

Crafts Group
Collection™

Better Homes and Gardens

Decorative WOODCRAFTS®

October 1997 • Issue 3
Please display until October 2



Transform
LEA-MARKET
INDS into
fabulous
furnishings

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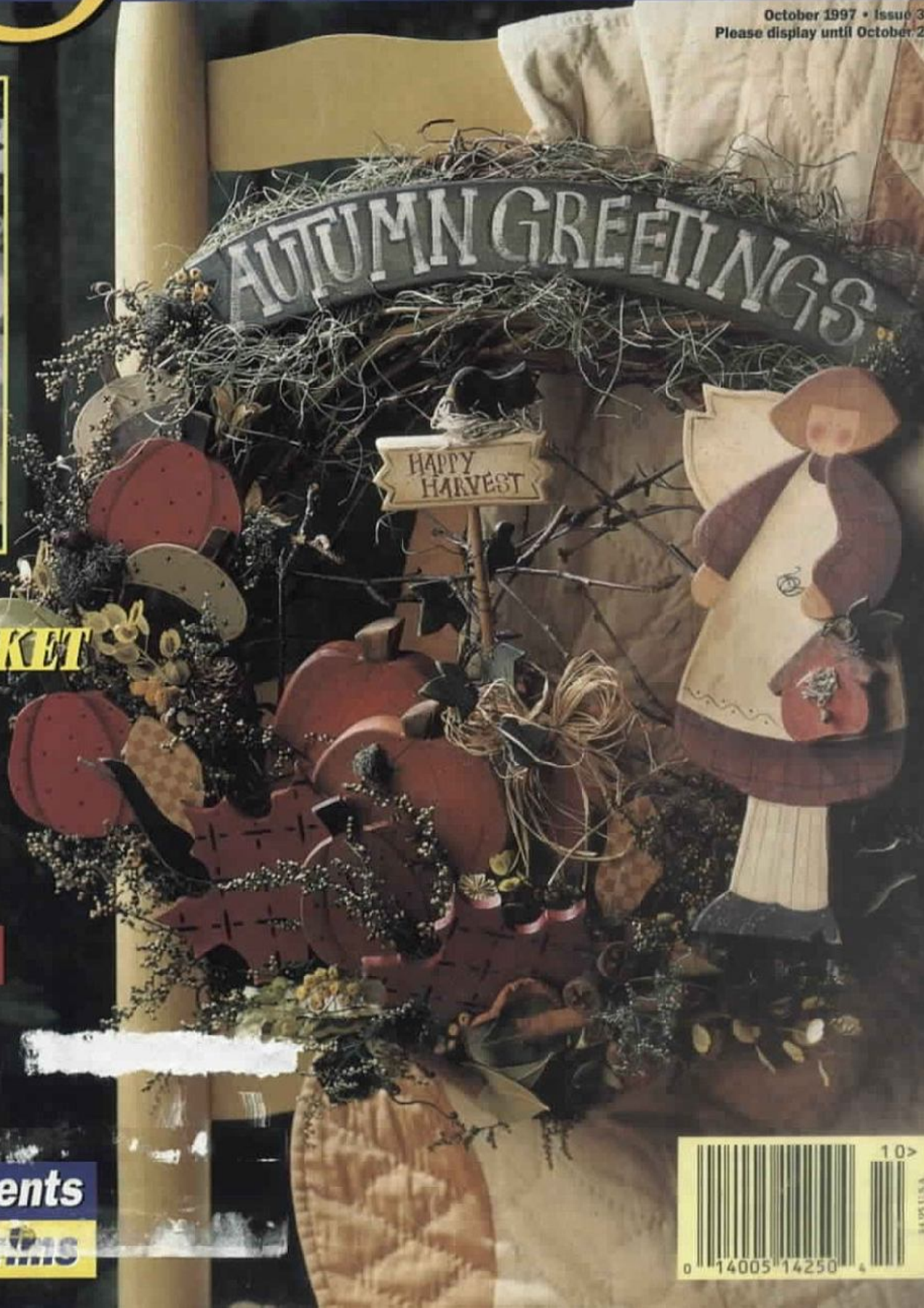
TECHNIQUE

Pen-and-Ink
Botanicals

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Autumn Accents

Christmas Trims



Better Homes and Gardens Decorative WOODCRAFTS®

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Cover photograph: Perry Struse
Inset photograph: Scott Little



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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.

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

The Tips Shoppe



PAINT, THEN TOSS

For handy disposable paint containers, use clean, flat-bottom measuring cups that come with laundry detergent. They work especially well when you're painting with sponge brushes or are using several different colors for a project. Just put a different paint in each container. When you finish painting, simply toss the containers.

—Margaret Sindelar
West Des Moines, Iowa

MADE FOR MIXING

Whenever my sponge brushes wear out, I pull off the foam, leaving the sticks and the plastic tips intact. I then have instant palette knives for mixing paint.

—Marta Inman
Hesperia, California

INK DETAILS SMOOTHLY

Before inking details on a woodcrafts project, I lightly sand the painted area again with a paper grocery sack. This gives me a smooth, even surface that's free of any bumps. Then I can apply lines and details more precisely.

—Sharon Vaughn
Quincy, Illinois

PROTECT YOUR BRUSHES

When I attend painting classes, I carry my brushes on their sides in a paint box. To keep the bristles from hitting the end of the box, I bundle the brushes around a dowel that's

about 1" longer than the longest brush and secure the bundle with a rubber band. It works great!

—Georgia Addis
Culloden, West Virginia

NO MORE LOST NAILS

Instead of throwing away unwanted refrigerator magnets, I use them to hold nails, brads, and screws for my woodcrafts projects. The larger, flatter magnets work best for this.

—Claire Wagstaff
Everett, Massachusetts

CUT BASE-COATING TIME

When I make two dozen or more of the same item for a crafts show, I use a small foam roller to apply the base coat. (I also base-coat all of the pieces at the same time.) I find that the roller absorbs more paint than a paintbrush, so I can get by with just one coat. That saves a lot of time!

Another timesaving trick I've learned is to apply clear Con-Tact brand adhesive-backed paper to areas that I don't want to base-coat.

—Carol Iverson
Bemidji, Minnesota

A SHADE BETTER

Recycle a window shade and protect your painting station at the same time. Simply unroll the shade on the surface. When you're finished painting, reroll the shade and store it to use again.

—Rita Schroeder
Port Byron, Illinois

EASY, BREEZY TOUCH-UPS

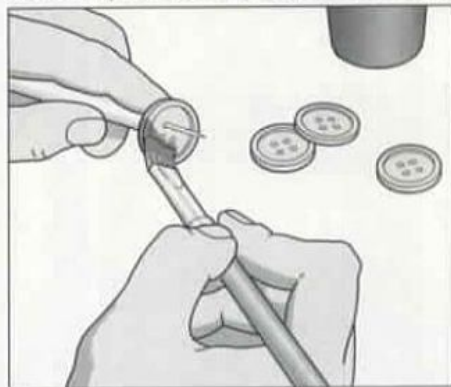
I always prepare for scratches and nicks that could appear over time on my painted keepsakes. As soon as I finish painting the piece, I store some of the base-coat color in a small jar. A label goes on the front of the jar, indicating the name of the painted piece and the color or mixture I

used for the base coat. I also jot down the type of varnish I used on the project. That way, I have all of the information I need if and when there's a need for touch-ups.

—Nancy Farrow
Provo, Utah

LET YOUR STYLUS HELP

I often paint wooden buttons for my crafts projects, and I've discovered a slick way to hold them for painting.



I slide a button onto the end of a stylus. That way, I can easily paint the entire button and keep paint off my fingers.

—Georgia McCarty
Whittier, California

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

Autumn Harvest

*Trim a cupboard
or an entryway with a
seasonal garland
that showcases rich
fall colors.*

*Once you've painted
the cutouts,
string them together
with a few of
your favorite
embellishments.*

PALETTE

DecoArt Americana Colors
AT Antique Teal DA158
CM Camel DA191
DC Dark Chocolate DA65
GC Georgia Clay DA17
HB Honey Brown DA163
KT Khaki Tan DA173
LB Lamp Black DA67
NP Napa Red DA165
RU Russet DA80

BRUSHES

Loew-Cornell brushes
1/2" synthetic angular flat
#1 synthetic liner
3/8" stencil

START WITH RAW WOOD

Duplicate the sunflower, acorn, leaf, ear of corn, and pumpkin patterns in the pattern packet with tracing paper. Copy the outlines of four sunflowers and three each of the acorns, leaves, ears of corn, and pumpkins onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Do not seal the wood.

HAVE FUN PAINTING

Use a 1/2" angular flat brush to base-coat all surfaces. Apply details with a #1 liner brush. Continue the colors around the edges of all pieces. Do not paint the backs.

After you base-coat each piece, lightly sand the surfaces with a paper grocery sack to remove fuzz raised by acrylic paint. Wipe clean with a tack cloth.

Sunflowers: Transfer the main pattern lines to the cutouts. There's no need to copy the details yet—you'll base-coat over them. Base-coat the flower petals HB and the centers DC. Paint the lines in the centers LB. Dip a stylus or the end of a liner brush into LB, and apply the dots.



Acorns: Transfer the main pattern lines to the cutouts. Base-coat the caps KT and the stems and bottoms DC. Using a Phillips-head screwdriver and hammer, make impressions in the acorn caps where shown on the pattern.

Maple leaves: Base-coat the cutouts NP. Paint the pattern lines with LB.

Ears of corn: Transfer the main pattern lines to the cutouts. Base-coat the husks AT. Paint the corn CM and the checks HB. Using a stylus and LB, apply dots to the husks.

Pumpkins: Base-coat the pumpkins GC and the stems AT. Float RU shading on the fronts as shown on the pattern. Using a stylus, apply RU dots to the pumpkins.

FINISH WITH PRIDE

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

Apply walnut stain to all surfaces of the cutouts. Let the stain dry. Spray all surfaces with matte-finish varnish. Let the varnish dry. Attach screw eyes to the acorns, pumpkins,

leaves, and ears of corn. Carefully drill $\frac{3}{32}$ " holes through the centers of the nuts, the bay leaves, the dried fruit slices, and the cinnamon sticks. Use woodworker's glue to coat a couple of inches at each end of an 80" length of jute. Let the glue dry. (This makes it easier to thread the jute through the holes.)

Insert one end of the jute through the holes and screw eyes of the cutouts, incorporating the dried materials as shown. Tear twelve 1x6" strips from the homespun fabrics. (Or cut the strips with pinking shears.) Tie the strips randomly (two fabrics at a time) throughout the garland. To hang the garland, attach a sawtooth hanger to the back of each sunflower.

To order all wooden cutouts #37G for \$12.95 ppd. in the U.S., write to Country Elf, 57544 Hwy. 221, Story City, IA 50248. Orders only: 800/325-6122.



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

SUPPLIES

$\frac{1}{4}$ x10x22" Baltic birch plywood
Mini-check stencil (optional)
Fine-tip permanent black marking pen
Krylon 1311 clear acrylic spray
Walnut wood stain
Matte-finish spray varnish
12 screw eyes
Nuts in their shells (pecans, filberts, almonds)
Bay leaves
Dried orange and apple slices
Cinnamon sticks
Woodworker's glue
80" of jute
Assorted homespun fabrics
4 sawtooth hangers



Add country flavor to a kitchen windowsill year-round with our delightful gardener and portable herb rack. Painting the plaids on her dress is easy—just follow the four steps shown opposite.

START WITH RAW WOOD

Refer to the Exploded View diagram in the pattern packet to build the herb rack. Duplicate the patterns in the pattern packet with tracing paper. Copy the ends of the herb rack and the outline of the gardener onto 1" pine (actual thickness: $\frac{3}{4}$ "). Copy the herb signs onto $\frac{1}{4}$ " Baltic birch plywood and the hearts and the herb banner onto $\frac{1}{8}$ " Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes and cut the

PALETTE

Delta Ceramcoat Colors

- AR Antique Rose 2469
- Black 2506
- BS Burnt Sienna 2030
- BY Butter Yellow 2102
- CB Candy Bar 2407
- CC Cape Cod 2133
- DF Dark Forest 2096
- LI Light Ivory 2401
- MA Maroon 2075
- MF Medium Flesh 2126
- MI Midnight Blue 2114
- NF Nightfall 2131
- OP Old Parchment 2092
- PE Persimmon 2480
- RS Raw Sienna 2411
- SE Seminole 2009
- TR Trail Tan 2435

BRUSHES

Loew-Cornell brushes

- #12 synthetic flat
- #4 synthetic flat
- #2 synthetic flat
- #2 synthetic liner
- #00 synthetic liner

Small stencil
Scruffy round

SUPPLIES

- 1x6x15" pine
- 1/2x2 1/2x6 5/8" pine
- 1/4x2x3" Baltic birch plywood
- 1/8x3x5" Baltic birch plywood
- Woodworker's glue
- Wood sealer
- 3/8"-check stencil
- Fine-tip permanent black marking pen
- Krylon 1311 clear acrylic spray
- 15" of 20-gauge wire
- 5-minute epoxy
- 1/4x12" piece of homespun fabric
- 34" of natural-color wired paper
- Spanish moss
- Dried flowers
- 1/2x9" piece of homespun fabric
- 2—2"-diameter clay pots

dados where shown on the patterns and on the Exploded View diagram.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Referring to the Exploded View diagram, assemble the herb rack with woodworker's glue. Do not attach the hearts or banner until you complete all painting. Let the glue dry. Apply wood sealer to all surfaces, and let the sealer dry. Sand again; wipe clean.

HAVE FUN PAINTING

Base-coat with #12, #4, and #2 flat brushes, using the size that best fits the area. Shade and highlight with a #12 flat brush. Apply details with the liner brushes. Transfer the main pattern lines to the gardener cutout.

Gardener: Base-coat her face and hands MF; shade with PE where shown on the pattern. Using a scruffy-round brush, dry-brush PE blush on her cheeks. Then apply LI highlight dots. Dot her eyes Black. Base-coat her hair RS, and apply the details using a #2 liner brush and BS diluted with water to ink consistency.

Base-coat the hat BY, the jacket MA, the dress CC, the socks LI, and the shoes Black. Float BS shading on the hat, CB shading on the jacket, NF shading on the dress, and TR shading on the socks. Float LI highlights on the hat and the shoes. Dilute LI with water to ink consistency and, using a #2 liner brush, paint the trim on the jacket.

To paint the plaids on the gardener's dress, refer to the illustrations and steps below. Paint MA stripes on the socks. Base-coat the signs SE, and shade with DF.

Herb rack: Base-coat all surfaces of the herb rack OP, the banner LI, and the fronts and edges of the hearts MA. Paint the inside of the herb-rack ends LI. Float TR shading along the edges of the areas. Shade the banner edges

TR. Stencil checks on the inside areas using a stencil brush and TR. Dilute SE with water to ink consistency and, using a #00 liner brush, paint the flower stems on the banner. Paint the flowers AR. Float CB shading on the left side of each heart cutout.

FINISH WITH PRIDE

Sand paint from the edges of the gardener for a worn look; remove the dust with a tack cloth. Ink the lettering on the signs and all details on the 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 it dry.

Using 20-gauge wire, join the three signs, twisting and wrapping the wire around itself to secure them. Then fasten the top of the signs to the gardener's hand as shown. Epoxy bows made from the 12" piece of fabric to the gardener's hat and jacket.

Sand spots of paint from the herb rack and the back of the banner where the banner and hearts join. Epoxy the hearts and banner to the rack. Spray with two or more coats of Krylon 1311 clear acrylic spray; let it dry. Cut the wired paper into two 17" pieces; twist the pieces together, and epoxy the ends into the herb rack as shown. Epoxy Spanish moss to the wired-paper handle. Epoxy dried flowers and a bow made from the 9" piece of fabric to the top. Insert the clay pots.

To order a complete kit #37N (including the herb rack, clay pots, wood cutouts, and wired paper) for \$16.95 ppd. in the U.S., write to The Creative Coach, 513 Elm St., West Des Moines, IA 50265. Orders only: 515/255-4819.

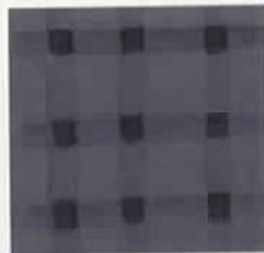
To order an unpainted herb rack and the clay pots #37-1082 for \$14.95 ppd. in the U.S., write to J.B. Wood Products, P.O. Box 3084, South Attleboro, MA 02703. Orders only: 508/226-3217. ♦

STEPS FOR PAINTING THE PLAIDS



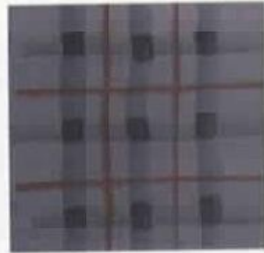
Step 1

Load a #4 flat brush with MI diluted with water to ink consistency, and paint the widest stripes. Let the paint dry.



Step 2

With the same brush and undiluted MI, paint the squares where the plaid stripes intersect.



Step 3

Use a #2 liner brush and MA diluted with water to ink consistency to paint the red lines.



Step 4

Use a #00 liner brush and LI diluted with water to ink consistency to paint the white lines.

Designed by
Laurie Speltz
Des Moines, Iowa

Return to Elegance



PALETTE

DecoArt Americana Colors

- AG Antique Gold DA9
- AN Antique Green DA147
- AW Antique White DA58
- BJ Blue Chiffon DA
- FV French Vanilla DA184
- LK Light Buttermilk DA164
- RM Reindeer Moss Green DA187

- SL Summer Lilac
- WB Williamsburg Blue DA40
- WI Winter Blue DA190

DecoArt Dazzling Metallics

- GG Glorious Gold DA71

DecoArt Heavenly Hues

- BB Blissful Beige DHH4

BRUSHES

Royal Brush brushes

- 1" wash
- 3/8" synthetic angular shader
- #2 synthetic round
- #4 synthetic filbert
- #1 synthetic liner
- #10/0 synthetic liner
- Spatter brush or old toothbrush

SUPPLIES

- Round wooden table
- 11 3/4" wood turning, 3 1/4" in diameter
- Multipurpose sealer
- Crackle medium
- Compass
- Sea sponge
- Scotch™ brand Magic™ tape
- 6" candle, 2 3/4" in diameter
- 3" candle, 2 3/4" in diameter
- Matte-finish spray varnish

With a little imagination and paint, you can bring new life to the pieces of furniture you find at garage sales and thrift stores. Designer Susie Wolfe used crackling and sponging techniques on these pieces to camouflage their imperfections. The vines and florals add softness and serenity.

START WITH RAW WOOD

Cut the wood turning into two pieces for 9"- and 2 3/4"-tall candleholders (see page 14). Clean all wood surfaces and sand them with 100- and then 150-grit sandpaper; wipe clean.

HAVE FUN PAINTING

Apply the sealer and base coats and the crackle medium with a 1" wash brush. Paint the flowers with #2 round and #4 filbert brushes. Float shading and highlighting with the 3/8" angular shader brush. Fill in small areas and apply details with #1 and #10/0 liner brushes.

Note: For these projects, Susie Wolfe combined DecoArt Multi-Purpose Sealer with DecoArt Americana Colors for the base coats. By using a multipurpose sealer in place of a wood sealer, she found that the paint adhered better to the slick wood surfaces.

For the crackle medium, Susie used DecoArt Weathered Wood. This medium dries to the tacky stage in 30 minutes (it will feel about as tacky as a piece of transparent tape). Even better, it remains tacky for as long as two hours so you'll have plenty of time to apply the top coat to the table.

Table: Using a 1:1 mixture of multi-purpose sealer and AW and the 1" wash brush, apply the sealer and beginning base coat to all surfaces in one step. When the paint dries, sand all surfaces again, and wipe clean. Using AW, apply another base coat to all surfaces.

Apply an even coat of crackle medium to all surfaces. Let it dry. (Susie let it dry for 30 minutes.) Using a slip-slap motion, apply a

generous coat of LK to all surfaces. *Note: To slip-slap, apply the paint by making X's with the brush. This will give you an all-over pattern to crackle rather than straight lines. Completely reloading the brush will give you larger and more consistent cracks. Once the crackling begins, don't stroke an area—you'll smear the paint.*

Let the paint dry overnight. If the crackled finish feels rough, smooth it by wiping over all surfaces with a small piece of a brown paper bag. Remove the dust. Working on one surface at a time, apply an even coat of BB. While the surface is still wet, wipe off the excess BB with a damp paper towel to the desired color.



Lightly antiquing the surface with DecoArt Heavenly Hues Blissful Beige softens the look of the crackled finish.

Use a compass to mark a line 1 3/4" in from the outer edges of the tabletop. Using GG and a #1 liner brush, paint a 1/4" stripe. When dry, apply a smaller WB stripe, centering it over the GG stripe. Transfer the vine and floral pattern to the tabletop and the legs. Using a #10/0 liner brush and RM, paint the stem around the stripe as shown on the pattern.

Continued



Return to Elegance

Blossoms



1.



2.

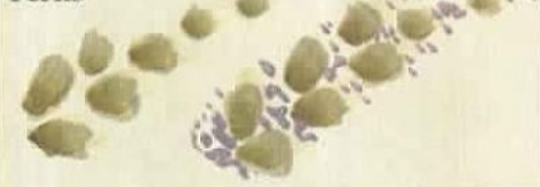


3.

