

Gifts Group
Collection™

Better Homes and Gardens

Decorative WOODCRAFTS®

August 1997 • Issue 36
Please display until August 19

Paint Our
**GRAND-PRIZE
ORNAMENTS**

See Page 16

Make a Gift for
**SOMEBUNNY
SPECIAL**

See Page 26



Color It Denim

**FRESH LOOKS
FOR FURNITURE**

See Page 28

Apple Coasters Box • Bunny Lamp • Comforts-of-Home Bowl
Denim Bar Stools • Grand Prize Ornaments • Mini-Garden Planter
Shaker Table and Boxes • Wood-burned Recipe Box



Better Homes and Gardens Decorative WOODCRAFTS

August 1997 • Vol. 7 No. 4 • Issue No. 36



PERSONALITIES

12 Ornament Excitement

Lois White, Chris Wallace, Gail Bonifay, and Sandy Aubuchon had their work cut out for them the day they judged the Strokes of Creativity® ornament contest. Check out the winners. The grand prize ornaments we've featured will win you over!

POINTERS

8 For Your Information

Learn a few tips on choosing and applying tape.

10 Step-by-Step—Apples

Carolyn Phillips' rosy-looking apples resemble the real thing.

20 Technique

Experience the fun of woodburning by making our recipe box. The pattern is as easy as rubber-stamping.

30 The Tips Shoppe

Readers share painting and woodcrafting tips.

PROJECTS

18 Pick of the Crop

Fill an apple crate with apple coasters for a lovely tabletop decoration. This design comes from Carolyn Phillips.

24 Mini-Garden Planter

Sunflowers surround this nature-themed birdhouse planter, designed by Phyllis Tilford.

26 Lighting the Way

You'll adore the egg heads and the pen-and-ink designs on this bunny lamp, by Jayna James.

28 Color It Denim!

Peggy Caldwell gives basic kitchen stools a dynamite look.

32 Nautical Americana

Pen-and-ink details add sophisticated charm to Kathi Walters' Shaker-style table. For coordinating accessories, apply Kathi's fabric to boxes, and embellish the boxes with paint.

36 Comforts of Home

Pat Olson paints a primitive homestead on a wooden bowl.

PRODUCTS

38 Product Marketplace

Display project instructions on the Prop-It® Portable Book Rest, sand speedily with the ScrollSander™, and perk up a plain surface with a Plaid Faux Finish Chambray Denim Kit.

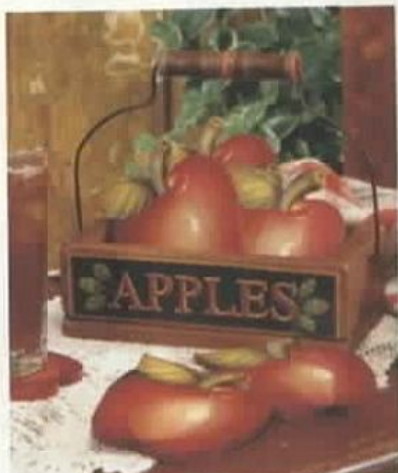
Cover photograph: Scott Little

We welcome your fresh, original ideas in the form of drawings or photographs. If we select your work for publication, we will ask you to sign a nonexclusive copyright agreement. By signing this form, you guarantee the originality of your work. Send your submissions to:

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



Artistic Elf, page 17



Pick of the Crop, page 18



Nautical Americana, page 32

Decorative Woodcrafts™ editorial mailing address: Decorative Woodcrafts, 1912 Grand Ave., Des Moines, IA 50309-3379. Fax: 515/284-3884. Advertising offices: 1912 Grand Ave., Des Moines, IA 50309-3379. Phone 515/284-3785. For a change of address, it's best to contact your local Postmaster, who then will notify us. For any other subscription service, please write to Decorative Woodcrafts, P.O. Box 54696, Boulder, CO 80328-4696. Please enclose your address label from a recent issue. If you wish telephone subscription service, call toll-free: 800/477-4271. If you'd like us to remove your name from our lists for other product promotions, please write to Decorative Woodcrafts, P.O. Box 10263, Des Moines, IA 50336-0263.

BETTER HOMES AND GARDENS DECORATIVE WOODCRAFTS® (ISSN 1056-716X; Canadian BN 12348 2887 RT) is published bimonthly in February, April, June, August, October, and December by Meredith Corporation, 1716 Locust Street, Des Moines, IA 50309-3023. Periodicals postage paid at Des Moines, Iowa, and additional offices. SUBSCRIPTION PRICES: One year \$29.97 in the United States and its possessions, Canada and other countries; add \$10 per year. POSTMASTER: Send address changes to Decorative Woodcrafts, P.O. Box 54696, Boulder, CO 80328-4696. © Copyright Meredith Corporation, 1997. All rights reserved. Printed in the U.S.A.

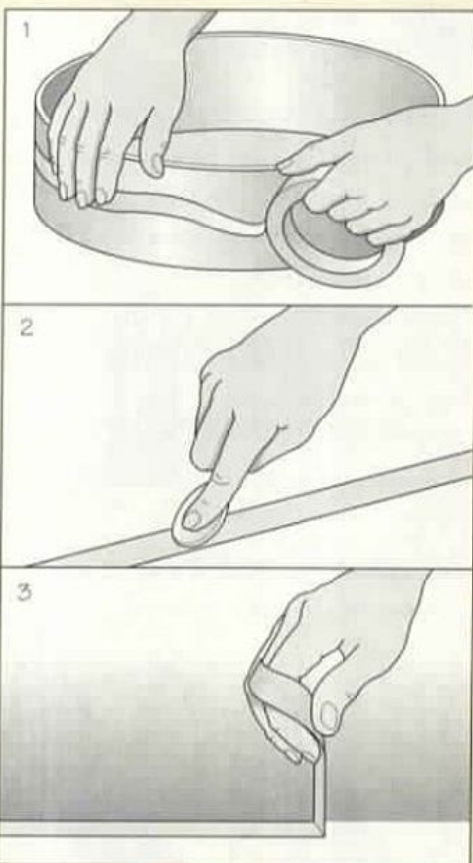
TIPS ON TAPE

This guide will help you choose and apply tape for masking a variety of surfaces.

Masking is an important step in decorative painting because it greatly reduces the amount of touch-up work you have to do on a painted surface. It's also invaluable for painting straight lines and for creating linear or rectangular patterns such as stripes and checkerboards. Here are a few tips for working with tape.

CHOOSE THE RIGHT TAPE

Decorative painters of all skill levels are quick to point out the advantages of using Scotch® brand Magic™ Tape. It's commonly available; creates crisp, clean lines; and can serve as an accurate spacing tool for taping off areas for checks or stripes. The tape comes in ½", ¾", and 1" widths and has just enough adhesion to prevent paint from seeping under it, yet is easy to remove once the paint dries.



Other good choices for your woodcrafts projects include Pro Art® brand White Artist Tape and Scotch brand Drafting Tape. When we tested these tapes, they held firmly to wood surfaces and peeled off easily. Both are available at art or drafting-supplies stores. Contact paper, electrical tape—and even the ¼" Scotch brand Fine Line Tape sold at auto-supply stores—also work well for painting.

When painting large pieces of furniture or walls, check out the wide array of Scotch brand Masking Tapes available at paint stores or in the paint sections of home centers. First, consider the surface you'll be masking so you can choose a tape with just the right adhesion. Adhesion refers to the bond between the tape and the surface it's applied to. The greater the adhesion, the stronger the bond. For example, you'll want to choose a high-adhesion tape for hard-to-adhere surfaces such as rough wood and concrete. Low-adhesion tape is ideal for delicate or fragile surfaces that are smooth and flat, such as wallpaper, unprimed or primed surfaces, and finishes that aren't fully cured. Usually the package will indicate the surfaces you can apply the tape to. If the package doesn't specify the adhesion, test the tape in an inconspicuous area first.

In any event, it's best to steer clear of general-purpose masking tape, which can leave an adhesive residue that's difficult to remove. In fact, the paint even may come off when you remove the tape or when you try to remove the residue with a solvent.

APPLY WITH CARE

Avoid stretching the tape when you apply it. Pull the tape off the roll a little at a time, align it, and press it down, as shown in illustration 1. Then unwind a little more tape, press it down, and continue. Try laying the tape into any surface depressions instead of stretching



it or forcing it into them. That way, if the tape shrinks during the painting or drying processes, you'll have as much stretch left in it as possible. Otherwise, the tape may lift up or break.

Press the tape edges down firmly by burnishing them with the edge of an old credit card, the back of your fingernail, or the bowl of a plastic spoon, as shown in illustration 2. This will help prevent seepage and jagged paint edges.

PAINT AWAY FROM THE TAPE

When you apply the paint, move the brush away from the taped edge to avoid pushing paint under the tape. Also, try not to build up a ridge of paint along the edges of the tape. Use your brush to carefully push excess paint away from the tape edges, if necessary.

REMOVE THE TAPE NICE AND EASY

As soon as the paint is dry, pull the tape off at a 90° angle, as shown in illustration 3. A higher or lower angle will create additional stress on the adhesive side of the tape and could cause adhesive to remain on the painted surface. Pull the tape off at a moderate speed. If you pull the tape off too quickly, it may tear. If you remove the tape too slowly, some of the adhesive may remain on the surface.

Temperature also affects how well tape comes off a surface. It's best to remove the tape when the temperature is between 60° and 100° F. Then the adhesive will be firm enough for clean removal yet not so firm that it causes the tape to become brittle and tear when you remove it.

Once you've removed the tape, touch up any edges where necessary, and remove any paint that might have seeped under the tape edges. ♦

Apple Appeal

Practice these steps before you paint the apple coasters on pages 18 and 19. Project designer Carolyn Phillips used DecoArt Americana Colors to create this fruit.

1 Apple, stem, and leaf: Mix Yellow Ochre and clear glazing medium 4:1, and apply the mixture to the front and sides. Let the paint dry. Transfer the pattern details to the base-coated surface.

2 Apple: Using a clean brush, lightly moisten the surface with water. Float Country Red shading along the outer edges. Let it dry.

Stem and leaf: Lightly moisten the surface with water. Float Hauser Light Green on the leaf and stem as shown, leaving a highlight in front of the curved center vein of the leaf. Let it dry.

3 Apple: Repeat, working the Country Red halfway in from the lower left (shaded) side and one-fourth of the way in from the upper right (highlighted) side. Let the paint dry.

Stem and leaf: Shade the stem, the lower left area of the leaf, and the area behind the center vein with Hauser Medium Green. Let the paint dry.

4 Apple: Shade with a 1:1 mixture of Country Red and Cranberry Wine, covering a slightly smaller area. When dry, deepen the shading with a 1:1 mixture of Cranberry Wine and Black Plum, followed by Black Plum. (Cover a smaller area each time with the shading.)

Moisten the surface with water. Mix equal parts of Country Red and Cranberry Wine. Dilute the mixture with water to ink consistency and, using a $\frac{1}{4}$ " rake brush, apply shape-following streaks mostly in the shaded areas. Pick up Cadmium Yellow on the dirty rake brush; apply streaks to the highlighted area and in the core next to the stem.

Stem and leaf: Using a 3:1 mixture of Hauser Dark Green and Cranberry Wine, apply the darkest shading. Let it dry.

5 Apple: Pick up some Light Buttermilk on the rake brush, and add more highlight streaks. Dilute Light Buttermilk with water to ink consistency and, using a #2/0 liner brush, apply shape-following highlights to the center of the highlighted area and to the top of the apple.

Stem and leaf: Dilute the Hauser Dark Green and Cranberry Wine mixture with water to ink consistency; using a liner brush, paint the veins on the leaf and lines on the stem. Dab some of the paint onto the center top of the stem.

Mix Cadmium Yellow and Hauser Light Green 2:1. Load a #5 round brush with the mixture, then press the bristles of the brush against the palette to flatten them. Wipe the brush across a dry paper towel to remove excess paint, and then dry-brush highlights on the stem and on the leaf between the vein lines. Pick up more Cadmium Yellow on the same brush, and strengthen the highlights.

Pick up Light Buttermilk on the same brush, and repeat for the brightest highlights. Highlight the center vein with this same color. Float Cranberry Wine tints on the leaf as shown.

Add the reflected light: Slightly moisten the lower left areas of the apple, the leaf, and the stem with water. Mix Sapphire and Light Buttermilk 2:1, and float the mixture on the shaded side of the apple directly opposite the highlighted area. Use a mop brush to soften the edges of the floated color, if necessary. ♦

Step 1



Step 2



Step 3



Step 4



Step 5



Santa's Arrival

PALETTE

DecoArt Americana Colors

- AV Avocado DA52
- BR Berry Red DA19
- BS Burnt Sienna DA63
- BU Burnt Umber DA64
- CL Coral Rose DA103
- CW Cranberry Wine DA112
- DW Driftwood DA171
- FT Flesh Tone DA78
- HB Honey Brown DA163
- LB Lamp Black DA67
- LK Light Buttermilk DA164
- UB Uniform Blue DA86

DecoArt Dazzling Metallics

- GG Glorious Gold DA71
- SS Shimmering Silver DA70

BRUSHES

Loew-Cornell brushes

- #6 synthetic flat
- #2 synthetic flat
- 3/8" synthetic angular shader
- 1/4" synthetic angular shader
- #1 synthetic liner

SUPPLIES

- 3/4x3/4x1/2" pine
- 1/4x3x4 1/2" Baltic birch plywood
- 1/8x5x6" Baltic birch plywood
- 2-1/8x3/8" dowels
- Woodworker's glue
- 5-minute epoxy
- Wood sealer
- Matte-finish varnish
- 2-5/16"-diameter washers
- 2-1"-diameter metal-spoke wheels*
- 2-1/2"-long brads
- 7" of 18-gauge wire
- 10" of 22-gauge wire
- 3" of gold cord
- 2" of red embroidery floss
- 3" of linen jute
- Sprig of miniature holly berries

Note: To order metal-spoke wheels, see page 38.

Designed by
Nelda Rice,
Russell, Kansas

START WITH RAW WOOD

Duplicate the ornament patterns in the pattern packet with tracing paper. Copy the outlines of Santa and the package onto 1/4" Baltic birch plywood. Copy the cart pieces, the base, the bear, Santa's arm, the mitten, and the sled pieces onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown.

Sand all surfaces; remove the dust. Assemble the cart with woodworker's glue; let dry. Epoxy the pine block inside the bottom front of the cart between the pilot holes for the wheels. Epoxy the sled braces to the runners with the top sides flush. Epoxy the sled top pieces to the braces and runners; let it set.

Apply wood sealer to all wood surfaces, and let the sealer dry. Sand again, and wipe clean.

HAVE FUN PAINTING

Continue the colors and details around the edges and onto the backs of the cutouts; leave areas unpainted where pieces join.

Base-coat Santa's face FT; his mustache and beard, the fur, and base LK; and the mittens and boots LB. Base-coat the sled top and Santa's clothing CW, the sled runners SS, the package AV, and the bear HB. Apply a BU wash to the cart; let dry. Float BS shading on Santa's face along the hood. Float CL blush on his cheeks and nose. Paint his eyes and eyebrows LK. When dry, paint his irises UB; highlight with LK. Dilute LB with water to ink consistency; paint a line across the top of each eye, and add short eyelashes. Paint the inside of his mouth LB and his lip CL. Shade each side of his lip next to his mustache with CW; highlight with LK. Dilute BS with water to ink consistency; lightly outline his nose. Float DW shading on the fur, Santa's beard and mustache, and on the base. Dilute DW with water to ink consistency; paint the lines on his beard and mustache and the design on the fur.

Dot a GG button on the robe. Mix CW and LB 4:1; shade the robe, gown, and hood. Dry-brush BR highlights on the robe and gown. Dot the robe and hood with BR. Apply a GG dot for each star; while still wet, pull out the points with a fine-ended stylus. Dry-brush LK highlights on the mittens and the boots. Float BU shading along the edges of the cart. Thin



AV with water to ink consistency; paint the wavy line near the top edge. Add BR dots. Paint the lettering with thinned LB; dot the ends of the letters with undiluted LB. Dot each letter "i" with a BR heart. Apply BU dots of varying size to the cart. Paint the heart on the sled BR, the dots on each side of the heart LK, and the lines with thinned AV. Paint the bear's muzzle and inner ears with LK and HB mixed 2:1. Dot the eyes and paint the nose and mouth LB. Dry-brush BR blush on the muzzle. Float BU shading next to the muzzle and on the ears. Add LK dots to the package.

FINISH WITH PRIDE

Apply two coats of matte-finish spray. (Nelda Rice used Krylon 1301 matte-finish spray.) Let it dry. Nail the wheels to the cart through the pilot holes, placing a washer between the cart and each wheel. Before joining the pieces, insert an end of a 3" length of 18-gauge wire through the hole in Santa's right hand; form a loop at the top. Repeat for his left hand using a 4" length of wire. Bend the other ends of the wires at an angle to fit the holes in the cart.

Epoxy the arm and mitten to Santa. Dip the ends of the 1/8" dowels into epoxy; attach the cart and Santa to the base. Epoxy each end of the wires held by Santa; insert the ends into the cart. For a hanger, insert the ends of the 22-gauge wire through the holes in the back of the cart and Santa's left arm; twist the wires together to secure. Tie a cord around the package, and epoxy a red bow to the bear. Thread linen jute through the holes of the sled, tying knots to secure. Epoxy the sled, package, bear, and holly berries inside the cart as shown.

To order unpainted wooden cutouts #36A for \$5.80 ppd. in the U.S., write to Rick Hutcheson, P.O. Box 237, Grimes, IA 50111. Orders only: 515/986-4185.✦

Artistic Elf

PALETTE

- Delta Ceramcoat Colors**
AL Alpine Green 2439
Black 2506
BU Burnt Umber 2025
DR Deep River 2419
GB Golden Brown 2054
MA Maroon 2075
MF Medium Flesh 2126
NF Nightfall 2131
SI Spice Brown 2049
White 2505
- Delta Ceramcoat Gleams**
GO 14K Gold 2604

BRUSHES

- Loew-Cornell brushes**
#10 synthetic flat
#8 synthetic flat
#2 synthetic round
#10/0 synthetic liner
Spatter or old toothbrush

SUPPLIES

- 1/2x2x2" poplar
1/8x1x2" Baltic birch plywood
1 1/4x2" wooden egg
1x1 1/2" wooden acorn
2-5/16x1 1/2" dowels (for the legs)
2-1/4x1 1/2" dowels (for the arms)
1/8x3 1/4" dowel
X-ACTO knife or crafts knife
Woodworker's glue
Wood sealer
1" of 18-gauge gold wire
5-minute epoxy
2-5/16"-diameter jingle bells
10" strand of raffia
Satin-finish spray varnish
1x7" strip of plaid fabric

Designed by
Beth Hutchison
Denver, Colorado

START WITH RAW WOOD

Duplicate the shoes, palette, and ears in the pattern packet with tracing paper. Copy the outlines of the shoes onto 1/2" poplar. Copy the palette and ears onto 1/8" Baltic birch plywood. Drill holes in the ears before cutting them out.

