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PATTERNS

Wood Strokes

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May 2000

Issue #40

17 FUN PROJECTS



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www.woodstrokes.com

One of the nice things about the World Wide Web is the way it can bring us all a little closer together.

Since www.woodstrokes.com went online, we have had the chance to get to know you, our readers, better. Your responses to our online polls and the opinions you post are invaluable to us, giving us the information we need to evaluate the content of the magazine and give you what you want. The site also provides a forum for decorative painters and woodworkers to meet, post tips, and ask questions.

Here's a great example of your feedback in action: Several issues ago, we took a poll asking whether or not you would like to see projects painted on surfaces other than wood in the magazine. The response was overwhelming—70% yes, 30% no. However, the majority of posted opinions were adamantly against turning our focus away from wood projects in favor of other surfaces. So what to do? We decided to add a new feature in every issue: "Wood & More" includes our usual project cut from wood but takes it a step further, adapting the same design to another surface. On page 18, we are happy to introduce our first "Wood & More" project contributed by Barbara Tauffer, a One-Stroke Certified Instructor. She has designed a beautiful grape motif to adorn a wood piece that holds a bottle and two glasses. Using FolkArt's Glass and Tile Medium, she painted the wine glasses to match.

Our heartfelt apologies go out to last issue's featured "Artist Focus" designer, Susie King. In the article we incorrectly stated that Susie's husband's name was Frank and that she had a cat. Susie's husband is named Leroy, not Frank; she has two adorable shitzu puppies and is horribly allergic to cats! Wow, did we goof! We extend a sincere thank-you to Susie, Leroy, and their two puppies for taking our faux pas with humor and understanding.

Finally, just a reminder to take a peek at our website and get the first and second patterns for Sue Jernigan's "Welcome Today and Everyday" Series. ♥ *Sandra*



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PROBLEMS?**

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Look Who's Painting...

Patricia Minich of Fort Collins, Co., sent in this photograph of "You're Looking at Someone Beary Special!", adapted from Tamie Rodke's "Two Little Bears" picture frame in our March 1999, Issue #33.

"Rather than doing these cute little bears as a frame, I decided to use a mirror so that everyone who looked at this would see how 'beary' special they are," Patricia writes. She used a 2 1/4" x 9" mirror and cut an irregular-shaped frame from 1/4" plywood. The checks were stenciled, squiggly lines added with a pen and 19-gauge wire used for the wire hanger. This is one mirror on the wall that will reflect nothing but smiles!

We want to see what projects you design and build and the special touches you've added to our projects! Send us a photo with a short note. Please be sure the photo is clear and in focus. All published photographs will receive a ONE YEAR FREE subscription to Wood Strokes & Woodcrafts.



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Wood Strokes & Woodcrafts

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Scroll Saw F O R U M with Joanne Lockwood

For every question I answer in my column, I will send you an autographed copy of my book: *Learning to Use Your Scroll Saw* (retail \$10.95). Please direct all of your questions and tips directly to me. I will need permission to use your name, so please include it in your letter. You can e-mail me at: dem-bears@gvn.net; write to me at: 3 Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610. Visit my website: www.woodstrokesmall.com/JOANNELOCKWOOD.

The letters and e-mails are pouring in as the millennium gets under way, with many of the same questions being asked by our new readers. One of the most frequent queries concerns blades and what blade to use for a particular thickness of wood stock. Rather than repeating this in each column, I would like to make the following offer. If you are confused about this topic, and would like a guide, please send me a legal-size, self-addressed, stamped envelope and I will send you one. Please include a note indicating your specific request. This offer is available for U.S. residents only.

Another option is to call the manufacturer of your scroll saw or blades and ask if they have a blade guide. A guide can start you in the right direction, but you may decide to use a smaller or larger blade depending on your project or personal preference.

Speaking of wood thicknesses, here is a question from North Dakota: "Where do you get 1" wood? It is advertised as 1" but it is usually only about 3/4". And many projects call for 1". Can they still be made with 3/4"?

It has been my experience that almost any wood that has been graded and planed is seldom the full thickness represented. It starts out as a full inch, but by the time it is run through the planer to smooth both sides for the consumer, it is only about 3/4". I have on occasion been able to get one full inch when I purchase sugar pine, but that is usually rough-surfaced on one or both sides. Of course, you can get your lumber mill to plane wood to your own specs, but it could cost a lot more!

As to whether you actually need the particular thickness indicated by the design specs, let me put it this way,

You are not breaking any laws by using different woods. You can change things to your own liking, but you must be sure to change everything in the pattern accordingly, if necessary.

If you are using just a flat piece that stands or hangs, for example, it could probably be any thickness you like. If there is to be a screw eye on the edge, or a picture hanger on the back, you must keep the wood thick enough to accommodate that hardware.

Georgia from California wrote that she "was afraid of getting her fingers too close to the blade while cutting little things."

Many people have a fear of that little blade, Georgia! If you are working with small pieces of wood, why not try using the erasers on the end of a regular pencil to guide and hold down the small things? Use the pencils with the pink erasers, not the white. The pink ones will grab the wood and enable you to push it around while applying pressure at the same time. Keep them close to the blade, one on each side, for best control.

You might also think about applying the pattern in the center of a larger piece of wood than is actually needed for the pattern. This leaves plenty of room around the edge to keep your fingers well away from that little blade. If your pattern only covers a tiny, 1" area, for example, you would put it onto, say, a 2" or even 3" piece of wood. Granted, this is a waste of wood, but it may give you the confidence you need to attempt cutting small things.

No matter how experienced you become, it is a good idea to leave yourself enough room to safely maneuver your wood. Be sure and tape a busi-

ness card or something similar over the hole in your table. It will keep the small things from falling through.

There is one final thing I feel the need to address again due to an e-mail I received recently. A young man named Kirk (age 11) wrote that he had been to a show in Alameda and "watched this guy put his finger on the blade while it was moving," and told the group that had gathered to watch, "See how safe our saw is?" Kirk wanted to know if I knew what kind of saw that was, and whether it had been sleight of hand or a trick that enabled the man to keep from being cut by the saw.

I get concerned when I see the demonstrators doing this, especially in front of children. Can it be done? Yes. Why doesn't it cut you? The reciprocal action of the scroll saw blade only goes down so far, and then starts back up. These people know exactly where to put their finger so they do not get cut. However, if your finger is down too low on the blade, you can, and definitely will, get cut on the downstroke of the blade.

Kirk, please do not try to prove me wrong on this. Fingers never belong too close to a blade, especially one that is moving! It is just not using good common sense.

I have fought this type of demonstration for several years now. Perhaps this young man's letter will have a positive effect on those who are showing this dramatic demonstration.

I now have a new web page, which, I am happy to say, will be a secure site: <http://www.woodstrokesmall.com/JOANNELOCKWOOD/>. Please come and visit me!

Angel NECKLACE



TO ORDER A WOOD BLANK

To order the pre-cut wood kit and hardware for this project, send \$10.95 ppd. within the United States. (U. S. funds only.) to: 3 Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610. (Californians must add 7.75% sales tax)

CUTTING INSTRUCTIONS

Cut one piece each of the following:
Plexiglass 4" x 4" x 1/2" (top)
Maple 4" x 4" x 1/4" (center)
Plywood 4" x 4" x 1/8" (bottom)
Maple 2" x 2" x 3/16" (angel)
Stack the first three in exact order (top, center, bottom). Be sure plexiglass is on the top! Wrap masking tape around outer edges to secure in place while cutting; apply the circle pattern. Leave on the plexiglass covering until after cutting to avoid scratching. Insert #5 blade and cut out the circle pattern; set top and bottom pieces aside. Apply pattern for moon and circle edges to the center (3/4") piece. Drill a small hole to insert the blade into the area to be cut away. Use the #3 blade to cut this out. Apply the angel and star patterns to the 1/8" maple and cut out. Drill a tiny hole in the tip of her head and through the star, to insert the nylon thread. HINT: Hold angel and star between two small pieces of wood to drill. I use the Dremel Drill Press for this, it is a crafter's best friend!

PAINTING INSTRUCTIONS

Align the center section with the bottom and lightly trace around the inside center shape with a pencil, transferring that pattern to the bottom piece. You don't want to paint where it will be glued. Paint the sky Midnight Blue. Paint the edges but not the back. Let dry; brush two coats of Delta Sparkle Glaze over the top; set aside. Base the moons on the front and back of the necklace with two coats of Pale Yellow. Set aside and let dry. Base the entire angel Fleshstone; let dry. Transfer angel pattern with grey graphite paper. Base the wings

Light Ivory; shade with Pink Quartz. Base the dress Pink Quartz; shade with Antique Rose. Base the hair Pale Yellow; shade with streaks of Sable Brown. Base star Pale Yellow; let dry, and add two coats of Sparkle Glaze. Base the half moon's eye Black with just a hint of washed out Midnight Blue "eye shadow." Use the liner and thinned Black to add the eye lashes (don't overdo). Float an Antique Rose mouth. Lightly dab the stencil brush into Pink Carnation Stencil Creme, blot until almost dry, and apply to cheek area in a circular motion. Shade outer edge of moon with Opaque Yellow.

Lightly apply pattern to the full moon side of the necklace with grey graphite paper. Float eyes with Midnight Blue. A reverse float of Light Ivory down the center of each eyelid gives the rounded effect. Add cheeks and nose with stencil cream in the same manner as on the half moon. Float Light Ivory above the mouth and Antique Rose under it. Use the liner with thinned Black to add the eyelashes, eyebrows, mouth, and nose.

ASSEMBLY

Warning! Be very careful using the Super Glue. I recommend using tweezers. Apply a tad of Super Glue on one end of the nylon thread, and quickly insert into the hole in the angels head. Thread the other end through the star, making sure to leave a little space between her head and the star. Add a tiny bit of Super Glue to a straight pin and dab into the hole in the star to keep in place. Thread the top of the nylon thread through the hole in the top of the pin, pull up so the angel hangs in the middle, and add another tiny bit of glue to secure; trim end. She should hang freely, so don't glue her down. Apply a thin line of Aleene's tacky glue along the underside of the center section. Carefully, align with the bottom and clamp with a clothespin until dry. Be sure the bottom pattern is not upside down! If the screw eye is off-center, it will not hang straight.

Apply a coat of clear varnish to the center section. Coat the entire piece including the right hand side of the circle; let dry. Do not varnish the angel. Apply a second coat over the same area and while the varnish is

still wet, hold the plastic top piece over it without touching, until it is perfectly aligned. Gently set it down on the wet surface but do not press down yet! Using your thumb, gently press only the section where the angel is hanging. Do not press anywhere the sealer has been applied or it will leave a cloudy mark. Just hold for a few seconds, it sets up rather quickly. When dry, finish the back and sides with the clear varnish; let dry. Insert the small screw eye into the top and thread cord, chain, or ribbon. No matter which side shows, it will bring a smile to your face!

Paint Box

Paints:

Delta Ceramcoat
Antique Rose
Black
Fleshstone
Light Ivory
Midnight Blue

Opaque Yellow
Pale Yellow
Pink Quartz
Sable Brown

Brushes:

Loew-Cornell
American Painter Series
Series 4350-#2 liner
Series 4400-W angular shader
Series 4000-#5 round
1/4" stencil brush

Supplies:

Scroll saw
#3, #5 scroll saw blades
Tiny drill bit, and drill with small collet (just large enough for thread to fit through)
#217 screw eye
4" x 4" x 1/2" Plexiglass (top)
4" x 4" x 1/4" Maple (center)
4" x 4" x 1/8" Plywood (bottom)
2" x 2" x 3/16" Maple (angel)
Loew-Cornell Grey Graphite Paper
Delta's Sparkle Glaze & Jewelry Glaze
Delta Pink Carnation Stencil Creme
2" clear nylon thread
Super Glue (not the gel kind)
Aleene's Tacky Glue
Small clamp or clothespin



An original design by Joanne Lockwood.
Address any specific questions to a
SASE to 3 Bears Workshop, 7806 Antelope
Road, Citrus Heights, CA 95610.
www.woodstrokes.com/joanne.lockwood

Faux Finishes

By Phillip C. Myer and Andy B. Jones

As creators of custom finishes and decorative painting for interiors, furniture and accessories, we are often asked about faux and paint finishes. Are they just a trend that is here today and gone tomorrow?

Faux is the French word for false and a faux finish creates a painted illusion. When a decorative artist develops a pattern with paint and brush to mimic a real surface such as marble, wood or stone, this is a faux finish. When a decorative artist creates an abstract finish such as ragging or sponging, this is called a paint finish.

So, the answer to the question about the trendiness of these finishes is simple: faux and paint finishes are here to stay. While these finishes have been employed in Europe for centuries, it wasn't until the 1980's that the United States became acquainted with the term faux finish in decorating circles. At first, the finishes that were introduced to the mainstream-decorating marketplace were marbleizing, ragging and sponging. To many people, this is the extent of what is

available in the world of faux and paint finishes. But painted finishes are far more than just sponging or ragging. The variety is virtually endless, including patina and textured finishes. Today, finishes are very subtle and require a second or even third look to even know a paint finish is there! Faux and paint finishes can easily suit any décor from the most formal to the extremely casual and country. When you are determining what type of finish to use, keep this in mind: finishes such as gilding and marbleizing tend to be more formal whereas distressed and crackle finishes can be more casual or country.

These examples show a broad range of different finishes and colorations. With every faux finish, you can alter the colors to suit your décor. You can change the contrast to make the finish subtler or more noticeable. Look at interior decorating magazines to see how painted finishes are being used in today's home plans. Use these examples as a springboard for your own creativity. Remember that you can alter any finish to make it suit your

needs. Faux and paint finishes are here to stay and you can make them a part of your painting routine. They are wonderful when combined with other finishes or with decorative painting!

Examples:

1. *Stucco texture*: Created with joint compound. Painted with a solid base coat, then glazed to reveal the texture and add color.
2. *Tortoiseshell*: Gold leaf base. The brown and rust colors are applied and carefully blended to simulate the look of real tortoiseshell.
3. *Crackle finish*: A two-tone gold crackle. A base color was applied, then a crackle medium was applied and allowed to dry. The light gold was applied and the crackle pattern appears.
4. *Distressed*: A country-blue distressed look created by applying a blue paint over a stain. Sand the blue paint off revealing the stain and wood. A blue overglaze is applied to unify and soften the look.
5. *Texturizing*: A visual texture is created by applying a dark-green glaze over a light-green base coat and mottling the surface with a Chamois Tool.



Pink Marble Faux Finish



A formal marble created with newspaper, feathers, and blending brushes.

Paint Box

FolkArt Paint
FolkArt Durable Colors:
53507 Rose
FolkArt Decorator's Glaze:
53529 Bark Brown
53531 Berry
FolkArt Artist's Pigments:
Titanium White
Raw Umber

Brushes:
Silver Brush Limited:
1" Glaze/Varnish brush 90938
2" Glaze/Varnish brush 90945
2" Blending Softener 90915

Miscellaneous Supplies:
FolkArt Blending Gel
FolkArt Wax-coated Palette
FolkArt Water Basin
Newspaper
Toothbrush
Paper towels
Feathers



Phillip Myer and Andy Jones are partners in PCM Studios, which specializes in seminars, books, and products for faux finishing. Write to them at PCM Studios, 731 Highland Avenue NE, Suite D, Atlanta, GA 30312. Phone and fax (404) 222-0348. E-mail: abgpc@aol.com or on the web at www.creativehomepainting.com

PAINTING THE MARBLE

1. Base coat the surface with the 1" glaze varnish brush and FolkArt Durable Colors Rose. Let dry and apply a second coat. Let dry.
2. Mix a transparent glaze by combining Berry glaze + a touch of Bark Brown glaze together. Add an equal part of blending gel. Mix this together with a palette knife.
3. Apply the glaze to the surface with a 2" glaze/varnish brush.
4. Fold a piece of newspaper accordion-style. With the piece of newspaper folded, begin to whack the surface. This will give the glaze a fractured, fossilized appearance. When the newspaper becomes full of glaze, change the paper and continue to hit the surface. Be sure that some areas are lighter than other areas.

5. Using a feather and some thin Titanium White, begin to form veins in the lighter areas of the marble.
6. While the veins are wet, blend them lengthwise to soften them into the marble with the 2" blending softener brush.
7. Add brighter highlights of White with the feather to enhance some of the veins.
8. Using a toothbrush and thin Raw Umber, add some flyspecks to the surface to add some darkness and variety to the marble.
All brushes and supplies are available from PCM Studios, 731 Highland Avenue NE, Suite D, Atlanta, GA 30312. Phone and fax (404) 222-0348.

The Grapes & the Wine wine glass & bottle holder



<http://groups.msn.com/CHQUITASCOUNTRY2>

TO ORDER A WOOD BLANK

To order the wood blank for this project, send \$8.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920 or (515) 382-5406.

PREP STEP

Transfer the outline pattern from the pattern packet to 1/2" pine. Lightly sand wood piece with 200-grit sandpaper, and wipe clean.

CRACKLE FINISH

Basecoat entire wood piece with an even coat of Warm White; let dry. Paint with a generous coat of FolkArt Crackle Medium; let dry. Paint a final coat of Warm White over the crackle medium, painting in one direction. As this coat of paint dries, the crackle process will begin; let dry. Spray a light coat of FolkArt Acrylic ClearCote Sealer Matte Finish over the crackle area; let dry. Make a stain by mixing Asphaltum with water. Brush the stain over the crackle area and wipe off with a clean rag, leaving the edges darker. Paint the back and edges with a damp sea sponge of Asphaltum; let dry. Transfer the pattern with graphite paper.

PAINTING

HINTS: Use FolkArt Floating Medium when shading and highlighting, following manufacturer's instructions. Paint leaves with shader brushes; filler leaves with filbert brush, grapes with round brush, and veins, stems and squiggles with script liner.

Base the leaves with a wash of Hauser Green Medium; shade one side of each leaf with Hauser Green Dark. Highlight the other side of the leaf with Hauser

Green Light. Paint the center veins with Hauser Green Dark.

Base the filler leaves with a wash of Hauser Green Medium; shade one side with Hauser Green Dark. The stems, center veins, and squiggles are done Hauser Green Dark.

Base each grape individually with Purple Lilac. Choose a few of the grapes and paint a coat of Violet Pansy over them. Shade Purple Lilac grapes with a mix of Violet Pansy and Dioxazine Purple. Shade the Violet Pansy grapes with Dioxazine Purple. Highlight grapes with a c-stroke of Warm White. Place a dot of Warm White on the highlight area of some of the grapes.

EASY FINISH

Finish with four or five coats of FolkArt Acrylic ClearCote Sealer Matte Finish, allowing adequate drying time between coats. Sand lightly with a piece of brown paper bag; wipe clean. Apply a final coat of finish.

WINE GLASSES

Wash the wine glasses in hot soapy water; dry. Wipe the area to be painted with rubbing alcohol; let dry. Be careful not to touch the area to be painted with your hands. Take parts from the wine glass and bottle holder pattern and tape to the inside of the wine glass. Make sure that there is a 1 1/2" to 2" space on the top of the wine glass where you will not paint.

Mix FolkArt Glass & Tile Medium into the paint as you paint on the glass.

You only need to do this for the first coat of paint. Paint the leaves and grapes as above using thin coats of

paint. Let dry between each coat.

After the paint is dry, brush one coat of FolkArt Glass & Tile Medium over the entire painted area. Do not brush the medium over the unpainted glass area or it will not look clear. Be sure to let the paint cure for two weeks. Glasses should be hand washed.

Spring is here at last, and what better way to celebrate than a picnic? So call up a friend, pack the basket, and be sure to include this lovely wineholder, along with your favorite vintage, for a memory of spring that will bloom in your heart forever.

Paint Box

Paints:

FolkArt Acrylic Colors

Purple Lilac

Violet Pansy

Warm White

FolkArt Artist's Pigment Acrylics

Asphaltum

Dioxazine Purple

Hauser Green Dark

Hauser Green Medium

Hauser Green Light

Supplies:

8" x 5" x 1/2" pine

FolkArt Crackle Medium

FolkArt Glass & Tile Medium

FolkArt Floating Medium

200-grit sandpaper

Transfer & tracing paper

Sea sponge

Rubbing alcohol

#868 FolkArt Floating Medium

#789 FolkArt Acrylic ClearCote

Sealer Matte Finish

Brushes:

Silver Golden Natural

20075 script-#2

20025 shader-#6, #8

20005 round-#2

20035 filbert-#4



An original design by Barbara Tinger, OSCI. Barbara has been teaching decorative painting since 1986 and been a One-Stroke Certified Teacher since August 1997. She demonstrates and teaches One-Stroke painting techniques throughout the US. She also travel teaches and has classes at her studio in Pacifica, CA. You can contact Barbara at: Special Creations by BJ, 234 Reina Del Mar Ave., Pacifica, CA 94044 (650) 359-6420.



*Everybody needs
a guardian
angel. Painting
this one is easy
and fun!
This design is
adaptable to
many
spindles.*

Guardian Angel



<http://groups.msn.com/CHIQUITASCOUNTRY2>

TO ORDER A WOOD BLANK

To order the wood turning and spindles for "Guardian Angel," contact Osborne Wood Products, Inc., 8116 Highway 123, Toccoa, GA 30577. Call (800) 849-8876.

PREP STEP

The turning used for the body is new. The arms were dowels from a broken chair. In order to create an aged effect, I first sealed and stained the project in one step. There are aerosol and brush-on stain/sealers available; two that I am most familiar with are *Minwax* Wood Finish and *Deft* Step Saver. Both come in a variety of stain colors and are available wherever paints are sold. A pecan (or Provincial) color is my preference.

Follow the direction on the can to seal and stain your piece. Allow to dry thoroughly.

Spray the turning with a light ivory satin or matte finish paint, or brush on a coat of acrylic paint that has been thinned with a bit of water. Let dry.

Sand the entire project with a medium-grit sandpaper to remove some of the topcoat of paint. This will give an aged appearance to your turnings.

Transfer only the outside lines of the angel's face.

BASECOAT

Basecoat the face with two coats of Skintone. Let the paint dry and sand lightly between the coats.

Transfer the detail pattern lines.

Use very thin Burnt Sienna and a 10/0 liner brush to go over the traced pattern

lines. Let the paint dry, then erase the transferred pattern. The result will be a detailed pattern without having to deal with graphite smears.

