

17
QUICK & EASY
PROJECTS

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Wood Strokes

& WOODCRAFTS

SEPTEMBER 2001
ISSUE #48

**PAINT
HOLIDAY
GIFTS!**

**SPECIAL
MEMORY
BOOK
PROJECT**

**Plus...
NATIVITY
PUZZLE**



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Editor
Sandra Wagner

Scroll Saw Editor
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Copy Editor
Kit Schlich

Art Department
Maya Balan

Photographer
Dianne Woods

Step-by-Step Painter
Linda Hendry

Circulation Director
Chris Slaughter

Circulation Consultant
Susan Silder

Single Copy Sales Manager
Milton Cuevas

Customer Service
May Fayne
(925) 671-9852

For Advertising information, please contact:
Rickie Wilson
1041 Shary Circle
Concord, CA 94518
(925) 671-9852 Ext. 1208

Distribution:
Curtis Circulation Company,
730 River Road, New Milford, NJ 07646

Wood Strokes & Woodcrafts (ISSN 1097-8054) is published bimonthly by EGW Publishing Co., 1041 Shary Circle, Concord, CA 94518. Periodicals postage paid at Concord, California, and additional mailing offices.

SUBSCRIPTION PRICE: One year (6 issues) \$35.94; two years \$71.88. (Subscriptions outside U.S.A. please add \$12.00 per year for postage.) All payments must be in U.S. dollars.

POSTMASTER: send address changes to: Wood Strokes & Woodcrafts, 308 E. Hill St., P.O. Box 364, Mpls., IL 61254-0364.

Editorial and advertising offices: 1041 Shary Circle, Concord, CA 94518 (925) 671-9852.

Canadian GST Reg. #R127573087. Canadian subscribers who do not wish to have their names listed to other publications can write to Wood Strokes, P.O. Box 390, Mt. Morris, IL 61054-0390.

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THE WINNER IS...

It's hard to believe that over a year has gone by since I joined the staff of *Wood Strokes & Woodcrafts*.

In the time that I've been here, I've learned a lot about decorative painting as an art form and the industry itself as a whole. I've talked with many of our artists and readers, and what impresses me most about painters in general is their deep love and passion for what they do, whether they paint to make a living or simply to indulge a creative side that tends to get a little stifled by the demands of a hectic schedule. Too often in today's society, most people consider taking time to be creative as a luxury they can't afford. I'm relieved to see that there are others who don't buy into that mindset! Nowhere was that made more evident to me than at this year's national convention of the Society of Decorative Painters, held in Reno, NV.

Working in the *Tote World/Wood Strokes* booth, I had the opportunity and privilege to meet many of the *Wood Strokes* family. Thanks to all of you who stopped by! We were delighted to see that many of you had even painted our SDP collectable pin, featured in our last issue. Good job! We saw some creative twists on our design. Several of you had painted the pin in completely different colors, like purple, yellow, or red, and added glitter—after all, what could be more appropriate in Reno than a little added glitz and glamor!

One of the great things about decorative painting is that, no matter how long you've been doing it, there's always something new to learn. I hope that many of you were able to take advantage of the wide variety of classes offered at the show, taught by many of today's leading painters. What a wonderful opportunity to try out a new medium, improve your technique, or just listen to some expert tips and words of wisdom!

Speaking of wonderful opportunities... this year *Wood Strokes* and *Tote World* magazines conducted a special drawing at our booth. The prize? A beautiful wood trunk hand-painted and faux-finished by Donna Dewberry, adorned with a lovely design of grapes and roses (shown at left). To make it even more desirable, if that were possible, we included all sorts of One-Stroke painting supplies, teaching guides, videos, and more, very generously donated by Plaid FolkArt and the Dewberries (thank you!).

Trust me, it was a tough prize to give away... we all wanted to keep it for ourselves!

Our thanks to Marc Dewberry, who kindly filled in for Donna and pulled the winner's name from among thousands of entries. And that name was... drum roll please... Sonja Ellis, of Salt Lake City, UT! Congratulations, Sonja. We hope you enjoy the trunk and that you'll get lots of use out of all the included goodies! Happy painting!

Congratulations also to Julie Truitt of Mt. Laguna, CA, who was our second prize winner and received a year's worth of *Tote World* and *Wood Strokes* back issues, as well as a subscription to each magazine.

Thanks to all of you who entered the drawing by filling out our survey (before we ran out of them!). Your comments are extremely valuable, and we appreciate your taking the time to let us know how you think we're doing. Remember, you can always reach us through www.woodstrokes.com too!

Finally, I wanted to share some encouragement. Many of you who stopped by our booth and entered the contest jokingly commented, "It's no use, I never win anything!" Really? Well, what about the joy you feel when you sit down with your paints and brushes and start on a new project? What about the smile on the face of a friend or family member when they receive one of your special hand-painted gifts? What about the excitement you experienced when you picked up a paintbrush for the first time and found yourself facing whole new horizons of creativity that you hadn't imagined?

I could go on, but you get the idea. These are the things that enrich our souls. These are the things that make us all winners, in the truest sense of the word.

So congratulations to all, and keep painting!



Grace

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.

Jerry Lavis of St. Augusta, FL, asked about a blade conversion kit for his Sears scroll saw. I've been asked this many times over the years, so I thought it might be helpful to give you the name of a company who makes conversion kits for several of the saws that come with pin end blades. It is Seyco Sales. They have a great little catalog as well. They can be reached at (800) 462-3353, or P.O. Box 1900, Rockwell, TX 75087. I've done business with them for many years, and can recommend them highly.

Since I'm still getting questions about the pin end blades, I would like to address them. Following are the pros and cons of this blade.

First the good news. It's much easier to insert than a pinless blade.

The down side is you can't do inside cuts, unless you're doing cutout areas that will allow you to drill a hole large enough for the pin to fit through. Because the blade must be wide enough to accommodate the pin itself, you cannot get a very small blade. This causes problems if you want to do a very sharp corner. Due to the width of the blade, it will bend when trying to maneuver around a corner, and more than likely break. They simply will not do one, unless you cut to the corner, form a loop in the waste wood, and come back in to the corner. It's such a waste of time if you can convert to a straight blade, which does the job so much easier. Another problem arises when you want to do very intricate cutting, as you simply can't turn the wood to accommodate any sharp curves and corners unless there is waste wood to go into. I know those of you who follow my articles have heard this before, but it needed repeating.

This next question comes from a reader who asked not to be identified. "Why do you tell people to wear a dust mask and eye protection when I've never seen you wear them in your photos or video?"

That's certainly worthy of an answer! There's a very good reason why I don't wear any type of protection in the video

or in my photos. If I were to wear a dust mask in my video, you wouldn't be able to hear what I say, or at best my voice would be muffled. As to my still photos, I am not actually cutting, just posing in front of a saw. Wearing a dust mask is certainly a wise thing to do, especially if you suffer from allergies, are going to be working on the saw for long periods of time, working on toxic woods, or if you are very short (the last because you're closer to the sawdust and will be more likely to breathe it in).

The use of any safety/health-saving equipment is up to each individual, and I do believe everyone should use common sense. As for wearing goggles, I don't need to, as I wear tempered glasses, and also don't work around any equipment that has flying parts. I hope this clears up the question of safety and health for you.

Another letter from **Rosie of California** asked, "Do you recommend making tray puzzles, or just regular puzzles for children?" She mentions that she thinks tray puzzles would be too heavy. Rosie, it depends on how old the child is. For very small children who are just learning, I would definitely make tray puzzles. They make it easier for the child to figure out where the pieces fit, and of course they should always be large pieces for the safety of the child. As far as weight, they don't have to be made out of thick wood at all. The actual pieces and frame can be made out of 1/4" birch and the bottom of the tray can be as thin as 1/16".

The main concern with the child's puzzle is the size of the pieces. You want them to be able to handle the pieces easily with their little fingers, and not be able to choke on them. You also want to use a large enough blade to make the pieces fit a bit on the loose side, so they are easy to remove and replace. The advantage of the tray over a loose puzzle is that the puzzle stores well, and several can be stacked. If you're making the puzzle for an older child or a grownup, I would cer-

tainly make a puzzle with smaller, more difficult pieces that can just be put into a resealable sandwich bag for storage.

