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**FABULOUS
FLORALS**
**Morning
Glories,
Roses, and
Violas**



BRUSH BASICS
Stipple with Success

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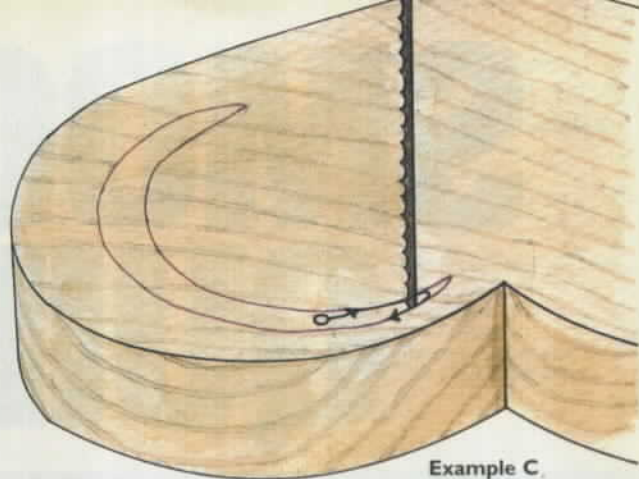
43 Cottage Birdhouse

By Helen Scarlata

Cover photograph: Perry Struse

Making Inside Cuts

Cutting intricate openings in woodcrafts projects is a scrollsaw's forte. Here's the inside story.



Most scrollsawers don't have their machines long before they're called upon to cut out the interior of a pattern. Fortunately, the process is fairly simple once you master these procedures.

Drill blade start holes. You'll need one blade start hole for each section of scrap you'll cut away. In bigger scrap areas, make the hole slightly larger than the saw's blade clamps. This way, you can thread a blade through the hole without removing one of the clamps. In tighter spots, drill $\frac{1}{16}$ "-diameter holes—or even smaller holes for really tight situations—and remove the upper clamp before you thread the blade.

Where you locate the holes depends on the type of cut you want to make. With straight lines and gentle curves, make a hole near the center of the line as shown in Example A below. Drill just inside the line, not on it. If the pieces you'll be cutting out aren't really scrap—a heart shape, or pieces of a puzzle, for instance—make the hole exactly the same size as the blade and locate it directly on the cutting line, ideally at a corner or intersection as shown in Example B below.

When you drill, back the workpiece with scrap wood. This will eliminate or reduce splintering that can happen when a bit comes out the bottom of

the workpiece. Finally, sand away any splinters to ensure that the work will lie perfectly flat on the saw table.

2 Remove the blade. Blade-holding systems differ on saws, so check your saw owner's manual for the proper procedure. With some saws, you can remove the blade and both of its clamps; with others, the clamps are permanently attached to the bottom and/or top arms. Even if your clamps are removable, you'll need to detach the upper clamp from the blade, unless you've drilled a blade start hole large enough for the clamp to fit through. Release the tension on the blade before you remove it.

3 Thread the blade through the blade start hole. Slip the blade (and maybe its upper clamp) through the hole from the bottom with the teeth pointed forward and down. If your saw uses blades with pins at each end, the pins might not fit through tiny blade start holes. The solution: Grind or file down the ends of the upper pin.

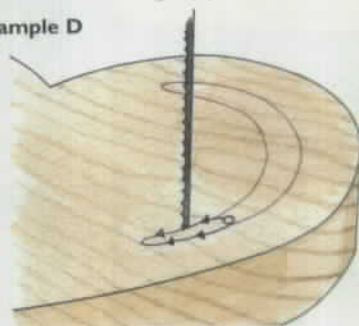
4 Remount and tension the blade. Now reinstall the blade by fitting its ends or clamps into the top and bottom arms, as directed by the saw manufacturer. Refer also to the instructions for tensioning the blade. This can be tricky for beginners. Larger blades can take more tension than smaller ones, but too little tension will make it more difficult to control any size blade. Even worse, too much tension will snap smaller blades. Experienced operators gauge blade tension by ear, plucking the blade with the index finger of one hand while increasing

the tension with the other. When the blade sounds just right, it's properly tensioned.

5 Now begin cutting. For continuous straight-line and curved cuts, feed the work into the blade at a steady rate. Slow down, and you risk burning the material. The same goes for corners. A #5R or smaller blade can easily negotiate 90-degree angles. The trick here is to turn the workpiece and continue in the new direction without giving the blade time to burn the corner.

6 Cut tight corners. If the blade is too wide to make a clean, on-the-spot turn, round out the corner as shown in Example C above, and then come back and complete the corner later. Another way to get around a sharp corner is shown in Example D below. With this technique, you cut from the

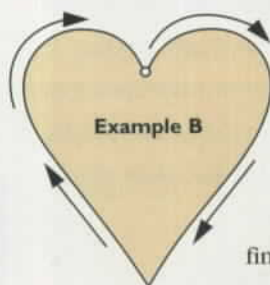
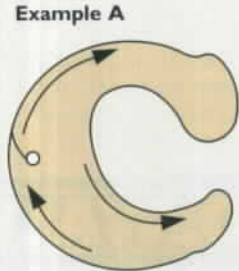
Example D

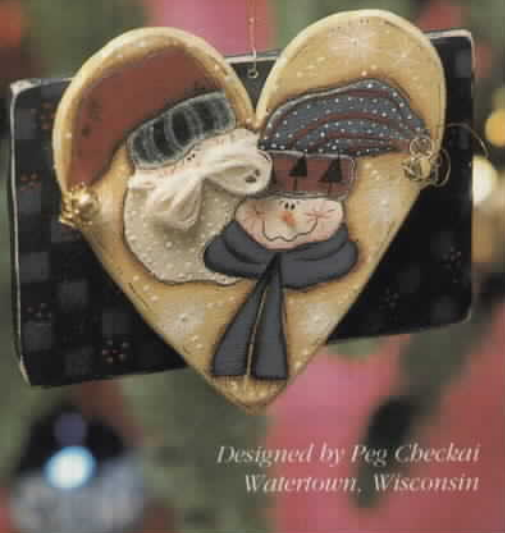


blade start hole into the corner, stop the saw, back up to the hole, and come at the corner from the other direction.

7 Clean up any rough spots. Before you remove the blade, use its right side to sand away any irregularities. Unlike the left side, which is smooth, the right side has a burr on it that works like a sander. ♦

Example A





Designed by Peg Checkai
Watertown, Wisconsin

HOLIDAY

Heart-Warmer

This delightful Santa-and-snowman ornament is destined to become a cherished family keepsake.

Palette

Accent Country Colors

- BD Bordeaux 2322
- BG Black Green 2342
- CR Cottage Rose 2313
- DC Devonshire Cream 2312
- LB Liberty Blue 2439
- LH Light Flesh 2330
- LN Linen 2349
- RH Rose Blush 2334
- TW Tumbleweed 2305
- WW White Wash 2454

Brushes

Loew-Cornell brushes

- #8 synthetic flat
- #4 synthetic flat
- 3/8" angular shader
- #3 synthetic round
- #10/0 synthetic liner
- 1/4" stencil

Supplies

- 1/8x7x4" Baltic birch plywood
- Crafts knife or X-ACTO knife
- 2 round toothpicks
- 3/8"-check stencil
- Cotton swab
- Powder blush
- Fine-tip permanent black marking pen
- Krylon 1311 Matte-Finish Spray
- 12" of 24-gauge gold beading wire
- 2 small jingle bells
- 5" length of white yarn
- 5-minute epoxy

Note: To order unpainted cutouts, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Duplicate the ornament patterns in the pattern packet with tracing paper. Copy the outlines of the heart and the rectangle onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade. Drill all holes where shown. Using a crafts knife or an X-ACTO knife, round the edges of the rectangle and heart. Cut 1/4" off the end of a toothpick for the snowman's nose.

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

HAVE FUN PAINTING

Base-coat with #8 and #4 flat brushes; use the size that best fits the area. Shade and highlight with a 3/8" angular shader brush. Apply details with a #10/0 liner brush.

Rectangle. Center the heart on the rectangle, and trace around it with a pencil. Base-coat the rectangle LB. Paint into the outline of the heart, but don't paint the inside area completely because you'll attach the heart later. Using a 3/8"-check stencil, a 1/4" stencil brush, and a 3:1 mixture of LB and WW, stencil the checks on the rectangle. Apply BD dots to the squares.

Heart and Santa. Base-coat the front and edges of the heart DC. Transfer the main pattern lines of the Santa. Base-coat his face LH, and shade with RH. Using a cotton swab and powder blush, blush his cheeks. Paint his beard LN. Using a stylus, apply WW dots to his beard. Base-coat the hat BD and the hat brim with a 3:1 mixture of LB and WW; shade the hat with BG. Highlight the hat and hat brim with WW. Using a #3 round brush and LB, paint the vertical lines on the hat brim.

Snowman. Transfer the main pattern lines of the snowman. Base-coat his face

WW, and shade with RH. Using a cotton swab and powder blush, blush his cheeks. Dilute RH with water to ink consistency and, using a #10/0 liner brush, paint his mouth and the snowflakes on his cheeks. Paint his toothpick nose CR. Using a 3:1 mixture of LB and WW, base-coat the scarf and hat; shade with LB. Base-coat the hat brim BD. Using a #3 round brush, paint BD stripes on the hat. Highlight the hat and the hat brim with WW. Paint three BG trees on the hat brim, and highlight with WW. Using a stylus, apply WW dots to the hat.

Background. Shade around the snowman and Santa faces with TW. Dilute WW with water to ink consistency, and paint the snowflakes. Using undiluted WW, apply tiny dots to the snowflakes.

FINISH WITH PRIDE

Using a fine-tip permanent black marking pen, ink all details as shown on the patterns. To keep the ink from smearing, mist the areas with Krylon 1311 matte-finish spray. Let the spray dry.

Sand paint from the edges of the rectangle and the heart for a worn look. Sand spots of paint from where the yarn mustache will attach to Santa's face; remove the sanding dust.

Cut two 2" lengths of gold beading wire. Fold one piece of wire in half; thread the ends through the holes on the back of Santa's hat. Thread the wire through a jingle-bell hole; curl the ends with a toothpick. Repeat on the snowman's hat. Lightly wrap the yarn two or three times around two fingers, and tie the loops securely in the middle. Epoxy the yarn mustache to Santa and the toothpick nose to the snowman. Epoxy the heart to the rectangle.

To hang the ornament, thread an 8" length of gold beading wire through the hole in the rectangle, and twist the wire ends together to secure them. ✦

So Many Ways to Stipple

Stippling adds lifelike dimension to many painted designs, from teddy bears and bunnies to fir trees and foliage. Check out the different brushes you can use, and follow our hints to stipple with success.



The secret to creating a light, airy, or fuzzy appearance on painted designs is a popular technique called stippling. It's commonly used to create realistic-looking animal fur, add textural beauty to cottage-garden scenes, and even bring out the soft, furry trim on Santa suits.

You can master basic stippling simply by loading a brush with a little paint and then lightly pouncing the tips of the bristles onto the surface. But to become an accomplished stippler, try out a few of the specialized brushes.

EXPLORE YOUR BRUSH OPTIONS

You have several types of stippling brushes to choose from. Some are made with synthetic hair, some contain natural hair, and others use a combination of both. The brush shape also varies from round to flat to angular. You'll want to try several different brushes to determine which style works best for you. Each of the brushes described *below* comes in a variety of sizes.

Deerfoot stippler. A deerfoot stippler has a round ferrule and is made from synthetic or natural hair or, in some cases, a combination of the two. The hairs are cut at an angle and, when pressed to a surface, the brush shape resembles a deer's foot. Hold the brush as you'd hold a pencil, with the shortest hairs toward you so the entire "flat" of the brush can make contact with the painting surface. Several brush

companies make deerfoots, including Betty Byrd Brushes, Loew-Cornell, Robert Simmons, and Royal/Langnickel.

Flat stippler. Unlike the deerfoot, flat stippler brushes should be held perpendicular to the painting surface. An inexpensive alternative is a worn flat shader brush or an old base-coating brush with dried paint in its ferrule—its splayed bristles will be just right for stippling. You also can use a scruffy flat brush such as the FolkArt One-Stroke Donna Dewberry Scruffy Brush.

The Debbie Mitchell (DM) Stippler, manufactured by Loew-Cornell, works much like worn, flat shaders but contains more bristles, making it a thicker brush. As a result, the brush will hold more paint so you can cover a larger area without having to reload as often.

A synthetic flat stippler, developed by decorative painter Kathy Langdon, has a special texture medium worked into the ferrule to evenly separate the bristles. To load a flat stippler, touch the bristles down in the center of the paint on your palette, and rotate the brush in a circle to cover the bristle tips with paint. Then move the brush to another spot on your palette, and tap the bristles up and down—just as a needle operates on a sewing machine—to remove the excess paint.

Angular stippler. The Sue Scheewe Foliage Angular Brush, manufactured by the Martin/F. Weber Co., is a flat stippling brush with the bristles cut at an angle. Because of its shape, you can easily double-load two colors or shades of paint for stippling.

Round sable stippler. This brush is characterized by its round ferrule and

FOUR DIFFERENT LOOKS

The fun part of stippling is that you can create a variety of different looks. It all depends on the shape of the brush you use, the kind of hairs in the brush, and how you load the paint. Designer Susie Wolfe shares the

examples below for four different types of stippling brushes. When she painted the trees for each example, Susie used a fully loaded brush to stipple on the dark color. Then she cleaned the brush and half-loaded it with the light color to stipple over the dark area.

	Stippled Look	Fully-loaded brush	Half-loaded brush	Trees
Deerfoot stippler A synthetic deerfoot stippler creates a distinctive round stippled look. This is because of the brush's stiff bristles and round shape.				
Flat stippler A Debbie Mitchell flat stippler creates a soft, bushy stippled look. This results from the synthetic hairs and thicker grouping of hairs in the brush.				
Round sable stippler A Ronnie Bringle round sable brush creates a soft stippled look because of the brush's natural hairs. The round shape of the bristles also lets you stipple more of a soft and lacy look without a distinctive pattern.				
Angular stippler A Sue Scheewe angular stippler creates different textured looks, depending on the amount of moisture in your brush. A dry brush will give you a more defined pattern as shown here.				

soft, straight bristles that form a point. Its shape and natural hair make it ideal for stippling shading and highlighting onto a design. Hold the brush at a 90-degree angle. The round sable brushes include the Ronnie Bringle brush, made by Royal/Langnickel, and the Miracle Blender brush, available from Betty Byrd Brushes.

STIPPLE WITH CONFIDENCE

The key to stippling successfully is to use very little paint and very light brush pressure. Then you'll create a nice stippled, broken-color effect that will add textural beauty to your design.

Always start with a dry brush. If you rinse your brush during use, blot it well on a paper towel and run the bristles across a dry surface to fluff them out.

When you load your brush, tap the bristle ends onto a thin smear of paint on your palette. Then tap the brush onto a paper towel to remove the excess paint. Apply the paint to your project with a light pouncing motion, using just the bristle tips. Starting in the center of the design area, stipple back and forth over the area, to achieve a gradual gradation of color. Continue stippling back and forth until you get the look you want.

PRACTICE MAKES PERFECT

- Clean your brush often to keep paint from building up. That way, you'll get the most even stippling.
- Break in a new brush by using your fingers to spread the bristles in all directions. Then stipple on a practice surface to make sure that the brush will create a light and airy look.
- When you stipple several layers of color on a project, such as on a teddy bear, be sure to let the paint dry after each application. If you don't, the colors will blend together, limiting the degree of texture you get. ♦

Vintage ROSE Box

Pretty posies in lush shades of pink adorn this heart-shaped box.

Follow the steps on page 14 to paint these elegant petals with ease.

Palette

DecoArt Americana Colors

- AU Antique Mauve DA162
- BC Black Green DA157
- BS Burnt Sienna DA63
- BU Burnt Umber DA64
- DB Deep Burgundy DA128
- FM French Mauve DA186
- JG Jade Green DA57
- LA Light Avocado DA106
- LK Light Buttermilk DA164
- MR Marigold DA194
- PP Plantation Pine DA113

Brushes

Midnight Dove brushes

- #12 synthetic flat
- #8 synthetic flat
- #4 synthetic flat
- #2 synthetic round
- #10/0 synthetic liner

Small mop

1" sponge

Supplies

- 2x6x6" pine
- 1/2x6x12" pine
- 1/8x1 1/2" length of dowel
- Woodworker's glue
- Clamps
- Acrylic wood stain
- Matte-finish varnish

Note: To order an unpainted box, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the lid and the base onto 1/2" pine. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size. Copy the centered heart pattern onto 2" pine (actual thickness: 1 1/2").

Cut out the shapes with a scrollsaw, using a #5R blade. Drill a blade-start hole for the inside cut in the center-section cutout, and cut out the pieces according to the pattern markings.

Note: For more information on making inside cuts with your scrollsaw, refer to the article on page 4.

Use a router with a 3/8" roundover bit to round over the top edges of the lid and the base.

Use woodworker's glue and clamps to assemble the box. Let the glue dry. Align the lid on the box top, and drill a 3/16" hole through the lid and 1/4" into the box. Glue the dowel into the hole. (Attach the lid to the box after you've completed all painting.)

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

HAVE FUN PAINTING

Base-coat, shade, and highlight with #12, #8, and #4 flat brushes, using the size that best fits the design area. Fill in small shapes with a #2 round brush, and apply details with a #10/0 liner brush.

Using a 1" sponge brush, apply one coat of acrylic wood stain to the box following the manufacturer's directions. Using a soft cloth, wipe off the excess stain. Let the stain dry. (Project designer Lucy Gertscher used J.W. Etc.'s Acrylic Wood Stain in Fruitwood.)

Transfer the main pattern lines to the box. There's no need to copy the details yet—you'll base-coat over them. Paint the edges of the lid and base DB.

Roses and leaves. To paint the roses and the leaves, refer to the steps on page 14.

Background shading. Using a #12 flat brush and BU, shade the background area between the leaves and the rose petals. Deepen the shading with BC.

Filler flowers and vine. Using a #2 round brush and LK, paint four dots for each of the filler flowers on the lid and sides of the heart box as shown in the photo *opposite*. Using MR, apply the center dots as shown.

Dip a #2 round brush into PP, and apply dots for the filler leaves. Using a 10/0 liner brush and DB diluted with water to ink consistency, paint the vine that connects the filler flowers on the sides of the box.

FINISH WITH PRIDE

Apply three coats of matte-finish varnish, allowing ample drying time between coats. Place the lid on the box.



Project designer Lucy Gertscher teaches decorative painting at a local shop called The Paint Box and at national shows. Florals and Santas are two of her favorite subjects. For information on her seminars and pattern packets, send a business-size SASE to her at 11224 N.E. Thompson, Portland, OR 97720. ♦





A Bouquet of ROSES

*Brighten your home by
painting designer Lucy
Gertscher's gorgeous roses
on a variety of surfaces,
including our Vintage Rose
Box on pages 12 and 13.*

1 Base-coat the design. Transfer the main pattern lines to the surface. (Lucy used DecoArt Americana Colors.) Base-coat the petals of the light roses French Mauve and the centers Marigold. Base-coat the petals of the dark rose with equal parts of French Mauve and Antique Mauve; paint the center with Marigold and a touch of Burnt Sienna.

Paint the light leaves Jade Green and the dark leaves Light Avocado. Transfer the pattern lines for the rose petals and leaf veins and stems.

2 Apply the first shading. Shade the petals of the light roses with Antique Mauve; apply several layers, letting the paint dry between coats. Blend the color out further than the deeper shading you'll apply in Step 3. Lucy suggests dampening the area with water before you shade it and then using a small mop brush to blend the colors out. Shade the petals of the dark rose in the same manner, using equal parts of Antique Mauve and Deep Burgundy. Shade the bottoms of the flower centers with Burnt Sienna. Shade the leaves with Plantation Pine.

3 Deepen the shading, and add highlights. Deepen the shading on the light and dark roses with Deep Burgundy. Highlight the edges of the light rose petals with Light Buttermilk.

Highlight the edges of the dark rose petals with Light Buttermilk and a touch of French Mauve. Highlight the top areas of the light-rose centers with Light Buttermilk and the dark-rose centers with Marigold.

Deepen the shading of the top center areas of the leaves with Plantation Pine and a touch of Black Green. (For the dark leaves, use more Black Green in the shading mixture.) Highlight the center areas of the light leaves with Light Buttermilk and the centers of the dark leaves with equal parts of Jade Green and Light Buttermilk.

4 Apply the details. Using a #10/0 liner brush and Deep Burgundy diluted with water to ink consistency, apply the line work to the roses as shown in the example *above left*. Use a clean liner brush and a mixture of Burnt Umber with a touch of Black Green slightly diluted with water to apply the pollen dots.

Tint some of the leaves with a wash of Deep Burgundy. Dilute a mixture of Jade Green and a touch of Light Buttermilk with water to ink consistency, and paint veins on some of the leaves. Dilute Light Avocado with water to ink consistency, and paint veins on the remaining leaves. Paint the stems with Jade Green diluted with water to ink consistency.



STEP
1



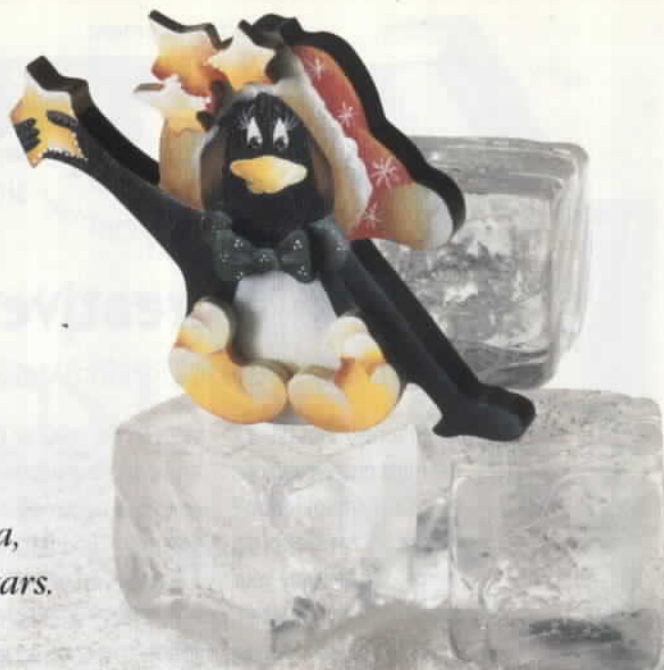
STEP
2



STEP
3

Star Penguin

*For a fun holiday accent or a quick gift idea,
paint this playful penguin with sparkling stars.
You're sure to get rave reviews.*



Palette

Plaid FolkArt Colors

CT Country Twill 602
EU Baby Blue 442
LI Licorice 938
NU Nutmeg 944
PY Poppy Red 630
SR Shamrock 926
TN Tangerine 627
WW Wicker White 901

Plaid FolkArt Artists' Pigments

AC Alizarin Crimson 758
MY Medium Yellow 455

Brushes

Betty Byrd brushes

3/8" synthetic angular shader
#1 synthetic scroller
#1 synthetic liner

Supplies

1/4x3x4" Baltic birch plywood
1/8x2x2" Baltic birch plywood
Wood sealer
5-minute epoxy
Satin-finish spray varnish

Note: To order unpainted cutouts, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outline of the penguin onto 1/4" Baltic birch plywood. Copy the feet, the bow tie, and the stars onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade.

