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Wood Strokes

& WOODCRAFTS

JULY 2001
ISSUE #47

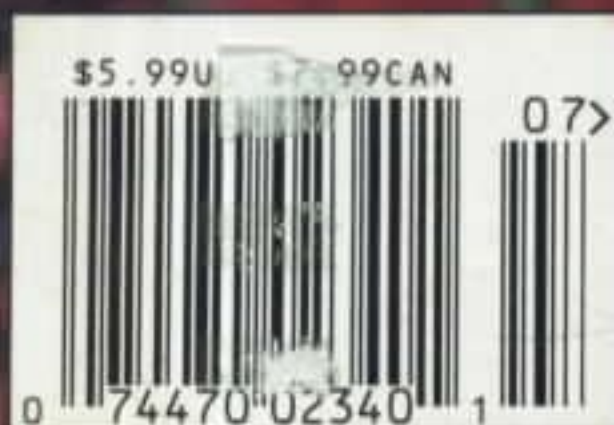
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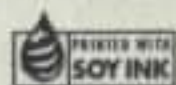
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Wood Strokes & Woodcrafts

MEMORY BOX ARTIST PROGRAM

Every two months I have the opportunity to speak to more people than I will ever meet in my lifetime, through this column—and it's a privilege that I don't take lightly. It's my chance to share with you, the Wood Strokes family, news from the decorative painting community. Sometimes it's hard to choose just one topic to write about! Then there are the times when it just seems to come to me from above, with no trouble at all. That's exactly what happened when I recently met well-known artist and founder of ToleNet, Tera Leigh, and learned all about the Memory Box Artist Program. It was like the little light bulb going off over my head—I knew I had to share this information with as many people as possible.

There are no words to describe the pain of losing a loved one. When that loved one is a newborn or stillborn infant, the terrible sense of loss is compounded by the fact that people often don't know how to respond to the bereaved family's grief. The Memory Box Artist Program is a way of acknowledging the importance of those lives that, however brief, are still so precious. Its purpose is to provide beautiful, handpainted boxes to these heartbroken families, in which they can preserve those few mementos—a lock of hair, a handprint, footprint, sometimes a photo or two—that are the only memories they have of their child.

The Memory Box Artist Program began in June of 1998, at the Society of Decorative Painters Convention in Phoenix, Arizona, with just three painters (Tera, Marie Gemmil, and Nancy Houck), six boxes, and three hospitals. The program has since grown to include 437 individual artists, and 103 painting Chapters throughout the U.S. and Canada, and it provides boxes to hospitals in the U.S. (including Hawaii and Alaska), Canada, Venezuela, Australia, Italy, and Germany. As of this date, the group has sent over 17,220 boxes to approximately 375 hospitals. They currently have a waiting list of about 25 hospitals wanting to be added to the program. There is obviously a great demand for these memory boxes, and I hope that you'll be moved to assist in the effort by painting a box yourself. If you're a teacher, perhaps you can dedicate a class to this worthwhile project! If you've personally experienced the tragedy of losing an infant child, painting a box for another family in the same situation can be a step on the road to healing, for you as much as for those who receive your gift.

Although the program started on ToleNet, the group is now out on their own. They are in the process of putting up a Web site and planning to become a non-profit organization. They need to raise \$3,500 before they can take steps toward non-profit incorporation, and are currently seeking pledge donations to help them reach that amount. For more information on how you can help, either financially or by painting a box yourself, contact Tera at (925) 209-1305 or tera@teraleigh.com. You can also visit the Memory Box Artist Program on the Web, at <http://groups.yahoo.com/group/memoryboxes> (you need to be a member to access the details on the site and get on the mailing list, but membership is free and you can join when you get to the page).

Many talented designers have donated patterns to be painted on the boxes: Susie Wolf, CDA, Jamie Mills-Price, Phyllis Tilford, CDA, Karen Chase, Lina Hoffman, and Ann Bussey, to name a few. Visit WoodStrokes.com for a memory box pattern designed by Tera herself, and keep checking back for more designs.

Tera explains the purpose of the Memory Box Artist Program this way: "We want to help the family celebrate the life of the baby, and let the mother know that others value the life of her baby, no matter how short it's life was. These boxes give the families a way to talk about the baby, and allow the doctors and nurses to help them through the bereavement process."

What better way to use our talent than to help others.

I'm excited and honored to be able to tell you about this wonderful program, because I truly believe that it's a good example of what decorative painting is all about—the chance to touch the lives of those around us, and, in some small way, make the world a brighter place.

♥ Sandra



Wood Strokes & Woodcrafts

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Scroll Saw F O R U M with Joanne Lockwood

If I answer your question 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 also post your questions on my new bulletin board at www.woodstrokes.com; write to me at: 3 Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610. Visit me online: www.woodstrokes.com/JOANNELOCKWOOD.

I've received phone calls and e-mails from all over the country, asking why my Web site in the WoodStrokesMall has disappeared. The site was closed at my request, as I closed my shop in December and no longer sell anything except my book, *Learning to Use Your Scroll Saw* (\$13.00 ppd); that didn't warrant keeping up the Web page. For those of you who have requested a catalog of my tiny wooden locket packets, I no longer have a catalog to send via regular mail. However, if you would like to see them, please go to the following url and click on "lockets": <http://albums.photopoint.com/MyAlbums?u=37588>.

I've sold the rights to my video to Advanced Machinery in Delaware. It will only be available from them when my supply runs out, which will be very soon. They also carry my book.

I hope this answers all your questions. I will continue with *Wood Strokes* magazine in my current capacity. My online classes are now going full force, and I still visit my question and answer forum on WoodStrokes.com daily, unless I'm out of town. Perhaps I will "see" you there.

I promised I would give you some names of places you could get those hard-to-find accessories for your scroll saw, so here goes...

The 2" square I mention in my online class is available through Advanced Machinery (see their ads in this magazine for the address). They have a great catalog with blades, accessories, Hegner scroll saws, and other quality equipment and books, including my own book and video.

Scroll saw blades. I'm constantly getting questions about where to find scroll saw blades. It seems the majority of tool stores do not carry a large assortment of them. So here are a couple of good sources that I personally feel good about recommending. The Wooden Teddy Bear not only has blades but tons of patterns and accessories as well. Call toll free (888) 762-9149. Scroll America has a wonderful selection of blades at fabulous prices, and

a little chart with descriptions of what each type of blade is used for. Toll free ordering: (800) 329-4346. However, if you are able to get online, just put "scroll saw blades" into your search engine, and you'll be amazed at how many sources you'll find. "Blades Online" will come up and you will see that they offer a "baker's dozen"—that's an extra dozen free! Now that's a deal, especially when the prices are very good to begin with. I've used their blades and they are excellent! Seyco Sales in Texas has just about anything for scroll saws and are great folks to do business with. Their toll free ordering number is (800) 462-3353.

My suggestion is to look around before buying. The Internet really does offer excellent deals on many things. Please note: any blade or piece of equipment you hear about in my column, I have used and tested thoroughly, or it has come highly recommended by one of our readers. I am a firm believer in "If you can't say something nice, don't say anything at all!" With that being said, I would like to mention that I am currently compiling a list of companies, both on and offline that deal in scroll saw related supplies. When it's ready for distribution, I will let you know in my column, as well as in my online scroll saw question and answer page. It will be too extensive to put in my column. The companies named on the list will not constitute an endorsement by me, but will simply be a compilation of companies to help those of you who have asked so often where to purchase supplies for your scroll saw or shop. Those of you who want to reserve a copy will need to send \$1.00 and a legal size SASE to me. U.S. only please.

Spray glue to apply patterns. Since I live here in California, I can't tell you where to find any given brand, but I will tell you the brand I use. It is 3M Repositionable Spray Glue. I am able to find it here in craft stores such as Michael's, and in hardware stores. For years I recommended and used Ridien

spray glue, but had to quit because they changed it, and no longer did the job. *Hint:* When using any spray glue, be sure you remove any sawdust from your wood piece, spray only the paper, and spray in a nice even flow. Do not keep stopping and starting as this will cause large areas of excessive glue on the pattern, and it will stick forever. Never spray the wood unless you want a very permanent adhesion.

Removing residue. Products for removing residue when you overspray (and you will until you get used to how much to use, and how close to spray): I use a couple of products depending on what's available when I run out!

One is called "Goof Off"; it comes in both an aerosol and bottle and works very well. Just dampen the pattern, and it will come right off. If any residue is left, it can simply be wiped off with a paper towel. A new product I just started using is called "De-solve-it." This one comes in a non-aerosol bottle with a sprayer on it. It works very well and is 100% organic, which is seldom seen in this type of product. I am also a painter and have never had any type of problem painting over either of these products. Just be sure to wipe the wood with a paper towel and allow complete drying before starting any painting techniques.

Blade storage. Here are a couple of hints on how to store your blades and keep track of which is which. Seyco Sales carries small plastic tubes with metal screw-on caps. I write the blade size with a permanent marker on the caps, so I will always know what size blade is in there. I took a 6" x 6" x 3" block of wood and drilled holes just big enough to hold these tubes. It holds about 18 of them. Each tube will hold several dozen blades. I've used these for years and really do like them. If you don't want to bother with the tubes, you can also just put the blades in holes in a block of wood. The tubes just make it easier to identify them.

That's it for now. Thanks, everybody who wrote in, and happy scrolling!

NADIA



Just Another Purrty Face

TO ORDER A WOOD BLANK

To order the wood blank for "Just Another Purrty Face," send \$18.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920 or (515) 382-5406.

PREP STEP

Use graphite paper to transfer the outline patterns from the pattern packet to the appropriate wood. Cut the cat, collar, and star from 1/4" Baltic birch plywood, using a scroll saw. Cut the 5" x 7" frame from 3/4" pine. Sand rough edges with 150-grit sandpaper; wipe clean. Transfer the main pattern outlines. Transfer details as needed.

FRAME, CAT, AND STAR

Base the frame Deep Burgundy. Base the cat face and hands Khaki Tan. Dry-brush the cat's cheeks Deep Burgundy. Base his nose Gooseberry Pink. Dry-brush his nose with a Buttermilk highlight. Base his collar Buttermilk and dot his eyes Ebony Black. Shade the lower edge of his collar Sable Brown. Base

his shirt Hauser Medium Green. Lightly stencil 3/8" checkerboard onto the shirt with Evergreen. Base the star Antique Gold.

EASY FINISH

Sand around the edges of all wood pieces, including the frame. Antique the painted surfaces with your favorite stain. I use *Delta Home Decor Liquid Wood Stain (Antique Oak)*. Apply stain to painted surfaces with a brush or rag, and wipe clean. Let dry thoroughly. Use a .50 *Koh-I-Noor Rapidograph* black pen for lettering on the cat's collar. Use a stylus dipped in Ebony Black to dot the letters. Use a .01 *Sakura Pigma Micron* permanent black pen to add the cat's whiskers.

Drill holes through the cat's right hand and in the upper star. Attach the star to the hand using 22-gauge wire. Glue the cat to the upper frame and the collar to the cat. Glue a black button onto the collar and a fabric bow to the cat's head.



Paint Box

Paints:

DecoArt Americana

Antique Gold	Gooseberry
Buttermilk	Pink
Deep Burgundy	Khaki Tan
Ebony Black	Sable Brown
Evergreen	Hauser Med. Green

Brushes:

Royal Aqualon
 Series 2700: 1" glaze/wash
 Series 2160: 3/8" angular
 Series 2150: #2 shader
 Stencil brush & stylus

Supplies:

Scroll saw
 5" x 7" x 3/4" unfinished pine frame
 10" x 10" x 1/4" Baltic Birch plywood
 150-grit sandpaper
 Graphite & tracing paper
Delta Home Decor Liquid Wood Stain (Antique Oak)
 .01 *Sakura Pigma Micron* black pen
 .50 *Koh-I-Noor Rapidograph* black pen
 3/8" checkerboard stencil
 Fabric scrap & black button
 Wood glue
 22-gauge wire
 Black button



An original design by Barbara Lloyd. To see other patterns and books available from Barbara Lloyd Designs please visit her Web site at: <http://www.barbaralloyddesigns.com> or write to her at Barbara Lloyd Designs, P.O. Box 283, Bismark, ND 58502 or call (701) 223-3010.

NADIA

Early Riser



TO ORDER A WOOD BLANK

To order the small stool, send \$11.95 + s&h to: Steph's Folk Art Studio, 2435 Old Philadelphia Pike, Smoketown, PA 17576. Call (717) 299-4973; fax (717) 299-2474.

PREP STEP

See the exploded perspective illustration in the pattern packet for building instruction. Sand the stool with 150-grit sandpaper; wipe clean.

THE STOOL

Base the top of the stool with a 1:1 mix of *DecoArt* Multipurpose Sealer and Khaki Tan. Lightly sand when dry. Apply another coat of Khaki Tan without the sealer. When dry, transfer the pattern using white transfer paper. Base the rest of the stool with a 1:1 mix of the sealer and Lamp Black. Lightly sand when dry. Apply another coat of Lamp Black, this time without the sealer.

THE ROOSTER & STARS

Base the rooster's head and neck Raw Sienna; shade with Burnt Umber. Dry-brush with a True Ochre highlight. Dot

the eye Lamp Black. Base the breast Antique White; shade with Burnt Umber. Base the wing Evergreen; dot and float "c" strokes with Avocado.

The linework on the tail feathers is done with Antique White, Heritage Brick, Burnt Orange, Evergreen, Raw Sienna, and True Ochre.

Base the comb/wattle Heritage Brick; float highlights with Red Iron Oxide. Repeat the highlight with Burnt Orange. Add three dots of Burnt Orange under the curved sections of both comb and wattle.

Base the beak and feet with Raw Sienna dots. When dry, repeat with smaller dots of True Ochre. Shade lightly with Burnt Umber.

Base the stars Raw Sienna and dry-brush highlights with True Ochre.

ANTIQUING

Mist the stool lightly with *Krylon* 1311 Matte Finish spray. Apply your favorite antiquing medium according to manufacturer's instructions. When dry, spray with several coats of *Krylon* 1311 Matte Finish spray, allowing to dry thoroughly between coats.

Paint Box

Paints:

DecoArt Americana

Antique White	Khaki Tan
Avocado	Lamp Black
Burnt Orange	Raw Sienna
Burnt Umber	Red Iron Oxide
Evergreen	True Ochre
Heritage Brick	

Brushes:

Loew-Cornell

Series 797-F: #1, #4 flat stain
Series 793: 1/2" angular
JS: #1, 10/0 liner
Stylus

Supplies:

Small wood stool (see pattern packet for building instructions)
DecoArt Multipurpose Sealer
White transfer & tracing paper
Antiquing medium
Krylon 1311 Matte Finish



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) 978-6838. www.woodstrokesmall.com/PAMGRADY

NADIA



CRAFT SENSE

by Laurie Speltz

Plan For Success: *Getting Ready to Paint.*

OK, you've taken the first steps of writing your business plan and getting your business structured correctly. Now you need to reach for those brushes and get down to business. Right? We'll be getting closer.

Take one step back and get a glance at that business plan. Where and how were you planning to sell your painting? If you are doing craft shows you will need to plan your painting schedule differently than if you are renting a space in a craft mall.

Let's tackle craft shows first. When planning your schedule you need to consider the shows you are doing and when they will be held. There is no question in my mind that fall shows are much stronger than shows held at any other time of the year. If you're only doing fall shows, you'll be building inventory all year long. On the other hand if you need steady cash flow throughout the year, your choice of inventory and quantities on hand will probably differ.

What is the number and frequency of shows you've planned to participate in? If you have 3 large shows in a row, you've got some major stock piling ahead of you. No matter how fast you may think you are, you just can't recover from week to week and keep the variety and numbers you will need.

Our style of painting favors seasonal items. We normally do the bulk of our sales around the holidays. Since we do shows in both the spring and fall we have to paint more variety of designs and in smaller quantities. If we just did fall shows we would start in January with snowmen and scarecrows. Our schedule is also influenced by our design schedule. We spend most of our time the first of the year designing new pattern packets and books.

In the spring we do fewer shows than in the fall. We don't paint items for the spring in the quantities we do for

GETTING READY TO PAINT

- **FIGURE OUT YOUR CRAFT SHOW SCHEDULE**
- **KNOW YOUR CUSTOMERS**
- **SIZE DOES MATTER!**
- **STORING YOUR MERCHANDISE**
- **START PAINTING!**

the fall. We pick which items we will paint by price point, size, time involved in preparation, and by type of item.

It is to your advantage to have a variety of price points in your booth. You can have the best items in the show but if they are all priced at \$49.99 because of cost of materials or time involved, you will possibly miss sales. A lot of customers just need that little something extra to add to their gift giving. If you have those same higher priced items and also have a great variety of pieces in the \$20 and \$10 range, you've expanded your potential customer base. We have found people debate less about parting with that \$20 or \$10 bill. Your customer's buying habits plays a large part in your planning.

If an item has been a proven good seller, we automatically keep a larger number of those on hand. New unproven items, we try smaller quantities at first and then add to our numbers as needed. Most of the time we will try a new item by doing six or twelve of them. Larger items we may only try three or four at a time. Once you have seen the potential of items you will adjust your quantities accordingly. We do some little snowmen and ornaments at the \$3.95 and \$4.95 price range of which we try to have several hundred

for each show. We do some similar items with spring designs and only feel comfortable with 24 or 48 of each on hand.

Size plays a large part in picking items as well. If you are traveling to shows in a small car, you won't be able to pack many 4-foot Santas to fill your booth. Think of the potential horror of making lots of these items, only to find out you can only take 10 or 12 at a time! You could, however, take hundreds of smaller items with a much greater total sales potential.

Storing items should also be a consideration. Where will you store all of your items prior to your shows?

Smaller items can possibly have less time in preparation involved. This will allow you to produce a greater variety of items. People sometimes judge items by size. If they find it difficult to spend \$29.99 for a small item and you have put all your time and effort into those items, you have sabotaged your sales. If the piece was a 3- or 4-foot item, they seem to feel they are getting more for their money.

Choosing what designs to paint is so important that you need to consider all factors carefully before investing your time. Consider your customers and your schedule. Getting the most dollars for your time is the name of the game. You may like a certain style or design but does your customer agree? Most importantly, are they willing to pay for it? Compromising and adding a little simplicity to your items doesn't mean you are compromising quality. You're just adding to your sales potential and for once you may get paid well for the time you've invested.

So before you load the paint onto the brushes, grab that cup of coffee and take time to think things through. Your time spent here can add to your successes. Don't feel badly if it takes more than one cup! It's worth it.

NADIA



Ladybug

pendant watch

WOOD BLANK

To order the pendant watch, Rose 2-30AC, send \$13.95 + \$4.50 s&h (includes clock and chain) to Western Woodworks, 1142 Olive Branch Lane, San Jose, CA 95120. Call (408) 997-2356.

PREP STEP

Sand the wood surface of the pendant with 150-grit sandpaper; wipe clean. Use *Designs From the Heart* Wood Sealer to seal; allow 30 minutes to dry.

PAINTING INSTRUCTIONS

Base the routed edge Summer Sky; shade Teal Green in the routed groove. Stipple the center Winter White.

Base the center Baby Blue; shade in the routed groove and around the clock opening Sterling Blue. Stipple the center Wicker White.

Tape off half of a small circle on the circle template. Use this as a stencil to stencil the ladybugs' wings with Raspberry Sherbet. Highlight the bottom edge into the curve Berries N' Cream. Shade the top edge Raspberry Wine. Stipple the center Berries N' Cream. Dot with Licorice. Base the tiny

bodies Licorice. Base the head with the end of a brush handle and Licorice. Ink and dot tips of the antennae Licorice.

Use the #2 filbert to stroke on the daisy petals with Wicker White. Shade against where the center will go with Baby Blue. Tape off 1/2 of a small circle and stencil the centers with French Vanilla. Highlight the tops with Wicker White. Shade the bottom edge with Buttercrunch + English Mustard. Dot with Wicker White. Use the #2 filbert to stroke the leaves Teal Green. Highlight the top curved edge Summer Sky; shade into the bottom point with Wrought Iron.

DETAILS

Ink the legs on the ladybugs and the stems on the daisies. Ink stitching around the edges of the green border and blue middle sections. Outline each daisy, leaf, and ladybug with a solid line. Ink inside and outside of this with a wiggley line, broken up with dots and dashes. Keep it light. A little goes a long way in the finished look of your design. Spray varnish with light coats of *FolkArt Clearcote Matte Sealer*.

Paint Box

Paints: FolkArt Acrylics

Baby Blue	Raspberry Sherbet
Berries N' Cream	Sterling Blue
Buttercrunch	Summer Sky
English Mustard	Teal Green
French Vanilla	Wicker White
Licorice	Wrought Iron
Raspberry Wine	Winter White

Brushes:

Loew-Cornell

Series 2014: #2, #4 round scumblers

Series 7150: #0 glaze

Series 7500: #2 filbert

Series 7150: 1/2" wash/glaze

Series 7050: 18/0 script

Double-ended stylus

J-O 1 1/4" Palette knife

Supplies:

Pendant watch

150-grit sandpaper

Loew-Cornell #384 Brush Tub

Loew-Cornell #392 Graphite paper

Designs From the Heart Wood Sealer

Plastic circle template

Koh-I-Noor Rapidograph pen 3x0/.25

Black permanent waterproof

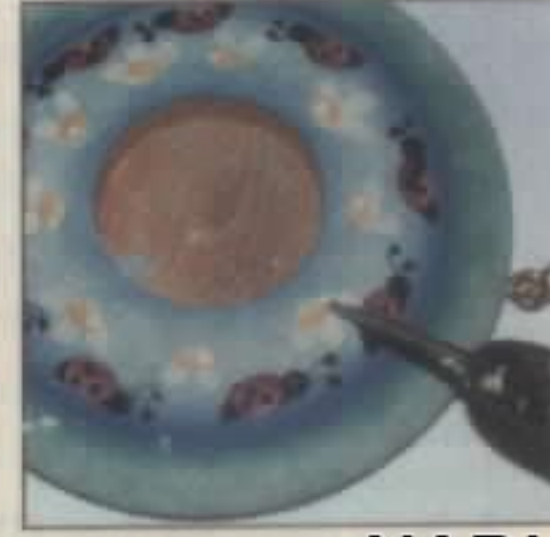
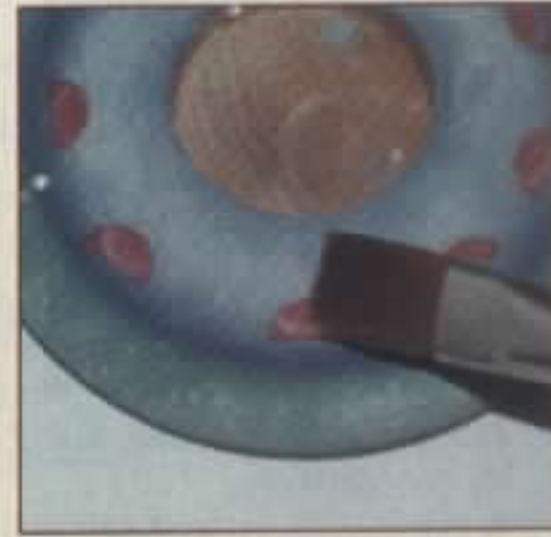
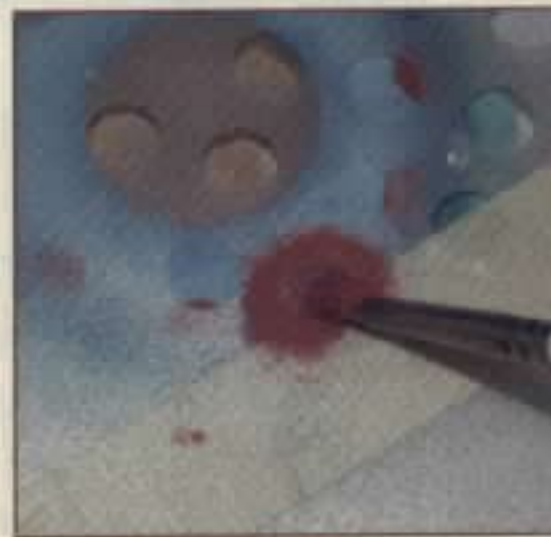
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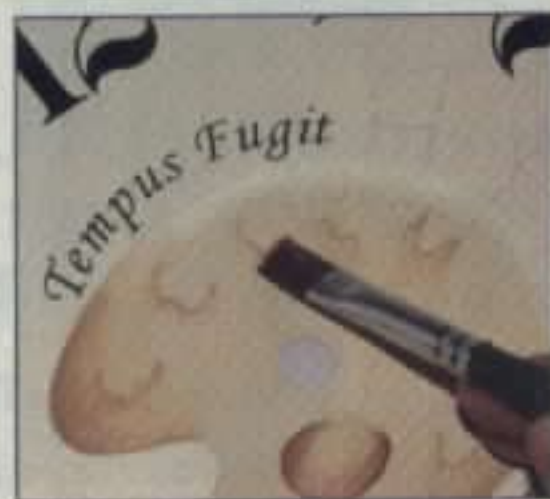
FolkArt Clearcote Matte Sealer



Original designs by Susie King. For a catalog of Susie's books, pattern packets, and rubber stamps send \$2.00 to 44136 Dusty Road, Lancaster, CA 93536. She can also be contacted by phone at (661) 726-0241 or e-mail SusieKing1@aol.com.



Time to Paint!



TO ORDER A WOOD BLANK

To order the Geneva Wall Clock Kit (item #629, \$59.50 + s&h) for this project, contact: Emperor Clock LLC, P.O. Box 1089 Dept. 7543, Fairhope, AL 36533. Call (800) 642-0011.

PREP STEP

Seal the wooden clock frame with *Minwax* #2106 Golden Oak Wood Finish. Let dry overnight. You can be working on the clock face while it dries.

PALETTE AND BRUSHES

Transfer the palette and brush ends to the clock face. Base the palette Toffee, ignoring the brushes at this time. Using Buttermilk, highlight the right side of the palette. Using Sable Brown, shade the left side of the palette and the inside of the finger opening. Deepen the float along the bottom of the palette with Sable Brown a second time. Using Light Cinnamon, deepen the shade in the finger opening. Now transfer the rest of the brushes and the paint spots. Using very thin Sable Brown, shade the left side of each paint spot and mop with the mop brush to soften. We will paint the spots later with the clock frame.

Base the angle brush and the round bristles Honey Brown. Base the mop brush bristles Dove Grey. Base all the ferrules Slate Grey. Base the angle and round handles Lamp Black. Base the mop brush handle Royal Purple.

Using very thin Sable Brown, shade above and below the brush handles. On the angle bristles and round bristles, use Burnt Umber and the 18/0 liner to paint the hairs of the brush, starting at the ferrule and pulling towards the tip of the brush. Now using Antique Gold, paint the hairs starting at the tip of the brush and pulling towards the ferrule. Highlight the top or left side of the bristles with Antique Gold. Shade the bottom or right side of the bristles and next to the ferrule with Burnt Umber. When dry, shade next to the ferrules again with Raw Umber to deepen.

On the mop bristles, line the hairs with Slate Grey, pulling from the ferrule to the tip of the brush. Using Snow White, paint the hairs pulling from the tip of the brush back towards the ferrule. Highlight the top edge of the mop with Snow White. Use Slate Grey to shade the bottom of the hairs and next to the ferrule. When dry, deepen the shade next to the ferrule with Neutral Grey.

All the ferrules are painted the same way. First highlight the top or left side with Dove Grey. Shade the right side or bottom and next to the bristles with Neutral Grey. Add a dry-brush of Snow White with the liner brush to create the highlight shine on each ferrule. Using Dove Grey and the liner brush, paint the stripes across the bottom of each ferrule. Shade under each line with Neutral Grey, and use Snow White on the liner brush to line a highlight in the center of each stripe.

Highlight the handles on the angle and round brushes with Graphite on the left side. Using the liner brush and Dove Grey, load the brush, wipe it off on a paper towel and then drag the dry brush from the ferrule down the brush to create the shine in the brush.

Highlight the handle of the mop brush with Pansy Lavender on the left side. Use the same dry-brush method as you did on the black handles on this brush, using Orchid for the shine.

CLOCK FRAME & PAINT SPOTS

Transfer the spots to the palette on the clock face and to the frame of the clock. Using very thin Light Cinnamon and a #2 round, paint a line on the left side of each paint spot on the frame to shadow each spot. Using this same color, shade all the way around the clock frame in the first routed edge.

2:1 MIX WITH SNOW WHITE

Base the spots on the palette with a 2:1 mix of the colors listed below and Snow White. The only exception is that the 8:00 spot is Taffy Cream with no Snow White.

- 12:00—Peony Pink
- 1:00—Orchid
- 2:00—Lavender
- 3:00—Sapphire
- 4:00—Blueberry
- 5:00—Dark Pine
- 6:00—Mistletoe
- 7:00—Hauser Lt. Green
- 8:00—Taffy Cream
- 9:00—Tangerine
- 10:00—Tangelo Orange
- 11:00—Country Red

Load the $\frac{3}{8}$ " stipple brush with Snow White, wipe off the excess paint on a paper towel and rub in a dry highlight on each paint spot on the frame. Now switch to the $\frac{1}{4}$ " stipple brush and load with Snow White and stipple a brighter and smaller highlight in each paint spot on the frame and the palette. Shade each paint spot as follows:

- 12:00—shade with Peony Pink
- 1:00—shade with Lavender
- 2:00—shade with Dioxazine Purple
- 3:00—shade with Sapphire
- 4:00—shade with Blueberry
- 5:00—shade with Dark Pine
- 6:00—shade with Mistletoe
- 7:00—shade with Hauser Medium Green
- 8:00—shade with Marigold
- 9:00—shade with Tangerine
- 10:00—shade with Tangelo Orange
- 11:00—shade with Country Red

EASY FINISH

Spray the frame with three coats of *DecoArt* Matte Spray Sealer. Assemble the clock following the manufacturer's instructions included in your kit and now you'll know when it's time to start painting!

Paint Box

Paints:

DecoArt Americana

Antique Gold	Mistletoe
Blueberry	Neutral Grey
Burnt Umber	Orchid
Buttermilk	Pansy Lavender
Country Red	Peony Pink
Dark Pine	Raw Umber
Dove Grey	Royal Purple
Dioxazine Purple	Sable Brown
Graphite	Sapphire
Hauser Lt. Green	Snow White
Hauser Med. Green	Slate Grey
Honey Brown	Tangelo Orange
Lamp Black	Tangerine
Lavender	Taffy Cream
Light Cinnamon	Toffee
Marigold	

Brushes: Loew-Cornell

Series 7000: 2" round
Series 7550: $\frac{3}{4}$ " wash
Series 7300: #10 La Corneille shader
Series 7350: #2 script liner
Series 7050: 18/0 script liner
#270 Maxine's $\frac{1}{2}$ " mop
Debbie Mitchell $\frac{1}{4}$ " & $\frac{3}{8}$ " stipplers
Stylus

Supplies:

Geneva Wall Clock
Graphite paper
Minwax #2106 Golden Oak
Finish
Matte Spray Sealer



An original design by Sandi Strecker. To receive a brochure of Sandi's books and pattern packets, send \$1 to: Kountry Keepsakes, 945 Calle Loro, W.S. Palm Springs, CA 92262. Order Sandi's books and pattern packets online at: www.woodstrokesmall.com/SANDISTRECKER

NEST SWEET NEST



TO ORDER A WOOD BLANK

To order the wood lid with wire basket for this project (item #1705), send \$8 + s&h to: The Woodcrafter, 1522 Burlington-Jacksonville Road, Burlington, NJ 08016. Call (609) 387-9265; fax (609) 387-3549; e-mail: royce.ray@worldnet.att.net.

PREP STEP

Sand the wood piece with 150-grit sandpaper; wipe clean. Seal the lid with wood sealer and allow to dry. Base the lid Blue Haze; let dry. Using a sea sponge or an old scruffy brush, pounce with Ocean Mist Blue. Allow all paint to dry. Transfer the main pattern outline. Transfer details as needed.

