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December 1998 • Issue 44
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We welcome drawings or photographs of your fresh, original projects. If we select your work for publication, we will ask you to sign a nonexclusive copyright agreement. By signing this form, you warrant the originality of your work. Send your submissions to:

Lois White
Decorative Woodcrafts®
1716 Locust Street
Des Moines, IA 50309-3023

Guide to Using Comb or Rake Brushes

Learn how to load these brushes and use them in a variety of ways to bring beautiful texture to your painting projects.

Designer Sandy Aubuchon shows you how.

Whether you're combing hair, raking grass, or painting the realistic Santa featured in our technique article on *pages 34 and 35*, one of the best tools for the job is a comb or rake brush. Our tips and examples show how to properly use these brushes to create realistic looks.

SPOT THE SPLIT HAIRS

Rake or comb brushes are characterized by their thinned-out bristle ends, as shown in the examples *below*. (From left to right is a sampling of synthetic comb or rake brushes manufactured by Royal, Robert Simmons, Winsor & Newton, and Loew-Cornell.)

You'll find two types of brushes—flat, squared-off brushes or filbert brushes with rounded corners. Although you use both brushes in the same way, you may find that the filbert brush fits better into rounded areas, such as animal paws and leaves.

When you load a rake or comb brush with diluted paint, the bristles "finger"

or split into little groups, creating a rakelike appearance. This gives you unlimited opportunities for creating special textured effects, such as hair, beards, grass, and wood grain.

SKILLFUL BRUSH-LOADING

The key in using a rake or comb brush is to load it properly. Always work with a wet brush and paint that's been thinned with water or another medium. Then you'll be able to brush the paint onto the surface freely and evenly.

First, place a puddle of paint on your palette. Wet the rake or comb brush in water, and gently blot it on a paper towel, touching the flat surface of the brush to the paper towel. When the brush loses its shine, turn the brush over and blot the other side. This will leave you with exactly the right amount of water in your brush.

Touch the full width of the flat or filbert brush to the outside edge of the puddle of paint; pull the paint away from the puddle. Lift the brush, turn it over, and repeat pulling the paint from the edge of the puddle. Don't let the paint work its way more than three-quarters of the way up the bristles. When loaded with paint, the brush bristles will immediately separate.

CREATE TEXTURAL EFFECTS

The amount of pressure you apply to the brush and the length of your stroke will determine the final texture. Short, light strokes will create a delicate texture, like what you see on grass and feathers. "Use a light touch, and pull the brush toward you," suggests Sandy.

Longer strokes are ideal when you want to imitate wood texture, add motion or wavy lines to hair or beards, or create shadows and highlights.

Barn scene. To simulate wood grain, Sandy used a flat comb or rake brush to



Barn scene



Basket weave



Feather and leaf

apply a darker shade of color to the base-coated barn. To paint the grass, she dabbed on green paint and, by applying light pressure, pulled a flat rake or comb brush up through the paint.

Basket weave. Here, Sandy used a flat comb or rake brush to highlight and shade the base-coated areas.

Feather. Using a flat comb or rake brush, Sandy applied a dark value, followed by medium and light values.

Leaf. Leaves have rounded edges, so Sandy used a filbert rake or comb brush to shade and highlight with dark and medium values of green. She started on the outer edges and worked toward the center of the leaf. ❖



A Cut Above

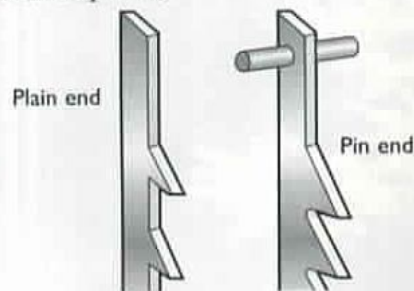
Choose the right blades for your scrollsaw projects.

From delicate spiral patterns to rigid double-tooth types, you'll find a wide variety of scrollsaw blades to choose from. With all of the different thicknesses and tooth patterns available, beginners and experts alike will be able to find just the right one for their specific project. Here are some things to consider when choosing blades.

HINTS FOR BEGINNERS

As a general rule, let the type of scrollsaw you own, your skill level, and the project you're tackling determine your choice of blade.

Pin end or plain end. This will be the first choice you face. Luckily, it's a relatively easy one. Unless your saw won't accept them, 5" plain-end blades are what you want. (Most scrollsaws sold today accept plain-end blades, using either built-in blade clamps or separate blade-end fixtures to hold them in place.)



Plain-end blades let you make intricate inside cuts that would be impossible with wider pin-end blades. That's because a pin-end blade requires a $\frac{5}{16}$ " start hole; narrower plain-end blades will slip through a hole $\frac{1}{16}$ " or smaller. Plain-end blades cost less and offer more choices of size and tooth style. Attaching separate clamps to the ends, as some saws require, takes extra time, but the plain-end blades' advantages outweigh the inconvenience.

Pin-end blades have a pin at each end so they fasten securely into the saw's blade holder. They're easier to install, and generally are thicker and wider

than even the largest plain-end types. They're great for cutting simple shapes from thick stock. However, some saws don't accept them.

Watch the blade width. When selecting a blade, remember this rule: Choose the coarsest, widest blade that will give a satisfactorily smooth cut on your project. Blade width—the measurement from the front of a tooth to the back edge of the blade—largely determines how maneuverable a blade will be. You can follow a sharp turn more easily with a narrow blade than with a wide one. Blade thickness generally increases with width so a wider blade also will saw a wider kerf.

On the other hand, following a straight pattern line is harder with a narrow blade, which will tend to wander more than a wider blade. So consider your pattern's requirements when you choose a blade. A complex pattern with many tight turns calls for a narrower blade (one with a lower number) than a simple pattern with gentle curves and long, straight lines.

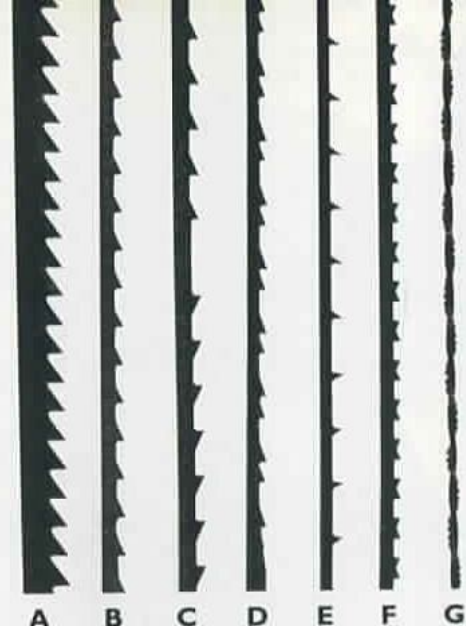
TAKE A LOOK AT THE TEETH

Each of these seven basic teeth patterns has its advantages.

(A) Standard. This coarse, stiff blade has evenly-spaced teeth. It's best suited to straight-line cutting or rip cutting, but not intricate work.

(B) Skip-tooth. Sometimes referred to as a fretsaw blade, these are among the most popular blades. The wide gullets between teeth clear away chips quickly and help cool the blade. A fast- and smooth-cutting blade, a plain-end skip-tooth blade will handle virtually all your scrollsaw projects.

(C) Reverse skip-tooth: This blade is the same as a skip-tooth blade, except the bottom portion has teeth that point upward, letting you cut on



the upstroke of the blade. This blade works great for straight cutting and cutting simple curves in heavy stock. It may cause your project to lift on the upstroke, so you'll need to keep a firm hold on the workpiece.

(D) Double-tooth. These blades offer the chip-clearing advantages of a wide gullet, which results in a smoother cut.

(E) Precision-ground. Precision-ground blades are pricier than other types, but they don't have a burr on one side like other blades. As a result, you can cut directly on your pattern line.

(F) Crown tooth. This is the newest type of scrollsaw blade. The teeth form a crownlike pattern that lets you cut briskly on both the upstroke and the downstroke. Unlike other blades, these don't have a top or bottom, so you can remove a dull blade and flip it over to use the sharp teeth on the other end.

(G) Spiral. This blade, twisted into a helix shape, is able to cut in all directions. With one of these in your saw, you don't need to turn your workpiece at all. But these blades leave a wide kerf that's not always smooth.

WHY USE A 5R BLADE?

Many of the scrollsaw projects in *Decorative Woodcrafts*® call for using a #5R blade, which is a 5" plain-end reverse skip-tooth blade. (The R after the number means "reverse teeth"). We recommend this type of blade because it cuts the bottom side of your wood on the upstroke of the blade. This cutting action helps reduce tearout and "fuzzies" on the back side of your wood, so you'll spend less time sanding. ♣



Palette

Plaid FolkArt Colors

- CB Coffee Bean 940
- CE Cherokee Rose 956
- HG Hunter Green 406
- LG Light Gray 424
- LI Licorice 938
- MD Medium Gray 425
- NB Navy Blue 403
- SK Skintone 949
- TD Teddy Bear Brown 417
- WA Warm White 649

Brushes

Loew-Cornell brushes

- #12 synthetic flat
- #6 synthetic flat

Supplies

- 1/4x4x6" pine
- 1/8x2x4" pine
- Fine-tip permanent black marking pen
- Krylon 1311 Matte-Finish Spray
- 5-minute epoxy
- Antiquing medium
- Raffia
- 12" of 19-gauge wire

Note: To order unpainted cutouts, see the Buyer's Guide on **page 64**.

Country Nativity

Hang this primitive ornament on your holiday tree to remind your family of the true meaning of Christmas.

START WITH RAW WOOD

Duplicate the ornament patterns in the pattern packet with tracing paper. Copy the outlines of Joseph, Mary, Baby Jesus and his cradle (without the cradle legs), and the sheep's body onto 1/4" pine. Copy the outlines of the cradle legs, the sheep's head, the donkey's head, and Joseph's headpiece onto 1/8" pine. (If your lumberyard doesn't carry 1/4" or 1/8" pine, plane or resaw thicker stock to size.) Cut out the shapes with a scrollsaw, using a #5R blade. Drill all holes where shown on the patterns.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. (Project designer Kelly Long didn't seal the wood.)

HAVE FUN PAINTING

Transfer the main pattern lines. There's no need to copy the details yet—you'll base-coat over them. Avoid painting areas you'll join later. (Glue and epoxy won't bond permanently to painted or varnished surfaces.)

Mary. Base-coat Mary's face SK, and shade her cheeks with CE. Base-coat the robe NB and the hat MD. Dot her eyes LI and the collar buttons WA.

Joseph. Base-coat Joseph's face SK and his beard CB; shade his cheeks with CE. Base-coat the hat HG and the headpiece and robe TD. Dot his eyes LI.

Baby Jesus. Base-coat his face SK, and shade his cheeks with CE. Paint the cradle and cradle legs CB.

Donkey. Base-coat the donkey LG, and shade the ears and nose with CE. Dot the eyes LI.

Sheep. Base-coat the sheep's body and head WA. Paint the face, ears, and feet LI. Using the handle end of a liner brush, dot the eyes WA. When the paint is dry, apply smaller LI dots to the centers.

FINISH WITH PRIDE

Lightly sand some of the paint from the edges of the pieces for a primitive look. Remove the sanding dust with a tack cloth. Using a fine-tip permanent black marking pen, ink the details. Let the ink dry. To prevent the ink from smearing, mist the areas with Krylon 1311 matte-finish spray. Let the spray dry.

Epoxy the headpiece to Joseph's head, the donkey's head to Joseph, the cradle feet to Baby Jesus' cradle, and the sheep's head to its body. Epoxy the sheep and Baby Jesus to the front of the ornament as shown in the photograph above.

Apply your favorite antiquing medium to all surfaces, and let the medium dry. Cut the raffia into small pieces, and epoxy it around Baby Jesus' cradle. Spray all surfaces with Krylon 1311 matte-finish spray, and let the spray dry.

To make Joseph's staff, bend a 4" length of 19-gauge wire as shown on the pattern. Dip 1" of the straight end into epoxy, and epoxy it to the back of the sheep.

To hang the ornament, insert the ends of an 8" piece of 19-gauge wire through the holes in Mary's and Joseph's heads, and wrap the ends around the wire to secure them.✦

*Designed by Kelly Long
Bartlesville, Oklahoma*

—*Merideth Rosch of Tigard, Oregon*

Drill Smooth Holes

When I drill holes in wood, I place a piece of scrap wood above and below the piece I want to drill. This causes less splintering.

—*Sbela Pinner of Brighton, Tennessee*

Protecting Patterns

I keep my favorite *Decorative Woodcrafts*® patterns—both the picture and the instructions—in sheet protectors. In the upper right corner, I write the month, year, and issue number of the magazine for easy reference. Then I file the sheet protectors in a three-ring binder. This keeps my patterns neat and organized.

—*Tamara Bonn of Moreno Valley, California*

A Clever Touch for Holiday Crafts Shows

I attach a business card to all of the painted pieces I sell throughout the year. But during the holiday season, I tag all of my Santas and snowmen with a special card that features a Christmas design. My customers are quick to notice this little holiday touch.

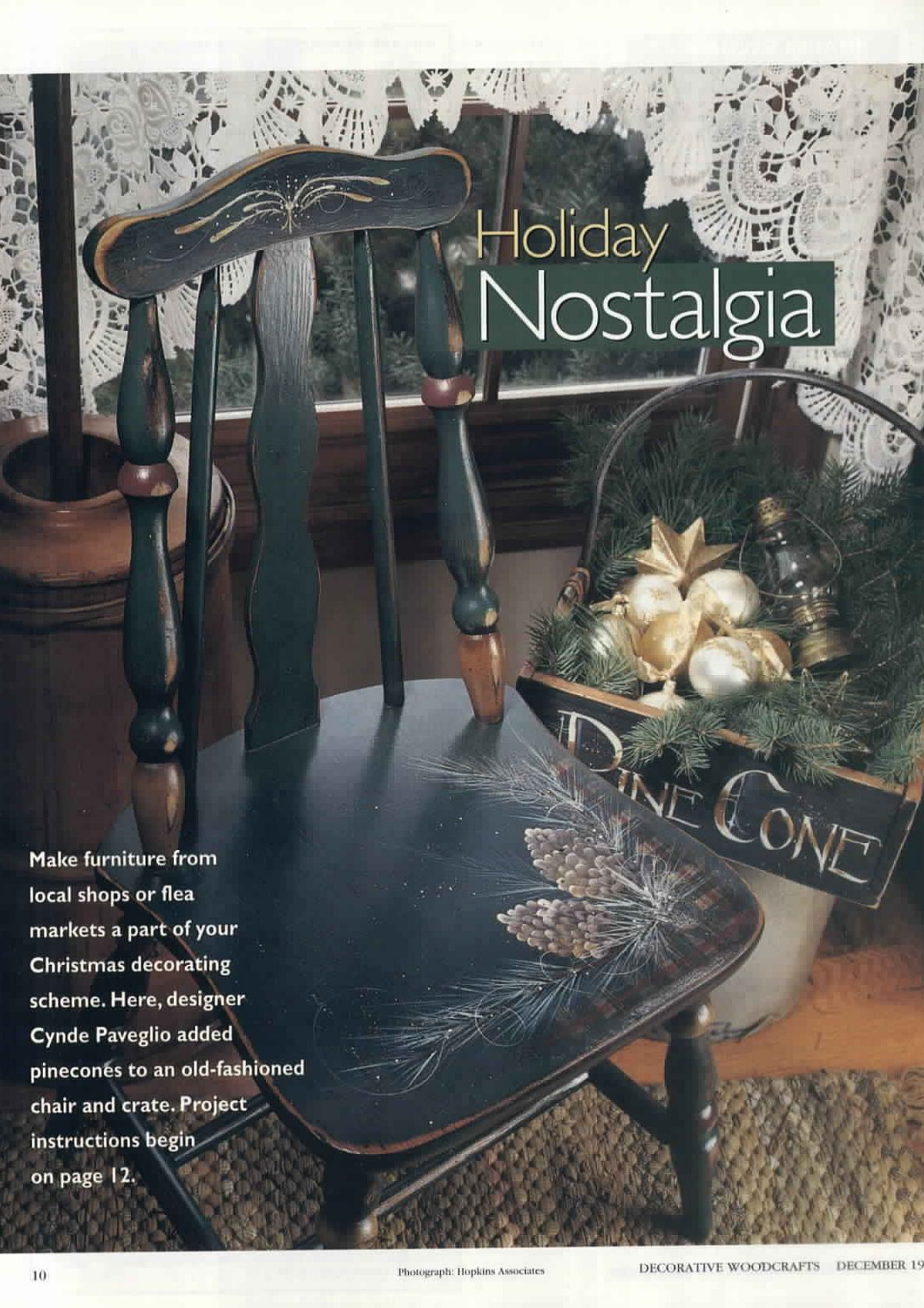
—*Susan Halderson Young of Madison, Alabama*

Versatile Vinyl

Before I begin to paint a project, I place a vinyl floor runner on top of my workstation. (You can purchase smooth vinyl runners at any hardware store for \$1 to \$2 per foot.) After I've completed my project, I wipe the paint right off the vinyl and roll it up to use again.

—*Loraine Miles of Mount Green, Utah*

Send Us Your Tips

A dark green wooden chair with a painted pinecone on the seat and a wooden crate filled with Christmas decorations. The chair has a curved backrest with a painted pinecone design. The seat also features a painted pinecone. To the right of the chair is a wooden crate filled with pine branches, gold and silver ornaments, and a lantern. The crate has the words "PINE CONE" painted on it. The background shows a window with white lace curtains.

Holiday Nostalgia

Make furniture from local shops or flea markets a part of your Christmas decorating scheme. Here, designer Cynde Paveglio added pinecones to an old-fashioned chair and crate. Project instructions begin on page 12.

Holiday Nostalgia



Palette

Plaid FolkArt Colors

- BY Burgundy 957
- CF Chocolate Fudge 950
- CM Caramel 452
- LI Licorice 938
- NB Navy Blue 403
- RE Robin's Egg 915
- TA Taffy 902
- TT Teddy Bear Tan 419
- WG Wintergreen 962
- WW Wicker White 901

Brushes

Royal Brush brushes

- ¾" wash
- #12 synthetic flat
- #8 synthetic flat
- #1 synthetic liner
- #1 synthetic script liner
- Spatter or old toothbrush
- 2" foam

Supplies

- Chair (any style)
- Box or crate (any style)
- White graphite paper
- ¾" painter's masking tape
- Small sea sponge
- Clear acrylic sealer

NB. Starting in the center of each area, paint even strokes toward the outer edges. Let the paint dry.

Chair seat. Using white graphite paper, transfer the pattern in the pattern packet to the chair seat. Apply painter's masking tape 2" from the edges of the lower right corner of the chair seat. Dampen a sea sponge with water, and wring it out. Blot the sponge on a paper towel to remove excess moisture. Dip the damp sponge into a 1:1 mixture of WW and water, and sponge a 1" area along the inside edges of the masking tape. Let the paint dry. Float CF shading along the edges of the sponged area and along the outer edges of the chair where you'll paint the plaids. Remove the tape, and let the paint dry.

Plaids. To paint the plaids, load a #12 flat brush with TT; paint the vertical and horizontal lines as shown in the photograph on page 10. Dilute TT with water to ink consistency and, using a #1 liner brush, paint two thin lines between the horizontal and vertical lines.

Using a #8 flat brush and BY, paint two long lines that intersect the TT lines. (Center the lines with the TT lines.) Dilute BY with water to ink consistency and, using a #1 liner brush, paint lines above and below the BY lines. Let the paint dry.

Pinecones and needles. Refer to the steps on page 14 to paint the pinecones and needles, and apply the large WW dots.

Spindle details. Choose from BY, CM, TT, and CF to paint the knobs and grooved areas of the spindles. (Paint them according to the spindle design on your chair.) Cynde painted the spindles to match from left to right.

Chair back. Using white graphite paper, transfer the pattern in the pattern packet to the chair back. Dilute TT with water to ink consistency and, using a #1 script liner brush, paint the

strokes on the back as shown on page 10. Using a ¾" wash brush and CF, shade each stroke.

Wood crate. Using white graphite paper, transfer the patterns in the pattern packet to the surface. (Cynde painted a pinecone design on two of the sides and the words "Pine Cone" on the remaining sides.) Paint the pinecones and needles according to the steps on page 14. Paint the lettering TA. Using a ¾" wash brush and CF, shade the letters as shown on page 10.

FINISH WITH PRIDE

Dilute WW with water to ink consistency; using a spatter brush or an old toothbrush, spatter (flyspeck) all surfaces. Let the paint dry.

Sand off spots of paint for a time-worn look. Remove the sanding dust with a tack cloth. Apply two or more coats of clear acrylic sealer, allowing ample drying time between coats.

PREPARING USED FURNITURE FOR PAINTING

If the wood is in good condition and you'd like to retain its present color, clean the piece to remove oil, grease, wax, and dirt. Dip a very fine #0000 steel-wool pad into paint thinner, and lightly buff the surface. Using a soft cotton cloth, wipe away any residue.

If the piece has a high-gloss finish, generously sand it with 150-grit sandpaper to give the surface "tooth" so the paint will adhere. Remove any residue with a tack cloth or a damp cloth. Occasionally, you may see a white haze in these areas; it will disappear after you've applied the wood sealer.

START WITH RAW WOOD

Clean all wood surfaces, and remove any loose paint. (Cynde used liquid laundry detergent to clean the surfaces. After rinsing off the soap, she wiped all surfaces with a clean cloth and let them dry completely.)

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

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 64 for information on floating, shading, and highlighting.

Use #12 and #8 flat brushes to base-coat, shade, and highlight. Use the #1 liner brush and the #1 script liner brush to apply details. With a 2" foam brush, apply two coats of WG to the chair and crate. While the second coat is still wet, load the dirty brush with



Project designer Cynde Paveglia paints on vintage pieces that range from chairs to violins. She also teaches painting classes and sells her work at a local artisans gift shop. For a brochure of her designs, send a SASE and \$2 to Huron Star Design Studios, 1818 3rd St., Bay City, MI 48708. ♦

Pinecones and Needles

'Tis the season to paint a few pinecone motifs to hang on your Christmas tree or arrange among the greenery on your mantel. For more painting options, see the vintage chair and old-fashioned crate featured on pages 10 and 12.



STEP 1

Transfer the main pattern lines from the pattern packet to the surface. Using a $\frac{3}{4}$ " wash brush, base-coat the pinecone Chocolate Fudge. (Project designer Cynde Paveglio used Plaid FolkArt Colors.) While the surface is still wet, side-load the dirty brush with Caramel, and apply the color to the left side of the pinecone, blending the colors to soften them. Let the paint dry. Using white graphite paper, transfer the details to the pinecone.



STEP 2

Start at the tip of the pinecone and work toward the base. Using a #8 flat brush, float Taffy to form each of the pinecone-scale ends. Let the paint dry. Dilute Licorice with water to ink consistency and, using a #1 liner brush, deepen the spaces between the scales on the bottom half of the pinecone. Highlight the left side of the pinecone with Caramel.

Using a #1 liner brush and Chocolate Fudge diluted with water to ink consistency, paint the branch.