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 a 3/8" angular shader brush. Paint small areas with a #1 liner brush, and apply details with a #1 scroller brush.

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

Note: Before painting a light color over a dark color, base-coat the area WW. Let the paint dry, and apply another coat of WW. Finally, apply the specified light color. This will keep the light colors looking bright.

Base-coat the penguin's face and body LI. Float EU highlights along the right side of the body and the tops of the arms.

Base-coat the eyes and the belly WW. Float EU shading around the belly and on the right side of each eye. Paint the pupils LI. Highlight the pupils with WW dots. Dilute WW with water to ink consistency, and paint the eyebrows and the eyelashes.

Base-coat the beak, the feet, and the stars MY. Float TN shading where shown on the patterns. Let the paint dry, and deepen the shading on the stars and the feet with PY. Float WW highlights on the beak, the feet, and the stars. Paint a CT stroke just below the left side of the beak to create a lip.

Base-coat the outside of the hat PY, shade with AC, and highlight with TN. Dilute WW with water to ink consistency, and paint the line-work stars on the hat. Base-coat the inside of the hat NU, and shade with LI. Base-coat the pom-pom and the fur trim CT, shade with NU, and highlight with WW.

Base-coat the bow tie SR, shade with LI, and highlight with EU. Let the paint dry. Using a stylus, apply three-dot clusters with WW.

FINISH WITH PRIDE

Sand spots of paint from the penguin and the fur trim where the feet, the stars, and the bow tie join. (Glue and epoxy won't bond permanently to painted or varnished surfaces.) Epoxy the feet, the stars, and the bow tie in place. Let the epoxy set. Spray the pin with satin-finish varnish; let it dry.



Decorative painter Helen Nicholson enjoys creating whimsical designs for all seasons. For more information on her designs, write to her at P.O. Box 232, Lebanon, GA 30146. Or visit her Web site at: <http://www.designcottage.com>



Folk Art SAMPLER

Palette

DecoArt Americana Colors

- AP Asphaltum DA180
- AV Avocado DA52
- BY Blueberry DA37
- CT Crimson Tide DA21
- DG Dove Grey DA69
- DW Driftwood DA171
- EG Evergreen DA82
- ES Eggshell DA153
- FT Flesh Tone DA78
- FV French Vanilla DA184
- GC Georgia Clay DA17
- LC Light Cinnamon DA114
- LL Lilac DA32
- PS Pansy Lavender DA154
- RA Raspberry DA28
- RM Reindeer Moss Green DA187
- TW Titanium (Snow) White DA1
- WB Winter Blue DA190

Brushes

Loew-Cornell brushes

- #14 synthetic flat
- #12 synthetic flat
- #4 synthetic filbert
- #1 synthetic round
- Large flat synthetic stippler
- 1" sponge

Supplies

- 1x6x36" pine
- 1/8x11x14" Baltic birch plywood
(for the insert)
- Woodworker's glue
- Wood sealer
- Sea sponge
- Wood stain in walnut
- Design Master Floral Spray in Glossy
Wood Tone #757
- Painter's tape
- Satin-finish spray varnish
- 4 glazier's points

Note: To order an unpainted frame and insert, see the Buyer's Guide on page 46.

Using today's simple painting techniques, you can re-create an Early American sampler that's reminiscent of the 18th-century alphabet and pictorial samplers that were stitched by school girls.

START WITH RAW WOOD

Using a tablesaw or radial-arm saw, cut two 2 3/4x15 7/8" strips and two 2 3/4x18 7/8" strips from 1" pine (actual thickness: 3/4"). Use a router to make a 3/8" rabbet on the back inside edges of the frame for the insert. Miter the corners, and assemble the frame using woodworker's glue and clamps. Let the glue dry.

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

HAVE FUN PAINTING

Using a #14 flat brush and DW, base-coat the insert. Let the paint dry. To remove the fuzz raised by acrylic paint, sand all surfaces with a paper grocery sack; remove the sanding dust with a tack cloth.

Brush water over the surface of the insert to moisten it. Apply a wash of ES to the surface. Lay a paper towel over the surface, lightly pressing it to pick up the excess paint and create texture. Remove the paper towel, and let it dry.

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

Leaves and stems. Using paint diluted with water to ink consistency, base-coat the leaves AV; paint the veins EG. Dry-brush RM highlights on the leaves.

Cornucopias with flowers. Base-coat the cornucopias with LC diluted with

water to ink consistency. Paint LC comma strokes across each shaded side. Deepen the shading and shade inside of the cornucopia with AP.

Paint the leaves and stems as directed at left. For the flowers, use paint diluted with water to ink consistency for all base-coating and line work. Base-coat the blue flowers WB, and shade with BY.

Base-coat the centers of the blue flowers near the cornucopia FV; apply LC dots to the centers.

Base-coat the red flowers RA, and shade with CT; apply CT lines as shown on the pattern.

Base-coat the lavender flowers PS, and highlight with LL; apply LL lines as shown on the pattern. Paint the centers of the lavender flowers coming out of the cornucopia LC.

Base-coat one side of the yellow flowers FV; shade the other sides with LC, and apply LC lines.

Lavender vines. Base-coat the leaves and stems as directed at left. Using the handle end of a #1 round brush, apply PS dots. When the paint dries, apply smaller LL highlight dots.

Letters and numbers. Base-coat the characters LC, and shade with AP.

Grapevine. Base-coat the ovals with a wash of CT. To paint the grapes, apply PS dots. When the paint dries, apply smaller LL highlight dots. Paint

Continued on page 20





Folk Art SAMPLER

Continued from page 18.

the leaves and stems as directed on *page 18*. Base-coat the red flowers with RA diluted with water to ink consistency. Shade the left sides with CT. Apply FV highlight dots to the centers.

Butterfly. Base-coat the wings with RA diluted with water to ink consistency. Dilute CT with water to ink consistency and, starting at the outside edges, apply the line work. Base-coat the body LC. Using a #1 round brush and AP, apply a vertical line of shading to the left side of the body, and then paint horizontal bands across the body. Let the paint dry. To highlight, apply thin vertical FV lines across the body and head.

Paint the wings with WB diluted with water to ink consistency, and shade with BY. Dilute BY with water to ink consistency, and paint horizontal lines across the shaded area. Dilute AP with water to ink consistency, and paint the butterfly's antennae.

Back and lower hills. Using a #14 flat brush, float RM down from the top of the back hill, keeping the color darker at the top. Float AV across the top of the lower hill.

Using a #1 round brush and AV diluted with water to ink consistency, paint the stitch lines above both hills. Starting at the top of the lower hill, paint vertical AV lines as shown in the photograph on *page 19*.

Background trees. Base-coat the trunks AP and the foliage with AV diluted with water to ink consistency. Float EG shading on the foliage. Using a #1 round brush and EG diluted with water to ink consistency, paint thin lines through the shaded areas.

Using a #1 round brush and RM diluted with water to ink consistency and, starting on the right side of each tree, paint thin horizontal lines across the highlighted area. Using a stylus and undiluted CT, apply dots for the apples.

Large tree. Base-coat the trunk LC, and shade with AP. Using a #1 round brush and AP diluted with water to ink consistency, paint horizontal shading lines on the trunk. Paint the leaves as directed on *page 18*.

Lady. Base-coat her face and hands FT. Highlight her face with a vertical highlight line of TW. Base-coat her hair LC, and shade with lines of AP.

Base-coat the sleeves and hem of the dress FV, and shade with LC. Base-coat the dress with LL diluted with water to ink consistency, and shade with PS. Dilute PS with water to ink consistency, and paint horizontal lines across the shaded areas as shown on the pattern. Highlight the center front of the dress with vertical shine lines of TW. Base-coat the shoes AP; highlight with TW.

Sheep. Base-coat the sheep DG, and highlight the top and bottom edges with TW. Dry-brush AP over the sheep's faces and inside their ears. Paint TW "curls" over their bodies.

Background shading. Using a #1 round brush and LC diluted with water to a wash consistency, paint stitching lines around the center inset, and apply shadow lines next to the vines, trees, butterfly, sheep, and lady as shown in the photograph on *page 19*. This will add more depth to your painted design.

Faux-finish frame. Base-coat the frame GC. Using a large flat stippler brush or a sea sponge, apply wood stain in a diagonal pattern over the entire frame as shown in Step 1 at *right*. (Judy Morgan used a stippler brush.) Let the stain dry.

Stipple on more stain as shown in Step 2. To blend the colors, spray all surfaces with Design Master Floral Spray, as shown in Step 3, and let the spray dry.

FINISH WITH PRIDE

Using painter's tape, mask off the outside border of the insert with the

cornucopia and vines. Spray the outer edges of the insert with Design Master Floral Spray. Let the spray dry. Remove the tape, and then lightly spray the outside edges of the border; let it dry.

Apply several coats of satin-finish spray varnish to all surfaces, allowing ample drying time between coats. Insert the painting into the back of the frame, and secure it with glazier's points. ♣



To receive a catalog of project designer Judy Morgan's folk art designs, send \$2 to Apple Cheeks Publications, 10394 Eagle Lake Dr.,

Escondido, CA 92029. Or visit her Web site at www.tolemarketplace.com

Decorating with METALLICS

Today you'll find metallic paint in practically every color of the rainbow. Check out these options and try our techniques with your favorite color combinations.

Your Color Choices

From the standard gold, silver, and copper to the trendy pinks, blues, and greens, art- and crafts-supply stores now carry a variety of metallic paint. Here are some of the common brands you'll find. Try them on a variety of the surfaces recommended by the manufacturers. They're wonderful for embellishing accessories for home decorating, including frames, lamps, vases, figurines, candles, and candleholders.

■ **Accent Crown Jewels Metallics** paint comes in 13 different colors, including several shades of red, gold, and silver as well as purple and green.

■ **Accent Royal Metallics Paint Pot Sets** contain eight acid-free metallic colors along with patterns and instructions for painting on a variety of surfaces.

■ **Aleene's Essentials Metallic Colors** come in antique gold, gold, silver, and copper. Also look for new colors including pewter, bronze, and nickel silver.

■ **DecoArt Dazzling Metallics** acrylic paint comes in 18 different colors, including their newest additions, Champagne Gold, Oyster Pearl, Pewter, and Copper.

■ **DecoArt Royal Metallics** acrylic paint, available in four different shades of gold and silver, adds a textured metallic look to surfaces.

■ **Delta Ceramcoat Gleams** come in 16 different colors, ranging from the standard metallic colors to bright hues such as yellow, orange, fuchsia, and blue.

■ **Jo Sonja's Metallic Colors** include rich and pale gold, copper, silver, and pearl white.

■ **Plaid FolkArt Metallic Colors** offer decorative painters 26 choices. A variety of reds, greens, blues, yellows, browns, and other colors make up the collection.

■ **Scribbles 3-Dimensional Iridescent Fabric Writer Paint**, manufactured by Duncan Enterprises, comes in a variety of colors. Squeeze the paint through the writing tip to apply dimensional line work and dots.



Techniques to Try

Steps completed by Gigi Smith-Burns
Winter Park, Florida

1 DRY-BRUSHING & STIPPLING— RICH AND ORNATE



A



B



C

Start with a dark base-coated surface as shown in Example A. (Gigi used FolkArt Acrylic Wrought Iron). To dry-brush an area, load a $\frac{5}{8}$ " oval rake brush with gold (Gigi used FolkArt Metallic Gold), and drag the brush across the surface in a diagonal direction as shown in Example B. Let the paint dry. Repeat, dragging the brush in the opposite direction as shown in Example C. To stipple metallic stripes or a decorative border, load a $\frac{3}{8}$ " deerfoot stippler with gold and, using a pouncing motion, apply the paint to the surface as shown in all of the examples.

2 MARBLING— SOFT AND ELEGANT



A



B



C

Start with a neutral background, and use Gigi's three-step technique to create the marbling. Using a $\frac{1}{2}$ " flat brush, apply several of your favorite metallic colors using a slip-slap motion as shown in Example A. (Gigi used FolkArt Metallic Blue Pearl, Inca Gold, Champagne, Rose Pearl, Peridot, and Pearl White.)

While the paint is still wet, lay a sheet of clear plastic wrap on top of the surface. Then remove the plastic wrap, and let the paint dry as shown in Example B. Using a script liner brush and a complementary color, paint the veins as shown in Example C. (Gigi used Pearl White.)

Add color, texture, and style to your painted projects with metallics. They come in a wide variety of colors, and you can apply them to almost any surface.

3 SPONGING— LIGHT AND BRIGHT



Barn Wood + Blue Pearl



+ Inca Gold



+ Metallic Champagne



+ Rose Pearl



+ Peridot



+ Pearl White

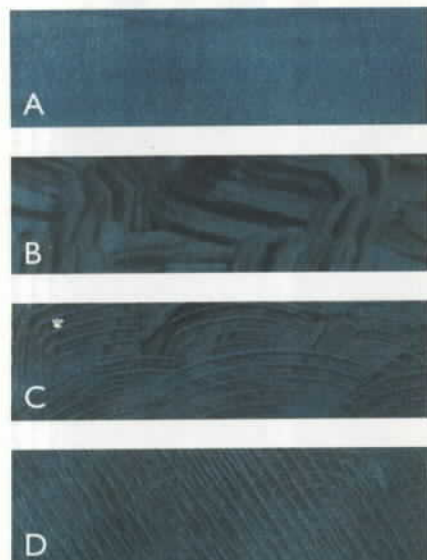
Start with a neutral background, and sponge several colors of metallics on top. For this example, Gigi applied Plaid FolkArt Barn Wood acrylic paint for the base coat. Using a natural sponge, she then applied FolkArt Metallic Colors in the following order: Blue Pearl, Inca Gold, Champagne, Rose Pearl, Peridot, and Pearl White.

Continued



Decorating with METALLICS

4 COMBING— FRESH AND FUNKY



Start with a bright base coat, and paint a darker color over the top (combine the color with clear glazing medium or gel medium first). Then comb a design through the wet paint.

Gigi used FolkArt Blue Topaz Metallic for the base coat as shown in Example A. When the paint was dry, she applied FolkArt Blending Gel Medium over the area. While the gel was still wet, she applied FolkArt Indigo, using a slip-slap motion as shown in Example B. Then she immedi-

ately used a combing tool to create curves and diagonal stripes as shown in Examples C and D.

5 CRACKLING— AGED APPEARANCE



Use the metallic color as your base coat. For this example, we applied Jo Sonja's Rich Gold color for the base coat. When the paint was dry, we applied Jo Sonja's Decor Crackle Medium to the base-coated surface using a slip-slap motion and let the medium dry.

Using a 1:1 mixture of Permanent Alizarine (Jo Sonja's Artists' Color) and Jo Sonja's Crackle Medium, we applied

a generous top coat. Crackles immediately began to form on the surface.

Note: When you work with crackle mediums, keep in mind that different mediums will give you different results. For the best results, use the same brand of paint and crackle medium, and follow the manufacturer's directions. ♦

More Tips for Decorating with METALLICS

- Embellish a lampshade by stenciling a gold or copper metallic design over a dark base-coated surface.
- Perk up a picture frame with simple scrollsawed cutouts—hearts or stars—colored with metallics.
- Decorate a doorknob with a metallic-painted finial that holds a tassel.
- Jazz up a border or trim by adding metallic stripes.

Today's metallic paint gives you plenty of decorating options. Use it to add line work to a design or to embellish a painted surface using one of the techniques described above.





FLORAL Night Light

Create the warm, rich colors on this pretty night light with metallic paint. Refer to the technique on pages 22-24 for information on working with metallics.

Palette

FolkArt Acrylic Colors

LN Linen 420

WA Warm White 649

FolkArt Metallic Colors

AC Antique Copper 666

CO Copper 664

IG Inca Gold 676

PD Peridot 671

PG Pure Gold 660

SB Sequin Black 661

Brushes

Loew-Cornell brushes

1" wash

#12 synthetic flat

1/2" synthetic angular shader

#6/0 synthetic script liner

Spatter or old toothbrush

Supplies

1x5x4" pine

1/2x5 1/2x4 1/2" pine

1/4x2x5" Baltic birch plywood

Woodworker's glue

Wood sealer

Painter's tape

Sea sponge

Matte-finish varnish

Note: To order an unpainted night-light, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outline of the base onto 1" pine (actual thickness: 3/4"). Copy the outline of the heart onto 1/2" pine. (If your lumberyard doesn't carry 1/2" pine, plane or resaw thicker stock to size.) Copy the outlines of the light-socket holder onto 1/4" Baltic birch plywood. Cut out the shapes with a scrollsaw, using a #5R blade. Drill the hole where shown on the pattern. Drill the blade start holes for the C-shaped cutouts. Using a scrollsaw with a #5R blade, make the inside cuts in the heart as shown on the pattern.

Assemble the night light using woodworker's glue. Let the glue dry.

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 a #12 flat brush. Shade and highlight with a 1/2" angular shader brush. Apply details with a #6/0 script liner brush. Base-coat all surfaces LN. Let the paint dry.

Using painter's tape, mask off the bottom edges of the heart. Using a damp sea sponge, sponge on CO and then AC. Let the paint dry.

Transfer the main pattern lines to the heart cutout. There's no need to copy the details yet—you'll base-coat over them. Side-load a 1/2" angular shader brush with CO, and shade around the flower petals, allowing some of the background to show through for highlights. Shade the petals next to the center of the flower with CO.

Side-load an angular shader brush with PG, and paint the flower center. Then load the dirty brush with IG, and apply the color to the upper left area of the center. Side-load WA on a clean

angular shader brush, and shade behind the petals.

Base-coat the leaves PD, and shade down the centers with a 2:1 mixture of SB and PD. Using the same mixture and a script liner brush, paint the stem.

Using CO and a script liner brush, outline the heart cutout and apply the comma strokes. Dilute CO with water to ink consistency. Using a spatter brush or an old toothbrush, spatter (fyspeck) all surfaces. Let the paint dry.

FINISH WITH PRIDE

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



Project designer Gigi Smith-Burns enjoys painting with metallics on walls, furniture, and glass. For a catalog of Gigi's books and patterns, send \$2 to her at 2274 King James Ct., Winter Park, FL 32792.



Berries, florals,
and metallic accents
adorn a stunning
display panel for
your most prized
photos. Set up this
screen at a golden
anniversary party
or family reunion
for your guests
to enjoy.

Tabletop Memory





Palette

DecoArt Americana Colors

- AP Asphaltum DA180
- BC Black Green DA157
- BV Blue Violet DA141
- CW Cranberry Wine DA112
- FG Forest Green DA50
- HD Hauser Dark Green DA133
- LB Lamp Black DA67
- MD Marigold DA194
- RR Rookwood Red DA97

DecoArt Dazzling Metallics

- CG Champagne Gold DA202
- EM Emperor's Gold DA148
- GG Glorious Gold DA71
- OP Oyster Pearl DA203

Brushes

Loew-Cornell brushes

- 1" synthetic flat
- ½" synthetic flat
- #10 synthetic flat
- #3 synthetic round
- #1 synthetic script liner
- Spatter or old toothbrush

Supplies

- 1x6x45" pine
- Wood sealer
- Small sea sponge
- Matte-finish varnish
- 4—¾" hinges

Note: To order an unpainted photo screen, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the center panel and two side panels onto a 45" length of 1x6 pine (actual size: ¾x5½"). Cut out the openings first. Drill a blade start hole near a corner of each opening, and then cut out the opening with a scroll-saw, using a #5R blade.

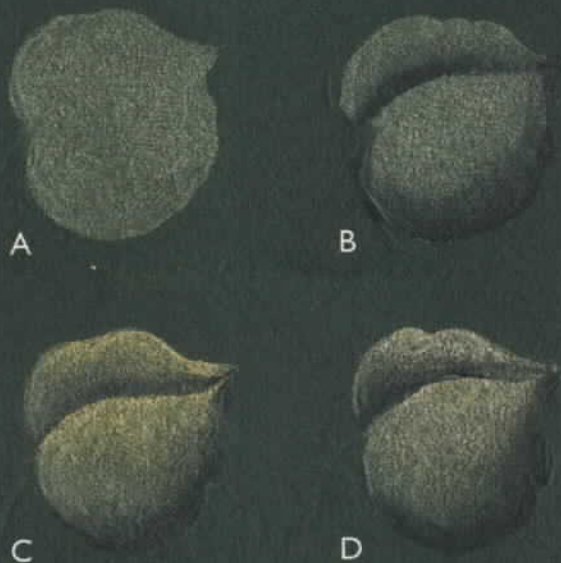
Note: For more information on making inside cuts with your scroll-saw, refer to the article on page 4.

Cut out the shapes of the panels. Rout a ⅜" rabbet ¼" deep along the back edges of each opening.

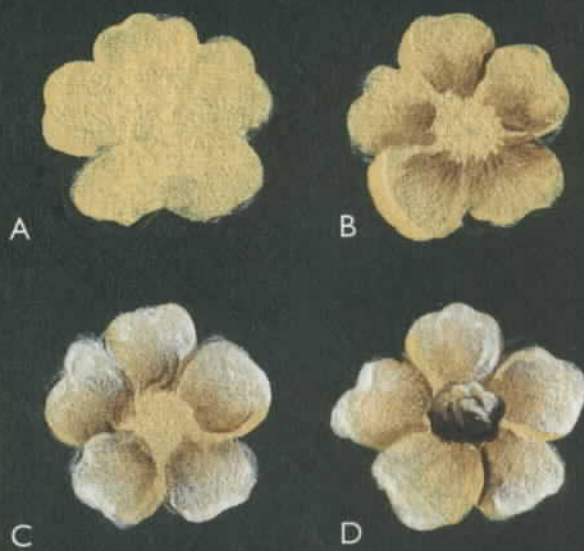
Sand all surfaces with 100- and then 150-grit sandpaper. Remove the sand-

Continued

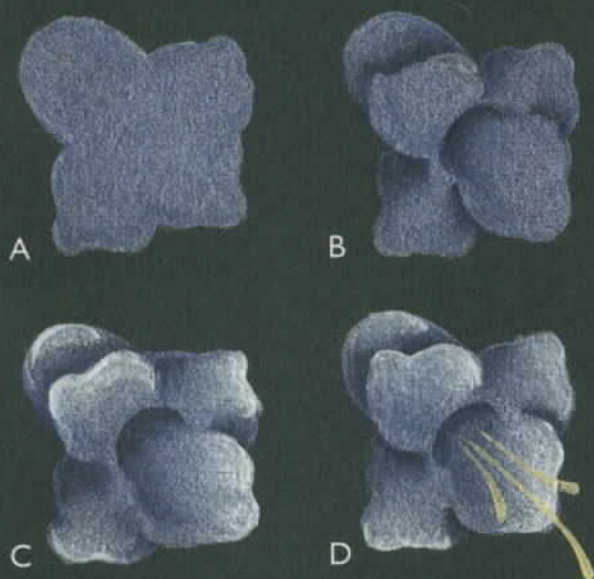
LEAVES



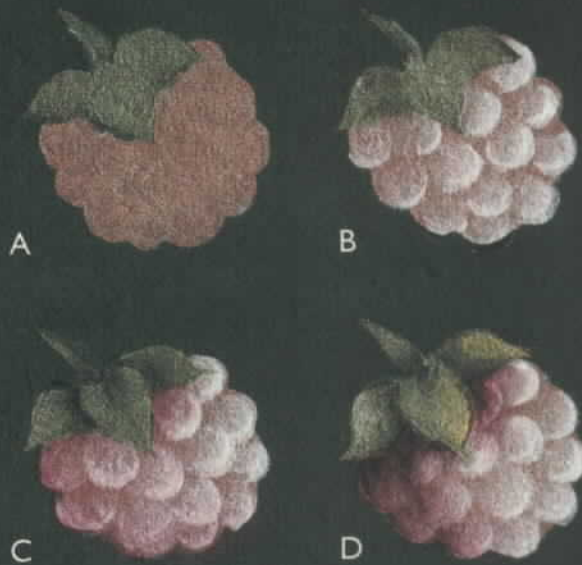
YELLOW FLOWERS



MORNING GLORIES



BERRIES



Tabletop Memory

ing dust with a tack cloth. Apply wood sealer to all surfaces, and let it dry. Sand again with 150-grit sandpaper, and wipe clean. Assemble the panels after you've completed all painting.