Undercoat the hen with Dove Grey to help opaque the white top coat. Base the hen Magnolia White. Base the comb Red Iron Oxide; shade with Dark Burnt Umber. Base the beak Golden Brown; shade with Dark Burnt Umber. Outline the wing with Sandstone. The detail strokes on the wings and the tail feathers are done with Sandstone. Use little soft "C" strokes all over the hen's body to indicate feathers. Add little White dots inside each of the "C" strokes. Her

eye is Dark Burnt Umber with a White highlight. There is a Dark Burnt Umber nostril and a White highlight on her beak.

THE NEST

The nest is fun to do... you get to be messy! Put out puddles of Sandstone, Spice Brown, Raw Sienna, and Dark Burnt Umber paints on your palette. Starting with the darkest colors, begin making haphazard strokes to simulate a nest. Make some going up into the hen and some going down away from her. Do these very quickly, in an unstructured manner. When you have enough nesting material to suit you, load the brush in the same colors, again going from dark to light. Pull strokes through the center of the nest, going from side to side. Allow the colors to mix, but avoid getting them too muddled.

EASY FINISH

Allow all paint to dry (the nest will take a while if you have used enough paint). Spray with a matte sealer and antique using your favorite method. After antique is dry, varnish to finish.

Paint Box

Paints:

Delta Ceramcoat	
Blue Haze	Raw Sienna
Dark Burnt Umber	Red Iron Oxide
Golden Brown	Sandstone
Magnolia White	Spice Brown
Ocean Mist Blue	White

DecoArt Americana
Dove Grey

Brushes:

Eagle Brushes
Series 570: 3/4" flat
Series 515: #12 shader
Series 550: #1 liner

Supplies:

Wire basket with lid,
7" x 7" x 5" deep
150-grit sandpaper
Transfer paper
Matte sealer
Antique medium



An original design by Fiddlestix: Jeri Brindley-Francis & Kim Meyer. For a catalog of available packets and books, send \$2.00 to: Fiddlestix, 4 Glen Eagle, Springfield, IL 62704 phone: (217) 698-2040 fax: (217) 698-1278. Web site: www.toleunlimited.com/fiddlestix.html

NADIA

NADINE NAPIER

The course of true love never did run smooth," lamented Shakespeare, the beloved Bard. Hmm, apparently life and love have a lot in common. Life seems to delight in taking the oddest twists and turns, often bringing us to places we never expected, over roads we never imagined. Nadine Lay Napier knows all about those little detours. Who would've guessed, for instance, that Nadine, successful decorative artist and publisher, really wanted to be a dentist when she grew up?

Although Nadine had loved drawing ever since she was a child ("I don't think there was anything I didn't doodle on!"), she never seriously considered art as a career. After trying unsuccessfully to get into dental school for three years, she eventually gave it up, choosing instead to pursue her interest in computers. She graduated from the University of California in Davis with a B.S. in Computer Science and Engineering.

"Art was a hobby and something I did for my own enjoyment," Nadine says.

In 1990, life quietly took that first turn toward the unexpected future. Nadine was living in Natick, Mass., where her husband Kelly was stationed. "My next door neighbor had a scroll saw and I used to watch her cut out the little pieces," Nadine says, remembering how she also observed as her friend painted her projects. It wasn't long before she asked to try it herself.

It's a dangerous thing to "dabble" in decorative painting. Chances are, once you start, you won't be able to stop! So it proved in Nadine's case. Having been introduced by her neighbor to tole painting, she fell in love with it and began to teach herself more, learning the techniques and tricks of the trade from books.

In 1993, Nadine and Kelly moved to Tokyo, Japan. By that time, Nadine had been painting for three years. Decorative painting was just starting to become popular in Japan, so, in addi-

It wasn't long before people began to approach her with their designs for publication through her company, another unforeseen, but not unwelcome, twist of fate. Blue Ridge now publishes the work of more than 30 artists in the decorative painting field and has grown to a production team of six people.

If you've been dying for the inside scoop on what publishers are looking for from potential designers, here's some advice from Nadine. "We'll look at anyone's designs," she says. "[We look for something that's] very different and fresh, a look that isn't already out there; unique pieces...to paint on; different styles."

Nadine herself has a style that is all her own. She credits her

four children—Rusty, Ross, Sean, and Kelsy—for providing the inspiration for much of her work. She hasn't stopped painting, in spite of the demands of managing Blue Ridge Publications. "I always set aside at least a block of time each week for myself," she says. She has published two books of her own through her company.

Nadine has high hopes for the future of Blue Ridge Publications. Eventually she would like to begin publishing books of designs for greeting cards and fabric, as well as decorative painting.

Another British bard, John Lennon, once wrote, "Life is what happens to you while you're busy making other plans." That's certainly true for Nadine. Otherwise, today she'd be holding a dentist's drill in her hand instead of a paintbrush. Then again, the fields of dentistry and painting do have one important thing in common—the ability to bring beautiful smiles to people's faces.

Sounds like Nadine caught up with her true calling after all. ♥

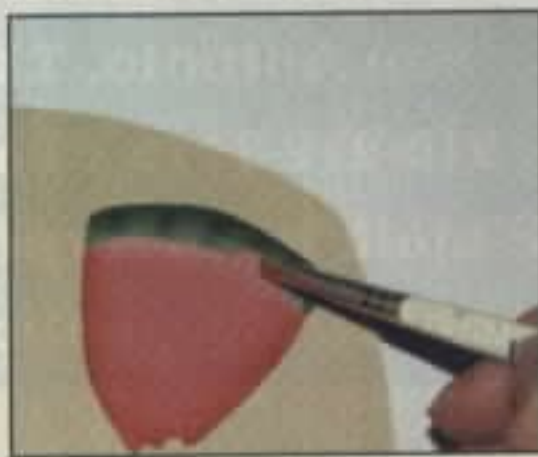
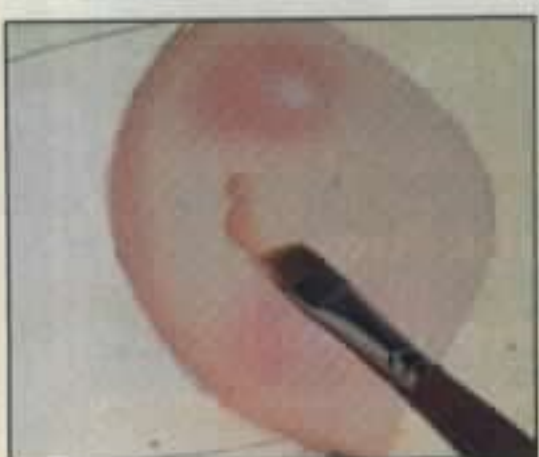


tion to teaching English in the afternoons, Nadine taught tole painting.

The decisive turning point in Nadine's career came when, in 1995, they moved back to the States to take up residence at Fort Sam Houston, in San Antonio, Texas. Nadine, born and raised in the moderate climate of northern California, found the heat and humidity of her new home oppressive. Depressed, she poured her energies into drawing and painting. Friends who saw her designs began to urge her to publish her work. Eventually, she sent pictures of several finished projects to two different publishers. Within a few weeks, she had contracts from both of them, and suddenly the future opened up.

After publishing three books, Nadine decided she wanted greater control over her work and so, in July 1997, she and her husband founded Blue Ridge Publications. In December of that same year, her first self-published book, *Country Junction Friends and Flowers*, appeared.

stephanie seed starter



NADIA

TO ORDER A WOOD BLANK

To order the wood blank for "Stephanie Seed Starter," send \$24.95 + \$4.95 s&h to Wood'll You Have?, P.O. Box 3122, Santa Fe Springs, CA 90670; (562) 861-7616; fax (562) 862-5215.

PREP STEP

Cut Stephanie and the rack from $\frac{3}{4}$ " pine. Cut the flowers, leaves, and the apron pocket from $\frac{1}{4}$ " basswood. Cut the gloves (hands) and the hat brim from $\frac{1}{2}$ " pine. Cut three $2\frac{1}{2}$ " circles out of the rack for pots. Drill four pilot holes behind Stephanie for wood screw and eye screws. Sand all pieces, rounding off sharp edges, and tack.

PAINTING INSTRUCTIONS

Base the face Dusty Rose, shade with Shading Flesh, and highlight with Hi-Lite Flesh. Dry-brush her cheeks Gooseberry Pink and dot highlights with Buttermilk. Float the nose with Shading Flesh and dry-brush highlights with Hi-Lite Flesh. Dot freckles and eyes and line the eyebrows with Dark Chocolate. Line her eyelashes with Lamp Black, and her mouth with Crimson Tide.

Base the hat Honey Brown, shade with Light Cinnamon, and highlight with French Vanilla.

Base the apron Desert Sand; shade with Light Cinnamon. Use Dark Chocolate for the line stitching.

Base the gloves French Vanilla, shade with Honey Brown, and highlight with Buttermilk. Add Light Cinnamon line stitching. Spatter with Light Cinnamon.

Base the dress Celery Green, shade with Evergreen, and highlight with Buttermilk. Add Evergreen line stitching.

Base the large bloom petals Gooseberry Pink, shade with Crimson Tide, and highlight with Dusty Rose. Base the center Camel, shade with Marigold, and highlight with French Vanilla. Dot seeds with Soft Black, Dark Chocolate, and Buttermilk.

Base the small bloom petals Summer Lilac, shade with Royal Purple, and highlight with Lilac. Base the centers and dot the seeds as before.

Base the leaves Hauser Medium Green, shade with Evergreen, and highlight with Celery Green. Line the veins with Evergreen.

Base the meat of the watermelon Gooseberry Pink; shade with Crimson

Tide (walk the float out with the mini mop brush). Base the rind Hauser Medium Green; shade and add stripes with Evergreen. Stipple the area where the meat and rind meet with Buttermilk. Dot the seeds Lamp Black and highlight with Buttermilk.

Base the strawberry Crimson Tide. Lightly shade with Soft Black and highlight with Hi-Lite Flesh. Dot the seeds with Marigold. Add line shading around each seed with Soft Black, and line the highlights with Buttermilk. Base the cap and stem Hauser Medium Green; shade with Evergreen and highlight with Buttermilk.

Base the corn husks Celery Green, shade with Hauser Medium Green, and highlight with Buttermilk. Base the kernels Marigold; shade and line with Honey Brown. Line the silk at the top with Honey Brown; highlight with Buttermilk.

Base the tomato Crimson Tide, shade with Soft Black, and highlight with Hi-Lite Flesh. Line a brighter highlight with Buttermilk. Base the cap and stem Evergreen; shade with Lamp Black and highlight with Buttermilk.

After painting the fruits and vegetables, shade around them on the apron pocket with Light Cinnamon.

Base the upper part and the tongues of the boots Raw Sienna, shade with Dark Chocolate, and dry-brush the highlights with French Vanilla. Base the soles and heels Soft Black. Add Dark Chocolate line stitching. Stain the rack with *DecoArt* Oak Gel Stain.

FINISHING TOUCHES

Glue the large flower bloom and leaves to the hat brim. Glue the small flower blooms and leaves to the gloves. Glue the apron pocket to the apron.

Spray all pieces with several coats of *DecoArt* Acrylic Matte Finish to seal.

Glue doll hair to the sides of her head. Glue the hat brim to the hat over the doll hair. Attach the rack to the front of Stephanie with glue and wood screws. Glue gloves to the front of the rack and the doily to her neck.

Hammer nails into the boots for buttons (do not hammer in completely). Cut two pieces of linen jute for laces, each approximately 18" in length. Wind the jute around the nails and tightly tie bows at the top. Hammer nails in completely over the laces. To hang, insert eye screws into Stephanie's back.

Paint Box

Paints:

DecoArt Americana

Buttermilk	Hi-Lite Flesh
Camel	Honey Brown
Celery Green	Lamp Black
Crimson Tide	Light Cinnamon
Dark Chocolate	Lilac
Desert Sand	Marigold
Dusty Rose	Raw Sienna
Evergreen	Royal Purple
French Vanilla	Shading Flesh
Gooseberry Pink	Soft Black
Hauser Medium Green	Summer Lilac

Brushes:

Loew-Cornell

Series 7000: #4, #6 round
Series 7100: $\frac{1}{2}$ " stroke
Series 7400: $\frac{3}{8}$ " angular
Series AMM: Mini mop
Series DM: $\frac{1}{4}$ ", $\frac{1}{2}$ " stippler
Series JS: 10/0 liner

Supplies:

Scroll saw
 $30" \times 12" \times \frac{3}{4}"$ pine
 $8" \times 6" \times \frac{1}{2}"$ pine
 $12" \times 6" \times \frac{1}{4}"$ basswood
DecoArt Easy Float
DecoArt Americana Acrylic Matte Finish
DecoArt Gel Stain (Oak)
150-grit sandpaper
Wood and craft glues
(2) Large eye screws
Heavy picture hanging wire
(3) 3" terra cotta pots
3" tea stained doily
Linen jute
Gold framing nails (28)
Wavy Locks doll hair (dark brown)
Loew-Cornell Embossing Tool
Loew-Cornell DES stylus
(2) 2" wood screws, size 10
Fine/medium grit sanding sponge



An original design by Nadine Napier. For a brochure of Nadine's decorative painting books and pattern packets, please send \$2 to: Blue Ridge Publications, P.O. Box 340470, San Antonio, TX 78234, or call (210) 212-5725 or fax (210) 212-5726.

Thread wire through the eye screws. Curl and secure the ends. Insert terra cotta pots into the rack.

NADIA

Antique Gold
Antique Rose
Antique White
Arbor Green
Asphaltum
Avocado
Bittersweet Chocolate
Black Forest Green
Black Plum
Blueberry
Blush Flesh
Brandy Wine
Burnt Orange
Burnt Sienna
Burnt Umber
Buttermilk
Camel
Celery Green
Country Red
Crimson Tide
Dark Chocolate
Dark Pine
Deep Burgundy
Deep Midnight Blue
Delane's Cheek Color
Desert Sand
Dioxazine Purple
Dove Grey
Dusty Rose
Evergreen
French Grey Blue
French Mauve
French Mocha
French Vanilla
Gingerbread
Gooseberry Pink
Graphite
Grey Sky
Hauser Dark Green
Hauser Lt. Green
Hauser Medium Green
Heritage Brick
Hi-Lite Flesh
Honey Brown
Khaki Tan
Lamp (Ebony) Black
Lavender
Leaf Green
Light Avocado
Light Buttermilk
Light Cinnamon
Light French Blue
Limeade
Marigold
Medium Flesh
Milk Chocolate
Mistletoe
Neutral Grey
Orchid
Pansy Lavender
Payne's Grey
Peony Pink
Pink Chiffon
Plantation Pine
Plum
Prussian Blue
Raw Sienna
Raw Umber
Red Iron Oxide
Rookwood Red
Royal Purple
Sable Brown
Sand
Sapphire
Shading Flesh

Antique Gold + Raw Sienna
Tomato Spice + White
Trail + White
Alpine
Walnut
Dark Jungle
Dark Burnt Umber
Deep River, Dark Foliage Green
Chocolate Cherry
Navy Blue + Black
Rouge
Burgundy Rose
Georgia Clay
Candy Bar
Burnt Umber
Antique White
Spice Tan + White
Sea Grass
Moroccan Red
Tomato Spice
Burnt Umber
Hunter Green
Barn Red
Nightfall, Cadet Blue
Adobe Red
Sandstone
Purple
Cadet Gray + White
Normandy Rose
Midnight + White
Sachet
Santa Fe Rose
Old Parchment + # White
Caucasian Flesh
Gypsy Rose
Charcoal, Storm Gray
White + Bridgeport
Deep River
Lt. Foliage Green
Medium Foliage Green
Burgundy Rose
Pink Frosting + Rosetta
Golden Brown
Trail
Black
Purple + White
Green Isle
English Yew
Lt. Ivory
Autumn Brown
Dolphin
Lima Green
Empire Gold
Medium Flesh
Spice Brown
Kelly Green
Hippo Grey
Lilac
Vintage Wine + White
Midnight
Opague Red + White
Rose Petal Pink
English Yew
Grape
Navy Blue
Raw Sienna
Dark Chocolate, Walnut
Red Iron Oxide
Candy Bar, Cinnamon
Royal Plum
Territorial Beige
Flesh Tan
Liberty Blue
Santa Fe Rose

Shale Green
Shimmering Silver / M
Slate Grey
Soft Black
Soft Sage
Summer Lilac
Taffy Cream
Tangelo Orange
Tangerine
Taupe
Terra Cotta
Titanium (Snow) White
Toffee
Tomato Red
True Ochre
Uniform Blue
Yellow Ochre
Deep Periwinkle
Blue Haze + White
White + Primrose Blue
White + Indian Turquoise
Dark Chocolate + Cad Red
Terra Cotta + Burnt Orange
Moon Yellow
Tangerine + White
White + Desert Turquoise
White + Blue Violet
Gooseberry + Georgia Clay
Cad Orange + Antique Gold
Cadmium Red
Black + Antique Gold
Pineapple + Antique Green
Lt. Buttermilk
Blue Mist + White
Antique Green + White
White Wash
Moon Yellow
Cool Neutral + Jade Green
Slate Grey + Antique Gold
Coral Rose + White
White + Blue Haze
Cad Yellow
Cadmium Orange
Lilac
White + #Gingerbread
Cad Orange
White + # Taupe
Milk Chocolate
Antique Gold + Sable Brown
Kelly Green
Terra Cotta + Oxblood
Antique Green
White + #Cad Red
Williamsburg Blue + White
Williamsburg Blue
White + Uniform Blue
Napa Red
Antique Gold + White
Buttermilk
Emperor's Gold / M
Raspberry
Cranberry Wine
White + Deep Burgundy
Uniform Blue + White
Moon Yellow
Antique Teal + White
Charcoal, Black Green

Gray Green
Silver Sterling / M
Whipped Berry
Ivory Black
White + # Clover
Heather + White
Lemonade
Pure Orange
Tangerine
Fotpourri Rose + Dark Grey + White
Buckskin Brown
Titanium White
Almond Parfait
Yellow Ochre
Denim Blue
Camel
Night Sky + White
Teal Green + Bluebell
Blue Ribbon + White
Ivy White
Maple Syrup
Burnt Sienna
Buttercup
Tangerine + White
White + Azure Blue
White + Lt. Periwinkle
Promenade
Burnt Sienna + Tangerine
Christmas Red
Dapple Gray
Lima Light
French Vanilla
Summer Sky
Camel + Olive Green
Wicker White
White + Turner's Yellow
Italian Sage + Taffy
Barn Wood
Salmon + White
Summer Sky + Lt. Blue
Medium Yellow
Red Light
White + #Red Violet
Cotton Candy
Pure Orange + Red Light
White + # Berries N Cream
Nutmeg
Honeycomb
Evergreen
Terra Cotta
Southern Pine + Yellow Oxide
White + #Salmon
French Blue
Settler's Blue
Baby Blue
Berry Wine
Buttercrunch
French Vanilla
Inca Gold (Metallic)
Raspberry Sherbet
Raspberry Wine
Rose Pink
Sterling Blue
Sunflower
Teal Green
Wrought Iron



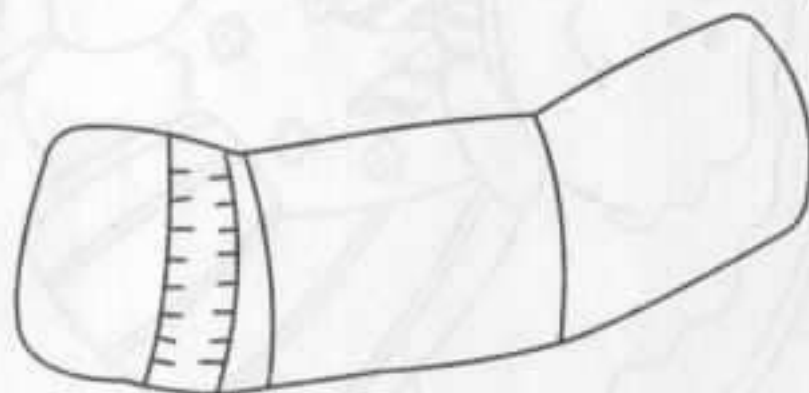
Color Names shown in bold are used in projects in this issue. These conversions were prepared for Wood Strokes by Betty L. Byrd from her "Acrylic Conversions - 6th Edition." This book contains complete charts for the eight leading brands of acrylic paints and is available for \$12.45 ppd. To order, send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

When two or three colors are listed, the first color is used in the largest amount with the others added in decreasing order. /M indicates metallic paint. A comma is used to separate two acceptable choices. A # denotes "a tiny bit of" that color.

REFLECTIONS OF A SNOWMAN

by kenna & donna designs
page 60

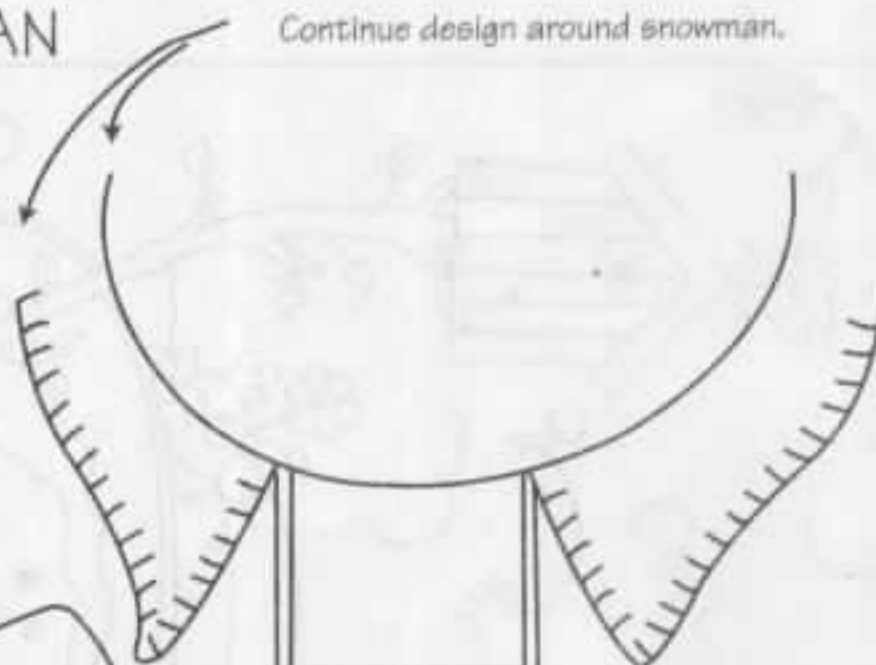
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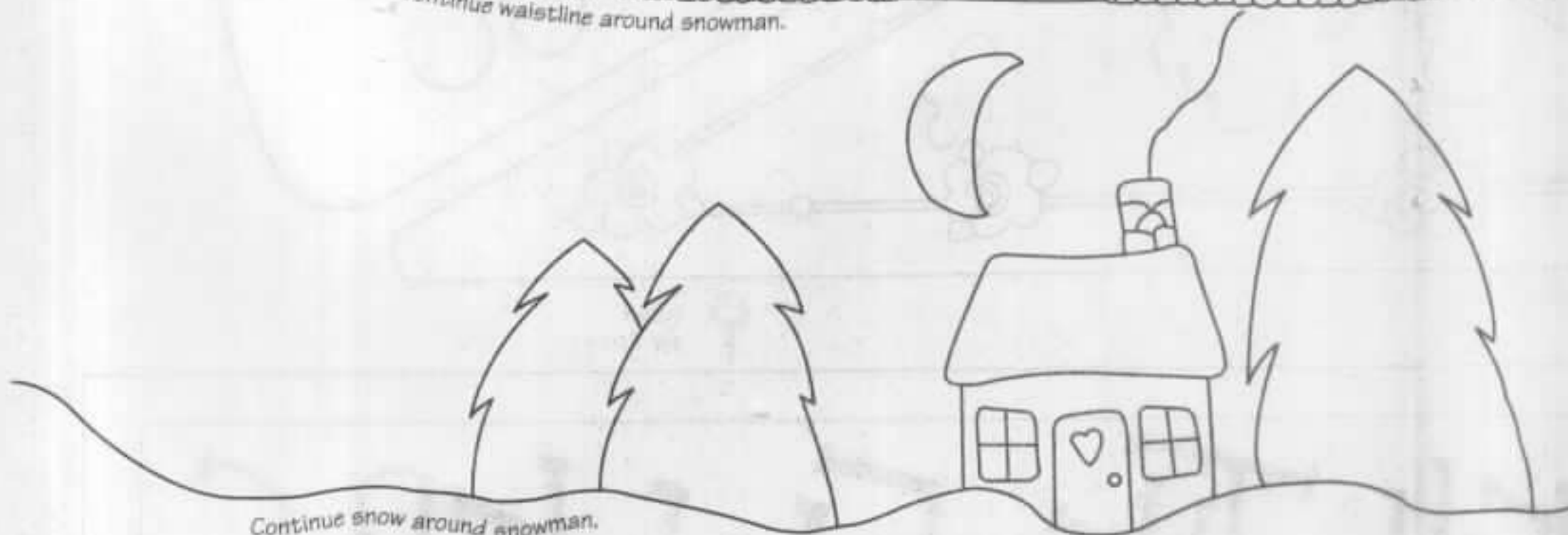
Arm



Continue waistline around snowman.

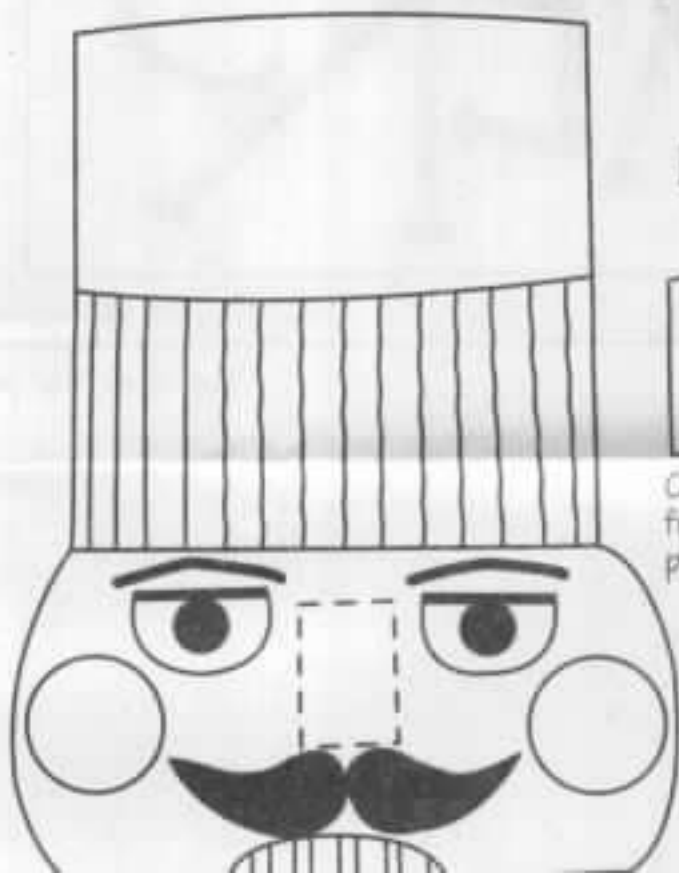


Face

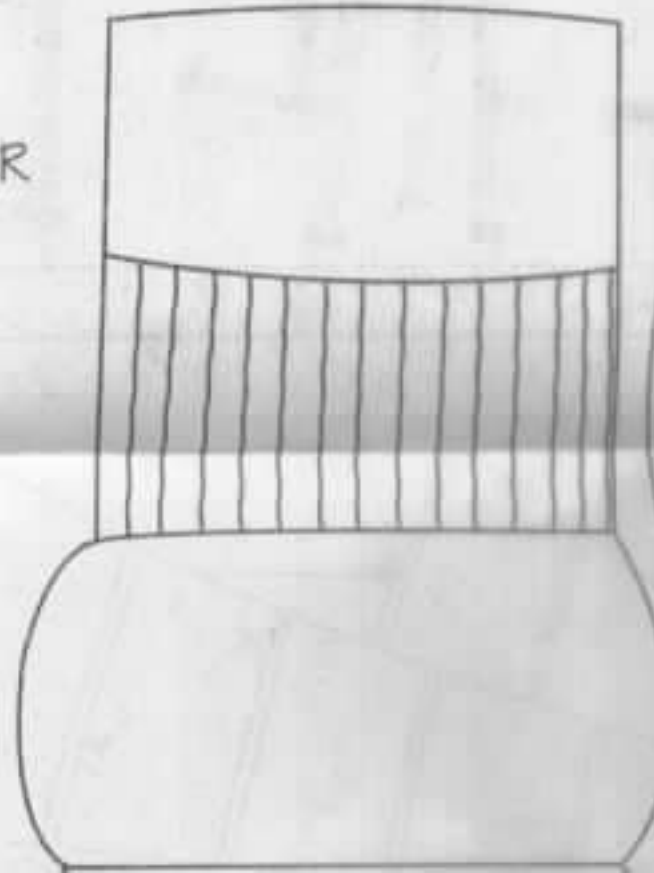


Continue snow around snowman.

LE CHEF NUTCRACKER by WENDY LEGER page 64

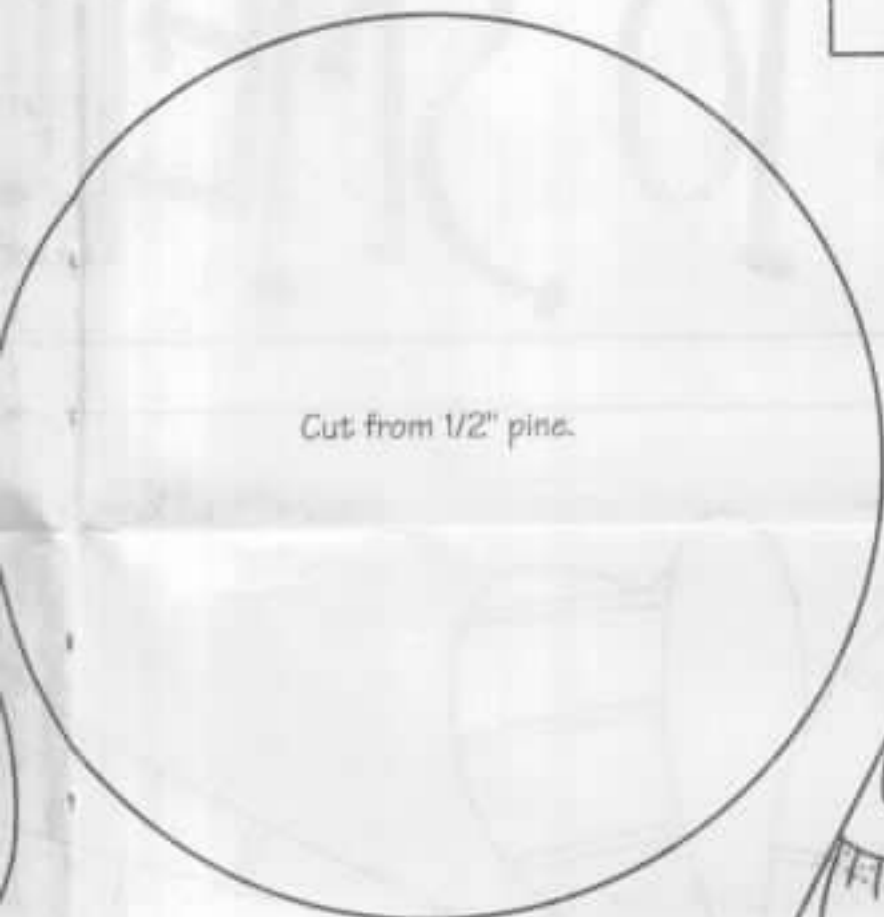
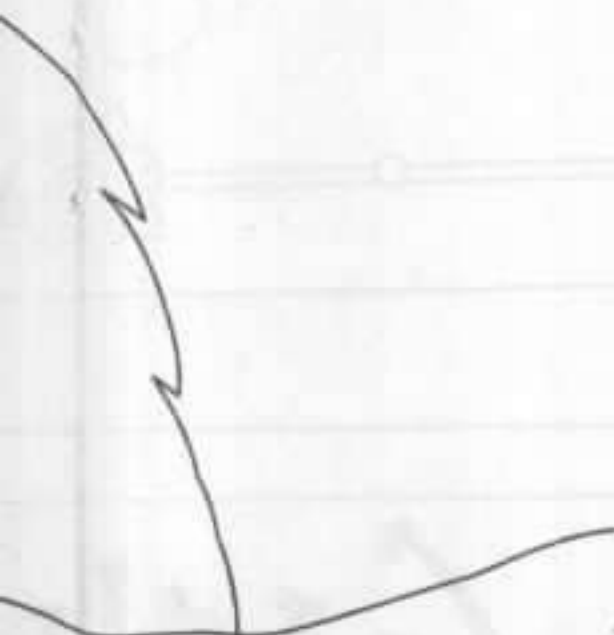


Cut nose
from 1/2"
pine.