Leaves



Ferns



Continued from page 12

Blossoms

1. Using a #4 filbert brush, base-coat the blossoms WI.

2. Using a 3/8" angular shader and WB, shade the blossoms where shown. Highlight them with BJ. Then paint the flower centers FV.

3. Using a 3/8" angular shader and AG, shade the base of each center. Using a #10/0 liner brush and WB, apply the details to the blossoms as shown.

Leaves and Ferns

Using the #4 filbert brush and #2 round brush, base-coat the leaves and ferns RM as shown below. Using a 3/8" angular shader and AN, shade the leaves and the ferns on one side. Then highlight the unshaded sides of the leaves with WI. Using a #1 liner brush and AN, paint the veins. Loosely dab SL blossoms around the fernlike leaves as shown.

Paint the edges of the table-top WB. Apply tape to the table legs; using a #1 liner brush and WB, paint 1/4" stripes. Remove the tape, and let the paint dry. Then paint two smaller GG stripes over the WB stripes. Transfer the pattern for a flower blossom to each leg, and paint as for the table.

Candle bases and candles: Using a 1:1 mixture of multipurpose sealer and

WI, apply the sealer and base coat to all surfaces in one step. When the paint dries, lightly sand with 150-grit sandpaper, and wipe clean with a tack cloth.

Place WI, LK, and WB on your palette. Dampen a sea sponge with water, and wring it out. Blot the sponge on paper towels to remove excess moisture. Load the damp sponge with WI, then pick up a little LK and WB. Pounce once onto the palette and then



For coordinating accessories, designer Susie Wolfe created candle bases from an old woodturning and repeated the table-top floral motif on each candle.

lightly onto one of the candle bases, changing the sponge position often to create a pleasing pattern. Continue to pick up the colors of your choice until you have a pattern you like. Repeat for the other candle base.

Base-coat the trim areas WB, and apply GG stripes along the edges of the trim areas as shown in the photo above.

Transfer the pattern for a flower blossom to each candle. Paint the flower as for the table.

FINISH WITH PRIDE

Spray all surfaces of the table and the candle bases with two or more coats of matte-finish spray varnish, allowing ample drying time between coats.



Project designer Susie Wolfe is well known for her Santa designs. She also has a knack for giving striking new looks to secondhand furniture and accessories.

For a catalog of her designs, write to her at 13260 Tripoli Ave., Sylmar, CA 91342. ♦



PALETTE

Delta Ceramcoat Colors

AA	Avalon 2417
AN	Antique Gold 2002
AW	Antique White 2001
	Black 2506
BR	Burgundy Rose 2123
BU	Burnt Umber 2025
DF	Dark Forest 2096
GB	Golden Brown 2054
HG	Hippo Gray 2090
MF	Medium Flesh 2126
MI	Midnight Blue 2114
NF	Nightfall 2131
SI	Spice Brown 2049
SO	Sonoma 2446

BRUSHES

Loew-Cornell brushes

#8	synthetic flat
#3	synthetic round
#1	synthetic round
#10/0	synthetic liner

SUPPLIES

1x4x30"	pine
1/4x2x2"	Baltic birch plywood
1/8x2x7"	Baltic birch plywood
1/8x6 1/2"	dowel
	Wood sealer
	Antiquing medium
	Satin-finish varnish
	5-minute epoxy
6—#18x5/8"	brads
15"	of 20-gauge wire
8"	of off-white crochet thread
3/16"	-diameter miniature jingle bells

COLLECTIBLE SANTA

*Decorate a shelf or fireplace mantel
with this precious folk-art display reminiscent
of Christmases past.*

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Using a tablesaw or a radial-arm saw, cut a 3x6½" base from 1" pine (actual thickness: ¾"). Cut two ¾x6½" fence braces from ¼" Baltic birch plywood. Cut thirteen ¾x3½" fence pickets and roof sections that measure 7/8x7/8" and 7/8x1" from ¼" Baltic birch plywood. Copy the outlines of Santa, his arm, the tree, the cat, and the birdhouse onto the remaining 1" pine. Copy the outlines of the moon and the star onto ¼" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns. Drill a 1/8" hole ¼" deep near the left back corner of the base for the birdhouse pole.

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

Refer to Brushstroke Basics on page 48 for information on floating, shading, and highlighting. See the patterns in the pattern packet for shading and highlighting locations.

Base-coat large areas and float shading with a #8 flat brush. Fill in small areas with #3 and #1 round brushes, using the size that best fits the area. Apply the details with a #10/0 liner brush. Base-coat the front surfaces only unless otherwise noted. Base-coat Santa's face MF; the cat GB; the top of the base, Santa's mittens, and all sides of the birdhouse MI; the fence pickets, the hat brim, and the coat trim AW; Santa's coat and sleeves, the roof pieces, and the front edge of the base BR; the tree DF; the trunk SI; and the moon and the star AN. Let the paint dry. Lightly sand with

a paper grocery sack to remove fuzz raised by acrylic paint. Remove the dust with a tack cloth.

Dilute DF with water to ink consistency and, using a #10/0 liner brush, paint stripes on the hat brim and the coat trim; when the paint dries, float BU shading along the edges. Paint the stars on the robe with AW diluted with water to ink consistency. Float SO shading on the hat next to the brim and on the sleeves and the bottom of the coat next to the trim. Shade the mittens next to the trim with Black.

Using a 2:1 mixture of MF and SI, float shading around Santa's face. Float BR on his cheeks, walking the color from the outer edges toward his nose. Paint his eyes AW. Let it dry. Paint the irises NF. Starting at the top of each iris, paint Black about halfway down for the pupil. Dilute AW with water to ink consistency; use the mixture to highlight the lower left and the top right of each eye. Outline the eyes with Black diluted with water to ink consistency. Using SI diluted with water to ink consistency, paint the wrinkles on Santa's forehead, his eyelid creases, and his nose.

Using a liner brush and AW, paint his eyebrows and hair. To paint the beard, load the #8 flat brush with AW and paint the beard with three strokes, completing the outer strokes first and then the center stroke. Reload the brush for each stroke. Let the paint dry. Starting at the top of Santa's beard, float HG shading, and walk the color halfway down his beard. Using a #3 round brush, paint each side of his mustache with one stroke of AW.

Float SI shading on the cat's tail next to its body and on its body next to its legs. Dilute SI with water to ink consistency; paint the cat's stripes and inner ears. Paint its eyes DF and its pupils

and nose with Black diluted with water to ink consistency. Mix DF and Black 4:1; use the mixture to shade the tree around Santa's mitten. Using the handle end of a large brush, dot the tree with AA, AN, and BR.

FINISH WITH PRIDE

Sand paint from the edges of the cutouts, rounding the edges at the same time. Apply your favorite antiquing medium to all surfaces, including the unpainted dowel and the fence braces. Let the antiquing medium dry. Apply satin-finish varnish to all pieces, including the backs of the fence braces; avoid areas that will be glued together. Let the varnish dry.

Sand paint from surfaces where they join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Referring to the photograph, epoxy the fence pickets to the front sides of the fence braces. Then epoxy and nail the fence to the back edge of the base, centering the bottom of the fence on the edge. Epoxy the roof pieces to the birdhouse so the back edges of the roof are flush with the back of the birdhouse. Nail the brads in place for the perches.

Wire Santa's arm to his body, twisting the wire ends together in back to secure them. Use the remaining wire to attach the moon to the birdhouse roof and the star to the tree. Curl the wire by wrapping it around a pencil or brush handle. Epoxy one end of the dowel into the birdhouse and the other end into the base. Epoxy the tree to Santa, making sure the bottom edges are even. Thread one end of the crochet thread through Santa's hand, and tie a knot in back. Slide the bell onto the other end, and tie the thread around the cat's neck. Epoxy the cat and Santa with the tree to the base.

To order cutouts and a dowel #37K for \$19.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.



Project designers Jan and Bill Shirley own a shop that offers an array of folk art designs. For

a brochure of their patterns, send \$1 and a business-size SASE to Country Peddler's, Rte. 2 Box 237AA, Keosauqua, IA 52565.✦

It's for the BIRDS

*Your fine-feathered
friends will flock to your
backyard when you
display this primitive
pumpkin bird feeder
filled with seed.*



PALETTE

FolkArt Colors

AL Autumn Leaves 920

LI Licorice 938

TH Thicket 924

BRUSHES

Loew-Cornell brushes

1/2" synthetic flat

#8 synthetic flat

SUPPLIES

1x8x16" pine

1x2x9" pine

3/16x12" dowel

Wood sealer

X-ACTO knife, crafts knife,
or carver's V-parting tool

Woodworker's glue

Satin-finish exterior varnish

2 1/2"x5" piece of charcoal

aluminum screen

Wood stapler

20" of 16-gauge wire

Raffia

START WITH RAW WOOD

Copy the outlines of the pumpkins and the bird onto 1x8" pine (actual size: 3/4x7 1/4"). Cut out the shapes with a scrollsaw, using a #5 blade. Using a tablesaw or a radial-arm saw, cut two 4" lengths from 1x2" pine (actual size: 3/4x1 1/2"). Cut the dowel into the required lengths, and drill all holes as shown on the Exploded View diagram in the pattern packet.

Round-over the edges of the bird with 80-grit sandpaper. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the dust with a tack cloth. Apply wood sealer to all surfaces; let it dry. Sand again; wipe clean. Assemble the bird feeder after you complete all painting.

HAVE FUN PAINTING

Using a 1/2" flat brush, base-coat all surfaces of the pumpkins, the 4"-long side pieces, and the two 1 1/2" dowels AL, the stems TH, and the bird LI. Let the paint dry. For a primitive look, sand spots of paint from the surfaces and along the edges. Remove the sanding dust. Using a #8 flat brush, paint the star on each pumpkin LI.

FINISH WITH PRIDE

Use an X-ACTO knife, a crafts knife, or a carver's V-parting tool to groove the section

lines on both sides of the pumpkins. Referring to the Exploded View diagram, assemble the bird feeder with woodworker's glue and dowels. Attach the bird and the perches in the same manner. Let the glue dry.

Apply several coats of satin-finish exterior varnish to the feeder; let the varnish dry between coats. Staple a piece of charcoal aluminum screen to the bottom of the feeder. To attach the hanger, insert 5" of 16-gauge wire through the hole in one of the stems from the inside. Twist the end of the wire around itself to secure it. Wrap the end of the wire around a pencil, and pull it out to create a coiled effect. Use needle-nose pliers to bend a small loop in the end to avoid a sharp point. Repeat on the other side. Tie raffia bows around the stems.

To order all wood pieces for a bird feeder #37A for \$13.95 ppd. in the U.S., write to Country Elf, 57544 Hwy. 221, Story City, IA 50248. Orders only: 800/325-6122.



For a brochure of Quink Art's designs, send \$2 and a self-addressed, stamped envelope to Quink's Primitives, 14193 E. Layton Dr., Aurora, CO 80015. ♦

ideas for the way you livesm

ONE Stroke Christmas decorations have never been easier than with the FolkArt One Stroke technique. And, by combining One Stroke creations with Stencil Decor stencils, you can create festive designs guaranteed to brighten any home during the holidays. The One Stroke technique is so easy that beginners can learn it and produce beautiful projects in no time at all. Combine Stencil Decor and One Stroke to create **STENCIL DECOR** dynamic designs that reflect the way you live.

If you liked this project, you can find many more ideas for holiday painting in book #9356 Christmas Time by Donna Dewberry.

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One Stroke Screen Christmas

Instructions

1. Basecoat screen Wicker White.
2. Stencil (a) pot and (b) stencil bricks.
3. Paint Poinsettia and bow.
4. Paint leaves and pine needles.
5. Paint garland.
6. Sign and seal.

Supplies

- One Stroke #3/4 flat brush
- One Stroke roller
- Reusable Teaching Guides:
#1125 Poinsettia #1129 Holly Garland
- Stencils: #26854 Pots & Planters
#26855 Bricks & Cobblestones
- Palette
 - Wicker White
 - Green Forest
 - Inca Gold
 - School Bus Yellow
 - Crimson
 - Butter Pecan
 - Burnt Umber
 - Pure Pigment Burnt Sienna



Witch-Wear

You don't need any tricks up your sleeve to paint this playful pin. It's easy!

PALETTE

Delta Ceramcoat Colors

- AW Antique White 2001
- Black 2506
- BJ Blue Jay 2059
- BS Burnt Sienna 2030
- BY Butter Yellow 2102
- CM Cinnamon 2495
- FG Forest Green 2010
- FT Flesh Tan 2035
- HP Bahama Purple 2518
- LM Lima 2072
- MS Maple Sugar 2062
- PI Pineapple 2101
- PS Pigskin 2093
- ST Spice Tan 2063
- TA Tangerine 2043

BRUSHES

Royal Brush brushes

- #8 synthetic flat
- #6 synthetic flat
- #4 synthetic flat
- #2/0 synthetic liner

SUPPLIES

- 1/4x3 1/2x4" Baltic birch plywood
- 1/8x1x1" Baltic birch plywood
- 1/8x1 1/2" dowel
- 2-3/4"-diameter wooden buttons
- Wood sealer
- Fine-tip permanent black marking pen
- Krylon 1311 clear acrylic spray
- Dark-green thread
- 5-minute epoxy
- 2 1/2" of 22-gauge wire
- Metal pin back

START WITH RAW WOOD

Duplicate the pin patterns in the pattern packet with tracing paper. Copy the outline of the witch in the wagon and the pumpkin onto 1/4" Baltic birch plywood. Copy the witch's arm onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns.

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.

HAVE FUN PAINTING

Base-coat the witch's face and hands MS, and shade with BS. Dip a cotton swab into CM, and wipe off most of the paint on a paper towel; using a circular motion, blush the witch's cheeks. Paint her eyes Black. Dot the lower left corners with BJ and the upper right corners with AW. Using a 2:1 mixture of MS and BS, dot her nose. Apply BS dots for her freckles. Dilute CM with water to ink consistency and, using a #2/0 liner brush, paint her mouth. Paint the tooth AW.

Base-coat the dress, the hat, and the shoes Black, and highlight with BJ. Paint the stitching lines on the hat with BJ diluted with water to ink consistency. Paint the stripe on the dress with BY diluted with water to ink consistency. Paint the hatband BY, and shade the sides with PS. Dilute CM with water to ink consistency, and paint the lines on the hatband. Paint the witch's hair with PI diluted with water to ink consistency.

Paint the dress collar AW and the bow TA. Base-coat the sleeves and the stocking BY, shade with PS, and highlight with PI. Dilute TA with water to ink consistency; paint the wide stripes on the sleeves and the stocking. Paint the narrow stripes with HP diluted with water to ink consistency. Base-coat the kitty MS; shade with BS. Blush the cheeks as for the witch. Dilute BS with water to ink consistency; paint the kitty's inner ears and stripes. Dilute Black with water to ink consistency; paint the eyes, nose, mouth, and whiskers.

Base-coat the center area of the cart FT, and shade the edges with ST. Paint the border HP.

Ink the lettering with a fine-tip permanent black marking pen. To prevent the ink from smearing, spray the pin with Krylon 1311 clear acrylic spray. Let the spray dry.

Dot the center area with TA. Paint the spider Black. Paint the outer rings of the wheels (the wooden buttons) TA. When the paint is dry, dry-brush BS on the edges. Base-coat the centers BY; shade the edges with PS. Paint the handle (the dowel) BS. Base-coat the pumpkin TA; dry-brush BY in the center. Paint the eyes and the nose Black. Dot the eyes with BJ. Paint the mouth with CM diluted with water to ink consistency. Dot the ends of the mouth with CM. Paint the stem FG, and highlight with LM.

FINISH WITH PRIDE

Thread dark-green thread through the holes in the buttons, and knot the ends of the thread in back to secure them. Sand spots of paint from the front of the witch and cart where the arm and wheels join. Epoxy the arm, the wheels, and the handle in place. Let it set. To attach the pumpkin, bend a curve in one end of the wire; epoxy that end into the hole in the pumpkin stem. Epoxy the other end of the wire into the cart. Spray the pin with Krylon 1311 clear acrylic spray. Let the spray dry. Epoxy a pin back to the back of the pin.

To order cutouts, a dowel, and wooden buttons #37B for \$5.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.



For a brochure of designer Sue Jernigan's latest patterns, send \$1 and a business-size, self-addressed stamped envelope to her at From the Heart, 709 Forder Crossing Ct., St. Louis, MO 63129. ♦



Painting from the Heartstrings

Decorative artist Helena Cook got her first painting lessons at a class held in a friend's kitchen. Today in her own kitchen, she creates seasonal designs that bring feelings of warmth and happiness.



Based in Kettering, Ohio, Helena relies on help from her husband Dave, who cuts all her wood pieces and joins her at national shows.

Paint where your heart is! That's the philosophy of decorative artist Helena Cook of Kettering, Ohio, who proudly tells how she turned her kitchen pantry into a cozy little painting studio. She had always said she wanted to paint in the heart of the home.

Angels, snowmen, witches, bunnies, and gingerbread people are just a few of the many seasonal pieces Helena designs and successfully sells as patterns at national painting conventions. Her Noah's ark designs also are popular. "I paint these pieces because they're what I feel good about," says Helena. "I'm a firm believer in a quote I once read that said, 'What comes from the heart, goes to the heart.'"

Working closely with Helena is her husband Dave, who cuts all her wood pieces. Helena relies on his creativity as well. "I can create a design, but it doesn't begin to come to life until Dave cuts the wood piece," she says. "Sometimes he'll even surprise me by adding his own creative touches."

A DESIRE FOR CREATIVITY

Coming up with new designs probably is what Helena enjoys most about decorative painting. "I always carry a notebook with me—even when I'm out for a walk—because anything can spark an



idea," she says. To date, Helena has filed hundreds of sketches that are sure to come in handy when she begins another round of designs.

From the very beginning, when Helena first learned to paint with acrylics, she established her own style, one that's always complemented country decor. "I also became inspired with the country designs of the late Milly Smith (a decorative painter)," she says.

After she learned the basics of decorative painting, she began to experi-



Autumn is a favorite time of year for designer Helena Cook, who's known for her signature witches and harvest pieces.

Mansfield, Ohio," she says. It wasn't until about a month before the show that they told Helena she'd be an exhibitor. Without missing a beat, Helena got busy designing and painting pieces for the show.

When she arrived at the church with boxes in hand, she was in for another surprise. "People started going through my boxes and offered to buy several pieces before I'd even finished putting up the display," she says. "It felt wonderful to see so many people interested in my work."

Following that first show, Helena continued to participate in area shows, including a juried crafts show in Kettering, Ohio, and the annual Sauerkraut Festival in Waynesville, Ohio.

THE COMFORTS OF HOME

Another time Helena's decorative painting talents paid off big was in 1983 when they were selling their home in Cuyahoga Falls, Ohio. "People who came to look at our home were more interested in my painted pieces than the house itself," she says.

Realtors even showed interest in her work as gifts for their customers. In fact, one Realtor from Kettering had Helena make several hundred wreaths for buyers and sellers. Helena painted wooden houses for each of the wreaths that she handcrafted. This all took place on her dining room table. But shortly after that, she built her own little painting studio in her kitchen—so she can design and paint in the heart of the home.

Today Helena's plans are to continue "living in the past"—designing pieces that reflect the memories that are dearest to her heart.

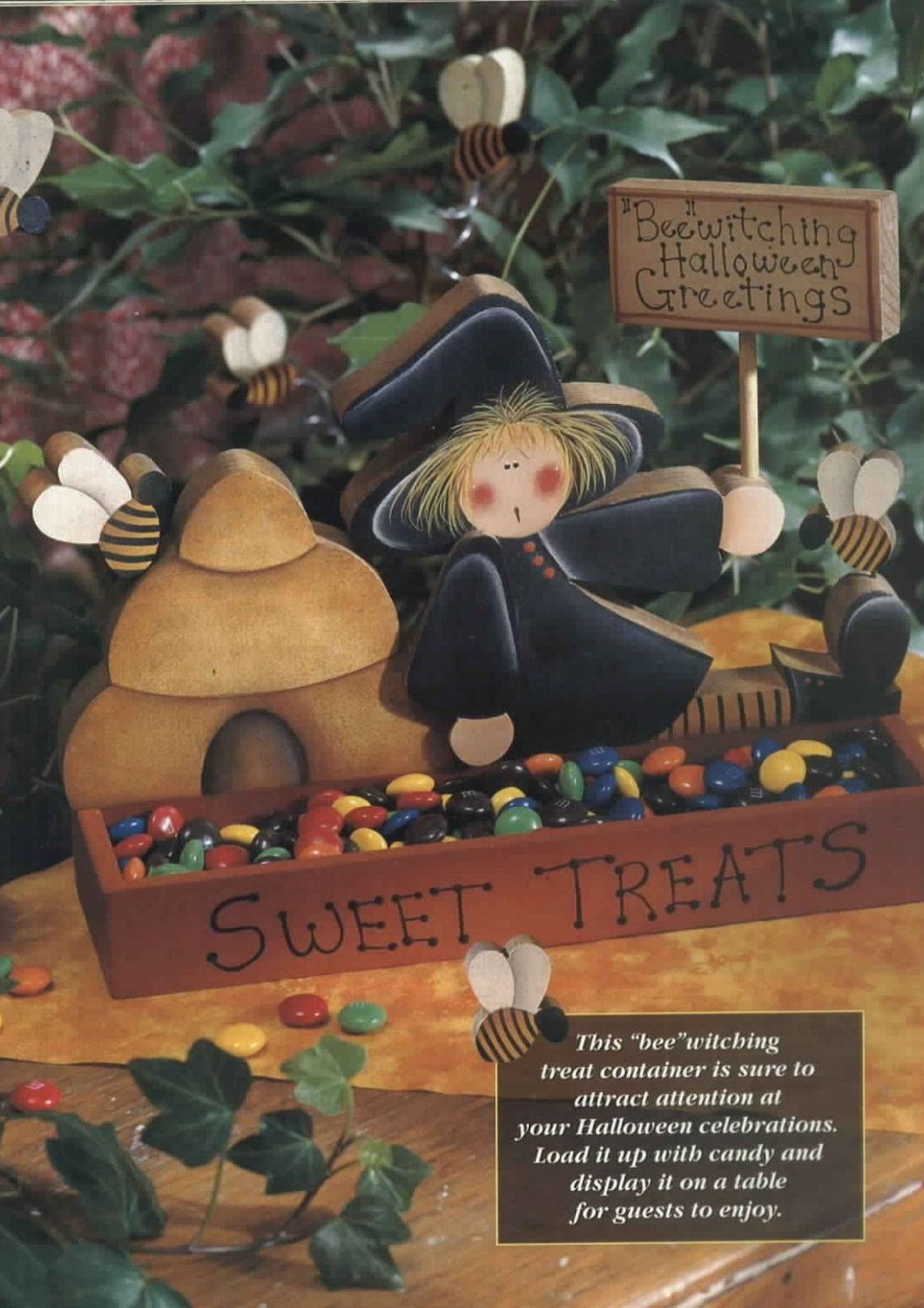
To receive a catalog of Helena's designs, send \$3 and a self-addressed, stamped envelope to Helena's Heartstrings, 984 Shelton Drive, Kettering, OH 45429.♣

ment with her favorite colors. "The more you do this, the more relaxed and confident you'll become with painting," she advises.

