

crafts Group
Collection™

Better Homes and Gardens

Decorative WOODCRAFTS®

April 1998 • Issue 40
Please display until April 14

CELEBRATE MEMORIES

**FASHION A
FAMILY KEEPSAKE**



PLUS!

**NEW SCROLLSAW
FEATURE** See page 18



#BXNBSRH *****CAR-RT-SORT**C-001





Noah's Ark Ornament,
page 44



Coffee Time,
page 12



Phyllis Tilford,
page 30

Contents

April 1998 • Vol. 8 No. 2 • Issue No. 40

PROJECTS

12 Coffee Time

Carolyn Phillips paints coordinating kitchen accessories.

14 Hey, Diddle Diddle

A nursery rhyme comes to life in Jan Shirley's folk art.

20 Making Memories

Karen Chase inks a heartwarming design on an album.

28 Store It in Style

Valerie Bernardino adorns a box with spring florals.

32 Shade Garden

Phyllis Tilford brightens a lamp with painted plants and florals.

36 Candlelight Christmas

Add Robyn Thomas' candlesticks to your holiday table.

38 The Garden Path

Susie Wolfe beautifies a potting shed, planter boxes, and garden accessories using weatherproof paint.

44 Noah's Ark Ornament

Paint a prizewinning keepsake designed by Kelly Long.

46 Easter Delight

Nelda Rice's seasonal pin will add joy to your holiday.

PERSONALITIES

30 A Taste for Diverse Styles

Designer Phyllis Tilford shares her tips on how to be a more adventurous painter.

POINTERS

6 The Tips Shoppe

Our reader tips will lend a helping hand.

8 For Your Information

Select the right power sander for your shop.

10 Step by Step

Paint stunning coffee branches for your kitchen.

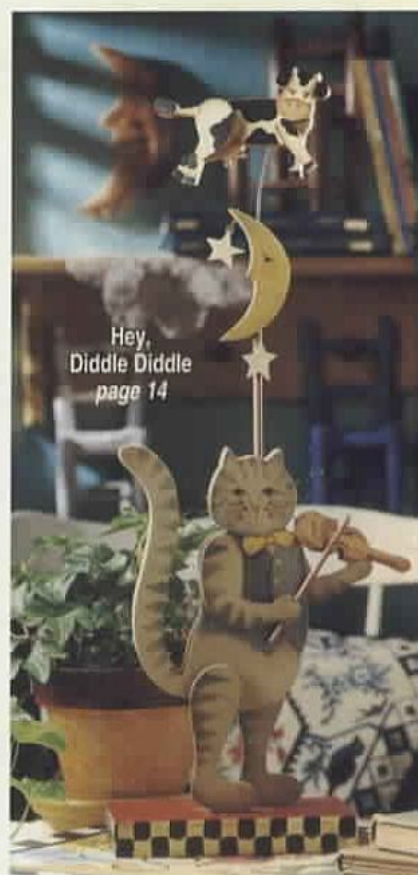
18 Scrollsaw Success

Check out our purchasing pointers for scrollsaws.

22 Technique: Decoupage Decorating

Follow our product guide and basic techniques to create decoupaged works, including three keepsake cases designed by Peggy Caldwell.

Cover photograph: Scott Little
Inset photograph: Perry Struse



PLUS

48 Product Marketplace

Discover the ease of blending paint with the FolkArt Blending Gel Medium from Plaid Enterprises. Choose from six colors of ink when you use the new Grumbacher Craft Pens. Sand surfaces of almost any size with the new Makita Finishing Sander.

50 Buyer's Guide

Write to these addresses or call the numbers listed to buy unpainted wood pieces.

The Tips Shoppe



Clamp and Cut with Ease

I have several woodworking patterns that require me to cut a 2"-diameter round knob in half. By marking the knob and placing it in a 6" bar clamp, I've discovered that I have better control of the piece when I cut it with my scrollsaw or bandsaw.

—Verla Struminski
Lebanon, Oregon

Apply Filler with Ease

I've found that heavy cardboard cut into 1/2x3" strips works just as well as a putty knife for applying wood filler. It's a great shortcut because there's no cleanup—simply throw the strip away.

—Jan Sullivan
Tomball, Texas

Good Wood Finds

The home builders and contractors in my area are more than willing to give me plywood scraps or their throw-away pieces of lumber. This is a great way to get wood cheaply.

—Carolyn Hale
Decatur, Tennessee

Storing Stencils

By mounting your stencils on the pages of a scrapbook, you can organize them and store them flat at the same time.

—Christa DeMayo
Blairstown, New Jersey

Practice, Then Paint

If I'm unsure about using a certain color on a project, I cover the area with clear plastic (the sturdy sheets you use to protect reports). I paint over the plastic. After I decide on the color, I remove the plastic sheet and continue painting the project.

—Cathy George
Sbattuc, Illinois

Keep It Straight

Before tracing a pattern onto a wood surface, I position it and tape it to the wood in three corners. Then I slide graphite paper under the untaped corner and trace away. I find that taping helps to keep the pattern straight and in position while I trace.

—Gene Ellis
Chattanooga, Tennessee

Paint Edges Perfectly

A quick way to paint perfect edges where colors meet on small projects is to apply 3M Post-it Notes to the surfaces you want to protect. They'll give you nice, clean edges.

—Tamara Mann
Merrill, Wisconsin

Painting Small Pieces

When I paint tiny decorations to embellish projects such as stars, birds, or hearts, I hold them in place with spring-clamp clothespins. To let the paint dry, I just hook the clothespins over the edge of a drinking glass. Then I turn the piece around and finish painting it in the same manner.

—Julia Taylor
Steelville, Missouri



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

Recycle Brush Handles

Whenever one of my paintbrushes wears out, I cut off the brush end with my scrollsaw and save the handle to use for mixing colors or painting dots. Over time, I've accumulated several different sizes of handles for all my painting needs.

—Phyllis Johnson
Fremont, Nebraska

Portable Color Inventory

In a previous Tips Shoppe column, I learned how one reader paints the ends of crafts sticks and stores them in a clay pot to keep track of all the colors she has on hand. I took this idea one step further and drilled holes in the opposite ends of the crafts sticks. I then threaded string through the holes so I can take the sticks with me to the crafts store when I buy my paint.

—Sylvia Jennings
Goffstown, New Hampshire

Handy Brush-Keepers

I recently purchased stem roses, which came with 3x3/8" plastic vials. I discovered that the vials are just the right size for protecting the bristle ends of my paintbrushes.

—R.B. Himes
Vienna, Ohio

Power Sanders Are a Plus!

Portable sanders give you a fast, convenient route to quality wood preparation. Here's a quick look at the different types of handbeld sanders. Pick those that will help you tackle your most common sanding jobs.

Random-Orbit Sanders



▲ Palm-Grip
Side-Handle ▼



These sanders' rotational movement will give you the fast and aggressive stock removal of a disc sander and the controllable smoothness of a finish sander.

BUYING CONSIDERATIONS

Palm-grip sanders have small housings that you grip with one hand. This frees your other hand to steady the workpiece.

Side-handle sanders have a 4" to 6" handle that extends 90° from the motor housing. They typically have a knob opposite the housing for two-handed control.

MANUFACTURERS/MODELS

Palm-grip sanders:

Black & Decker RO100, Bosch 1295 series, DeWalt DW423, Porter-Cable 333, Ryobi RS112 and RS240, Makita BO5001 and BO5010, and Craftsman 11621.

Side-handle sanders:

Black & Decker RO600, Bosch 3725/27DVS and 3107DVS, Hitachi FSV13V, Ryobi RS115 and RS200, Craftsman 27717, and Skil 7435.

Belt Sanders



These sanders are best for leveling rough panels, shaping curved edge profiles, and heavy-duty sanding.

BUYING CONSIDERATIONS

Platen: For a belt sander to sand flat, the base that supports the sanding belt where it contacts the wood surface must be flat. Any ridges or deflections in the platen or slip plate will show up when you sand. Large platens hold more sandpaper and are best for working on big surfaces.

Power: Sanders with high-ampere motors will do the job more quickly.

Speed control: Some models have a variable-speed control. Slower speeds give you more control for edge sanding and will help prevent burning or gumming up the belt during tasks such as paint removal.

MANUFACTURERS/MODELS

Bosch 1274DVS and 1275DVS, DeWalt DW431, Hitachi SB75, Makita 9901 and 9924DB, Ryobi BE321, Porter-Cable 352VS and 503, and Craftsman 11713 and 11712.

Finishing Sanders



These sanders will give you the control of hand sanding without the blisters, perspiration, or sore fingers. Choose from sanders that hold 1/2, 1/3, 1/4, or 1/6 of a 9x11" sheet of sandpaper.

BUYING CONSIDERATIONS

Size: Larger sanders complete big jobs more quickly. Smaller sanders are better for reaching into tight spots.

Clamps: Spring clamps are more durable; some have levers to help you open the clamp. Wire clamps open and close easily but aren't as strong as spring clamps.

Bases/pads: Bases are made of aluminum (the most durable), stamped steel, or plastic. Pads are made of felt or foam rubber.

MANUFACTURERS/MODELS

1/2-sheet sanders: Porter-Cable 505, Makita 9045N, Craftsman 11616, DeWalt DW411, Hitachi SV12SV, Bosch 1290D, and Fein MSS641A.

1/4-sheet sanders: Craftsman 11602, Makita BO4550, Black & Decker 7441, Porter-Cable 330, Makita BO4562, Ryobi S605D, Bosch 3289D, and Skil 7276.

1/3-sheet sanders: Makita 9036, Skil 7390/95, Ryobi S45, Black & Decker 7454, and Craftsman 11613.

1/6-sheet sanders: Ryobi S551.

Detail Sanders



These sanders work best in corners, crevices, along grooved edges, and in places where two pieces of wood meet.

BUYING CONSIDERATIONS

Speed: Some sanders have two speeds.

Sanding pads: Some sanders use pressure-sensitive adhesive (PSA) abrasives; others use removable hook-and-loop (H&L) abrasives that let you make equal use of all three corners of the abrasive surface. If you change grits frequently for your projects, consider a sander that uses the H&L abrasives; you can reuse these abrasives several times.

Accessories: Some sanders come with additional pads or even blades for tasks like scraping or removing rust. Others have built-in dust ports or available dust-extraction kits. A few sanders come with plastic carrying cases.

MANUFACTURERS/MODELS

Bosch 3307, Skil 7200, Fein MSX636-1, Ryobi DS2000K and DS1000, and Porter-Cable 9444.

COFFEE TIME

Paint these coffee-tree branches on the kitchen accessories featured on pages 12 and 13 using these steps from project designer Carolyn Phillips.



STEP 1: Carolyn used DecoArt Americana Colors for these steps. Transfer all pattern lines from the pattern packet to the surfaces. Using a #10/0 liner brush and Raw Sienna diluted with water to ink consistency, outline the details. Using a 1/2" angular flat brush and a wash of Cadmium Yellow, base-coat the leaves, stems, and berries.



STEP 2: Using a 1/2" angular flat brush, float Hauser Light Green shading on the lower sides of the stems, the outside edges of the leaves, and behind the curved center vein lines on the leaves. Float Tomato Red tints on the tips of the leaves. Shade the red berries with Tomato Red and the green berries with Hauser Light Green. **Note:** To give the berries a rounded look, shade around the perimeter of each berry, bringing in more color from the shaded (lower left) side. Shade the flower petals with Hauser Light Green and Cadmium Yellow mixed 1:1.



STEP 3: Deepen the shading on the stems, the leaves, and the green berries with Hauser Medium Green. Deepen the shading on the red berries with Cranberry Wine. Using a #10/0 liner brush and a 2:1 mixture of Cranberry Wine and Black Plum diluted with water to ink consistency, line the red berries, the stems, and the leaves as shown above. Highlight the leaves with Cadmium Yellow and Buttermilk mixed 1:1. Highlight the tips of the flower petals with Buttermilk. Using the diluted Cranberry Wine and Black Plum mixture, apply pollen dots to the flower center.



STEP 4: Using a 1:1 mixture of Hauser Medium Green and Plantation Pine, deepen the shading of the green berries, the leaves, and the stems. Using a 1:1 mixture of Cranberry Wine and Black Plum, shade the darkest areas of the red berries. With a 1:1 mixture of Cadmium Yellow and Buttermilk followed by Buttermilk, highlight the pollen dots, leaves, and berries as shown above. **Note:** To further enhance the roundness of the berries, don't extend the highlights all the way to the edges. Float Baby Blue tints of reflected light along the lower left sides of the berries, leaves, and stems.



COFFEE TIME

PALETTE

DecoArt Americana Colors

- BB Baby Blue DA42
- BK Buttermilk DA3
- CW Cranberry Wine DA112
- CY Cadmium Yellow DA10
- DS Desert Sand DA77
- HL Hauser Light Green DA131
- HM Hauser Medium Green DA132
- KP Black Plum DA172
- PP Plantation Pine DA113
- RS Raw Sienna DA93
- TM Tomato Red DA169

BRUSHES

Robert Simmons brushes

- 3/4" synthetic flat
- 1/2" synthetic angular flat
- #10/0 synthetic liner

SUPPLIES

Jar lid

- 5/4 (5x5") kiln-dried pine*
- Pint jar with wire-clamp assembly
- Compass

Coffee-filter container

- 3/4x6x28" Baltic birch plywood
- 3/4x5/8" round-pull knob
- #2x5/8" flat-head wood screw
- Woodworker's glue

For jar lid and coffee-filter container

- Clear glazing medium
- Matte-finish varnish

* If your lumberyard doesn't carry 5/4 kiln-dried pine, use 2x6 pine (actual thickness: 1 1/2") and plane it to 1 1/4". For safety, plane a longer board and then cut it to size.

Note: To order a jar with an unpainted lid or an unpainted coffee-filter container, see the Buyer's Guide on page 50.

Paint a simplified version of the coffee vine on the lid of the filter container.

Add a fresh new look to a kitchen nook or countertop by painting flowering and fruiting coffee-tree branches on storage containers.

Follow our steps for painting the motifs on page 10.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. To make the jar lid, use a compass to mark a 1 3/4"-radius (or 3 3/4"-diameter) circle on 5/4 pine (actual thickness: 1 1/4"). Cut out the shape with a scrollsaw, using a #5 blade. Referring to the diagram in the pattern packet, rout the vein along the edges of the lid. Then rout the round-over, and then the cove.

Refer to the patterns and the exploded-view diagram in the pattern packet to build the coffee-filter container. Attach the knob to the lid after you've completed all painting.

Sand all surfaces with 100- and then 150-grit sandpaper; remove the sanding dust.

HAVE FUN PAINTING

Refer to Brushstroke Basics in the pattern packet for more information on floating,

shading, highlighting, and applying washes. See the patterns for shading and highlighting locations.

To seal and base-coat at the same time, mix DS and clear glazing medium 4:1. Using a 3/4" flat brush, apply two coats of the DS mixture to all surfaces, allowing ample drying time between coats.

Using HM, paint the top border and the edges of the jar lid; paint a 5/8" border around the bottom edges of the coffee-filter container and around the outer edges of the container lid. Paint the top of the wooden knob HM.

Transfer all pattern lines. When you transfer the pattern to the sides of the container, repeat the pattern four times, connecting the stem end of a branch with the tip of the adjacent leaf.

Mix clear glazing medium and RS 4:1; using a #10/0 liner brush, outline just to the sides of the pattern lines. Let the paint dry, then remove the traced pattern lines.

Paint the coffee leaves, stems, berries, and flowers as shown in the steps on page 10.

Dry-brush the center areas of the knob and of the green borders on the coffee-filter container and lid with HL and CY mixed 1:1. Float PP shading along the outer edges of the lid and the knob and along the bottom edges of the container.

Mix CW and KP 1:1, dilute the mixture with water to ink consistency, and use a #10/0 liner brush to paint the line that separates the green trim from the base-coat color and to paint the lettering on the jar lid.

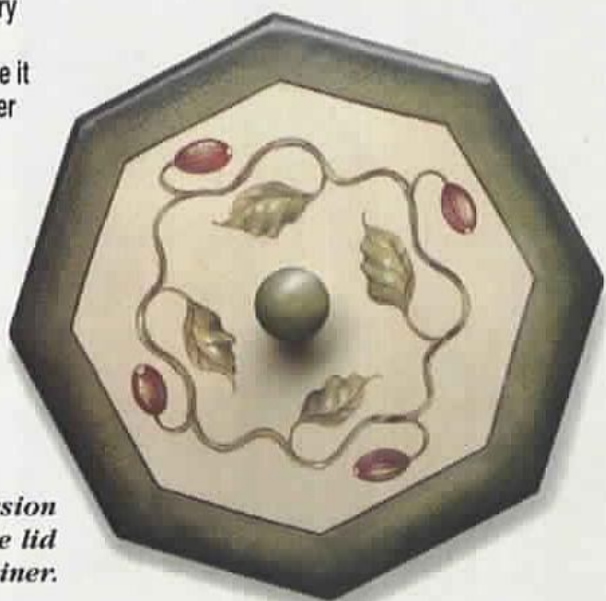
FINISH WITH PRIDE

Apply two to three coats of matte-finish varnish, allowing ample drying time between coats.

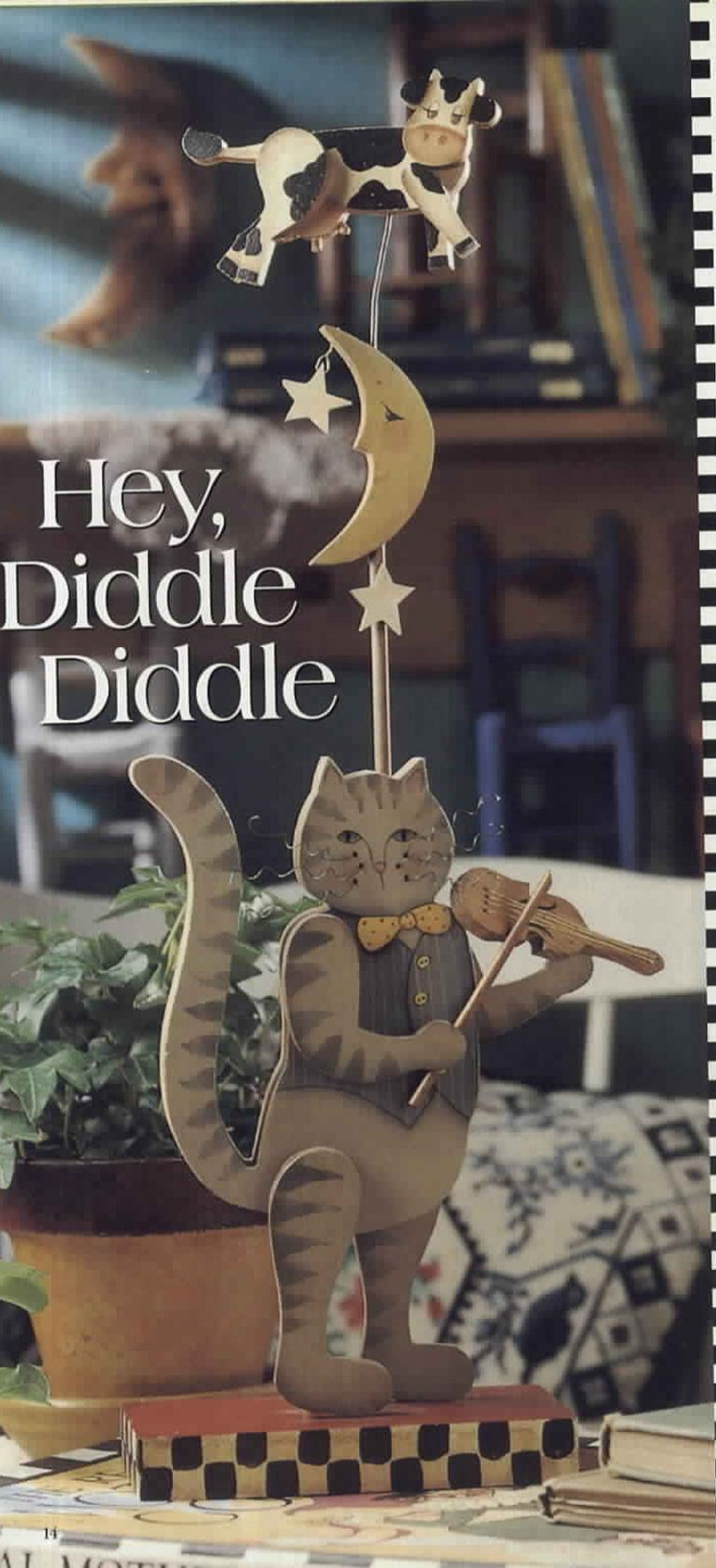
Fit the wire-clamp assembly onto the lid and jar, and attach the lid. Attach the knob to the container lid with a #2x5/8" flat-head wood screw.



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



Hey, Diddle Diddle



Create a collectible that reflects childhood memories of reading favorite nursery rhymes. Its folk art style is as charming as the rhyme itself.

PALETTE

Delta Ceramcoat Colors

- AB Autumn Brown 2055
- AW Antique White 2001
- BF Boston Fern 2110
- Black 2506
- BU Burnt Umber 2025
- BY Butter Yellow 2102
- CC Cape Cod 2133
- CY Cayenne 2428
- GB Golden Brown 2054
- HG Hippo Gray 2090
- MF Medium Flesh 2126
- MI Midnight Blue 2114
- NO Normandy Rose 2432
- QG Quaker Gray 2057
- RI Red Iron Oxide 2020
- White 2505

BRUSHES

Loew-Cornell brushes

- #8 synthetic flat
- #3 synthetic round
- #10/0 synthetic liner
- Deerfoot stippler or scruffy round

SUPPLIES

- 1x6x9" pine
- 1/4x4x12" pine
- 1/8x1x2" Baltic birch plywood
- 1/4x2 7/8" dowel
- 3/16x11" dowel
- 1/8x4 1/4" dowel
- 5-minute epoxy
- Wood sealer
- Wood stain, dark walnut
- Matte-finish varnish
- 14" of gold 24-gauge wire
- 3 1/2" of 16-gauge wire
- 20" of dark 24-gauge wire

Note: To order unpainted wooden cutouts and dowels, see the Buyer's Guide on page 50.

Continued



Hey, Diddle Diddle

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the cat's body and the base onto 1" pine (actual thickness: 3/4"). Copy the stars onto 1/8" Baltic birch plywood and the remaining shapes onto 1/4" pine. (If your lumberyard doesn't carry 1/4" 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. Cut three 3/8" lengths from the 1/8" dowel, and round the ends. Epoxy the pieces into the holes in the cow's udder. Let it set.

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 with a tack cloth.

HAVE FUN PAINTING

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

Base-coat, shade, and highlight with a #8 flat brush. Fill in small shapes with a #3 round brush, and apply details with a #10/0 liner brush. Dry-brush color with a deerfoot stippler or a scruffy round brush. Paint only the front surfaces of the cutouts. 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 cat's body, legs, arms, and the cow's horns QG. Base-coat the cat's vest CC, the bow tie and the moon BY, and the stars and the cow AW. Paint the cow's udder and nose MF. Paint the top of the base RI and the sides AW. Let the paint dry. Lightly sand all painted surfaces with a paper grocery

sack to remove fuzz raised by acrylic paint; remove the sanding dust.

Cat and fiddle: Paint the cat's eyes BF and the nose NO. Float BY on the bottom half of each eye, and paint the pupils Black. Dry-brush CY on the cheeks, and float CY on the inner ears. Using a #3 round brush, paint the stripes on the cat with HG diluted with water to wash consistency.

Float HG shading on the cat's chin, below the bottom edges of the vest, and along the back edges of the legs and the arms. Dilute Black with water to ink consistency, and using a #10/0 liner brush, paint the line work.

Paint the vest buttons BY, and dot the buttonholes Black. Dilute BY with water to ink consistency, and paint the stripes on the vest. Float MI shading on the vest.

Dot the bow tie with RI. Let the dots dry, and then float GB shading along the bottom edges of the tie. Dilute Black with water to ink consistency, and paint the strokes on the fiddle.

Moon and stars: Dry-brush CY on the moon's cheek. Paint the moon's mouth with CY thinned with water to ink consistency. Paint the eye Black, and apply a White highlight dot. Shade the lower edge with AB where shown on the pattern.

Using BY and White mixed 1:1, highlight the upper edge of the moon's eye as shown in the photograph on page 14. Float White highlights on two or three points of each star.

Cow: Paint the ears, the spots, and the tip of the tail Black. Float BU nostrils and shading on the cow where shown on the patterns. Shade the muzzle and the udder where shown.