Speaking of puzzles, here is a clever recycling idea that we have done in past years. Save your Christmas cards. Take the first page of the card with the photo and glue it on to a piece of 1/8" Baltic birch plywood. Cut it out and then make a puzzle out of it. Send it back to the person who gave it to you the following Christmas, with a little note on the back side that says, "This photo was so pretty I wanted you to enjoy it again." This has been a big hit with our group!

I found the following letter very interesting and thought I would share it with you.

A letter from **S.D.** This reader says she suffers from arthritis, but when she feels well enough to get in the shop, she loves using her *Delta* Variable Speed Scroll Saw. She was using a jig saw for larger cutouts, but mentioned how painful it was because of the jarring effect it had. Her hubby recently bought her a new toy, the Rotozip, for her larger projects and she says, "It has very little jarring, cuts quickly, has less of a jagged edge than her jig saw, and it turns fairly tight corners as well." She says these two tools make her feel great joy in being a crafter. Mrs. D, it sounds like you have a very thoughtful husband. What a nice guy! I'm glad he solved your painful problem, and I hope our readers who suffer as you do will try out this new tool.

Note: Since I haven't used the Rotozip, this is not a personal endorsement, but it certainly sounds like it was the solution for this reader! Thanks, Mrs. D.

That's it for now. See you next time, and remember, if you've seen your name and question appear in this column and you haven't received your book yet, let me know! I often don't have your addresses, as so many questions come to me via e-mail. Just e-mail me at my new address, jlockwood@yahoo.com or write me at 7806 Antelope Road, Citrus Heights, CA 95610 and your book will be sent post-haste!

Stamp House



TO ORDER A WOOD BLANK

To order the wood blank for this project, send \$8.00 ppd to Joanne Lockwood (see Paint Box for address).

SPECIAL SUPPLIES

Cut the wood to the sizes indicated in the Paint Box. Find the center of the top of the block of wood, and drill a 1 1/2" hole 2 3/4" deep with the forstner bit. Cut the roof to 45° angles. Set the table saw to 15° and blade depth at 1/2". Lay box on its side and cut slot. (For hand saw set box on its bottom and push wood into blade at a 15° angle. Only cut as far as necessary to reach just inside center hole.) Watch your fingers! Dotted lines on pattern indicate the cutting line. Glue roof together as shown in the diagram, gluing the 1/2" piece where indicated. Let dry.

Sand all pieces with fine sandpaper and tack clean. Seal the wood and sand again with brown paper bag to smooth. Tack again.

PAINTING DIRECTIONS

Note: To apply a light wash: Dip tip of wet brush into paint, blend on palette until it is translucent. Use full strength for shading.

Paint the entire bottom section as follows: Load the 3/4" brush with White; sideload with Blue Violet. Mix slightly on palette and paint. It will be streaked. When dry, sideload Snow White and float in a few clouds.

Float a wash of Blue Violet under each cloud. Wash Light Cinnamon from bottom up about 1/4". Not a straight line, but uneven like the ground would be. Wash over that when dry with Leaf Green; detail is added later. Allow to dry, then sand with a brown paper bag.

Wash roof in a 2:1:3 mixture of Country Red + Light Cinnamon and water. Wash under roof eaves with Light Cinnamon. Apply the pattern, and float under each tile with Country Red. Highlight with Snow White on top of tiles.

Apply balance of patterns on the little house. Base all flesh areas Base Flesh; shade with Antique Rose + White. Cheeks are Antique Rose applied with a cotton swab that has been worked out on paper towel to remove most of the paint. Working from the side with the slit for the stamp, and going to the right, paint as follows: base the lemonade stand White with Tomato Red edge; lettering is Lamp Black. Base the pitcher White and float with Golden Straw to make it appear almost full; line with Lamp Black. Base the hair Golden Straw; shade with Light Cinnamon. Base the dress Blue Violet.

All the trees are painted the same: wash with Leaf Green; float "c" strokes randomly with Hauser Medium Green. Doubleload the #5 round with Dark Chocolate and Lamp Black. Blend slightly on the palette to paint the tree trunks and limbs. Shade with Black and highlight with White.

Base the treehouse with a light wash of Dark Chocolate; shade with Dark Chocolate. The windows and door are a Lamp Black wash. The window has Lamp Black panes applied with the liner. Float the shingles with Light Cinnamon "c" strokes. Detail lines on the house are Dark Chocolate. Wash the roof with Light Cinnamon; shade with Cinnamon. The slats on the tree area are Light Cinnamon shaded with Dark Chocolate underneath. Use the stylus to add the Black nails.

Paint the boy on the right as follows: Base his shirt Cadmium Yellow with Snow White buttons, and Black stitching. Base his pants Blue Violet and his shoes Black. Wash his hair Dark Chocolate with swirls of Lamp Black. Use the liner to add the little waves with Dark Chocolate.

Paint the boy on the left as follows: base his shirt Tomato Red, his pants Blue Violet, and his shoes Lamp Black. Base his hat White with Black crosshatching.

Paint the boy with the kite as follows:

base his shirt and hat brim Blue Violet + White. Base his pants and add the stripes on his hat Antique Teal. His hair is Golden Straw and his tennis shoes are White with Lamp Black details.

The rope swing is Golden Straw + White and the rope design is Light Cinnamon. Base the seat Light Cinnamon; shade with Dark Chocolate.

The girl's dress is a thin wash of Tomato Red, floated with Tomato Red, and highlighted with White. Her collar, cuffs, and waistband are Tomato Red. Her hair is a wash of Dark Chocolate, shaded with Dark Chocolate, and highlighted with Light Cinnamon. Thin both colors and paint tiny hairs with the liner.

DETAILS

Pull up the blades of grass with thinned Dark Chocolate. Flowers are dots of Snow White applied with the stylus. Allow to dry. Apply 2-3 coats of DecoArt DS19 Dura Clear Finish, following manufacturer's instructions.

Don't hesitate to e-mail me at joelockwood@yahoo.com with any questions about this project!

Paint Box

Paints: DecoArt Americana

Antique Rose	Hauser Medium
Antique Teal	Green
Base Flesh	Lamp Black
Blue Violet	Leaf Green
Cadmium Yellow	Light Cinnamon
Country Red	Snow White
Dark Chocolate	Tomato Red
Golden Straw	

Brushes:

Loew-Cornell American Painter Series

Series 7350: #1 liner

Series 7000: #5 round

Series 7400: 1/4" flat

Series 7400: 5/8" angular

Supplies:

Birch: 2 3/4" x 2 1/8" x 1/8"

Birch: 2 3/4" x 2" x 1/8"

Pine: 1/2" x 1/2" x 1/4" long

Block of pine: 2 3/8" x 2 3/8" x 3 3/4" tall

1 1/2" forstner bit and drill press

Loew-Cornell grey transfer paper

Wood glue

Sandpaper, various grit

Cotton swabs

DecoArt DuraClear Varnish



An original design by Joanne Lockwood. Address any specific questions with a SASE to 3 Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610. Email: joelockwood@yahoo.com. Visit online: www.woodstrokes.com

NADIA

Halloween Trio

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 cat, pumpkin, and bat from 1/2" pine. Cut the sign from 1/4" birch plywood. Sand with 150-grit sandpaper; wipe clean. Stain all pieces with your favorite wood stain. Transfer details as needed.

THE CAT

Base the cat Golden Brown. Add the stripes using the filbert comb and Black. Stipple the spots on the face and body with Maple Sugar. After stippling, shade all around the cat's body and under his neck with Brown Iron Oxide. Dry-brush his cheeks with Tuscan Red. His eyes and mouth are Black and his nose is Burgundy Rose. Use the .005 Sakura Micron Pigma Pen to add the eyebrows, the whiskers, and to draw the line from the mouth to the nose. Float Tuscan Red inside his ears, and

ink around the ear shape. Add Ivory highlight dots to the cheeks and eyes.

THE SIGN

Base the sign Black; let dry. Add a Terra Cotta border. The lettering is thinned AC Flesh.

PUMPKIN

Base the pumpkin Terra Cotta; shade with Burnt Sienna. Base the stem Spice Brown; shade with Burnt Umber. Dry-brush the cheeks with Tuscan Red. Base the eyes, nose, mouth, and eyebrows Black. Highlight the nose and eyes with a float of Pigskin. Add Ivory highlight dots to cheeks and eyes.

THE BAT

Base the bat Rain Grey; shade with Storm Grey. Dry-brush the cheeks with Tuscan Red. Base the eyes Black. Add Ivory highlight dots to the cheeks and eyes. Ink on the mouth and eyebrows. Highlight the wings with Ivory.