Cut out the shapes with a scrollsaw, using a #5 blade. Cut through the egg 1 1/8" from the flat end. Cut the 1/8" dowel into two 1/2" pieces for the nose and to connect the neck to the body. Cut two 3/8" pieces to connect the ears; use the remaining piece for the brush. Drill all holes as shown.

Using sandpaper, round over one end of each dowel you'll use for the elf's nose, arms, and brush. Sand the other end of his brush to a point. Using an X-ACTO knife, notch around his brush 1/4" from the point. Round over all edges of his ears and shoes; sand the tip of each ear and the toe of each shoe to a point.

Sand all surfaces with 100- and then 150-grit sandpaper; remove the dust. Glue the nose into the head with woodworker's glue. Let it dry. Join all other pieces after painting. Apply wood sealer, and let it dry. Sand again; wipe clean.

HAVE FUN PAINTING

Using a #10 flat brush, establish light and dark areas of the elf's cap by painting the top half NF and the bottom half White. Let it dry. Dampen your brush, then dip one corner of the bristles into NF and the other corner into White. Blend the colors on your palette, leaving only a small area of NF on one corner and only a small area of White on the other corner. Now brush around the cap, working horizontally and keeping the darkest color at the top. **Note:** While the White establishes the lightest area, blend until no solid White shows.

Paint his body, arms, and shoes in the same manner using the same colors. Let the paint dry. Dilute White with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (fyspeck) the blue areas. Paint the legs White. Base-coat his face, nose, and ears; the dowels you'll use to attach his ears to his head; and his hands MF. Paint his hair SI; use a round brush to paint the bangs and sideburns.

Dilute SI with water to ink consistency; paint the lines on his ears. Dot his eyes Black; let the paint dry. Apply smaller NF dots (irises)



to the Black dots. When the paint is dry, apply smaller Black dots (pupils). Finally, apply tiny White highlight dots to the pupils. Paint the eyelashes with the thinned Black and the mouth with MA diluted with water to ink consistency. Dip a cotton swab into MA; wipe off most of the paint on a paper towel. Using a circular motion, blush his cheeks and the tips of his nose and ears.

Paint the trees DR, and add AL highlights. Then apply the White snow. Using BU diluted with water to ink consistency, paint the trunks. Dilute White with water to ink consistency; paint snowflakes on his hat, body, arms, and shoes. Paint the brush bristles BU, the ferrule GO, and the handle MA. Paint the brush tip AL. Base-coat the palette with a wash of GB. When dry, paint the MA, NF, AL, and White colors on his palette. Highlight the dark colors with strokes of White.

FINISH WITH PRIDE

Using woodworker's glue and the dowels, attach his ears to his head; also attach his head, arms, and legs to his body and the shoes to his legs. Form a small loop at one end of the 18-gauge wire. Trim the straight end to 1/4". Sand spots of paint from the wood pieces where they join. Epoxy the bells to the shoes, the brush and palette to his hands, and the wire hanger to the hat. Tie two raffia bows; epoxy them to the shoes. Spray all surfaces with several coats of satin-finish varnish, allowing ample drying time between coats.

Fold the fabric strip in half lengthwise, and tie it around the elf's neck. Fray the ends.

To order unpainted wooden pieces for one artistic elf ornament #36B for \$8.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920. ♦

Pick of the Crop

Show off these brilliant apple coasters the next time you serve cold drinks. When they're not in use, stack them in the small painted crate to decorate a tabletop.

PALETTE

DecoArt Americana Colors

- BC Black Green DA157
- CR Country Red DA18
- CW Cranberry Wine DA112
- CY Cadmium Yellow DA10
- DC Dark Chocolate DA65
- HD Hauser Dark Green DA133
- HL Hauser Light Green DA131
- HM Hauser Medium Green DA132
- KP Black Plum DA172
- LK Light Buttermilk DA164
- RS Raw Sienna DA93
- SP Sapphire DA99
- YO Yellow Ochre DA8

BRUSHES

Robert Simmons brushes

- 3/4" synthetic flat
- #8 synthetic flat
- 1/2" synthetic angular shader
- #5 synthetic round
- #2/0 synthetic liner
- 3/4" synthetic rake
- 3/4" synthetic mop
- 1" sponge brush

SUPPLIES

- 1x6x5" pine
- 1/2x6x16" pine
- 1/4x4x5" Baltic birch plywood (per coaster)
- Woodworker's glue
- #2 common nails
- Wire-and-wood handle
- Clear glazing medium
- White graphite paper
- Satin-finish varnish

START WITH RAW WOOD

Refer to the Exploded View diagram in the pattern packet to build the crate. Using a tablesaw or a radial-arm saw, cut two 2x3 1/4" pieces for the ends of the crate from 1" pine (actual thickness: 3/4"). Cut the following pieces from 1/2" pine: one 4 1/4x7 1/2" crate bottom and two 2x7 1/2" crate sides. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.)

Drill a 3/16" hole in each crate end where shown. For a worn appearance, vigorously sand all edges of the crate pieces with 80-grit sandpaper. Remove the sanding dust with a tack cloth. Using woodworker's glue and nails, assemble the crate as shown in the Exploded View diagram. Let the glue dry.

Duplicate the apple-coaster pattern in the pattern packet. Copy the desired number of apple coasters onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade.

Sand all surfaces of the crate (including the wooden handle) and the coasters with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth.

HAVE FUN PAINTING

To stain and seal the crate and the handle, apply a 4:1:1 mixture of clear glazing medium, DC, and RS with a 1" sponge brush.

Apply a 4:1 mixture of YO and clear glazing medium to all surfaces of the apple coasters. Let the paint dry. Sand all surfaces again with 150-grit sandpaper, and wipe clean.

Refer to *Brushstroke Basics* in the pattern packet for information on floating, shading, highlighting, and dry-brushing. See the steps on page 10 for painting the apples and the patterns in the pattern packet for shading and highlighting locations.

Apple crate: Transfer the outer pattern lines for the sign. Base-coat the sign BC. Let the paint dry, then use white graphite paper to transfer the patterns for the lettering and

the leaves. Using a #8 flat brush, base-coat the leaves HM. Shade with HD where shown on the pattern.

Mix CY and HL 2:1. Load a #5 round brush with the mixture, then press the bristles of the brush against the palette to flatten them. Wipe the brush across a dry paper towel to remove excess paint, and then dry-brush highlights on the leaves.

Dilute the CY and HL mixture with water to ink consistency and, using a #2/0 liner brush, paint the vein lines. Float CR tints on the leaves as shown below.

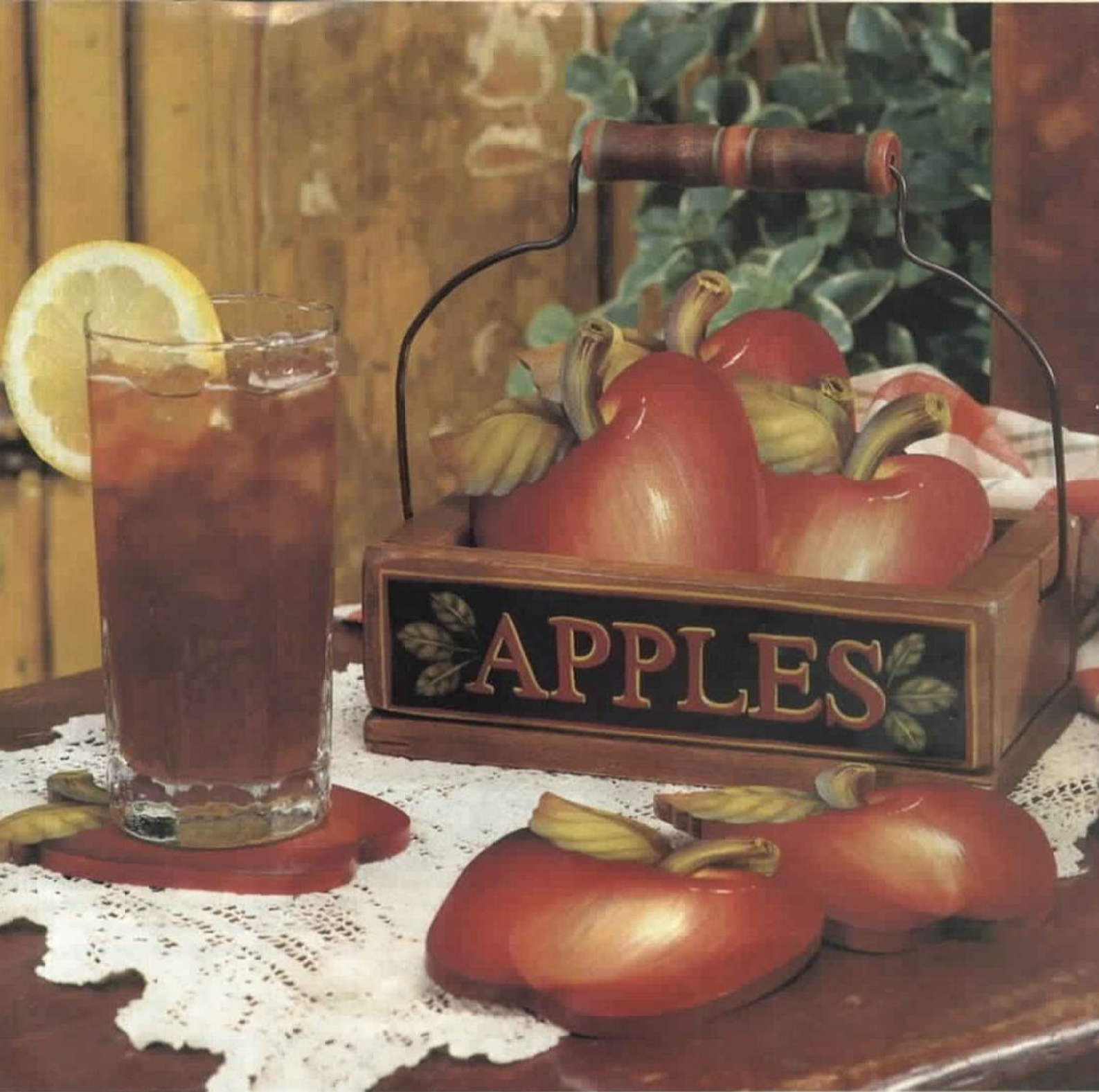
Using a #5 round brush, paint the letters with CR and CW mixed 1:1. Dilute the mixture with water to ink consistency and, using a #2/0 liner brush, paint a line around the BC



rectangle. Dilute CY with water to ink consistency; use the mixture to paint lines outside and adjacent to the red lines and on the tops and right sides of the letters. Highlight the CY lines on the letters with LK.

Apple coasters: Refer to the step-by-step instructions on page 10 to paint the apple, stem, and leaf on each coaster.

Using a clean brush, moisten the surface with water before you apply each color. Apply the shading in transparent layers to allow the background base-coat color to show through



in the highlighted areas. To apply each layer of color, dip a $\frac{1}{2}$ " angular shader or a $\frac{3}{4}$ " flat brush in water, and blot lightly on a paper towel. Pick up a pin dot of color on one corner of the brush, then blend it well on the palette. Blot the other corner of the brush on a paper towel before you apply the paint.

Apply the paint in transparent layers, allowing it to dry between coats. Use a mop brush to soften the edges of the floated color, if necessary.

FINISH WITH PRIDE

Apply three or more coats of satin-finish varnish to all surfaces, allowing ample drying time between coats.

To order an unpainted crate #B-15A for \$12.50 ppd. in the U.S., write to McCalls Country, 31197 Wingate Rd., Sedalia, MO 65301. Orders only: 816/829-2040.

To order a set of four unpainted coasters #36C for \$9 ppd. in the U.S., write to Chuck Kohnle, 1573 Grand Oaks, Pasadena, CA 91104. Orders only: 818/794-4755.



Designer Carolyn Phillips teaches decorative painting throughout the United States and Japan. For information about her designs, write to Carolyn at 5416 Temple City Blvd., Temple City, CA 91780. ♦



Project designer Betty Auth used rubber stamps to create the design on this wood-burned recipe box. See the instructions on page 23.

The Beauty of Woodburning

Explore the rich and varied opportunities woodburning offers. On the following pages, we cover the basics to get you started. We also talk about innovative tools you can use to create quick designs for woodburning, and we suggest ways for adding color as a final embellishment. Try our techniques, and you'll be inspired to design your own works of art.

LEARN THE LINGO

Contrast, textures, and lines are important characteristics of a wood-burned piece that add beauty to the design.

CONTRAST

Good contrast between light and dark is key for creating beautiful wood-burned images. This is especially important if you choose not to add color after you wood-burn. Either the background or the features of a design should be dark. For example, the

wood-burned word "Recipes" on the box shown *opposite* stands out nicely against the unburned background.

TEXTURES AND LINES

The most interesting wood-burned designs show a variety of textures and lines. A couple of ways to create interesting textures is to burn solid lines next to stippling or rough lines next to smooth lines.

USE THE BEST WOOD

The type of wood you use will make a difference in the finished effect of the woodburning. Basswood is used for most pre-cut, presanded pieces sold in crafts stores, and it is an excellent choice. Birch, oak, and walnut also are good choices for woodburning; however, they're harder or denser than basswood and so will burn lighter. Chipboard, commonly used for crafts boxes, burns beautifully. But because it's very thin, it must be worked lightly to avoid burning through the wood.

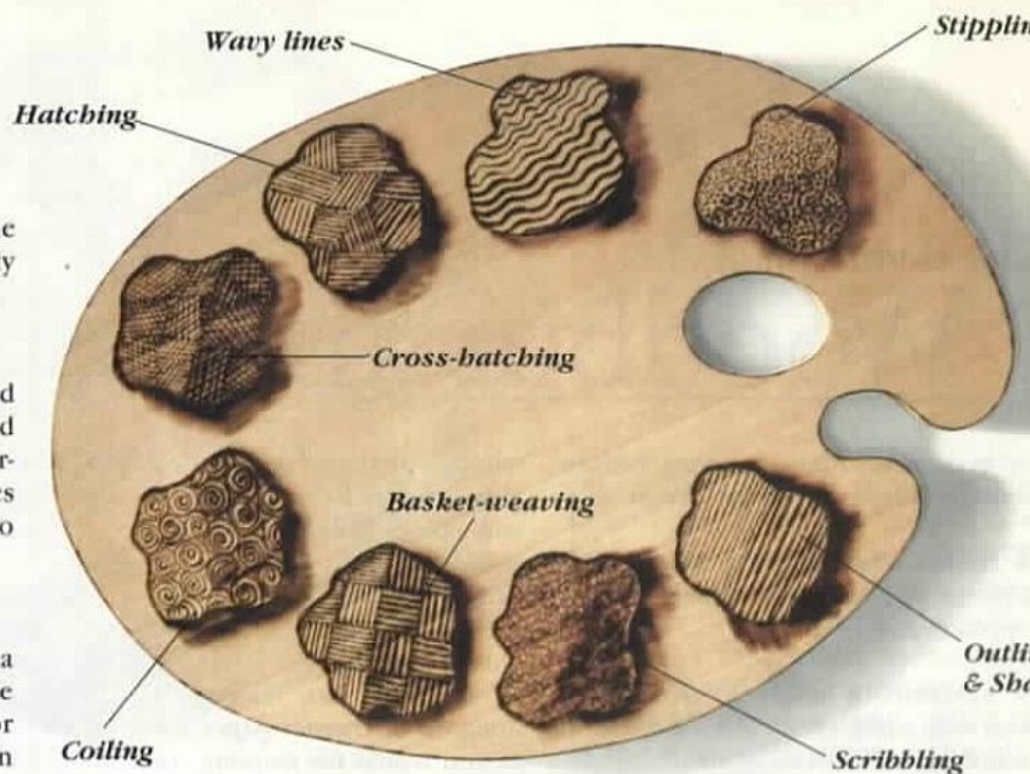
Pine is more difficult to wood-burn because it has hard and soft spots that burn unevenly, making it difficult to achieve a smooth, straight line. Avoid laminated woods, such as plywood and lauan or any woods that have been sealed, painted, or varnished; these surfaces will produce noxious fumes when heated.

TOOL TALK

There are two types of woodburning tools, single-temperature units shown *below right* and adjustable-temperature units, designed for more advanced woodburning. Either type is fine, but consider starting out with a single-temperature tool—it's less costly yet it will give you professional results.

Each of the woodburning tools shown at *right* comes with interchangeable tips. Moving the tip at varying speeds will give you different depths of burns. A slow speed gives you a darker burn, and a faster speed produces a lighter burn.

It takes five to ten minutes for the single-temperature tools to completely heat. For safety, place the tool on a ceramic tile while it's on or cooling. Refer to the manufacturer's instruc-



tions for heating and inserting points into the burner.

WOOD-BURNER'S PALETTE

Before you begin your first project, practice the techniques shown *above* on scrap wood. Hold the woodburning tool as you would a pencil, and slowly pull the point toward you, turning the wood as you burn to get the best angle. For each basic technique, wood-burner Betty Auth used Walnut Hollow's The Creative Woodburner #5580 with flow point #5592, mini-flow point #5593, and shading point #5594.

◆ **Stippling** refers to burning a series of dots in varying sizes. Using only the tip of the point, repeatedly touch the wood, moving across the area to be covered. Barely touch the wood to create small, light dots, or allow the tip to remain on the wood longer to make darker, larger dots. Also, keep in mind

that the closer the dots are to each other, the darker the area will appear.

◆ **Wavy lines** are created by burning parallel wavy lines across an area and varying the distance between the lines (also shown on the lip of the recipe box's lid, *opposite*).

◆ **Hatching** is created by covering an area with groups of short, straight parallel lines placed at different angles.

◆ **Cross-hatching** involves making hatching lines first. Then continue by turning the wood and adding a second set of lines angled at approximately 90 degrees to the first lines.

◆ **Coiling** is as simple as placing the tip on the surface and drawing continuous circles to the right or left of the starting point until the coil measures

Continued

WOODBURNERS

Dremel® VersaTip™
Multipurpose Tool
Kit #1550 T2

Lenk
Woodburner Kit
#L23WBK

Walnut Hollow
The Creative Woodburner
#5580



The Beauty of

Woodburning

1/4" in diameter. Allowing several coils to touch creates an interesting design.

◆ **Basket-weaving** is characterized by squares of parallel lines alternating in opposite directions.

◆ **Scribbling** involves covering an area with small, even circles. Additional scribbling will darken an area.

