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NOVEMBER 1997
ISSUE 95

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ISSUE!**



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OCTOBER/NOVEMBER 1997

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Mattie

Paint Box

Paints:

DecoArt Americana
Burgundy Wine
Buttermilk
Forest Green
Georgia Clay
Golden Straw

Lamp (Ebony)
Black
Moon Yellow
Shading Flesh
Tangelo Orange

Supplies:

1 1/4" x 4" & 2 1/4" x 2" wooden blocks
8" x 12" x 3/4" pine
6" x 6" x 1/2" pine
6" x 3" x 1/4" plywood
5" x 5" x 1/4" plywood
1/4" dowel, 3" long & 1/2" dowel, 6" long
150-grit sandpaper
Transfer paper
3 large buttons, 2 small buttons
19-gauge wire, 3" long
Raffia
#005 Black Sakura Micron Pigment Pen
Scrap Halloween fabric for large bow
Wood glue & hot glue
Americana Matte Sealer/Finisher

Brushes:

Loew Cornell
#8 shader
#2 & #4 rounds
#2 script liner
1/4" angular shader
Old scruffy brush



An Original Design by Tonya Cowles Scio, NY

To order the wood block for Mattie, send
\$15.00 + \$4.00 S&H to:

Family Traditions
c/o Shirley Goodridge
4336 Back River Rd.
Belmont, NY 14813
or call (716) 593-3254

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood, and drill holes. Sand smooth with 150-grit sandpaper, and dust off. Apply sealer, sand again lightly, and dust off. Transfer main pattern outlines. Transfer details as needed.

BASECOAT

Base the wide bands on the witch's dress and her stocking patches Moon Yellow, and her stockings Golden Straw. Base her face and hands Shading Flesh and the large pumpkin sign Tangelo Orange. Base her hat, hat brim, dress and sleeves, and the two wooden blocks Lamp (Ebony) Black.

Base the pumpkins on the wide bands Tangelo Orange, the stars Golden Straw, and the leaves and stems Forest Green. Base the star cut-outs and the star and moon on the large wooden block Golden Straw. Base the stripes on the witch's stockings Tangelo Orange.

SHADING & HIGHLIGHTING

Shade the large pumpkin, the witch's face and hands, the wide bands, the stars and pumpkins on the wide bands, her stockings, and the heel patches with Georgia Clay. Shade the leaves and stems on the pumpkins with Lamp (Ebony) Black.

Use an old scruffy brush to dry-brush Buttermilk highlights on the stars, pumpkins, leaves, and stems on the wide bands, the star cut-outs, and heel patches. Dry-brush the witch's cheeks with Burgundy Wine.

DETAILS

Base the witch's eyes Lamp (Ebony) Black, and when dry, highlight with dots of Buttermilk.

All the plaid linework on the wide band stars, the heel patches, and the star and moon on the large wooden block is done with the script liner and Georgia Clay. The lettering on the pumpkin is Lamp (Ebony) Black. All the

stitching and linework is done with a #005 Black Sakura Micron Pigment Pen.

EASY FINISH

Lightly sand edges with 150-grit sandpaper and finish with Americana Matte Sealer/Finisher. Wood-glue the arm to the witch, and glue small buttons to the arm and socks. Glue the hat brim to the hat, and glue two stars to the brim. Insert the end of a 3" length of 19-gauge wire through the small star; insert the other end through the hat from the back to front. Curl to secure. Tear a 3" x 15" piece of scrap fabric and tie in a bow around a 1/2" dowel. Wood-glue the 1/2" dowel into the pumpkin and into the witch's hand. Tie a piece of raffia around the dowel.

HALLOWEEN WITCH



PREP STEP

Transfer the outline pattern of the witch from the pattern packet to the appropriate wood. Cut out using a scroll saw, and drill holes as indicated on the pattern. Sand all pieces smooth with 150-grit sandpaper, and dust off. Transfer main pattern outlines. Transfer details as needed.

BASECOAT

Use the #8 flat to base the witch's dress, sleeves, hat, and the bat Charcoal. Base her hair and the pumpkin Bittersweet Orange, and the ghost and the witch's socks Antique White. Use the 1/4" angular to base the witch's face and hands Flestone and her hat and shoes' Black.

DETAILS

Lightly sand all pieces with a piece of brown grocery sack to smooth the rough edges and surfaces. Sand edges with 150-grit sandpaper.

Use the #2 liner to paint the witch's hat band, the thin stripes on her dress, and the strips of her shoes Black. Paint the stripes on her stockings Tomple Red and the hat buckle and shoe buttons 14K Gold. Thin Gypsy Rose with water and paint her cheeks.

Use the #005 Sakura Pigma Micron permanent Black pen to draw the eyes, mouth and to sign and date the back.

Use a small gouge carving tool to

carve contour lines as follows: Carve the hat band and buckle lines, the witch's face, the spaces between her sleeves and hands, her body and arm and dress and stockings, and shoes and stockings. Using a pencil, draw the features on the bat, pumpkin, and ghost. Carve out slightly (about 1/16").

Lightly spray all pieces with Krylon Matte Finish. Let dry. Antique with Minwax Walnut Wood Finish. Use an old toothbrush to spatter pieces first with thinned Black, then with thinned Bittersweet-Orange.

EASY FINISH

Attach arm to body with 16-gauge wire. Form hanger with 16-gauge wire. Make several coils on each end, then pass one end through the hat, the other through the skirt. Spiral the ends with needle-nose pliers.

Pass the 19-gauge wire through the ghost, pumpkin, and bat, making several spirals in the wire between each piece. Pass the ends through the hands, and spiral ends with needle-nose pliers.

Cut fabric strip into two 4" lengths. Tie one piece between the witch's right hand and the bat, and one between the pumpkin and the ghost. With the remaining piece of fabric, tie a bow on the wire hanger. Add raffia bows to complete.

Paint Box

Paints:

Delta Ceramcoat
Antique White
Bittersweet Orange
Black
Charcoal

Flestone
Gypsy Rose
Tomple Red
14K Gold

Supplies:

12" x 6" x 3/4" pine or spruce
6" x 6" x 1/4" Baltic birch plywood
150-grit sandpaper
Tack cloth

Transfer paper

#005 Sakura Pigma Micron permanent black pen

Small gouge carving tool

12" of 19-gauge wire

20" of 16-gauge wire

Minwax Walnut Wood Finish or your favorite Antique Medium

Krylon Matte Spray Finish

Needle-nose pliers

Halloween fabric scrap 1 1/2" x 22"

Raffia (natural)

Brushes:

Loew Cornell

#8 flat

1/4" angular shaver

#2 liner

Old scrubby brush or

toothbrush

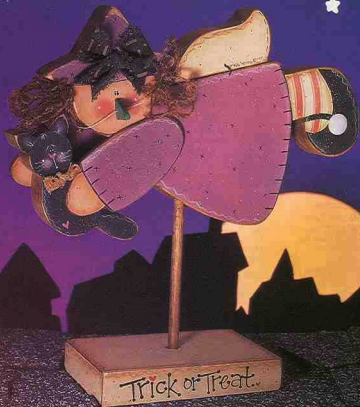


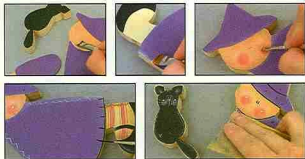
An Original Design

by Marjorie Moncrieff

Bow Island, AB, Canada

TRICK OR TREAT ANGEL





SPATTER



PREP STEP

Transfer the outline patterns of the angel, her wing, the cat, and the base from the pattern packet to $\frac{3}{4}$ " pine. Transfer the arms and nose to $\frac{1}{8}$ " plywood. Cut a 4" long piece of $\frac{1}{4}$ " dowel. Drill holes as indicated on the pattern packet. Sand each piece with 150-grit sandpaper, and wipe clean. No wood sealer is used on this piece. Transfer the main pattern outline. Transfer the details as needed.

BASECOAT

Use the #12 shader to base the angel's dress, arms, and hat Pansy Lavender, and the base Sand. Use the #10 shader to base the cat Lamp Black and the wing Sand. Use the #6 shader to base her face and hands Medium Flesh, her stocking Sand, and her shoe Lamp Black.

FACIAL FEATURES

Using a very dry old scruffy brush, dry-brush the cat's ears and the angel's and cat's cheeks Raspberry. Dry-brush the area behind the cat's eyes Buttermilk.

SHADING & HIGHLIGHTING

Use the #1 angular shader to shade the angel's face, hands, wing, stocking, and the base with Sable Brown. Use the angular to highlight the angel's dress, hat, shoe, arms, and the cat with Buttermilk.

DETAILS

Use the #2 shader to base the angel's nose Mistletoe and to add the thick Raspberry stripes on her stocking.

Use the #0 liner to add the Buttermilk squiggles on the angel's dress, arms, hat and shoe, and the Sable Brown squiggles on her hands, stocking, wing,

and the base. Use the liner to add the thin Raspberry stripes on either side of the thick stripes on her stocking and to add the cat's thin Slate Grey whiskers and facial features.

The eyes, stitching, and all other linework is done with the liner and Lamp Black. Paint the cat's hearts Mauve.

Add Titanium White highlight dots to the angel's and the cat's eyes and cheeks with the stylus or the end of a small brush.

ANTIQUING

Use a spatter brush or an old toothbrush to spatter all pieces first with Lamp Black, then with Buttermilk. Let dry completely.

Sand the edges of all pieces to give a soft, worn look. Sand off any paint that might be on the sides. Use a foam brush and apply a thin coat of your favorite stain to all sides. Yes, even the front! Wipe off all excess stain with a soft old cloth. This will give your angel that finished look, and the stain will also seal the wood.

EASY FINISH

Wood-glue and nail arms to angel with 1" brads. Wood-glue cat in place. Use a piece of 19-gauge wire to attach the wing to the angel's body. Spiral in the back to secure.

Wood-glue the dowel to the base and the angel to the dowel. Drill $\frac{1}{16}$ " hole in nose and thread carpet thread through it. Wood-glue nose to face. Tie thread in back. Hot-glue hair to her head, a button on her shoe, and scrap fabric bows to her hat and the cat's neck. Place on your table, and wait to see how long it takes for people to realize she's really an angel in disguise.

Paint Box

Paints:

DecoArt Americana	Raspberry
Buttermilk	Sable Brown
Lamp Black	Sand
Mauve	Slate Grey
Medium Flesh	Titanium White
Mistletoe	
Pansy Lavender	

Supplies:

8" x 6" x $\frac{3}{4}$ " pine
6" x 4" x $\frac{1}{8}$ " bass or birch plywood
 $\frac{1}{4}$ " dowel, 4" long
 $\frac{3}{16}$ ", $\frac{1}{8}$ " drill bits
150-grit sandpaper
Transfer paper
19-gauge black wire
Carpet thread
1" brads (small nails)
Wood stain
Curly hair
Scrap fabric for bows
 $\frac{1}{2}$ " old button
Wood glue & hot glue
Foam brush

Brushes:

Silver Brush Limited
Golden Natural Series
2002S #2, #6, #10, #12 shaders
2006S $\frac{1}{2}$ " angular shader
2005S 00 liner
Small old scruffy brush

An Original Design

by Kay Kelley-Fox
Tompkinsville, KY

For more wonderful projects by Kay, contact:

Sharon & Gayle Publications, Inc.
601 Washington Street
Newport, KY 41071
or call (606) 653-4700



SEND OUT FOR PIZZA!!