HAVE FUN PAINTING

Base-coat, shade, and highlight with $\frac{1}{2}$ " and #10 flat brushes, using the size that best fits the area. Paint the large comma strokes with a #3 round brush; paint details with a #1 script liner brush.

Using a 1" flat brush, base-coat the panels HD, and let the paint dry. Dilute EM with water to ink consistency. Dip a spatter brush or an old toothbrush into the diluted paint, and spatter (fyspeck) the panels. Base-coat the cut edges and the trim around the panels and the openings GG. Float BC shading next to the edges of the gold trim.

Dampen a sea sponge with water, and wring it out. Blot the sponge on a paper towel to remove excess mois-

ture. Dip the damp sponge into AP, and dab off the excess paint on your palette. Lightly sponge the color on the cut edges and on the trim areas next to the cut edges. Float CG highlights on the opposite sides of the trim. Let the paint dry.

Transfer the main pattern lines to the panels, reversing the side-panel pattern for one of the side panels. There's no need to copy the details yet—you'll base-coat over them.

Using a #1 script liner brush, brush-mix HD and a touch of GG, and dilute the mixture with water to ink consistency. Paint the leaves and stems around the openings.

Leaves. Base-coat the leaves with FG and GG mixed 1:1 (see Example A *opposite*); shade with BC (see Example B). Float GG highlights on the leaves (see Example C), let the paint dry, and then float smaller CG highlights (see Example D).

Paint the stems, and shade and highlight the larger stems as for the

leaves. Dilute BC with water to ink consistency and, using a #1 script liner brush, paint the center veins on the small leaves.

Yellow flowers. Base-coat the flower petals and the buds with MD and CG mixed 1:1 (see Example A *opposite*). Shade with AP (see Example B); highlight with OP (see Example C). Repeat for the flower centers (see Example D).

Morning glories. Base-coat the morning glories with BV and CG mixed 1:1 (see Example A *opposite*). Float shading with a brush mixture of BV and a touch of LB (see Example B).

Float highlights with a brush mixture of OP and a touch of BV (see Example C). Dilute MD with water to ink consistency and, using a #1 script liner brush, paint the stamens (see Example D).

Berries. Base-coat with RR and CG mixed 1:1 (see Example A *opposite*). Float the highlights with a brush mixture of OP and a touch of CW (see

Example B). Float shading with CW (see Example C), and then deepen the shading in the darkest areas with a brush mixture of CW and a touch of LB (see Example D *opposite*). Paint the calyxes as for the leaves.

Float BC shading randomly around the design areas. Using a 1:1 mixture of FG and GG, paint the large comma strokes on the side panels; highlight with GG. Dilute GG with water to ink consistency and, using a #1 script liner brush, paint the tendrils.

FINISH WITH PRIDE

Apply several coats of matte-finish varnish, and let the varnish dry. Attach each side panel to the center panel with two hinges as shown in the photo on pages 26 and 27.

Chris Thornton paints in a variety of styles, ranging from the traditional to the whimsical. For information on her books and pattern packets, write to her at 634 Ridgeway, Rose Hill, KS 67133.✦

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



WP1001 — Year-Round Welcome
18"H

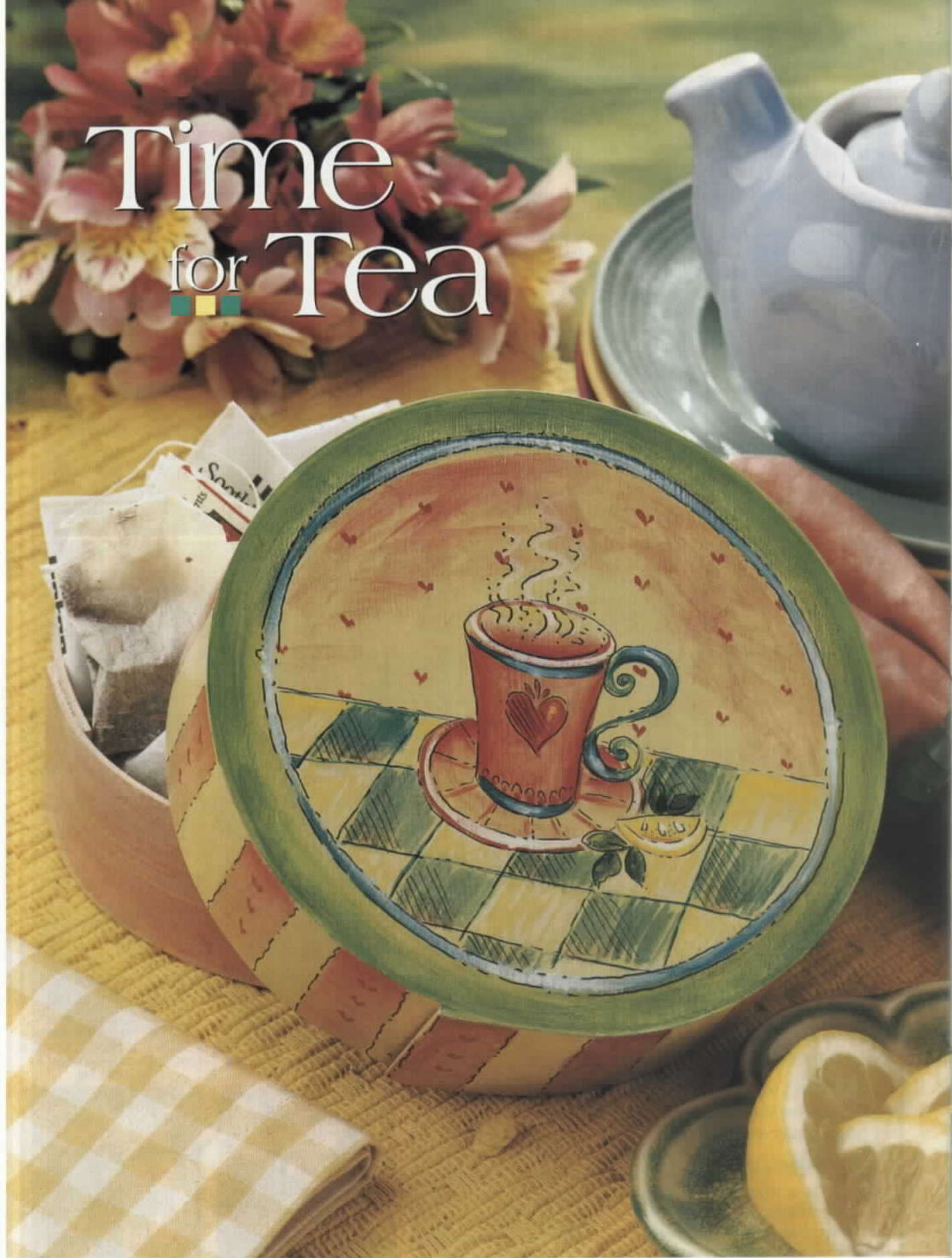


WP1005 — Country Christmas Trio
Santa 12"H



WP1004 — Yard-Guard Witch
48"H

Time for Tea



Make your teatime experience even more enjoyable by painting a box for your tea bags with striking colors and patterns. The colors blend beautifully with country-cottage or traditional decorating styles.

Palette

Jo Sonja's Artists' Colors

AQ Aqua
BG Brilliant Green
NR Naphthol Red Light
WW Warm White
YL Yellow Light

Jo Sonja's Background Colors

BL Blossom
PR Primrose

Brushes

Jo Sonja's Sure-Touch brushes

1" synthetic flat
#12 synthetic flat
#10 synthetic flat
#3 synthetic round
#1 synthetic liner

Supplies

1—6"-diameter round box
Wood sealer
Fine-tip permanent black marking pen
Jo Sonja's Clear Glaze Medium
Matte-finish varnish
Gloss-finish varnish

Note: To order an unpainted box, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Duplicate the pattern in the pattern packet with tracing paper. Sand all box 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 #10 and #12 flat brushes, using the size that best fits the area. Paint small areas with a #3 round brush, and apply details with a #1 liner brush. For greater

variety, brush-mix the colors unless otherwise specified. To brush-mix, dip your brush into the first color, and dab the color on your palette. Dip the dirty brush into the second color, dab it next to the first color, and mix the two colors with your brush. Add a drop or two of water, if necessary. While painting, add more of each color to the mixture on your palette, and continue brush-mixing. The color will vary somewhat each time, which will add interest to your painted piece.

Using a 1" flat brush and PR, base-coat all surfaces of the lid and the inside of the box. Base-coat the bottom and the outside surfaces of the box BL. Let the paint dry.

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

Paint the outer band on the lid top with a wash of BG and AQ mixed 2:1. Paint the narrow stripe next to the band with AQ and a touch of NR. Let it dry. Highlight small areas of the stripe with AQ and WW mixed 1:1. Add more WW to the dirty brush; highlight again, covering smaller areas this time.

Using a #12 flat brush and a wash of NR, paint the stripes on the sides of the lid. Use a 1" flat brush to float shading across the top of each stripe with NR and YL mixed 1:1. (We'll refer to this as the Red Mixture.) Using a #1 liner brush and NR, paint the hearts.

Side-load a #12 flat brush with a wash of NR and, using a slip-slap motion, shade the background behind the cup. Let the paint dry. Paint NR hearts with a #1 liner brush. Use a #3 round brush to loosely stroke the blue checks on the tablecloth with a 2:1 mixture of AQ and BG and a touch of the Red Mixture. (We'll refer to this as the Aqua Mixture.) Let the paint dry.

Repeat, painting only the left side of each check. Let the paint dry. Float NR on the bottom of each blue check.

In the same manner, paint the yellow checks YL; highlight with WW strokes on the right side of each yellow check. Dilute some of the Aqua Mixture with water to ink consistency and, using a #1 liner brush, paint the lines between the checks.

Base-coat the cup with a wash of the Red Mixture. Paint the handle and the blue stripes with the Aqua Mixture. Shade with the Red Mixture on the sides of the cup, inside the cup, and on the back edges of the saucer. Paint the heart and the details on the cup NR. Dilute NR with water to ink consistency, and paint the line work.

Highlight the inside of the cup and the heart with YL. Highlight the rims of the cup and saucer with WW. Highlight the handle and the blue stripes with AQ and WW mixed 1:1; add more WW to your dirty brush, and highlight again. Use a #1 liner brush and WW diluted with water to ink consistency to paint the steam.

Base-coat the lemon YL, shade with the Red Mixture, and highlight with WW. Paint the seeds WW. Base-coat the leaves with BG and a touch of YL. Paint YL highlight strokes on the left side of each leaf.

FINISH WITH PRIDE

Using a fine-tip permanent black marking pen, ink the details. Let the ink dry. Apply a coat of clear glaze medium to the outside of the box; this will prevent the ink from smearing when you apply the varnish. Let the medium dry. Mix equal parts of matte- and gloss-finish varnish, and apply two or more coats to the inside and outside of the box. Let the varnish dry.



Sherry Foster paints accessories with colors and patterns to complement a variety of decorating schemes.

For more information on her designs, write to her at 3597 Coombs Court, Arcata, CA 95521.✶



Cheers

from the North Pole

This charming display, designed to hold coasters or napkins, will inspire you to start painting early for Christmas. Simple plaids and pine-tree motifs form a striking design on Santa's painted fur coat.

Palette

Delta Ceramcoat Colors

Black 2506
DB Dark Brown 2053
FL Fleshtone 2019
PN Pine Green 2526
RS Raw Sienna 2411
SW Straw 2078
TR Trail Tan 2435
TS Tomato Spice 2098
UC Butter Cream 2523

Brushes

Loew-Cornell brushes

1" synthetic flat
#12 synthetic flat
#8 synthetic flat
#4 synthetic flat
#2 synthetic flat
#1 synthetic liner
Spatter or old toothbrush

Supplies

1x8x23" pine
3/4x3x3 1/2" pine
1/8x8" dowel
Wood sealer
5-minute epoxy
Snow texture medium
Satin-finish spray varnish

Note: To order unpainted wood cutouts, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the tree, Santa, and the base onto 1" pine (actual thickness: 3/4"). Copy the outlines of the birds, the sign, and Santa's hand onto 3/8" pine. 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, and wipe clean.

HAVE FUN PAINTING

Base-coat, shade, and highlight with 1", #12, #8, #4, and #2 flat brushes, using the size that best fits the area. Apply details with a #1 liner brush. Continue the colors around the edges and onto the backs of the cutouts.

Large tree and base. Paint the tree and the edges of the base PN. Paint the trunk DB and the top of the base UC.

Santa's face and hands. Base-coat Santa's face and hands FL, and shade with TS. Paint his beard and mustache UC, and shade with TR. Apply a TS wash to create his rosy nose and cheeks. Dot his eyes Black.

Santa's coat, cap, and boots. Base-coat Santa's coat and cap TS. Base-coat the fur trim UC, and shade with TR. Paint the boots Black, and highlight with UC and a touch of Black. Dilute the highlight mixture with water to ink consistency, and paint the boot laces.

Base-coat the trees on Santa's coat PN, the trunks RS, and the stars SW. Float TS shading on the stars. Dilute UC with water to ink consistency, and paint stripes on the trees. Paint the buttons on the coat SW; dot them Black.

Using a wash of Black, paint the plaids on Santa's cap. Slightly dilute Black with water, and paint the plaids on the coat.

Santa's bag and sign. Base-coat Santa's bag PN. Paint the top patch TS. Using a wash of Black, paint the plaids. Base-coat the bottom patch TR; shade with DB. Dilute PN with water to ink consistency; paint the lines as shown *opposite*. Apply TS dots to the patch.

Base-coat the "North Pole" sign TR, and shade along the edges with DB. Using diluted PN, paint the lettering.

Bird. Base-coat the bird TS and its beak SW. Using slightly diluted Black, paint the outline of the wing. Dot the eye with undiluted Black.

Dilute Black with water to ink consistency and, using a #1 liner brush, outline Santa's face, his mustache and beard, the fur trim, the hand that holds the sack, the top of the sack, the buttons, and the stitching lines along the edges of the patches.

Dilute UC with water to ink consistency; dip a spatter brush or an old toothbrush into the paint, and spatter (fyspeck) all surfaces. Let it dry.

FINISH WITH PRIDE

Sand paint from the pieces where they join. Insert the dowel through Santa's left hand; epoxy his hand to his body. Epoxy Santa, the bird, the large tree, and the bottom of the dowel to the base. Let the epoxy set.

Using snow texture medium and a touch of UC, paint snow on the base and along the left front edges of the large tree as shown *opposite*. (Pat Olson used Delta Decorative Snow brand.) Let the medium dry. Spray all surfaces with two coats of satin-finish varnish, and let the varnish dry.



Pat Olson has authored more than 70 decorative painting books, including her newest release, *Oodles of Doodles*. For a catalog, write to her at *Homespun Touch*, 231 N. 7th St., Sturgeon Bay, WI 54235.

Chasing a Painting Dream

When we met artist and teacher Karen Chase at the 1998 Heart of Ohio Tole-Painting Convention, she shared some of her best painting secrets with us.



Talk to designer Karen Chase in her exhibitor booth at a decorative-painting show, and you'll soon discover that she's happy to share her painting tips with anyone who's eager to learn.

We met with Karen in her beautifully decorated booth at the annual Heart of Ohio Tole-Painting Convention in Columbus, where she showed us her latest pieces lovingly decorated with pen-and-ink details and acrylic washes. "I meet so many enthusiastic and curious new painters, and I enjoy answering their questions," Karen says. And we had some questions of our own.

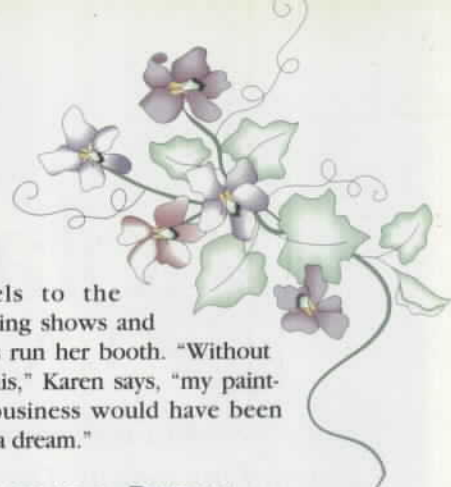
APT ADVICE

"My advice to decorative painters is to take lots of classes in a variety of painting mediums with as many different teachers as possible. Learn theory," Karen advises. "I learned from my early mistakes in oil painting—such as the big no-no of drawing my pattern in pencil on the canvas. Now I remain flexible."

Karen says she was "a teacher's worst nightmare" when she started learning to paint. "I wanted to run before I could walk," she says. "I wanted to paint the most difficult project on the first day in class." But Karen soon realized the value of patient study. "As I grew more



Karen Chase of Spokane, Washington, exhibits pen-and-ink designs, featuring bunnies, bears, florals, and more at national painting conventions.



lenge. "Many years ago, while I was still a fine arts painter, a friend said that she could show me another technique with a 90 percent success rate. I said 'prove it.' And she did! She taught me decorative painting with oils, and my painting career took off."

With her varied and prolific painting talents, Karen has designed charming motifs using acrylics for clocks, chests, boxes, birdhouses, and more. Her technique involves using washes of acrylic paint to create soft hues.

"I remind myself—and encourage my students—to enjoy seeing any design take form by adding color and shading for shape. Most people love to see a flat design gain lifelike dimension with a little brushwork."

And, as Karen asserts, there's a solution for any painting problem. "I once taught a class at a national painting convention that included my mother and sister as students," Karen recalls. "During the class, my mother proudly exclaimed to my sister—and to all within earshot—'Don't worry about making any mistakes. Karen can fix anything!'"

A CAREER IN GEAR

Karen began her decorative painting career in Buhl, Idaho, and has steadily built her business since moving to Spokane, Washington, in 1984, where she turned a spare bedroom into her first professional painting studio and began teaching family and friends how to paint.

Her big break came in 1994 when she was encouraged to display her work in her own booth at the Creative Painting Convention in Las Vegas. Although Karen says it was scary making this career move, she found immediate success. "A major wood-supplies company approached me at the show and asked if they could sell nine of my pattern packets in their catalog," Karen recalls, "and a book publisher offered to publish my designs. I became a believer in the value of painting shows that week!"

Karen's husband, Dennis, helps sand wood pieces and ship products. He also

travels to the painting shows and helps run her booth. "Without Dennis," Karen says, "my painting business would have been only a dream."

CHASING A DREAM

"When I first started painting," Karen says, "all I wanted to do was create a few pictures to decorate my home. But as my interest expanded to include other painting styles, techniques, and subjects, I learned from my teachers to follow a bigger dream. I wanted to design, teach, and publish projects that would express my love of painting and inspire others to discover the enjoyment for themselves."

How does Karen advise beginners to follow their painting dreams? "First, dream big," she says. "Make your goal one that offers lots of painting fun and experience. You may be surprised at where your painting path leads. Apply



interested in painting theory, I studied how light reflected off the petals of real flowers so I could capture that look accurately in my painting."

After nearly three decades of designing patterns, taking classes, and conducting her own classes and seminars, Karen recently has begun to publish her original, whimsical bunny and bear designs in such books as *Paddy Paws & Friends*, Volumes I and II, and *Paddy Paws & Friends presents Christmas*.

A PAINTING CHALLENGE

Karen attributes much of her present success to a particular painting chal-

lenge. "Many years ago, while I was still a fine arts painter, a friend said that she could show me another technique with a 90 percent success rate. I said 'prove it.' And she did! She taught me decorative painting with oils, and my painting career took off."

yourself through lots of painting practice and patience. And if one day the work you display in a show booth earns lots of praise, you, too, can tell others that painting dreams do come true! ♦

For more information on Karen's pattern packets, books, and seminars, write to her at 4119 South Hollow Ct., Spokane, WA 99206. Or visit Karen on her Web site at the following address: <http://www.fallriver.ns.ca/kchase>

Violas-and-Ivy

LAMP SHADE



Add a touch of softness to a room with a lampshade that features pastel colors and pen-and-ink details. The same floral motif repeats three times to complete the shade.

Palette

Delta Ceramcoat Colors

- DO Dolphin 2457
- IS Ice Storm 2468
- LV Lavender 2047
- NA Napa 2443
- OP Old Parchment 2092
- RF Rainforest 2462
- SG Stonewedge Green 2442
- SP Silver Pine 2534
- SW Straw 2078
- TU Taupe 2470
- VW Vintage Wine 2434

Brushes

Silver Brush Limited brushes

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

Supplies

- 1 six-sided wooden lampshade
- Gesso
- Fine-tip permanent black marking pen
- White eraser
- Krylon 1311 Matte-Finish Spray
- Bubble palette
- Scotch™ brand Magic™ Tape
- Synthetic sponge
- Satin-finish spray varnish

Note: To order an unpainted lampshade, see the Buyer's Guide on **page 46**.

START WITH RAW WOOD

Sand all surfaces of the lampshade with 100- and then 150-grit sandpaper, and remove the sanding dust with a tack cloth.

HAVE FUN PAINTING

Base-coat the stripes with the #10 flat brush. Wash and shade with 1/2", 3/8", and 1/4" angular shader brushes, using the size that best fits the area.

Using a 1" sponge brush and a 10:1 mixture of gesso and OP, apply a whitewash to all surfaces. Let the gesso mixture dry. Sand again with 150-grit sandpaper, and remove the dust with a tack cloth.

Transfer the pattern lines to the lampshade including the details. Using a fine-tip permanent black marking pen, ink all details. (Do not ink the letters or numbers on the patterns.) Let the ink dry overnight. Using a white eraser, remove any graphite lines that show. To prevent the ink from smearing, lightly mist the areas with Krylon 1311 Matte-Finish Spray. Let it dry.

Using 1:4 mixtures of paint and water mixed in a bubble palette, apply all base-coat washes twice. Allow the first wash to dry before applying the second. Let the paint dry thoroughly, and then float the shading colors using undiluted paint. When you blend the shading colors, walk your brush down the palette to achieve soft colors.

Violas. Base-coat all violas marked with the letter "A" on the pattern with a wash of IS. When the paint dries, shade them with LV.

Base-coat all violas marked with the letter "B" with a wash of TU. When the paint dries, shade them with NA.

Base-coat all violas marked with the letter "C" with a wash of LV. When the paint dries, shade them with VW.

Apply sheer tints of DO to the violas, varying their placement. To create sheer tints, project designer Karen Chase walked her brush down the blending area on her palette until

the paint was light and transparent. Shade the throats of the violas with SG and the stamens with SW.

Leaves. Skip the base-coating step, and shade all leaves marked number "1" on the pattern with SP and number "2" with RF. Shade the viola stems with RF.

Apply sheer tints of NA to the leaves, randomly covering the areas.