◆ **Outlining** makes smooth, even lines and also defines curves and makes fine details. For a defined line, rest the tip of the point at the upper part of the traced pattern. Slowly draw the tip along the line to burn it solidly. For detail lines, touch the wood very lightly with the tip of the point for a fine line.

◆ **Shading** provides smooth, even color for backgrounds, creating contrast in a design. Lay the shading point flat on the wood, and drag it slowly and evenly across the area, creating a wide, dark swath. Move the point in a circular motion for lighter shading.

THREE QUICK WAYS TO TRANSFER A DESIGN

Stencils and rubber stamps are easy alternatives for transferring patterns to



Stencils, rubber stamps, and transfer tools are three great alternatives to transferring woodburning designs.

wood. Either will give you a clear idea of how the design will look before you pick up a woodburning tool. The wide variety of rubber stamps and stencils available gives you unlimited options.

You also can transfer a design with transfer paper just as you would for painting. Or consider making a photocopy of the pattern and "iron" it onto the wood, using a tool such as the Lenk Transfer Tool™ (Model L16TT) shown at *bottom left*. It's available at most hobby and crafts stores.

Stamping: When you work with rubber stamps, stick to larger images with plenty of open areas. Also look for images that have a small amount of detail. As you become more experienced, you'll be able to woodburn almost any stamped design, knowing which areas to burn and which to leave unburned.

Ink pads and fabric markers are both suitable for stamping designs. Use ink pads made for art stamping—they have removable ink and will give you impressions that don't smear. When using fabric markers, color only the areas of the stamp you wish to print.

Hold the stamp in one hand and gently pat it with the ink pad. Take care to ink only the raised areas, keeping the background clean. Try the stamp on paper first, then add more ink before stamping on wood.

Another reason you'll want to stamp the design on paper first is so you can check how the stamp is aligned on its wooden block and adjust the angle if needed. Always hold the stamp level when stamping. Position it, then push it firmly onto the wood, applying just enough pressure so that the entire area is stamped. Reink after each stamping, and clean the stamp when finished.

EMBELLISHMENTS

Add a touch of color or finish to your wood-burned design. But first, test it on scrap wood. Here are several options:

✓ **Acrylic paint:** Slightly thin paint with water; apply it sparingly, building color with additional coats.

✓ **Wood stains:** Liquid, gel, and marker types will add depth and color.

✓ **Glazes:** Add acrylic paint to a clear glaze medium, or use premixed colors.

✓ **Delta Ceramcoat Soft Tints:** Use the colors to create a transparent look, as shown on the heart cutout *above*.

✓ **DecoArt Heavenly Hues:** Applying colors will create a soft and subtle look.

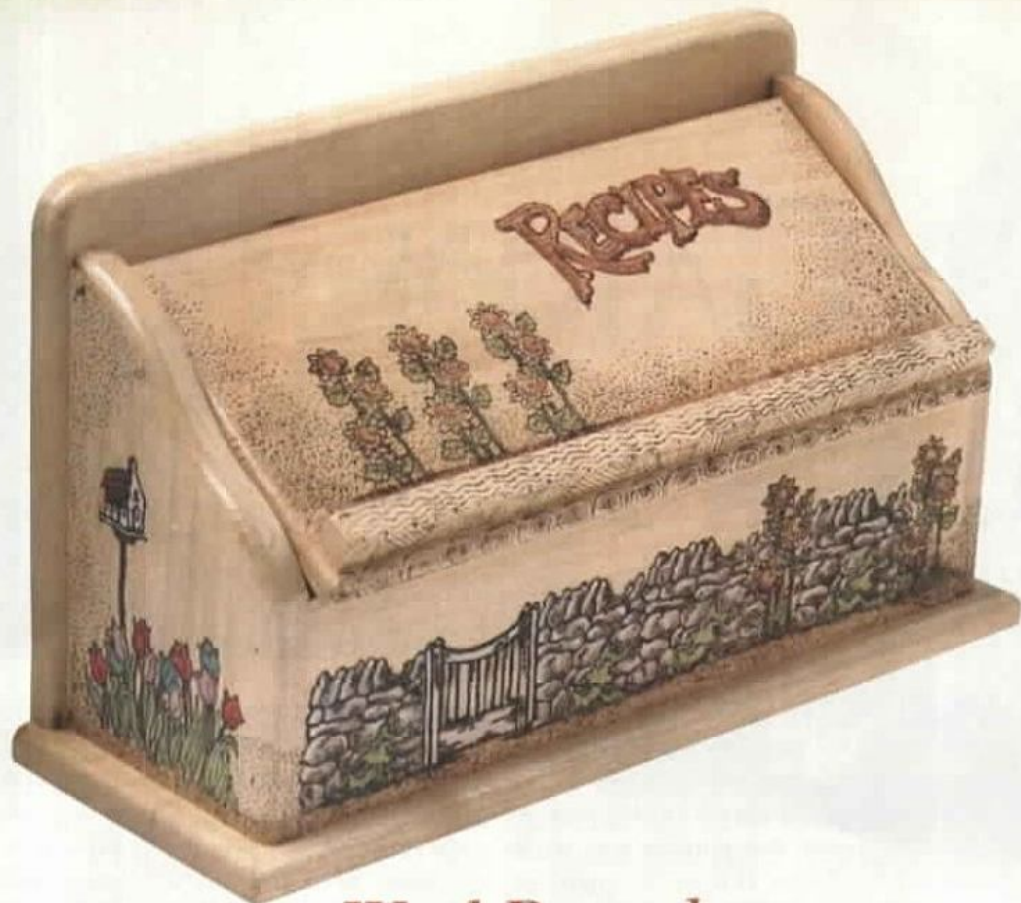
✓ **Varnish:** Matte, satin, and gloss varnishes are all good finishes for wood-burned designs.



Stenciling: You can use the precut stencils sold at crafts stores or cut your own stencils using stencil acetate and an X-Acto knife or a woodburning tool with a stencil-cutting tip. As with stamping, it's a good idea to draw the design on a piece of paper beforehand so you can see how it will look. Then position the stencil on the wood piece and trace the design using a pencil with a sharp point.

Tracing or transferring: Using a pencil with a sharp point, trace the full-size pattern onto tracing paper. Position the tracing paper on the wood, securing it with tape. Slide a strip of graphite paper under the tracing paper, then transfer the design to the wood. Use the pencil to darken the lines on the wood, being careful not to incise the surface. Erase pencil lines with a white plastic eraser after you complete the burning.

Using the Lenk Transfer Tool involves three simple steps: While the tool heats, photocopy the pattern in color or in black and white. Place the copy face-down on the wood and "iron" on the design with the disk tip. Then remove the photocopy by "reironing" it while slowly peeling it off.



Wood-Burned Recipe Box

SUPPLIES

12x5x7½" basswood recipe box
Stampendous!™ rubber stamps*

DO82: wooden gate

DO83: stone wall

LO42: birdhouse

MO46: tulip bed

NO48: birdhouse fence

Marking pen

Woodburning tool with flow and
mini-flow points

Masking tape

1" sponge brush

Matte-finish varnish

**Note: Look for Stampendous!™ Rubber Stamps at arts and crafts stores. To order stamps or to obtain a catalog, write to 1357 S. Lewis St., Anaheim, CA 92805. Orders only: 800/869-0474.*

Designed by
Betty Auth
Houston, Texas

PREPARE THE WOOD

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

Do not seal the wood. A sealed surface may cause noxious fumes when heat is applied.

Follow the instructions *opposite* for stamping the design. Stamp the tulips and the birdhouse on the box ends. Use a marking pen to ink only the trio of sunflowers of the birdhouse-fence stamp; stamp the sunflowers three times on the lid as shown. Starting on the front from left to right, stamp the stone wall followed by the wooden gate and two more stone-wall impressions. Ink the sunflowers again; stamp them next to the stone wall. Stamp the stone wall again, followed by another impression of the sunflowers.

Duplicate the word "Recipes" in the pattern packet with tracing paper. Transfer the design onto the lid.

BURN THE RECIPE BOX

If you're a first-time wood-burner, carefully read the manufacturer's instructions and safety tips before using your woodburning tool. Also refer to the Wood-Burner's Palette on page 21.

(Betty used Walnut Hollow's The Creative Woodburner #5580 with flow point #5592 and mini-flow point #5593.)

Outline the letters in the word "Recipes" with the mini-flow point. Create the wiggly lines as shown to give the appearance of wood grain.

Using the mini-flow point, outline all of the stamped designs. Apply the hatching and other details to the design. Stipple the sunflower centers.

Apply strips of masking tape to the base. Using the scribbling technique, darken the area under the fence across the lower front section and the ends of the box. Then stipple 1" to 2" up from the bottom at the front corners. Continue stippling the areas as desired to darken them.

Apply strips of tape to the edge of the lip below the sunflowers. Stipple below the sunflowers. Lightly stipple on the lower corners of the lid, letting the dots fade out as they approach the center of the lid. Burn rows of coils, followed by hatching and wavy lines on the lip as shown. Then burn a row of dots below the wavy lines. (Apply tape to the surrounding areas while burning.)

ADD COLORS, IF DESIRED

Choose from the embellishments suggested in the box on page 22. (Betty used Delta Ceramcoat Soft Tints.)

FINISH THE BOX

Using a 1" sponge brush, apply matte-finish varnish to the entire box. Let the varnish dry. Lightly sand with 150-grit sandpaper, and remove the dust with a tack cloth. Apply another coat of matte-finish varnish, and let it dry.

To build a 12⅞x5x7½" recipe box, refer to the Exploded View diagram in the pattern packet.

To order an unpainted recipe box #36E (specify basswood or pine) for \$27.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.✻

MINI-GARDEN PLANTER

PAINT A PRETTY ROW OF SUNFLOWERS ON THE FENCE
THAT BORDERS THIS ENCHANTING BIRDHOUSE PLANTER.

PALETTE

FolkArt Colors

- BA Barn Wood 936
- BP Buttercup 905
- CF Chocolate Fudge 950
- CL Clay Bisque 601
- DG Dapple Gray 937
- EM English Mustard 959
- NU Nutmeg 944
- OG Olive Green 449
- WH Winter White 429
- WI Wrought Iron 925

BRUSHES

Loew-Cornell brushes

- #12 synthetic flat
- #8 synthetic filbert
- #4 synthetic filbert
- #2 synthetic filbert
- #3 synthetic round
- #1 synthetic liner
- 2" sponge brush
- Spatter or old toothbrush

SUPPLIES

- 1 1/4 x 1 1/4 x 3" pine
- 1 x 8 x 32" pine
- 1/4 x 1 3/4" dowel
- 3/16 x 3 1/2" dowel
- 1/8 x 2" dowel
- Woodworker's glue
- 4d finish nails
- 1 3/4 x 2 3/4" piece of copper
- 1/2" brass tacks
- Wood filler
- Wood sealer
- Sea sponge
- White graphite paper
- Matte-finish spray varnish

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Refer to the Exploded View diagram in the pattern packet to make the planter and small birdhouse. Copy the bird onto 1 1/4" pine; cut it out with a scrollsaw, using a #5 blade. Drill all holes where shown.

Sand all surfaces, and remove the dust. Assemble the planter and the small birdhouse as shown in the Exploded View diagram. Fill the nail holes with wood filler, and let the filler dry. Sand again, and wipe clean. Apply wood sealer to all surfaces, and let it dry. Sand again, and wipe clean.

HAVE FUN PAINTING

Transfer the main pattern lines to the planter. There's no need to copy the details yet—you'll base-coat over them.

Planter, birdhouse, & bird: Combine EM, BP, and OG 3:2:1. Using a sea sponge, dab a small amount of the mixture onto the back piece. Dip the dirty sponge into EM; dab it on the palette to soften the lines where the colors meet. Lightly sponge around the edges of the back piece. Repeat with NU. Let it dry. Dip a spatter brush or an old toothbrush into NU thinned with water to ink consistency, and spatter (fyspeck) the back piece. Let it dry. (Project Designer Phyllis Tilford did not dilute the paint for spattering this project.) Apply NU shading under the rooflines.

Base-coat the birdhouse and the roof of the back piece DG and the fence BA. Base-coat the bird WI; dot its eye DG. Using white graphite paper, transfer the pattern lines to the fence. With a #8 filbert brush, apply DG shading to the left side of each picket as shown *above*

right. While the paint is wet, load the same brush with NU, and apply shading on top of the DG shading. Using a clean brush and CL, highlight the left side of each picket. Then load the corner of a flat brush with DG and NU; using the chisel edge, add grain lines to the pickets. Load a liner brush with WI and a touch of NU, and paint the knotholes.

Back piece of planter: Using #4 and #8 filbert brushes, paint the leaves, starting with WI for the dark leaves. Pick up a touch of OG on the dirty brush; paint the medium-colored leaves. Then pick up a touch of BP on the dirty brush; paint the light leaves. Vary the placement so dark, medium, and light leaves are scattered throughout. While the paint is wet, highlight the leaves with the dirty brush and a touch of BP. Blend the paint on the palette, and apply the paint to the edges of each leaf and to the center to create the vein.

Follow the steps (shown *opposite below*) for painting the sunflowers. **Step 1:** Paint the centers NU. Using a #3 round brush and NU, paint the back petals. **Step 2:** Paint the front petals BP. **Step 3:** Shade the sunflower centers with CF, and highlight the outer edges with BP. Add a small C-stroke to each center. Highlight the front petals with DG and a touch of WH. When the paint dries, float on NU. **Step 4:** Use the chisel edge of a #12 flat brush to add NU lines to the petals. Apply BP dots to the center of each sunflower.

For the tendrils and stems, use a liner brush and a 1:1 mixture of OG and NU diluted with water to ink consistency. Paint the birdhouse hole CF; apply a wash of NU to both perches.



Sunflowers on fence: To paint the leaves, refer to the instructions for the back piece of the planter, except use a #2 filbert brush.

Dilute a 1:1 mixture of WI and OG with water to ink consistency. Using a #1 liner brush, paint the stems and tendrils.

Paint the sunflower centers as for the sunflowers on the back piece. Load a #2 filbert brush with NU, then side-load the brush with BP. Pat the brush once on the palette to soften the colors. Paint the petals; start at the base and pull the brush out toward the petal tip.

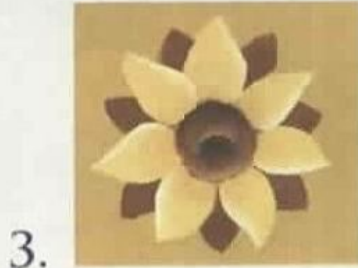
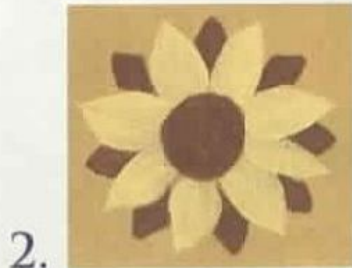
FINISH WITH PRIDE

Spray the planter with two or more coats of matte-finish varnish; let the varnish dry between coats.

To order an unpainted planter (with the bird and small birdhouse) #36F for \$29.95 ppd. in the U.S., write to The Tole Mill, 1675 S. John Rodes Blvd., Unit C, West Melbourne, FL 32904. Orders only: 407/724-6988.



Project designer Phyllis Tilford and her husband, Larry, operate a decorative painting studio and shop in West Melbourne, Florida. For information about her folk art designs, send \$3 to The Tole Mill (see the address above).✻



Lighting the Way



Brighten a child's room with a night-light that features darling little bunnies. Designer Jayna James added pen-and-ink details to her design for a more dramatic look.

PALETTE

DecoArt Americana Colors
 AP Asphaltum DA180
 BL Blush DA110
 DM Deep Midnight Blue DA166
 DR Dusty Rose DA25
 GS Gray Sky DA111
 HB Honey Brown DA163
 JG Jade Green DA57
 LB Lamp Black DA67
 LK Light Buttermilk DA164
 MG Midnight Green DA84
 RR Rookwood Red DA97
 SN Sand DA4
 TW Titanium White DA1
DecoArt Dazzling Metallics
 GG Glorious Gold DA71

BRUSHES

Loew-Cornell brushes
 3/4" synthetic flat
 #12 synthetic flat
 #8 synthetic flat
 #3 synthetic round
 #10/0 synthetic liner
 Small stencil

SUPPLIES

1x6x8" pine
 1/2x6x7 1/2" pine
 1/2x2x2 1/2" Baltic birch plywood
 1 1/8x1 5/8" wooden egg half
 5/8x7/8" wooden egg half
 4-3/4"-diameter wooden wheels
 Oak wood stain
 Wood sealer
 Fine-tip permanent black marking pen
 Krylon 1311 clear acrylic spray
 16" of 32-gauge white-paper-covered floral wire
 5-minute epoxy
 2 small brass heart charms
 2 brass thumbtacks
 8"-tall electric candle*
 3x5x4" candle-clip lampshade*

**Note: Look for an electric candle and a candle-clip lampshade at fabric and crafts stores as well as lamp or lighting stores. Or see the ordering information at right.*

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Using a tablesaw or radial-arm saw, cut the base from 1" pine (actual thickness: 3/4"). Copy and cut the corners. Rout the edges as shown on the pattern.

Copy the outline of the bunny with buggy onto 1/2" pine and the arm onto 1/4" Baltic birch plywood. Before cutting out the shapes, place the egg halves on the traced pattern to check for fit. Cut out the shapes with a scrollsaw, using a #5 blade.

Apply stain to the cut edges of the bunny with buggy, and let it dry. Drill a hole where shown on the pattern. Sand all surfaces with 100- and then 150-grit sandpaper, and remove the dust. Apply wood sealer to all wood surfaces, and let it dry. Sand again; wipe clean.

HAVE FUN PAINTING

Base-coat, shade, and highlight with 3/4", #12 and #8 flat brushes. Fill in small shapes with a #3 round brush, and apply details with a #10/0 liner brush. Continue the colors around the edges of the arm cutout; paint just the front of the large cutout. Refer to the pattern for shading and highlighting locations. Transfer the main pattern lines to the cutouts and to the lampshade.

Base: Base-coat the top surface GS and all remaining surfaces DM. Let it dry. Float DM shading along the edges of the top surface.

Cutouts: Base-coat the bunnies' heads, ears, arms, and legs LK; shade with SN where shown on the pattern. Mix BL and RR 1:1; dip a small stencil brush into the mixture, wipe off most of the paint on a paper towel, and blush the cheeks, the noses, and the ears.

Base-coat the dress and the bow DR, and shade with RR. Base-coat the socks TW, and shade with GS. Base-coat the shoes, the buggy handle and frame, and the inside of the buggy hood LB. High-light the shoes with TW. Dot the shoe button GG using a stylus.