ASSEMBLY

Drill tiny holes as indicated on the pattern. Using 19-gauge wire, attach pieces together, curling the ends to secure. Glue a bow of black cord or waxed linen under the cat's neck.

Paint Box

Paints:

Delta Ceramcoat	
AC Flesh	Maple Sugar
Black	Pigskin
Brown Iron Oxide	Rain Grey
Burgundy Rose	Spice Brown
Burnt Sienna	Storm Grey
Burnt Umber	Terra Cotta
Golden Brown	Tuscan Red
Ivory	

Brushes: Royal Golden Taklon

Series 700: 3/4" wash/glaze
Series 595: 10/0, 1 liners
Series 930: 1/2" filbert/comb
Series 160: 1/2" slanted shader
Old scruffy brush for dry-brushing

Supplies:

11" x 8" x 1/2" pine
3 x 1 1/8" x 1/4" birch plywood
150-grit sandpaper
.005 Sakura Micron Pigma black pen
Wood stain of your choice
19-gauge wire & glue



An original design by Helena Cook. Helena's 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.com/HELENACOOK





CRAFT SENSE by Laurie Speltz

Plan For Success: *Planning Your Inventory.*

Once you've analyzed the types of shows you're doing and the direction you want to take, it's time to finally start adding... product. Since most small businesses start on a very limited budget, careful planning and strategy need to be used.

Some businesses have income (cash flow) coming in year-round. The trade-off here is that you never have a large amount of time to work uninterrupted on product. If your product is seasonal, you're always having to change your product line. This makes it even more difficult to produce the numbers you will need for shows during the holiday season.

If you're only doing fall shows, you will have the spring and the summer to plan and produce new product. Cash flow is a major concern in the "off season." Not only do you have to meet your normal expenses, but you must also buy supplies for that new inventory. If you don't plan carefully, you can short yourself of much-needed product.

Make a list of the product you expect to have ready for the beginning of the season. Make sure you have a good variety of price points, sizes, and themes. You'll also want to put down a quantity for each as well. Make a list of general supplies you'll need.

Estimate the amount of time it will take you to complete each type of product. Get a calendar out and look at the number of days you have to work with. Get into the habit of adding additional time to your schedule. Inevitably everything takes longer to finish than anticipated.

The next step would be to plan your ordering of supplies. Plan this step carefully. You can only paint so fast. If you bring in everything at once, you can run into several obstacles.

One problem can be storage and organization. There's nothing worse

GETTING READY TO PAINT

- **MAKE A LIST OF NEEDED PRODUCTS**
- **ESTIMATE TIME TO COMPLETE PROJECTS**
- **PLAN YOUR SUPPLY ORDERS**
- **KNOW YOUR SUPPLIERS**
- **KEEP INVENTORY FRESH WITH NEW PATTERNS**
- **SHOP AROUND**

than tripping over supplies and trying to work efficiently. It becomes very easy to have buried product and countless hours of wasted time trying to sort things out.

You want to be able to work hassle-free. The last thing you want to have to do is pick up your pieces constantly while you are working on them because you don't have a good working space left.

Consider the sources for your product. How much time will they need to get your order out? Do you use items that are normally in stock or do you have custom items? Stock items can give you a little more cushion in ordering. You may not have to order in large quantities and be able to order more frequently. If, however, you're using product that is more difficult to get, you will need to spend additional time planning your strategy. Try to find out from the manufacturer all possible distributors for the item. If one supplier is out, you may be able to get it from another. This is crucial, especially for reorders around the holidays.

Custom orders are an entirely differ-

ent story. You will need to give the manufacturer a specific deadline for receiving your order. Do this at the time you are placing your initial order. You'll also want to check on estimated turnaround time for reorders or orders placed at certain times of the year.

You will also need to consider the supplier's abilities. Be fair in your expectations. Put yourself in their shoes. You may be required to commit to a larger number of items at one time on custom orders. Know what will be expected of you.

Don't forget to order general supplies as well. You can usually space this out over a period of time.

Unless there are huge discounts and you have unlimited funds at your disposal, you will want to order just what you will use in a short period of time. Try to find suppliers who carry a variety of items you're looking for. You will save on shipping and it will be much easier to meet opening or minimum orders.

Always be on the lookout for new patterns and books. Adding new patterns keeps your inventory fresh and up to date. If you find something new, don't be afraid to add it.

Shop around. It never hurts to comparison-shop. Look at all elements of ordering. A company may offer a lower price but doesn't offer freight discounts or actually charges an additional or higher handling fee or service charge. Opening orders and minimums on reorders may also be a consideration.

Coming up with some kind of strategy in your ordering process should help keep your inventory manageable. We have all known those painters with closets of unfinished wood and product to paint. Their profit is sitting in the closet. Take action now and deposit your profits in the bank where they belong.

HALLOWEEN FRIENDS



TO ORDER A WOOD BLANK

The Wide Edge Rectangle No. 1888 used for this project can be found in leading craft departments, or contact Walnut Hollow, phone (717) 299-4973; fax (717) 299-2474.*

PREP STEP

Sand the plaque with 150-grit sandpaper; wipe clean. Base the board with a 1:1 mix of Lamp Black and DecoArt Multipurpose Sealer. Let dry and sand lightly. Apply another coat of straight Lamp Black without the sealer. Transfer the main pattern outlines with white transfer paper. Transfer details as needed.

JACK O' LANTERN

Base the jack o' lantern Burnt Orange, dry-brush with a Tangerine highlight, and shade with Dark Chocolate. Dry-brush a second highlight with Antique Gold. Base the eyes, nose, eyebrow, and mouth Lamp Black.

Add the linework on the eyes and nose with Antique Gold. Repeat with Camel. Line the eyes and add the large dot with Lamp Black. Dot Antique Gold.

MOON

Base the moon Antique Gold, shade with Dark Chocolate, and float a Camel highlight. Base the eyes, eyelids, and

nose Dark Chocolate. Stipple the cheeks and base the lips with Red Iron Oxide. Add Dark Chocolate linework.

THE CAT

Base the cat Raw Sienna, shade with Dark Chocolate, and dry-brush a Honey Brown highlight. Repeat with Camel.

Stipple the ears and cheeks and base the nose with Red Iron Oxide. Base the eyes, nose, mouth, and whiskers with Lamp Black. Base the ribbon Avocado and dry-brush a Hauser Light Green highlight.

JACK O' LANTERN STEM

Base the jack o' lantern's stem Dark Chocolate. Dry-brush a Honey Brown highlight; repeat with Antique Gold.

STARS, DOTS, & LETTERING

Base the stars Antique Gold; dry-brush with a Camel highlight. Base the dots and add the lettering with Antique Gold.

EASY FINISH

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

Paint Box

Paints:

DecoArt Americana	
Antique Gold	Honey Brown
Avocado	Lamp Black
Burnt Orange	Raw Sienna
Camel	Red Iron Oxide
Dark Chocolate	Tangerine
Hauser Light Green	

Brushes:

Loew-Cornell
Series 797-F: #10, #8 flat stain
Series 793: 1/2" angular
JS: #1, #2, #10/0 liners
Series 7850: 1/4" deerfoot stippler
Stylus

Supplies:

Wide edge rectangle 10 1/2" x 8 1/2" x 1/4"
150-grit sandpaper
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 E-mail: pdgrady@worldnet.att.net

Halloween

witch pin

Boo,
my pretty!
This little
witch probably

won't scare your
friends... but she'll
definitely make
them smile!

WOOD BLANK

To order the wood blank for this project, send \$4.95 to Creative Woodworks, 616 Des Moines Pl., San Jose, CA 95133, or call (408) 923-5239.

PREP STEP

Transfer the outline pattern from the pattern packet to 1/4" plywood. Cut out using a scroll saw. Drill holes as indicated on the pattern. Sand with 150-grit sandpaper; wipe clean. Transfer the main pattern outline. Transfer details as needed.

BASECOAT & SHADING

Base the witch's face and hands Medium Flesh. Base her socks Buttermilk, with Cadmium Orange stripes. Base her hat, shoes, dress, and sleeves Lamp Black; highlight with Buttermilk.

Dot the eyes Lamp Black with a Buttermilk highlight dot. Add two dots of Rookwood Red side by side and

pull down slightly for the mouth.

Base the hatband and decorations on the dress with Cadmium Orange.