Paint the eyes AB, and highlight with White. Using Black thinned with water to ink consistency, outline the cow's eyes and paint the eyelashes.

Base: Paint 1/4" Black checks around the sides of the base as shown on the pattern and in the photo on page 14.

FINISH WITH PRIDE

Apply stain to all surfaces of the cutouts, including the dowels. Wipe the excess from the painted surfaces. Let the stain dry thoroughly.

Sand spots of paint from the pieces where they join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Epoxy the arms and legs to the cat and the legs and head to the cow's body. Let the epoxy set. Apply two or more coats of varnish to the cutouts, allowing ample drying time between coats.

Cut the gold 24-gauge wire into four 3 1/2" lengths. From the top, insert the ends of the wires through the holes in the fiddle. Twist the ends together on the back to secure them.

To attach the fiddle to the cat's shoulder, use 1/2" of 16-gauge wire. Using needle-nose pliers, bend the wire so the fiddle rests on the cat's arm and hand. Then epoxy the ends of the wire into the hole on the cat's shoulder and the hole in the back of the fiddle. Let the epoxy set. Insert the remaining 1/8" length of dowel through the cat's front hand for the fiddle bow.

For the cat's whiskers, cut three 6" lengths of dark 24-gauge wire. Thread the ends through the whisker holes from the back. Curl the wire ends by wrapping them around a small brush handle. Epoxy one end of the 1/4" dowel into the bottom of the cat. Insert the other end into the hole in the base.

Epoxy the 3/16" dowel into the bottom of the moon, and insert the other end into the base. Epoxy one star to the dowel below the moon, and attach the other star to the tip of the moon with 24-gauge wire. Epoxy the remaining 16-gauge wire into the bottom of the cow, and insert the other end into the top of the moon.

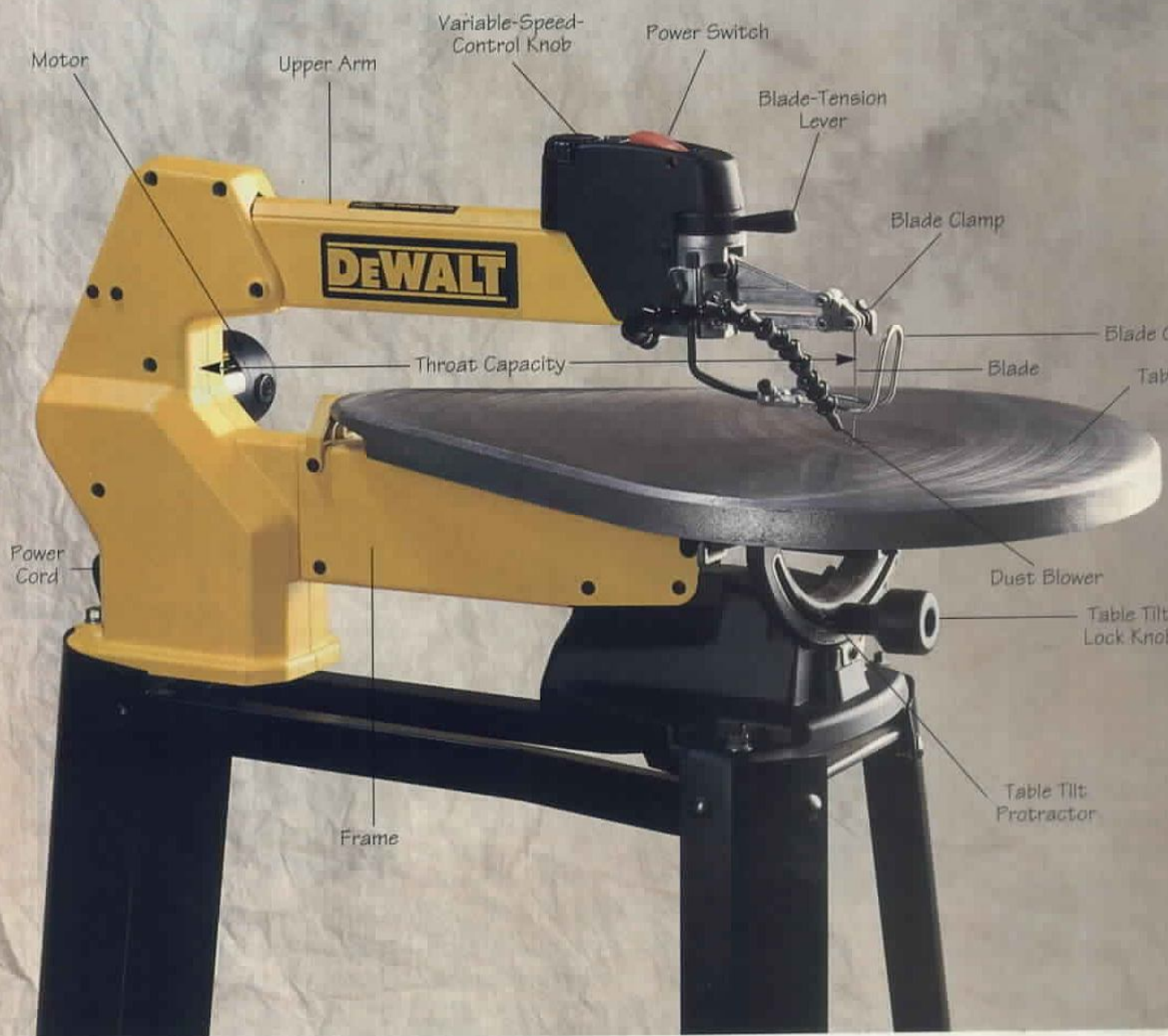


Project designers
Jan and Bill Shirley own a shop that specializes

in 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. ♦

How to Shop for a Scrollsaw

In this issue of Decorative Woodcrafts™, we're pleased to introduce our new scroll saw feature that includes practical tips and advice from the experts at WOOD® magazine. If you're planning to purchase your first saw or are about to trade up to a better model, here's how to make the right choice.



DETERMINE WHAT YOU NEED

Begin your selection process by considering how you plan to use your scrollsaw. For example, if you need a saw for cutting large numbers of pieces (to paint and sell at crafts shows), opt for a durable saw with lots of power. If you plan to cut large pieces, pay attention to the saw's throat capacity.

Price is another important factor—you can spend from about \$100 to more than \$2,000. It's a good idea to test several different models in your price range to make sure you get a saw that will give you good performance with the materials and thicknesses you intend to cut.

BUYING CONSIDERATIONS

Before you shop, you should know a bit about how scrollsaws work and understand what constitutes a quality tool. Here are some features to look for.

C-arm or parallel arm. Scrollsaws have a "constant-tension blade" held by the blade clamps at the end of the arms. A blade-tension system is designed to hold the blade rigid and steady for accurate cutting and control.

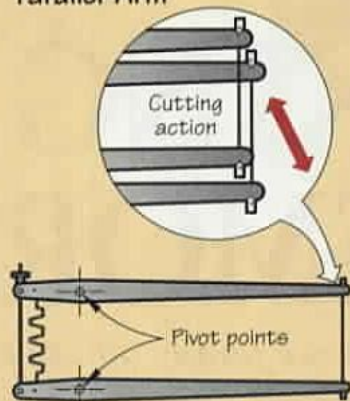
The C-arm saw has a pivot point and a rocking-arm action that cuts wood quickly but doesn't always allow a perfectly vertical cutting stroke.

The parallel-arm scrollsaw has two pivot points for an even more vertical blade stroke. Parallel-link saws may provide the most vertical cut. These two saws are not as aggressive as C-arm models, but some woodworkers find them easier to use.

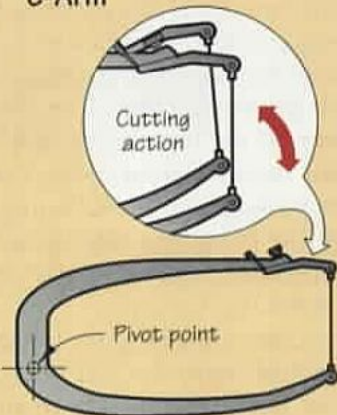
Variable speeds. A belt- or direct-drive motor is connected to the scroll-saw's lower arm to drive the saw arm up and down. Scrollsaws may have one or two fixed speeds, or they may have variable-speed controls.

Throat capacity. This is a measure of the distance between the blade and the frame at the rear of the machine; it determines the maximum width or length of wood you can cut. Most scrollsaws have a throat capacity of

Parallel-Arm



C-Arm



These diagrams illustrate the pivot points and cutting action of parallel-arm and C-arm scrollsaws.

between 12" and 30"; saws in the 15" to 20" range meet most needs.

Depth of cut. This measurement will vary from 1 7/8" to 2 5/8", depending on the model. It determines the maximum thickness of the stock you can cut.

Blade-clamp system. The blade clamps hold the blade in the saw. Some systems require tools to operate and others don't. You also can purchase optional quick-change attachments for most scrollsaws. If you make lots of inside cuts, having an efficient blade system can make a big difference in your sawing enjoyment.

Some saws take only pin-end blades, which are not suited to detail cutting. Other saws use plain-end blades, which come in a variety of sizes.

Blade-tension control. This can be a lever or knob at the front or back of the saw. Determine how easy it is to use when you compare different saws.

Worktable. The scrollsaw table should provide sufficient space for the kinds of cutting you'll do. Larger tables offer more support. Most tables tilt to 45 degrees for bevel cuts.

Air blower. The air blower clears sawdust off the cut line. Look for one that keeps the cutting area clear and doesn't interfere with cutting.

When you assess these features, also consider accessories such as a lighted magnifying glass, a blade storage box, and a foot-controlled on-off switch.

TEST SEVERAL SCROLLSAWS

Ask your friends who own scrollsaws for recommendations and demonstrations. Or attend a woodworking show or visit local tool retailers to see a variety of scrollsaws in operation.

Here's what you should look for when you make your test cuts:

- Check for excessive vibration while the saw is running by laying a coin on the edge of the table and observing whether it stays in place or vibrates around the surface.
- Make sure that the hold-down feature that secures the wood to the saw table doesn't obstruct the cutting view or block the cutting feed.
- Try the blade clamps. See if you can quickly and easily change the blades.
- While the saw is running, the blade should not look blurred when viewed from the front. This could simply be due to an improperly tensioned blade, or it could indicate side play of the arms, which can affect the cutting quality of the saw. ♦

For a one-year subscription to *WOOD* magazine (in the United States), send \$27 to:

Better Homes and Gardens®
WOOD® Magazine
P.O. Box 55050, Dept. 4ZZ2C,
Boulder, CO 80322-5050.
Or call 800/374-9663.



MAKING MEMORIES

*Create this bunny-theme family album for your favorite photographs.
Designer Karen Chase used pen-and-ink details to embellish the design.*

PALETTE

Delta Ceramcoat Colors

- AD Adriatic Blue 2438
- CH Charcoal 2436
- DO Dolphin Gray 2457
- DP Dusty Purple 2128
- EY English Yew 2095
- GR Gypsy Rose 2129
- HG Hippo Gray 2090
- OS Rosetta Pink 2430
- PM Dusty Plum 2456
- QG Quaker Gray 2057
- RM Rose Mist 2437
- SC Sachet Pink 2464
- SG Stonewedge Green 2442
- SN Sandstone 2402
- SO Sonoma 2446
- SR Santa Fe Rose 2496
- SW Straw 2078
- TB Territorial Beige 2425
- TR Trail Tan 2435

BRUSHES

Silver Brush Limited brushes

- #10 synthetic flat
- 1/2" synthetic angular shader
- 3/8" synthetic angular shader
- 1/4" synthetic angular shader
- 1" sponge

SUPPLIES

- 1/4x22x26" Baltic birch plywood
- 1/8x2 1/2x4" Baltic birch plywood
- Gesso
- Fine-tip permanent black marking pen
- White eraser
- Krylon 1311 Matte-Finish Spray
- Bubble palette
- Small sponge roller
- 5-minute epoxy
- Satin-finish spray varnish
- 2-5/8x1" brass hinges
- 2 yards of 1"-wide ribbon

Note: To order an unpainted album and cutouts, see the Buyer's Guide on page 50.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Use a tablesaw or a radial-arm saw to cut out the covers from 1/4" Baltic birch plywood (10 1/2x12 1/2"). Cut a 3/4x12 1/2" strip off the front cover. Copy the pansy outline onto the front cover. Cut out the border with a scrollsaw, using a #5 blade. Copy the remaining cutouts onto 1/8" Baltic birch plywood, and cut out the shapes with a scrollsaw.

Place the connecting strip on top of the back cover flush with the left edge, and drill two 1/4" holes through both pieces for tying the ribbon. Attach the hinges after you've completed all painting. Sand all surfaces with 100- and then 150-grit sandpaper, and remove the dust.

HAVE FUN PAINTING

Base-coat with the #10 flat brush. Wash and shade with the 1/2", 3/8", and 1/4" angular shader brushes, using the size that best fits the area. Using a 1" sponge brush, apply a wash of gesso to all surfaces. Let the gesso dry. Sand again, and wipe clean.

Transfer the pattern lines, including the details, to the front cover. Using a fine-tip permanent black marking pen, ink all details including the dots and dashes. (Designer Karen Chase uses a bevel-edge ruler to draw straight lines.) Let the ink dry. Using a white eraser, remove any graphite lines that show. To prevent the ink from smearing, lightly mist the inked areas with Krylon 1311 matte-finish spray. Let the spray dry.

Using 1:4 mixtures of paint and water mixed in a bubble palette, apply all base-coat washes twice. Allow the first wash to dry before applying the second. Let the paint dry thoroughly, and then float the shading colors using undiluted paint. Using CH, wash and then shade all of the bunnies' eyes and the ears of Bunnies #2 and #6. Use the same CH wash for the

shoes on Bunnies #3 and #5. Using DO, wash all of the pants and the hat ribbons, and the waistband and the cuff of Bunny #2. Shade the areas with AD.

Using PM, wash the bottom petals of the pansies, the gift next to Bunny #1, and Bunny #6's shirt. Shade with DP. Using EY, wash and shade all leaves of the pansies (except the small "phantom" leaves), the stems and calyx of the bottom pansy, the leaf on the apple cutout, the shirt on Bunny #4, and the ribbon on the gift carried by Bunny #2.

Using QG, wash all of the bunnies except Bunnies #2 and #6. Then, also using QG, wash the mouse and the shoes on Bunnies #1, #4, and #6. Shade all QG areas with HG.

Using OS, wash the bow and ribbon on the second gift by Bunny #1, the dress and carrot earrings on Bunny #3 and her carrot; shade with SR.

Using SC, wash the heart earrings, the shirts on Bunnies #1 and #5, and the hat and the dress on Bunny #2. Shade with RM.

Wash and shade Bunny #1's gift cutout and Bunny #5's apple cutout with SO. Wash the apple crate and Bunny #6's book with TB; shade with TR.

Do not apply a wash to the following areas before shading: Using SN, shade the ribbon-tied gift near Bunny #1; the gift that Bunny #2 is carrying; the face, hands, and legs of Bunny #2; the face, hands, and shoes of Bunny #6; the book page of Bunny #6; the apron and sleeve cuff of Bunny #3; and the shirt cuffs of Bunnies #4 and #5.

Shade the pansy petals with SG, the pansy stamens with SW, and the throats of the pansies and the phantom leaves with EY. Shade the lettering with DO and the shadows under the bunnies and other objects with TR.



Float GR on the bunnies' inner ears, on their cheeks and noses, and on the pads of their feet. Float SC and then DO highlights on the stone wall. Float additional shading on the pansy petals with sheer tints of DO. Float sheer tints of DP in the medium-value area of each leaf.

With a sponge roller and DO, base-coat both sides of the back cover, the connecting strip, and the back side of the front cover. Let it dry. Working on one surface at a time, apply another coat of DO. Drizzle small amounts of SC di-

rectly from the bottle in the upper right corner and RM in the lower left corner. Quickly and lightly roll this paint into the wet base coat. Let the paint dry. Use a #10 flat brush to paint the edges DO.

FINISH WITH PRIDE

Sand spots of paint from areas where the cutouts join. Epoxy the cutouts in place; let the epoxy set. Spray all surfaces with two or more coats of satin-finish varnish; let it dry. Attach the connecting strip to the front cover

with $\frac{3}{8} \times 1$ " brass hinges. Tie the album covers together with 1"-wide ribbon.



Designer Karen Chase enjoys painting florals, animals, and still lifes. Many of her designs include acrylic washes and pen-and-ink

details. For information about her designs, write to her at 4119 S. Hollow Ct., Spokane, WA 99206. ♦ Send e-mail to: kcbase4119@aol.com



Decoupage Decorating

Combine decoupage with decorative painting to embellish furniture and accessories as never before. Once you learn the basics, you'll be able to decorate your home with beautiful heirlooms, including these keepsake cases designed by Peggy Caldwell. (See the project instructions on pages 24-26.)

Decoupage is a fascinating art and a delightful way to decorate woodcrafts. This technique uses paper, glue, and varnish to create the impression of hand-painting or inlay on a wooden surface. Our product guide and information will teach you the basics of preparation, application, and finishing so you can create wonderful treasures for your home including the keepsake cases above.

DECOUPAGE PRODUCTS

Arts-and-crafts stores carry an array of decoupage products, including three-in-one mediums, glues and finishes, and crackle mediums.

■ Three-in-one mediums.

These water-base mediums let you seal, glue, and finish the surface you're decoupage. Look for Satin- or Gloss-Finish Decoupage, manufactured by Delta Technical Coatings; Instant Decoupage (Matte or Gloss), produced by Duncan Enterprises; and Mod Podge® and Royal Coat® Decoupage Finish, both manufactured by Plaid Enterprises. Royal Coat will give you a harder, more durable finish. Royal Coat Antique Decoupage Finish, also manufactured by Plaid Enterprises, imparts a slight yellow cast to instantly "age" your projects.

■ **Glues and finishes.** These products let you attach prints to a variety of surfaces. When the surface is dry, apply the finish according to the manufacturer's directions. Look for Aleene's™ Fine Decoupage Glue and Fine Decoupage Finishes (Matte, Satin, or Gloss) and Anita's™ Decoupage Glue and Durable Semigloss Varnish.

■ **Crackle mediums.** Add a crackled look to a decoupage surface with products such as Aleene's Mosaic Crackle Medium (Step 1) and Mosaic Crackle Activator (Step 2).

BASIC TECHNIQUES

1 Treat the surface. Seal the wood surface. Then base-coat the surface with acrylic paint. Let the paint dry, and lightly sand with 100- and then 150-grit sandpaper. Lightly wipe off the dust with a tack cloth. Don't rub the surface or you'll leave a sticky residue on the wood. (Or, you could stain, faux-finish, stencil, or sponge the surface.)

2 Cut out the elements. Using small cuticle or embroidery scissors, cut out the desired elements from thin, sturdy decoupage paper, gift wrap, prints, photocopies, etc. (Or, to add a decorative edge to your print, tear out the image or burn the torn edges.) It's best if the images are printed only on one side—otherwise, the image underneath may show through when you apply the varnish. It's also a good idea

to cut into the pattern slightly, rather than leaving any background showing.

3 Arrange the elements. Plan the overall design by laying out the elements in an arrangement that pleases you. Label each design with a 3M Post-it Note, and mark its approximate



location on the surface with chalk. Be sure the image covers the chalk markings when you're ready to decoupage.

4 Glue on the elements. With a small sponge brush, apply the decoupage medium or glue; brush from the center outward, spreading the medium or glue evenly over the entire surface and making sure to cover the edges. Then press the cutout in place on your project surface. Work from the center to flatten it with your fingers, eliminating any air bubbles. (Use the smooth edge of half of an old credit card, or buy a tool made for smoothing out bubbles. Once you've pasted down all of your cutouts, gently smooth out any medium that might have seeped out from under the prints. If using decoupage glue instead of a three-in-



Crackle mediums

Glues and finishes



one medium, wipe off the glue that oozes out with a damp cloth so the surface around the print will be clean when you apply the finish. Let it dry.



5 Seal the piece. If you're using decoupage medium, apply several coats to the surface. Let each coat dry thoroughly before applying the next. The number of coats necessary will depend on the thickness of your paper cutouts. Try to level the edges with the finish so the surface will be smooth.

6 Finish or varnish the project. Follow the instructions provided by the manufacturer of the decoupage medium or glue. (Add any painted embellishments to your piece before you apply the varnish or decoupage finish.)

ADDING EMBELLISHMENTS

Before or after you decoupage, you may want to embellish your project using one or more of these techniques.

Stenciling. For a decorative look, stencil the base-coated surface, then decoupage motifs on top. See the *Gardener's Keepsake Case* on page 26.

Decorative borders. Use your favorite colors to paint simple borders around the decoupage prints. See the *Photo Keepsake Case* on page 25.

Antiquing. To tone down the base coat, apply another shade of the color (or light brown) along the edges of the piece and of the decoupage prints.

Continued



Decoupage Decorating

Whether your hobby is gardening, traveling, or collecting family photos, turn to the projects on these pages to make your own special heirloom keepsake case.

PALETTE

Plaid FolkArt Colors
Photo Keepsake Case and Tassel Holder
 FV French Vanilla 431
 MS Maple Syrup 945
 RE Robin's Egg 915
 TG Teal Green 733
Traveler's Keepsake Case and Tag
 BC Buttercrunch 737
 MS Maple Syrup 945
 RE Robin's Egg 915
 SG Spring Green 446
 TG Teal Green 733
 WH Wicker White 901

Gardener's Keepsake Case and Tag

FV French Vanilla 431
 HC Honeycomb 942
 MS Maple Syrup 945
 RB Rose Blush 621
 RE Robin's Egg 915
 ST Strawberry Parfait 751
 TG Teal Green 733

BRUSHES

FolkArt One Stroke™ brushes

#12 synthetic flat

#0 synthetic liner

1" sponge

SUPPLIES

For one keepsake case

3/8x9x25" Baltic birch plywood

1/8x20 1/4x15" Baltic birch plywood

5/8x2x5" pine

1/4x2" dowel

4—3/8"-diameter plugs

Woodworker's glue

2—1 1/4x1 1/8" brass stop hinges

1—1x1 1/8" spring slide catch

For one tassel-holder embellishment

3/4x2x3" pine

1/4x3x4" Baltic birch plywood

1—6" tassel

For one tag embellishment

1/8x4x5" Baltic birch plywood

12" length of 1"-wide satin ribbon

Photo Keepsake Case

Plaid Faux Finish Antique Leather Kit 30083

Photocopies of family photographs, letters, and postcards

Medium-tip permanent brown marking pen

Traveler's Keepsake Case

Mementos from travels, such as maps, brochures, and tickets

Medium-tip permanent brown marking pen

Gardener's Keepsake Case

Plaid Stencil Decor Wicker Weave

Stencil 26858

Photocopies of botanical prints and family photographs

Wood sealer

FolkArt Floating Medium

Plaid Royal Coat Decoupage Finish

5-minute epoxy

Krylon 1311 Matte-Finish Spray

Note: To order an unpainted keepsake case, tassel holder, or tag, see the Buyer's Guide on page 50.

START WITH RAW WOOD

Refer to the exploded-view diagram in the pattern packet to build each case. (Attach the handle pieces and the knobs after you've completed all painting.)

To make the tassel holder, duplicate the patterns in the pattern packet. Copy the heart onto $\frac{1}{4}$ " Baltic birch plywood. Copy the center section onto $\frac{3}{4}$ " pine. Cut out the shapes with a scrollsaw, using a #5 blade. Drill the hole where shown on the pattern. Using glue or epoxy, assemble the tassel holder as shown in the photograph *opposite*.

To make a tag, cut a $3\frac{1}{4} \times 4\frac{1}{2}$ " shape from $\frac{1}{8}$ " Baltic birch plywood using a scrollsaw with a #5 blade. Drill a $\frac{3}{16}$ " hole in the tag for fastening the ribbon.

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

HAVE FUN PAINTING

Refer to *Brushstroke Basics* in the pattern packet for information on double-loading and making comma strokes.

Use a 1" sponge brush to apply the decoupage medium and the base coats. Use a #0 liner brush to apply details.

Photo Keepsake Case and Tassel Holder: Base-coat the inside of the case FV and the tassel holder RE. Using

the base-coat color in the Antique Leather Kit, base-coat the outside of the case. Paint the handle pieces and knobs with the trim color in the Antique Leather Kit. Let the paint dry. Apply another coat, if needed.

Trim the background edges of the photocopies of the photographs, letters, and postcards. Arrange the elements on the outside and, if desired, on the inside of the case, labeling everything as shown in Basic Techniques on page 23. Arrange the photocopies of the photographs on the front and back of the tassel holder.