ANGEL FACE

Shade the outside edges of the face and the underside of the nose with Burnt Sienna using a sideloaded flat brush. Let dry. Sideload a #4 flat brush with Burnt Sienna and stroke shading on the eyelids. A second application of the shading mixture may be applied after the first has dried.

Use the Miracle Blender to drybrush the cheeks and add a bit of color onto the nose. To load the brush, lightly tap in a small amount of Red Light, then rub the brush on a folded paper towel to remove almost all the paint from the brush leaving only a faint residue of color on the bristles.

Stroke a very tiny amount of a mix of Azure Blue + White onto the eyelids. Paint the lash line and eyelashes with a mix of Burnt Sienna and Licorice using the 10/0 liner. Paint eyebrows with thinned Burnt Sienna.

Highlight the cheeks and nose with Titanium White and a speck of Skintone. Sideload a large flat brush and shade around the face with a mix of Burnt Sienna + a small amount of Licorice.

Use a 1/2" whisk to stroke wavy hair with Burnt Sienna

and Licorice. Let dry, then stroke on Turner Yellow and a bit of English Mustard wavy hair.

ASSEMBLY

Brush a transparent color onto portions of the body. Use Rose Pink on the wider sections and a mixture of Rose Pink and Raspberry Wine on the narrow grooves. Let dry, then finish the pieces with several coats of *FolkArt* Matte Acrylic Sealer.

Drill 1/8" holes in the top of the head for the halo, one hole in each end of the arms, one hole through the 'neck' (to attach arms to body), and in the middle of the bow.

Thread a 4" length of 19-gauge wire through the neck. Slip an arm onto each end of the wire, curling the ends.

Curl a 16" length of 19-gauge wire and loop it to form a 'halo'. Bend the ends and insert into the hole in the top of the head.

Curl the center part of a 20" length of 19-gauge wire. Insert the wire into the 'hands' and then curl the ends.

Tie a small vine wreath onto the wire with a 8" length of ribbon. I added a 1" gold charm to the end of the wire.

Attach a spray of flowers at her neck with hot glue and the bow to the back of the angel with a nail.

<http://groups.msn.com/CHICUITASCOUNTRY2>

Supplies:

19" long wood turning for body with a 4" diameter head
(2) spindles 8" long for arms
9" rusty tin bow for wings available for \$6.00 from: Ginger Edwards Studio at the address below.
200-grit sandpaper
Transfer & tracing paper #868 FolkArt Floating Medium
FolkArt Matte Acrylic Sealer
Floral spray & mini-heart wreath
Aerosol satin or matte finish paint

Paints:

FolkArt Acrylic Colors
Titanium White
Skintone
Red Light
Burnt Sienna
Azure Blue
Licorice
Rose Pink
Raspberry Wine

Paints: Bette Byrd

Flat Series 200: #20, #14, #4
Liner Series 400: 10/0
Whisk Series
1550: 1/2"
Miracle
Blender Series
450: #8



An original design by Ginger Edwards. If you have enjoyed this project, you will love Ginger's new book, "Angels Surround Us." For a listing of pattern packets, books and other available items, send a SASE to: Ginger Edwards, 2136 Memorial Dr., Alexandria, LA 71301.



8116 Highway 123, Toccoa, GA 30577

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Ginger Edwards

"You are either growing and learning or sliding backwards. I don't think you can just stay in one place."

by Grace Farrar

<http://groups.msn.com/CHQUITASCOUNTRY2>

Oscar Wilde once observed, "People often talk as if there was an opposition between what is beautiful and what is useful." It's too bad he couldn't meet Ginger Edwards. Her work proves that the beautiful and the useful, quite on the contrary, go happily hand-in-hand, whether she is painting a decorative floorcloth or putting the finishing faux touches on an old desk. She has an amazing talent for converting other people's "junk" into works of art that are as functional as they are attractive.

Ginger also loves a challenge. "The more difficult thing that I can master, the more fun it is," she says. Her decorative transformations of antiques and old, discarded furniture give her ample opportunity to test her skills and creativity. She is delighted when she can bring out the artistic potential in a piece that would normally end up in someone's junkpile. "The hard part is to visualize what you want to do and then be able to execute it," says Ginger. Her featured project, "Guardian Angel" on page 20, is a good example of her ability to come up with an idea for a design based on the shape and lines of the material she is using.

Ginger is most intrigued by the style of the Impressionist painters, and it shows in her work. Though perhaps more obvious in her oil paintings on canvas, her decorative pieces display a looseness and freedom in the

linework reminiscent of that period. Her floral designs, in particular, are accented by flowing stems and leaves that convey both an exquisite charm and a delicate sense of movement.

Ginger began painting nearly 30 years ago and believes there is always something new to learn. She observes that, in life, "you are either growing and learning or sliding backwards. I don't think you can just stay in one place." For this reason, she likes to work with a variety of materials and processes, taking her own advice and always looking for new techniques to master. "When you do the same thing over and over, it gets boring," she says.

Although Ginger is an experienced teacher, having taught seminars throughout the U.S., she still finds opportunities to learn. Once, she spent six weeks teaching an American-style decorative painting seminar in Japan. "They were very attentive students," Ginger says. "In the U.S., a lot of people have been decorative painting for 20-odd years, so the excitement and freshness have worn off a bit. In Japan, it is still all very new." It was a new experience for Ginger as well, who, although she had an interpreter, still found the language barrier to be a problem at times. She became more conscious of her teaching methods. "I couldn't depend on language to explain what I was doing," she says. "I had to be

careful to make sure that the students could see what I was doing with the paint and the brushes."

With her time divided between teaching classes, travelling to seminars, and creating projects for books and magazines, what does Ginger do with any spare time? "I paint!" she laughs. Then she explains, "When you paint for fun, you can let your mind go. If you're painting for a class, you're constantly aware of the techniques, the colors you're using, and the materials and so on." Ginger also enjoys experimenting with new techniques, which is difficult to manage when under a deadline to finish a project for a seminar.

Creativity, Ginger believes, can be developed through practice, in much the same way that one would practice the more technical aspects of painting. "Success breeds success," she says. "When you succeed in creating a project that looks nice, it inspires you to do another, and so on."

For beginners, Ginger stresses the importance of enjoying the work and not worrying about making mistakes. "Don't compare what you're doing with the work of someone who has been painting for 10 years," she counsels. "It's like cooking. You don't stop cooking because you burned the bread once! You find another recipe and try something else."



Spring Time



<http://groups.msn.com/CHQUITASCOUNTRY2>

TO ORDER A WOOD BLANK

To order the wood blank only for this project send \$16.00 to Holiday Lake Handcrafts, 1153 Lodge Circle, Spring Hill, FL 34606. Or call (352) 666-4435.

PREP STEP

Transfer the outline patterns from the pattern packet to $\frac{1}{4}$ " pine with graphite paper. Cut the base to measure 2" x 9" x $\frac{1}{4}$ ". The hands are cut from $\frac{1}{4}$ " pine. Cut out using a scroll saw. Sand all edges first with a belt sander and then by hand with 400-grit sandpaper. Wipe clean with a tack cloth. Fill in holes with J. W. Etc. Wood Filler and seal with J. W. Etc. White Lightning. Allow to dry; sand and tack again. Transfer the main pattern outlines. Transfer the details as needed. Drill hole in center for clockworks and drill two recessed holes through the bottom side of the base.

BRUSHES

Use the 1" wash for sealing and varnishing and the flat brushes for basecoating. Use the largest brush possible for the area you are basecoating. Use the angle brushes for shading and highlighting, and the liner for fine line work. Use the stylus to paint dots. Use an old, small, worn out flat for dry-brushing, such as on the cheeks.

THE BUNNY

Base the bunny Lt. Buttermilk; shade with Milk Chocolate. Using Lamp Black, paint the eyes, lashes, and brows. Base the nose with a Gooseberry Pink wash. Shade the nose, paint the smile, and shade inside ears with Gooseberry Pink. Highlight nose and eyes with Lt. Buttermilk.

Base the bunny's overalls Soft Peach, highlight with Hi-Lite Flesh, and shade with Peach Sherbet. Base the bow Peach Sherbet, highlight with Soft Peach, and shade with Gingerbread.

CLOCK FACE, BORDER, & BASE

Base the face area of the clock Lt. Buttermilk. Base the border Peach Sherbet; shade with Gingerbread. Add dip-dot hearts for numbers with

Paint Box

Paints:

DecoArt Americana
Camel
French Vanilla
Gingerbread
Gooseberry Pink
Hauser Medium Green
Hi-Lite Flesh
Honey Brown
Lamp Black

Lt. Buttermilk
Limeade
Milk Chocolate
Moon Yellow
Olive Green
Peach Sherbet
Soft Peach
Yellow Light

Brushes:

Royal Golden Taklon
Series 150 Flats #4, #10 & #12
Series 160 Angles $\frac{1}{4}$ " & $\frac{1}{2}$ "
Series 700 Wash 1"
Royal Langnickel
Sunburst
Series 2040 Monogram liner

Supplies:

Scroll saw
18" x 9" x $\frac{1}{4}$ " pine
4" x 4" x $\frac{1}{4}$ " plywood
(2) 1" wood screws
Clock works available from: Klockit,
N3211 County Road H, Lake Geneva,
WI 53147 or call 800-556-2548.
400-grit sandpaper & tack cloth
Graphite & tracing paper
J. W. Etc. Right Step Varnish
J. W. Etc. White Lightning
J. W. Etc. Wood Filler
Wood glue
(2) threaded buttons

An original design by Michelle Almeida. You can contact her at Holiday Lake Handcrafts, 1153 Lodge Circle, Spring Hill, FL 34606, or call (352) 666-4435.

Gingerbread. The base is Soft Peach; shaded and spattered with Peach Sherbet.

TULIPS

Base back petals Moon Yellow, highlight with Lt. Buttermilk, and shade with Honey Brown. Base front petals French Vanilla, highlight with Lt. Buttermilk, and shade with Camel. Tint some of the petals with floats of Peach Sherbet. Refer to photo for color placement of leaves. Base most leaves

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Limeade, highlight with Lt. Buttermilk, shade with Olive Green. Base the other leaves and the two stems Olive Green; highlight with Yellow Light and shade with Hauser Medium Green. Stroke the greenery for leaves with Hauser Medium Green and tint some of the edges of the Limeade leaves with floats of Peach Sherbet.

FINISHING INSTRUCTIONS

Line the bunny with Milk Chocolate and the rest of the piece with Lamp Black. Spatter the entire piece with Lamp Black. Varnish with several coats of J. W. Etc. Right Step Varnish (Satin Finish), allowing to dry between coats. Assemble clockworks following manufacturer's instructions. Wood-glue on attachments and screw bunny to base.

Don't miss Michelle's "Summer Time Clock" in the June/July 2000 issue of *Wood Strokes & Woodcrafts*.



DECORART AMERICANA	DELTA CERAMCOAT	PLAID FOLKART	PLAID FOLKART
Admiral Blue	Prussian Blue + Purple	Midnight	Raw Sienna
Antique Gold	Antique Gold + Raw Sienna	Teddy Bear Tan	Red Iron Oxide
Antique Maroon	Sonoma	Rasp. Wine + Burnt Umber	Cinnamon
Antique Rose	Tomato Spice + White	Primrose + #1 Light Red Oxide	Candy Bar
Antique White	Trail + White	Clay Bisque + White	Terrestrial Bisque
Archer Green	Alpine	Shamrock + White	Bridgeport
Avocado	Dark Jungle	Green Meadow	Black
Base Flesh	Normandy Rose	White + Burnt Sienna	Ocean Mist Blue + White
Black Green	Black Green	Wingshot Iron	White + Pumpkin
Black Plum	Chocolate Cherry	Green Purple + Burnt Umber	Pale Yellow
Burnt Orange	Georgia Clay	Terra Cotta	Mocha
Burnt Umber	Burnt Umber	Terra Cotta	White
Buttermilk	Antique White	Tapicase, Warm White	Antique Gold
Camel	Spice Tan + White	Teddy Bear Tan + #1 White	Cape Cod
Celery Green	Sea Pink	Basil Green	Bright Yellow
Coral Rose	Fiesta Pink	Primrose + Buttercup	Antique Rose
Country Red	Mexican Red	Calico Red, Lipstick	White + Wedgewood Blue
Cranberry Wine	Mexican + Burnt Umber	Raspberry Wine	White + Bluebell
Crimson Tide	Tomato Spice	Primrose + #1 Light Red Oxide	Rose Chiffon
Dark Chocolate	Burnt Umber	Burnt Umber	Burgundy
Dark Pine	Hunter Green	Emerald Isle + Tartan Green	Tangerine
Deep Midnight Blue	Nightfall, Cadet Blue	Heartland Blue	Blue Ribbon + White
Desert Sand	Sandstone	Clay Bisque	Brilliant Blue + White
Evergreen	Pine Green	Settlers Blue	Maple Syrup
French Grey Blue	Midnight + White	White + Buttercrunch	Burnt Sienna / AP
French Vanilla	Old Parch + #1 White	Terra Cotta	French Vanilla + White
Gingerbread	Caucasian Flesh	Buttercup	Med. Yellow + Turner's Yellow
Golden Straw	Straw	Salmon	Hunter Green
Gooseberry Pink	Gypsy Rose	Ivory Black	Burnt Sienna + Tangerine
Graphite	Charcoal, Storm Grey	Dove Grey	Tuff + Camel
Grey Sky	White + Bridgeport	Hauser Dark Green	White + Buckskin Brown
Hauser Dark Green	Deep River	Hauser Med Green	Hauser Lt Green
Hauser Medium Green	Med Foliage Green	Portrait Light	Buttercrunch
Hi-Lite Flesh	Pink Frost + Rosetta	English Mustard	Paynes Grey
Honey Brown	Golden Brown	Butter Pecan	Medium Yellow
Mahogany	Trail	Licorice	White + Burgundy
Lamp Black	Black	Clover	Christmas Red + Peach Perfection
Light Avocado	English Yew	Ivory White	Asphaltum / AP
Light Buttermilk	Light Ivory	Teddy Bear Brown	Azure Blue
Light Cinnamon	Douglas	Amish Blue	Dark Plum
Light French Blue	Limbo	Turner Yellow	Purple Lilac
Linoleum	Empire Gold	Skintone	Red Light / AP
Marigold	Medium Flesh	Prussian Blue	Rose Pink
Medium Flesh	Mangrove Blue	Austrian Brown	Skintone
Middle Blue	White + Christmas Green	Shamrock + White	Warm White / AP
Milk Chocolate	Old Parchment	Sunflower	Wicker White
Mint Julep Green	Mulberry	Fresh Foliage + White	
Moon Yellow	Leaf Green + White	Peggy Red + Burnt Sienna	
Napa Red	Red Iron Oxide + Crimson	Peach Perfection	
Olive Green	Rosetta	Southern Pine	
Onionhead	English Yew	Raspberry Sherbet + White	
Peach Sherbet	Dusty Mauve + White		
Plantation Pine			
Raspberry			

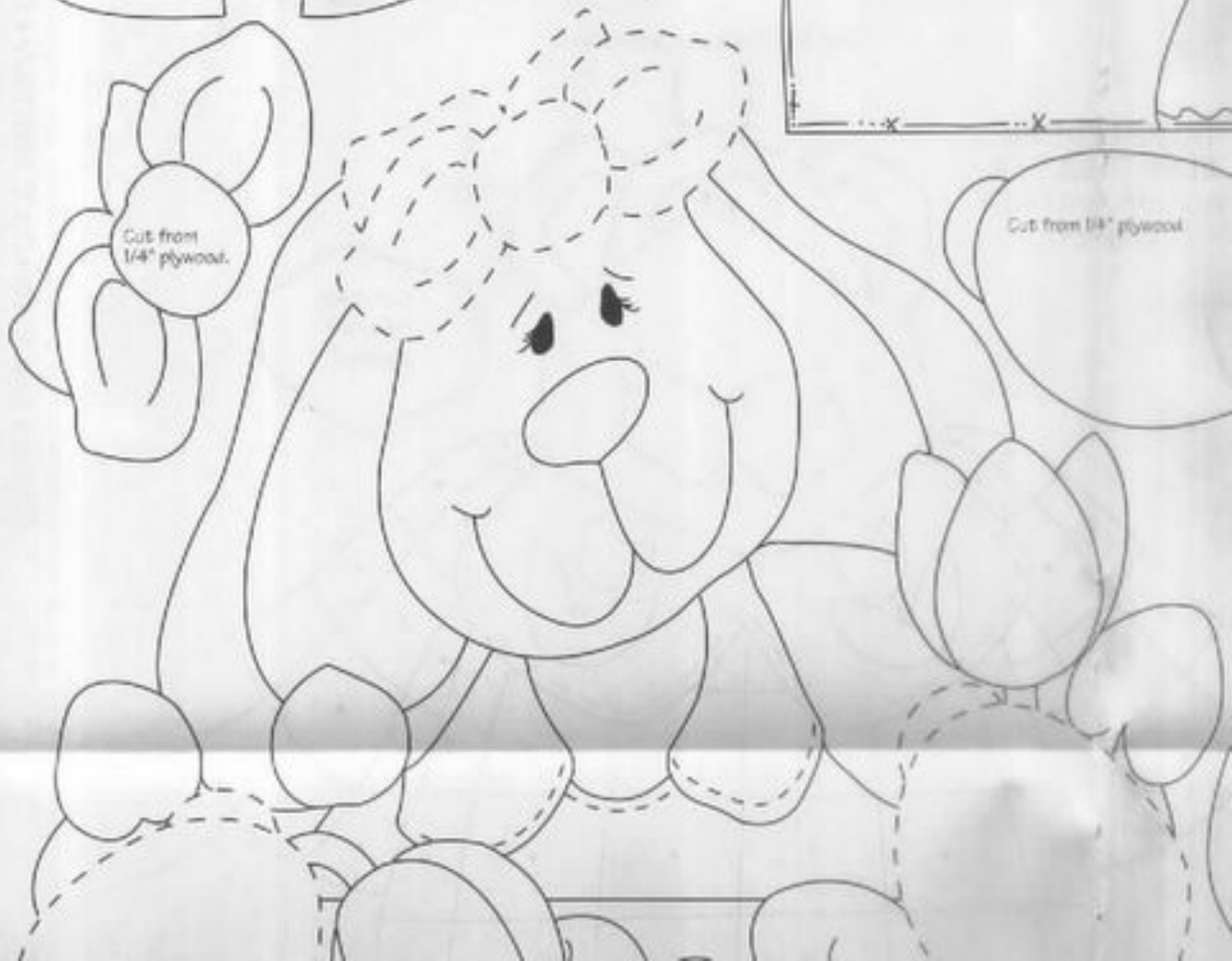
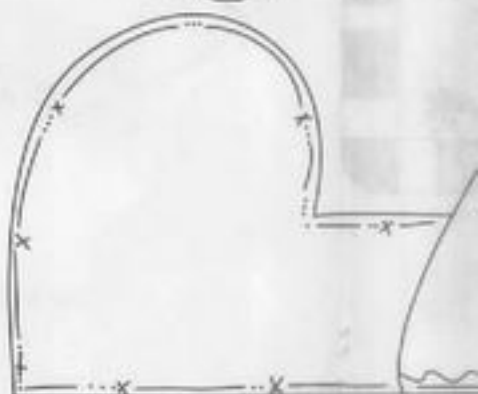
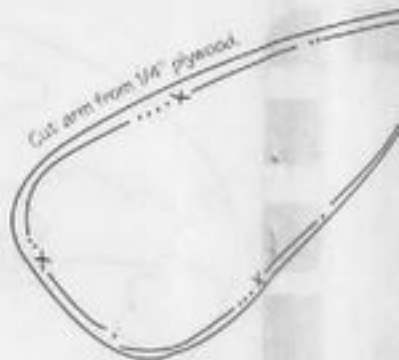
Color Names shown in **bold** are used in projects in this issue. These conversions were prepared for Wood Strokes by Betty L. Byrd from her "Acrylic Conversions - 6th Edition." This book contains complete charts for the eight leading brands of acrylic paints and is available for \$12.45 ppd. To order, send check or money order to: Byrdwell Creations - WS, 1513 Commanche Dr., Las Vegas, NV 89109 (Sorry no phone orders).