Base the pumpkin Cadmium Orange, shade with Burnt Sienna, and highlight with Moon Yellow. The pumpkin face is Lamp Black. Highlight eyes with a Buttermilk dot. *Note:* To paint the pumpkin easily, place in the witch's hands to hold it.

EASY FINISH

Blush the cheeks with your favorite blush. Glue the hat to the head and the arms to the body. Spray lightly several times with Krylon Matte Spray Finish or Crystal Clear. Wire the legs to the body with 22-gauge black wire.

Cut grey yarn into four 3" pieces; take two of the pieces for each side and tie a knot in the middle of them. Glue the knot under the edge of the hat. Unravel the yarn to make the hair; trim if necessary. Glue on the pin back.

Paint Box

Paints:

DecoArt Americana	
Lamp Black	Medium Flesh
Burnt Sienna	Moon Yellow
Buttermilk	Rookwood Red
Cadmium Orange	

Brushes: Loew Cornell

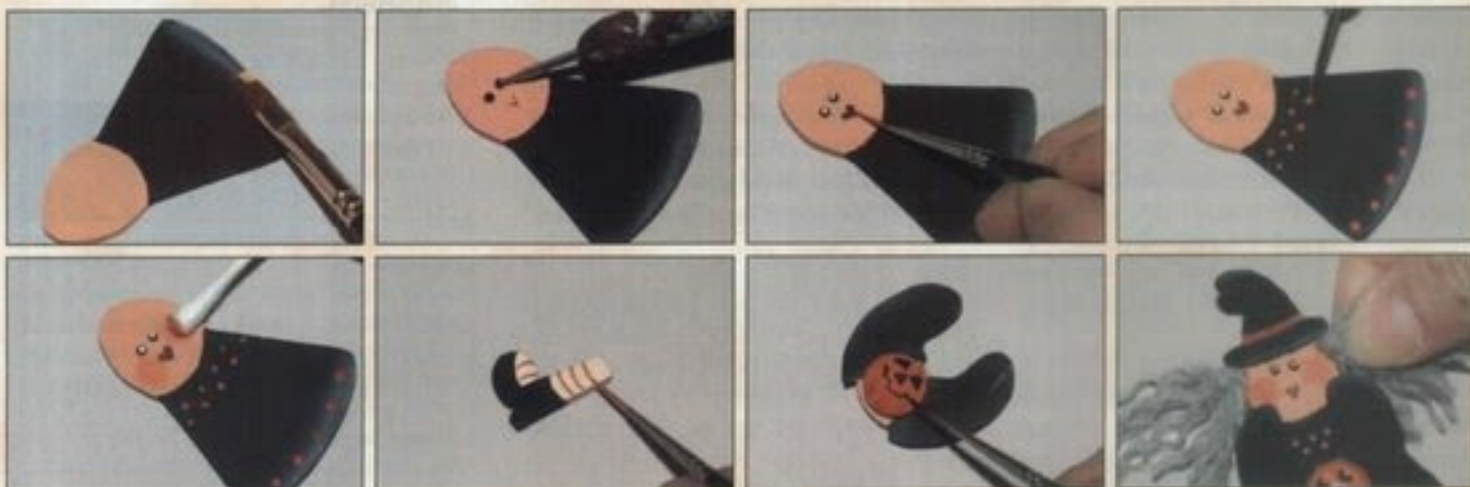
10/0 JS liner
#6 flat

Supplies:

Scroll saw
4" x 4" x 1/8" birch plywood
150-grit sandpaper
Transfer & tracing paper
22-gauge wire
Blush
12" grey yarn
Hot glue & wood glue
1" pin back
Krylon Crystal Clear



An original design by Susan Lockwood. Susan lives in San Jose, CA, and has been painting for about 20 years and teaching for the past 10. She and her husband, Paul, keep busy with their business, Creative Woodworks, cutting wood for local shops.



BOO BOX



TO ORDER A WOOD BLANK

To order the wood blank for this project, contact Cupboard Distributing, 119 Miami St., Urbana, OH, 43078, or call (880) 338-6388.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate size wood. Cut the ghost body and box parts from $\frac{3}{4}$ " pine and the trees and arms and pumpkin from $\frac{1}{4}$ " plywood. Sand all pieces with 150-grit sandpaper; wipe clean. Transfer details as needed.

BUILDING THE BOX

The box is made from $\frac{3}{4}$ " pine. The measurements for the box pieces are: sides, $9\frac{1}{2}$ " x 3"; top, 3" x 4"; back, $9\frac{1}{2}$ " x $5\frac{1}{2}$ ".

Cut the moon out of the center of the ghost. Measure $1\frac{1}{2}$ " down from the top of the back piece, center a 1" hole on that mark, and cut out to accommodate the clip light.

Attach a small piece of wire fencing to fit to the back side of the moon using a staple gun. (You may choose to paint the wire first, using black spray paint.)

THE GHOST & BOX

Base all the box pieces, the ghost, and his arms Antique White. His nose is Black.

Shade the ghost with Autumn Brown. Use an old toothbrush to spatter with

Black. Use your finger to apply facial blush to his cheeks (the acrylic spray will seal these in later). Apply the mouth and eyebrows with the .5mm black marker. Dot the eyes and ends of the mouth with Black. Highlight the nose with Antique White. Dot the nose, eyes, and cheeks with Antique White.

THE PUMPKIN

Base the pumpkin Tangerine and the stem Spice Brown. Sponge the pumpkin with Georgia Clay. Shade with Burnt Umber. Paint the leaves and vines with Dark Jungle Green. Highlight the leaves with a mix of Dark Jungle Green and a drop of Antique White. Highlight the stem with a Spice Brown and Antique White mix. Dot the leaves and stem with Antique White. Spatter the pumpkin with Black.

FINISHING TOUCHES

Attach the body to the box using the air nailer. Position the arms and pumpkin to the body and secure using the nailer as well.

Lightly spray the entire project with Delta's Satin Finish acrylic spray.

Tear a $1\frac{1}{2}$ " strip from orange homespun and tie a bow around the neck. Trap a few leaves and berries in the bow. Secure here and there with a little hot glue.

Insert a clip light through the hole and your ghost will be ready to provide a warm welcome little trick-or-treaters!

Paint Box

Paints:

Delta Ceramcoat	
Antique White	Dark Jungle Green
Autumn Brown	Georgia Clay
Black	Tangerine
Burnt Umber	Spice Brown

Brushes:

Royal Aqualon
Series 2150: #10 shader
Series 2160: $\frac{1}{2}$ " angular
Series 2595: #4 liner
Natural sea sponge
1" sponge brush
Stylus

Supplies:

9" x 15" x $\frac{3}{4}$ " pine
Box Measurements:
Top: 3" x 4" x $\frac{3}{4}$ " pine
Sides: $9\frac{1}{2}$ " x 3" x $\frac{3}{4}$ " pine
Back: $9\frac{1}{2}$ " x $5\frac{1}{2}$ " x $\frac{3}{4}$ " pine
9" x 8" x $\frac{1}{4}$ " plywood
Transfer paper
150-grit sandpaper
Small piece of wire fencing ($\frac{1}{2}$ " grids)
Black spray paint
.5mm EK Success black marker
Delta Satin Finish acrylic spray
Facial blush
Old toothbrush
Air nailer
Wood glue & hot glue
Clip light



An original design by Heidi Markish. For a brochure of designs by Heidi, send \$2.00 to: Heidi Markish Designs "From My Heart To Yours," 27 Roberts Drive, Burgettstown, PA 15021. Call (724) 947-5093. E-mail: myheart@bky.com or visit her Web site: www.frommyhearttoyours.net.





JASPER

AND A GATHERING OF HARVEST FRIENDS!

TO ORDER A WOOD BLANK

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

PREP STEP

Transfer the ghost onto 3/4" pine stock; the pumpkins, cornstalks, and cat onto 1/2" pine; the birds onto 1/4" Baltic birch plywood; the bats onto 1/8" Baltic birch plywood. Cut out all pieces with a scroll saw, using a #5 blade. Apply wood sealer to all surfaces and let the sealer dry. Sand and wipe clean.

PAINTING INSTRUCTIONS

Basecoat with the #4 shader and #3 pointed round, using the size that best fits the area. Continue colors onto the sides. Apply details with the 3/0 spotter/detail brush. Don't paint where pieces will be glued together; the pieces won't hold where paint or spray is applied.