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Cut two $\frac{3}{4}$ " dowels $5\frac{1}{2}$ " long. Cut the turkey's tailfeathers and feet from $\frac{3}{4}$ " pine. Cut his circle body, head, neck and sign piece, and his hands from $\frac{1}{8}$ " Baltic birch plywood. Drill $\frac{1}{4}$ " holes through the center of the wooden balls. Sand all pieces with 150-grit sandpaper, and wipe clean. Seal with your favorite wood sealer, and sand again. Transfer the main pattern outline. Transfer the details as needed.

BRUSHES

Base with the $\frac{3}{4}$ " and #6 flats, using the size that best fits the area. All shading is done with the $\frac{1}{4}$ " flat and the #14 shader. The details are done with the #18/0 script liner and the #2 round liner.

BASECOAT

Base the center of the sign Crocus Yellow, the sign's border and the turkey's beak and feet Pumpkin, and his wattle Fire Red.

Base the turkey's tail feather stripes Fire Red, Pumpkin, and Crocus Yellow. Refer to the photograph for placement. Make an 8:2 mix of water and Spice Brown, and base a wash between the stripes, on the back side of the tail, the circle body, the head and wings, the wooden ball knees, and the dowel legs. Let dry.

SHADING

Shade each tail feather down the center with Burnt Umber. Notice that the sides for the float change from the left side of the tail to the right side. In

both cases, start at the bottom of the tail feather and keep the shade on the bottom side.

Shade around the circle body, around the wings, around the head, under the neck, on the topknot, and on the neck above and below the sign with Burnt Umber.

DETAILS

To finish the face, base the bottom of the eyes with White. Shade the lids with tiny floats of Burnt Umber on both sides. Outline the eyes, base the nostrils, and paint the eyelashes and the lettering on the sign with thinned Black.

Use the stylus or the end of the liner brush to dot the pupils with Black. Let dry, and dot again with White. All other linework and stitching is done with a #005 Black Sakura Micron Pigma Pen. Add knee details after assembly.

EASY FINISH

Lightly sand the edges except for the wooden balls and dowels. Use Aleene's Tacky Glue to attach the body to the feathers, the head and sign to the body, the beak and wattle to the head, and the wings to the edges of the sign.

Glue the knees at the center point on the dowel legs, then glue the legs into the body, and the feet to the bottom of the legs. When the knees are in place, draw in the knee wrinkles making sure they face front. Spray everything with Delta Satin Varnish.

Place in a prominent spot to remind everyone that pizza is an option for Thanksgiving Dinner! This little guy and his family will be more than thankful!



Paint Box

Paints:

Delta Ceramcoat
Black
Burnt Umber
Crocus Yellow
Fire Red

Pumpkin
Spice Brown
White

Brushes:

Loew Cornell
7550 $\frac{3}{4}$ " Flat Wash
7300 #6, #14 La Corneille Shaders
7050 #18/0 Script Liner
7350 #2 La Corneille Round Liner

Supplies:

10" x 10" x $\frac{3}{4}$ " pine
12" x 12" x $\frac{1}{8}$ " Baltic Birch Ply
(2) 1" wooden balls (with $\frac{1}{4}$ " drilled center holes)
(2) $\frac{1}{4}$ " dowels, $5\frac{1}{2}$ " long
150-grit sandpaper
Wood sealer
Transfer paper
Delta Satin Varnish
#005 Sakura Micron
Pigma black pen
Aleene's Tacky glue



An Original Design by Sandi Strecker

To receive a brochure of Sandi's books and pattern packets send \$2 to:

Kountry Keepsakes
945 Calle Loro
Palm Springs, CA 92262



THANKSGIVING WREATH



PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood.

Cut the boy, girl, and pumpkin from $\frac{1}{8}$ " pine, and the banner, crow, boy's hand, and the pumpkin leaf from $\frac{1}{4}$ " plywood. Sand each piece with 150-grit sandpaper, and wipe clean. Transfer the main pattern outline. Transfer the details as needed.

BASECOAT

Use the #10 shader to base the boy's suit and the girl's dress and moccasins Spice Tan. Base the pumpkin, plant pot, and banner Terra Cotta.

Use the #5 round to base the faces, hands, and the girl's legs Dark Flesh. Base the girl's dress bottom and the boy's moccasins Soft Grey. Base the hair and the crow Black, the head-

bands Spice Tan, and the feather Bridgeport Gray. Brush the cheeks Red Iron Oxide with an old scruffy brush.

Base the corn husks Timberline Green and the corn stalk and pumpkin leaf Avocado. Base the corn Empire Gold and the pumpkin stem Spice Brown.

Use the #6 shader to base the bottom of the dress, the collar, and the shoes Butter Cream. Base the shoe soles and the middle of the shoes Black.

HIGHLIGHTING & SHADING

Use the $\frac{1}{4}$ " angular shader to shade the hands, faces, the girl's legs, the pumpkin, plant pot, corn, and the banner Burnt Sienna.

Shade the cornstalk and the corn husks Pine Green. Shade the girl's dress, moccasins, both headbands, and the boy's suit Spice Brown. Shade

the bottom of the girl's dress and the boy's moccasins Bridgeport Gray. Shade the boy's feather Black.

Use the angular to highlight the hair Soft Grey, and the Spice Tan areas Flesh Tan. Highlight the pumpkin, plant pot and all the leaves Empire Gold, then the pumpkin stem and the hands Butter Cream.

DETAILS

Use the #0 liner to draw the linework on the dress, headbands, boy's neck trim, line on the boy's moccasins, and the ties on the braids Colonial Blue. Paint the bird's beak Empire Gold and the eyes Black. Paint the cross stitches on the girl's sleeves, neckline, and the boy's pants Spice Brown. Paint the lines between the corn kernels Burnt Sienna. Also paint a few of the kernels Burnt Sienna.



Add feather details with Black, Soft Grey and Burnt Sienna. Separate the fringe on the bottom of the girl's dress and on the boy's moccasins with Bridgeport Gray, and the fringe on the boy's suit and the girl's moccasins with Spice Brown.

Use a stylus to dot the eyes of the boy, girl, and bird Butter Cream. Paint the girl's necklace and the beads on her moccasins Coral and Colonial Blue.

Stencil the checks on the banner Burnt Sienna. Use the #6 shader to paint the lettering with Butter Cream. All linework is done with a #.005 Sakura Micron Pigma black pen.

EASY FINISH

Wood-glue a small piece of 1/8" dowel into the bottom of the bird; glue the other end into the top of the cornstalk. Glue the boy's hand on the

cornstalk, and glue the leaf on the pumpkin. Glue a small piece of 1/8" dowel into the back of the pumpkin stem and the other end into the hands.

Insert two small eye screws on the back of the banner. Thread 19-gauge wire through to secure to the wreath.

Screw one small eye screw at the top of the cornstalk, one on the back of the plant pot, one on the back of the girl's right hand, and one on the back of the boy's right foot. Thread the 19-gauge wire through to attach wooden piece to the wreath.

Hot-glue Spanish moss under the bird and around the bottom of the corn stalk. Glue the excelsior to the bottom of the wreath underneath the boy and girl's feet, and glue some sprigs of gypsy grass in the excelsior. Spray with several coats of Delta Satin Finish.

Paint Box

Paints:

Delta Ceramicot	Flesh Tan
Avocado	Pine Green
Black	Red Iron Oxide
Bridgeport Gray	Soft Grey
Burnt Sienna	Spice Brown
Butter Cream	Spice Tan
Colonial Blue	Timberline Green
Coral	Terra Cotta
Dark Flesh	
Empire Gold	

Supplies:

10" x 6" x 3/4" pine
6" x 4" x 1/2" pine
6" x 4" x 1/4" ply
1/8" dowel, 10" long
150-grit sandpaper
Transfer paper
19-gauge black wire
Spanish moss
(6) small eye screws
3/8" stencil
Excelsior
Gypsy grass (rust color)
Wood glue
Delta Satin Finish
#.005 Sakura Micron Pigma black pen

Brushes:

Loew Cornell American Painter Series
#10 shader-4300
#6 shader-4300
#0 liner-4350
#5 round-4000
1/4" angular-4400
1/2" stencil brush-222
Old scruffy brush



An Original Design by Shirley Goodridge

For more adorable projects by Shirley,
contact: Family Traditions
c/o Shirley Goodridge
4336 Back River Rd.
Belmont, NY 14813
or call (716) 268-5834



Starry-Eyed Angel

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Sand smooth with 150-grit sandpaper, and dust off. Apply waterbased wood sealer, sand again lightly, and dust off. Transfer main pattern outlines. Transfer details as needed.

BASECOAT & SHADING

Use the #8 flat to base the bear's face, hands, and legs Barn Red, her dress Deep River Green, and the wooden star cut-outs 14K Gold.

Use a 1/4" angular shader to shade the bear's face, hands, and legs Cinnamon, and her dress Black. Use an old scruffy brush to dry-brush cheeks and inside ears with Barn Red.

HIGHLIGHTS & DETAILS

Use an old scruffy brush to dry-brush Oyster White highlights on the bear's dress, hands, and feet. Add Oyster White highlight dots to her eyes with the stylus.

Use a #0 round to paint the stars on the bear's dress 14K Gold. Base the heart on her heel Barn Red, and her mouth and nose Black. Base her eyes Cape Cod Blue, Black, and Oyster White.

All other details are done with a #01 Black Sakura Micron Pigma Pen.

ASSEMBLY

Wood-glue arm and one large star to the bear's body. Insert two 8" lengths of thin gold wire through her outstretched arm, curling the top ends to

secure in place. Hot-glue the bottom ends into the holes in the wooden star cut-outs. Cut a 12" length of thin gold wire and wrap around a paint jar several times. Wrap loops around the circles with the remaining wire, wrap around the ear and hot-glue in place.

Tear a piece of scrap fabric to measure 5" x 8" and tie in the center with a piece of thin jute. Hot-glue to the bear's back for wings. Make a small bow with the same fabric, and glue under her chin. Attach a hanger to the back and finish with acrylic matte spray sealer. You'll want to paint Starry-Eyed Angel's friends, too!

Note: Two more angels by Tonja and the Paint Box for this project are on the next two pages.



O'Christmas Tree Angel



PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood, and drill holes. Sand smooth with 150-grit sandpaper, and dust off. Apply waterbased wood sealer, sand again lightly, and dust off. Transfer main pattern outlines. Transfer details as needed.

O' CHRISTMAS TREE ANGEL

Use the #6 flat to base the angel's face and hands Medium Flesh, her dress and sleeves Barn Red, and her wings Trail. Base the tree trunk Spice Brown, the angel's feet and the tree Deep River Green, and the large star at the top of the tree 14K Gold.

Use a 1/4" angular shader to shade the angel's face and hands Barn Red, and the wings and tree trunk Cinnamon. Base the angel's dress and feet and the tree Black. Use an old scruffy brush to dry-brush cheeks with Barn Red.

LINEWORK

Use a #2 round to paint the stars on the angel's dress and sleeves Dark Goldenrod. Use the #0 round to paint her eyes Cape Cod Blue, Black, and Oyster White. Use the #2 script liner to do the line work on her wings Barn Red, and on the tree and heel patches 14K Gold. All other details are done with a #01 Black Sakura Micron Pigma Pen.

Use an old scruffy brush to dry-brush Oyster White highlights on the angel's dress, wings, and tree. Add Oyster White highlight dots to her eyes with the stylus.

ASSEMBLY

Drill holes as indicated on the pattern packet. Wood-glue the angel's arms and tree to her body. Cut two pieces of 19-gauge wire 5" long. Insert each piece from the back, through the holes at the bottom of the angel's dress, and

twist into a spiral with needle nose pliers to secure. Insert the other end of the wires through the holes in her feet and secure in the same manner.