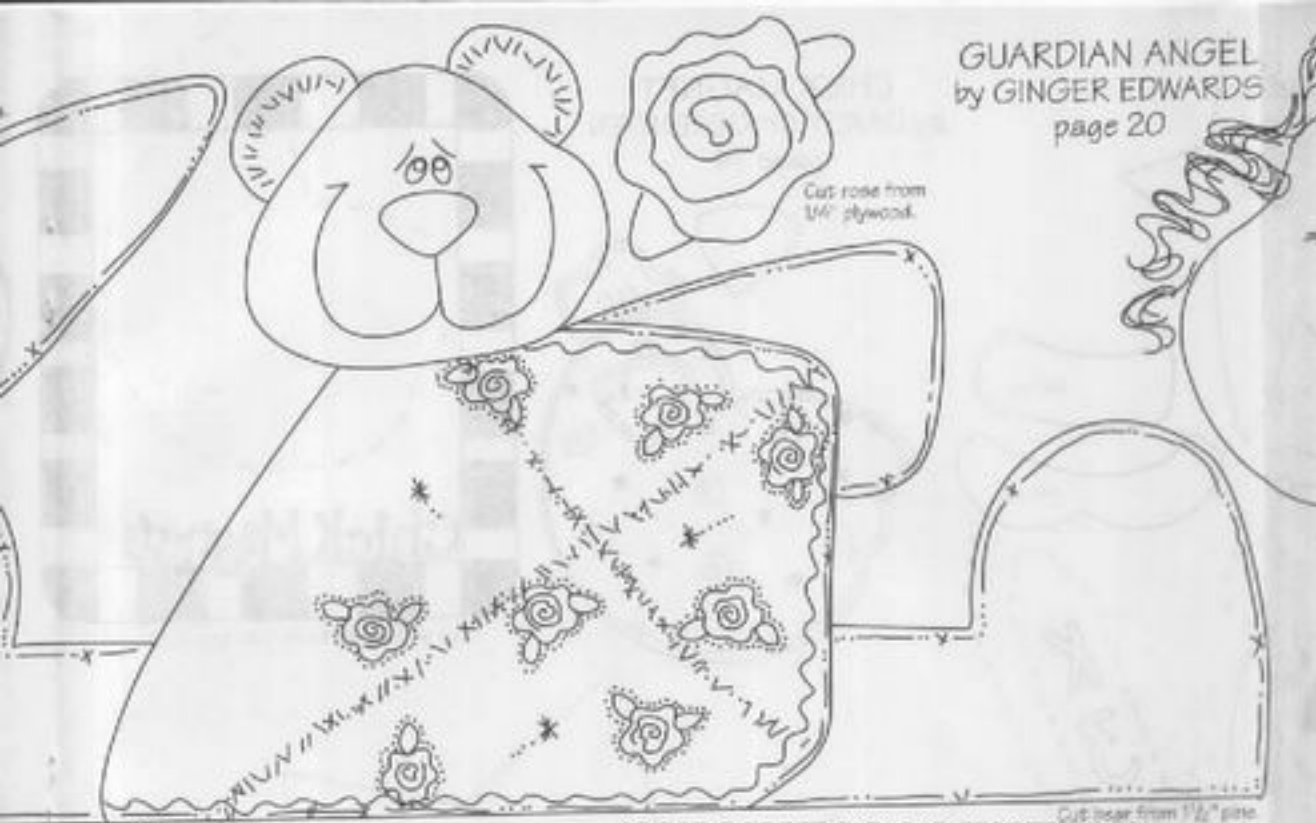
front & back—4½" x 4"

sides—2½" x 4"

bottom—2½" x 3½"

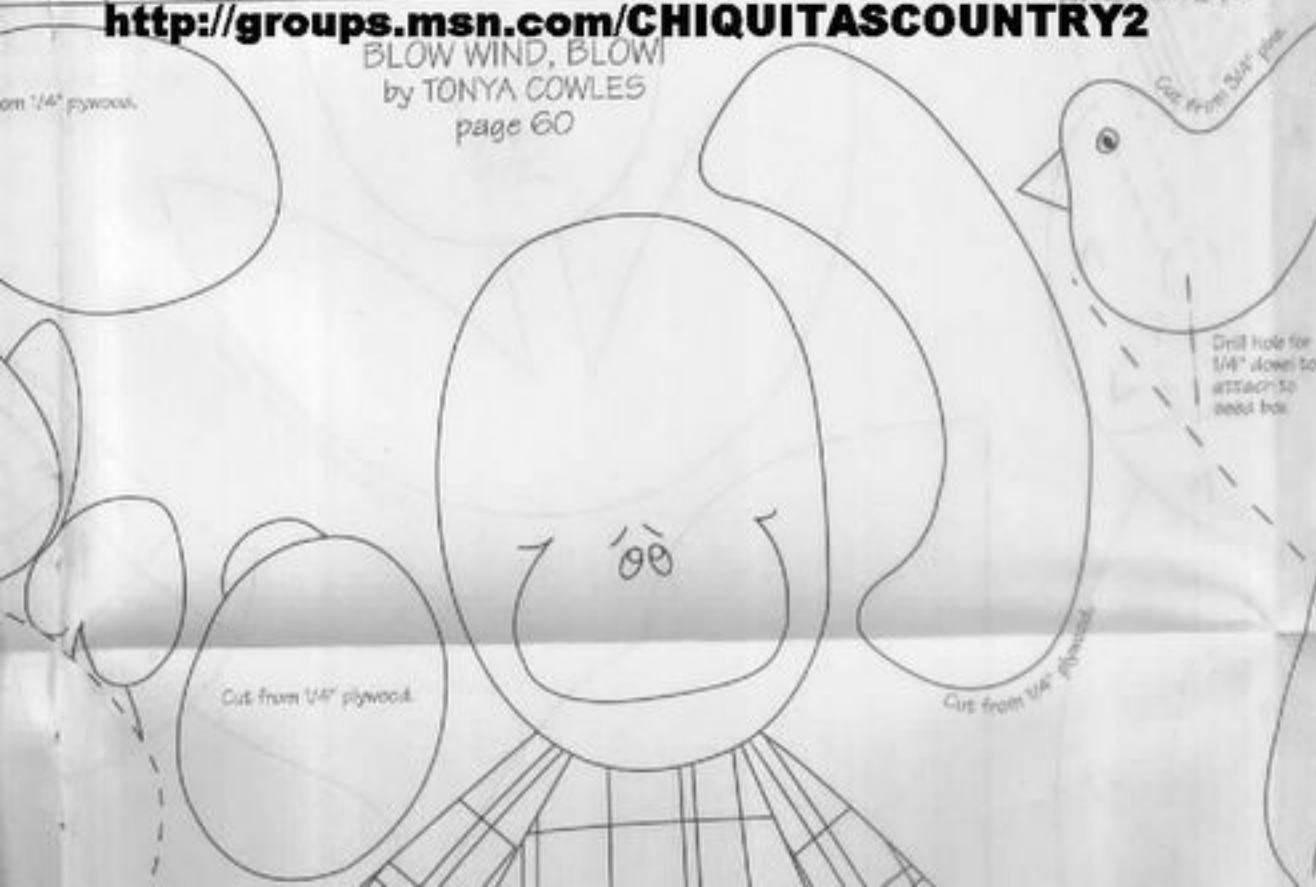


Cut from 1/4\" plywood

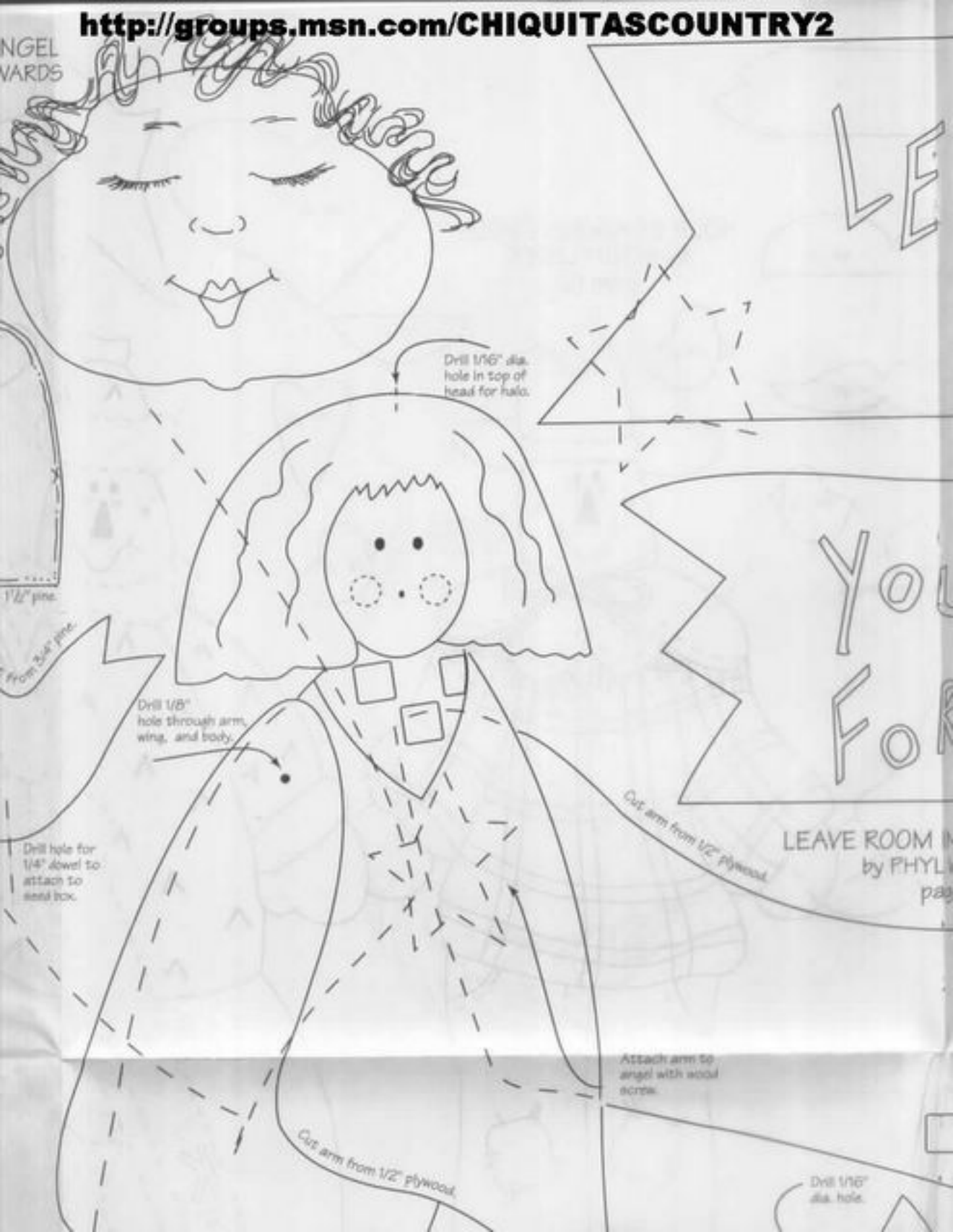


<http://groups.msn.com/CHIKITASCOUNTRY2>

BLOW WIND, BLOW!
by TONYA COWLES
page 60



ANGEL
WARDS



Drill 1/16" dia.
hole in top of
head for halo.

1 1/2" pine.

From 3/4" pine.

Drill 1/8"
hole through arm,
wing, and body.

Drill hole for
1/4" dowel to
attach to
seal box.

Cut arm from 1/2" plywood.

LEAVE ROOM
by PHYL
pag

Attach arm to
angel with wood
screws.

Cut arm from 1/2" plywood.

Drill 1/16"
dia. hole.

LEAVE ROOM
in

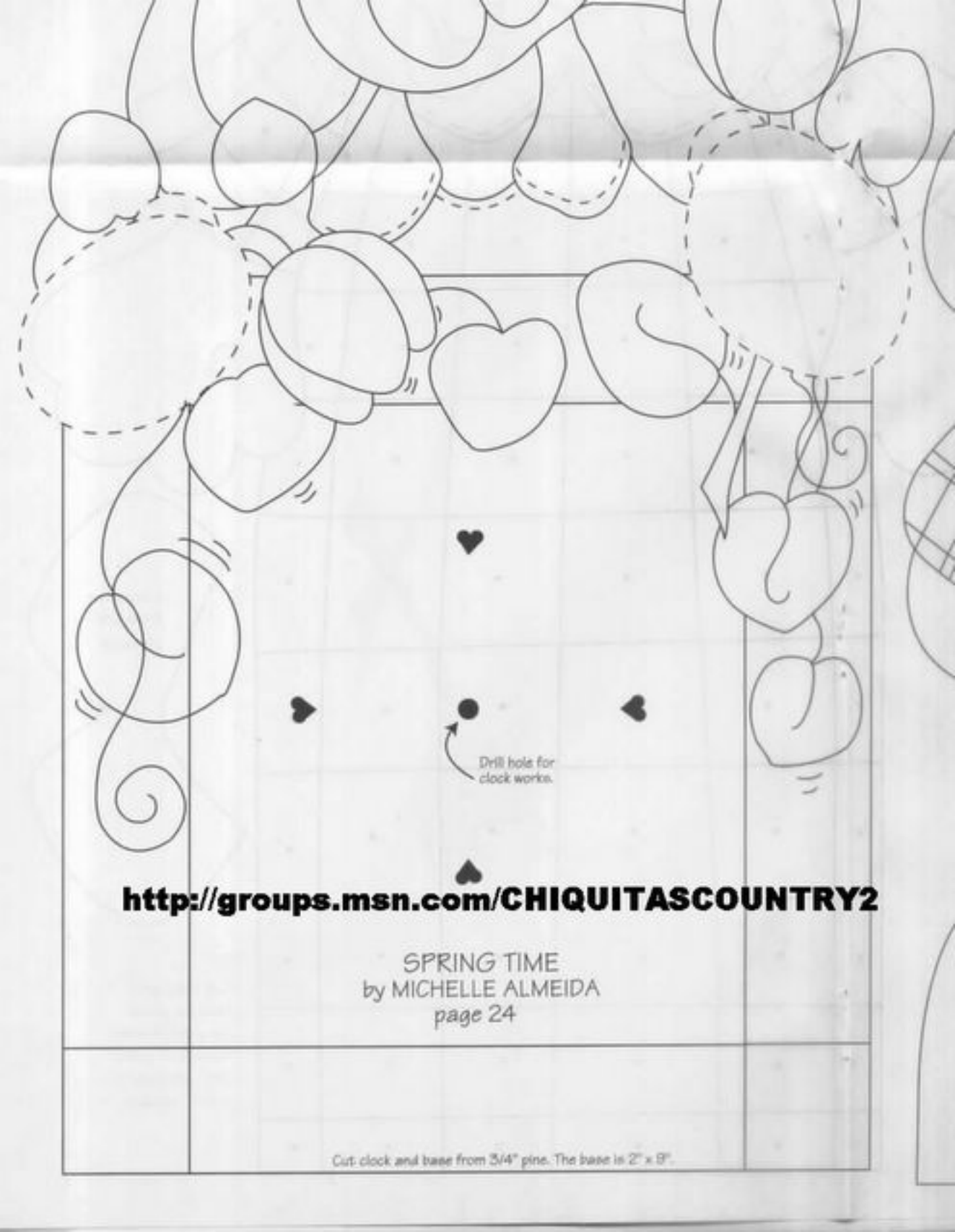
Cut all signs from 1/4" plywood.

<http://groups.msn.com/CHIKUITASCOUNTRY2>

YOUR GARDEN
FOR the ANGELS

ROOM IN YOUR GARDEN
by PHYL WESSLING
page 56





<http://groups.msn.com/CHIKUITASCOUNTRY2>

SPRING TIME
by MICHELLE ALMEIDA
page 24

Cut clock and base from 3/4" pine. The base is 2" x 8".

as cut from
seed box.

Cut from 1/4" plywood.

Cut from 1/4" plywood.

<http://groups.msn.com/CHIQUITASCOUNTRY2>

Cut from 3/4" pine.

Attach arm to
angel with wood
screw.

Cut arm from 1/2" plywood.

Drill 1/8"
dia. hole.

Cut one
star from
rusty tin.

Drill hole.

Cut from 3/4"

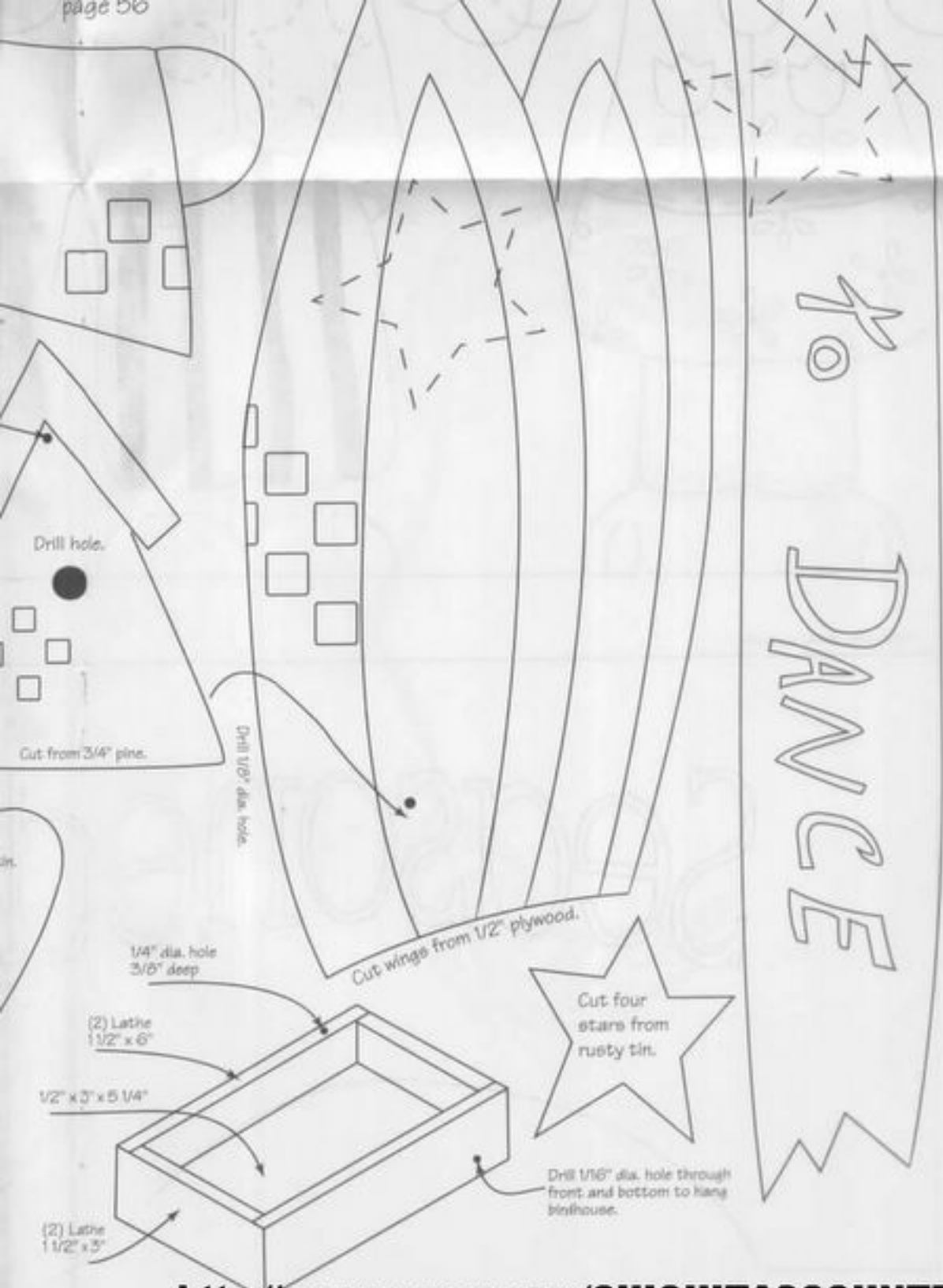
Cut from rusted tin.

<http://groups.msn.com/CHIQUITASCOUNTRY2>

Cut from 3/4" pine.

1/2" x 3" x 1/2"

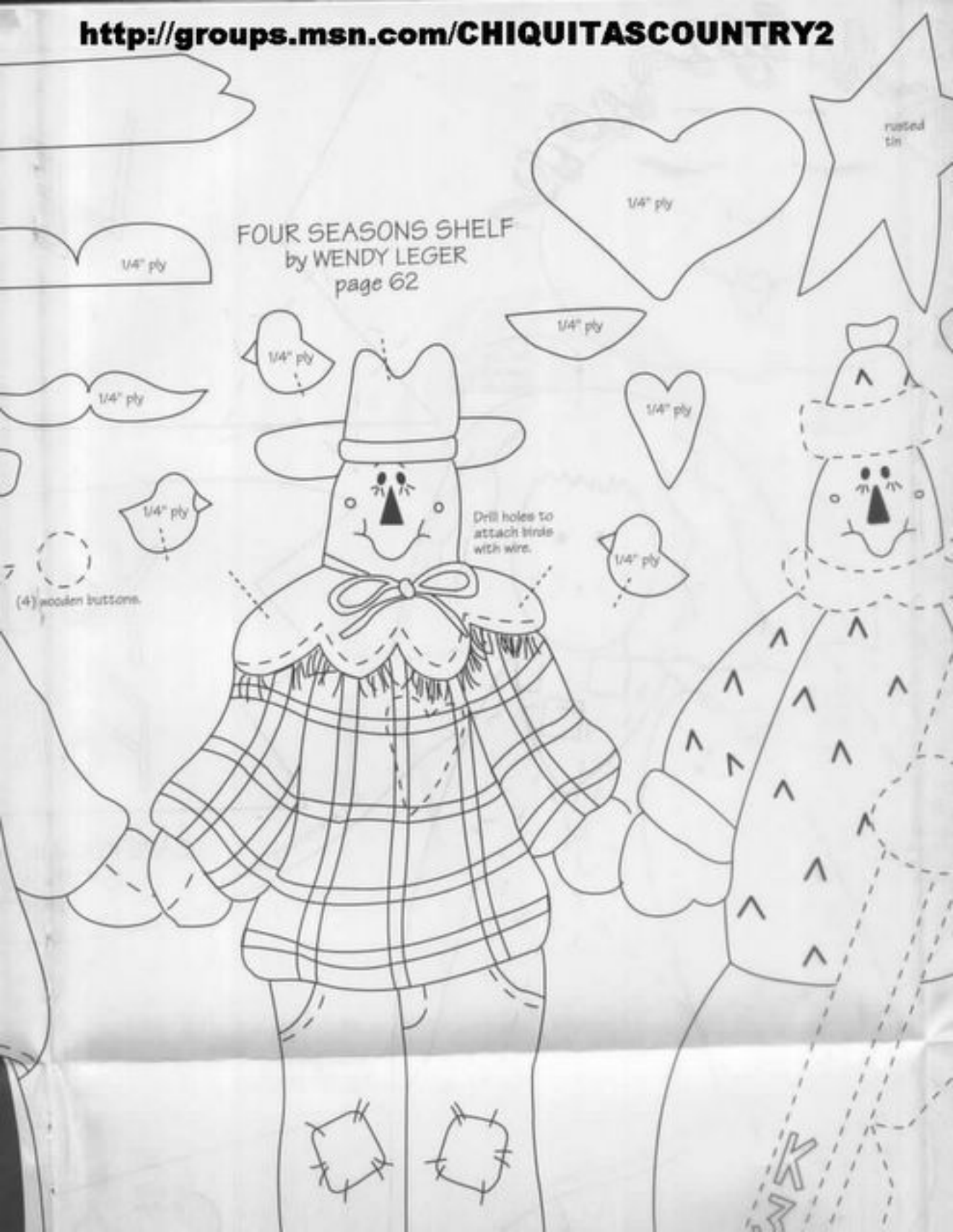
(2) Laths
1/2" x 3"



<http://groups.msn.com/CHQUITASCOUNTRY2>



FOUR SEASONS SHELF
by WENDY LEGER
page 62



CHICK MAGNET
by DARCY CHRISTENSEN
page 74

rustled
tin

1/4" ply

1/4" ply



Cut all pieces from 1/4" plywood.

BUMBLEBEE
PLANT HOLI
by LESA MALI
page 66

Drill 1/16"
holes for
wire.