Following the manufacturer's instructions for using Royal Coat Decoupage Finish and the basic techniques, apply the elements to the case and the tassel holder, and let them dry thoroughly.

Using a #0 liner brush and TG diluted with water to ink consistency, paint comma strokes on or around the decoupage photocopies of the photographs as shown *opposite*. Use the thinned TG and the trim color in the Antique Leather Kit (diluted with water to ink consistency) to paint the

ribbon border as shown *opposite*. Apply dots to the painted strokes using the undiluted trim color and the handle end of your liner brush.

To antique the case, double-load a #12 flat brush with floating medium and MS. Apply the mixture to the corners and edges of the case, and let the surfaces dry.

With a permanent brown marking pen, outline all of the strokes on one side. Then, using a ruler and the marking pen, outline the photocopies of the photographs, if desired. (Project designer Peggy Caldwell also used the permanent marking pen to add a sentimental saying inside the case, followed by her name: "Created with love and appreciation for a past generation.")

To prevent the ink from smearing, spray all surfaces with Krylon 1311 matte-finish spray. Let the spray dry.

Traveler's Keepsake Case and Tag:

Base-coat the inside of the case BC. Base-coat the top and bottom of the case WH and the sides and ends RE. Paint the handle pieces and the knobs WH, and the tag RE. Let the paint dry.

Trim the background edges of the travel mementos you're using. Arrange the elements on the outside (the top and bottom areas) and, if desired, on the inside of the case, labeling everything as shown in the Basic Techniques on page 23. Arrange mementos on both sides of the tag.

Following the manufacturer's instructions for using the Royal Coat Decoupage Finish and the basic techniques, apply the elements to the base-coated case and tag. Let them dry thoroughly.

Double-load a #12 flat brush with floating medium and MS, and darken the areas around each element. Let the surface dry.

Using a #0 liner brush and SG diluted with water to ink consistency, paint comma strokes along the edges of the decoupage areas as shown at left. Use

Continued





Decoupage Decorating

a ruler and diluted paint (in the colors of your choice) to outline the photocopies of the photographs. Use a permanent brown marking pen to accent the photocopy outlines. To keep the ink from smearing, mist the inked areas with Krylon 1311 matte-finish spray. Let the spray dry.

To antique the satin ribbon, moisten it thoroughly with water. Dilute RE, SG, BC, MS, and TG with water to ink consistency. Using a #12 flat brush, apply the diluted colors to the wet ribbon. Then place the ribbon between two paper towels, and form them into a wad so the colors bleed out and blend together. This will give the ribbon an antiqued look.

Let the ribbon dry. Then place it between two clean paper towels, and use an iron to press out excess wrinkles.

Gardener's Keepsake Case and Tag: Base-coat the inside of the case RE and the outside FV. Paint the handle pieces, the knobs, and the tag FV.

Using the Wicker Weave Stencil and HC, stencil the design on the outside of the case. When the paint is dry, use a #12 flat brush and MS to slightly darken the edges. Let the paint dry.

Trim the background edges of the photocopies of the photographs and botanical prints. Arrange the elements on the outside and, if desired, on the inside of the case, labeling everything as shown in Basic Techniques on page 23. Place elements on both sides of the tag.

Following the manufacturer's instructions for using Royal Coat Decoupage Finish and the basic techniques, apply the elements to the case and tag. Let them dry thoroughly.

Using a #0 liner brush and RE, TG, ST, and RB diluted with water to ink consistency, paint strokes around the decoupage elements as shown above.

Antique the satin ribbon as for the Traveler's Keepsake Case.

FINISH WITH PRIDE

Sand paint from areas where the han-

dles join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Epoxy the handles in place. Let the epoxy set. Apply one coat of Royal Coat Decoupage Finish to all areas of the cases, the tassel holder, and the tags; let the finish dry.

To complete the tassel holder, thread the top of the tassel through the hole and then loop the tassel around the handle as shown.

To complete the tags, thread the antiqued ribbons through the holes, and tie them onto the cases as shown.



Peggy Caldwell has decoupage and painted on a wide variety of decorative surfaces including furniture, journals,

frames, and lampshades. To receive a an updated brochure of her designs, please send a self-addressed, stamped envelope to her at 62 Meyer Rd., Huffman, TX 77336. ♣

Store It *in* Style

Even before the first flowers bloom, you can enjoy their beauty by painting this arrangement on a marbledized box. Use it to store candles and linens for your springtime celebrations.

*Designed by
Valerie Bernardino
Cincinnati, Ohio*



PALETTE

Accent Country Colors

BD	Bordeaux 2322
BK	Soft Black 2447
BS	Burnt Sienna 2435
BU	Burnt Umber 2437
DC	Devonshire Cream 2312
DG	Dijon Gold 2318
GO	Green Olive 2442
LY	Light Yellow-Green 2340
PE	Pine Needle Green 2445
RU	Raw Umber 2427
RW	Real White 2476
SB	Stoneware Blue 2440
SY	Sunkiss Yellow 2432
TP	True Purple 2475
WT	Wild Heather 2314

Accent Crown Jewel Metallics

KG	King's Gold 2527
----	------------------

Accent Decorating Glaze

	Midnight Blue 8719
--	--------------------

BRUSHES

Loew-Cornell brushes

$\frac{3}{8}$ "	synthetic angular shader
#1	synthetic liner
#6	synthetic filbert
$\frac{1}{2}$ "	synthetic rake
	Deerfoot stippler or stencil
	Large mop

SUPPLIES

$\frac{1}{4}$ x5x46"	pine
$\frac{1}{8}$ x19x13"	Baltic birch plywood
1 $\frac{1}{2}$ "-diameter	wooden ball
	Woodworker's glue
#17x1"	brads
	Wood filler
	Sea sponge
	Satin-finish varnish
$\frac{5}{8}$ "	pan-head wood screw

Note: To order an unpainted box, see the Buyer's Guide on page 50.

START WITH RAW WOOD

Refer to the exploded-view diagram in the pattern packet for the dimensions of the box. Using a tablesaw or a radial-arm saw, cut all of the pieces from $\frac{1}{4}$ " pine and $\frac{1}{8}$ " Baltic birch plywood. (If your lumberyard doesn't carry $\frac{1}{4}$ " pine, plane or resaw thicker stock to size.)

Sand all surfaces, including the ball knob, with 100- and then 150-grit sandpaper; remove the sanding dust. Assemble the box with woodworker's glue and brads. (Attach the ball knob to the lid after you've completed all painting.) Let the glue dry. Fill the nail holes with wood filler, and let the filler dry. Sand again, and wipe clean.

HAVE FUN PAINTING

Use the $\frac{3}{8}$ " angular shader brush and SB to base-coat the box bottom and lid top. Base-coat the edges of the lid and the knob KG. Let the paint dry.

Dip a damp sea sponge into the Midnight Blue Decorating Glaze, and blot the sponge on a paper towel. Sponge the glaze on the box lid, turning the sponge as you work to vary the pattern. Using a large mop brush, lightly tamp (dab) the wet colors. Sponge on touches of KG. Let the paint dry. Using a #1 liner brush and RW diluted with water to ink consistency, paint veins in a diagonal pattern. Use the mop brush as before to soften the pattern.

Using a deerfoot stippler or stencil brush and PE, lightly stipple over the area where you'll paint the florals. Pick

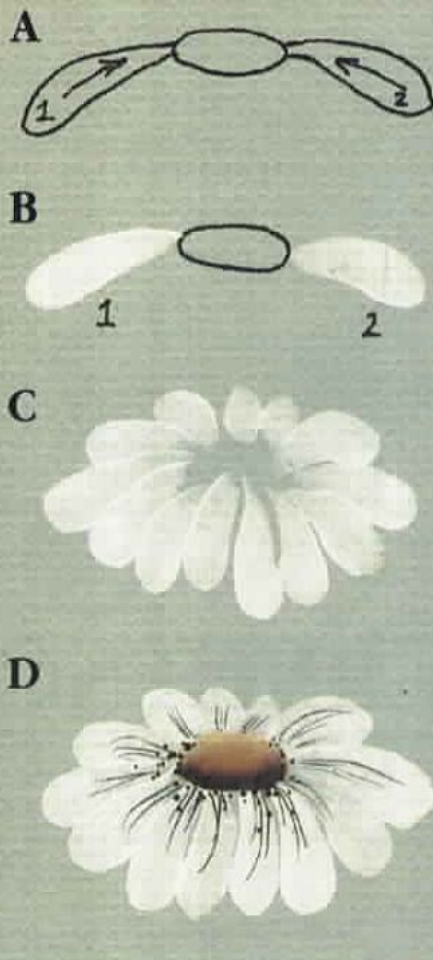
up GO on the dirty brush, and stipple over the area again. Repeat with LY. Transfer the main pattern lines to the lid. There's no need to copy the details yet—you'll base-coat over them.

Leaves and branches: Using a liner brush and BU diluted with water to ink consistency, paint irregular lines to create branches for the leaves and berries. Using the $\frac{3}{8}$ " angular shader brush, paint the leaves LY and shade with PE. Use the chisel-edge of the brush and PE to create the center vein lines.

Filler flowers: For the purple flowers, base-coat the areas TP. Load a filbert brush with WT, and pick up a small amount of RW. Place the brush tip on the surface, and apply pressure to the brush to create each petal. The more pressure you apply, the larger the petals. For small petals, lightly touch the surface with the brush.

To paint the yellow flowers, load the filbert brush with SY and a touch of RW; paint three petals each as shown in the photograph *opposite*.

Daisies: Using a #6 filbert brush and RW, paint the large daisy starting with a left petal followed by a right petal (see illustrations A and B, *above right*). Fill in with additional petals (C). Repeat for the remaining daisy and the buds. Paint the centers of the daisies DG, using two or three coats. Using the filbert brush, shade the lower portion of



each daisy center with BS; highlight with DC. Using a liner brush and BK diluted with water to ink consistency, apply lines to the petals. With a stylus and undiluted SB, apply seed marks to the daisy centers and petals (D).

Berries: Base-coat half of each berry BD and the other half TP. Dip a cotton swab into RW; blot it on a paper towel to remove excess paint. For each berry, apply small circular outlines with the cotton swab. Paint GO leaves above each berry.

Tendrils: Use a liner brush and RU mixed with a small amount of LY diluted with water to ink consistency to paint the tendrils.

Plaid design: Dilute RW with water to ink consistency. Load a rake brush with the thinned paint, and tap the tip of the brush on a paper towel to separate the bristles; using very little pressure, paint the horizontal lines and vertical stripes on the sides and ends of the box. Dilute a 1:1 mixture of BD and KG with water to ink consistency; paint the horizontal lines and vertical stripes.

FINISH WITH PRIDE

Apply two or more coats of satin-finish varnish; let it dry. Attach the knob to the lid with a $\frac{5}{8}$ " pan-head screw. ✦

A Taste

for

Diverse Styles

Some decorative painters prefer to paint in just one style.

But Phyllis Tilford enjoys everything from whimsical snowmen to lush garden scenes.

She has an itty-bitty tole-painting shop with a whole lot going on in it. That's what the local painters in West Melbourne, Florida, will tell you about designer Phyllis Tilford, owner and operator of The Tole Mill. The shop has become a popular place for painters of all skill levels to gather for classes and painting inspiration.

An adventuresome designer, Phyllis has become famous for her folk art, floral, and even rustic nautical designs. "I've been inspired to paint so many different things, and I love them all," she says. "It's kind of like I haven't decided what I want to be when I grow up."

Curiosity Sparks Interest

Phyllis became interested in decorative painting 12 years ago while attending a crafts show. "Somebody there told me that you don't need artistic talent to



Straight out of Phyllis' studio come many of her favorite designs, including these rustic nautical pieces. The sailboat was designed by her husband, Larry.

learn decorative painting," she says. "And since I thought I didn't have any, I decided it was something I had to try."

Phyllis took her first class at a local shop where she remembers painting a polka-dotted cat. "With no art background whatsoever, I was simply amazed that I could do this," she says. "I loved this class so much that I signed up for everything else the shop offered."

Her second class took her even more by surprise. It involved advanced-level painting techniques that were applied

to the image of a chicken. "There must have been at least 900 strokes in that project!" Phyllis says. Today, the chicken still hangs in her studio. She shows it to her students, pointing out that they, too, can become successful painters in a short period of time.

With just a few classes under her belt, Phyllis challenged herself to veer from the pattern instructions and try her own color and style preferences on her projects. "I painted anything and everything, never considering that a particu-

lar project might be way over my head. The color or style didn't really concern me; I just had to try it," she says.

Designing with Ease

In the beginning, Phyllis shied away from copying other designers' works, fearing it might keep her from coming up with her own original ideas. It wasn't until she attended a national painting convention that she learned just the opposite. "At the end of an aisle, I thought I spotted the most beautiful angel I'd ever seen. By the time I got to the booth, I discovered I'd been looking at an eagle. But I still could imagine the shape as an angel, and I knew this was something I could design," she says. "I think, too, that once you become comfortable with your own style, designing is a lot easier."

To date, Phyllis has authored four pattern books and has designed more than 200 pattern packets. She exhibits many of these designs at national painting shows: nautical pieces; fruit, floral, and nature motifs; whimsical holiday figurines; and simple to more



"I think of my brush as a vehicle that has allowed me to meet the nicest people in the world."

elaborate folk art creations. Some of her most popular designs feature garden scenes (see the lamp on pages 32-35).

A Studio and a Shop

All of Phyllis' design work takes place at The Tole Mill, her decorative painting studio located just seven miles from

Melbourne Beach on the Atlantic Ocean. Her studio also serves as a retail shop, where she sells pattern packets and books, wood blanks, and other crafts supplies.

"When my husband Larry and I moved to Florida, we had no intention of opening a retail shop," Phyllis says. "But a few local painters heard about my studio and began requesting classes and supplies, so we decided to give it a try." In the shop, Phyllis and three other teachers conduct painting classes for all skill levels. Larry also is actively involved in the business as a designer and woodcutter.

Based on past experience, Phyllis sees several advantages to teaching her designs in her classes before she publishes them. "If lots of students sign up for a class, I know the design will appeal to other decorative painters. I also can double-check the project instructions for accuracy."

Be Adventuresome!

Phyllis advises decorative painters to take as many classes as they can—at all skill levels. "If you're not familiar with a certain technique, do it the way you see it. Even if you paint the same project five times, you'll probably learn or discover something new about it each time," she says.

Phyllis continues to explore new painting opportunities as she travels throughout the country teaching seminars in shops and at tole-painting chapter meetings. This summer, she'll be teaching for the first time in Japan.

"I've been truly blessed to be in this profession," she says. "I think of my brush as a vehicle that has allowed me to meet the nicest people in the world. It doesn't matter that we don't all speak the same language; decorative painting is a language in itself, and it unites all of us." ❖

To receive a color catalog of Phyllis' designs, send \$4 to her at The Tole Mill, 1675 S. John Rodes Blvd., Unit C, West Melbourne, FL 32904. Or visit her on the Internet: <http://www.tolenet.com/tolemill/>



Phyllis Tilford's passion for painting diverse styles is apparent throughout her studio, The Tole Mill, in West Melbourne, Florida, where she displays her latest designs.



Shade Garden

Bring a spring garden scene indoors by painting plants and florals on a tabletop lamp. Creating the stucco wall background is simple, too—just cover the wet base-coated surface with plastic wrap and run your fingertips over it.

PALETTE

Delta Ceramcoat Colors

- AU Dark Burnt Umber 2527
- BG Black Green 2116
- CY Cayenne 2428
- FG Forest Green 2010
- GC Georgia Clay 2097
- HI Hammered Iron 2094
- MF Medium Flesh 2126
- PS Pigskin 2093
- SB Sweetheart Blush 2130
- SG Stonewedge Green 2442
- SI Spice Brown 2049
- SN Sandstone 2402
- SW Straw 2078
- VW Vintage Wine 2434
- White 2505
- WL Wild Rose 2485

BRUSHES

Loew-Cornell brushes

- #12 synthetic flat
- #3 synthetic round
- #1 synthetic liner
- #10/0 synthetic filbert
- #8 synthetic filbert
- #2 synthetic filbert
- #4 synthetic scumbler

- Large mop
- 2" sponge

SUPPLIES

- 1½x2½x24" pine
- 1x6x48" pine
- ¾x16x26" Baltic birch plywood
- Woodworker's glue
- ¾" nails/brads
- Lamp hardware kit
- Wood filler
- Acrylic wood sealer
- Retarder or extender medium
- Scotch™ brand Magic® Tape
- Round synthetic sponge
- Matte-finish varnish

Note: To order an unpainted lamp with electrical parts or a lamp hardware kit, see the Buyer's Guide on page 50.

START WITH RAW WOOD

Refer to the exploded-view diagram on page 35 to build the lamp and shade. (Install the hardware and attach the shade after you complete all painting.) Fill all nail holes with wood filler. Let it dry. Sand all surfaces with 100- and then 150-grit sandpaper; remove the dust.

HAVE FUN PAINTING

Using a 2" sponge brush and a 2:1 mixture of MF and wood sealer, base-coat all surfaces of the lamp base. (Designer Phyllis Tilford used J.W. Etc. White Lightning Wood Sealer.) Lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint.

Stucco wall section: Mix CY with a few drops of retarder or extender medium; dilute the mixture with water to heavy-cream consistency. Using a sponge brush, apply the mixture to one side at a time.

While the surface is still wet, cover the area with a piece of clear plastic wrap, and move your fingertips over the area. This will create a textured look. Lift off the plastic wrap, and discard it. Use a clean piece of plastic wrap for each side. Let the paint dry.

Top and bottom sections of the base: Using a 2:1 mixture of SN and wood sealer, base-coat all surfaces. Apply tape to the stucco wall section to divide the top and bottom sections. Using a damp sponge, apply HI to the top and bottom sections; apply more pressure along the edges to darken them.

Transfer the main pattern lines. There's no need to copy the details yet—you'll base-coat over them. Begin by outlining the flowers, then use the illustrations and photograph *opposite* as your guide for painting. Repeat the pattern on the back of the base and shade.

Brick path: Load a #1 liner brush with HI and a touch of SN; dilute the mixture with water to ink consistency, and paint the grout lines. Use a #2 filbert brush and SN to paint the light bricks; shade the left sides with SI, and highlight the right sides with White.

Paint the medium bricks CY; shade with SI, and highlight with White. Paint the dark bricks

SI; shade the bricks with a mixture of SI and a touch of AU. Go over the grout lines again, if necessary. Then paint the top and left edges of the lines with HI diluted with water to ink consistency. Shade along the top of the path with a wash of AU.

Brick wall sections: Paint the grout and the bricks as for the brick path. Using a wash of AU, shade along the edges of the bricks. Using a #1 liner brush and AU diluted with water to ink consistency, paint cracks on the stucco wall as shown in the photograph *opposite*.

Snake leaves: Using the chisel edge of a #12 flat brush and BG, paint each leaf; start your brush at the top of the path and move it in an upward direction. (Keep the lower areas more dense; they'll serve as the background for the yellow and pink daisies you'll paint later.) Using the dirty brush, pick up a generous amount of FG, and apply more leaves; keep the lighter green color on the bottom edge of the brush. Then side-load your dirty brush with SW, and add a few more leaves.

Background foliage and filler: Referring to the illustrations on page 34, use a #4 scumbler brush to paint several shades of foliage and filler, keeping some areas more dense than others. Apply light pressure to your brush for airy foliage and heavy pressure for more dense foliage. For best results, keep a small amount of water in your brush; load your brush with paint, and scrub and scoot it over the area instead of pouncing it.

Continued

Snake leaves





*Designed by
Phyllis Tilford,
West Melbourne, Florida*

Background foliage and filler



Shade Garden

Paint the dark foliage BG. Pick up FG in the dirty brush, and paint over the area. Repeat with SW. Paint the medium foliage FG. Using the dirty brush, pick up SN, and paint over the area. Paint the light foliage the same as for the medium foliage, except pick up SW



Purple foliage



Yellow foliage



Pink foliage

in the dirty brush and paint over the area again. Paint the lightest foliage in the same manner, except use more SN.

Purple foliage (beside the snake leaves): Apply a dense coverage of the dark foliage. Using a clean scumbler brush, apply VW flowers; pick up a touch of White in the dirty brush, and add highlights.

Yellow foliage: Apply an airy coverage of the light foliage. Load a #3 round brush with SW and a touch of CY, and pat on the flowers. Pick up White in the dirty brush, and add highlights. Mix FG and a touch of BG, and dilute the mixture with water to ink consistency; using a liner brush, paint the stems.

Pink foliage: Apply an airy coverage of the dark foliage. Load the tip of a #3 round brush with WL; dip the tip into SB. Lightly dab on the flowers, then pick up White and highlight them. Paint the stems and branches as for the yellow foliage.

Yellow daisies: Using a #10/0 filbert brush and AU, paint the centers. Side-load the dirty brush with SN, and highlight the centers. Using PS and a touch of SW, paint the petals; side-load the

dirty brush with White, and add highlights. Paint the stems as for the yellow foliage in shades of green that will show up against the background. Use a clean filbert brush and the medium foliage mixture to paint the leaves.

Pink daisies: Paint the centers as for the yellow daisies except pick up SW on the dirty brush for highlighting. Use SB and a touch of WL to paint the petals and a wash of White for highlighting. Paint the leaves as for the yellow daisies using FG and a touch of SW.

Light caladium leaves (below the yellow daisies): Load a #2 filbert brush with FG; blend on your palette. Then load one side of the brush with WL and the other side with SN; paint the leaves so they extend in different directions. Using a liner brush and SB diluted with water to ink consistency, paint the veins. Add dark foliage for filler, if needed.

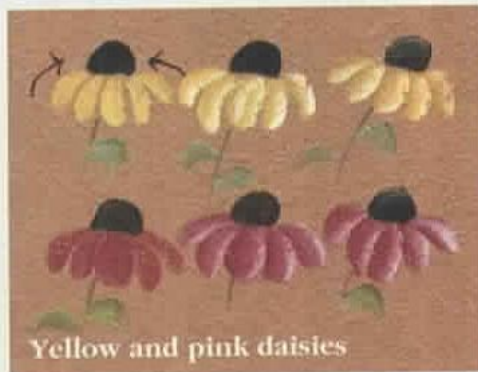
Dark caladium leaves (below the pink daisies): Paint as for the light leaves, loading the brush with FG and side-loading it with SB and SN. Use SN to paint the veins as for the light leaves.

Light-purple foliage: Apply the medium foliage. Paint the flowers as for the purple foliage, except add a touch of SN to the base-coat color.

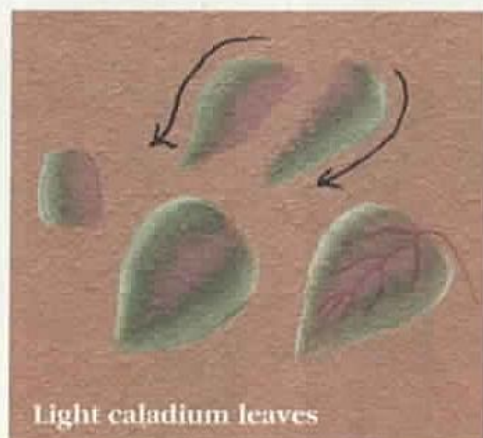
Yellow-green foliage: Apply the light foliage, covering the area below the dark caladium leaves. Paint the flowers as for the yellow foliage, adding touches of White to the dirty brush.

Branches and vine leaves: Mix FG with a touch of AU; dilute the paint with water to ink consistency. Using a liner brush, paint the branches and stems. Use #2 and #10/0 filbert brushes and the colors used for the foliage to paint different shades of leaves throughout.

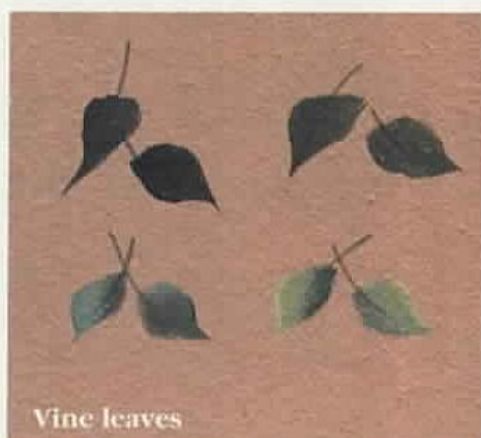
Hanging plant in white pot: Base-coat the pot SN; shade with a wash of HI. Using SI, shade behind the pot; apply heavier shading to the left side. Use a liner brush and BG diluted with water to ink consistency to paint the



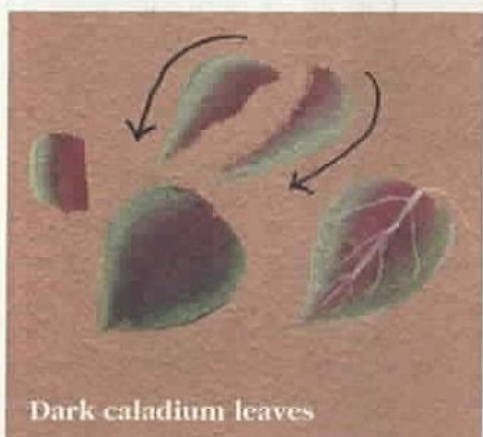
Yellow and pink daisies



Light caladium leaves



Vine leaves



Dark caladium leaves

chain. Apply the light foliage as shown in the illustration *opposite, top*.