Cut a piece of thin linen jute 10" long, wrap around two fingers, and tie in the center with a small piece of thin jute. Hot-glue to head for hair.

Cut another piece of thin jute 8" long, fold in half, and glue ends into the hole in the top of her head for a hanger. Finish with acrylic matte spray sealer.



Here's my Heart Angel

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Sand smooth with 150-grit sandpaper, and dust off. Apply water-based wood sealer, sand again lightly, and dust off. Transfer main pattern outlines. Transfer details as needed.

BASECOAT

Use the #4 flat to base the angel's face, hands, and feet Medium Flesh, her dress Deep River Green, and her wings Trail. Base the heart Barn Red and the wooden star cut-out Dark Goldenrod.

Use a 1/4" angular shader to shade the angel's face, hands, and feet with Barn Red, her wings Cinnamon, and her dress and the heart Black.

Use an old scruffy brush to dry-brush cheeks with Barn Red.

DETAILS

Use the #10 round to base her eyes Cape Cod Blue, Black, and Oyster White. Use the #2 script liner to add the linework on her dress Barn Red and Trail and on the heart Deep River Green and Trail.

Use a #2 round to paint the stars on the angel's dress and the heart Dark Goldenrod. Add stitching and detail lines with a #01 Black Sakura Micron Pigma Pen.

Use an old scruffy brush to dry-brush Oyster White highlights on the angel's dress, wings, and tree. Add Oyster White highlight dots to her eyes with the stylus.

ASSEMBLY

Drill holes as indicated on pattern packet. Wood-glue the angel's arms and heart to her body. Cut a 12" piece of thin linen jute, and wrap around two fingers to make 1" loops. Tie in center, and hot-glue to head. Make a small bow from scrap fabric, and hot-glue to hair.

Cut a 7" piece of jute, fold in half and glue to back of angel for the hanger. Cut a 4" piece of 19-gauge wire, glue one end into the hole in the star, and curl wire leaving 1/2" to glue into the wing.

Finish with acrylic matte spray sealer.

Paints:

Delta Ceramcoat
Bambi
Barn Red
Black
Cape Cod Blue
Cinnamon
Dark Goldenrod
Deep River Green
Medium Flesh
Oyster White
Spice Brown
Trail
14K Gold

Brushes:

Loew Cornell
#4 flat
#6 flat
#8 flat
#2 round
#10 round
#2 script liner
1/4" angular shader
Old scruffy brush
Stylus

Supplies:

10" x 6" x 1/2" pine for Starry Angel
6" x 6" x 1/2" pine for Starry Angel

10" x 6" x 1/2" pine for Tree Angel

6" x 6" x 1/2" pine for Heart Angel
5" x 5" x 1/4" pine for Heart Angel

150-grit sandpaper
Waterbased wood sealer
Transfer paper
Thin gold wire, 40" long
Thin linen jute
19-gauge wire
#01 Black Sakura Micron
Pigma Marker
Wood glue
Hot glue
Needlenose pliers
Acrylic matte spray
sealer
Hanger for back
Scrap fabric

An Original Design
by Tonya Cowles
Scio, NY

For more wonderful projects by Tonya,
contact: Family Traditions
c/o Shirley Goodridge
4336 Back River Rd.
Belmont, NY 14813
or call (716) 593-3254



ACRYLIC PAINT CONVERSIONS
for this issue

for this issue

DELTA

DECORART

FLUID

DELTA

DECORATI

FLAID

14K Gold	Glass Gold / M	Pure Gold / M	Red Iron Oxide	Georgia Clay	Busty Nail
Alpine	Forest Green + White	Shamrock + White	Rose Claret	Mauve + Antique White + White	Prospere Rose + Vanilla Cream
Antique Rose	Brandywine + White	Rose Clifton	Rose Mink	Mauve + Antique White + White	Red Garden
Antique White	Brandywine + White	Warm White	Range	Antique White	Scrub Red + Fresh Perfection
Autumn Brown	LI Chinoiserie	Brown Sugar	Sandstone	Sandstone	City Blossom
Avocado	Antique Green	Rare Avocado + Molasses	Santa's Flesh	Santa's Flesh	Portland Medium + White
Bamboo	Shale Brown	Burning + White	Silver Pine	Silver Pine	Summer Sky + Medium Gray + White
Barn Red	Deep Burgundy	Burgundy	Soft Gray	Soft Gray	White + Light Gray
Bittersweet Orange	Tangerine	Burgundy	Tangerine	Deer Gray + White	Nature
Black	Lamp (Ebony) Black	Leatrice	Leatrice	Milk Chocolate	Honeycomb
Black Green	Black Green	Wrought Iron	Wrought Iron	Antique Gold + Sable Brown	Terra Cotta
Blue Blaze	Williamburg + Moon Yellow	Panna Blue	Panna Blue	Terra Cotta	Carved + Olive Green
Blue Spruce	Artistic Teal	Whitegreen	Whitegreen	Timberline Green	Caramel
Bridgport Gray	Slate Gray	Whipped Berry	Whipped Berry	Trillium Red	Carved Red
Burgundy Rose	Rose Gold	Apple Spice	Apple Spice	White	Rhoda Tan
Burnt Sienna	Terra Cotta + Burnt Orange	Burnt Sienna	Burnt Sienna	Williamsburg Blue	Kissel Tan
Burnt Umber	Dark Chocolate	Burnt Umber	Burnt Umber	Williamsburg Blue	Williamsburg Blue
Butter Cream	LI Buttermilk	French Vanilla + White	French Vanilla + White	Sonnoma	Antique Maroon
Cadet Green	Dove Gray	Gray Planel	Gray Planel	Candy Bar	Burgundy Wine
Cape Cod Blue	Williamburg Blue	Swagler's Blue	Swagler's Blue	Deep River	Burnt Sienna
Charcoal	Charcoal	Wrought Iron	Wrought Iron	Sirius	Forest Green
Cherrywood	Lead Green	Green Forest	Green Forest	Empire Gold	Golden Straw
Chinoiserie Green	Rosewood	Huckleberry	Huckleberry	Kelly Green	Marigold
Cinnamon	Desert Tangerine	Ultra Blue + Tangerine + White	Ultra Blue + Tangerine + White	Old Parchment	Meadow
Colonial Blue	Geoseeky + Georgia Clay	Premiere	Premiere	Mulberry	Meadow
Coral	Coral Yellow	Sunny Yellow	Sunny Yellow	Vanilla White + White	Nagui Red
Cypress Yellow	Burnt Orange + Sable Brown	Earthstone + White	Earthstone + White	Vintage Wine + White	Pansy Lavender
Deep River Green	Hunter Dark Green	Hunter Dark Green	Hunter Dark Green	Daisy Mare + White	Rosemary
Delphin Gray	Slate Gray + Baby Blue	Amish Blue	Amish Blue	Santa Fe Rose	Shadling Fish
Empire Gold	Marigold	School Bus Yellow	School Bus Yellow	Tangerine	Tango Orange
Fire Red	Cumery Red	Christmas Red	Christmas Red	Cardinal Red	Turquoise
Fish Tan	Sand	Tilly + Camel	Tilly + Camel	Cypress Blue	Cypress Blue
Fleshstone	Fleshstone + Telfee	Desy Peach	Desy Peach	Tide Pool + Periwinkle	Golden Blue
Golds / Citrus	Geoseeky Gold / M	Pure Gold / M	Pure Gold / M	Blue Heaven	Blue Heaven
Gypsy Rose	Geoseeky	Cherokee Rose	Cherokee Rose	Live Oak + Sweetest Musk	Sizzling Pink + Veerana Blue
Hunter Green	Dark Pine + Black Forest	Shamrock + Rhinola Green	Shamrock + Rhinola Green	Brown Iron Oxide	Dark Chocolate + Burnt Sienna
Indian Rose	Tally Cream + White	Rose Blush	Rose Blush	Alpine + Forest Green	Alpine + Forest Green
Ivory	Hunter LI Green	Tally	Tally	Pumpkin + Tangerine	Pumpkin + Tangerine
Leaf Green	LI Buttermilk	Fresh Foliage	Fresh Foliage	Emerald Green	Teal Green + Versian
Light Ivory	Medium Pink	Shantone	Shantone		
Medium Peach	Possess Blue	Possess Blue	Possess Blue		
Orange Red	Cherry Red	Naguiol Cream	Naguiol Cream		
Orange Yellow	Cad Yellow	School Bus Yellow + White	School Bus Yellow + White		
Oyster White	White + Toffee	Tapeza	Tapeza		
Pigskin	Antique Gold + Terra Cotta	Yellow Oakie + Butterscotch	Yellow Oakie + Butterscotch		
Pine Green	Evergreen	Thicket	Thicket		
Pumpkin	Pumpkin	Tangerine + Glazed Carrots	Tangerine + Glazed Carrots		
Quaker Grey	Grey Sky	Dove Gray	Dove Gray		

Color Names shown in bold are used in projects in this issue. These conversions were prepared for Wood Strokes by Betty L. Byrd from her "Acrylic Conversions - 5th Edition." This book contains complete charts for the eight leading brands of acrylic paints and is available for \$12.45 ppd. To order, send check or money order to:

Byrdwell Creations - W5
1511 Campanile Dr.



Color: Names shown in **bold** are used in projects in this issue. These conversions were prepared for *Wood Strokes* by Betty L. Byrd from her "Acrylic Conversions - 5th Edition." This book contains complete charts for the eight leading brands of acrylic paints and is available for \$12.45 ppd. To order, send check or money order to:

Byrdwell Creations - W55
1513 Comanche Dr.
Las Vegas, NV 89109
(Sports, no phone orders)



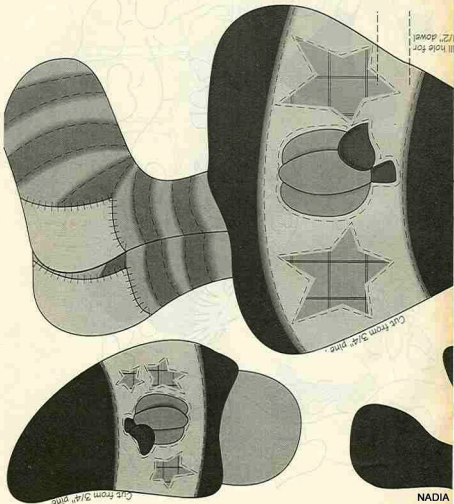
1/2" hole for
dowel

Cut from 3/4" pine.

3/32"
hole

1/16" hole

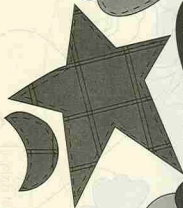
Cut from 3/4" pine



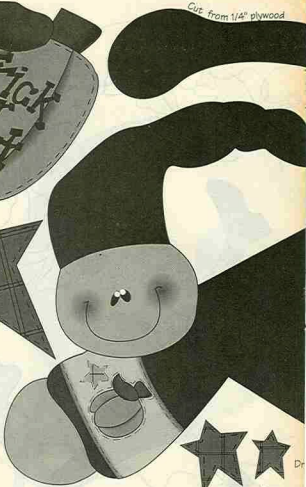
Cut from 1/2" plywood.