Top trim. Working on three sections of the shade at a time, measure 3/8" down from the top to mark the first band. Measure 3/8" down from the first band to mark the second band and 1/4" down from the second band to mark the third band. (Karen used a bevel-edge ruler to draw straight lines.)

Apply tape below the first band, and paint the area SP. Remove the tape, and let the paint dry. Apply tape above and below the third band, and paint the area IS. Remove the tape, and let the paint dry. Mask off the center band, and base-coat with TU. Using a synthetic sponge, apply OP, SP, and NA, letting the colors dry after each application. Remove the tape.

Inside of shade. Sponge the inside of the shade with OP and then SP. When the paint dries, sponge again with TU.

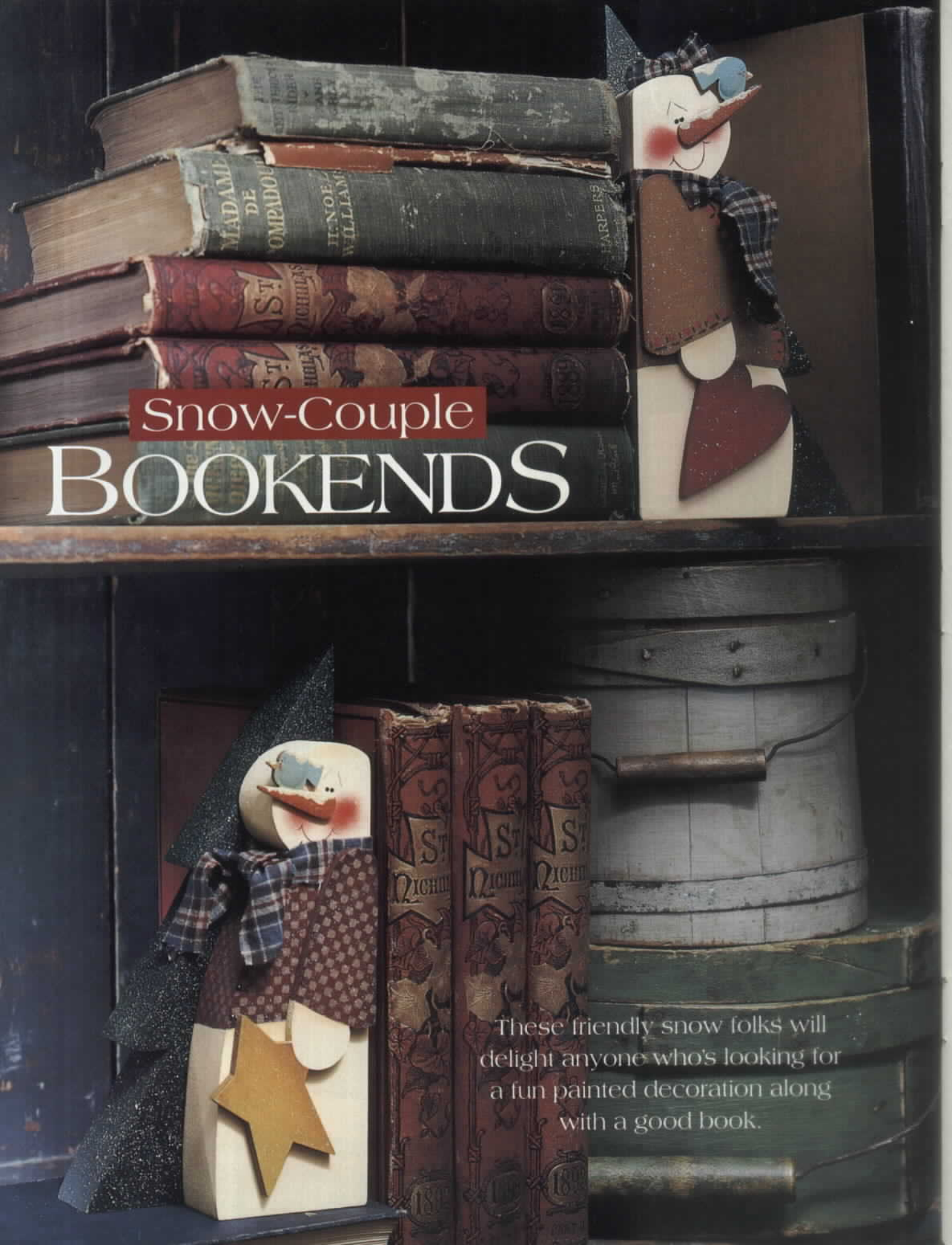
Bottom trim. Measure 1/2" from the bottom of the inside and outside edges of the shade; mark lines with a pencil. Mask off the areas above the line with tape, and base-coat the trim with NA. Sponge that area the same as the inside of the shade. Remove the tape.

FINISH WITH PRIDE

Apply two or more coats of satin-finish spray varnish, allowing ample drying time between coats.✦



*Designed by Karen Chase
Spokane, Washington*



Snow-Couple BOOKENDS

These friendly snow folks will delight anyone who's looking for a fun painted decoration along with a good book.

Palette

DecoArt Americana Colors

- AR Antique Rose DA156
- BF Black Forest Green DA83
- BH Blue Haze DA115
- BK Buttermilk DA3
- BO Burnt Orange DA16
- BS Burnt Sienna DA63
- CG Colonial Green DA81
- DB Deep Burgundy DA128
- GO Golden Straw DA168
- HB Honey Brown DA163
- KT Khaki Tan DA173
- LB Lamp Black DA67
- MC Milk Chocolate DA174
- MR Marigold DA194
- SA Sable Brown DA61
- TM Tomato Red DA169
- TO Toffee DA59

Brushes

Loew-Cornell brushes

- 1/2" synthetic wash
- #12 synthetic flat
- #8 synthetic flat
- #4 synthetic flat
- #2 synthetic liner
- #1 synthetic liner
- #10/0 synthetic liner
- 1/4" stencil
- Spatter or old toothbrush

Supplies

- 3/4 (5x36") pine
- 1/4x6x6" Baltic birch plywood
- 1/8x1 1/2x3" Baltic birch plywood
- Wood sealer
- 1/8"-check stencil
- Snow texture medium
- Matte-finish varnish
- 1 1/4x24" strip of homespun fabric
- 5-minute epoxy
- 1/2x10" strip of homespun fabric

Note: To order unpainted wood cutouts, see the Buyer's Guide on [page 46](#).

START WITH RAW WOOD

Duplicate the patterns in the pattern packet with tracing paper. Copy the outlines of the tree and the snowmen onto 3/4 pine. Copy the outlines of the snowfolk's arms onto 1/4" Baltic birch plywood and the noses with birds onto 1/8" Baltic birch plywood. Cut out the shapes with a scrollsaw; use a #5R blade.

Note: If your lumberyard doesn't carry 3/4 kiln-dried pine, use 2x6 pine instead (actual thickness: 1 1/2"), and plane it to 1 1/4". For safety, plane a longer board and then cut it to size.

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 it dry. Sand again, and wipe clean.

HAVE FUN PAINTING

Base-coat and shade with #12, #8, and #4 flat brushes, using the size that best fits the area. Apply details with #2, #1, and #10/0 liner brushes. Continue the designs along the edges of the cutouts. Don't paint areas where pieces will be joined later with epoxy.

Snow lady with heart. Base-coat the snow lady with a 1:1 mixture of BK and TO, and shade with SA. Dot her eyes LB. When the paint is dry, apply smaller BK highlight dots. Using a 10/0 liner brush and LB diluted with water to ink consistency, paint her eyebrows. Blush her cheeks with TM. Dilute DB with water to ink consistency, and paint her mouth.

Base-coat the coat HB, and shade with MC. Apply AR dots for the roses. Using a 10/0 liner brush and DB diluted with water to ink consistency, paint swirls over the AR dots. Paint the stitching lines BH. Base-coat the heart TM, and shade with DB.

Snowman with star. Base-coat the snowman and paint his face as for the snow lady. Paint the coat DB. Let the paint dry. Position a 1/8"-check stencil over the base-coated area. Using a 1/4" stencil brush and KT, stencil the checkered pattern on the coat.

Using the end of a #1 liner brush, apply LB buttons to the coat. When the paint dries, apply smaller BK highlight dots to the buttons.

Using a mixture of MR and a touch of HB, base-coat the star. Shade the star around the snowman's hand with BS; shade on the opposite side with GO.

Noses with birds and trees. Base-coat the noses BO, and shade with BS. Base-coat the birds CG, and shade with BH. Paint the beaks MR, and blush the cheeks with TM. Dot the eyes LB. Dilute LB with water to ink consistency;

using a #10/0 liner brush, paint the eyebrows. Base-coat the trees BF.

Dilute BK with water to ink consistency. Dip a spatter brush or an old toothbrush into the thinned paint, and spatter (fleyspeck) all surfaces. Let it dry.

FINISH WITH PRIDE

Apply snow texture medium to the birds' wings and to the snow folks' noses as shown in the photo *opposite*. Apply one or more coats of matte-finish varnish, and let the varnish dry.

Cut the 1 1/4" fabric strip in half to make two 12" strips. Tie the strips around the snow folks' necks for scarves, trimming the ends as desired. Using epoxy, attach the snow folks to the trees. Epoxy the arms and the nose and bird cutouts to the bodies. Make a bow from the 1/2" fabric strip, and epoxy it to the snow lady's head.



Helena Cook creates whimsical country keepsakes for every season. For information on her books and pattern packets, send \$2 to her at Helena's Heartstrings, 984 Shelton Dr., Kettering, OH 45429. ❖



*Paint a pretty farm scene
that features fields with cows,
carrot and peanut crops, and
freshly harvested wheat.
To paint the trees, refer to our
stippling tips on pages 8 and 9.*

Country-Scene Chalkboard



Palette

Delta Ceramcoat Colors

BF	Boston Fern 2110
BG	Black Green 2116
CO	Calypso Orange 2516
FL	Fleshtone Base 2019
FY	Royal Fuchsia 2510
HP	Bahama Purple 2518
IT	Lt. Timberline Green 2531
LC	Lichen Grey 2118
MI	Midnight Blue 2114
RS	Raw Sienna 2411
TS	Tomato Spice 2098
WS	Western Sunset 2454

Brushes

Loew-Cornell brushes

- #12 synthetic flat
- #6 synthetic flat
- #2 synthetic round
- #10/0 synthetic liner
- 1/4" synthetic rake
- 1/4" deerfoot stippler

Spatter or old toothbrush
Scruffy flat

Supplies

- 1/4x7 1/2x27" tempered hardboard
- 1/6x15x27" tempered hardboard
- 2 miniature finials
- Woodworker's glue
- Clamps
- Wood sealer
- 2"-wide painter's tape
- Clear plastic wrap
- Delta Faux Finish Glaze Base—Dark
- Delta Faux Finish Glaze Base—Light
- White graphite paper
- Small sea sponge
- Scotch™ brand Magic™ Tape
- Matte-finish varnish
- Chalkboard paint

Note: To order an unpainted framed chalkboard, see the Buyer's Guide on [page 46](#).

START WITH RAW WOOD

Duplicate the heart pattern in the pattern packet with tracing paper. Copy the heart pattern twice onto 1/4" tempered hardboard. Cut out the shapes with a scrollsaw, using a #5R blade.

Using a tablesaw, cut two 1 3/4x27" strips, two 1 3/4x11 1/2" strips, and one 3/4x11 1/2" strip from 1/4" tempered hardboard. Rout a 1/8"-deep chamfer along the edges and ends of the frame pieces. Using woodworker's glue and clamps,

glue the frame pieces to the 1/8" tempered hardboard. (Measure 10" from the top to glue the strip that goes below the painted design.) Attach the heart cutouts and finials after you complete all painting.

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 #12 and #6 flat brushes. Fill in small design areas with a #2 round brush. Apply details with a #10/0 liner brush.

Frame. Using painter's tape, mask off the design and chalkboard areas. Base-coat the frame and the back of the chalkboard LC. Let the paint dry. Dip a piece of crumpled clear plastic wrap into a 2:1 mixture of Delta Faux Finish Glaze Base—Dark and LC; lightly tap the mixture onto the frame. Use a scruffy flat brush to apply the mixture to the corners and grooves.

Base-coat the fronts and edges of the hearts and finials LC. Using crumpled clear plastic wrap, apply a 2:1 mixture of Delta Faux Finish Glaze Base—Light and LC over the pieces. Dilute FL with water to ink consistency and, using a spatter brush or an old toothbrush, spatter (fyspeck) the pieces.

Sky. Using painter's tape, mask off the frame sections to complete the design. Apply painter's tape below the horizon line. Base-coat the sky HP. Load a scruffy flat brush with WS, and remove most of the paint on a paper towel. Apply the paint to the horizon starting at the bottom center and working your brush in a circular motion. Cover the bottom of the horizon and about two-thirds of the sky using a very light touch at first and then applying more pressure. The top edge of the yellow should feather out and be somewhat semicircular. Repeat using FL and covering about one-third of the sky.

Land. Remove the tape, and reapply it above the horizon line. Base-coat the land on the right and left sides of the sidewalk BG. Using white graphite paper, transfer the outside edges of the garden plots to the surface. Cover the garden plots with strips of 2"-wide



painter's tape. Dip a damp sea sponge into IT, and sponge the exposed areas. Thin TS with water to ink consistency; using a spatter brush or an old toothbrush, spatter (fyspeck) the sponge-painted areas. Remove the tape, and let the paint dry. Float BF around the outside edges of each garden plot. Transfer the main pattern lines.

Trees. Using a deerfoot stippler and BF, stipple the foliage on all of the trees. Highlight the center trees (in the groupings of three) by using the dirty brush to stipple with TS and then CO. Highlight the remaining four large trees with FY and then CO. Shade the small poplar trees by stippling with BG; highlight with CO. Using a 1:1 mixture of TS and BG, paint the tree trunks.

House. Base-coat the roof MI. Using a 1/4" rake brush and CO diluted with water to ink consistency, lightly brush highlights on the roof. Paint the gable roof with a 1:1 mixture of MI and HP. Paint the front of the house and the chimneys RS. Using a #10/0 liner brush and LC, paint the line work on the bottom edges of the roof.

Using a 1:1 mixture of TS and BG, shade under the roof and the gable line and horizontally on the chimneys about 1/8" down from the top.

Transfer the windows and the doors. Paint the windows IT, and shade the left and bottom edges with FY. Float BG on the top edges. Paint the door and the steps FL and the door shutters IT. Float BG along the inside edges of the door and on the inside lines of the shutters. Dilute LC with water to ink consistency, and outline the door and windows.

Fields. Base-coat the cows WS. Using a 1:1 mixture of TS and BG, paint the spots and dot the eyes.

Carrots and peanuts. Paint the rows by stippling with BF and then CO.

Continued on page 42

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Country-Scene Chalkboard

Continued from page 41

Transfer the carrot and peanut designs. Base-coat the carrots with CO and a touch of TS. Dot the left side of each carrot with WS. Dilute a 1:1 mixture of TS and BG with water to ink consistency; paint the line work on the carrots. Paint the leaves IT. Base-coat the peanuts RS, and stipple with WS and a 1:1 mixture of TS and BG.

Wheat. Dilute a 1:1 mixture of TS and BG with water to ink consistency and, using a liner brush, paint the stalks of wheat. Repeat with diluted WS and then diluted CO. Stipple WS and CO on top of each bundle. Paint the tie around each bundle with the diluted TS and BG mixture. Paint the highlight line above each tie with WS diluted with water to ink consistency.

Fence. Using Scotch™ brand Magic™ Tape, mask off the areas above and below the fence. Using a #6 flat brush and FL, paint the posts. Dilute FL with water to ink consistency, and paint the fence lines.

Sidewalk. Base-coat the sidewalk LC. Dilute the following colors with water to ink consistency: FY, HP, and FL. Dip a spatter brush or an old toothbrush into one color at a time and spatter (flyspeck) the sidewalk. (Protect all other areas before spattering.) Float BF shading along the edges of the sidewalk. Deepen the shading with a float of BG.

FINISH WITH PRIDE

Sand paint from the areas that you'll join. Using woodworker's glue, attach the hearts and the finials to the frame. Apply matte-finish varnish to all painted surfaces; let it dry. Using painter's tape, mask off the edges of the frame. Apply the chalkboard paint, following the manufacturer's directions.



Canadian designer Bob Pennycook has 25 years of painting experience and, just recently, has developed his own folk art style with acrylics.

For information on his books, write to him at 35 Lorraine Cres., Brampton, Ontario, Canada L6S 2R6. ♦

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Cottage Birdhouse

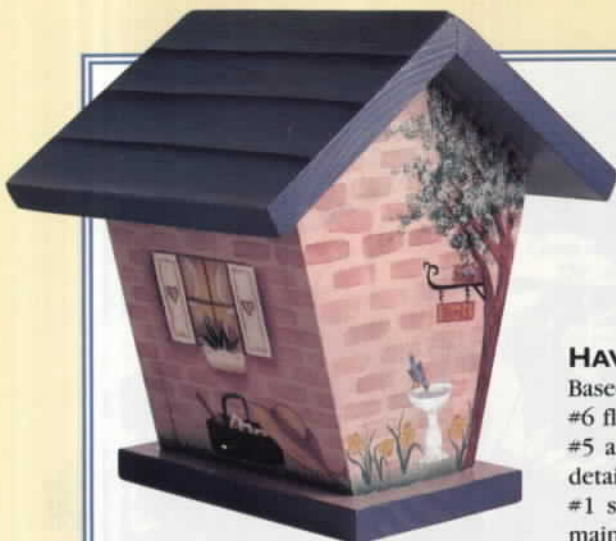
Celebrate the beauty of spring by splashing bright colors and a garden-theme design on a birdhouse. Whether you display it on a porch or in a sunroom, it's sure to bring compliments.

START WITH RAW WOOD

Refer to the patterns and exploded-view diagram on *page 45* and in the pattern packet to build the birdhouse. Use a tablesaw or a radial-arm saw to cut the pieces from $\frac{1}{2}$ " pine. (If your lumberyard doesn't carry $\frac{1}{2}$ " pine, plane or resaw thicker stock to size.) Drill all holes where shown. Assemble the birdhouse using woodworker's glue and brads. Let it dry.

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.

Continued



Back and side view of the cottage birdhouse.

Palette

Delta Ceramcoat Colors

AL	Alpine 2439
BR	Burgundy Rose 2123
BS	Burnt Sienna 2030
BY	Butter Yellow 2102
CH	Charcoal 2436
DM	Dusty Mauve 2405
DR	Deep River 2419
EG	Empire Gold 2412
LB	Liberty Blue 2416
ME	Medocino Red 2406
RC	Rose Cloud 2450
RE	Berry Red 2056
VG	Village Green 2447
WB	Wedgwood Blue 2069
	White 2505

Brushes

Royal Brush brushes

3/4"	synthetic flat
#10	synthetic flat
#6	synthetic flat
#5	synthetic round
#3	synthetic round
#10/0	synthetic liner
#1	synthetic script liner
1/4"	deerfoot stippler

Supplies

1/2x6x41"	pine
1/8x1 1/2"	dowel
#16x1"	brads
Woodworker's glue	
Wood sealer	
Satin-finish varnish	

Note: To order an unpainted birdhouse, see the Buyer's Guide on page 46.

Cottage Birdhouse

HAVE FUN PAINTING

Base-coat and shade with 3/4", #10, and #6 flat brushes. Paint small areas with #5 and #3 round brushes, and apply details with a #10/0 liner brush and a #1 script liner brush. Transfer the main pattern lines to the birdhouse.

Base-coat the roof sections WB, the sides and ends of the birdhouse and the top of the base RC, and the edges of the base LB. Using a #6 flat brush and a wash of DM, paint the bricks on the sides and ends of the birdhouse.

Roof. Shade each board with LB, and highlight with a 1:1 mixture of WB and White. Using a #1 script liner brush and LB diluted with water to ink consistency, paint the wood grains.

Windows, door, and steps. Base-coat the door, the steps, the perch, the shutters, and the window boxes White. Paint the windows EG; shade along the inside edges with BS. Highlight the windows with BY. Shade the shutters, the window boxes, the door, and the steps with BS.

Side-load a #10 flat brush with White, and paint the curtains. Using a #10/0 liner brush and White diluted with water to ink consistency, apply the line work to the curtains. Shade around the windows and door and below the window boxes with BR. Using a #3 round brush and RC, paint hearts on the shutters. Dilute BS with water to ink consistency, and outline the hearts and window frames.

Paint the bow on the door WB, shade with LB, and highlight with White. Dilute LB with water to ink consistency; paint the line work. Paint the doorknob BS; highlight with White.

Cat: Base-coat the cat with a wash of CH, and highlight with CH and a touch of White.

Climbing roses. Using a deerfoot stippler and DR, apply some of the

greenery. Repeat with AL and VG. Using a #3 round brush and RE, paint the roses. Side-load a #6 flat brush with ME, and paint the rose centers.

Tulips. Paint the tulips RE. Paint the leaves with a script liner brush loaded with DR and dipped in White. Pull each leaf from the base to the tip. Paint the stems AL.

Daffodils. Base-coat the flower petals BY, and paint the trumpets EG. Shade and outline the flowers with a 1:1 mixture of EG and BS. Paint the leaves AL.

Birdbath and bird. Base-coat the birdbath White, and shade with WB. Paint the bird WB; shade the wings and neck with LB. Using a 1:1 mixture of EG and BS, paint the legs and beak.

Tree. Base-coat the tree trunk BS, and shade with a 2:1 mixture of BS and CH. Dilute the shading mixture with water to ink consistency, and apply the line work. Paint the greenery as for the climbing roses.

Sign. Using a 1:1 mixture of BS and BY, base-coat the sign. Dilute RE with water to ink consistency, and paint the lettering and outlines. Paint the wrought-iron frame that holds the sign CH. Dilute BS with water to ink consistency and, using a #10/0 liner brush, paint the bird's nest. Repeat with EG diluted with water to ink consistency. Paint the eggs WB, and shade with LB.

Planter box. Base-coat the box AL, and shade with DR. Deepen the shading inside the box with CH. Dilute DR with water to ink consistency, and paint the line work.

Paint the borders of the seed packets White and the centers EG. Using a side-loaded #6 flat brush, paint the beet RE, the greens AL, and the flower WB. Shade the flower with LB.

Paint the shovel scoop RE and the line work with BR diluted with water to ink consistency. Paint the shovel handle BS, and shade with a 2:1 mixture of BS and CH.

Base-coat the hat EG, and shade with BS. Dilute BS with water to ink consistency, and apply the line work. Paint the ribbon RE, and shade with BR.

Flowerpots. Base-coat the flowerpots with BS and a touch of White, and shade with BR. Paint the dirt with a 2:1 mixture of BR and CH. Load a script liner brush with AL, dip it in VG, and paint the leaves in the small pot. Pull each leaf from the base to the tip. Paint the leaves in the large pot in the same manner, loading the brush with AL and dipping it in DR.

Watering can. Base-coat the watering can with undiluted AL; shade with DR. Deepen the shading at the opening with CH. Dot the holes in the spout with DR. Paint the stripes with RE diluted with water to ink consistency. Using a 1:1 mixture of RE and White, dry-brush the highlights.

