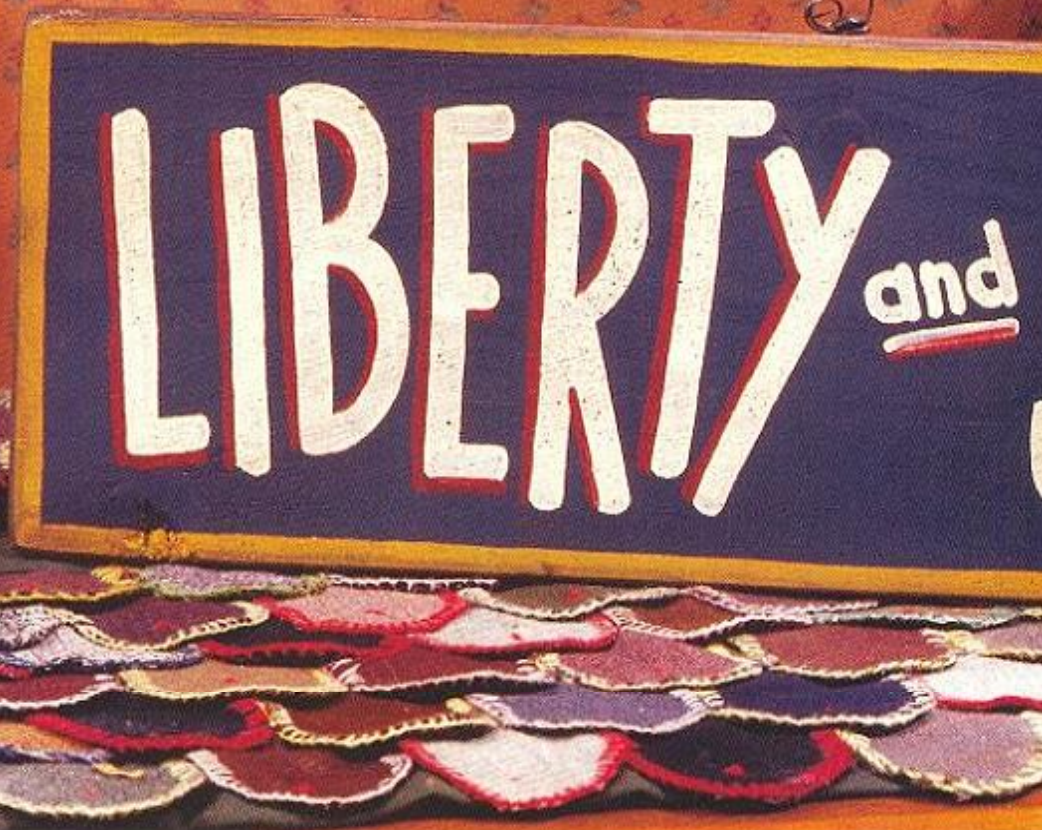


Based in Ohio, project designer Andrea Lyness creates designs for all seasons. For a catalog of her books and patterns, send \$2 (refundable with your first purchase) to Sharon & Gayle Publications, Box 15394, Covington, KY 41015. ♦



Sign for the Seasons

Add country charm to your decor with our two-sided sign, designed with a movable star. The fun part will be choosing sides throughout the year—a patriotic theme starring Uncle Sam or a Christmas theme featuring Santa.



PALETTE

Accent Country Colors

- AW Adobe Wash 2311
- BR Barn Red 2424
- DG Dijon Gold 2318
- LB Liberty Blue 2439
- PC Peaches 'n Cream 2420
- PE Pine Needle Green 2445
- PR Pure Red 2470
- RB Real Black 2477
- RU Raw Umber 2427
- RW Real White 2476

BRUSHES

Loew-Cornell brushes

- #6 synthetic flat
- #0 synthetic flat
- #10/0 synthetic liner
- 1" sponge
- Scruffy round
- Spatter or old toothbrush

SUPPLIES

- 1x6x30" pine
- 3/16x1 1/2" dowel
- Wood sealer
- White graphite paper
- Antiquing medium
- Satin-finish spray varnish
- 2—3/4" nails
- 36" of 19-gauge wire
- 5-minute epoxy

START WITH RAW WOOD

Duplicate the sign and star patterns in the pattern packet with tracing paper. Using a tablesaw or a radial-arm saw, cut a 30" length of 1x6 pine (actual size: 3/4x5 1/2") to a length of 24" for the sign. Copy the outline of the star onto the remaining pine. Using a scrollsaw with a #5 blade, cut out the star and cut the notch in the sign. Drill all holes where shown on the patterns.

To order an unpainted sign and star #35J for \$16.95 ppd. in the U.S., write to The Cooperage, 108 Laurel Oaks Lane, Crawford, TX 76638. Orders only: 817/848-9271.

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

HAVE FUN PAINTING

Use a 1" sponge brush to base-coat large areas. Paint design areas with #6 and #0 flat brushes, and apply details with a #10/0 liner brush.

Base-coat the Uncle Sam side of the sign LB and the Santa side BR. Paint the edges BR. Place the star on the sign to check for positioning. Remove the star and base-coat the Santa side and the edges of the cutout BR. Base-coat the top half of the Uncle Sam side of the star LB and the bottom half AW. Let the paint dry. Using white graphite paper, transfer the main pattern lines to each side of the sign and the star. There's no need to copy the star details yet—you'll base-coat over them.

Sign: Tape off and paint the 1/4" border on each side DG. Paint the lettering AW. Let dry; apply another coat. Using a #0 flat brush, paint the letter shadows BR.

Uncle Sam: Base-coat his face PC, the hat AW, the hat brim LB, and his shoes RB. Paint the stripes on the pants and the hat BR. Paint the belt RB and the buckle DG. Dilute PR with water to ink consistency, and paint his cheeks. Dot his eyes RB. Paint the sleeve cuffs and his hair, beard, and mustache AW.



Using RW, paint the stars on the hat brim, and apply highlight strokes to his hair, beard, and mustache. Dilute RU with water to ink consistency, and using a #10/0 liner brush, apply the line work under his mustache and across the top of his nose.

Santa: Base-coat his face PC. Paint the hat brim and the sleeve and pants cuffs AW. Paint the belt and buckle and his face, hair, beard, and mustache as for Uncle Sam. Paint Santa's eyebrows RW. Using a scruffy round brush, stipple PE foliage, followed by RW highlights. Dip a brush handle into PR, and dot the berries. When the dots dry, add smaller RW highlight dots.

FINISH WITH PRIDE

Sand paint from some of the edges on each side of the sign and the star. Remove the dust. Apply your favorite antiquing medium to all surfaces of the sign and star. (Project designer Charlene Cooper used Minwax Special Walnut Stain.) Let the medium dry.



Dilute RB with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (fyspeck) all surfaces of the sign and the star. Let the paint dry. Spray all surfaces of the sign and the star with two or more coats of satin-finish varnish, allowing ample drying time between coats.

Hammer two nails partway into the top edge of the sign where shown on the pattern. Form a 1½" loop in the center of a 36" length of 19-gauge wire; twist it to secure. Curl each side of the wire hanger by wrapping it around a pencil, dowel, or paintbrush handle.

Wrap the wire ends around the nails. Pound the nails in farther, if necessary. Epoxy one end of the dowel into the sign. Paint the remaining end of the dowel BR. When the paint is dry, slip the star over the dowel.



Designer Charlene Cooper excels at creating country designs with a rustic look. For a brochure of her patterns, send \$2.50 to The Cooperage, 108 Laurel Oaks Lane, Crawford, TX 76638. ♦

Summer Sampler

Paint sunny-day pleasures in patchwork style on a picture frame. Our carefree country design sizzles with color.

PALETTE

Delta Ceramcoat Colors
AN Antique Gold 2002
AW Antique White 2001
Black 2506
BH Blue Haze 2122
BN Barn Red 2490
BW Blue Wisp 2455
CM Cinnamon 2495
DR Deep River 2419
MI Midnight Blue 2114
PA Palomino 2108
TC Terra-Cotta 2071

BRUSHES

Loew-Cornell brushes
#10 synthetic flat
#4 synthetic flat
1/4" synthetic angular shader
#2 synthetic round
#2 synthetic script liner
Scruffy flat or round
Spatter or old toothbrush

SUPPLIES

1x12x13" pine
Wood sealer
Fine-tip permanent black
marking pen
Krylon 1311 clear acrylic spray

*Note: The needlework design is featured in the pattern book, *Gatherings*, published by Kindred Spirits. To order the book for \$21 ppd. in the U.S., write to the company at 115 Colonial Lane, Dayton, OH 45429.*

Painted patchwork design by Tonya Cowles, Scio, New York

START WITH RAW WOOD

Duplicate the pattern in the pattern packet with tracing paper. Copy the frame pattern lines onto 1" pine (actual thickness: 3/4"). Drill a start hole near one corner of the center section. Cut out the center section, and then round the outside corners of the frame with a scrollsaw, using a #5 blade. Use a router to make a 1/4" rabbet 3/8" deep along the back edges of the center section.

To order a rectangular frame #35-3588 for \$14.65 ppd. in the U.S., write to Walnut Hollow, 1409 State Road 23, Dodgeville, WI 53533. Orders only: 800/950-5101.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Apply wood sealer to all surfaces, and let the sealer dry. Sand again; wipe clean.

HAVE FUN PAINTING

Base-coat with #10 and #4 flat brushes, using the size that best fits the area. Float shading with a 1/4" angular shader brush. Fill in small areas with a #2 round brush, and apply details with a #2 liner brush. Dry-brush highlights with a scruffy flat or round brush. Transfer the main lines for each patch onto the frame.

Base-coat the outside and inside edges BH. Starting at the top left, base-coat the watermelon patch BW; shade with BH. Base-coat the watering-can patch AN; shade with CM. Base-coat the sunflowers patch BW; shade with BH. On the left side, base-coat the birdhouse patch BH; shade with MI. Base-coat the carrots patch PA; shade with CM. Paint the white stripes on the flag patch AW; shade with PA. Paint the red stripes BN; shade with Black. Paint the blue field MI; shade with Black.

On the right side, base-coat the watermelon patch BH; shade with MI. Base-coat the sunflowers-and-crows patch BW; shade with BH. Base-coat the hearts patch BH; shade with MI. Base-coat the watermelon patch PA; shade with CM. Let the paint dry, then transfer the main pattern lines onto the patches.

Watermelon patch (top left): Paint the melon BN and the rind DR. Paint the seeds Black; highlight with AW. Dilute PA with water to ink consistency; paint the plaid lines on the

rind. Using Black, shade the melon and rind. Dry-brush AW highlights where shown. Float BH shading around the melon and the seeds.

Watering-can patch: Paint the watering can BH; shade with MI. Apply Black dots to the spout. Paint the hearts BN. Dilute PA with water to ink consistency; paint the plaid lines on the two large hearts. Shade the hearts Black. Float CM shading around the watering can.

Sunflowers patch: Base-coat the petals AN; shade with CM. Paint the centers CM. Paint the plaid lines with the thinned PA. Shade the center with Black, and apply AW dots. Paint the stems and leaves DR; shade with Black. Dry-brush AW highlights on the centers, stems, and leaves. Float BH shading along the edges of the sunflowers, stems, and leaves.

Watermelon patch (at right): Paint as for the previous melon patch, except shade with MI.

Sunflowers-and-crows patch: Paint the sunflowers as for the previous sunflower patch. Paint the crows Black and the beaks AN. Shade the beaks with CM. Dry-brush AW highlights on the crows and beaks. Paint the eyes AW, and dot the pupils Black. Apply Black dot clusters to the patch. Using BH, shade around the crows, sunflowers, stem, and leaves.

Trio-of-watermelons patch: Paint the melons as for the previous melons, except float CM shading around each melon.

Hearts patch: Paint the left heart BN. Dilute BW with water to ink consistency; paint the plaid lines. Shade the heart with Black.

Paint the right heart BW. Dilute MI with water to ink consistency, and paint the plaid lines. Shade the heart with MI. Paint the stars AN, and shade with CM. Dry-brush AW highlights on each heart. Then float MI shading around each heart.

Flag patch: Paint the stars AW. Paint the plaid lines on the red stripes with PA thinned with water to ink consistency. Dry-brush AW highlights on the blue field and red stripes.



Carrots patch: Paint the carrots TC; shade with CM. Paint the tops DR. Dilute PA with water to ink consistency; paint the plaid lines on the tops. Shade the tops with Black. Using CM, paint the hearts and apply the dot clusters. Float CM shading around the carrots.

Birdhouse patch: Paint the birdhouse PA, and shade with CM. Paint the roof and the pole CM, and shade with Black. Paint the hole Black and the small heart BN. Dry-brush AW highlights on the hole, the roof, and the pole. Paint the stars and the moon AN, and shade with CM. Apply CM dot clusters to the patch.

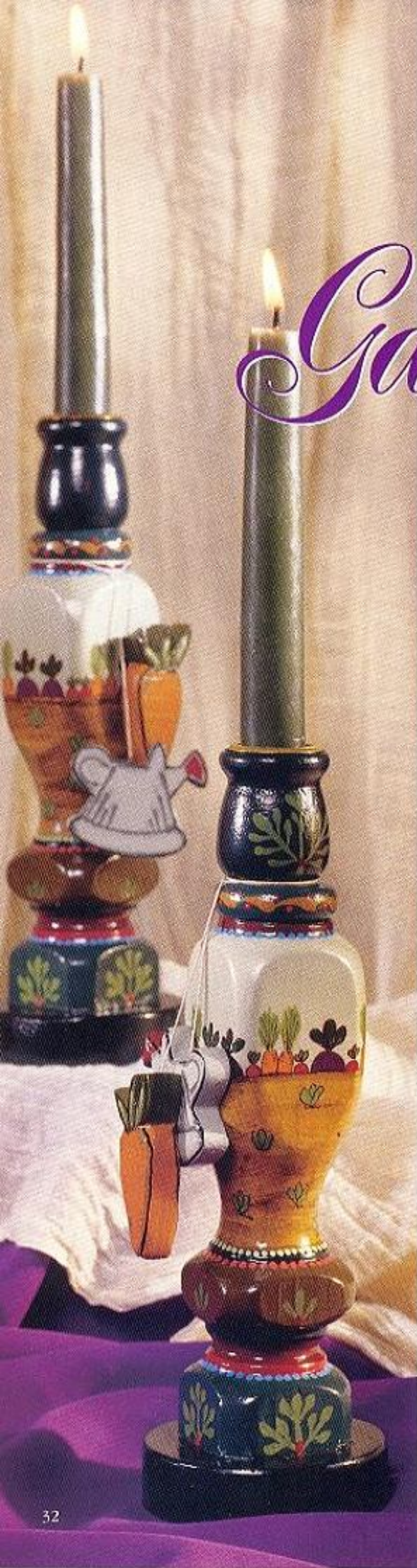
Float MI shading around the birdhouse and the pole as shown.