Base-coat the blanket GS, and shade with DM. Base-coat the buggy HB. When dry, transfer the woven pattern to the buggy. Using AP, shade along both sides of each vertical reed, under each row of weaving, under the hood, and along the buggy's edges. Using GG, paint the rattle handle and dot the button on the hood. Paint the wheels JG, and shade around the centers with MG.

Lampshade: Using a #12 flat brush, float DR to form the bowl of each rose. When dry, float RR shading on the bottom of the bowl, and use it to create the inside of each rose. Dilute JG with water to ink consistency, and paint the main vine around the shade. Float JG on one side of each leaf; shade with MG. Paint the other side of each leaf, the stems, and center veins with the diluted JG.

FINISH WITH PRIDE

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

Cut the floral wire into two equal lengths; fold each in half. Dip each folded end into epoxy; insert them in the hole in the bunny's head. Let it set. Wrap each wire around a small dowel or brush handle to form the curls.

Sand spots of paint from areas where the head, the arm, the heart charms, and the wheels join. (Glue and epoxy won't bond permanently to painted and varnished surfaces.) Epoxy the head, arm, charms in place. Epoxy the wheels to the buggy legs so they're even with the bottom of the large bunny's feet. Let the epoxy set.

Use wire cutters to cut off most of the nail portions of the thumbtacks; epoxy the tack heads onto the centers of the wheels. Spray all painted surfaces with Krylon 1311 clear acrylic spray. Sand spots of paint from the base; epoxy the assembled cutout and the candle to the base. Install the shade.

To order a lampshade kit (with a scalloped-edge shade made from watercolor paper) #36G for \$9.95 ppd. in the U.S., write to Jayna James, 1107 Elizabeth Dr., Hamilton, OH 45013. Orders only: 513/868-9452.

To order unpainted wooden pieces for one light #36H for \$13.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

To order an 8" tall electric candle #36J for \$15.90 ppd. in the U.S., write to The Lamp Shop, 3215 Forest, Des Moines, IA 50311. Orders only: 515/255-7170.



Pen-and-ink impressions often embellish designer Jayna James' creations. For a brochure of her patterns and kits, send \$1 (refundable with purchase) to her at the address above.

COLOR IT DENIM!

Give furniture a dynamite look using Plaid's new Faux Finish Chambray Denim Kit. A stenciled lace doily, striking plaids, and colorful sweet peas dress up the denim finish on the seats of these kitchen stools.

PALETTE

FolkArt Colors

- BH Butterscotch 648
- BS Basil Green 645
- LM Lemonade 904
- SU Sunny Yellow 918
- TE Tartan Green 725

BRUSHES

FolkArt One Stroke™ brushes

- #12 synthetic flat
- #00 synthetic liner
- 1" sponge brush

SUPPLIES

- 3 kitchen stools*
- Plaid Faux Finish Chambray Denim Kit (includes base-coat color, glaze color, trim color, a sponge brush, and a chambray brush)
- ¼"-wide plastic tape
- 10"-diameter paper-lace doily
- Stencil adhesive
- ½"-wide painter's masking tape
- Fine-tip permanent black marking pen
- Krylon 1311 clear acrylic spray
- Matte-finish varnish

**Check discount stores for inexpensive unfinished stools.*

HAVE FUN PAINTING

Refer to Brushstroke Basics in the pattern packet for information on double-loading and making comma strokes. See the steps on page 30 for painting the sweet peas.

Chambray stool with sweet peas: Using the Chambray Denim Kit, apply the base-coat color to the seat top and the trim color to the legs, the rungs, the seat sides, and the bottom.

To create the denim finish, apply the glaze color to the base-coated top. Working from top to bottom, pull the chambray brush across the surface to create vertical lines in the wet glaze. Then pull the brush horizontally across the surface to create a woven-fabric appearance. Let the glaze dry.

Apply strips of ¼" tape to the top of each leg. Measure ½" from the bottom edges of the strips; apply another strip of tape to each leg. Repeat. Apply the base-coat and glaze colors to the taped-off areas. Pull the brush through the wet glaze as directed *above*. Remove the tape, and let the glaze dry. Using a liner brush and BH diluted with water to ink consistency, paint a thin line between the denim stripes.

Transfer the pattern lines of the sweet peas from the pattern packet to the chambray top. Follow the steps on page 30 to paint them.

Chambray stool with stenciled-lace doily and sweet peas: Apply the base-coat color to the seat top and bottom and to the legs. Apply the trim color to the seat sides and the rungs. Create the denim finish as for the first stool; let the paint dry overnight.

Apply a light coat of stencil adhesive to the back of the paper doily. Lay the doily over the denim top, and lightly press in place. Pick up the base-coat color with the flat side of a sponge brush. Dry-brush the color through

the design openings of the doily. Leave the doily in place, and stroke from its edges to the edges of the stool. The strokes should radiate from the doily to completely cover the edges of the stool. This will take several coats. Remove the doily, and let the paint dry completely.

Dilute SU with water to ink consistency and, using a liner brush, outline the scalloped edges. Then paint the sweet peas as for the first stool.

Chambray stool with plaids and sweet peas: Apply the base-coat color to the seat top and bottom and to the rungs, SU to the legs, and the trim color to the seat sides. Create the denim finish as for the first stool, and let the paint dry overnight.

Apply a ½" strip of masking tape 1¼" from the stool edges. Apply a second strip ¼" from the first strip and a third strip 1" from the second strip. Darken the glaze color with a small amount of trim color, and paint between the strips of tape. Remove the tape. Let it dry completely. Repeat on all sides. Paint the sweet peas as for the first stool.

FINISH WITH PRIDE

Ink all details with a permanent black marking pen. When dry, mist with Krylon 1311 clear acrylic spray. Let dry. Apply two or more coats of matte-finish varnish. Let it dry.

(To paint the sweet peas, see page 30)



Project designer Peggy Caldwell enjoys painting florals and decorative accents for the home. For her painting studio, she refurbished an old caboose. For more information about Peggy's designs, write to her at 62 Meyer Rd., Huffman, TX 77336.



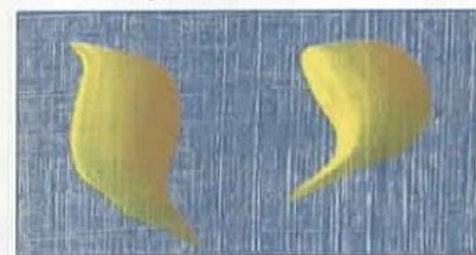


COLOR IT DENIM!

PAINTING SWEET PEAS

BACK PETALS

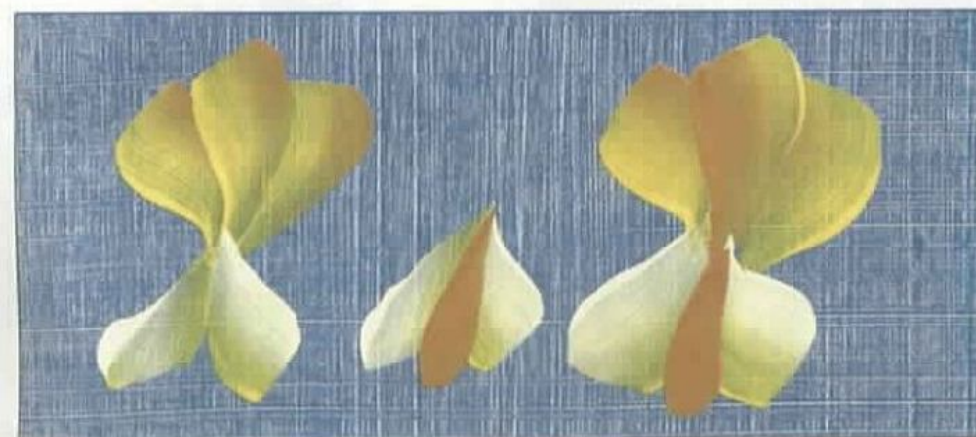
Double-load BH and SU on a #12 flat brush, and paint S-strokes and comma



strokes. To paint an S-stroke, start with the brush up on the chisel edge. Pull downward, applying pressure to flatten the bristles. Then lift the brush to pull the bristles on chisel edge. (See Brushstroke Basics in the pattern packet for information on comma strokes.)

FRONT PETALS

Double-load SU and LM on a #12 flat brush. Paint two S-strokes side by side.



Center petals and buds: Using a #00 liner brush and SU, paint comma strokes for the center petals. Add SU or LM buds in the same way.

LEAVES

Double-load a #12 flat brush with TE and BS. Apply the leaves in a clockwise direction, painting S-strokes on the tips and on the right sides. Paint the outsides of some leaves TE and others BS as shown below. Dilute TE with water to ink consistency and,



using the #00 liner brush, paint the center veins, the calyxes, and the stems as shown on the pattern.

READER EXCHANGE

The Tips Shoppe

TAME RAFFIA RIGHT

When I embellish my woodcrafts with raffia, I first moisten the strands with water so they're pliable and easy to tie. I also find that raffia stays tied better when I moisten it first.

—Cindy Levulett
Chico, California

HOLD THE BLADES

To keep my scrollsaw blades from getting bent or lost, I store them in a round plastic toothbrush holder (the kind that you might use when you travel). This inexpensive holder stores plenty of blades and makes them easy to find.

—Carol Wazewski
Hyde Park, New York

STENCIL WITH A SPONGE

I prefer to use a sea sponge when stenciling large areas or checkerboard backgrounds. Not only does it make for quicker stenciling, but it also adds dimension to the design.

—Joy Daniel
Roland, Arkansas

HANDY INFORMATION

Before I file a traced pattern, I label it with the source, the type of wood needed, and any helpful tips. This always saves me time later.

—Heidi Kosternciak
Akron, New York

SEND US YOUR TIPS

Want to share your painting and woodcrafting know-how with other readers and make money, too? Here's how. Send us your tips that save money or time, or that just make crafting more enjoyable. We'll pay \$25 for each published submission. Mail your ideas with your name, address, Social Security Number, and daytime phone number to:

The Tips Shoppe
Decorative Woodcrafts™ Magazine
1912 Grand Avenue
Des Moines, IA 50309-3379

NAUTICAL AMERICANA

Pen-and-ink details give a striking look to this Shaker-style table. For easy-to-make accessories, apply coordinating fabric to boxes, and embellish with paint as explained on page 34.

PALETTE

DecoArt Americana Colors

- AM Antique Maroon DA160
- BU Burnt Umber DA64
- BW Brandy Wine DA79
- DM Deep Midnight Blue DA166
- GO Golden Straw DA168
- KT Khaki Tan DA173
- LC Light Cinnamon DA114
- NG Neutral Gray DA95
- PP Plantation Pine DA113
- SO Soft Black DA155

BRUSHES

Loew-Cornell brushes

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

SUPPLIES

- 1 1/2 x 1 3/4 x 116" pine
- 3/4 x 8 x 118" pine
- 1/2 x 4 3/4 x 15 1/4" pine
- 3/8 x 4 x 44" pine
- 1/8 x 9 x 13" Baltic birch plywood
- Woodworker's glue
- 4-1/4" flat washers
- 4-1/4" nuts
- 4-1/4"-20x3" hanger bolts
- 16-#8x1" F. H. wood screws
- 4d finish nails
- #17x34" brads
- 2-3/4"-diameter wooden knobs
- White gel stain
- Oak gel stain
- Krylon 1311 clear acrylic spray
- Fine-tip permanent black marking pen
- Matte-finish spray varnish

START WITH RAW WOOD

Referring to the Exploded View diagram and the Bill of Materials in the pattern packet, build the table. Do not attach the legs to the table until you complete all painting. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth.

HAVE FUN PAINTING

Base-coat and shade with the 1" flat brush and 1/4" and #12 angular shader brushes, using the size that best fits the area. Fill in small shapes with a #10/0 liner brush.

Using a 1" flat brush, apply one coat of white gel stain to the drawer front and one coat of oak gel stain to the remaining surfaces of the table, following the manufacturer's directions. (Project designer Kathi Walters used DecoArt Bleached Pine White Gel Stain and DecoArt Oak Gel Stain.) Allow the stain to dry overnight. Sand again, and wipe clean.

Lightly mist the tabletop and the drawer front with Krylon 1311 clear acrylic spray. (This will prevent the ink from bleeding.) Let the spray dry.

Transfer the main pattern lines to the drawer. There's no need to copy the details yet—you'll base-coat over them. Ink the main pattern lines on the table with a fine-tip permanent black marking pen. (You'll ink the details when you complete the painting.) Let the ink dry.

Using 1:5 mixtures of paint and water, apply all base-coat washes once, unless directed otherwise. Wash the checks behind the sails with two coats of DM. Wash the stripes on the sails with one coat of DM. Wash the sailboat hulls, the masts, the tree trunks, the rain barrel, the roofs on the second and third houses, and all of the doors with LC. When the paint is dry, shade with BU.

Wash the thin band near the checks, the pennants on the sailboats' masts, the lighthouse



roofs, the stones on the first lighthouse, the roof on the first house, and the chimney of the second house with BW. Shade with AM. Wash, then shade the stripes on the last lighthouse with SO. Wash all window frames with BU. Wash and shade the grass and foliage on the trees with PP.

Apply a GO wash to the lighted areas of each lighthouse to create a golden glow. Using SO, lightly shade inside all of the remaining windows. Shade the unpainted sections of all of the houses and lighthouses



with KT; deepen the shading on the third house and on all of the lighthouses with NG.

FINISH WITH PRIDE

Using a fine-tip permanent black marking pen, ink the details on the drawer. Let the ink dry.

Using a pencil and a ruler, apply a 1"-wide checkerboard border to the tabletop, 1" from the outside edges; divide the area evenly into $\frac{1}{2}$ " squares. Ink the lines; let it dry. Spray the inked area with Krylon 1311 clear acrylic spray; let it dry. Base-coat every other square SO.

Dilute SO with water to ink consistency. Dip a spatter or old toothbrush into the diluted SO; spatter (fyspeck) the tabletop, and let it dry.

Using several coats of SO, paint the knobs, and the front, the back, and the sides of the table. Attach the table legs, then spray with several coats of matte-finish varnish, allowing ample drying time between coats.

To order a Shaker-style table #36-KW100 for \$103.95 ppd. in the U.S., write to Country Elf, 57544 Hwy. 221, Story City, IA 50248. Orders only: 800/325-6122.

For boxes, see page 34



NAUTICAL AMERICANA

ACCESSORY BOXES

PALETTE

DecoArt Americana Colors
 BK Buttermilk DA3
 BW Brandy Wine DA79
 DM Deep Midnight Blue DA166

BRUSHES

Loew-Cornell brushes
 #12 synthetic flat
 #6 synthetic flat
 1" sponge brush
 Spatter or old toothbrush

SUPPLIES

8 1/4"-diameter cheese box
 11 1/2"-diameter cheese box
 J.W. Etc.'s First Step Wood Sealer
 30x1" strip of fabric with ships*
 36x4 1/4" strip of fabric with
 lighthouse motifs and
 checkerboard pattern*
 Large dowel
 Matte-finish varnish

*Check local fabric stores for
Checkered Past by Kathi Walters
 for South Seas Imports.

START WITH RAW WOOD

Sand all box surfaces in the direction of the grain with 100-grit sandpaper. Remove the sanding dust with a tack cloth. (Save the elbow grease—because of their materials and construction, cheese boxes won't sand perfectly smooth.)

Seal all surfaces with J.W. Etc.'s First Step Wood Sealer. (Be sure to seal the box interiors, too. This will prevent the wood from warping.) Lightly sand, and wipe clean.

APPLY FABRIC TO THE BOXES

Using a 1" sponge brush, apply a generous amount of wood sealer to both the front and back of the fabric strips, saturating them thoroughly. Set the wet fabric aside on aluminum foil so it won't stick to itself.

Brush another coat of wood sealer on the sides of the small box lid and the sides of the large box where you'll apply the fabric. Then immediately place the saturated fabric on the boxes, positioning each strip as shown above. Using a large dowel, gently smooth the fabric to remove all air bubbles and wrinkles.

The fabric must adhere tightly. Allow everything to dry overnight.

Lightly sand the fabric-covered areas smooth, and remove the sanding dust. To ensure tightly sealed edges, apply another coat of wood sealer to the fabric. Let the sealer dry. Lightly sand again, and remove the sanding dust.

APPLY PAINT TO THE BOXES

Small box: Base-coat the lid top, the box bottom, and the bottom rim BW; let the paint dry. Apply strips of transparent tape along the edges of the fabric on the lid sides. Paint the box areas above and below the tape BW. Remove the tape, and let the paint dry.

Base-coat the box sides BK; let the paint dry. Using a #6 flat brush and a DM wash, paint stripes on box sides as shown at left. Dilute BK with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (fyspeck) the lid top. Repeat with DM. Let the paint dry.

Large box: Base-coat the lid top DM and the box bottom and bottom rim BW. Let it dry. Apply strips of transparent tape just below the fabric's checkerboard pattern. Paint the area above the tape BW. Remove the tape; let dry. Using a #12 flat brush and BK, apply checks to the lid sides as shown.

Dilute BK with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (fyspeck) the lid top. Repeat with BW. Let the paint dry.

FINISH WITH PRIDE

Apply two or more coats of matte-finish varnish to the boxes, allowing ample drying time between coats.

To order an unpainted cheese-box set #36L (includes 8 1/4"- and 11 1/2"-diameter boxes) for \$14.50 ppd. in the U.S., write to Dufek Manufacturing Co., 210 Maple St., P.O. Box 428, Denmark, WI 54208-0428. Orders only: 414/863-2354.



Project designer Kathi Walters is well-known for her Pipsqueaks pen-and-ink creations. Her newest book is titled Pipsqueaks IX. For more information about her designs, send a business-size SASE to Walters Publications, 17016 North Saddle Hill Road, Colbert, WA 99005. ♦

Comforts of Home

PALETTE

Delta Ceramcoat Colors
 AW Antique White 2001
 Black 2506
 BH Blue Haze 2122
 BP Bridgeport 2440
 DF Dark Forest 2096
 DG Drizzle Gray 2452
 MS Maple Sugar 2062
 PS Pigskin 2093
 RI Red Iron Oxide 2020
 RS Raw Sienna 2411

BRUSHES

Loew-Cornell brushes
 1" synthetic flat
 #12 synthetic flat
 #8 synthetic flat
 #4 synthetic flat
 #2 synthetic flat
 #1 synthetic liner
Stencil
 Spatter or old toothbrush

SUPPLIES

8 1/4 x 9 1/4" wooden bowl
 Wood sealer
 Matte-finish spray varnish
 Antiquing medium
 Satin-finish spray varnish

*Paint this primitive
 homestead design inside
 a wooden bowl.*

*Instead of transferring
 the pattern, you might find
 it easier to paint the
 design elements freehand
 on the curved surface.*

START WITH RAW WOOD

Duplicate the pattern in the pattern packet with tracing paper. Sand all bowl surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Apply wood sealer, and let the sealer dry. Sand again, and wipe clean.