National painting shows, along with the seven pattern books she completed for Sharon & Gayle Publications and hundreds of pattern packets, continue to be the lifeblood of Helena's painting business. But she still cherishes memories of some of the smaller shows where she's exhibited her work. One of them was her very first show back in

1982. Talk about surprises! Right up until the time she signed up for the show, she wondered if she wouldn't be better off painting pieces for a friend's booth instead of reserving one of her own. Fortunately, Dave and her mother convinced her otherwise. They pointed out how many requests she was getting for her painted pieces.

And they did something else. "Without even asking me, they signed me up for the show at St. Peter's Catholic Church in my hometown of



SWEET TREATS

This "bee"witching treat container is sure to attract attention at your Halloween celebrations. Load it up with candy and display it on a table for guests to enjoy.

How Sweet It Is

PALETTE

Delta Ceramcoat Colors

- Black 2506
- BI Brown Iron Oxide 2023
- BS Burnt Sienna 2030
- CM Cinnamon 2495
- DK Dark Flesh 2127
- FT Flesh Tan 2035
- GB Golden Brown 2054
- GC Georgia Clay 2097
- HG Hippo Gray 2090
- IV Ivory 2036
- MF Medium Flesh 2126
- MS Maple Sugar 2062
- PS Pigskin 2093
- SI Spice Brown 2049
- SW Straw 2078
- TS Tomato Spice 2098

BRUSHES

Loew-Cornell brushes

- 1/2" synthetic flat
- #10 synthetic flat
- #1 synthetic liner
- #10/0 synthetic liner
- Scruffy flat or round
- Spatter or old toothbrush

SUPPLIES

- 1x8x10" pine
- 1/2x4x3" pine
- 1/4x4x15" pine
- 3/16x2" dowel
- Wood sealer
- Wood stain
- Small sea sponge
- 5-minute epoxy
- #17x3/4" brads
- 2" of 12-gauge wire
- Matte-finish spray varnish

START WITH RAW WOOD

Refer to the patterns and the Exploded View diagram in the pattern packet to cut the box pieces. Using a tablesaw or a radial-arm saw, cut the bottom, the ends, and the front of the box from 1/4" pine. Copy the outlines of the witch and the hive (the back of the box) onto 1" pine (actual thickness: 3/4"). Copy the bees and the sign onto 1/2" pine and the witch's arm onto 1/4" pine. Cut out the shapes with a scrollsaw, using a #5 blade. (If your lumberyard doesn't carry thin pine, plane or resaw thicker stock to size.) Drill all holes where shown on the patterns.

Sand all 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 with 150-grit sandpaper, and wipe clean with a tack cloth. Assemble the box after you complete all painting.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 48 for information on floating, shading, and highlighting. See the patterns for shading and highlighting locations.

Base-coat, shade, and highlight with 1/2" and #10 flat brushes, using the size that best fits the area. Fill in small shapes with a #1 liner brush, and apply details with a #10/0 liner brush. Stain the edges of the witch cutout, the bees, the sign, and the dowel with wood stain, using the color of your choice. Let the stain dry. Transfer the main pattern lines to the witch and the bees. There's no need to copy the details yet—you'll base-coat over them.

Base-coat all surfaces of the box, including the lower section below the witch and the hive, GC. Float CM shading along the top edges of each piece. Base-coat the witch's face and hands MF, and shade with DK where shown on the patterns.

Dip a scruffy flat or round brush into TS, then wipe off most of the paint on a paper towel; using a circular motion, blush the witch's cheeks. Paint her mouth CM, and dot her eyes Black. Highlight her cheeks and her eyes with IV dots.

Base-coat the dress, the hat, and the shoes Black, and highlight with IV where shown on the patterns. Dot the buttons on the dress and the shoes GC. Using paint diluted with water to ink consistency and a #10/0 liner brush, paint



her hair GB, BS, and SW. Paint the stocking and the bees PS. Dilute Black with water to ink consistency and, using a #1 liner brush, paint the stripes. Base-coat the bees' heads Black and their wings FT; shade the wings with HG.

Base-coat the beehive MS. Use a damp sea sponge to sponge SI on the hive. Float SI shading along the edges where shown on the pattern. Float around the inside of the opening with BI and Black mixed 5:1. Paint the edges of the opening with the same mixture. Highlight one side of the opening with IV.

Base-coat the sign FT, and shade with SI. Dilute GC with water to ink consistency and, using a #1 liner brush, paint the lines near the edges of the sign. Using the diluted Black and a #10/0 liner brush, paint the lettering on the sign and the box. Using a stylus or small paintbrush handle, dot the ends of the letters with undiluted Black.

FINISH WITH PRIDE

Dilute Black with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (flyspeck) the painted surfaces. (Cover the witch's face with a piece of paper or paper towel before spattering.) Let the paint dry.

Sand spots of paint from surfaces where the pieces join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Referring to the Exploded View diagram, assemble the box with epoxy and brads.

Epoxy the witch's arm in place. Dip the ends of the dowel into epoxy; insert one end into the sign and the other end into the witch's hand. In the same manner, dip the ends of two 1" pieces of 12-gauge wire into epoxy; attach the bees to the hive and the witch's shoe.

Spray the box with one or more coats of matte-finish spray varnish, allowing ample drying time between coats.

To order unpainted cutouts for a treat box #37F for \$16.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Designed by
Helena Cook
Kettering, Ohio

FRIGHTFULLY FUN

PALETTE

DecoArt Americana Colors
 DN Dried Basil Green DA198
 FM French Mocha DA188
 LB Lamp Black DA67
 LK Light Buttermilk DA164
 LV Lavender DA34
 PR Primary Red DA199
 RA Raspberry DA28
 SU Summer Lilac DA189
 TL Tangelo Orange DA196
 VH Violet Haze DA197
 YO Yellow Ochre DA8

BRUSHES

Royal Brush brushes
 1/2" synthetic flat
 #8 synthetic flat
 #6 synthetic round
 #4 synthetic liner

SUPPLIES

1/2x12x23" pine
 Wood sealer
 Fine-tip permanent black marking pen
 Krylon 1311 clear acrylic spray
 5-minute epoxy
 16" of 19-gauge wire
 Sawtooth hanger

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the ghost, the witch, and the house onto 1/2" pine. 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 sanding dust with a tack cloth. Apply wood sealer, and let the sealer dry. Sand again, and wipe clean with a tack cloth. Assemble the plaque after you complete all painting.

HAVE FUN PAINTING

Base-coat with the 1/2" and #8 flat brushes and the #6 round brush, using the size that best fits the area. Fill in small areas with the #4 liner brush. Continue the colors onto 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.

Ghost: Base-coat the ghost LK. Paint his mouth LB, his cheeks and nose RA, his heart PR, and his teeth LK. Using a stylus, dot his eyes LB.

Witch: Base-coat the witch's face and hands DN. Paint her lips PR, her mouth LB, and her teeth LK. Apply RA cheeks and, using a stylus, dot her eyes LB.

Base-coat the witch's hair LK, the hat LB, the shirt SU, and the skirt LV. Paint a TL hatband on the witch's hat, and add a YO buckle. Apply LV stitching lines to the shirt and VH stitching lines to the skirt.

Paint the witch's stockings TL, and add PR stripes. Paint the boots YO. Base-coat the broom handle FM and the straw end YO.

Haunted House: Base-coat the house LB, and paint the windows YO. Paint the pump-

kin TL and the stem DN. Paint the skull LK. Using a #4 liner brush and LB, apply the details. Paint the spider and the bat LB. Paint the monster PR, and add FM horns and fingernails. Using a mixture of PR and a touch of LB, paint the monster's nose.

Next, base-coat Frankenstein's face and hands DN, followed by a RA nose and TL bolt. Paint Frankenstein's sweater VH and slacks FM. Finally, paint Vamperla's face and hands LK, her nose RA, and the gown VH.

FINISH WITH PRIDE

Use a fine-tip permanent black marking pen to ink all the details. Let the ink dry. To prevent the ink from smearing, spray all inked surfaces with Krylon 1311 clear acrylic spray. Let the spray dry. Using 80-grit sandpaper or a power sanding tool, sand paint from the edges of the cutouts, and remove the sanding dust with a tack cloth.

To assemble the plaque, sand spots of paint from the surfaces where the ghost and the haunted house join. Referring to the photograph for placement, epoxy the ghost to the haunted house. Let the epoxy set.

Coil 1 1/2" of one end of an 8" length of 19-gauge wire around a large paintbrush handle. Thread the uncoiled end of the wire through the left hole on the house rooftop, then through the bottom and top hole of the witch's broom. Coil the other end of the wire to secure it.

Repeat with the remaining piece of wire for the right hole on the house rooftop and the bottom and top hole of the witch's skirt. Attach a sawtooth hanger to the back of the plaque for hanging.

To order unpainted cutouts #37D for \$15.95 ppd. in the U.S., write to Country Elf, 57544 Hwy. 221, Story City, IA 50248. Orders only: 800/325-6122.

Designed by Frank Bielec
 Katy, Texas

BEWARE—
THIS HAUNTED
HOUSE IS FULL OF
CREEPY-LOOKING
CHARACTERS.
YOU'LL HAVE
AS MUCH FUN
PAINTING IT AS
DISPLAYING IT
WITH YOUR
HALLOWEEN
DECOR.



AUTUMN GREETINGS

HAPPY
HARVEST



Note: The winter and summer versions were featured in the February and June 1997 issues of Decorative Woodcrafts®. To order copies, call 800/572-9350.

Harvesttime Welcome

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. Duplicate the cutout patterns in the pattern packet with tracing paper. Copy the angel and pumpkin outlines onto 1" pine (actual thickness: 3/4").

DECORATIVE WOODCRAFTS OCTOBER 1997

**Celebrate the season with Myra Maby's
country-harvest creation—the third design
in our mirror-frame series.**



PALETTE

DecoArt Americana Colors

- BC Black Green DA157
- BK Buttermilk DA3
- BO Burnt Orange DA16
- BS Burnt Sienna DA63
- BU Burnt Umber DA64
- GC Georgia Clay DA17
- KT Khaki Tan DA173
- LB Lamp Black DA67
- LC Light Cinnamon DA114
- MF Medium Flesh DA102
- PP Plantation Pine DA113
- RS Raw Sienna DA93
- RU Russet DA80
- TM Tomato Red DA169
- TR True Ochre DA143

BRUSHES

Loew-Cornell brushes

- 3/4" synthetic flat
- #12 synthetic flat
- #4 synthetic flat
- #2 synthetic flat
- #1 synthetic round
- #10/0 synthetic liner
- Spatter or old toothbrush

SUPPLIES

For the mirror frame

- 1x6x25" pine
- 1/2x4x11" pine

For the cutouts

- 1x6x14" pine
- 1/2x4x1 1/2" pine
- 1/4x4x13 1/2" Baltic birch plywood
- 1/4x6x4" Baltic birch plywood
- 3/16x4" dowel
- 1/8x1 1/2" dowel
- 3—1 3/4" shaker pegs
- 6d finish nails
- 2—1 1/4" nails
- 3—3/4" brads
- 1/8x8 1/2x10 1/2" mirror
- 4 window-glazing points
- Wood sealer
- Wood stain
- Antiquing medium
- 5-minute epoxy
- Hotmelt adhesive
- Spanish moss
- Raffia
- 38" of 22-gauge wire

Copy the sign onto 1/2" pine, and the angel's wings and six leaves onto 1/8" Baltic birch plywood. Copy the banner, the angel's arm, the bird, and the birdhouse onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns. Cut the 1/8" dowel in two pieces: a 1" length for the birdhouse perch and a 1/2" length to attach the bird to the sign. 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 mirror frame. Let it dry. Continue the painted details onto the edges and backs of the cutouts. Base-coat the angel's face and hands MF; the apron, wings, and stockings BK; the dress RU; the shoes LB; and her hair with a wash of RS. Float BS shading on her face and hands. Dry-brush her cheeks with TM; dot her eyes LB. Highlight her cheeks and eyes with BK dots. Using a liner brush and LB diluted with water to ink consistency, dot her freckles. Float BU shading on her hair. Dilute BU with water to ink consistency, and paint the lines on her hair.

Dilute part of a 4:1 mixture of RU and LB with water to ink consistency; paint the plaid lines on the dress. Shade the dress with the undiluted mixture. Dilute PP with water to ink consistency; paint the lines on the stockings, the wings, and the apron. Apply RU dots to the apron above and below the painted line. Float KT shading on the wings, apron, and stockings. Highlight the toe of the front shoe with BK; dot the shoe buttons with RS.

Base-coat the single pumpkin and the right pumpkin of the double-pumpkin cutout BO. Base-coat the left pumpkin GC and the stems LC. Shade the pumpkins with RU and stems with BU. Dilute RU with water to ink consistency; paint the section lines on the pumpkins.

Base-coat the sign BK, the bird LB, its beak TR, and the leaves PP. Paint the lines along the edges of the sign with the thinned PP. Dilute RU with water to ink consistency; paint the lettering. Dot the bird's eye BK. When dry, apply a smaller LB dot. Shade the leaves with BC; apply the lines with BC diluted with water to ink consistency. Base-coat the birdhouse pumpkin GC, the roof LC, and the perch PP. With a #2 flat brush and BU, add checks to the roof. Paint the lines on the pumpkin with thinned RU. Base-coat the

banner PP; shade with BC along the edges. Using a #4 flat brush and BK, paint the letters. For a worn look, load the brush with a small amount of undiluted PP; using light pressure, apply the paint to the letters in random spots. With a #2 flat brush and BC, paint the shadows.

FINISH WITH PRIDE

For a worn look, sand paint from some of the edges of the cutouts. Apply your favorite antiquing medium to the cutouts and the 3/16" dowel. Let the medium dry. Dilute BK with water to ink consistency; with a spatter brush or an old toothbrush, spatter (fyspeck) the cutouts. Repeat with LB.

Sand paint from all pieces where they join and from the pumpkin where the raffia bow joins. Epoxy the single pumpkin to the double-pumpkin cutout. Further secure them with 1 1/4" nails. Epoxy an end of the 3/16" dowel into the right pumpkin; epoxy the other end into the hole in the sign. Epoxy the bird to the sign with the 1/2" length of 1/8" dowel.

Hot-glue Spanish moss above the sign around the bird. Tie a raffia bow; attach it to the right pumpkin with epoxy and a 3/4" brad. Thread and evenly space five of the leaves on a 28" length of 22-gauge wire, twisting the leaves in place. Leave 2" of wire at each end, and curl the ends as shown. Loosely wrap the wire and three leaves around the sign dowel. Curl the wire between the remaining two leaves; arrange them in front of the pumpkins.

Epoxy and nail the wings to the angel. Epoxy the perch to the birdhouse; hot-glue Spanish moss in the opening. Cut the remaining wire in half; thread both pieces through the hole in the birdhouse roof, centering each wire. Twist one of the wires together above the roof; thread both ends through the angel's hand. Curl the ends to secure them. Twist the other wire together, and curl one end. Attach a leaf to the other end, then curl the end to secure it. Epoxy the angel's arm to her body.

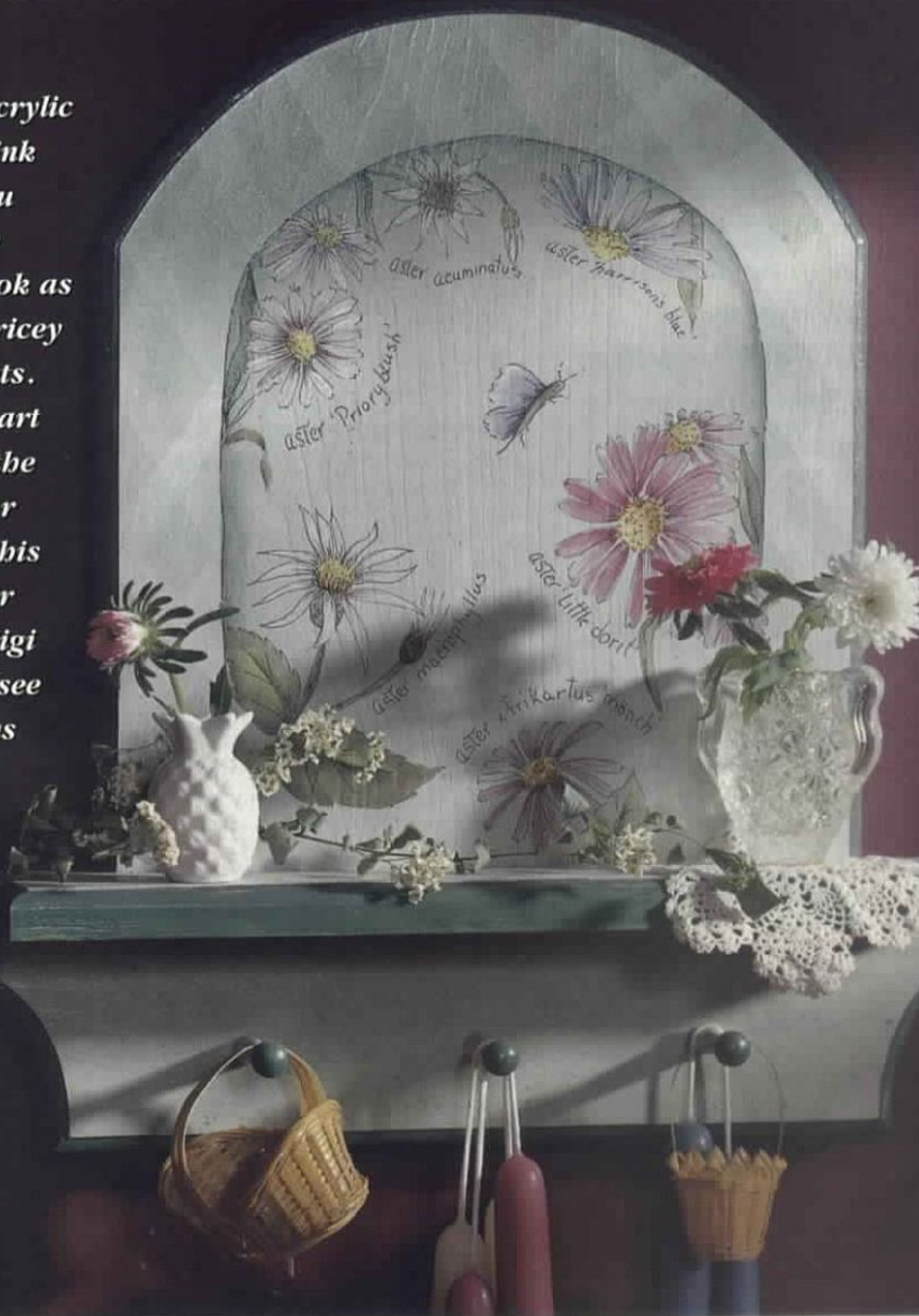
To order an unpainted frame (without mirror) #37H for \$24.95 and/or a set of cutouts #37J for \$19.95 ppd. in the U.S., write to Country Elf, 57544 Hwy. 221, Story City, IA 50248. Orders only: 800/325-6122.



Myra Maby creates country style designs for all seasons. For a brochure of her patterns, send \$1 to her at 4919 Resmar Rd., La Mesa, CA 91941.

Paint Beautiful BOTANICALS

Washes of acrylic paint and an ink pen are all you need to create florals that look as stunning as pricey botanical prints. Try our two-part technique on the blooms of your choice or on this asters sampler designed by Gigi Smith-Burns (see the instructions on page 36).



Paint Beautiful BOTANICALS

PART 1 WORKING WITH WASHES

Applying several layers of paint thinned with water brings out the natural beauty of florals.