Frame: Dilute CM with water to ink consistency. Dip a spatter brush or an old toothbrush into the paint; spatter (flyspeck) the frame.

FINISH WITH PRIDE

Ink all details on the watering-can, the birdhouse, the carrots, and the flag patches where shown on the pattern. Ink the stitching lines between the patches. To prevent the ink from smearing, spray with Krylon 1311 clear acrylic spray; let the spray dry. ❖





How Does Your

Garden Glow?

Shed some light
on pretty rows
of vegetables
that adorn
custom-made
candleholders.

Project designer
Julia Taylor used
old furniture
spindles and
complementary
shapes to
create these
one-of-a-kind
accessories.

Vivid colors
characterize her
modern folk
art style.

START WITH RAW WOOD

Duplicate the candleholder-base, carrot, and watering-can patterns in the pattern packet with tracing paper. Copy the outlines of the base onto 1" pine (actual thickness: $\frac{3}{4}$ "). Copy the outlines of the carrot and watering can onto $\frac{3}{8}$ " pine. Cut out the shapes with a scroll-saw, using a #5 blade. Drill all holes where shown on the patterns. Rout the front of the watering can where shown on the pattern.

The shape of your spindles can vary from the ones shown at left, but it's easy to adapt the painting pattern to any shape or length. Cut each spindle to the desired length. (Project designer Julia Taylor used 6" spindles.)

If you're using found spindles, remove as much of the old finish as possible. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Using woodworker's glue and drywall screws, assemble the parts: First, mount each spindle onto a base. Then top each spindle with a $1\frac{1}{2}$ "-diameter wheel, followed by a candle cup. Let the glue dry. Apply wood sealer to all surfaces, and let the sealer dry. Sand again with 150-grit sandpaper, and wipe clean with a tack cloth.

To order all pieces for two candleholders (including the 6" spindles) #35K for \$19.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

HAVE FUN PAINTING

Base-coat large areas with a $\frac{1}{2}$ " flat brush and smaller areas with a #6 flat brush. Paint the design areas and narrow bands with a #1 or #00 liner brush; use the size that best fits the area. Paint all surfaces of the cutouts, and continue the designs onto the backs.

Candleholders: Starting at the top, base-coat each candle cup WI, each $1\frac{1}{2}$ "-diameter wheel BG, each area below the wheel DB, each sky

Continued on page 34



Jun TF-06
Angel of Summer
 8" x 11"
 Pattern \$6.95
 Woodkit &
 Pattern \$16.95
 ★

★

Jul TF-07
Angel of Freedom
 8" x 11"

Pattern \$6.95
 Woodkit &
 Pattern \$16.95



Aug TF-08
Angel of Bounty
 8" x 11"
 Pattern \$6.95
 Woodkit &
 Pattern \$16.95
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Sep TF-09
Angel of Learning
 8" x 11"

Pattern \$6.95
 Woodkit &
 Pattern \$16.95
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How Does Your

Garden Glow?

PALETTE

FolkArt Colors

- AB Acorn Brown 941
- BD Barnyard Red 611
- BE Bayberry 922
- BG Bluegrass 916
- CF Chocolate Fudge 950
- DB Dark Brown 416
- EP Purple 411
- FF Fresh Foliage 954
- GC Glazed Carrots 741
- GF Gray Flannel 709
- HV Harvest Gold 917
- KB Buckskin Brown 418
- ME Mint Green 445
- MG Mystic Green 723
- RA Ripe Avocado 952
- RC Red Clay 931
- WI Wrought Iron 925

BRUSHES

Royal Brush brushes

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

SUPPLIES

- 1x4x7" pine
- 3/4x4x4" pine
- 2-1 1/4"-diameter wooden spindles (table or chair legs)
- 2-1 1/2"-diameter wooden wheels
- 2-1 3/4x1 1/4" wooden candle cups
- Woodworker's glue
- 4-1 3/4" drywall screws
- Wood sealer
- Paint pens: light blue, light green, and brown (or substitute appropriate paint colors)
- Fine-tip permanent black marking pen
- Krylon 1311 clear acrylic spray
- Gloss-finish varnish
- 2-1 3/4x3/8" candle-cup inserts
- 2-11" lengths of linen thread

Continued from page 32

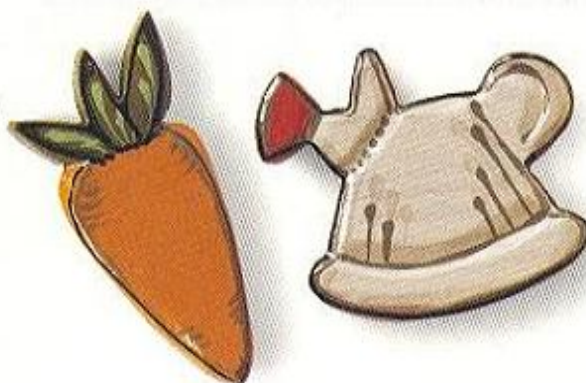
area BE, and each ground area DB. Use the following colors to base-coat from each ground area down to the base: WI, CF, WI, DB, RC, BG, and WI. Apply a wash of AB to the ground area of each garden. Let the paint dry.

Lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint; remove the dust. Transfer the main pattern lines, adapting the pattern to fit each piece.

Starting at the top of each candleholder, paint the leaf design FF, and apply a DB dot. Paint HV comma strokes on each 1 1/4"-diameter wheel. (Refer to the instructions for making comma strokes *below right*.) Apply RC dots above and below the comma strokes.

Using a light-blue paint pen (or the acrylic paint color of your choice), dot between the DB and BE areas. In the aboveground areas, paint the carrots GC and the tops MG, the radishes RC and the tops FF, and the eggplant EP and the tops RA. Dilute CF with water to ink consistency. Using a #1 liner brush, add streaks of thinned CF to the ground areas. Paint the lettuce MG. Using light-green and brown paint pens (or the acrylic paint colors of your choice), apply the dots above and below the WI bands. Apply FF strokes and DB dots to the CF sections. Apply light-blue dots using a paint pen or the paint color of your choice along the bottom edge of the RC bands. Paint the leaf design below the blue dots MG and then apply RC dots.

Carrot and watering-can cutouts: Base-coat each watering can ME. Paint each spout BD. Using a liner brush and GF, apply the details. Base-coat the carrots GC and the tops FF. With a liner brush and RA, outline the leaves; high-



light with strokes of MG. With a liner brush and KB, add the details to each carrot.

FINISH WITH PRIDE

Ink the details on the candleholders and cutouts with a fine-tip permanent black marking pen. Let the ink dry. To prevent the ink from smearing, mist the inked areas with Krylon 1311 clear acrylic spray. Let the spray dry.

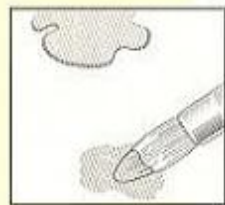
Apply two or more coats of gloss-finish varnish to each candleholder; let the varnish dry between coats. Place the inserts in the candle cups. To fasten a carrot and watering can to each candleholder, dip both ends of a piece of linen thread into glue, and poke the ends into the drilled holes. Then wrap one thread around each candleholder.



Based in southern Missouri, designer Julia Taylor incorporates nature into many of her folk art designs. For a brochure of her ornaments and patterns, send \$1 and a SASE to Woodworks Folk Art, 606 Hwy. Y, Steelville, MO 65565. ♦

MAKING COMMA STROKES

1. Dip the bottom half of the bristles of a round brush into paint. Pat them on your palette, distributing the paint evenly.



2. Hold the brush at a 45° angle to the work surface and apply pressure, flattening the tip of the brush to make the wide end of the comma stroke.



3. Gradually reduce pressure to make a pointed tail. Slightly rotate the brush at the same time to pull the bristles back into a point.



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THE DIFFERENCE BETWEEN WOODWORKING AND WOODNOTWORKING.

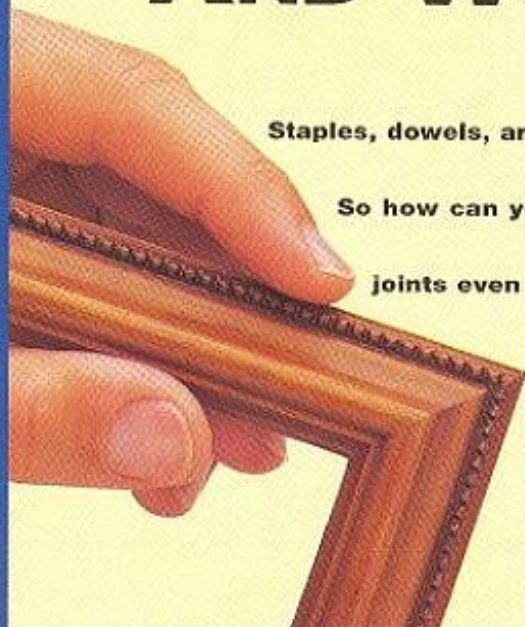
Staples, dowels, and glue won't do. Standard-size biscuits won't fit.

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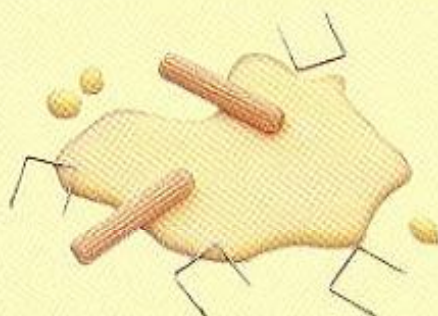
Detail Biscuit Joiner, that's how.



Standard biscuits stick out of small joints, and the mis-match shows, even after you trim the excess.



The new Ryobi Detail Biscuit Joiner uses miniature "Accu-biscuits" for neat, tight, professional joints.



This compact powerhouse cuts smaller slots and uses miniature "Accu-biscuits™" to fit where standard biscuits don't. And its price is as small as its biscuits. But the Detail Biscuit Joiner is big on performance, from its beefy motor to its die-cast

base and see-through fence. So see the

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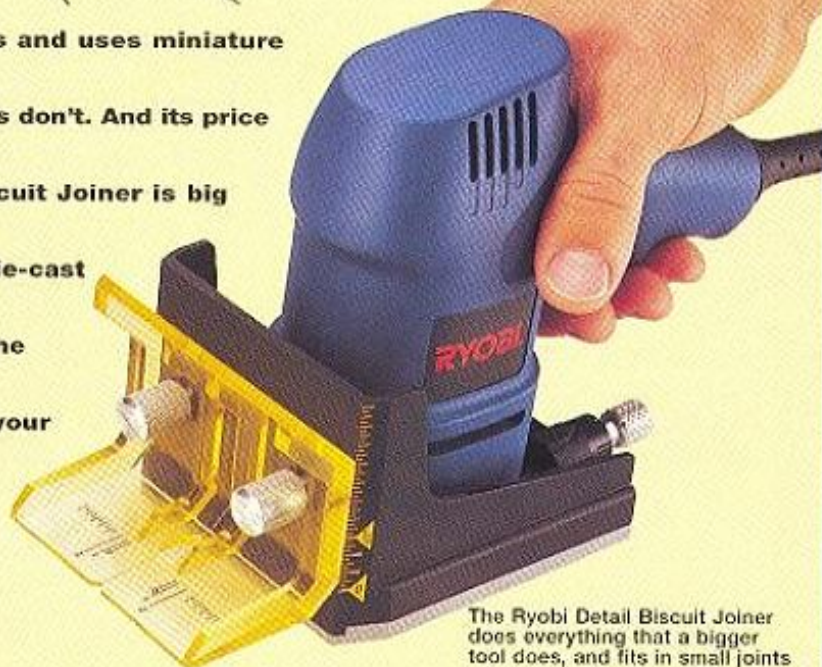
local home center. It'll get

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Ryobi "Accu-biscuits" (actual size).



The Ryobi Detail Biscuit Joiner does everything that a bigger tool does, and fits in small joints where a bigger tool won't.

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STAINED-GLASS NATIVITY

PALETTE

Delta Ceramcoat Colors

- Black 2506
- BC Black Cherry 2484
- BT Bittersweet 2041
- BU Burnt Umber 2025
- CO Crocus 2459
- CP Copen Blue 2051
- CU Custard 2448
- DR Deep River 2419
- HE Heritage Green 2494
- MO Mocha 2050
- SF Santa's Flesh 2472
- SL Salem Blue 2121
- UB Ultra Blue 2038
- White 2505

BRUSHES

Loew-Cornell brushes

- #6 synthetic flat
- #4 synthetic flat
- #2 synthetic liner

SUPPLIES

- 3/8x6x4 1/2" pine
- Woodworker's glue
- Wood sealer
- Fine-textured sponge
- Satin-finish varnish
- #217 1/2 screw eye (optional)

START WITH RAW WOOD

Duplicate the Nativity patterns in the pattern packet with tracing paper. Copy the outlines of the window sections onto 3/8" pine. (If your lumberyard doesn't carry 3/8" pine, plane or resaw thicker stock to size.) Cut out the shapes with a scrollsaw, using a #5 blade. If you plan to hang the ornament, drill a hole in the center section where shown on the pattern.

Using a power sander, sand the joined edges at a 5° angle. Refer to the top view diagram in the pattern packet to mark the angles. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth.

Use woodworker's glue to join the edges of the side sections to the middle section. Let the glue dry. Apply wood sealer to all surfaces, and let the sealer dry. Sand again with 150-grit sandpaper, and wipe clean with a tack cloth.

To order Nativity cutouts #351 for \$3.50 ppd. in the U.S., write to Rick Hutcheson, P.O. Box 237, Grimes, IA 50111. Orders only: 515/986-4185.

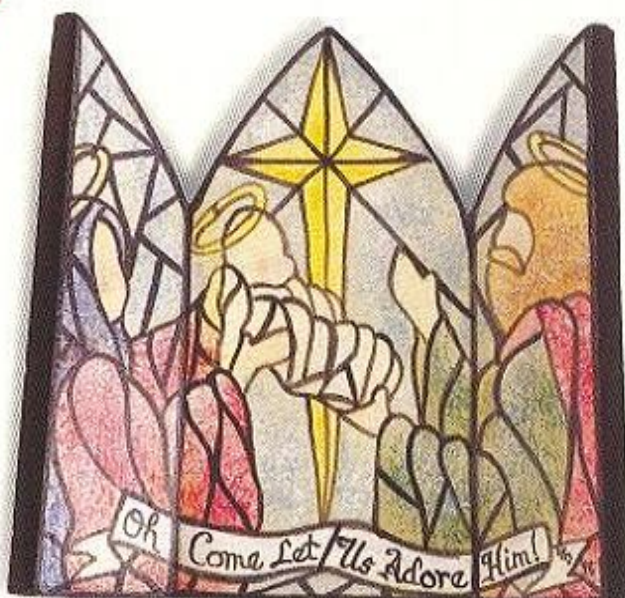
HAVE FUN PAINTING

Base-coat large areas with a #6 flat brush and small areas with a #4 flat brush. Apply line work with a #2 liner brush. Transfer the main pattern lines to the ornament, omitting all "lead" lines.