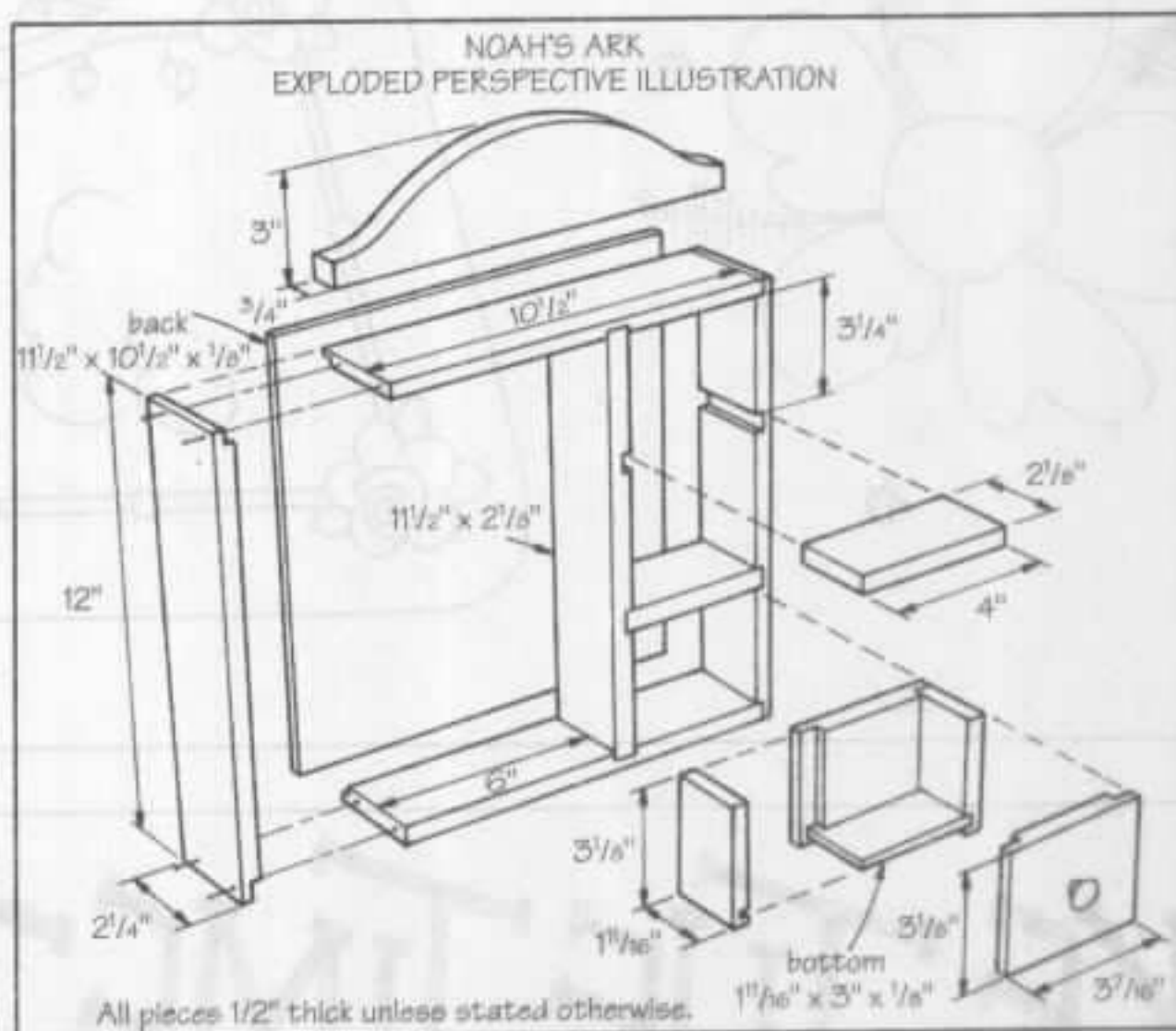
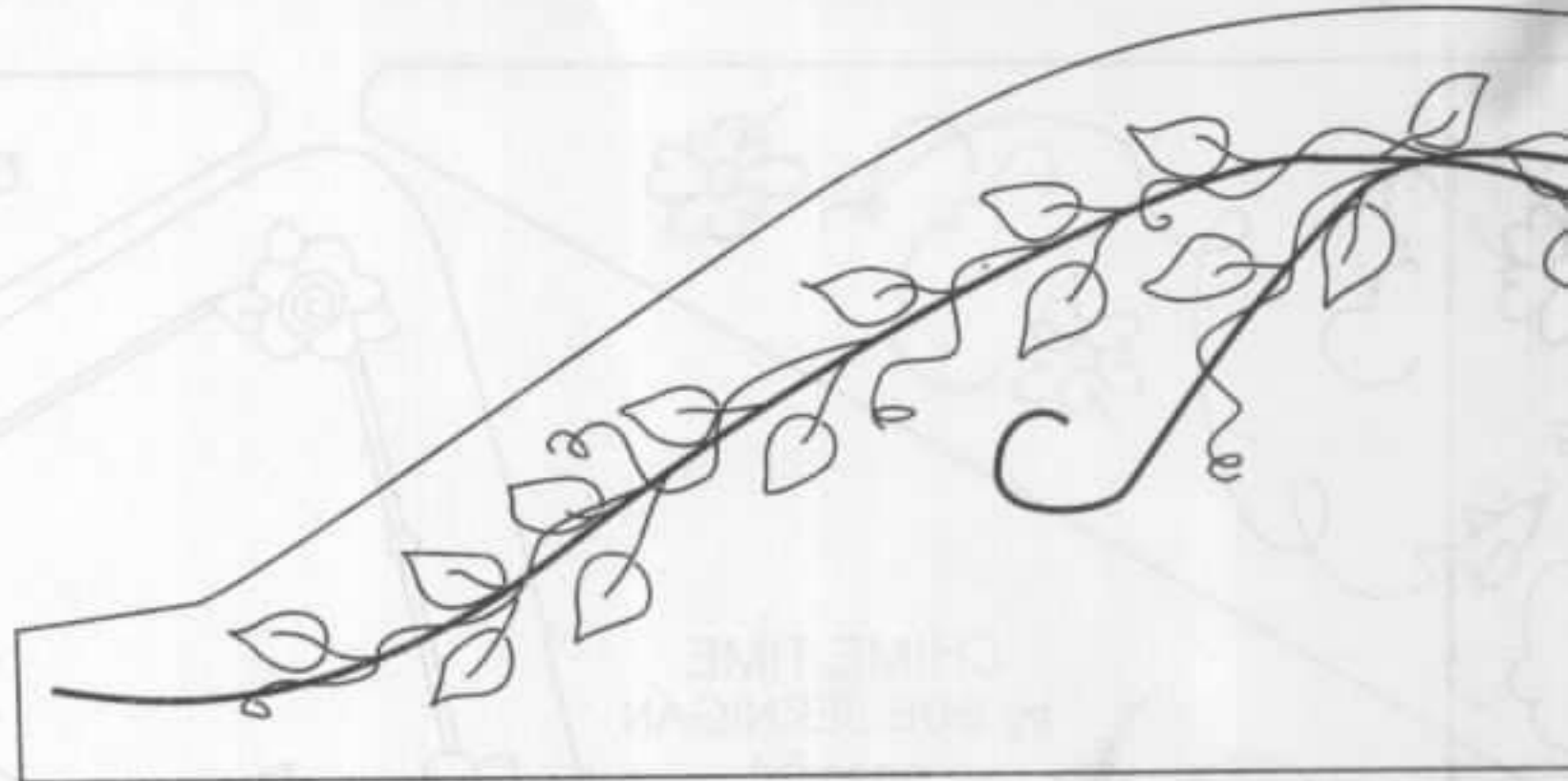




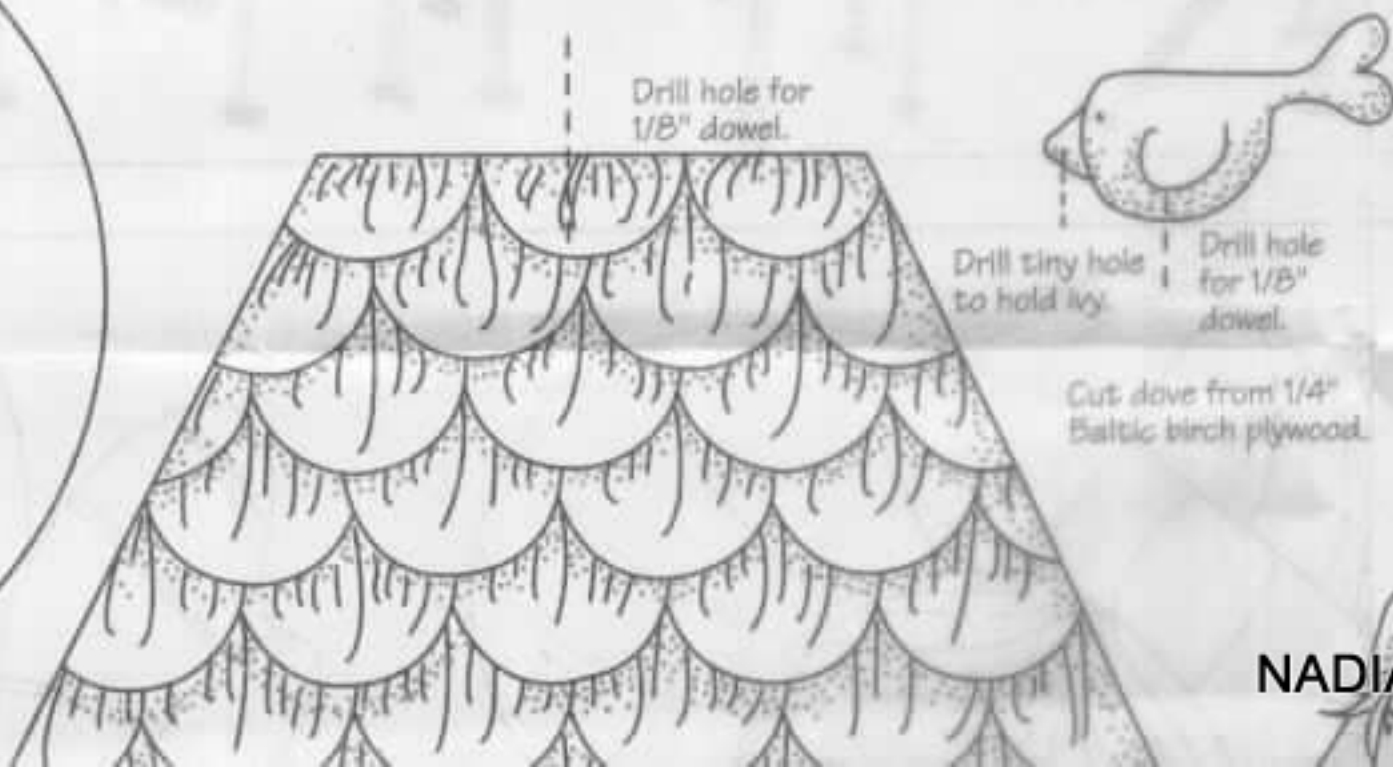
Face



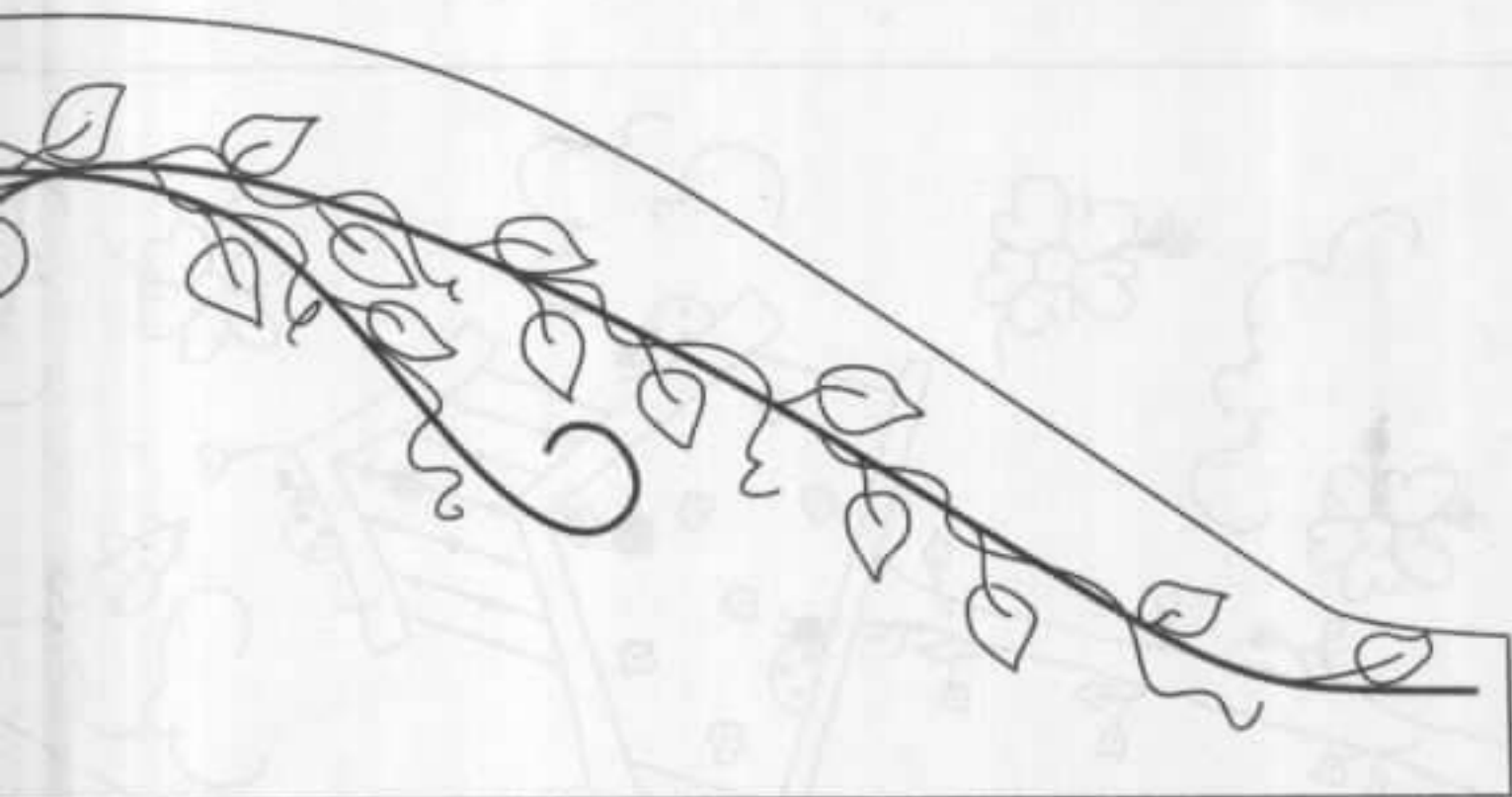
Cut from 1/2" pine.



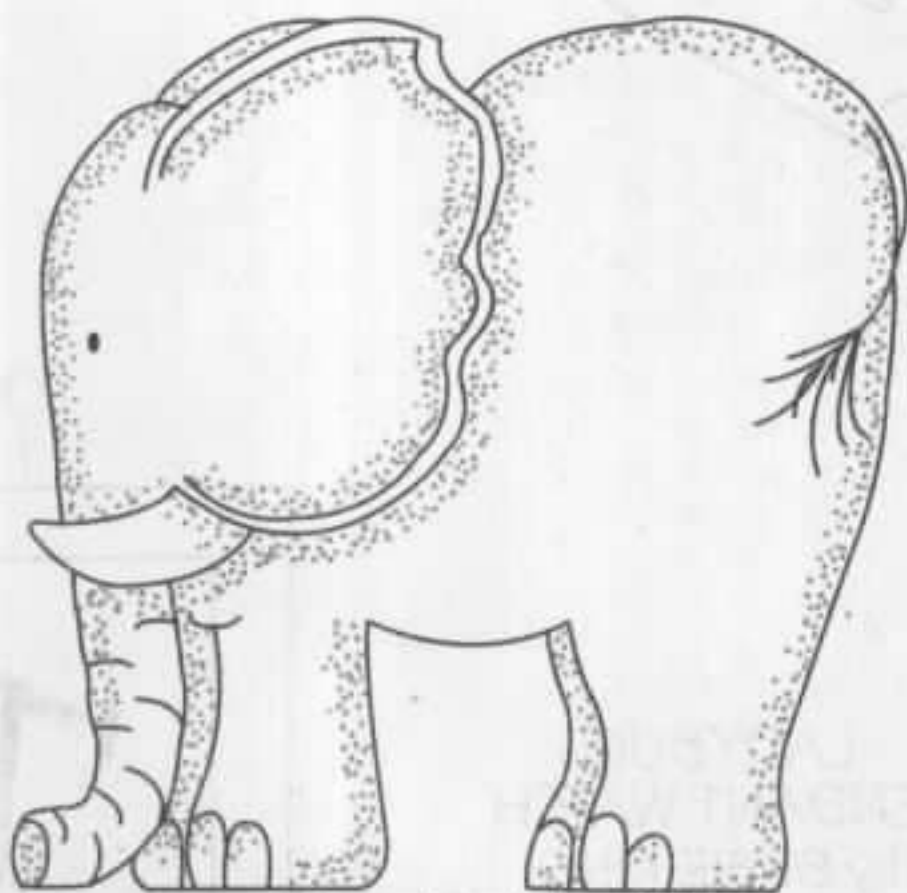
NOA



NADIA



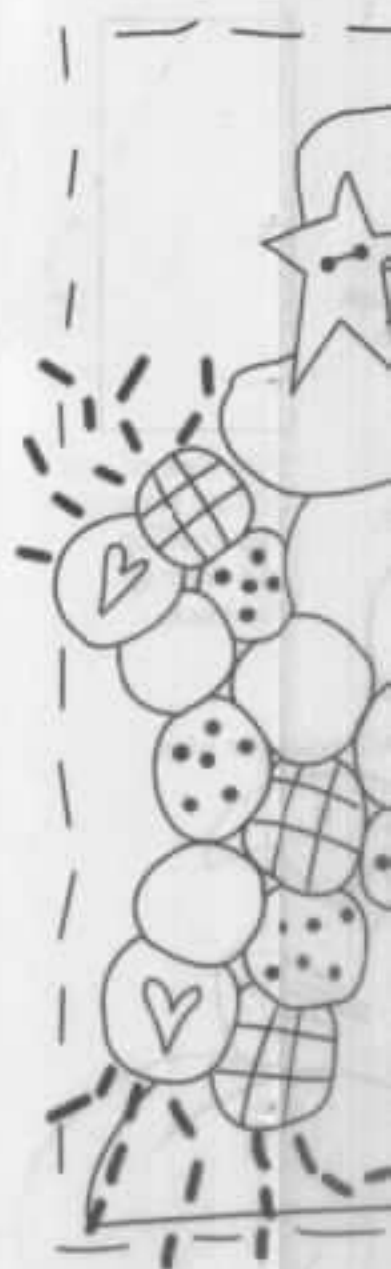
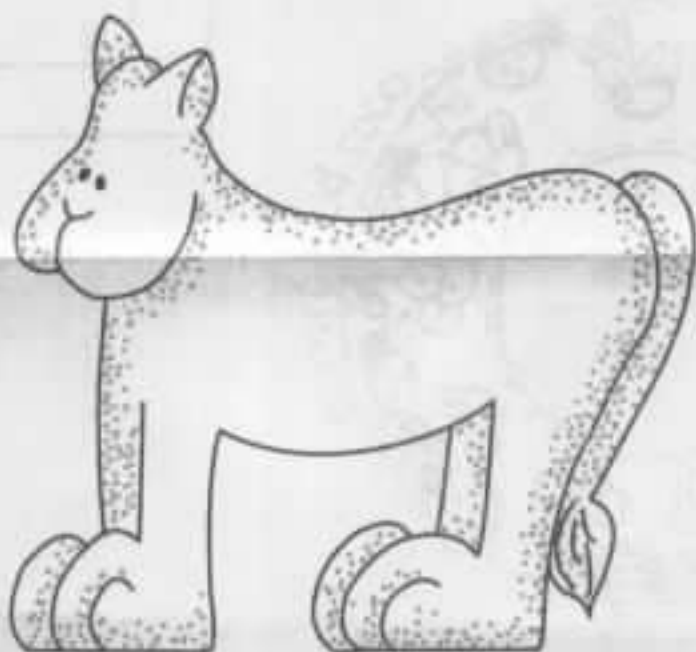
NOAH'S ARK KNICK KNACK CABINET
by JAYNA JAMES
page 66



Cut two elephants from 3/4" pine.



Cut from 3/4" pine.





Grandma's

♥ quilt

on warm

the

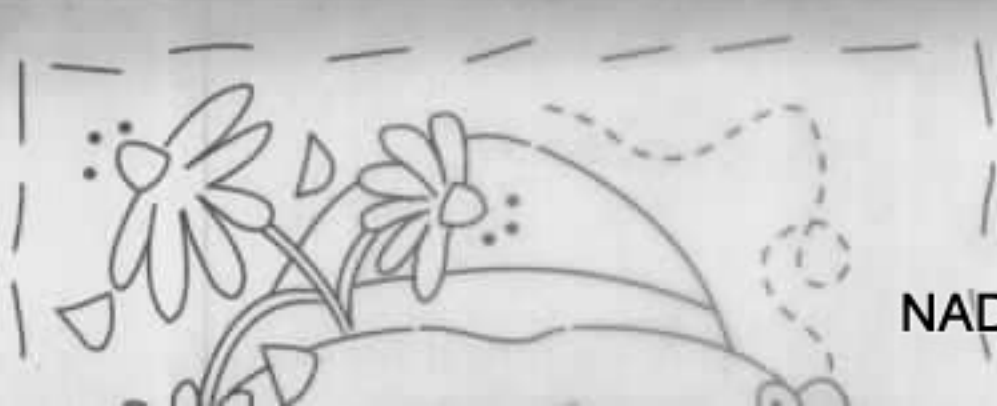
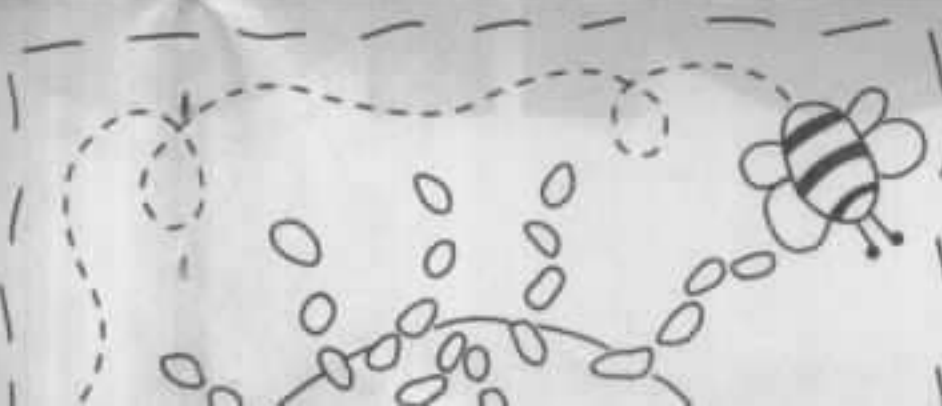
winter heart

Autumn

thanks..

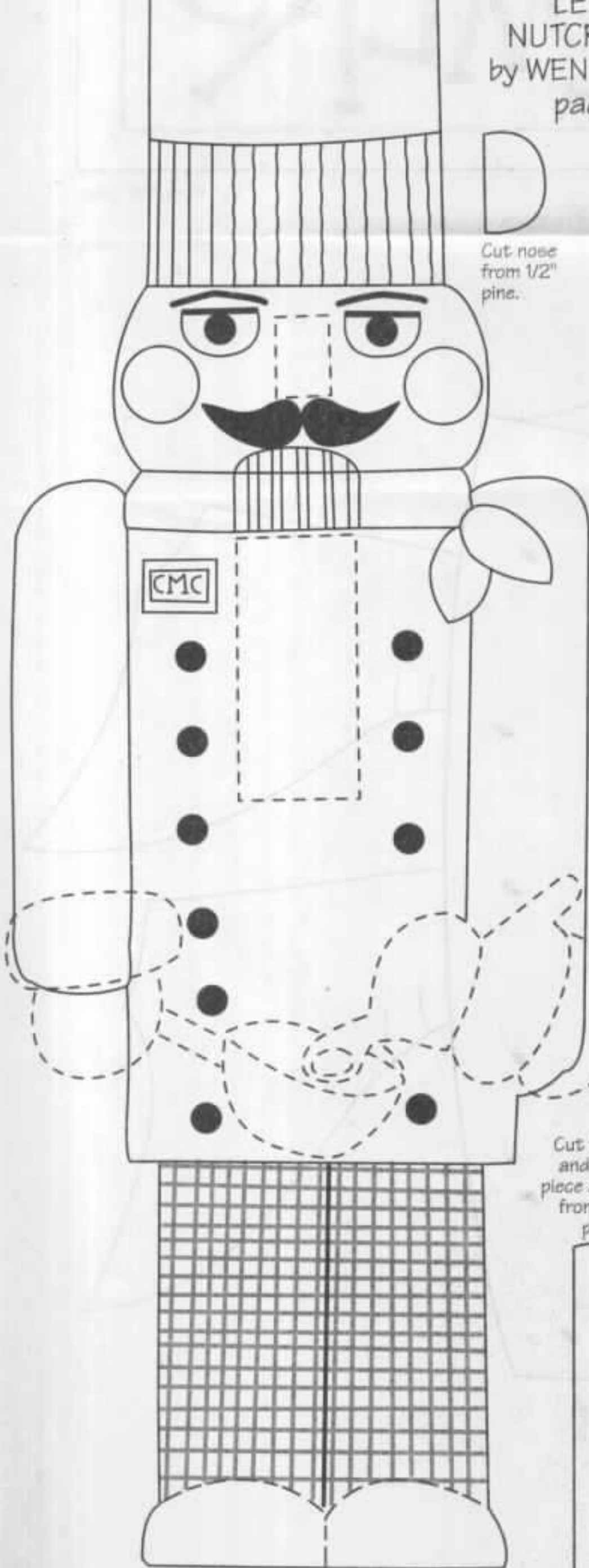
remember

the day's
blessings



LE CHEF
NUTCRACKER
by WENDY LEGER
page 64

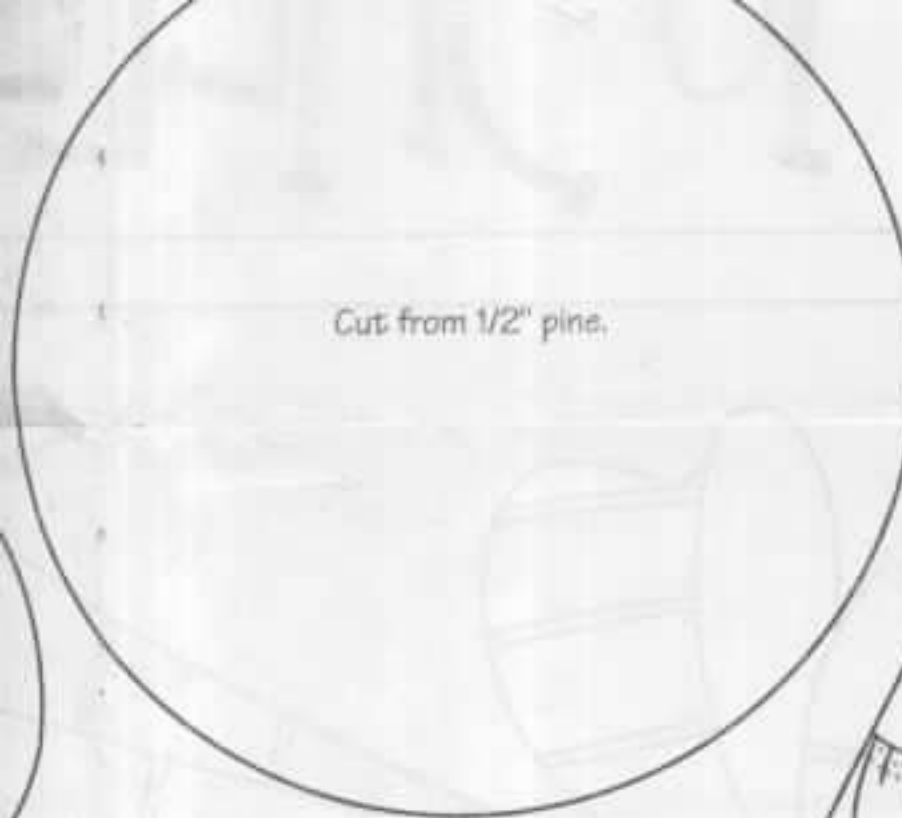
Cut nose
from 1/2"
pine.