Follow our guidelines for mixing and applying washes.

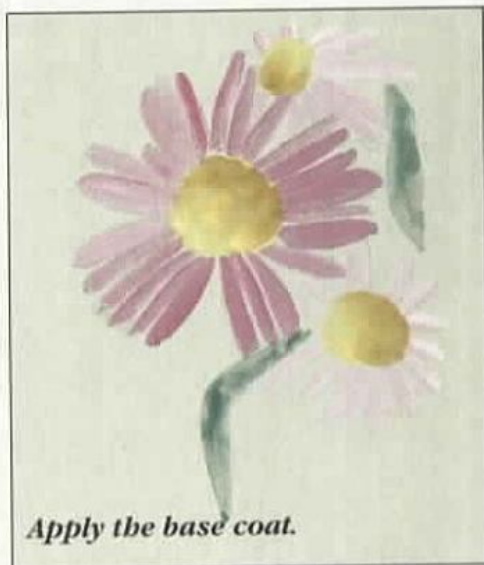


WASHES THAT WORK

A wash with the correct proportion of paint to water will give you the right amount of color and a nice, transparent look. To prepare a wash of color, thin the paint with water using one part of paint to five parts of water. For projects that involve brush-mixing and thinning several colors at a time, use a large palette so you'll have plenty of room to mix each color. When working with several colors, it's also a good idea to use separate containers of water for thinning the paint and rinsing your brushes. And always test each color for consistency on poster board (slick side up) before you apply it to your project.

MIXING IS KEY

For even, consistent washes, make sure to completely mix the paint and water. Occasionally restir the wash mixtures so the pigments will stay suspended in the water. To keep the paint from drying out, place colors on the palette only for the element you're painting. For example, when painting a flower, put out the colors for the petals first. After you've painted the petals, follow with the colors for the leaves.



Apply the base coat.

APPLY THE BASE COAT

Load the size of brush that fits the design area with the wash of color, and blot excess drips from the brush on a paper towel. (Blot until the bristles begin to lose their shine.) Then fill in the design area for transparent coverage.

When base-coating, it's important to use a brush large enough to cover the design area in one or two strokes. This will prevent uneven application of a color. If you miss a spot, let the paint dry, then go back and apply more paint. Because the paint dries quickly, you may be able to go onto the second layer of color soon after you've applied the base coat.

SHADE TO PERFECTION

To give your florals a natural look, shade the areas underneath or behind the petals or leaves as shown *above*. Also shade in between the petals.

First, dampen the area you're about to shade with clean water. Then apply the shading with a side-loaded brush. Load one corner of a damp flat or angular shader brush by dipping it into paint that has been diluted with water. Blend the paint several times on your palette until the color gradually fades to the opposite side of the brush. Apply the shading to the slightly damp surface, and let the paint dry. If you prefer darker shading in an area, apply



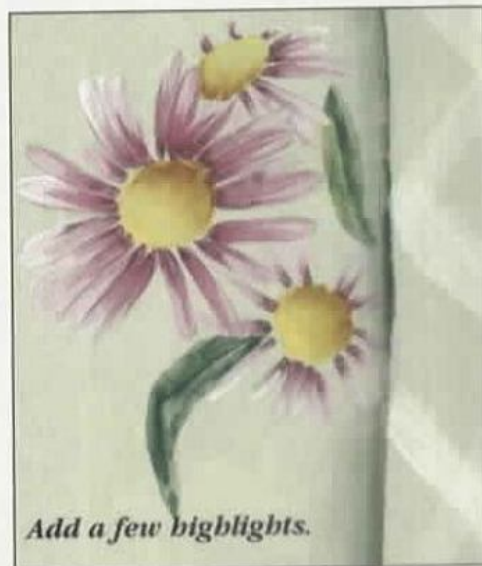
Shade to perfection.

additional layers of shading, letting the paint dry between applications.

ADD A FEW HIGHLIGHTS

You'll apply highlights the same way you apply shading, except you'll be working in lighter colors and in the highlight areas. For example, on the asters shown *below*, the highlights were applied from the ends toward the center of the petals and opposite the shaded areas on the leaves.

You also may prefer to add several layers of color, allowing the paint to dry between applications. Keep in mind that the more layers of color you add, the more depth you'll achieve in your design.



Add a few highlights.

PART 2 INKING THE DETAILS

*Give your florals
a realistic look by
adding soft, loose lines
with an ink pen.
But first check out
your options for
applying line work,
and learn a few
hints for inking
with ease.*



SELECT A PEN

Technical pens are an excellent choice for pen-and-ink work because they draw crisp, permanent-inked lines that won't bleed onto acrylic paint. You'll find them in a wide range of pen-point sizes, giving you line widths of .25 mm to 1.20 mm.

A few of the technical pens, such as the Rotring Rapidoliner shown *below right*, use replaceable ink cartridges, which means they'll last indefinitely with proper care. But most technical pens are disposable. They're ideal for one-shot crafts projects. Look for the pens at hobby, art, and college bookstores and stores that sell engineering and blueprint supplies.

Fluid writing pens, such as the Loew-Cornell Fine Line Painting Pen pictured *above* the technical pens, are another option for applying fine lines to projects. Simply fill the well of the pen with paint thinned with water to ink consistency, and apply the line work. These pens come with a special tool for cleaning the cup and tip.

PEN POINTERS

◆ **Test the pen before you ink a project.** If the pen you're using needs to be activated first, follow the manufacturer's instructions. Practice inking on a scrap of painted wood, holding



the pen comfortably. The ink should flow smoothly and evenly, giving you a consistent line width.

◆ **Apply light pressure to your pen.** Too much pressure will make the point bend. Hold the pen in a vertical position to the surface to create sharp, even lines.

◆ **Be sure the inked lines connect where they meet.** If you're drawing around a part of the design and you have to stop the shape, don't try to connect a new line because it will show. Instead, try adding one or two little marks, then continue the line shape. This will create a softer connection and look as if you intended to stop and start the line exactly where you did. Applying broken lines to an outline or adding shading marks as shown *above* will add dimension to florals.

◆ **Keep the ink flowing.** If your pen quits working, chances are there's an air bubble in the ink channel. Simply hold the pen vertically with the point in the air, and rap the opposite end on a tabletop five or six times, forcing excess air out of the pen. Then hold the pen point down for about 30 seconds to allow the ink to start flowing.

One way to prevent a pen from clogging is to cap the pen when it's not in use—even if it's just for a few minutes.

◆ **Remove unwanted ink spots.** Try scraping tiny mistakes off wood with a craft knife, then sand the area with very fine sandpaper. For larger mistakes, try removing the ink with Windex applied with a cotton swab. In either case, you may need to touch up the background color.

PROTECT THE INKED LINES

Immediately after you ink your project, erase any smudges or remaining lines with a white eraser. Then spray the surface with several thin coats of Krylon 1311 Matte-Finish Spray (clear acrylic spray). This is very important if you're planning to apply a water-based, brush-on finish. If you brush finish on an unprotected inked area, it will reactivate the ink, causing it to bleed.

Continued



*When it's
time to apply
fine lines to
your projects, you
have a wide array of
technical pens and
fluid writing tools
to choose from.*



ASTERS

The Stars of Autumn

PALETTE

FolkArt Colors

- AG Aspen Green 646
- BA Barnwood 936
- BE Bayberry 922
- CR Cherry Royale 758
- EM English Mustard 959
- IN Indigo 908
- LC Lemon Custard 735
- MO Molasses 943
- RF Rose Chiffon 753
- RW Raspberry Wine 935
- SR Spring Rose 767
- TA Taffy 902
- TB Thunder Blue 609
- TH Thicket 924
- WA Warm White 649
- WI Wrought Iron 925

BRUSHES

Loew-Cornell brushes

- #2 synthetic flat
- 1/2" synthetic angular flat
- #0 synthetic liner
- Spatter or old toothbrush

SUPPLIES

- 1x12x25" pine
- 3—1 1/2" shaker pegs
- 4d finish nails
- Wood sealer
- Fine-tip permanent black marking pen
- Krylon 1311 Matte-Finish Spray (clear acrylic spray)
- Matte-finish varnish

START WITH RAW WOOD

Refer to the patterns in the pattern packet and the Exploded View diagram below to build the peg board. Sand all wood 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 with 150-grit sandpaper, and wipe clean with a tack cloth.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 48 for information on floating, shading, and highlighting. Also refer to the information on page 34 on preparing and applying a wash.

Use washes of paint to base-coat the peg shelf, to apply the trim color and lattice design, and to paint all flowers and leaves. Don't thin the paint quite as much when you shade and highlight.

Base-coat the design with a #2 flat brush. Fill in small areas with a #0 liner brush. Shade, highlight, and apply the

lattice design with the 1/2" angular flat brush.

Brush-mix BE and a touch of TA. Base-coat all surfaces of the peg shelf with the mixture. Let the paint dry. Transfer the lattice design to the top front section of the peg shelf. Using WA, apply the lattice design. Base-coat all edges of the peg board and the knobs on the pegs AG. Let the paint dry.

Aster macrophyllus: Base-coat the petals SR. Let the paint dry. Using a #2 flat brush, shade the bases of the petals with RF. Then highlight the tips of the petals with WA, working from the tips toward the center.

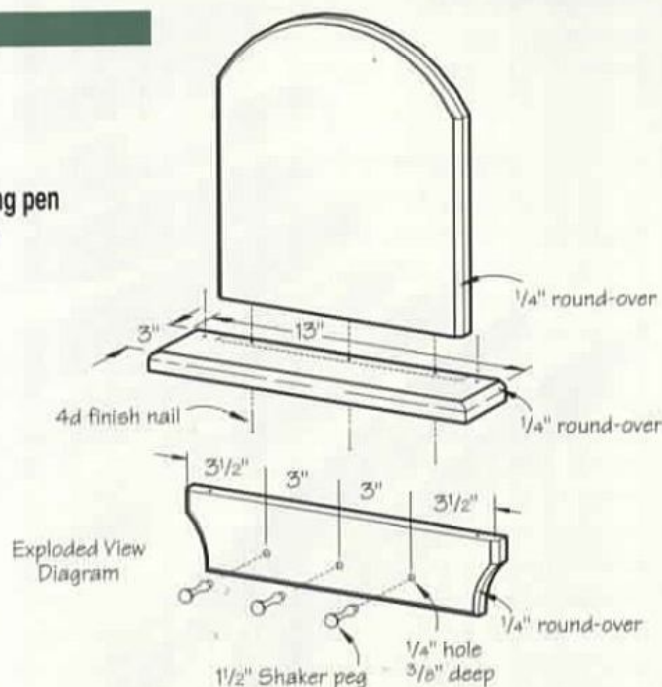
Base-coat the center LC. Let the paint dry. Load a 1/2" angular flat brush with EM, and shade the center. Then reinforce the shading with MO. Starting at the stem end, apply SR highlights to the bud, lifting the brush as you reach the tip.

Base-coat the leaves with a mixture of TH and a small amount of MO. Using a #0 liner brush and the same mixture, paint the stem and the base of the bud. Let the paint dry.

Shade the base of each leaf and down one side of the center vein with WI. Highlight the opposite side of each center vein with LC.

Aster x frikartus 'monch': Brush-mix CR and a touch of TB and WA for a soft purple color. Using a #2 flat brush and the mixture, base-coat the petals. Let the paint dry. Brush-mix CR and TB for a deeper purple color; use it to shade the petals along the center of the flower. Then load a #2 flat brush with the base-coat mixture and a touch of WA; highlight the petals, working from the ends toward the center.

Base-coat and shade the center as for the Macrophyllus. Base-coat the leaf BE.



Designed by
Gigi Smith-Burns
Winter Park, Florida

Shade the base and down the center of the leaf with WI. Highlight the leaf with LC. Lightly tint the top left side of the leaf with RF. Load a #0 liner brush with BE, then dip the bristles into WI and paint the stem.

Aster 'little doris': Brush-mix CR and a small amount of WA (you'll want to brush-mix often so some petals are lighter than others); using the mixture, base-coat the petals. Let the paint dry. Shade the petals next to the center CR. Load a #2 flat brush with the base-coat color; pick up some WA, and apply highlights to the petals, starting at the tips and working toward the center.

Base-coat and shade the centers as for the Macrophyllus. Base-coat the leaves AG. Let the paint dry. Shade along the edges with WI. Highlight the top leaf with LC.

Aster 'harrison's blue': Brush-mix TB with a touch of CR and WA for a blue color. Use the mixture to base-coat the petals. Let the paint dry. Using IN, shade the petals along the center of the flower. Then load a #2 flat brush with the base-coat mixture and a touch of WA; highlight the petals, working from the ends toward the center.

Brush-mix TH and a touch of MO; use it to base-coat the leaves. Let the paint dry. Using WI, shade the base of each leaf and down one side of the center vein of the right leaf. Highlight opposite the shaded side of the vein with LC. Base-coat and shade the center as for the Macrophyllus.

Aster acuminatus: Base-coat the petals WA, including the petals on the bud. Let the paint dry. Shade the petals with BA.

Brush-mix EM with a touch of LC, and base-coat the center. Let the paint dry. Using a 1/2" angular flat brush, lightly dab in a mixture of EM and a touch of WI. Base-coat the leaf AG. Let the paint dry. Shade with WI.

Aster 'Priory blush': Brush-mix RW and a touch of IN and WA; apply the mixture to the petals for the base coat. Let the paint dry. Mix RW and IN for

a pinkish color; use it to shade the petals along the centers of the flowers. Load a #2 flat brush with the base-coat mixture and a touch of WA; apply highlights to the petals. Brush-mix TH and a touch of MO; use it to base-coat the leaves. Let the paint dry. Shade the base of the large leaf and down the side of the center vein with WI. Highlight the opposite side of the vein with LC. Base-coat and shade the centers as for the Macrophyllus.

Butterfly: Brush-mix WA and TB for light blue; base-coat the wings. When the paint is dry, shade with TB. Let the paint dry. Reinforce the TB shading with IN. Apply WA highlights to the top edges of the wings. Then stroke the body with a mixture of TH and a touch of MO. Let the paint dry. Apply WI shading to the body.

Asters border: Using WI, shade along the inset area.

FINISH WITH PRIDE

Dilute AG with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (fyspeck) the surface. Let the paint dry. Using a fine-tip permanent black marking pen, ink all details. To prevent the ink from smearing, spray the surface with several coats of Krylon 1311 Matte-Finish Spray. Let the spray dry. Apply two or more coats of matte-finish varnish; let it dry between coats.

To order an unpainted peg board #37E for \$23.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.♣



EERIE EXPRESS



Welcome Halloween guests with spooky-looking characters painted on cypress knees. The sculptured-looking "knees" are cut from cypress trees that grow in the South. No two are alike, but these designs are easy to adapt to fit any size or shape.

PALETTE

Accent Country Colors	
DG	Dijon Gold 2318
EM	English Marmalade 2315
GO	Green Olive 2442
PC	Peaches 'n Cream 2420
PR	Pure Red 2470
RB	Real Black 2477
RS	Raw Sienna 2436
RU	Raw Umber 2427
RW	Real White 2476
SO	Soft Gray 2400
TO	True Orange 2473
WT	Wild Heather 2314
WW	White Wash 2454

BRUSHES

Loew-Cornell brushes
 #12 synthetic flat
 #6 synthetic flat
 #3 synthetic round
 #10/0 synthetic liner
 Spatter or old toothbrush

SUPPLIES

2-10-12" cypress knees
 White chalk
 Fine-tip permanent black marking pen
 Krylon 1311 clear acrylic spray
 Antiquing medium
 Satin-finish spray varnish

START WITH RAW WOOD

Wipe the cypress knees with a clean damp cloth to remove any dirt and dust. Let them dry. Wipe them again with a tack cloth. Cypress knees are ready to paint without sanding or sealing.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 48 for information on floating, shading, and highlighting. See the patterns in the pattern packet and on page 40 for shading and highlighting locations.

Base-coat the cypress knees with a #12 flat brush. Paint the design areas and shade with #6 flat and #3 round brushes. Apply details with a #10/0 liner brush.

Ghost and pumpkins figure: Base-coat the cypress knee WW. Let the paint dry. Lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint. Remove the sanding dust with a tack cloth.

Using transfer paper, transfer the main pattern lines. (Use chalk to adjust the pattern where necessary.) There's no need to copy the details yet—you'll base-coat over them.

Base-coat the pumpkins TO; the tombstone SO; the signs WT; and the grass, leaves, and pumpkin stems GO. Shade the pumpkins with EM, and highlight with DG. Using RB, paint the pumpkin faces, the ghost's eyes and nose, the spiders, and the bats. Dilute RU with water to ink consistency and, using a #3 round brush, shade around all objects. Use a fine-tip permanent black marking pen to apply the lettering to the signs and the tombstone and to apply the spiderweb and the pumpkin vines.

Witch: Base-coat the cypress knee RB. Lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint. Remove the sanding dust with a tack cloth.

Transfer the main pattern lines. (Use chalk to adjust the pattern where necessary.) There's no need to copy the details yet—you'll base-coat over them. Base-coat the dress, the insides of the sleeves, the hatband, and the wagon EM. Base-coat the witch's face and hands PC, the bag RS, the ghost RW, the frogs and the wagon wheels GO, and the balloon and the star DG. Use RB to paint the cats, the ghost's eyes and nose, and the spider.

Paint the frog's and witch's eyes RW. Paint the witch's irises GO and the frog's and witch's pupils RB. Dot RW highlights on the witch's eyes, and float WT eye shadow above her eyes. Dilute PR with water to ink consistency, and paint her cheeks and mouth. Dilute RU with water to ink consistency and, using

ONS

a liner brush, paint her nose, eyebrows, eyelashes, and the area around her mouth. Use a #3 round brush and SO, RS, RW, and RB to paint the witch's hair. Paint her fingernails PR.

Using DG, paint the bows on the witch's robe and on the cat. Continue using DG to paint the wagon handle and the detail lines on the wagon and wheels. Dot the center of each wagon wheel with DG.

Dilute RW with water to ink consistency and, using a #10/0 liner brush, paint the detail lines on the star. Dilute RU with water to ink consistency and, using a #3 round brush, shade around all objects. Ink the lettering on the bag and the balloon with a fine-tip permanent black marking pen.

FINISH WITH PRIDE

To prevent the ink from smearing, mist the ghost and witch cypress knees with Krylon 1311 clear acrylic spray. Let the spray dry. Apply your favorite antiquing medium to the cypress knees, and 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) the knees. Let the paint dry. Spray the cypress knees with satin-finish varnish, allowing ample drying time between coats.

To order two cypress knees #37C for \$14 ppd. in U.S., write to LA. Cypress Products, HC 76 Box 220, Olla, LA 71465. Orders only: 318/495-5450.

See full-size patterns for the backs of the cypress knees on page 40.



Project designer Charlene Cooper has painted more than 50 seasonal characters on cypress knees. For a brochure of her patterns, send \$2.50 to her at The Cooperage, 108 Laurel Oaks Lane, Crawford, TX 76638. ♦



EERIE EXPRESSIONS

*Continued from page 39.
Full-size patterns for the
back sides of the ghost and witch
cypress knees, pictured on page 39.*





FRAMING NATURE

*Bring fall's colorful nature elements indoors!
Project designer Julia Taylor used washes of color for
the leaves and acorns, shown in the steps below.*

PALETTE

FolkArt Colors

- BC Buttercrunch 737
- CF Chocolate Fudge 950
- CT Country Twill 602
- CV Clover 923
- EI Emerald Isle 647
- GM Green Meadow 726
- HC Honeycomb 942
- HU Huckleberry 745
- KB Buckskin Brown 418

BRUSHES

Royal Brush brushes

- #0 synthetic round
- #5/0 synthetic round
- #1 synthetic liner
- #3/0 synthetic liner

SUPPLIES

- 5x7" unfinished wooden frame with 2" sides
- Wood sealer
- Satin-finish varnish
- Small sea sponge
- Plaid Decorator Glaze in Moss Green
- Fine-tip permanent black marking pen
- Krylon 1311 clear acrylic spray

START WITH RAW WOOD

Sand all surfaces of the frame 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 with 150-grit sandpaper, and wipe clean with a tack cloth.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 48 for information on floating, shading, highlighting, and applying washes.

Apply a coat of satin-finish varnish to the frame, and let the varnish dry. (This makes it easier to apply the glaze.)

Dampen a sea sponge with water, and wring it out. Blot the sponge on a paper towel to remove excess moisture. With the damp sponge, apply Moss Green Decorator Glaze to the front and sides of the frame. Apply a heavier coat of glaze along the outer edges and on the sides of the frame. Let the glaze dry thoroughly.

Using EI, paint the inside edges of the frame. Referring to the pattern in the pattern packet, transfer the main pattern lines of the leaves to the frame. Paint the leaves according to the steps at right. Paint darker leaves under lighter leaves, and vary the leaves as you wish by adding other colors. Then transfer the pattern for the acorns to the frame, and paint according to the steps at right.