STEP 3

Dilute Robin's Egg with water to ink consistency. Using a #1 script liner brush, paint thin pine needles. Start at the branch, and pull your brush outward to create the needles; use very little pressure as you reach the ends of the needles. Dilute Licorice with water to ink consistency and, using the #1 script liner brush, paint additional needles to create shadows. This also adds depth to the design.



STEP 4

To create the scroll lines, use a #1 script liner brush and Wicker White diluted with water to ink consistency. Using the large end of a stylus and undiluted Wicker White, apply large dots to the design area.



Cherished Santas of every shape, size, and color cluster on the mantel and around the fireplace in Prudy Vannier's home.



One of Prudy's designs in her newest book, *Elves & Starfilled Nights*, is "Peppermint Express." It features Santa's elves trying to encourage a bunny to fill in for Rudolph.

Christmas Visions from

Prudy's Studio

During the holidays, designer Prudy Vannier decorates her home with fabulous painted Santas and her newest fantasy-character creations.

Prudy Vannier of Northville, Michigan, has good reason to believe in Santa. If it weren't for Santa, she may never have tried decorative painting in the first place. "One year, some friends and I decided to each paint a Santa to exchange at Christmas so we could start our own collections," she says. At that time, Prudy was a part-time elementary-school art teacher and was looking for something fun to do at home while raising their four children.

Fun Turns into Opportunities

Prudy used acrylic paint on her Santa for the exchange and so enjoyed it that she made a wish list of more Santas she wanted to paint for her collection. She also teamed up with a friend to take classes from well-known decorative painter Mary Lucksted, who lived an hour away. "It was well worth the drive because Mary was the best teacher around," Prudy says.

Before long, Prudy put on her teacher's hat, this time to teach decorative painters basic techniques. "I taught whatever my students wanted to learn," she says. "We painted everything from simple Santas to duck decoys with pen-and-ink detailing. I'd learn the technique on my own, then teach it to the class."

When Prudy started to paint Santas, she wasn't aware of the many helpful painting books and pattern packets that were available, so she designed her own motifs. "I drew ideas from pictures in children's storybooks, designs on shopping bags, and any decorations I could get my hands on," she says.

Santas All Through the House

Every Christmas, Prudy proudly unpacks her collection of painted Santas in myriad shapes and sizes and displays them throughout her home. Her collection of more than 200 designs includes Father Christmas-style Santas, candlestick Santas, pull-toy Santas, and Santas painted on antique sleds, door chimes, lamps, and even kaleidoscopes.

One of her best-selling decorative-painting books, *Portraits of Santa*, features several of her pieces that celebrate Christmas traditions from all over the world. There's a Santa-and-wreath Advent calendar, a popular decoration borrowed from Scandinavia.

Continued



Prudy accents her entry with several of her Santa creations, including an Advent calendar, lamp, tabletop ornaments, and a Christmas-card holder.

Christmas Visions from Prudy's Studio

There also are designs for porcelain Santas. Prudy had never thought about painting on porcelain until she visited a booth at a national trade show and purchased a few pieces to try. "Once I started painting, I kept coming up with more ideas," Prudy says. "It was great!"

Beyond Santas

Although her passion is painting Santas, Prudy also has demonstrated her artistic

talents with other popular subjects, including fruits and vegetables and country botanicals. Mastering nature motifs, ranging from herbs to roses, has helped her learn new techniques, giving her more versatility as an artist. "I've found that you don't need a green thumb to paint beautiful florals and foliage. You just have to want to study their growth patterns and colors," she says.



Prudy loves to tell about the letters she receives from other artists who share her first name. "We exchange *Little Prudy* books by Sophie May," she says. These early-1900's editions feature stories on the lessons of life.

Prudy also believes that if you paint long enough, you'll naturally develop your own style. "Selling pattern packets is an effective way to market your style," she advises.

Prudy's latest designs feature fantasy characters. Witches, garden fairies, and Santa's elves add humor and a fairytale quality while illustrating stories that are sure to create a few laughs along the way. As a child, Prudy remembers being fascinated by storybooks with bright paintings and illustrations of characters. She's still a fan of children's books and often turns to them for inspiration. "I've also spent a lot of time studying comics. It's interesting to see how just a single line can define a mood or action," she says.

From Teaching to Publishing

In addition to her studio classes, Prudy teaches decorative painting at Which Craft, a crafts shop in Livonia, Michigan, and at national painting conventions. She also publishes her own decorative-painting books as well as books for other designers. Her daily routine involves planning photography, editing copy, and coordinating the printing, marketing, and distribution of these books.

For Prudy, teaching will always be the most rewarding part of decorative painting. "Nothing feels better than introducing painting to my students and watching them turn an interest into a passion," she says. ♣

For a brochure of Prudy's books, patterns, and merchandise, send a SASE to Prudy's Studio, Inc., 279 Maplewood St., Northville, MI 48167. Or visit Prudy on her Web site at www.prudysstudio.com



Capture
the spirit
of the holidays
with this
endearing
snowman-
and-Santa
plaque.

A Season of Giving

*Designed by Prudy Vannier
Northville, Michigan*

Palette

DecoArt Americana Colors

- BC Black Green DA157
- BU Burnt Umber DA64
- DC Delane's Cheek Color DA182
- DM Deep Midnight Blue DA166
- DW Driftwood DA171
- GO Golden Straw DA168
- HB Honey Brown DA163
- HL Hauser Light Green
- KP Black Plum DA172
- LB Lamp Black DA67
- MF Medium Flesh DA102
- NG Neutral Gray DA95
- PU Pumpkin DA13
- TC Terra Cotta DA62
- TE True Red DA129
- TW Titanium (Snow) White DA1
- UB Uniform Blue DA86
- WB Winter Blue DA190

DecoArt Hot Shots Colors

- FR Fiery Red DHS4
- SP Sizzling Pink DHS3
- SY Scorching Yellow DHS1
- TG Thermal Green DHS5

Brushes

Loew-Cornell brushes

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

Scruffy flat

Spatter or old toothbrush

Supplies

- 5/8x12x6" pine
- 1/8x10x12" Baltic birch plywood
- Oak wood stain, water-base
- White graphite paper
- Matte-finish varnish
- 5-minute epoxy
- 1" sawtooth hanger

Note: To order an unpainted plaque, see the Buyer's Guide on **page 64**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the back piece onto 5/8" Baltic birch plywood. Copy the top frame section onto 5/8" pine. Cut out the pieces with a scrollsaw, using a #5R blade.

Referring to the line drawing in the pattern packet, rip 5/8" wide pieces of pine on a tablesaw for the remaining frame sections. (Assemble the plaque after you've completed all painting.) Sand all surfaces with 100- and then 150-grit sandpaper; remove the dust.



HAVE FUN PAINTING

Frame sections. Apply a 1:1 mixture of wood stain and water to all surfaces. Dilute BU with water to ink consistency; dip a spatter brush or an old toothbrush into the paint, and spatter (fly-speck) all surfaces. Let the paint dry.

Background. Don't paint the areas where you'll attach the frame. Mark the area between the design and the lettering. Base-coat the background where you'll paint the lettering DM. Starting at the top of the design area, use a 3/4" flat brush to apply DM in a slip-slap motion about a third of the way down. Pick up a touch of UB on the dirty brush; apply it in the same manner along the DM edges, working farther down on the background. Add a little more UB; blend it into the wet paint and cover the background. Let it dry. Transfer the main outlines to the background.

Snowman. Base-coat the snowman WB, the hat LB, the hatband TE, and the scarf GO. Shade the right sides of each of the rounded sections with UB. Float UB shading under the snowman's hat (see Example 1), scarf, and middle section and around the gifts. Deepen the shading by floating DM along the edge and on the right sides of the middle and bottom sections. Float DM under the snowman's eyebrow lines and around the nose area (see Example 2). Using TW, highlight the left side of each section of the snowman.

Dilute BU with water to ink consistency, and paint his twig arms. Outline next to them with LB diluted with water to ink consistency. Then paint TW "snow" on the top edges of both arms. Paint the shadow of the arm on the snowman DM. Dot his eyes and paint the buttons LB (see Example 3). Highlight the edges of his eyebrows, nose, and next to the buttons with floats of TW. Dilute LB with water to ink consistency, and paint his mouth.

Side-load a flat brush with SP, and apply his cheeks. Highlight the back side of the hat with NG and the hatband

with FR. Dilute NG with water to ink consistency; outline the edges of the hat brim. Shade the scarf with HB; highlight opposite the shaded sides with SY.

Santa. Base-coat Santa's face MF; the hat, coat, pants, and his beard and mustache DW, the mittens HL, and the boots LB. Float TC shading on his face next to the fur and DC on the end of his nose and to form his cheek. Deepen the shading with FR. Shade the coat, hat, and pants with KP. (Shade next to the fur on the hat, around the left sleeve and his beard, on the back of the coat and sleeves, under the fur, and on the right side of the pant leg.)

Dilute TW with water to ink consistency, and paint the line work on the beard. Paint heavier TW lines on Santa's mustache. Then paint tiny TW strokes for eyebrows and to highlight his cheek and nose. Dot his eye LB.

Load a scruffy flat brush with BU; wipe off most of the paint on a paper towel, and stipple the fur areas. While the surface is still wet, load the dirty brush with TW, and repeat to blend the colors. Shade the mittens with BC; highlight with TG. Highlight the boots across the fronts and on the heels with NG.

Gifts and carrot nose. Base-coat the tops of the gifts WB, the fronts of the gifts TW, and the right side of the tallest gift UB. Using a #2 flat brush, paint the ribbons and bows TE.

Base-coat the nose PU and the stem HL. Shade the carrot with KP. Dilute KP with water to ink consistency, and paint the line work.

Stars, shadows, and lettering. Use a liner brush and the diluted TW to paint the stars and the lettering. Apply several TW dots to the areas where you painted the stars. Float DM shading under the gifts and Santa.

FINISH WITH PRIDE

Apply two coats of matte-finish varnish; let it dry. Epoxy the frame to the back piece, and attach a sawtooth hanger. ❖

Folk Art CALENDAR

Classic country motifs like this fanciful rooster are perfect for a wall calendar.

Display this stunning piece, designed by Sandy Brenner, in your kitchen.

Palette

Jo Sonja's Artists' Colors

- BE Brown Earth
- BS Burnt Sienna
- BU Burnt Umber
- GO Gold Oxide
- NC Naphthol Crimson
- PB Pthalo Blue
- PG Pine Green
- RS Raw Sienna
- SP Smoked Pearl
- TY Turners Yellow
- WW Warm White
- YL Yellow Light
- YO Yellow Oxide

Brushes

Loew-Cornell brushes

- #10 synthetic flat
- #8 synthetic flat
- 3/4" synthetic angular shader
- 5/8" synthetic angular shader
- #10 synthetic round
- #8 synthetic round
- #6 synthetic liner
- #4 synthetic liner
- #0 synthetic liner
- 2" sponge
- Soft-bristle brush
- Stencil
- Mop (optional)
- Spatter or old toothbrush

Supplies

- 1/4x11x24" Baltic birch plywood
- Wood sealer
- Jo Sonja's Glazing Medium
- 3/4"-check stencil
- Satin-finish spray varnish
- 2—1/2"-diameter brass round-head fasteners

Note: To order an unpainted calendar, see the Buyer's Guide on **page 64**.

START WITH RAW WOOD

Duplicate the pattern in the pattern packet with tracing paper. Copy the outline of the calendar board and the holder onto 1/4" Baltic birch plywood. Extend the pattern for the sides of the board to measure 22" long. Cut out the shapes with a scrollsaw, using a #5R blade. Drill all holes where shown.

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

Base-coat with #10 and #8 flat brushes, float shading with 3/4" and 5/8" angular shader brushes, stipple highlights with #10 and #8 round brushes, and paint comma strokes with #6 and #4 liner brushes. (Sandy used Mayco brand round brushes, which will create softer stippled highlights.) Apply line work with a #0 liner brush. Use a mop brush to soften the edges of the shading colors, if desired. Pick up some glazing medium with each base-coat color.

For greater variety and interest, brush-mix the colors unless specific proportions are given for a mixture. Stipple all highlights unless directed otherwise. The following mixtures are often used and will be referred to by name: Medium Brown (a 1:1 mixture of RS and BS), Dark Green (a 1:1 mixture of PB and PG), Medium Green (equal parts of PB, PG, and YO), and Light Green (a 2:1 mixture of TY and Medium Green).

Using a 2" sponge brush, base-coat the calendar board Medium Brown. Let the paint dry. Lightly sand with a paper grocery sack to remove fuzz raised by acrylic paint; remove the dust. Apply a second coat of the same color. While the paint is still wet, use a soft-bristle brush to randomly brush on PG and

then NC. When dry, base-coat the calendar holder RS. Then stencil the checks with a brush-mix of BU and NC.

Antique the board and the holder with BE in the following manner: Dilute BE with water to ink consistency, and apply over the base-coat color. Let the antiquing dry. (You can speed the drying time by using a hair dryer.) Remove the antiquing from areas that you want to lighten by rubbing with a damp paper towel. You can also use a damp, well-worn scouring pad, but use a much lighter touch or you may remove the base-coat color as well.

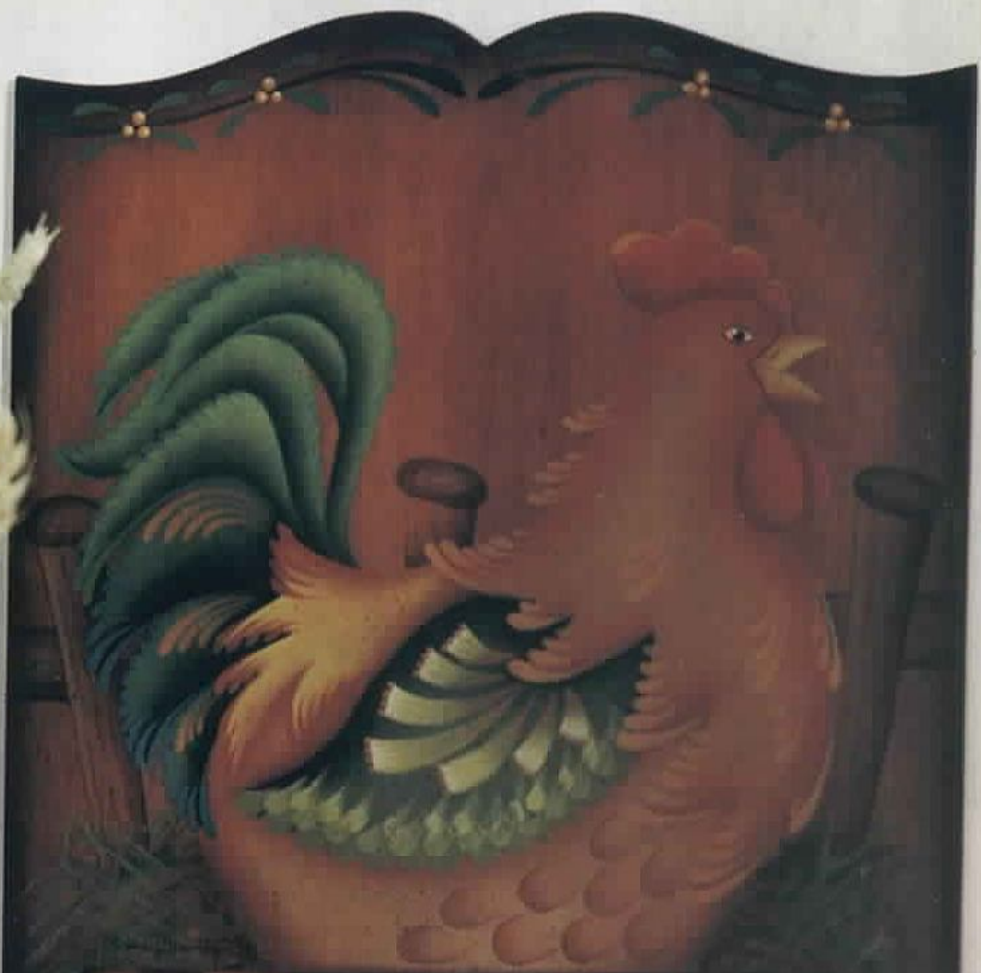
Float BU shading around all edges of the board and the holder. Dot the center of each light check on the holder with Dark Green. Transfer the main pattern lines to the board.

Fence. Float BE shading where shown on the pattern. Let the paint dry, and shade again using BU. Float GO highlights where shown on the pattern. Dilute BU with water to ink consistency, and paint the detail lines on the fence.

Rooster's body (the area below and around the tip of the wing). Base-coat with SP and GO mixed 1:1. Shade first with GO and then with BS. Highlight with the base-coat color and WW. Float BS C-strokes where shown on the pattern. Lightly stipple a brush mix of RS and TY inside at the top of the C-stroke. Brush-mix BS and NC, dilute with water to ink consistency, and outline each C-stroke.

Short tail feathers. Base-coat with Medium Green. Float shading with Dark Green, and stipple highlights with Dark Green and WW. Paint the comma strokes along the edges of the feathers

Continued on page 60



October 1998

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Part
Balls

Exhibit
2pm





PART III HEIRLOOM CHEST

Here's the final set of instructions for painting the fabulous folk art chest designed by Mary Jane Todd. Embellish the ends of the chest with the berry-and-bird motif. Or adapt this exuberant design to a variety of other surfaces, both large and small.

PALETTE

DecoArt Americana Colors

- AG Antique Gold DA9
- AN Antique Green DA147
- BH Blue Haze DA115
- BK Buttermilk DA3
- BT Blue Mist DA178
- CE Cherry Red DA159
- LB Lamp Black DA67
- NP Napa Red DA165
- PY Primary Yellow DA201
- TO Tangelo Orange DA196

BRUSHES

M.J. Todd Series brushes

- 1" synthetic flat
- #8 synthetic flat
- #4 synthetic flat
- #8 synthetic round
- #4 synthetic round
- #5/0 synthetic liner

SUPPLIES

- Chest
- Wood sealer
- White graphite paper
- Satin-finish varnish
- Antiquing medium

Note: To order an unpainted chest, see the Buyer's Guide on **page 64**. For instructions on building the chest, refer to the August 1998 issue of *Decorative Woodcrafts*. To order a copy, see **page 62**.

START WITH RAW WOOD

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

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 64 for information on floating, shading, and highlighting.

Base-coat with 1", #8, and #4 flat brushes and a #8 round brush, using the size that best fits the area. Apply details with a #5/0 liner brush. Base-coat the chest LB. Follow the instructions below to paint the fruit vine and bird.

We included instructions for the country landscape on the lid in our August 1998 issue and the fruit basket on the front in our October 1998 issue.

Using white graphite paper, transfer the main pattern lines from the pattern packet to the base-coated surface. There's no need to copy the details yet—you'll base-coat over them.

Branch. Base-coat the branch and the leaves AN. Dilute LB with water to ink consistency and, using a #5/0 liner brush, paint the vein lines.

Berries. Base-coat the berries CE, shade with NP, and highlight with TO. Enhance the highlights with PY. Add BK highlight dots.

Bird. Base-coat the bird's body BH and the wing BT. Using a #4 round brush and NP, paint underneath the wing. Highlight the tail with BK. Paint the eye BK, and apply BK dots to the breast. When the paint dries, apply a LB pupil to the eye. Dilute AG with water to ink consistency and, using a #5/0 liner brush, paint a detail line around the eye. Paint the legs and the beak with undiluted AG.

FINISH WITH PRIDE

After you've completed the design on the chest ends, paint the rest of the chest, referring to our instructions in the August 1998 and October 1998 issues. Then apply the varnish and antiquing medium.

If you've completed the design on another wood surface and are ready to apply the finishing touches, proceed as follows. Apply two coats of satin-finish varnish to all surfaces, and let the varnish dry.

Antique all painted surfaces with your favorite antiquing medium. Wipe off the excess medium, and let the medium dry. Apply two more coats of varnish, and let the varnish dry.

Note: For her antiquing medium, project designer Mary Jane Todd used a mixture of antiquing glaze and burnt-umber-oil-based paint. To order the antiquing medium, write to *The Red Sled* at the address opposite top. ♣



Project designer Mary Jane Todd brings an old-world heirloom quality to her painted and antiqued pieces. For more information about her books and patterns, write to her at The Red Sled, 2614 Helmuth, Evansville, IN 47714.



Rich reds, greens, and blues star in this traditional Pennsylvania folk art motif.

Victorian Charm



Breathtaking roses in lovely hues adorn these desktop accessories. The letter holder and pencil box would make a special holiday gift for a friend—or yourself.

Palette

DecoArt Americana Colors

- AM Antique Maroon DA160
- BC Black Green DA157
- BD Burgundy Wine DA22
- BP Boysenberry Pink DA29
- GB Gooseberry Pink DA27
- LB Lamp Black DA67
- OG Olive Green DA56
- PI Pineapple DA6
- PP Plantation Pine DA113
- TW Titanium (Snow) White DA1

DecoArt Dazzling Metallics

- GG Glorious Gold DA71

Brushes

Loew-Cornell brushes

- #12 synthetic flat
- #8 synthetic flat
- #4 synthetic flat
- #2 synthetic flat
- #6 synthetic liner
- #18/0 synthetic script liner
- 1/4" oval rake
- #4 fabric dye

Supplies

For the letter holder

- 1/2x8x36" pine
- 4—miniature finials (feet)

For the pencil box

- 1/4x8x13" Baltic birch plywood
- 4—1/2x1/2" miniature wooden apples (feet)

Woodworker's glue

#16x1" brads

Wood sealer

3/4"-wide Scotch™ brand Magic™ Tape

Satin-finish varnish

Antiquing medium

Note: To order an unpainted letter holder or pencil box, see the Buyer's Guide on **page 64**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Refer to the exploded-view diagrams in the pattern packet to build and assemble the letter holder and pencil box.

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

HAVE FUN PAINTING

Using the photograph opposite as a guide, use a #12 flat brush to base-coat the green areas on the letter holder and the pencil box BC and the gold areas GG. Apply 3/4"-wide tape along the bottom of the pencil box. (To ensure a perfect paint line, go over the tape edge with your thumbnail to seal.) Paint the rest of the box BC. Remove the tape, and let the paint dry thoroughly. Then apply tape over the green edge, and paint the gold band. Let the paint dry.

Roses: Transfer the circles for the roses, and paint each step as illustrated below.

Step 1: Using a #8 flat brush, loosely paint each rose (circle) with GB, giving it solid coverage. (It's not necessary to stay exactly within the circle.)

Step 2: Float BD shading on the bowl and in the throat of each rose. This determines the direction your rose faces.

Step 3: Load a #6 liner brush with BD and AM; wipe the brush on a dry paper towel before applying paint to the surface. This will suggest a dry-brushed look. Starting on the outside near the top on one side of each bowl and pulling toward the center, apply several strokes of this dark color, working toward the bottom of the bowl. In the same manner, place two

or three strokes near the bottom on the other side of the bowl.

Step 4: Using a #4 fabric dye brush, dry-brush a mixture of TW and GB around the throat of each rose and down the bowl on the light side (the side with the fewest dark strokes).