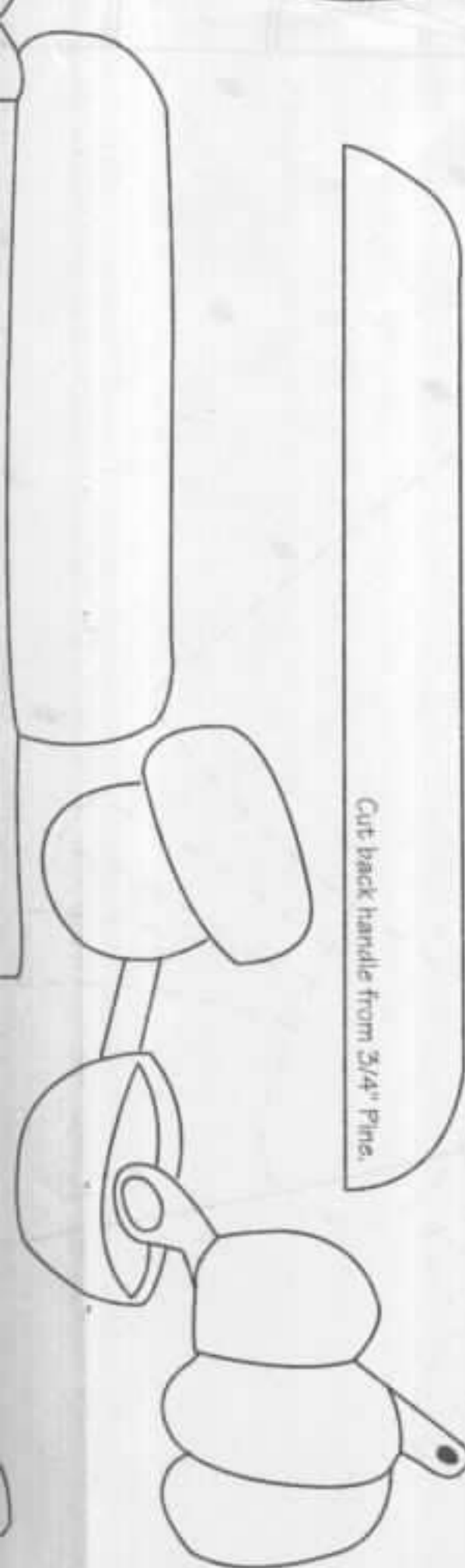
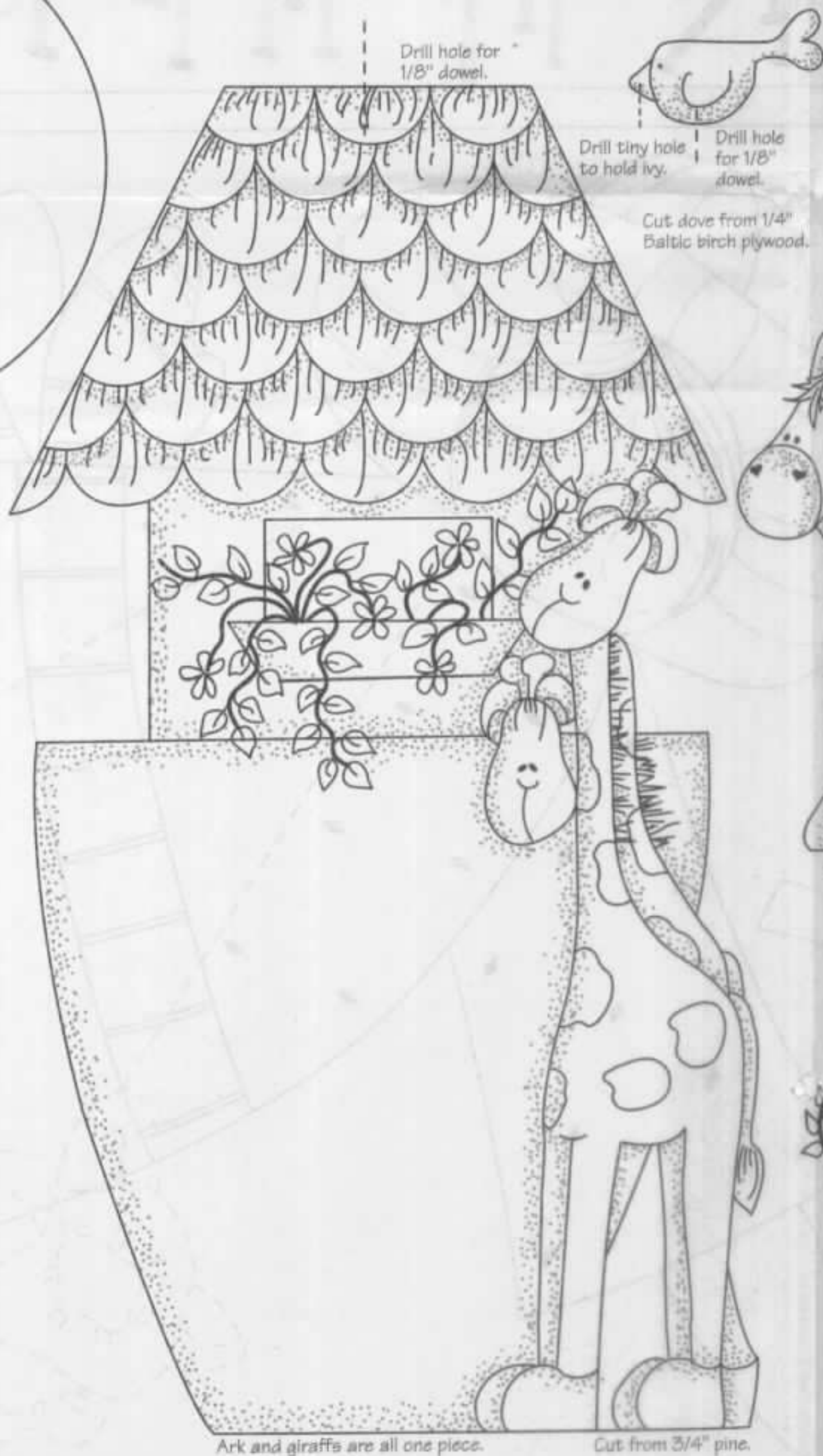
Cut the hands
and soup pot
piece and the feet
from 1/4" birch
plywood.



Cut from 3/4" pine.

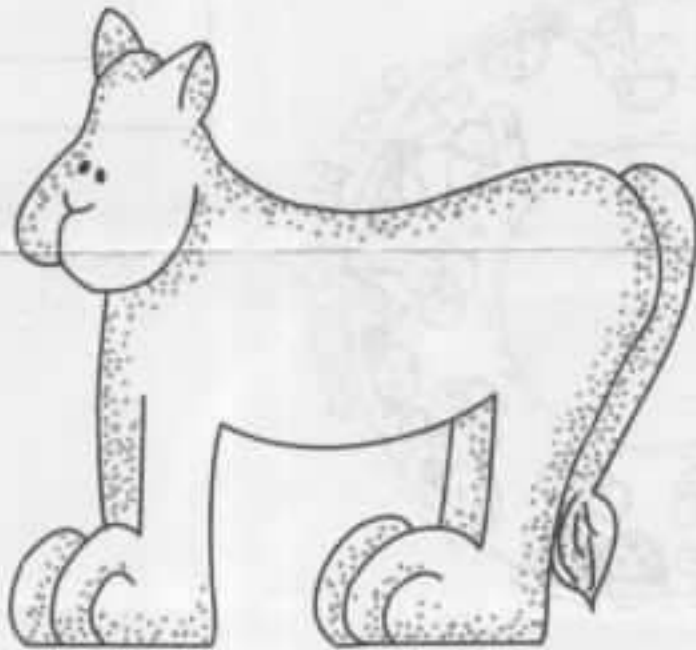


Cut from 1/2" pine.



Cut back handle from 3/4" Pine.

Cut two elephants from 3/4" pine.



Cut from 3/4" pine.



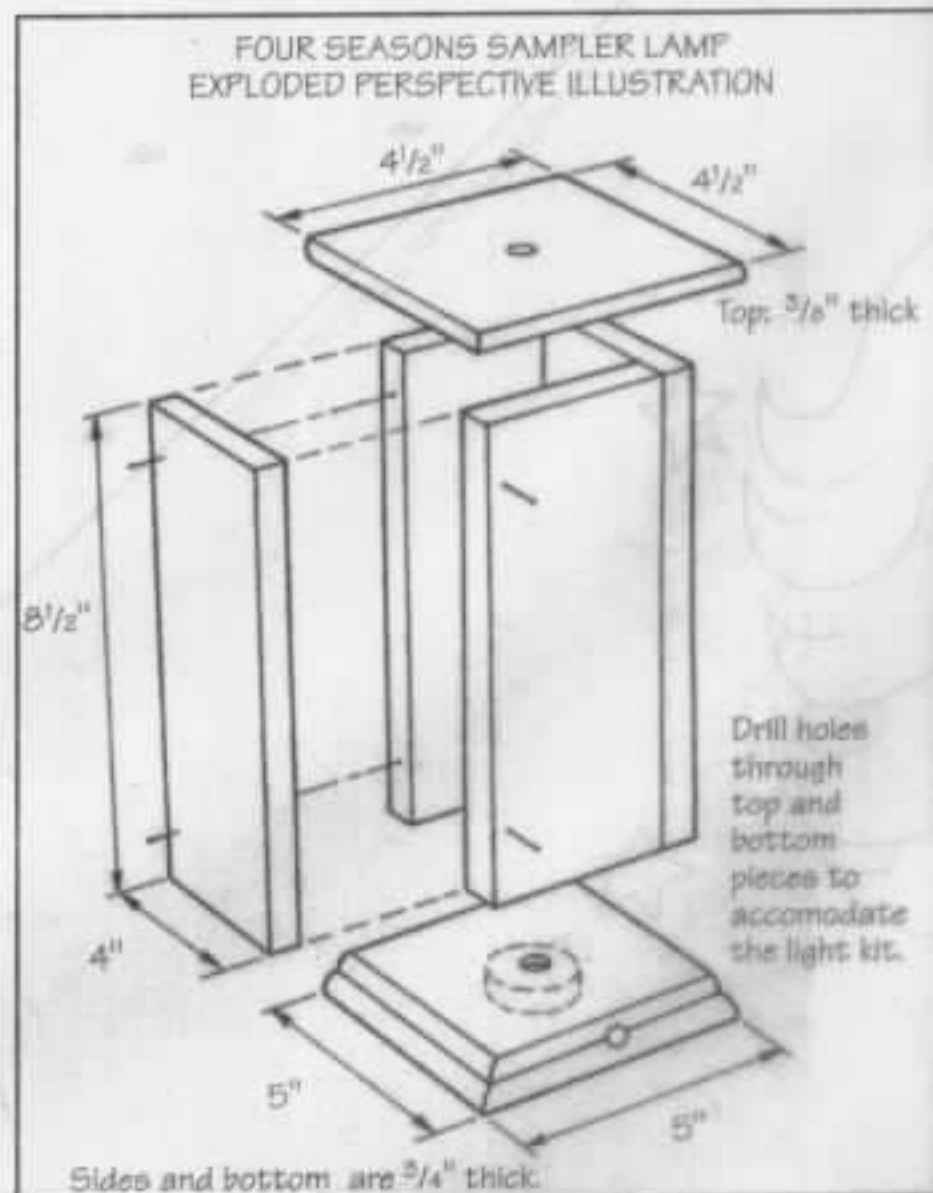
Cut from 3/4" pine.



Cut two zebras from 3/4" pine.

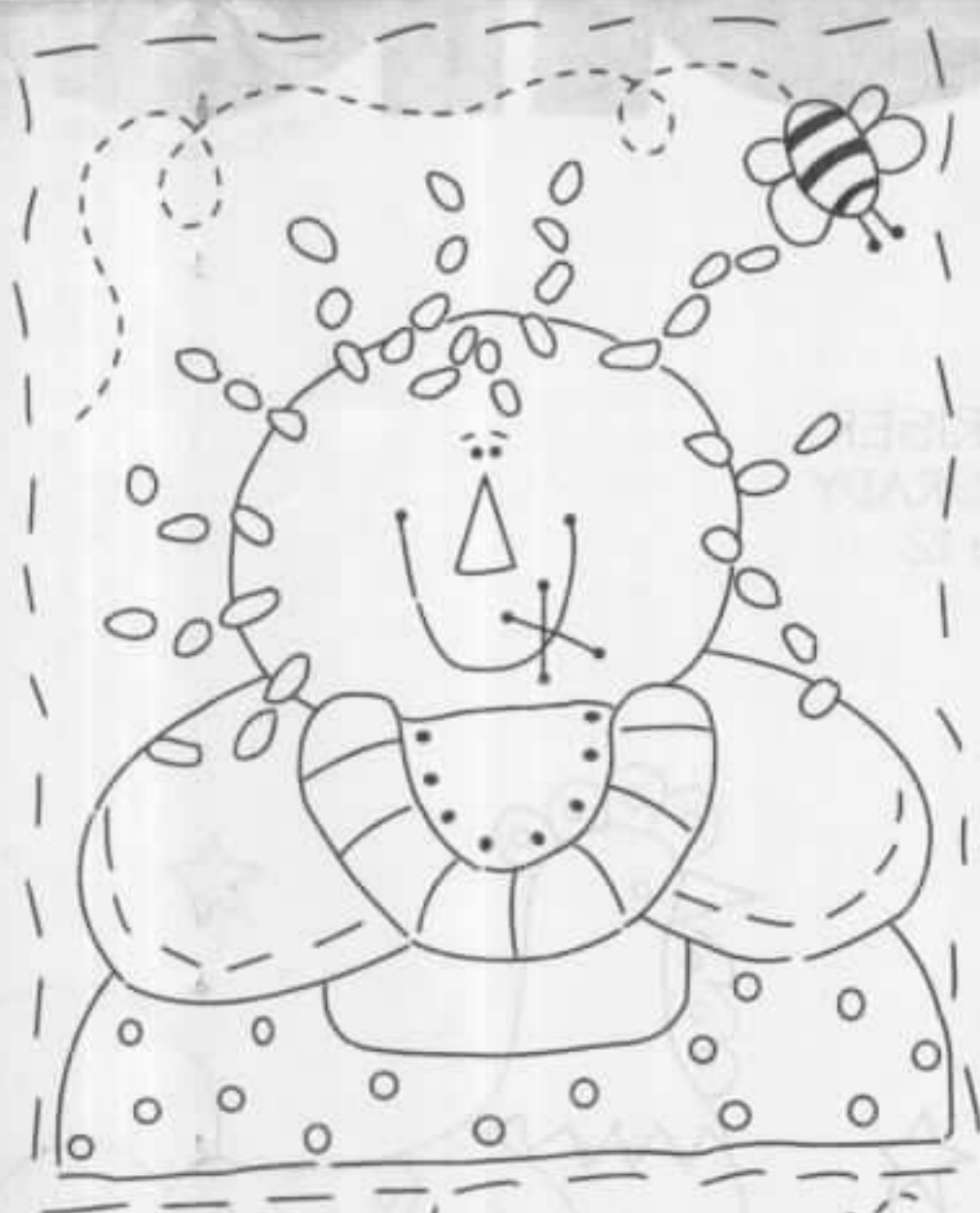


Pattern for small drawer.



the
winter heart

the
blessings

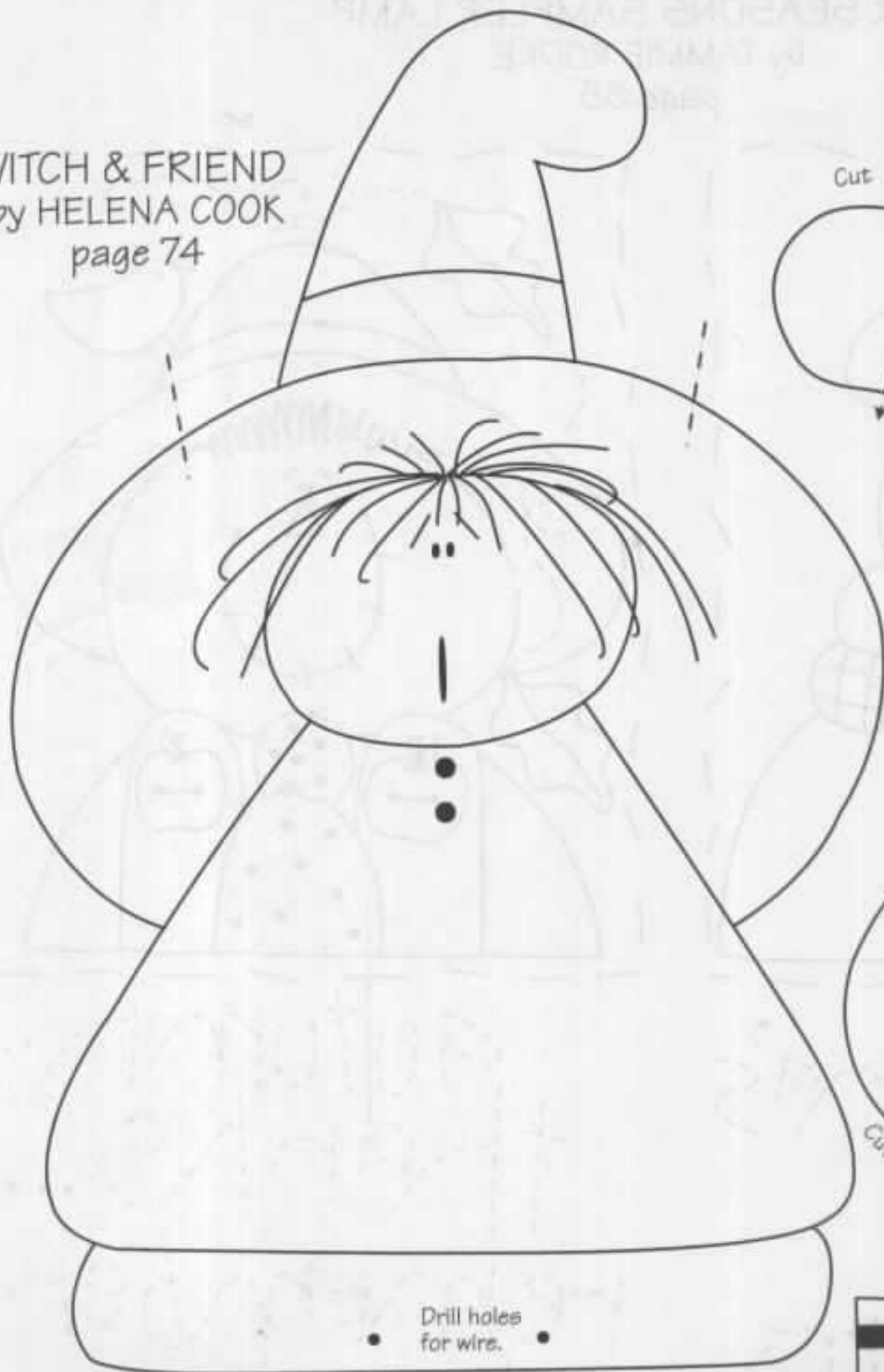


a slice of
summer
tastes like
sweet, juicy
watermelon



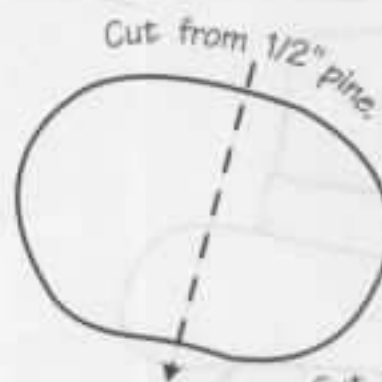
a ticket
a basket...
spring
flowers
in your
basket

WITCH & FRIEND
by HELENA COOK
page 74

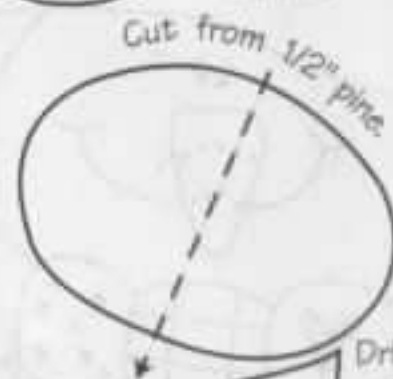


Cut from 3/4" pine.

Drill holes
for wire.



Drill holes
clear through
the witch's
hands.



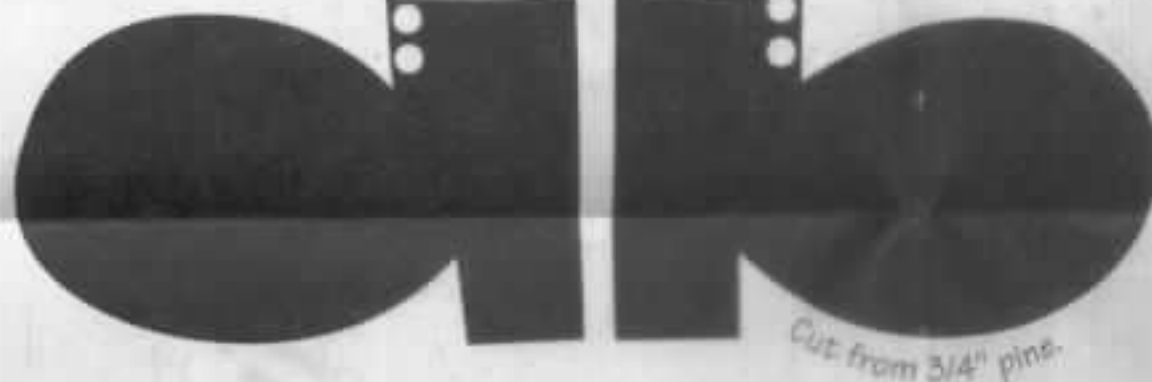
Drill holes for wire.



Cut from 1/2" pine.

Drill holes for wire.

Cut from 1/8" plywood.

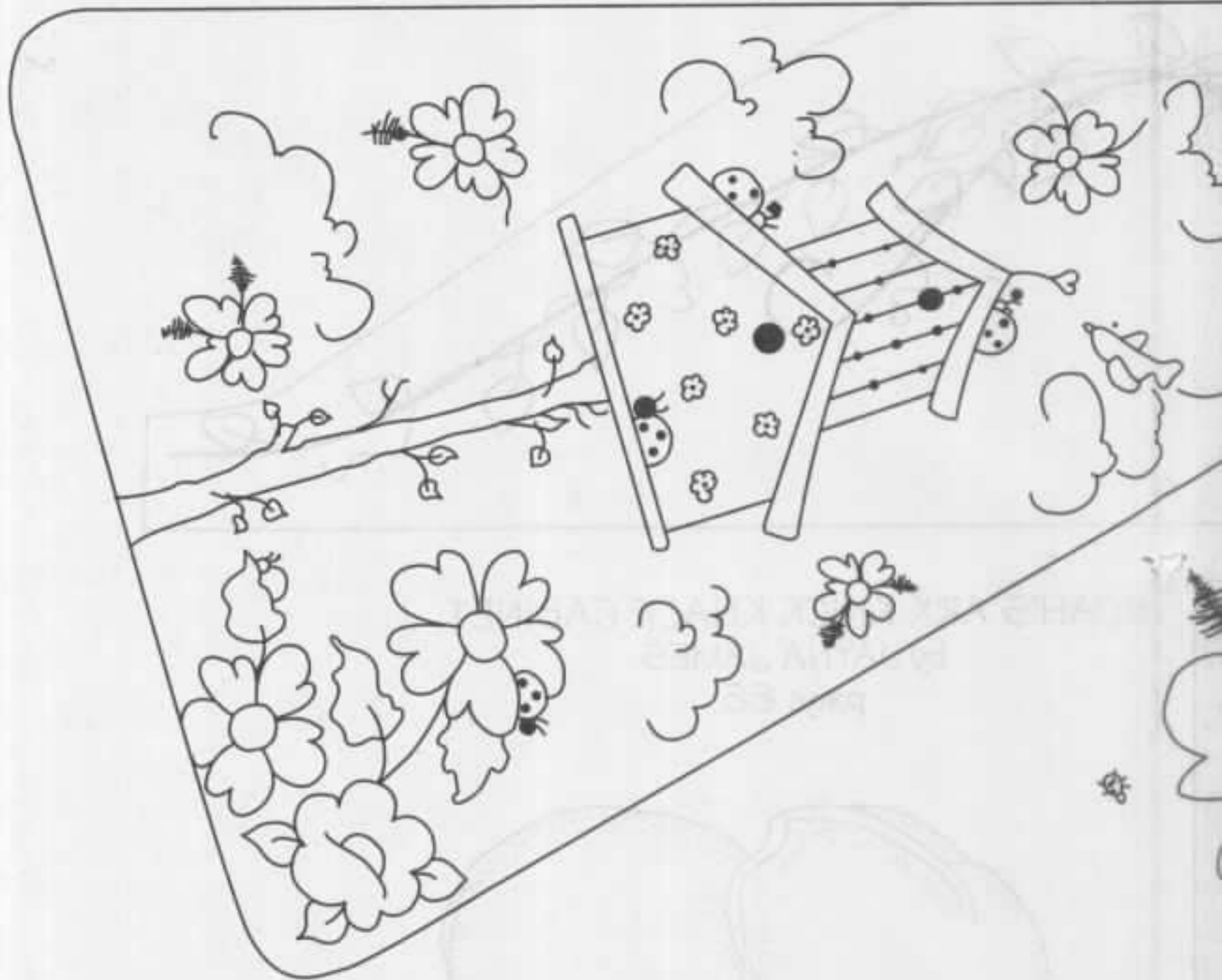


Cut from 3/4" pine.

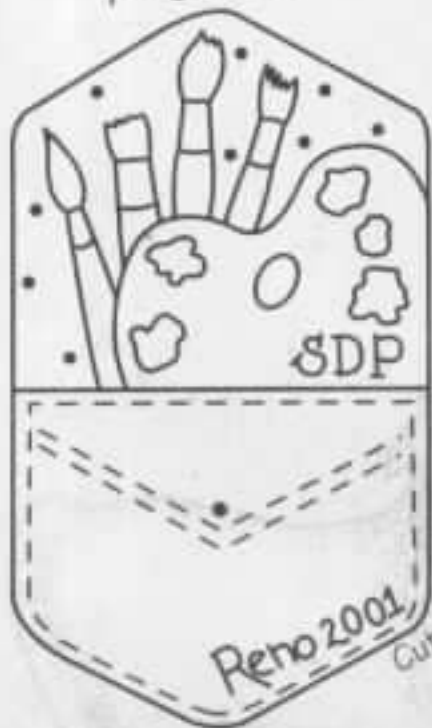


Side View of hat.
Drill at an angle
into the top
and through
the back.

all holes for wire.



PALETTE PIN
by SUE JERNIGAN
page 63



Cut from 1/8" Baltic birch plywood.

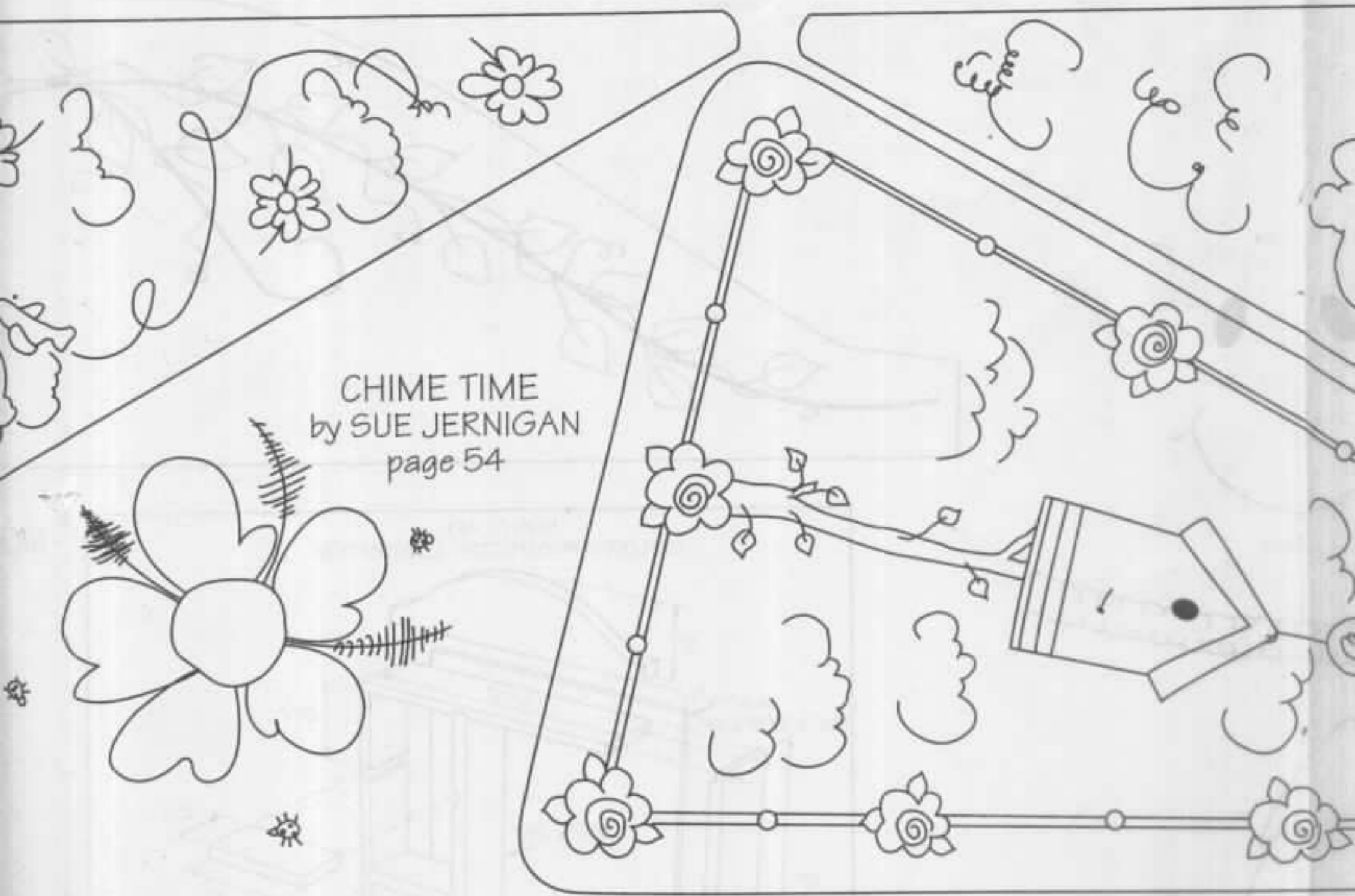
LADYBUG
PENDANT WATCH
by SUSIE KING
page 16



Insert
eye screw.



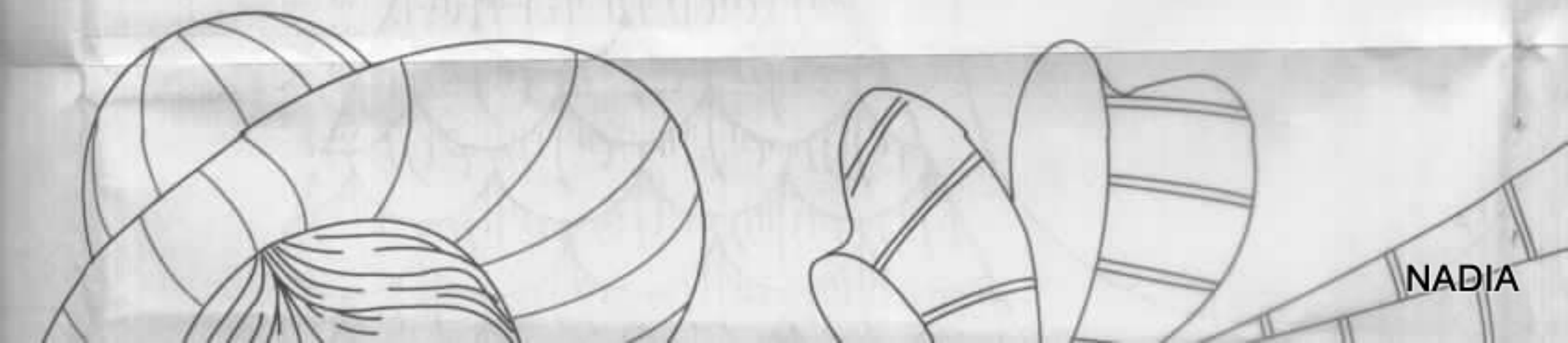
cut from 3/4" pine.



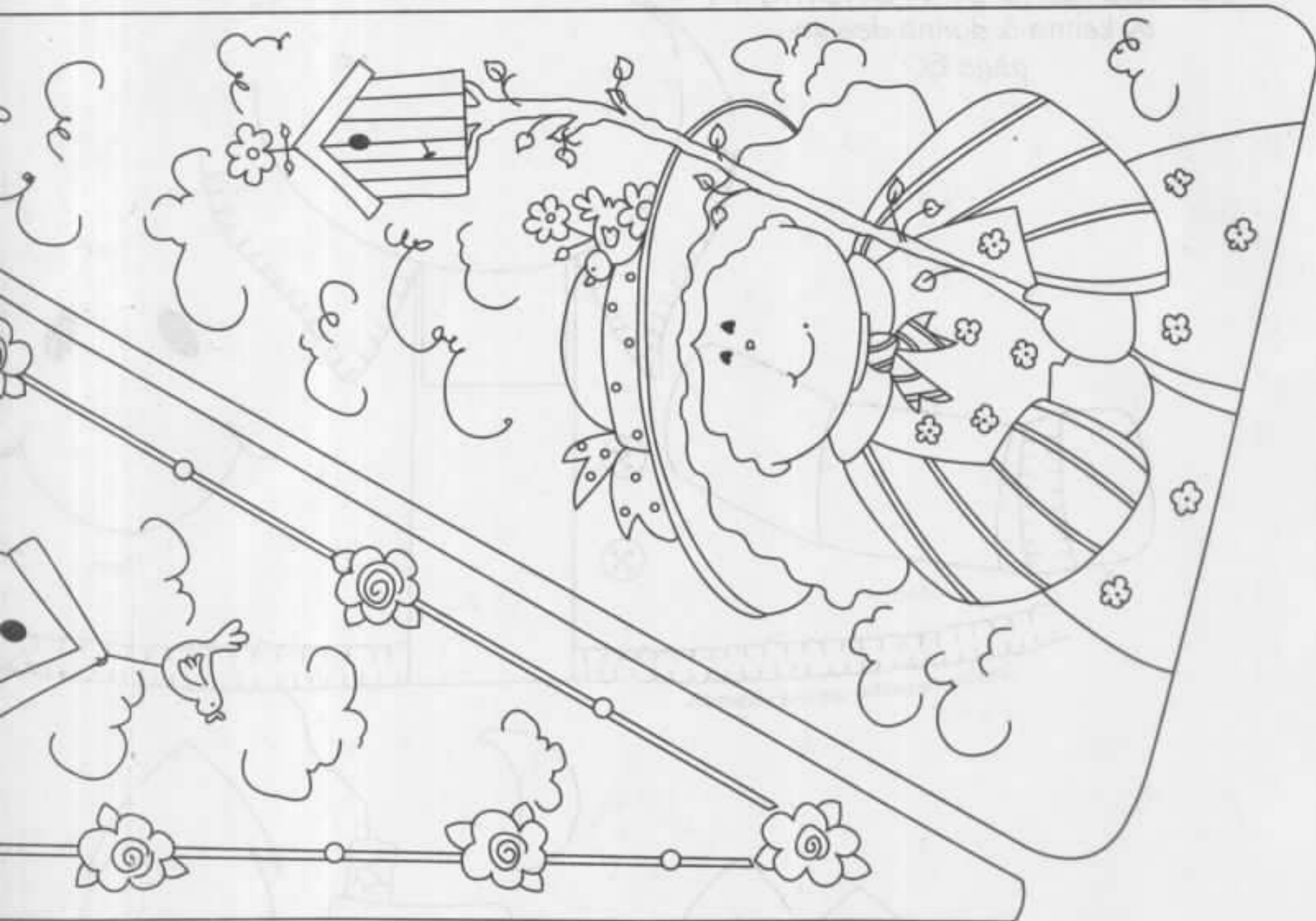
CHIME TIME
by SUE JERNIGAN
page 54

Insert
eye screw.