HAVE FUN PAINTING

Base-coat and shade with 1", #12, #8, #4, and #2 flat brushes, using the size that best fits the area. Apply details with a #1 liner brush. Refer to the pattern for shading and highlighting locations. Base-coat all surfaces of the bowl BH. Let the paint dry. If you prefer to transfer

the design, cut out the pattern pieces, leaving a 1/4" margin around each. Measure 2" up from the center bottom of the bowl, and draw a line for the grass. Place and transfer the pattern pieces one at a time. There's no need to copy the details yet—you'll base-coat over them.

Base-coat the grass DF, the house AW, the roof Black, the chimney RI, the tree trunks RS, the fence posts DG, and the moon and stars MS. Dilute BP with water to ink consistency; using a #1 liner brush, paint the fence wire. Float RS shading on the house. Using PS, highlight the tree trunks, and shade the moon and the stars. Paint the door and windows Black.

With a stencil brush and DF, stipple the tree-tops. Wipe the paint out of the brush (don't clean it with water until you've finished painting the trees), pick up PS on the brush, and stipple highlights on the right side of each tree. Wipe the paint out of the brush again, pick up MS, and stipple on more highlights.

Dilute Black with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (fyspeck) the bowl. Let the paint dry.

FINISH WITH PRIDE

Spray all surfaces of the bowl with matte-finish varnish. Let the spray dry. Apply your favorite antiquing medium, and wipe off the excess. Let the medium dry. Finish with two or more coats of satin-finish varnish, allowing ample drying time between coats.

To order an unpainted 8 1/4 x 9 1/4" bowl #36M for \$14.95 ppd. in the U.S., write to Homespun Touch, 231 N. 7th St., Sturgeon Bay, WI 54235. Orders only: 800/445-5753.



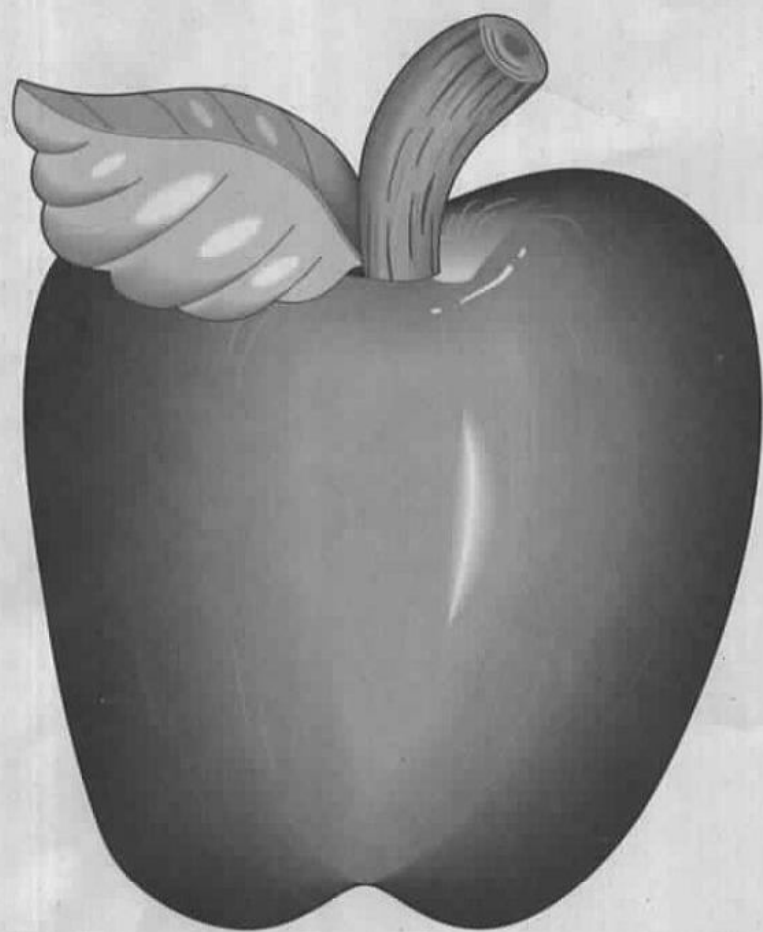
Project designer Pat Olson has authored more than 60 decorative painting books, including her newest release, book #2 of the Anyone Can Paint! series.

For a copy of her catalog, write to her at the address above.✦

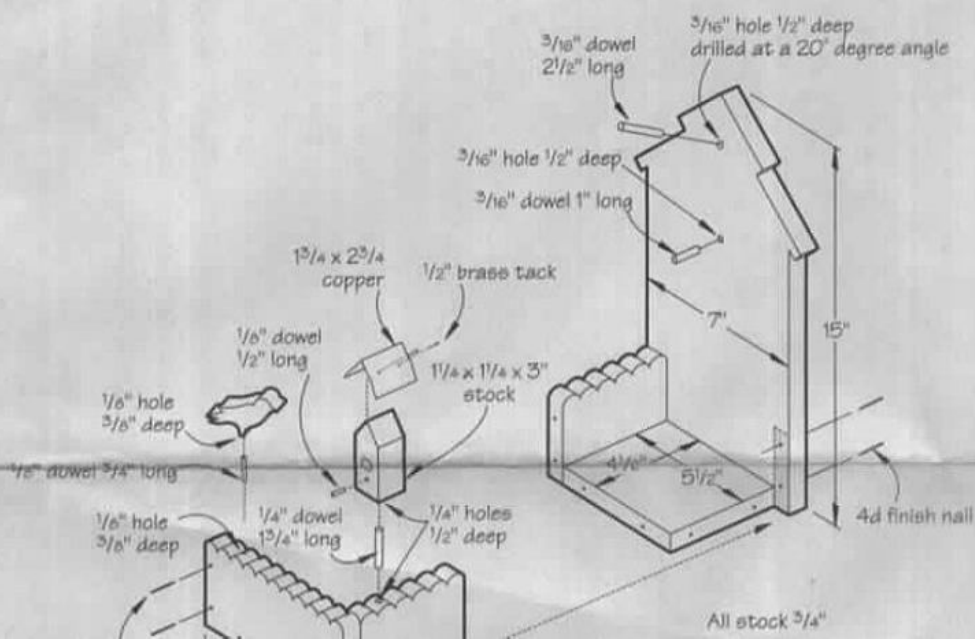
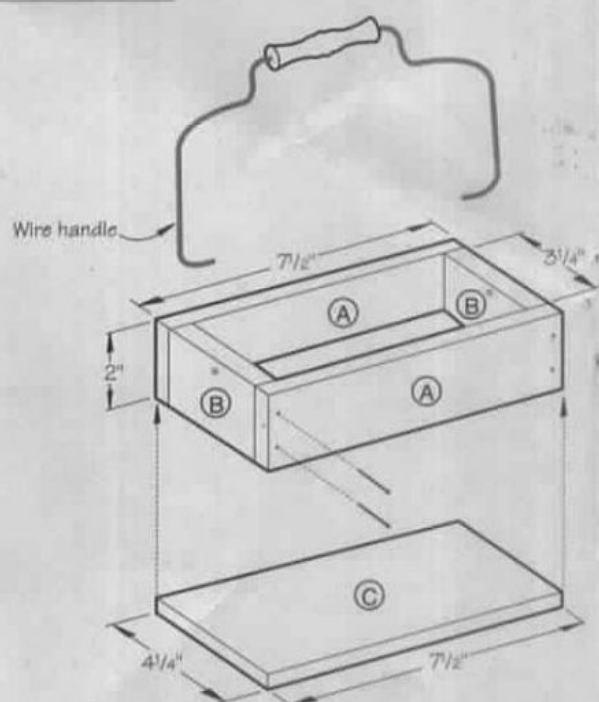


APPLES

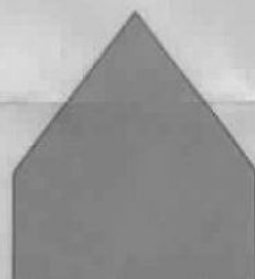
Front side of crate (painting pattern)



Pick of the Crop (pages 18-19)

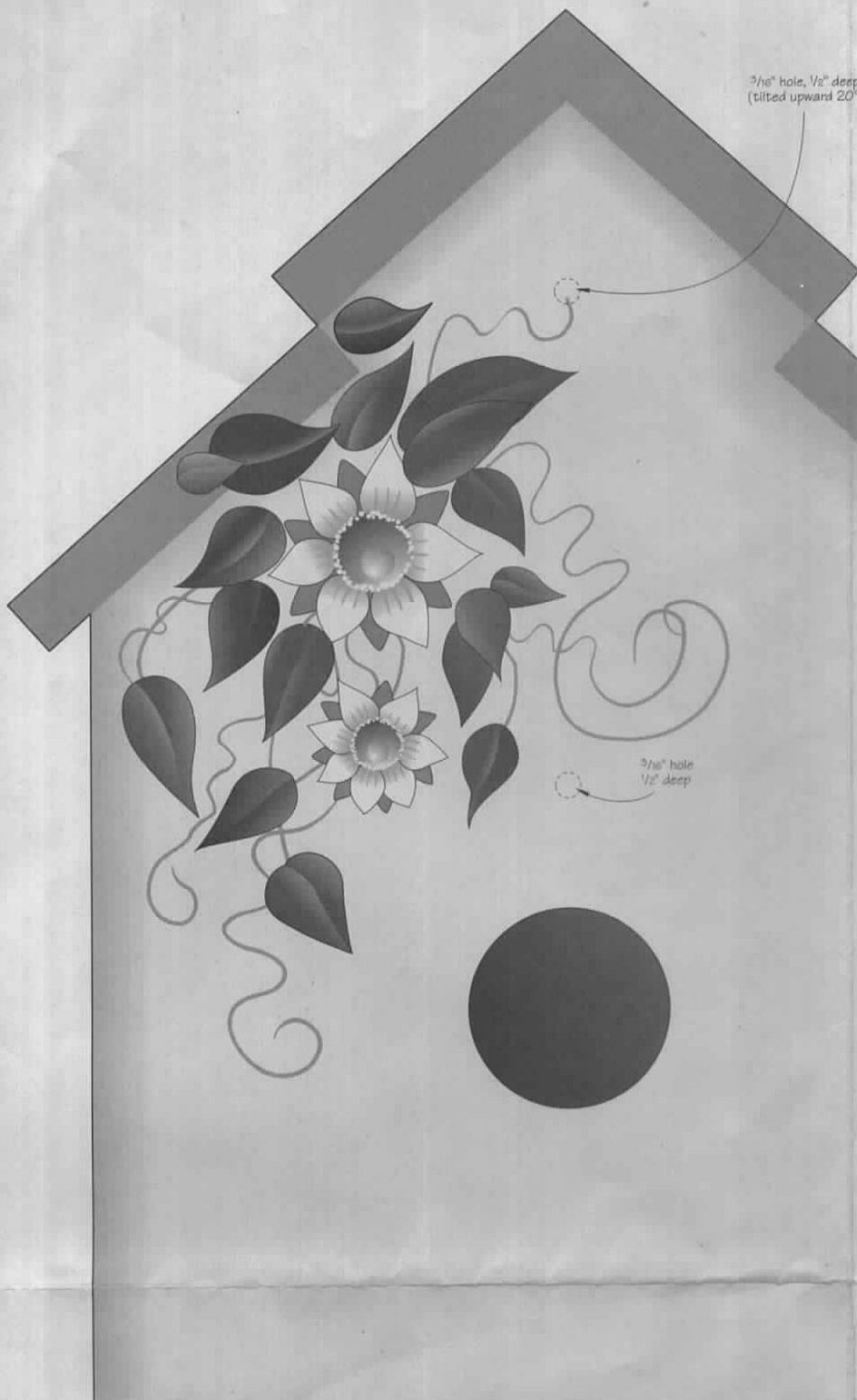


Mini-Garden Planter (pages 24-25)

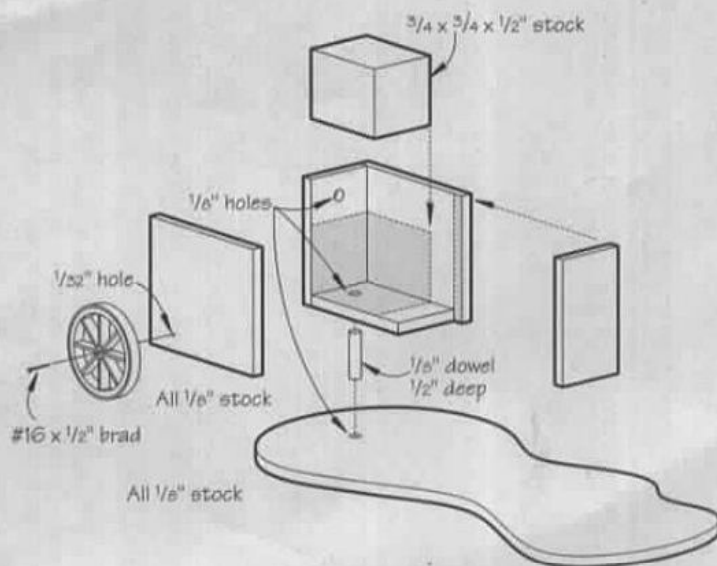




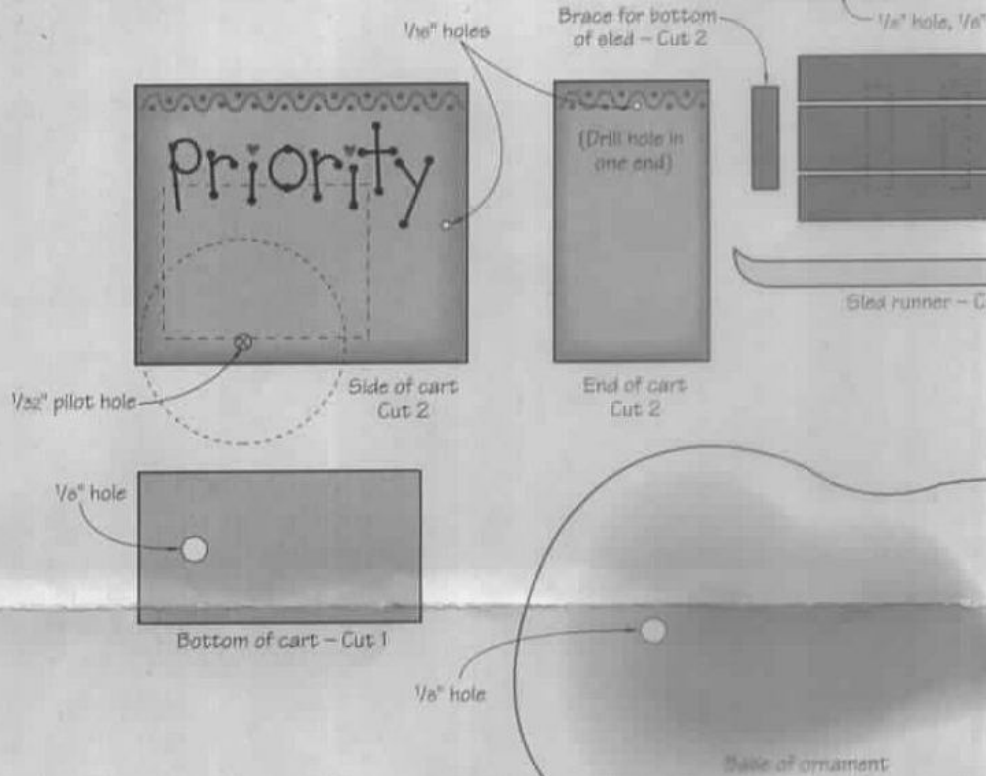
er



hole, 1/2" deep
(upward 20°)



Santa's Arrival Ornament (page 16)





OUR PLEDGE TO YOU

Our team of editors checks everything — materials lists, patterns, illustrations, and instructions — to make sure the projects we provide you are complete. In short, we do all we can to guarantee your crafting success and enjoyment.

To order your Color-Conversion Chart for Issue 36, send \$1 and a self-addressed, stamped envelope to:

Issue 36 Conversion Chart
Decorative Woodcrafts™ Magazine
1912 Grand Avenue
Des Moines, IA 50309-3379

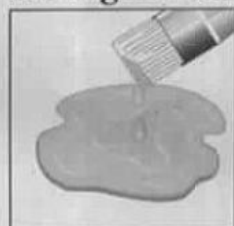
Illustrations by Warren Neubauer,
Roxanne LeMoine, Carrie Topp, and Bill Zaun

Decorative Woodcrafts • August 1997
Vol. 7 No. 4 Issue 36

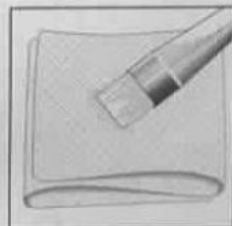
© Copyright Meredith Corporation, 1997.
All rights reserved. Printed in the U.S.A.

Brushstroke Basics

Adding a Wash



1. Dilute the paint with water 1:5 and mix well. Then load any size of brush that fits the design area.



2. Blot excess drips from the brush on a paper towel. (Blot until the bristles begin to lose their shine.)

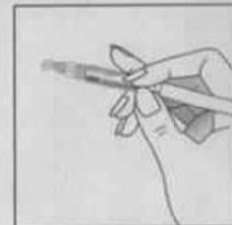


3. Fill in the area for transparent coverage. Or, use the wash to float a transparent shadow or highlight.

Making Comma Strokes



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

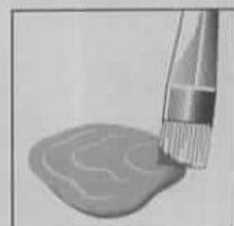


2. Hold the brush at a 45° angle to the work surface and apply pressure, flattening the tip of the brush to make the widest end of the comma stroke.

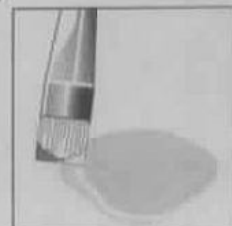


3. Gradually release pressure to make a pointed tail. Slightly rotate the brush the same time to pull the bristles back together into a point.