Step 5: Load a #6 liner brush with the same mixture, wipe the brush on a paper towel, and as before apply light strokes to both sides of each rose, placing more on the lightest side.

Step 6: Add TW to the same mixture; using a 1/4" oval rake brush, lightly apply the final highlights to each rose.

Referring to the photograph opposite, float BD on the bottom of each rose. Deepen the shading in the throat of each rose with BD and a touch of AM. For more variety, add a touch of LB to the mixture for some of the roses. Use the tip of a #18/0 liner brush to apply tiny PI dots to each throat for the stamen.

Leaves: Transfer the patterns for the leaves. Paint the larger leaves with two strokes using a #4, #8, or #12 flat brush. Load the brush with any green color such as PP or OG (or a mixture of the colors) on your palette, then side-load the brush with GB, PI, or TW; blend the colors on your palette. Place the first stroke, keeping the lighter color toward the outside. Flip the brush over and repeat, again keeping the lighter color toward the outside.

Dilute OG with water to ink consistency, and paint the stems. Paint the small filler leaves using a #2 flat brush double-loaded with a wash of OG and GB. Paint each leaf with one stroke. Vary the size by the amount of pressure you put on the brush. Apply BP and PI filler dots randomly throughout the design.

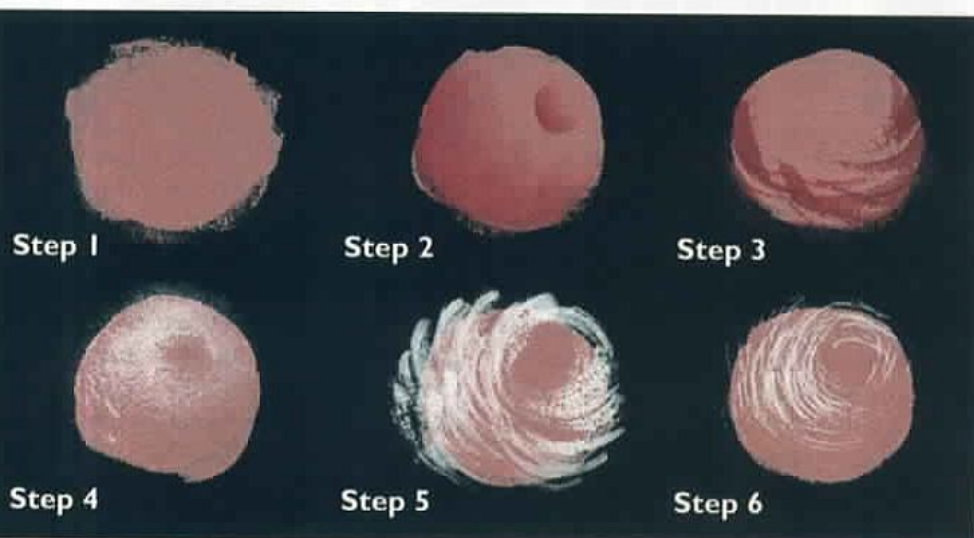
FINISH WITH PRIDE

Apply one coat of varnish, and let the varnish dry. Apply your favorite antiquing medium, and let the medium dry. Apply two or more coats of satin-finish varnish, allowing ample drying time between coats.



Project designer Vivian Galloway, a first-time contributor to Decorative Woodcrafts®, has painted for more than

10 years. For more information about her designs, write to her at 1442 South Meadows Dr., Austin, TX 78758.♣



Due to popular demand, we bring you another fabulous Santa designed by Pipka Ulvilden. Painting the realistic face will be a joy when you follow Pipka's technique on pages 34 and 35.

OLD-WORLD SANTA

Palette

Jo Sonja's Artists' Colors

- BS Burnt Sienna
- BU Burnt Umber
- CB Carbon Black
- CO Cobalt Blue Hue
- CS Cadmium Scarlet
- CY Cadmium Yellow Mid
- DP Dioxazine Purple
- MG Moss Green
- NC Naphthol Crimson
- PG Payne's Grey
- PH Pthyo Green
- TG Teal Green
- TW Titanium White
- YO Yellow Oxide

Brushes

Loew-Cornell brushes

- #4 synthetic round
- #2 synthetic liner
- #1 synthetic liner
- #6 synthetic filbert
- 1/4" synthetic filbert rake
- 3/8" deerfoot stippler

Supplies

Santa cutout with a base

- 1/2x9x11" Baltic birch plywood
- 1x4x9" pine for base (optional)
- Epoxy for the base (optional)

Santa box

- 7x10 1/2x2 1/8" box with lid

Wood sealer

Natural sea sponge

Matte-finish varnish

Note: To order an unpainted cutout and base or an unpainted box, see the Buyer's Guide on **page 64**.

START WITH RAW WOOD

Duplicate the Santa pattern on **page 59** with tracing paper. To make the Santa cutout, copy the outline onto 1/2" Baltic birch plywood. Cut out the shape with a scrollsaw, using a #5R blade. To make a base, cut a 3x9" piece from 1x4 pine (actual thickness: 3/4"). Follow the line drawing on **page 59** to freehand cut the edges of the base to resemble a snow-drift. (Attach the cutout to the base after you complete all painting.)

Sand all surfaces with 100- and then 150-grit sandpaper; remove the dust. Mix equal parts of wood sealer and TW; apply the mixture to all surfaces, and let it dry. Sand again; wipe clean.

HAVE FUN PAINTING

Transfer the main pattern lines to the cutout or box lid. There's no need to copy the details yet—you'll base-coat over them. Apply two or three coats of the base-coat colors until the surface is opaque, letting the paint dry between coats. In instances where we call for using two colors, mix equal parts of the colors unless instructed otherwise.

Face and beard. See the steps and directions on **pages 34 and 35**.

Coat. Using a #6 filbert brush, base-coat Santa's coat with CO and a touch of DP and TW. Add a touch of TW to a corner of the dirty brush. Thin the mixture with water to a wash consistency, and paint over the folds and highlighted areas.

Lighten the base-coat color with more TW; using a #6 filbert brush, dry-brush the mixture over the highlighted areas. Continue dry-brushing, adding

more TW to the base-coat mixture, until you achieve the desired depth.

Mix CB and DP; dilute the mixture with water to a wash consistency, and apply it to the shaded areas. Add a touch of CB to the shading mixture, and shade over the folds once.

Fur. Base-coat the fur with a wash of PG and TW. Using a 3/8" deerfoot stippler and TW, stipple the fur areas. Let the paint dry. Repeat several times, letting the color overlap onto Santa's coat. Shade the fur with PG and TW. Load a #2 liner brush with undiluted TW, and apply tiny dots to the fur as shown in the photograph *above*.

Mittens and boots. Mix TW and CO; add a touch of DP, and paint the mittens. Shade with CO and DP. Paint the snowflakes with TW diluted with water to ink consistency. Base-coat the boots CB. Using a #6 filbert brush and CB and TW, dry-brush the highlighted areas several times, adding more TW to the mixture for the final coat.

Snow. Mix TW, CO, DP, and PG, and paint the areas around the hem of Santa's coat, slightly walking the color down. Pick up more TW on the dirty brush, and blend it into the darker color near the hem. Walk more TW down toward the base. Add some of the darker blue mixture between the TW strokes to create mounds of snow. Highlight the mounds with more TW. Paint mounds of snow on the Santa cutout base in the same manner.

Tree. Base-coat the tree with two coats of TG. Using a rake brush and MG mixed with a touch of TG, paint the



This elegantly dressed Santa wears a brilliant blue coat, which makes him a very special gift-bearer to add to your collection. Paint him on a cutout that covers a box or that attaches to a base for a freestanding figurine.

branches. Add TW to the mixture, and paint the branches again.

Sack. Mix TG and PH, and paint Santa's sack. Dry-brush a mixture of TG, MG, and TW over the highlighted areas several times, adding more TW to the mixture for the final coat. Add CB to the base-coat mixture, and shade the sack.

Toys in sack. Base-coat the house YO and the roof with NC and CS. Shade the house and roof with BU, and highlight with CS and CY. Paint the windows with BU and a touch of CB. Outline the house with CB diluted with water to ink consistency.

Base-coat the bear with TW and PG. Using a #2 liner brush and undiluted

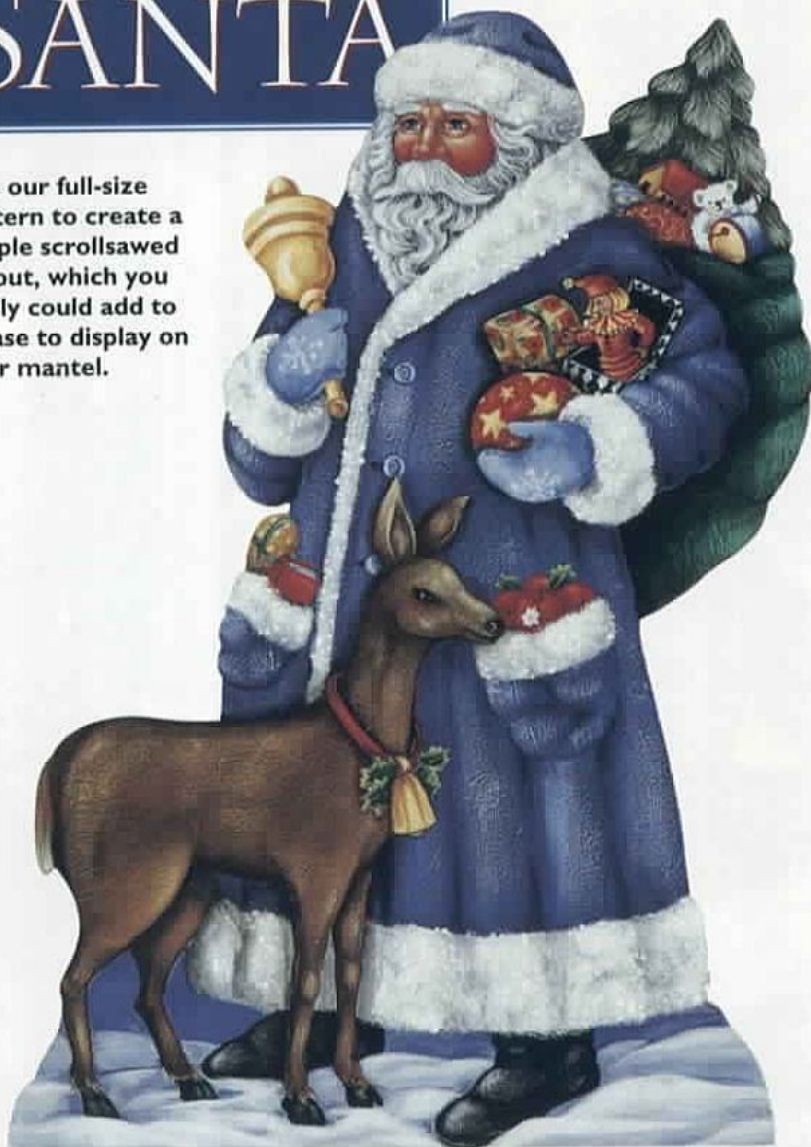
TW, dab little dots over the bear to make him look furry. Leave the ears and the areas around the chest grey. Paint his eyes, nose, and mouth CB. Dry-brush his cheeks with CS.

Paint the outside of the drum with CO and TW; dry-brush TW highlights. Paint the insets with TW and YO, and

Continued

OLD-WORLD SANTA

Use our full-size pattern to create a simple scrollsawed cutout, which you easily could add to a base to display on your mantel.



shade with BS and BU. Paint the rims and the drumsticks with NC and CS.

Base-coat the yellow package with TW and YO. Paint the stripes with TW and CO. Highlight the package with TW. Paint the red package with NC and CS. Dilute YO with water to ink consistency, and paint the package design. Shade both packages with BU.

Toys in Santa's arm. Base-coat the package with YO and a touch of TW. Paint the flowers with NC and CS. Dot the centers with BS. Highlight the flowers with CS and YO. Paint the leaves and the ribbon with PH and TW. Shade the packages with BU and BS.

Base-coat the jack-in-the-box CB. Paint his face and hands with TW and BS. Outline his face and paint his eyes and mouth with BU. Apply a CS wash to his cheeks. Paint his hair CY, and shade with BS. Dilute BU with water to ink consistency, and apply the details to his

hair. Paint the clothes with NC and CS, highlight with CS and YO, and shade with CB. Paint TW diamonds on the box, and then shade the box with CB.

Ball. Base-coat the ball with NC and CS. Paint the stars with YO and a touch of TW. Shade the ball with BU; highlight with CS and YO. Highlight the ball again and the stars with YO and TW.

Inside Santa's pockets. Base-coat the apples with NC and CS. Outline and shade them with BU. Highlight them with CS and YO. Paint a TW bite taken out of one apple. Paint the holly leaves with PH and TG. Outline the leaves with a mixture of MG and TW diluted with water to ink consistency.

Paint the package YO and the dots with YO and TW. Shade with BS and BU. Paint the ribbon PH, and highlight with TW. Paint the cover of the book with NC and CS, shade with BU,

and highlight with CS and YO. Paint the pages TW, and shade with BU.

Deer. Base-coat the deer with BU and BS. Using a #6 filbert brush and BS, dry-brush the highlighted areas. Highlight the areas with BS and YO three times. Highlight the areas three more times with the same mixture and a touch of TW. Shade with BU and a touch of CB.

Paint the insides of its ears with BS and TW. Outline the eyes with CB diluted with water to ink consistency. Paint the iris CS and the pupil CB, and then apply a TW dot to the iris at the 8 o'clock position.

Paint the hooves CB, and highlight with CB and TW. Dilute a mixture of BS and YO with water to ink consistency and, using a #1 liner brush, paint fine strands of hair over the hooves. Paint the deer's nose CB, and highlight with BS and TW. Paint the neckband with NC and CS, and highlight with CS and YO. Dilute CB with water to ink consistency and, using a #1 liner brush, outline the band.

Base-coat the deer's bell with CY and TW, shade with BS, and highlight with TW added to the base-coat mixture. Paint the holly leaves as for the insides of Santa's pocket.

Santa's bell. Base-coat the bell YO, and highlight with YO and TW. Repeat the highlighting with YO, CY, and TW. Outline and shade the bell with BS, followed by BS and a touch of BY.

Box sides and bottom. Paint the outside areas and edges of the box CO. Using a damp sea sponge and CB, sponge all of the base-coated areas, except for the edges of the box. Paint the inside of the box CB.

FINISH WITH PRIDE

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



Pipka Ulvilden of Sister Bay, Wisconsin, conducts seminars every summer and fall for painting angels and old-world Santas. For a brochure of her classes, write to her at Pipka's Folk Art, 334 Mill Rd., P.O. Box 348, Sister Bay, WI 54234. ♦

REALISTIC SANTA FACES

Practice Pipka Ulvilden's technique for painting a distinctive face that's characteristic of her old-world Santas. Creating the realistic hair and beard is easy when you use a rake or comb brush.

GET STARTED

Gather the following Jo Sonja's Artists' Colors: Burnt Sienna, Burnt Umber, Cadmium Scarlet, Carbon Black, Cobalt Blue Hue, Dioxazine Purple, Naphthol Crimson, Payne's Grey, and Titanium White. Then gather the following brushes: #6 filbert, #4 round, #1 synthetic liner, and 1/4" synthetic filbert rake. You'll also need a palette knife to mix colors.

Transfer the main pattern lines on page 59 to Santa's face. There's no need to copy the details yet—you'll base-coat over them. For the best results, paint the entire face first. Then paint the beard, mustache, and eyebrows.

Refer to *Brushstroke Basics* on page 64 for information on floating, shading, and highlighting.

Base-coat the areas, and apply the line work.

Face. Prepare the base-coat color by mixing Titanium White and Burnt Sienna 5:4; add a touch of Titanium White. You should end up with a rather dark shade of skin color.

Using a #4 round brush, base-coat the face, leaving the whites of the eyes and the eyebrows free of paint. Apply three coats of paint; let it dry between coats.

Using black or blue graphite paper, transfer the details to Santa's face. Dilute Burnt Sienna with water to ink consistency and, using a #1 liner brush, outline the facial features.

Beard, mustache, and eyebrows. Base-coat the beard, the mustache, and the eyebrows with Payne's Grey and a touch of Titanium White. The color will be very dark. Let the paint dry.

2 Shade, highlight, and apply the wavy strokes.

Face. Using a #6 filbert brush, shade along the edges of the face and the right side of the nose with Burnt Sienna.

Note: Pipka suggests diluting the color to a wash consistency. Then dip your brush into the paint, and shade the area.

Add a touch of Titanium White to the face base-coat mixture, and dilute the mixture slightly with water. Highlight the raised or protruding areas, such as

Santa's nose, his cheeks, the bags under his eyes, between the furrow on his brow, and below his eyebrows.

Beard, mustache, and eyebrows. Mix Payne's Grey and Titanium White, creating a lighter mixture than the base coat. Using a 1/4" filbert rake brush, apply wavy strokes to all base-coated areas.

3 Enhance the highlights.

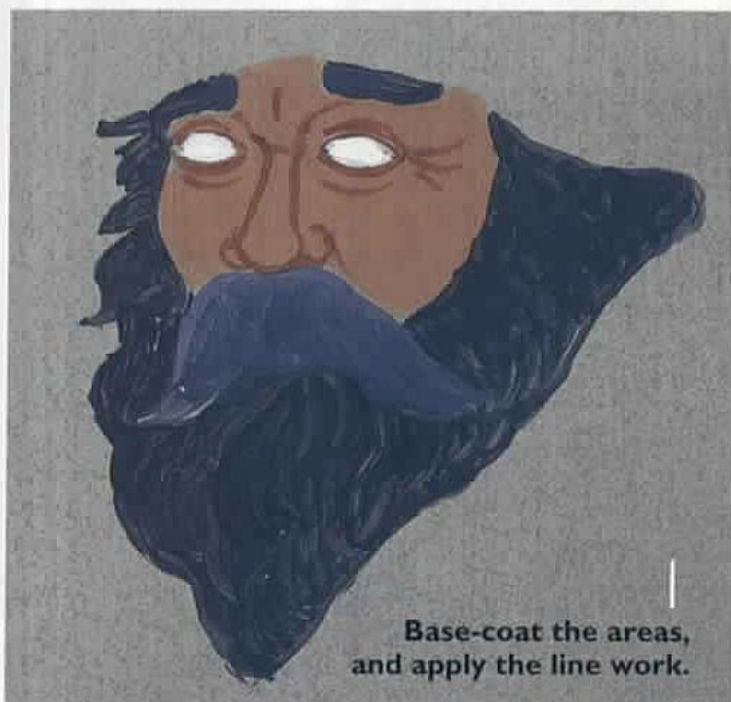
Face. Add a little more Titanium White to the highlighting mixture, and repeat the highlighting two more times. Let the paint dry. Add more Titanium White to the mixture, and use the #6 filbert brush to dry-brush highlights over the face. Repeat several times, adding more Titanium White to the mixture each time. You'll see the features start to stand out during this step.

Beard, mustache, and eyebrows. Add more Titanium White to the grey mixture, and repeat the rake brush technique as directed above.

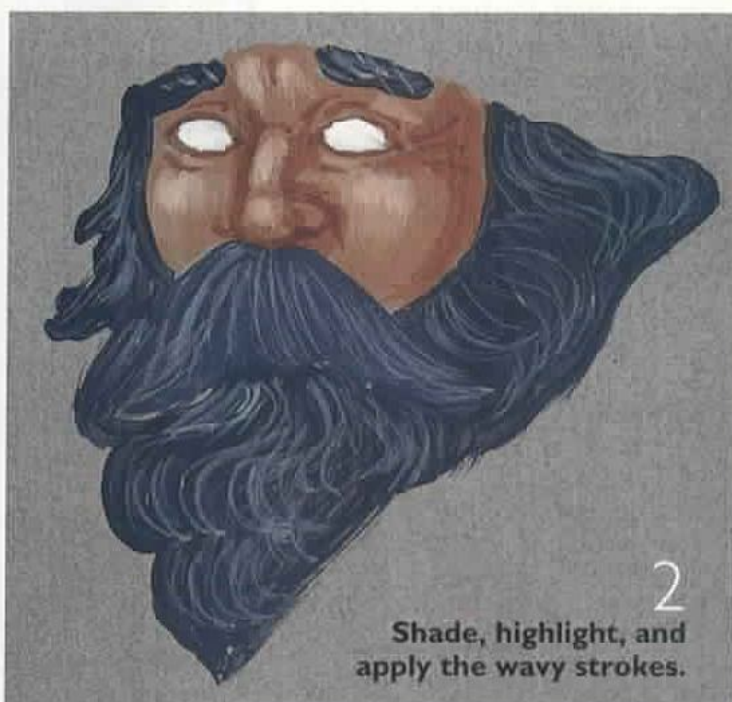
4 Deepen and sharpen the features.

Face. Dilute Burnt Sienna and a touch of Burnt Umber with water to ink consistency and, using a #1 liner brush, outline the facial features again.

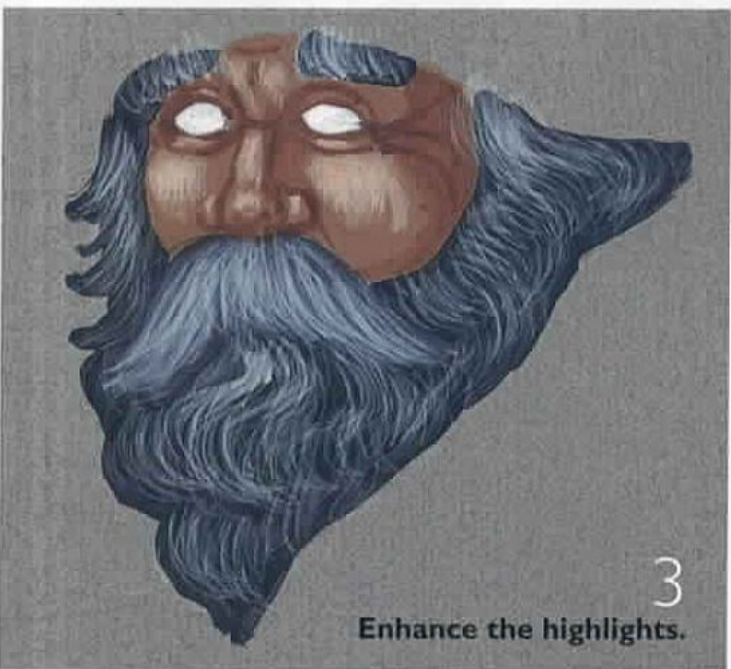
Mix equal parts of Naphthol Crimson and Cadmium Scarlet, and dilute the



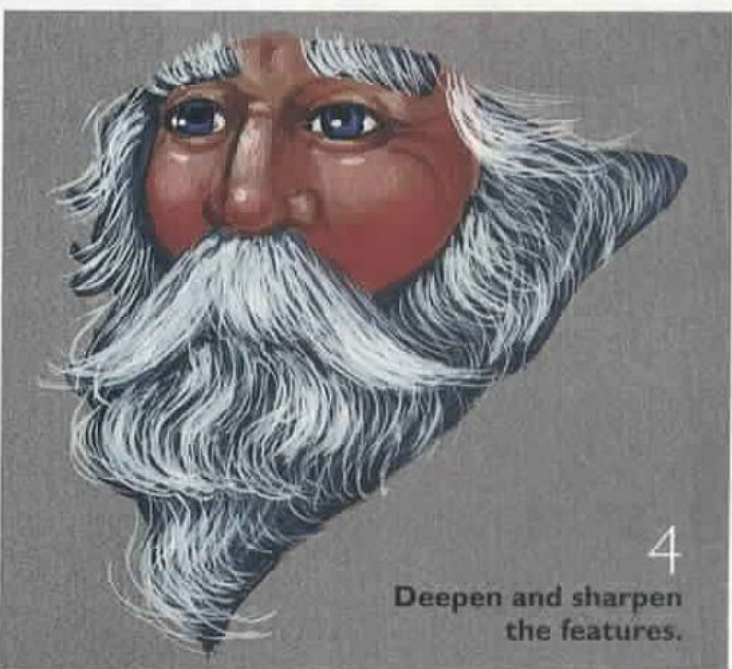
1
Base-coat the areas,
and apply the line work.