TAKE THE TIME TO SMELL



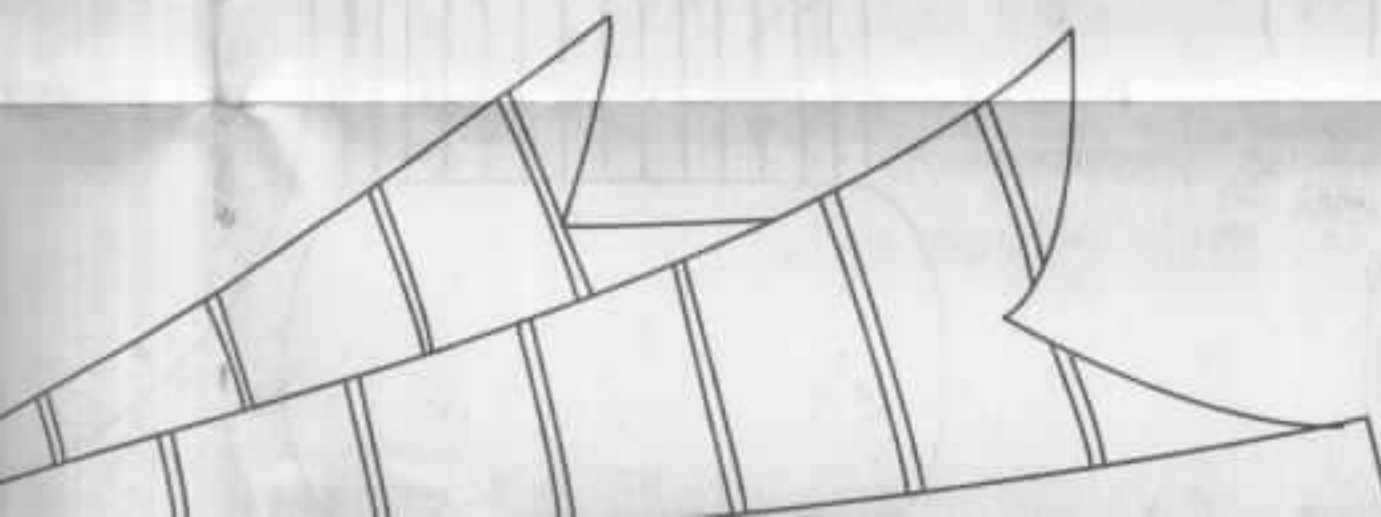
NADIA



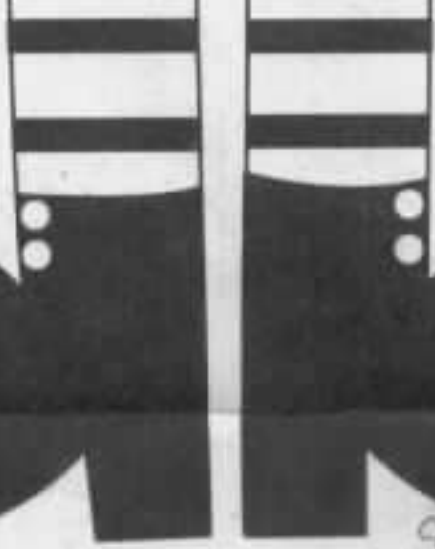
Insert
eye screw.

TELL THE FLOWERS

Cut from 3/4" pine.



Cut from

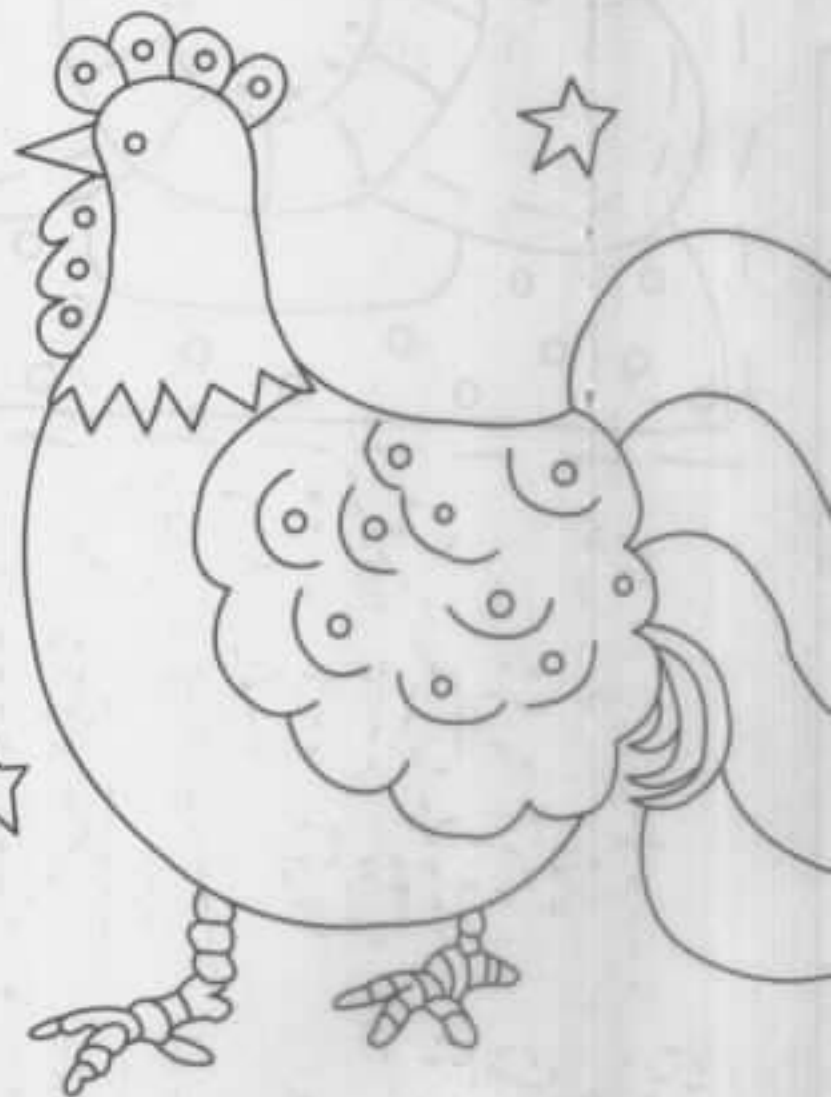


Cut from 3/4" pine

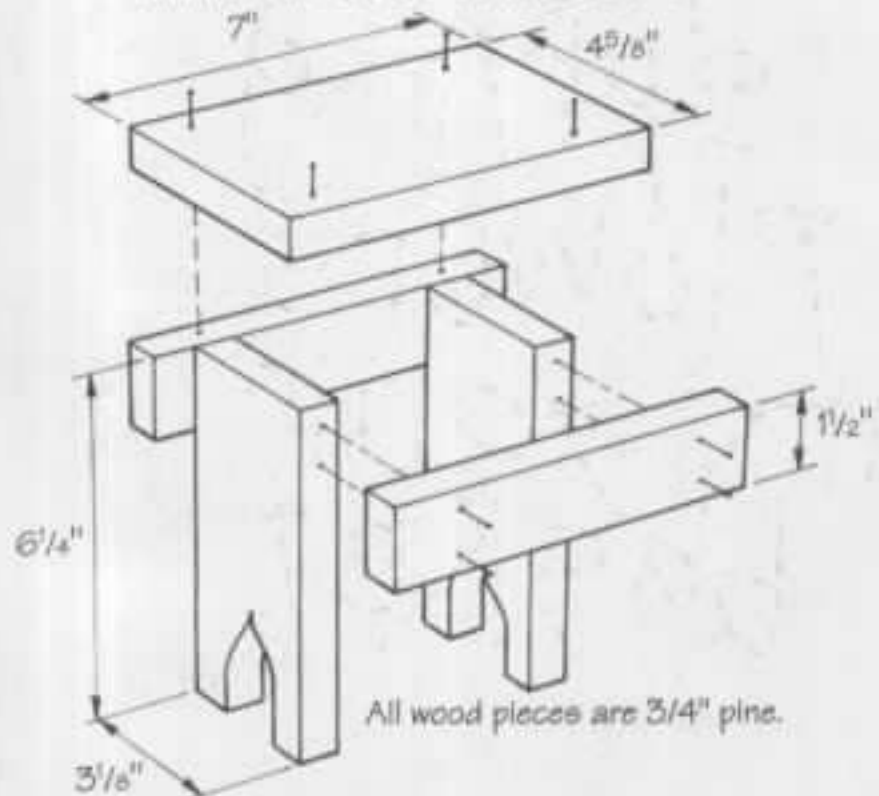


Side Pattern

EARLY RISER
by PAM GRADY
page 12

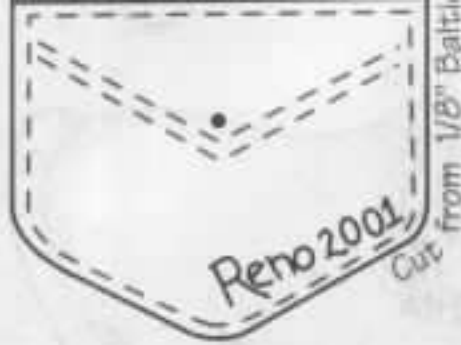


EXPLODED PERSPECTIVE ILLUSTRATION
EARLY RISER BY PAM GRADY

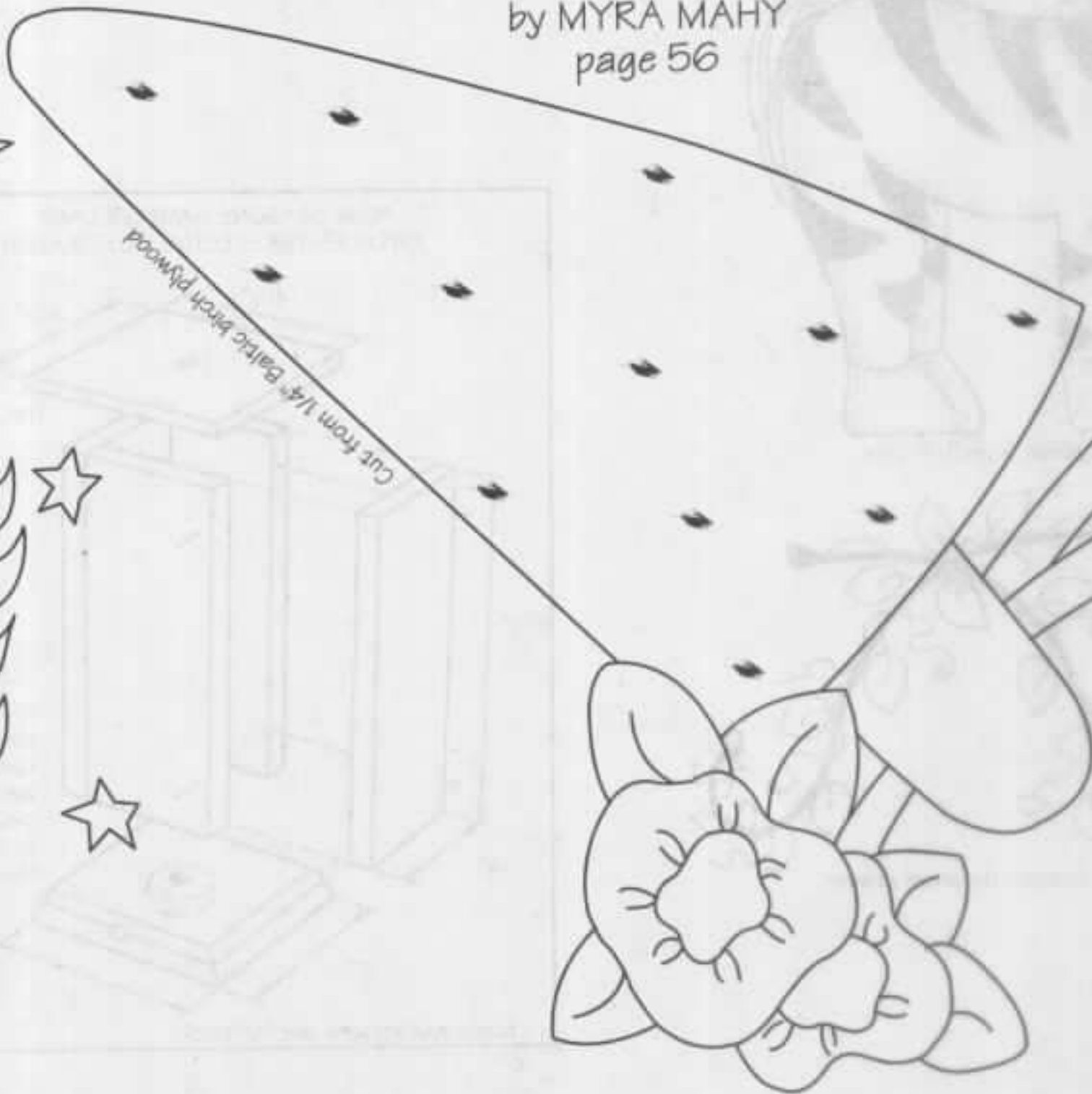


NADIA

by SUSIE KING
page 16



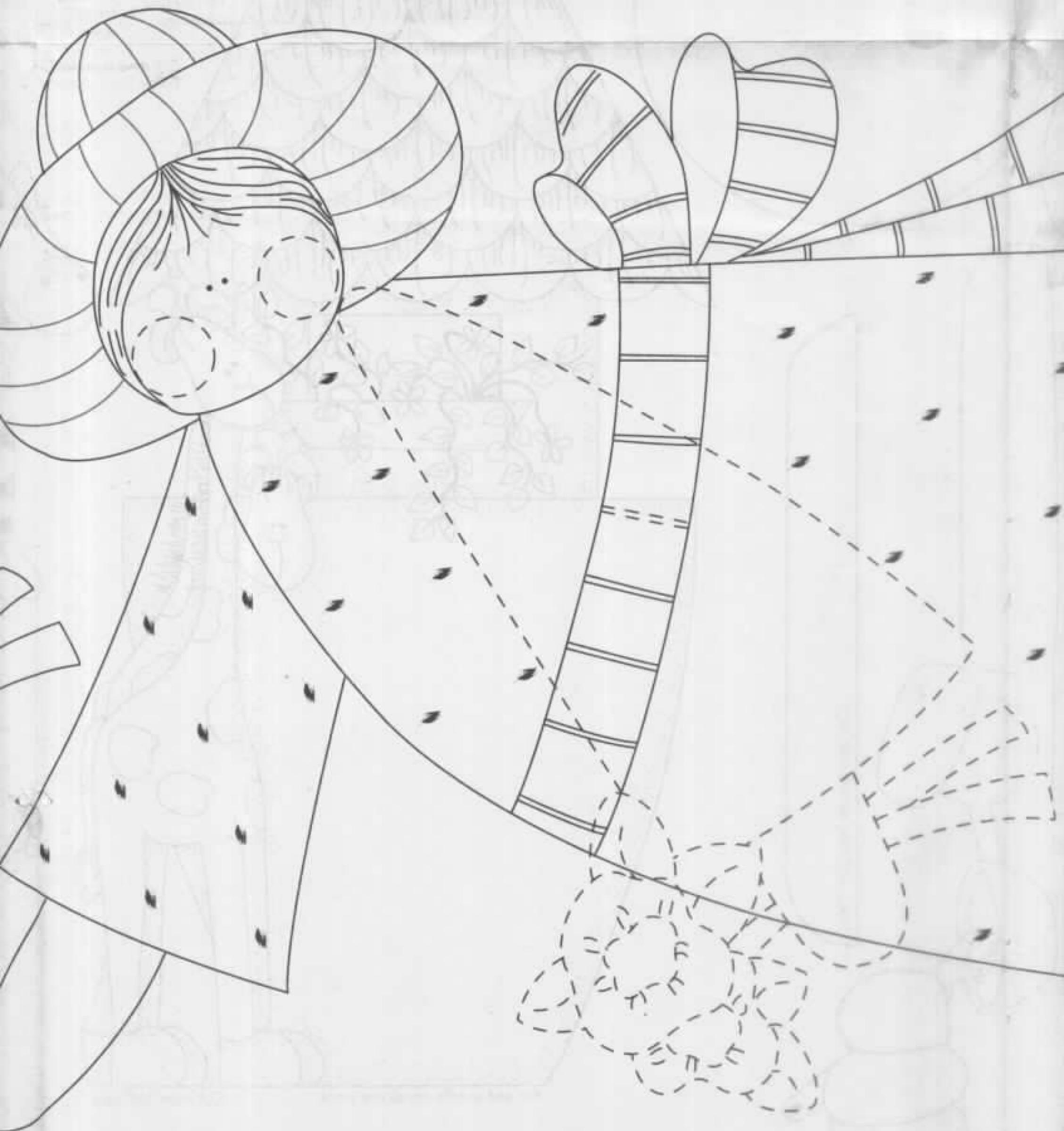
TAKE THE TIME... TO SMELL THE FLOWERS
by MYRA MAHY
page 56



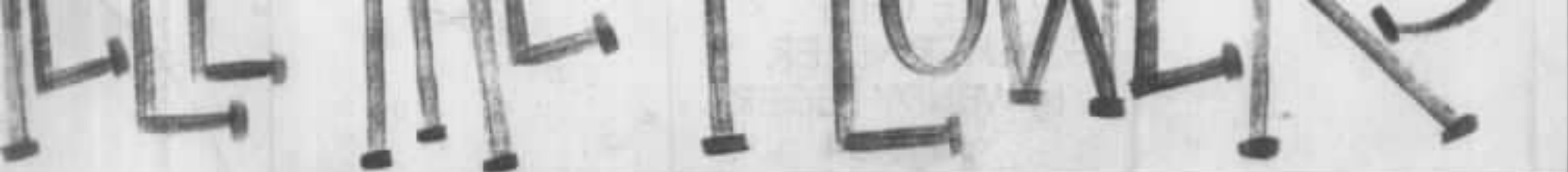
Insert
eye screw.

NADIA

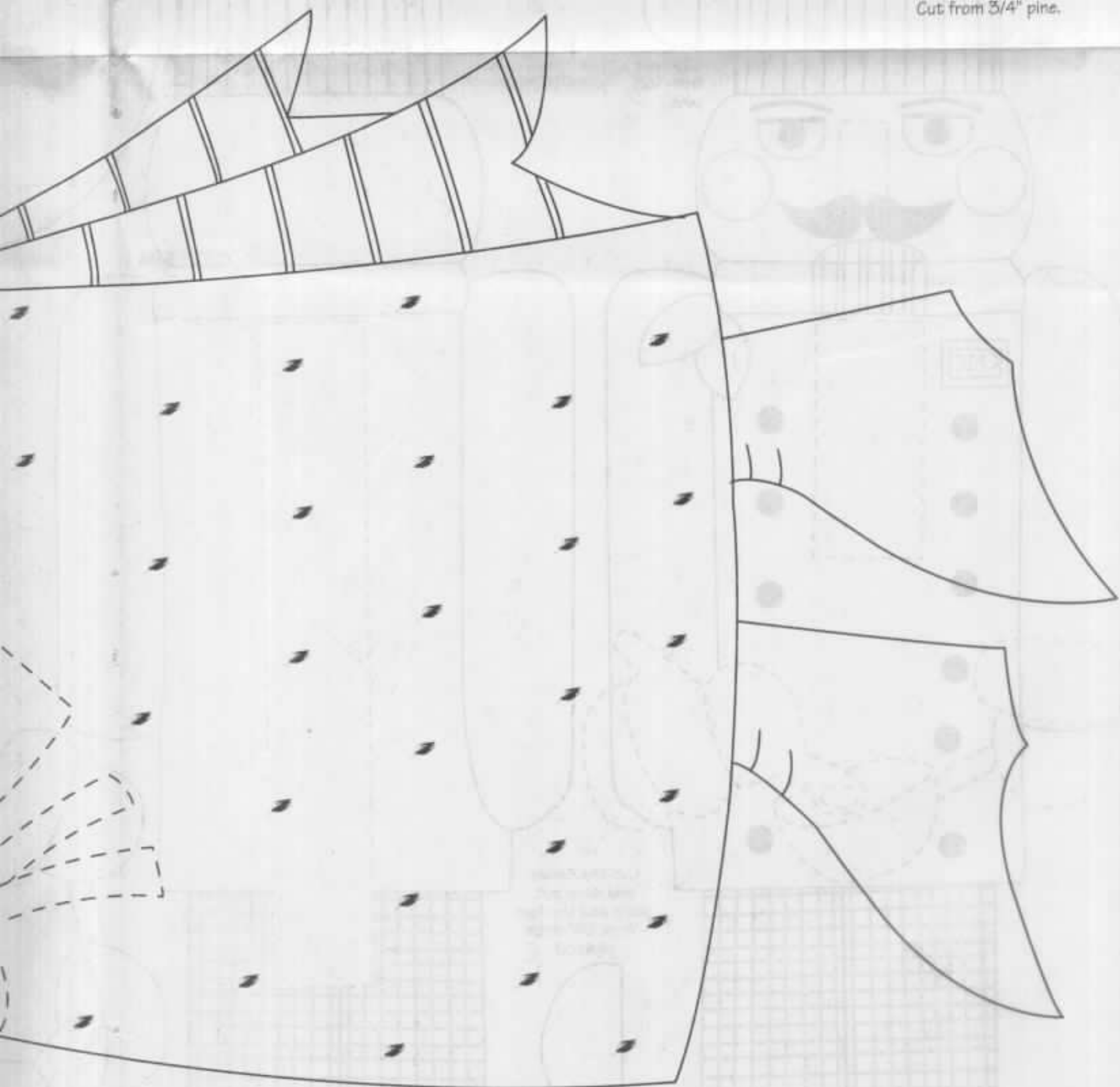
Handwritten text at the top of the page, possibly a title or header, written in a stylized, cursive script.



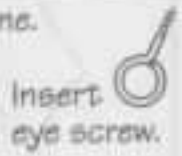
Insert
eye screw.



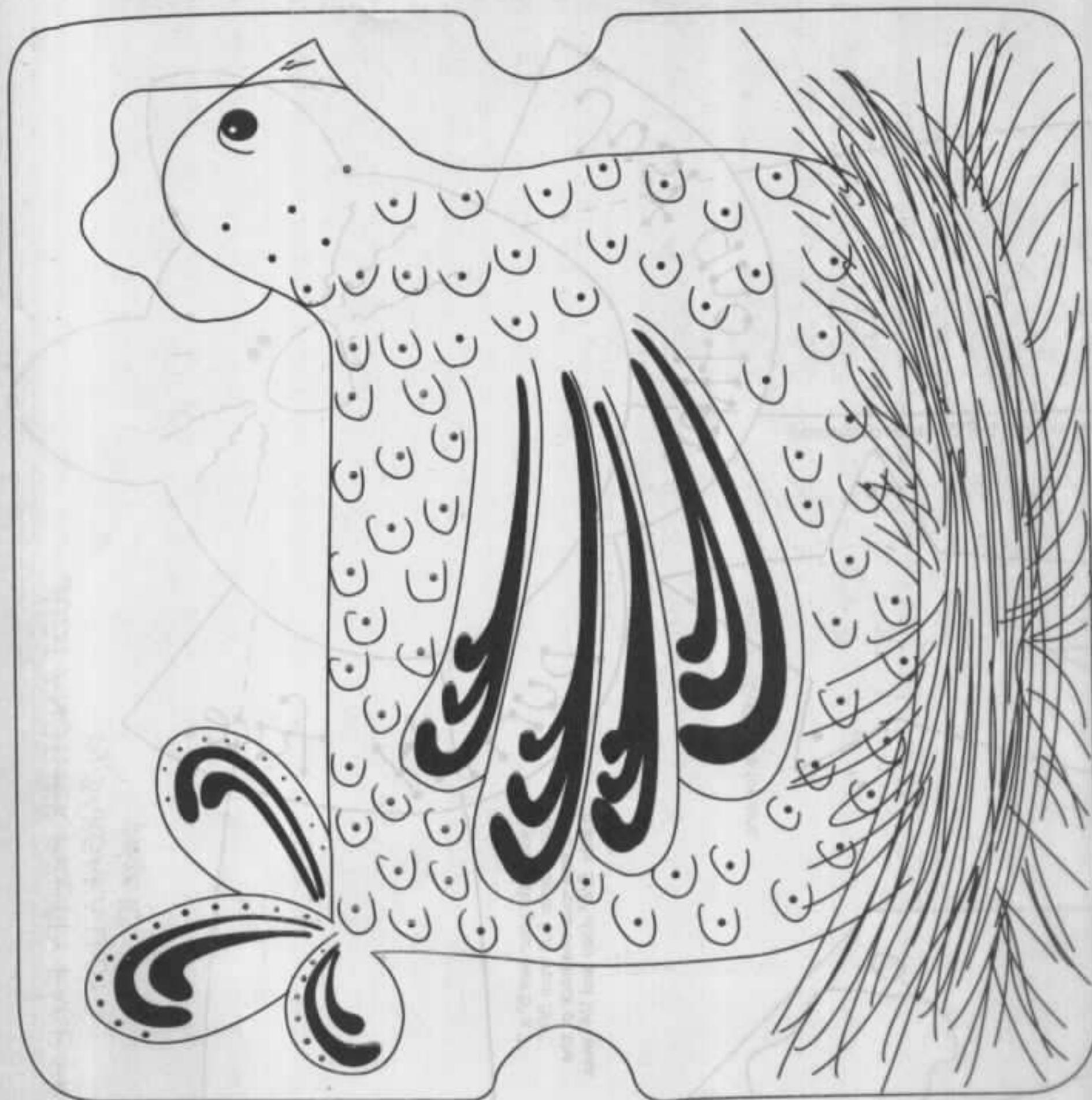
Cut from 3/4" pine.



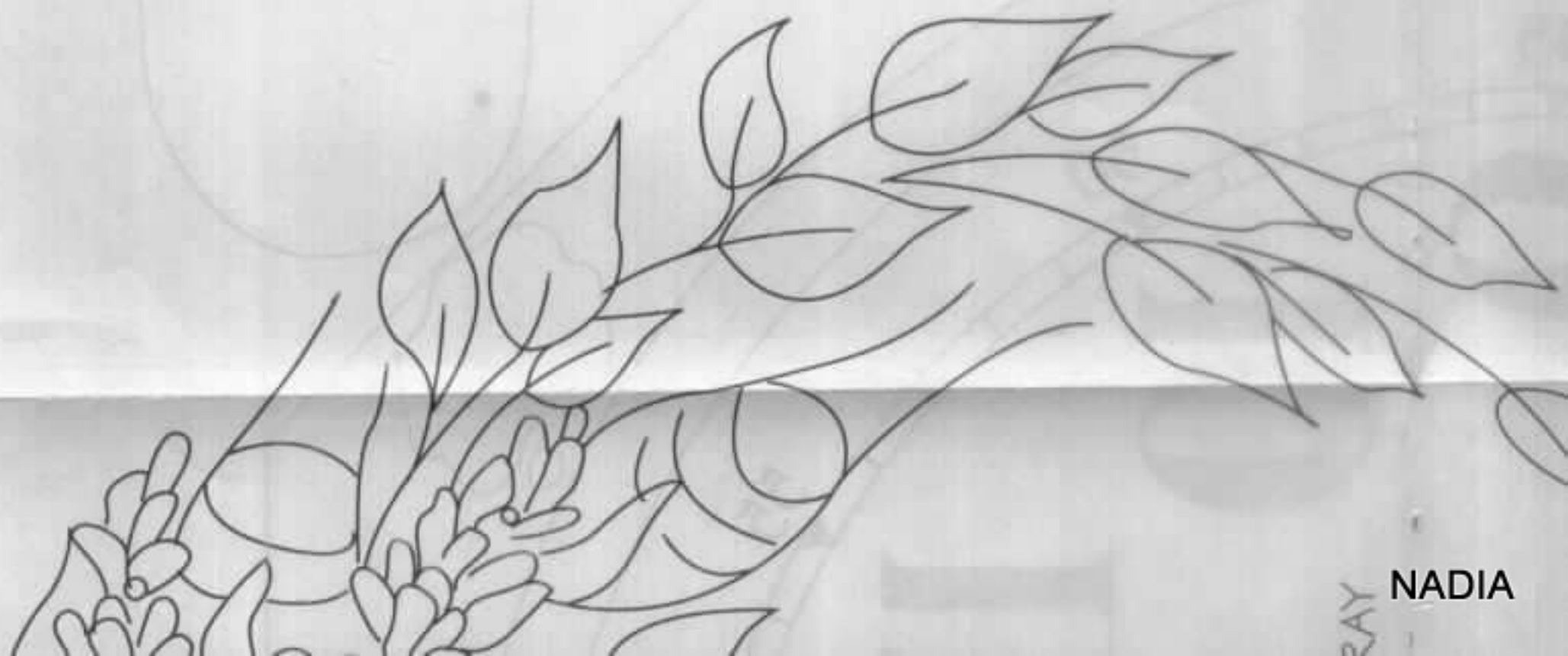
Cut from 3/4" pine.



Insert eye screw.