Use washes of color for all base coats. Base-coat the background of the Nativity SL, all faces and hands SF, Mary's scarf CP, Mary's robe and Joseph's shawl BC, Joseph's robe HE, Joseph's hair and beard MO, the banner and Baby Jesus' swaddling clothes White, the halos and the light star sections CU, and the dark star sections CO. Let the paint dry.

Dip a cotton swab into BC, then wipe off most of the paint on a paper towel. Using a circular motion, blush Mary's, Joseph's, and Baby Jesus' cheeks.

Cut small pieces from a fine-textured sponge. (Project designer Laurie Dufresne



used Miracle sponges—compressed sponges that "grow" thicker when immersed in water.) Dampen each piece to soften it and then squeeze out as much water as possible. Dip a sponge into the specified color, and then pat and blot it on your palette until you achieve a very lacy and airy look.

Use undiluted paint to apply the following layers of paint. Sponge the background with SL, Mary's scarf with UB, Mary's robe and Joseph's shawl with BC, Joseph's robe with DR, Joseph's hair and beard with BU, and the banner and Baby Jesus' swaddling clothes with White.

Sponge the light star sections with CO and then with some White. Sponge the dark star sections with BT. Finally, sponge White on all sections to brighten and highlight the design. Let the paint dry.

Transfer the remaining pattern lines to the ornament. Dilute Black with water to ink consistency, and using a #2 liner brush, paint the pattern lines and apply the lettering. Paint the sides and the back of the ornament with undiluted Black.

FINISH WITH PRIDE

Apply two or more coats of satin-finish varnish to all surfaces of the ornament, allowing ample drying time between each coat. Insert a #217 1/2 screw eye into the drilled hole of the center section if you plan to hang the Nativity ornament. ♦

Best Religious Theme,
Professional Division,
1996 Strokes of
Creativity® Ornament
Contest, designed by
Laurie Dufresne,
Kenora, Ontario

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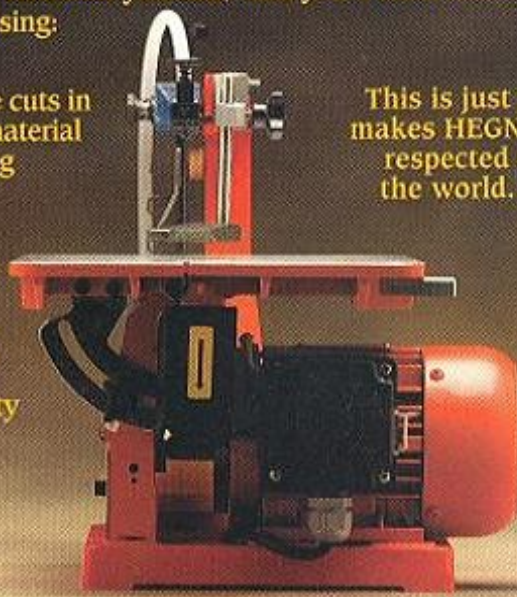
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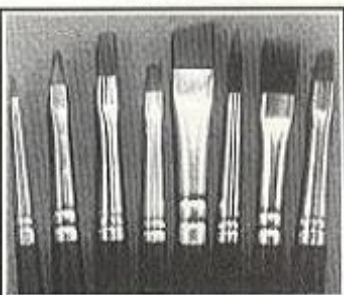
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Kerry Gold series 75-10/0 gets that little extra mileage where the script liner stops. Use this brush when you want to paint a little further.

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1. HOW TO ENTER: No purchase necessary. Send completed official entry form, or write your name, address, city, state, zip code and age on a 3" x 5" card to: One Stroke Painting Party, P.O. Box 14415, Des Moines, IA 50306-3415. All entries must be postmarked and received no later than June 30, 1997. All entries become the exclusive property of Plaid Enterprises. Neither Plaid Enterprises, Meredith Corporation nor any agents are responsible for lost, late, damaged, misdirected, incomplete or illegible entries. No mechanically reproduced entries will be accepted. **2. PRIZES:** All prizes will be awarded. Grand prize (1) Win a full day of One Stroke painting lessons for you and three of your friends with Donna Dewberry in the comfort of your home. Plus a complete array of FolkArt One Stroke products to get you started on a lifetime of painting (Est. Retail value \$1,014). **1st prize (10)** FolkArt One Stroke painting kit, including reusable teaching guides featuring Donna's favorite designs, our new Pattern Placement Guides, a collection of One Stroke brushes, FolkArt Acrylic paint set, an instructional video featuring Donna Dewberry, and two idea-packed books, *Donna's Favorites and Fruits and Flowers* (Est. Retail value \$85). Winners will be drawn on or about July 11, 1997. The odds of winning depend on the number of entries received. Taxes on prizes are the sole responsibility of winners. Subject to applicable federal, state and local taxes and regulations. Only one prize per household. Plaid reserves the right to substitute prizes of equal or greater value. By claiming a prize, winner agrees that prize is awarded upon the condition that Plaid Enterprises, Inc., Meredith Corporation, their respective agents or employees will have no liability whatsoever for any injuries, losses or damages of any kind caused by any prize or resulting from acceptance, possession, or use of any prize. Selected entrants are subject to verification under the official rules. Canadian residents will be required to answer correctly a time-limited mathematical skill-testing question to be declared a winner. The question will be administered by mail or telephone and must be answered without assistance of any kind, whether mechanical or otherwise. **3. PRIZE NOTIFICATION:** Prize winners will be notified by mail. Winners will be required to sign an Affidavit of Eligibility and Publicity/Utility Release to claim his/her prize, which must be completed and returned within 14 days after receipt. Unclaimed prizes will be awarded to an alternate winner if completed Affidavit is not returned on time or prize notification is returned undeliverable. Winners agree to the use of his/her name and/or likeness in any promotional activities related to this sweepstakes without further compensation, except where prohibited by law. **4. WHO MAY ENTER:** Sweepstakes is open only to U.S. and Canadian (except the Province of Quebec) residents 18 years of age or older. Employees of Plaid Enterprises, Inc., Meredith Corporation, any of their affiliated companies, agents, advertising agencies, promotional suppliers, printers, and their immediate families are not eligible to win. Void where prohibited or restricted by law. One entry per person. **5. WINNERS LIST:** For a list of the prize winners, send a self-addressed, stamped envelope by August 1, 1997 to Plaid Enterprises, Inc. ATTN: "FolkArt One Stroke Painting Party Sweepstakes: Winners List" P.O. Box 2835, Norcross, GA 30091.

Name _____
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Mail to:
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Imitate the look and feel of authentic mosaic tile using Plaid® Royal Coat® Paper Mosaics™. You can apply Paper Mosaics to almost any flat surface, including wood, tile, metal, and glass. They're available in kits that retail for about \$10 and contain everything you need to make a couple of small projects, such as a picture frame and a box. Each kit contains a 9x30" sheet of mosaic-design paper and one bottle each of Royal Coat Decoupage Finish and Royal Coat Dimensional Magic™ Medium. Choose from 12 different patterns: leaves, grapes, shells, daisies, spirals, butterflies, mosaic chips, sea shells, celestial, blue willow, woodland, and Southwest.



We tested a kit on the wooden box shown above. First we base-coated the box with Plaid FolkArt Colors that coordinated with the leaves design. Then we applied the design in three steps: We cut the paper to fit the box, glued and sealed the paper onto the box with Royal Coat Decoupage Finish, and then applied Dimensional Magic Medium. The results were stunning—the box looked and felt just like tile!

You'll find Paper Mosaics kits at arts and crafts stores.

—Tested by Carrie Topp



Set up your own painting station with CraftSpace™, made by Eagle Affiliates, Inc. As a portable work station, it protects furniture from messy projects, provides a comfortable and roomy work surface, and offers convenient storage for supplies. And it's easy to move when it's dinnertime.

When testing the CraftSpace, we liked the reversible work board. One side is a wipe-clean surface, perfect for painting projects; the other side is unfinished and works great for tasks like sanding. You even can add accessories

to the CraftSpace. One such item, a Task Lamp, has a flexible gooseneck to direct light where needed. Another accessory, the Painter's Cups, come with tight-fitting covers and hold water or paint as well as brushes. An Instruction Stand keeps patterns and instructions handy and away from the painting area.

The CraftSpace retails for about \$50, the Painter's Cups and Instruction Stand are \$6 each, and the Task Lamp is \$16. Look for them at arts and crafts stores. Or call 800/221-0434 for a retailer.

—Tested by Kelly Townsend

ideas for the way you live

folkArt
ONE Stroke

"Sometimes the most challenging step of a project is deciding the

perfect placement for an idea – especially if faced with a blank wall or unfinished furniture. Plaid's new Pattern Placement Guides take the guesswork out of getting started and decorating with FolkArt One Stroke designs. Pattern Placement Guides are proportionately designed to complement Reusable Teaching Guides. FolkArt One Stroke provides exciting hand-painted ideas for the way you live!"

Donna Dewberry, Designer

Complete how-to's for featured project are included in book #9345 *One Stroke Walls & Furniture* by Donna Dewberry. For more One Stroke projects, visit Plaid's website, <http://www.plaidonline.com>

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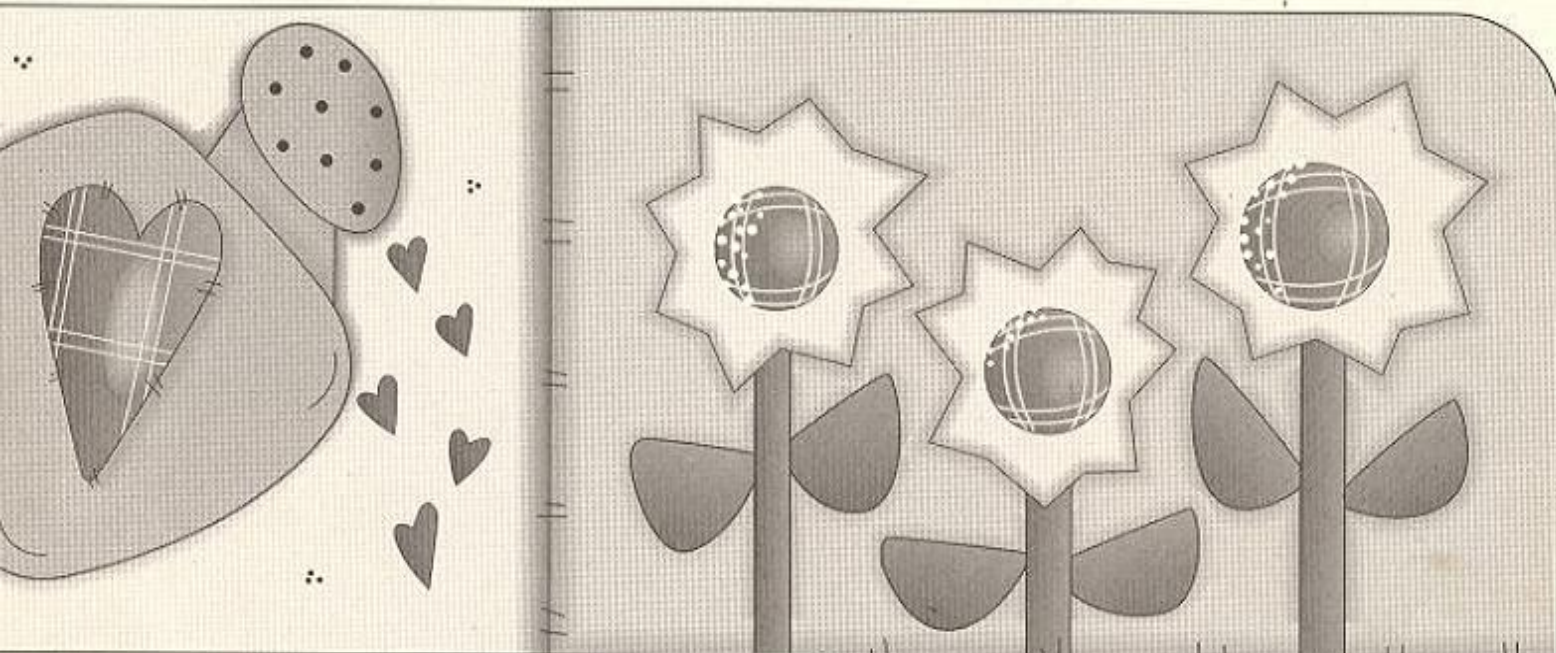
To receive FREE project sheets featuring our vibrant NEW colors, send a long SASE to Delta New Colors Project Sheets, Dept. 17047, 2550 Pellissier Place, Whittier, CA 90601-1505.