Cut three tulips from 1/4" plywood

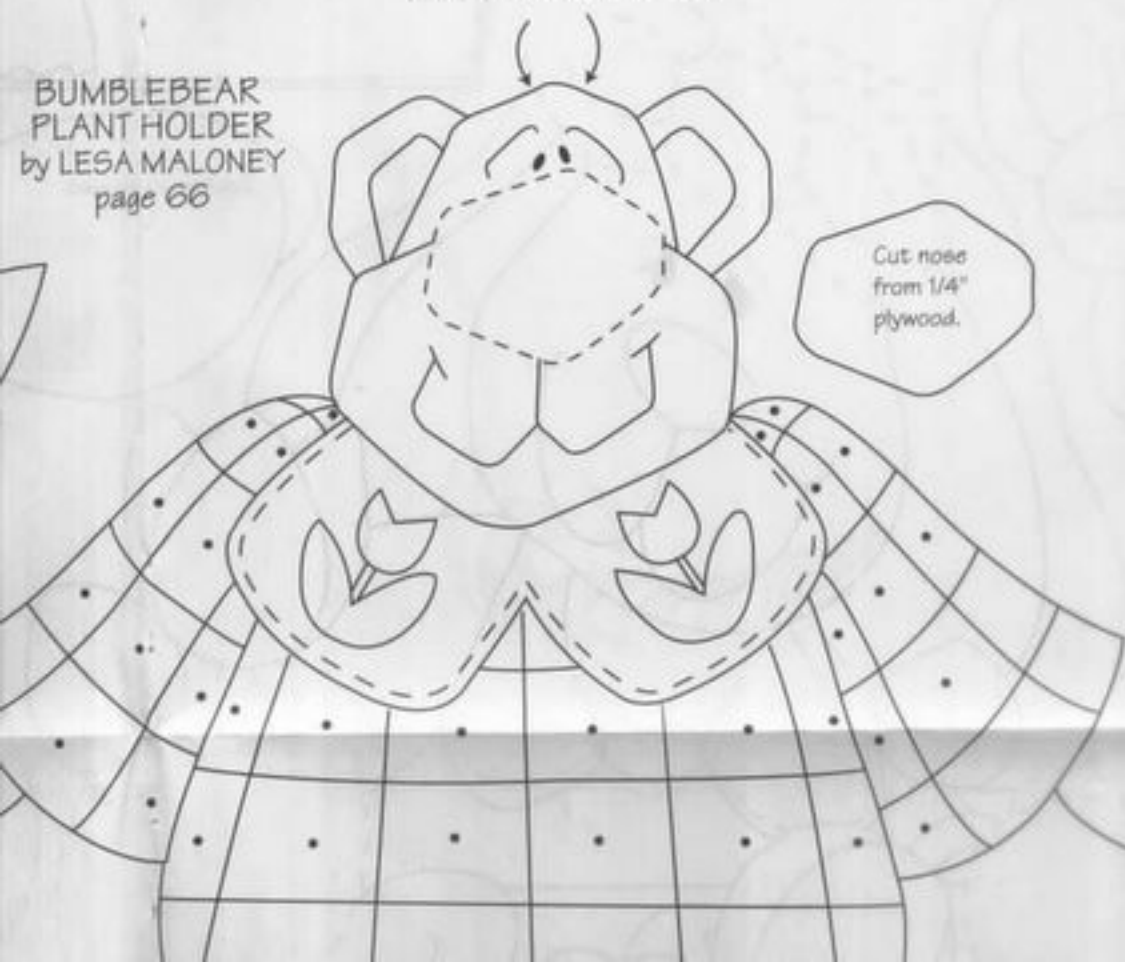


BY THE SEA
by NANCY WORTH

<http://groups.msn.com/CHIKUITASCOUNTRY2>

Drill 1/16" holes for antennas.

BUMBLEBEAR
PLANT HOLDER
by LESA MALONEY
page 66



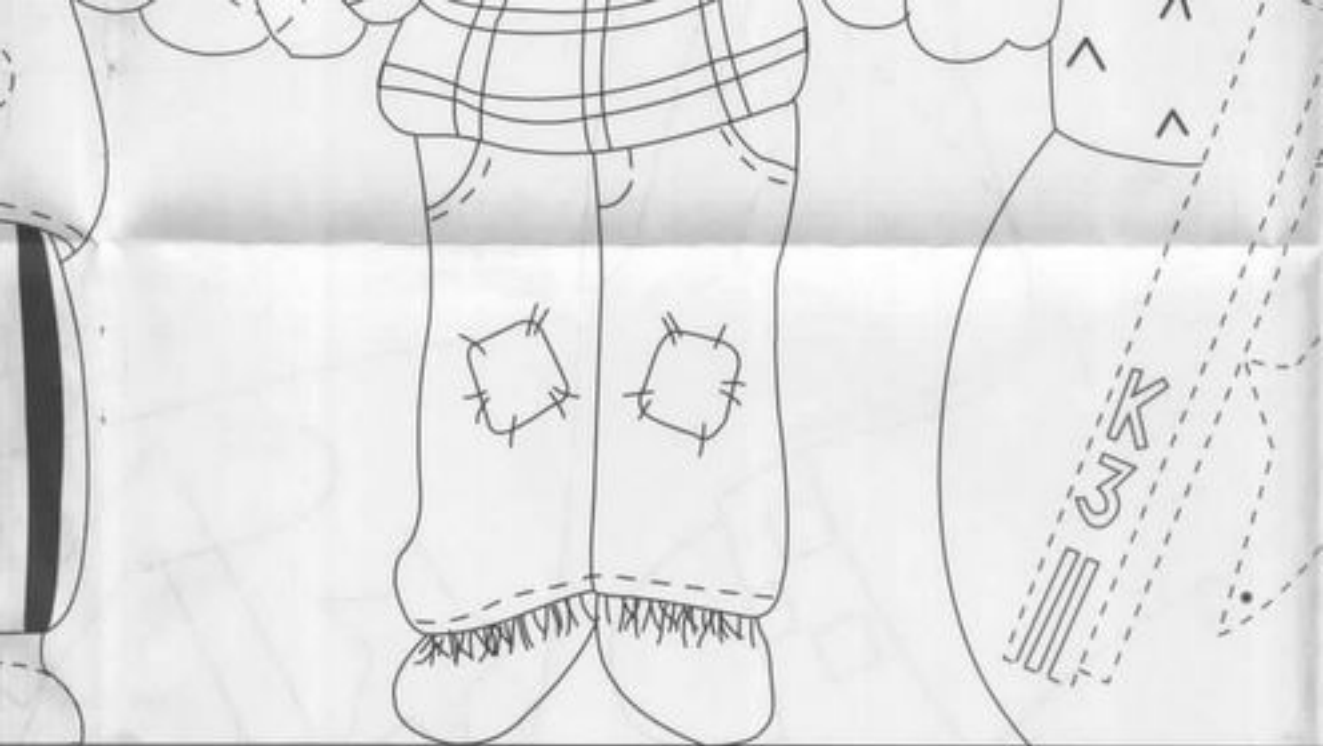
Cut nose
from 1/4"
plywood.



Shelf piece attaches here.

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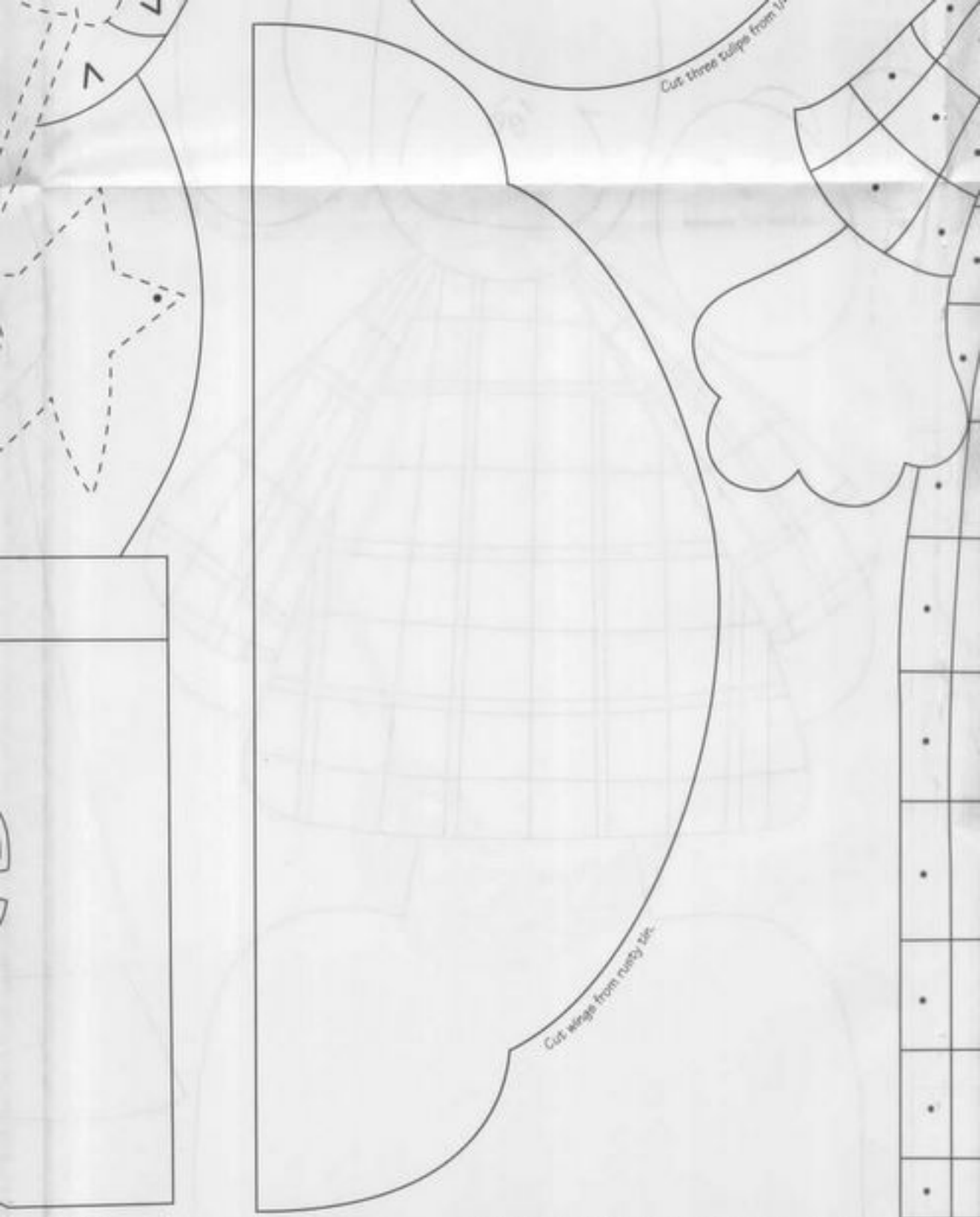
Seasoned

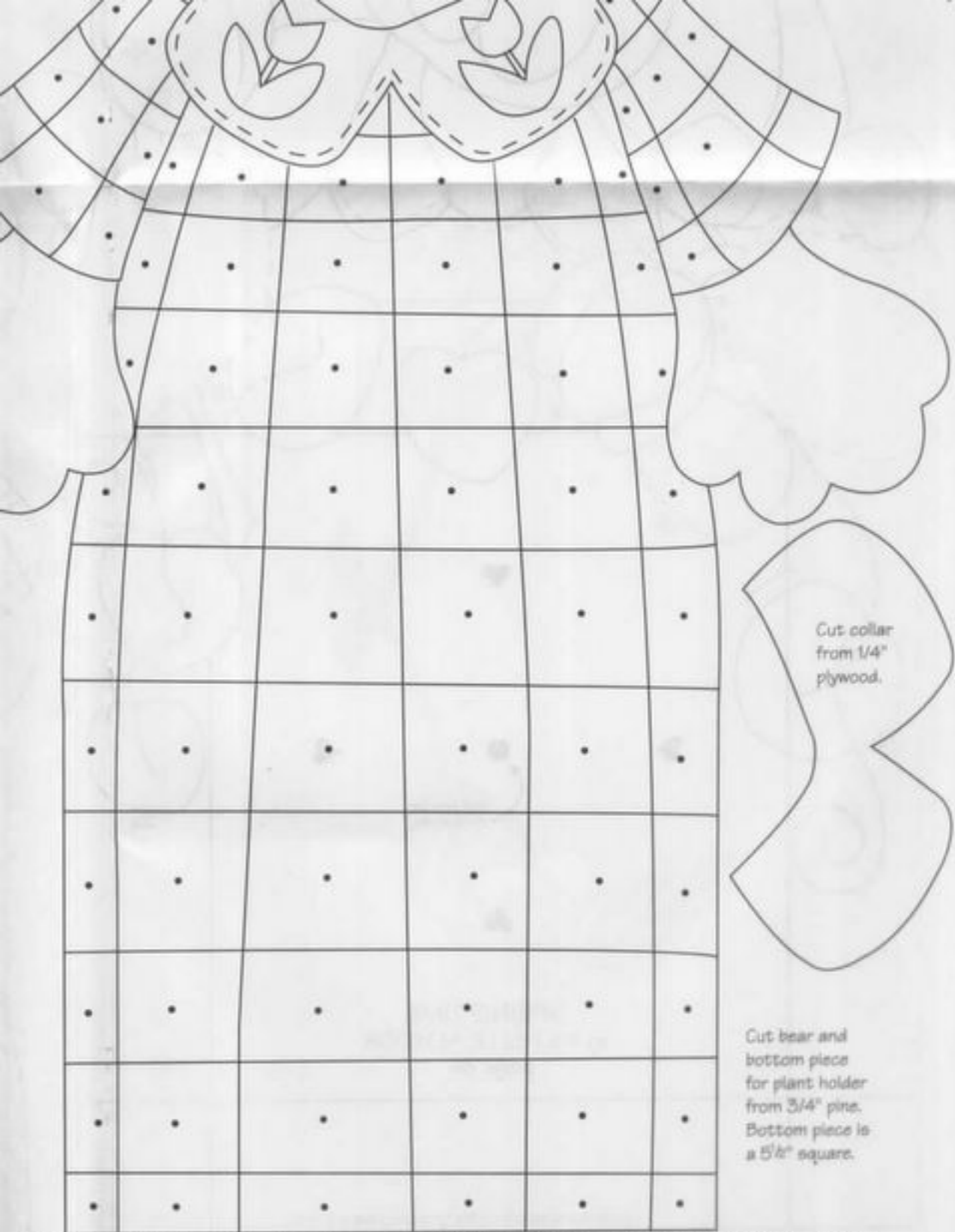


<http://groups.msn.com/CHIKUITASCOUNTRY2>

ed with Love

Back of shelf (including four figures)
is cut from one piece of 1/2" pine.
Cut shelf 16" x 2 1/2 x 3/4" pine.





Cut collar
from 1/4"
plywood.

Cut bear and
bottom piece
for plant holder
from 3/4" pine.
Bottom piece is
a 5/8" square.

THE GRAPES & THE WINE
by BARBARA TAUFER
page 18

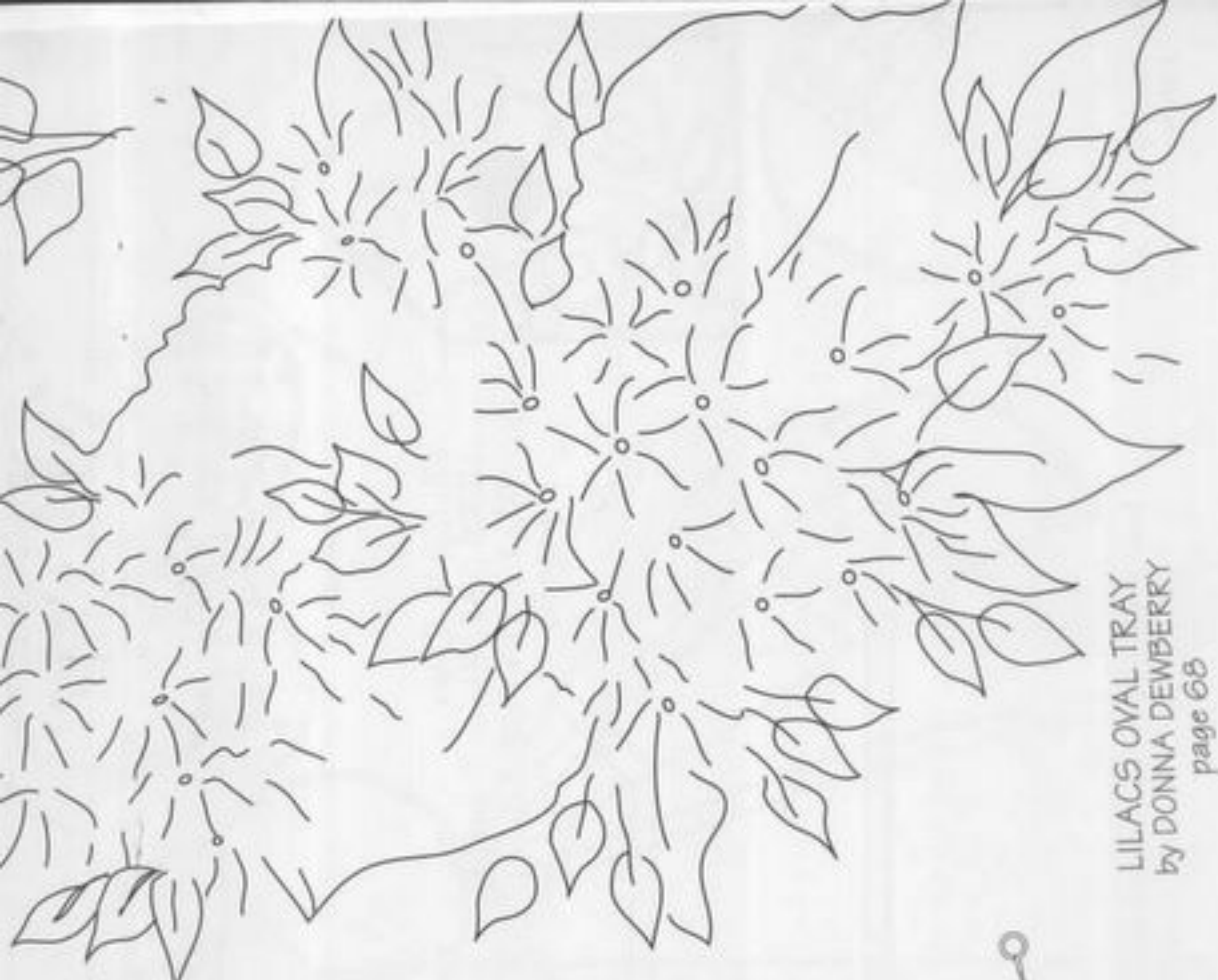


Cut from 3 1/2" pine.



SHOWERS





LILACS OVAL TRAY
by DONNA DEWBERRY
page 68

<http://groups.msn.com/CHIQUITASCOUNTRY2>

MS N FLOWERS

Cut sign from cedar fence boards

ANGEL
NECKLACE
by JOANNE
LOCKWOOD
page 12



See Paint Box on
page 12 for cutting
and assembly
instructions.



A LITTLE BIRDIE
TOLD ME
by SUE JERNIGAN
page 72

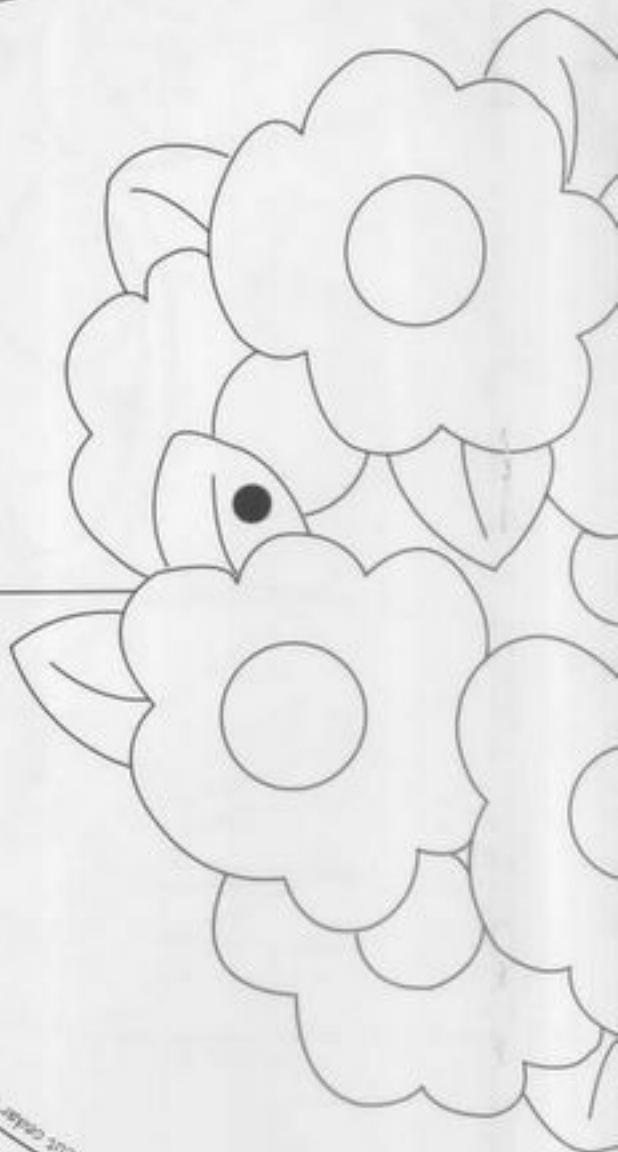


Cut from
1/8" pins.

Cut from
1/4" pins.