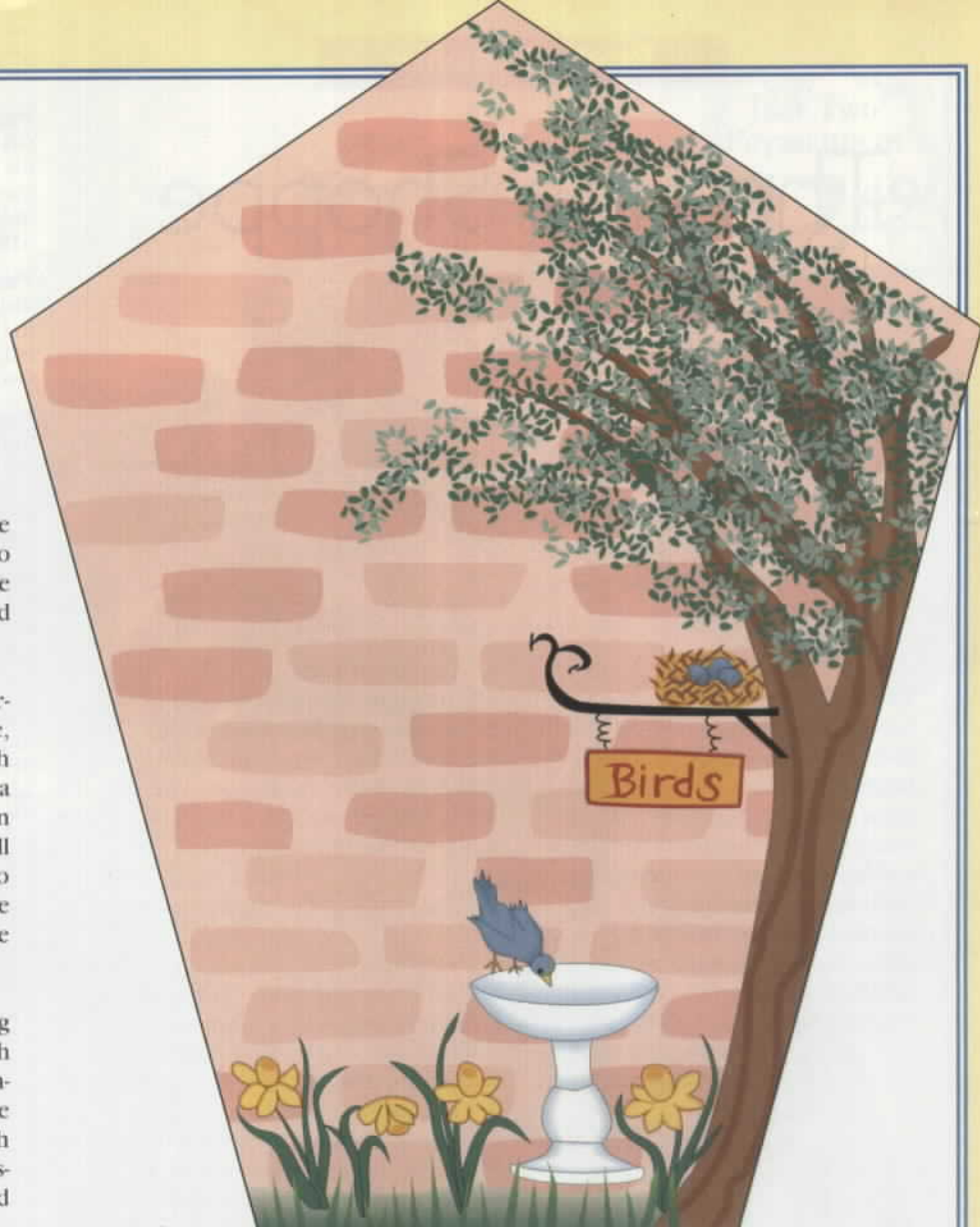
Grass. Side-load a 3/4" flat brush with AL; paint the grass along the bottom of the birdhouse on all sides except in front of the steps. Using a #10/0 liner brush and AL diluted with water to ink consistency, paint the blades of grass.

FINISH WITH PRIDE

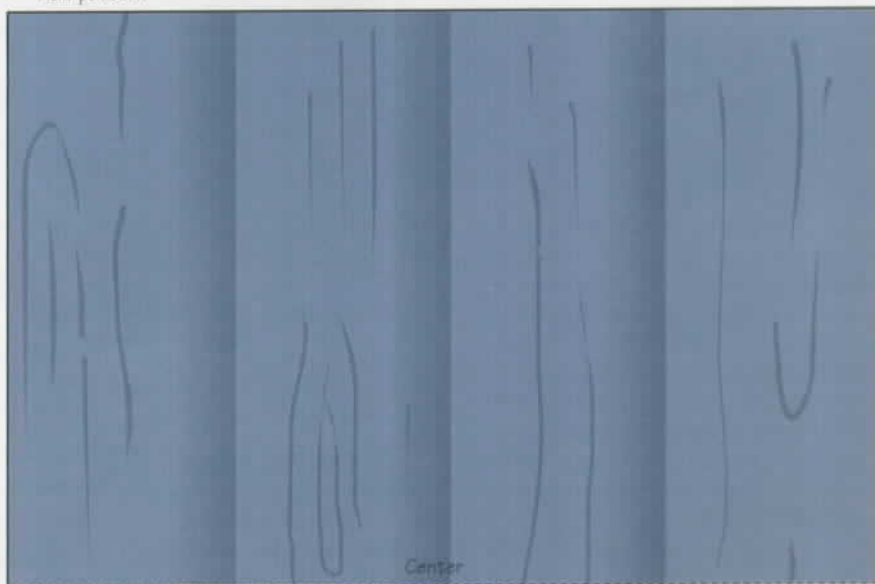
Apply two or three coats of satin-finish varnish, allowing ample drying time between coats.



Helen Scarlata enjoys teaching and demonstrating decorative painting in her community. For more information on her designs, write to her at 34 Nancy Terrace, Albany, NY 12205. ❀



Roof
Half pattern



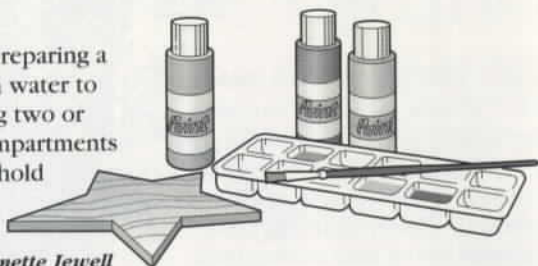
Center

The Tips Shoppe

A Cool Idea

When a project calls for preparing a wash, diluting colors with water to ink consistency, or mixing two or more colors, I use the compartments of an old ice-cube tray to hold each mixture until I've finished painting.

—Annette Jewell
Simcoe, Ontario, Canada



Angel Halos Galore

Just before the holidays, I paint several angels to give as gifts. For their halos, I use pierced earring loops that are available in several sizes at local crafts stores. Simply bend and glue the opening of the earring shut, and tack the wire end (where you normally would attach beads) to the top back of the angel's head. Then bend the earring toward the front of the head, and you've formed a perfect halo.

—Nancy Kochsmeier
San Diego, California



Clean Even Your Dirtiest Brushes

Sometimes my children borrow my paintbrushes. When I go to use them again, I always find dried paint in the bristles. Instead of tossing the brushes out, I soak them in vinegar. The paint comes right out! If the paint is really embedded, I use hot vinegar. Then I wash and rinse the brushes in warm water, and they're ready for painting.

—Deborah Needham
Sparks, Nevada

A Handy Towel

When I paint, I constantly need to dry my hands or blot a wet brush. I've found that it works great to fold an old bath towel lengthwise and sit on one end so it's always handy and within reach.

—Susan Van Alyne
Las Vegas, Nevada

Tape Trick

In a previous Tips Shoppe column, I read how one reader positions patterns on wood by taping down three corners of the pattern. Taking this idea one step further, I stick the tape to my jeans and pull it off before taping down the pattern. This removes some of the adhesive, preventing the pattern from tearing and protecting the wood surface.

—Jennifer Dufek
Parma, Ohio

Send Us Your Tips

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

The Tips Shoppe
Decorative Woodcrafts® Magazine
1716 Locust Street
Des Moines, IA 50309-3023

Buyer's Guide

Page 6 (Holiday Heart-Warmer Ornament): To order unpainted cutouts for one ornament #45A for \$2.90 ppd. in the U.S., write to Rick Hutcheson, P.O. Box 237, Grimes, IA 50111. Orders only: 515/986-4185.

Pages 12 and 13 (Vintage Rose Box): To order an unpainted box #45B for \$15 ppd. in the U.S., write to The Paint Box, 1540 N.E. 172nd St., Portland, OR 97230. Orders only: 503/255-8560.

Page 16 (Star Penguin): To order unpainted cutouts for one ornament #45C for \$2 ppd. in the U.S., write to DePalma's Custom Woodcrafts, 3005 Walnut St., Harrisburg, PA 17103. Orders only: 717/657-3344.

Pages 18–20 (Folk Art Sampler): To order an unpainted frame and insert #45D for \$24.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Page 25 (Floral Night Light): To order an unpainted night light #NL1, for \$18 ppd. in the U.S., write to Dick Burns, 2274 King James Ct., Winter Park, FL 32792. Orders only: 407/671-6220.

Pages 26–28 (Tabletop Memory): To order an unpainted trifold picture frame #45E for \$29.50 ppd. in the U.S., write to Wee House of Wood, 7150 S. Platte Canyon Rd., Littleton, CO 80128. Orders only: 303/933-3142.

Pages 30 and 31 (Time for Tea): To order a 6"-diameter round box #45F for \$13 ppd. in the U.S., write to Valhalla Designs, 343 Twin Pines Dr., Glendale, OR 97442. Orders only: 541/832-3260.

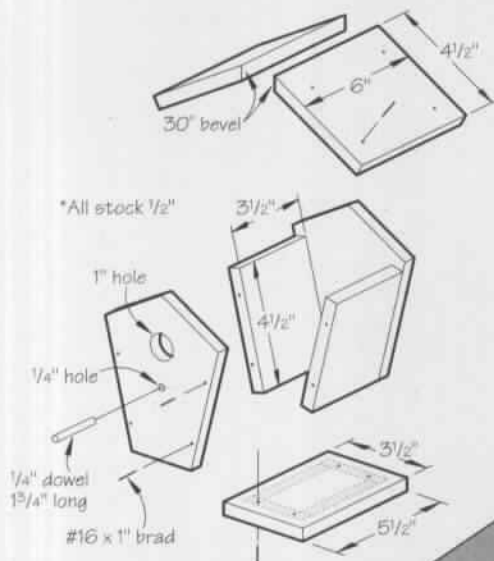
Pages 32 and 33 (Cheers from the North Pole): To order unpainted cutouts for a display #45G for \$14.99 ppd. in the U.S., write to Homespun Touch, 231 N. 7th St., Sturgeon Bay, WI 54235. Orders only: 920/743-8519.

Pages 36 and 37 (Violas-and-Ivy Lampsbade): To order an unpainted lampshade #LS-2 for \$64 ppd. in the U.S., write to Sechtem's Wood Products, 533 Margaret St., Russell, KS 67665. Orders only: 785/483-2912.

Pages 38 and 39 (Snow-Couple Bookends): To order unpainted cutouts #45H for \$23.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

Pages 40–42 (Country-Scene Chalkboard): To order an unpainted framed chalkboard #45J for \$27.95 ppd. in the U.S., write to Cabin Crafters, 1225 W. First St., Nevada, IA 50201. Orders only: 800/669-3920.

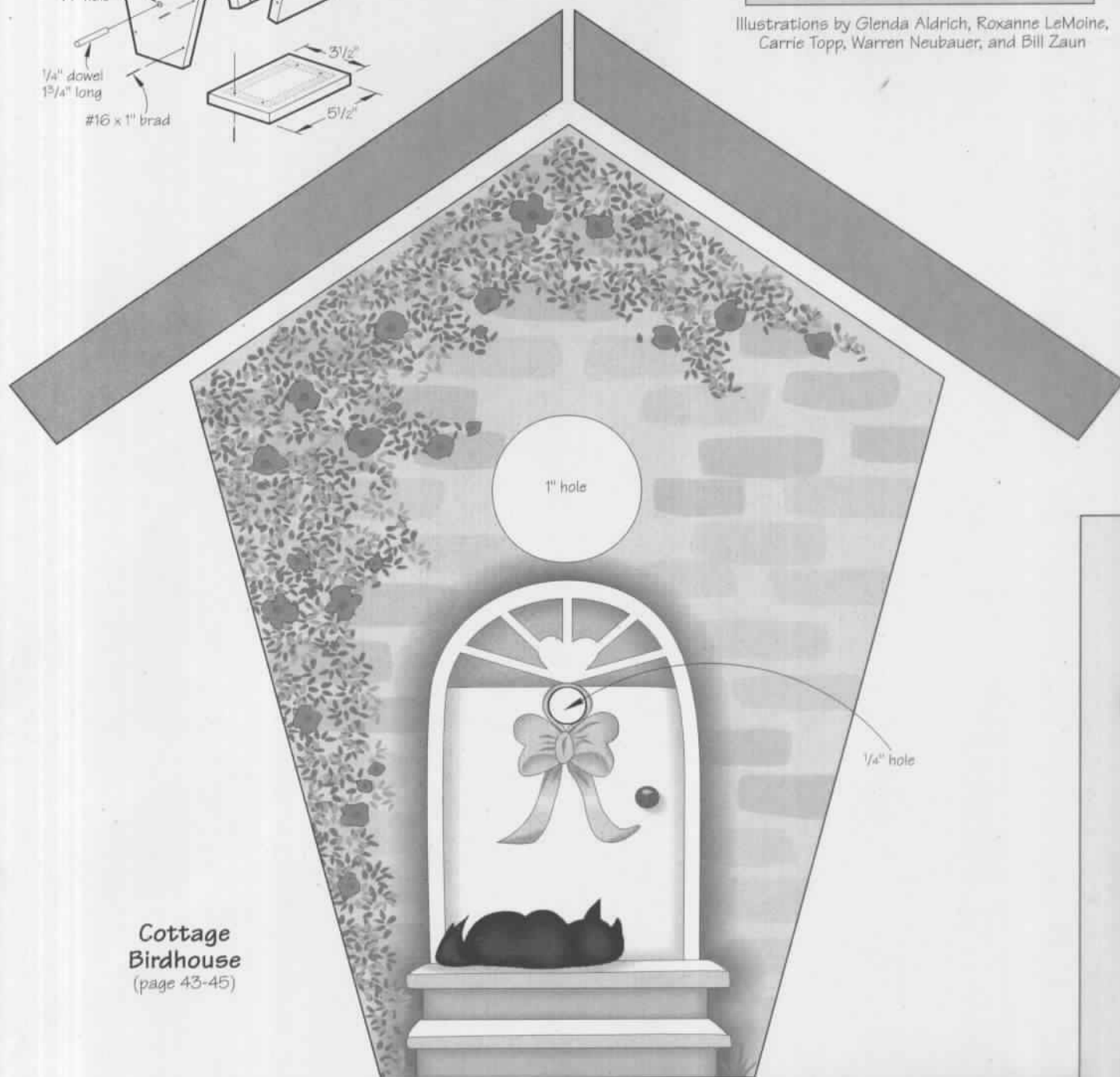
Pages 43–45 (Cottage Birdhouse): To obtain an unpainted Walnut Hollow birdhouse #11118, check your local crafts-supply store. Or call Walnut Hollow at 800/950-5101.

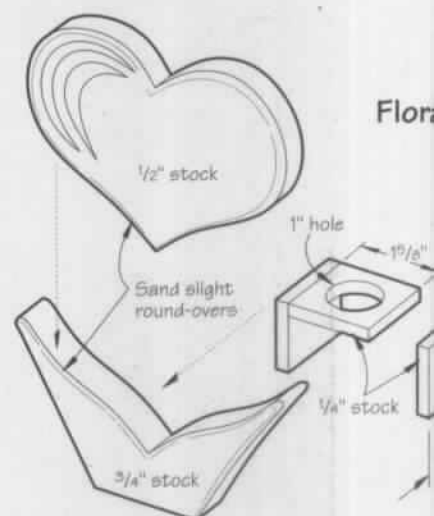
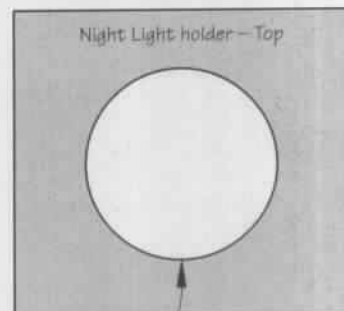
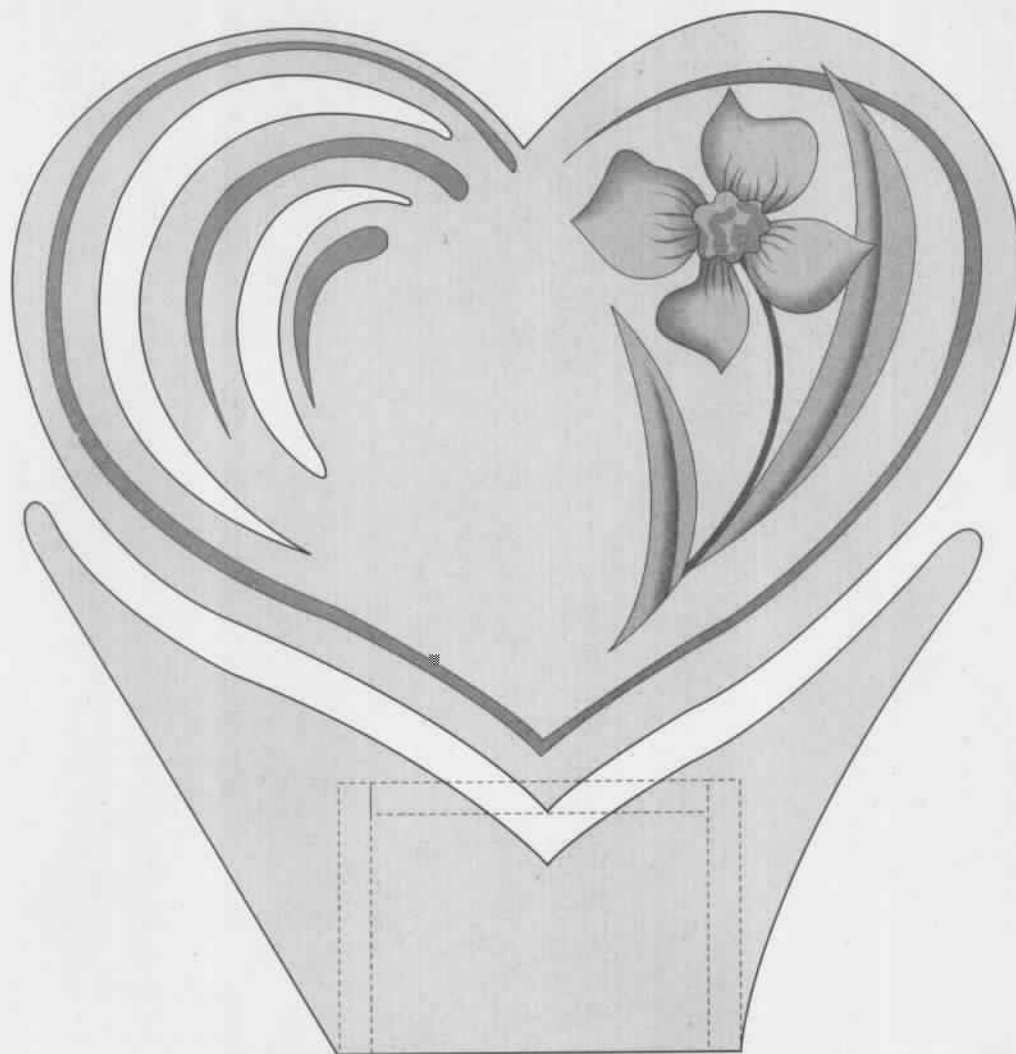


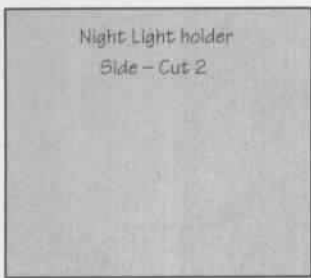
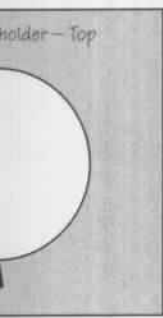
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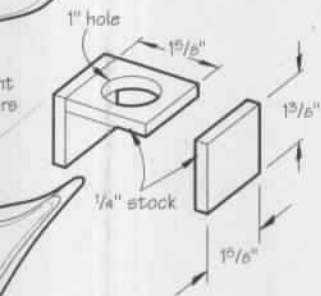




Night Light holder
Side - Cut 2



Floral Night Light
(page 25)



Star Penguin
(page 16)



1/16" hole

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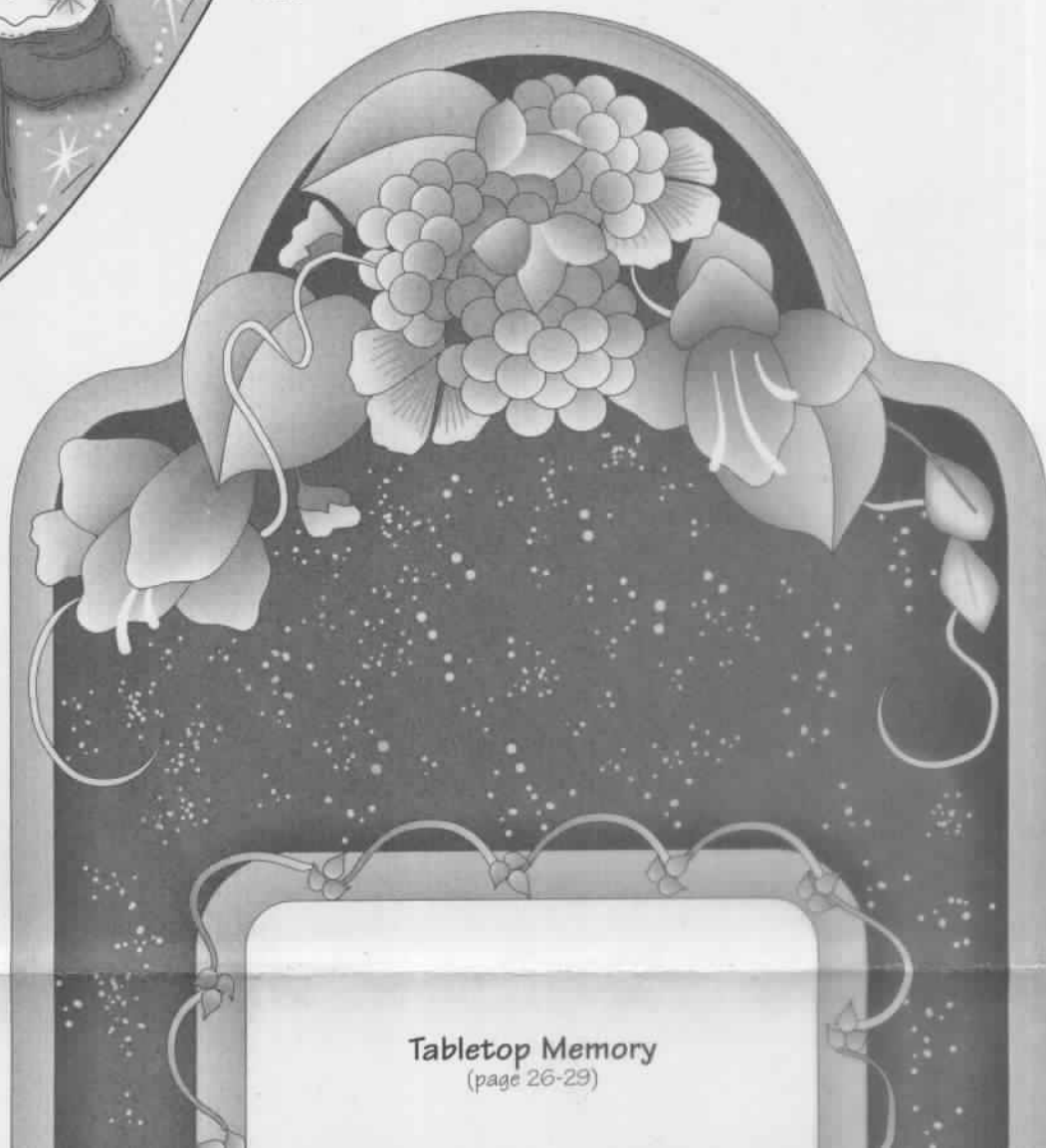
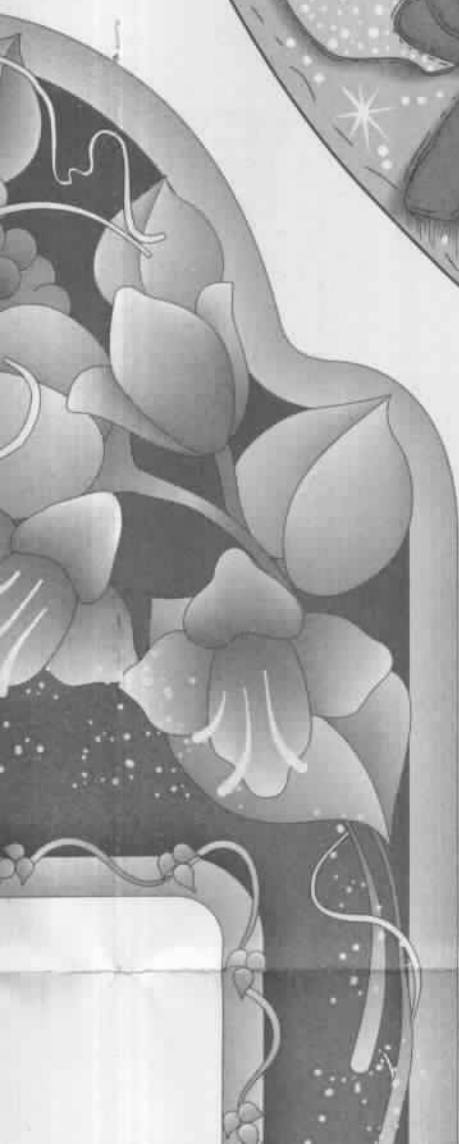
Holiday Heart-Warmer Ornament