<http://www.deltaacrafts.com>

Illustrations by Warren Neubauer,
Roxanne LeMoine, Carrie Topp, and Bill Zaun

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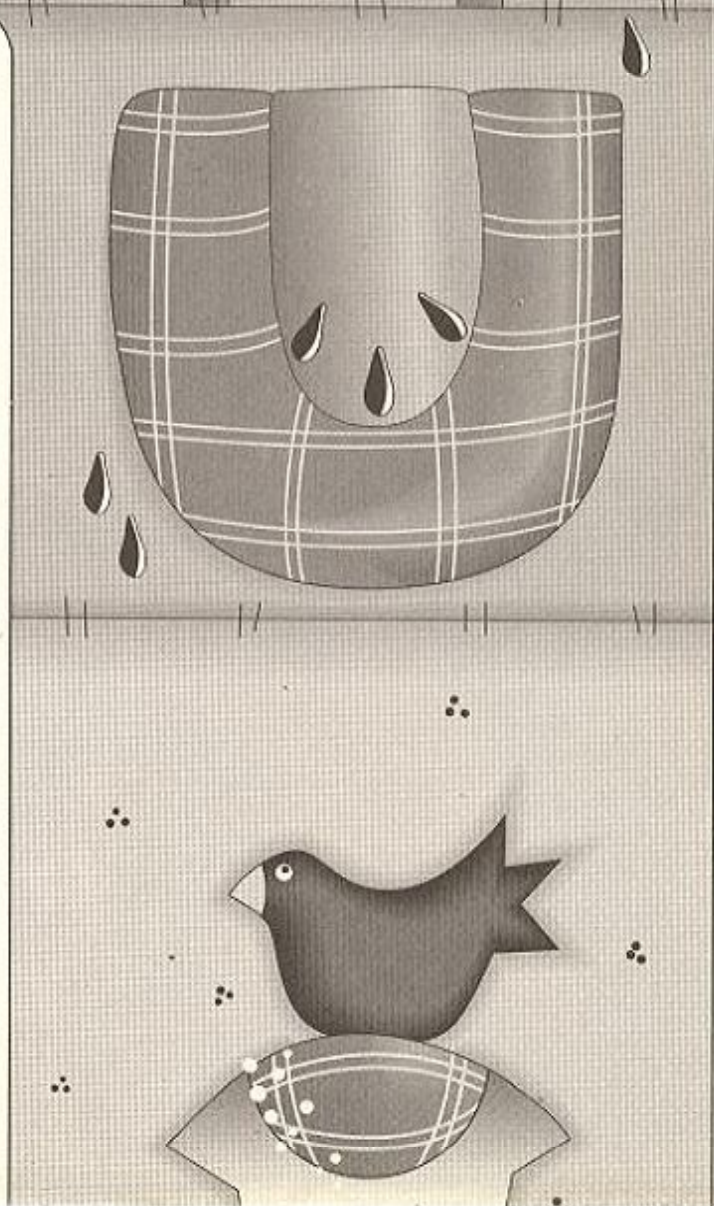
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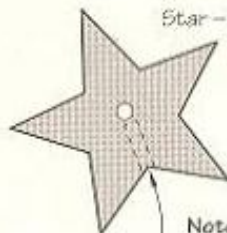


Painting pattern only
(center on lid top)



Let Freedom Ring (pages 26-27)

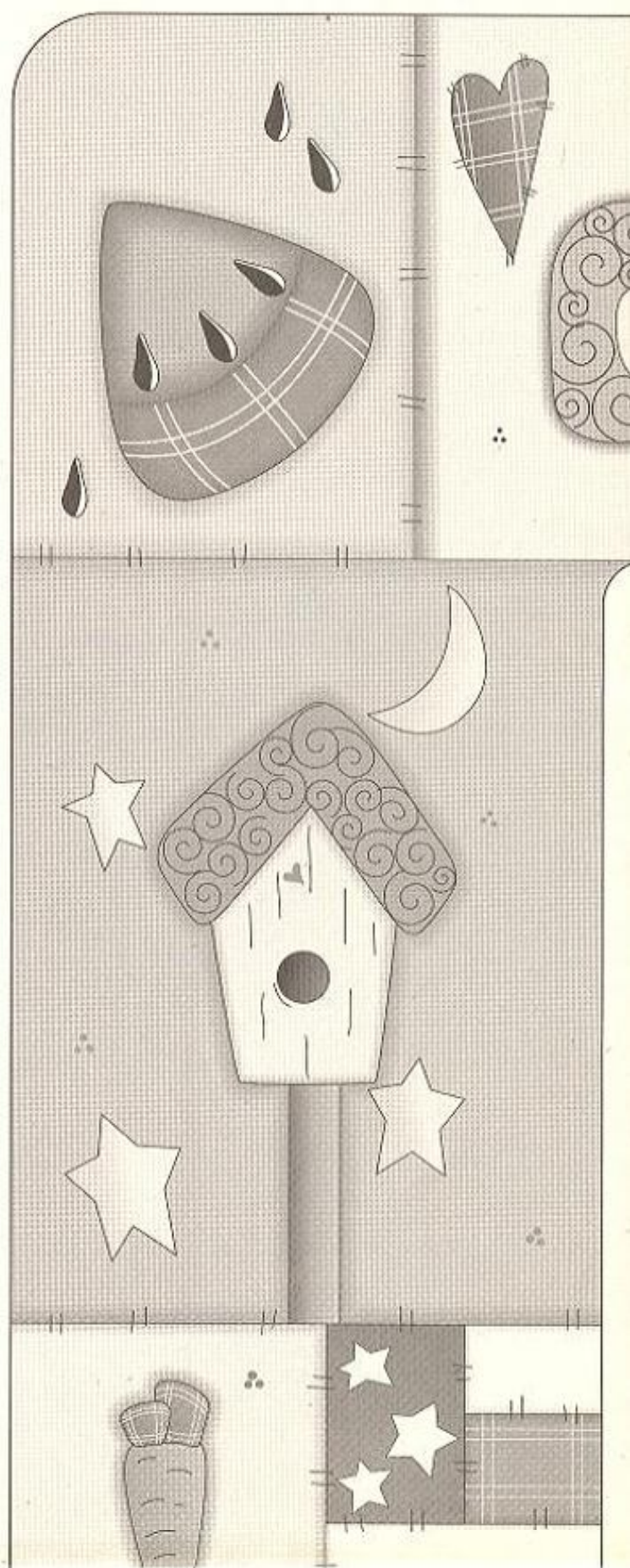
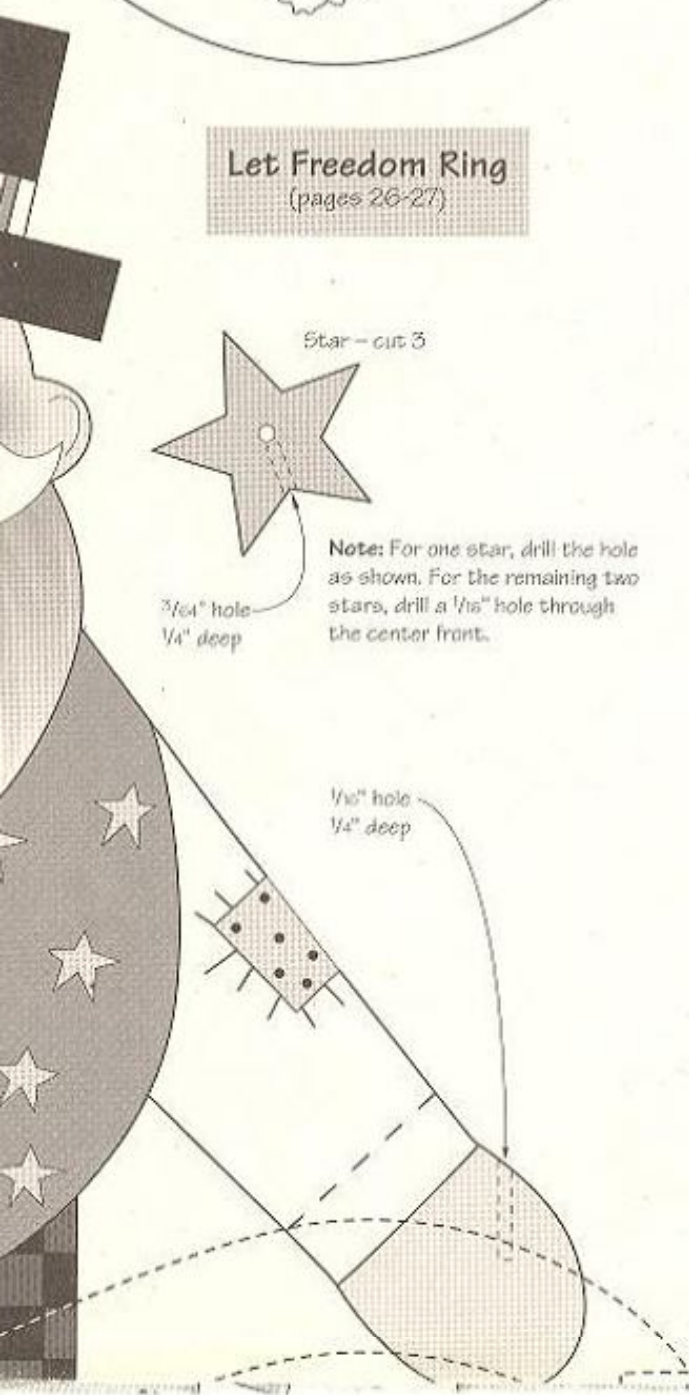
Star - cut 3



$\frac{3}{16}$ " hole
 $\frac{1}{4}$ " deep

Note: For one star, drill the hole as shown. For the remaining two stars, drill a $\frac{1}{16}$ " hole through the center front.

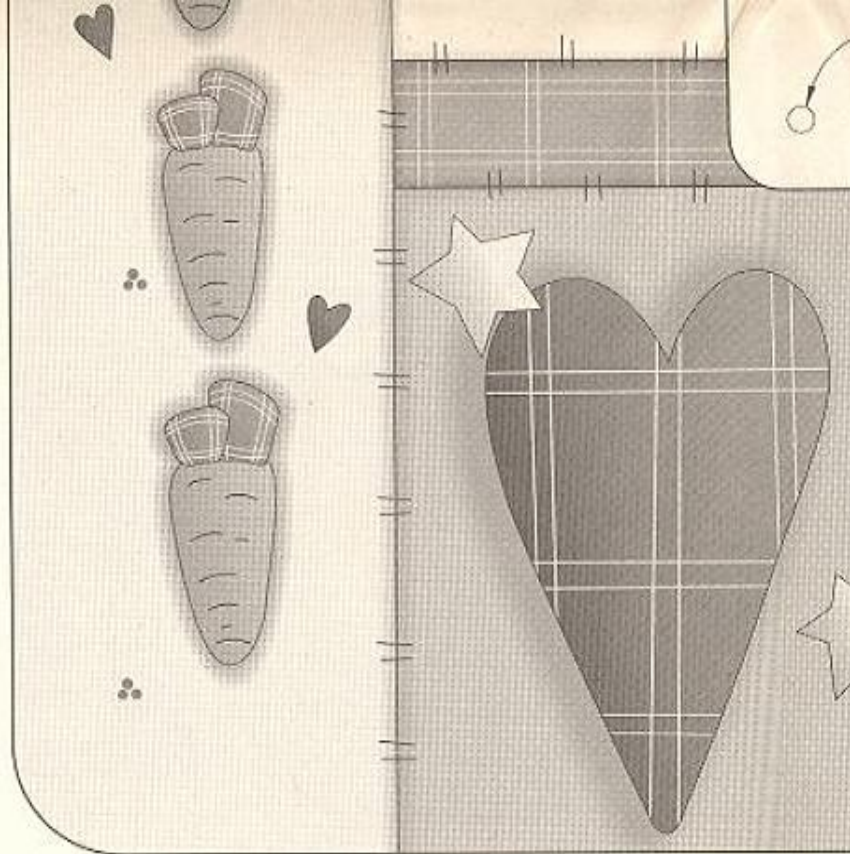
$\frac{1}{16}$ " hole
 $\frac{1}{4}$ " deep



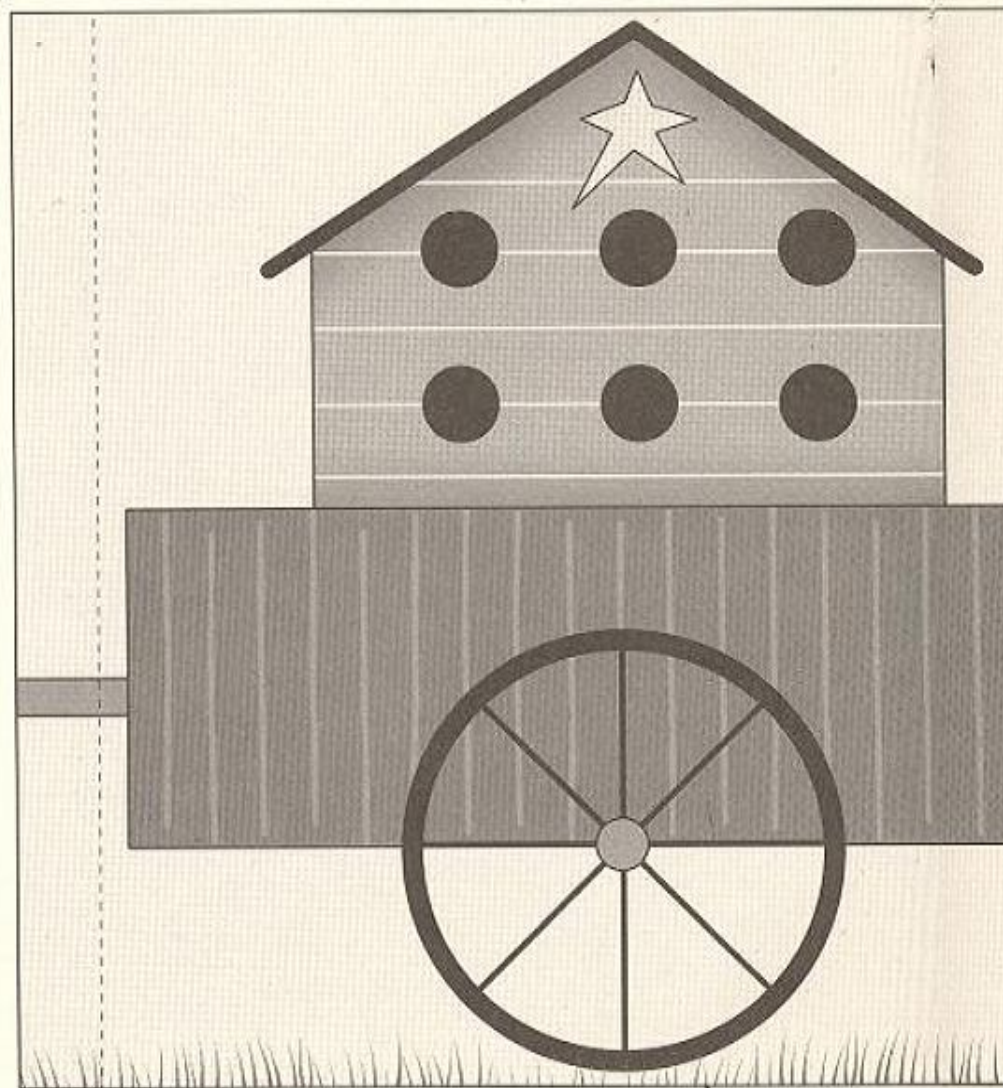
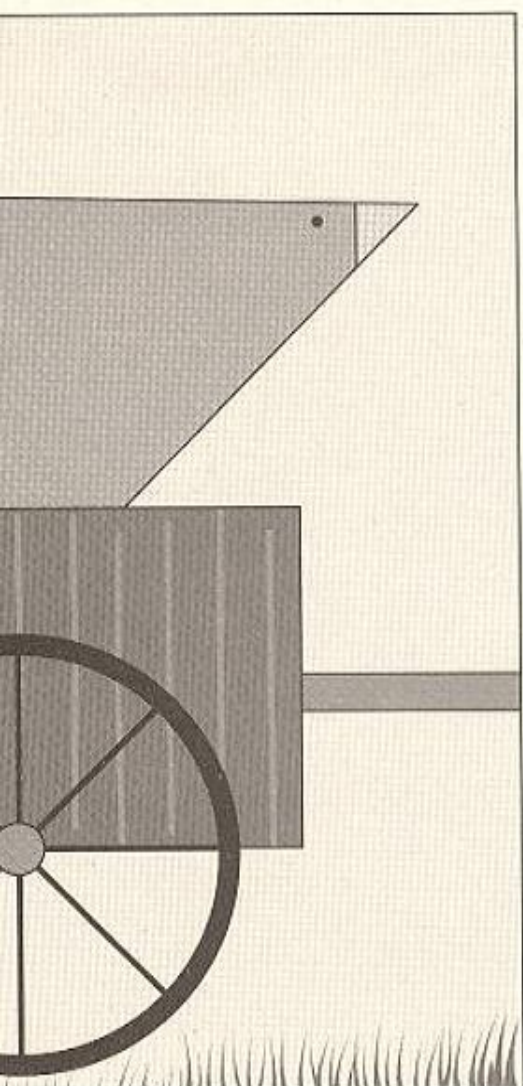
1/4" hole
1/2" deep