Base the ghost Antique White and the vest Cadet Blue. The checkerboard on the vest is Midnight Blue, and the stars on the vest are Empire Gold. The cheeks are dry-brushed with Red Iron Oxide, and the eyes and mouth are Black with Antique White highlight dots.

Base the cat, bats, and birds Black. The bird's beak is Red Iron Oxide, the eyes are Antique White with a Black pupil and White Wash highlight dot, and the cheeks are a mix of Red Iron Oxide and Hydrangea Pink with

Antique White highlight dots. The wings are outlined with a mix of Cadet Blue and Antique White.

Base the pumpkins Red Iron Oxide with Jubilee Green leaves and Brown Iron Oxide stems.

Apply modeling paste to the cornstalks but don't put any where the ghost will be glued. Take the palette knife and put streaks in the paste to form the cornstalks. Let dry, then apply more paste on top to make it simulate the top of stalks hanging over. When dry, base the stalk with Empire Gold and add streaks of Straw and Antique White.

FINISHING TOUCHES

Flyspeck the entire piece with Antique White, then Black, as follows. First dilute each color separately with water to ink consistency. Then with an old toothbrush or spatter tool, dip in the paint and dab on a paper towel to remove excess paint. With the palette knife, run along the top of the brush from front to back towards you, allowing specks of paint to fly on to your project to add character and dimension.

When dry, spray with Delta Interior Spray Varnish. Glue all pieces together except the fence. When dry, antique with Delta Brown Antique.

Glue the fence onto the back of the ghost and glue Spanish moss to the top of the fence and to the top of the cornstalks. Glue the birds on the moss. Drill a 1/16" hole in the bottom of one bat and take a 6" piece of 20-gauge wire and wire the bat to the fence behind

Paint Box

Paints:

Delta Ceramcoat	
Antique White	Jubilee Green
Black	Midnight Blue
Brown Iron Oxide	Red Iron Oxide
Cadet Blue	Straw
Empire Gold	White
Hydrangea Pink	

Brushes:

Royal Brushes: Golden Taklon
Series 110-250: 3/0 spotter/detail
Series 110-150: #4 shader
Series 110-250: #3 pointed round
Series 950: 1/2" oval wash
Old toothbrush or spatter tool

Supplies:

8" x 7" x 3/4" pine
8" x 8" x 1/2" pine
5" x 5" x 1/4" Baltic birch plywood
5" x 5" x 1/8" Baltic birch plywood
Palette knife
20-gauge wire & 3-ply jute rope
100-150-grit sandpaper
Delta Matte Interior Spray Varnish
Liquitex Acrylic Modeling Paste
Delta Brown Antique
10" stick fence
Mini checkerboard stencil
Spanish moss
5-minute Epoxy



An original design by Gary Miller. Address any specific questions about this project to: Gary at Country Cuttin', 141 West Sec. St., Box 147-Box 311, Perrysville, OH 44864.

the ghost. When the entire piece is dry, spray a light coat of Delta Interior Spray Varnish on the project.

School Days



TO ORDER A WOOD BLANK

To order the memory book wood blank for this project, send \$21.99 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

PREP STEP

Sand and seal the wood with a water-based wood sealer of your choice. Transfer the main pattern outlines from the pattern packet. Transfer details as needed. I usually paint the design first and then the background.

ALL FACES AND HANDS

Base all the faces and hands Maple Sugar; shade with Burnt Sienna. The eyes are Black with a Blue Jay highlight to the lower left. Shade the outside edges of the teacher's eyes with Burnt Sienna and add Antique White highlight dots to the upper right.

Base the noses Maple Sugar + Burnt Sienna. All the children have thinned Burnt Sienna freckles. The mouths are thinned Barn Red. Add blush to the cheeks with chalks.

FIRST BOY AND THE GIRL

Base the first boy's hair with a Georgia Clay wash. Shade around the face with Burnt Sienna. Base his shirt Light Timberline Green; shade with Timberline Green. Add the plaid, neck trim, and tiny dots with thinned Sea Grass. Base his pants Timberline Green.

Base the girl's hair Empire Gold; shade with Pigskin. Add additional shade with Mocha Brown and highlight with Sunbright Yellow. Base her headband Nectar Coral; shade with Adobe Red. Add the plaid with thinned Adobe Red and dot where the lines intersect with Barn Red.

THE TEACHER

Base the teacher's hair with a thinned Burnt Sienna wash. Shade first with Burnt Sienna, then with Brown Iron Oxide. Add the curls with thinned Brown Iron Oxide. Base the highlight area of the bow Orange and the remaining area Tomato Spice. Shade with Barn Red. Add the line detail with thinned Nectar Coral.

Base the teacher's collar and cuffs Antique White; shade with Mudstone. Base the dress bodice Flesh Tan; shade with Spice Tan. Add lines with thinned Barn Red. Base the bow Black.

Base the dress Williamsburg Blue, shade with Midnight, and highlight with

Salem Blue. Add the polka dots on the sleeves with Salem Blue and the polka dots on the bottom of the dress with Salem Blue + Williamsburg Blue.

APPLES

Base the highlight area of the apples Orange and the remaining areas Tomato Spice; blend together while still wet. Add shade with Barn Red. Base the stems Brown Iron Oxide. Add a touch of Maple Sugar to the end of the stems.

Base the leaves Pine Green; highlight with Apple Green. The stems are Apple Green.

SECOND BOY

Base the second boy's hair with a Burnt Sienna wash; shade with Brown Iron Oxide. Add hair wisps with thinned Brown Iron Oxide.

Base his shirt Flesh Tan; shade with Spice Tan. Base the stripes Tomato Spice; shade with Barn Red. Base his pants Barn Red.

PENCILS AND RULERS

Base the pencils Dark Goldenrod; shade with Burnt Sienna. Base the top of the pencil Flesh Tan and the graphite point Black.

Base the ruler Dark Goldenrod; shade with Burnt Sienna. Add the numbers and lines with the .005 black permanent pen.

PAINT BRUSHES

Base the handles Black; highlight with Blue Jay. Base the ferrules Mudstone; shade with Black. Base the bristles as follows: Red: Base Orange; shade with Barn Red. Blue: Base Salem Blue; shade with Williamsburg Blue.

FLOWER POT PENCIL HOLDER

Base the rims of the flower pot pencil holder Dark Goldenrod; highlight with Calypso Orange. Add double detail lines with thinned Timberline Green.

Base the highlight area of the pot Orange; base the remaining area Tomato Spice and blend together while still wet. Shade with Barn Red and add horizontal detail lines with thinned Calypso Orange.

Base the tiny flower petals Nectar Coral with Calypso Orange centers and Light Timberline Green leaves.

Base the flowers in the pot Antique White; shade with Mocha Brown. Base the centers Georgia Clay; shade with Burnt Sienna. Base the leaves Pine Green; highlight with Apple Green.

THE TABLE

Base the table with a Mocha Brown wash; shade with Spice Brown and add

additional shade with Brown Iron Oxide. Base the chalk on the table Antique White; shade Mudstone.

PLAID AND BLACKBOARD

Base the plaid border Flesh Tan. Paint the plaid with thinned Antique White. Add a square of White where the lines intersect.

Base the blackboard background Black and add the little drawings and lettering with thinned Antique White.

LARGE SIDE RULER

Base the large ruler Dark Goldenrod; shade with Burnt Sienna. Add the lines and numbers with a .05 black pen.

EASY FINISH

Base the remainder of the memory book Flesh Tan. Finish with several coats of Krylon Matte Spray or varnish. Install hinges and page screws.

Paint Box

Paints:

Delta Ceramcoat	
Adobe Red	Midnight
Antique White	Mocha Brown
Apple Green	Mudstone
Barn Red	Nectar Coral
Black	Orange
Blue Jay	Pigskin
Brown Iron Oxide	Pine Green
Burnt Sienna	Salem Blue
Calypso Orange	Sunbright Yellow
Dark Goldenrod	Sea Grass
Empire Gold	Spice Brown
Flesh Tan	Spice Tan
Georgia Clay	Timberline Green
Light Timberline	Tomato Spice
Green	Williamsburg Blue
Maple Sugar	White

Brushes:

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

Supplies:

13 1/2" x 13 1/2" wood scrap book
Waterbased wood sealer
Black permanent pens .005,
.05
Transfer paper
Krylon Matte Spray



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

round country boxes



TO ORDER A WOOD BLANK

To order the wood boxes #1088 (large hat box) for this project, contact Bear With Us, 3007 S. Kendall Avenue, Independence, MO 64055. Call: (816)373-32311. BEARWUS@aol.com.