Cut from 1/4" plywood



Mattie
PAGE 10



cut stars from
1/8" plywood

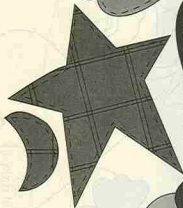
NADIA

at

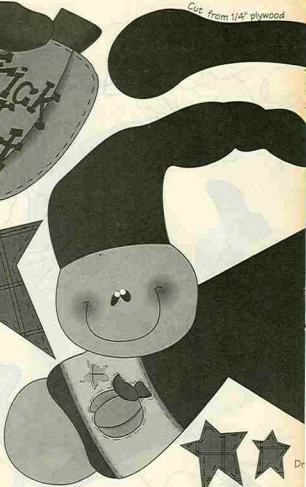
Cut from 1/2" plywood.



Cut from 1/4" plywood



Mattie
PAGE 10

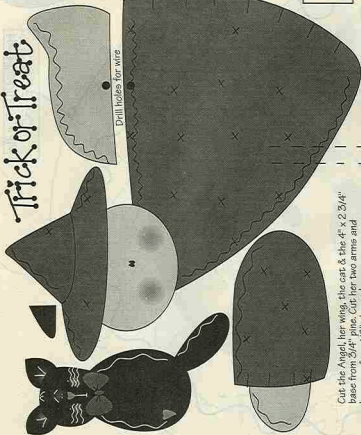


cut stars from
1/8" plywood

NADIA

at

Trick or Treat



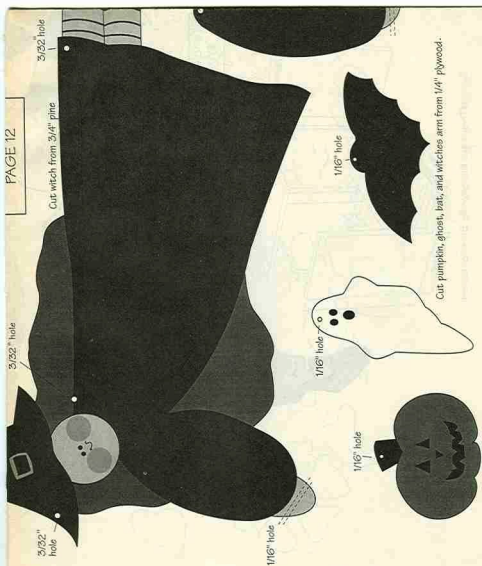
Drill holes for wire

Cut the Angel, her wing, the cat & the 4" x 2 3/4" base from 3/4" pine. Cut her two arms and her nose from 1/8" plywood.

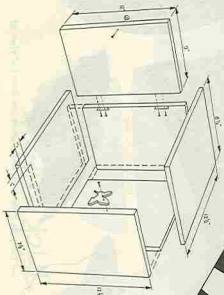
Cut hole in angel and in the center of the base for a 1/4" dowel.

Trick or Treat
Angel
PAGE 16

Halloween Witch



Stenciled Cabinet
PAGE 68

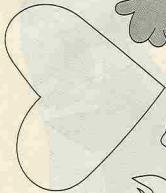


Exploded Perspective Illustration for Stenciled Cabinet.

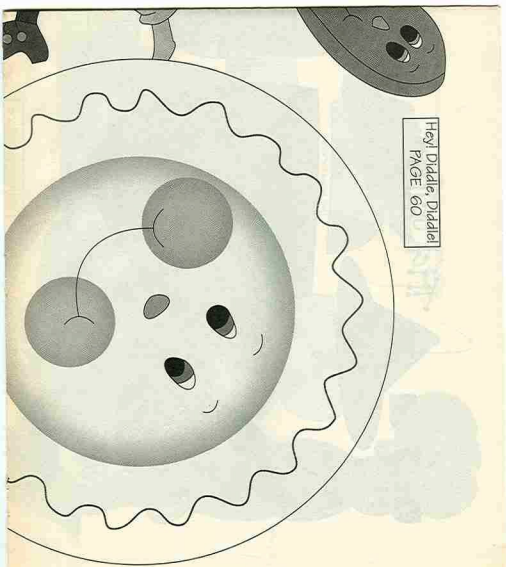


Illustration for placement only

Template for
cutting heart
stencil.



Hey! Diddle, Diddle!
PAGE 60



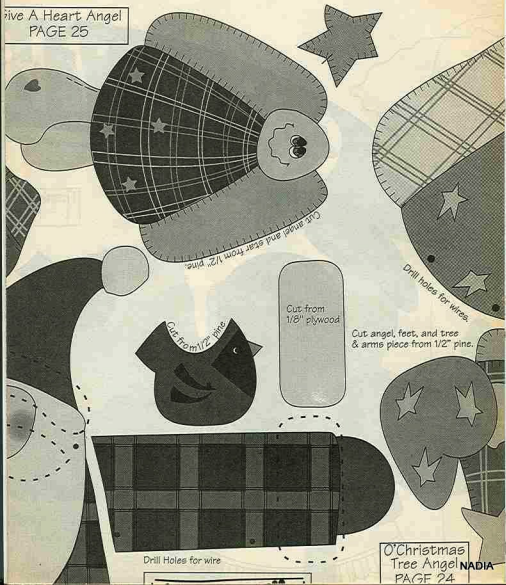
Wood Strokes & Woodcrafts
Pattern Packet Issue #25
October/November Pages 27-50



Cut from 3/4" pine

Cut from 1/2" pine.

Starry-Eyed
Angel
PAGE 23



NORTH

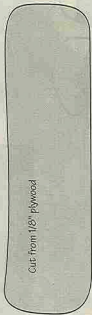
Cut signs from
1/4" plywood

POLE

Drill Holes for wire



Cut from 1/8" plywood



Cut from 1/8" plywood



Cut Santa and B

e from 3/4" pine.

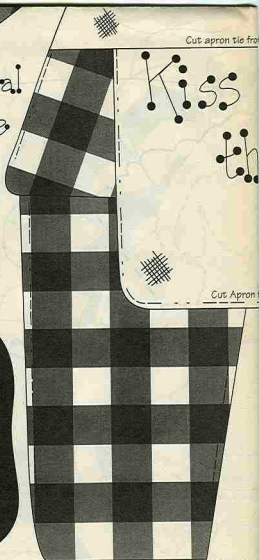
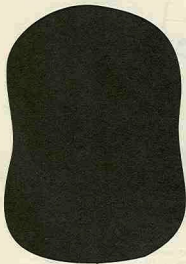
Stuffed
Santa
PAGE 52

Too Many Cookies!

use from 3/4" pine

Cut from 1/2" pine

Today's Special
Santa Surprise
Egg Nog
Recipes
Baked Alaska



Cut apron tie from

Cut Apron from

Cut Santa's body and two shoes from 3/4" pine.

h 1/4" plywood.

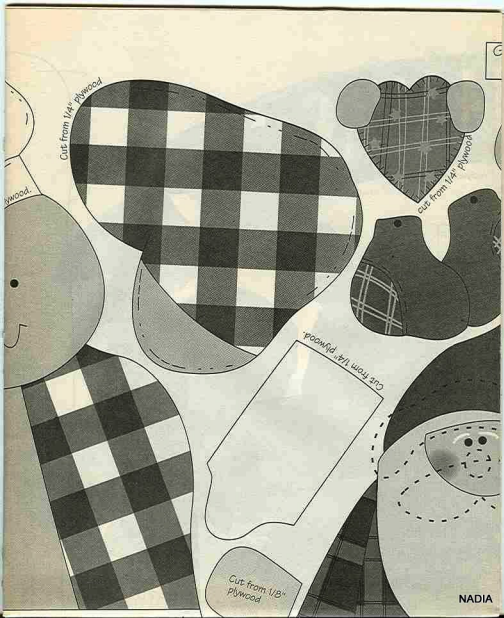


Cook

rom 1/4" plywood

North Pole
That-A-Way
PAGE 56

Cut Santa, his arm and a $8\frac{1}{2}'' \times 2\frac{3}{4}''$ base



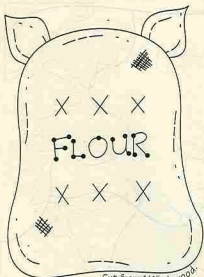
Cut from 1/4" plywood

Cut from 1/4" plywood

Cut from 1/4" plywood

Cut from 1/8" plywood

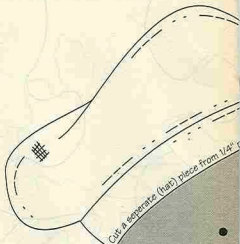
NADIA



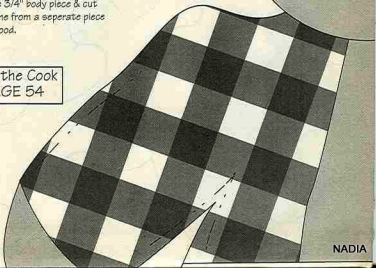
Cut from 1/4" plywood.

Cut the hat shape with Santa's head on the 3/4" body piece & cut the hat alone from a separate piece of 1/4" plywood.

Kris the Cook
PAGE 54

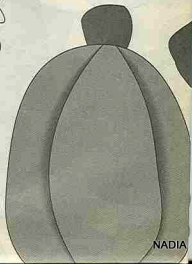


Cut a separate (hat) piece from 1/4" plywood.



Leaf illustration for placement only.

Accordion
File Folder
PAGE 70



GIVE TH

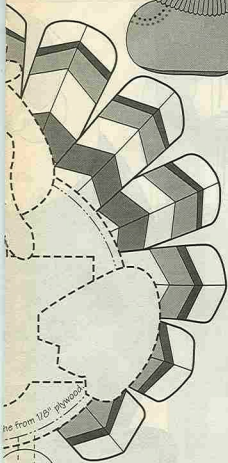
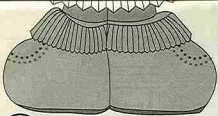
Cut the banner, the boy's hand and the pumpkin leaf from

Thanksgiving
PAGE



Cut from 1/4" plywood

Cut from 1/2" pine

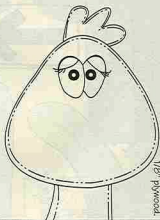


Cut from 1/8" plywood



dowels

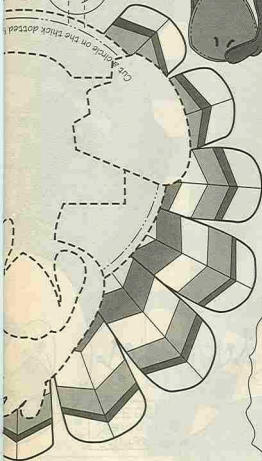
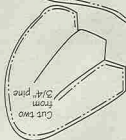
Cut tailfeather from 3/4" pine.



Cut from 1/8" plywood.