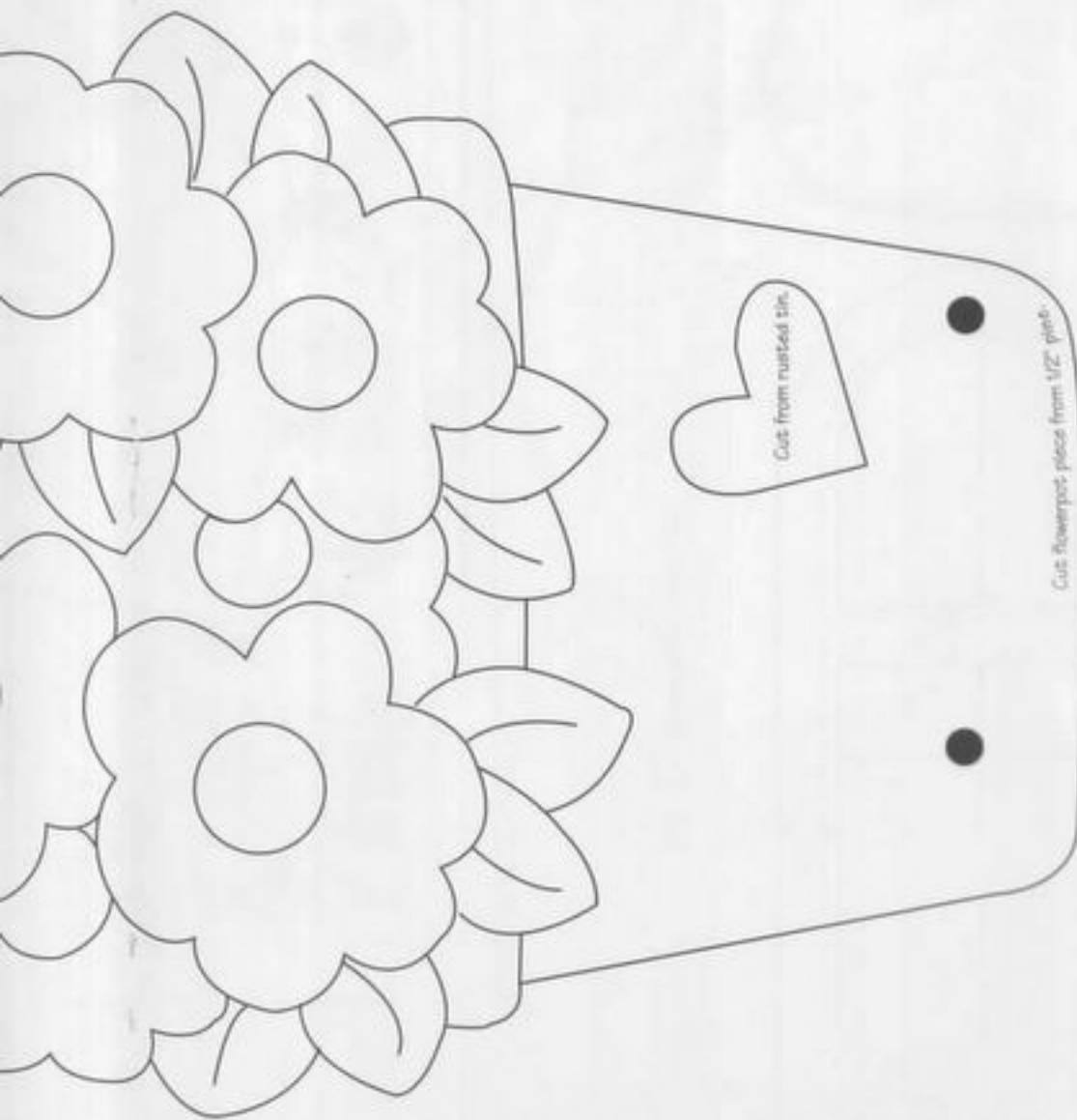
SHOWERS'N FLOWERS
by MYRA MAHY
page 64

SHOWERS'N



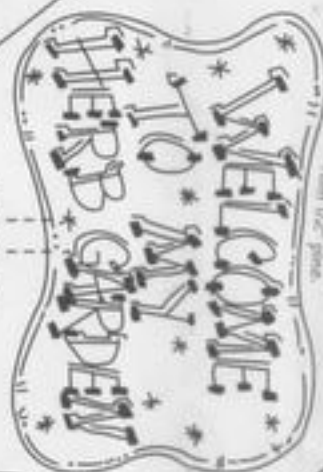
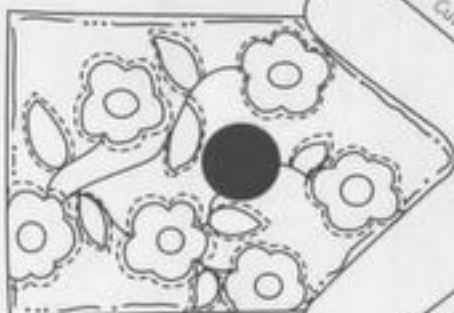
IS N FLOWERS

<http://groups.msn.com/CHIQUITASCOUNTRY2>



Drill 1/4" holes in cedar fence boards where indicated. Wood-glue three 1/4" dia. pegs that have been cut 1" long into the holes. Drill 1/4" holes in back of flowerpot piece 1/2" deep to accommodate the pegs in board. Cut a strip from the cedar fence boards 1/4" x 12". Wood-glue and nail to the bottom of the back piece. Insert screw eyes into the bottom of the added piece to line up with screw eyes on the sign piece.

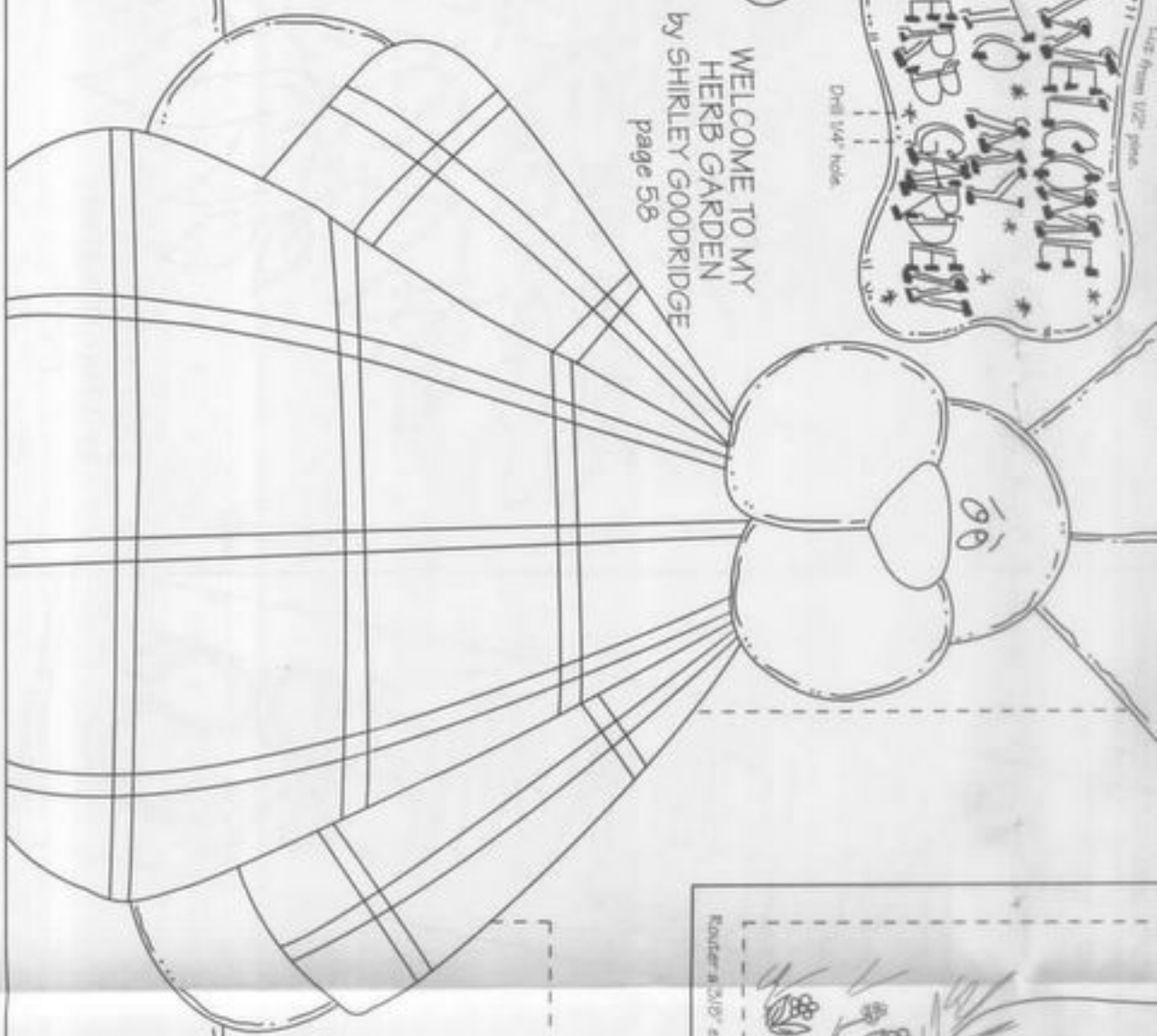
Cut from 3/4" pine.



Drill 1/4" hole.

WELCOME TO MY
HERB GARDEN
by SHIRLEY GOODRIDGE
page 58

Try measurements:
Bottom: 10" x 3" x 1/2" ply
Side strips: 3" x 1" x 1/2" ply
Back strip: 11" x 1" x 1/2" ply



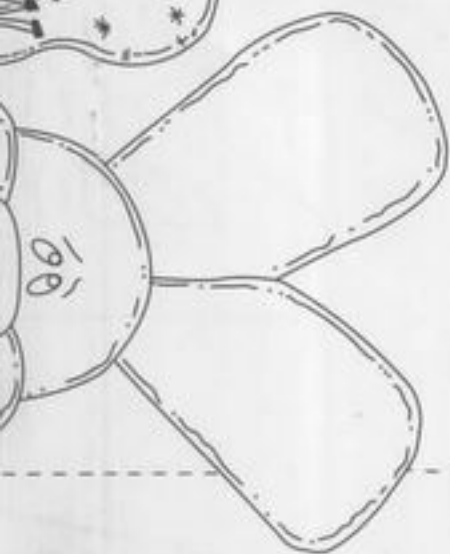
Router a 3/16" edge the inside of

<http://groups.msn.com/CHIQUITASCOUNTRY2>

Angels

in my garden

ANGELS IN MY GARDEN
by KAREN WOOD
page 61



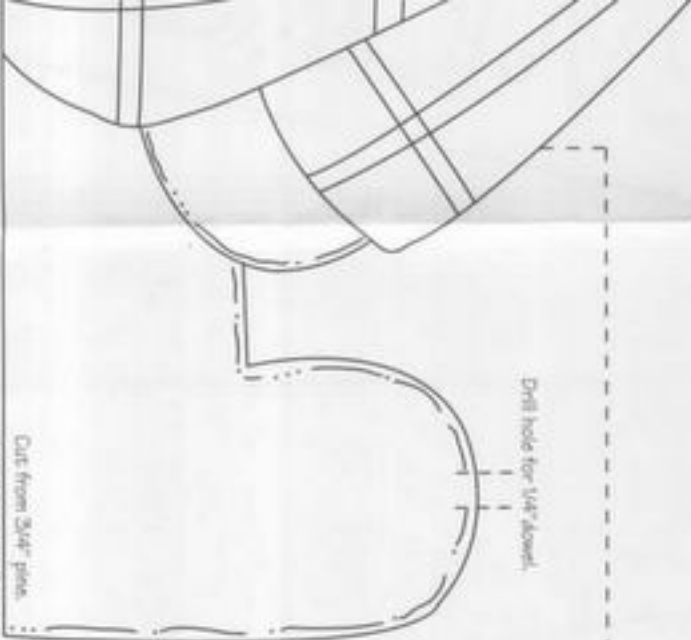
<http://groups.msn.com/CHIQUITASCOUNTRY2>

Dotted lines indicate frame.



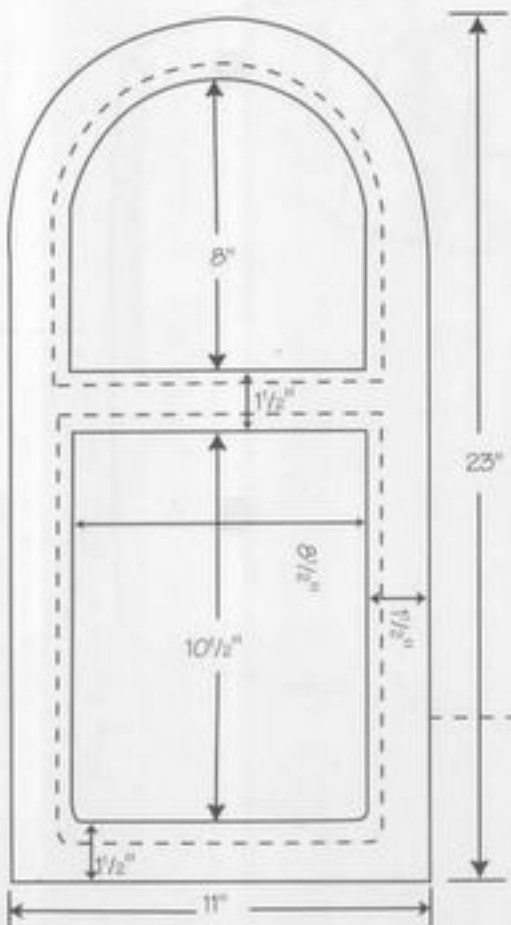
Router a 3/8" edge on the inside of the cut out areas 1/4" deep to hold the insert and the cork board.

Cut insert from 1/8" birch plywood.



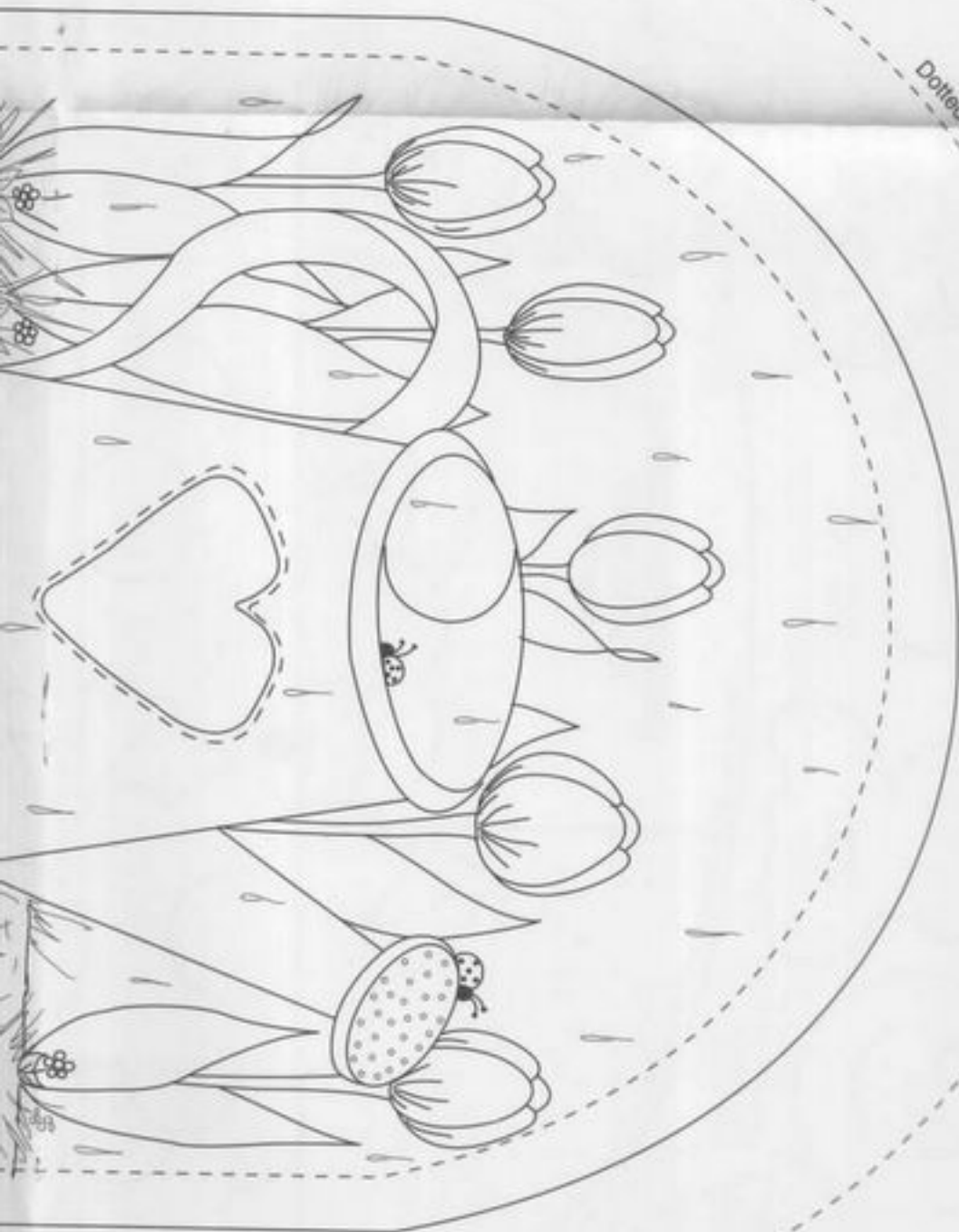
Drill hole for 1/4" dowel.

Cork board measures 8 7/8" x 11 3/4".



Dotted lines indicate frame.

CORK MEMO BOARD
by NANCY WOOD
page 54



By the Sea

Faux Finish Keepsake Box



TO ORDER A WOOD BLANK

The Walnut Hollow wood box #12530P for this project can be found at leading craft departments throughout the country. For information, call: (800) 950-5101.

FAUX FINISH

Base the box Raspberry. Apply a 1:5 mix of Napa Red and DecoArt Faux Glazing Medium. While still wet, dab with a crumpled plastic bag to soften the color. Allow to dry.

Make a 1:1 mix of Black Plum and the glazing medium, zig-zag color all over the box by applying color to one corner of the wash brush. While still wet, dab with a crumpled plastic bag to soften zig-zags. Allow to dry.

Make a 1:1 mix of Lt. Buttermilk and the glazing medium and apply against zig-zags using one corner of the wash brush. While still wet, using the same plastic bag, dab to soften color. Allow to dry.

Dip crumpled plastic bag in 1:1 mix of Napa Red and the glazing medium and then in 1:1 mix of Raspberry and the glazing medium. Blot excess onto palette then lightly dab to soften the zig-zags and to give a mottled effect. Allow to dry. Transfer the pattern details as needed.

SKY, WATER, & LIGHTHOUSE

Base the sky and water Winter Blue, shade with Admiral Blue, and highlight water by floating Light Buttermilk. Base the clouds Lt. Buttermilk; shade with Admiral Blue.

Base the lighthouse and roof-cap Light Buttermilk; shade with Sable Brown. Paint the light by dipping the rounded end of a large brush in Napa Red; highlight with Lt. Buttermilk. Base the roof and windows Sable Brown; shade and add linework with Dark Chocolate and add Napa Red stripes.

MOUNTAINS, BUSHES, & HOUSE

Base the mountains and background bushes Hauser Dark Green; dry-brush Arbor Green. Base the most central bush Arbor Green; dry-brush with Lt. Buttermilk.

Base the house Lt. Buttermilk; shade with Sable Brown. Base the roof Sable Brown; shade and add linework with Dark Chocolate. Base the windows Dark Chocolate and highlight with a float of Lt. Buttermilk; base chimney Napa Red.

GRASS, BUSHES, & SAILBOAT

Base the foreground bushes Dark Pine, first stipple with Marigold and then Lt. Buttermilk, shade with Hauser Dark Green. Base the grass Arbor Green, shade with Hauser Dark Green, and highlight by floating Marigold.

Base the sailboat Sable Brown; shade with Dark Chocolate. Slightly thin Dark Chocolate and paint the pole. Base the sails Lt. Buttermilk.

WILDFLOWERS & EASY FINISH

Stipple first with Hauser Dark Green, then with Marigold, then with Napa Red, and then with Raspberry. Highlight

Paint Box

Paints:

DecoArt Americana

Admiral Blue	Lt. Buttermilk
Arbor Green	Marigold
Black Plum	Napa Red
Dark Chocolate	Raspberry
Dark Pine	Sable Brown
Hauser Dark Green	Winter Blue

Brushes: Loew Cornell

La Corneille Golden Taklon
Series 7150-3/4" wash
Series 7300-#10, #6 flat/shader
Series 7000-#3 round
Series 7400-1/2", 3/4" angular shader
Series 7350-100 Liner
Series 7850-1/4" deerfoot stippler
Old scuffy brush for dry-brushing

Supplies:

Box from Walnut Hollow #12530P
Transfer paper & graphite
paper
DecoArt Faux Glazing
Medium
DecoArt Matte Finish Spray



An original design by Nancy Worth. Nancy has two painting books published by Blue Ridge Publications. For more information about her books and pattern packets, or with any specific questions about this project, send a SASE to Nancy Worth, P.O. Box 293, Hillsborough, NH, Canada E2A 1x0.

with a light stipple of Lt. Buttermilk. When dry, spray with DecoArt Matte Finish.

Summer's Buzzin'



<http://groups.msn.com/CHIQUITASACOUNTRY2>

TO ORDER A WOOD BLANK

The *Provo Craft* box with handle (#11-2384) can be found in leading craft departments or call *Creative XPress*, a full line distributor of *Provo Craft* items, at (800) 563-8679.

PREP STEP

Base the front of the box with a 1:1 mixture of *DecoArt* Multi Purpose Sealer and Khaki Tan; let dry and sand lightly. Apply a straight coat of Khaki Tan; let dry completely. Transfer the outline patterns from the pattern packet.

Paint the handle bottom and sides with a 1:1 mixture of the sealer and Avocado; let dry and sand lightly. Apply a straight coat of Avocado; let dry completely. Seal beehive with Multi Purpose Sealer; set aside.

PAINTING INSTRUCTIONS

Stipple the grass first with Avocado, then with Celery Green. Float the edges and across the beehive with True Ochre and add Antique White lettering. Base the basket Raw Sienna. Dry-brush Honey Brown highlights with a flattened #2 liner; repeat with Moon Yellow. The linework on the handle is Honey Brown; repeated with Moon Yellow.

Base the flag Rookwood Red. Dry-

brush a Red Iron Oxide highlight. The stripes are Antique White, the field is Deep Midnight Blue and the star is True Ochre. Dry-brush a Moon Yellow highlight. Base the staff Dark Chocolate; highlight with Moon Yellow and add a True Ochre dot.

Base the stems and leaves Avocado with Celery Green linework. Add Moon Yellow dot centers with the stylus or the end of a brush. Dot the blue flower petals Deep Midnight Blue; repeat when dry with French Grey Blue. Dot the red flower petals Rookwood Red; repeat when dry with Red Iron Oxide. Dot the gold flower petals Raw Sienna; repeat when dry with Moon Yellow.

Use the large end of the stylus to dot the bees True Ochre. Add stripes, antennae, and stingers with Lamp Black.

DETAILS

Using *Super Glue*, attach beehive to the box; let dry. Float Dark Chocolate around the outside edges of the beehive, the basket, and the flag. Paint the opening in the beehive Lamp Black.