FINISH WITH PRIDE

Using a fine-tip permanent black marking pen, ink the details. To prevent the ink from smearing, spray the frame with Krylon 1311 clear acrylic spray. Let the spray dry. Apply two or more coats of satin-finish varnish, allowing ample drying time between coats. ♣

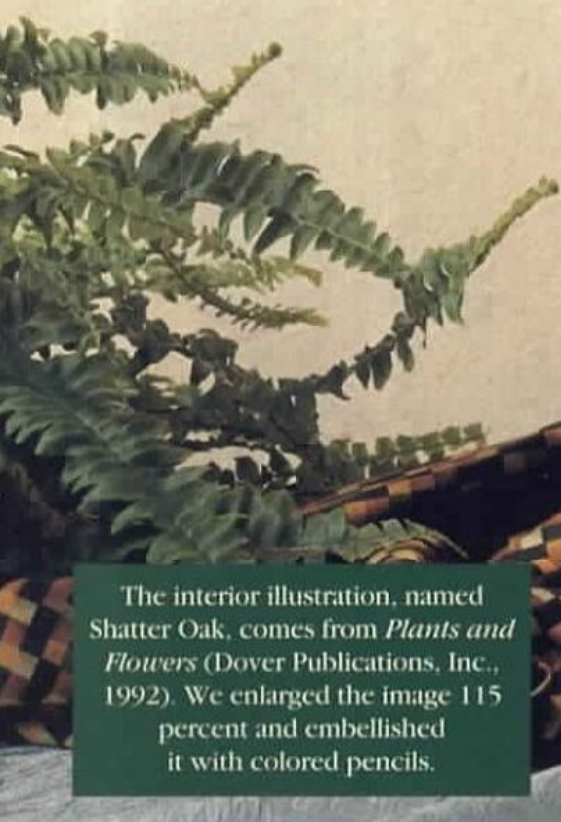
Step 1



Painting from left to right, base-coat the first leaf Honeycomb, the second leaf Buttercrunch, and the third leaf Country Twill. Let the paint dry. Apply a wash of Clover to the first leaf. On the second leaf, apply a wash of Country Twill, and then a wash of Huckleberry. Apply a Clover wash to the third leaf. Base-coat the bottoms of the acorns Buckskin Brown and the tops and stems Chocolate Fudge.

*Designed by Julia Taylor
Steelville, Missouri*

Paint these colorful fall trims on a variety of surfaces including a wooden box or tray, a wall plaque, or a picture frame as shown. Arrange the leaves and acorns to fit the surface you're painting.



The interior illustration, named Shatter Oak, comes from *Plants and Flowers* (Dover Publications, Inc., 1992). We enlarged the image 115 percent and embellished it with colored pencils.

Step 2



Apply Huckleberry to the first leaf in the areas shown above. On the second leaf, apply Huckleberry strokes followed by strokes of Clover. Apply a wash of Honeycomb through the center of the third leaf. Apply Huckleberry accents to the acorn bottoms as shown above.

Step 3



Dilute Chocolate Fudge with water to ink consistency; using a #5/0 round brush, paint the veins on all leaves. Using washes of Green Meadow, shade the edges of the third leaf; allow ample drying time between applications. Apply a Huckleberry wash to the center of the third leaf.

Step 4



Shade the edges of the first leaf with Buckskin Brown; highlight with Buttercrunch. Shade the second leaf with Chocolate Fudge. Apply touches of Green Meadow, Buttercrunch, and Huckleberry to the third leaf. Using a fine-tip permanent black marking pen, ink the details.

Sledding Snowman

PALETTE

Delta Ceramcoat Colors

Black 2506

CM Cinnamon 2495

DF Dark Forest 2096

IV Ivory 2036

TC Terra Cotta 2071

TR Trail Tan 2435

BRUSHES

Loew-Cornell brushes

#6 synthetic flat

#10/0 synthetic liner

Spatter or old toothbrush

SUPPLIES

3/8x4x4" pine

1/4x2x4" pine

1/8x4" dowel

Wood sealer

Crafts knife, power carver, or carver's

V-parting tool

Antiquing medium

Fine-tip permanent black marking pen

Krylon 1311 clear acrylic spray

5-minute epoxy

1" of twine

8" of 28-gauge wire

16" of 20-gauge wire

1/4x10" strip of plaid fabric

Designed by Stacy Gross West

New Brighton, Minnesota

START WITH RAW WOOD

Duplicate the ornament patterns in the pattern packet with tracing paper. Copy the outlines of the snowman and his head onto 3/8" pine. Copy the sled and the sign onto 1/4" pine. (If your lumberyard doesn't carry thin pine, plane or resaw thicker stock to size.) Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns.

Using 80-grit sandpaper or a power sander, bevel all edges of the cutouts in an irregular manner. Referring to the pattern, sand the back of the snowman's head so that the thickness of the

wood at the chin is narrower than at the hat. Sand a 1/8" dowel to a point for the snowman's nose, and then cut the dowel 1/2" from the pointed end. Cut 3" from the remaining dowel for the broom handle.

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

HAVE FUN PAINTING

With a #6 flat brush, base-coat the snowman's head and body IV, the sled CM, the sign TR, the hat and boots Black, the mittens DF, and the nose TC. When dry, lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint. Remove the dust.

Dot the snowman's eyes and mouth Black. Dilute CM with water to ink consistency and, using a #10/0 liner brush, paint the letters on the sign. Paint the heart on the snowman's leg DF. Dip a spatter brush or an old toothbrush into IV diluted with water to ink consistency, and spatter (fyspeck) the snowman's body and head and the sled. Let the paint dry.

FINISH WITH PRIDE

Using a crafts knife, power carver, or carver's V-parting tool, groove the lines on the sled. Sand paint from the edges of the cutouts for a primitive look. Apply your favorite antiquing medium to the cutouts, including the broom handle. Let the medium dry.

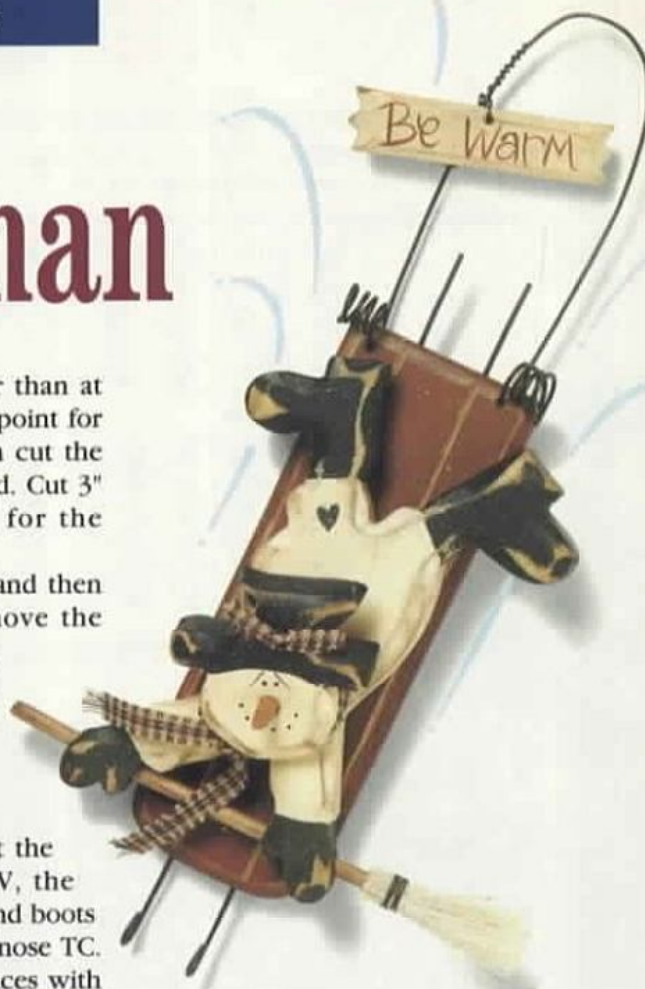
Ink the snowman's eyebrows with a fine-tip permanent black marking pen. To prevent the ink from smearing, mist the area with Krylon 1311 clear acrylic spray. Let the spray dry. Epoxy the twine to one end of the broom handle. Let the epoxy set. Referring to the photograph for placement, wrap 5" of 28-gauge wire around the twine. Insert the broom handle through the snowman's mittens. Sand spots of paint from surfaces where they join. Epoxy the

nose to the head and the head to the snowman. After the epoxy sets, epoxy the snowman to the sled.

To make the hanger, coil 2" of one end of a 10" length of 20-gauge wire around a small paintbrush handle. Thread the uncoiled end of the wire through one hole from the top of the sled and then through the other hole from the bottom of the sled. Coil the other end of the wire to secure it. For the front runners, bend the ends of two 1 1/8" lengths of 20-gauge wire as shown on the pattern. For the back runners, cut two 1" pieces of 20-gauge wire. Dip the ends of the wires into epoxy, and insert them into the holes as shown above.

To attach the sign, thread 3" of 28-gauge wire through the hole; twist the wires together 1/4" from the sign. Attach the sign to the hanger by twisting each end of wire around the hanger. Spray the ornament with Krylon 1311 clear acrylic spray. Let the spray dry. Tie a strip of fabric around the snowman's neck; fray the ends. Tie the remaining fabric around the hat; trim the ends if necessary.

To order unpainted cutouts for one ornament #371 for \$5.60 ppd. in the U.S., write to Rick Hutcheson, P.O. Box 237, Grimes, IA 50111. Orders only: 515/986-4185.





PALETTE

Delta Ceramcoat Colors

- AN Antique Gold 2002
- BU Burnt Umber 2025
- CH Charcoal 2436
- DR Deep River 2419
- LI Light Ivory 2401
- MF Medium Flesh 2126
- ML Mulberry 2511
- OG Soft Gray 2515
- OM Ocean Mist Blue 2529
- SW Straw 2078
- WM Williamsburg Blue 2524

BRUSHES

Loew-Cornell brushes

- #8 synthetic flat
- #00 synthetic liner
- #10/0 synthetic liner

SUPPLIES

- 1/4x3x4" Baltic birch plywood
- 3/8x4x4" Baltic birch plywood
- 1/8x3/4" dowel
- Wood sealer
- Crackle medium
- Fine-tip permanent black marking pen
- Krylon 1311 clear acrylic spray
- 5-minute epoxy
- Matte-finish spray varnish
- 60" strand of Lil' Loopies Doll Hair: rust
- Rust-colored thread
- 2x2" piece of homespun fabric
- 18" of 19-gauge wire

Designed by Linda Ennis
Honolulu, Hawaii

Charming Angel

START WITH RAW WOOD

Duplicate the angel pattern in the pattern packet with tracing paper. Copy the outlines of the angel, the legs, and the star onto 3/8" Baltic birch plywood. Copy the angel's arms and her wings onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns.

Using 80-grit sandpaper, sand the tip of the dowel to a point for the candle flame. 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 with 150-grit sandpaper, and wipe clean.

HAVE FUN PAINTING

Base-coat, shade, and highlight with a #8 flat brush. Fill in small shapes with a #00 liner brush, and apply the details with a #10/0 liner brush. Base-coat all surfaces of the cutouts, except for the star and the dowel, LI. Let the paint dry. Lightly sand with a paper grocery sack to remove fuzz raised by acrylic paint. Remove the dust with a tack cloth. Copy the main pattern lines onto the angel, her arms, and her legs. There's no need to copy the details yet—you'll base-coat over them.

Paint the angel's head and hands MF. Dilute ML with water to ink consistency, and paint her cheeks. When the paint dries, highlight her cheeks with LI dots. Apply an OM wash to the dress and the sleeves. Let the paint dry. Float WM shading where shown on the patterns. Using 1:2 mixtures of paint and water, paint the hearts ML, the trees DR, and the tree trunks BU.

Dilute ML with water to ink consistency and, using a #10/0 liner brush, paint the stripes on her legs. Repeat with OM. Paint the shoes CH; highlight with OG where shown on the patterns. Dot the shoe buttons with LI.

Base-coat the star SW; shade along the edges with AN. Paint the dowel (candle) ML and the tip (flame) SW. Apply another coat of LI to the fronts

of the angel's wings. Let the paint dry. Brush crackle medium on the fronts of her wings. *Do not overbrush.* (Project designer Linda Ennis used Jo Sonja's Crackle Medium for tiny crackles.) Let the medium dry according to the manufacturer's directions. Apply an OM wash to the crackled surface. Then immediately wipe the paint off, leaving just a little in the cracks. Paint the sides and the backs of her wings OM.

FINISH WITH PRIDE

Ink the angel's eyes, her nose, and the stitching lines on her cheeks with a fine-tip permanent black marking pen. Ink the stitching lines on the stars. To prevent the ink from smearing, spray the ornament with Krylon 1311 clear acrylic spray. Let the spray dry.

Sand spots of paint from surfaces where they join. Epoxy the bottom of the candle into the angel's hands. Epoxy her arms and her wings to her body. Let it set. Spray all pieces with matte-finish varnish; let the varnish dry.

Fold 2 1/4" lengths of the doll hair back and forth; tie it securely in the middle with thread or string. Epoxy the hair to the top of the angel's head. Use pinkish shears to cut the fabric to measure 3/4x1 1/4". Sew a long running stitch across the width of the fabric in the center. Gather the fabric on the thread, and tie the thread to secure the bow. Epoxy the bow onto her hair.

Attach the angel's legs to her body using 2" of 19-gauge wire for each leg and twisting the ends together in back to secure them. Insert one end of the remaining piece of wire through the left wing, and twist the wire around itself to secure it. Wrap the wire around a pencil three times, slide the star onto the wire, coil the wire again near the other end, and insert the end through the other wing. Then wrap the wire around itself again.

To order unpainted cutouts for one ornament #37M for \$4.50 ppd. in the U.S., write to Rick Hutcherson, P.O. Box 237, Grimes, IA 50111. Orders only: 515/986-4185. ♦

FINE FINISHES

Follow our guide to selecting and applying finishes, and you'll get professional results on your favorite painted pieces.

Choosing the right finish—and applying it well—will help seal, protect, and beautify your painted pieces. There's a wide variety of quality brush-on and spray-on finishes. What's commonly called a water-based finish is really a solvent-based finish that's dispersed in water. Calling it water base distinguishes it from varnish, a solvent-based finish that doesn't contain water.

THE RIGHT FINISH FOR THE RIGHT JOB

Select a finish that will add beauty and durability to your project. Consider the following: Do you want the finish to dry quickly? Must it produce a clear finish? Do you want a durable finish for an outdoor decorating project? Will a spray-on finish be the most convenient? Here are some finishing options:

Water-based: Most water-based acrylic finishes work well over acrylics, dry in about half an hour (letting you apply several coats in a single day), can be dry- or wet-sanded, clean up with water, and leave a clear finish (that helps "bring up" your colors). You can choose a soft-satin, flat-matte, or shiny-gloss finish. Also look for water-based acrylic finishes that are formulated for exterior use.

Oil-based (mineral spirits): These finishes work well with acrylics and oils, require up to a day to dry, clean up with paint thinner, produce a hard coat, and will yellow with age (which may enhance an antiqued look).

APPLYING THE FINISH

Your pieces may need up to eight coats for a beautiful, enduring finish. Here's how to proceed.

Remove the pattern lines: Use a damp cloth for chalk lines and paint thinner for graphite lines.

Clean the dust: Use a damp cloth (or a tack cloth) to wipe off all dust.

Apply the finish: Build up two or three coats, letting the finish dry between coats.

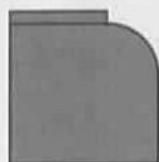
Sand, clean, and let dry: Sand with #600 wet/dry sandpaper, wipe with a damp cloth, and let dry completely.

Finish again: Finish, repeat the above step, and finish again as many times as you'd like.

TROUBLE-SHOOTING TIPS FOR FINISHING

PROBLEM	SOLUTIONS
Finish fails to adhere well	Allow the paint or oil-based stain to cure completely. Use the proper finish type for application over acrylics or oils.
Grit appears in the finish	To avoid contamination, don't dip and wipe your brush repeatedly in the original container. Place some finish in a small plastic dish (discard the used finish later), and seal the container to keep the varnish fresh for later use.
Finish cures too quickly or slowly	Avoid temperature extremes when using finishes. Warm or dry air speeds drying time and cool or humid air slows it. (Check the manufacturer's instructions for the proper temperature range.)
Drips, runs, sags, and missing spots appear in the coat	Work in a well-lighted area and periodically examine the piece against refracted light from several angles to spot mistakes while finishing.
Dust accumulates in the coat	Allow the piece to dry while it's standing on its edge, or place the project under a protective cover (such as a ventilated cardboard box) to avoid falling dust.
Bubbles appear in the finish	Stirring a finish or dipping into it with a brush can create bubbles. Apply thin coats of finish, using a high-quality synthetic brush, and the bubbles will easily brush out.
Application is too thick	Thin water-based finish with water. Thin oil-based (mineral spirit) finish with paint thinner. Apply several thin coats rather than one or two thick ones.
Finish crackles or peels	Avoid using two kinds of finish on a single piece, such as brush-on and spray-on types that may be chemically incompatible.
Spray-on finish gums up	Clean the nozzle with the tip of a pin. Or after each use, turn the can upside down and spray the finish out to clear the line.

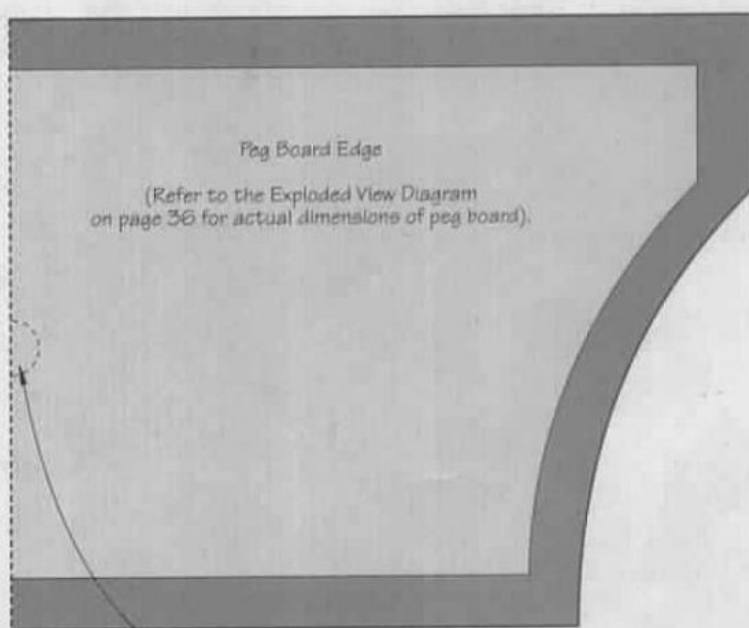




Profile of
shelf edge



Return to Elegance
(pages 12-14)



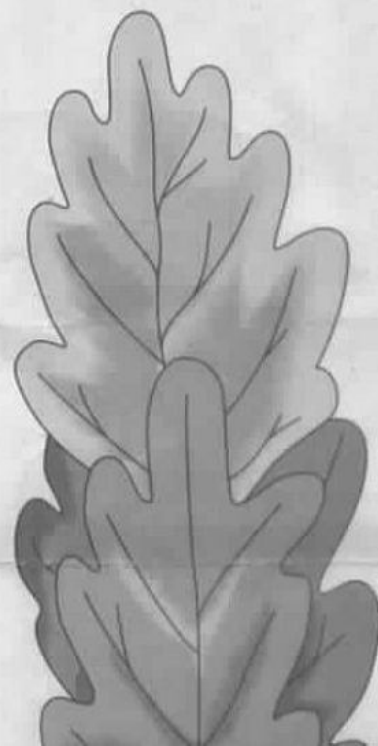
Peg Board Edge

(Refer to the Exploded View Diagram
on page 36 for actual dimensions of peg board).