NEST SWEET NEST
by FIDDLESTIX
page 20

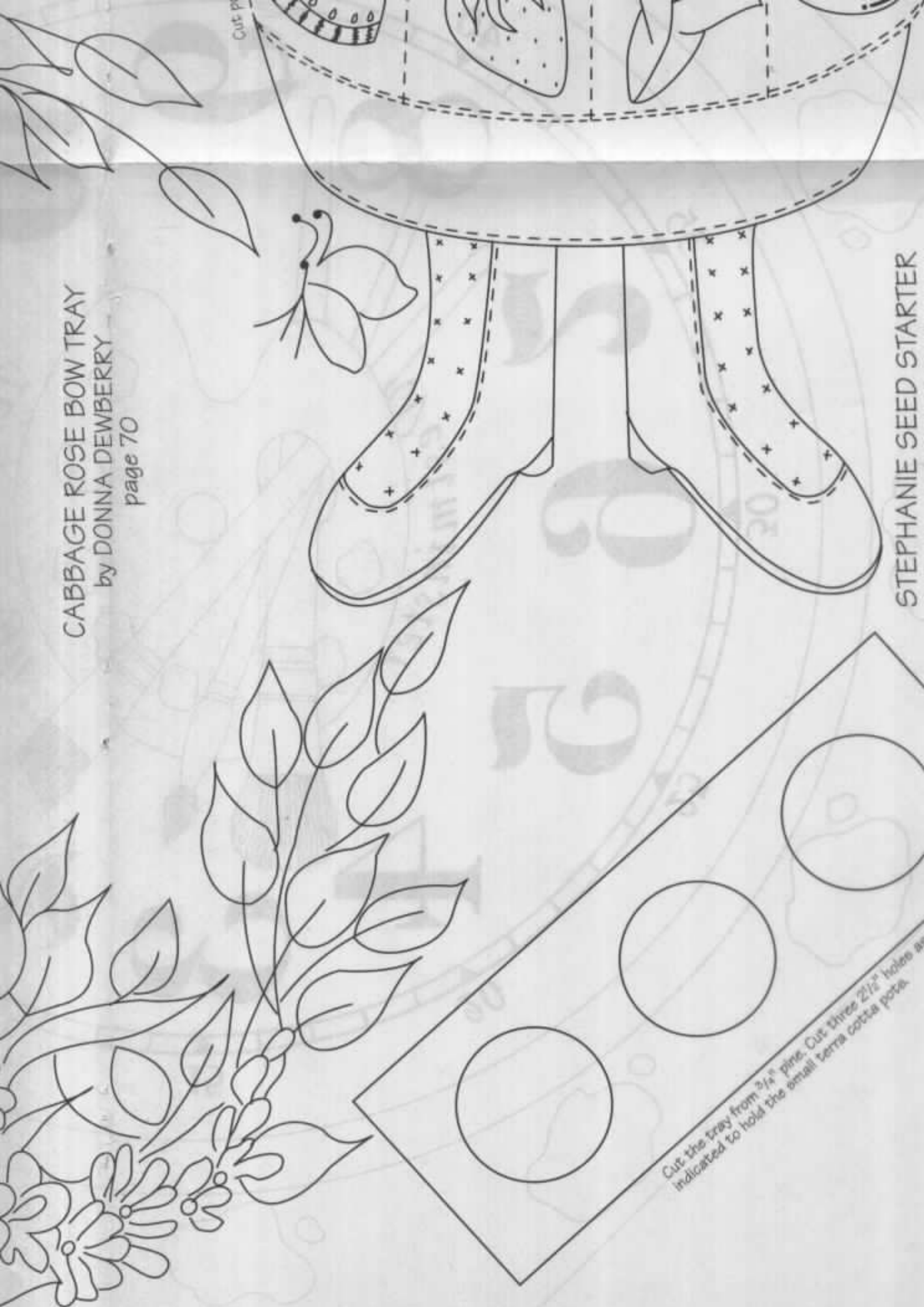




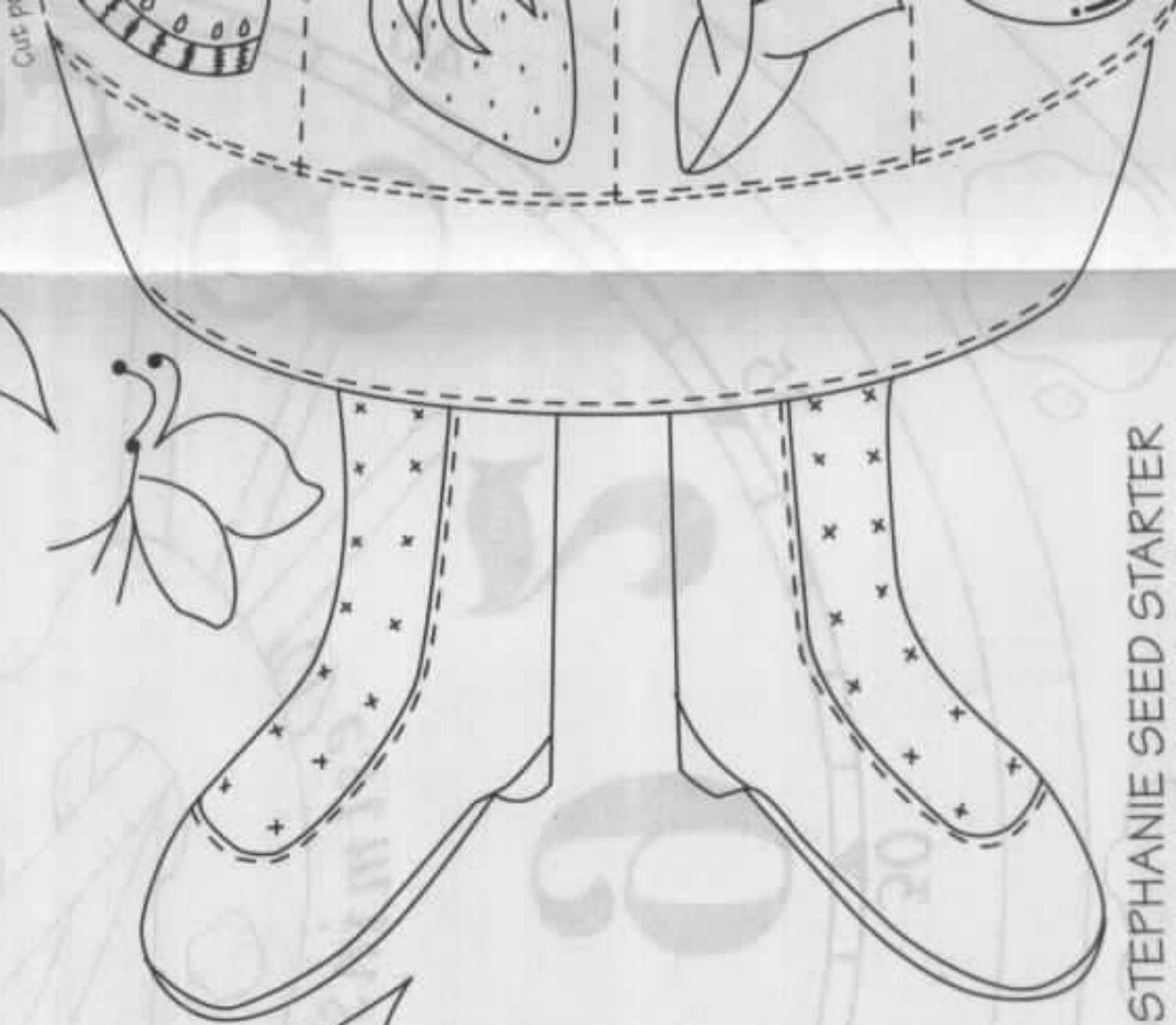


CABBAGE ROSE BOW TRAY
by DONNA DEWBERRY
page 70

CABBAGE ROSE BOW TRAY
by DONNA DEWBERRY
page 70

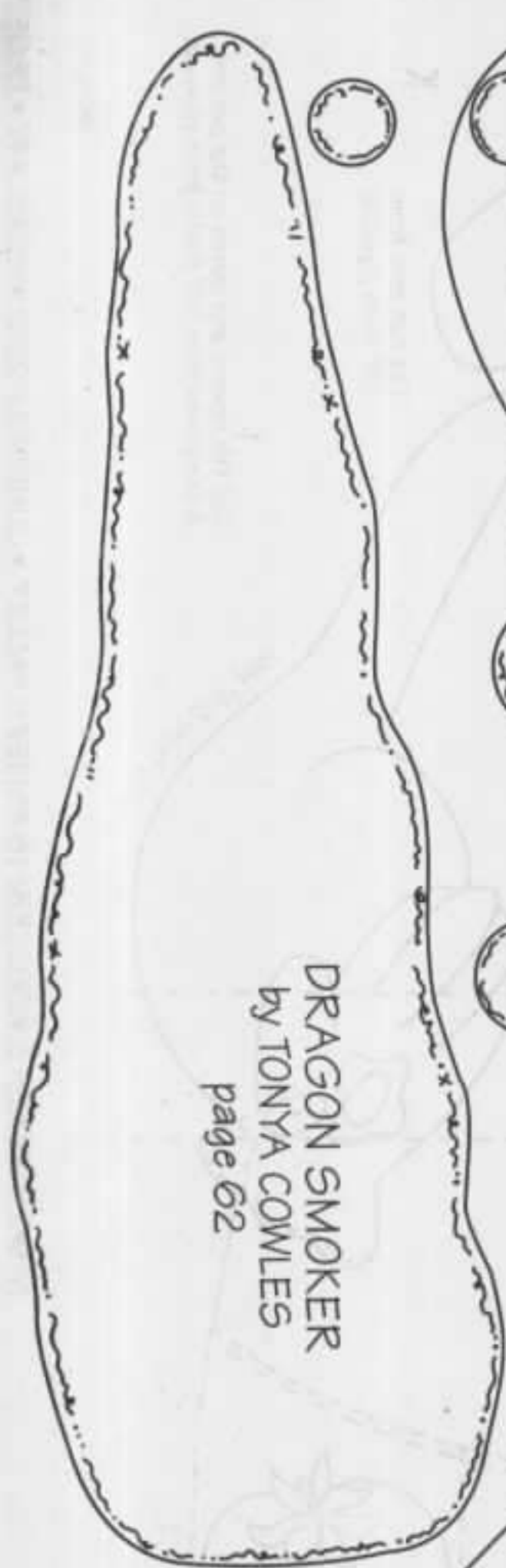


STEPHANIE SEED STARTER
by NADINE NAPIER
page 24

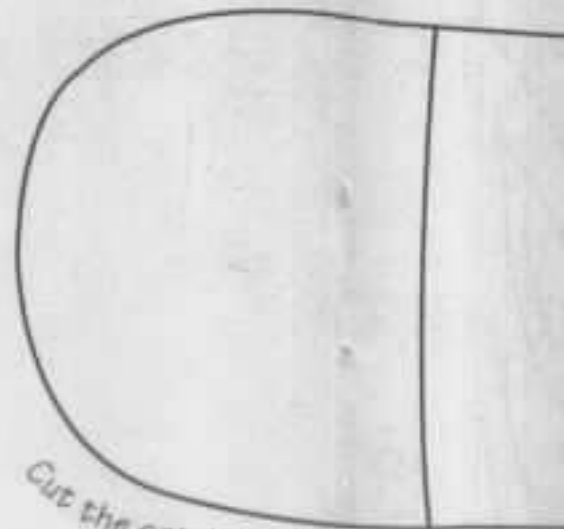


Cut the tray from $\frac{3}{4}$ " pine. Cut three $2\frac{1}{2}$ " holes as indicated to hold the small terra cotta pots.

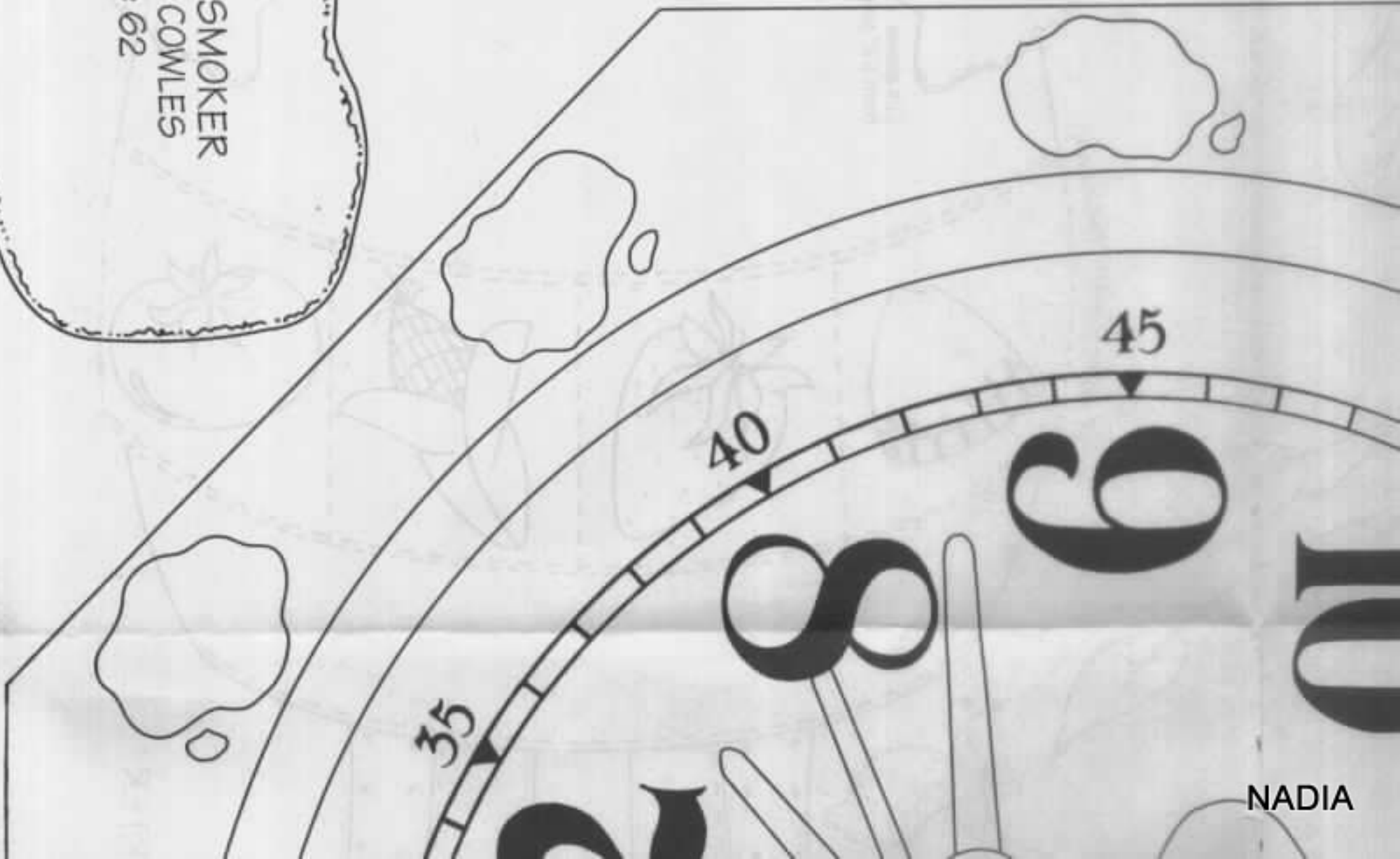
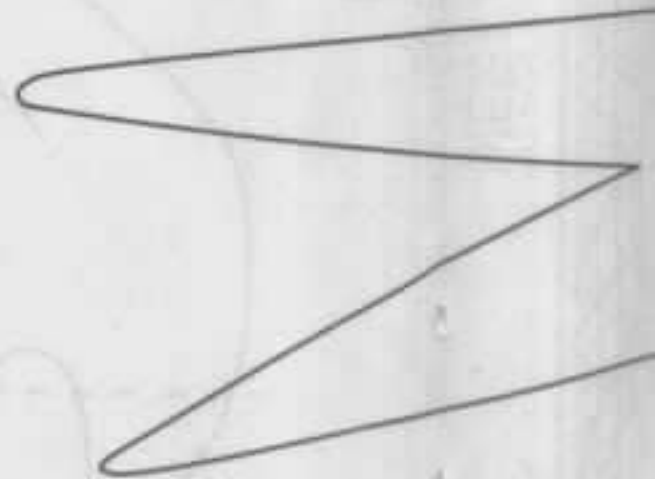
NOTE: All pieces with this project must be enlarged 200%.



DRAGON SMOKER
by TONYA COWLES
page 62

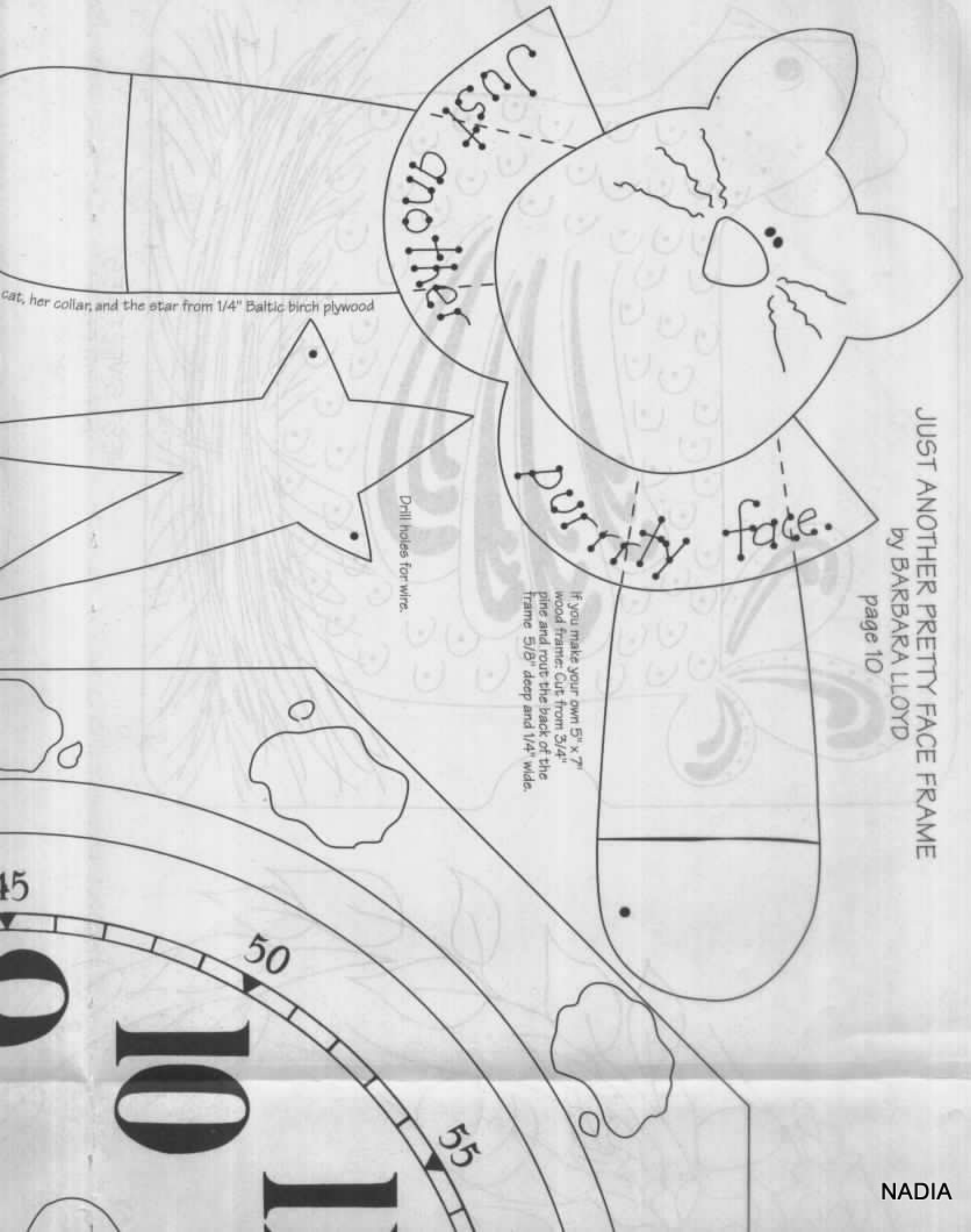


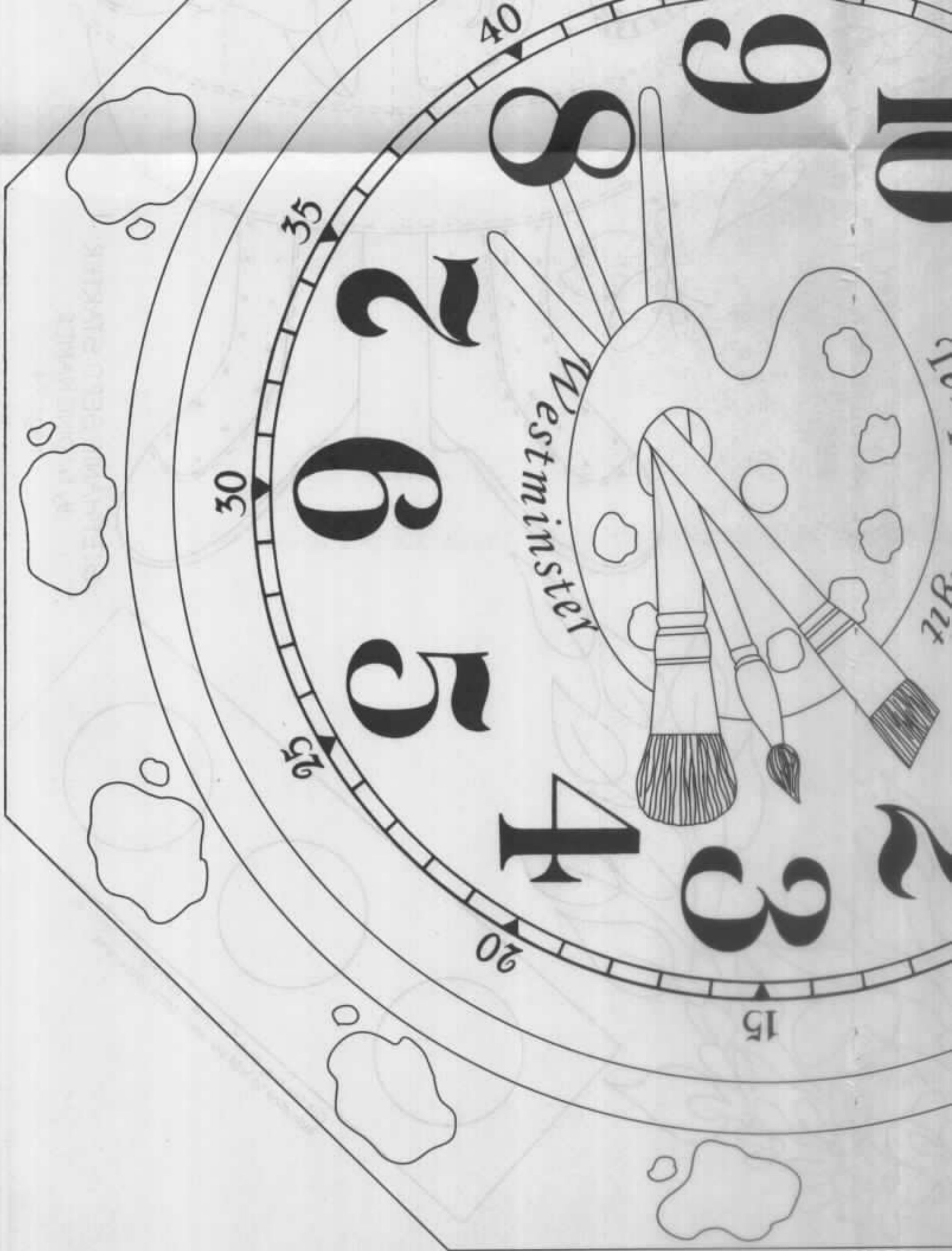
Cut the cat, her collar, and the star from



JUST ANOTHER PRETTY FACE FRAME
by BARBARA LLOYD

page 10





TIME TO PAINT
by SANDI STRECKER
page 18

SWEET ANGEL
by GINGER EDWARDS
page 52



Sweet Angel



TO ORDER A WOOD BLANK

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

PREP STEP

Use a sponge brush to basecoat the entire turning Rose Pink. When dry, apply a second coat for a smooth, opaque coverage. After the second coat is dry, brush Titanium White over all surfaces. One coat is sufficient. Let dry. *Note:* You may use aerosol flat white paint for this step.

Sand with a medium-grit sandpaper to remove some of the top coat of paint to reveal the pink underneath. Wipe with a tack cloth to remove sanded particles. Transfer outline of the face to the turning, or sketch on with a pencil. Base the face Skintone. Two coats

will be necessary for an opaque coverage. Let paint dry between coats. Trying to transfer a pattern for a face this small sometimes is frustrating. Refer to the worksheet to the right to see how easy it is to create the face guidelines freehand. Hesitant to try? Lightly indicate the facial features with a pencil prior to using the brush and thinned paint. Follow these easy steps: Use a 10/0 liner brush and Burnt Sienna thinned to an almost transparent consistency with water. Or, if you've used a pencil, use the liner and thinned Burnt Sienna to go over the pencil lines with paint. Let dry thoroughly, then with an eraser (I use Magic Rub brand), remove the pencil lines. Either way, you have a pattern from which to paint. 1. Indicate placement of eyes. 2. Indicate the nose. 3. Paint the smile line. 4. Add the heart-shaped mouth.

GENERAL INSTRUCTIONS

Apply shading with a flat brush side-loaded with paint thinned slightly with water. Float the color as instructed.

Apply tints on the cheeks with a #4 Bette Byrd Miracle Blender. Load the dry brush with small amounts of paint, then rub the brush in a circular motion on a folded paper towel to remove all but the barest hint of paint. Next, rub the residue left in the brush onto the cheeks using a circular motion to add the tint. Tint the nose using the liner brush and paint thinned with water.

Add detail to finish the face using a 10/0 liner. Be sure to thin paint with water to the consistency of ink for best results. For the finest point possible on the brush, roll the brush on your palette as you pull it from the paint puddle.

ANGEL FACE

With a #10 or #12 flat brush side-loaded with Burnt Sienna, shade across the top and bottom of the face. One stroke of the brush should be sufficient; let dry. Tint cheeks with Poppy Red using a #4 Miracle Blender. Use a 10/0 liner to tint the nose with thinned Poppy Red + a tiny amount of Burnt Sienna. Add eyes with the liner and Blue Ribbon thinned to a semi-transparent consistency with water. While the paint is still wet, stroke a tiny amount of Titanium White across the bottom of each eye. With the 10/0 liner, refine the smile line with a thin mixture of Raspberry Wine + Burnt Sienna + Burnt Umber. Deepen the color on the outside corners of the lower lip with the same mixture. Use the liner to indicate pupils with Pure Black. Mix Burnt Sienna + small amounts of Pure Black and paint the upper lid lines and lashes. *Note:* The bottom lid lines are not painted. Indicate eyebrows with thinned Burnt Sienna + a tiny bit of Burnt Umber and the liner.

With the liner, indicate the white on each side of the iris with Titanium White + Skintone. Add highlights on the cheeks, nose and upper lip.

Use a #10 or 12 flat brush side-loaded with a mixture of Burnt Umber + a tiny speck of Pure Black to shade around the face.

ROSE TRIM

Thin Wrought Iron + small amounts of Teal Green to a transparent consistency with water and using a #4 flat brush, splotch an indication of leaves under the neck. Let dry, then use the brush to paint a small circle of Rose Pink for the rose.

Sideload the brush with Raspberry Wine and stroke shading inside the throat and across the bottom of the rose. Sideload the dirty brush with Titanium White and stroke a bit of shading on the back petals and across the front of the rose.

Use the corner of the #4 flat brush to add a few dark leaves of Wrought Iron + Teal Green. Paint a few lighter leaves of Basil Green + Lemonade. Add tiny dots of Lemonade in the center of the rose.



FINISHING

Use the liner brush and paint a thinned mixture of Wrought Iron + Teal Green in the groove around the bottom of the angel. Protect the angel with one or two coats of *Plaid FolkArt Acrylic Matte Sealer*. Drill a tiny hole in the top of the angel's head and back of the body. Drill a tiny hole in the knot of the rusty tin bow to make attaching to the angel easy. Curl the ends of the bow around a small dowel or brush handle. Fold a terry towel and put on a sturdy surface. Lay the angel face down, and with a small nail, secure the bow wings to the body. *Note:* Add a bit of white glue before nailing on bow. Let glue dry before handling.

Fashion a halo using a 12" piece of wire by wrapping it around the handle of a small brush to curl. Leave about 1" on each end uncurled. Bend each

end down, then insert in the hole in the top of the angel's head. A bit of white glue will hold the halo securely. Let dry.

Hot-glue bits of a curly brass pot scrubber for hair. *Note:* Careful, it can cut you!

Add a tiny wreath and bow to the front of the angel as if she is holding it. For greater security, use a tiny eye-screw for attaching the wreath.

Paint Box

Paints:

FolkArt Acrylics

Basil Green	Pure Black
Burnt Sienna	Raspberry Wine
Burnt Umber	Rose Pink
Blue Ribbon	Skintone
Lemonade	Titanium White
Poppy Red	Wrought Iron

JoSonja Paints: Teal Green

Brushes:

Bette Byrd Brushes

Series 200: #4, #10, #12 flats
Series 450: #4 Miracle Blender

Eagle Brushes

Liner series 50: 30/0

Supplies:

Wood turning, item #41231 from Osborne Wood Products, (800) 849-8876
Rusty tin bow & curly brass hair available for \$5 (includes s&h) from: Ginger Edwards, 2136 Memorial Drive, Alexandria, LA 71301. (318) 448-8726

Tiny wreath

1/8" ribbon

Hot glue gun

White glue

FolkArt Acrylic Matte Sealer



An original design by Ginger Edwards. For information on Ginger's seminars and publications, send SASE to: Ginger Edwards, 2136 Memorial Dr., Alexandria, LA 71301, call (318) 448-8726 or fax (318) 443-4473.

Osborne Wood Turnings

8116 Highway 123, Toccoa, GA 30577

Maple Sofa Legs

#41033	#41231	#41090
\$7.18 ea	\$7.43 ea	\$8.91 ea



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NADIA

Chime Time



TO ORDER A WOOD BLANK

The large windchime (item #247, 10" h) for this project is available for \$20.00 + s&h from S&G Inc., P.O. Box 805, Howell, Michigan 48844. Phone: (517) 546-9240; fax: (517) 546-9720; e-mail: sginc@ismi.net. Contact S&G at the address above for a free brochure.

PREP STEP

Base the outside of the wind chime with *Jo Sonja's All Purpose Sealer*; let dry. Base the outside again with gesso; let dry. Base the outside surfaces Coastline Blue. Transfer the main pattern outlines from the pattern packet. Transfer details as needed.

SECTION ONE

Base the girl's hands and face Maple Sugar; shade with Burnt Sienna. Base the eyes Black. Add a highlight area to the lower left eyes with Blue Jay and White highlight dots to the upper right corners. Base her mouth Barn Red and her nose Maple Sugar + Burnt Sienna. Use artist's chalk to blush the cheeks. Base her hair Burnt Sienna; shade with Brown Iron Oxide.

Base the girl's hat Dark Goldenrod, shade with Burnt Sienna, and highlight with Calypso Orange. Base the hat band Williamsburg Blue, shade with Midnight, and highlight with Caribbean Blue. Outline the hatbrim with Black. Add thinned Caribbean Blue polka dots. Base the bird Rouge, shade with Barn Red, and highlight with Nectar. The bird's beak is Calypso Orange. Dot its eye with Black. The daisies are Antique White with Dark Goldenrod centers. The leaves and stems are thinned Pine Green.

Base the girl's dress Coral, shade with Adobe Red, and highlight with Nectar. The flowers are Nectar with Barn Red centers. Base the collar Antique White; shade with Mudstone. Base the bow Williamsburg Blue, shade with Midnight, and highlight with Caribbean Blue. Add thinned Caribbean Blue stripes. Base the sleeves Calypso Orange, shade with Dark Goldenrod, and add thinned Mellow Yellow stripes.

Base the twig stand for the birdhouse Burnt Sienna, shade with Brown Iron Oxide, and highlight with Spice Tan.

Base the leaves Pine Green; highlight with Sea Grass. Base the birdhouse Light Timberline Green, shade with Timberline Green, and highlight with Sea Grass. Base the stripes with thinned Sea Grass. Base the hole and nail Brown Iron Oxide. Base the roof Barn Red; highlight with Rouge. Paint the daisies the same as on the hat.

SECTION TWO

Base the daisies Antique White; shade with Terra Cotta. Base the centers Dark Goldenrod; shade with Burnt Sienna. Base the yellow flowers Dark Goldenrod, shade with Burnt Sienna, and highlight with Calypso Orange. All the leaves are Pine Green with Sea Grass veins and highlights. Base the bird Williamsburg Blue, shade with Midnight, and highlight with Blue Mist.

Base the birdhouse roofs Midnight; highlight with Caribbean Blue. Base the upper section of the birdhouse Flesh Tan, shade with Spice Tan, and add thinned Rouge stripes and dots. Base the lower section Coral, shade with Adobe Red, and highlight with Nectar. The tiny flowers are Nectar with Calypso Orange centers. Base the holes Brown Iron Oxide. Base the highlight areas of the ladybugs Rouge. Base the remaining area Barn Red; blending together while still wet. Add Antique White dots and Black antennae and heads. Base the twig stand the same as on Section One.

SECTION THREE

Base the yellow flowers Dark Goldenrod, shade the centers with Burnt Sienna, and highlight with Calypso Orange. Add a thinned Burnt Sienna swirl in the centers. Base the leaves Pine Green; highlight with Sea Grass. The lines around the entire section are done with thinned Rouge. Shade the line near the flower with Barn Red; let dry. Dot on the lines between the flowers with Calypso Orange.