2
Shade, highlight, and
apply the wavy strokes.



3
Enhance the highlights.



4
Deepen and sharpen
the features.

mixture with water to a wash consistency. Using a #6 filbert brush, apply the wash over Santa's cheeks and nose. Let the paint dry. Repeat this step three or four times more or until you achieve the desired color.

Beard, mustache, and eyebrows. Thin Titanium White with water to ink consistency and, using a filbert rake brush, apply several layers of waves until the beard, mustache, and eyebrow areas look full.

Using a #1 liner brush, pick up the thinned Titanium White, and highlight a

few of the waves, the tips of the waves, and the wispy curls around Santa's face.

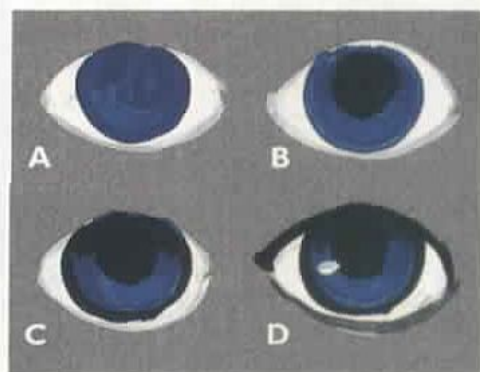
PAINT THE EYES

Mix Cobalt Blue Hue with a touch of Dioxazine Purple and Titanium White, and paint the irises (see Example A).

Paint the pupils Carbon Black (see Example B). Dilute Carbon Black with water to ink consistency and, using a #1 liner brush, outline the irises (see Example C).

Highlight the irises at the 8 o'clock positions with Titanium White (see Example D). Then mix Burnt Umber

with a touch of Carbon Black, and use a wash consistency of the mixture to outline the top lids of Santa's eyes. ✦



Palette

DecoArt Americana Colors

BC Black Green DA157
BF Black Forest Green DA83
BS Burnt Sienna DA63
BU Burnt Umber DA64
DM Deep Midnight Blue DA166
DW Driftwood DA171
KP Black Plum DA172
LB Lamp Black DA67
LC Light Cinnamon DA114
LF Light French Blue DA185
LK Light Buttermilk DA164
MA Marigold DA194
MF Medium Flesh DA102
MT Mink Tan DA92
MY Moon Yellow DA7
NP Napa Red DA165
SA Sable Brown DA61
TM Tomato Red DA169
TO Toffee DA59
TW Titanium (Snow) White DA1
UB Uniform Blue DA86

Brushes

Loew-Cornell brushes

3/4" synthetic flat
#8 synthetic flat
#4 synthetic flat
#2 synthetic flat
#2 synthetic liner
#18/0 synthetic script liner
1/4" stencil

Scruffy flat

Spatter or old toothbrush

Supplies

1x6x12" pine
1/2x16 1/2" dowel
2"-diameter wooden bucket
Wood sealer
3/16"-checkerboard stencil
4—3/8"-diameter green buttons
18" length of jute
Hotmelt adhesive
Spanish moss
Assorted dried flowers
Little Loopies Yarn in dark brown
1x6" strip of homespun fabric
3x10" piece of tin or sheet metal
Rusting solution
5-minute epoxy
8—1/2" brass nails

Note: To order unpainted cutouts, see the Buyer's Guide on **page 64**.

Stay tuned!

In upcoming issues of *Decorative Woodcrafts*, we'll showcase Myra Mahy's spring, summer, and fall designs for this seasonal angel.

Seasonal Angel

Dressed for the Holidays





This angel's cheerful red-and-green color scheme will add a warm country air to your Christmas celebrations. Feature this piece on a grapevine wreath that you hang on an antique sled or wall for everyone to enjoy.

START WITH RAW WOOD

Duplicate the patterns on page 58 with tracing paper. Copy the outline of the angel onto 1" pine (actual thickness: 3/4"). Cut out the shape with a scroll-saw, using a #5R blade. Cut the 1/2" dowel into four 4" lengths. Drill all holes where shown on the patterns.

Using a belt sander, round one end of each dowel. 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* on page 64 for information on floating, shading, and stippling.

Base-coat and shade with the flat brushes. Apply details with a #2 liner brush and a #18/0 script liner brush. Continue the design onto the edges and backs of the cutouts and dowels.

Transfer the main outlines to the angel and the dowels. There's no need to copy the details yet—you'll base-coat over them.

Face and hands. Base-coat the angel's face and hands MF, and shade with BS. Using a scruffy flat brush and TM, dry-brush her cheeks. Dot her eyes LB; let the paint dry. Add small LK highlight dots to her eyes and cheeks.

Apron, legs, and shoes. Base-coat the angel's apron and her legs TO and the shoes LB. Stencil 3/16" LK checks on the apron. Shade the apron with SA. Dilute LK with water to ink consistency and, using a #18/0 script liner brush, paint thin vertical lines on her dowel legs.

Dress and arms. Base-coat the dress and the angel's arms NP. Dilute KP with water to ink consistency; paint irregular lines on the dress. Shade the dress under the apron and around the neck

insert with KP. Using the thinned LK, paint inch marks on her arms.

Bucket. Base-coat the bucket MT. Dilute BF with water to ink consistency, and paint raised ridges on the top and bottom edges. Outline the ridges with BC diluted with water to ink consistency. Paint NP hearts on the bucket. Shade the hearts with KP. Dilute KP with water to ink consistency, and outline the hearts.

Santa and tree. Transfer the outlines of the Santa, tree, and sign to the angel. Base-coat Santa's face MF, and shade with BS. Using a scruffy flat brush and TM, dry-brush his cheeks. Dilute BS with water to ink consistency, and outline his nose. Dot his eyes LB, and paint his eyebrows LK.

Paint Santa's beard and mustache LK. Dilute SA with water to ink consistency, and outline his mustache. Using SA, shade his beard, under the hat and mustache, and around the edges.

Base-coat Santa's suit NP. Dilute TO with water to ink consistency, and paint the vertical lines on the suit. Shade Santa's suit under his beard, above the fur, and on the sleeves next to the suit with KP. Dot the buttons UB; when the paint dries, apply two tiny LK dots to each button.

Base-coat the hat and mittens UB, shade with DM, and highlight with LF. Paint the boots LB. Using DW, highlight the center front and toe areas of each boot, and apply the dots as shown on the pattern. Base-coat the tree BF; shade the tree behind Santa with BC. Dilute LK with water to ink consistency, and paint the stars on the tree. Base-coat the treetop star MA, shade with BS, and highlight with MY.

Using a scruffy flat brush and MT, stipple the fur on Santa's suit. Stipple again with TO. Pick up TW, and stipple the top edge of each fur section.

Santa's sign. Base-coat the sign LK, and shade with SA. Dilute DM with

water to ink consistency and, using a #2 liner brush, paint the lettering. Dot the ends of the letters with undiluted DM. Dilute BF with water to ink consistency, and paint the stitching lines around the sign.

Base-coat the stick LC, and shade the left side with BU. Using the thinned BF, paint the light cord. Paint the lights NP, UB, and MA. Paint the light bases DW.

Dilute LK with water to ink consistency; dip a spatter brush or an old toothbrush into the paint and spatter (fyspeck) all surfaces. Repeat with thinned LB. Let the paint dry.

FINISH WITH PRIDE

Using a 6" length of jute, attach the bucket to the angel's hand. Using hot-melt adhesive, glue Spanish moss into the bucket, followed by the dried flowers. Using 3" lengths of jute, attach the arms and legs to the angel as shown in the photograph opposite.

Wind the yarn over three fingers 30 to 40 times (or less for thicker yarn). Tie one end of the yarn, and cut the other end. (Do this seven times.) Using hot-melt adhesive, glue the bundles to the angel's head. Trim the yarn, if necessary. Tie the fabric strip into a bow, and glue it to the angel's hair.

Cut the angel's wings out of tin or sheet metal. Apply rusting solution to the cutout, following the manufacturer's directions. (Designer Myra Mahy used Modern Options Instant-Rust Solution, available at crafts-supply stores.) Epoxy the wings to the back of the angel. Let the epoxy set. Use brass nails to attach the buttons to the front of the dress.



Decorative painter Myra Mahy designs projects to reflect her love of country. To receive a brochure of her books and

pattern packets, send \$1 to her at 4919 Resmar Rd., La Mesa, CA 91941. ♣



A Handful of Memories

Dimensional heart-and-hand motifs and a plaid paper covering lend country charm to this holiday keepsake box. It's a wonderful place to keep all the photographs that arrive in your Christmas cards. Choose other styles of paper to create the same box to give as a gift for weddings and anniversaries.



START WITH RAW WOOD

Duplicate the wooden heart pattern on page 56. Copy the pattern onto $\frac{1}{4}$ " pine. (If your lumberyard doesn't carry $\frac{1}{4}$ " pine, plane or resaw thicker stock to size.) Cut out the shape using a

scrollsaw with a #5R blade. Refer to the exploded-view diagram on page 56 to build the box. Assemble the box using woodworker's glue and clamps. (Attach the heart cutout after you've completed all painting.) Using 80 grit



Palette

Aleene's Premium-Coat Acrylics

- DM Deep Mauve OC104
- ME Dusty Mauve OC105
- SG Dusty Sage OC135

Aleene's Essentials

- BU Burnt Umber OC185
- YO Yellow Ochre OC184

Brushes

Loew-Cornell brush

- 3/4" synthetic flat
- 1" sponge

Supplies

- 1/4x7 1/4x48" pine
- 1/8x1 5/8x10 3/4" pine
- 1 1/4x1 3/4" wooden candle cup
- 1"-diameter wooden ball
- 2—1" brass hinges
- Woodworker's glue
- Clamps
- Wood sealer
- Aleene's 3D Accents Create-Your-Own-Design Template TC201 (or a 3 1/2x6" piece of 1/8"-thick dense foam to make your own)
- Aleene's 3D Accents Small Heart Template TC101
- X-ACTO knife or crafts knife (optional)
- Repositional adhesive
- 8 oz. jar of Aleene's 3D Accents Design Paste
- Trowel or putty knife with 2" blade
- Trowel or putty knife with 4" blade
- 11x15" piece of holiday gift wrap
- Aleene's Instant Decoupage Glue
- Sealer and Finish (matte)
- Clear gel medium
- Matte-finish varnish
- Raffia

Note: To order an unpainted box, see the Buyer's Guide on **page 64**.

Remove the template; wash it under warm running water, and let it dry. Then apply repositioning adhesive to the opposite side of the template so the hand is reversed. Position the template on the opposite side of the box lid. Apply paste to the template as before, and remove the template. Let the paste dry for several hours or overnight.

Apply repositioning adhesive to the back of the heart template, and position the template on the hand. Mix about 1/4 cup of design paste and 1 teaspoon of DM. Apply paste to the heart template as for the hand, and remove the template. Repeat for the other hand. Let the paste dry for several hours or overnight.

Cut an 11x15" piece of gift wrap. Trim the paper to fit the bottom and sides of the box, leaving it slightly larger to allow for shrinkage while gluing. Lay the paper flat, and cut a 2" square from each corner; discard the squares. This will help you create smooth, even corners while covering the box.

Using a 1" sponge brush, apply the decoupage-glue sealer evenly to the bottom and sides of the box (except for the lid) and to the back of the paper. Press the paper in place on the box. Immediately apply the decoupage-glue sealer to the top of the paper; let it dry.

Note: Let the paper crinkle slightly to add to the timeworn look.

Sand some of the paint from the edges of all painted surfaces for a worn appearance. (Don't sand the paper-covered areas.) Sand off spots of paint where you'll attach the ball and the candle cup to the lid; remove the dust.

Using woodworker's glue, attach the candle cup to the lid and then glue the ball on top. Finally, glue the wooden heart cutout to the box lid.

Using a 3:1 mixture of clear gel medium and BU, antique all surfaces; cover small areas at a time, and remove the excess medium with a paper towel. Let the medium dry. Apply two coats of matte-finish varnish; let the varnish dry between coats. Tie a raffia bow around the candle cup as shown *opposite*.



Designer Chris Wallace has taught decorative painting for more than 20 years. She enjoys painting landscapes, still lifes, and florals in a variety of styles. For information on her designs, write to her at 3078 W. Roberts Ave., Fresno, CA 93711. ♦

sandpaper or a power sander, bevel the front edges of the heart cutout in an irregular manner. 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 with a tack cloth.

HAVE FUN PAINTING

Using a 3/4" flat brush, base-coat the lid top YO, the 1" ball and candle cup SG, and the wooden heart DM.

To make your own hand and/or heart templates, transfer the hand and

heart patterns from the pattern on *page 56* to the template material. Cut out the shapes with an X-ACTO knife or a crafts knife. Apply repositioning adhesive to the back of the hand template, and position the template on the box lid.

Mix 1/2 cup of design paste and 1 tablespoon of ME in a small disposable bowl. Use a 2" trowel to apply the design paste to the template. Work the paste into the template to cover all areas. Using a 4" trowel, gently remove the excess paste, and place it back in the bowl for the next hand application.

*A fanciful snowman
adorns this holly-trimmed box
that's designed to hold your
Christmas cards and letters.*

*Display it on a table, or
hang it on the wall to bring
holiday cheer to one and all.*

Holiday Greetings



Palette

Liquitex Acrylic Colors

- BO Brilliant Orange 720
- DP Dioxazine Purple 186
- HG Hooker's Green 224
- NC Naphthol Crimson 292
- PG Payne's Gray 310
- SR Cadmium Red Light 152
- SW Soft White 904
- TW Titanium White 432

Brushes

Royal Brush brushes

- #10 synthetic flat
- #6 synthetic flat
- #0 synthetic liner
- Scruffy round brush
- Round-bristle brush

Supplies

- 1x8x36" pine
- 1/8x11x7 1/2" Baltic birch plywood
- 9-1/2" wooden balls
- Woodworker's glue
- #16x1" brads
- Wood filler
- Liquitex Phthalocyanine Blue Gesso
- White graphite paper
- Natural sea sponge
- 5-minute epoxy
- Satin-finish varnish

Note: To order an unpainted card box and cutouts, see the Buyer's Guide on **page 64**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the box onto 1" pine (actual thickness: 3/4"). Copy the outlines of the holly leaf and box bottom onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade. Refer to the exploded-view diagram in the pattern packet to build the box. Fill all nail holes with wood filler, and let the filler dry.

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

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 64 for information on floating, shading, highlighting, and stippling.

Base-coat with #10 and #6 flat brushes, using the size that best fits the design area. Apply details with a #0 synthetic

liner brush. Using a 3:1 mixture of phthalocyanine blue gesso and PG, base-coat the box. Apply another base coat, and let the paint dry. To remove fuzz raised by acrylic paint, lightly sand with a paper grocery sack. Remove the sanding dust with a tack cloth.

Using white graphite paper, transfer the main pattern lines. There's no need to copy the details yet—you'll base-coat over them.

Holly. Using equal parts of HG and SW, base-coat the leaves; shade with HG. Dilute HG with water to ink consistency and, using a #0 liner brush, paint the line work. Base-coat the berries NC. Using a small natural sea sponge, apply a touch of SR to the top of the berries.

Snowmen. Dampen a small piece of natural sea sponge, and load it with SW. Lightly tap the sponge on your palette to distribute the paint evenly, then sponge the large snowman's body. Let the paint dry. In the same manner, sponge the area with TW. Repeat with SW, followed by TW.

Paint the small snowman as for the large snowman, except use a round-bristle brush instead of the sponge. Using a #10 flat brush, shade the snowmen with DP followed by PG. Shade around their eyes, above their noses, under the hats, around the scarves, between their arms, and around the buttons. (Build the shadows by lightly floating each color and repeating the floats several times.)

Faces and buttons. Load a round-bristle brush with SR, then wipe off most of the paint on a paper towel. Using a circular motion, apply the snowmen's cheek blush. Paint their eyes and the buttons PG. Dilute PG with water to ink consistency; using a #0 liner brush, paint their mouths. Paint their noses BO. When the paint dries, shade with NC plus a touch of DP. Using a liner brush and TW diluted with water to ink consistency, highlight the tops of their noses.

Hats, earmuffs, gloves, and scarves. Base-coat the hats PG; highlight with TW and a touch of phthalocyanine blue gesso. Base-coat the hatbands and scarves NC, shade with DP, and high-

light with SR. Using equal parts of HG and SW, paint stripes on the hatbands and scarves; highlight the stripes with SW. Finally, paint a PG line along one edge of each green stripe.

Base-coat the gloves and earmuffs HG, and shade with DP. Using a round-bristle brush and equal parts of SW and HG, stipple highlights over the areas as shown on the patterns. Apply random dots of NC to the gloves.

Ground snow. Dampen the snow area with water. Load a scruffy round brush with TW; lay the brush on its side, and slide it from side to side to distribute paint around the snowman. Leave some areas uncovered to create shadows. To soften the color, repeat with SW. Use the #10 flat brush to float DP and PG to recreate shadows, if needed.

Dead grass and small snowman's twig arms. Mix phthalocyanine blue gesso with a touch of BO and, using a #0 liner brush, paint the blades of dead grass and the snowman's twig arms. Highlight by adding more BO to the gesso; shade by adding more gesso to the mixture.

Christmas tree. Paint the trunk and branches as for the dead grass. Paint the pine needles with HG diluted with water to ink consistency. Highlight by adding a touch of SW to the HG. Base-coat the Christmas balls NC, and shade with DP. Highlight the balls with a small dot of TW.

Lettering and trim. Using a #0 liner brush, paint the lettering NC. Shade the lettering and paint the trim along the front and ends with HG diluted with water to ink consistency.

FINISH WITH PRIDE

Sand spots of paint from areas where the pieces join. Epoxy the holly leaves and the berries to the front and ends of the box. Let the epoxy set. Apply two or more coats of satin-finish varnish to all surfaces, and let the varnish dry.

Decorative painter Carol Mays and her husband, Dave, own a design business called A "Couple" of Ideas. For a brochure of Carol's books and pattern packets, send a SASE to her at 11852 East 62nd St., Tulsa, OK 74107.

Country Christmas

BAZAAR



Plan your next crafts show around our captivating collection of holiday projects—an abundance of painting delights awaits you! We've received special permission from each designer for you to make multiples of these 12 projects to sell at bazaars, open houses, or boutiques.

Friendly Frosty

Shown opposite.

Palette

Accent Country Colors

- AW Adobe Wash 2311
- BK Soft Black 2447
- BY Burgundy Deep 2338
- DG Dijon Gold 2318
- FR Fingerberry Red 2425
- HG Holiday Green 2577
- LA Larkspur Blue 2563
- LB Liberty Blue 2439
- PD Painted Desert 2300
- PE Pine Needle Green 2445
- PN Pennsylvania Clay 2423
- SB Stoneware Blue 2440
- SL Soldier Blue 2441
- WW White Wash 2454

Brushes

Royal Brush brushes

- #8 synthetic flat
 - #4 synthetic flat
 - #3 synthetic round
 - #3/0 synthetic liner
- Spatter or old toothbrush

Supplies

- 1/2x10x11" pine
- 1/4x10x10" Baltic birch plywood
- 3—1 1/16" wooden round-head plugs
- Wood sealer
- 5-minute epoxy
- Spanish moss
- Modeling paste

Krylon 1311 Matte-Finish Spray

Antiquing medium

- 24" of 20-gauge wire
- 1 1/2x6" strip of homespun fabric

Note: To order unpainted wood cutouts, see the Buyer's Guide on page 64.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outline of the snowman's head onto 1/2" pine. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) Copy the snowman's nose, the hat brim, the holly leaves, the bird, the bow, and the bow knot onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade. Drill all holes where shown on the patterns.

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

Base-coat, shade, and highlight with #8 and #4 flat brushes, using the size that best fits the area. Apply details with #3 round and #3/0 liner brushes. Continue the colors and designs onto the edges and backs of the cutouts. Avoid painting areas you'll join later.

Snowman's head. Base-coat the head AW, and shade with LA. Base-coat the

hat and brim BK, and highlight with AW. Paint the hatband BY, shade with FR, and highlight with AW.

Base-coat the snowman's nose PN, and highlight with AW. Using a 6:5:3 mixture of PD, PN, and AW, paint the snowman's cheeks. Paint his eyes BK, and highlight the right bottom sides with LA diluted with water to ink consistency. Using the handle end of a liner brush, apply WW highlight dots to the snowman's cheeks and eyes. Dilute BK with water to ink consistency and, using a #3/0 liner brush, outline the snowman's face, paint the stitching lines on his nose and cheeks, and apply his eyelashes and eyebrows.

Holly. Base-coat the holly leaves HG, shade with PE, and highlight with AW. Dilute BK with water to ink consistency, and paint the veins. Base-coat the berry plugs BY, and highlight with AW. Dot the centers WW.

Bow. Base-coat the bow SL. Using a #8 flat brush for the front section and a #4 flat brush for the ribbon ends, use SB to paint the plaid squares as shown in the photograph *opposite*. Paint the shaded areas LB; while the paint is still wet, apply SB plaid squares with a #4 flat brush. Dilute BY with water to ink consistency and, using a #3/0 liner brush, paint the pinstripes, starting with the shaded area where the paint is still wet.



Our bright-eyed snowman comes trimmed with a country-plaid bow, and our quaint little candy box is delightfully decked out with candy canes.

Friendly Frosty

Kid-Pleasing Candy Box

Bird. Base-coat the bird SL, and highlight with AW. Paint the beak DG. Paint the cheeks as for the snowman; apply WW dots. Dot the eye BK; when the paint dries, add a WW highlight dot.

FINISH WITH PRIDE

Epoxy the holly to the hat brim, the hat brim to the snowman, the knot to the bow, and the bow



Stack saw multiple cutouts of patterns that call for thinner stock. But first, secure the layers of wood with tape.
—Gary Miller

and nose to the snowman. Epoxy the bird to the hatband and Spanish moss just below the bird for the bird's nest. Let the epoxy set. Apply modeling paste to the snowman's hat as shown above. When it dries, paint over it with AW. Dilute BK with water to ink consistency; using a spatter brush or an old toothbrush, spatter (flyspeck) all surfaces. Let the paint dry.