EASY FINISH

Mist box lightly with *Krylon* 1311 Matte Spray; let dry. Attach homespun fabric bow.

Paints:

DecoArt Americana

Antique White	Khaki Tan
Avocado	Lamp Black
Celery Green	Moon Yellow
Dark Chocolate	Raw Sienna
Deep Midnight Blue	Red Iron Oxide
French Grey Blue	Rookwood Red
Honey Brown	True Ochre

Brushes:

Loew-Cornell
Series 797-F Flat Stain #10, #4
Series 7400-1/2", 3/8" Angular
Series 410-1/4"
JS Jackie's Liner #2, 10/0
Stylus

Supplies:

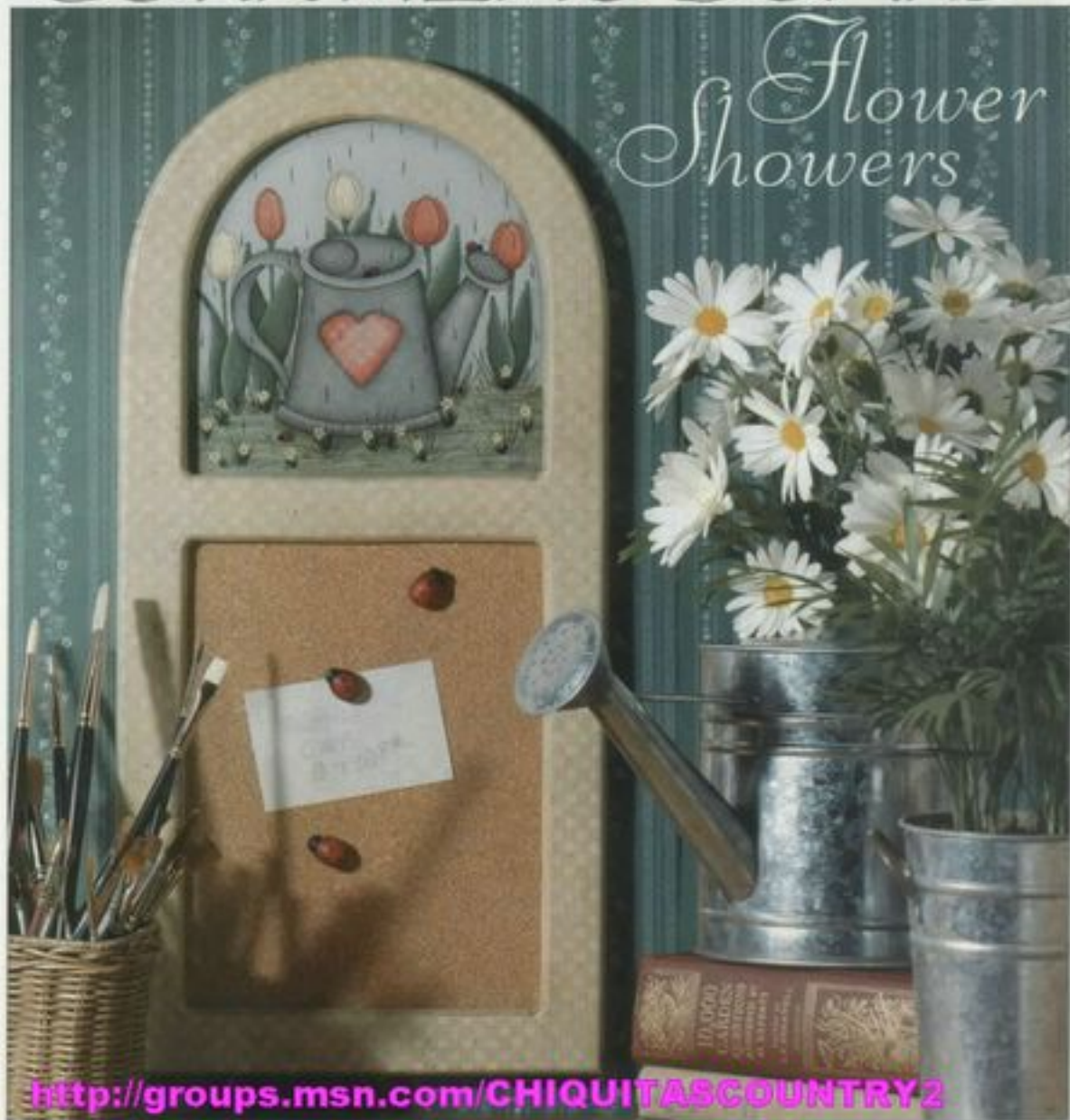
Small box with handle
Rusty tin beehive—JoAnn's Fabrics
DecoArt Multi Purpose Sealer
Transfer paper (white)
150-grit sandpaper
Super Glue
Krylon 1311 Matte Spray
Homespun fabric



An original design by Pam Grady. Pam has been painting for 16 years and has 3 books to her credit. For a brochure of her newest patterns, send \$2 to *Whimsical Heart*, 3 Jennifer's Glen Ct., O'Fallon, MO 63366. Call: (636) 240-1213 or fax: (636) 978-6938. www.woodstrokesmall.com/PAMGRADY

CORK MEMO BOARD

*Flower
Showers*



<http://groups.msn.com/CHIQUITASCOUNTRY2>



TO ORDER A WOOD BLANK

To order the wood blank for "Flower Showers" Memo Board, send \$23.95 + \$5 s&h to Steph's Folk Art Studio, 2435 Old Philadelphia Pike, Smoketown, PA 17576. Call (717) 299-4973 or fax (717) 299-2474. Additional inserts are available. This is the first memo board in a four-part series, so you may want to order more.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood pieces. The frame is $\frac{3}{4}$ " wood and the inserts are $\frac{1}{4}$ " plywood. Sand with 150-grit sandpaper; wipe clean. Transfer the main pattern outlines. Transfer the details as needed.

Note: Nancy sealed the pine frame, but not the plywood insert. Instead, she lightly sanded the insert after applying the basecoat.

BOARD FRAME

Sand with 200-grit sandpaper and seal with *DecoArt* Wood Sealer; let dry. Sand again lightly; wipe clean. Base with Antique White.

Use a $\frac{3}{8}$ " deerfoot stippler and a $\frac{1}{4}$ " checkerboard stencil to stencil Buttermilk checks on the frame. Lightly sand and then spray with *DecoArt* Acrylic Matte Finish.

Apply *FolkArt* Wood'n Bucket Brown Antique Medium according to manufacturer's instructions. Use a spatter brush or an old toothbrush to spatter with Lamp Black; let dry. Spray again with matte spray.

INSERT BACKGROUND

Base the insert background Soft Blue; shade with Williamsburg Blue. To paint the ground, use the chisel edge of a $\frac{1}{2}$ " angular shader and slightly thinned paints. Randomly float some Antique White, Arbor Green, and then Hauser Dark Green. Refer to photograph.

LEAVES & TULIPS

Base the tulip leaves Arbor Green, shade Hauser Dark Green, and highlight with Mint Julep Green.

Base the white tulips Buttermilk, shade with Antique White, and highlight with Light Buttermilk.

Base the pink tulips Coral Rose, shade with Antique Rose, and highlight with Base Flesh.

WATERING CAN

Base the watering can Slate Grey and then sponge lightly with Graphite. Sponge more heavily with Grey Sky. Shade with a float of Graphite and highlight with a float of Grey Sky. Base the heart Coral Rose and stencil with Buttermilk using a $\frac{1}{16}$ " checkerboard stencil. Shade the heart with Antique Rose. Dry-brush additional highlights on the watering can and heart with Light Buttermilk.

LADYBUGS

Base all the ladybug bodies Country Red. The heads and dots are Lamp Black. Shade with Lamp Black and highlight with Coral Rose. Note: The wooden ladybugs used for push pins are not highlighted.

DETAILS

Use a liner brush and slightly thinned Hauser Dark Green to paint the grasses and a #4 filbert to paint the leaves of the small white flowers.

Use a stylus or the end of a paint brush to dot the small flower petals with Buttermilk and their centers Golden Straw. Randomly add dot clusters of Coral Rose and Williamsburg Blue. Thin Williamsburg Blue and paint the raindrops using the #1 liner.

EASY FINISH

Use a 3x0.25 *Kob-I-Noor* Rapidograph technical pen to do all the outlining. Add the antennae to the ladybugs on the insert, and add the stitching lines around the heart. Spray the insert and wooden ladybugs with *DecoArt* Acrylic Matte Finish. Lightly antique the insert using the antiquing medium and a soft cloth and spray again. Glue thumb tacks to the undersides of the wooden ladybugs. Attach turn buttons on the back

side of the frame around the top area to allow for easy removal and changing the interchangeable panels.

Don't miss our June/July issue #41 for Nancy's summer panel design!

Paint Box

Paints:

<i>DecoArt</i> Americana	Grey Sky
Antique Rose	Hauser Dark
Antique White	Green
Arbor Green	Lamp Black
Base Flesh	Light Buttermilk
Buttermilk	Mint Julep Green
Coral Rose	Slate Grey
Country Red	Soft Blue
Golden Straw	Williamsburg Blue
Graphite	

Brushes:

Loew-Cornell
American Painter Series
Series 4550- $\frac{1}{4}$ " wash
"La Corneille" Golden Taddon
Series 7400- $\frac{1}{4}$ ", $\frac{1}{8}$ ", $\frac{1}{2}$ " angular shaders
Series 7300-#2, #6 shaders
Series 7350-#1 liner
Series 7500-#4 filbert
General Series 410- $\frac{1}{8}$ " deerfoot stippler

Supplies:

Scroll saw
23" x 11" x $\frac{3}{4}$ " pine for frame
8 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ " x $\frac{1}{4}$ " Baltic birch plywood
8 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ " x $\frac{1}{4}$ " piece of cork board
mounted on $\frac{1}{2}$ " Baltic birch plywood
200-grit sandpaper
Transfer paper
DecoArt Wood Sealer
FolkArt Antiquing Wood'n Bucket Brown
Foam rubber sponge
3x0.25 *Kob-I-Noor* Rapidograph technical pen with black ink
Checkerboard stencils $\frac{1}{16}$ " & $\frac{1}{8}$ " (#STE123) available from:
one heart... one mind
10608 Widener, Lenexa, KS 66215
(913) 498-3690
Wooden ladybugs: #24-0092H, medium
available from:
Paintin' Cottage
4805 Moffett Road
Mobile, AL 36618
(800) 874-4064 (orders only please)
(334) 343-0918 or fax: (334) 343-0988

Turn Buttons (for inserting interchangeable panels)
E-6000 Adhesive
Sawtooth hangers
DecoArt Acrylic Matte Finish Spray



An original design by Nancy Wood. For a brochure of Nancy's pattern packets and books, send \$2 to: Nancy's Wood'n Crafts, 2503 Goldrush, Helena, MT 59601. Visit her website: www.woodnecrafts.com/NANCYWOOD



Leave
Room
in Your
Garden
for the
Angels to
Dance.

LEAVE ROOM
in
YOUR GARDEN
FOR THE ANGELS
to DANCE

<http://groups.msn.com/CHIKUITASCOUNTRY2>



TO ORDER A WOOD BLANK

To order the wood blank for this project, send \$49.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920 or (515) 382-5406.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Cut the angel body, bird, and birdhouse from $\frac{3}{4}$ " pine. Cut the wings and arms from $\frac{1}{2}$ " plywood and the sign pieces from $\frac{1}{4}$ " plywood. Heavily sand all edges using 40-grit sandpaper, rounding some areas by sanding deeper and irregularly to give a carved worn look. Optional: You can use wood rasps to carve and round the edges. Finish with 150-grit sandpaper to smooth out any rough edges; wipe clean.

Seed Flat: Cut a $3" \times 5\frac{1}{2}"$ piece of $\frac{1}{2}"$ plywood. Cut two $1\frac{1}{2}" \times 3"$ lengths of lathe and two $\frac{1}{2}" \times 6"$ pieces of lathe. Nail the sides to the base and the front and back to the base with 1" brads. Sand all the pieces to the seed tray lightly before assembly. Do not carve the edges. Wipe all pieces clean with a tack cloth. Stain all pieces with *Ace Hardware* Oil-Based Walnut Stain, or the stain of your choice.

ANGEL

Use the stencil brush and the $\frac{1}{4}"$ checkerboard stencil to stencil the wing border Honey Brown. Use the #2 flat to base the center of the wings with a mix of Buttermilk and Honey Brown. Use the 10/0 liner to line the wings with thinned Soft Black. Use the #4 flat to base the shoes Soft Black; let dry. Dampen a small piece of cheesecloth with warm water and gently, but firmly, "sand" the angel and wings to remove some of the paint, avoiding the eyes. Dampen and rinse the cheesecloth, as needed. Wipe the piece dry with an old towel and allow to air dry thoroughly.

SIGNS AND SEED TRAY

Use an old, worn $\frac{1}{4}"$ flat to base the signs and seed tray Antique White, allowing some of the stain to show through; let dry. Dampen a clean piece of cheesecloth and sand in the same manner as above. Use the #2 flat to paint the lettering with Hauser Dark Green. Use the 10/0 liner to add thinned Antique White horizontal lines randomly through the letters. Use the liner to shade the letters on the left side with Soft Black.

BIRDHOUSE AND BIRD

Use the #4 flat to base the bird Honey Brown. Use the stylus to add an Antique White eye; let dry. Add a Soft Black pupil and an Antique White highlight

dot. Use the #2 flat to base the bird's beak Burnt Umber, the birdhouse Honey Brown, and the roof Hauser Dark Green. Use the stencil brush and the $\frac{1}{4}"$ checkerboard stencil to stencil the birdhouse with Hauser Dark Green.

METAL HEARTS AND STARS

Tape the heart and star patterns to the piece of metal and cut out with an old pair of scissors. Use a glass container to mix $\frac{1}{4}$ cup of white vinegar and salt; stirring mixture gently until the salt dissolves. Carefully place the metal pieces in the mixture and let stand for about an hour. Remove and lay on a paper towel to dry, outside if possible. Use the #2 flat to base the rusted metal heart Hauser Dark Green; let dry thoroughly and spray with several coats of clear acrylic flat sealer. Remove the metal parts from the miniature garden tools and place into the vinegar and salt mixture and follow the same procedure as with the heart and stars. When dry, re-insert their wood handles.

ASSEMBLY

Form a loop in one end of a 12" length of black wire for the angel's halo. Twist to secure and wood-glue into the hole in the top of her head. Drill a $\frac{1}{8}"$ hole in her arm and in her body. Attach the wings to the body with two 1" wood screws then drill a $\frac{1}{8}"$ hole through the wings. Attach her right arm with a 4" length of black wire; twist ends to secure. Attach other arm to body with two 1" wood screws. Secure her left arm to the wood stake with a 1" wood screw and the sign to the stake with $\frac{1}{2}"$ brads. Attach the left side of the two top signs to the body with $\frac{1}{4}"$ brads and the metal stars and hearts with $\frac{1}{2}"$ brads. Drill a $\frac{1}{8}"$ hole in the birdhouse and seed tray front and bottom and a $\frac{1}{4}"$ hole for the birdhouse opening. Wood-glue Spanish moss in the birdhouse hole. Attach birdhouse to the seed tray with a 6" length of black wire; twist ends to secure. Drill a $\frac{1}{4}"$ hole in the bottom of the bird and the top of the seed tray; wood-glue a $\frac{1}{2}"$ length of dowel to attach the bird.

Attach the $\frac{1}{2}" \times 1\frac{1}{2}" \times 4"$ base to the bottom of the stake with a $1\frac{1}{2}"$ wood screw. Position the angel stake in the coffee can in a vertical position. Follow the manufacturer's directions to mix the concrete. Carefully fill the can with the concrete mix, leaving about $\frac{1}{2}"$ space at the top. To position the angel stake in the concrete, it will help to place the angel near a table or chairs to keep her vertical until the concrete dries. Just

Paints:

DecoArt Americana	
Antique Maroon	Hauser Dark Green
Antique White	Honey Brown
Burnt Umber	Medium Flesh
Buttermilk	Soft Black

Brushes:

Royal
Series RG 150-#2, #4, #6, #10 flats
Series 585-10/0 liner
Old worn $\frac{1}{4}"$ flat
 $\frac{1}{4}"$ stencil brush
Stylus

Supplies:

Scroll saw
 $16" \times 8" \times \frac{1}{4}"$ pine
 $14" \times 6" \times \frac{1}{2}"$ plywood
 $12" \times 12" \times \frac{1}{4}"$ plywood for signs
 $1\frac{1}{4}" \times 4" \times \frac{1}{4}"$ base for the stake
 $1\frac{1}{2}" \times 30\frac{1}{2}" \times \frac{1}{8}"$ pine stake
 $1\frac{1}{2}" \times 18"$ long lathe
Quick Rust Metal available from:
Down Memory Lane
715 Carroll Street
Boone, Iowa 50036
40- & 150-grit sandpapers
Ace Hardware Oil-based Walnut Stain
Transfer paper
 $\frac{1}{4}" \times \frac{1}{4}"$ checkerboard stencil
19-gauge black wire
Concrete mix & 3 lb. coffee can
Cheesecloth
Spanish moss, dried statice, silk green ivy
Grapevine or bittersweet vine
Antique bucket or large flower pot
Double pointed tacks
 $1\frac{1}{2}"$ and 1" screws & $\frac{1}{4}"$ and $\frac{1}{2}"$ brads
Set of miniature garden tools
Wood glue
 $\frac{1}{4}"$ dowel, $\frac{1}{2}"$ long
Clear acrylic flat sealer
Spray matte sealer

*An original design by Phyl Wessling.
For more projects by Phyl, contact:
Treats and Treasures Crafts, 2925 Oak
Ave., Garner, Iowa 50438. Visit her
website: www.ncn.net/~wessling.*

before the concrete sets, gently insert the rusted miniature garden tools. When the concrete is completely dry, attach the seed tray to top of stake with a $1\frac{1}{2}"$ wood screw. Place coffee can in a larger antique bucket or flowerpot. Cover coffee can with Spanish moss, dried statice, and green silk flower vine. Soak the grapevine or bittersweet vine in warm water for about 20 minutes; let dry. Twist and twine vine around the signs, stake, and angel. Secure to the stake if necessary with double pointed tacks or short lengths of black wire. Tuck ends of vine into pot.

Welcome to My Herb Garden

<http://groups.msn.com/CHIKUITASCOUNTRY2>



Paint Box

Paints:

Delta Ceramcoat	Fruit Punch
Bittersweet	Lt. Chocolate
Black	Pigskin
Butter Cream	Old Parchment
Cinnamon	Spice Brown
Dark Foliage Green	

Brushes: Loew-Cornell Painter Series

- Series 4000-#5 round
- Series 4300-#10 shader
- Series 4350-#1 liner
- Series 4400-1/4" angular
- Old scruffy brush
- Stylus

Supplies:

- 3/4" pine
- 1/2" pine
- 1/4" x 3" dowel
- 150-grit sandpaper
- Transfer paper
- #01 Black Micron Pigma Pen
- (3) 3" terra cotta pots
- 2 seed packets
- Wood glue & hot glue
- Spanish moss & raffia
- Scrap fabric
- Small nails
- Krylon Matte Finish Spray



An original design by Shirley Goodridge. For more wonderful designs by Shirley, contact: Shirley Goodridge, 4336 Back River Rd., Belmont, NY 14813, or call Shirley at (716) 268-5834.

TO ORDER A WOOD BLANK

To order the wood blank, send \$19.00 + \$3 s&h to: Shirley Goodridge, 4336 Back River Road, Belmont, NY 14813, or call Shirley at (716) 268-5834.

PREP STEP

Transfer the outline patterns for the bunny and birdhouse from the pattern packet to 3/4" pine. The sign and the box pieces are cut from 1/2" pine. Drill holes as indicated on the pattern. Sand all pieces with 150-grit sandpaper and wipe clean. Transfer the main pattern lines. Transfer details as needed.

BASECOAT

Base the box pieces and the bunny Lt. Chocolate. Base the dress and patch Fruit Punch. Base the nose and eyes Black. Base the birdhouse Old Parchment and the roof Cinnamon. Base the hole Black.

Base the flowers Fruit Punch and the centers Pigskin. The vines and leaves are Dark Foliage Green. Base the sign Butter Cream.

SHADING & HIGHLIGHTING

Shade the bunny Spice Brown. Highlight the bunny and the top of the nose with Butter Cream. Shade between the arms and body with thinned Black. Dry-brush the cheeks with Fruit Punch.

Shade around the sign with Lt. Chocolate. Shade between the birdhouse and roof with Pigskin. Highlight the roof and the left side of the hole with Butter Cream. Shade the flower centers with Cinnamon.

DETAILS

Dot the eyes Butter Cream with the end of a brush. The double linework on the dress and patch is Bittersweet. The single line on the patch is Butter Cream. The stitches on the patch and the lettering on the sign are Black. All other linework is done with a #01 Black Micron Pigma Pen.

EASY FINISH

Nail three side pieces to the box with small nails. Put two nails into the front of the bunny to attach bunny to front of the box. Wood-glue the birdhouse to the front of the bunny, covering the nail heads.

Glue the 1/4" dowel into the bottom of the sign, then glue the other end of the dowel into the top of the foot.

Glue a fabric bow under the bunny's chin and a small raffia bow to the ears. Glue a small amount of Spanish moss at the base of the foot dowel.

Using an old toothbrush, lightly spatter project Black. Spray with several coats of Krylon Matte Finish Spray.



ONLY THE ONE AND ONLY MATCHMAKER



WHAT IS THE MEDIA SAYING ABOUT ONLY?

CNN News, with David Goddow

"Only is a unique personal matchmaker..."

The Roseanne Show

"Only, born a matchmaker..."

Sally Jesse Rafael Show

"Only's service is designed for the professionals..."

AM Los Angeles Show

"Only's clients were married live on the show..."

Eyewitness News (ABC)

"Only, world renowned matchmaker..."

KTLL Morning News

"Only, matchmaker in action..."

ABC 5 O'clock News

"Only is nationally and internationally known..."

Montel Williams Show

"Only's clients are the cream de la cream..."

AM Philadelphia Show

"Only's clients are simply top of the line..."

Cleveland Tonight Show

"Only, a touch of class..."

Orange County News Channel

"Only is champagne wishes..."