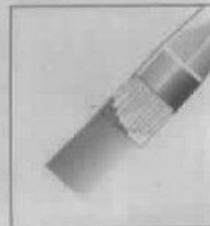
Double-Loading



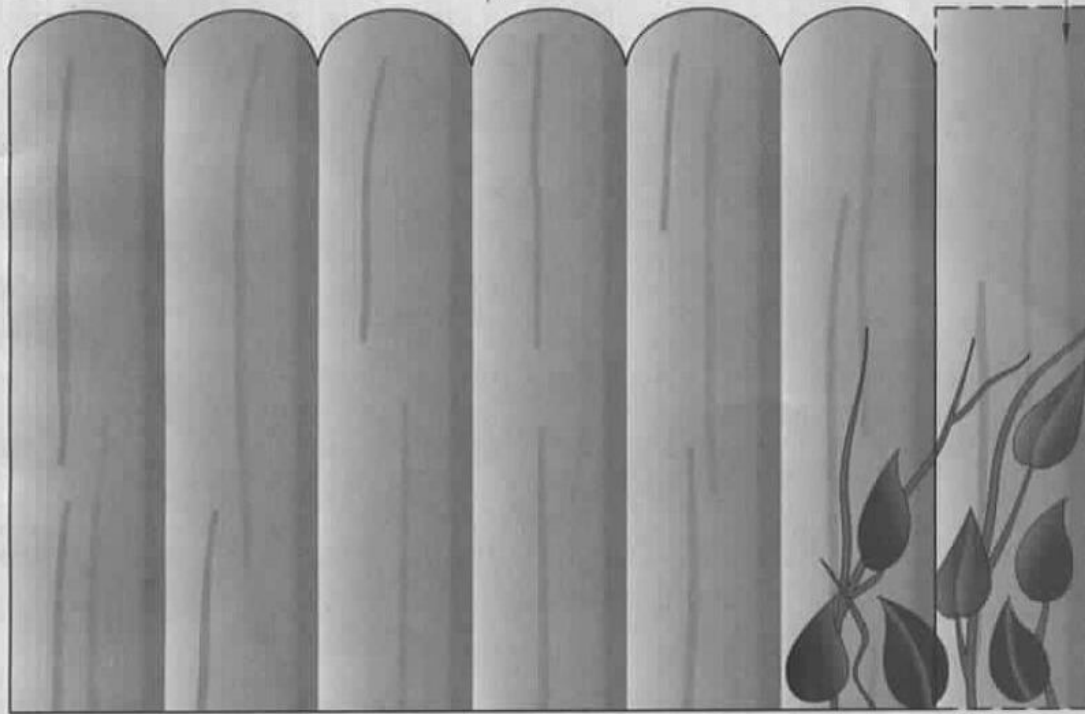
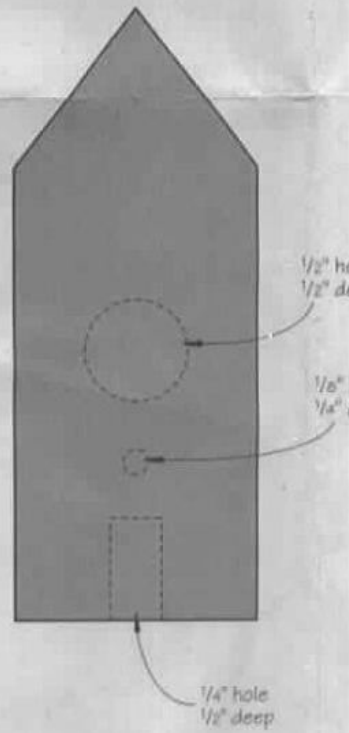
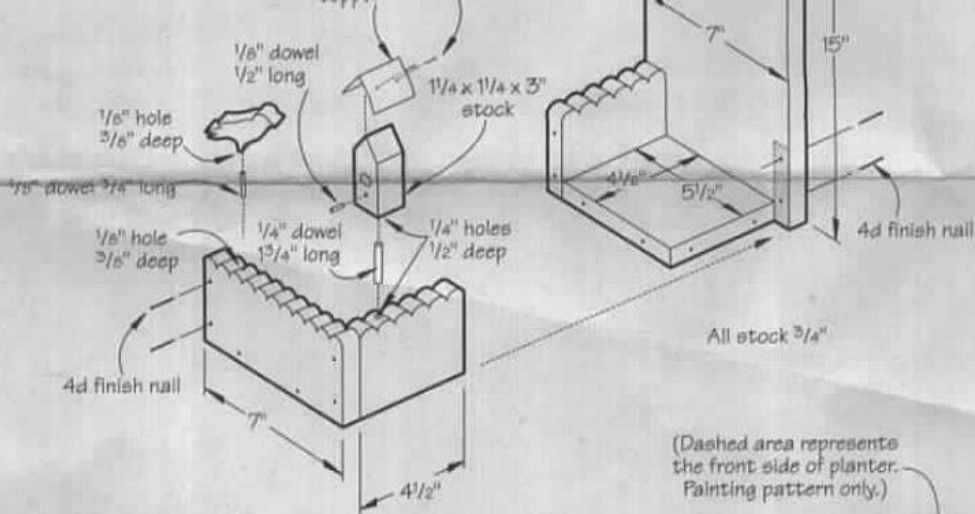
1. Dip the bristles of one corner of a flat brush into the first color of paint.



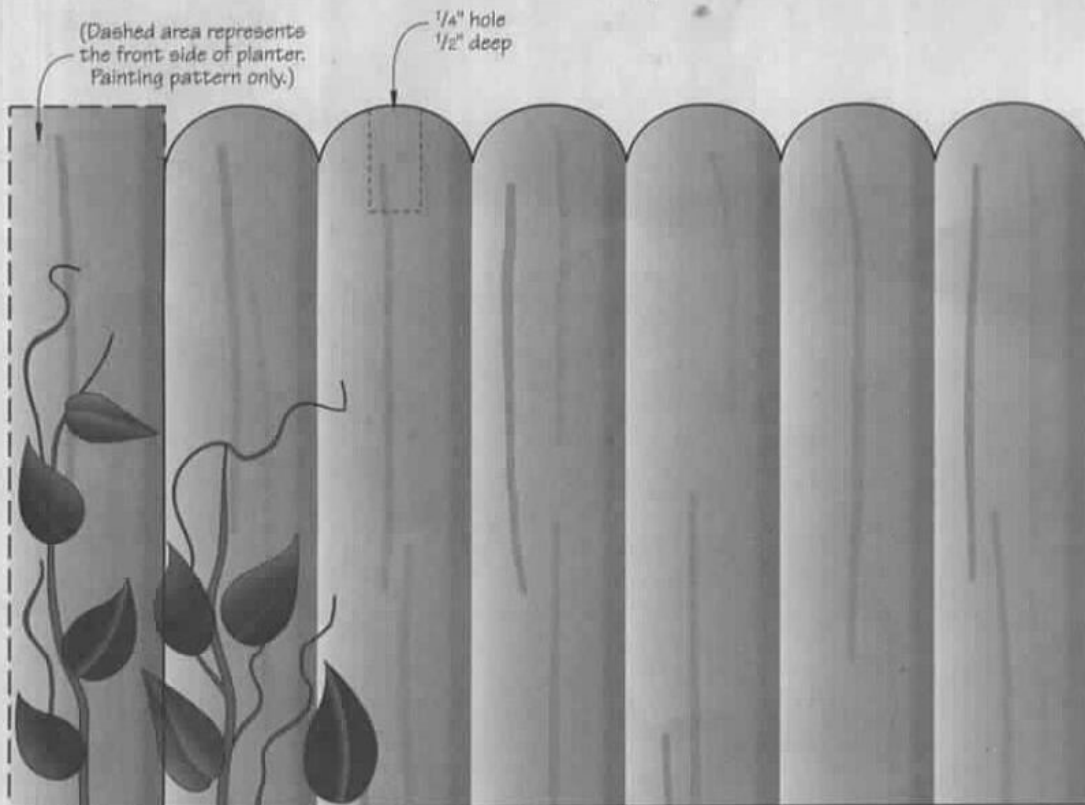
2. Load the opposite corner of the brush with a second color.



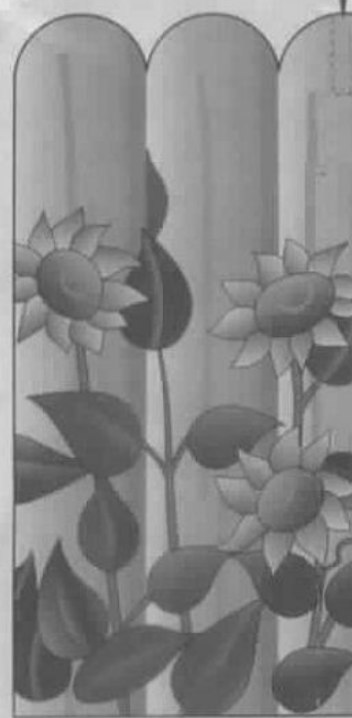
3. Blend the two colors slightly by wiping the brush on your palette until the colors gradually merge in the center.



Left side of planter

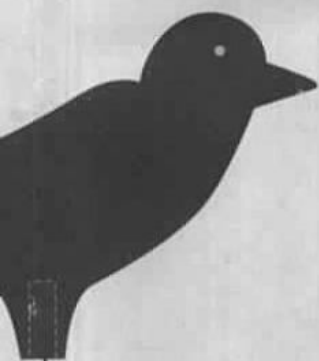


Right side of planter

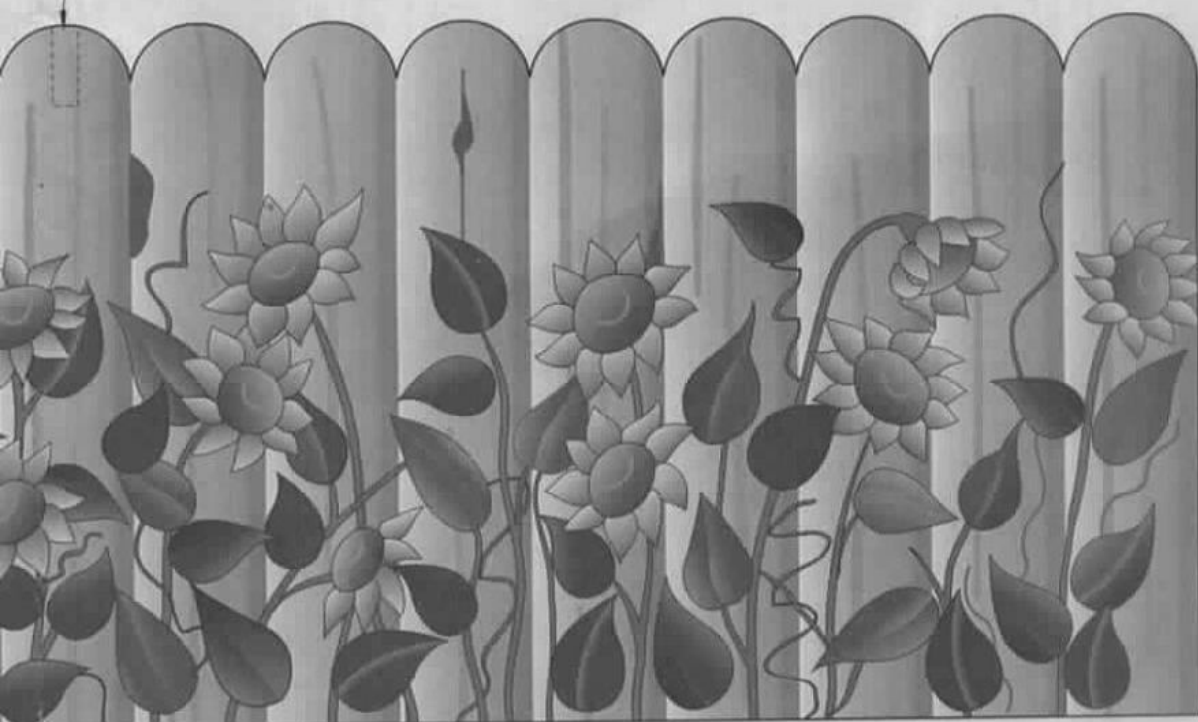


$\frac{1}{2}$ " hole
 $\frac{1}{2}$ " deep

$\frac{1}{8}$ " hole
 $\frac{1}{4}$ " deep

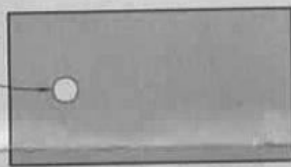


$\frac{1}{8}$ " hole
 $\frac{3}{8}$ " deep



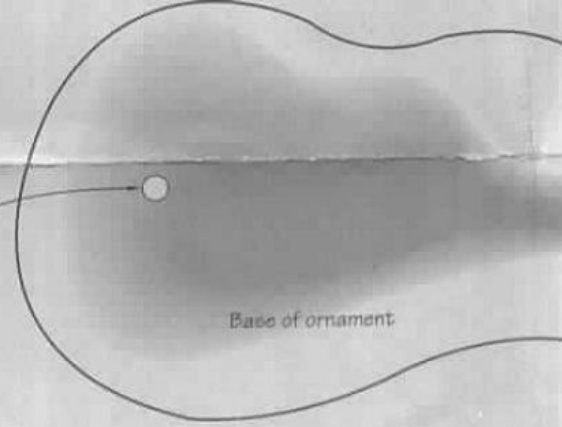
Front of planter

1/8" hole

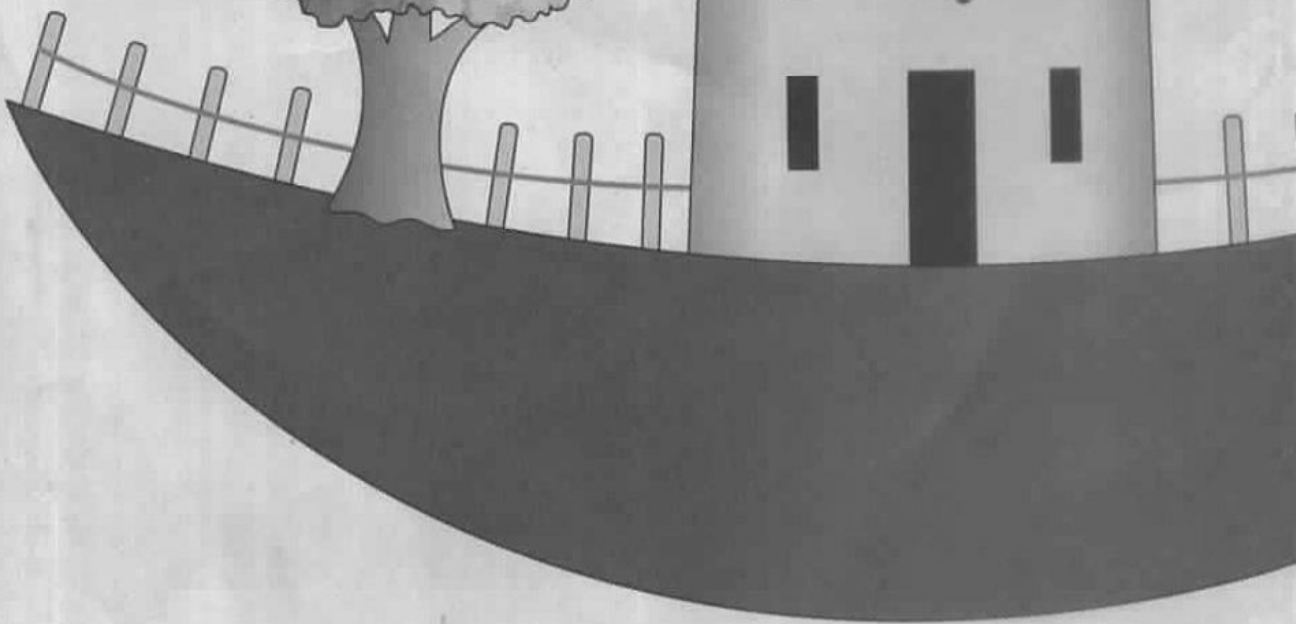
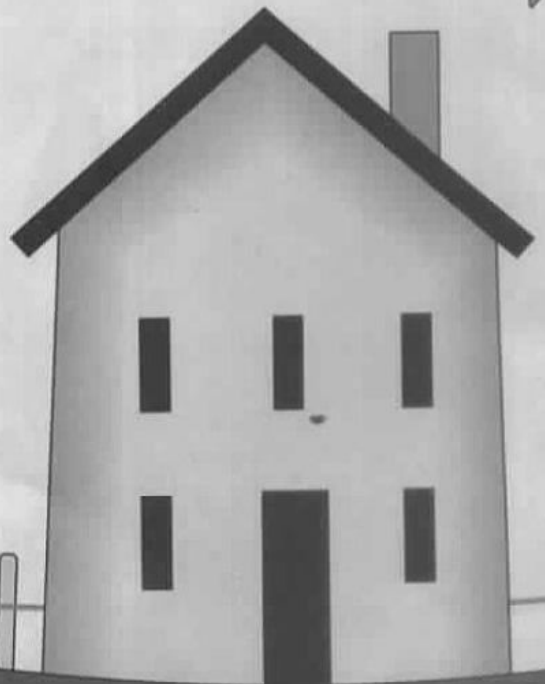
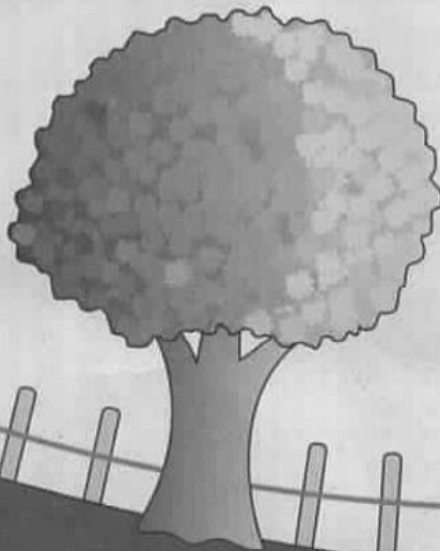
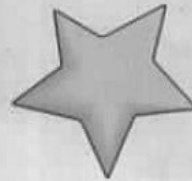
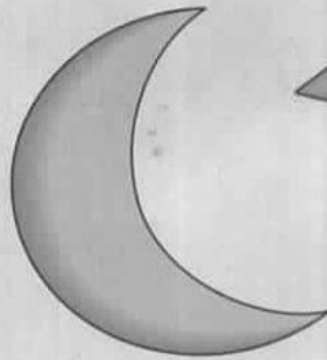