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

TECHNIQUE
Floral Botanicals
(pages 33-37)

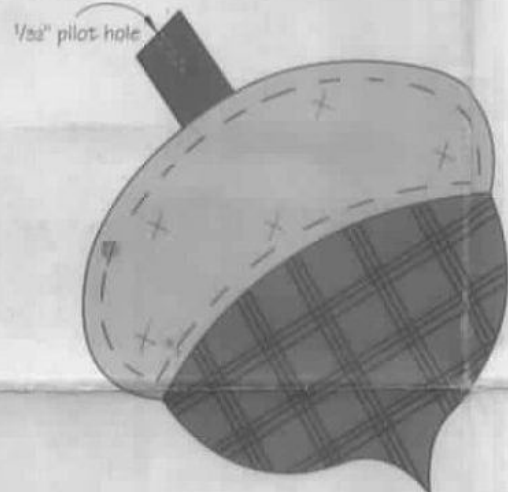
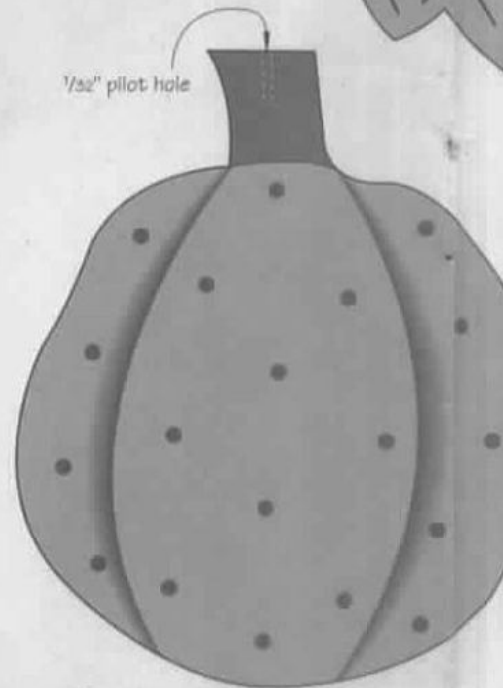
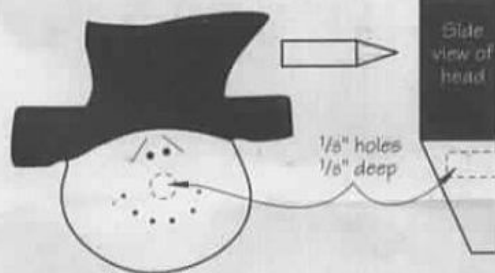
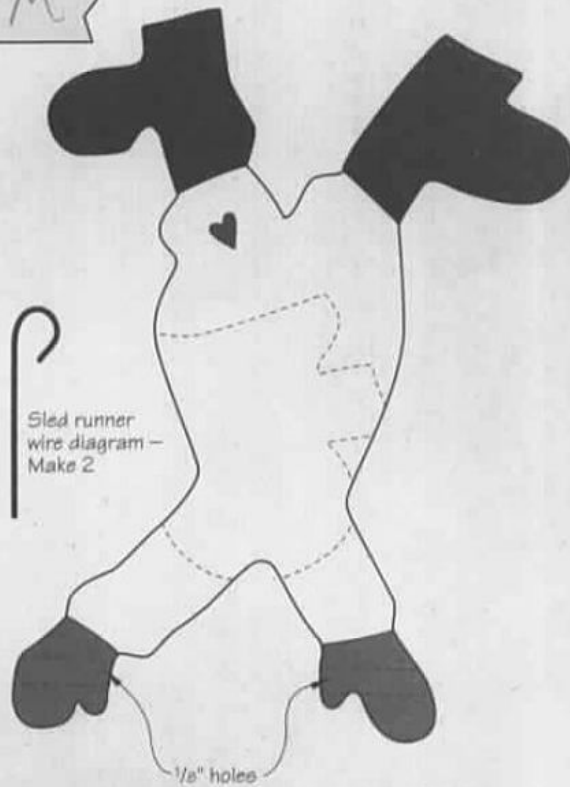
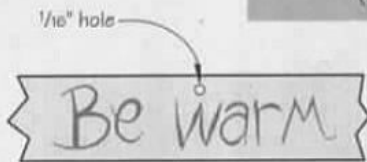
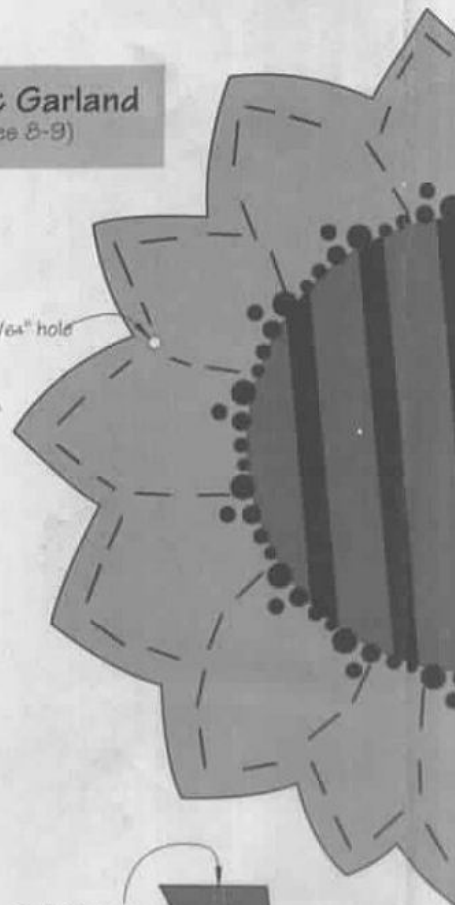
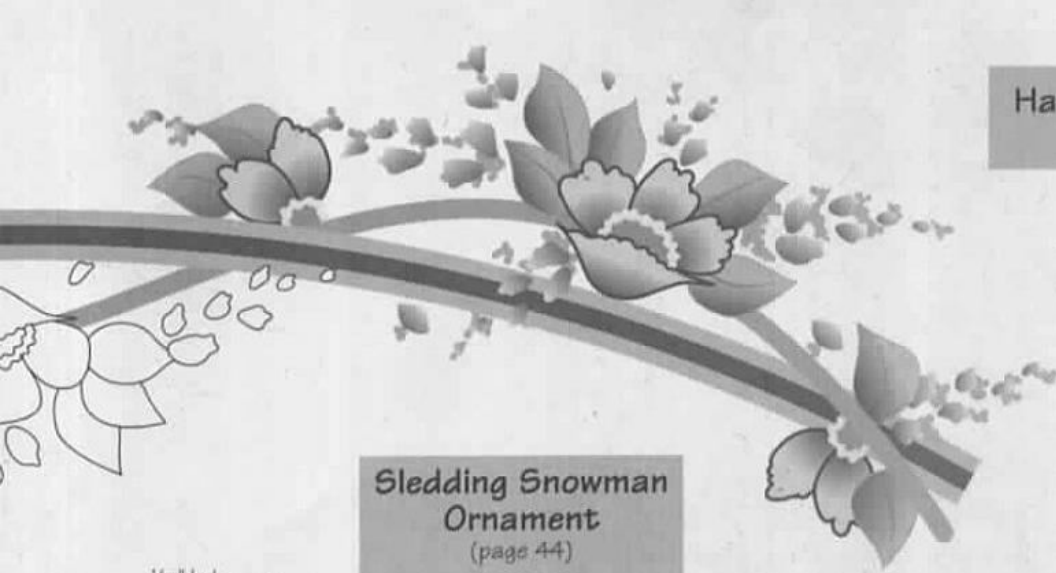
Step-by-Step
Framing Nature
(page 42)



$\frac{1}{32}$ " holes

Harvest Garland (pages 8-9)

Sledding Snowman Ornament (page 44)



1/32" hole

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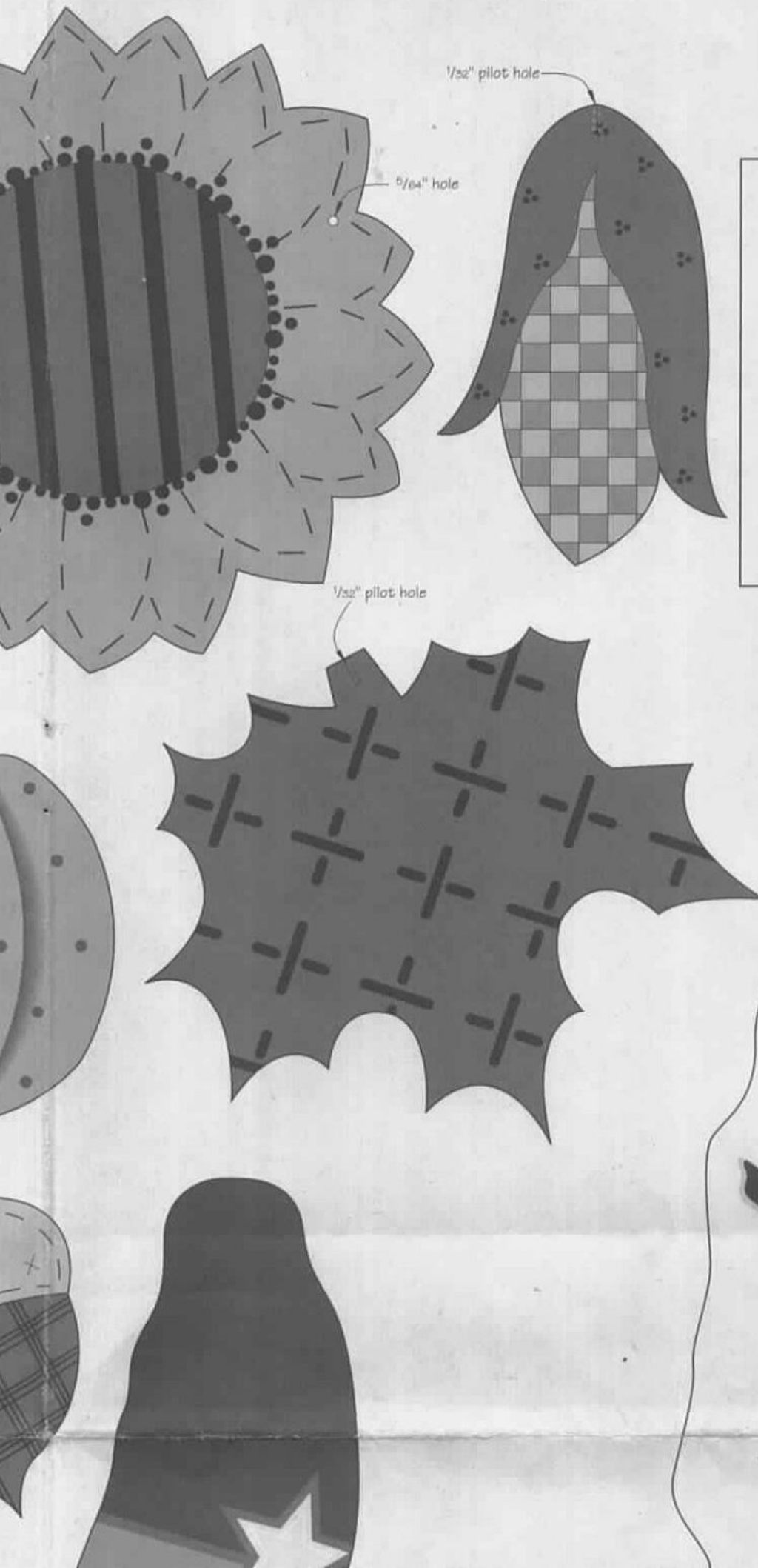


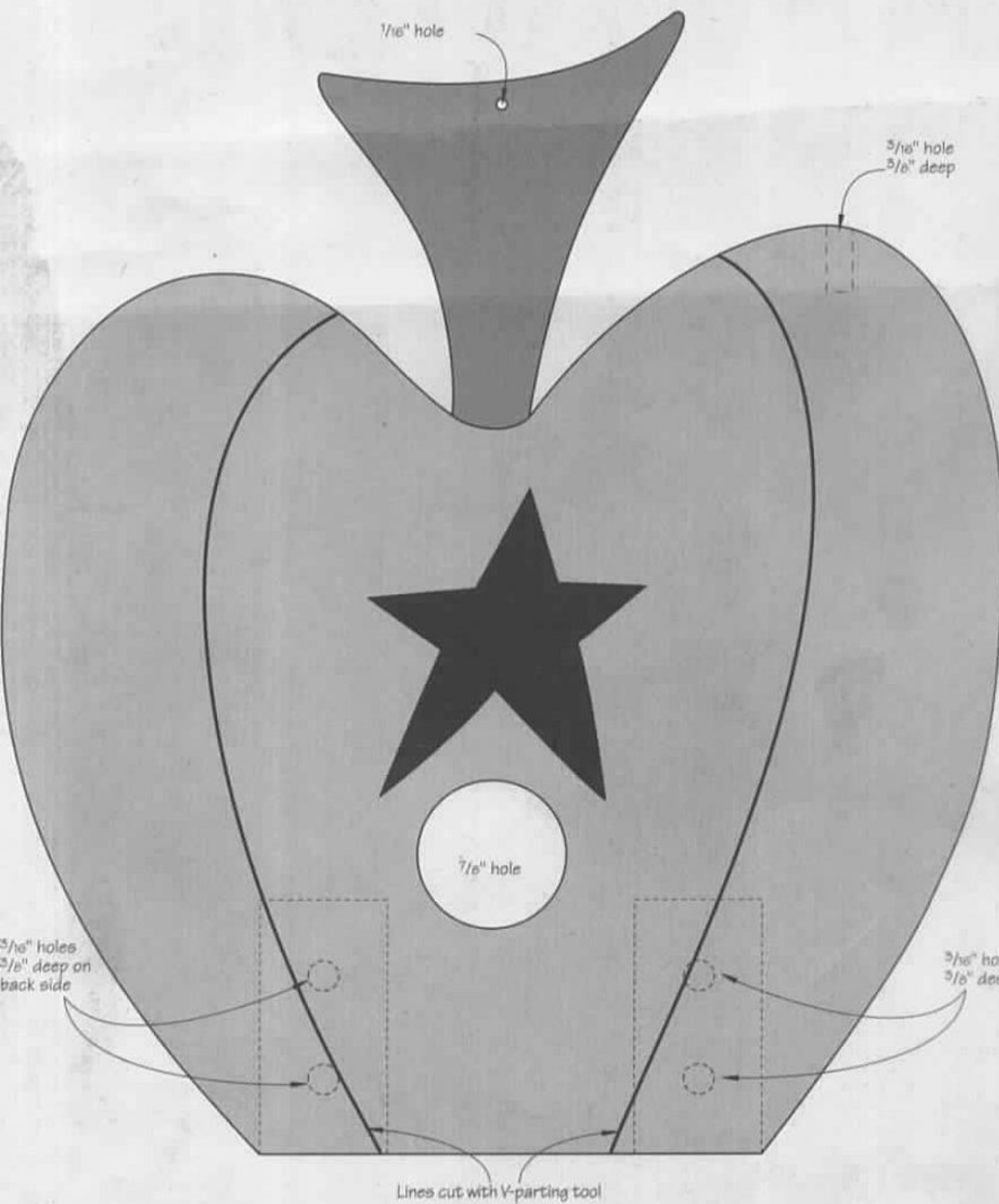
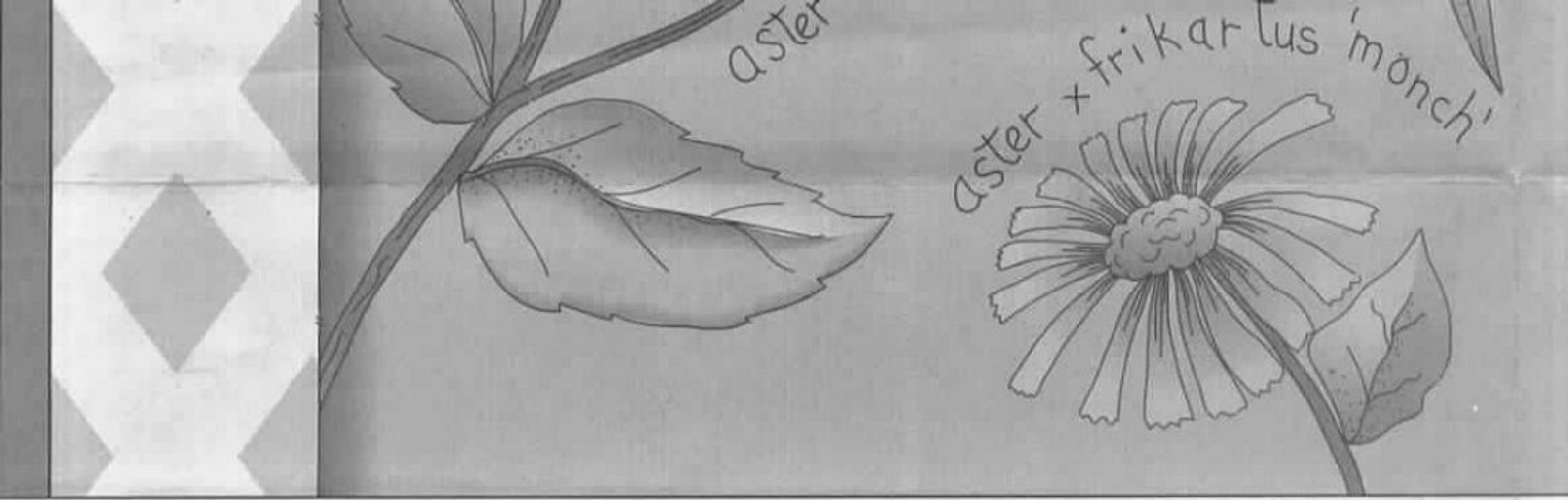
OUR PLEDGE TO YOU

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.

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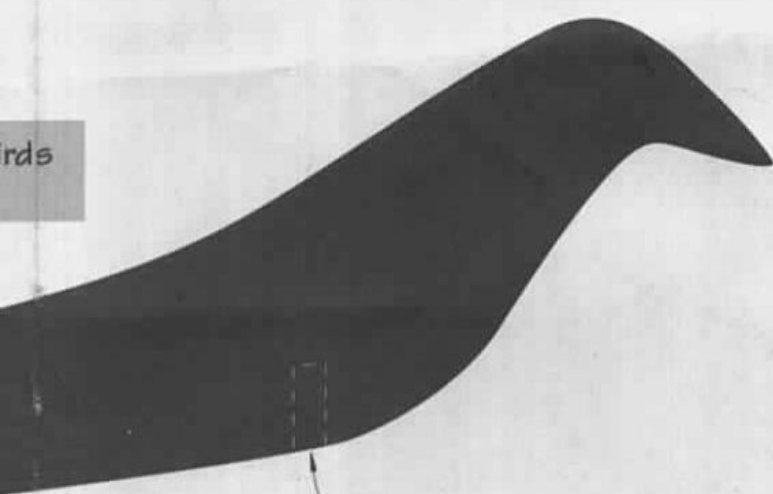
It's for the Birds
(page 18)



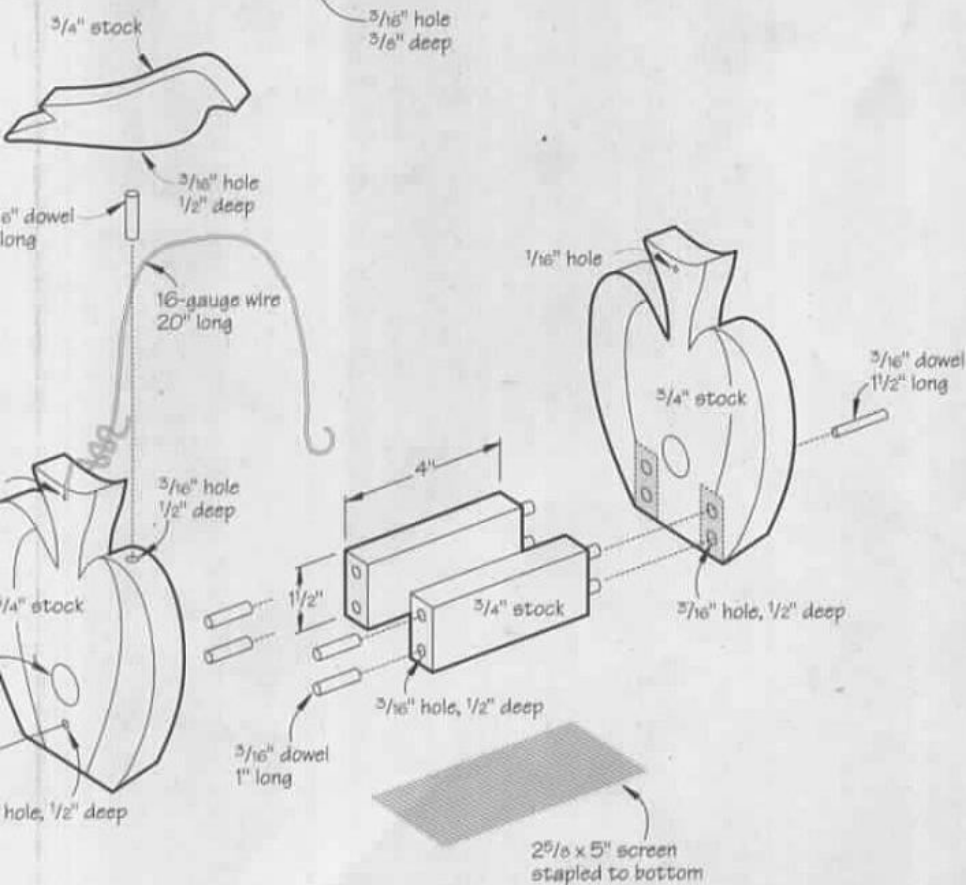
Step-by-Step Framing Nature (page 42)