Spray all surfaces with Krylon 1311 Matte-Finish Spray. Let the spray dry. Apply your favorite antiquing medium, and let the medium dry. Spray again with Krylon 1311 Matte-Finish Spray. To hang the snowman, thread a 24" length of 20-gauge wire through the

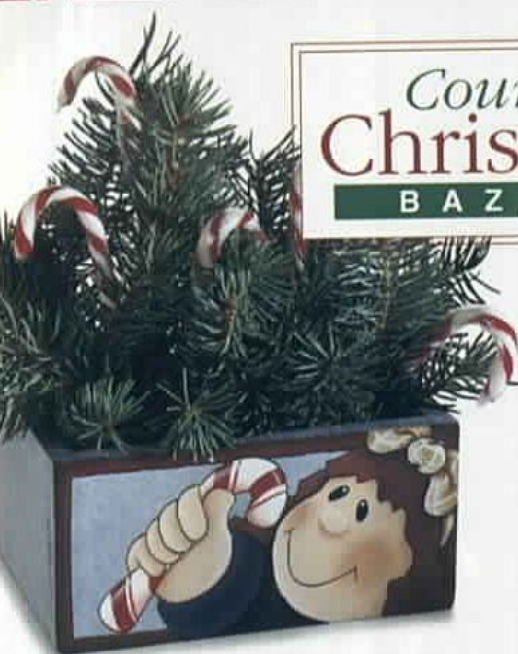
holes, and curl the wire in several places and at the ends with a brush handle. Tie a strip of homespun fabric to the curled wire.



From tiny ornaments to wall-size plaques, designer Gary Miller enjoys painting whimsical holiday creations. For more information on his designs, write to him at 141 West 2nd St., Box 147, Perrysville, OH 44864. ♦

Continued

Country Christmas BAZAAR



Kid-Pleasing Candy Box

Shown above and on page 43.

Palette

DecoArt Americana Colors

- AG Antique Gold DA9
- AM Antique Maroon DA160
- BU Burnt Umber DA64
- CR Country Red DA18
- DM Deep Midnight Blue DA166
- FT Flesh Tone DA78
- HF Highlight Flesh DA24
- LB Lamp Black DA67
- LF Light French Blue DA185
- MC Milk Chocolate DA174
- PG Payne's Gray DA167
- SF Shading Flesh DA137
- TW Titanium (Snow) White DA1
- UB Uniform Blue DA86
- WR Winter Blue DA190

Brushes

Royal Brush brushes

- #18 synthetic flat
- #4 synthetic flat
- 3/8" synthetic angular shader
- #1 synthetic round
- Scruffy flat or round

Supplies

- 3/4x8x17" Baltic birch plywood
- Woodworker's glue
- #17x1" brads
- Wood filler
- Wood sealer
- Small sea sponge
- Fine-tip permanent black marking pen
- Krylon 1311 Matte-Finish Spray

Note: To order an unpainted box, see the Buyer's Guide on page 64.

START WITH RAW WOOD

Refer to the exploded-view diagram on page 56 to build the box. Assemble the box using woodworker's glue and brads. Let the glue dry. Fill the nail holes with wood filler, and let the filler dry. 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

Base-coat large areas with a #18 flat brush and small areas with a #4 flat brush. Float shading and highlighting with a 3/8" angular shader brush, and paint small areas and details with a #1 round brush.

Base-coat all surfaces of the box LF. Using a damp sea sponge, sponge the outside of the box with WR. Transfer the main pattern lines to the box. There's no need to copy the details yet—you'll base-coat over them.

Base-coat the girl's face and hand FT. Shade with SF and highlight with HF where shown on the pattern. Dip a scruffy brush into SF, and wipe off most of the paint on a paper towel. Using a circular motion, blush her cheeks. Paint her eyes LB, and highlight with TW dots.

Base-coat the girl's hair MC, and shade with BU. Base-coat the hair bow AG. Dilute TW with water to ink consistency and, using a #1 round brush, paint the plaid stripes and lines. Shade the bow with MC, and highlight with TW. Base-coat the sleeve DM, shade with PG, and highlight with UB.

Base-coat the candy cane TW, and paint the stripes and lines CR. Shade along the lower edges with CR, and highlight with TW. Paint the border around the edges of the box sides with AM, and highlight the inside edges with CR.

FINISH WITH PRIDE

Ink the details with a fine-tip permanent black marking pen. Spray the box with Krylon 1311 Matte-Finish Spray. Let the spray dry.



Designers Donna Malone and Kenna Reynolds are cousins from the Midwest. For information on their designs, write to them at P.O. Box 214, Williamsport, IN 47993. ♣

Sweet-and-Simple Trims

Shown opposite.

Palette

Delta Ceramcoat Colors

- AW Antique White 2001
- Black 2506
- BI Brown Iron Oxide 2023
- BJ Blue Jay 2059
- BN Barn Red 2490
- BS Burnt Sienna 2030
- CM Cinnamon 2495
- DG Dark Goldenrod 2519
- FT Flesh Tan 2035
- MI Midnight Blue 2114
- MO Mocha 2050
- MS Maple Sugar 2062
- MU Mudstone 2488
- PN Pine Green 2526
- RO Rouge 2404
- ST Spice Tan 2063
- WG Wedgwood Green 2070
- WM Williamsburg Blue 2524

Brushes

Royal Brush brushes

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

Supplies

- 1/4x8x9" Baltic birch plywood
- Wood sealer
- Cotton swab
- Fine-tip permanent black marking pen
- Krylon 1311 Matte-Finish Spray
- 3—6" lengths of 1/8"-wide satin ribbon

Note: To order unpainted cutouts, see the Buyer's Guide on page 64.



Smiling Santa

"Mr. Cool"
Snowman

Lively
Gingerbread
Man

These playful package trims are sure to be popular. Offer to personalize the gift tags for your customers.

START WITH RAW WOOD

Duplicate the patterns on *page 54* with tracing paper. Copy the outlines of the gingerbread man, snowman, and Santa onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade. Drill all holes where shown on the patterns.

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

Base-coat, shade, and highlight with #8, #6, #4, and #2 flat brushes, using the size that best fits the design area. Apply details with a #00 liner brush. Base-coat the edges and the backs of the cutouts.

Lively gingerbread man. Base-coat the gingerbread man MS, and shade with BS. Transfer the pattern lines. Paint the gingerbread man's mouth BN,

and dot his eyes and nose Black. Highlight the lower left corners of his eyes with BJ. Dip a cotton swab into RO, and blush his cheeks.

Base-coat the bow tie WM; paint the center MI. Dilute AW with water to ink consistency and, using a #00 liner brush, paint the stripes.

Base-coat the candy-cane border and the center area AW. Shade the center area with MU. Base-coat the stripes CM; highlight with RO. Apply AW dots to the shaded area. Outline the candy-cane border with PN.

"Mr. Cool" snowman. Base-coat the snowman AW, and shade with MU. Apply Black dots for his eyes and BN dots for his mouth. Mix equal parts of RO, DG, and BS, and paint his nose. Dip a cotton swab into RO, and blush his cheeks.

Base-coat the highlighted area of the scarf RO and the remaining area BN. While the surface is still wet, blend the colors together. Paint DG stripes on

the scarf followed by WG trees and BI trunks. (Paint the tree and trunk above the sign as for the scarf.) Paint the end of the scarf that contains the zigzag trim DG. Dilute MI with water to ink consistency and, using a #00 liner brush, paint the zigzag trim.

Base-coat the highlighted areas of the stockings RO and the remaining areas BN; while the surface is still wet, blend the colors. Dilute DG with water to ink consistency, and paint the stripes on the socks. Base-coat the boots Black, and highlight with BJ.

Base-coat the sign FT. Dilute CM with water to ink consistency, and outline the sign. Dilute RO with water to ink consistency, and paint the wavy line. Apply AW dots to the sign. Using a fine-tip permanent black marking pen, ink the lettering. To prevent the ink from smearing, mist the area with Krylon 1311 Matte-Finish Spray. Let the spray dry. Fill in the letters with WM as shown in the photo *above*.

Continued

Sweet-and-Simple Trims

Shown on page 45.

Smiling Santa. Base-coat Santa's face MS, and shade with BS. Paint his eyes AW. When the paint dries, dot the centers Black. Paint his nose and mouth BN. Dip a cotton swab into RO, and blush his cheeks. Paint Santa's beard and eyebrows AW and his hair BN.

Paint the highlighted areas of Santa's suit and cap RO; paint the remaining areas BN. While the paint is still wet, blend the colors. Paint the fur ST, and shade with BI. Dilute AW with water to ink consistency and, using a #00 liner brush, paint the stripes on Santa's cap.

Base-coat Santa's gloves WM, and shade with MI. Dilute PN with water to ink consistency, and paint the stripes on the gloves. Base-coat the sign FT, and shade with ST. Paint the lower edge of the sign AW to look like snow. Base-coat the trees PN, and highlight with WG. Paint the tree trunks MO, and shade with BI. Dilute CM with water to ink consistency, and paint the two X's on Santa's beard.

FINISH WITH PRIDE

Using a fine-tip permanent black marking pen, ink the lettering on the gingerbread cutout and the eyelashes, the stitches, and the lettering on the Santa cutout. Let the ink dry. Spray all surfaces with Krylon 1311 Matte-Finish Spray. Let it dry. To attach the tags to gifts, thread the lengths of satin ribbon through the drilled holes, and knot the ends.



For a brochure of project designer Sue Jernigan's latest patterns, send \$2 and a business-size SASE to her at From the Heart,

709 Forder Crossing Ct., St. Louis, MO 63129. ❀

Dimensional Frames

Shown opposite.

Palette

Delta Ceramcoat Colors

Black 2506

BH Blue Haze 2122

BR Burgundy Rose 2123

DD Deep Coral 2479

IT Light Timberline Green 2531

LI Light Ivory 2401

MS Maple Sugar 2062

RS Raw Sienna 2411

TQ Turquoise 2012

TS Tomato Spice 2098

Brushes

Loew-Cornell brushes

#12 synthetic flat

#8 synthetic flat

#4 synthetic flat

Supplies

1x6x10" pine

Star frame

¼x5x5" Baltic birch plywood

22" of 19-gauge wire

Beaded frame

¼"-pegged drawer knob

1"-tall wooden bead

2—½"-diameter wooden beads

¼"-square bead

½"-diameter wooden wheel

½"-diameter flat wooden bead

Fine-tip permanent black marking pen

13" of 19-gauge wire

Wood sealer

Krylon 1311 Matte-Finish Spray

Antiquing medium

5-minute epoxy

Note: To order unpainted wood pieces for the frames, see the Buyer's Guide on page 64.

START WITH RAW WOOD

Duplicate the patterns on page 55 with tracing paper. Copy the inside and outside pattern lines of each frame onto 1" pine (actual thickness: ¾"). Drill start holes in the centers, and using a table-saw or a radial-arm saw, cut out the insides first. Copy the star onto ¼" Baltic birch plywood. Cut out the shape with a scrollsaw, using a #5R blade.

Rout the backs of the frames, and drill all holes as shown on the patterns. Sand all surfaces with 100- and then

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

HAVE FUN PAINTING

Star frame. Using a #12 flat brush, base-coat the star MS. Load the dirty brush with RS, and paint short, random strokes about ¼" long in all directions along the edges of the star. Gently overlap and blend the strokes to soften their blunt ends. Let the paint dry.

Base-coat the frame BH. When the paint dries, apply a coat of BR, using a slip-slap motion. While the paint is still wet, apply strokes of TS and DD; blend the colors together. Let the paint dry.

Beaded frame. Base-coat the frame BR; the square bead, the wheel, and one of the ½"-diameter beads DD; the 1"-diameter bead BH; the remaining ½"-diameter bead RS; the flat bead LI; the knob on the end of the dowel IT; the dowel LI; and the area between the dowel and the knob Black.

Using a fine-tip permanent black marking pen, ink the plaid lines on the frame and the details on the round DD bead. To prevent the ink from smearing, mist the areas with Krylon 1311 Matte-Finish Spray. Let the spray dry. Apply IT dots to the top of the small wooden dowel knob.

FINISH WITH PRIDE

Sand some of the paint from the edges of the frames and the star cutout for a timeworn look. Apply your favorite antiquing medium to all painted surfaces. Let the medium dry. Sand paint from the surfaces where the pieces join.

Star frame. Epoxy the star to the frame. Thread a 22" length of 19-gauge wire through the holes in the star and wind the wire around the star as shown in the photograph opposite top. Dry-brush the wire with TQ. Let it dry.

Beaded frame. Epoxy the LI bead to the DD wheel. Using a 4" length of 19-gauge wire, form a heart shape. Dip the wire ends into epoxy, and insert



Our distinctive picture frames and colorful teacher's pin make great gifts. Invite kids to help assemble them.

them into the top of the bead. Epoxy the wheel to the frame.

Epoxy the BH bead to the frame and the DD bead on top of it. Using a 3" length of 19-gauge wire, form a loop as shown in the photograph above. Dip the wire ends into epoxy, and insert them into the DD bead.

Epoxy the dowel-and-knob piece to the frame. Fold a 6" length of 19-gauge wire in half, forming a loop; twist the wire ends together tightly. Thread the DD square bead and LI flat bead onto the wire ends. Dip the wire ends into epoxy, and insert them into the hole in the bottom edge. Dry-brush all wires with TQ.

Apply one or two coats of Krylon 1311 Matte-Finish Spray to all surfaces; let the spray dry between coats.



Designer Shara Reiner of Poway, California, paints whimsical primitive pieces. For more information on her designs, write to her at Angel Thyme Designs, 12956 Triumph Dr., Poway, CA 92064. ✱

Class-Act Pin

Shown above.

Palette

Delta Ceramcoat Colors

- AB Autumn Brown 2055
- Black 2506
- CB Candy Bar 2407
- CM Cinnamon 2495
- DL Denim Blue 2477
- GB Golden Brown 2054
- GR Gypsy Rose 2129
- SW Straw 2078
- TS Tomato Spice 2098
- White 2505

Delta Ceramcoat Gleams

- KG Kim Gold 2602
- SI Silver 2603

Brushes

Loew-Cornell brushes

- #8 synthetic flat
- #4 synthetic flat
- #3 synthetic round
- Spatter or old toothbrush

Supplies

- 1/8x3 1/2x2 1/2" Baltic birch plywood
- 1/2x1/2" miniature wooden apple

- 7/16x1" miniature wooden bell
- 3/16x1 1/2" dowel
- Round toothpick
- Wood sealer
- Fine-tip permanent black marking pen
- Krylon 1311 Matte-Finish Spray
- Satin-finish spray varnish
- Jewelry findings: 1" head pin and 5—7mm jump rings
- Silk leaf, scrap of green ribbon, or dried greenery for the apple leaf
- 5-minute epoxy
- Metal pin back

Note: To order unpainted wood pieces, see the Buyer's Guide on page 64.

START WITH RAW WOOD

Duplicate the pin patterns on page 54 with tracing paper. Copy the outlines of the chalkboard, the schoolhouse, and the ruler onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #2R blade.

Sharpen one end of the dowel for a pencil point. Drill 1/16" holes where shown on the patterns. Drill the 1/32" hole through the apple from top to bottom.

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

HAVE FUN PAINTING

Base-coat large areas with a #8 flat brush and smaller areas with a #4 flat brush. Apply the lettering to the chalkboard with a #3 round brush.

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

Continue the colors around the edges and onto the backs of the chalkboard and the miniature cutouts and pieces. Don't paint the back of the chalkboard.

Base-coat the center of the chalkboard Black and the border and edges GB. Using a #4 flat brush, paint every other border square DL. Dot the GB squares with alternating SW and TS dots. With White, paint the teacher's name and dot the ends of the letters.

Base-coat the apple TS and one end of the round toothpick (the apple stem) AB. Paint the ruler SW. Base-coat the schoolhouse CM and the roof GB. Let the paint dry.

Continued

Country Christmas BAZAAR

Class-Act Pin

Shown at right and on page 47.

Paint the schoolhouse doors GB and the sign above the doors White. Base-coat the pencil SW except for the tapered point. Let the paint dry. Paint $\frac{1}{4}$ " of the eraser end GR, and add an SI stripe just below the eraser. Dip the lead portion of the pencil into Black.

Base-coat the bell handle AB and the bell KG. Dilute CB with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint; spatter (fyspeck) the painted pieces.

FINISH WITH PRIDE

Ink the details with a fine-tip permanent black marking pen. To prevent the ink from smearing, mist the areas with Krylon 1311 Matte-Finish Spray. Let the spray dry. Spray the painted surfaces with one coat of satin-finish spray varnish. Let the varnish dry.

Insert a 1" head pin through the bottom of the apple; form a small loop at the top. Attach the pieces to the chalkboard with jump rings. Epoxy



the painted end of the toothpick into the hole in the top of the apple; break or cut the toothpick to the desired length, and paint the cut surface AB. Epoxy a silk leaf to the top of the apple and a pin back to the back of the chalkboard.



When she's not teaching, Kim Fourcaud engages in her favorite extra-curricular activity—decorative painting.

For a brochure of Kim's patterns and books, send a business-size SASE to her at 1410 Sherwood Forest Dr., West Carrollton, OH 45449.

Birdhouse Plant Poke

Shown at top right.

Palette

Delta Ceramcoat Colors

AW Antique White 2001

Black 2506

BR Burgundy Rose 2123

DF Dark Forest 2096

PS Pigskin 2093

TC Terra Cotta 2071

Brushes

Loew-Cornell brushes

#8 synthetic flat

#10/0 synthetic liner

Spatter or old toothbrush

Supplies

1x3½x2¼" pine

¼x1x3¼" Baltic birch plywood

1½" wooden snowman figurine

⅛x⅝" dowel

¼x12" dowel

Wood sealer

Antiquing medium

Satin-finish varnish

½x6" strip of homespun fabric

5-minute epoxy

Spanish moss

Raffia

Note: To order unpainted wood pieces, see the Buyer's Guide on page 64.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the birdhouse onto 1" pine (actual thickness: ¾"). Copy the roof



Christmas
Miniatures

sections onto ¼" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade. Cut the snowman figurine in half lengthwise. Drill all holes where shown on the patterns. Assemble the birdhouse after you've completed all painting.

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

HAVE FUN PAINTING

Do not paint the back of the snowman or areas on the birdhouse that you'll



Woodland
Winter Scene

Our primitive pins also make terrific package trims or ornaments. Nature-lovers will be drawn to the miniature birdhouse plant poke and the rustic snow scene displayed on a slab of birch.

later join with epoxy. (Glue and epoxy won't bond permanently to painted or varnished surfaces.)

Using a #8 flat brush, base-coat the birdhouse BR and the roof sections DF. Base-coat the snowman AW, the hat Black, and the hatband and heart BR. Paint the snowman's nose TC. Using PS, paint the moon and stars on the birdhouse and the stars on the snowman's hat and buttons.

Using a stylus, dot the snowman's eyes Black. Dilute Black with water to ink consistency and, using a #10/0 liner brush, paint his mouth. Let the paint dry. Then dip a spatter brush or an old

toothbrush into the diluted Black paint, and spatter (fyspeck) all surfaces. Let the paint dry.

FINISH WITH PRIDE

Apply your favorite antiquing medium to all surfaces. Let the medium dry. Apply satin-finish varnish to all surfaces, and let the varnish dry.

Tie the fabric strip around the snowman's neck. Epoxy the snowman to the front of the birdhouse and the roof sections on top. Epoxy the 1/4" dowel into the hole in the bottom of the birdhouse; epoxy the 1/8" dowel into the front of the birdhouse for the perch.

Epoxy Spanish moss to the hole above the perch. Let the epoxy set. Tie a raffia bow around the 1/4" dowel where it attaches to the birdhouse.



Project designers Jan and Bill Shirley own a shop that features their 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. ♣

Woodland Winter Scene

Shown at left.

Palette

Delta Ceramcoat Colors

AW Antique White 2001
Black 2506

CM Cinnamon 2495

DF Dark Forest Green 2096

TC Terra Cotta 2071

Brushes

Loew-Cornell brushes

1/2" synthetic flat

#1 synthetic liner

Spatter or old toothbrush

Supplies

1x5x6" pine

4 1/2"-diameter tree stump, 2" thick

1/8x6" dowel

2—2"-length twigs

3 carpet tacks

Antiquing medium

2x4" piece of tin or sheet metal

Spray bottle

Vinegar

18" of 28-gauge wire

1/4x6" strip of plaid homespun fabric

5-minute epoxy

Hotmelt adhesive

Spanish moss

Matte-finish spray varnish

Note: To order unpainted cutouts, see the Buyer's Guide on page 64.

Continued

Woodland Winter Scene

Shown on page 49.

START WITH RAW WOOD

Duplicate the patterns below with tracing paper. Copy the outlines of the tree and the snowman onto 1" pine (actual thickness: $\frac{3}{4}$ "). Cut out the shapes with a scrollsaw, using a #5R blade. Drill all holes where shown on the patterns.

Using 80-grit sandpaper or a power sander, randomly bevel the front edges of the trees and the snowman. Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. (Project designer Stacy Gross-West didn't seal the wood.)

HAVE FUN PAINTING

Using a $\frac{1}{2}$ " flat brush, base-coat the trees DF and the snowman AW. Let the paint dry. Dilute CM with water to ink consistency and, using a #1 liner brush,

paint the heart on the snowman. Dilute TC with water to ink consistency, and paint the snowman's nose. Using a stylus, dot his eyes and mouth Black. Let the paint dry.

FINISH WITH PRIDE

Using a hammer, drive three carpet tacks into the snowman's body for buttons. Sand some of the paint from the edges of each piece. Remove the sanding dust with a tack cloth. Apply your favorite antiquing medium to all painted surfaces, wiping off excess medium. Let the medium dry.

Dilute AW with water to ink consistency. Dip a spatter brush or an old toothbrush into the diluted paint, and spatter (flyspeck) all surfaces. Let the paint dry.

Cut the stars out of tin or sheet metal. To rust the metal, mist both sides with vinegar, and let the pieces sit overnight. If desired, mist the pieces again for more of a rusted effect. Drill all holes where shown on the patterns.

Thread a 6" length of 28-gauge wire through the hole of a small tin star, and attach the star to the snowman's left arm. Using a $\frac{1}{8}$ " dowel, twist the wire ends to secure them. In the same manner, attach a small tin star to the small tree and the large tin star to the large tree.

Wrap the strip of homespun fabric around the snowman's neck, and tie it into a bow. Dip $\frac{1}{4}$ " of one end of each twig into epoxy; insert the twigs into the sides of the snowman for his arms. Using the photograph on page 49 for guidance, epoxy the trees and the snowman to the tree stump. Let it set.

Using hotmelt adhesive, attach Spanish moss to the base. Apply one or more coats of matte-finish varnish, allowing ample drying time between coats.

Project designer Stacy Gross-West specializes in creating primitive designs for wood and cloth. For a brochure of her patterns, send \$2.50 to Pitter Patter Pigtail Girls, 2630 Clearview Ave., Mounds View, MN 55112. ♣



Accent your holiday projects with easy-to-find nature materials such as small twigs, sprigs of greenery, birch bark, and various sizes of pinecones.