Shoe - cut 2

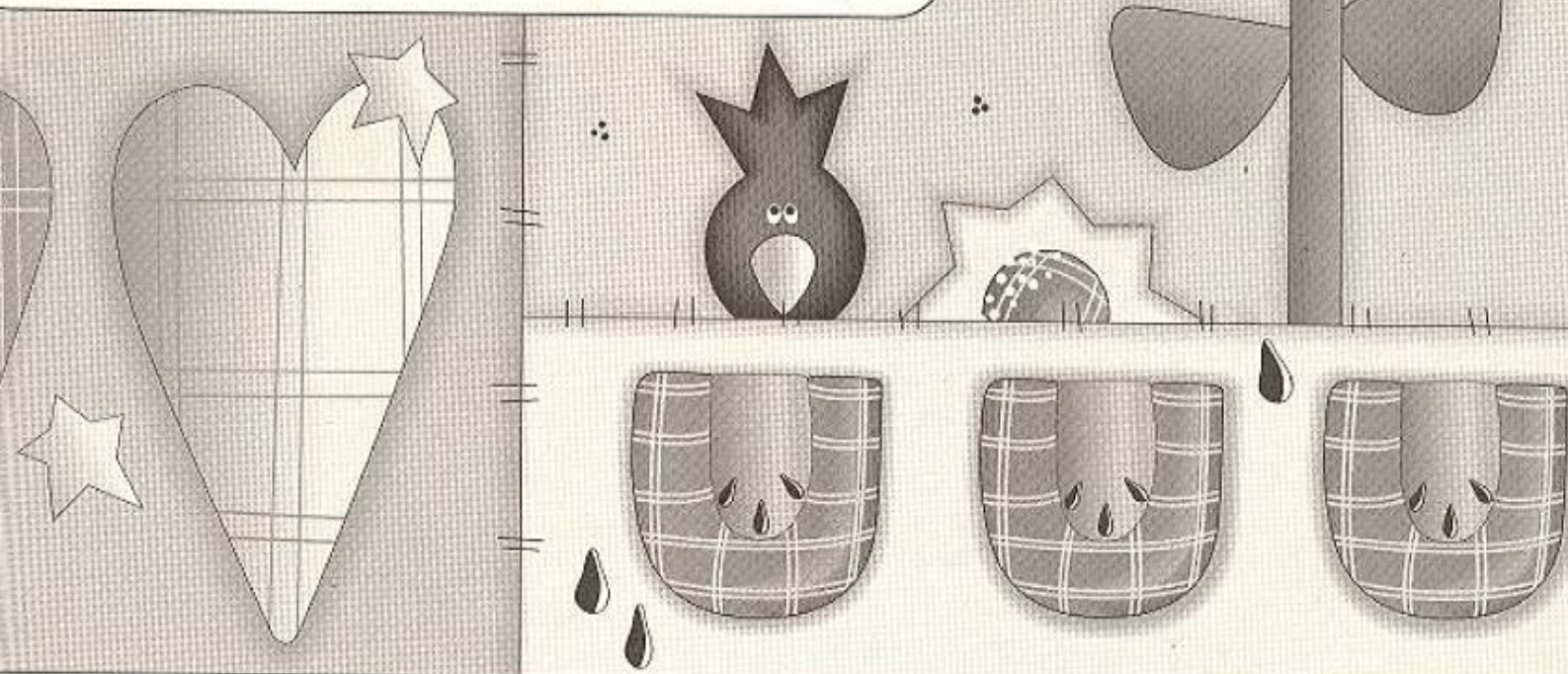


Painting pattern for the ends of the box

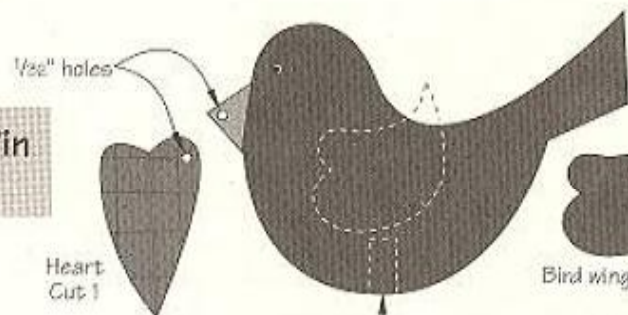


1/8" start hole

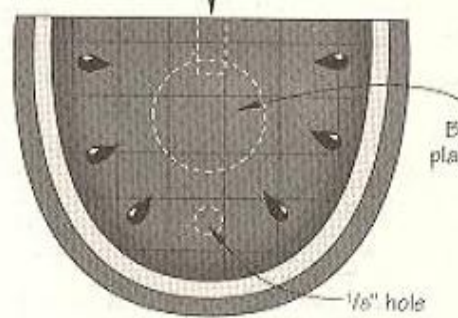
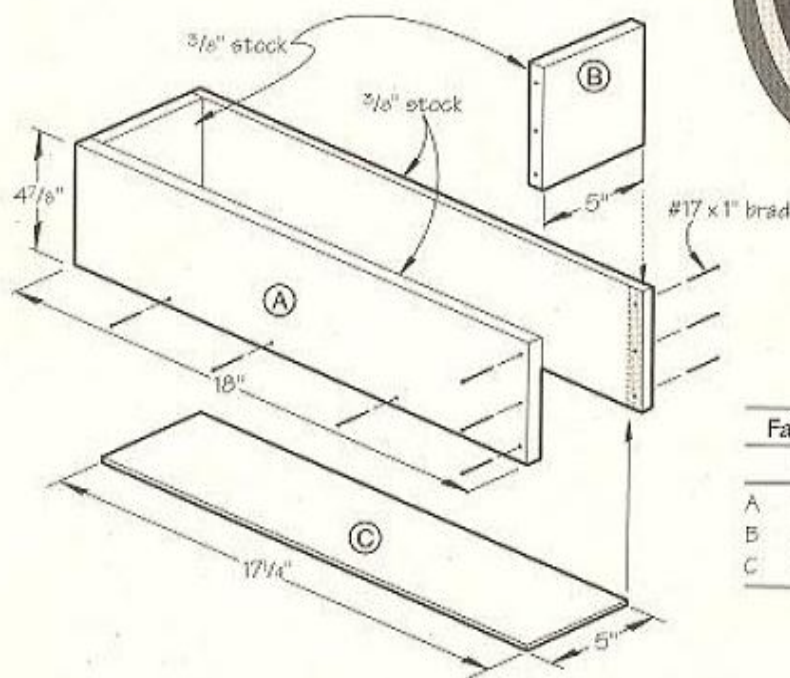
Summer Sampler (pages 30-31)



Slice-of-Summer Pin (page 12)



Farmer's Market (pages 24-25)

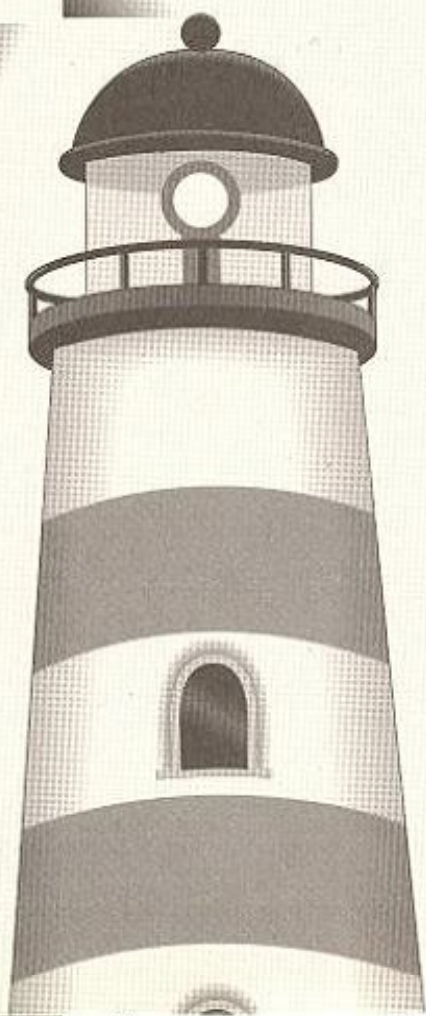


Farmer's Market - Bill of Materials

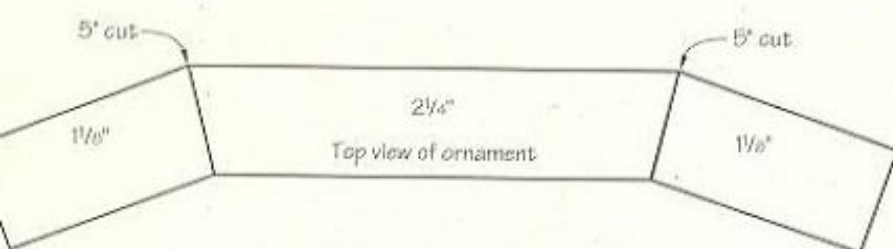
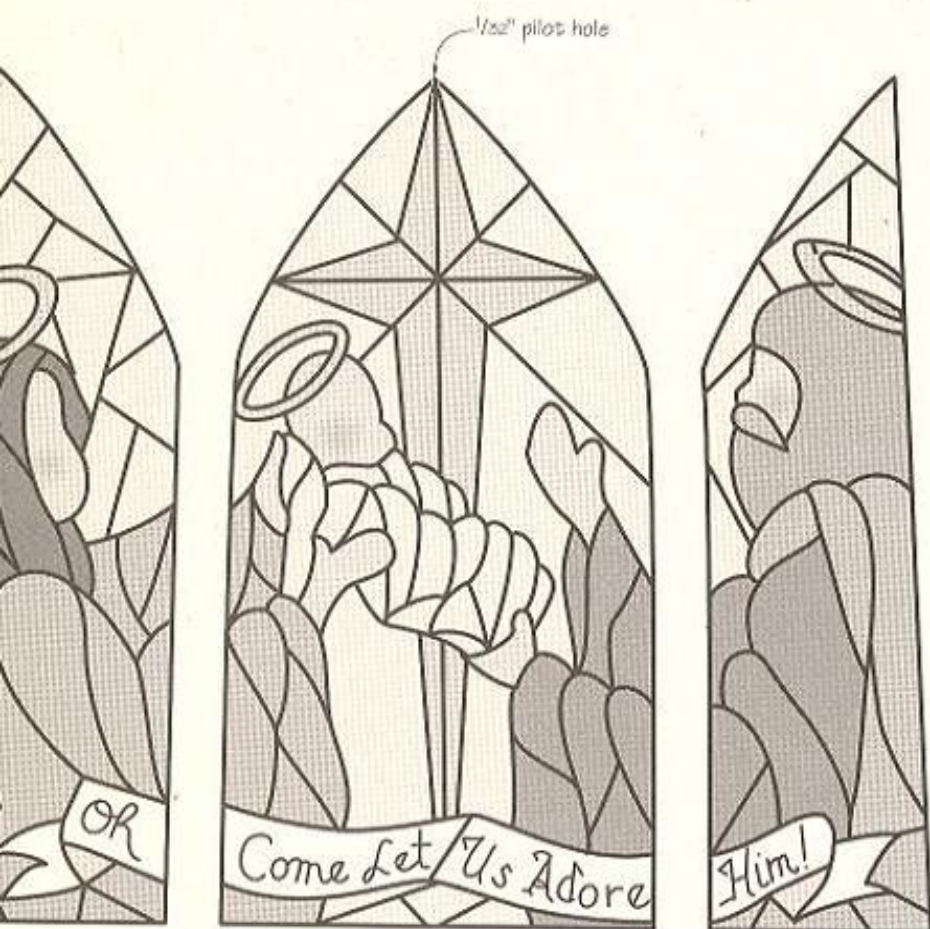
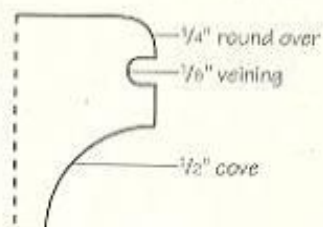
	T	W	L	Material	Qty.
A	3/8"	4 7/8"	18"	Pine	2
B	3/8"	4 7/8"	4 7/8"	Pine	2
C	3/8"	4 7/8"	17 1/4"	Pine	1

A Timely Treasure
(pages 16-17)

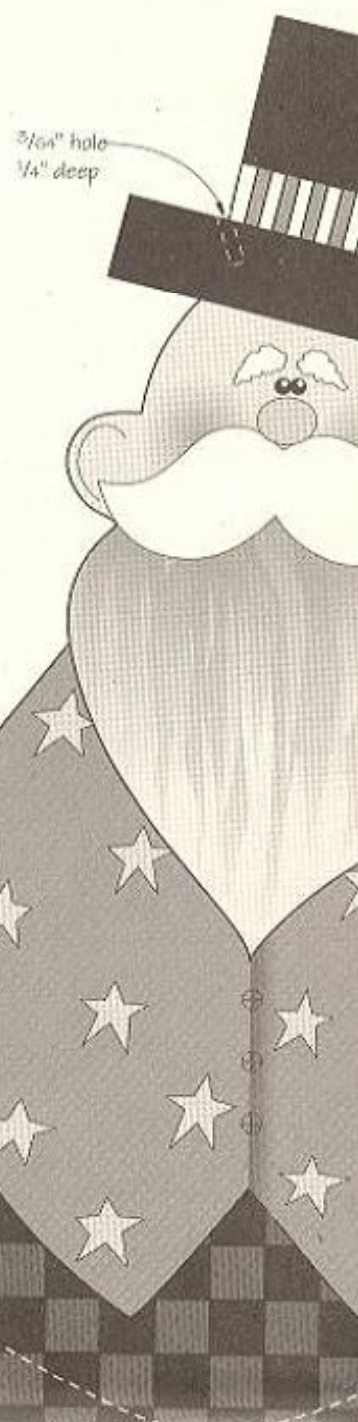
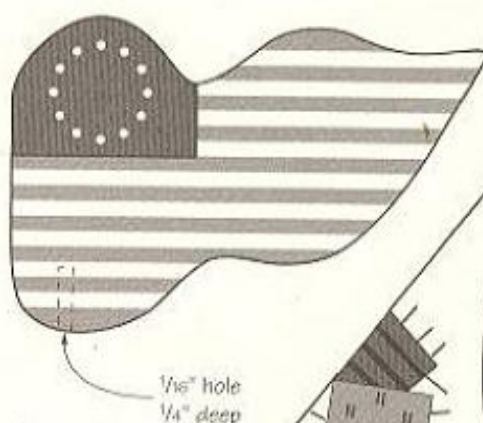
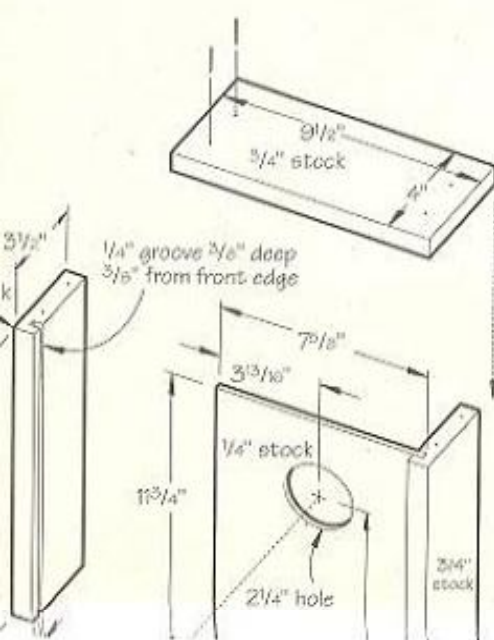
$\frac{1}{16}$ " start hole