Hanging plant in terra-cotta pot: Base-coat the pot GC; pick up a touch of AU on the dirty brush, and shade along the edges and behind the pot. Highlight the center by side-loading the dirty brush with GC and SN. Use a large mop brush to soften the highlight.

Paint the chain as for the other hanging plant. Apply dark foliage as shown in the illustration *opposite, top*. To paint different shades of ivy leaves, use a #10/0 filbert brush and the following colors: BG, BG and a touch of SW, and BG and a touch of SW and SN.

Lampshade: Using a sponge brush, base-coat the shade with a 2:1 mixture of SN and wood sealer. Lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint.

Dip a damp sponge into SG, and lightly sponge along all edges of the shade. Transfer the pattern

Asparagus fern and ivy plants embellish this garden-themed lampshade. Repeat the motifs on the back sides, if you'd like.

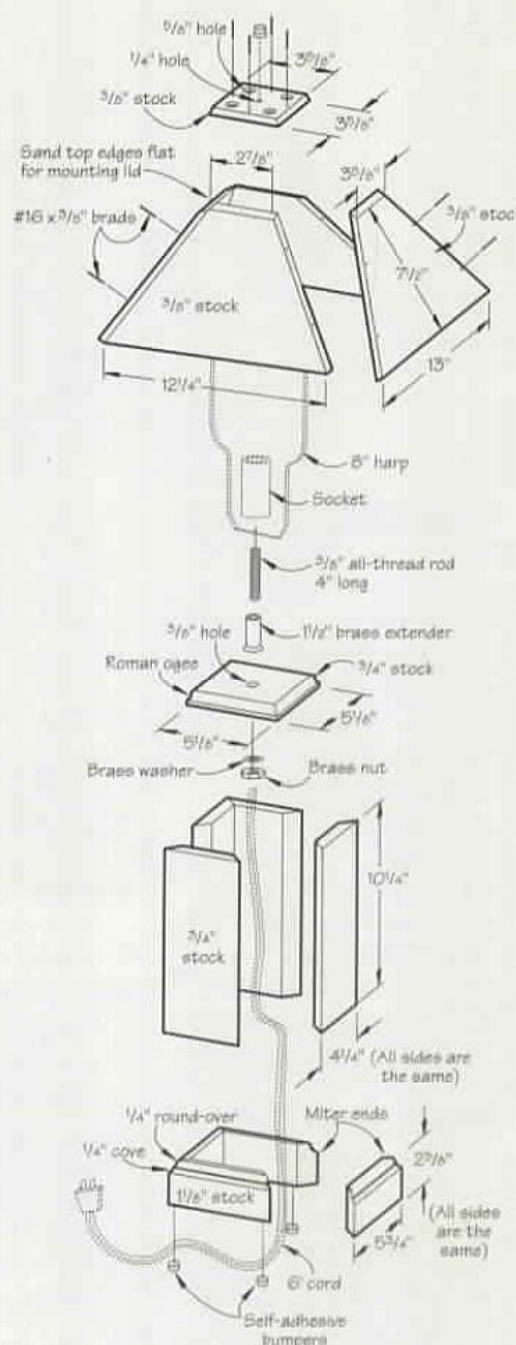
for the brick sections. Paint them as for the brick path, except use a #8 filbert brush and apply washes of color. Float HI shading above the brick floor to define the wall.

Large potted plant: Base-coat the pot SG; pick up SN in the dirty brush, and highlight the pot. Repeat with White. Shade the pot with HI and then SI. Using a scumbler brush, tint the shaded areas with GC. Paint the foliage as for the hanging plant in the white pot; use a liner brush and BG diluted with water to ink consistency to add stems as shown in the photograph *below*.

Small potted plant: Paint this as for the hanging plant in the terra-cotta pot.

FINISH WITH PRIDE

Apply several coats of matte-finish varnish; let it dry between coats. Install the hardware, and attach the shade.✦



Candlelight Christmas

PALETTE

Delta Ceramcoat Colors

- AE Payne's Grey 2512
 - Black 2506
 - BN Barn Red 2490
 - BY Butter Yellow 2102
 - DB Dark Brown 2053
 - DG Dark Goldenrod 2519
 - IT Light Timberline Green 2531
 - MI Midnight Blue 2114
 - OW Oyster White 2492
 - PN Pine Green 2526
 - PU Pumpkin 2042
 - TG Timberline Green 2533
- Delta Ceramcoat Gleams**
- GO 14K Gold 2604

BRUSHES

Loew-Cornell brushes

- #12 synthetic flat
- #6 synthetic flat
- #2 synthetic flat
- $\frac{3}{8}$ " synthetic angular flat
- #1 synthetic liner
- Small scruffy round
- Spatter or old toothbrush

SUPPLIES

- 2—6 $\frac{3}{4}$ "-tall candlesticks
- Wood sealer
- White graphite paper
- Matte-finish varnish

Note: To order unpainted candlesticks, see the Buyer's Guide on page 50.

START WITH RAW WOOD

Sand all surfaces of the candlesticks 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, and wipe clean.

HAVE FUN PAINTING

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

Base-coat with the #12, #6, and #2 flat brushes, using the brush that best fits the area. Float shading and highlighting with the $\frac{3}{8}$ " angular flat brush. Fill in small shapes and apply details with the #1 liner brush.

Base-coat each candlestick except the GO (gold) areas shown in the photograph *opposite*. Paint from top to bottom in the following order: BN, OW, MI, OW, and BN. (When the paint dries, dilute OW with water to ink consistency. Dip a spatter brush or an old toothbrush into the paint, and spatter (fyspeck) the candlesticks. Let the paint dry. Now paint the GO areas, and let the paint dry.

Transfer the main pattern lines. (Use white graphite paper for the trees and snowmen.)

Tree: Load the $\frac{3}{8}$ " angular flat brush with TG. Using the chisel edge of the brush, start at the top of the tree and paint four rows of strokes as shown *opposite*. To shade the tree, load the same brush with PN, and apply shorter strokes from top to bottom. To highlight the tree, load the angular flat brush with OW, and apply strokes from the bottom up so the highlights appear along the bottom edge of each row. Using a small scruffy round brush and OW, stipple snow onto the trees.

Snowman: Base-coat his body OW, his arms DB, the scarf BN, the hat Black, the broom bristles and hatband BY, and the broom handle DG. Shade the snowman's body with AE; paint his eyes, mouth, and buttons Black. Using a stylus, add OW highlight dots to his eyes. Paint his nose PU, and highlight across the top with BY.

Load the liner brush with OW diluted with water to ink consistency, and paint the stripes on the scarf as shown on the pattern. Shade the scarf with AE. Using the liner brush and Black diluted with water to ink consistency, paint a thin line along the tops of the snowman's arms for shading. Then highlight the center of each arm with BY diluted with water to ink consistency.

Using the liner brush and DB diluted with water to ink consistency, apply the wood grain to the broom handle. Paint the broom bristles with the liner brush and the thinned DB; repeat with DG. Then use the thinned DB to paint the band across the broom bristles. Shade the hatband with DB. Finally, float OW snow under the trees and the snowman as shown on the pattern.

Stars and holly border: Load the liner brush with GO, and paint the stars.

For the holly border, base-coat about half of the leaves IT and the remaining leaves PN. Outline the IT leaves on one side with PN diluted with water to ink consistency, and then apply PN vein lines. Outline the PN leaves, and add vein lines in the same manner using IT diluted with water to ink consistency. Using the handle end of the liner brush, apply BN dots for the berries.

Gold trim: Using the photograph *opposite* for guidance, load a liner brush with undiluted GO, and apply a row of comma strokes facing up just below the candle cup. Apply another row of comma strokes facing down.

FINISH WITH PRIDE

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



Designer Robyn Thomas enjoys teaching painting classes. For a brochure of her patterns, write to Sugar Brush, 6312 Enola, Kalamazoo, MI 49004.

Accent your holiday decor with these fanciful snowman candlesticks. They'll add a dramatic touch to a mantel or tabletop, and they make great gifts, too.



PALETTE

DecoArt Patio Paint

- AM Antique Mum DCP19
- CG Concrete Grey DCP12
- CW Cloud White DCP14
- FP Foxglove Pink DCP2
- PB Patio Brick DCP16
- PG Pine Green DCP4
- SB Summer Sky Blue DCP10
- SG Sprout Green DCP13
- SY Sunshine Yellow DCP6
- WB Woodland Brown DCP18
- WI Wrought Iron Black DCP21

BRUSHES

Loew-Cornell brushes

- 1" synthetic wash
- #14 synthetic angular shader
- #8 synthetic angular shader
- #3 synthetic round
- #0 synthetic round
- #1 synthetic liner
- #10/0 synthetic liner
- 1/2" flat stippler

SUPPLIES

For the potting shed

- 1x4x82' pine
- 3/4x32x70" plywood
- Woodworker's glue
- #8x1 1/4" flat-head wood screws
- 6-1 1/2" butt hinges
- 1 1/4" deck screws
- 24x30" piece of chicken wire

For the Birdhouse Planter Box

- 1x6x42" pine
- 3/4x16x40" plywood
- 1/2x2 1/2x10" Baltic birch plywood
- 1/2x3"-inch dowel
- Woodworker's glue
- 1 1/4" deck screws

For the Bunny Planter Box

- 1x6x32" pine
- 3/4x16x40" plywood
- Woodworker's glue
- 1 1/4" deck screws
- 7 1/4x48" piece of chicken wire

DecoArt Patio Paint Clear Coat

- Medium sea sponge
- Compressed painting sponge
- Scotch™ brand Magic® Tape
- Compass
- Wire cutters
- Clear adhesive-backed paper
- Staple gun

Note: To order an unpainted potting shed, planter box, or birdhouse cutouts, see the Buyer's Guide on page 50.

The Garden Path

Brighten your patio or garden with a nature-theme potting shed and coordinating planter boxes decorated with weatherproof paint. You can add these motifs to terra-cotta pots and gardening tools, too.

START WITH RAW WOOD

Refer to the exploded-view diagrams and bills of materials in the pattern packet to build the potting shed and planter boxes. (Attach the piece that secures the doors of the potting shed, all chicken wire, and the birdhouse cutouts after you've completed all painting.)

Duplicate the small birdhouse patterns in the pattern packet. Copy the outlines for the houses onto 3/4" plywood and the roof sections onto 1/2" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5 blade. Drill all holes where shown on the patterns. Cut the dowel into 1/2" lengths for the perches. Sand one end of each perch to form a tip. (Glue the perches to the birdhouses after you've completed all painting.)

Sand all surfaces including the perches with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. **Note:** By using *Patio Paint*, you can skip the step of sealing the wood.

HAVE FUN PAINTING

Base-coat and shade with the 1" wash brush and the #14 and #8 angular shader brushes, using the size that best fits the area. Apply details with the #1 and #10/0 liner brushes.

To float color, load your brush with Clear Coat, and blot it on a paper towel. Tip one corner of the brush into the paint (as if you were side-loading the brush). Blend the brush on your palette, and apply the color to the surface.

"Green Thumb Inn" Potting Shed

Mark the horizon line 19" from the bottom on both the inside and outside of the shed.

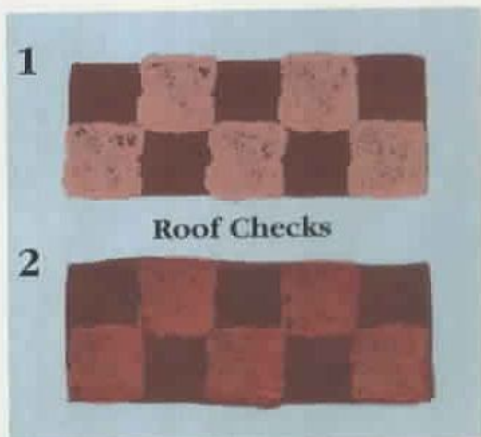
Sky: Using a 10:1:1 mixture of CW, SB, and CG, base-coat the sky areas on the inside, the front, the ends, and the back of the shed. Let the paint dry. Apply tape

to the ground area just below the horizon line. Add more CW to the base-coat mixture to lighten it. Apply Clear Coat to the lower portion of the sky. While the surface is still wet, float with the lightened base-coat mixture, walking the color up about 4" from the horizon line. Remove the tape, and let the paint dry. Apply Clear Coat to all areas where you want to add clouds, and then float CW in the rounded shapes.

Ground: Using a 4:1 mixture of CW and PG, base-coat the ground areas. Let the paint dry. Apply tape to the ground area just below the horizon line. Using a medium sea sponge and the base-coat mixture, sponge the tallest greenery over the sky area as shown in the photograph *opposite*. While the paint is still wet, sponge on touches of CW. Mix CW and PG 2:1; use the mixture to sponge on the shorter greenery. Remove the tape, and let the paint dry.

Using the same CW and PG mixture, sponge on the bushes in the foreground. While the paint is still wet, sponge on a shorter row of bushes with the same mixture plus additional PG. Sponge on another row of bushes using a 1:1 mixture of SG and PG. To paint the dark bushes, double-load a flat stippler with the CW and PG mix-

Continued

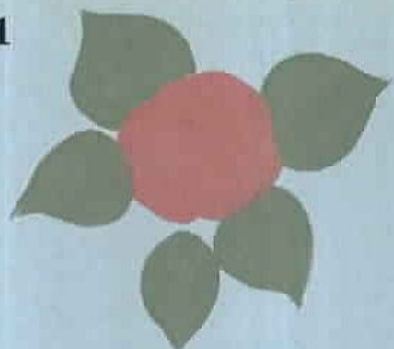


Roof Checks

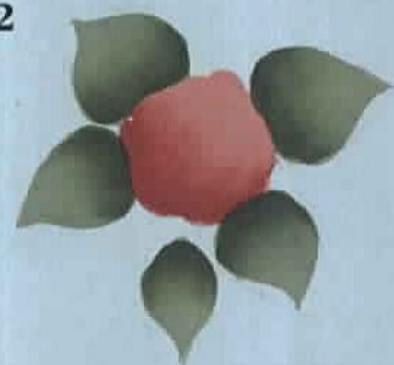
This 48"-tall Green Thumb Inn Potting Shed is the perfect size for storing all your gardening tools and accessories.



1



2



3



Roses and leaves

The Garden Path

9" circle for the top section. Using WB, paint a 1"-wide trunk in two sections as shown in the photograph on page 39. Using a sea sponge and SG, sponge each section. While the paint is still wet, pick up PG on a clean sponge and sponge the left sides. Use a 5:1 mixture of PG and SY to sponge the right sides.

Roses and leaves: Referring to the photograph on page 39 for placement, transfer the pattern for the roses to the topiary sections. Using FP, base-coat each rose, forming an uneven circle (1). Using PB, shade the bottom of each rose (2). With a #0 round brush and PB, paint the oval center and scalloped petal lines on each rose (3). Paint the leaves PG.

"Green Thumb Inn" Birdhouse: Apply the birdhouse pattern to the front of the shed. Tape off a 1" border on the center side of each door for the post. Base-coat the post, the birdhouse base, and the piece that secures the doors AM; shade with WB. Base-coat the birdhouse CW, and float CG siding on the house. Paint the windows WL.

Paint the roof and the shutters as for the roof sections of the shed, except

use a $\frac{3}{8}$ "-square compressed sponge. Paint the sign CW. Using a #10/0 liner brush and SG diluted with water to ink consistency, paint the lettering on the sign. Then outline the sign with PB diluted with water to ink consistency.

Transfer the topiaries and bushes to the birdhouse front. Paint them using the same colors as for the topiaries.

Use a 5:1 mixture of SG and CW to paint the stem that winds around the birdhouse post and leaves. Prepare a 1:1 mixture of SG and PG; float shading at the base of each leaf. Using a #10/0 liner brush and the shading mixture diluted with water to ink consistency, paint the veins on each leaf and add the tendrils around the stem. Dip a #3 round brush into PG; apply fern dots as shown in the photograph on page 39.

Paint the rose blossoms as for the topiary roses. Paint the petals of the small white flowers CW. Mix SY with a small amount of PB; paint the centers.

Birdhouse Planter Box

Mark the placement of the birdhouses on the box. Trace the birdhouses on clear adhesive-backed paper, and trace

Continued

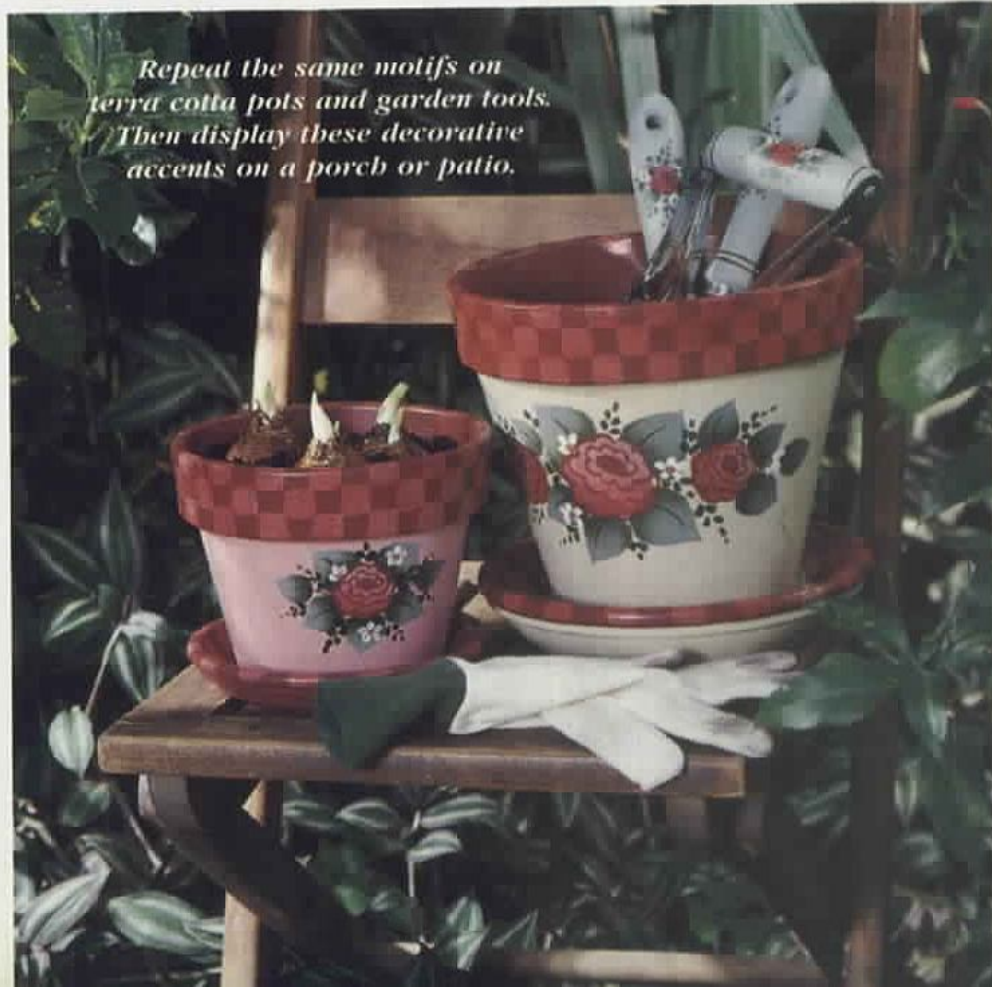
ture and the SG and PG mixture. Pounce the bristle tips of your brush up and down, keeping the darkest color toward the top.

Roof sections: Base-coat the roof sections and bottom of the shed PB. Let the paint dry. Cut several 1" squares of the compressed sponge. Dip the sponge (moistened with water) into FP; blot any excess paint on a paper towel. Sponge the checkerboard pattern on the roof (see Illustration 1, page 38). When the paint is dry, mix PB and a touch of Clear Coat, creating a transparent glaze; paint the mixture on top of the checkerboard squares (2).

Topiary pots: Transfer the topiary-pot pattern to the ends of the shed. Base-coat each pot PB; pick up WL on the dirty brush, and shade the left side of each pot. Highlight the right sides with FP.

Topiaries: Use a compass to mark an 11" circle for the bottom section and a

Repeat the same motifs on terra cotta pots and garden tools. Then display these decorative accents on a porch or patio.





around the edges. Cut out the shapes (a little smaller than their actual size), and attach them to the box. This will block paint from areas you'll be gluing later.

Mark the horizon line 4" from the bottom of the box. Paint the sky and then the ground as for the potting shed. Paint the bottom of the box PB. Remove the adhesive-backed paper, and let the paint dry. Paint the back and inside of the box PB. Using a 1/2"-square compressed sponge, paint the check border along the top edges as for the roof sections.

Small birdhouses: Base-coat three of the birdhouses FP; paint the roof sections PB. (Do not paint the backs of the birdhouses.)

Base-coat two of the birdhouses AM; use a 4:1 mixture of WB and AM for the roof sections. Base-coat the remaining birdhouses using a 4:1 mixture of CW and PG.; paint the roof sections PG.

Using a #10/0 liner brush and paint diluted with water to ink consistency, apply detail lines using the birdhouse base-coat colors on the roof sections and the roof base-coat colors on the birdhouses.

Use a #10/0 liner brush to paint small roses on the birdhouses as for the roses on the topiary sections. Using a #0 round brush, apply the fern leaves using any of the greens on your palette. Tape off 1/4" poles centered under each birdhouse location. Using AM, paint the poles. Shade the poles with WB.

Bunny Planter Box

Mark the horizon line 4" from the bottom of the box. Paint the sky and then the ground as for the potting shed. Paint the bottom, the back and the inside of the box PB. Using a 1/2"-square compressed sponge, paint the check border along the top and bottom edges as for the roof sections.

Transfer the bunnies to the box. Paint the bunnies CW; shade them with CG. Paint their noses FP. Float FP shading inside the bunnies' ears and on their cheeks. Paint their eyes WI. Using CW, float a small C-stroke toward the back of their eyes, then dot their eyes.

Paint several bushes using the same colors and techniques as for the topiaries. Paint small roses in the foreground bushes as for the topiary roses.

FINISH WITH PRIDE

Note: Because Patio Paint contains sealer, you don't have to finish the surfaces; varnishing is not recommended. For additional sheen, apply one coat of Clear Coat, and let it dry.

To complete the potting shed, use wire cutters to cut two 12x30" pieces of chicken wire. Using a staple gun, attach the pieces to the back of the doors. Attach the piece that secures the doors with a 1/4" deck screw.

To complete the Birdhouse Planter Box, use woodworker's glue to attach the roof sections to the birdhouses. Glue the perches to the birdhouses and then the birdhouses to the front of the planter box.

To complete the Bunny Planter Box, cut a 7 1/4x48" piece of chicken wire; use a staple gun to attach it to the box.



Designer Susie Wolfe also enjoys using Patio Paint on garden signs and cutouts for outdoor wreaths.

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

NEW
BOOKS!

miller
WOODCRAFTS
Publications

Spring Forward...

A Combined Artists Book

40 Projects from 10
Designers. Projects for all
styles and skill levels!

#21000-\$10.95 + \$2.00 p/h



Puttin' On The Pinz

A Combined Artists Book

69 Projects from 11 Designers
Pins for all styles and seasons!

#20900-\$10.95 + \$2.00 p/h

Wood Kits available
for all book projects!