—Stacy Gross-West



Christmas Miniatures

Shown on pages 48-49.

Palette

Plaid FolkArt Colors

- AS Apple Spice 951
- BP Buttercup 905
- CR Cherry Royale 758
- CT Country Twill 602
- EJ Emerald Isle 647
- HC Honeycomb 942
- LI Licorice 938
- TA Taffy 902
- WW Wicker White 901

Brushes

Loew-Cornell brushes

- #14 synthetic flat
- #2 synthetic flat
- 4/0 synthetic spotter
- #10/0 synthetic liner
- Spatter or old toothbrush

Supplies

- 1/4x4x4" Baltic birch plywood
- 1/8x2x2" Baltic birch plywood
- Cotton swab
- Crafts knife, power carver, or carver's V-parting tool
- 5-minute epoxy
- 1" length of 19-gauge wire
- Semigloss spray finish
- 6" length of red embroidery floss
- 4—1" pin backs

Note: To order unpainted cutouts, see the Buyer's Guide on page 64.

START WITH RAW WOOD

Duplicate the patterns *above right* with tracing paper. Copy the outlines of Santa, the mitten, the large tree, and the gingerbread man onto 1/4" Baltic birch plywood. Copy the star, the small tree, and Santa's hat brim onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade. Drill all holes where shown on the patterns.

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

HAVE FUN PAINTING

Base-coat with the #14 and #2 flat brushes, using the size that best fits the area. Apply details with a #10/0 liner brush. Avoid painting areas that you'll join later.

Christmas tree. Base-coat the tree EJ and the star BP. Let the paint dry.

Gingerbread man. Base-coat all surfaces HC. Dot his eyes LI and the buttons CR. Dilute CR with water to ink consistency and, using a #10/0 liner brush, paint his mouth. Paint the icing on the gingerbread man using a #10/0 liner brush and WW diluted with water to ink consistency.

Mitten and small tree. Base-coat the mitten BP and the small tree EJ. Let the paint dry.

Santa. Base-coat Santa's hat AS and his beard, hat brim, and hat tassel TA. Transfer the outlines of his face. Base-coat his face CT. Dot Santa's eyes LI. Using a spotter brush, paint his eyebrows LI. Dip a cotton swab into AS; wipe off most of the paint on a paper towel, and blush Santa's cheeks.

FINISH WITH PRIDE

Sand some of the paint from the edges of the cutouts for a worn look; remove the sanding dust with a tack cloth.

Using a crafts knife, a power carver, or a carver's V-parting tool, groove lines on Santa's beard.

Epoxy the small tree to the mitten and the hat brim to Santa. Cut a 3/8" length of 19-gauge wire; dip both ends into epoxy, and insert the wire into the star and the large tree.

Dilute WW with water to ink consistency and, using a spatter brush or an old toothbrush, spatter (flyspeck) the large Christmas tree and the mitten. Let the paint dry. Spray all surfaces with clear semigloss finish. Let the finish dry. Tie the red embroidery floss around the gingerbread man's neck, and trim the ends. Epoxy a pin back to each cutout.



Besides teaching decorative painting classes, designer Quink Arlt scrollsaws and paints year-round for holiday bazaars and open

bouses. For more information on Quink's designs, write to her at 14193 East Layton Dr., Aurora, CO 80015. ♦

Continued



Crown a chalkboard with this bright and cheery Santa. Whether you attach the fabric strip with chalk to his right or left hand, shoppers will be inspired to purchase this for keeping track of holiday reminders.



Country Christmas BAZAAR

Ho Ho Ho...Take Note!

Shown opposite.

Palette

Delta Ceramcoat Colors

- AW Antique White 2001
- Black 2506
- BI Brown Iron Oxide 2023
- FG Forest Green 2010
- ME Mendocino Red 2406
- OP Old Parchment 2092
- PK Pink Angel 2061
- SI Spice Brown 2049
- TS Tomato Spice 2098
- White 2505

Brushes

Loew-Cornell brushes

- #12 synthetic flat
- #8 synthetic flat
- #4 synthetic flat
- #1 synthetic liner

Supplies

- 1x6x22" pine
- 1/4x11x11" Baltic birch plywood
- 1"-diameter wooden mushroom plug
- Woodworker's glue
- 3/4" brads
- Wood sealer
- Krylon Chalkboard Spray Paint
- 5-minute epoxy
- Antiquing-medium spray
- Window-glazing points
- 2x6" strip of muslin
- 3/4x12" strip of homespun fabric
- 3 pieces of chalk
- Sawtooth hanger

Note: To order an unpainted Santa message board, see the Buyer's Guide on page 64.

START WITH RAW WOOD

Duplicate the pattern in the pattern packet with tracing paper. Copy the outline of Santa's head onto 1x6 pine (actual size: 3/4x5 1/4"). Cut out the Santa shape with a scrollsaw, using a #5R blade. Drill all holes where shown on the pattern.

Using a tablesaw, cut four 3/4x11 5/8" strips of wood from the remaining 1x6 pine for the frame. Miter each end at a 45-degree angle, and then cut a 1/4" bevel 3/8" deep along the short side of each piece. Cut the 1/4" Baltic birch plywood to measure 10 5/8" square.

Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sanding dust with a tack cloth. Assemble the frame pieces with woodworker's glue and 3/4" brads; clamp the pieces until the glue dries. Glue and clamp Santa's head to the top edge of the frame. Apply wood sealer to all surfaces, and let the sealer dry. Sand again, and wipe clean with a tack cloth.

HAVE FUN PAINTING

Refer to *Brushstroke Basics* on page 64 for information on floating, shading, and highlighting.

Base-coat, shade, and highlight with #12, #8, and #4 flat brushes, using the size that best fits the area. Apply details with a #1 liner brush.

Base-coat the frame FG. Let the paint dry. For a timeworn look, sand paint randomly from areas on both pieces, especially along the edges of the frame.

To make the "slate," apply Krylon Chalkboard Spray Paint to the Baltic birch plywood square, following the manufacturer's directions.

Base-coat Santa's face with PK and White mixed 6:1. While the paint is still wet, blend in TS on his cheeks. Base-coat his nose (the mushroom plug) TS, and while the paint is still wet, blend in White highlights along the bottom and sides. Let the paint dry. Dry-brush White highlights on Santa's nose and forehead where shown on the pattern. Use a #8 flat brush to paint one-stroke White eyebrows.

Paint Santa's eyes White and the pupils Black. Dot the pupils with White highlights. Dilute SI with water to ink consistency; outline his eyes and the

pupils, and paint the detail lines around his eyes. Base-coat the inside of his mouth ME and his lip TS. Shade the corners of his lip and the inside of his mouth next to his lip SI. Highlight his lip with a stroke of White. Outline the lower edge of his lip with SI diluted with water to ink consistency. In the same manner, outline the inside edge of his lip with SI and Black mixed 2:1.

Base-coat Santa's beard and hair AW. Shade along the sides and the bottom with OP. Using SI, shade under his lip and deepen the shading on the sides of his hair and beard. Highlight his beard and hair with strokes of White. Dilute SI with water to ink consistency; outline the inside edges of his hair and his beard, and paint the lines of his hair.

Base-coat the mittens TS, shade with ME, and highlight with White. Let the paint dry. Apply a very thin wash of TS over the mittens to soften the highlights. Mix BI and Black 2:1, dilute the mixture with water to ink consistency, and outline the mittens.

FINISH WITH PRIDE

Sand spots of paint from Santa's face and mitten where the nose and the fabric pieces join. Epoxy Santa's nose in place. Spray the Santa frame with antiquing medium. (Project designer Kathie Rueger used Design Master Wood Tone Spray.) Let the spray dry thoroughly.

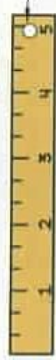
Place the "slate" in the frame, and secure it with window-glazing points. To make Santa's mustache, tie a knot in the center of the muslin strip, and cut (or tear) each side into three or four strips. Epoxy the center of the mustache below the nose.

Cut a 9" length from the strip of homespun fabric, and epoxy one end to Santa's right mitten. Tie a knot in the center of the remaining fabric, and epoxy it over the epoxied end. Tie a piece of chalk onto the end of the fabric strip, and place chalk in the holes in Santa's mittens. To hang the chalkboard, attach a sawtooth hanger to the back of the piece.

Many of Kathie Rueger's designs feature holiday or outdoor themes. For more information on her books and pattern packets, write to her at Country Sunshine, 7516 Mulberry, Evansville, IN 47715. ♣

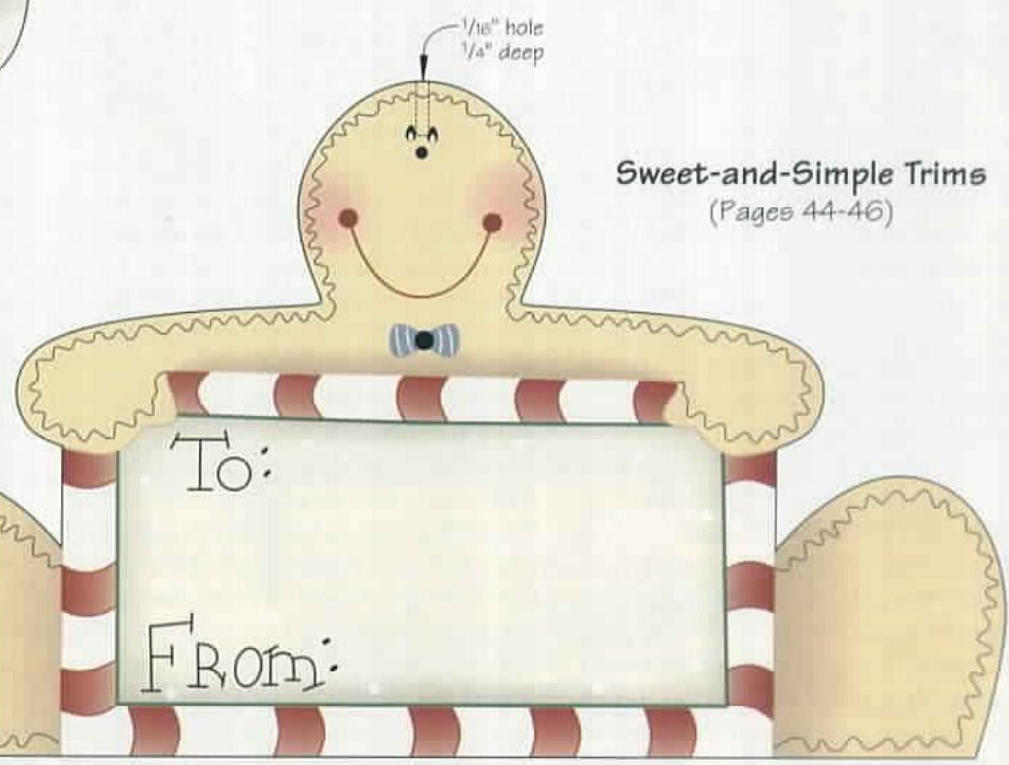
Class-Act Pin
(Pages 47-48)

Full-Size Color Patterns

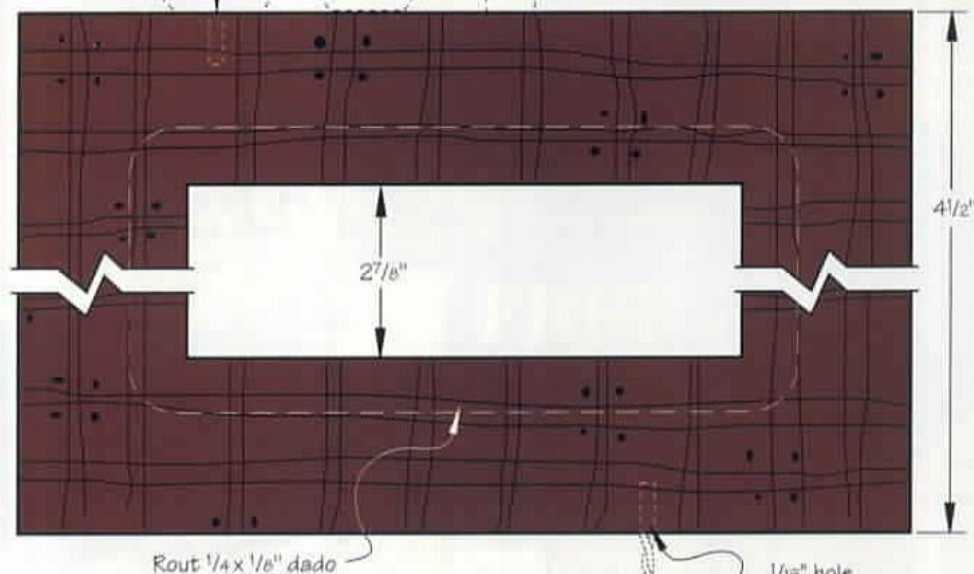
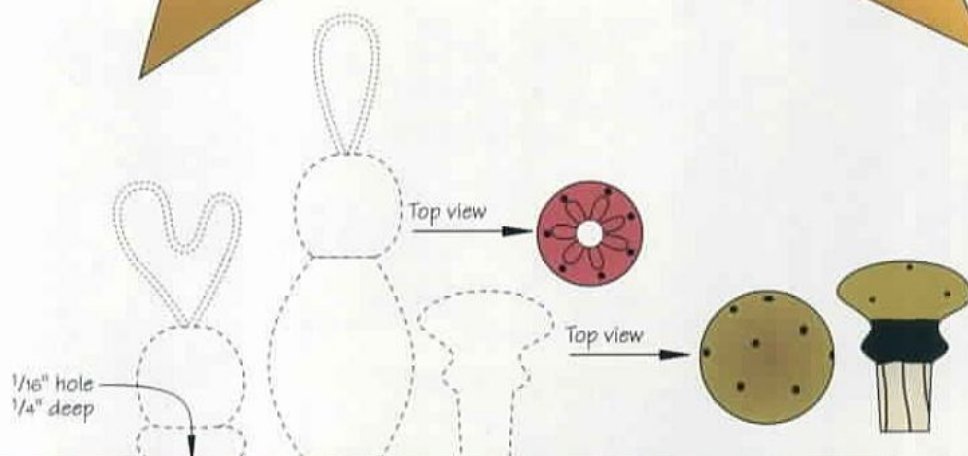
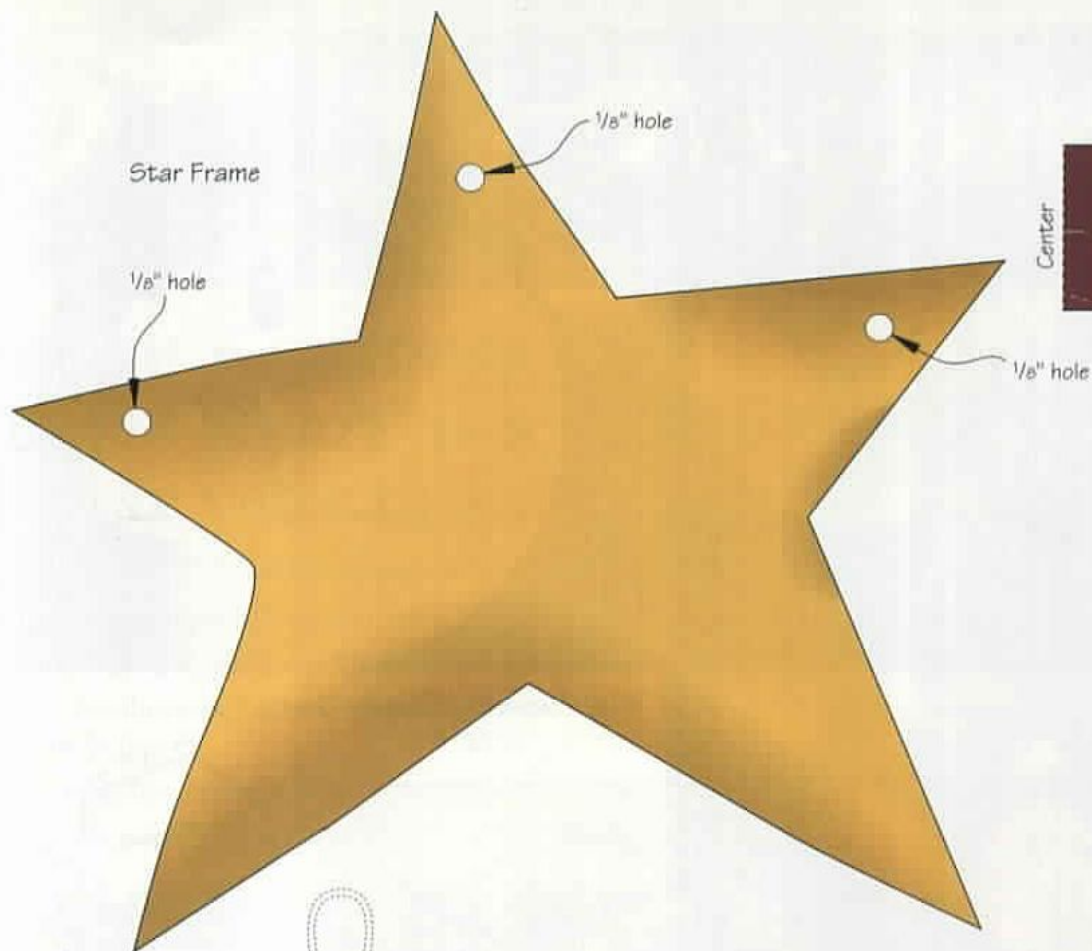


All holes are 1/16"

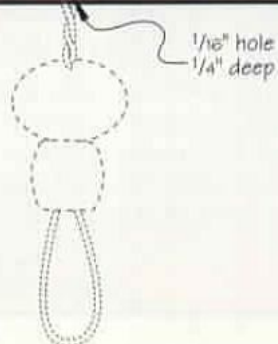
1/16" hole 1/4" deep



Sweet-and-Simple Trims
(Pages 44-46)



Beaded Frame



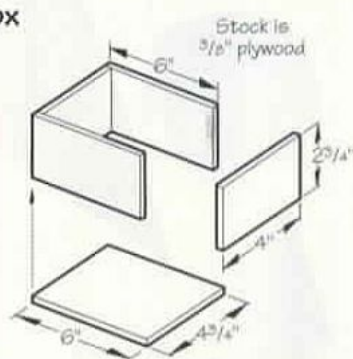
Dimensional Frames
(Pages 46-47)

Full-Size Color Patterns

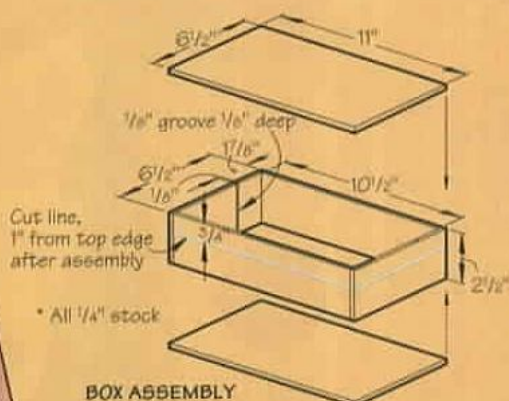
Illustrations:
Warren Neubauer
and Carrie Topp



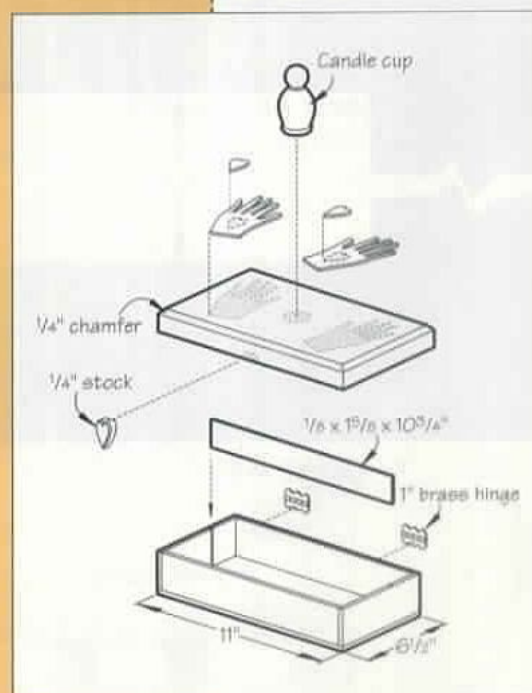
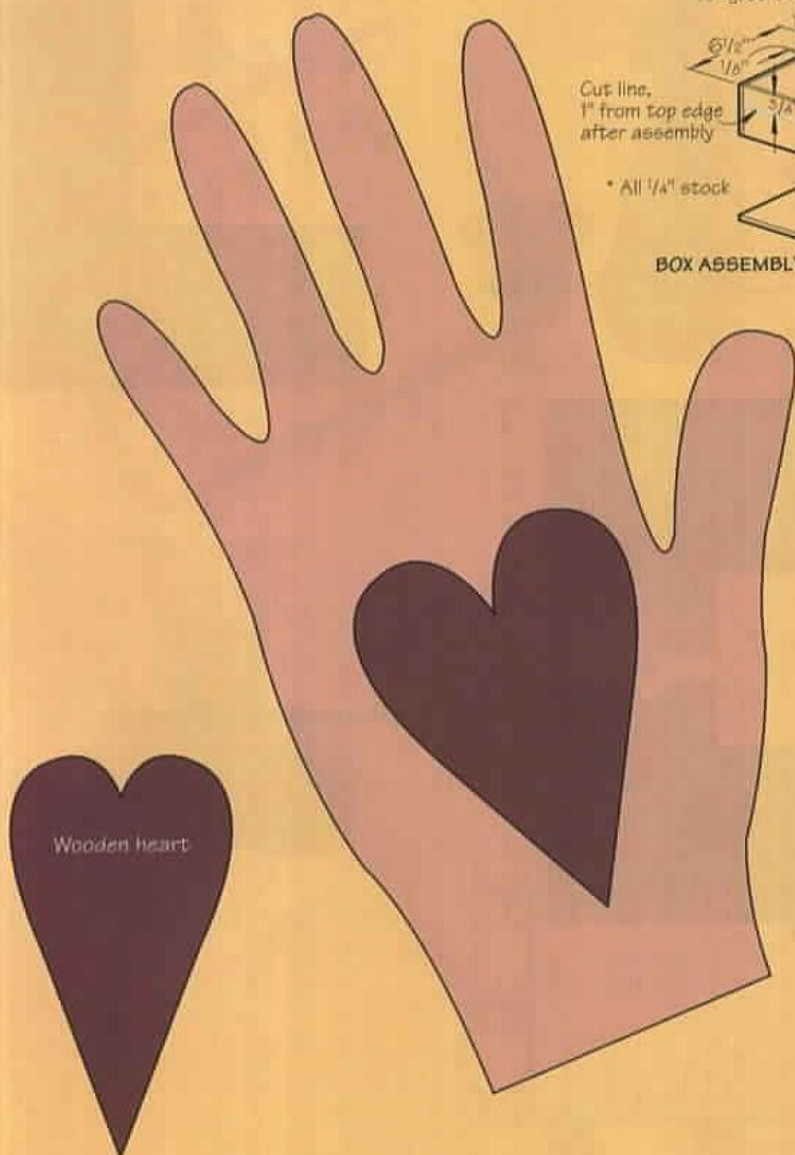
Kid-Pleasing Candy Box (Page 44)