Send for Pizza
PAGE 18



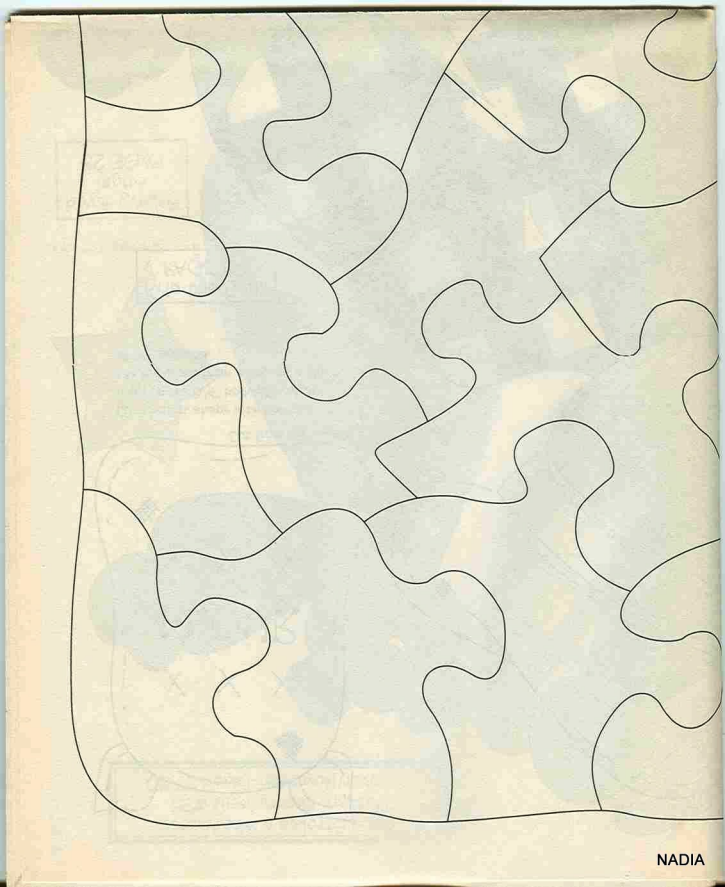
Cut from 1/2" pine

ANKS

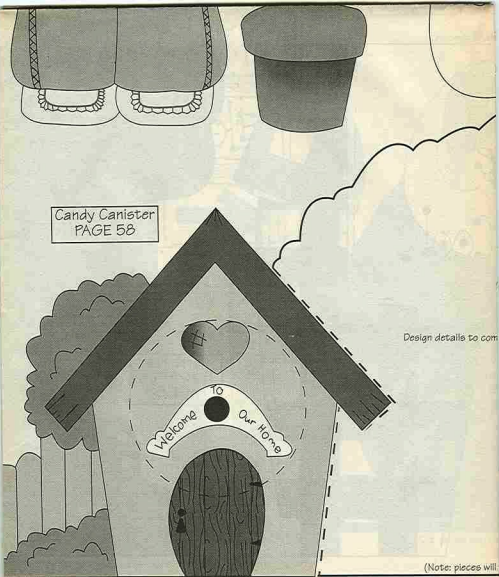
n 1/4 plywood.

g Wreath
20





Candy Canister
PAGE 58



Design details to come

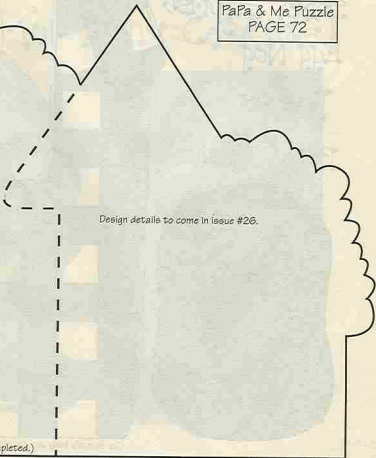
(Note: pieces will be cut on a separate page.)

Cut a circle from 1/2" pine and glue to the back as shown.

Cut entire piece from 3/4" pine. Cut on a separate page.

NADIA

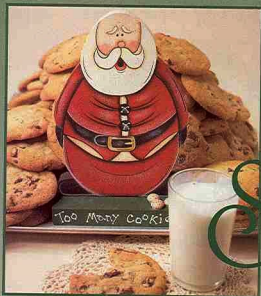
PaPa & Me Puzzle
PAGE 72



s in Issue #27.

Design details to come in issue #26.

it together when completed.)
otted lines to make three separate pieces.



Stuffed Santa

PREP STEP

Transfer the outline pattern pieces from the pattern packet to 3/4" pine. Cut out using a scroll saw. Sand smooth with 150-grit sandpaper, and dust off. Transfer main pattern outlines. Transfer details as needed.

BASECOAT

Use the #10 flat shader to base Santa's shirt and pants Tompe Red, his beard and mustache Ivory, and the base Hunter Green.

Use the #6 flat shader to base his face and stomach Santa's Flesh and his belt, boots, mittens, and buttons Black. Several coats will be necessary. Be sure to let dry completely between coats.

Use the #4 flat shader to base the cookies Trail Tan. Let dry. Repeat.

Use the #10-0 liner to base Santa's lower lip Tompe Red, his eyebrows Ivory, inside his mouth Black, and his belt buckle Pigskin. Let dry. Repeat.

SHADING & HIGHLIGHTING

Use the #4 flat shader to shade Santa's face, stomach, and mustache with a wash of Autumn Brown. Use the shader to highlight areas on his boots, mittens, and belt with a float of Ivory.

Use the #6 flat shader to shade his

suit with a float of Black. Refer to photo for placement.

DETAILS

Use an old "furred-out" flat shader with a circular motion and Tompe Red to apply a little color to Santa's cheeks and nose. Be sure to wipe most of the color from your brush and dry-brush Ivory for all highlights on his body and a tiny area on his lip.

Use the #10-0 liner and thinned Black to apply linework to Santa's face, beard, mustache, and clothing. Use thinned Ivory to apply a line to his belt buckle, the lettering on the base, and the 'x' on his buttons.

Use a stylus to dot Santa's eyes Black, the chocolate chips on the cookies Autumn Brown, and the letters Ivory.

FINISHING TOUCHES

Place all pieces inside a cardboard box and spatter, using an old toothbrush and thinned Black. Let dry completely.

Apply one coat of Delta matte finish, then wood-glue and nail Santa to the center of the base. Wood-glue the cookies to one side of the base. Place Santa next to a big plate of cookies, and just wait for the smiles!

Paint Box

Paints:

Delta Ceramcoat
Autumn Brown
Black
Hunter Green
Ivory

Pigskin
Santa's Flesh
Tompe Red
Trail Tan

Supplies:

12" x 6" x 3/4" pine
150-grit sandpaper
(3) Small wood plugs for cookies
Transfer paper
Wood glue
(1) Nail
Delta Matte Varnish

Brushes:

Robert Simmons Tole Master Series
T60 flat shader #4
T60 flat shader #6
T60 flat shader #10
T51 liner #10-0
Old furred-out flat shader
Double ball stylus



An Original Design

by Sue Ann Thomason

West Lafayette, OH

For more wonderful projects by Sue Ann,

contact: Darrow Production Co.
P.O. Box 1457
El Reno, OK 73036-1457
or call (405) 422-5722

NADIA

www.woodstrokes.com



Paint Box

Paints:

Delta Ceramcoat
Alpine
Black
Black Green
Burgundy Rose
Burnt Umber
Flesh Tan

Gold Gleams
Light Ivory
Medium Flesh
Quaker Grey
Rouge

Brushes:

Robert Simmons Tole Master Series
#3, #12 flats
1/4" liner
#4 flat scrubby

Supplies:

19" x 6" x 3/4" pine
8" x 4" x 1/2" pine
8" x 8" x 1/4" plywood
3/8" wooden button plug for nose
200-grit sandpaper
Delta Hallmark Wood Sealer
Transfer paper
#01 Black Sakura Micron
Pigma Marker
Delta Fruitwood Stain
Wood glue
Hot glue
(4) 1 1/2" wood screws
17/8" gold wire spectacles
19-gauge wire
Jute
Vine tree
Small basket
Excelsior
Dried apple slices
Small cinnamon sticks

Misc. miniature wood items: jars,
rolling pins, eggs, apples, bowls,
butter churn,
bucket, cookie
jar and stars
Sherpa material
Gold star garland
3" x 4" chalkboard
Curly wood hair
Matte spray finish



PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Kris's body and shoes are 3/4" pine, his arm, apron tie, hat, apron, flour sack, and cutting board are 1/4" plywood. Sand smooth with 200-grit sandpaper, and dust off. Drill a 3/16" hole 3/8" deep for nose button and in two places on the bottom of each shoe. Drill a 1/8" hole through the 3/8" hole on shoe bottoms and both hands. Apply Delta Hallmark Wood Sealer, sand again lightly, and dust off with a tack cloth. Transfer main pattern outlines. Transfer details as needed.

PAINTING

Use the #12 flat to base Kris's face, hands and button plug nose with a wash of Medium Flesh. Base his hat and apron with a wash of Light Ivory, his suit and flour sack with a wash of Flesh Tan, and his shoes with a wash of Black Green.

The stripes on Kris's suit are a wash of Alpine. Paint stripes one way, let dry, then do the stripes the other way to get the darker area where the stripes meet.

Use the #4 flat to dry-brush his cheeks and nose with Rouge. Use the liner to add the Gold Gleams stars on Kris's suit and to base his eyes Black. When dry, use the stylus or the end of a small brush to highlight his eyes with Light Ivory and to dot the stars with Gold Gleams.

MISCELLANEOUS PIECES

If you have trouble finding the same pieces, be creative and add your own little treasures. Base the miscellaneous wood pieces as follows: Base the cookie jar and the inside pages of the book

Flesh Tan, the front, back and edges of the book, the bottom and trim of the cookie jar, and the handles of the rolling pins Alpine.

Base the plates and bowls Burgundy Rose or Quaker Grey, the jars a wash of Burgundy Rose, and their lids Gold Gleams. Base the milk bottle Light Ivory.

Stain the rolling pins, cutting board, bucket, and butter churn with Fruitwood Stain. Base the ends of the rolling pins with Burgundy or Alpine.

Base the eggs Flesh Tan and speckle with Burnt Umber. Base the stars Flesh Tan, Alpine, and Gold Gleams.

DETAILS & ASSEMBLY

The stitches, linework, dash lines and lettering are all done with the #01 Black Sakura Micron Pigma Marker.

Wood-screw shoes to bottom of legs. Wood-glue hat, nose, arm, apron, and apron tie. Varnish with two to three light coats of matte spray finish.

Hot-glue curly wool for hair and beard. Cut two pieces of sherpa 2 1/4" wide x 7 1/4" long and hot-glue around the bottom of leg. Wrap glue around sherpa and tie in front with a bow.

Bend sides of gold wire spectacles to conform with sides of head. Place on face, covering sides with hair. Cut 1/8" wide strips of sherpa and glue around cuffs, bottom and upper front edges of coat.

Hot-glue excelsior in basket and the eggs on top of excelsior. Glue cinnamon sticks in bucket. Wire or glue wooden stars to tree and wrap tree with star garland. Wire wooden items together with 19-gauge wire, curling wire between each. Refer to photo for placement.

An Original Design

by Denise Johnston
Richville, NY

For more adorable projects by Denise,
contact: Darrow Production Co.
P.O. Box 1457
El Reno, OK 73036-1457
or call (405) 422-5727

NADIA

www.woodstrokes.com

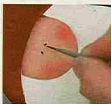
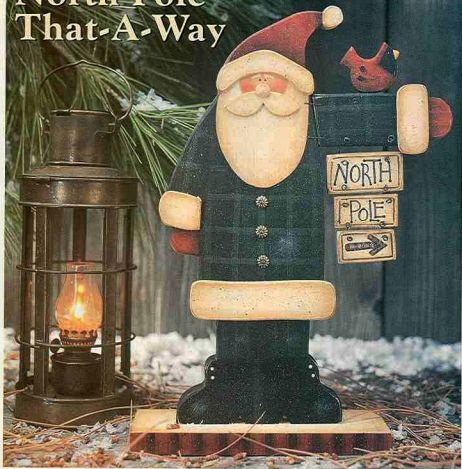
Kris the Cook



Today's Special
- Santa Surprise
- Baked Alaska
- Egg Nog

FLOUR

North Pole That-A-Way



PREP STEP

Transfer the outline pattern of Santa, his arm, and the base to $\frac{3}{4}$ " pine; the cardinal to $\frac{1}{2}$ " pine; one each of the signs to $\frac{3}{4}$ " plywood; and one each of Santa's mustache, hat fur, sleeve fur and coat fur to $\frac{1}{8}$ " plywood. Use a scroll saw to cut out all pieces.