Bottom of cart - Cut 1

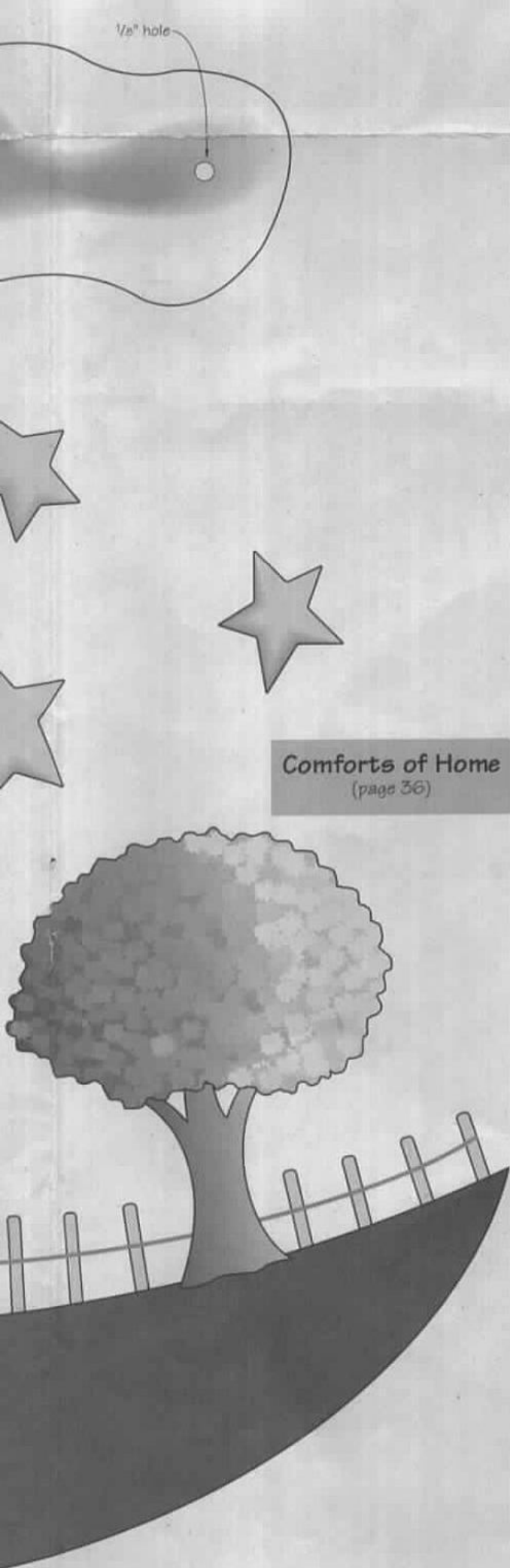
1/8" hole



Base of ornament



1/8" hole



Comforts of Home
(page 36)



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

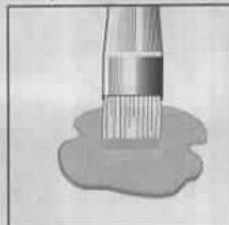


2. Load the opposite corner of the brush with a second color.

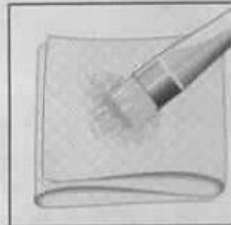


3. Blend the two colors slightly by wiping the brush on your palette until the colors gradually merge in the center.

Dry-Brushing Techniques



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



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



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

Floating Color



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

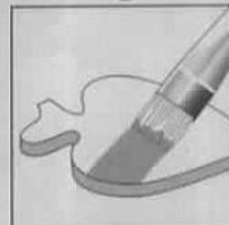


2. Load one corner of a flat or angular shader brush by dipping it into the diluted paint.

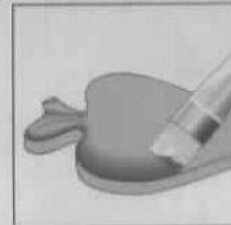


3. Blend the paint by wiping the brush on your palette until the color gradually fades to the opposite side.

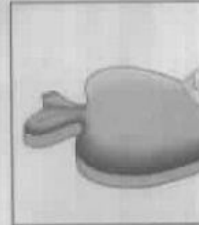
Shading and Highlighting



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.

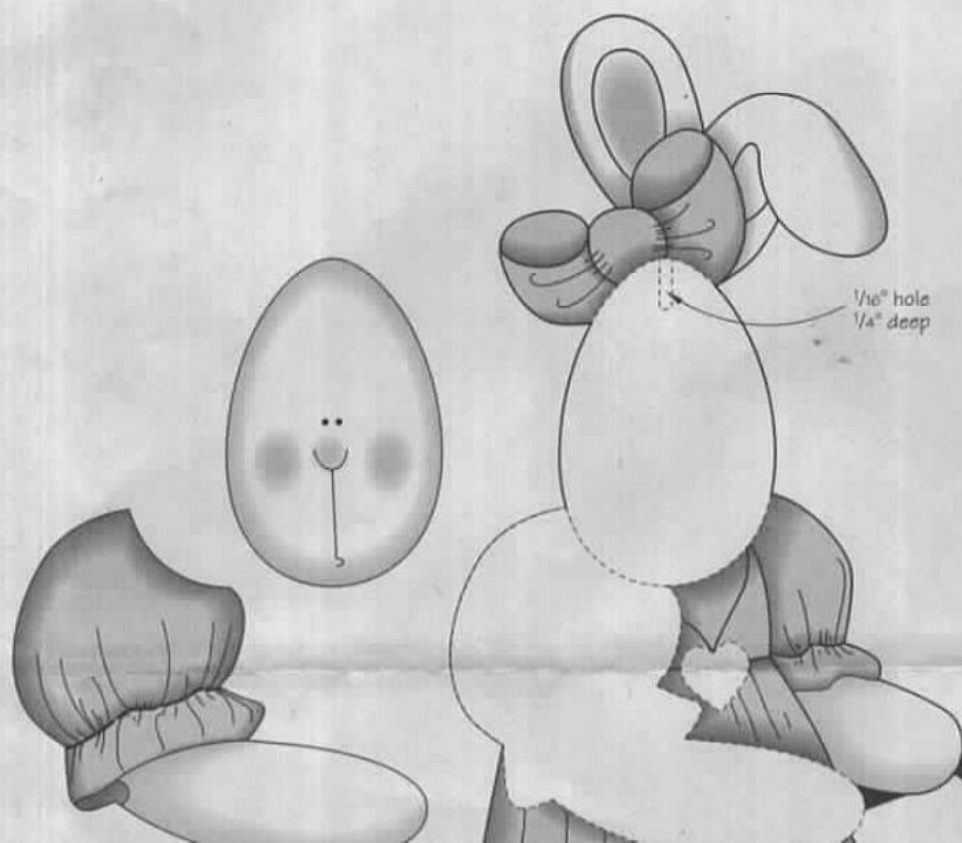
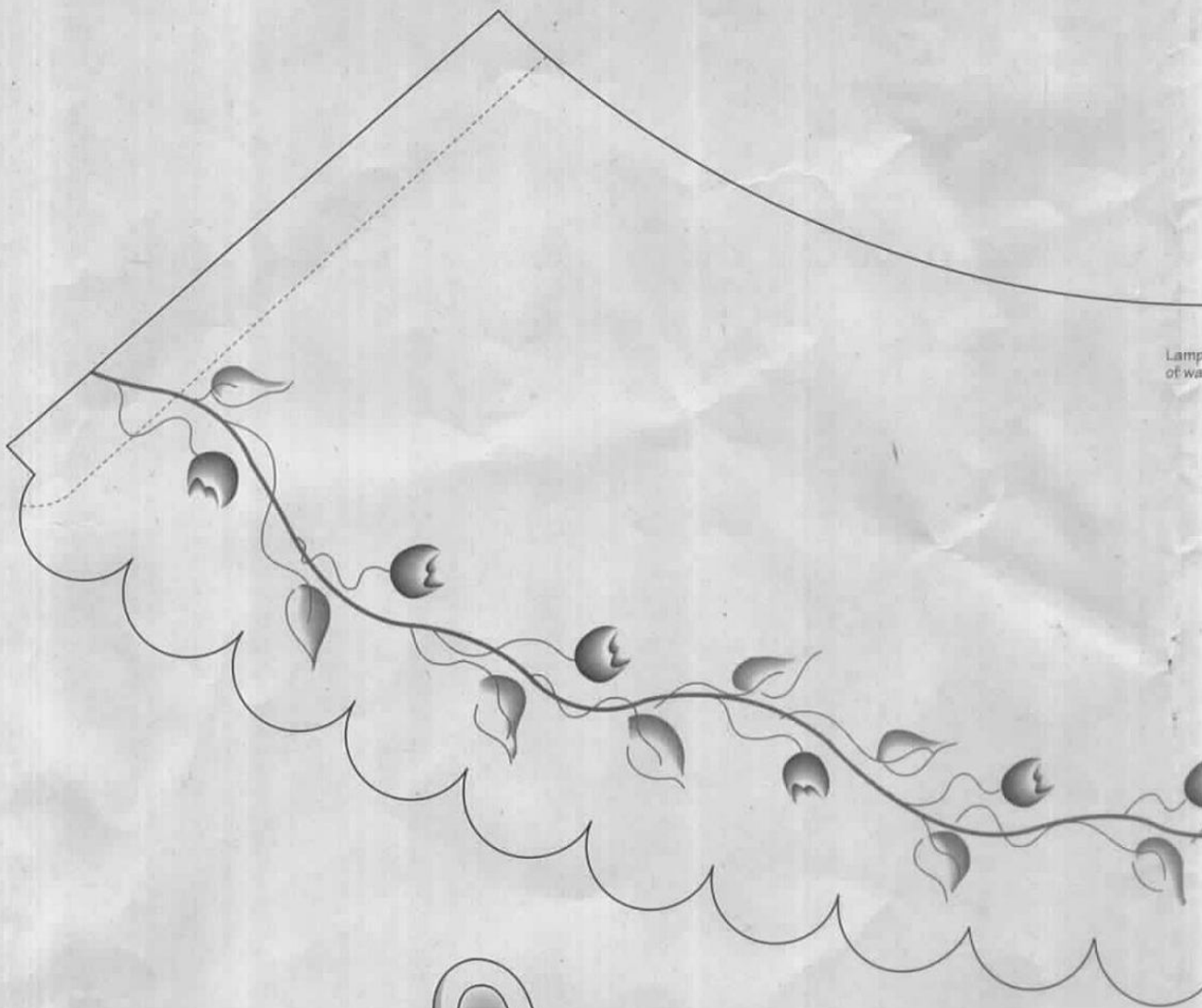


2. Shade with a darker color, such as burgundy, using the floating technique described above. Shading makes an area recede, separating it from the surrounding color.



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.

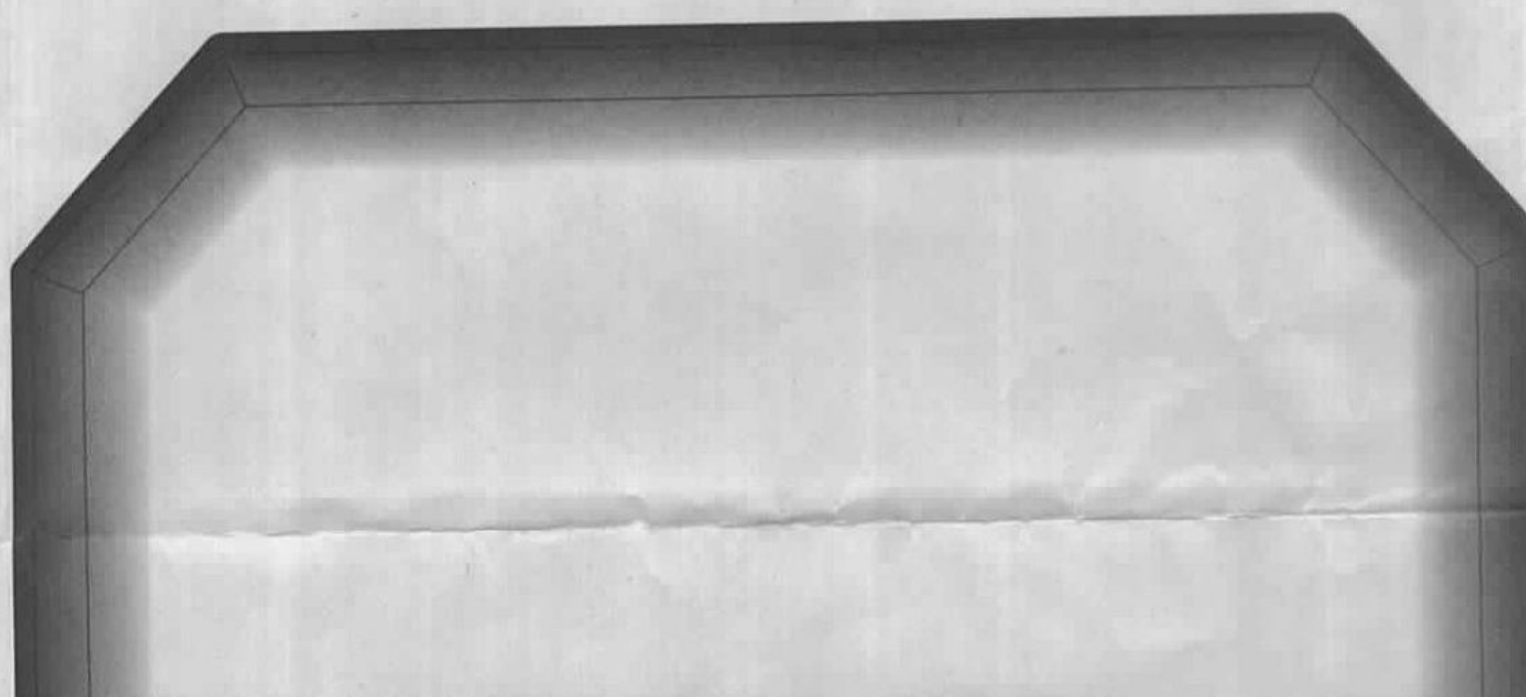
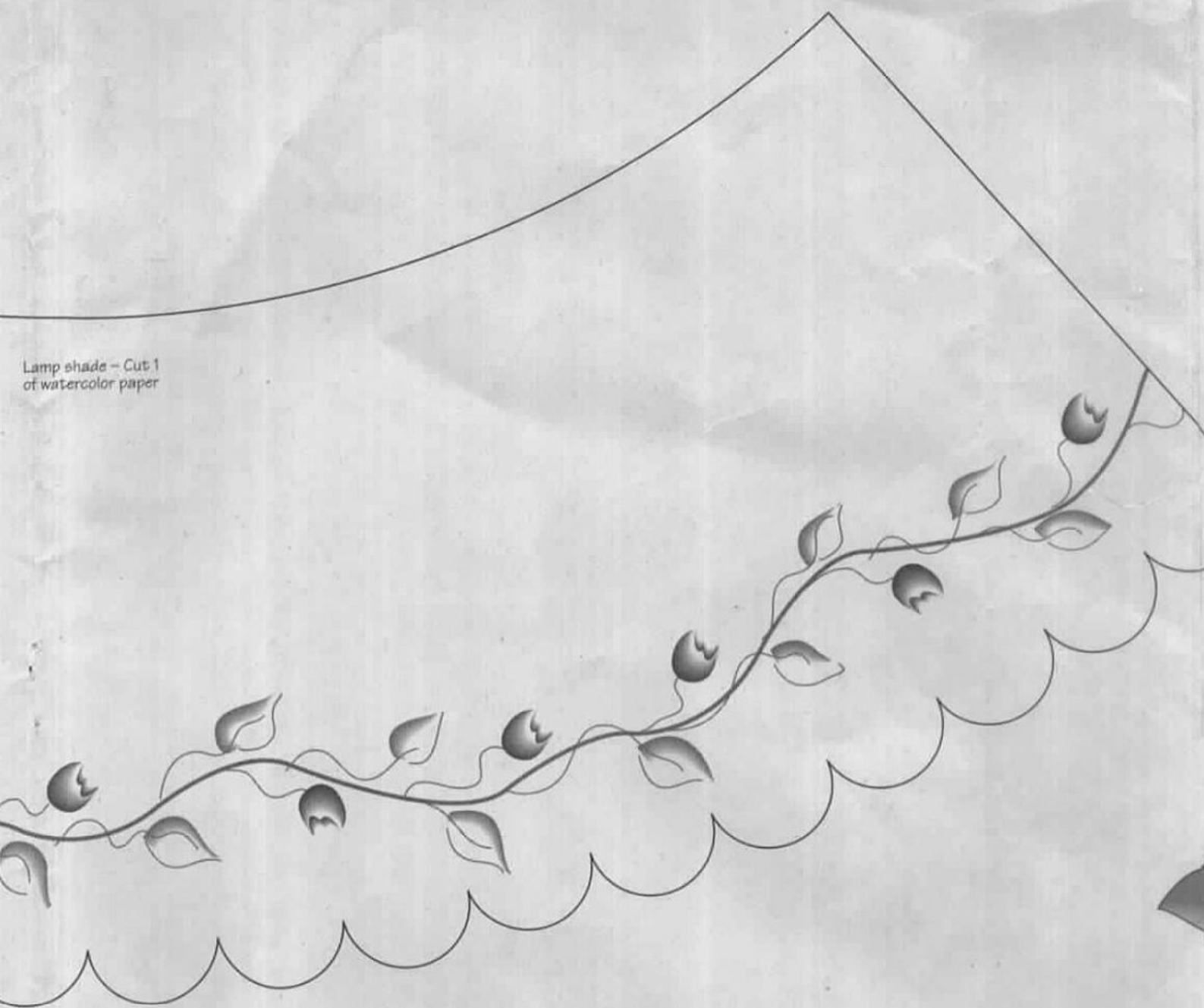
Lamp
of wa



Lighting the Way
(pages 26-27)



Lamp shade - Cut 1
of watercolor paper



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

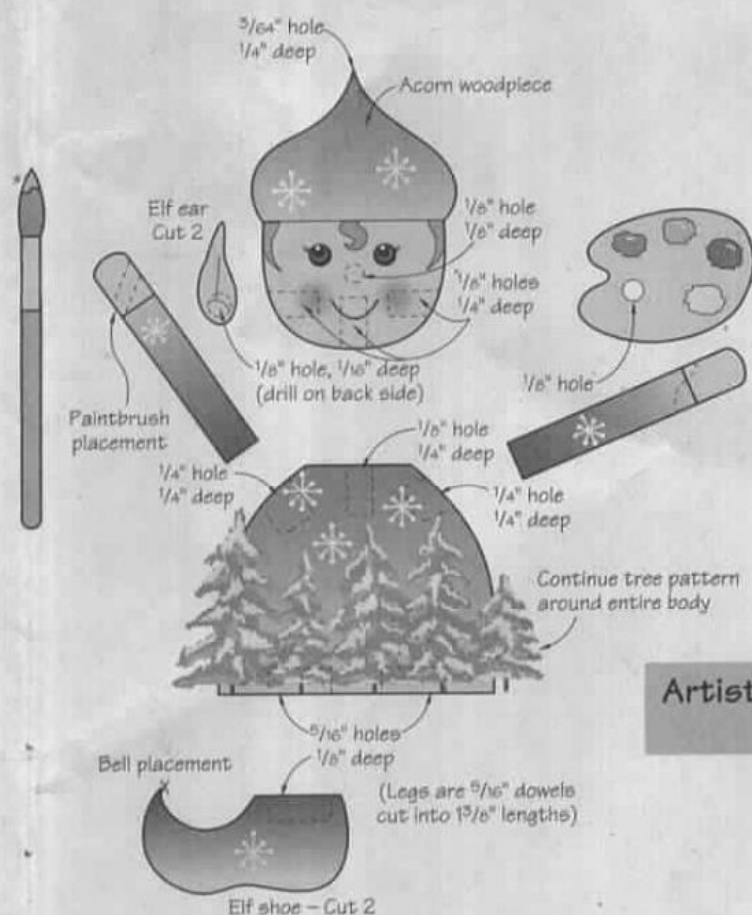
Color It Denim
(pages 28-30)