Miller Woodcrafts Publications

10642 Pullman Ct., Rancho Cucamonga, CA 91730

1-800-990-9609 Fax 909-987-6679

CA Residents add 7.75% Sales Tax. Complete Catalog \$2.00

STROKES OF CREATIVITY®
ORNAMENT-CONTEST WINNER

Noah's Ark Ornament

*Move this primitive keepsake
from your holiday tree into a child's
room to display year-round.*

PALETTE

Plaid FolkArt Colors

AC Apricot Cream 911
CE Cherokee Rose 956
DG Dapple Gray 937
ER Engine Red 436
HV Harvest Gold 917
LI Licorice 938
LN Linen 420
NU Nutmeg 944

SUPPLIES

1x4x2" pine
1/2x4x2 1/2" pine
1/4x2x2" pine
1/8x2x2" pine
1/8x1" dowel
2-5/8"-wide crafts sticks
Wood sealer
2" square of muslin
(prewashed and dried with
no fabric softener)
Fine-tip permanent black
marking pen
Krylon 1311 Matte-Finish Spray
5-minute epoxy
Antiquing medium
8" of 19-gauge wire

BRUSHES

Loew-Cornell brushes

#12 synthetic flat
#6 synthetic flat
#3 synthetic round

Designed by Kelly Long
Bartlesville, Oklahoma

Note: To order unpainted
cutouts, see the Buyer's Guide
on page 50.

START WITH RAW WOOD

Duplicate the ark and animal patterns in the pattern packet with tracing paper. Copy the outline of the ark bottom onto 1" pine (actual thickness: 3/4") and the ark cabin onto 1/2" pine. Copy the animals onto 1/4" pine and the noses and snout onto 1/8" pine. (If your lumberyard doesn't carry 1/2", 1/4", or 1/8" pine, plane or resaw thicker stock to size.) Cut out the shapes with a scrollsaw, using a #5 blade. Cut the roof sections from crafts sticks. Cut or sand a 45-degree angle on one end of each section. Drill all holes where shown on the patterns.

Using 80-grit sandpaper, round over the front edges of the animals, especially on the nose and snout pieces. 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 it dry. Sand again, and wipe clean. Do not attach the nose or snout pieces until you complete all painting.

HAVE FUN PAINTING

Base-coat with #12 and #6 flat brushes; use the size that best fits the area. Fill in small shapes with a #3 round brush. Base-coat the ark bottom ER, the ark cabin and the cows LN, the cows' noses CE, and the roof LI. Base-coat the giraffes and their noses HV, the pig and its snout AC, and the elephant DG.

★ Introducing the New Kerry Specialty Brush Set

The 3-BRUSH SPECIALTY
SET contains:

Oval Rake (1/2)

The Kerry Gold series 1500
really gets you into the
swing of things as you
rock the brush to paint
those curls, flourishes &
Santa beards!

Striper (10/0)

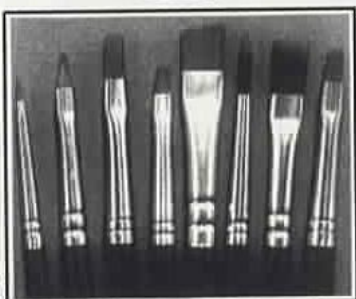
Kerry Gold series 75-10/0
gets that little extra mileage
where the script liner
stops. Use this brush when
you want to paint a little
further.

Ribbon (1/4)

This Kerry Gold series
1475 gives the beauty of
both a flat and a chiseled
edge with one continuous
sweep.

Taklon Set
shown

★ **BONUS** ★
**FREE 8-BRUSH
TAKLON SET**
with the purchase of the New Kerry
SPECIALTY BRUSH SET
at \$19.95
(+ \$3.25 ship. & handl.
per order.)



Kerry BRUSHES

by & Kerry specialties®

"Sir Kerry"



Distributor of Daler-Rowney/Robert Simmons @ 40% OFF

FREE CATALOG

TOLL-FREE #1-888-738-0029

P.O. DRAWER 999 • DEPT. WD • DELAND, FL 32721-0999

EMAIL: kerry@dbeach.com



Lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint; wipe clean.

To paint the animals' ears, secure muslin to a firm painting surface. If necessary, cover the surface with plastic to protect it from paint. Transfer the patterns for the ears onto the muslin. Base-coat the ears as for the animals, and let the paint dry.

Paint the giraffes' horns and spots (don't forget the spots on their ears) NU. Using LI, paint the spots on the cows (and their ears), their nostrils, and the end of the elephant's trunk. Let the paint dry. Using a fine-tip permanent black marking pen, outline the giraffes' spots, and ink the elephant's nose and all of the animals' eyes.

FINISH WITH PRIDE

To prevent the ink from smearing, spray the cutouts with Krylon 1311 matte-finish spray. Let the spray dry.

Sand paint from the cutouts, especially along the edges, for a worn look. Also sand spots of paint from surfaces where they join. Cut out the ears, and epoxy them to the appropriate animals.

Epoxy the roof sections to the ark cabin, placing the angled ends at the peak and the front edges even with the cabin. Epoxy the giraffes to the front of the cabin. Epoxy one end of the dowel into the cabin and the other end into the ark bottom.

Epoxy the cows and the pig to the ark bottom, placing them along the front edge. Epoxy the noses to the cows and the snout to the pig. Finally, epoxy the elephant to the giraffes. Let the epoxy set.

Apply your favorite antiquing medium to the ornament, including the ears. Let the medium dry. Ink the lettering on the ark bottom. To prevent the ink from smearing, mist the area with Krylon 1311 matte-finish spray. Let the spray dry.

Curl the center of the 19-gauge wire by wrapping it around a small brush handle. Insert each end through a hole in the ark cabin, and wrap it around the wire to secure it. ♣

Organizing craft and wood-working supplies is easy when you start with Corruboard BASICS.



We have boxes for all your craft storage needs – everything from candle cups and rubber stamps to acrylic paint and photos.

Corruboard® BASICS include both acid-free and non-acid-free brown kraft boxes that are low-cost, sturdy and fun-to-decorate. Special features include reinforced shelves and optional drawer dividers to increase organization flexibility.

- Great low prices: \$2.95 - \$19.95.
- Free project sheets available.
- Call for a retail location near you.
- Dealer inquiries welcome.

Highsmith

Call Today for a Free Catalog!

1-800-554-4661

HOLIDAY HEARTWARMERS 4



Special!!

Order now and receive
a free coupon worth
20% off any cutout in
this book!

**New book by Sue
Jernigan now
available!
\$10.95**

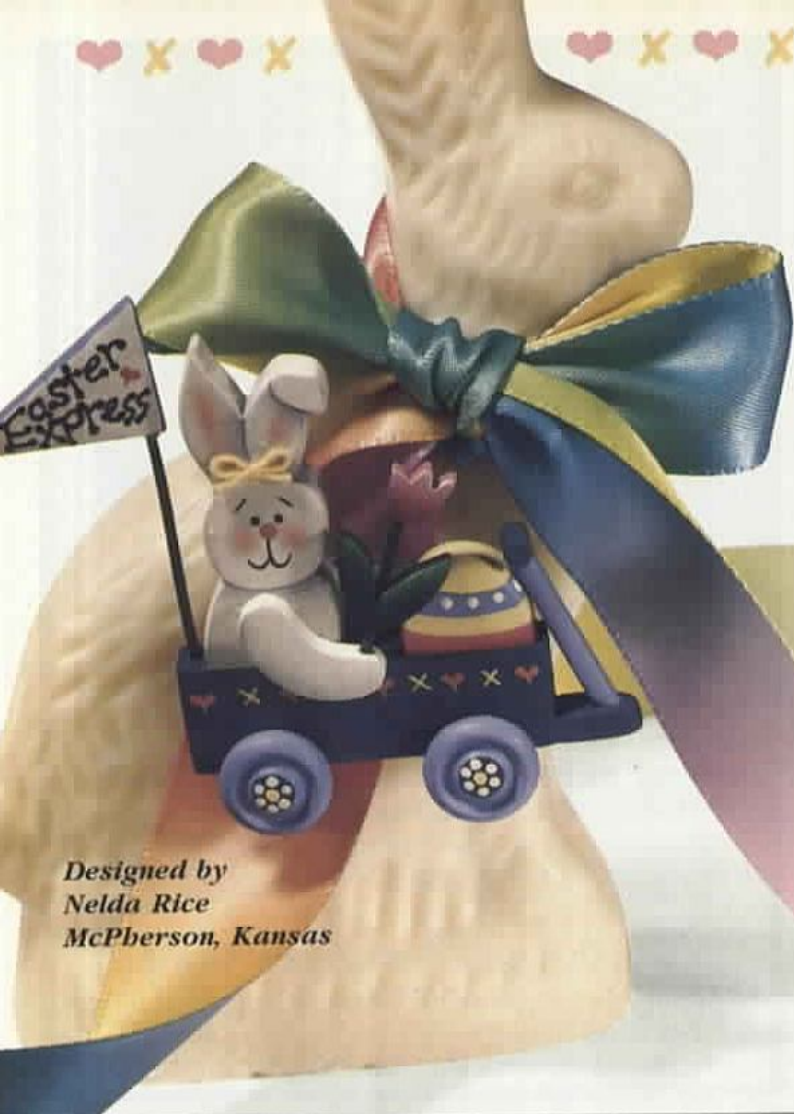


Cabin Crafters

1225 W. 1st Street
1-800-669-3920

Nevada, IA 50201
Fax 515-382-3106

Credit Cards Accepted
website: cabincrafters.com
email: Sherry@cabincrafters.com



Designed by
Nelda Rice
McPherson, Kansas

Easter Delight

Tie this springtime pin to a chocolate bunny for an Easter brunch centerpiece that everyone will enjoy.

PALETTE

DecoArt Americana Colors
BK Buttermilk DA3
CB Country Blue DA41
CW Cranberry Wine DA112
FG Forest Green DA50
GB Gooseberry Pink DA27
LB Lamp Black DA67
MY Moon Yellow DA7
UB Uniform Blue DA86

Note: To order unpainted cutouts and wooden wheels, see the Buyer's Guide on page 50.

BRUSHES

Loew-Cornell brushes
#6 synthetic flat
#2 synthetic flat
1/4" synthetic angular shader
#10/0 synthetic liner
Scruffy #2 synthetic flat

SUPPLIES

1/4x2x2" Baltic birch plywood
1/8x2x2" Baltic birch plywood
1/8x1 1/2" dowel
2-1/2"-diameter wooden wheels
2 1/4" length of 19-gauge wire
1" metal pin back
Wood filler
5-minute epoxy
Matte-finish spray varnish
2" length of yellow string

Photograph: Marcia Cameron

Paint & Decorate Dazzling Woodcrafts Like a Pro!

Create spectacular woodcrafts with these fun 'n festive, easy step-by-step patterns. Whether you're a beginner or expert, you'll have everything you need to turn small pieces of wood into beautiful works of art. Every pattern comes with detailed instructions, complete materials list, full-size cut-out patterns, painting instructions, and more!

ORDER NOW! Only \$9.95 per pattern!

Send check or money order to:

Decorative Woodcrafts®
Dept. DWC498, PO Box 9255
Des Moines, IA 50306

*For faster service on
credit card orders:*

Call 1-800-572-9350



WP1003 — Three Ring Circus Animals/Ringmaster approx. 15"H



WP1006 — Snowman Keepsake Box 10" square x 9"H



WP1007 — Santa Keepsake Box 10" sq. x 9"H



WP1002 — All-Aboard Noah's Ark Ark 11"H x 24"L



WP1001 — Year-Round Welcome 18"H



WP1005 — Country Christmas Trio Santa 12"H



WP1004 — Yard-Guard Witch 48"H

START WITH RAW WOOD

Duplicate the pin patterns in the pattern packet with tracing paper. Copy the outline of the bunny's head and body and the egg and wagon onto 1/4" Baltic birch plywood. Copy the outline of the front extension of the wagon, the banner, the leaves, the tulip, and the bunny's front 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. Cut 1/4" and 7/8" pieces from the 1/8" dowel.

Fill the holes in the wheels and the center hole of the pin back with wood filler. Let the filler dry. Sand all surfaces with 100- and then 150-grit sandpaper; remove the sanding dust. (Project designer Nelda Rice did not seal the wood.)

Epoxy the front extension to the wagon. Epoxy the dowel pieces together for the tongue and handle; epoxy them to the wagon after you've completed all painting.

HAVE FUN PAINTING

Base-coat with #6 and #2 flat brushes, using the size that best fits the area. Float shading with the 1/4" angular

shader brush, and add details with the #10/0 liner brush. Using BK, base-coat the bunny, his arm, the banner front, and the pin back from the wood-filled hole to each outer hole. (The pin back will serve as the bunny's left arm.)

Base-coat the banner edges, the wagon and front extension, and the crossbar handle UB. Base-coat the wheels, the blue stripe on the egg, and the wagon tongue CB. Base-coat the yellow stripes on the egg MY. Paint the tulip and the remaining egg stripe GB and the tulip leaves FG. Paint the wheel centers UB. Let the paint dry.

Lightly sand all surfaces with a paper grocery sack to remove fuzz raised by acrylic paint; wipe clean. Using a 6:1 mixture of BK and LB, shade the bunny where shown on the patterns. Float CW shading on the tulip and the GB stripe of the egg. Using a 4:1 mixture of FG and LB, shade the leaves. Highlight the tulip petals with BK and the leaves with a 3:1 mixture of MY and FG.

Use undiluted BK and MY to dot the wheel centers. Dot the CB stripe on the egg with BK. Dilute LB with water to ink consistency, and apply the letter-

ing and dots to the banner and the details to the bunny's face. Dot her nose with GB, then dilute GB with water to ink consistency, and paint the hearts. Dilute MY with water to ink consistency; paint the X's on the wagon. Using the scruffy #2 flat brush, dry-brush GB on the bunny's ears and cheeks.

FINISH WITH PRIDE

Sand spots of paint from the pieces where they join. Epoxy the tulip and leaf to a 3/4" length of 19-gauge wire, then epoxy the wire to the bunny's front hand. Let it set. Paint the wire FG.

Epoxy one end of a 1 1/4" length of 19-gauge wire to the banner and the other end to the wagon. Sand the end of the tongue at an angle as shown in the photograph and then epoxy it to the front extension. Epoxy the wheels and the bunny's front arm to the wagon. Then epoxy the pin back to the bunny and the egg so it appears to be a back arm.

Spray all surfaces with two coats of matte-finish varnish, and let it dry. Tie the yellow string into a tiny bow, and epoxy it to the bunny's head. ♣



ANNE GEDDES

ANNE GEDDES ELITE CHECKS
4 Scenes (AE116)

Exclusively from 

ANNE GEDDES BLACK LEATHER COVER (LCAE)

Australian-born photographer & resident of New Zealand, Anne Geddes has won the hearts of people internationally with her images of children. Charming, surprising and joyful, these images have achieved worldwide critical acclaim and popularity. Anne says, "To be able to capture on film the innocence, trust and happiness that is inherent in the next generation is a very special responsibility." We are proud to showcase her talents on our products.

1-800-733-4443
www.checksinthemail.com
Over 70 Years of Dependable Service!

TO ORDER ANNE GEDDES CHECKS:

1. Enclose a reorder form, voided or canceled check clearly indicating personalization changes on the front.
2. Enclose a deposit ticket from the same checking account.
3. Enclose a check payable to CHECKS IN THE MAIL.
4. Fill in, clip out and enclose this order form. **FIRST TIME ORDERS MUST BE MAILED IN.** Incomplete orders may cause processing delays. *Se habla Español.*

Mail To: CHECKS IN THE MAIL, INC.
2435 Goodwin Lane
New Braunfels, TX 78135-0001

CHECK START NO. (If not specified, starting # will be 1001)

ANNE GEDDES CHECK PRICING

Singles (200 checks/box) Duplicates (150 checks/box)

- | | |
|---|---|
| ☐ 1 box: \$9.99 | ☐ 1 box: \$12.99 |
| ☐ 2 boxes: \$18.99 | ☐ 2 boxes: \$24.99 |

CHECKS - enter price from above (AE116)

ANNE GEDDES BLACK
LEATHER COVER (LCAE) 14.99

Italic Lettering (optional) - Add \$2.50

Handling Fee: Add \$1.50 per box/
per cover

In-Plant Rush - Add \$2.50
(optional - add to Handling Fee)

To get your first box ☐ Priority Mail® - \$3.99
of checks faster, ☐ Guaranteed 2nd-Day
check one: (No. P.O. Boxes) - \$8.99

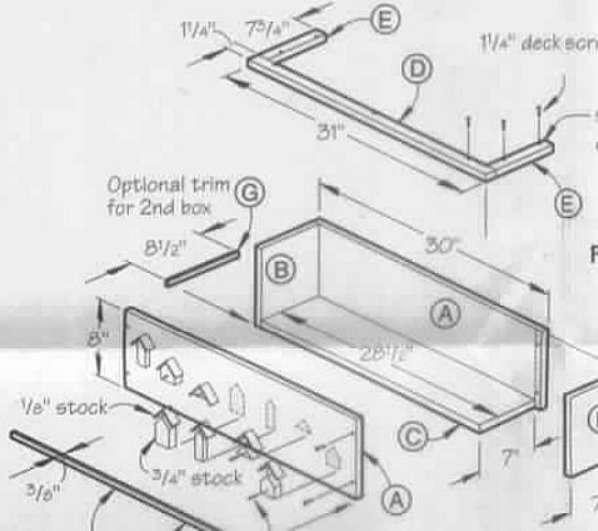
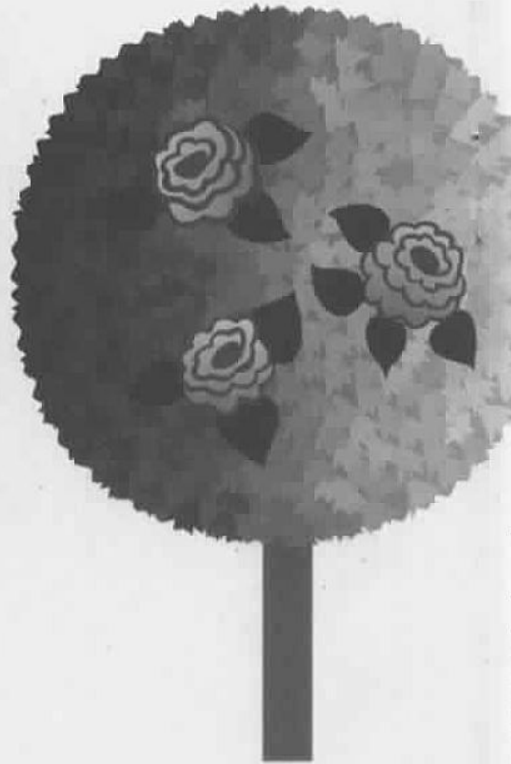
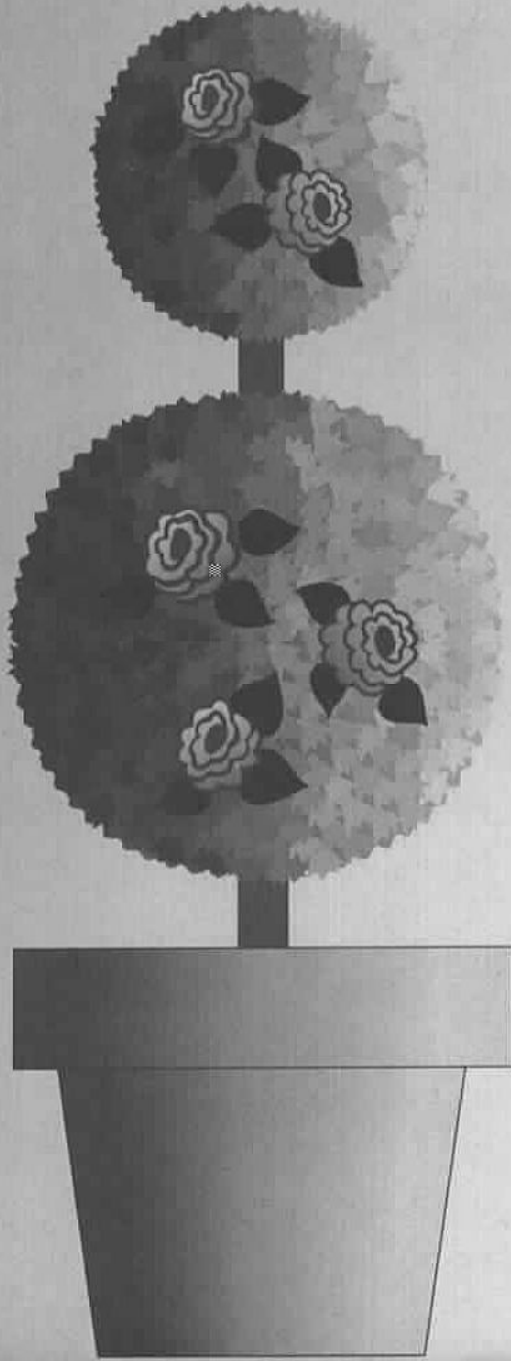
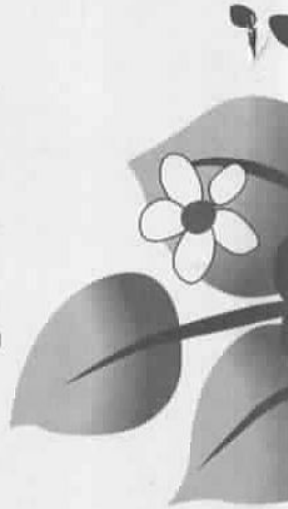
Subtotal

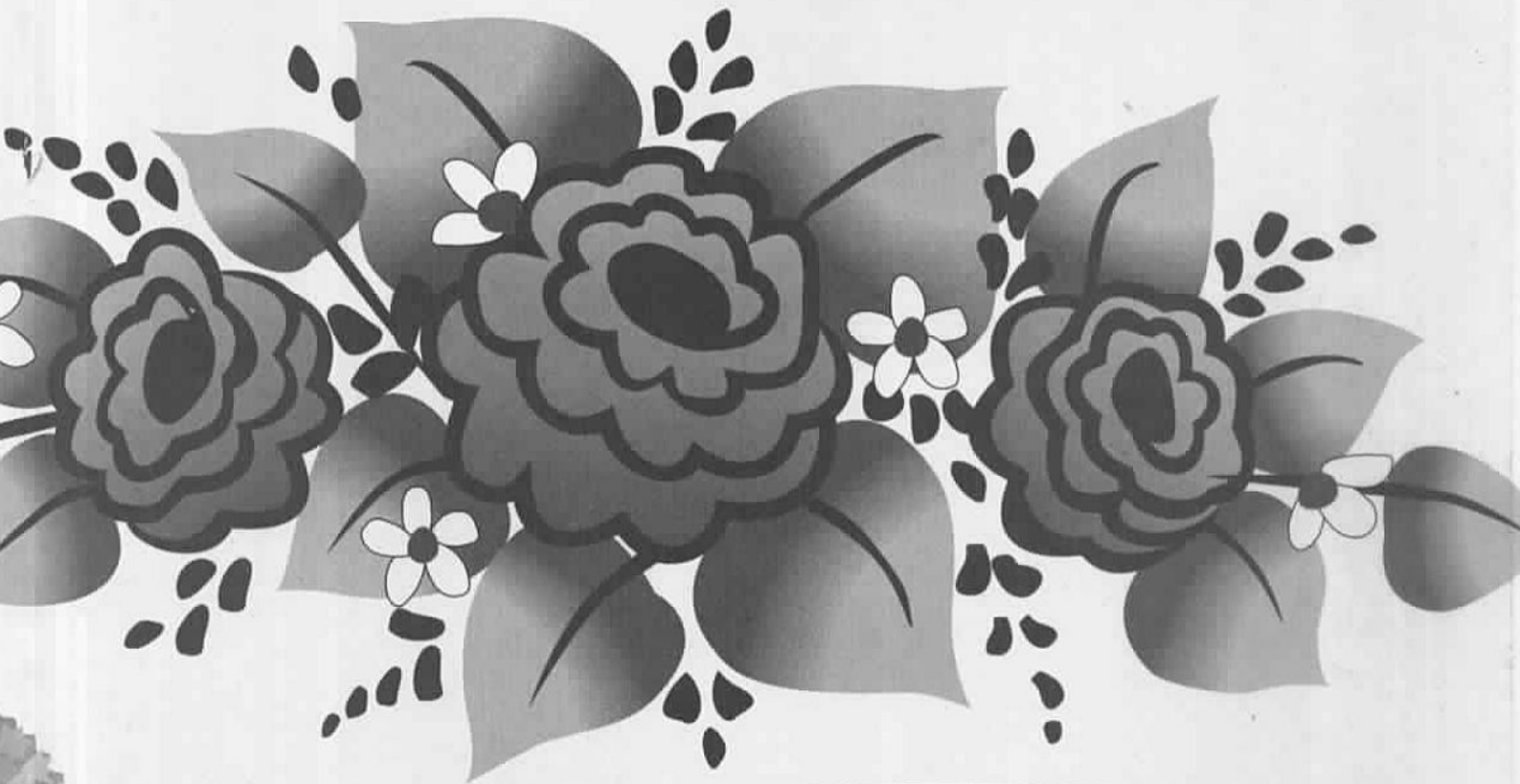
Sales Tax: CA: 7.25%, TX: 8.25%
LA County: 8.25%