(page 6)

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Excellence*

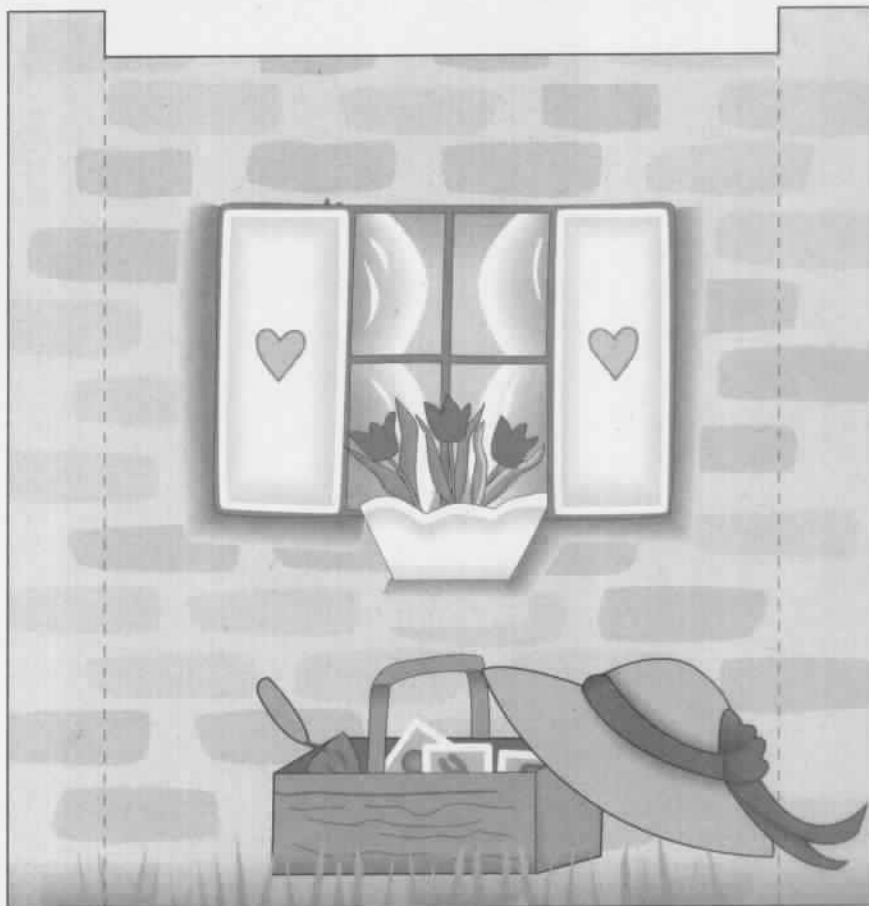
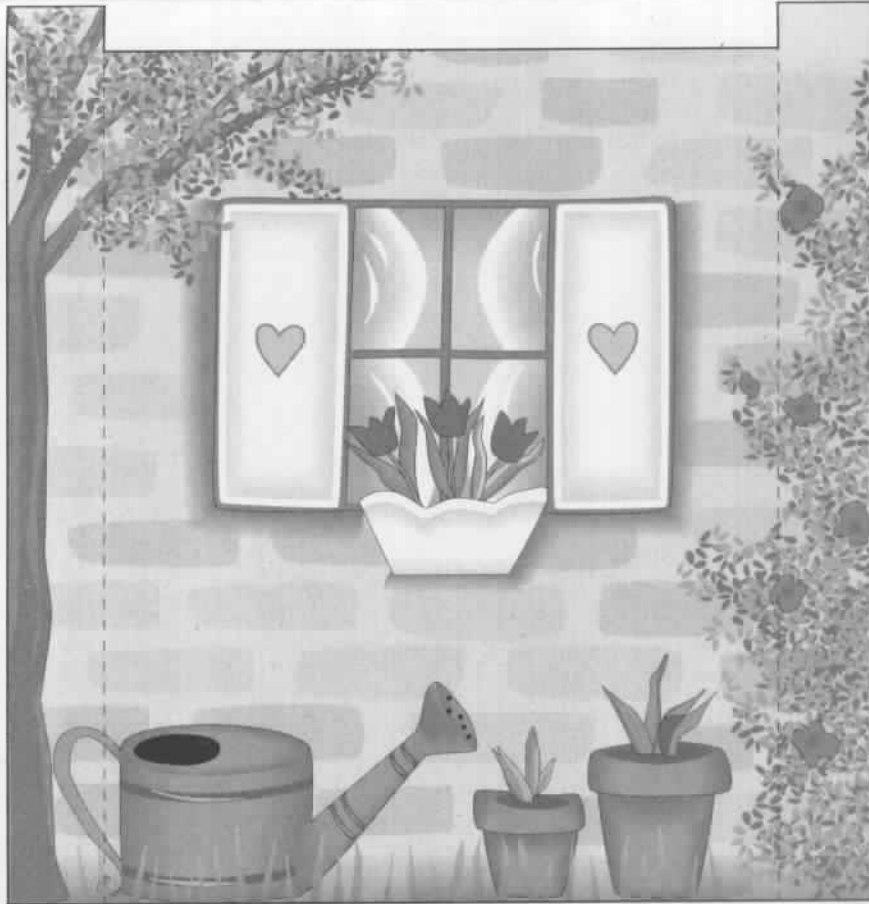
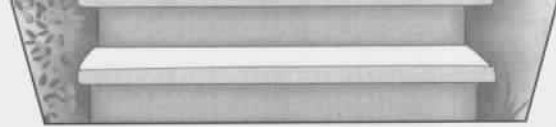
OUR PLEDGE TO YOU

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

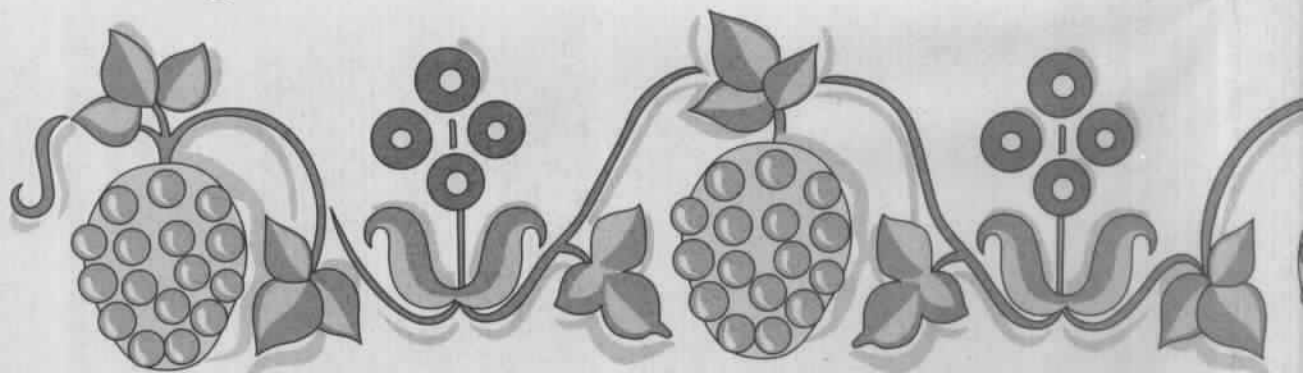


Tabletop Memory

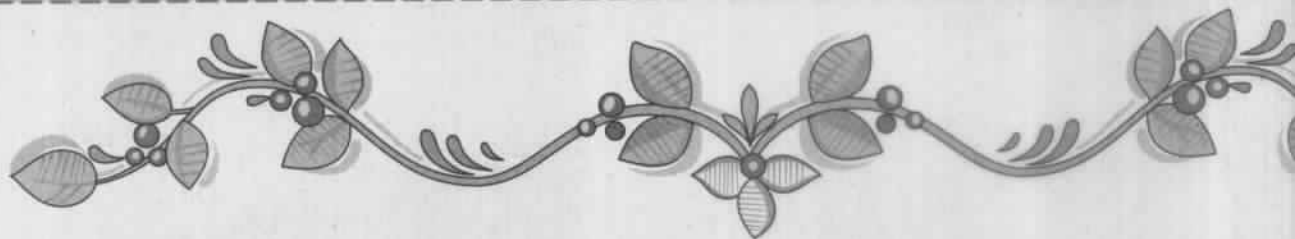
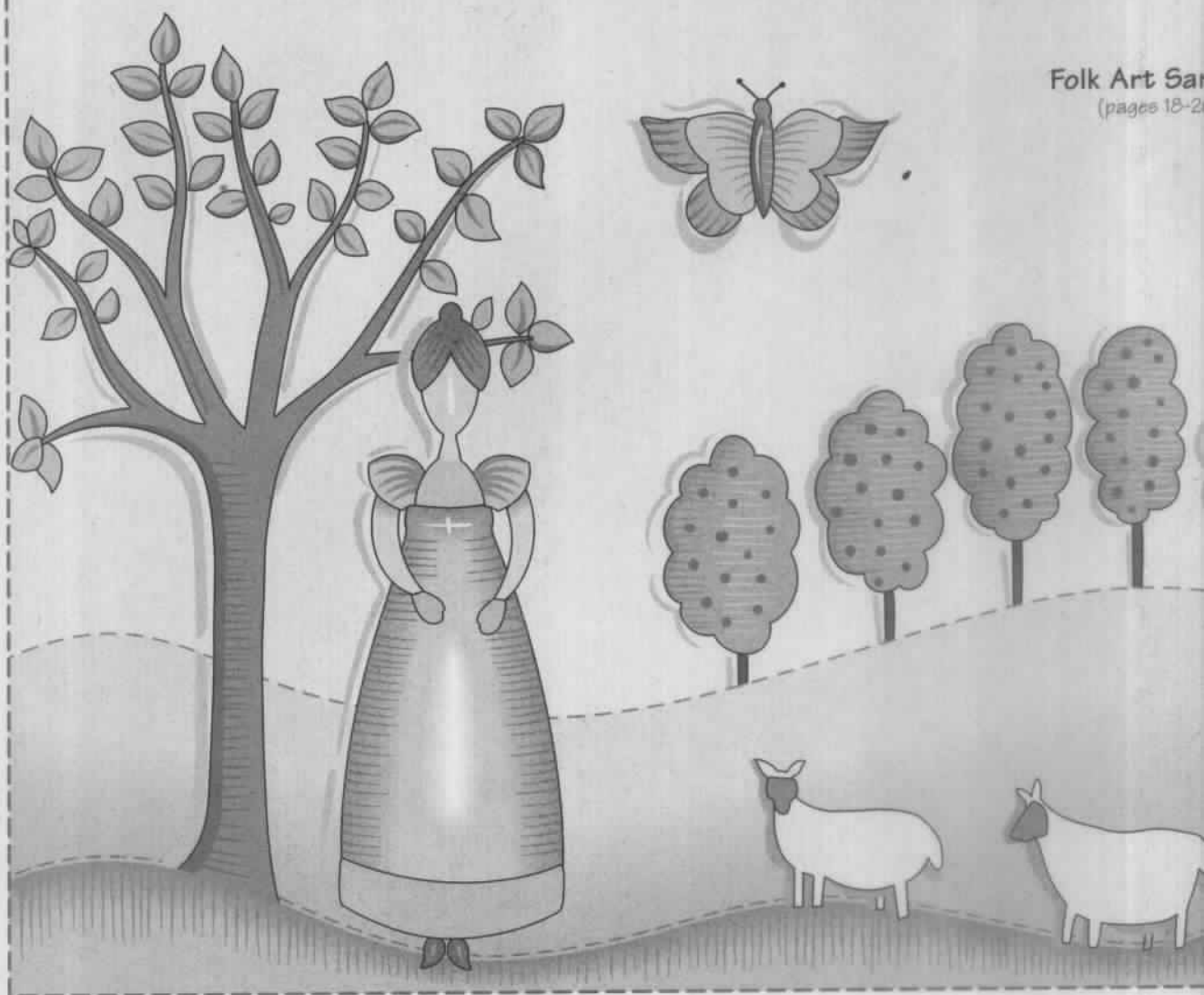
(page 26-29)



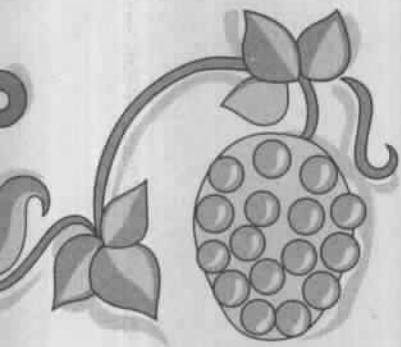
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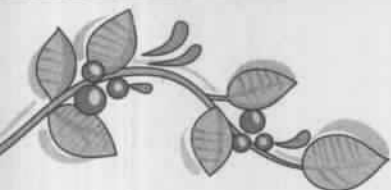
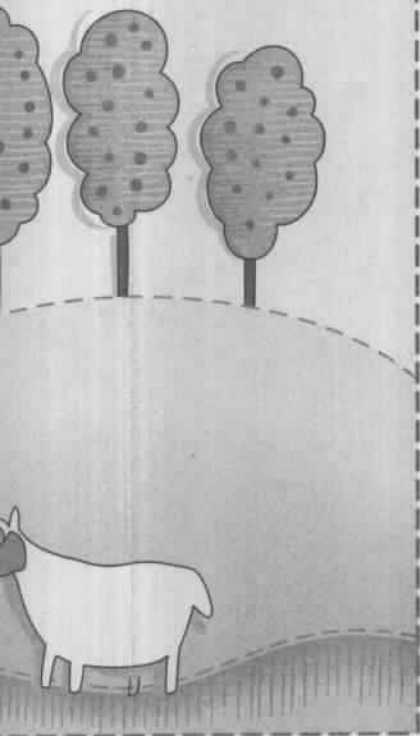
Folk Art Sam
(pages 18-20)



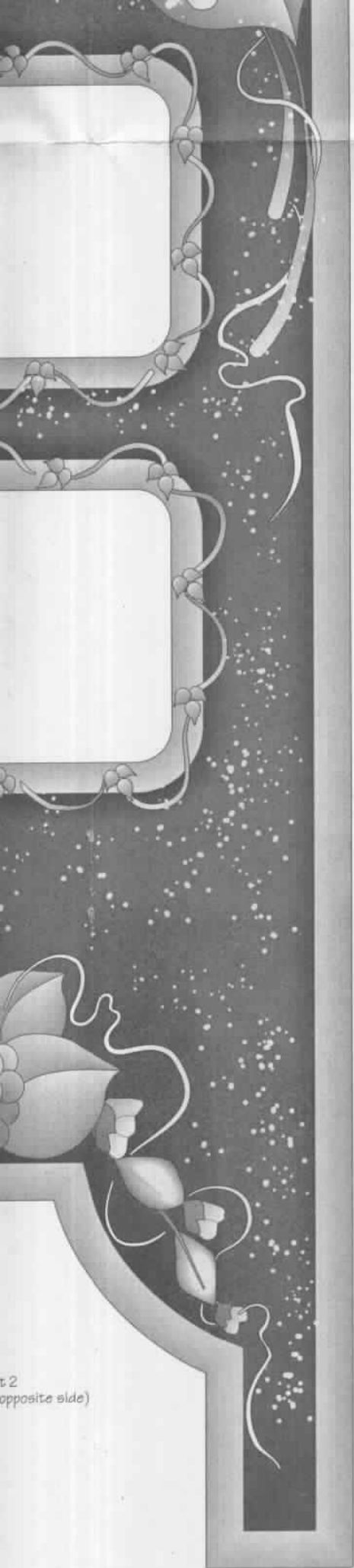
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Folk Art Sampler
(pages 18-20)



Side Panel - Cut 2
(Flop painting pattern for opposite side)

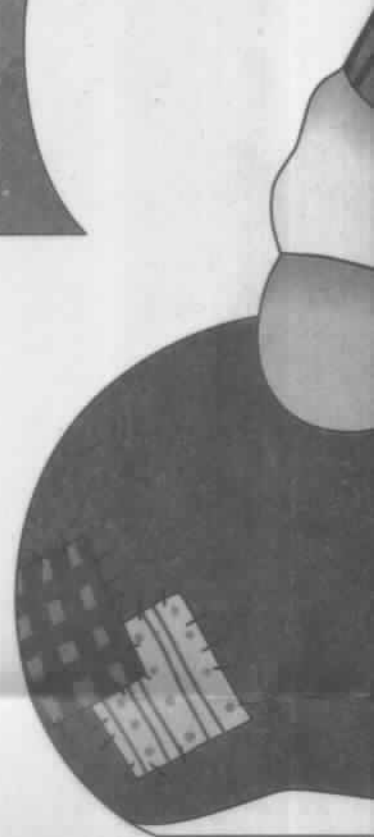
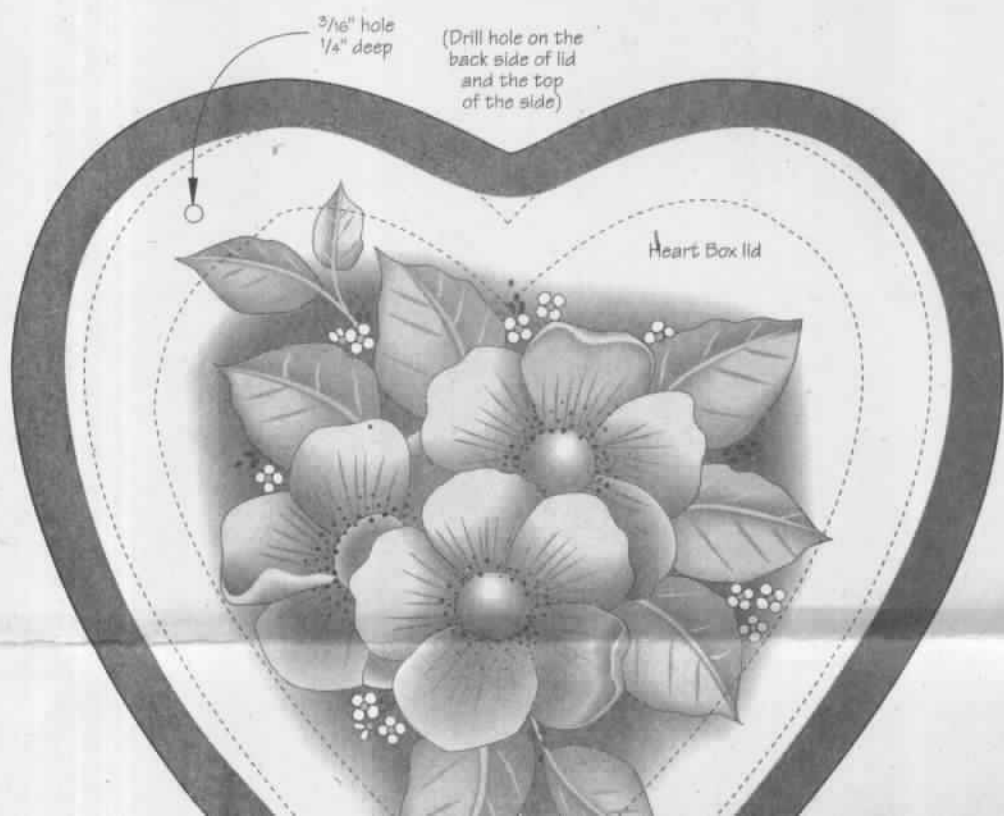
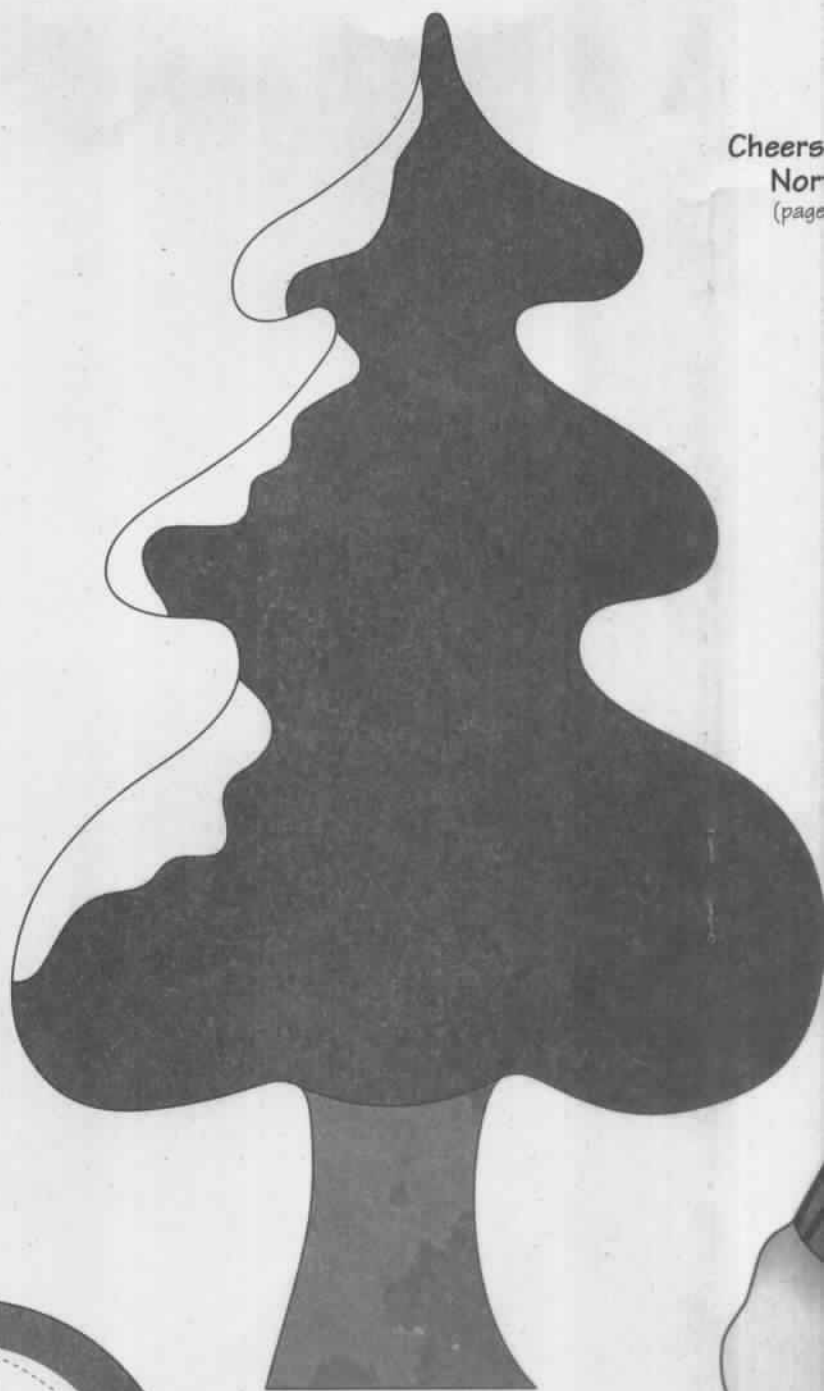
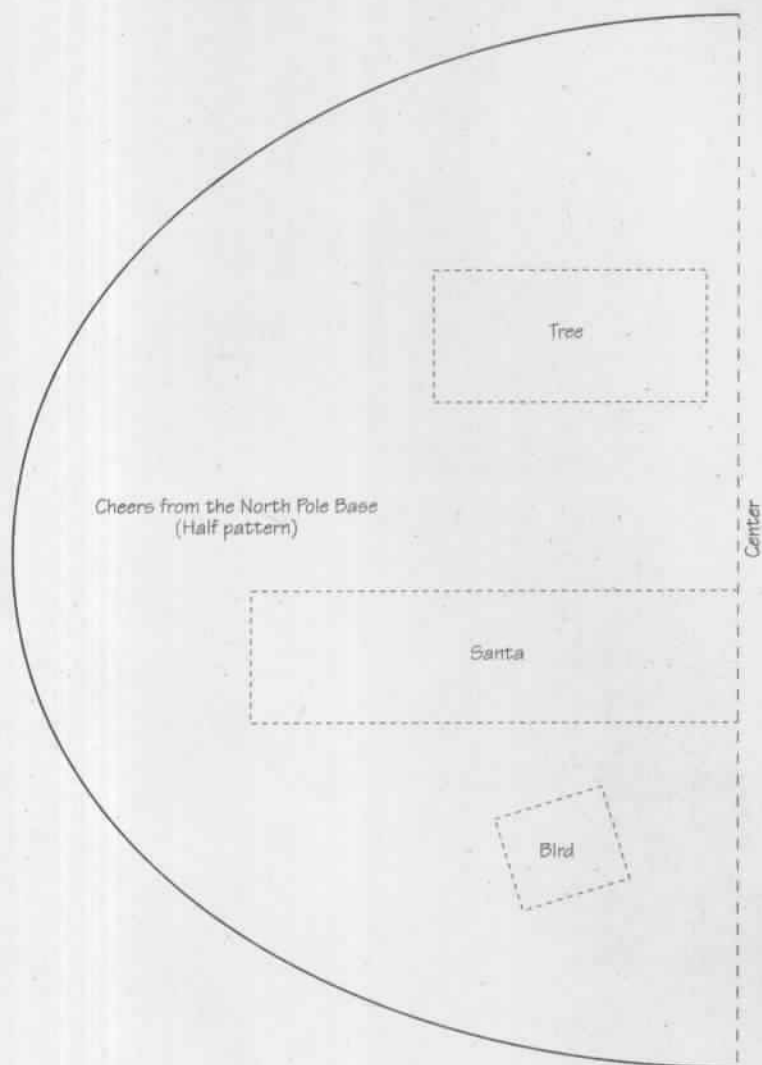