AM Northwest Show, Oregon

"Only author of finding the perfect match..."

Good Evening Seattle Show

"Only is an investment in your future..."

The Dini Petty Show, Canada

"Only personalize matchmaker..."

CBS Noon News

"Only has a dream date for you..."

Jewish T.V. Network

"Only is a real marriage broker..."

U.S.A. Today Newspaper

"Only matches the rich and successful..."

Company Show, Detroit

"Only made countless introductions..."

NBC Evening News

"Only is the Rolls Royce of matchmaking..."

American Journal Show

"Only, a matchmaker with a sixth sense..."

The Good Company Show, Minnesota

"Only is a celebrity matchmaker..."

Orange County Register

"Only has a match for the sincere singles..."

Los Angeles Times

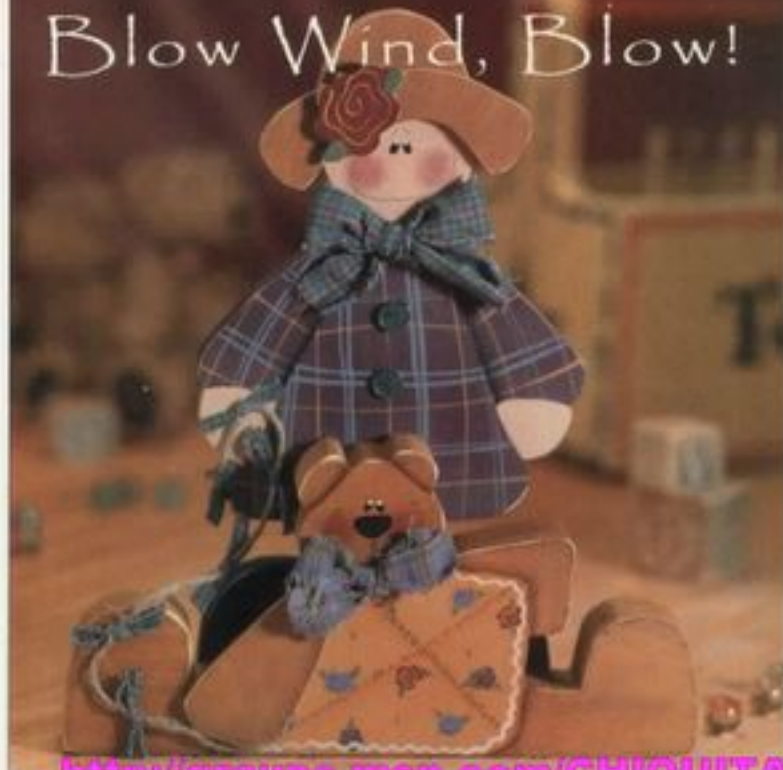
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Blow Wind, Blow!



<http://groups.msn.com/CHICUITASCOUNTRY2>

TO ORDER A WOOD BLANK

To order the wood blank for "Blow Wind, Blow!", send \$18.00 + \$3 s&h to Tonya Cowles, 4588 Charles Street, Scio, NY 14880; or call Tonya at (716) 593-3254.

PREP STEP

Transfer outline patterns from the pattern packet to the appropriate wood pieces. Cut the girl from $\frac{1}{4}$ " pine, the bear from $\frac{1}{2}$ " pine, and the flower, hat brim and bear's arm from $\frac{1}{4}$ " plywood. Sand with 150-grit sandpaper and wipe clean. Transfer main pattern outline. Transfer details as needed.

BRUSHES

Use the #6 and #10 shaders for basecoating. Use the $\frac{1}{4}$ " angular for shading. Use the #1 liner and the #3 round for adding small details. Use an old scruffy brush for dry-brushing cheeks and the stylus to add dots.

BASECOAT & SHADING

Base the girl's face and hands Medium Flesh and her hat and brim Raw Sienna. Base the dress Dusty Purple, the shoes Black, and the flower Barn Red. Base the leaves Medium Foliage Green, the bear Raw Sienna, and the kite Dark Goldenrod. Shade the girl's hands Barn Red, the bear Candy Bar Brown, and the kite Rouge.

DETAILS

Blush the girl and bear's cheeks with Barn Red; base their eyes Black with Butter Cream dots. The bear's nose is Black.

Add Bahama Purple and Dark Goldenrod stripes on the dress; shade dress with Black. Add Dark Goldenrod linework to the flower on the hat.

The flowers on the kite are Barn Red with Dark Goldenrod linework. Bahama Purple with Dusty Purple linework, and Dusty Purple with Bahama Purple linework. All leaves are Medium Foliage Green. The zig-zag around the kite is Butter Cream. All other linework is done with a #01 black Micron pen.

EASY FINISH

Glue two buttons to the front of the girl. Wood-glue the arm to the bear, the hat brim to the hat, and the flower to the hat brim. Then, glue the bear to the girl. Make two scrap fabric bows, one larger than the other. Glue the larger one to the girl's collar and the other one to the bear's neck. Cut 11" of jute for kite string and tie 6 scrap pieces of fabric on the jute. Glue one end of jute under the bear's arm and the other to the girl's hand. Finish with several coats of matte spray sealer.



Paint Box

Paints:

Delta Ceramcoat	
Bahama Purple	Dusty Purple
Barn Red	Medium Flesh
Black	Medium Foliage
Butter Cream	Green
Candy Bar Brown	Raw Sienna
Dark Goldenrod	Rouge

Brushes:

Loew-Cornell American Painter Series
Series 4000-#3 round
Series 4300-#10 & #6 shader
Series 4350-#1 liner
Series 4400- $\frac{1}{4}$ " angular
Old scruffy brush

Supplies:

Scroll saw
11" x 5" x $\frac{1}{2}$ " pine
12" x 8" x $\frac{1}{4}$ " pine
5" x 5" x $\frac{1}{4}$ " plywood
Transfer paper
150-grit sandpaper
#01 black Micron pen
Wood glue & buttons
Scrap fabric & jute
Matte spray sealer



An original design by Tonya Cowles. For more projects by Tonya, contact Tonya Cowles, 4588 Charles Street, Scio, NY 14880, or call (716) 593-3254.

Angels in my Garden

Paint Box

Paints:

DecoArt Patio Paint

Antique Mum	Light Waterfall Blue
Clear Coat	Patio Brick
Concrete Grey	Pinecone Brown
Daisy Cream	Spout Green
Deep Waterfall Blue	Sunflower Yellow
Fern Green	Sunshine Yellow
Foxglove Pink	Woodland Brown
Golden Honey	Wrought Iron Black

DecoArt Patio Paint Outdoor Glitter

Starshine

DecoArt Weathered Wood

Brushes: Loew Cornell

La Corneille Golden Taddon

Series 7300-42, #6, #8 Shaders

Series 7350-41 Liner

Series 7120-1/4" Rake

Supplies:

4" clay rose pot & 3" clay saucer

Graphite paper

Votive candle

1/8" mortar bit (spelling!)

Glue



An original design by Karen Wood. Karen has produced original designs for the craft and gift industry since 1985. She has written numerous books for decorative painting, cross stitch, plastic canvas, and applique. Her company, Best Friends Designs, has published over 200 pattern packets, many available through mail order. Karen also has a line of rubber stamps with Stampassions (818) 834-7620. For a copy of her catalog, send \$2 to: Best Friends Designs, P.O. Box 1414, Ardmore, OK 73402. Call or fax: (580) 657-8802. E-mail: kwood@brighbrook.net



PREP STEP

Wipe the clay pot down with a damp cloth; let dry. Trace the angel onto the pot. Use a pencil to mark the locations of the fireflies (drilled holes). Place them randomly (I made 13 holes), but do not place a hole in the angel. After drilling, wipe the residue with a cloth, being careful not to wipe away the traced angel. Trace on the fireflies, having them go in different directions, but always keep their heads opposite the openings.

ANGEL

Base the angel's face and hands with a 3:1 mix of Daisy Cream and Foxglove with a dot of Sunshine Yellow. Shade and add cheeks with the same mix with a little more Foxglove Pink added. Highlight with the first mix and a little more Daisy Cream. Base her eyes Wrought Iron Black and her eyebrows Pinecone Brown. Line her nose and mouth with Patio Brick. Base her hat Antique Mum; shade with a mix of Antique Mum and a dot of Wrought Iron Black. Highlight with Antique Mum and a dot of Daisy Cream. Lines on hat alternate between the Wrought Iron mix and the Daisy Cream mix. Dot hat flowers Light Waterfall Blue and Daisy Cream with Spout Green leaves. Base her apron with a mix of Light Waterfall Blue and a dot of Daisy Cream. Shade with Deep Waterfall Blue and highlight with Light Waterfall Blue mix and a few more dots of Daisy Cream. The apron

flowers are Sunshine Yellow with Daisy Cream center dots. Add stitches with Daisy Cream.

Base the angel's dress Daisy Cream with Sunflower Yellow checks; shade with Golden Honey. Base shoes with a mix of Pinecone Brown and a dot each of Wrought Iron Black and Patio Brick. Shade with the same mix and another dot of Wrought Iron Black. Highlight with the first mix and a few dots of Daisy Cream. Streak shoes with Daisy Cream. Shade under her body with Patio Brick.

The angel's wings are first filled in with DecoArt Weathered Wood following manufacturer's instructions. Let dry completely and brush on one coat of Daisy Cream. Don't worry that it does not make a solid coat. It will crack and appear mottled. Paint a few feathers along the edges of the wings with your liner brush and Daisy Cream to give them a fuzzy look. When this is dry, add the angel's hair by painting curly tendrils with the liner brush and Patio Brick and then with Woodland Brown.

FIREFLIES

Base the fireflies' bodies Concrete Grey and the wings Daisy Cream. Antennae are painted on with the liner brush and a 1:1 mix of Concrete Grey and Wrought Iron Black.

FLOWERPOT RIM & SAUCER

Apply Daisy Cream with the rake brush in a slip-slap fashion to the rim and the base of the saucer. Do not com-

pletely cover the natural color of the pot. The top 1/4" of the rim, the bottom edge of the rim, and the rim of the saucer are basecoated with Fern Green. When dry, trace the pattern onto the pot rim. The lettering is done with the liner brush and Light Waterfall Blue; leaves are lined with Fern Green and then filled in with a coat of Fern Green. Add Patio Brick dots.

EASY FINISH

Add one coat of DecoArt Clear Coat to the outside of the pot and saucer. When completely dry, add a coat of DecoArt Outdoor Glitter Starshine to the angel's wings, fireflies, and flowers on angel's hat. Turn saucer upside down and glue to the bottom of the pot. Add a votive candle and watch the fireflies come alive!

FOUR SEASONS

HEL

These adorable characters will add a dash of love throughout the year!



<http://groups.msn.com/CHIKITASCOUNTRY2>

TO ORDER A WOOD BLANK

To order the wood blank for "Four Seasons Shelf" send \$39.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920 or (515) 382-5406.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Cut the shelf piece from $\frac{3}{4}$ " pine; it measures 16" x 2 $\frac{1}{2}$ ". The sign, seasonal figures, and the bunny's ears are cut from $\frac{1}{2}$ " birch plywood. This is one piece. The small additional pieces are cut from $\frac{1}{4}$ " birch plywood. Drill holes between the figures into the waste area between legs; place your blade through the drilled hole to cut out these inside areas of the design. Drill holes as indicated. Sand smooth and round edges. Wendy uses a Dremel tool with a sanding drum to make the edges look aged. Cut the heart and star from thin, rusty sheet metal.

BRUSHES

Use the angular shapers for basecoating and shading. The $\frac{3}{4}$ " mop is used to

soften the shading. Start at the clear-water side of the float and softly pat or mop up excess water and blend towards the painted edge. The #4 flat is used to add plaid stripes. The 18/0 liner is used for lettering and small detail lines. The #4 fabric round is used for dry-brushing. The #12 fabric round is used for applying the antiquing, and the toothbrush is used for splattering.

SPRING BUNNY

Base head, ears, feet and hands Sable Brown. Base the nose piece Buttermilk, the dress Crimson Tide, and the apron and pantaloons Desert Sand.

Using a stylus, dot the flower centers on dress with Burnt Umber. The flower petals are pulled dots of Desert Sand. Nose and eyes are Lamp Black. Dry-brush the cheeks using the #4 fabric round and Raspberry; dot cheeks with Desert Sand. Tulips on the front of apron are True Ochre; shade at base of each with Burnt Orange. Stems and leaves are Plantation Pine. Base the wooden button Light Cinnamon.

Shade head, ears, hands and feet with Burnt Umber. Shade dress at arms

and below apron with Russet. Shade apron and pantaloons with Light Cinnamon. Dry-brush highlights on apron with Buttermilk and on bunny's feet and hands with Camel.

SUMMER SAM

Base face and hands Camel; jacket and hat Williamsburg Blue. Base pants and band on hat Desert Sand, shoes Graphite, and star True Ochre. The beard and hair and mustache piece are Buttermilk. Base the three wooden buttons Deep Midnight Blue.

Using the #4 flat, paint stripes on pants with Crimson Tide. Eyes are dots of Lamp Black and nose is Crimson Tide. Cheeks are dry-brushed with Raspberry and dotted with Buttermilk.

Shade between arms, on sides, and down the front of the jacket with Deep Midnight Blue. Shade on hat, under beard, and the sleeve edge with the same. Highlight using a dry-brush and Light French Blue on each pant leg, down the front sides of jacket, each arm and center of the hat. Shade on face around the beard, under the hat, and on hands with Light Cinnamon. Dry-brush

highlight on hands with Buttermilk. Shade under the jacket and all edges of pants with Light Cinnamon. Reinforce shading under jacket with Burnt Umber.

AUTUMN SCARECROW

Base face, neck, and hands Camel; hat and shoes Sable Brown. Base shirt Burnt Orange, pants Celery Green, and heart Crimson Tide. The birds are Graphite with True Ochre beaks.

Using the #4 flat, paint the plaid on shirt with True Ochre. Patches on knees are Williamsburg Blue. The shaggy-looking straw coming from under the neck and pants is made with an 18/0 liner. First, start on straw with tiny lines of True Ochre, next apply lines of Burnt Umber, and finish with lines of Camel. Eyes are dots of Lamp Black and nose is Crimson Tide. Dry-brush cheeks with Raspberry and then dot with Buttermilk.

Shade edges of hat and under pant legs with Burnt Umber. Dry-brush highlight with Desert Sand on neck, shirt front, and sleeves. Dry-brush highlight on hands with Buttermilk. Pants are shaded with Plantation Pine at the pockets, down the center at the sides, and around the fly.

WINTER SNOWMAN

Base hat and sweater Light Avocado, trim on hat and mittens Desert Sand, and face and body Buttermilk. Base the gloves Crimson Tide and the skies Light French Grey Blue. The goggles are True Ochre with Graphite lenses.

Using the 18/0 liner and True Ochre to paint the lettering on the skies. Paint over this lettering with a thinner line of Camel. Use the #4 round and stipple Buttermilk on the hat trim and mittens. Small upside-down v's on sweater are lines of Celery Green. Eyes are dots of Lamp Black and the nose is Burnt Orange. Dry-brush cheeks with Raspberry and dot with Buttermilk.

Shade above the trim on hat, between arms, sleeve edges, and the left side of skis with Plantation Pine. Dry-brush highlight sleeves, center of hat, and down the front of the sweater with Desert Sand. Shade mittens at cuffs with Russet. Dry-brush highlight with Raspberry. Shade around face, under sweater, and on sides of snowman with Light Cinnamon. Shade on skis around mittens and between the two skis with Deep Midnight Blue.

SIGN AND SHELF

Base the shelf piece and under the figures with Honey Brown. Dry-brush Camel highlight in the center of sign where the lettering will be. Transfer lettering and paint with an 18/0 liner and Lamp Black. Base the heart piece Crimson Tide. Shelf edges and sign edges are shaded with Burnt Umber. Also shade under the spot where the shelf will be attached. Shade the heart with Russet and dry-brush a Raspberry highlight in the center.

FINISHING

Using the .03 ZIG black pen, outline the major lines of the design. The stitches, eyebrows, lines under eyes, and lettering on the snowman's skies are outlined using the .005 ZIG pen. Spatter the entire project, except the figures' faces, using an old toothbrush and thinned Lamp Black. Spatter again with thinned Desert Sand. Sand the paint from the edges of all pieces of the project including the shelf. Spray the entire project with matte sealer. Antique edges of all pieces using the #12 fabric round brush and DecoArt Dark Chocolate stencil paint. Spray again with matte sealer.

ASSEMBLY

Epoxy all wooden pieces of the project to their appropriate places. The rusted star and heart are nailed to the project. Drill a 1/8" hole through the metal before nailing to project with small finishing nails.

Using the 1/4" EZ-Kurl wire tool, twist the 19-gauge black wire around the end of the tool three to four times to curl the wire. Cut three of these wire twists and epoxy a bird to the end of each one. Epoxy each wired bird into the holes in the side edge of scarecrow where indicated on pattern. The bunny's ears are wire-tied to the head, and the watering can is wire-tied to its hand with the 19-gauge wire.

Cut a small piece of lace for a collar and epoxy to the bunny's neck. The wood buttons are stitched and tied off with the linen thread, and then epoxied to their appropriate places. Tie two bows out of the linen thread and epoxy to the boots of Uncle Sam. Tie thin pieces of jute into a bow around Scarecrow's neck and hands. Glue the neck-bow down if needed. Tie a scrap of calico fabric around the bunny's ear and another around the watering can.

Attach the shelf to sign front by drilling holes for wood screws through the back of the sign piece and into the shelf. This is easier if you first glue the shelf to the sign using wood glue to hold it in place. Use a counter sink to drill the holes so the screws will lay flush against the wood. Attach two hanger backs to the back, one midway down the bunny, and one an equal distance down the back of the snowman.

Paint Box

Paints:

DecoArt Americana	
Burnt Orange	Light Avocado
Burnt Umber	Light Cinnamon
Buttermilk	Light French Blue
Camel	Deep Midnight Blue
Celery Green	Plantation Pine
Crimson Tide	Raspberry
Desert Sand	Russet
Graphite	Sable Brown
Honey Brown	True Ochre
Lamp Black	Williamsburg Blue

Brushes:

Loew-Cornell
Series 7300-#4 flat shader
Series 7400-1/4", 1/8", 1" angular shaders
Series 7350-18/0 liner
1/4" mop
#4, #12 fabric rounds
Old toothbrush

Supplies:

Scroll saw
17" x 17" x 1/2" birch plywood
12" x 12" x 1/4" birch plywood
16" x 2 1/2" x 1/4" pine
150-grit sandpaper
Transfer paper
Zig Millennium Black permanent ink pens, sizes .005, and .03
EZ-Kurl wire tool 1/4"
DecoArt Stencil paint Dark Chocolate
19-gauge black wire
1/8" drill bit
Hanger backs, finishing nails, wood screws
Easy Rust Tin
(4) 1/2" wooden button
Small calico fabric scraps
Jute & linen thread
Small scrap of lace
Small metal watering can
Epoxy



An original design by Wendy Leger.
For more wonderful projects by Wendy,
contact Rustled Nails and Tattered
Threads, 4270 Mayhill Dr. SE, Port
Orchard, WA 98366. Phone: (360) 871-
6594, Fax: (360) 871-9557.
E-mail: nails-n-thread@excite.com

Showers 'N Flowers

<http://groups.msn.com/CHIQUITASCOUNTRY2>



*This is the first project
in Myra's Four Seasons
Series....*

SHOWERS 'N FLOWERS

TO ORDER A WOOD BLANK

To order the wood blank for "Four Seasons Thermometer," send \$29.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920 or (515) 382-5406.

PREP STEP

Cut cedar board into three 4" x 12" lengths. Using a scroll or band saw, cut one end of each board into shape according to pattern in the pattern packet. Round sides and top of board with a belt or hand sander. Glue and clamp boards together and allow to dry.

Cut the small shelf 1 1/2" x 12"; glue and nail to bottom of back boards. Cut the flowerpot and flower piece from 1/2" pine. Cut the hanging sign (2" x 12") from cedar board. Drill 1/8" holes as indicated. Insert dowel centers in holes as indicated on pattern.

BASECOAT

Basecoat board and shelf Buttermilk; let dry, sand lightly. Use a scruffy and a stiff 1/4" flat, dry-brush Milk Chocolate down the sides, across the bottom and under the sides of each section. Attach sawtooth hanger to back of board.

Use a pair of needle nose pliers to pry open the eyes of two screw eyes; attach screw eyes as indicated. Be sure to leave the open part of the eyes toward the front.

Drill 1/8" holes in corners of border groove of the thermometer. Place thermometer on board as indicated. Nail thermometer in place with 1" finish nails.

Place flower pot over dowel centers pressing firmly to mark where holes will be drilled. Drill 1/4" holes 1/2" deep in back side of flowerpot.

SHOWERS 'N FLOWERS

Base the flowerpot Terra Cotta; shade down sides and under rim and flowers with Russet. Highlight flowerpot above rim with Burnt Orange; dry-brush Burnt Orange highlight on the center. All the leaves are Avocado shaded with Black Green. Add vein lines with Evergreen.

Base the flowers as follows: #1 flower is thinned Honey Brown; shade and outline with Lt. Cinnamon. The center is thinned Milk Chocolate; shade with Lt. Cinnamon. Dots are Golden Straw. Highlight around flower center with a Camel float. #2 flower is a 1:1 mix of Golden Straw and Buttermilk. Shade and outline around outside edge of flower with Milk Chocolate. Center is Raw Sienna, shaded with Lt. Cinnamon. Float highlight around center with Taffy Cream. Dots on center are Lt. Cinnamon. #3, #5, and #7 flowers are Golden Straw shaded and outlined with Raw Sienna, shaded with Lt. Cinnamon. Centers are Raw Sienna. Highlight around center with a float of Taffy Cream. Dots are Golden Straw. #4 and #6 flowers are Honey Brown shaded and outlined with Lt. Cinnamon. Centers are Golden Straw; shaded with Milk Chocolate. Highlight around centers with Golden Straw. Dots are Lt. Cinnamon. Base hanging sign Buttermilk. Dry-brush edges with Milk Chocolate. Use a #4 flat to paint the lettering with Lamp Black and drop shadow lettering with Golden Straw. Attach screw eyes.

EASY FINISH

Spray with Krylon Matte Spray. Cut heart from pre-rusted tin and nail in place. Glue 1/4" dowels in place on board.