Base the upper section of the birdhouse Flesh Tan; shade with Spice Tan. Base the lower section Antique White with Midnight stripes. Base the roof Midnight; highlight with Caribbean Blue. Base the highlight area of the bird Rouge. Base the remaining area Barn

Red, blending together while still wet. Add additional highlights to bird tail, wing and cheek with Nectar. Base the beak and legs Dark Goldenrod and the eye Black.

PENDULUM

Paint the ladybug, daisy, and the leaves the same as in Sections 2 and 3. The dots are Blue Mist.

FINISHING

After painting, add clouds on Sections 1-3. Use Williamsburg Blue to shade the following areas: around the girl in Section 1, the birdhouse and lower flowers in Section 2, the inside edge of the connected flowers in Section 3, and the edge of the flower on the pendulum.

Paint Box

Paints:

Delta Ceramcoat

Adobe Red	Lt. Timberline Green
Antique White	Maple Sugar
Barn Red	Mellow Yellow
Black	Midnight
Blue Jay	Mudstone
Blue Mist	Nectar
Brown Iron Oxide	Pine Green
Burnt Sienna	Rouge
Calypso Orange	Sea Grass
Caribbean Blue	Spice Tan
Coastline Blue	Terra Cotta
Coral	Timberline Green
Dark Goldenrod	White
Flesh Tan	Williamsburg Blue

Brushes:

Royal Brushes

Series 150: #0, #2, #4, #6, #8, #10, #12
Langnickel Sunburst Combo Series
#00, #3040

Supplies:

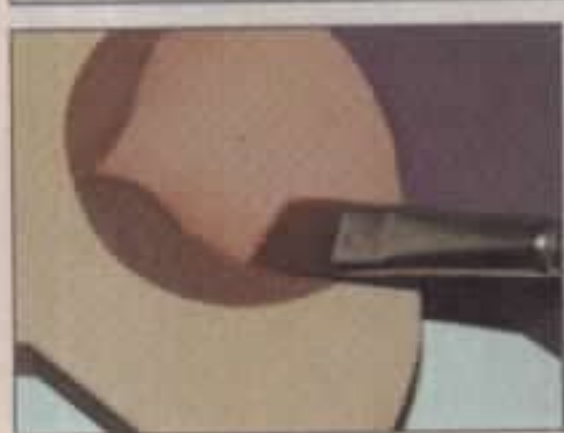
Metal windchime
Jo Sonja's All Purpose Sealer
Gesso
Pink artist's chalk
Transfer paper



An original design by Sue Jernigan. 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. Order Sue's books and pattern packets online at: www.woodstrokesmall.com/SUEJERNIGAN



Take the time to smell the flowers!



NADIA

TO ORDER A WOOD BLANK

To order the wood blank for this project, send \$24.95 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Cut the girl and sign from $\frac{3}{4}$ " pine and the arm with flowers from $\frac{1}{4}$ " Baltic birch plywood.

Sand all pieces with 150-grit sandpaper; wipe clean. Transfer the main pattern outline. Transfer details as needed.

BASECOAT

Base the girl's face and hands Medium Flesh, her hair Milk Chocolate, and her hat Camel. Base her dress and the sides and edge of the sign Plum. Base her shoes Graphite and the sash and bow French Mauve.

Base the top flower Uniform Blue and the bottom flower Gooseberry Pink. The leaves and stems are Hauser Medium Green.

THE SIGN

Use scotch tape to mask off the edges of the sign. Using the E32-1" basecoat brush, dry-brush the center of the sign with Camel. This should not be a solid coat; leave some of the wood showing through. Dry-brush off onto a paper towel and load the same brush again with Honey Brown. Dry-brush some shading around the edges and through the middle of the sign. Let all pieces dry and sand lightly.

DETAILS

Shade the girl's face and hands with Burnt Sienna and dry-brush the cheeks with Delane's Cheek Color. Dot eyes with Graphite. When dry, add small Buttermilk dots to each eye and cheek.

Line and shade the girl's hair with Bittersweet Chocolate. Dry-brush French Vanilla highlights on the hat using the comb brush. Use the same brush to dry-brush the hat again with

Milk Chocolate. Shade the hat next to the face and above the brim with Milk Chocolate.

Use a #4 scruffy to dry-brush French Mauve design spots on the dress. Dry-brush highlights on the dress and sleeve with French Mauve. Shade the dress on the sleeves and next to the sash with Black Plum. The linework on the sash and bow is thinned Plum. Shade the sash and bow with Plum. Dry-brush highlights with Pink Chiffon. The linework on the shoes is Buttermilk.

Dry-brush the center of the blue flower with Light French Blue; shade around the edges with Payne's Grey. Stipple the center of the flower with Camel. Pick up a little Honey Brown and stipple the shading. Detail the flower with Payne's Grey. Dry-brush the center of the pink flower with Pink Chiffon; shade around the edge with Crimson Tide. Stipple the center of the flower with Camel. Pick up a little Honey Brown and stipple the shading. Detail the flower with Crimson Tide.

Dry-brush highlights on the leaves with Limeade. Shade the leaves and add vein lines with Hauser Dark Green. Shade the sign with Milk Chocolate. The lettering is done with a #2 round and Black Plum.

ANTIQUING INSTRUCTIONS

You can use my paste wax method, or use your favorite antiquing medium. Mix one cup *J.W. etc.* Finishing Wax with $\frac{1}{2}$ " t. each of Burnt Umber and Burnt Sienna Oil paint. Apply mixture with a sponge brush to all pieces. Wipe dry with a clean cloth. Let dry for 15 minutes and buff with a clean, dry cloth. Deepen antiquing around the edges with a cloth dipped into equal parts Burnt Umber and Burnt Sienna oil paint. Wipe nearly dry on a paper towel. Rub gently around the edges to darken. Use a clean cloth to blend into lighter areas. Spatter lightly with thinned Buttermilk, then Lamp Black. Avoid spattering the face.

Attach the sign to the girl with screw eyes. Nail the buttons to the front of

Paint Box

Paints:

DecoArt Americana

Bittersweet	Hauser Medium Green
Chocolate	Green
Black Plum	Honey Brown
Burnt Sienna	Limeade
Buttermilk	Light French Blue
Camel	Medium Flesh
Crimson Tide	Milk Chocolate
Delane's Cheek Color	Payne's Grey
French Mauve	Pink Chiffon
French Vanilla	Plum
Gooseberry Pink	Raw Sienna
Graphite	Soft Black
Hauser Dark Green	Uniform Blue

Brushes:

Robert Simmons Expressions

Series E32: 1" basecoater
Series E55: $\frac{3}{4}$ " flat wash
Series E51: 18/0 liner
Series E79: $\frac{1}{4}$ " deerfoot stippler
Series E60: 4, 6, 8, 12 flats
Series E75: $\frac{1}{2}$ " color comp
Series E85: #2 round

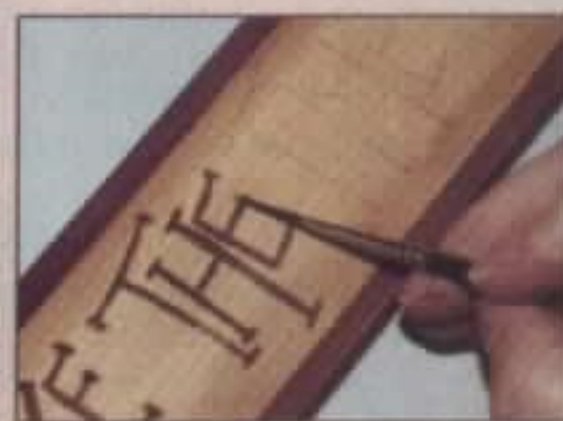
Supplies:

17" x 10" x $\frac{3}{4}$ " pine
16 $\frac{3}{8}$ " x 2 $\frac{1}{2}$ " x $\frac{3}{4}$ " pine
9" x 6" x $\frac{1}{4}$ " birch plywood
150-grit sandpaper
Transfer & tracing paper
Glue
Antique medium
(4) $\frac{17}{16}$ " rose buttons
(8) $\frac{1}{2}$ " brass nails
(4) $\frac{11}{16}$ " screw eyes
Sawtooth hanger
Fabric for bows
Krylon Matte Spray



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 Web site: www.woodstrokesmall.com/MYRAMAHY.

her dress and glue the arm to the girl. Attach a sawtooth hanger to the back of the project. Tie fabric bows to hide the screw eyes.



NADIA

Reflections of a Snowman



TO ORDER A WOOD BLANK

To order the snowman nutcracker (98-037), send \$18.95 + s&h to: Zim's, 4370 South 300 West, Salt Lake City, UT 84107. Call (800) 453-6420 (order line) or (801) 268-2505; fax (801) 268-9859; email: zims@zimscrafts.com.

PREP STEP

Sand the snowman lightly if necessary. Transfer the outline pattern from the pattern packet to the snowman.

THE HEAD AND HANDS

Base the head and hands Desert Sand; sponge with Khaki Tan. The cheeks are dry-brushed with Brandy Wine (do this by dabbing on a little Brandy Wine on a brush and then wiping most of it back off onto a paper towel before applying to the wood).

The eyes are Lamp Black with Desert Sand dots. The mouth is Lamp Black.

Base the nose Gingerbread; sponge with Red Iron Oxide.

THE HAT

Base the hat Deep Midnight Blue; shade with Prussian Blue. The hatband is striped with Brandy Wine (shaded with Antique Maroon) and Light Avocado (shaded with Plantation Pine). Separate the stripes with thin lines of Lamp Black.

THE BIRDHOUSE

Base the birdhouse Marigold; shade with Honey Brown. The baseboard is Deep Midnight Blue. The bottom checks are Lamp Black and Desert Sand. The roof is Brandy Wine, shaded with Antique Maroon. The chimney pipe is Neutral Grey, shaded with Lamp Black. The chimney top is Lamp Black.

THE JACKET

Base the snowman's jacket Brandy Wine; using a comb brush, brush thinned Antique Rose up/down/back/forth to create a textured look. Base the cuffs, waistline, and collar Light Avocado; shade with Plantation Pine. Add Lamp Black blanket stitching. Base the buttons Light Avocado,

with Lamp Black edges, holes, and thread. The inside of the sleeve (hand holding the birdhouse) is Lamp Black.

BOTTOM SCENE

Base the sky Deep Midnight Blue, sponge with Uniform Blue, and shade with Prussian Blue.

Base the pine trees Black Forest Green; highlight edges of the trees with Light Avocado.

Base the house Desert Sand and shade with Khaki Tan.

Base the windows Marigold and the door Khaki Tan. Outline the door and windows with Brandy Wine. The doorknob is Lamp Black and the heart on the door is Brandy Wine.

Base the roof Lamp Black; highlight with Marigold. Base the chimney Neutral Grey; shade with Lamp Black. The chimney smoke is Desert Sand and the snow is Desert Sand sponged with Khaki Tan.

Base the moon Marigold; shade with Honey Brown.

FINISHING TOUCHES

Spray with *DecoArt* Matte Spray sealer.

Optional: Glue the nose and bird-

house to snowman (they are manufactured with pre-drilled holes and dowels so that they can be inserted into place without gluing to allow for easier packing). Glue bird into position. *Note:* This kit comes with two birds, holly sprig, knitted scarf and broom. We chose to only use the birdhouse provided and one of the birds.

Paint Box

Paints:

DecoArt Americana

Antique Rose	Khaki Tan
Black Forest	Lamp Black
Green	Light Avocado
Brandy Wine	Neutral Grey
Deep Midnight Blue	Plantation Pine
Desert Sand	Prussian Blue
Gingerbread	Red Iron Oxide
Honey Brown	Uniform Blue

Brushes:

Royal Brushes

Langnickel

Series 393: $\frac{3}{8}$ "

Royal White Taklon

Series 159: #8 flat shader

Royal Majestic

Series 4585: 10/0 liner

Series 4730: $\frac{1}{4}$ " comb

Royal Aqualon

Series 2150: #12 flat

Series 2160: $\frac{1}{4}$ ", $\frac{3}{8}$ " angular shaders

Supplies:

Snowman nutcracker, Item #98-037

Small sea sponge

Wood glue

Graphite paper & stylus

Small, old scruffy paint brush

DecoArt Matte Spray Sealer



An original design by Kenna Reynolds & Donna Malone. For a catalog of kenna and donna designs just send \$2 to: kenna & donna designs, P. O. Box 214, Williamsport, IN 47993. Phone (217) 269-3279. Fax (765) 764-6202. <http://www.tolenet.com/kennadonna/> Email: dmalone@comwares.net



Dragon Smoker



TO ORDER A WOOD BLANK

To order the dragon smoker for this project (00-1M), send \$28.95 + s&h to: Zims, 4370 South 300 West, Salt Lake City, UT 84107. Call (800) 453-6420 (order line) or (801) 268-2505; fax (801) 268-9859, or e-mail: zims@zimscrefts.com.

PREP STEP

Transfer the pattern outlines from the pattern packet to the dragon as needed.

PAINTING INSTRUCTIONS

Base the body Dark Victorian Teal and dry-brush on Light Victorian Teal using an old scruffy brush. Base the tummy and spikes Calypso Orange; shade with Poppy Orange and dry-brush the highlights with Light Ivory.

Base the wings, spots, toes, fingers, and horns Lima Green. Shade with Spring Green and highlight with Opaque Yellow. The mouth and nostrils are Black. The eyes are Light Ivory with a Black dot.

Spatter the dragon with Black.

EASY FINISH

Use a .01 black *Sakura* Micron Pigma Pen to add the detail linework. Spray with *Delta* Matte Spray sealer.

Paint Box

Paints:

Delta Ceramcoat

Black

Calypso Orange

Dark Victorian Teal

Light Ivory

Light Victorian Teal

Lima Green

Opaque

Yellow

Poppy Orange

Spring Green

Brushes:

Loew-Cornell American Painter Series

Series 4550: 3/4" wash

Series 4400: 1/4" angular

Series 4350: #1 liner

Series 4300: #4 shader

Old scruffy brush

Supplies:

Dragon smoker (available from Zim's)

Transfer and tracing paper

.01 *Sakura* Micron Pigma

black pen

Stylus & old toothbrush

Delta Matte Spray Sealer



An original design by Tonya Cowles. For more wonderful projects by Tonya, contact: Tonya Cowles, 4336 Back River Road, Belmont, NY 14813, or call (716) 268-5834. You can visit her Web site: www.woodstrokesmall.com/TONYACOWLES



PALETTE PIN

SDP • RENO • 2001
CONVENTION

COLLECTABLE

BY SUE JERNIGAN

PREP STEP

Transfer the outline pattern from the pattern packet to 1/8" Baltic birch plywood. Sand with 150-grit sandpaper; wipe clean. Transfer the main pattern outline. Transfer details as needed.

TOP BACKGROUND

Base the top background Williamsburg Blue; shade behind the palette with Wedgwood Blue. Highlight the upper left with Blue Mist.

THE BRUSHES

Base the brush handles Black; highlight with Blue Jay. Base the ferrules Mudstone, shade with Hammered Iron, and highlight with Sandstone. Paint the bristles as follows from left to right:

Green: Base Medium Foliage Green; highlight with Sea Grass.

Yellow: Base Dark Goldenrod, shade with Burnt Sienna, and highlight with Calypso Orange.

Red: Base Orange; shade with Barn Red.

Blue: Caribbean blue; highlight with Blue Mist.

PALETTE

Base the palette Spice Tan, highlight with Maple Sugar, shade first with Raw Sienna and then with Autumn Brown. Base the hole Brown Iron Oxide and the SDP lettering thinned Calypso Orange.

The paint swatches starting clockwise with the red swatch:

Red: Base Orange; shade with Barn Red.

Yellow: Base Calypso Orange.

Light Green: Base Sea Grass.

Yellow: Base Dark Goldenrod.

Green: Base Medium Foliage Green; highlight with Sea Grass.

Blue: Base Caribbean Blue.

THE POCKET

Base the pocket Nightfall; highlight to the left with Blue Mist. Add thinned Blue Mist stitching and lettering.

EASY FINISH

Add thinned Blue Mist Polka dots to the top background.

To complete, seal with your favorite sealer and glue a pinback to the back of the wood.

Of course, we understand that not everyone can attend the convention. You can always opt to leave off the lettering, or write something else if desired.

Paint Box

Paints:

Delta Ceramcoat

Autumn Brown

Barn Red

Black

Blue Jay

Blue Mist

Brown Iron Oxide

Burnt Sienna

Calypso Orange

Caribbean Blue

Dark Goldenrod

Hammered Iron

Maple Sugar

Med. Foliage

Green

Mudstone

Nightfall

Orange

Raw Sienna

Sandstone

Sea Grass

Spice Tan

Wedgwood

Blue

Williamsburg

Blue

Brushes:

Royal Langnickel

Series 150: #0 & #6

Series 3040: #00 Sunburst Combo

Supplies:

4" x 4" x 1/8" birch plywood

Transfer and tracing paper

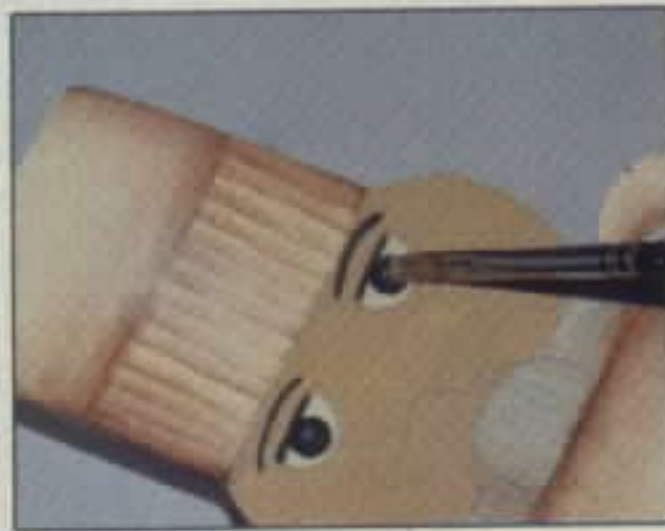
Pinback & glue

Delta Matte Spray Sealer

Designed by Sue Jernigan exclusively for Tole World and Wood Strokes for the SDP National Convention in Reno 2001.

Le Chef Nutcracker

Mmmmm, what's cookin'? Just ask Le Chef, the fourth and last nutcracker in Wendy Leger's series—he's sure to be whipping up something delightfully scrumptious!



NADIA

TO ORDER A WOOD BLANK

To order the wood blank for "Le Chef Nutcracker" send \$15.99 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 main body and the handle on the back of the nutcracker are cut from $\frac{3}{4}$ " pine; the bottom piece and the nose are cut from $\frac{1}{2}$ " pine. You will have to sand the nose piece down to fit the area between the eyes. Round the edges of the back handle as indicated on the pattern. The hands and soup pot and the shoes are cut from $\frac{1}{4}$ " birch plywood. Using a #8 countersink drill bit, drill a hole into the bottom of the base and up through the bottom of the nutcracker. Sand all pieces with 150-grit sandpaper; wipe clean. Transfer details as needed.

BRUSHES

Use the larger shaders for basecoating and shading. Use the $\frac{3}{4}$ " mop to soften the shading. Start at the outside water edge of your float and softly pat or mop up the excess water and blend towards the painted edge of the float. Use the 10/0 liner for the thinner plaid lines on the pants, the eyebrows, and the top of the eyes. Use the small stencil brush on the cheeks and for dry-brush highlighting. The #12 fabric round is used to apply the antiquing. Spatter with an old toothbrush.

COAT & HAT

Base the coat and hat Buttermilk; shade the hat between the folds, on the edges, and on the jacket between the arms and at the edges of the cuffs with Milk Chocolate. Shade again lightly with Dark Chocolate. The CMC tag which stands for Certified Master Chef is based with Khaki Tan. Dry-brush a highlight with Buttermilk on the center of the hat.

FACE AND HANDS

Base the face and hands Yellow Ochre and the eyes Buttermilk. Line the eyebrows and top of the eyes with Graphite. Base the pupils Lamp Black and highlight with a dry-brush of Buttermilk. Stencil the cheeks using a small circle stencil and Crimson Tide. The mustache is Graphite. Base the mouth Crimson Tide and the teeth Buttermilk. Shade the face and hands

with Milk Chocolate; highlight with Buttermilk. Base the nose piece Yellow Ochre, then dry-brush on the bottom half with Crimson Tide.

Base the pot Shimmering Silver and the sauce in the pot Milk Chocolate. Base the spoon Antique Gold; shade the center of the spoon with a thin wash of Milk Chocolate. Shade the sides of the pot with Graphite and dry-brush the front center of the pot with a Buttermilk highlight.

NECK SCARF & PANTS

Base the scarf French Grey Blue, shade with Deep Midnight Blue, and dry-brush the highlight with Light French Blue.

This type of chef's pants are called their "Salt & Peppers." Base the pants with Buttermilk. The lines are thinned Graphite (thinned with water to an ink consistency). Shade under the jacket and between the legs of the pants with Milk Chocolate and then again lightly with Buttermilk. Dry-brush highlights with Buttermilk at the knees.

SHOES & BOTTOM PIECE

Base the shoes Graphite, shade with Lamp Black, and highlight using a dry-brush of Buttermilk. Base the bottom piece Leaf Green; shade the edges with Hauser Dark Green.

ASSEMBLY

Outline the main lines of the design with the .03 ZIG black pen. Outline the folds in the hat, the lettering on the name tag, and the small thin lines under the eyes and between the teeth with the .005 ZIG black pen.

Epoxy the nose, hands and pot, the handle, and the shoes to the nutcracker in their appropriate positions.

Nail the small carpet tacks down the front on the coat. Spray the nutcracker and base with Krylon Matte Spray Finish.

Sand the paint from the edges of the nutcracker and apply DecoArt Dark Chocolate Stencil paint with the #12 fabric round. Wipe off the excess paint with a clean cotton rag.

Spatter first with Lamp Black and then again with Buttermilk using an old toothbrush. Spray again with several coats of Krylon Matte Spray Finish.

Cut the rabbit hide or fake fur to fit the beard, as well as the back and sides of the head. When cutting the fur, make sure the hairs all lie flat in the same direction. If desired, paint the edge of the fur with Graphite. Using a

hot-glue gun, glue the fur to the appropriate places. Drill a small hole in the coin, and thread the red, white, and blue ribbon through the hole. Tie the medal around the nutcracker's neck. Screw the base to the nutcracker using a 2" wood screw.

This is the final piece in Wendy's four-part series. Look for her other three nutcrackers in issues #44, 45, and 46. *Optional:* Fasten the finished quartet together with hinges (see photo inset.)

Paint Box

Paints:

DecoArt Americana

Antique Gold	Hauser Dark Green
Buttermilk	Khaki Tan
Crimson Tide	Lamp Black
Dark Chocolate	Leaf Green
Deep Midnight Blue	Light French Blue
French Grey Blue	Milk Chocolate
Graphite	Yellow Ochre

DecoArt Dazzling Metallic
Shimmering Silver

Brushes:

Loew-Cornell

Series 7550: $\frac{1}{2}$ ", $\frac{3}{4}$ " shaders
Series 7350: 10/0 liner
Series 270: $\frac{3}{4}$ " Maxine's Mop
#12 fabric round
Small stencil brush
Old toothbrush

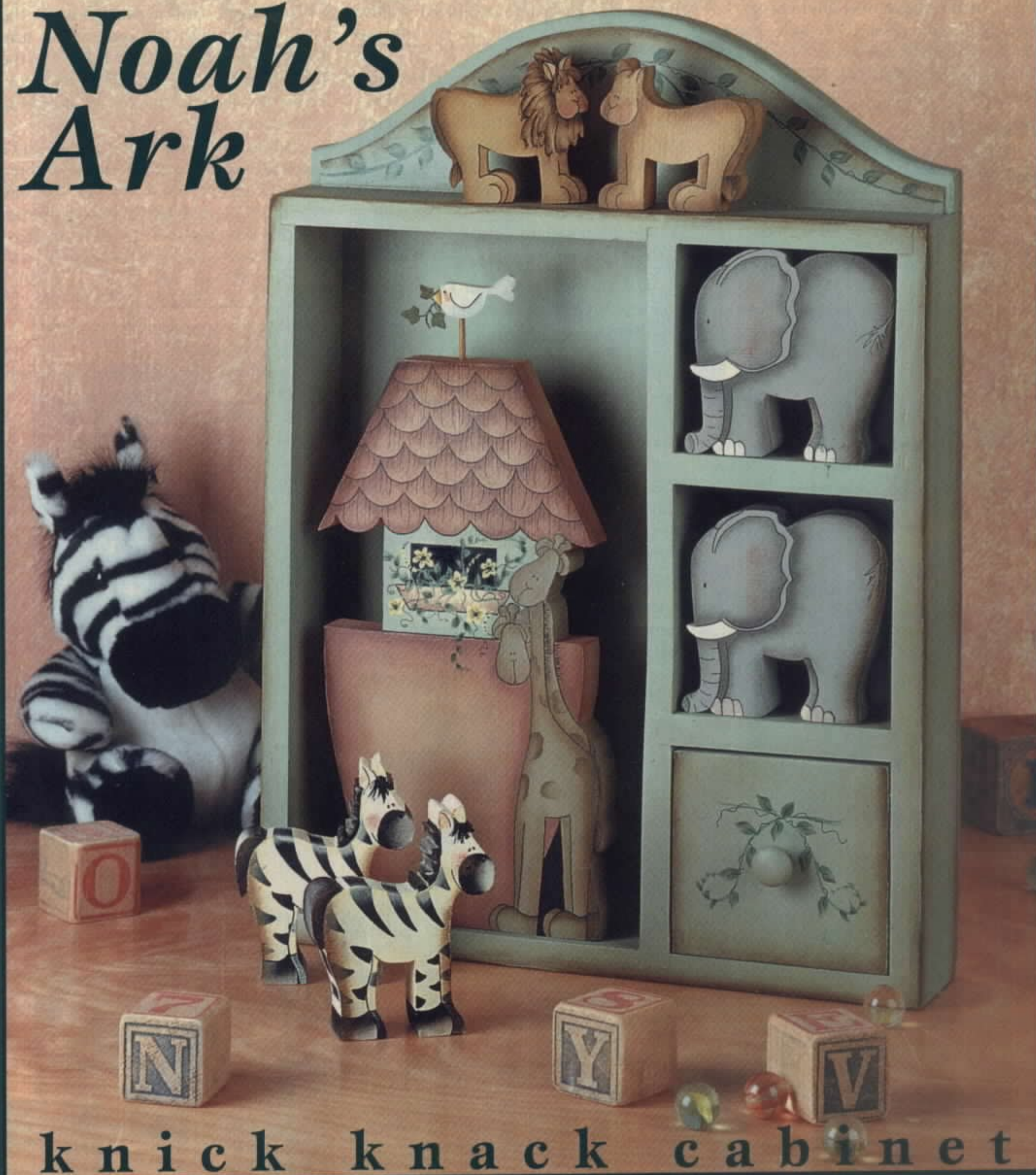
Supplies:

Scroll saw
11" x 6" x $\frac{3}{4}$ " pine (body & back handle)
4" x 5" x $\frac{1}{2}$ " pine (base & nose)
6" x 4" x $\frac{1}{4}$ " birch plywood
(10) small carpet tacks
150-grit sandpaper & transfer paper
.03, .005 ZIG black pens
 $\frac{1}{8}$ " strip of red, white, and blue ribbon
 $\frac{1}{2}$ " circle stencil
 $\frac{5}{16}$ " drill bit
Small silver coin
White hair (rabbit hide or fake fur)
DecoArt Dark Chocolate stencil paint
Krylon Matte Spray Finish
2" wood screw
#8 countersink drill bit
5 Minute epoxy
Hot glue



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

Noah's Ark



k n i c k k n a c k c a b i n e t



NADIA

TO ORDER A WOOD BLANK

To order the animal cutouts only for this project, send \$18.99 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

To order the Knick Knack Cabinet for this project, send \$24.95 + s&h to Bush's Smokey Mountain Wood Products, 3556 Wilhite Road, Sevierville, Tennessee 37876-6602.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Cut the animals and ark from 3/4" pine and the dove from 1/4" Baltic birch plywood. Remove the drawer from the cabinet. Sand all pieces with 150-grit sandpaper; wipe clean. Stain each animal and ark with *Minwax* Golden Oak stain. Transfer the main pattern outline. Transfer details as needed.

THE CABINET

Base the cabinet Shale Green. Paint the vine with the liner and thinned Arbor Green. Use the spotter to paint the leaves on the top of the cabinet and on the drawer Arbor Green. Shade each leaf where it joins the stem with Hauser Dark Green. Shade around the edges of the cabinet and the drawer with Asphaltum.

THE ARK & THE FLOWERS

Base the roof, the bottom of the ark, and the flower box Dusty Rose. Base the middle portion of the ark Soft Sage. Shade around the top, bottom, and sides of the bottom of the ark; under the shingles on the roof, and along each side and bottom of the flower box with French Mocha. Shade the middle portion of the ark under the roof overhang, around the sides, and along the bottom with Shale Green. Base the window opening and the open area beneath the giraffe's legs with Lamp Black.

I freehanded the flowers, but if you would prefer, transfer the flower design to the ark piece. With the spotter brush

and Taffy Cream, paint the daisies in the window box. With the same brush, paint the leaves with Arbor Green and shade at their base where they join the stem with Hauser Dark Green. Using a stylus and Lamp Black, make dip-dot centers for each flower.

GIRAFFES

Base each giraffe Khaki Tan; shade along the legs, necks, ears, and faces with Sable Brown. With Asphaltum, shade behind each front hoof and along the top side of the front hooves. Shade the spots onto the giraffes using a sideloaded brush of Asphaltum.

DOVE

Base the dove Light Buttermilk; shade under the wing area and along the tail with Grey Sky. Base the beak with Marigold and shade against the head with French Mocha.

LIONS

Base each lion with Camel. Shade the back side, tail, behind the front legs, under the chin and inside each ear with Honey Brown. Shade the top of the lions' tails and the mane on the male lion with Asphaltum.

ZEBRAS

Base each zebra Light Buttermilk with Lamp Black stripes. Shade the muzzle, hooves, tails, and mane with a sideloaded brush of Lamp Black.

ELEPHANTS

Base the elephants Grey Sky. Shade inside and behind the ears, under the trunk, around the tusk, and behind each front leg with Neutral Grey. Base the tusk and toenails with Light Buttermilk; shade with Sand Sable.

EASY FINISH

Use a stencil brush and Blush Flesh to blush all the animals' cheeks and ears. Shade around the edges of each animal and around the edges of the ark with Asphaltum. Finish all detail lines with the *Koh-I-Noor* .50 pen and black waterproof ink. Spray each piece and the cabinet with *Krylon* Matte Finish

Paint Box

Paints:

DecoArt Americana

Arbor Green	Khaki Tan
Asphaltum	Lamp Black
Blush Flesh	Light Buttermilk
Camel	Marigold
Dusty Rose	Neutral Grey
French Mocha	Sable Brown
Grey Sky	Sand Sable
Hauser Dark Green	Shale Green
Hauser Medium Green	Soft Sage
Honey Brown	

Brushes:

Loew-Cornell La Corneille Golden Taklon Series

Series 7150: 3/4" wash
Series 7000: #3 round
Series 7350: #00 liner
Series 7300: #8, #10 flat shaders
Series 7450: #10, #12 chisel blenders
Series 7650: #0 spotter
Small stencil brush
Stylus

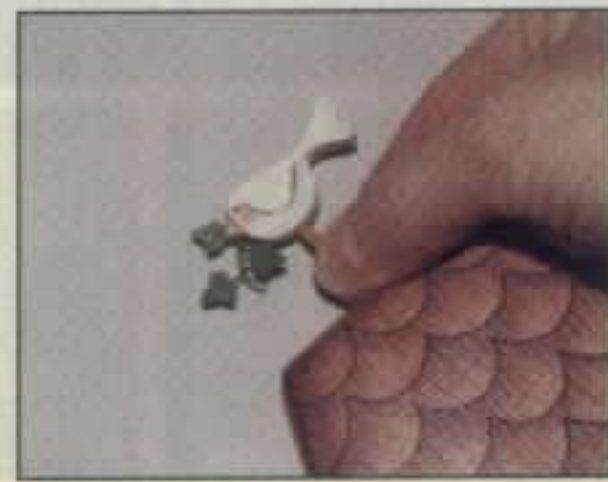
Supplies:

16" x 10" x 3/4" pine
4" x 4" x 1/4" Baltic birch plywood
Knick Knack Cabinet Item #190
11" x 2 1/2" x 15 1/4" H available from:
Bush's Smokey Mountain Wood Products
3556 Wilhite Road
Sevierville, Tennessee 37876-6602
(865) 453-4829; bushswood@aol.com
150-grit sandpaper
Minwax Golden Oak Stain
Loew-Cornell Super Chacopaper
J.W. etc.'s Right Step Water Based Clear Satin Varnish
Koh-I-Noor 3080-F universal waterproof ink, black
Koh-I-Noor Rapidograph .50 pen
Krylon #1311 Matte Spray



An original design by Jayna James. For a brochure of designs by Jayna, send \$2 to: Jayna James Designs, 1107 Elizabeth Dr. Hamilton, OH 45013; (513) 868-9452. E-mail: jayna.james@fuse.net. Web site: www.jayna.james.com.