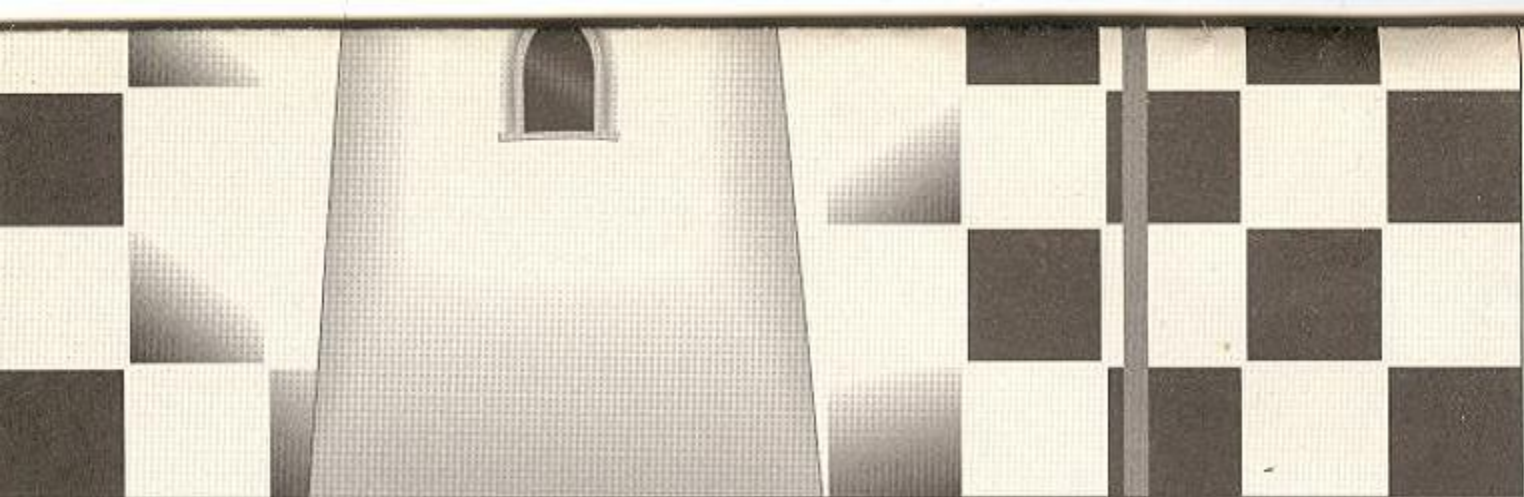


**Step-by-Step
Beautiful Berries**
(pages 10-11)

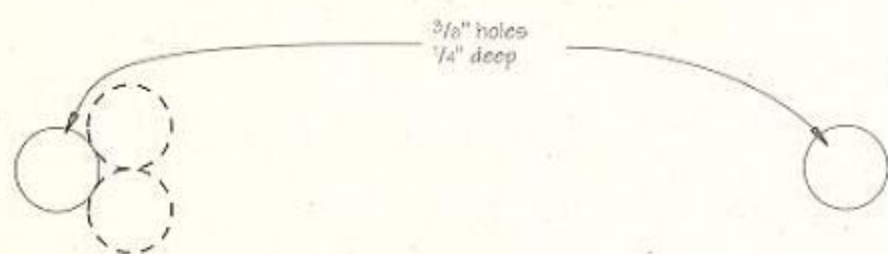


**Stained-Glass
Nativity Ornament**
(page 36)

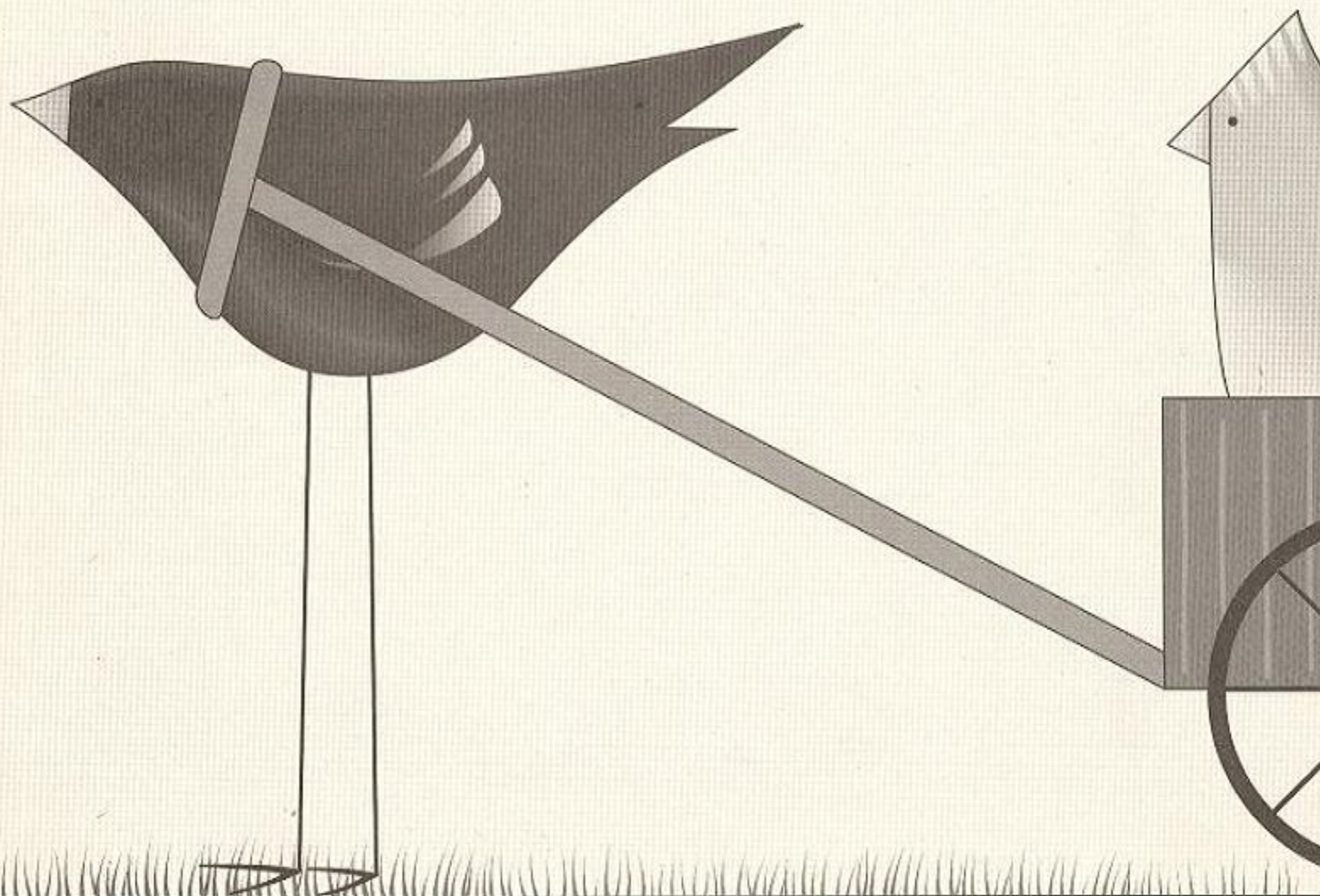


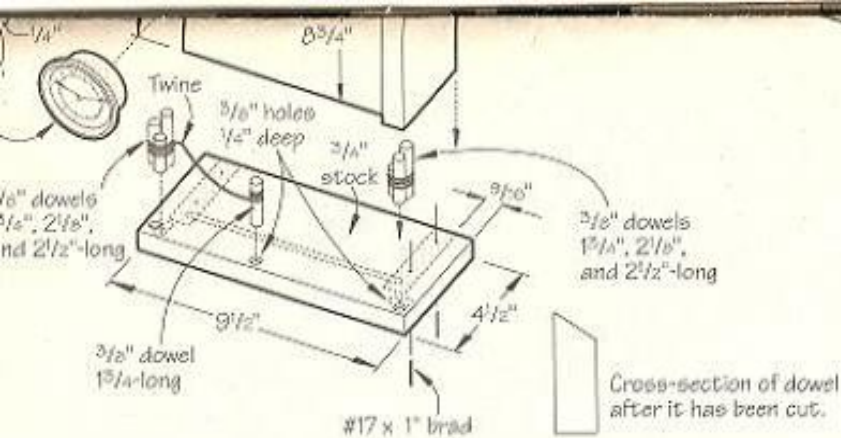


Clock base - half pattern

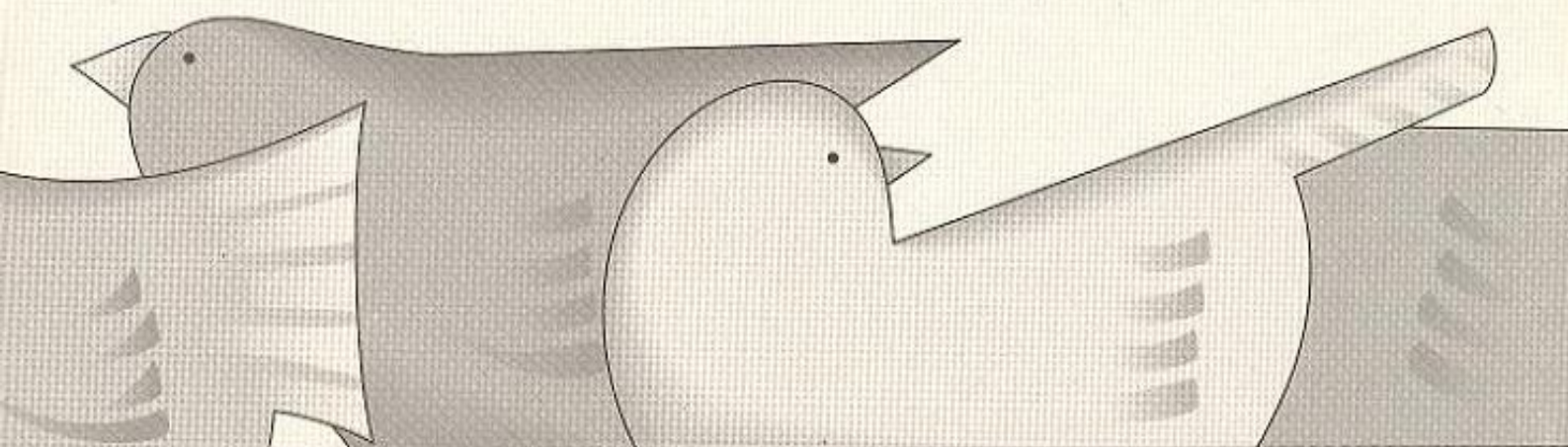


*Side piling glue to main post





Painting pattern for the sides of the box

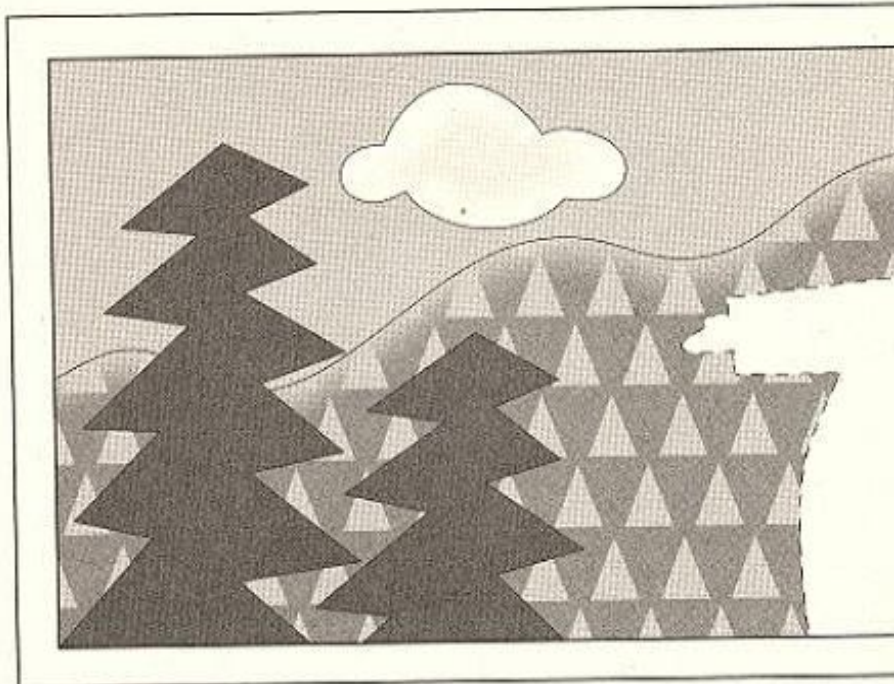


Illustrations by Warren Neubauer, Roxanne LeMoine, Carrie Topp, and Bill Zaun

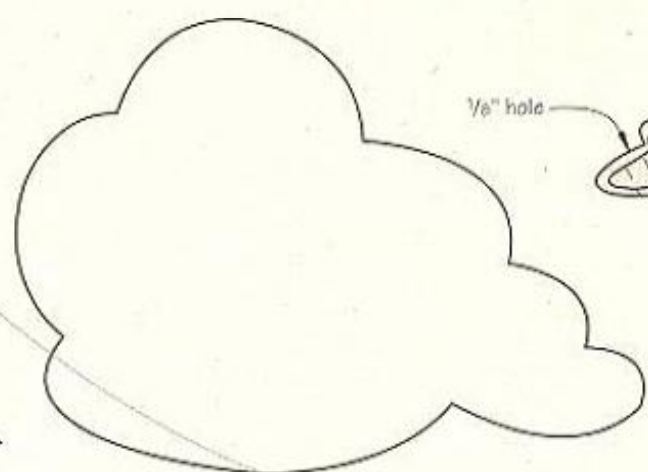
Side of peg shelf - cut 2



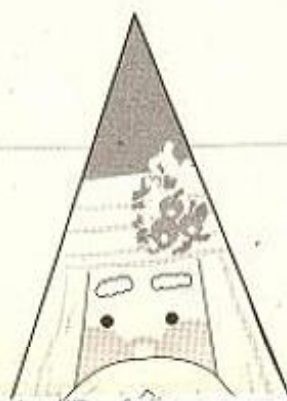
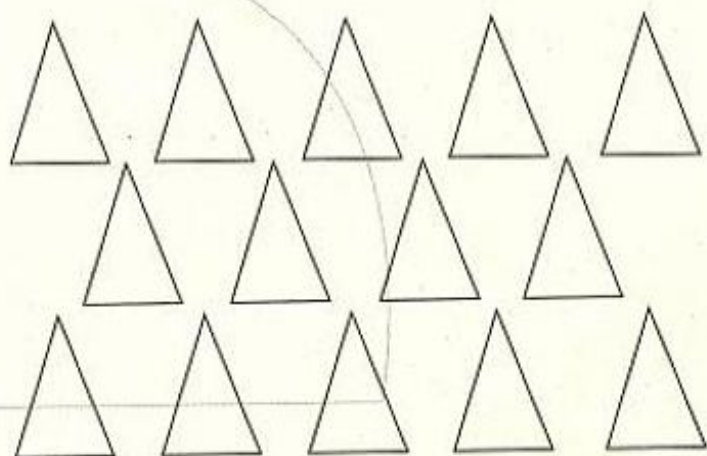
Outlines for stencils