Day Phone:
TOTAL \$

SHIPPING ADDRESS: If ordering additional boxes, or shipping to a different address, attach a separate sheet of paper with written instructions. Please allow 10-14 business days from receipt of order for delivery. Current customers please call our toll-free number for credit card reorders. Prices subject to change without notice. **N243**

Clay pot
(side of potting shed)
Half pattern





Green Thumb Inn

The Garden Path – Bill of Materials
(For two planters)

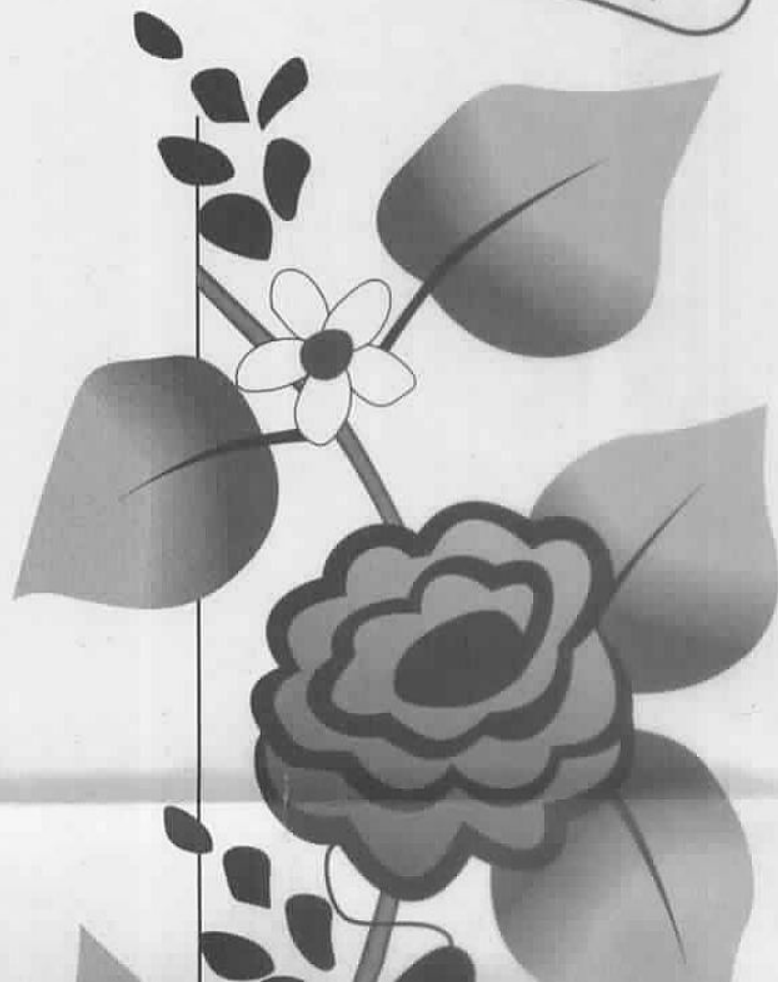
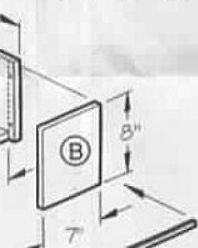
	T	W	L	Material	Qty.
A	3/4"	8"	30"	Plywood	4
B	3/4"	8"	7"	Plywood	4
C	3/4"	7"	28 1/2"	Plywood	2
D	3/4"	1 1/4"	31"	Pine	2
E	3/4"	1 1/4"	7 3/4"	Pine	4
F	3/8"	3/4"	30 3/4"	Pine	1
G	3/8"	3/4"	8 1/2"	Pine	2

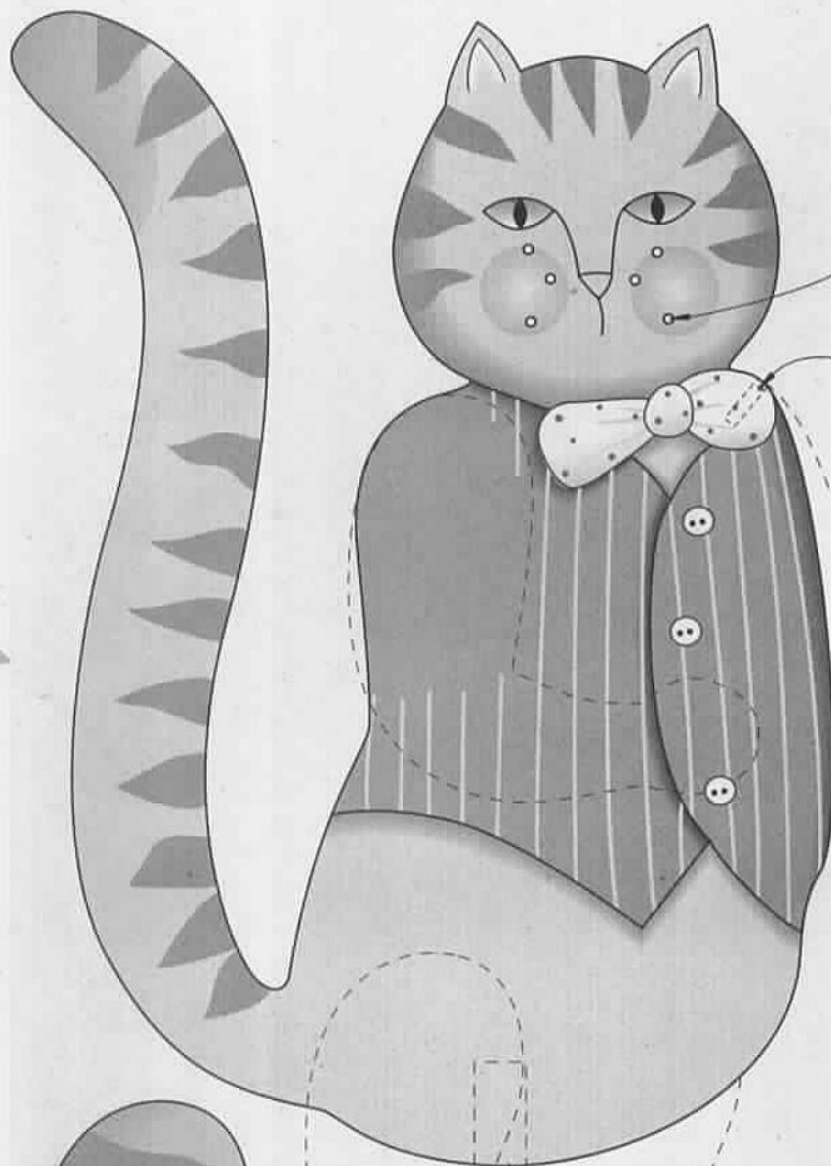
deck screw

5/32" shank hole,
countersunk

(E)

Planter Box





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

$\frac{1}{16}$ " hole
 $\frac{1}{8}$ " deep

**Hey, Diddle
Diddle**
(pages 14 & 16)

Cat arm -
Cut 2

$\frac{1}{8}$ " hole
(front arm only)

$\frac{1}{4}$ " hole
 $\frac{3}{8}$ " deep

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

$\frac{1}{32}$ " holes
 $\frac{1}{16}$ " hole
 $\frac{1}{8}$ " deep
(back)

Cat leg - cut 2

Small rabbit painting
pattern only

Note: All roof pie

© Copyright Meredith Corporation, 1998.
All rights reserved. Printed in the U.S.A.

*Certified
Excellence*

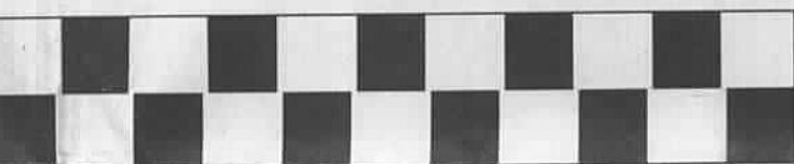
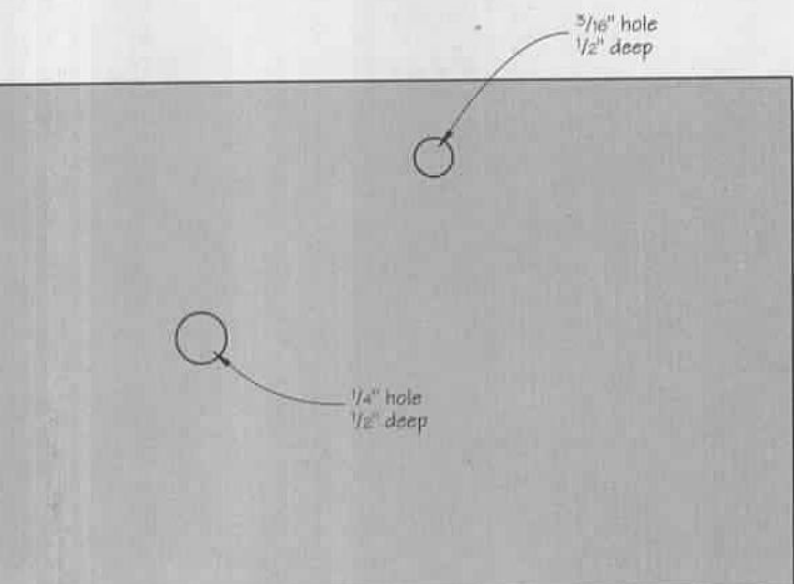
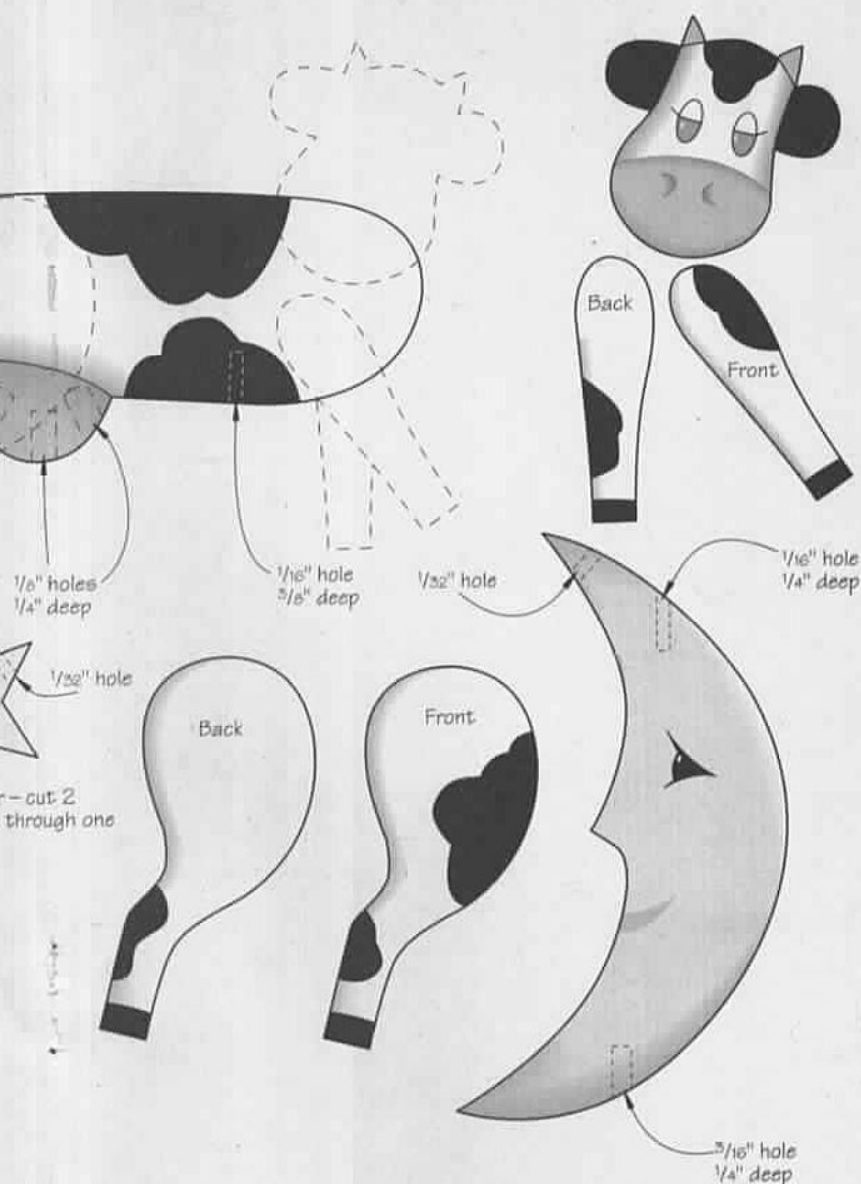
OUR PLEDGE TO YOU

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.

Illustrations by Glenda Aldrich, Roxanne LeMoine, and Bill Zaun.

To order your Color-Conversion Chart for Issue 40, send \$1 and a self-addressed, stamped envelope to:

Issue 40 Conversion Chart
Decorative Woodcrafts™ Magazine
1912 Grand Avenue
Des Moines, IA 50309-3379



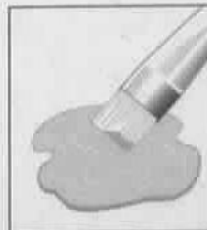
All roof pieces are 1 1/8 inch wide

Brushstroke Basics

FLOATING COLOR



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

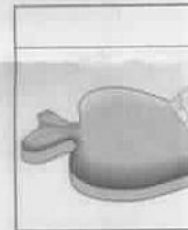
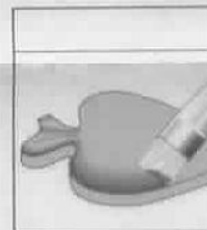
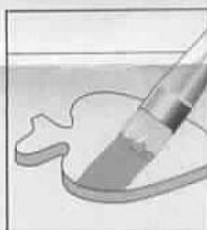


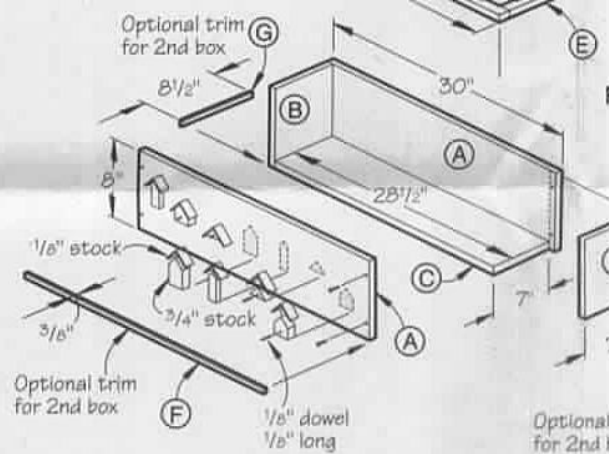
2. Load one corner of a flat or angular shader brush by dipping it into the diluted paint.



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

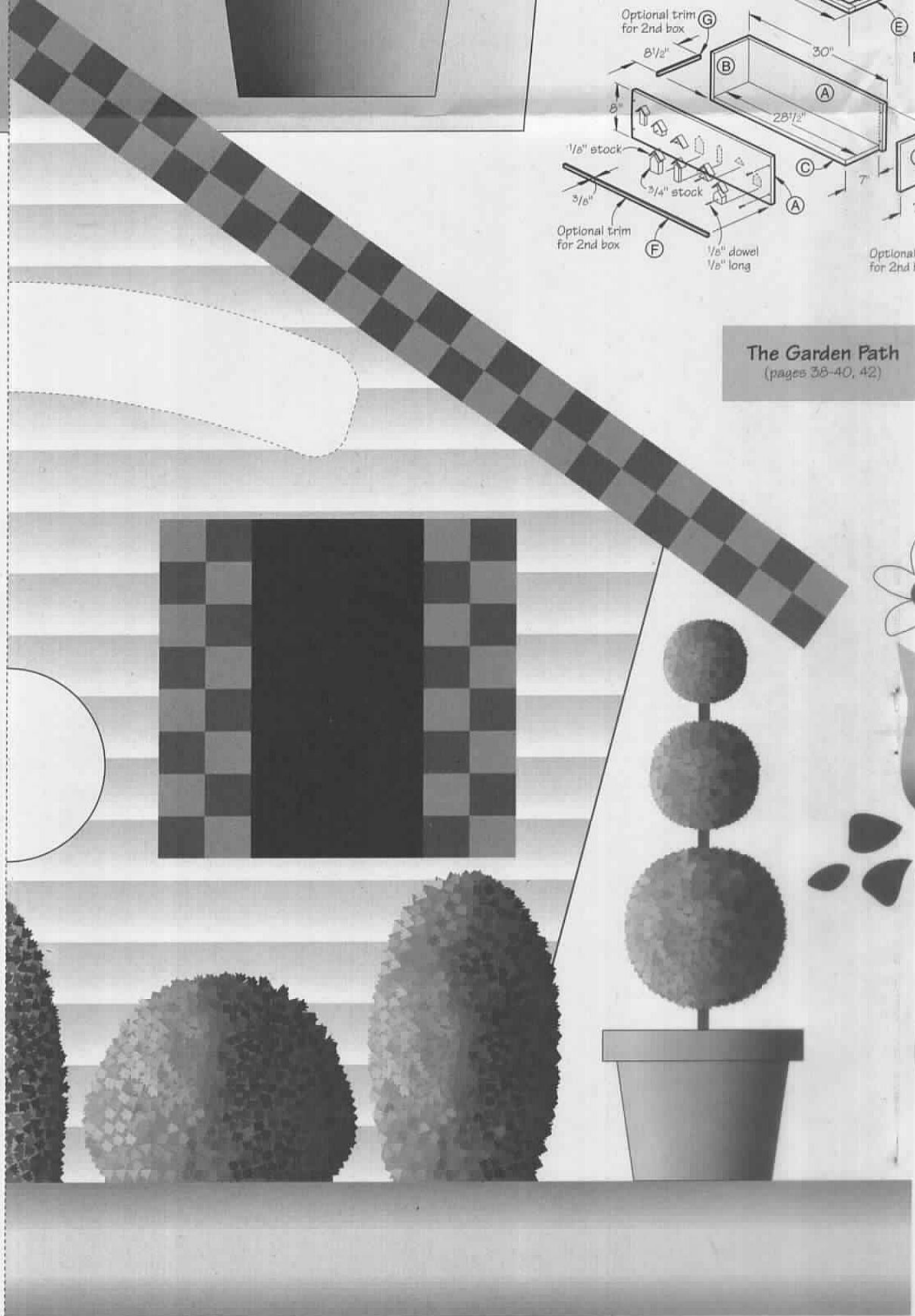
SHADING AND HIGHLIGHTING





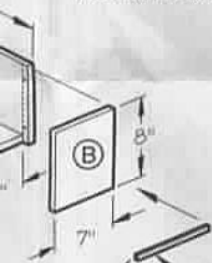
The Garden Path

(pages 38-40, 42)



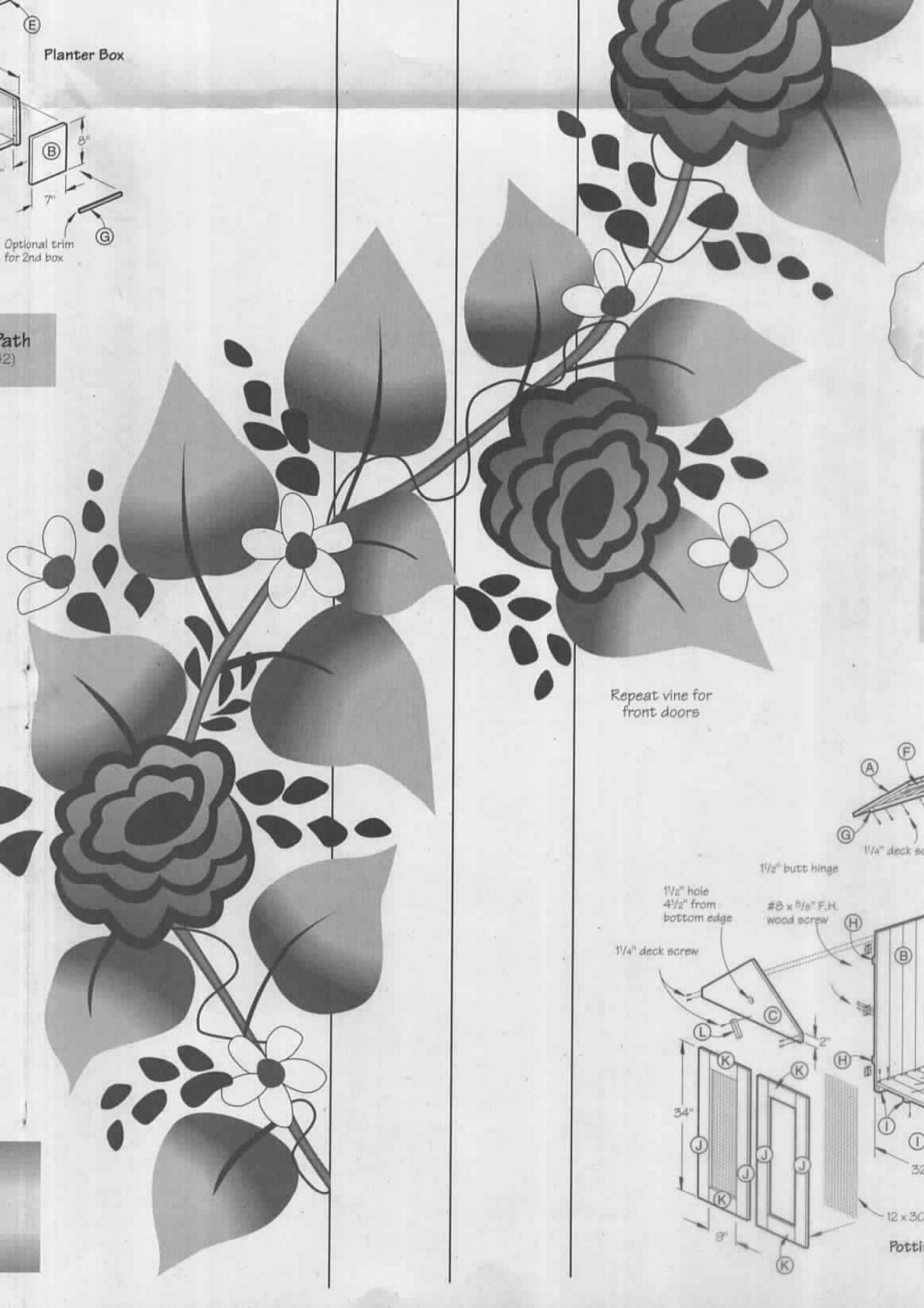
E

Planter Box

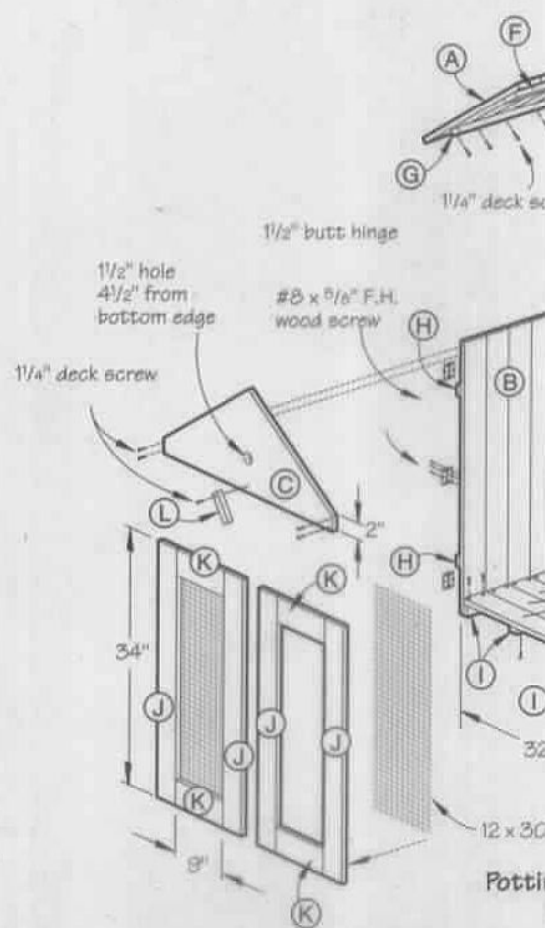


Optional trim
for 2nd box

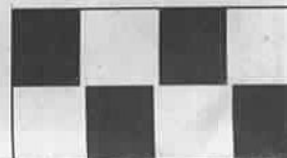
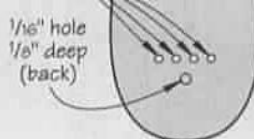
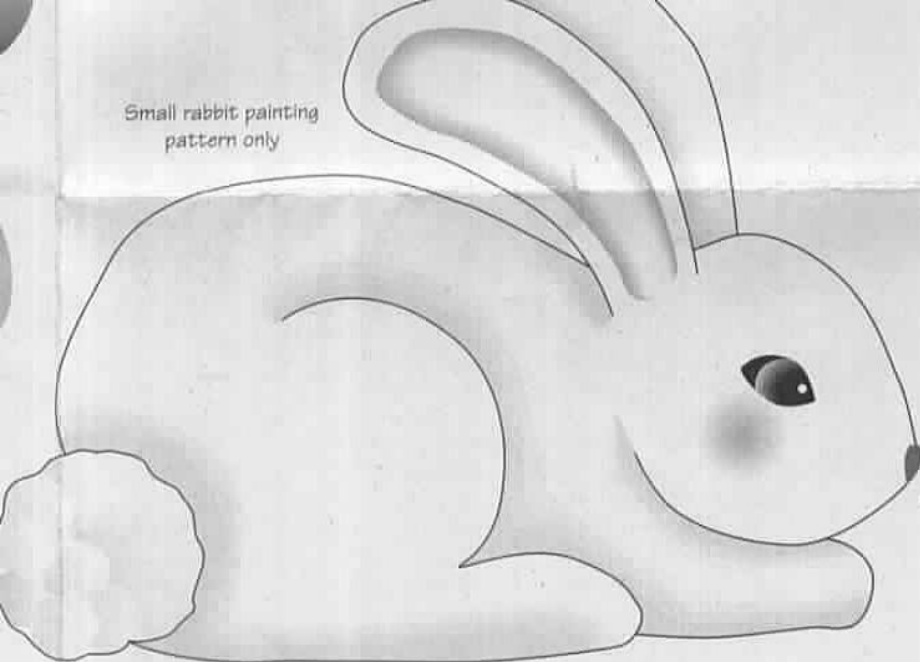
Path
(2)