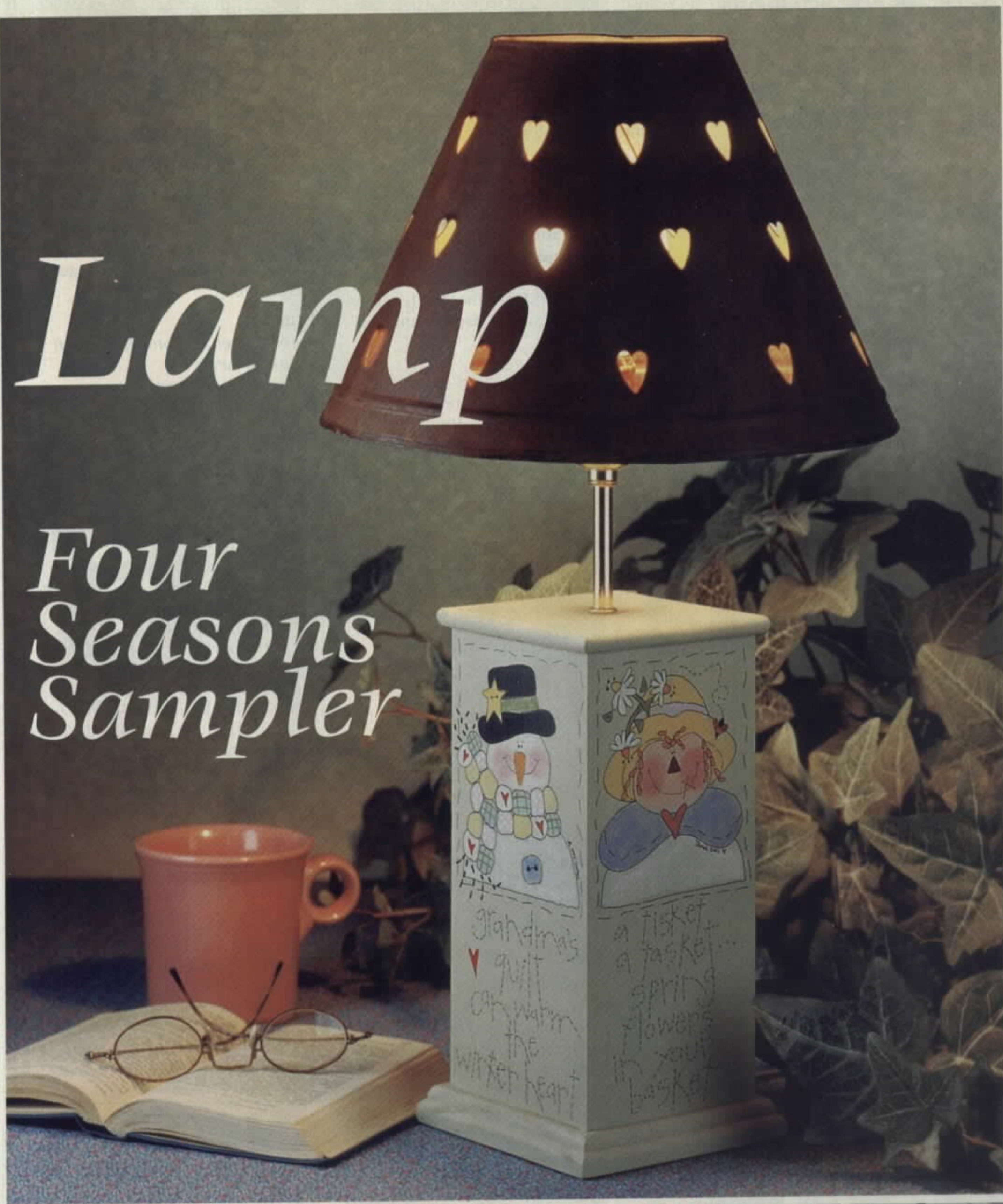
Spray. When dry, brush one or two coats of satin varnish onto all sides of each animal and the cabinet. Drill a hole in the top of the ark and in the bottom of the dove. Using tacky glue, attach the dove to the ark with a 2" piece of dowel. Drill a small hole into the bottom of the dove's beak. Cut a small piece of rusted tin ivy and paint with Hauser Medium Green. Glue the end of the ivy into the dove's beak.



NADIA

Lamp

Four Seasons Sampler



NADIA

TO ORDER A WOOD BLANK

To order the wood blank (light kit and shade not included) for this project, send \$25.99 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

PREP STEP

Basecoat the lamp base Moss Green. Use graphite paper to transfer the main pattern outlines to each side of the lamp. Transfer details as needed. I washed on the paint because I wanted the colors to appear more transparent, giving them a softer look, so use a little more water than with regular basecoating.

WINTER

Base the snowman's face and body Seashell White. Base his nose Bittersweet Orange, the hatband Light Foliage Green, and the button Bahama Purple. Base the star Butter Yellow.

Base the scarf squares containing the stripes Light Victorian Teal, the plain scarf squares Lemon Grass, and the squares containing dots Pale Lilac. Base the hearts Fruit Punch.

Use a liner brush to add the stripes on the Light Victorian Teal squares.

Use a stylus tip to add dots on the Pale Lilac squares. Paint the hat Black. Use a stylus tip to dot the eyes and the star. Dip a brush handle tip to dot the button.

Winter Details: Draw on the mouth and eyebrows with the .01 *Sakura* Micron Pigma black permanent pen. Outline the entire design and draw stitch lines around the snowman shown with the .05 *Sakura* Micron Pigma black permanent pen. Trace the lettering using small stitch lines. Draw on the scarf fringe with a fine-tip *Sharpie* pen. Add cheeks with pink blush or artist's chalk and a cotton swab.

SPRING

Paint the face Medium Flesh, the hat and the center of the middle daisy Butter Yellow, and the hatband Pale Lilac. Paint the daisy petals Seashell White and the flowers stems and leaves Light Foliage Green.

Paint the collar Bahama Purple and the heart and the ladybug wings Fruit Punch. Paint the dress Touch o' Pink. Paint the hair and the other two daisy centers Bittersweet Orange. Base the nose Barn Red.

Base the ladybug's body Black. Use a stylus to dot the eyes, ladybug wings,

and above the flower centers.

Spring Details: Draw on the eyebrows and mouth details with the .01 *Sakura* Micron Pigma black permanent pen.

Outline the entire design and draw stitch lines around the girl as shown with the .05 *Sakura* Micron Pigma black permanent pen. Trace the lettering using small stitch lines. Draw the ladybug antennae and her flight path. Draw stitch lines on the collar. Add cheeks with pink blush or artist's chalk with a cotton swab.

SUMMER

Base the face Medium Flesh. Paint the collar and the bee's body Butter Yellow. Base the blouse and the bee's wings Seashell White. Base the watermelon rind Light Foliage Green; the inside of the watermelon and the dress Fruit Punch. The nose is Barn Red and the hair is Bittersweet Orange. Use a fine liner brush to add the bee's stripes. Use a stylus tip to add the eyes and the watermelon seeds. Dot the dress with the stylus and Seashell White.

Summer Details: Draw on the eyebrows and mouth details with the #01 *Sakura* Pigma Micron black permanent pen.

Outline the entire design and draw stitch lines around the girl as shown with the .05 *Sakura* Micron Pigma black permanent pen. Trace the lettering using small stitch lines. Draw the ladybug antennae and her flight path. Draw stitch lines on the collar. Add cheeks with pink blush or artist's chalk with a cotton swab.

AUTUMN

Base the face Medium Flesh, the hat and the crow's beak Butter Yellow, and the hatband Bittersweet Orange. Base the overall straps Bahama Purple, the shirt Seashell White, the apples Fruit Punch, and the nose and the apple stems and leaves Light Foliage Green. Base the tie Lemon Grass, the falling leaves Golden Brown. Use a fine liner brush to squiggle on the Golden Brown hair. Use a stylus to dot the eyes and the apples with Black. The crow is Black. Use the stylus to dot the tie and the crow's eye with Seashell White.

Summer Details: Draw on the eyebrows and mouth details with the .01 *Sakura* Pigma Micron pen.

Outline the entire design and draw stitch lines around the scarecrow as shown with the .05 *Sakura* Micron Pigma black permanent pen. Trace the

Paint Box

Paints:

<i>Delta Ceramcoat</i>	
Bahama Purple	Light Victorian
Barn Red	Teal
Bittersweet Orange	Lemongrass
Black	Medium Flesh
Butter Yellow	Moss Green
Fruit Punch	Pale Lilac
Golden Brown	Seashell White
Light Foliage Green	Touch o' Pink

Brushes:

Loew-Cornell
Series 7300: #12 shader
Series 796: white nylon: #4 shader
JS liner: 10/0

Supplies:

Lamp: 9³/₄" tall each side is 4" wide
Light kit to fit lamp
Graphite paper
.05, .01 *Sakura* Pigma Micron pens
Fine-tip black *Sharpie* pen
Pink blush or artist's chalk
For retail inquiries on the rusty tin shade, contact, Dream On Productions (see info below); for wholesale inquiries, call Krafts Factory, Inc.
(916) 635-5678
(#kk1161L-A)
Delta Satin Finish Spray



An original design by Tamie Rodke. Tamie is a member of the Society of Decorative Painters. She also designs for Provo Craft and has authored seven acrylic paint design books. For a catalog of her individual pattern packet designs, please contact: Dream On Productions, P.O. Box 25, Elverta, CA 95626 Phone: (916) 726-5948. Visit her Web site at: www.patternpage.com/dreamon.htm. E-mail: dreamonprd@aol.com.

lettering using small stitch lines. Draw the crow's legs and the leaves' falling paths. Add cheeks with pink blush or artists chalk with a cotton swab.

DETAILS

Finish with several coats of *Delta* Satin Finish Spray to seal the ink. Insert light kit following manufacturer's instructions. Attach the rusted tin shade.



NADIA

Simple Strokes

by Donna Dewberry



TO ORDER A WOOD BLANK

The bow wood tray (item #528) for this project is available for \$24.95 + s&h from R&M What Knots, 23406 94th Ave. W., Edmonds, WA 98020. Call (206) 542-1592; fax (206) 542-0645; e-mail: rmary10@home.com.

PREP STEP

Lightly sand and clean the wooden tray surface. Base the inner section of the tray with two coats of Wicker White, sanding lightly between coats; let dry.

Paint the outer edge and the bows with two to three coats of Inca Gold; let dry. Trace and transfer the pattern.

ROSES

Doubleload the $\frac{3}{4}$ " flat with Berry Wine and Wicker White, work colors into brush to create a soft pink. On the Wicker

White side, occasionally pick up a touch of Sunflower. With Wicker White to the outer edge, paint the outer skirt of the rose. Then paint the rosebud in the center of the skirt and then the chisel-edge strokes to finish the rose. Using the same brush, paint the rosebuds. Refer to the color worksheet.

THE LEAVES AND FLOWERS

Doubleload the $\frac{3}{4}$ " flat with Thicket and Wicker White, picking up a touch of Berry Wine on the Wicker White side. Blend colors to create soft muted look. On the chisel edge, leading with Wicker White, paint calyx around the rosebuds. With the same brush, with Thicket to the outer edge, paint the big wiggly leaves. Paint one-stroke leaves. Refer to the color worksheet.

Load the #12 flat with Thicket and a touch of floating medium. Paint one-stroke leaves.



Paint Box

Paints:

Plaid FolkArt Acrylics
Berry Wine
Inca Gold (Metallic)
Purple Passion
Sunflower
Thicket
Wicker White

Brushes:

Plaid FolkArt One-Stroke
3/4" #12, #10 flats
#2 script liner
Small scruffy

Supplies:

Bow Wood Tray
Sandpaper
Tracing and transfer paper
#1101 Cabbage Rose Reusable
Teaching Guide
#868 FolkArt Floating
Medium
#789 FolkArt Acrylic
Clearcote Matte Sealer



An original design by Donna Dewberry. 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 Web site at: www.onestroke.com.

Load the #12 with Berry Wine and a touch of floating medium. Work colors in to create a rich but soft pink color. Paint one-stroke leaves. Refer to the color worksheet.

Doubleload the #12 with Purple Passion and Wicker White. With Purple Passion to the outer edge, paint five-petal flowers. Dot the centers with Sunflower. Refer to the color worksheet.

Load the #2 script liner with inky Thicket to paint the curlicues.

THE BUTTERFLY

Load the #10 with Purple Passion and Wicker White sliding to the tip, to paint the wings.

Load the #2 script liner with inky Thicket to paint the body and antennae. Refer to the color worksheet. Allow to dry and finish with two or three coats of FolkArt Acrylic Clearcote Matte Sealer.

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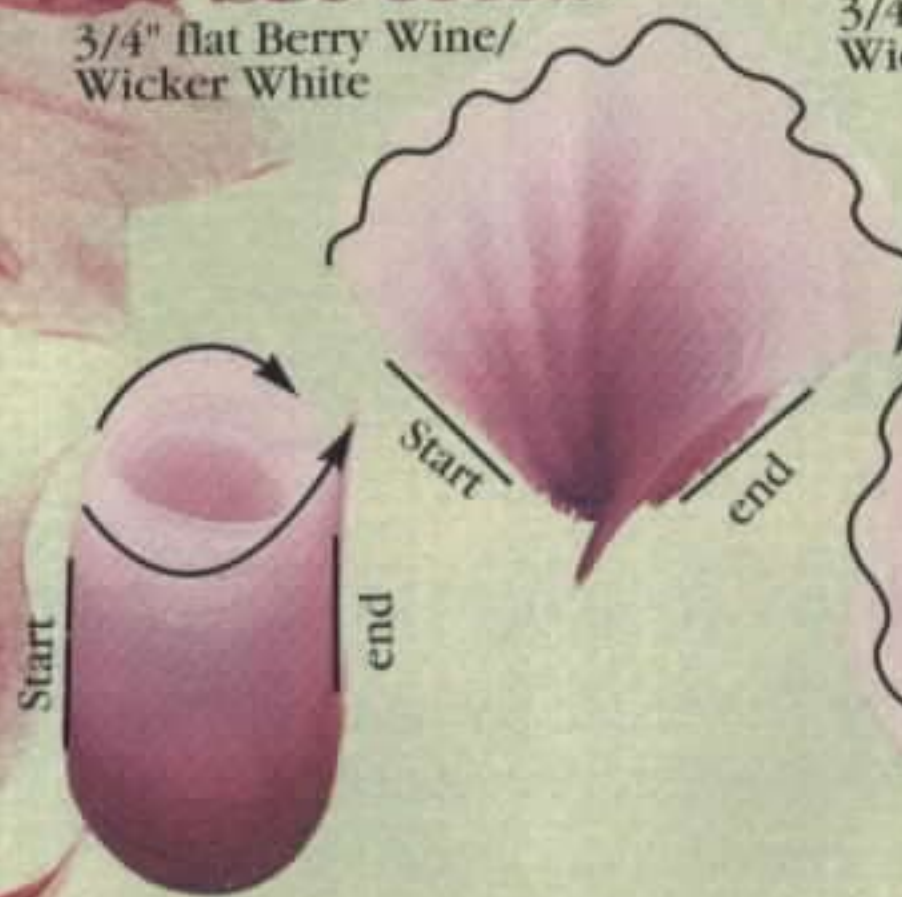
**Ask For
KIT534**

NADIA

Simple Strokes Worksheet

Rosebuds

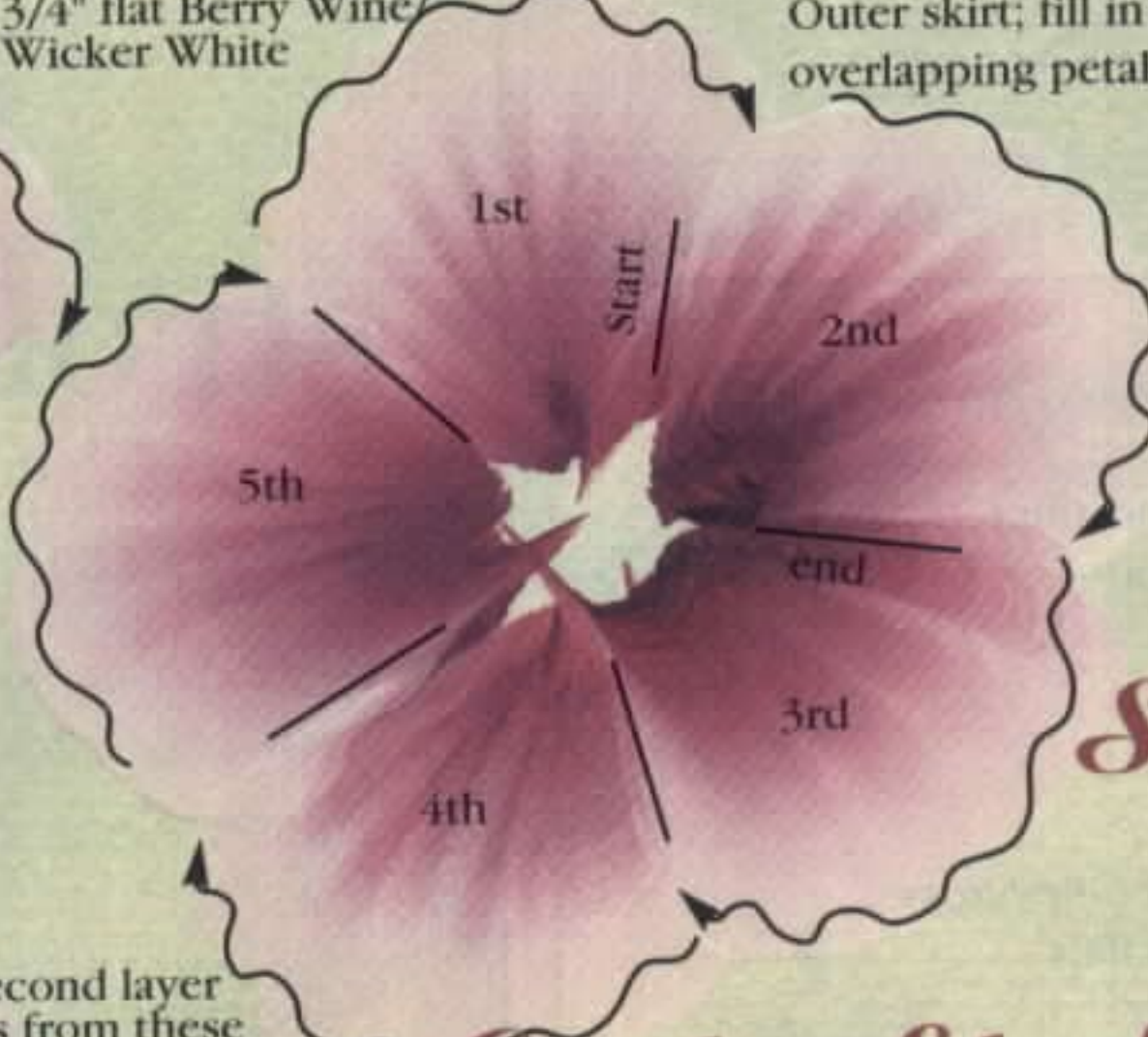
3/4" flat Berry Wine/
Wicker White



Roses

3/4" flat Berry Wine/
Wicker White

Outer skirt; fill in with
overlapping petals



Calyx

3/4" Thicket/
Wicker White/a
touch of Berry Wine.
Chisel edge around
rosebuds leading
with Wicker White

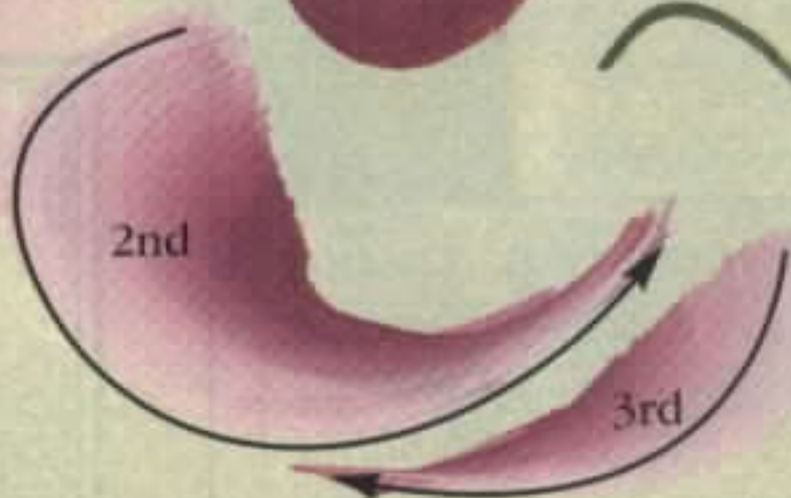
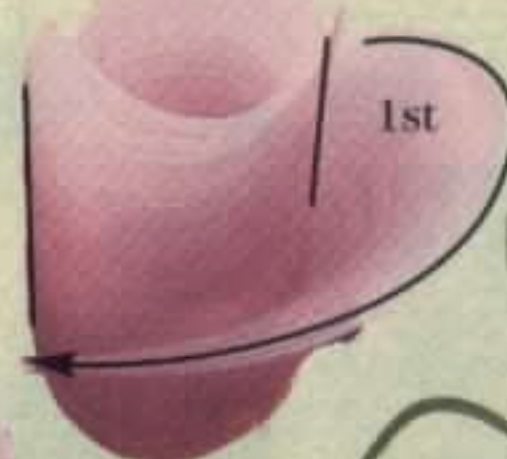
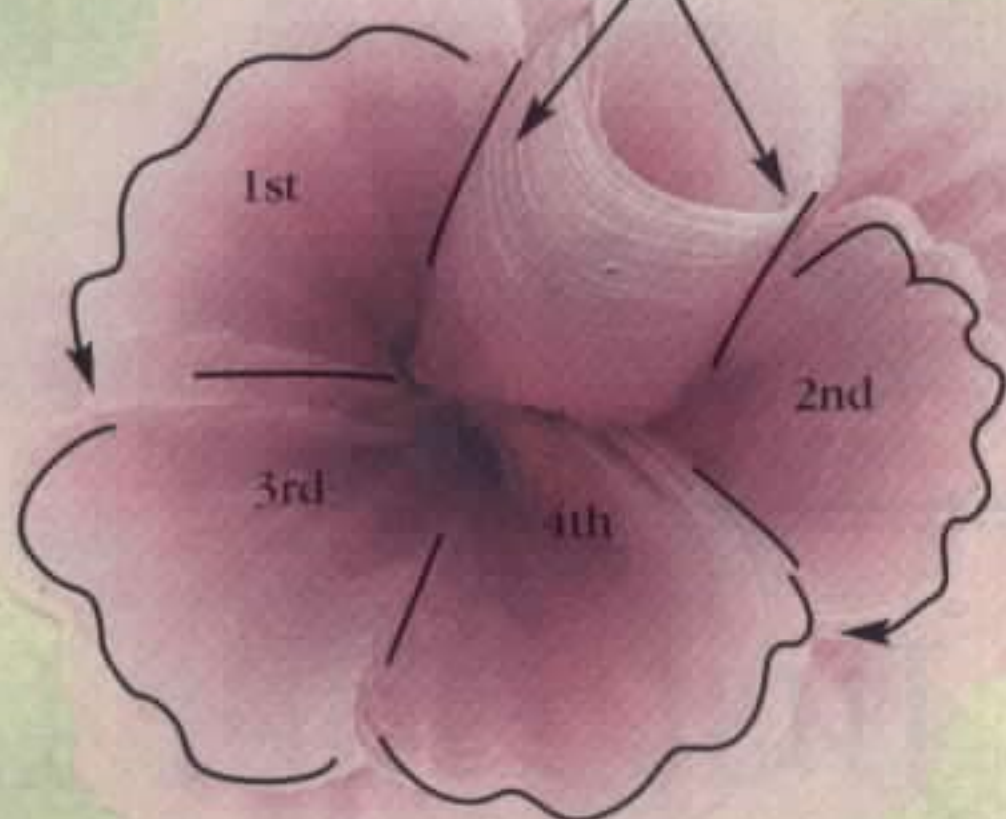


Stem

Touch,
pull down

Center Strokes

Work second layer
of petals from these
lines

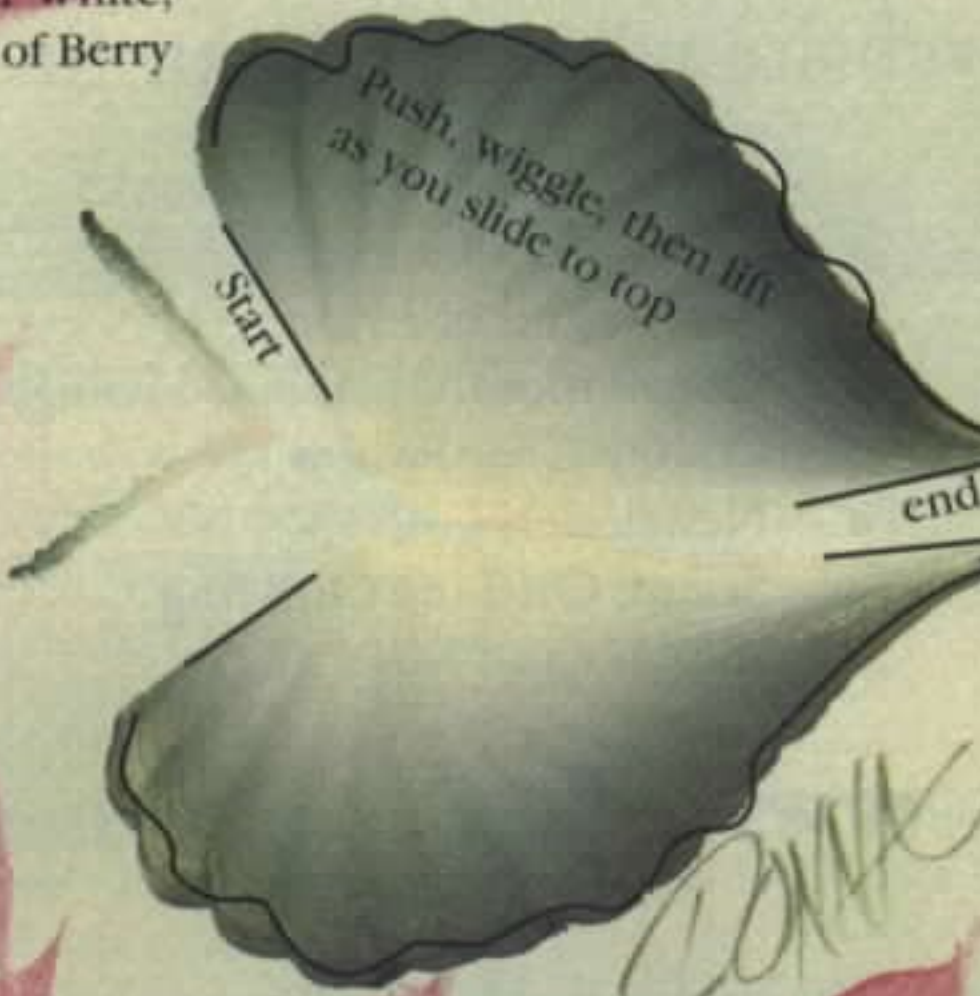


Butterfly

#2 script liner
inky Thicket
body & antenna



3/4" flat Thicket/
Wicker White,
touch of Berry
Wine



#12 flat Thicket &
floating medium



Paint stem half
way into leaf

#10 Purple Passion/
Wicker White



Soft leaves
#12 flat Berry Wine & a
touch of floating medium

by Donna Dewberry

NADIA

WITCH & FRIEND



THE WITCH

Base the witch's face and hands Medium Flesh; shade with Shading Flesh. Dry-brush the cheeks with Tomato Red. Base the eyes Black and the mouth Rookwood Red. Add Buttermilk highlight dots to the cheeks and eyes. Ink on the eyebrows.

Base the witch's hat Black Plum and the hatband Red Iron Oxide. Highlight the top of the hatband with Marigold. Highlight around the hat brim and the top of the hat with Taupe.

Add the witch's hair with thinned strokes, first of watered down Terra Cotta, next Marigold, and then Burnt Sienna. Base the witch's shoes and the underskirt Black and her dress Plum. Shade around the edges of the dress with Black Plum and add Taupe highlight strokes on the sides. Highlight the underskirt and the tops of the shoes with Buttermilk. Base her socks Toffee with Red Iron Oxide stripes. The buttons on her dress and shoes are Terra Cotta with Buttermilk highlight dots.

TO ORDER A WOOD BLANK

To order the wood blank for this project, send \$15.99 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

CUTTING INSTRUCTIONS

Transfer the outline patterns from the pattern packet to the appropriate wood. Cut the witch and her legs from 3/4" pine. Cut the witch's hands and the pumpkin kitty from 1/2" pine. The kitty's paws are cut from 1/8" Baltic birch plywood. Sand with 150-grit sandpaper; wipe clean. Stain all pieces with your favorite wood stain. Transfer details as needed.

THE KITTY

Base the kitty Black, stipple Buttermilk on his face and paws and dry-brush his cheeks with Tomato Red. Base his nose Rookwood Red and his eyes and mouth Black. Add Buttermilk highlight dots to his eyes and cheeks. Ink on his whiskers and eyebrows.

THE PUMPKIN

Base the pumpkin Burnt Orange; shade sections and around the pumpkin with a mix of Burnt Sienna + a tad of Black. Highlight the top of the lid and the sides of the pumpkin with Marigold. Base the stem Light Chocolate; shade with Burnt Umber.

ASSEMBLY

Drill tiny holes as indicated on the pattern. Use wood glue to attach the kitty's paws and the witch's hands.

Using 19-gauge wire, form a hanger at the top and attach the witch's legs to her body. Curl the ends to secure. Tie fabric bows to the hanger.

Using 24-gauge wire, attach the pumpkin to the witch's hands, curling the ends to secure.

Paint Box

Paints:

DecoArt Americana

Black

Black Plum

Burnt Orange

Burnt Sienna

Burnt Umber

Buttermilk

Lamp Black

Lt. Cinnamon

Marigold

Medium Flesh
Plum

Red Iron Oxide

Rookwood Red

Shading Flesh

Taupe

Terra Cotta

Toffee

Tomato Red

Brushes:

Royal Golden Taklon

Series 595: 5/0, 10/0 liners

Series 700: 3/4" wash/glaze

Series 150: #2, #4, #6, #8, #10, #12 flat
shaders

Supplies:

8" x 6" x 3/4" pine

5" x 5" x 1/2" pine

4" x 4" x 1/8" Baltic birch plywood

150-grit sandpaper

Wood glue

.005 Sakura Micron Pigma

Black Pen

Wood stain of your choice

19-, 24-gauge wire

Scrap fabric



An original design by Helena Cook. Her seasonal line of designs includes over 180 pattern packets and pin kits, available through her catalog. To receive the catalog, send \$3.00 to: Helena's Heartstrings, 984 Shelton Drive, Kettering, Ohio 45429-3524. Visit online at: www.woodstrokesmall/HELENACOOK



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