Drill $\frac{1}{16}$ " holes in the signs, Santa's arm, and his shoulder; $\frac{3}{16}$ " holes in the bottom of the bird and the top of Santa's arm; and $\frac{1}{8}$ " holes in the bottom of Santa's boots and the top of the base.

Sand smooth with 150-grit sandpaper and dust off. Transfer main pattern outlines. Transfer details later as needed.

BASECOAT

Base Santa's face and screw hole button nose with Medium Flesh. Base his mustache, beard, all fur pieces, pom-pom, signs, and top of stand Buttermilk. Base his hat, mittens, edges of the base, and the bird's body Napa Red. Base Santa's suit and pants Hauser Dark Green, his boots and the cardinal's face Lamp Black, and the cardinal's beak Marigold.

DETAILS

Shade Santa's face with a float of Burnt Sienna. Use a #8 flat to dry-brush his cheeks and top of his nose with Tomato Red. Use the #1 liner to dry-brush his eyes with Lamp Black. Add eyelashes with thinned Lamp Black and dab eyebrows with Buttermilk. Highlight his eyes with small Buttermilk dots.

Float Sable Brown shading around all fur, cuffs, signs, the top of the base, beard, mustache, and pom-pom.

Use the #2 flat to paint comma stroke wings on the cardinal with a mix of Antique Maroon and a few drops of Lamp Black. Shade around cardinal, mittens and hat with the same mix. Use a #8 flat and the Antique Maroon and Lamp Black mix to paint thick stripes on the edge of the base. Outline thick

stripes with two thin stripes.

Add a few drops of Buttermilk to Hauser Dark Green to an inky consistency. Load rake brush with mix. Paint stripes on suit with a light touch, holding the brush in a vertical position. Outline stripes with Napa Red.

Use a #1 liner to paint thin stripes on pants with the same Hauser Dark Green and Buttermilk mix. Shade pants; coat, and sleeves with Black Green.

Highlight down each side of center line of boots with Buttermilk. Use a stylus or the end of a medium-size brush to dot boot buttons with Buttermilk. Use a #12 flat dry brush to add Buttermilk highlights on toes of boots, pant legs, coat, and hat.

Dot the cardinal's eye with Buttermilk. When dry, add Lamp Black dot.

Lettering on sign is thinned Antique Maroon and Lamp Black mix. Dots are same mix. Outline signs with thinned Hauser Dark Green.

Base candy cane arrow with Napa Red. Use a #2 flat to dry brush stripes with Buttermilk. Outline stripes with thinned Buttermilk. Shade arrow with Antique Maroon and Black mix. With a #2 flat, dry-brush highlights down center of candy canes with Titanium White.

ANTIQUING INSTRUCTIONS

You can use your own favorite antiquing medium, or try Myra's Paste Wax method: Mix one cup Johnson's Paste Wax with $\frac{1}{2}$ tablespoon Burnt Umber Oil paint. Apply mixture with a sponge brush to all pieces. Wipe dry with a clean cloth. Let dry for 15 minutes and buff with a clean, dry cloth. Deepen antiquing around edges with a cloth dipped in Burnt Umber oil paint. Wipe nearly dry on paper towel. Rub gently around edges to darken. Use a clean cloth to blend into lighter areas.

Use a spatter brush or an old toothbrush to spatter first with Buttermilk, then with Lamp Black.

ASSEMBLY

Use Future Glue Gel Wood Glue to attach mustache, nose, hat fur, sleeve fur and coat fur to Santa. Cut two pieces of 22-gauge wire, 6" long. Tightly curl one end of each. Attach signs to Santa's arm. Wood-glue $\frac{3}{16}$ " dowel to attach the cardinal to Santa's arm. Wood-glue $\frac{1}{4}$ " dowel to attach Santa to the base. Gently put furniture nail buttons in place on Santa's suit.

Paint Box

Supplies:

30" x 6" x $\frac{3}{4}$ " pine
3" x 3" x $\frac{1}{2}$ " pine
5" x 5" x $\frac{1}{4}$ " birch plywood
6" x 6" x $\frac{1}{8}$ " birch plywood
1" x $\frac{3}{16}$ " wooden dowel
1 $\frac{1}{2}$ " x $\frac{1}{4}$ " wooden dowel
150-grit sandpaper
(9mm) wooden screw hole button
Transfer paper
22-gauge wire
#64 Daisy Oxford Furniture Nails
Future Glue Gel Wood Glue
Antique medium

Paints:

DecoArt Americana	
Antique Maroon	Marigold
Black Green	Medium Flesh
Burnt Sienna	Napa Red
Buttermilk	Sable Brown
Hauser Dk Green	Titanium White
Lamp Black	Tomato Red

Brushes:

Loew Cornell All American Painter
Series 4350-#0, #1 liner
Series 4300-#2, #8,
#12 flats
Series 4550-1/4" wash
La Cornelle 1/4" rake



An Original Design

by Myra Mahy

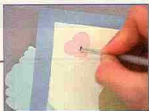
For a catalog of designs by Myra,
send \$1 to:
Country Faces
4919 Reimar Rd.
La Mesa, CA 91941
or call (606) 655-4700



Candy Canister



"Candy Canister" is the second project in our new six-part series of kitchen accessories designed exclusively for us by Kathy Morrissey. It is the first piece in the candy canister set. The next two canisters and the holder will follow in future issues.



PREP STEP

Transfer the outline patterns from the pattern packet to $\frac{3}{4}$ " pine. The outline pattern piece for all three canisters must be cut at one time to ensure that all three canisters will fit together when assembled in the canister holder.

The two dotted lines on the pattern indicate the cuts necessary to make three separate canisters. It is imperative that you make each of these cuts with only one pass on your scroll saw.

(The painting detail patterns for the remaining canisters and the holder will be featured in the next three issues.)

Cut out and sand with 400-grit sandpaper and wipe clean. Varnish with Delta Waterbased Varnish, sand again and wipe clean. Basecoat entire surface and the apple knob with an equal mixture of Sandstone and Light Ivory. (Keep lots of moisture in the brush.) Let dry well and transfer main pattern outlines. Transfer details as needed.

BASECOAT

Base the roof Dolphin Gray, shade with Williamsburg Blue; base the bush and tree foliage Silver Pine, shade with Blue Spruce, and base the heart Rose Cloud, shade with Rose Mist.

Base the door an equal mix of Sandstone and Trail; shade with Autumn Brown. Base the door knob and hinges Charcoal.

Shade around the cottage, sign and fence with an equal mixture of Sandstone and Trail.

Paint the edge of the piece at the roof Williamsburg Blue and the edge of the tree and bush Blue Spruce. Base the back of the piece and the circle Dolphin Gray.

DETAILS

Line the door, door handle, hinges, lettering and all lining and stitching with Charcoal. The extra-fine dots are done with a fine-point black permanent marker.

EASY FINISH

Let dry at least one day to allow the marker time to set. Varnish with three coats of Delta Waterbased Varnish. Use Aleene's Thick Designer Tacky Glue to glue rubber weather stripping around the circle. Glue the circle and the knob to the back of the piece as indicated on the pattern packet.

The second canister in the candy canister set will be in our next issue. In the meantime fill with your favorite candy, place on the countertop, and enjoy!

Paint Box

Paints:

Delta Ceramcoat
Autumn Brown
Blue Spruce
Charcoal
Dolphin Gray
Light Ivory
Rose Cloud

Rose Mist
Sandstone
Silver Pine
Trail
Williamsburg Blue

Supplies:

26" x 8" x $\frac{3}{4}$ " pine
Small clear glass fishbowl (one for each canister)
400-grit sandpaper
Delta Waterbased Varnish
Transfer paper
Fine-point black permanent marker
Aleene's Thick Designer Tacky Glue
Wooden apple for knob (one for each canister)
Weather stripping (optional)

Brushes:

Loew Cornell La Corneille
 $\frac{3}{8}$ " wash
 $\frac{3}{8}$ " angular shader
100 liner
0 spotter
#2, #4 flats



An Original Design

by Kathy Morrissey
Hillsborough, NB, Canada



HEY! DIDDLE, DIDDLE!

the cat and the fiddle
the cow jumped over the moon
the little dog laughed
to see such a sport
and the dish ran away with the spoon!

This table concludes the charming Nursery Rhyme table and chair set. If you missed the chairs, they can be ordered on page 74. The cow jumped over the moon chair was in issue #23 and the Fiddler was in issue #24. Together, these projects create an unforgettable ensemble that your family will enjoy handing down to future generations.



LEGS & SKIRTS

The side skirts, end skirts and the legs were all milled out of 3/4" pine.

Rip the side skirts (B), end skirts (C), and legs (D) as shown in step photo 1 to the dimensions given in the cutting list.

All the blanks need their own specific length. Use the radial arm saw and crosscut all the blanks to the dimensions given in the cutting list and as shown in step photo 2. When crosscutting the legs to their final length be



CROSSCUTTING

sure to use a stop block attached to the radial arm saw fence to assure that all blanks will be the same length.

The legs will receive three countersunk holes along the end view blanks of the table. These holes attach the two blanks together. Refer to the side view drawing on page 62 for proper hole locations for the legs.

To make the countersunk holes, use the drill press and the proper countersinking bit for the #6 x 1 1/4"



COUNTERSINK

wood screws as shown in step photo 3. Later these holes will be plugged using the drill press, attached with a plug cutting bit and scrap wood.

Each leg consists of two blanks. To assemble the legs, butt one edge up against the blank with the counter sunk holes. Tightly screw three of the #6 x 1 1/4" wood screws as shown in step photo 4. Refer to legs' top view drawing on page 62 to orient the two leg blanks.



LEG ASSEMBLY

Repeat steps 3 and 4 until all legs have been assembled. The skirt blanks are used to add strength to the table. To attach the side skirts to the end skirts, countersunk holes must first be drilled. The two end skirts fit in between the two side skirts. Evenly space two drill hole locations where the skirts meet, as shown in step photo 5.

To make the countersunk holes for the skirts, use the drill press with the



SKIRT HOLE LOCATION

same countersinking bit that was used to make the holes for the legs. Be sure to countersink deep enough so that later a plug can be inserted to cover the screw head.

Once the holes have been located and drilled, hold the corners tightly together with a jig as shown in step photo 6 or with clamps pulling the two corners tightly together.

Glue up contact surfaces and use



SKIRT ASSEMBLY

the #6 x 1 1/4" wood screws to attach each corner on the skirt blanks. Be sure to check for square at each corner before moving on.

Step photo 9 shows how the legs connect to the inside corner portion of the skirts. Each leg sits flush with the top edge of the skirt blanks. Measure up from the bottom edge 1". Evenly space the two hole locations on the wider portion of each leg.



LEG TO SKIRT ATTACHMENT



TOP ASSEMBLY



PLUG CUTTING



PLUG PLACEMENT

Countersink the holes into each leg using the drill press and the same countersinking bit as used before. Countersink one drill hole into the other leg as it is shown in step photo 7.

Use the #6 by 1 1/4" wood screws to fasten each leg to the skirts.