Paint Box

Paints:

DecoArt Americana	
Black Green	Lt. Cinnamon
Burnt Orange	Lamp Black
Buttermilk	Milk Chocolate
Camel	Raw Sienna
Evergreen	Russet
Golden Straw	Taffy Cream
Honey Brown	Terra Cotta
Lt. Avocado	

Brushes:

Loew Cornell
La Corneille Golden Taklon
Series 7550 washglaze: 1/2", 3/4"
Series 7300 shader: #12, #8, #6, #4, #2
Series 7050 script liner: 18/0
Series 7000 round: #1, #2
3/4" scruffy brush
Stencil brush

Supplies:

(3) 4" x 12 1/2" x 3/4" cedar boards
12" x 1" x 1/2" cedar board
10" x 8" x 1/2" pine
(4) 1/4" x 1" dowels
Indoor/outdoor thermometer
(4) screw eyes
150-grit sandpaper
Transfer paper
Pre-rusted tin
Wood glue
Sawtooth hanger
Krylon Matte Finish



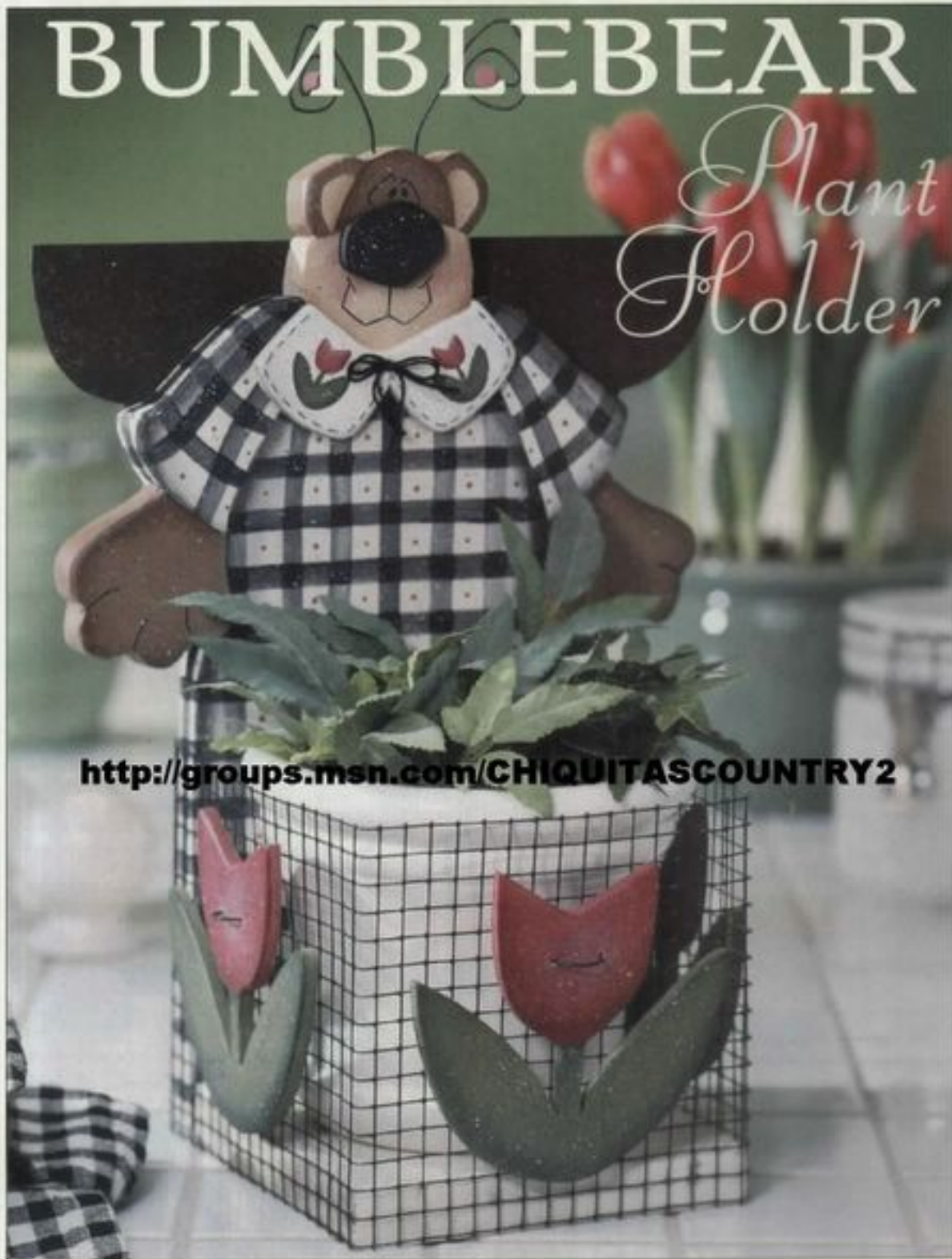
An original design by Myra Mahy. For a catalog of designs by Myra, send \$1 to: Country Faces, 4919 Resmar Rd., La Mesa, CA 91941, or call (619) 440-7149. You can visit Myra's new website: www.woodstrokesmall.com/MYRAMAHY.



BUMBLEBEAR

Plant Holder

<http://groups.msn.com/CHIQUITASCOUNTRY2>



TO ORDER A WOOD BLANK

To order the wood blank for "Bumble Bear Plant Holder," send \$22.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920 or (515) 382-5406.

PREP STEP

Cut the bear and the holder base from 3/4" pine. Cut three tulips, the bear's nose, and his collar from 1/4" plywood. Cut a 5/16" dowel into two pieces, each 1/4" wide. Cut the wing from sheet metal. Drill 1/16" holes where indicated on pattern.

Sand all pieces with 100-grit followed by 220-grit sandpaper. Remove dust with a soft cloth.

BASECOAT

Base the dress, collar and holder base Titanium White. Base the bear's face and inner ears Toffee and the nose Lamp Black. Base the bear's head, outer ears, and hands Sable Brown.

Base the tulips and small dowel pieces Raspberry. Base the tulip stems and leaves Hauser Green Medium.

SHADING

Shade the bear's dress and collar Lamp Black and her face and inner ears with Sable Brown. Shade her head, outer ears, and hands with Burnt Umber.

Shade the tulip leaves with Hauser Green Dark and the tulips with Cranberry Wine.

DETAILS

Thin Lamp Black to an inky consistency. Using a #8 flat, apply Lamp Black stripes to the bear's dress. Reinforce the color where stripes cross. Use the liner to add Lamp Black eyebrows, mouth, hand details and stitching to the collar.

Use Raspberry to apply dots between the dress stripes, and to dry-brush the cheeks. Antique with DecoArt Walnut Gel Stain. Then spatter, first with Titanium White, and then Lamp Black.

EASY FINISH

Paint the wire mesh with several coats of DecoArt Coal Black metal paint; let dry.

Attach the bear to the base using wood glue and wood screws. Wrap the wire mesh around the bear and base and attach the wire to the back of the bear with staples. Secure the nose to the bear's face with wood glue.

Cut five pieces of wire approximately 5" long. Use three of them to thread through the holes in the tulips and then through the wire mesh. Twist the ends of the wire together and trim if necessary.

Hot-glue one small dowel piece to one end of each of the two remaining pieces of wire. Curl the wire to make antennae and then hot-glue to the top of the bear's head.

Make a small bow with black embroidery thread and attach to the collar with hot glue.

RUSTY METAL WINGS

To make the metal wings look rusty: On a small palette, place a small amount of Lamp Black, Burnt Umber and Oxblood. Pick up a bit of each color with a sponge and dab onto the wings to completely cover. Then place the metal wings into a 400° oven for approximately 10 minutes to dry. Remove and cool. (I find that, by drying in the hot oven, it gives the "rusty" finish a "dull" look and it appears to be authentic.) Hot-glue the wings to the back of the bear.

Paint Box

Paints:

DecoArt Americana	
Burnt Umber	Lamp Black
Cranberry Wine	Oxblood
Hauser Green	Raspberry
Dark	Sable Brown
Hauser Green Medium	Titanium White
	Toffee
DecoArt Gel Stains-Walnut	
DecoArt Metal Paint-Coal Black	

Brushes:

Loew-Cornell
Series 7300 #2, #8, #16 shaders
Series 7550 wash 1"
Series 7400 1/4", 3/8", 1/2" angular
Series 7350 #100 liner
Old stencil brush
Old scruffy brush

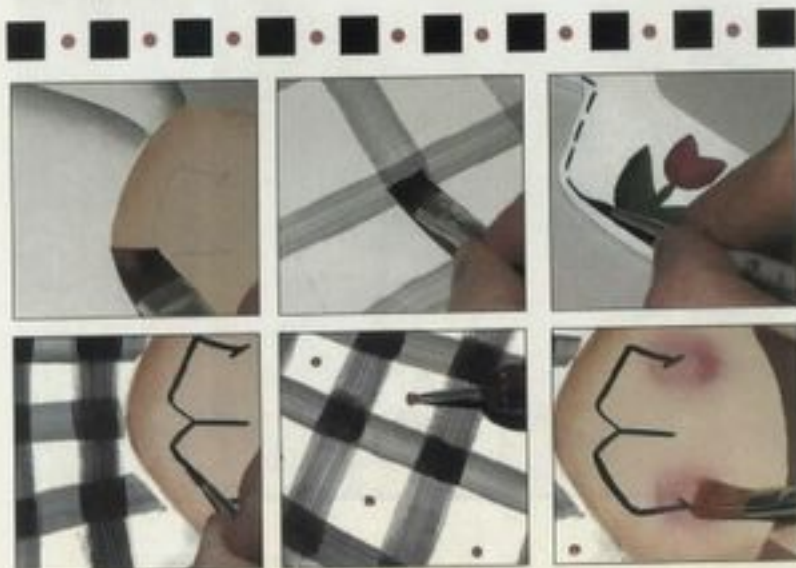
Supplies:

22" x 10" x 3/4" pine
5" x 5" x 1/4" birch plywood
5/16" dowel
100- & 120-grit sandpaper
Wire mesh (5/16" grid and cut into 15 squares wide x 59 squares long)
Black embroidery thread
Small piece of sponge
Wire cutters
Sheet metal (11" x 5")
Wood glue & hot glue
(2) 1 1/4" wood screws
Drill with 1/16" drill-bit
Staple gun and staples



An original design by Lesa Maloney. For a catalog of Lesa's books and pattern packets, write to: Lesa Maloney, Box 10051, 108 Mile Ranch, BC, V0K 2Z0, Canada. (250) 791-5243. Watch for her new book "Bumblebees in Bloom," to be released in April.

E-mail: maloneyl@bcinternet.net

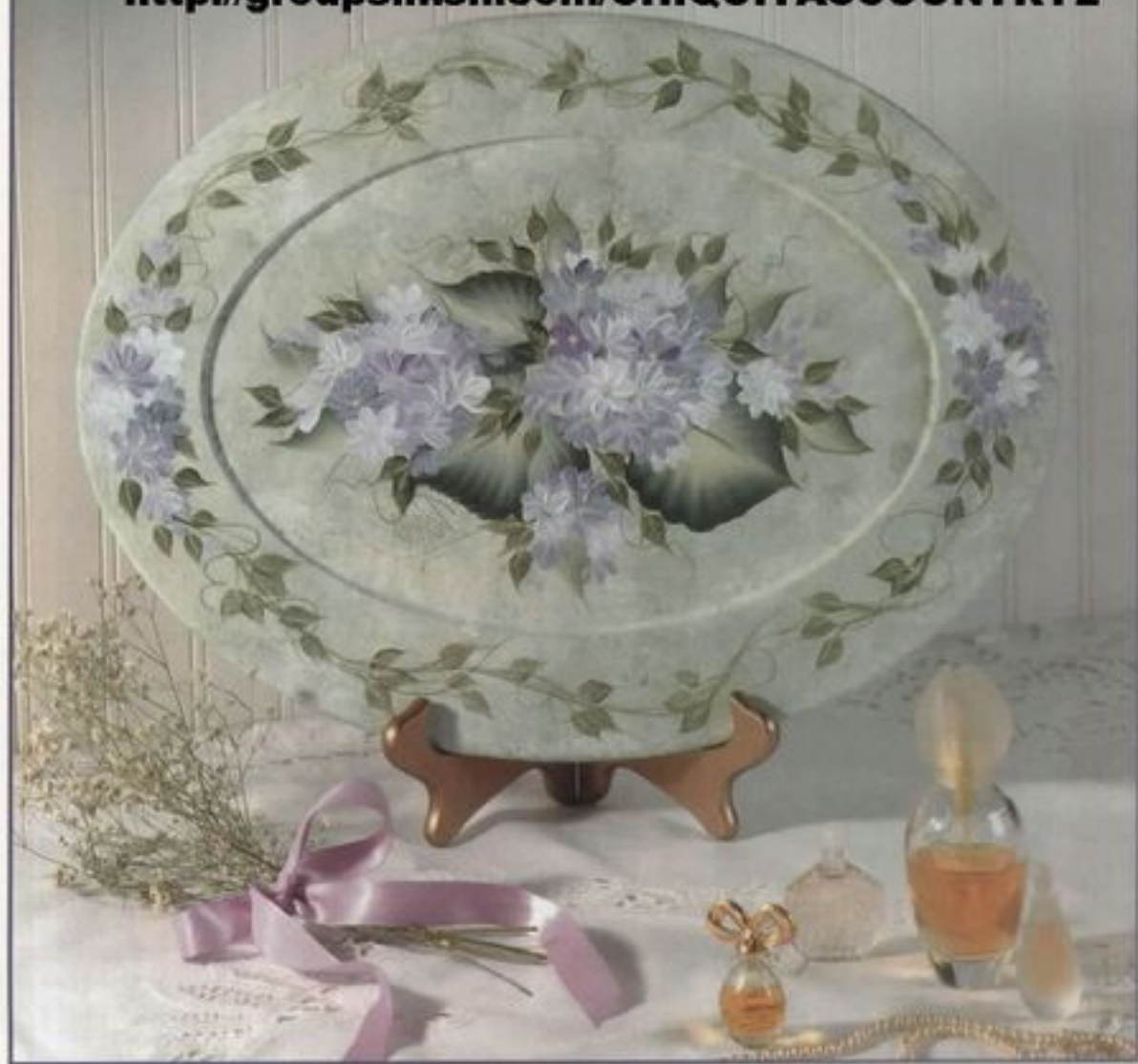


o v a l t r a y

SIMPLE STROKES by Donna Dewberry

Lilacs

<http://groups.msn.com/CHIKITASCOUNTRY2>



TO ORDER A WOOD BLANK

The Walnut Hollow 16" oval platter for this project can be found at leading craft departments throughout the country. For information, call: (800) 950-5101.

PREP STEP

Lightly sand and clean surface. Using a dampened sponge, dip into Basil Green and Wicker White. Sponge background. Trace and transfer pattern.

PAINTING INSTRUCTIONS

Load 1" brush with Thicket, Wicker White and a touch of Sunflower. With Thicket to outer edge, paint big, rippled leaves and big, one-stroke leaves. Refer to color worksheet.

Load #12 brush with Wicker White and Dark Plum, occasionally picking up a touch of Violet Pansy or Dioxazine Purple. On chisel edge, and leaning on the brush on the downstroke, paint lilacs. Refer to color worksheet.

Load #12 with Thicket and floating medium. Paint small leaves. Refer to color worksheet.

EASY FINISH

Load #2 script liner with inky Thicket and paint curlicues. Allow the tray to dry, then finish with several coats of sealer.

Paint Box

Paints: FolkArt Acrylic Colors

#645 Basil Green
#924 Thicket
#901 Wicker White
#432 Sunflower
#469 Dark Plum
#463 Dioxazine Purple
#440 Violet Pansy

Supplies:

Oval Tray from Walnut Hollow
Sandpaper
Tracing and transfer paper
Stylus
#868 FolkArt Floating Medium
#789 FolkArt Acrylic ClearCote
Sealer Matte Finish

Brushes: FolkArt One-Stroke

1" flat
#12 flat
#2 script liner
Scruffy



An original design by Donna Dewberry. Write to Donna with any comments or suggestions. For a free catalog of Donna's published designs and videos, write to: Donna Dewberry, 811 East Highland Dr., Altamonte Springs, FL 32701. Fax her at (407) 831-0658 or visit her website at: www.onestroke.com

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SIMPLE STROKES WORKSHEET

<http://groups.msn.com/CHIKUITASCOUNTRY2>

With One Stroke you don't have to let layers dry—it adds additional color when wet.

Pounce with scruffy background.

Start layering and alternating colors.

Center dot with Sunflower.

*12 flat

*2 script lines and lily Thicket

Violet Pansy/
Wicker White.

Alternate flowers with
Wicker White/Violet Pansy

Chisel
stem into
leaf.

1" flat brush
Sunflower/Thicket.

Push, turn, slide
on to chisel tip.

Start
on
chisel

One Stroke leaf

Tray background is faux finish of Wicker White/Thick. Border is done like background faux finish with Dark Plum/Wicker White.

by Donna Dewberry



A Little Birdie Told Me!

<http://groups.msn.com/CHQUITASCOUNTRY2>

TO ORDER A WOOD BLANK

To order the wood blank for "A Little Birdie Told Me" send \$6.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920 or (515) 382-5406.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. The girl is cut from 1/4" pine and the arm and birdhouse piece is cut from 1/8" pine. Sand both pieces with 150-grit sandpaper; wipe clean. Transfer the main pattern outline. Transfer details as needed.

FACE AND HANDS

Base the girl's face and hands Maple Sugar; shade with Burnt Sienna. Base her eyes Black; highlight the lower left corners with Blue Jay; and add Antique White highlight dots to the upper right corners. Base her hair Brown Iron Oxide, her mouth Barn Red, and her nose with a mix of Maple Sugar and Burnt Sienna. Blush her cheeks with chalk.

HAT AND DRESS

Base the straw hat Dark Goldenrod, shade with Burnt Sienna, and highlight with Crocus Yellow. Add wavy lines with a 1:1 mix of Crocus Yellow and Antique White. Base the ribbon with Pine Green; highlight first with Lt. Foliage Green, and then with Sea

Grass. Thin Sea Grass with water to add stripes.

THE DRESS

Base the girl's dress Blue Lagoon, shade with Midnight, and highlight with Bahama Purple. The polka dots are a 1:1 mix of Bahama Purple and Antique White. Base the collar and cuffs Antique White. Base the void behind the bird legs, the buttons, and the collar bow Black.

LITTLE BIRD AND BIRDHOUSE

Base the highlight areas of the little bird Rouge; base remaining area with Barn Red, blending together while still wet. Dot the eye Black and base the beak and legs Dark Goldenrod.

Base the highlight areas of the upper birdhouse Rouge; base the remaining area with Barn Red, blending together while still wet.

Add stripes to the upper birdhouse with a 1:1 mix of Rouge and Antique White. Base the openings Brown Iron Oxide and the roof Midnight.

Base the lower birdhouse Flesh Tan; shade with Golden Brown. The stick and base are Mocha. Shade the upper portion of the lower birdhouse with Autumn Brown. Shade the stick with Brown Iron Oxide.

EASY FINISH

Wood-glue arm section to body and a pin back to the back.

Paint Box

Paints:

Delta Ceramcoat	
Antique White	Dark Goldenrod
Autumn Brown	Flesh Tan
Bahama Purple	Golden Brown
Barn Red	Lt. Foliage Green
Black	Maple Sugar
Blue Jay	Midnight
Blue Lagoon	Mocha
Brown Iron Oxide	Pine Green
Burnt Sienna	Rouge
Crocus Yellow	Sea Grass

Brushes:

Royal
Series 150-#2, 4, 6, 8, 10 flats
Langnickel Sunburst Combo
Series 3040-#00

Supplies:

Scroll saw
4" x 4" x 1/4" pine
4" x 4" x 1/8" pine
150-grit sandpaper
Transfer paper
Krylon Matte Spray Finish



An original design by Sue Jernigan. Be on the lookout for Sue's newest book "Holiday Heart Warmers, Volume 6" soon! For a retail catalog of other designs by Sue, send \$2 and a SASE to: Sue Jernigan, 709 Forder Crossing Ct., St. Louis, MO 63129. Visit Sue at her website: www.secoastdesigns.com/STJERNIGAN





Chick Magnet

<http://groups.msn.com/CHIKUITASCOUNTRY2>



TO ORDER A WOOD BLANK

To order the wood blank for "Chick Magnet," send \$5.00 + \$2.00 s&h to: Darcy Christensen, 8051 E. Hampton Drive, Tucson, Arizona 85715.

CUTTING INSTRUCTIONS

Transfer the outline patterns from the pattern packet to $\frac{1}{4}$ " Baltic birch plywood; cut out with a scroll saw. Sand all pieces with 150-grit sandpaper; wipe clean.

THE CHICK

Base the chick's body Buttermilk, the comb Rookwood Red, and the beak Antique Gold. Shade the edge of the chick's body with Antique Gold. Use the stylus or the end of a brush to add random dots on the chick's body. Dot the eyes Lamp Black; let dry. Add Buttermilk high-light dots to the eyes and add a Lamp Black "comma" on the chick's beak.

MAGNET

Base the front and back of the magnet piece Camel. Base the $\frac{1}{4}$ " checks around the outside edge Rookwood Red; let dry.

EASY FINISH

Using the *Rotring* rapidoliner #25, outline around the magnet check border with a double line and stitch marks. Add swirls on chick's body and outline around chick and beak and the lettering. Dot lettering with Black and the stylus. Wood-glue the beak to the chick and the chick to the magnet piece. Spray with *DecoArt* Matte Sealer; let dry. Glue two round magnets to the back.

The chick magnet is a perfect addition to any refrigerator, and is a great way to post those meeting reminders, dentist appointments, and artistic endeavors for the whole family!

Paint Box

Paints:

DecoArt Americana
Antique Gold Lamp Black
Buttermilk Rookwood Red
Camel

Brushes: Loew-Cornell
American Painter Series
Series 7550- $\frac{1}{2}$ ", 1" Wash
Stylus

Supplies:

Scroll saw
4" x 7" x $\frac{1}{4}$ " Baltic birch plywood
150-grit sandpaper
Transfer paper
Rotring rapidoliner #25
DecoArt Matte Sealer
Wood glue
(2) 1" round magnets



An original design by Darcy Christensen. Darcy is a self-taught painter, stenciler, designer, and woodcutter. She has opened her own painting shop, taught classes, and published her first book "Folk Art Friends" by Stacey Schaefer Publications.