To order your Color-Conversion Chart
Issue 36, send \$1 and a self-addressed
stamped envelope to:

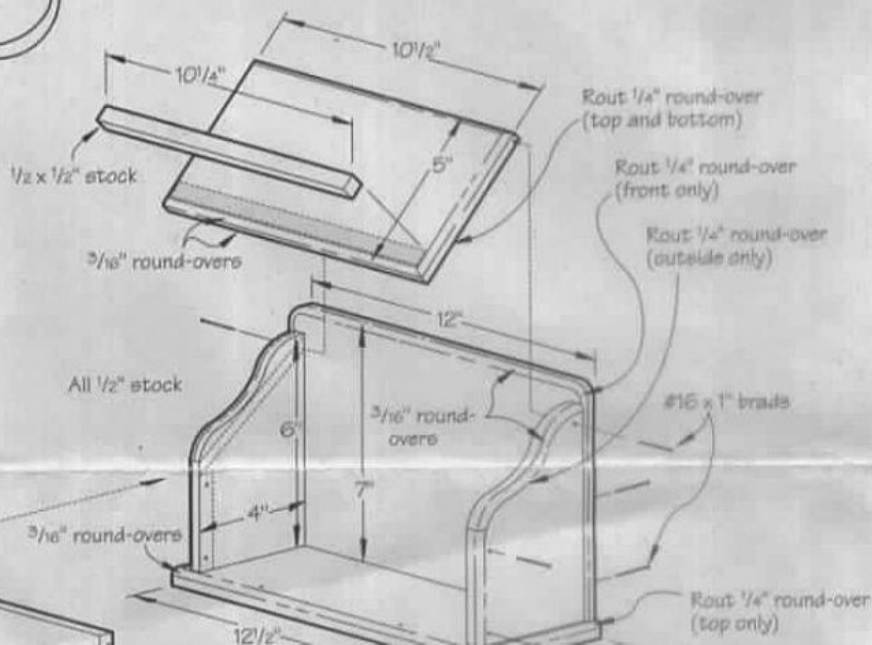
Issue 36 Conversion Chart
Decorative Woodcrafts™ Magazine
1912 Grand Avenue
Des Moines, IA 50309-3379

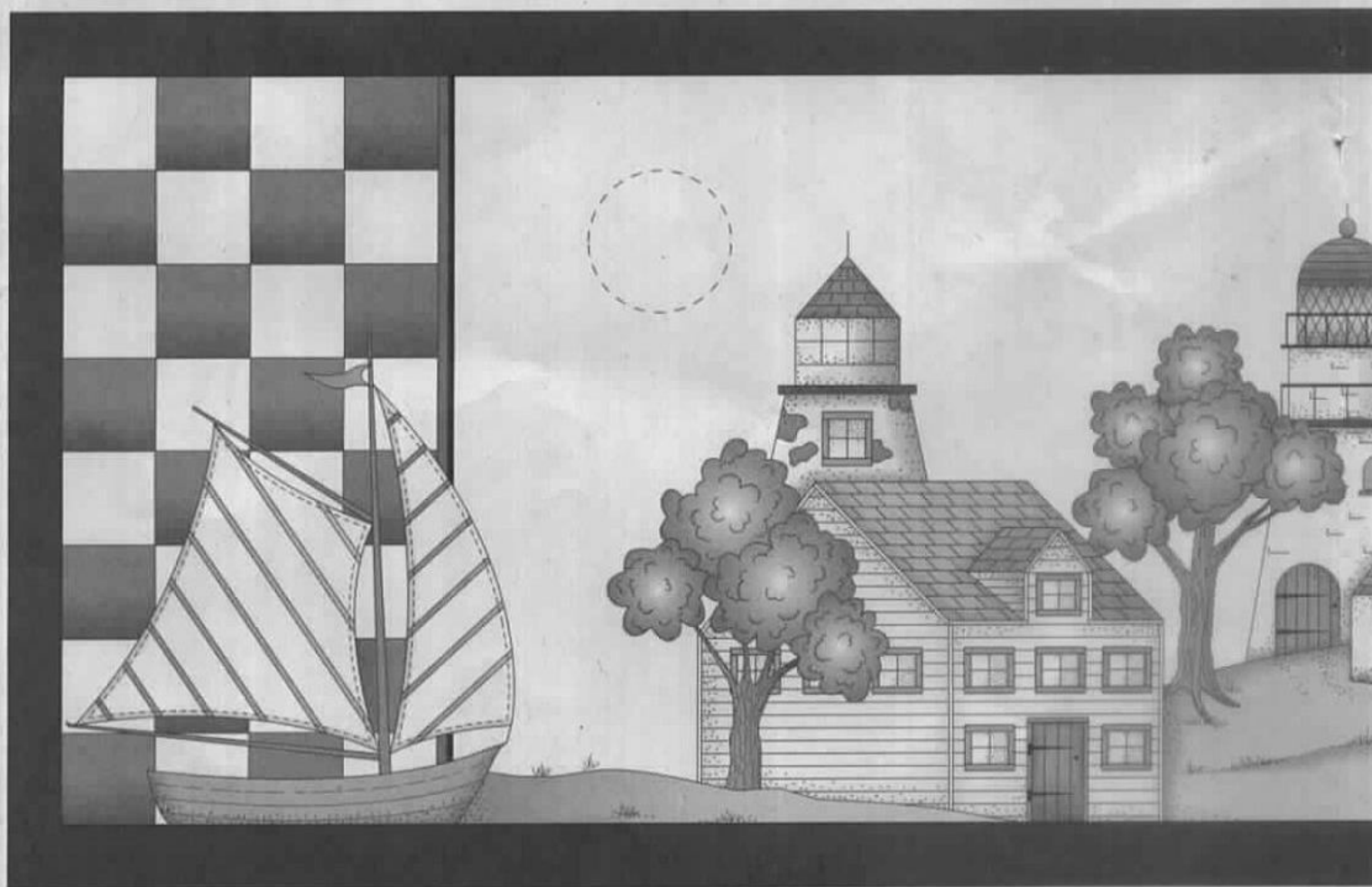
© Copyright Meredith Corporation, 1997.
All rights reserved. Printed in the U.S.A.



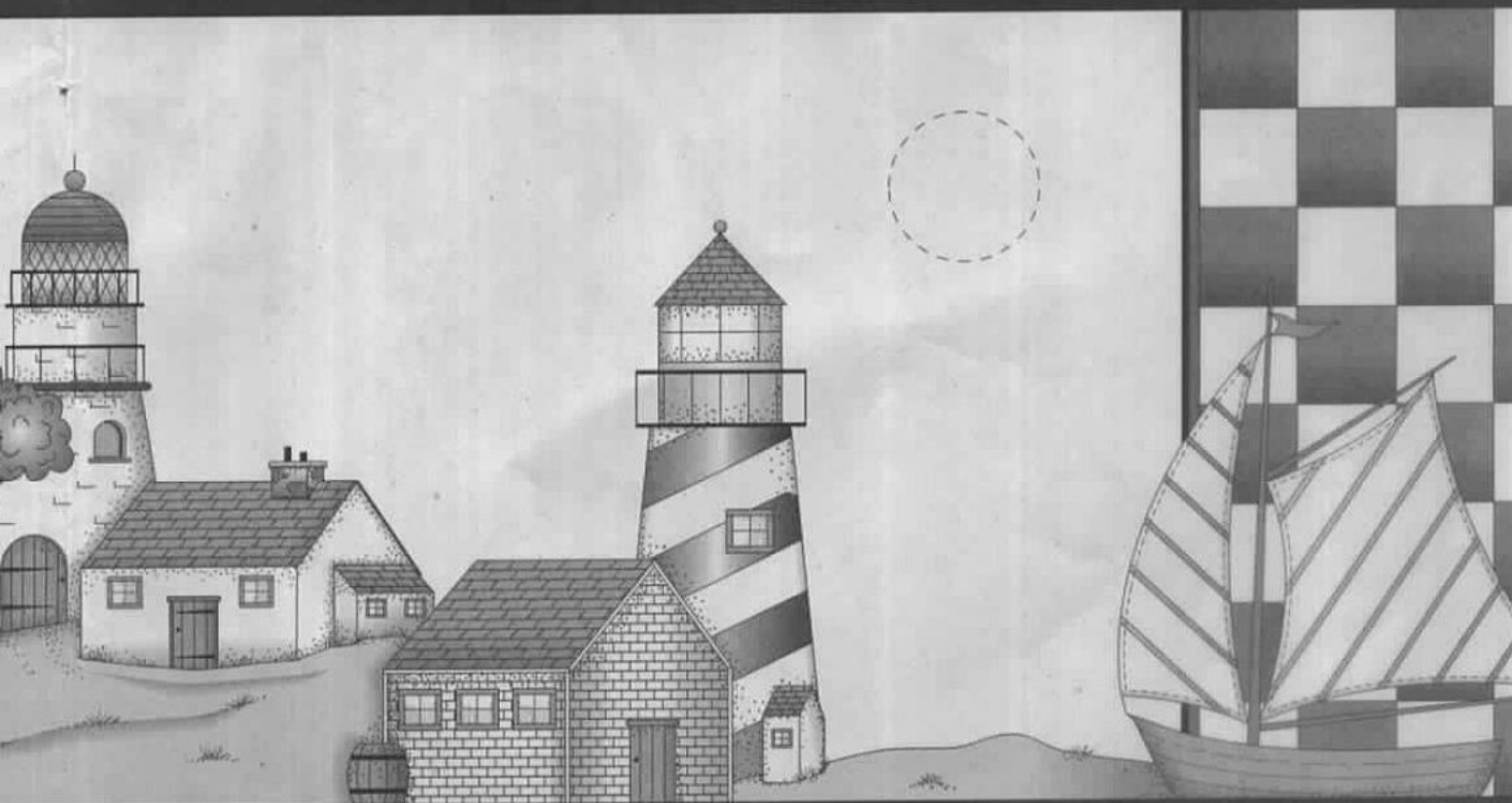
RECIPES

TECHNIQUE
Wood-Burned Recipe Box
(page 23)





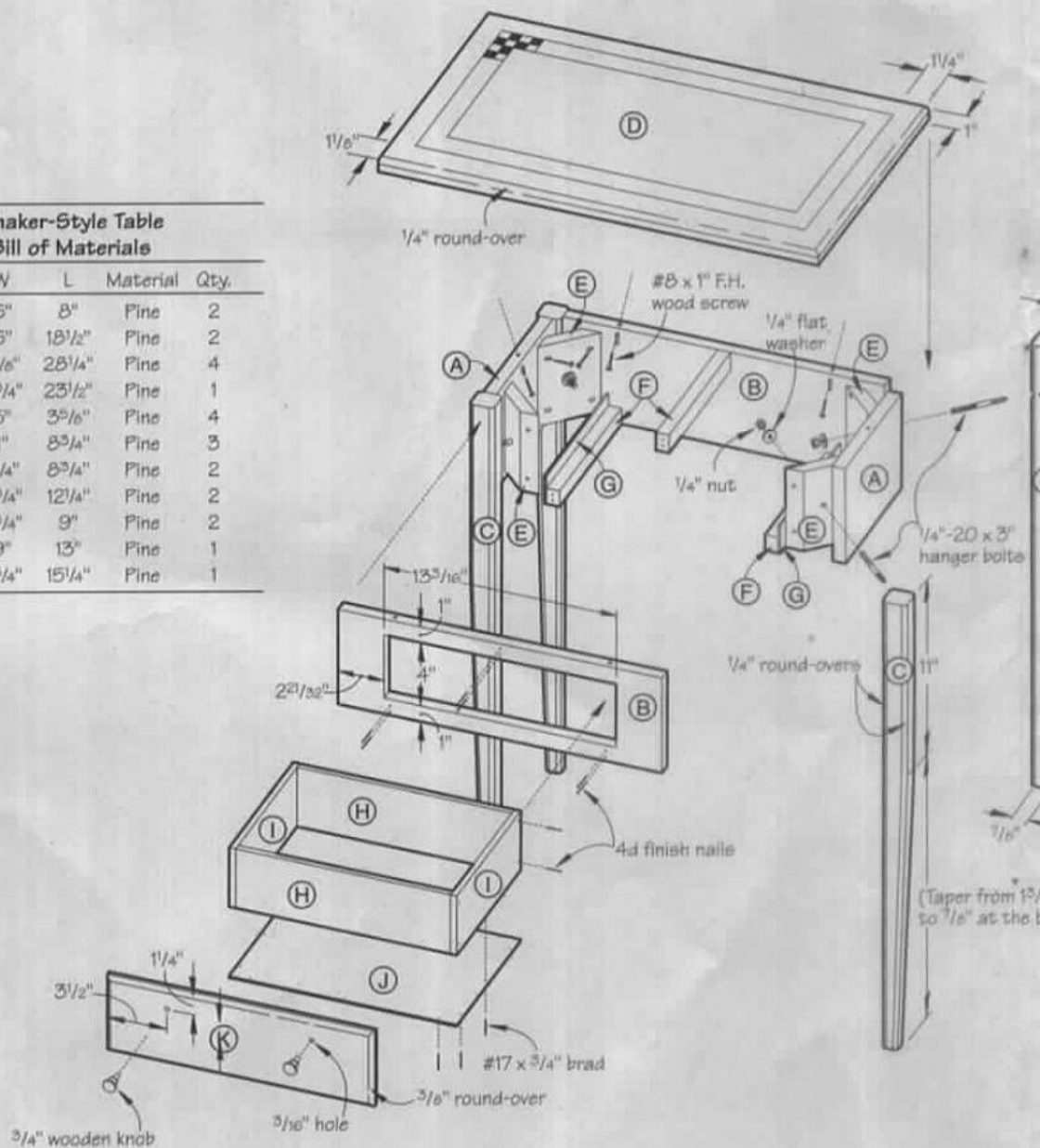
Side view of base



Nautical Americana (Shaker-Style Table) (pages 32-33)

Shaker-Style Table
Bill of Materials

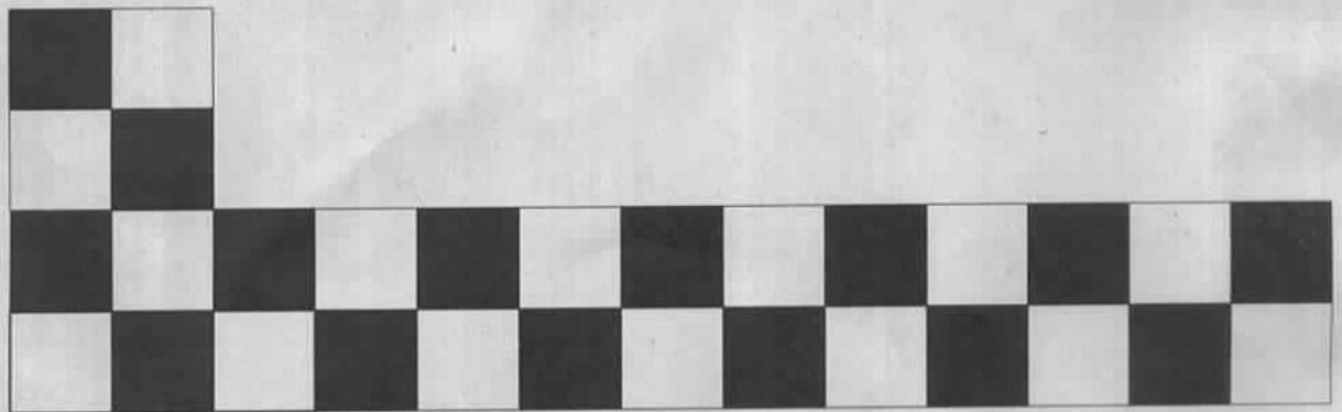
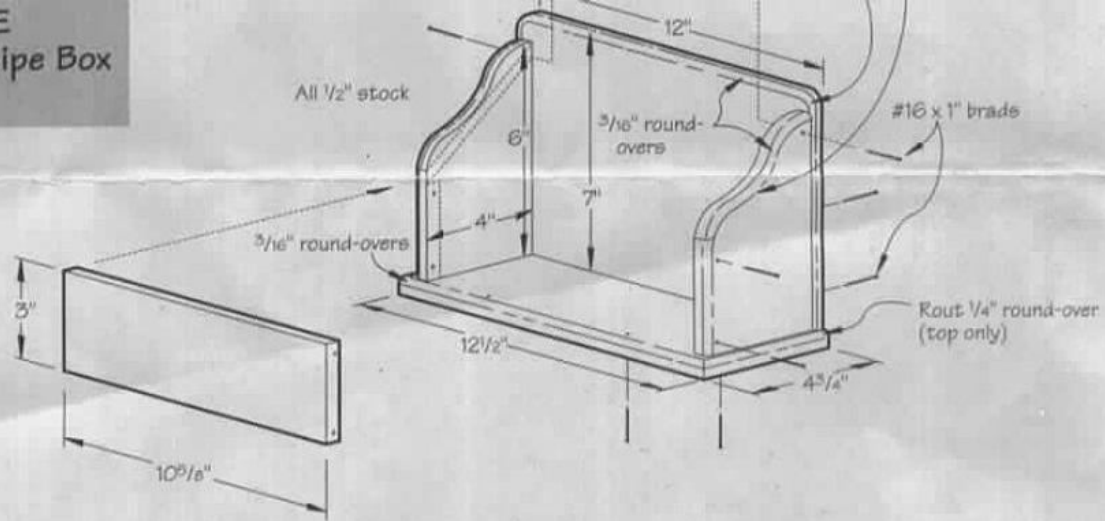
	T	W	L	Material	Qty.
A	3/4"	6"	8"	Pine	2
B	3/4"	6"	18 1/2"	Pine	2
C	1 3/8"	1 3/8"	28 1/4"	Pine	4
D	3/4"	11 3/4"	23 1/2"	Pine	1
E	3/4"	5"	3 3/8"	Pine	4
F	3/4"	1"	8 3/4"	Pine	3
G	1/8"	1 3/4"	8 3/4"	Pine	2
H	3/8"	3 3/4"	12 1/4"	Pine	2
I	3/8"	3 3/4"	9"	Pine	2
J	1/8"	9"	13"	Pine	1
K	1/2"	4 3/4"	15 1/4"	Pine	1



TECHNIQUE

Wood-Burned Recipe Box

(page 23)



Part of checkerboard pattern on tabletop