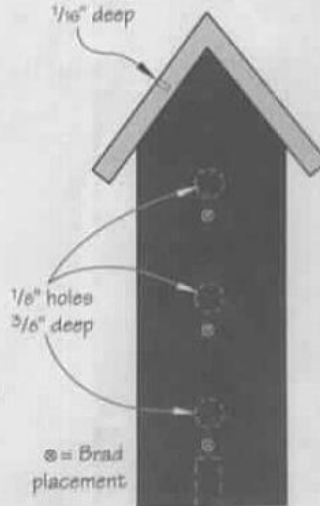
birds



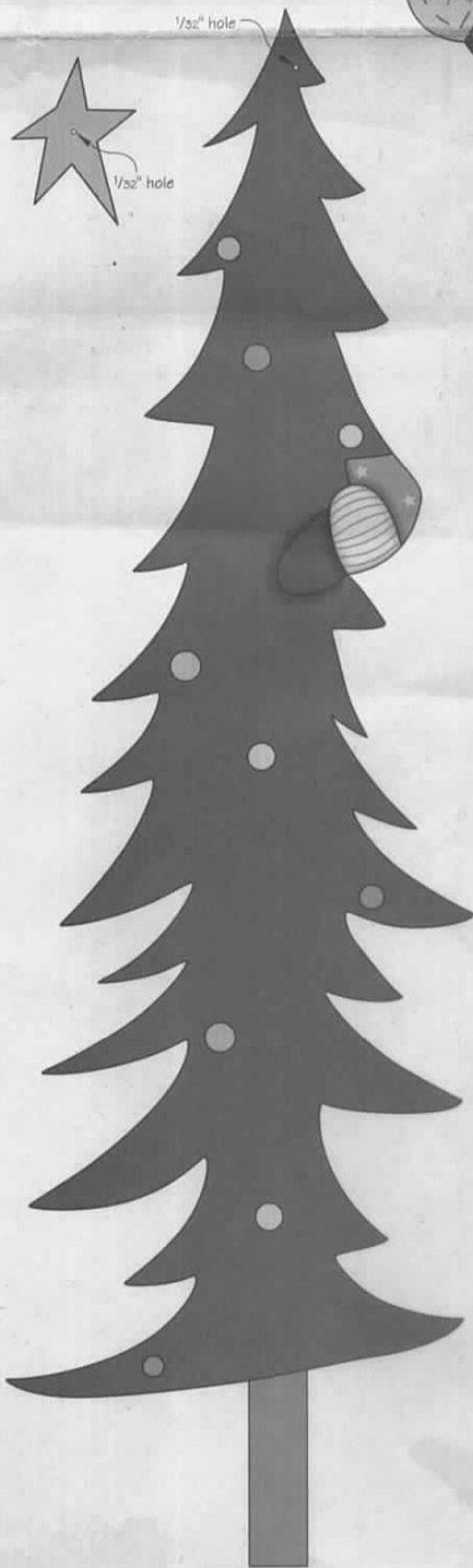
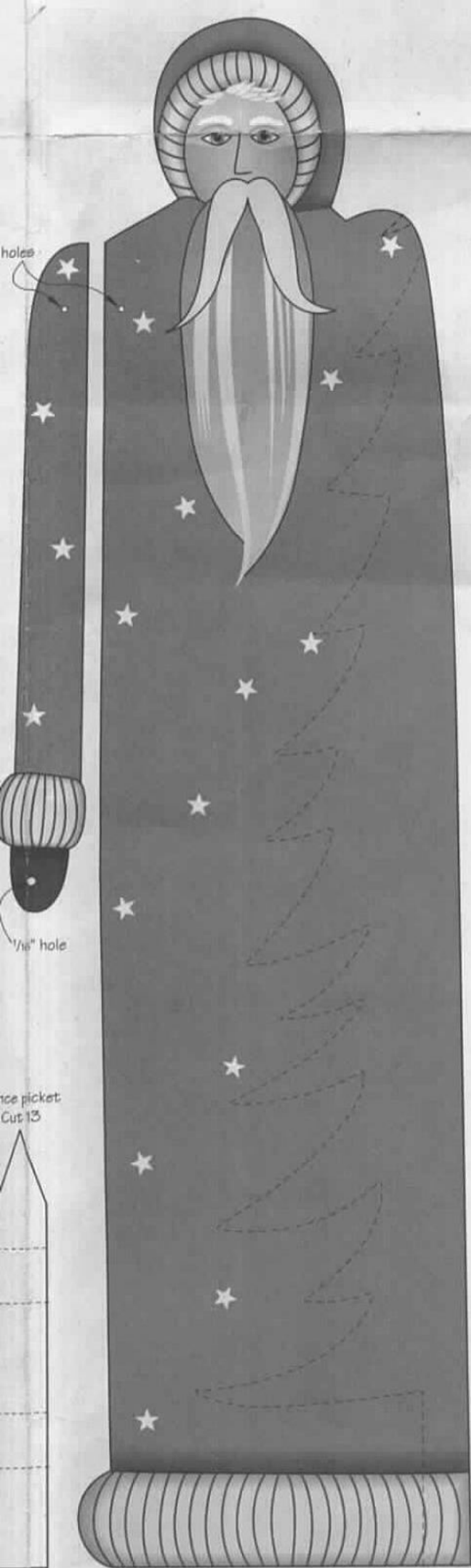
Collectible Santa (pages 16-17)



1/32" holes
1/16" deep



Fence
Cut



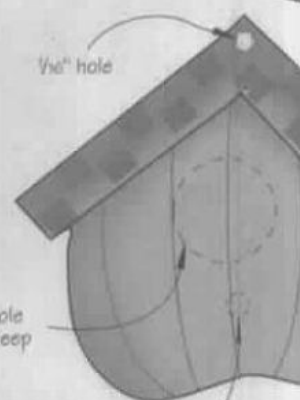
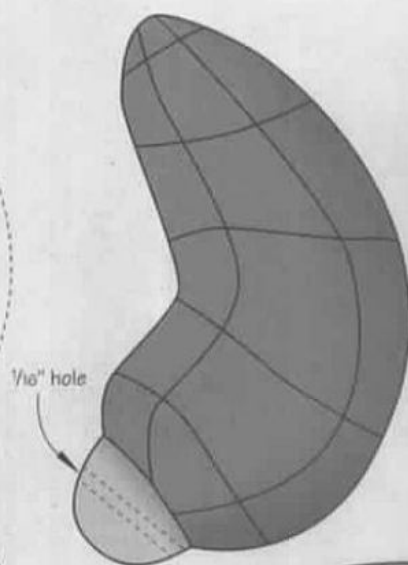
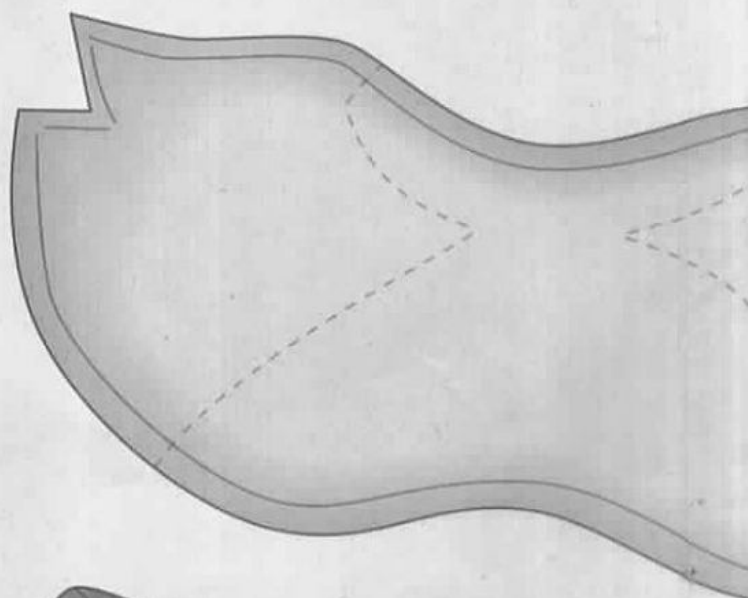
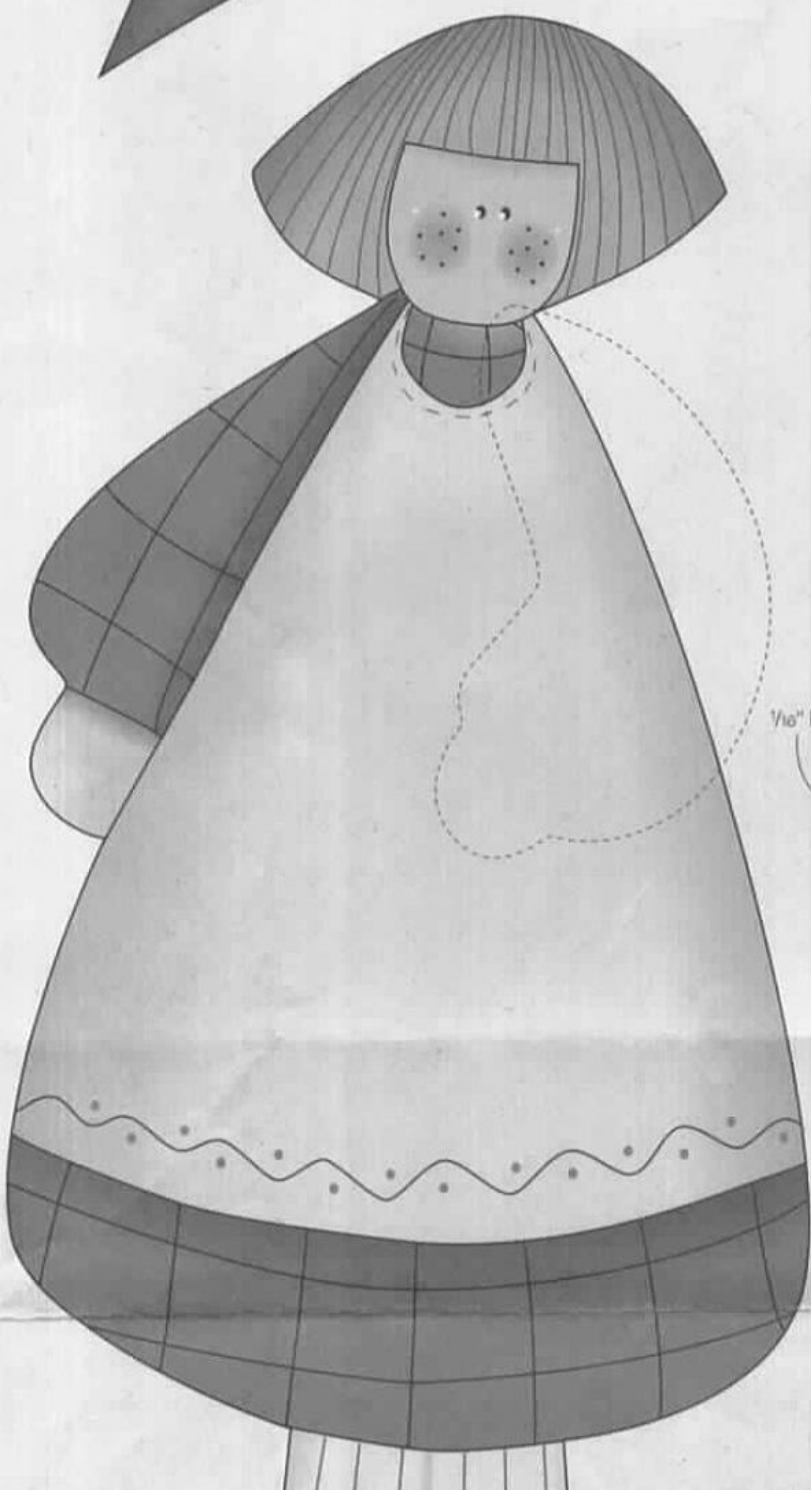


Eerie Expressions
(pages 38-40)



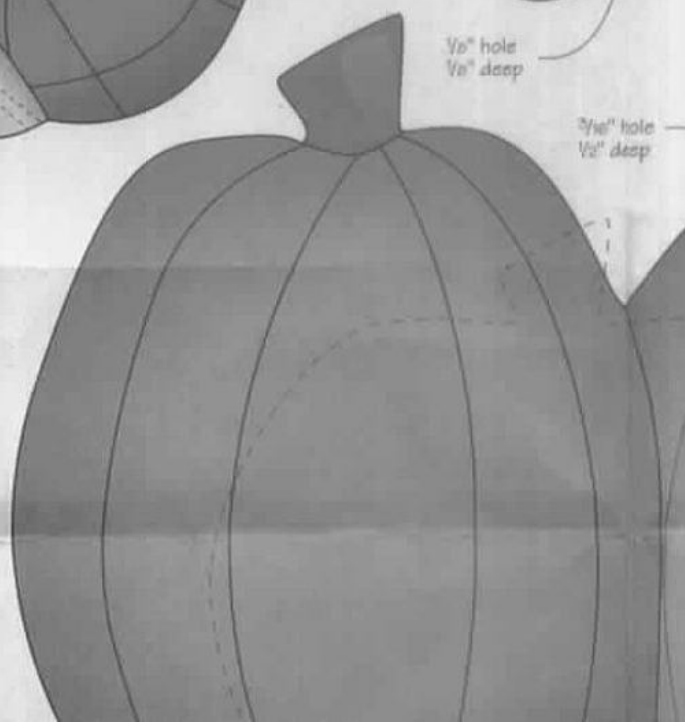
Illustrations by Warren Neubauer,
Roxanne LeMoine, Carrie Topp, and Bill Zaun

AUTUMN GRE



1/8\" hole
1/8\" deep

1/8\" hole
1/8\" deep



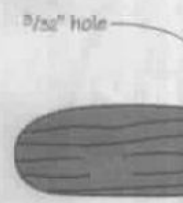
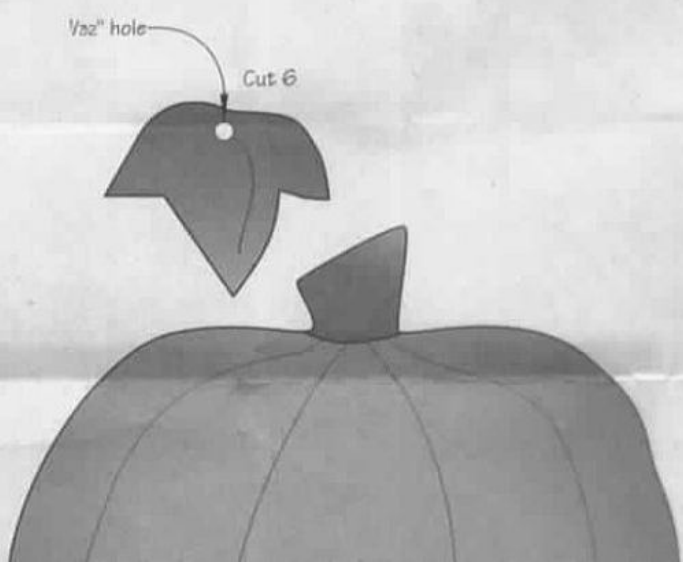
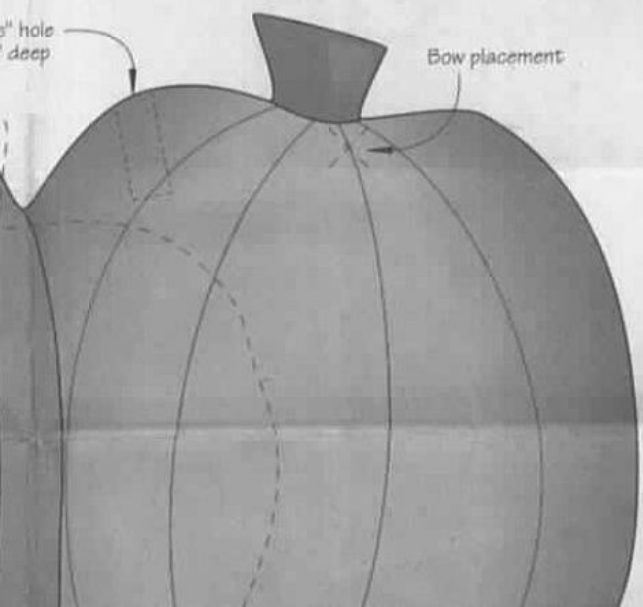
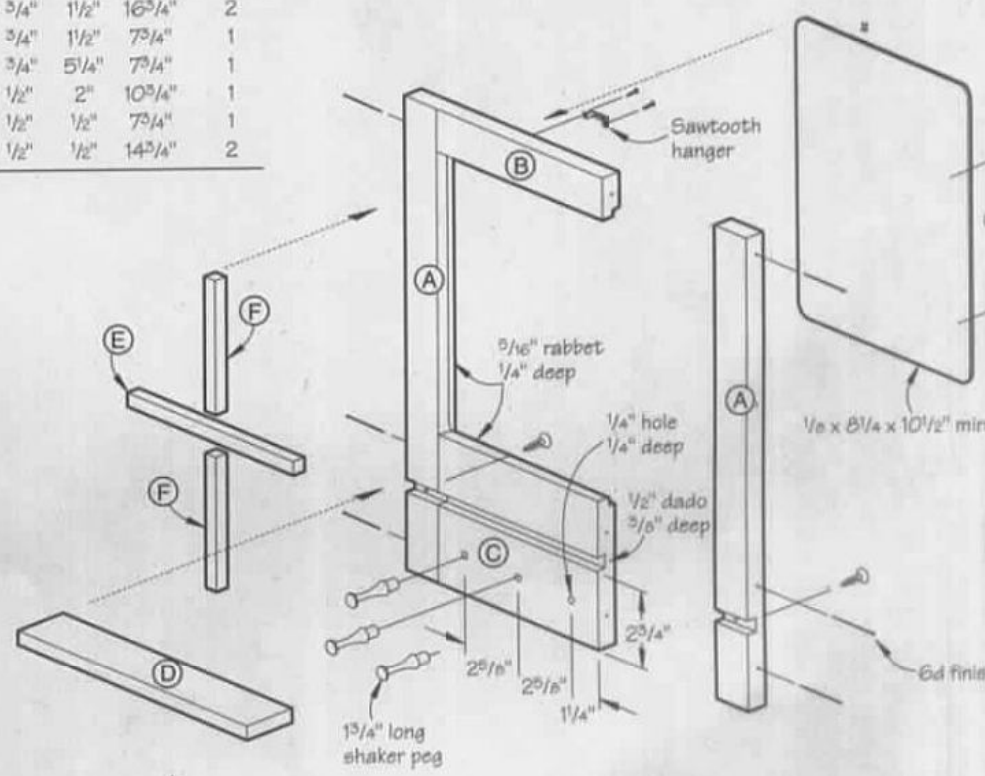
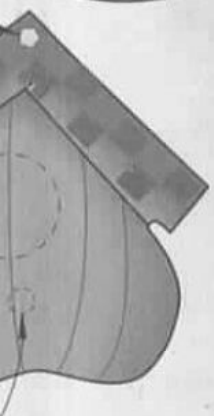
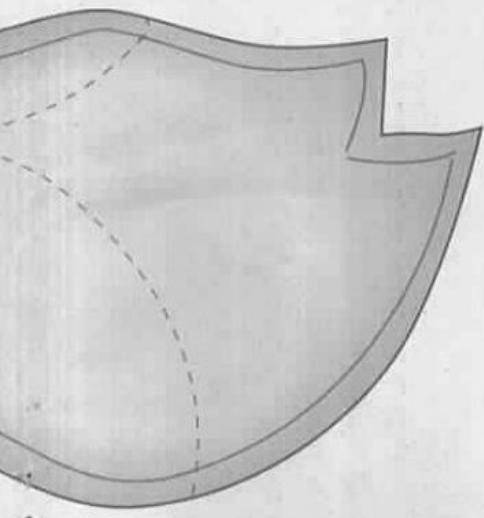
EETINGS

Harvesttime Welcome
(Mirror-Frame Series #3)
(pages 30-31)

HAPPY
HARY

Harvesttime Welcome
Bill of Materials

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





Cut 1

Glazing point

error

sh rail



Witch's arm
Cut 1



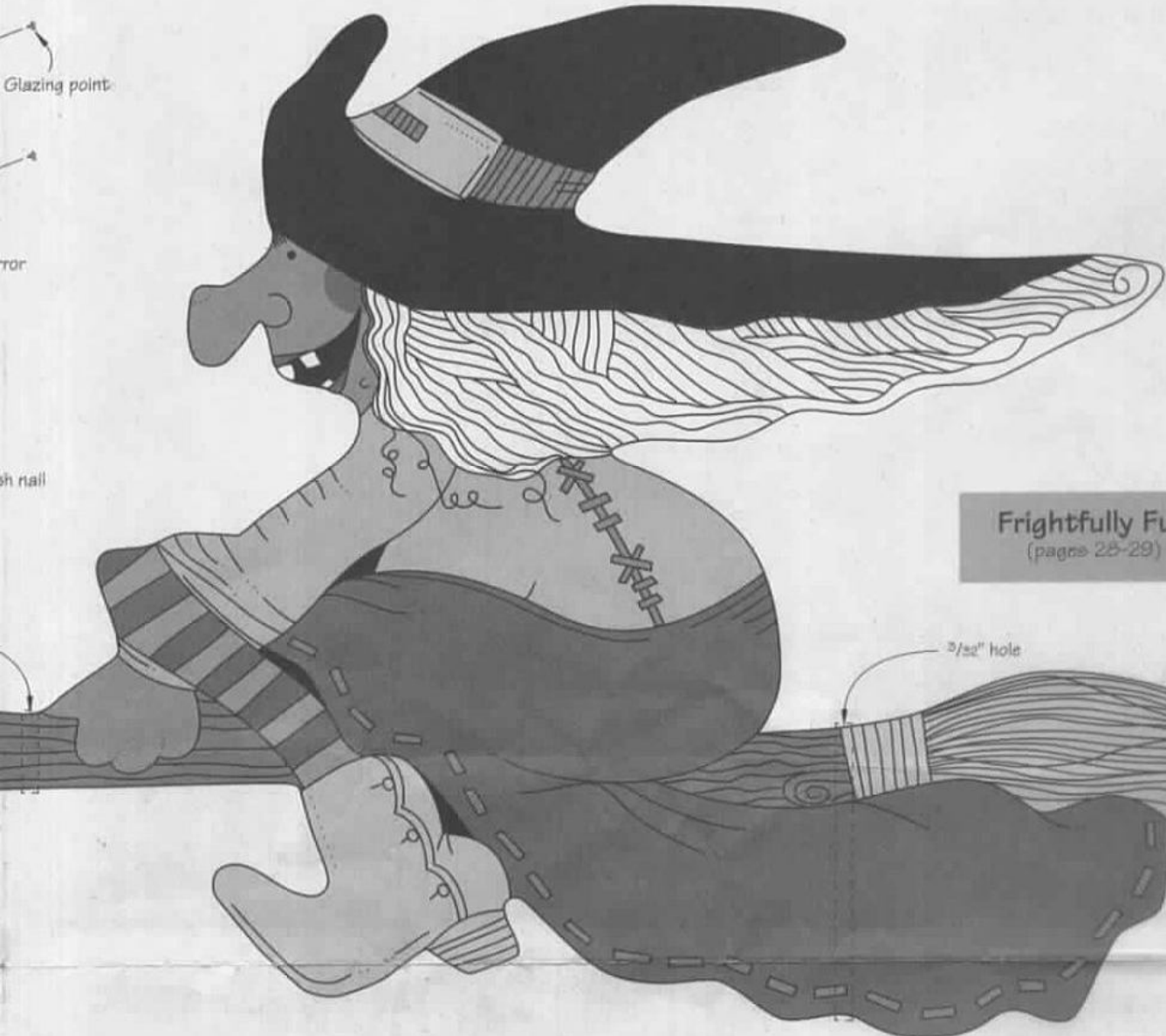
$\frac{1}{32}$ " holes



Witch-Wear Pin
(page 20)