PREP STEP

Sand the boxes with 220-grit sandpaper; wipe clean. Fill any small holes with wood filler. Sand again. Seal with *DecoArt* Wood Sealer; sand once again and wipe clean.

DRAGONFLY BOX

Base the box Brandy Wine. Let dry and sand. Apply pattern for dragonfly and flowers.

Base the body and head and add antennae linework with Lamp Black. Base the outer wings Buttermilk and the inner wings Honey Brown. Shade the outer wings with Sable Brown and the inner wings next to the body Milk Chocolate. Dry-brush highlights to the top of the inner wings with Yellow Ochre. Dot with Brandy Wine.

Outline the lid with a double line of Honey Brown and Buttermilk. The squiggly line around the rim is Buttermilk with Yellow Ochre dots.

Base the flowers Honey Brown. Dry-brush the center of the flower with Taffy Cream. Shade around the outside flower edge with Milk Chocolate. Base the flower center Brandy Wine; shade with Antique Maroon. Add petal lines and outline the flower with thin lines of Burnt Umber.

Base the leaves Evergreen; dry-brush Olive Green highlights. Shade, outline, and add vein lines with Black Green.

Add double lines above and below the flowers with Honey Brown and Buttermilk.

LADYBUG BOX

Base the box Honey Brown. Let dry and sand. Apply the ladybug pattern.

Base the ladybug head and body

Burnt Umber. The antennae are thin lines of Burnt Umber. Dry-brush highlights on the head and body with Sable Brown. Base the wings Brandy Wine. Shade the wings down both sides of the center line and across the bottom with Antique Maroon. Dry-brush highlights with Shading Flesh. Using your index finger, pick up a tiny bit of Burnt Umber. Make fingerprint dots on wings.

Outline the wings, head, and body with thin lines of Burnt Umber. Outline the top of the box with a line of Brandy Wine. Quote marks around the rim are also Brandy Wine.

Use a #8 flat to paint alternate checks of Brandy Wine and Milk Chocolate around the side of the box.

Load a #2 round with slightly thinned Burnt Umber and paint vines around the sides. Leaves are Evergreen shades and outlined with Black Green. Stipple a few flowers on the vines with Brandy Wine. Shade above and below the checks with Burnt Umber.

CHICKEN BOX

Base the box with three coats of Evergreen. Let dry and sand. Apply the chicken pattern.

Base the chicken Buttermilk and the comb and wattles Brandy Wine. The beak is Honey Brown. Shade around the body of the chicken with Sable Brown. Dry-brush the cheeks with Brandy Wine. Dot the eye with Lamp Black. Fingerprint dots on body are Lamp Black. Shade the comb and wattle with Antique Maroon. Shade the beak with Milk Chocolate. Pull lines of straw with Yellow Ochre and Honey Brown. Pull a few lines of Taffy Cream.

Use a #10 flat to paint Brandy Wine checks around the rim. Outline the checks with a double line of Lamp Black.

The daisy petals are Buttermilk; shaded with Sable Brown. The centers are Yellow Ochre shaded with Milk Chocolate. The dots are Brandy Wine.

Paint Box

Paints:

<i>DecoArt Americana</i>	
Antique Maroon	Lamp Black
Black Green	Milk Chocolate
Brandy Wine	Olive Green
Burnt Umber	Sable Brown
Buttermilk	Shading Flesh
Evergreen	Taffy Cream
Honey Brown	Yellow Ochre

Brushes:

Robert Simmons Expressions
Series E55: 3/4" wash/glaze
Series E51: 18/0 liner
Series E60: 1", 4, 8, 12 flats
Series E75: 1/2" color comp
Series E85: #1, #2 pointed rounds

Supplies:

(3) #1088 Large hat box 2 1/2" x 2 1/2" available from:

Bear With Us
3007 S. Kendall Ave.
Independence, MO 64055
(816) 373-32311
BEARWUS@aol.com
220-grit sandpaper
Transfer & tracing paper
.005 Sakura Micron Pigma pen
DecoArt Wood Sealer
Krylon Matte Spray



An original design by Myra Maby. For a color catalog of designs by Myra, send \$3 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.

Loosely outline the petals with lines of Yellow Ochre.

EASY FINISH

Spray all boxes with *Krylon* Matte Spray. Lightly spatter with thinned Buttermilk. Outline the chicken and the dragonfly's wings, inset, head, and body with the .005 *Sakura* Micron Pigma pen.