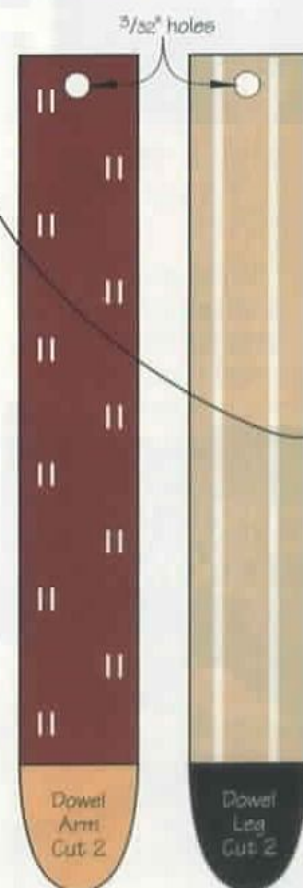
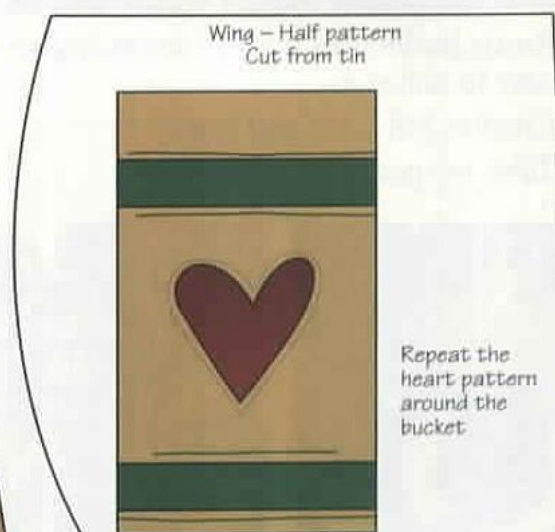
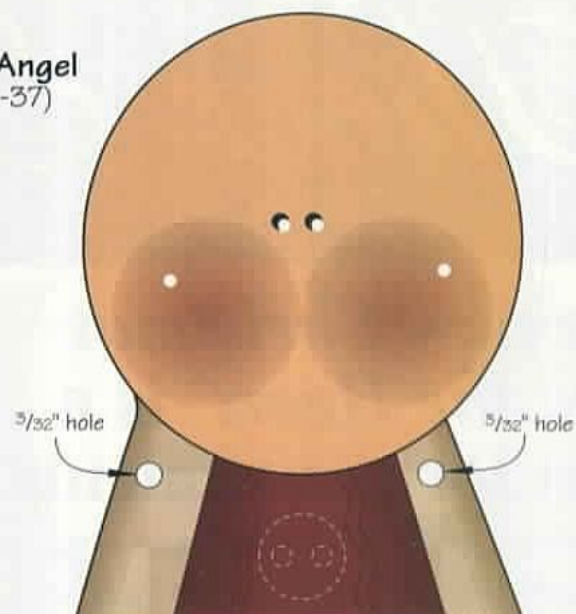
A Handful of Memories (Pages 38-39)



BOX ASSEMBLY



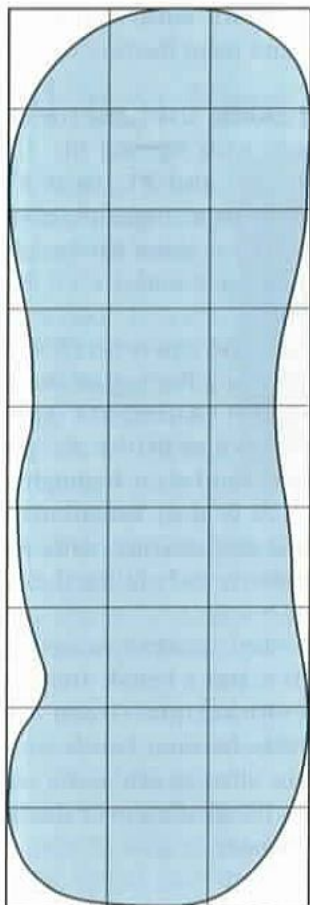
Seasonal Angel
(Pages 36-37)



Old-World Santa

(Pages 30-32)

Note: Pattern was reduced to fit onto page; enlarge 108%.



1 square = 1 inch



Illustration: Glenda Aldrich

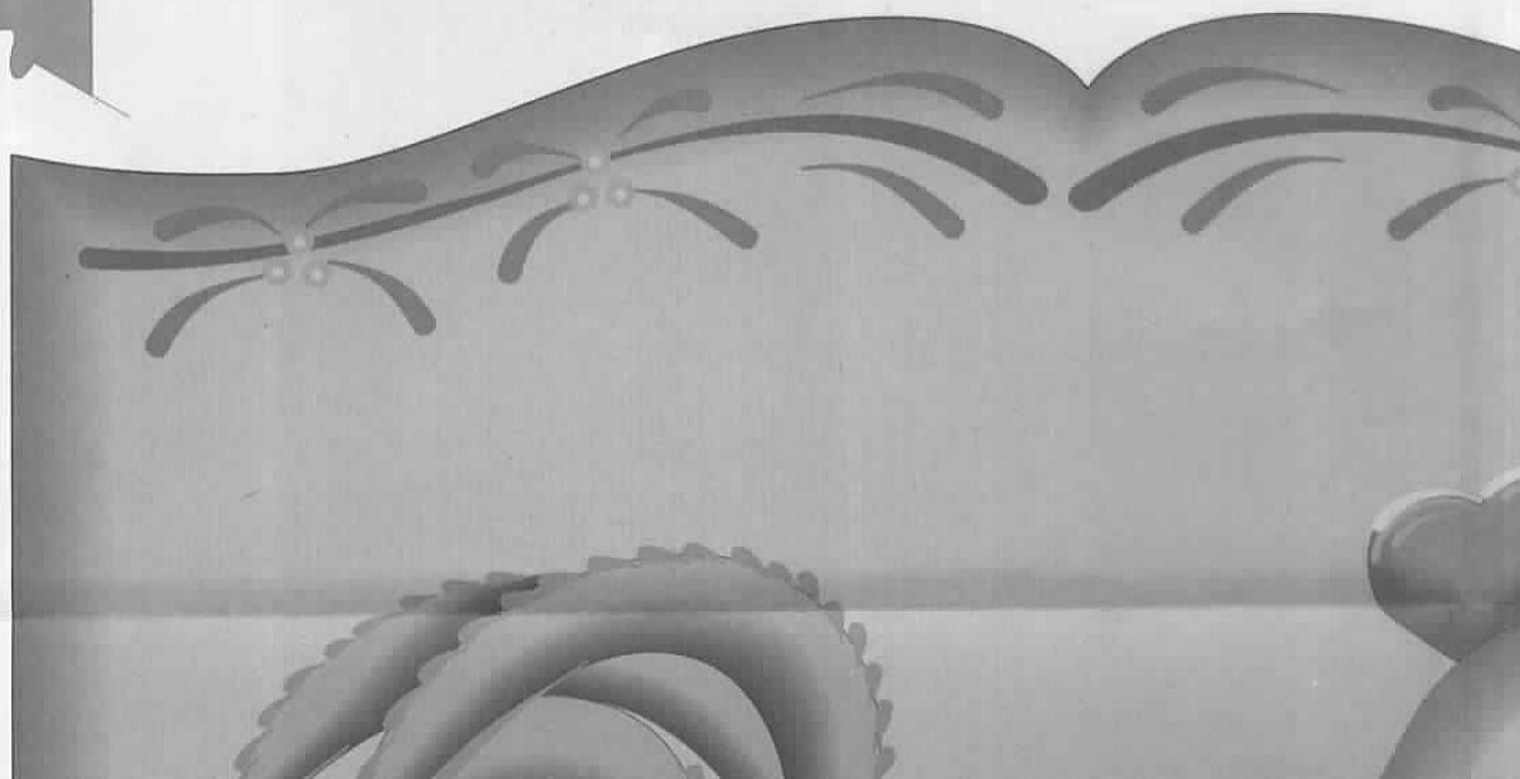
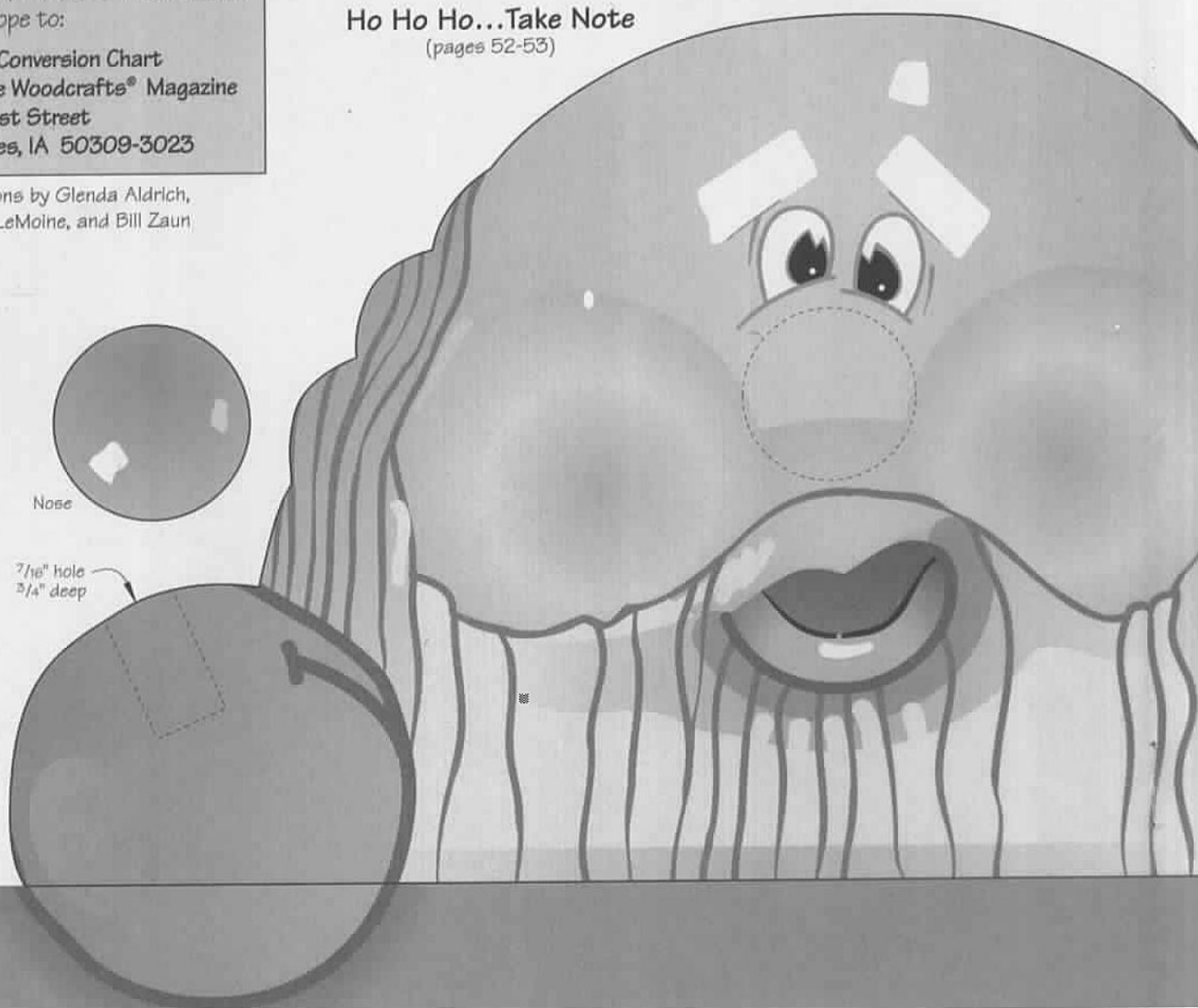
To order your Color-Conversion Chart for
Issue 44, send \$1 and a self-addressed,
stamped envelope to:

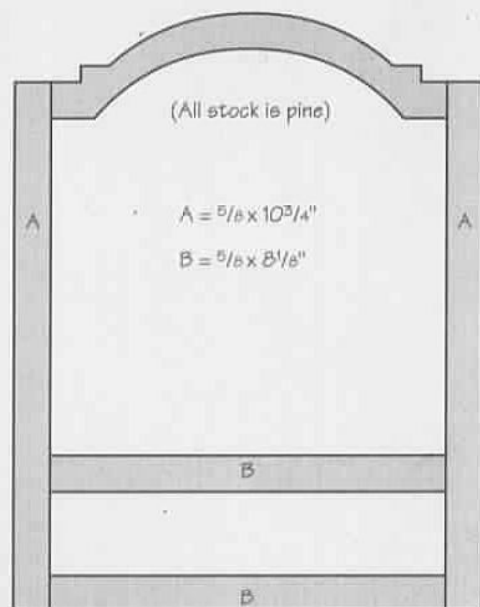
Issue 44 Conversion Chart
Decorative Woodcrafts® Magazine
1716 Locust Street
Des Moines, IA 50309-3023

Illustrations by Glenda Aldrich,
Roxanne LeMoine, and Bill Zaun

Ho Ho Ho...Take Note

(pages 52-53)

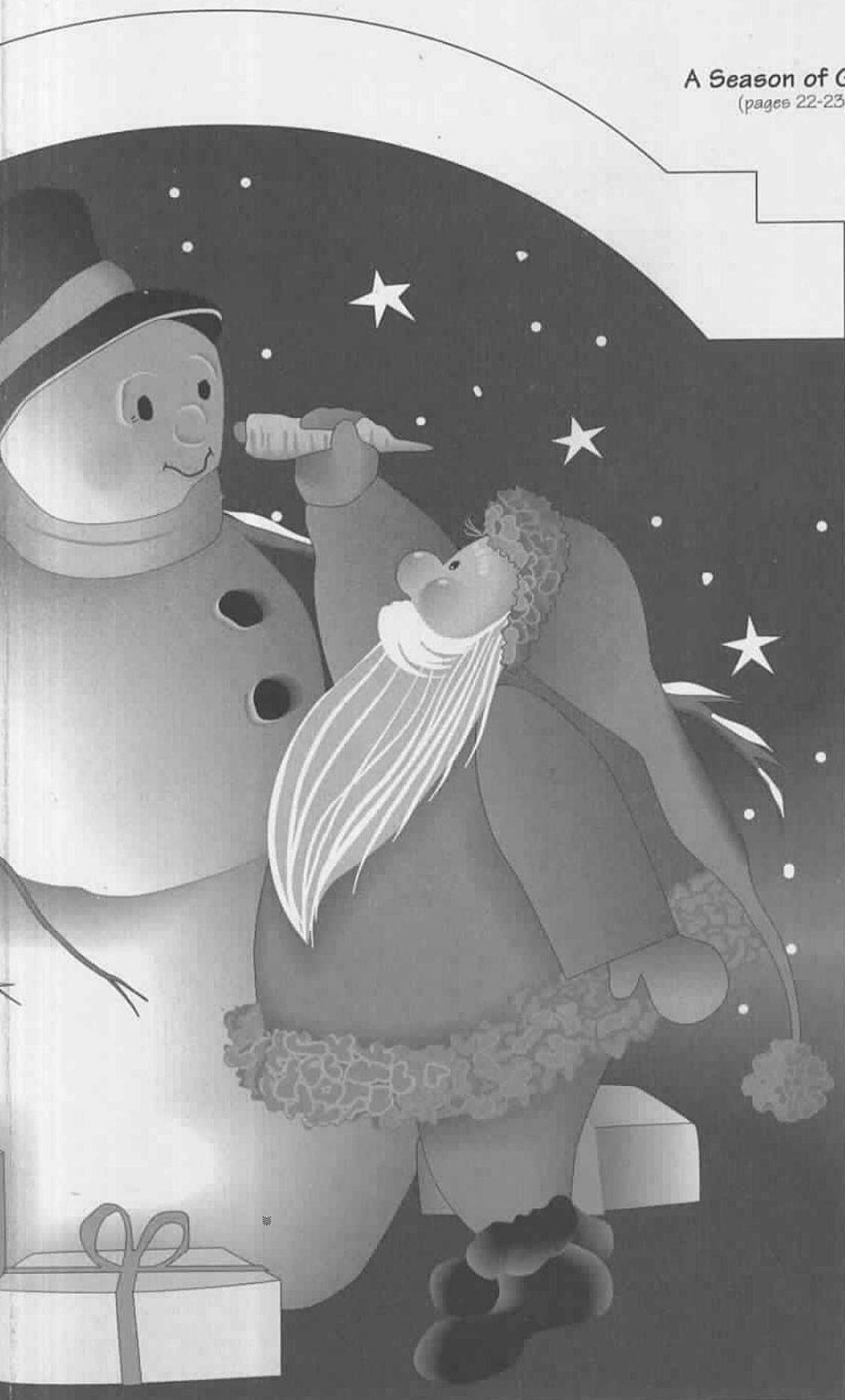




$7/16$ " hole
 $3/4$ " deep



A Season of Giving
(pages 22-23)



Painting pattern only

The smallest gift
is often the most appreciated.

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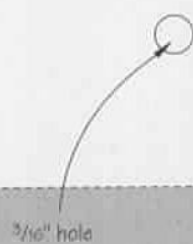


Heirloom Chest, Part III
(pages 26-27)

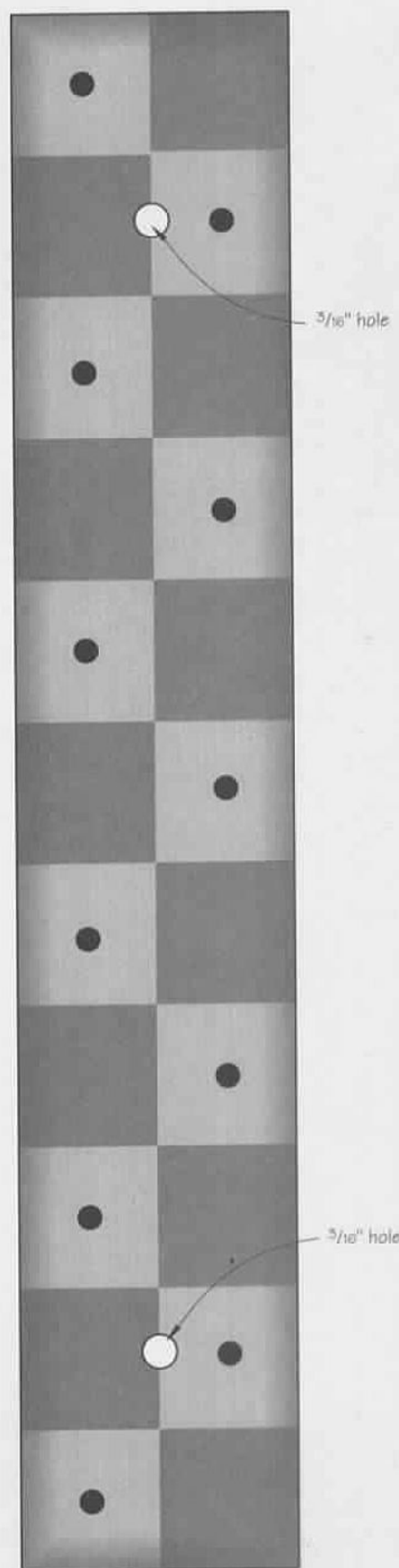


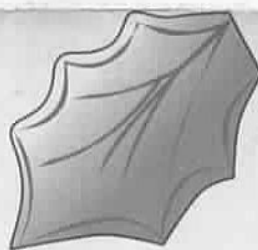
Folk Art Calendar
(pages 24-25 and 60)

Total length is 22"



3/16" hole



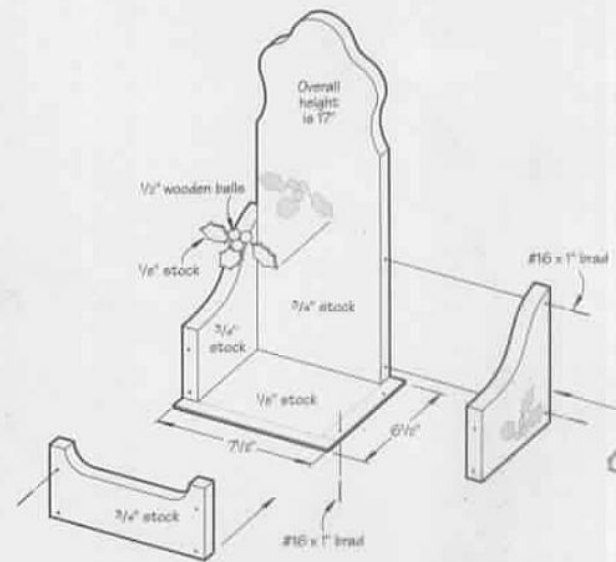
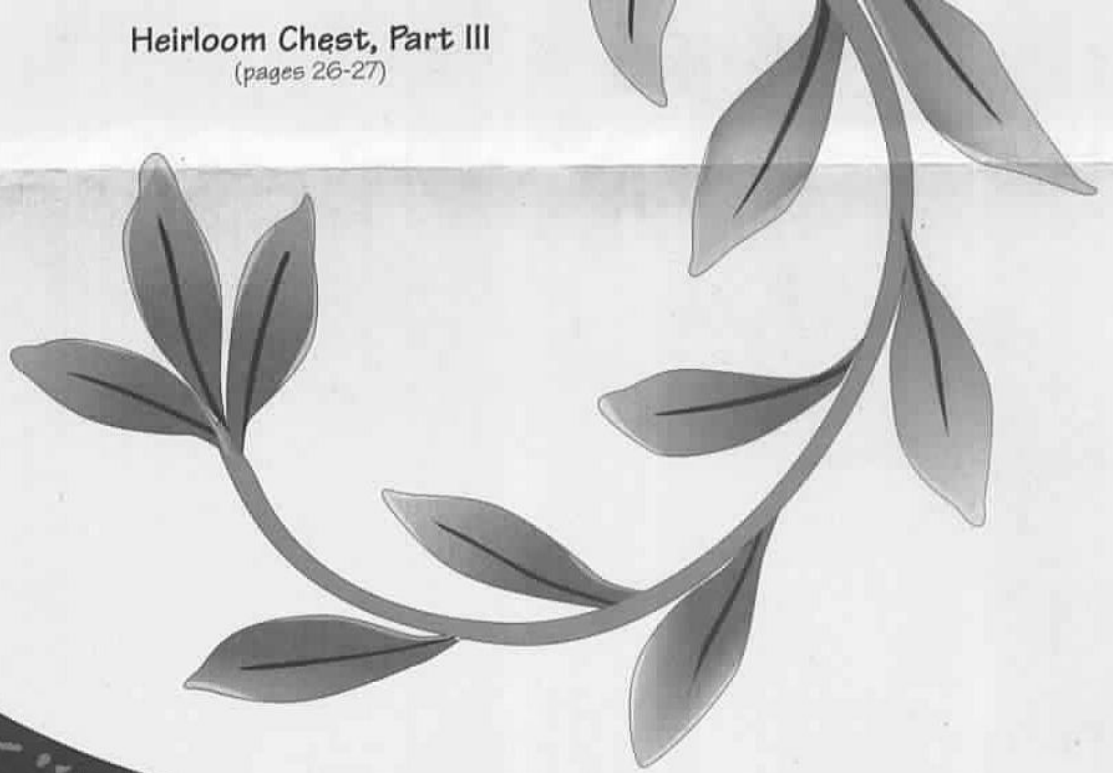