t 2
(opposite side)



Tabletop Memory
(page 26-29)

Center Panel

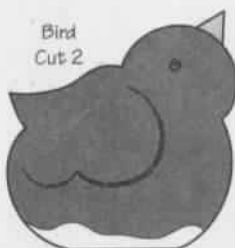


Cheers from the
North Pole
(pages 32-33)

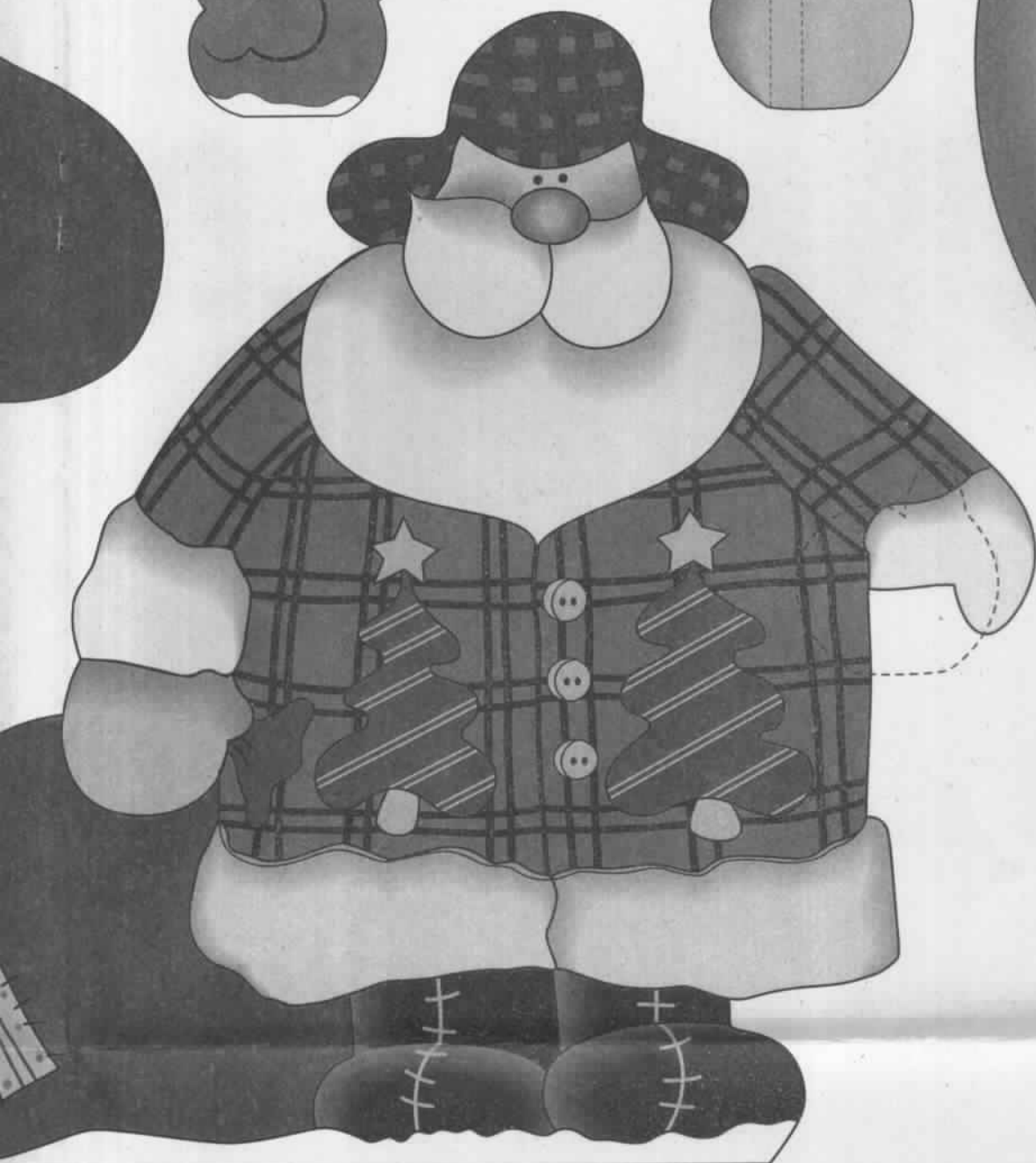
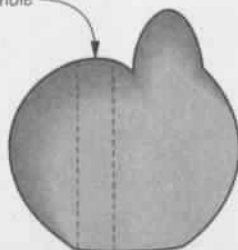


3/16" hole

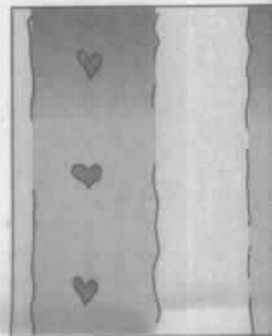
Bird
Cut: 2



1/8" hole



Tim
(p

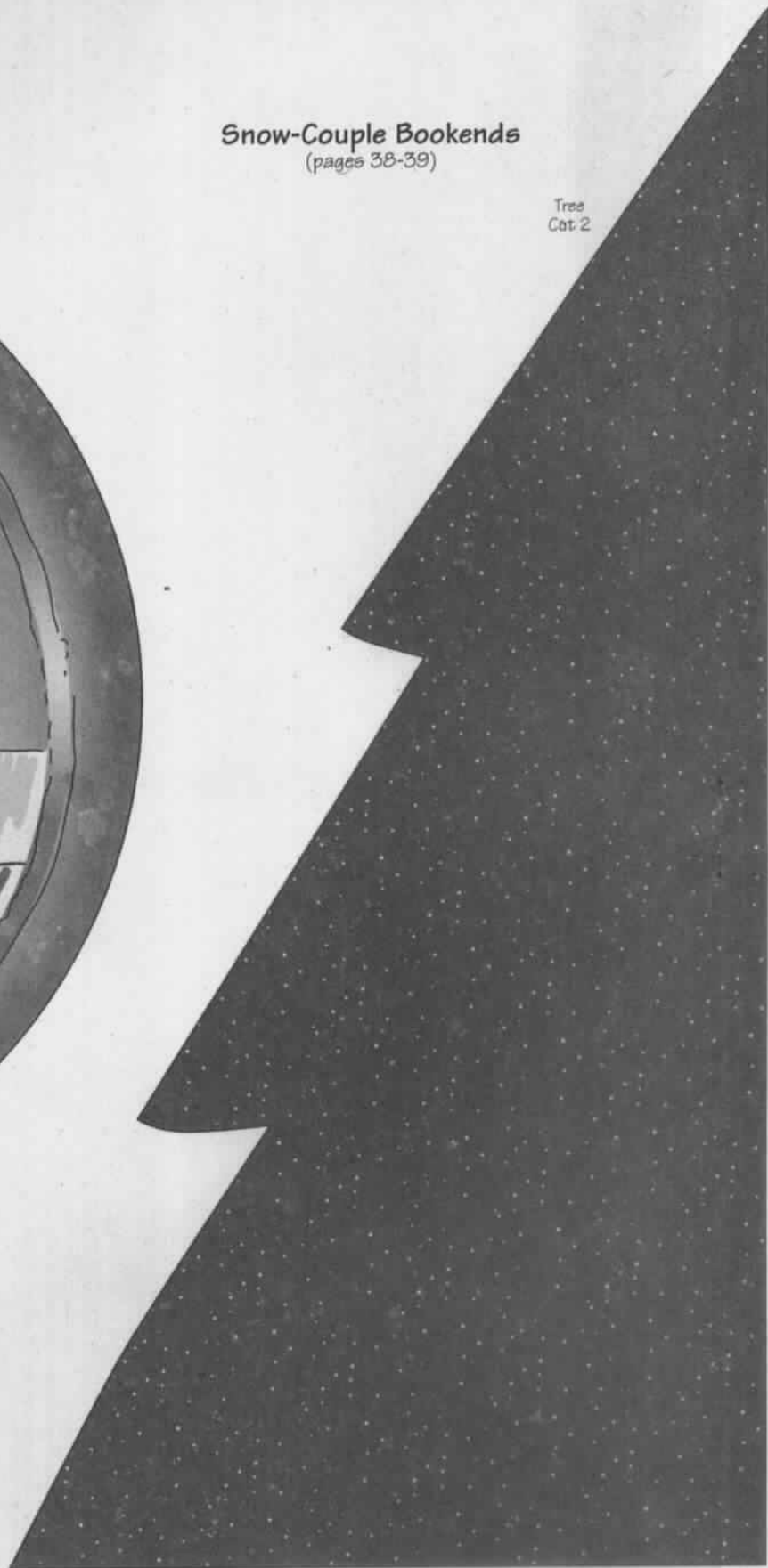
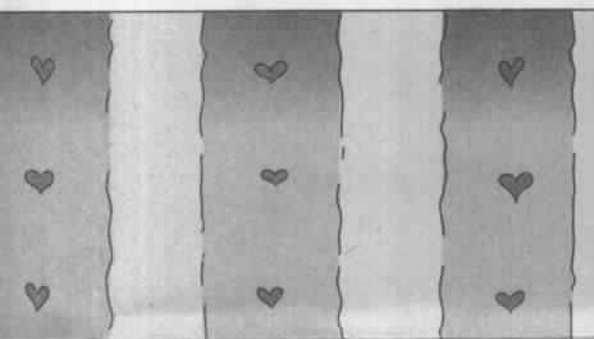


Snow-Couple Bookends
(pages 38-39)

Tree
Cat 2



Time for Tea
(pages 30-31)

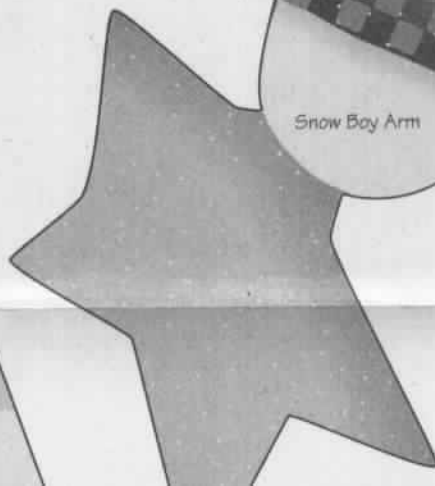
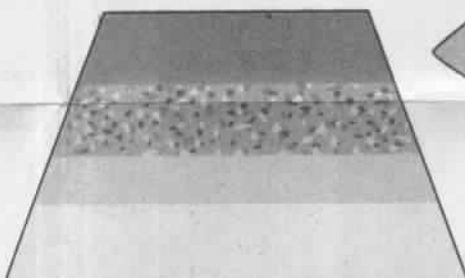
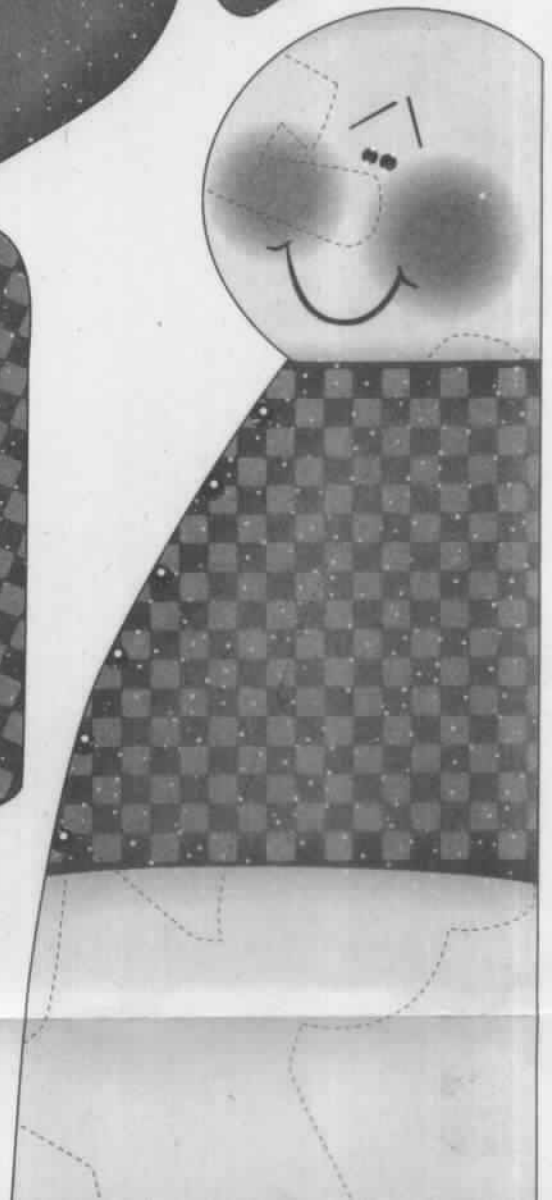
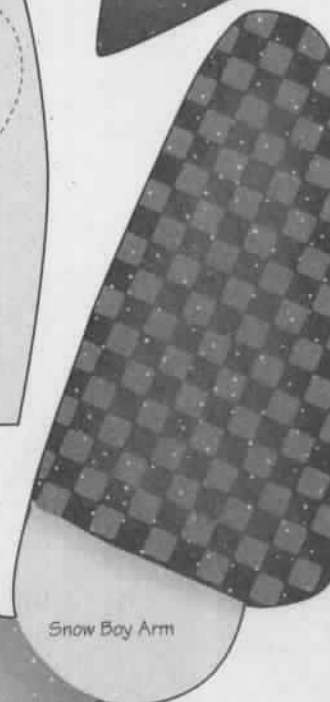
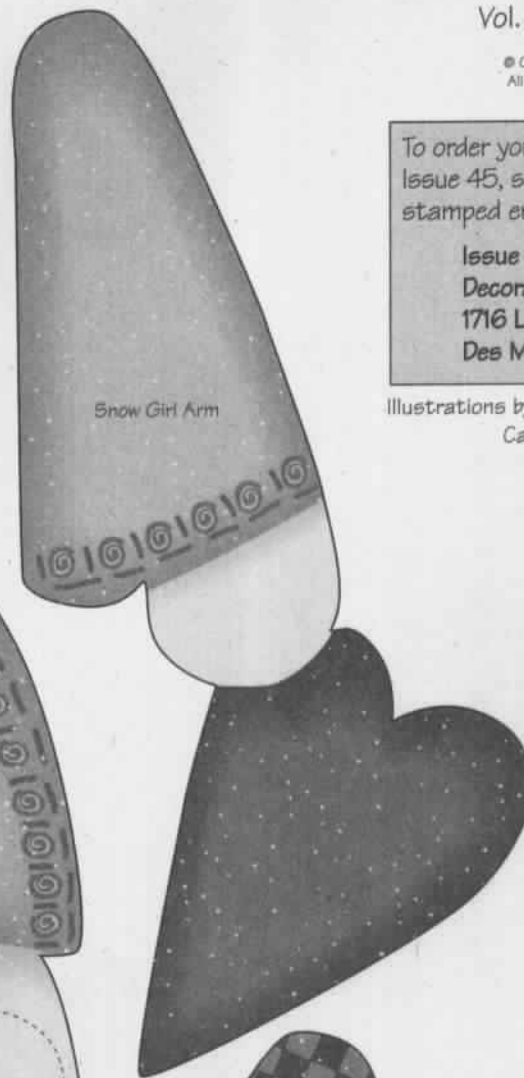
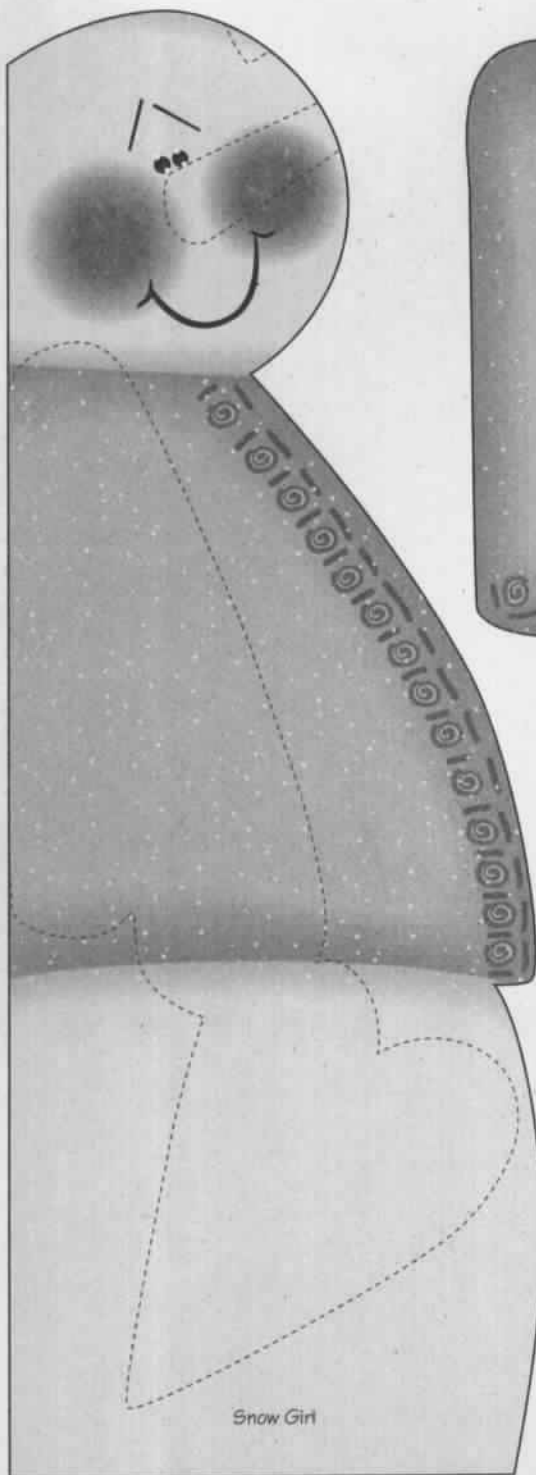