DECOART AMERICANA

DELTA CERAMCOAT

PLAID FOLKART

DECOART AMERICANA

DELTA CERAMCOAT

PLAID FOLKART

Antique Gold	Antique Gold + Raw Sienna	Teddy Bear Tan	Shale Green	Lichen Grey + # Forest Green	Gray Green
Antique Green	Boston Fern	Avocado + Burnt Umber	Titanium White	White	Wicker White
Antique Maroon	Sonoma	Raspberry Wine + Burnt Umber	Taffy Cream	Pale Yellow	Lemonade
Antique Rose	Tomato Spice + White	Primrose + # Light Red Oxide	Tangelo Orange	Tangerine	Pure Orange
Antique Teal	Blue Spruce	Wintergreen	Tangerine	Bittersweet	Tangerine
Antique White	Trail + White	Clay Bisque + White	Terra Cotta	Mocha	Buckskin Brown
Arbor Green	Alpine	Shamrock + White	Tomato Red	Cardinal Red	Calico Red
Asphaltum	Walnut	Raw Umber	True Ochre	Antique Gold	Yellow Ochre
Base Flesh	Dark Jungle	Green Meadow	Uniform Blue	Nightfall	Denim Blue
Black Green	Normandy Rose	White + Burnt Sienna / AP	Yellow Ochre	Cloudberry + White	Camel
Black Violet	Ultra Blue	Wrought Iron	Toffee	AC Flesh	White + Country Twill
Blueberry	Navy Blue + Black	Thunder Blue	Delane's Cheek Color	Adobe Red	Red Light + Burnt Umber
Blush Flesh	Rouge	Red Light, Poppy Red	Deep Burgundy	Barn Red	Burgundy
Brandy Wine	Burgundy Rose	Apple Spice	White + Primary Blue	Blue Jay	Blue Ribbon + White
Burnt Orange	Georgia Clay	Terra Cotta	Glorious Gold / M + Bronze / M	Bronze / M	Solid Bronze / M
Burnt Sienna	Candy Bar	Raspberry Wine + Burnt Umber	Dark Chocolate + Cadmium Red	Burnt Sienna	Maple Syrup
Burnt Umber	Burnt Umber	Burnt Umber	Terra Cotta + Burnt Orange	Burnt Sienna	Burnt Sienna / AP
Buttermilk	Antique White	Topioca, Warm White	Light Buttermilk	Butter Yellow	French Vanilla + White
Cadmium Orange	Orange	Glazed Carrots + Calico Red	Moon Yellow	Cadet Blue	Buttercup
Cadmium Yellow	Yellow	School Bus Yellow, Medium Yellow	Deep Midnite Blue	Cadet Gray	Heartland Blue + # White
Camel	Spice Tan + White	Teddy Bear Tan + # White	Dove Grey	Cadette Orange	Dapple Gray + White
Cashmere Beige	Wild Rice + Light Chocolate	Almond Parfait + Acorn Brown	Tangerine + White	Calyso Orange	Tangerine + White
Charcoal Grey	Charcoal + Burnt Umber	Dark Gray + Black	Williamsburg Blue	Cape Cod Blue	Settler's Blue
Country Blue	Blue Lagoon + White	Coastal Blue + Heather	Burnt Sienna + Cadmium Yellow	Cayenne	Cinnamon
Country Red	Moroccan Red	Calico Red, Lipstick	White + Blue Violet	Coastline Blue	White + Light Periwinkle
Cranberry Wine	Mendocino + Burnt Umber	Raspberry Wine	Raw Umber	Dark Burnt Umber	Dark Gray, Burnt Umber
Dark Chocolate	Burnt Umber	Burnt Umber	Cadmium Orange + Antique Gold	Dark Goldenrod	Burnt Sienna / AP + Tangerine
Desert Sand	Sandstone	Clay Bisque	Lavender + Cashmere Beige	Dusty Plum	Plum Pudding + White
Dove Grey	Cadet Gray + White	Light Gray	Fleshstone + Toffee	Dusty Purple	Plum Chiffon
Emperor's Gold / M	Brown / M + 14K Gold / M	Inca Gold / M + Solid Bronze / M	Spice Pink + White	Fleshstone	White + Buckskin Brown
Evergreen	Forest Green	Hunter Green	Taffy Cream + White	Hydrangea Pink	Sweetheart Pink + White
Forest Green	Deep Foliage Green	Terra Cotta	Kelly Green, Holly Green	Ivory	Taffy
Gingerbread	Caucasian Flesh	Buttercup	Hauser Light Green	Jubilee Green	Green + Yellow Light
Golden Straw	White + Bridgeport	Dove Gray	Antique Gold + White	Leaf Green	Fresh Foliage, Hauser Light Green
Grey Sky	Deep River	Hauser Dark Green	Antique Green + White	Light Timberline Green	Camel + Olive Green
Hauser Dark Green	Light Foliage Green	Hauser Light Green	Deep Burgundy	Maple Sugar	Buttercrunch
Hauser Light Green	Medium Foliage Green	Hauser Medium Green	Slate Grey + Antique Gold	Mendocino Red	Alizarin Crimson
Heritage Brick	Burgundy Rose	Light Red Oxide	Coral Rose + White	Mudstone	Barn Wood
Honey Brown	Golden Brown	English Mustard	Green Mist	Nectar Coral	Salmon + White
Khaki Tan	Trail	Butter Pecan	Antique Gold + Terra Cotta	Oasis Green	Poetry Green
Lamp Black	Black	Licorice	Evergreen	Pigskin	Burnt Sienna / AP + Tangerine
Leaf Green	Green Isle	Shamrock	Blue Gray Mist	Pine Green	Thicket
Light Buttermilk	Light Ivory	Ivory White	Hauser Dark Green + White	Rain Grey	White + Pure Black
Light Cinnamon	Autumn Brown	Nutmeg, Teddy Bear Brown	Salem Blue + White	Rain Forest Green	Teal Green
Marigold	Empire Gold	Turners Yellow	Celery Green	Salem Blue	Cobalt Blue + Buttercream
Medium Flesh	Medium Brown	Skintone	Milk Chocolate	Sea Grass	Basil Green
Milk Chocolate	Autumn Brown	Nutmeg	Antique Gold + Sable Brown	Spice Brown	Nutmeg
Mink Tan	Light Chocolate	Nutmeg + White	Graphite	Spice Tan	Honeycomb
Mississippi Mud	Burnt Umber + Cadet Gray	Burnt Umber + White	Lemon Yellow	Storm Grey	Ivory Black + White
Moon Yellow	Old Parchment	Sunflower	Terra Cotta + Oxblood	Sunbright Yellow	Lemon Custard
Napa Red	Mulberry	Burgundy	Antique Green	Terra Cotta	Terra Cotta
Neutral Grey	Hippo Grey	Medium Gray	White + Cadmium Red	Timberline Green	Southern Pine + Yellow Oxide
Olive Green	Leaf Green + White	Fresh Foliage + White	Delane's Cheek Color	Touch O' Pink	White + Promenade
Oxblood	Red Iron Oxide + Crimson	Poppy Red + Burnt Sienna / AP	Williamsburg Blue + White	Tuscan Red	Red Clay + Christmas Red
Payne's Grey	Midnight	Payne's Grey	Plum + White	Wedgewood Blue	French Blue
Plantation Pine	English Yew	Southern Pine	Antique White	Wisteria	Plum Pudding + White
Prussian Blue	Navy Blue	Prussian Blue	Pumpkin	Trail + White	Linen
Raw Sienna	Raw Sienna	English Mustard, Buckskin Brown			Pure Orange (AP)
Red Iron Oxide	Red Iron Oxide	Light Red Oxide			
Redwood Red	Candy Bar, Cinnamon	Apple Spice			
Sable Brown	Territorial Beige	Nutmeg + Teddy Bear Tan			
Sand	Flesh Tan	Taffy + Tapioca			
Shading Flesh	Santa Fe Rose	Burnt Sienna / AP + White			



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.