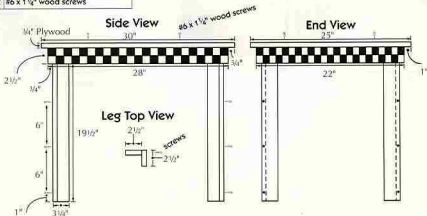
Cut the top (A) to the dimensions given in the cutting list. I used plywood for its stability and also to avoid having to biscuit individual blanks together. Turn the legs and skirts upright. Set the top blank onto the legs and skirts as shown in step photo 8. Refer to the drawing below for top orientation. Two #6 x 1 1/4" wood screws are used on each edge to fasten the top to the skirts. Evenly space the two drill hole locations, and use the countersinking bit to drill into the top blank. Be sure to drill deep enough so that later you can cover the screw heads with wooden plugs.

As shown in step photo 9, a plug-cutting bit in the drill press works great for cutting wooden plugs. Using a piece of scrap pine, make enough wooden plugs to fill all the countersunk holes that were made in the pine blanks.

For the top blank, use a piece of scrap plywood, and repeat the process to make the wooden plugs.

After all the wooden plugs have been milled, use a dab of glue on the end of each plug and insert into the countersunk holes. With a hammer carefully tap each plug into the hole. Once the plugs have dried, sand each wooden plug flush. Prep the entire assembly by sanding through 150 grit sandpaper. Knock off any sharp corners or edges that may come in contact with small children. Continue on to page 63 for painting instructions.

Dish and the Spoon Table					
Cutting List					Piece
Qty	Part	T	W	L	
1	A	3/4"	25"	30"	top (ply.)
2	B	3/4"	2 1/2"	28"	side skirts
2	C	3/4"	2 1/2"	22"	end skirts
8	D	3/4"	2 1/2"	22"	legs
Supplies					
32	#6 x 1 1/4" wood screws				



PAINTING

Use the 1" wash to base the table legs Navy and the skirts Black. Measure a 4" border around the table top and mark lightly. Paint the 4" corners White. Tape the borders off to paint the center area Christmas Green. Let dry completely. Use the #8 shader and Navy to paint along the green and white edges. Fill in remaining areas with Navy using the 1" wash.

Seal the table top with matte finish after painting the base coats. If you are not happy with your stenciling attempt, it will be much easier to wipe off with a damp cloth and try again.

STENCILING

Be sure to plan out your stenciling before you apply any paint. Use the large stencil brush to stencil the 1" checkerboard on the skirts White. If you start the first check 1/4" from the edge of each skirt, the checkerboard should work out evenly.

Transfer the heart pattern from the pattern packet to a stencil blank or a thin

piece of cardboard, and cut out with a utility knife. Center the hearts in the four corners, and stencil Opaque Red.

Center the five star stencil on the Navy borders and stencil Opaque Yellow. Be sure to check spacing first. If you are uncomfortable about centering the alphabet and number stencils, it might be a good idea to cut paper to the size of the table top and trace the stencils with a pencil to be sure of the placement. Measure up 3/4" from the bottom of the green area, and draw a light pencil line. Center the number stencil, and stencil White.

Measure down 8 1/2" from the top of the green area and 1 1/2" in from the edges, and lightly mark with pencil on both sides. Find the top center of the green area, which should be 11 1/4" from the sides. Measure down 1 1/2", and lightly mark. Draw an arc from the mark on the left side to the mark at the top center. Continue arc to right side. This is the base line for the 1 1/4" alphabet stencil.

EASY FINISH

Transfer the main pattern outlines of the dish and spoon design from the pattern packet. Base the dish and all the legs White, the spoon Cadet Gray, and the arms Indiana Rose. Base the spoon's shoes Autumn Brown and the dish's shoes Black.

Transfer detail lines. Base the spoon's stocking stripes Navy and the dish's stocking stripes Opaque Red.

Shade the inside of the dish with a wash of Blue Haze. Let dry. Base his cheeks Indiana Rose, shade with Antique Rose.

Base both noses Antique Rose. Base the spoon's eyes White, Black, and Blue Haze. Base the dish's eyes White, Black, and Leaf Green.

Use the #4 round to paint the squiggle design on the dish Navy, the dish's shoe laces White, and to add all the other detail lines Black. Use the stylus or the end of a brush to dot the shoe buttons Opaque Yellow and to highlight the eyes with White. Finish with three or four coats of matte finish. Enjoy for a lifetime!



Paints:

Delta Ceramcoat
Antique Rose
Autumn Brown
Black
Blue Haze
Cadet Gray
Christmas Green

Indiana Rose
Leaf Green
Navy
Opaque Red
Opaque Yellow
White

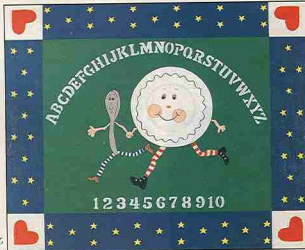
Supplies:

Delta Hallmark Wood Sealer
Transfer paper
Painter's tape (or masking tape)
1" checkerboard stencil
American Traditional Stencils
BL-492 Checks & Trims
BL-422 Alphabet & Numbers
To order stencils—see wood source on page 8.

Brushes:

Silver Brush Golden Naturals
1" wash
#8 flat
Large & small stencil brushes
Matte finish

*An Original Design by
Robert Joseph & Sandra Wagner,
painted by Linda Hendry*



STENCILING

BY BETSY EDWARDS



What is stenciling and where did it start? No one is sure exactly when the first person applied colored pigments through openings in one material to add contrasting decorations to another surface. However, most people agree that the craft began in prehistoric times somewhere in Asia and/or the Middle East.

A LITTLE HISTORY

In China, stenciling was used to decorate the walls of Buddhist monasteries and to reproduce sacred texts a century before the Christian era.

In the first century A.D., stencils were used to teach Roman children how to write.

In the Victoria and Albert Museum, London, England, there are examples of stenciled Japanese silk garments dating from the eighth century.

Sir Aurel Stein discovered caves with stenciled decorations in western China believed to have been painted about 1000 A.D.

Stencils were also used in Europe in the Middle Ages to decorate garments, churches,

and public buildings; as early as 1440 stencils were being used to produce playing cards and religious images.

Primitive cultures employ stencils to decorate clothing, utensils, their homes, and their bodies.

Natives of the Fiji Islands cut shapes from dried banana leaves and applied vegetable dyes through these openings to produce wide geometric borders on their bark cloth.

Some tribes cut designs from cured animal skins and used these stencils to decorate their bodies on ceremonial occasions.

In North America, as in Asia, Europe and Africa, stenciling

was popular. In the mid 17th century, floorcloths were being stenciled in tile-like geometric designs.

EARLY STENCIL SURFACES

By the early 18th century, stenciled decorations appeared on tinware, wooden implements, walls, textiles, wallpapers, furniture—on just about every surface imaginable!

EARLY STENCIL MEDIUMS

Early artists had to mix their own paints using natural pigments, binders, and solvents. Less than 50 years ago, the choices were limited to watercolors, oils, japan paints, or metallic powders.

STENCILING MEDIUMS & SURFACES

POSITIVE STENCILING

When we think of stenciling, we usually think of images created by positive stencils—the application of paint through openings cut in the stencil material.

Theorem painting uses multiple positive stencils to form a complete picture without the bridges (or gaps) of traditional stencils—from two to five overlays are used.

NEGATIVE STENCILING

Negative stenciling uses the piece cut out of the stencil as a template; this template is placed on the surface to be decorated, and the paint is pounced or swirled over the template—the paint is not applied through the design, but around it, leaving a negative image.

Any combination of these stenciling methods can be used to decorate any surface you choose.

WHAT MEDIUMS TO USE

Today we can use watercolors, oils, powders, spray paints, latex, acrylics, oil sticks, stencils creams, ink and/or chalk—we can choose the medium best suited to the surface we plan to decorate.

For theorem paintings (especially on velvet), oil paints or oil sticks are the best choice. Oil

sticks, acrylics, and stencil creams are good choices for decorating furniture and other wooden items.

On paper use watercolors, oil sticks, liquid acrylics, stamp pad ink, stencil creams, or chalk.

Tube and liquid acrylic paints can be used on walls, textiles, tin and wood; just remember to remove most of the paint from your brush before applying paint through the stencil—less is always better!

Acrylics are the most versatile paints for stenciling. The clean up is easy—just use soap and water.

STENCILING ON GLASS

For stenciling on glass and/or ceramics, I recommend acrylic enamels; follow the directions on the label to make your designs dishwasher safe.

STENCILING ON PAPER

Paper is a readily available and inexpensive surface. You can make your own greeting cards, produce custom stationery, or decorate scrapbooks and memory albums with stenciling.

As an alternative to color, use stencils to create tone on tone designs by pressure embossing. To pressure emboss, you'll need a light source (light box, sunny window or lamp under a glass-topped table); tape stencil to

paper, place paper on light source (stencil side down), and use a stylus to trace the stencil openings. Voila! When the stencil is removed, you'll have a lovely raised (embossed) design.

STENCILING ON FURNITURE

I love to stencil furniture and woodwork! To prepare previously finished pieces of furniture or woodwork, first sand with a coarse or medium grade of sandpaper—the more uneven the surface the coarser the sandpaper should be. Wipe away the sanding dust with a damp cloth or paper towel. If your surface is still uneven, continue to sand; if there are deep grooves or holes in the surface, build them up with wood putty or modeling paste. Allow your filler to dry, sand with medium sandpaper, wipe away the dust, prime the surface and basecoat with water or solvent based paint. Now you're ready to stencil.



Betty Edwards stencils a wooden blanket chest using jet acrylics and a hard-out stencil. This project will be shown on Home Matters TV Show on 10/10/97.

NOW YOU'RE READY TO STENCIL!



PREPARING OLD WOOD

If your furniture or woodwork is in terrible shape you may have to strip it of all previous layers of paint and/or stain.

Stripping is a bother and should be attempted only as a last resort! While it is easier to strip furniture than woodwork, it's still an icky, messy job. Buy a paint-stripping product and follow directions exactly—remove all paint, varnish, stains and sealers down to the bare wood. This may require several applications of the stripper and a lot of scraping. When the surface is completely stripped, treat it as raw wood.

PREPARING RAW WOOD

Raw wood (unfinished or stripped) must be sealed before applying a base coat; unsealed wood may warp, and paint will peel as the untreated wood absorbs moisture.

There are many wood sealers and primers available; generally you should use a waterbased sealer and primer under a waterbased paint and on oil-based sealer and primer under oil-based paints.

My favorite product, gesso, both seals and primes and can be used under either water or oil based paints. Apply one coat of gesso, let dry, sand, wipe away dust—repeat, then paint with your chosen base color. When the base coat is dry, decorate with your favorite stencil.



Load the brush with a small amount of paint. Wipe off excess on a paper towel.

CUT YOUR OWN STENCILS

Many materials are used for stencils: acetate, mylar, vinyl, stencil paper, vellum, thin wood, sheets of zinc or tin—even poster board or plain brown paper.

You can cut your own stencils with a utility knife or an electric stencil-cutting tool. If you use a utility knife be sure to use a new, sharp blade.

Using an electric stencil-cutting tool may take a little practice but once mastered gives you greater control than the utility knife. Be sure not to hold the tool in one spot too long; it may cause blisters on the film.

Which ever method you choose, experiment and have fun. If cutting your own stencil is not for you, don't worry—there are many wonderful designs commercially available.

APPLYING THE PAINT

For paint application, you can either use a stencil brush or a small sponge. Experiment!

Load the brush or sponge with a small amount of paint and tap off most of it on a paper towel and lightly tap the stencil design from the outside edge to the center. Or, if you prefer, you can move the brush in a circular motion, again working from the outside edge to the center of the openings. Again, experiment and be sure to tape off the areas that will not be stenciled.