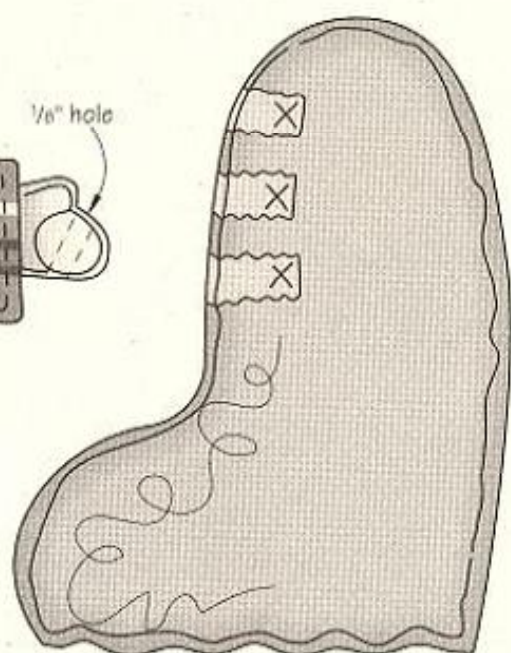
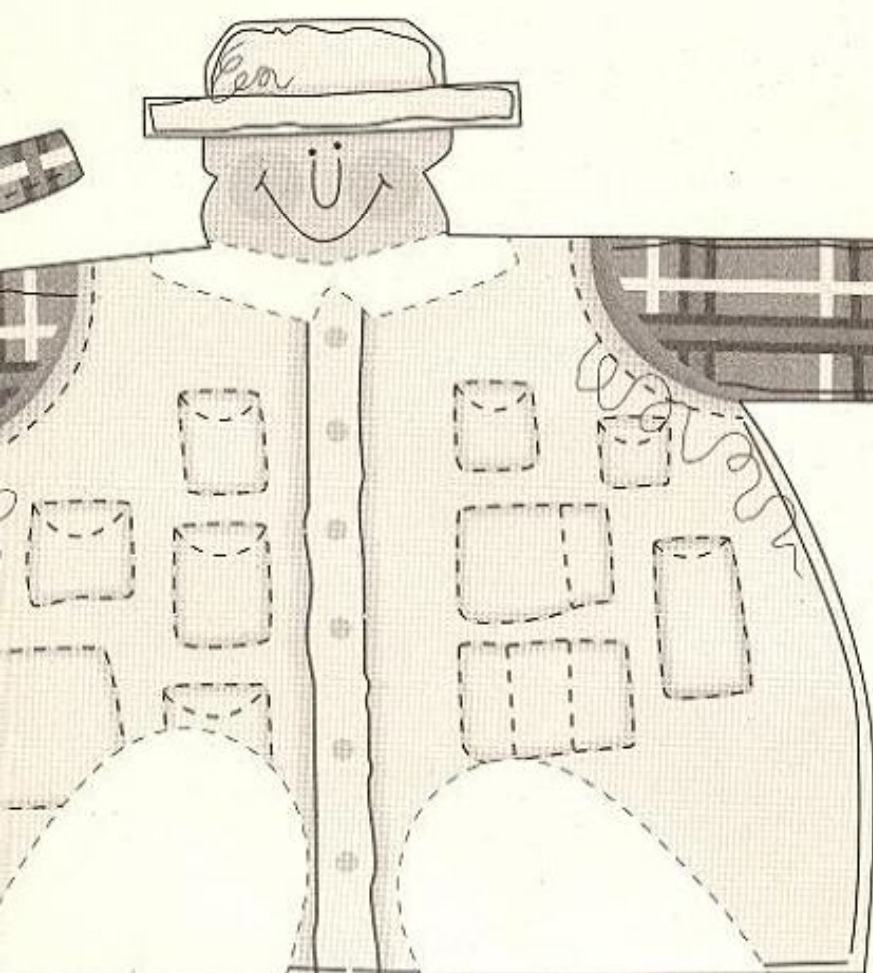
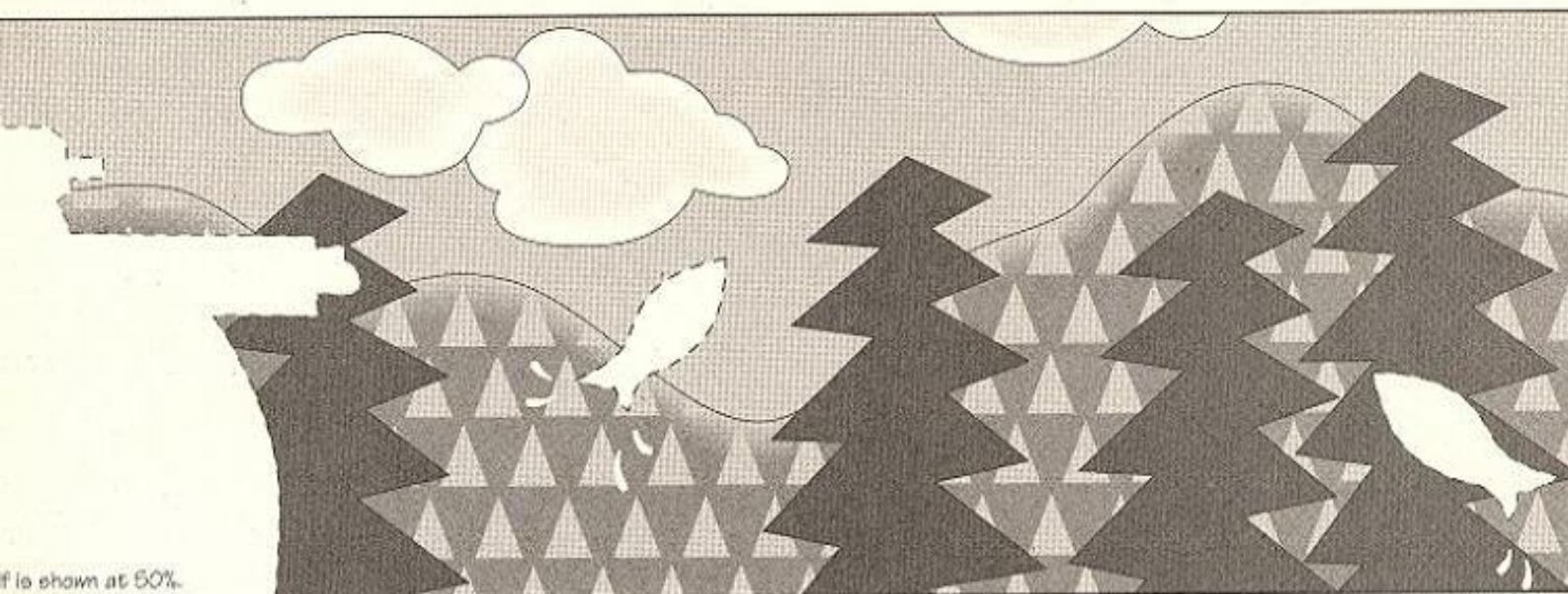


Hooked on Fishing
(pages 14-15)

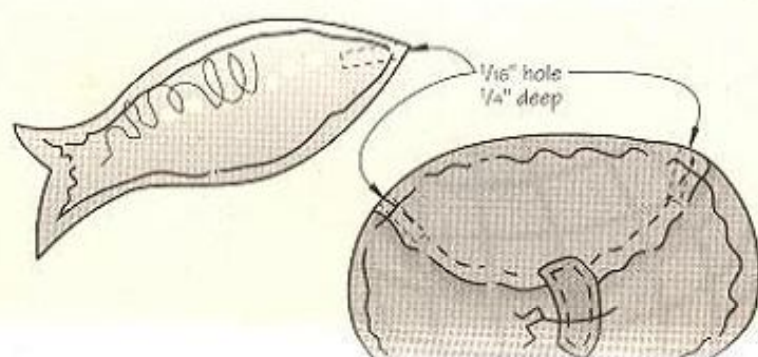
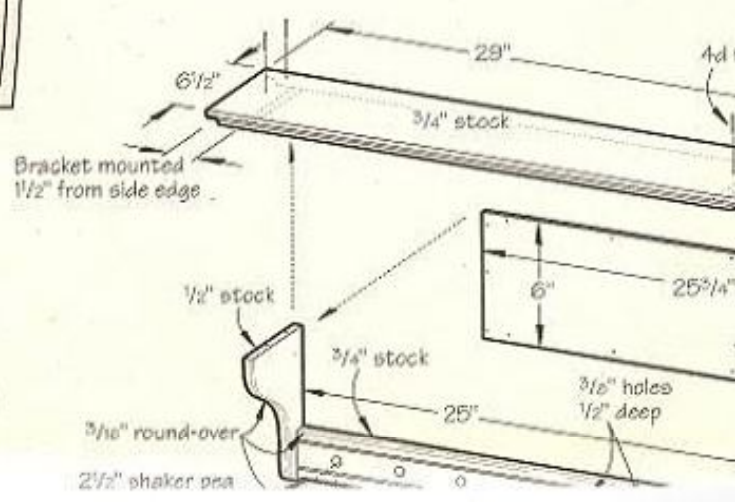


1/8" hole





Fishing waders - cut 2



(The "We Believe in Santa")



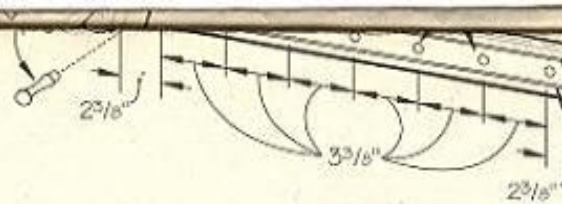
Sign for the Seasons
(pages 28-29)

3/16" hole



LIBERTY

(50%)



BELIEVE IN SAM

Nail

y and JUS

$\frac{1}{16}$ " grooves
 $\frac{1}{16}$ " deep
($\frac{1}{2}$ " from each edge)



Note: Place star into the notch and drill the hole through both pieces. Sand the dowel end flush with the star's surface.

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

$\frac{3}{16}$ " hole
 $\frac{1}{2}$ " deep

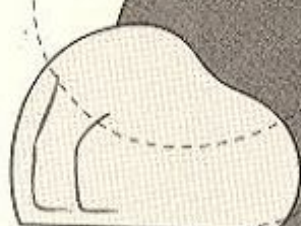
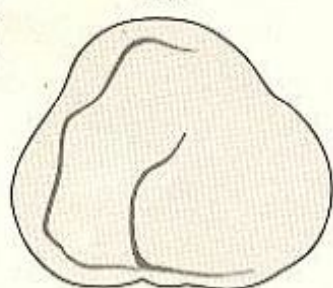
Nail

TICE for MAIL

Cat's

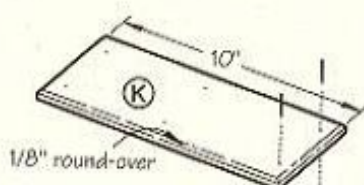


Cat's back paw
Cut 1

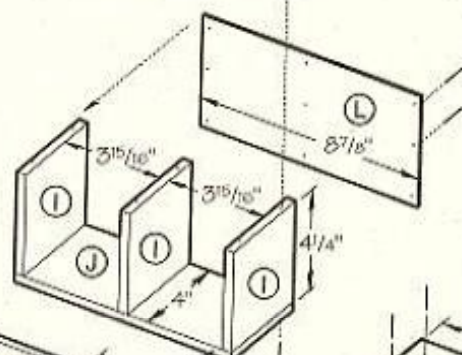


Technique - top chest
Bill of Materials

	T	W	L	Qty.
I	3/8"	4"	4 1/4"	3
J	3/8"	4"	9"	1
K	3/8"	4 1/2"	10"	1
L	1/8"	4 7/8"	8 7/8"	1
M	3/8"	4 1/8"	3 1/4"	4
N	3/8"	4 1/8"	3 7/8"	2
O	3/8"	3 7/8"	3 3/8"	2
P	1/8"	3 7/8"	3 7/8"	2