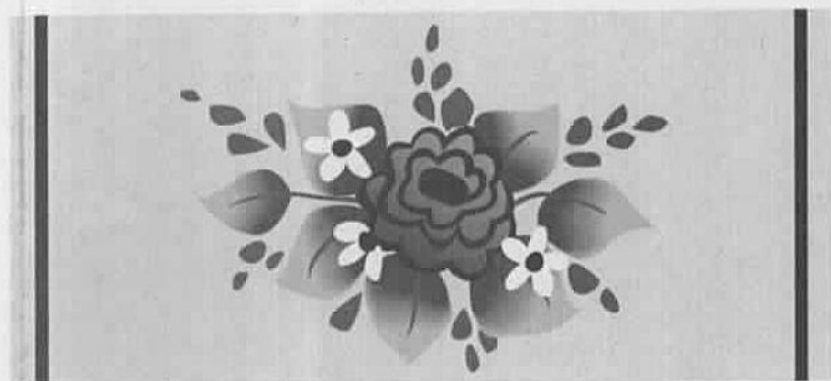
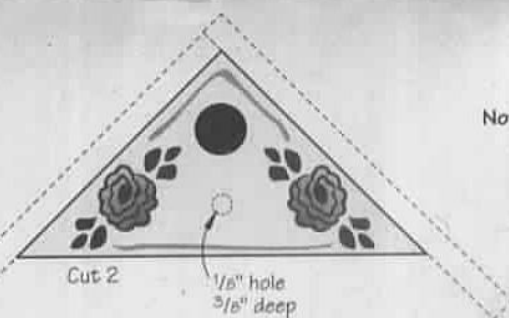
Repeat vine for
front doors



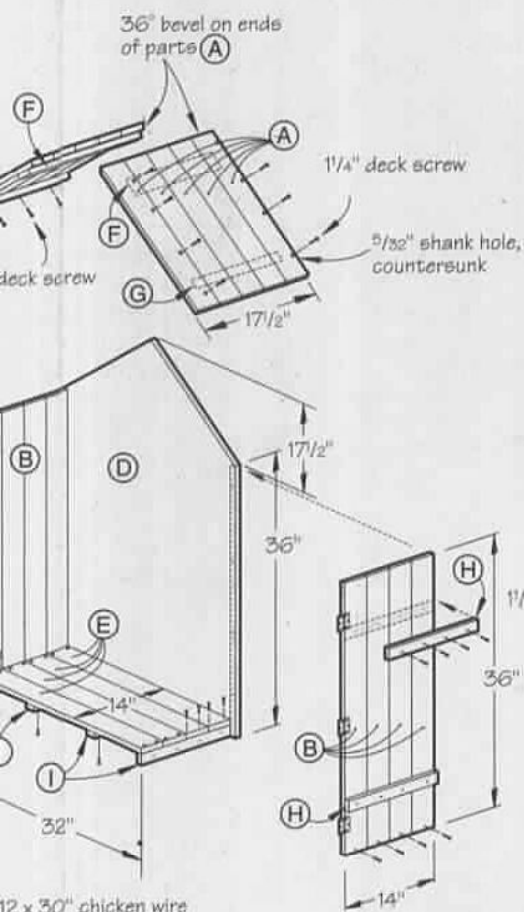
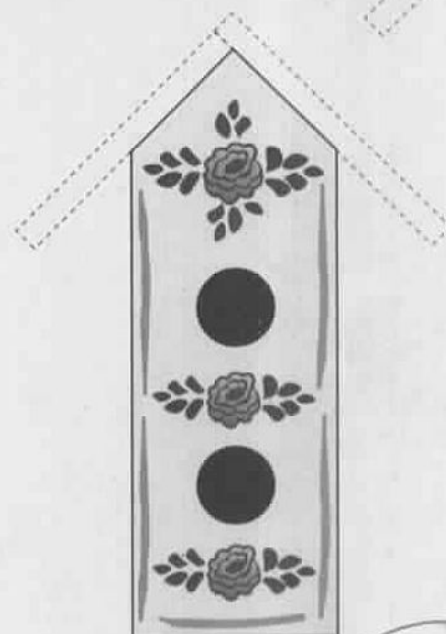
Small rabbit painting pattern only



Note: All roo

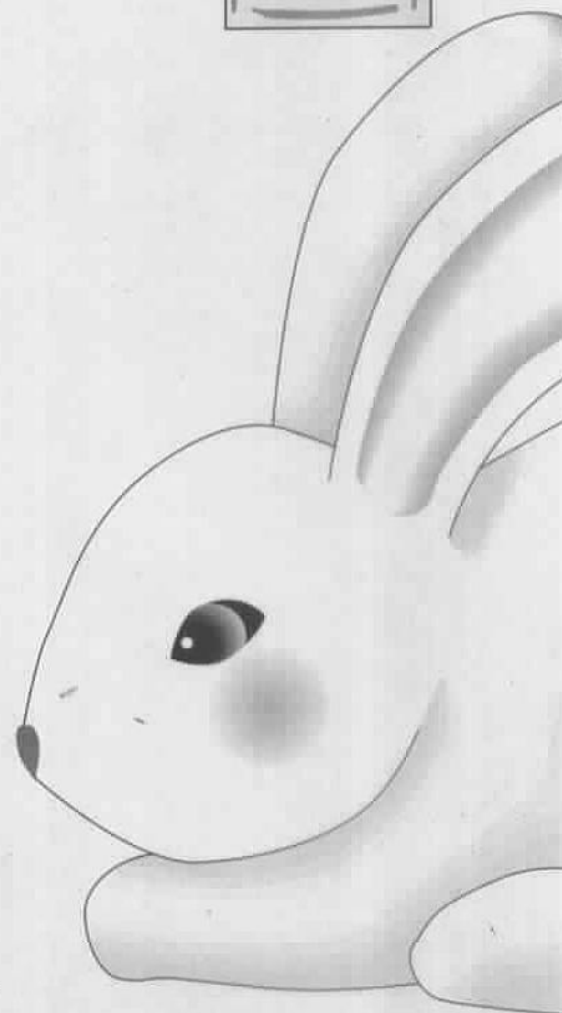


Painting pattern for tulip bulb planter



The Garden Path - Bill of Materials (For potting shed)

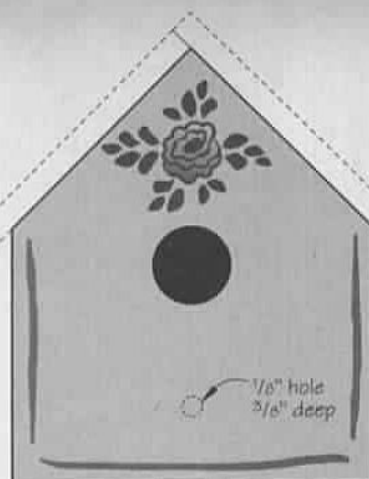
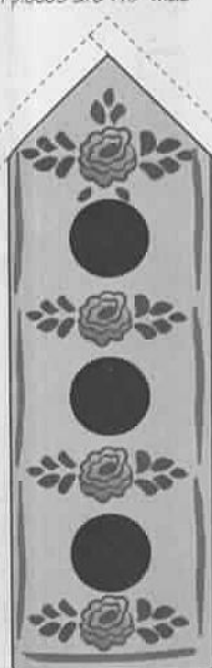
	T	W	L	Material	Qty.
A	3/4"	3 1/2"	22 1/2"	Pine	10
B	3/4"	3 1/2"	36"	Pine	8
C	3/4"	32"	13 5/8"	Plywood	1
D	3/4"	32"	47 1/2"	Plywood	1
E	3/4"	3 1/2"	30 1/2"	Pine	4
F	3/4"	3 1/2"	14"	Pine	2
G	3/4"	1 1/2"	14"	Pine	2
H	3/4"	1 1/2"	13 5/8"	Pine	4
I	3/4"	1 1/2"	14"	Pine	4
J	3/4"	3 1/2"	34"	Pine	4
K	3/4"	3 1/2"	9"	Pine	4
L	3/4"	1"	1"	Pine	1



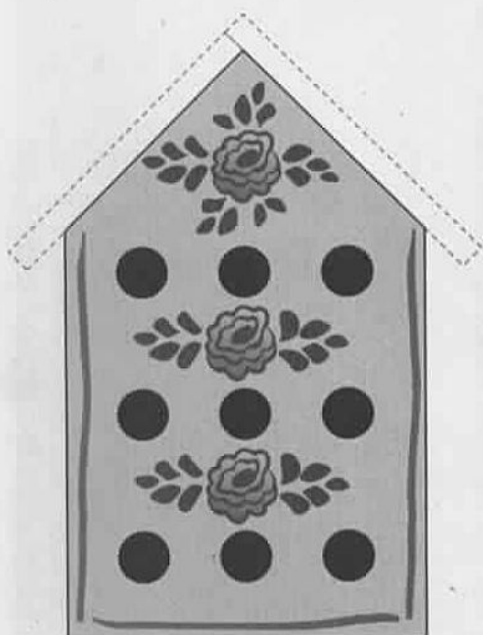
12 x 30 chicken wire

Potting Shed

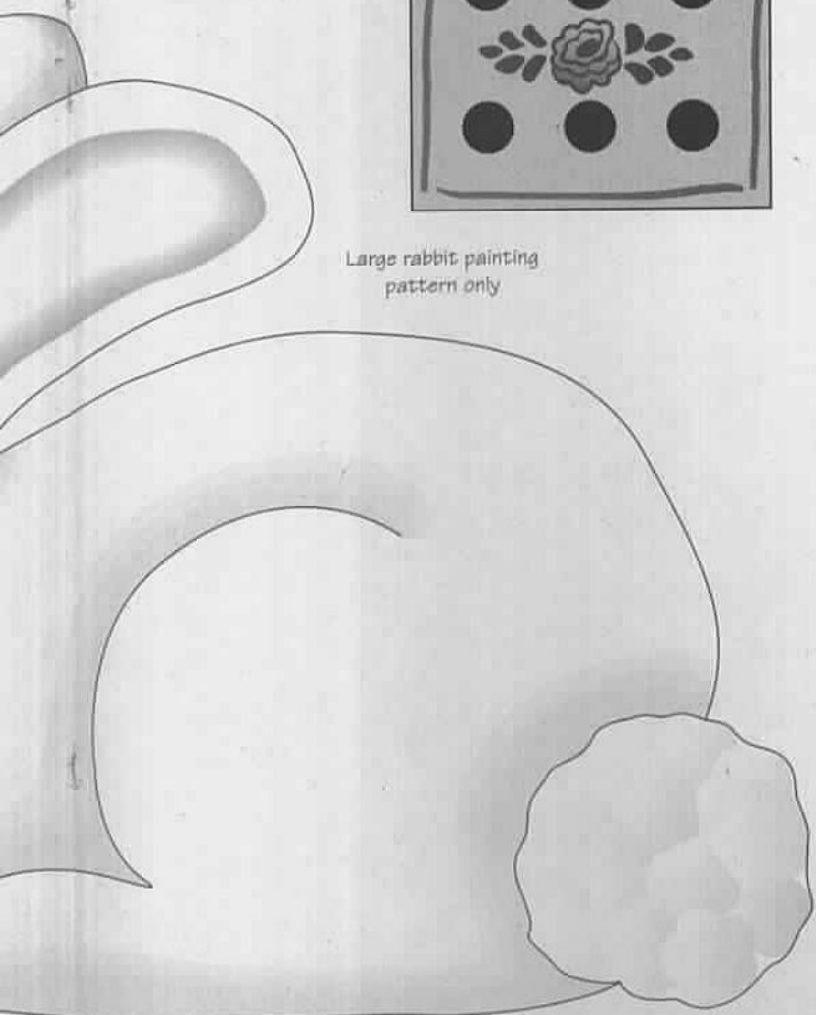
All roof pieces are 1 1/8" wide



Cut 2



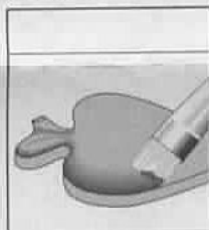
Large rabbit painting pattern only



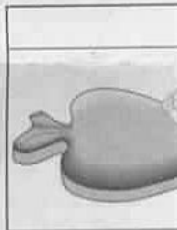
SHADING AND HIGHLIGHTING



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



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

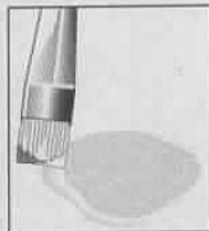


3. Highlight your work by floating lighter color on the design, such as yellow or white. Highlighting makes an area appear more prominent, adding dimension.

DOUBLE-LOADING



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

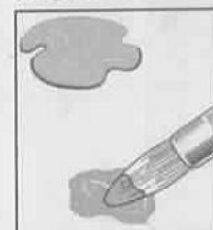


2. Load the opposite corner of the brush with a second color.

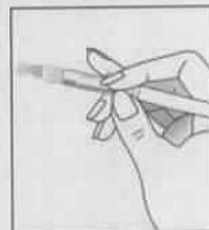


3. Blend the two colors slightly by wiping the brush on the palette until the colors gradually merge in the center.

MAKING COMMA STROKES



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

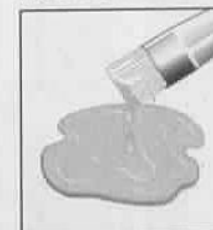


2. Hold the brush at a 45° angle to the work surface and apply pressure, flattening the tip of the brush to make the widest end of the comma stroke.

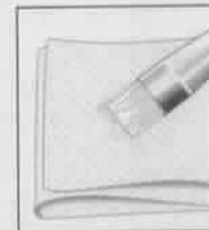


3. Gradually release pressure to make a pointed tail. Slightly rotate the brush the same time to the bristles back together into a point.

ADDING A WASH



1. Dilute the paint with water 1:5, and mix it well. Then load a brush that fits the design area.



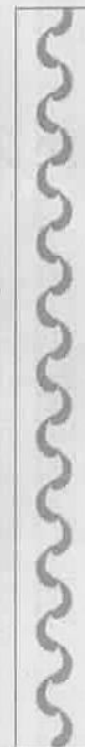
2. Blot excess paint from the brush on a paper towel. (Blot just until the bristles begin to lose their shine.)



3. Fill in the area with the transparent color. Or use the brush to float a transparent shadow or highlight.



▲ **Candlelight
Christmas**
(pages 36-37)



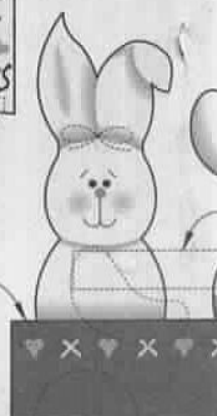
Easter Delight
(pages 46-47)



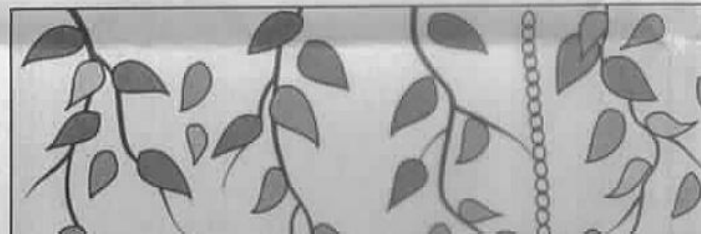
$\frac{1}{16}$ " hole
 $\frac{1}{8}$ " deep

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

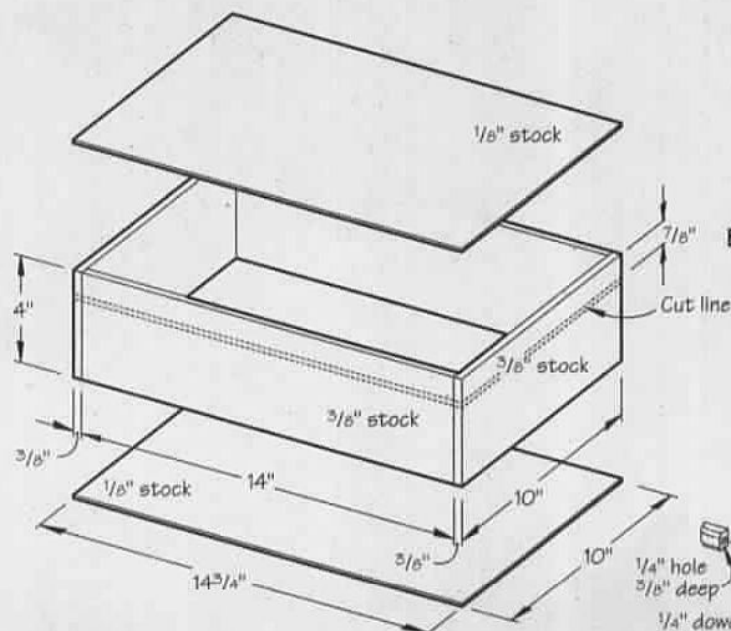
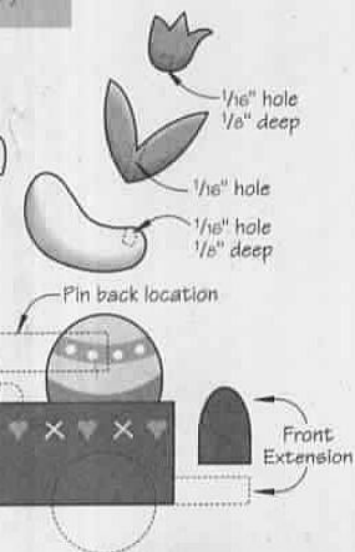
Wheel - Cut 2



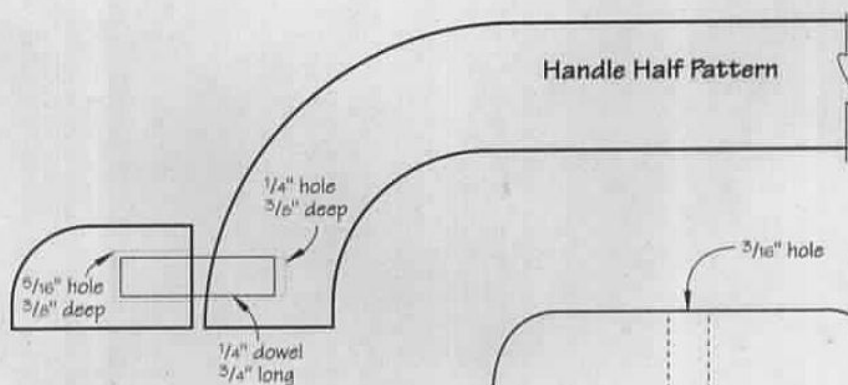
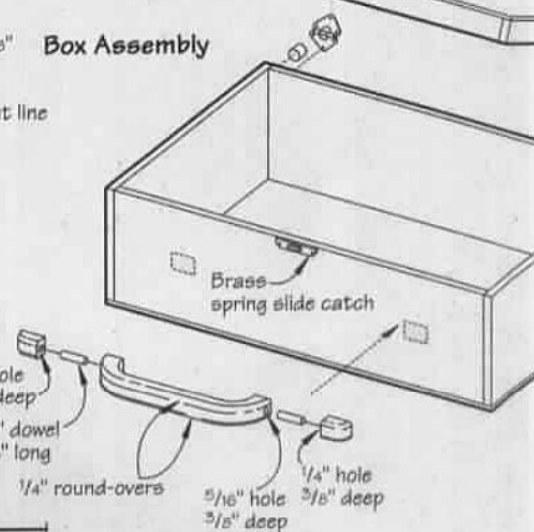
Shade Garden
(pages 32-35)



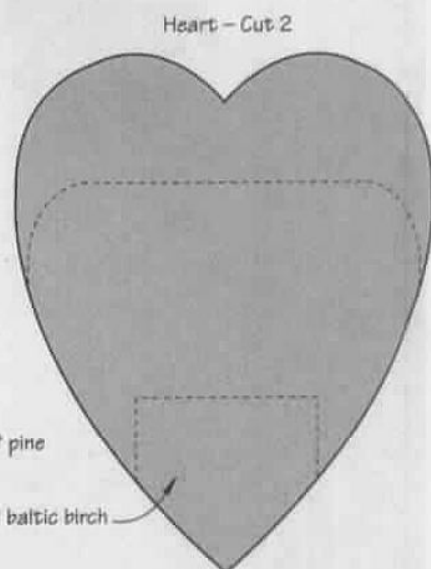
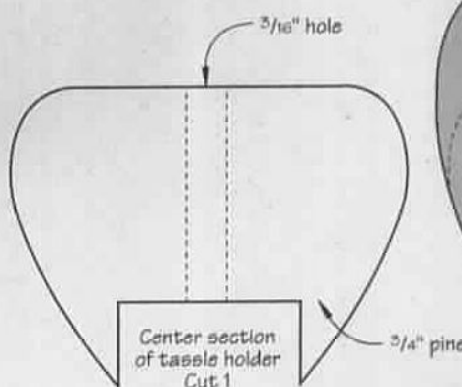
ght
7)



Box Assembly



Decoupage Decorating (pages 22-26)



1/4" hole

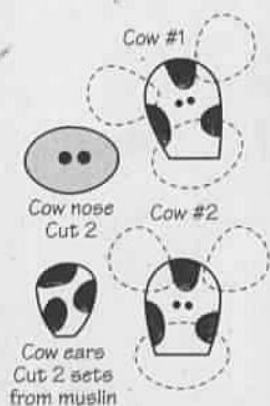


Noah's Ark Ornament (pages 44-45)