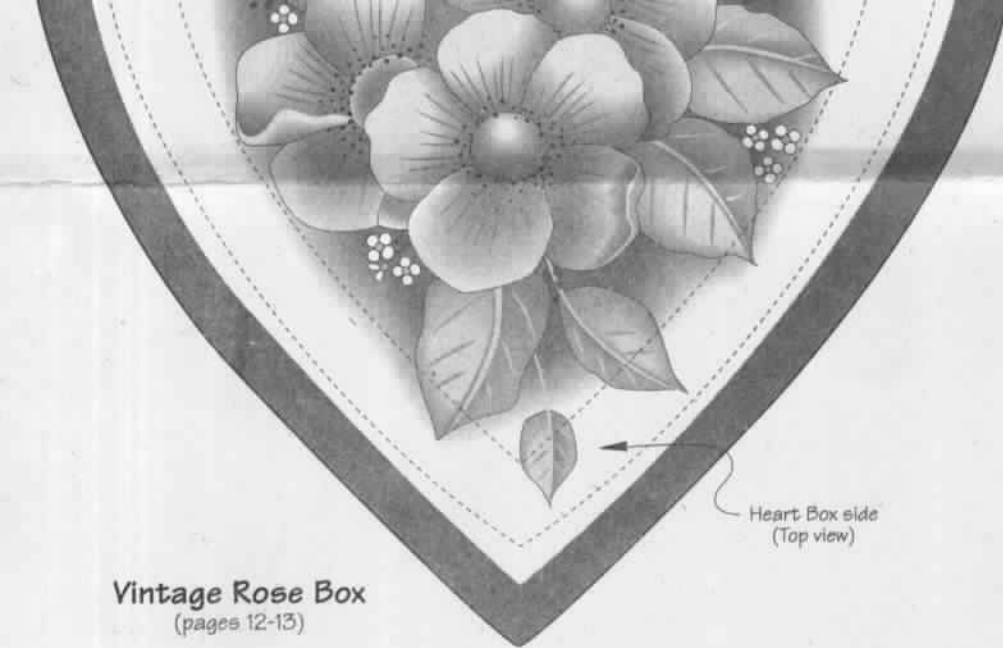
Violas-and-Ivy Lampshade
(pages 36-37)

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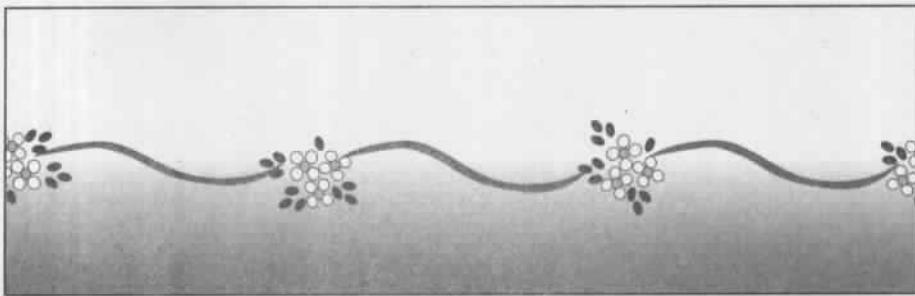
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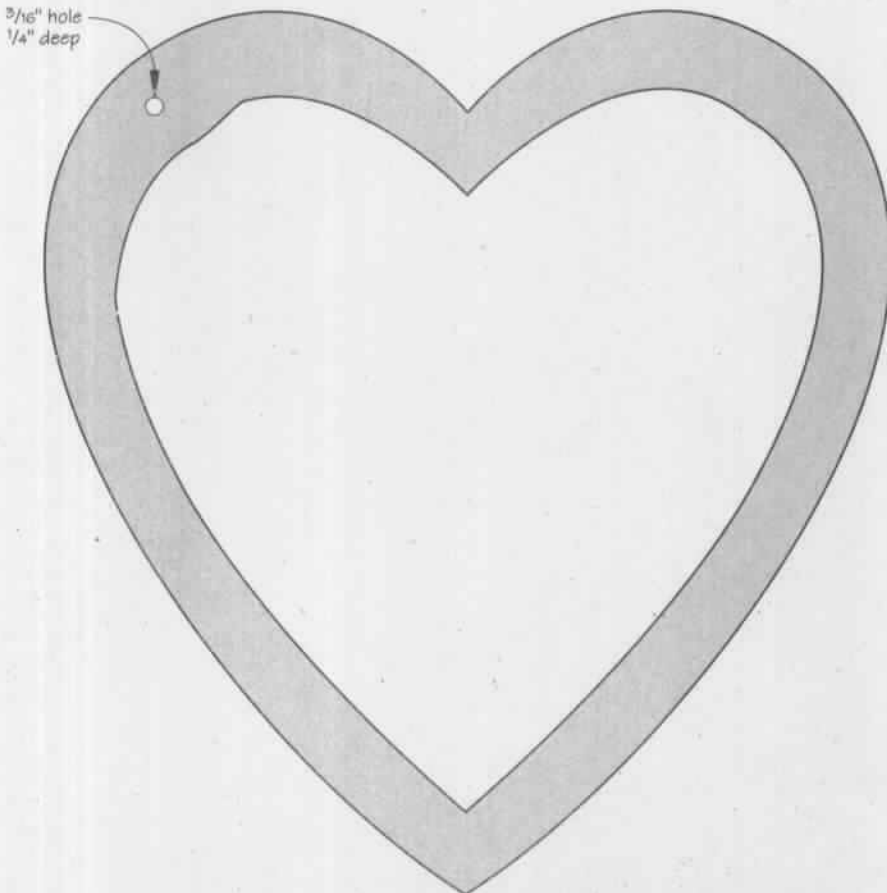


Heart Box side
(Top view)

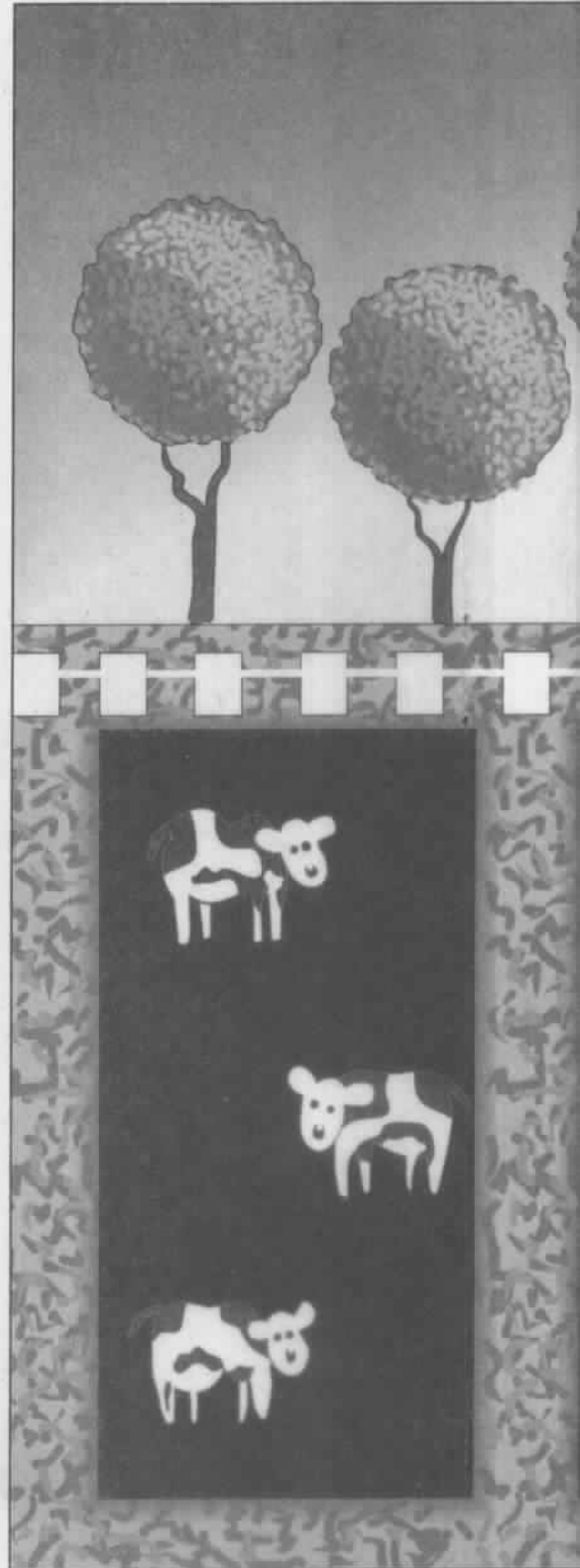
Vintage Rose Box (pages 12-13)

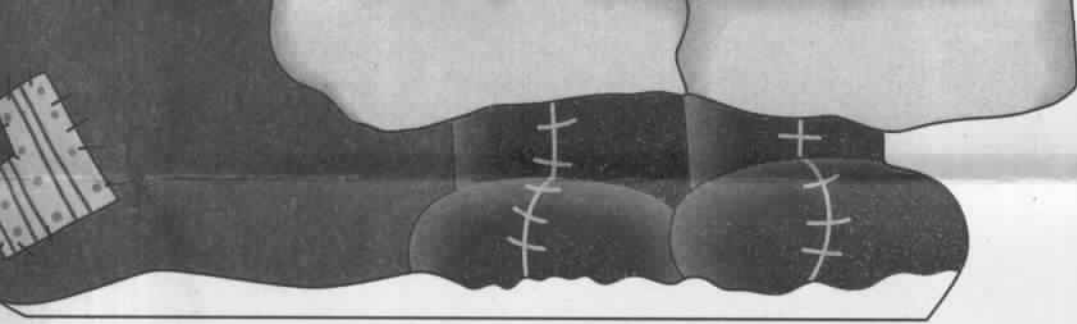


Right side of heart box
(Flop pattern for the left side)

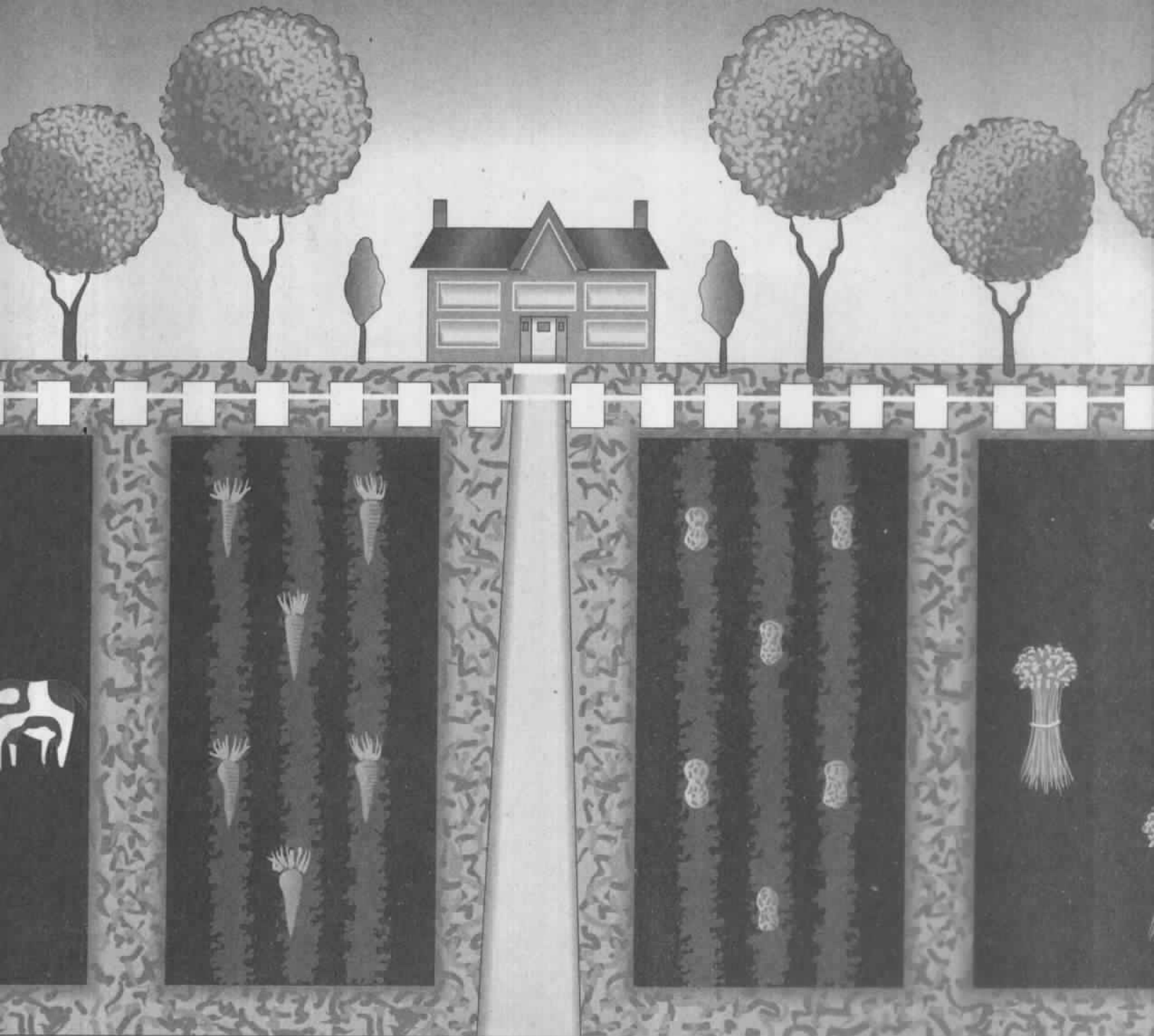


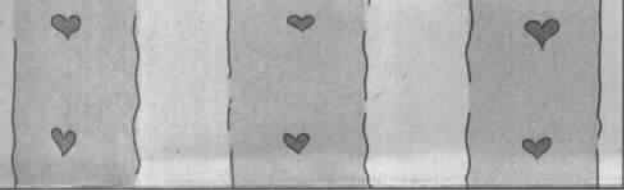
$\frac{3}{16}$ " hole
 $\frac{1}{4}$ " deep



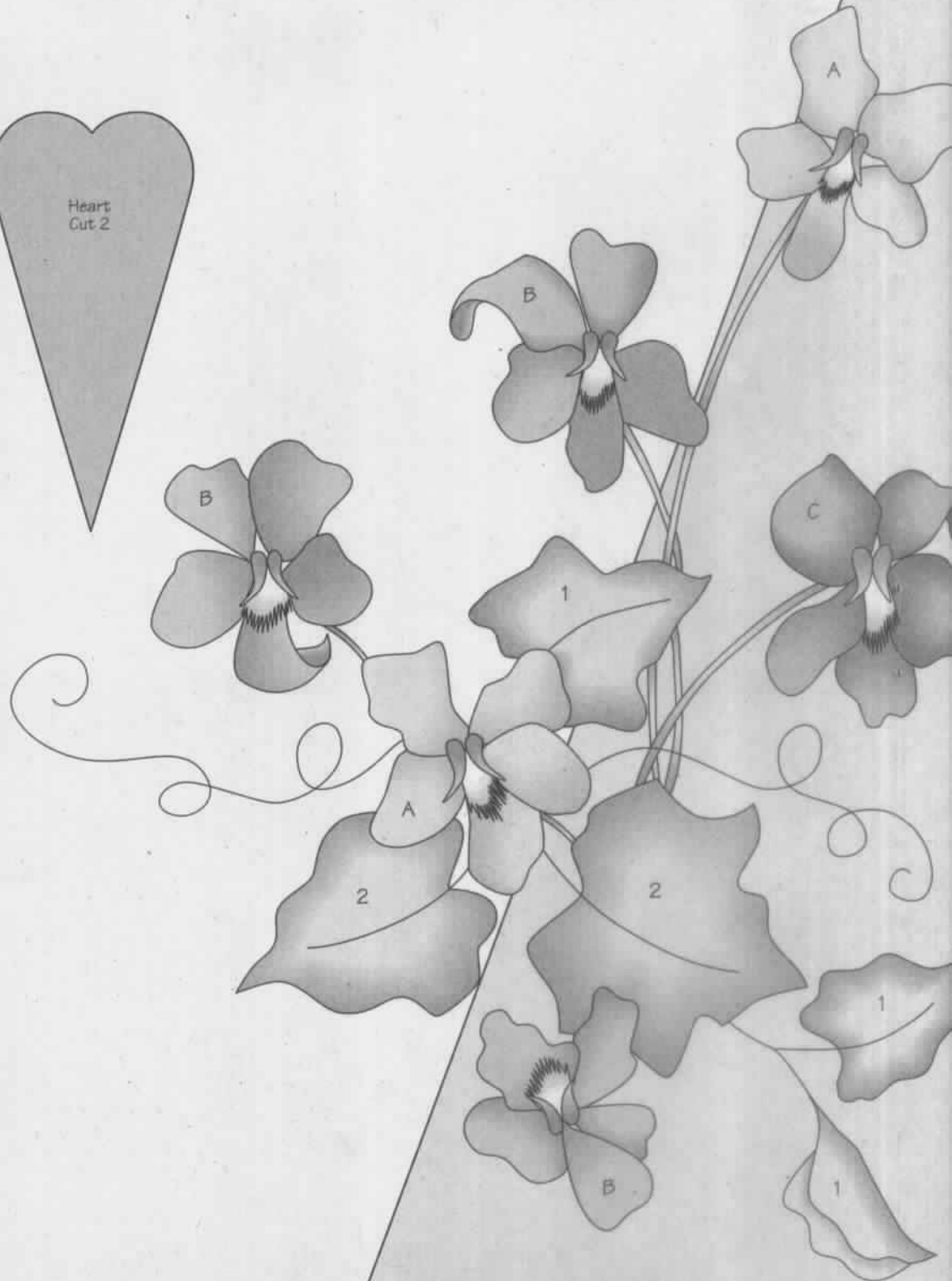
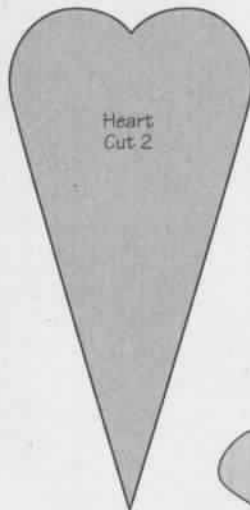
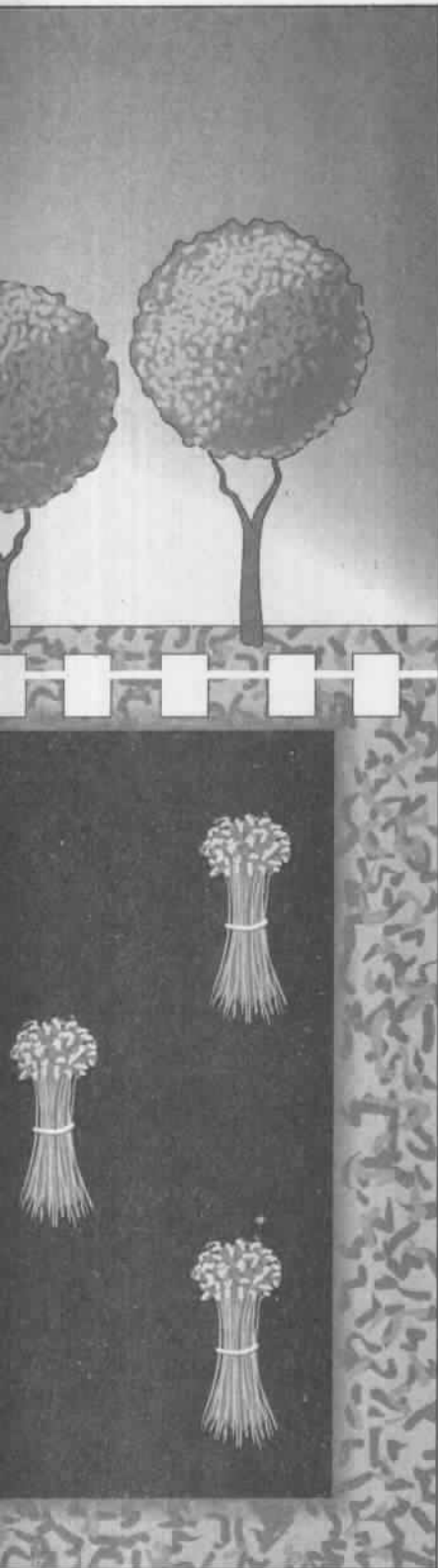


Country-Scene Chalkboard
(pages 40-42)

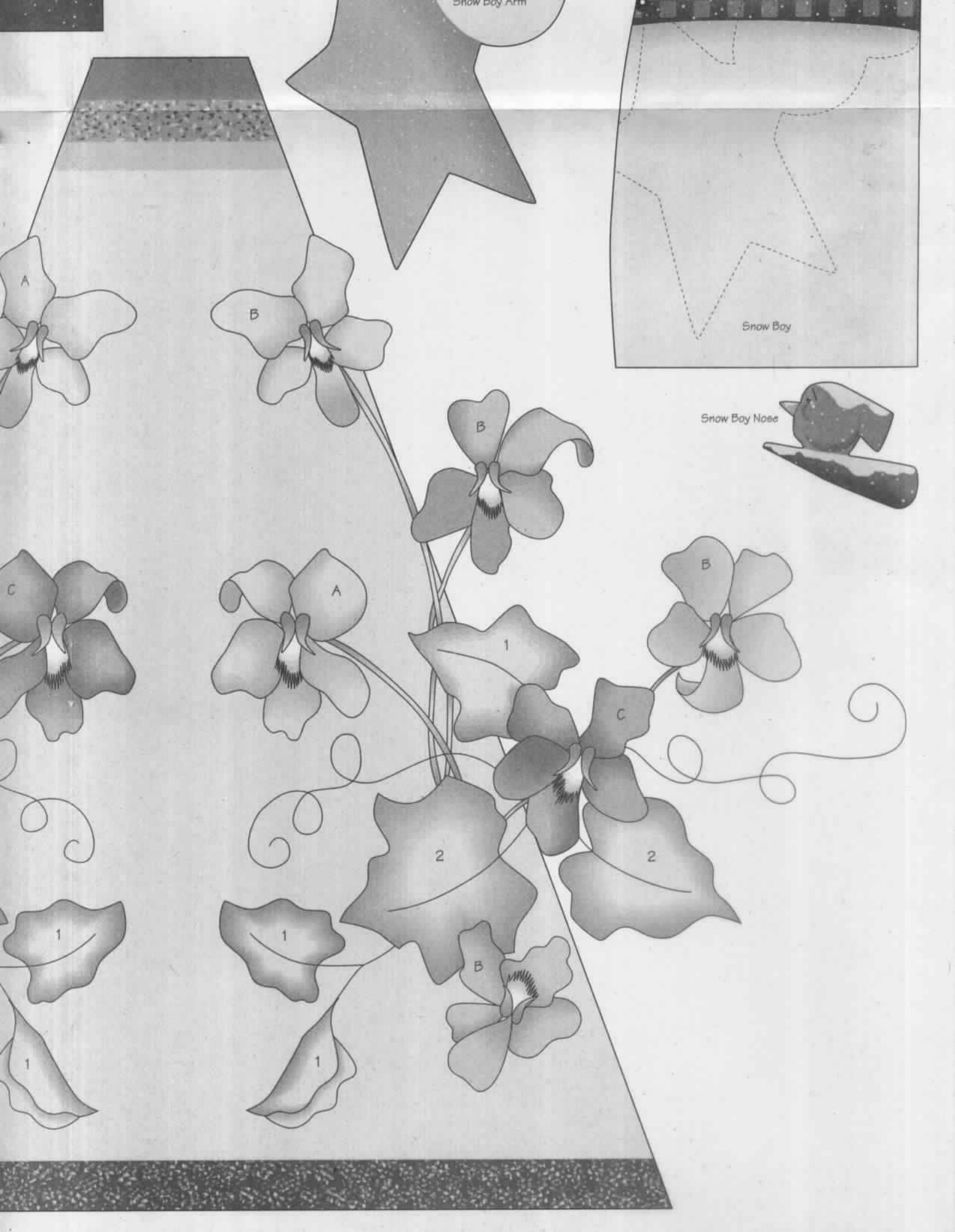




Violas-and-Ivy Lampshade
(pages 36-37)



Snow Boy Arm



Snow Boy

Snow Boy Nose