Holly - Cut 9



Berry - Cut 9

Holiday
Greetings
(pages 40-41)



CHRISTMAS
CARDS



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1" hole

Hat brim

Country Nativity (page 8)

3/32" hole

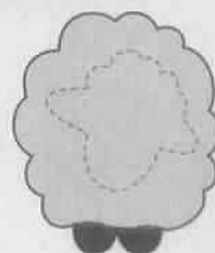
3/32" hole

Headpiece

Joseph

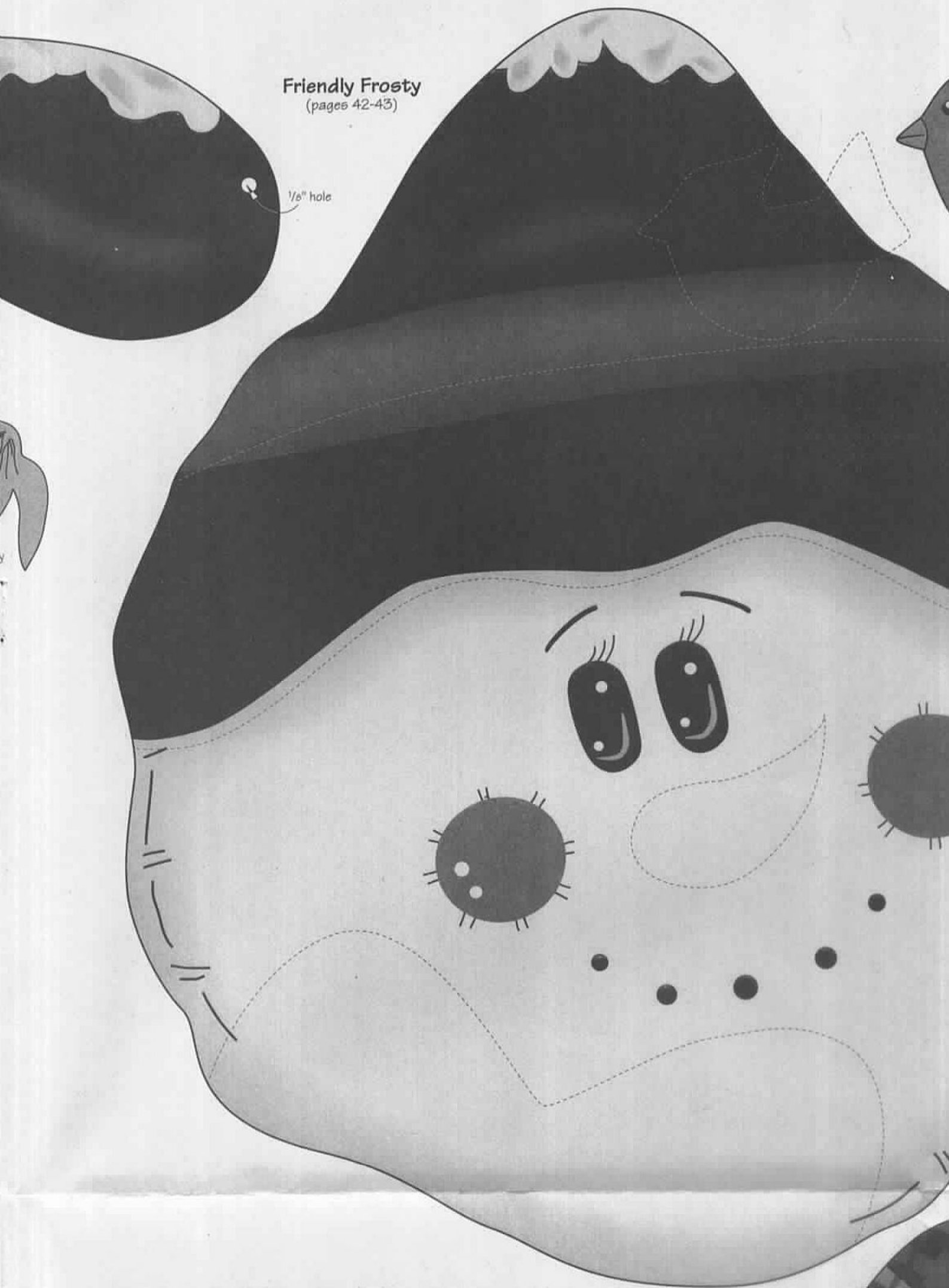
Mary
(Separate layer)

Donkey

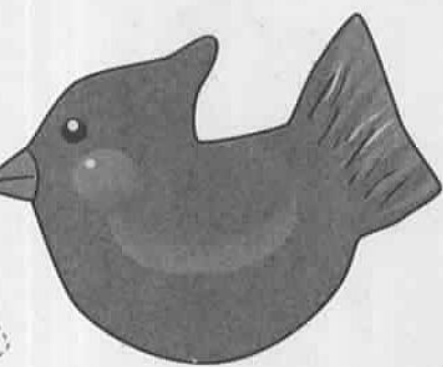


Sheep

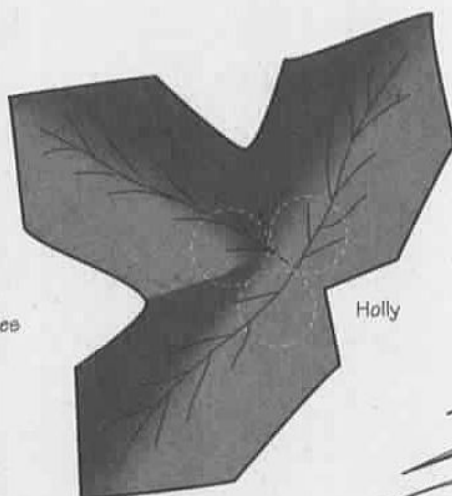
Friendly Frosty
(pages 42-43)



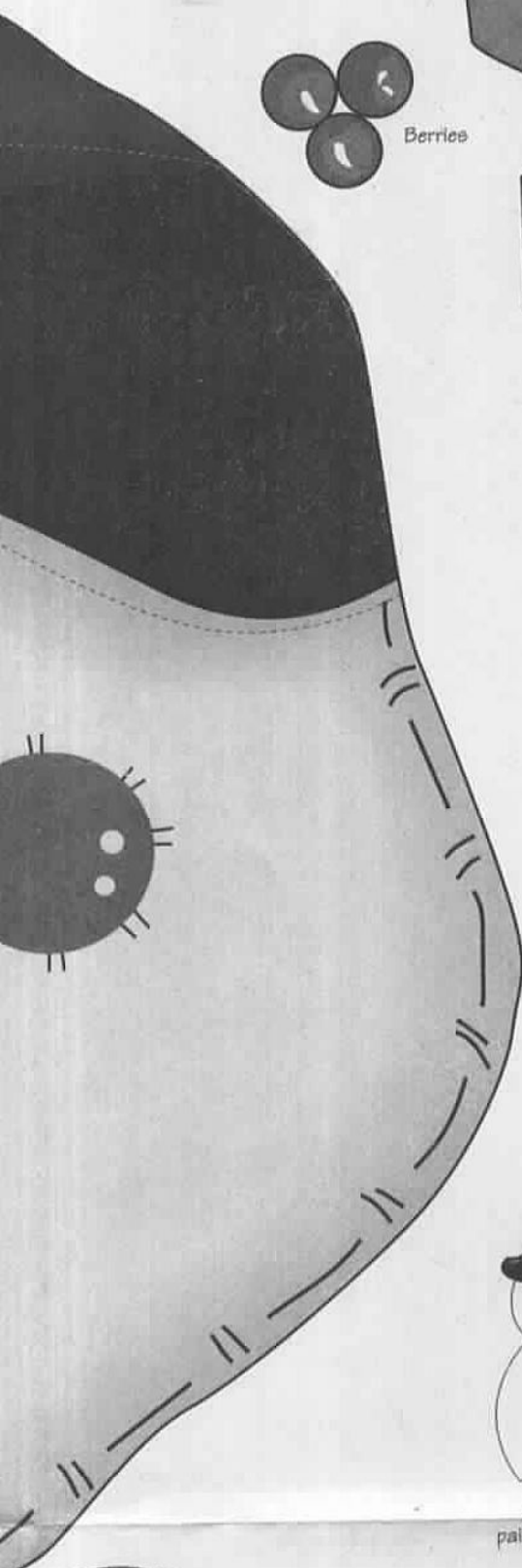
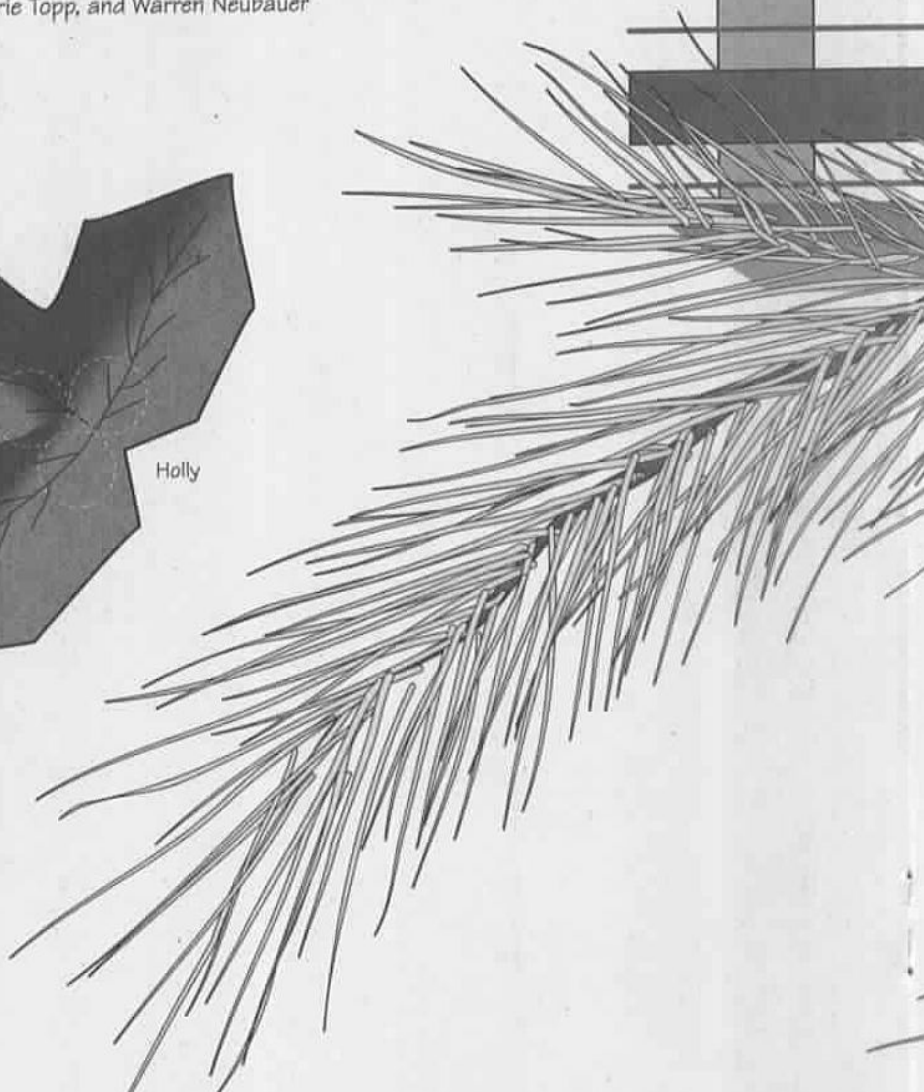
Illustrations by Glenda Aldrich, Roxanne LeMoine,
Carrie Topp, and Warren Neubauer



Berries



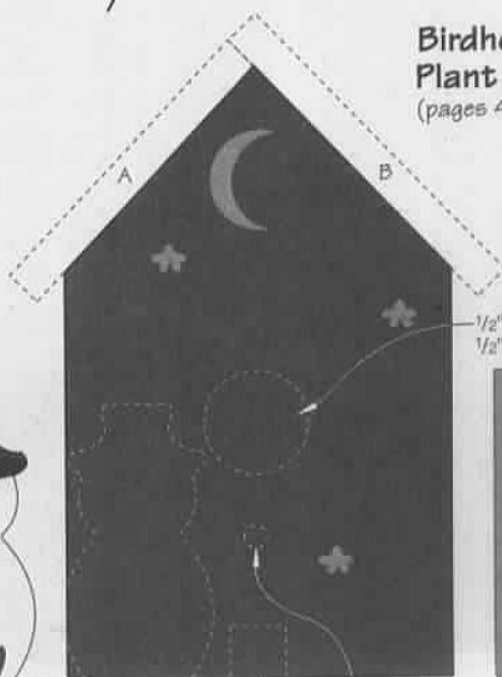
Holly



Birdhouse Plant Poke (pages 48-49)



Snowman
painting pattern



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

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

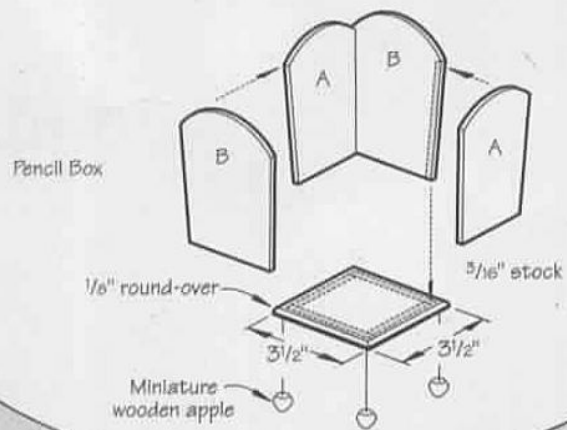
$\frac{1}{2}$ " hole
 $\frac{1}{2}$ " deep



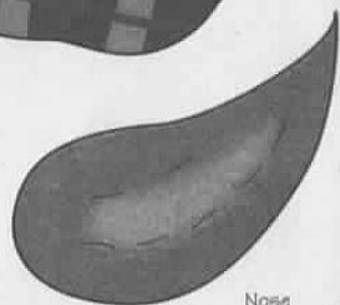
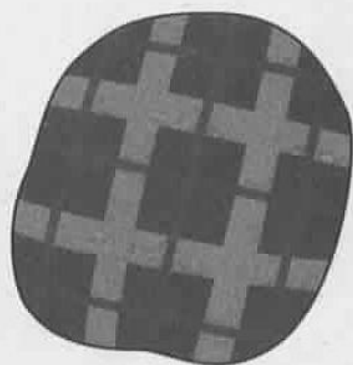
Roof sections



Victorian Charm
(pages 28-29)



arm
)



Nose



Letter Holder

$\frac{1}{2}$ " stock

$\frac{1}{8}$ " trim $3\frac{1}{4}$ " long

Miter ends of trim

$\frac{1}{8}$ " trim
 $6\frac{3}{4}$ " long

$\frac{1}{8}$ " round-overs

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



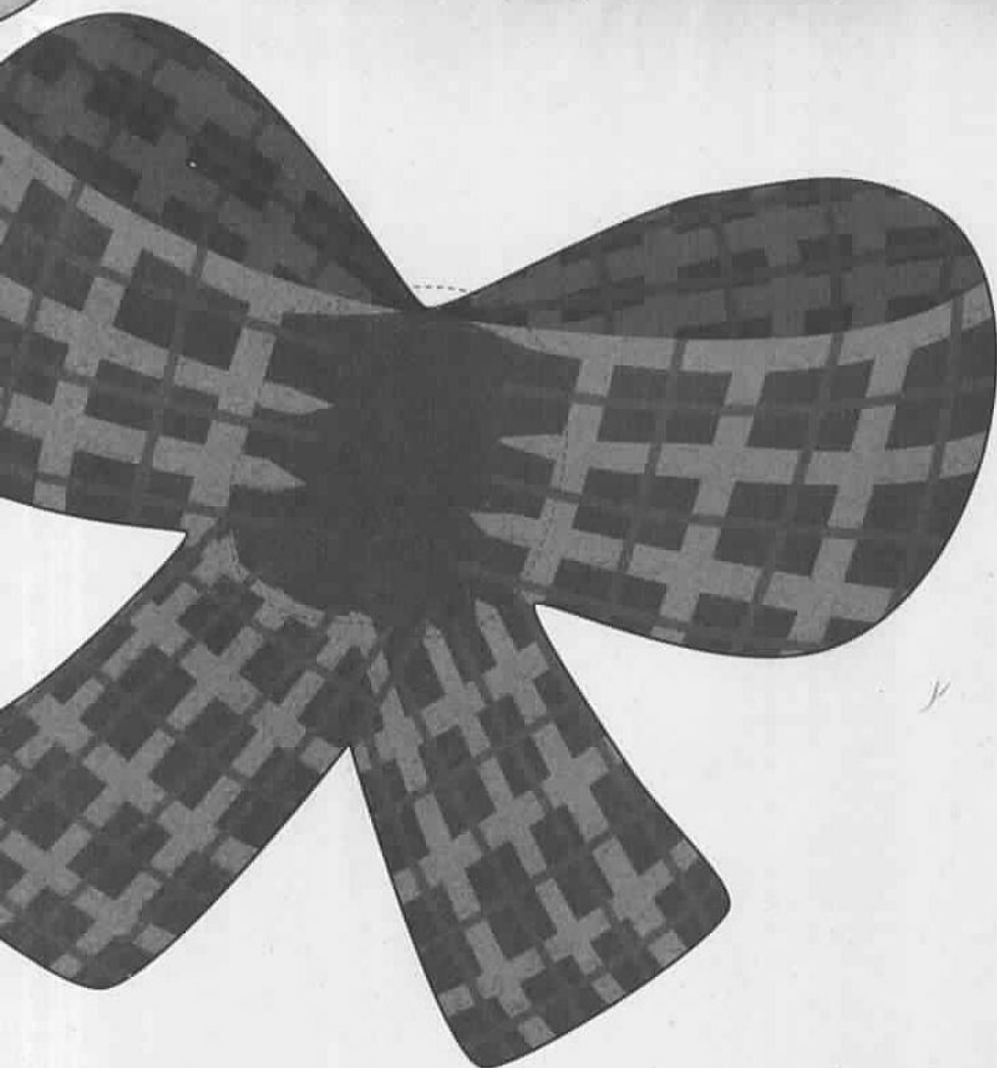
Snowman painting pattern



1/8" hole
1/4" deep

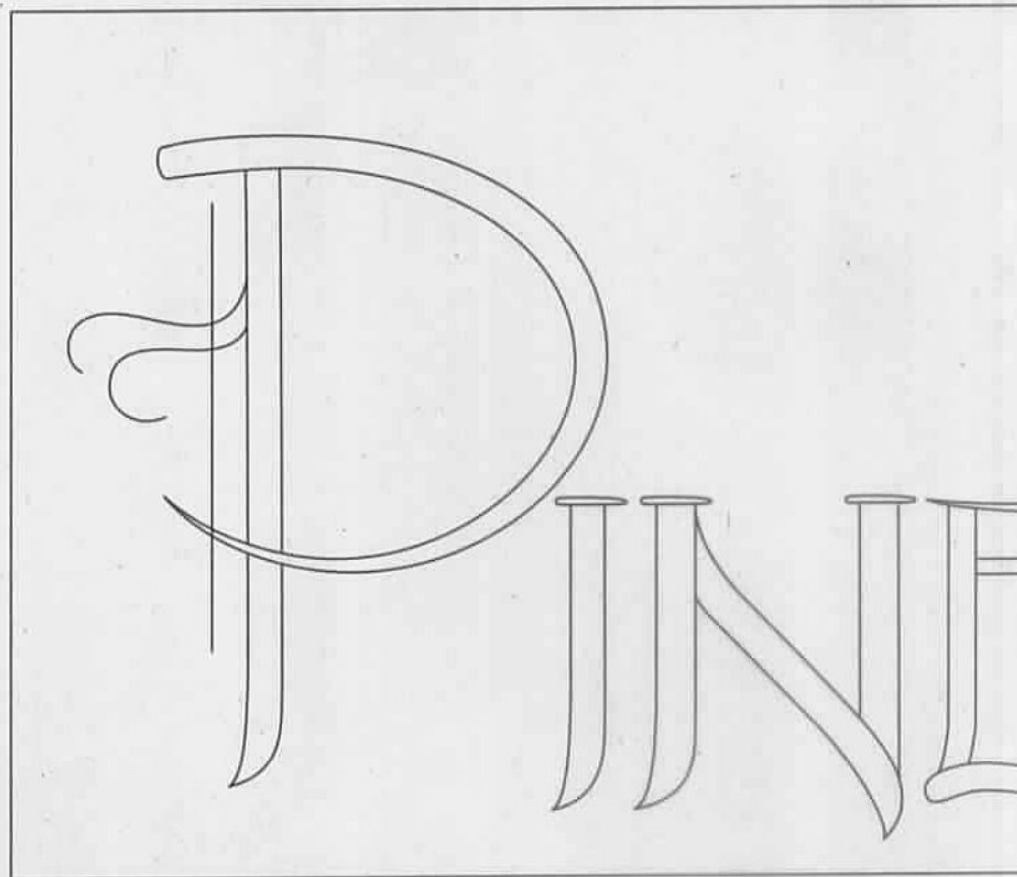
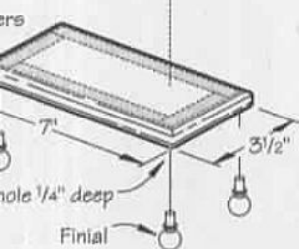
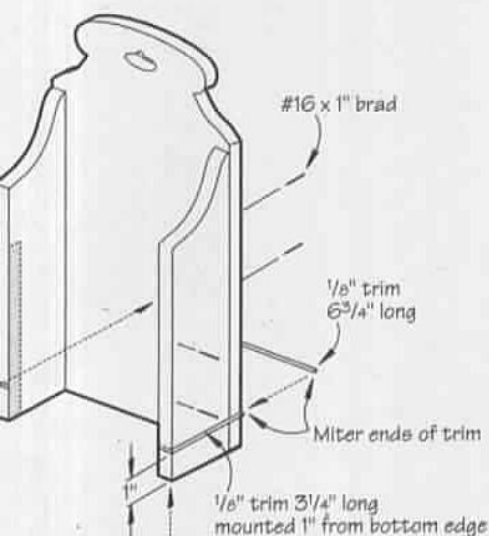
1/8" hole
1/4" deep

Roof sections



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o You

everything –
illustrations,
are the projects
In short, we do
our crafting
ment.



Holiday Nostalgia
(pages 10 and 12)

THE CONE