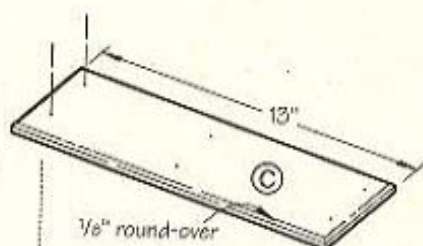


1/8" round-over

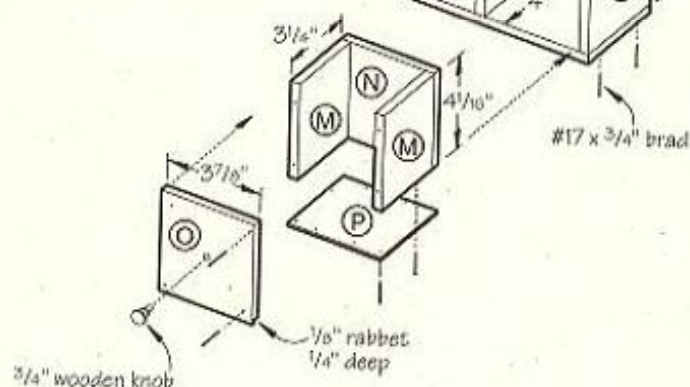


Technique - bottom chest
Bill of Materials

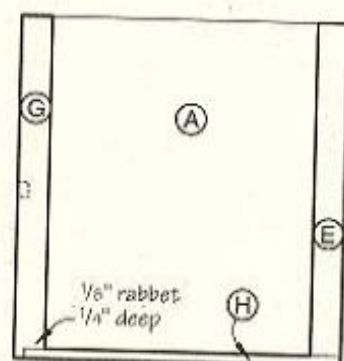
	T	W	L	Qty.
A	3/8"	4"	4 1/4"	3
B	3/8"	4"	12"	1
C	3/8"	4 1/2"	13"	1
D	1/8"	4 7/8"	11 7/8"	1
E	3/8"	4 1/8"	5 3/8"	2
F	3/8"	4 1/8"	3 1/4"	4
G	3/8"	5 3/8"	4 3/8"	2
H	1/8"	5 3/8"	3 7/8"	2



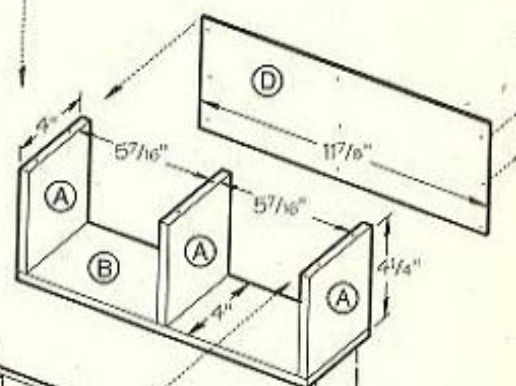
1/8" round-over



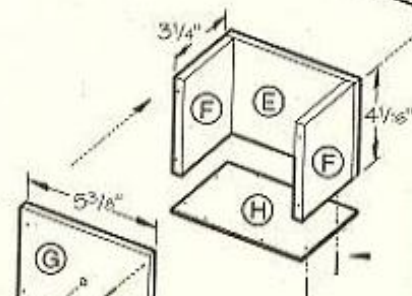
3/4" wooden knob



SIDE SECTION VIEW

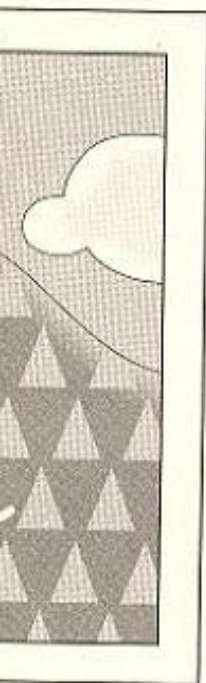


#17 x 3/4" brad

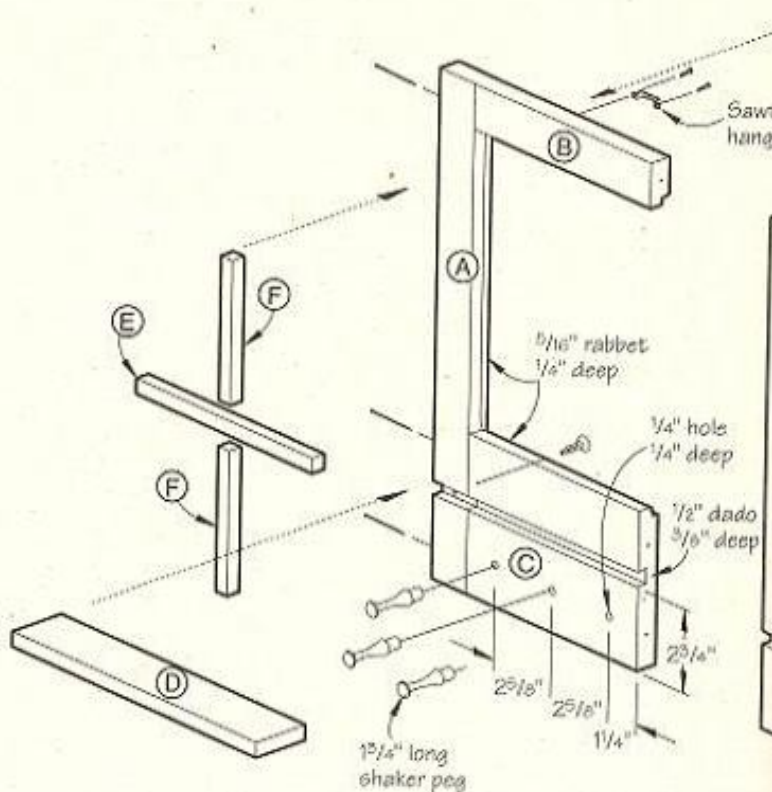
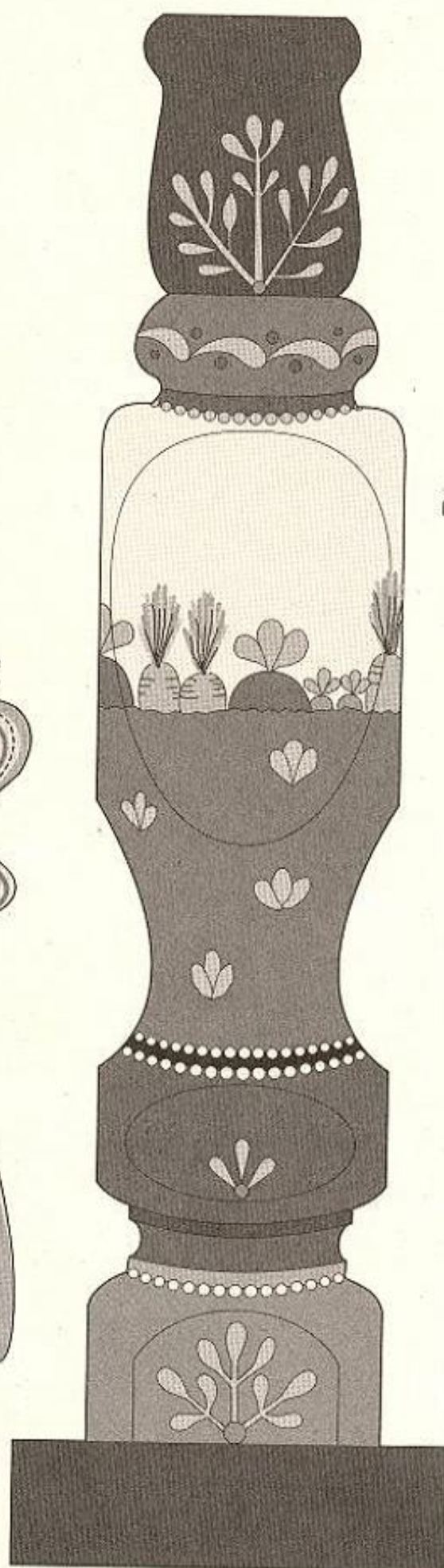
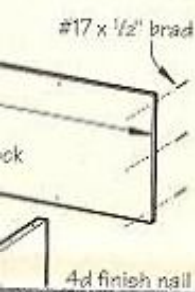
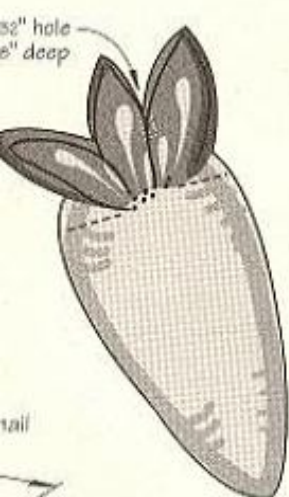


3/4" wooden knob

TECHNIQUE
Cool Ways to
Color-Glaze
(pages 20-21)

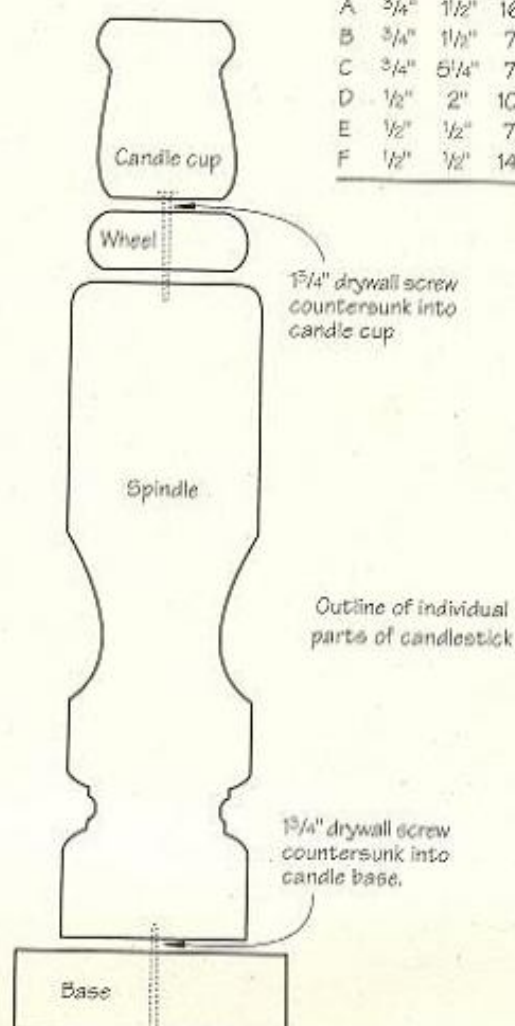


Note: Dashed lines indicate routed areas.

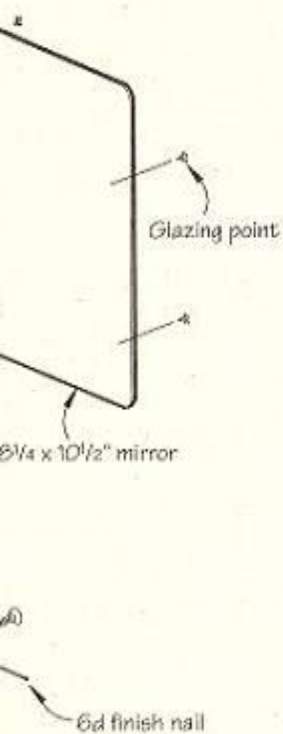


Welcome Summer Bill of Materials

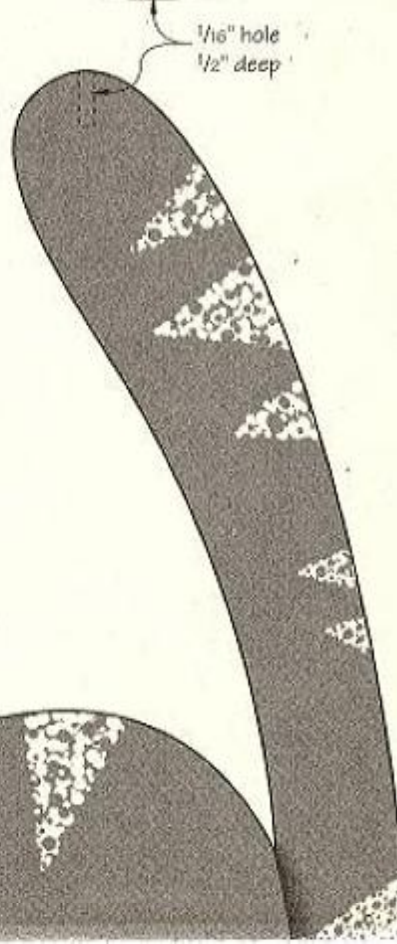
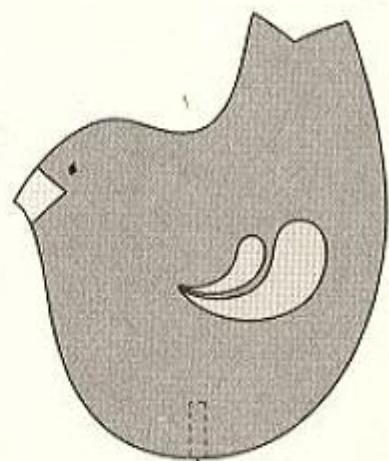
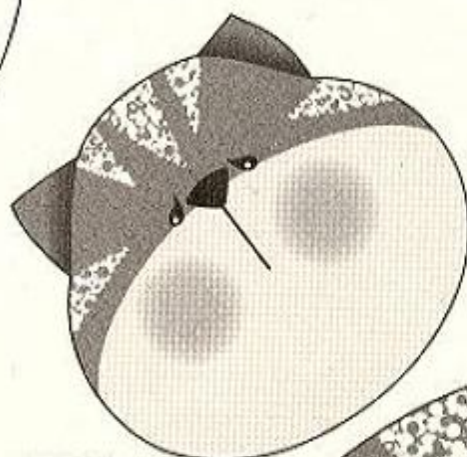
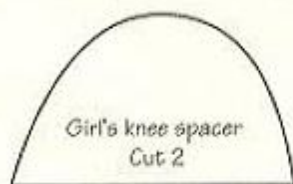
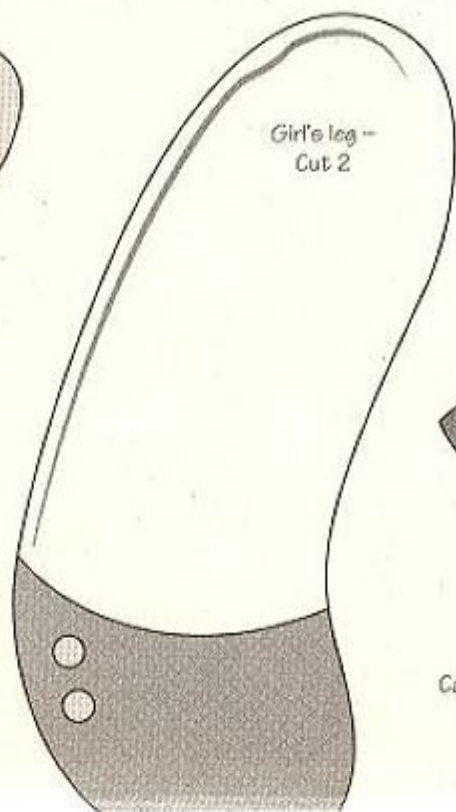
	T	W	L	Material	Qty.
A	3/4"	1 1/2"	16 3/4"	Pine	2
B	3/4"	1 1/2"	7 3/4"	Pine	1
C	3/4"	5 1/4"	7 3/4"	Pine	1
D	1/2"	2"	10 3/4"	Pine	1
E	1/2"	1/2"	7 3/4"	Pine	1
F	1/2"	1/2"	14 3/4"	Pine	2



How Does Your



Cut 4
only three)



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Welcome Summer
(pages 18-19)