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

Button
placement



Frightfully Fun
(pages 28-29)

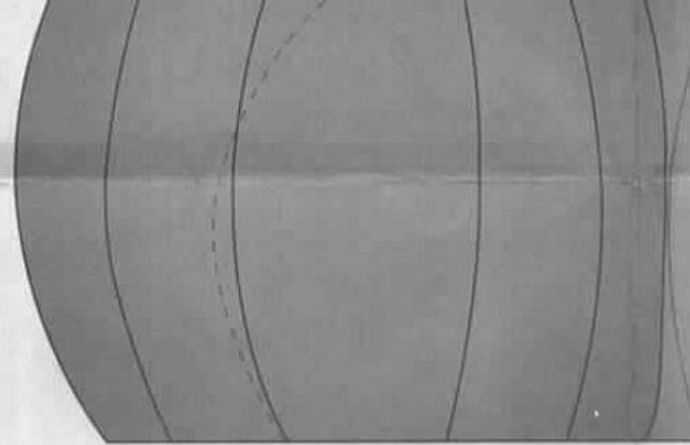
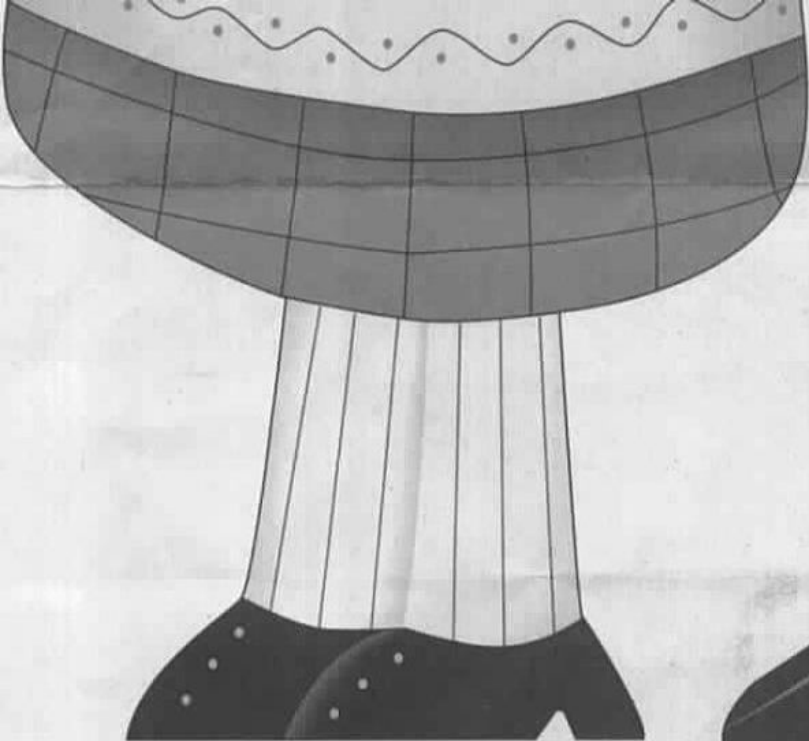
$\frac{3}{32}$ " hole

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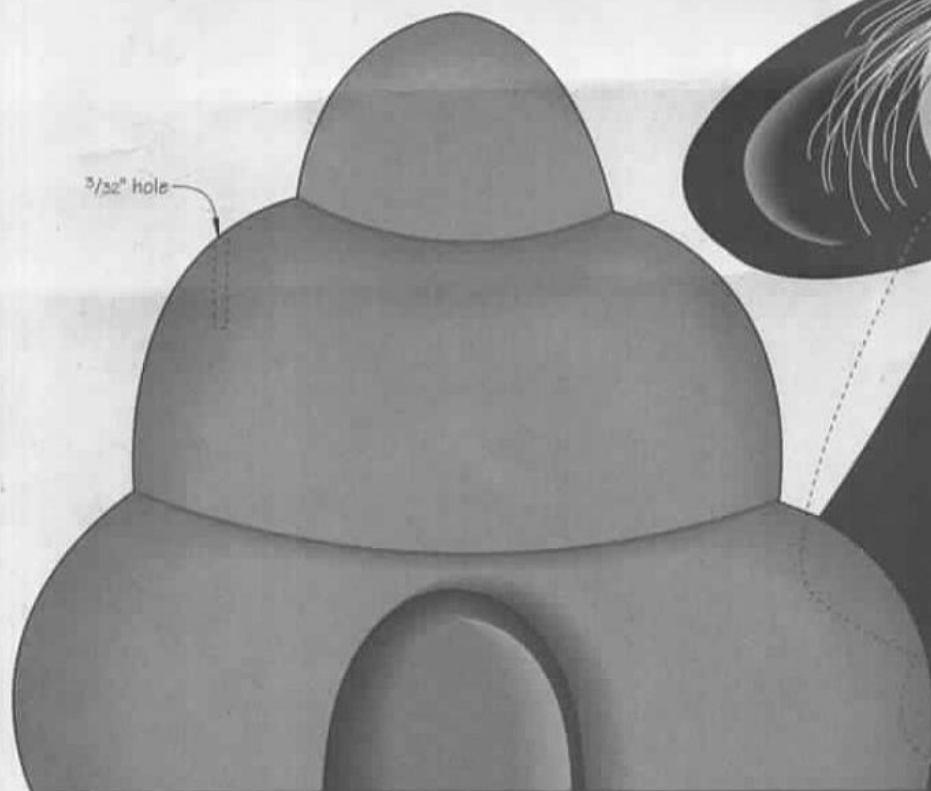
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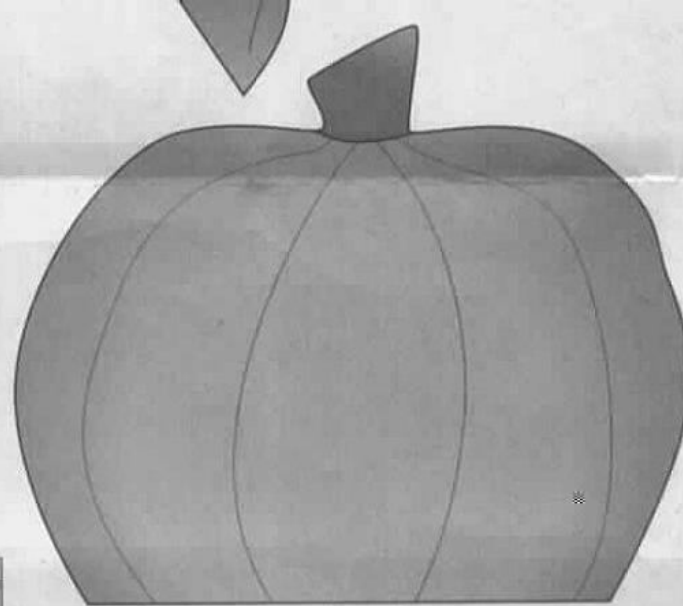
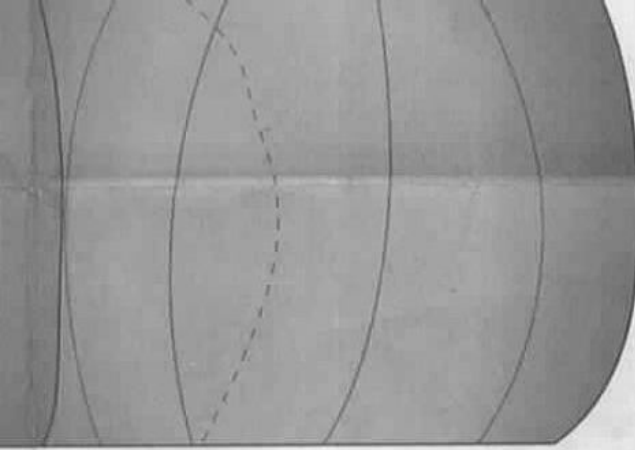


3/16" hole

3/32" hole

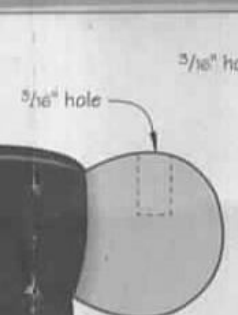


SWEET TREAT

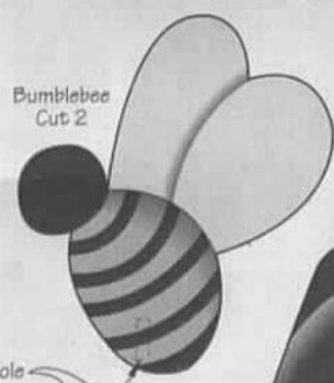


"Bee"witching
Halloween
Greetings

How Sweet It Is
(pages 24-25)

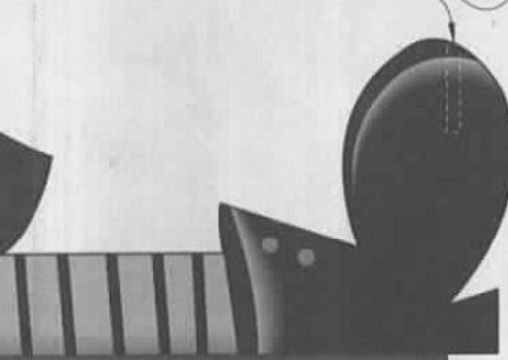


3/16" hole



Bumblebee
Cut 2

3/32" hole



1/16" holes

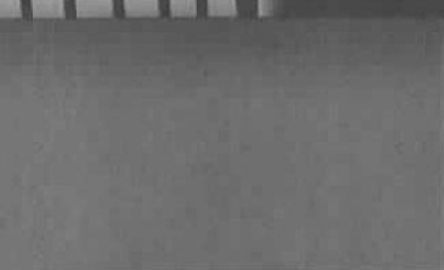
CHIVES

1/16" holes

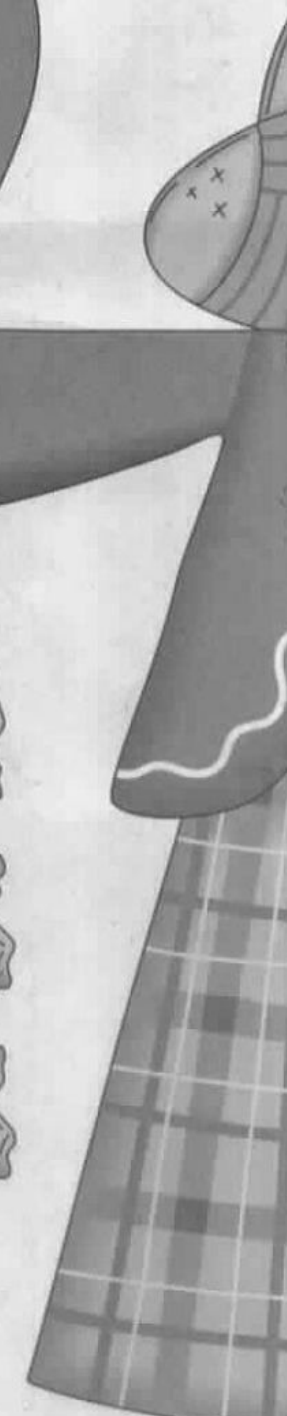
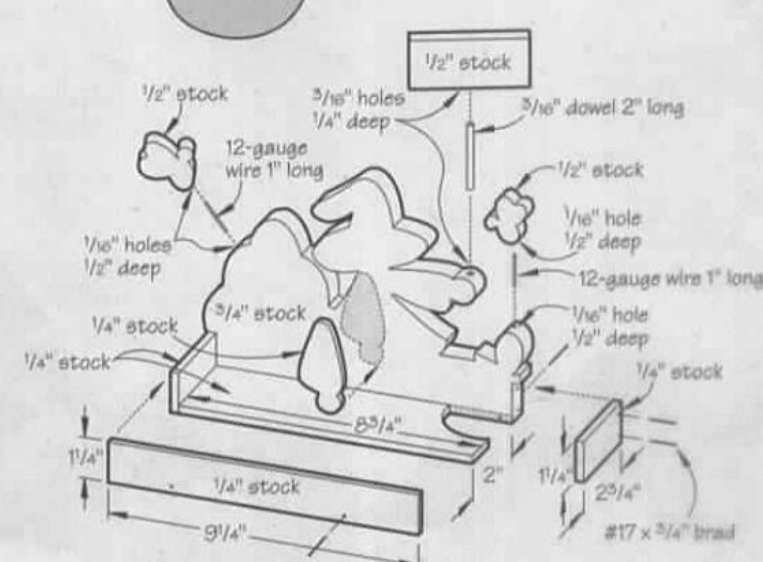
PARSLEY

1/16" holes

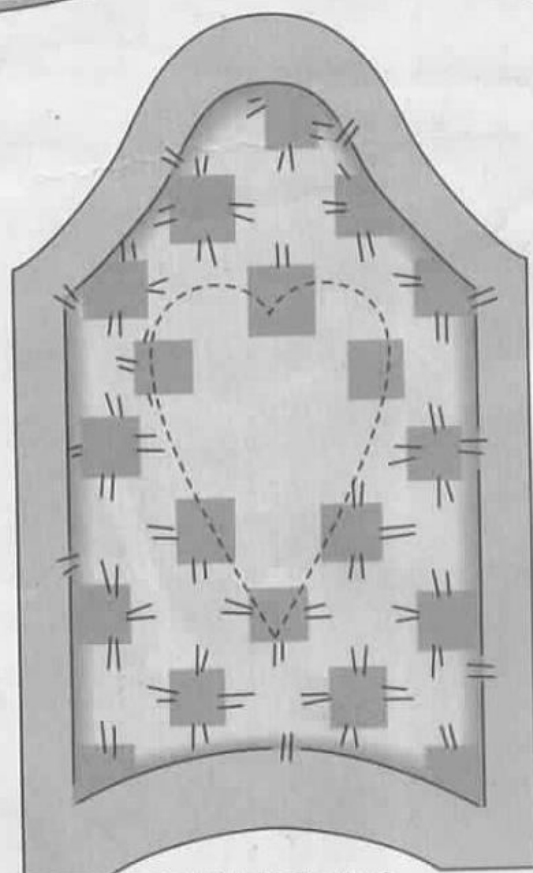
SAGE



TS

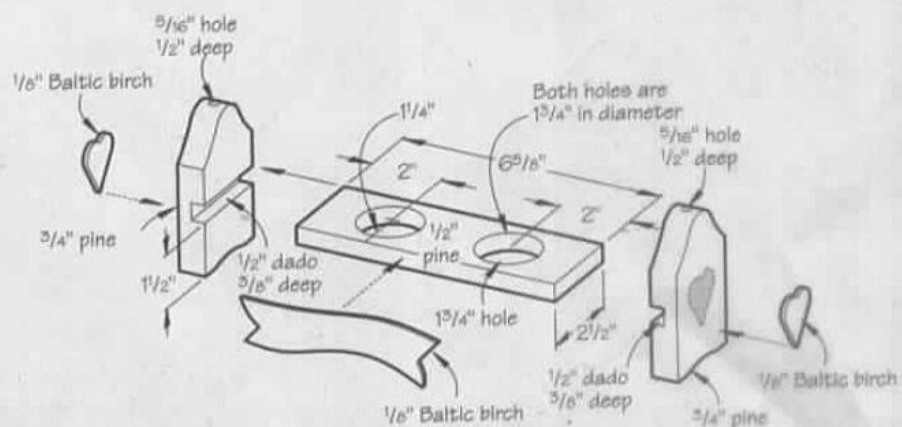
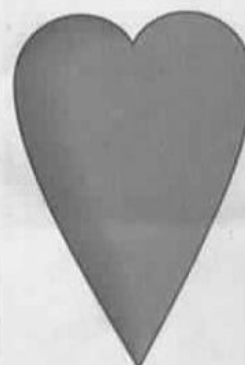


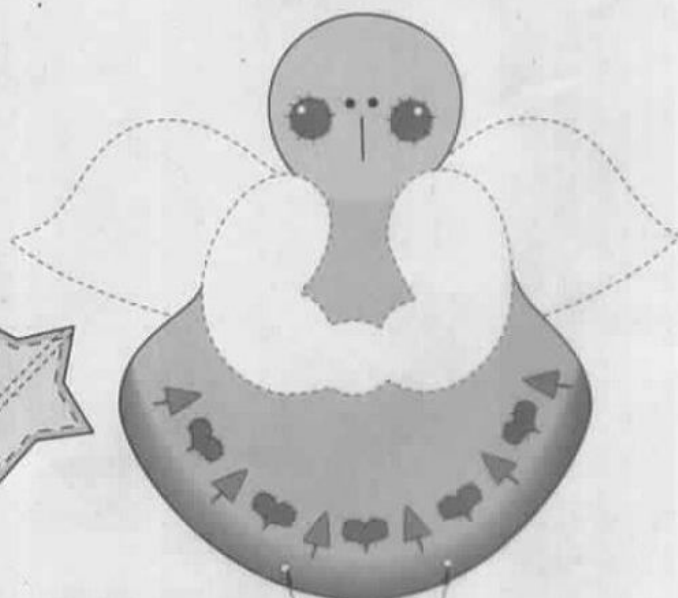
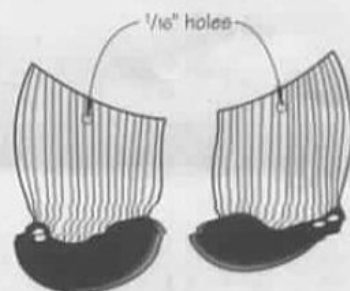
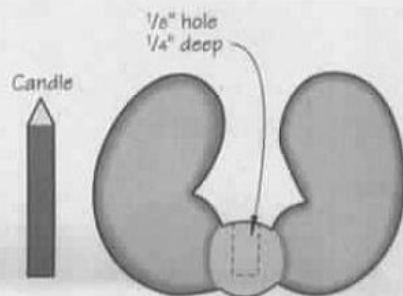
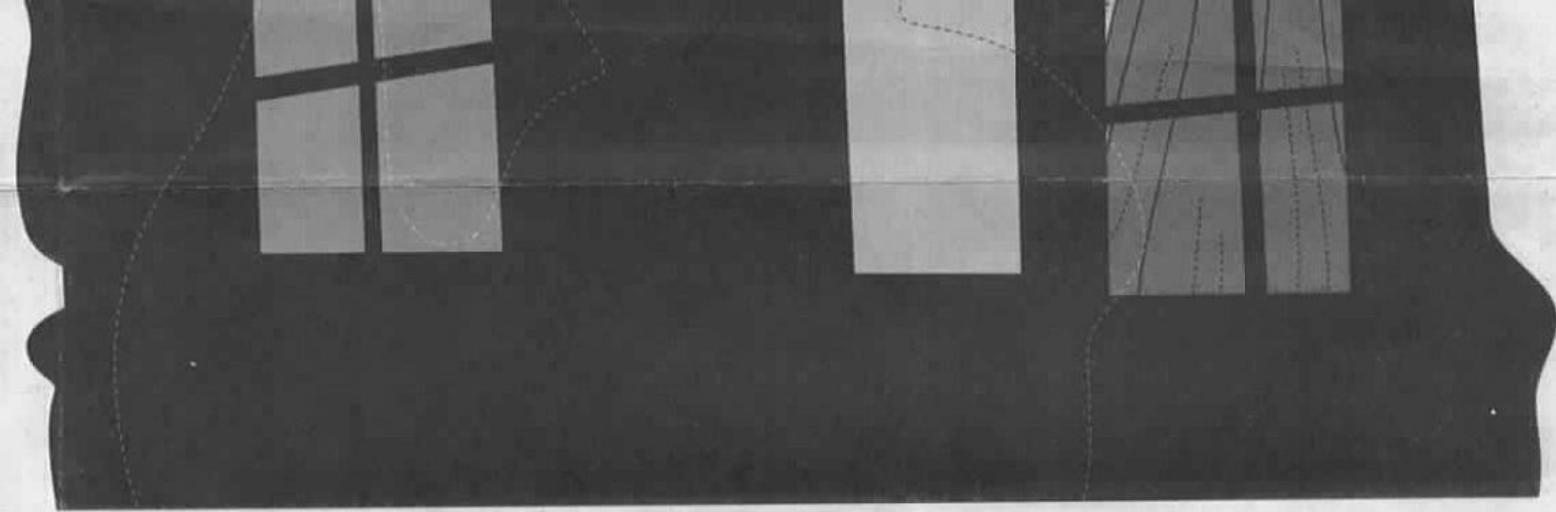
Gathering Herbs
(pages 10-11)



End of Herb Rack - Cut 2

Cut 2





Charming Angel
Ornament
(page 45)