Brass stop hinge

3/8" wood plug



Ark roof
Cut 2

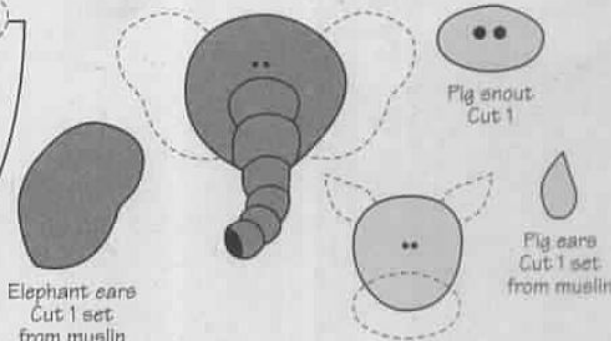
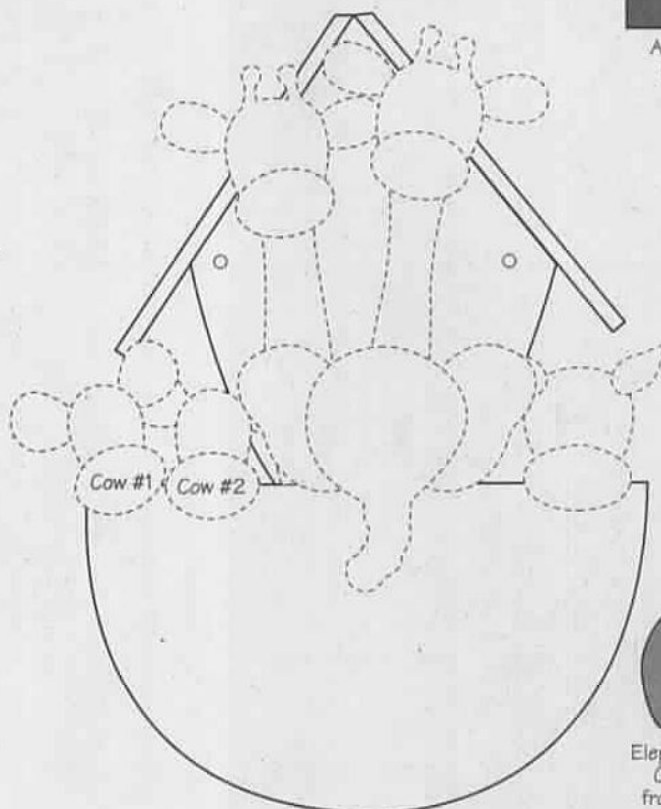
1/8" hole

1/8" hole

Giraffe ear
Cut 2 sets
from muslin

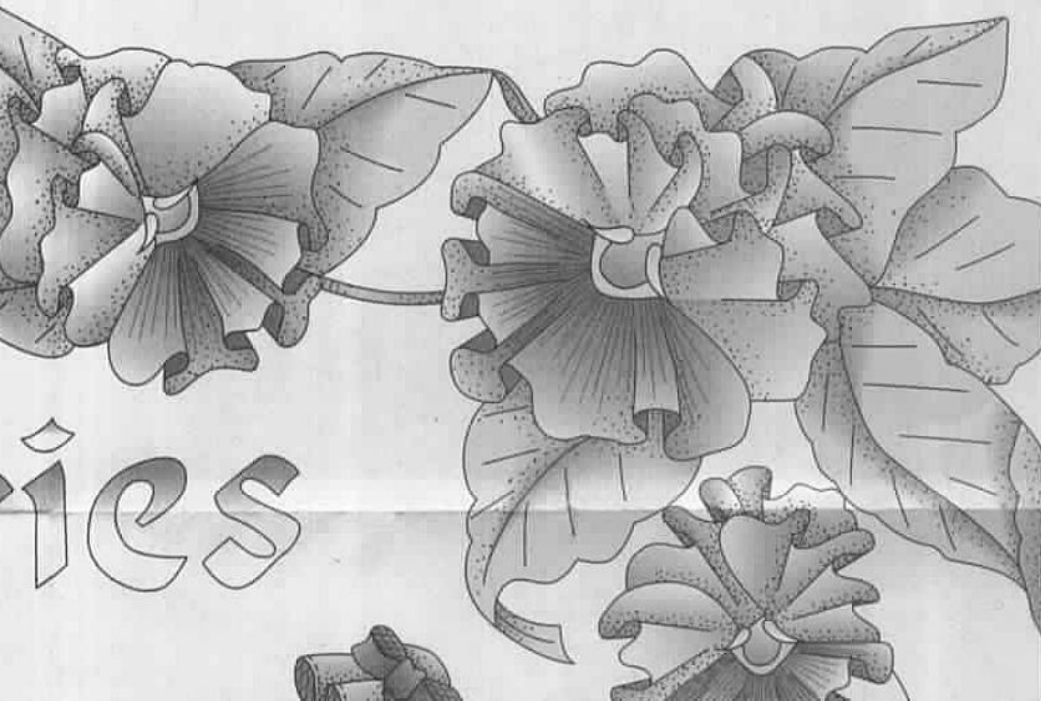
Giraffe nose
Cut 2

1/8" hole
1/4" deep



Elephant ears
Cut 1 set
from muslin

Making Memories (pages 20-21)



ies



Bunny #2 arm
Cut 1



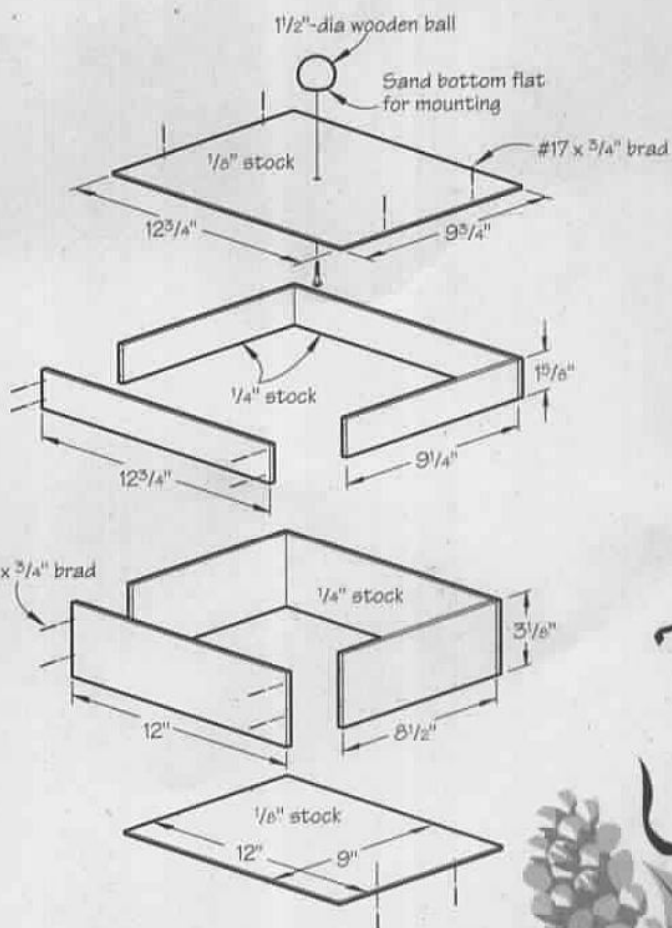
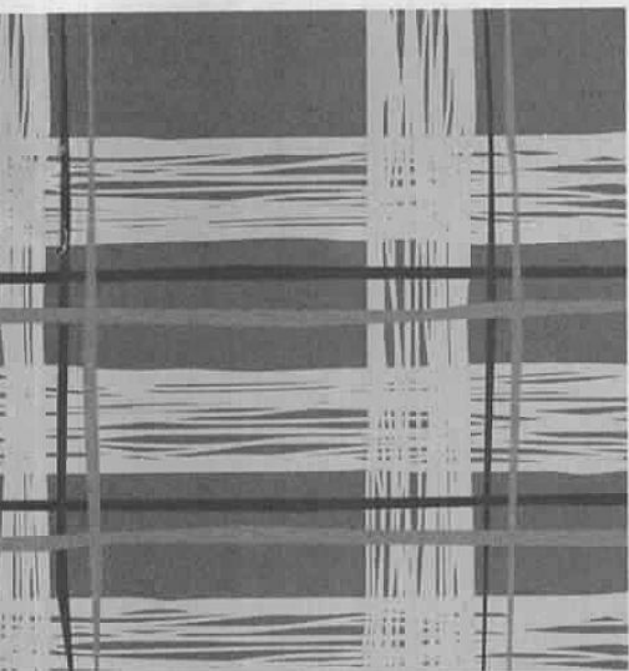
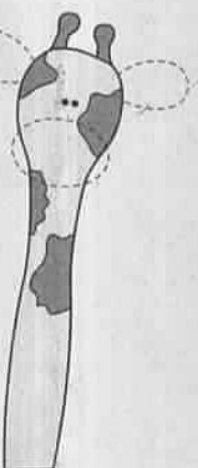
Bunny #4 arm
Cut 1

© Copyright Meraldith Corporation, 1998.
All rights reserved. Printed in the U.S.A.

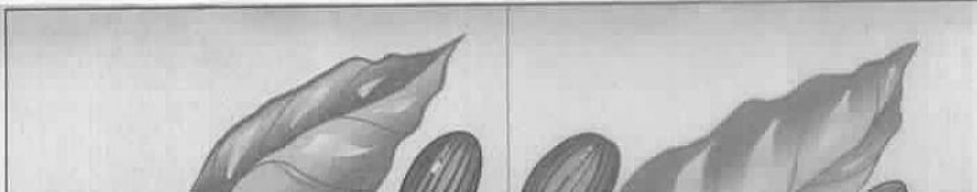
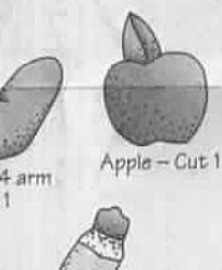
To order your Color-Conversion
Chart for Issue 40, send \$1 and
a self-addressed, stamped
envelope to:

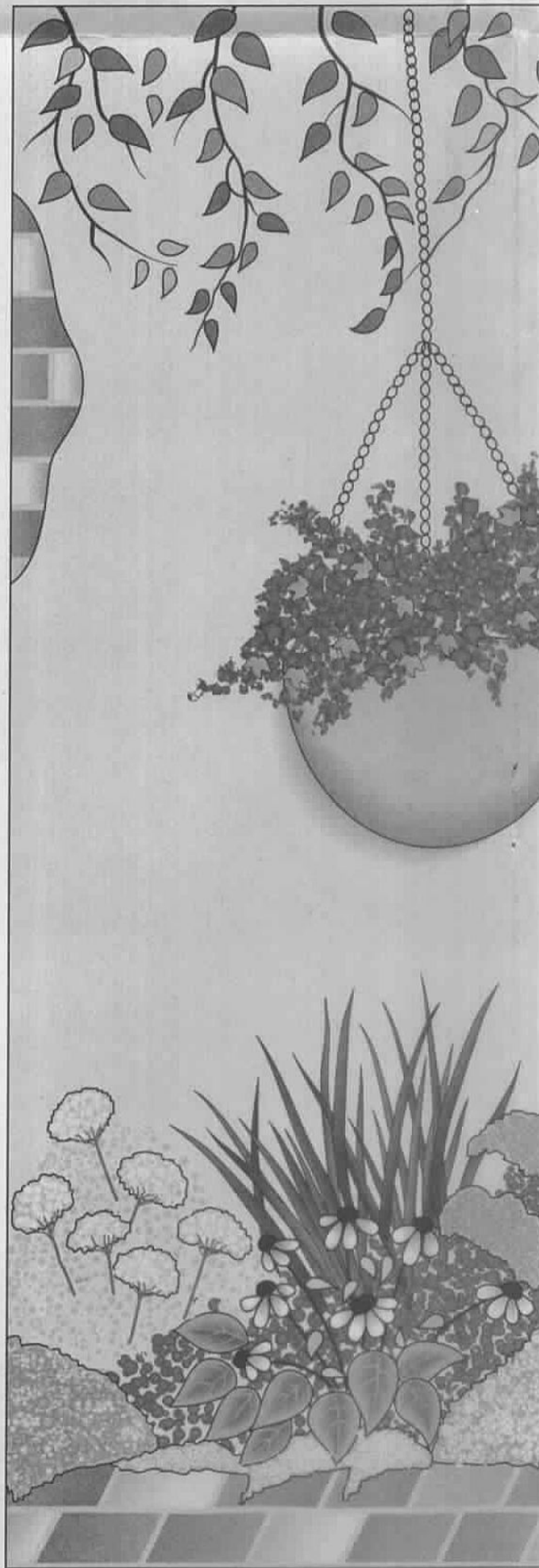
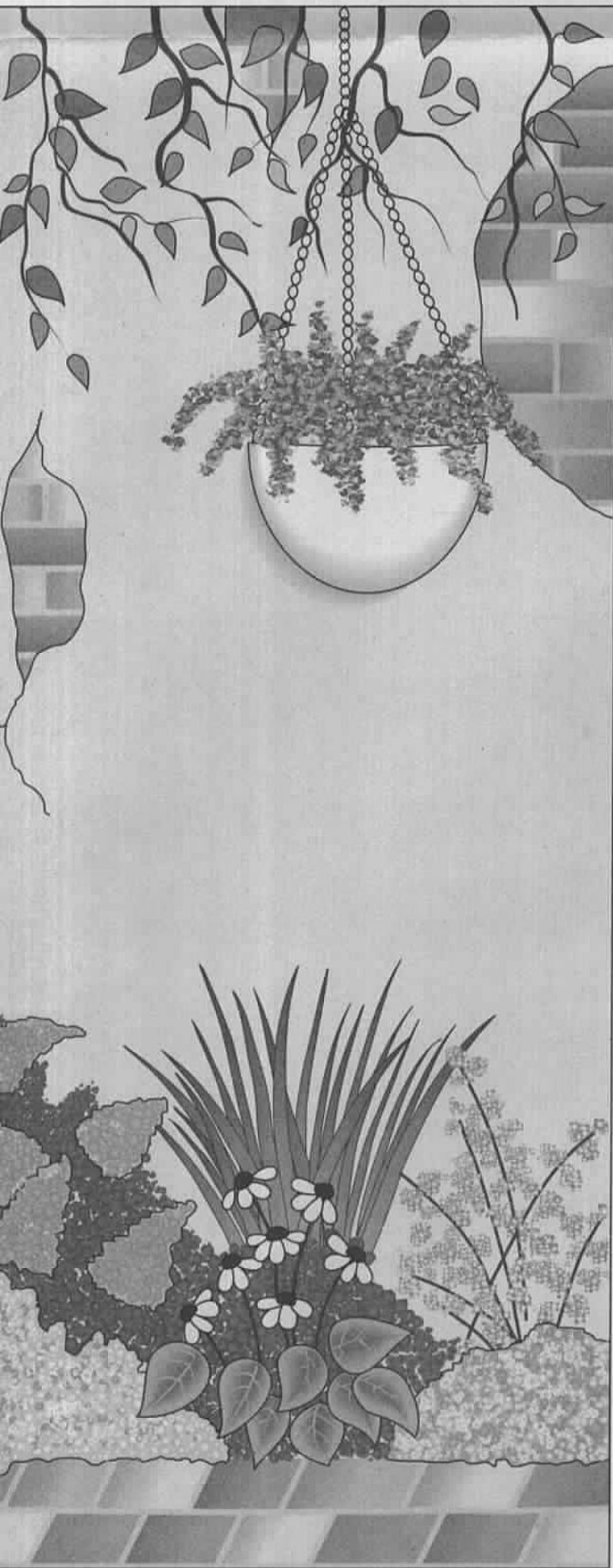
Issue 40 Conversion Chart
Decorative Woodcrafts™ Magazine
1912 Grand Avenue
Des Moines, IA 50309-3379

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



Store It in Style
(pages 28-29)

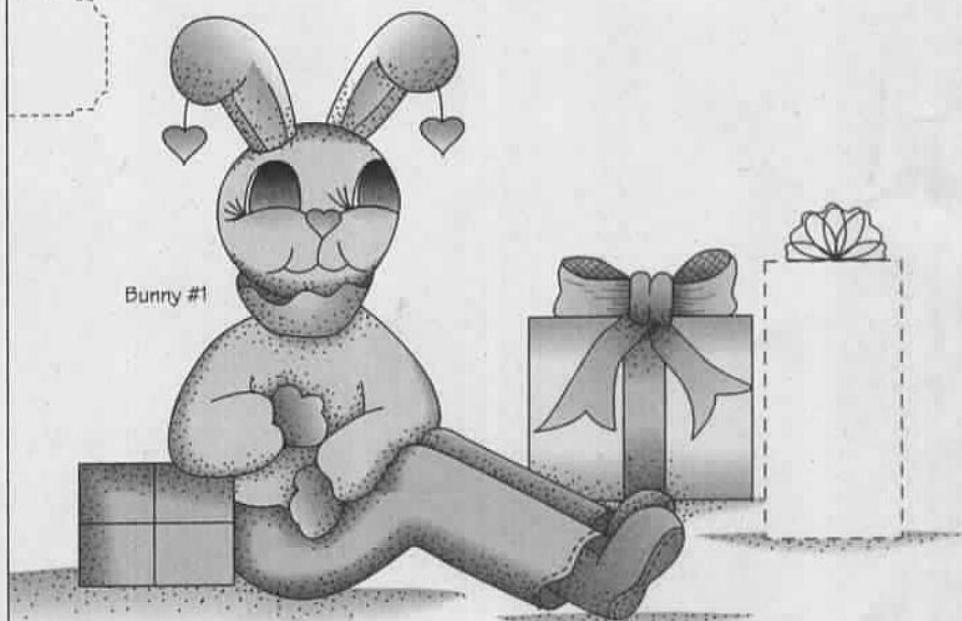




1/4" hole

Memori

Bunny #1

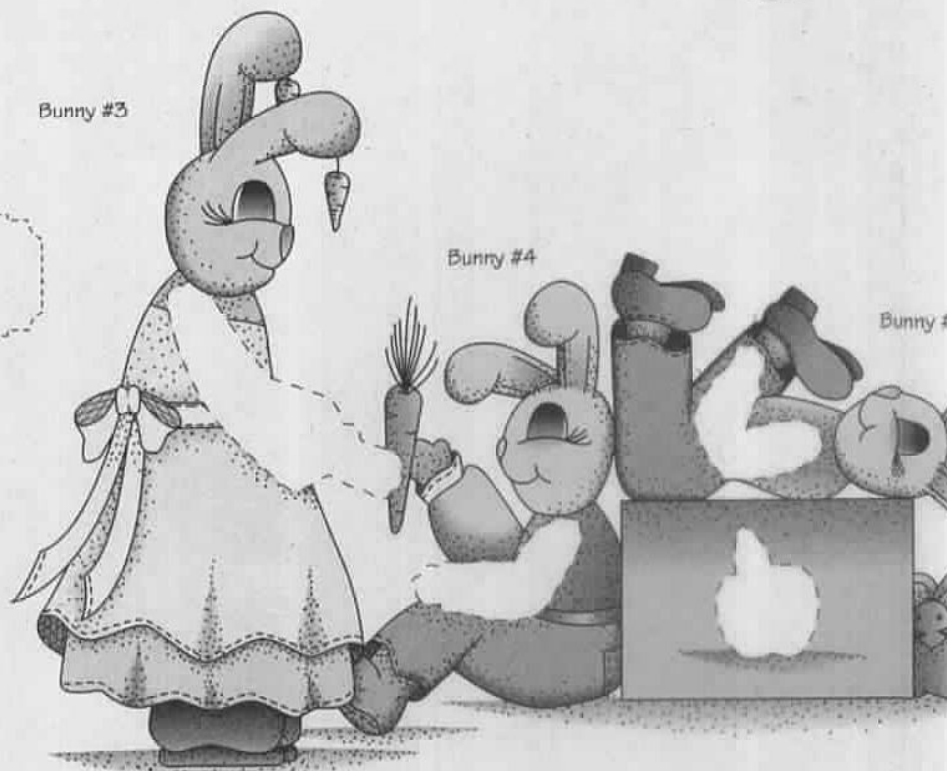


Throug

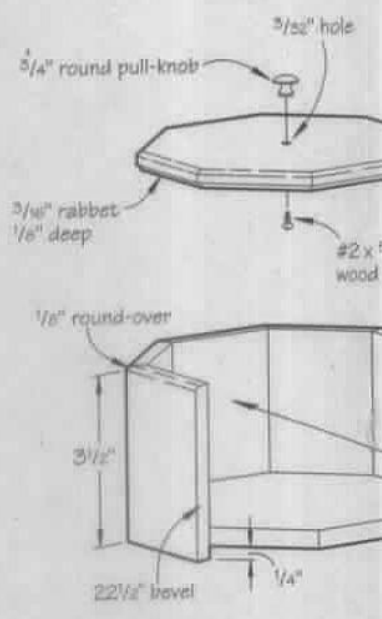
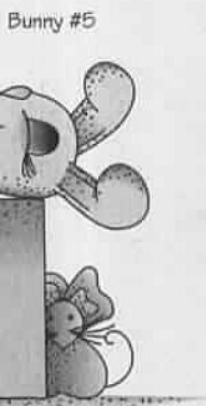
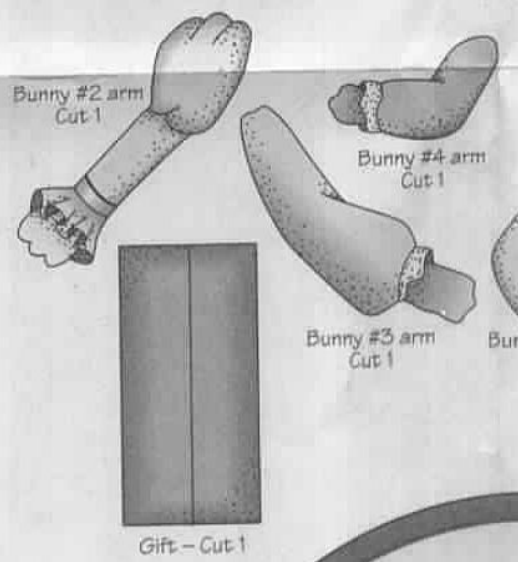
Bunny #3

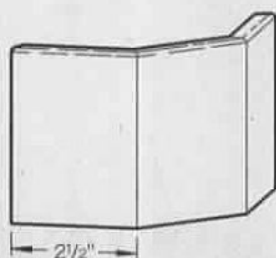
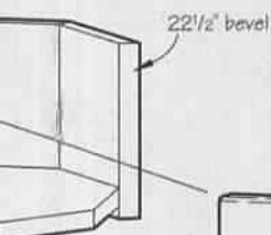
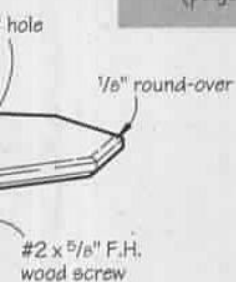
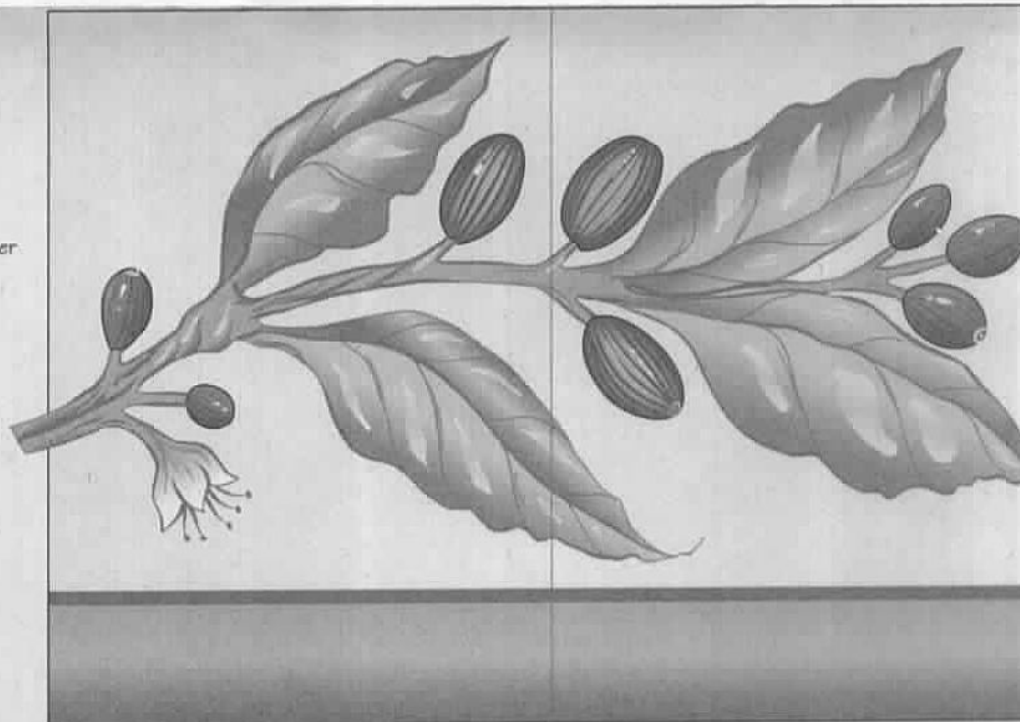
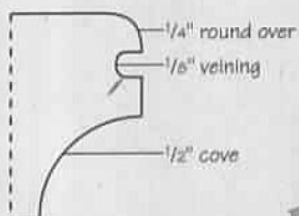
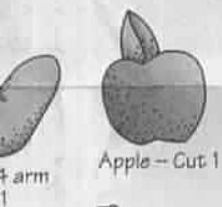
Bunny #4

Bunny #5



1/4" hole





Coffee Time (pages 12-13)

Lid
Bottom

3/32" hole