Lightly tap the stencil design, or if you prefer, you can move the brush in a circular motion.

PLAN AHEAD

Plan your design (where it will be placed, how many repeats, what colors, etc.) before you begin. For greatest detail and cleanest lines choose a laser cut stencil and use very little paint—you can always add more color, if needed. Use self-sticking stencils, stencil spray adhesive or tape to hold the stencil in place; then go for it! You'll be delighted with the results!

LIMITLESS POSSIBILITIES

Decorating with stencils can add colorful accounts to your home and can also help to pull a room together. Stencil a border around the room on walls or ceiling; stencil the entire floor or a canvas floorcloth. Stencil curtains, upholstery, pillows, lamps, flower pots... Look around you—what do you want to decorate first?

Betsy Edwards is a Certified Craft Designer, a Certified Professional Demonstrator and a Liquitex Certified Instructor. She is an artist consultant for Binney & Smith, Liquitex Paints and Education Coordinator for American Traditional Stencils.



FOR MORE INFORMATION

- Stenciling by Pamela Riddle & Mary Jane Dorley
- Guide to Stenciling by Nancy Troobert
- Guide to Theatrical Painting by Jackie Peoples
- Stencil Artist and League (SAL)
- P.O. Box 920190
- Norcross, GA 30092
- American Traditional Stencils
- 449 First New Hampshire Turnpike
- Northwood, NH 03261



Be sure to tape off the areas that will not be stenciled.



ASSEMBLY

Cut the cabinet wood pieces from $\frac{3}{4}$ " pine as indicated in the Paint Box. Transfer the bird latch piece to $\frac{1}{4}$ " birch plywood, and cut out with a scroll saw. Sand pieces before assembly.

Refer to the exploded perspective illustration in the pattern packet for assembly. Drill $\frac{1}{4}$ " hole $\frac{1}{4}$ " deep on the inside right side piece of cabinet for door stop. Cut out areas for hinges on the left side and door pieces. Wood-glue and nail the sides to the back. Attach hinges to door and inside left of cabinet. Glue and nail bottom to sides and back. Before attaching top piece, glue dowel in place for the door stop. Glue and nail top. Countersink any nails and fill with wood filler. Let dry, and sand with 150-grit sandpaper. Drill a $\frac{1}{8}$ " hole in the top center of the bird's right wing; this will be the cabinet's latch.

BASECOAT

Use the 1" wash and wood sealer to seal the sides, door, cut out bird, and wooden knob. When dry, apply J. W. etc. White Lightning to desired shade. You may want to paint the bird cutout and knob first to see if the main cabinet pieces will match the latch. If necessary, a mixture of J. W. etc. White Lightning and Warm White may be used. Sand lightly with 400-grit sandpaper.

Base the top and bottom pieces of the cabinet Wintergreen, using the 1" wash. Use the #6 flat to paint the side of the small bird latch Wintergreen.

STENCILING

Although we used the *American Stencils* listed in the Paint Box for this project, we modified the placement of the design elements to best fill the cabinet door space.

Refer to the photo and use the design on the pattern packet for placement. Outline lightly where to place the stencil before you start painting. (Be sure to tape off any sections close to the pattern that you will not be stenciling.)

Stencil with the lighter colors first: the leaves, flowers, then the birds. Stencil the leaves Mystic Green; shade with Wintergreen. Stencil the flowers Light Blue; shade with Blue Ribbon.

Screw bird cutout in place (it must clear the door) and paint the top of screw with J. W. etc. White Lightning before stenciling.

Stencil the hummingbird's beak and eye Licorice. Stencil the top of his head and the top of his wings Mystic Green. Stencil the feathers and tail Teal; shade with Blue Ribbon. Stencil his throat Magenta and his tummy Wintergreen. Slightly blend the Wintergreen over the Magenta to achieve a brownish tone. Refer to the photograph for blending colors.

EASY FINISH

Screw wooden knob on door and spray with several coats of FolkArt ClearCote Acrylic Sealer Matte Finish.

This delightful, functional cabinet can house those necessary but not-so-pretty items such as hair dryer or steam iron that would otherwise clutter your counters!

Paint Box

Paints:

Plaid FolkArt
Blue Ribbon
Licorice
Light Blue
Magenta

Mystic Green
Teal
Warm White
Wintergreen

Supplies:

All pieces are cut from $\frac{3}{4}$ " pine:
(2) $12\frac{1}{2}$ " x $8\frac{1}{2}$ " (for top & base)
(2) $7\frac{1}{2}$ " x 12 " (for sides)
(2) 9 " x 12 " (for back & door)
 $\frac{1}{4}$ " dowel, $1\frac{1}{4}$ " long (for stop)
 4 " x 4 " x $\frac{1}{4}$ " birch ply (for bird latch)
(2) $1\frac{1}{2}$ " brass hinges
1" wooden birch knob
150 & 400-grit sandpapers
Delta Hallmark Wood Sealer
J.W. etc. White Lightning White
Stain & Sealer
Finishing nails
Wood glue
Drill with $\frac{1}{4}$ " & $\frac{1}{8}$ " bits
Countersink punch
Small screw
Wood filler
Transfer paper
Painter's tape (for masking tape)
American Traditional Stencils
BL-620 Morning Glories
BL-578 Morning Glories & Hummingbird
BL-67 Hummingbird
To order stencils call:
The Stencil Outlet at 1(800) 2-STENCIL
FolkArt ClearCote Acrylic Sealer
Matte Finish
Brushes:
Silver Brush Golden
Naturals
1" wash, #6 flat
Small stencil brushes



An Original Design
by Linda Hendry
Antioch, CA



Stenciled Cabinet

Accordion File Folder



Stamp Decor Leaf stamps, Paint, Gold Foil & a little creativity transform an ordinary accordion file folder into an elegant holder for your patterns or household paperwork.

PREP STEP

Cut two 12 $\frac{1}{4}$ " x 10 $\frac{1}{8}$ " pieces of $\frac{1}{8}$ " birch plywood. Sand with 150-grit sandpaper, wipe clean, and seal with wood sealer. Sand again with 400-grit sandpaper, and wipe clean with a tack cloth.

BASECOAT

Use the $\frac{1}{4}$ " wash to base the front and sides of the wood Butter Cream. Let dry. Using a sea sponge and a mixture of Spice Tan and *Plaid FolkArt* Extender, sponge the wood. While still damp, pick up both Spice Brown and Brown Velvet on the sponge, and sponge over the Spice Tan mixture, creating a blended look. Let dry.

STAMPING WITH LEAF PRESSES

Use the $\frac{1}{4}$ " wash to coat the *Plaid* Stamp Decor leaf press with paint. Press lightly on scrap paper to remove some of the excess paint, then press evenly on the surface to be painted.

(Be sure to test colors and thickness of paint before stamping on the final wood piece.)

Use different combinations of Timberline Green, Pine Green, Dark Goldenrod and Burgundy Rose on the same press to achieve Autumn colors.

Lightly transfer a rough outline of the leaf pattern design from the pattern packet to the front wood piece, or be creative and come up with your own.

ASSEMBLY

Trim the back flap off the file folder, leaving a 1" flap. Glue the 1" flap to the inside the folder. Glue the plywood pieces to each side of the file folder and let dry.

Transfer the corner pattern from the pattern packet to all the corners of the plywood. Use the end of a medium brush to dot the nailheads with Brown Velvet. Let dry completely.

Use a #0 liner and *Plaid Royal Coat* Foil Adhesive to outline the leaves and the veins. Use the #6 shader and the adhesive to paint the corners.

Following the manufacturers' directions, apply *Plaid Royal Coat* Foil to the adhesive. Seal with the *Plaid Royal Coat* Foil Sealer. Finish wood pieces with *Plaid FolkArt ClearCoat Satin* Sealer. Let dry completely.

EASY FINISH

Attach gold knob to front. (It will be necessary to file the screw end of the knob slightly so it won't protrude from the other side of the wood.) Drill a $\frac{1}{8}$ " hole in the back piece (centered and approximately 1" down). Thread both ends of the elastic cord into the back and tie in a knot. Loop at front and close. Now you have the perfect spot to file your *Wood Strokes & Woodcrafts* patterns!

Paint Box

Paints:

<i>Plaid FolkArt</i>	
Burgundy Rose	Pine Green
Brown Velvet	Spice Brown
Butter Cream	Spice Tan
Dark Goldenrod	Timberline Green

Supplies:

Globe-Weis Accordion Brand
Alphabetical File UPC 19171 No. 1917A (letter size)
(2) pieces—12 $\frac{1}{4}$ " x 10 $\frac{1}{8}$ " x $\frac{1}{8}$ " birch plywood
(smooth on one side)
150 & 400-grit sandpaper
Wood sealer
Tack cloth
Graphite paper
Sea sponge
Plaid FolkArt Extender
Plaid Royal Coat Decoupage Foil Kit
Plaid FolkArt ClearCoat Acrylic Sealer Matte Finish
Plaid Stamp Decor #53661—Leaves
Wood glue
Dennis Products, Inc. $\frac{1}{8}$ " gold knob item #1209

Brushes:

Silver Brush
#6 shader
 $\frac{1}{2}$ " wash
#0 liner



An Original Design
by Linda Hendry
Antioch, CA

PaPa & Me

You cut the puzzle pieces & your little one paints the masterpiece!



We receive so many letters from grandparents and parents telling us how much they enjoy sharing their love of crafting with their children... Now we bring to you a new project feature to help you build positive memories and treasures to last a lifetime!



CUTTING THE WOOD

Transfer the puzzle pattern from the pattern packet to a 12" x 10" piece of 1/4" masonite that is smooth on one side. Cut puzzle pattern with a scroll saw. Remove puzzle pieces from the frame, and wood-glue the cut frame to a 12" x 10" piece of 1/8" masonite that is smooth on both sides. (Center puzzle and be sure to line up the sides.) When dry, cut the edges so the finished size measures 11 1/4" x 9 1/4". Sand the entire puzzle with 150-grit sandpaper, rounding corners slightly.

PREPARE FOR PAINTING

Use the 1" wash to base the top and sides of the puzzle frame with Warm White; it will take several coats. Let dry completely between coats.

NOW THEY CAN PAINT!!

Now, here is the fun part for your favorite little artist! Be sure to supply a good round brush and a good variety

of brightly colored acrylic paints. The palette in our Paint Box is a great combination of child-friendly colors. Sit back and watch a masterpiece in the making!

REPRODUCE AN EXISTING DESIGN

If your favorite little artist is not available for painting or if you have a particular cherished design you would like reproduced, you can do it yourself.

Take some worn graphite paper and place it over the puzzle. Place a photocopy of the child's art on top of the graphite paper, and trace the design onto the puzzle using a stylus. Match the colors to acrylic paint, pretend your a child, and paint!

EASY FINISH

Seal with FolkArt ClearCote Extra Thick Glaze, and let dry completely. Turn puzzle over, and separate pieces. Now you have a piece of your child's history to be treasured for years to come!

Paint Box

Paints:

Plaid FolkArt
Calico Red
French Blue
Licorice
Maple Syrup
Pure Orange

Shamrock
Skintone
Sunny Yellow
Warm White

Supplies:

12" x 10" x 1/4" masonite
(smooth on one side)
12" x 10" x 1/8" masonite
(smooth on both side)
150-grit sandpaper
Graphite paper
Wood glue
Folk Art ClearCote Extra Thick Glaze
Stylus

Brushes:

Silver Brush
#4 round
1" wash
1 1/2" foam brush



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NADIA

www.woodstrokes.com