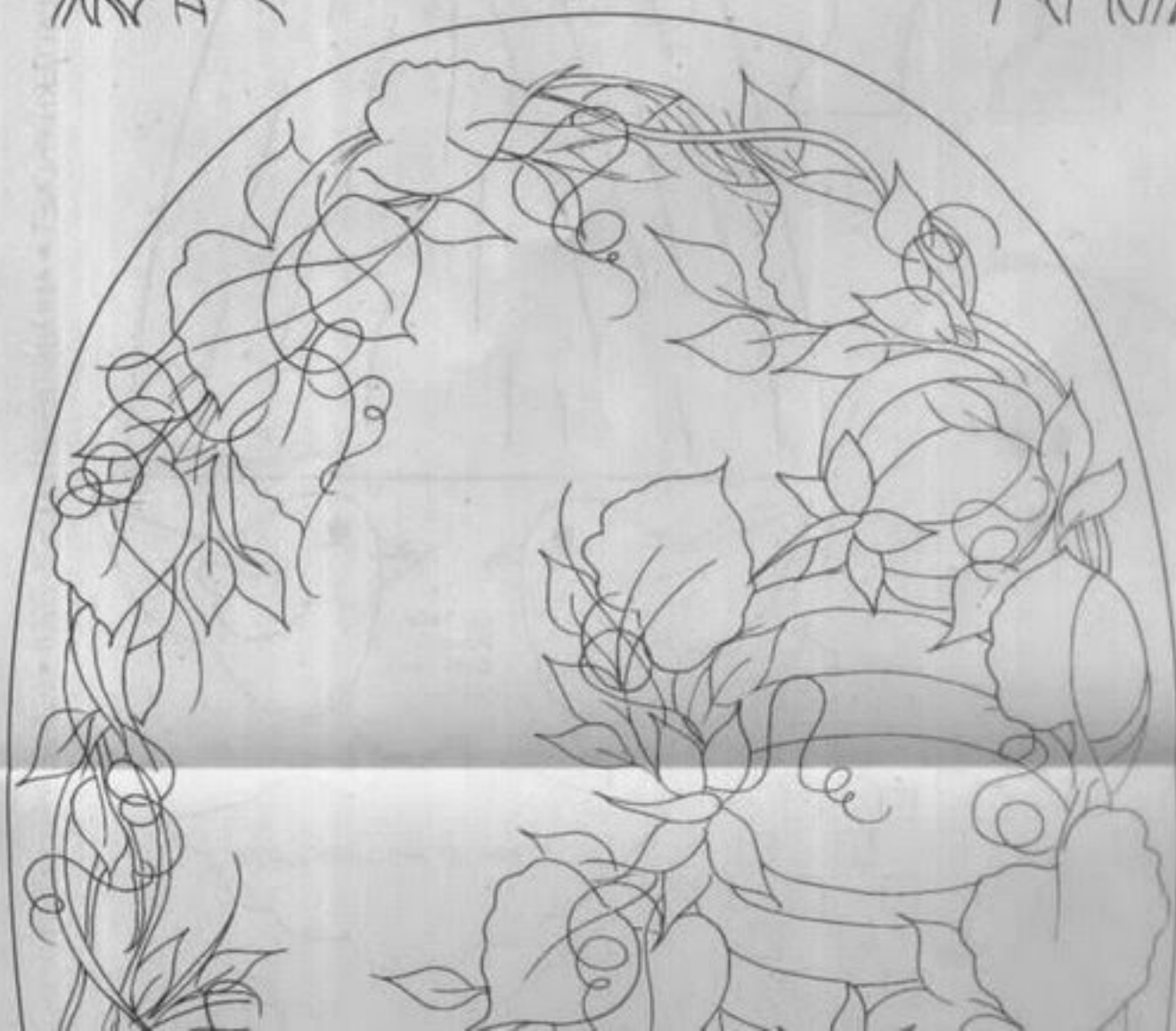
WELCOME

TRICK

WELCOME HA
by P



OVAL SHAKER PLACEMAT BOX
by DONNA DEWBERRY
page 70

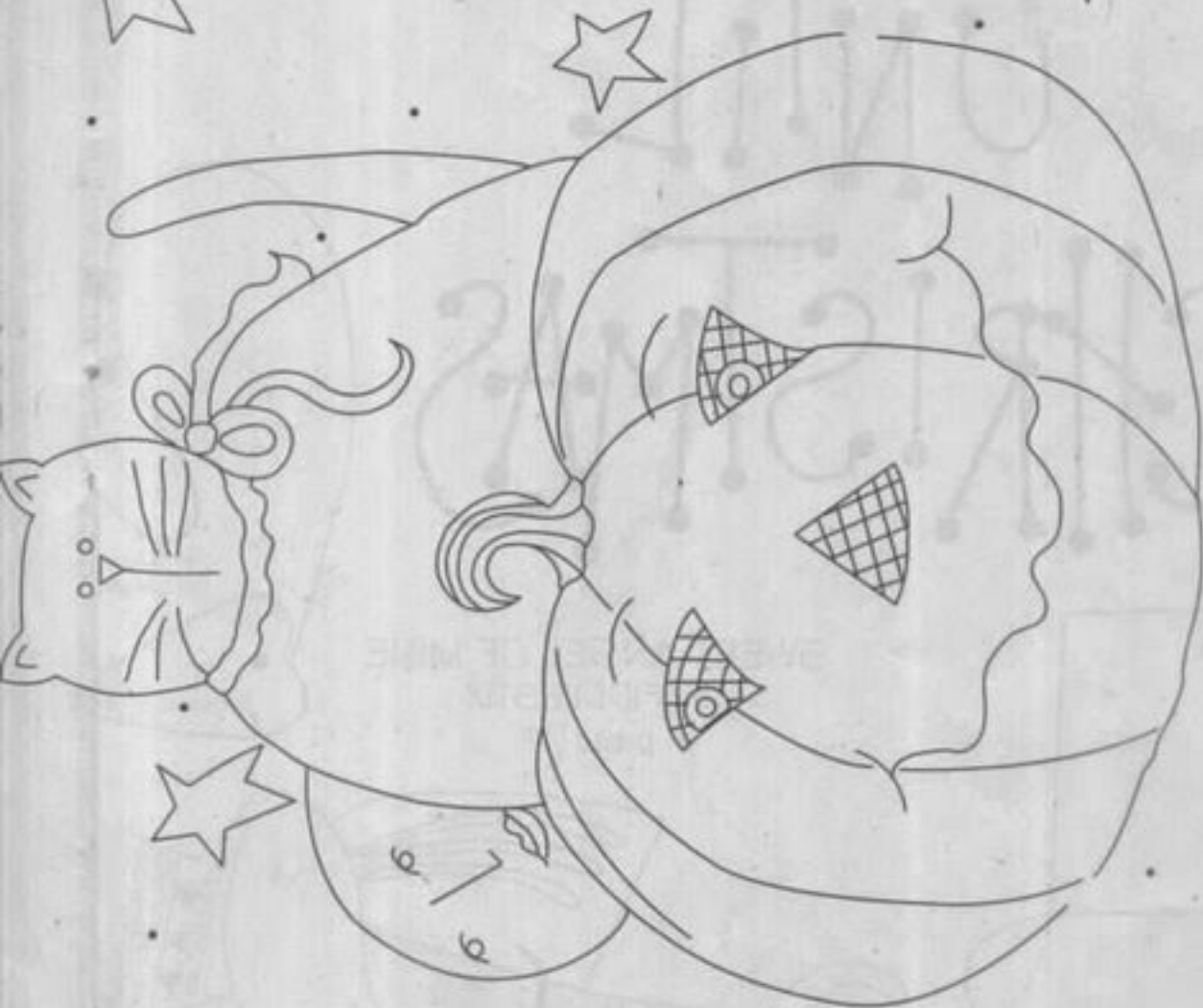


WELCOME HALLOWEEN FRIENDS TRICK OR TREAT SWEETS ★

WELCOME HALLOWEEN FRIENDS

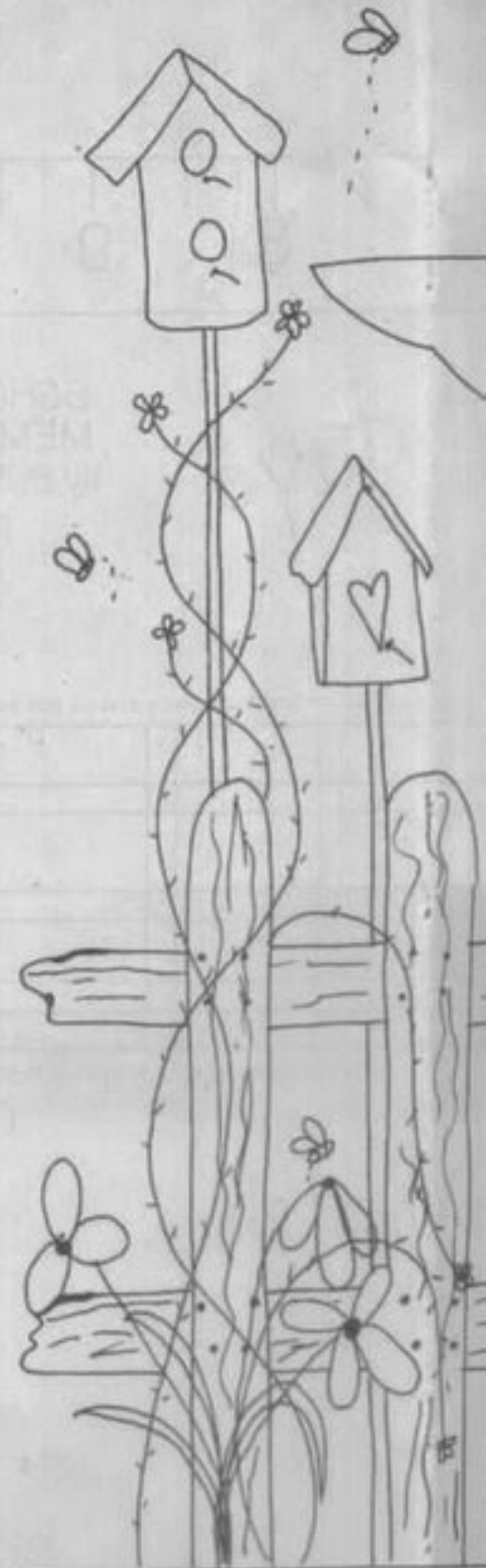
by PAM GRADY

page 15





sometimes
teddy bears and
broken hearts
need
a little mending



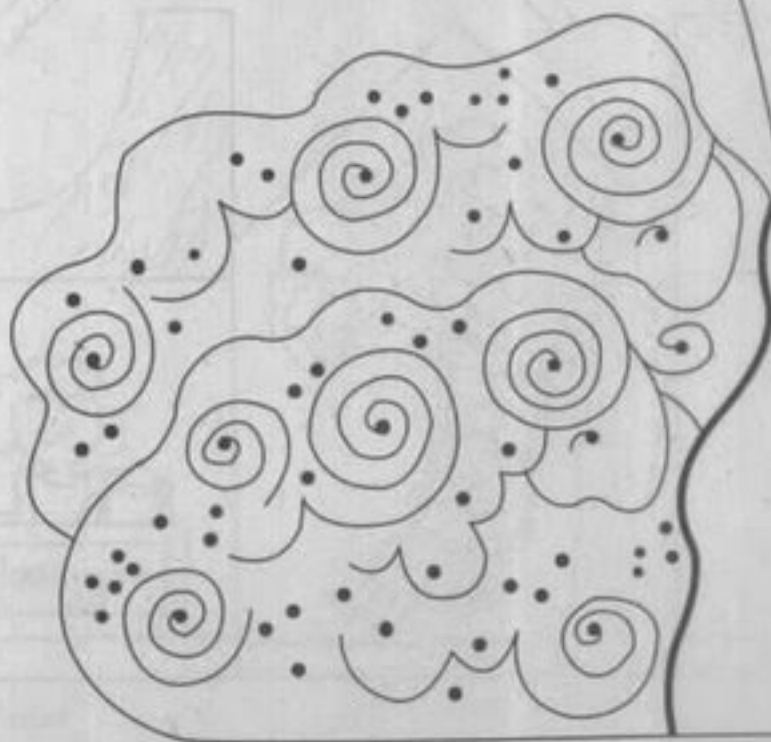
HARVE

SHADE

FOLK ART ANGEL
by PEGGY RINEHULS
page 60



HARVEST YOUR BLESSINGS
AND
SHARE THEM WITH OTHERS





NATIVITY PUZZLE
by ERIKA FREI
page 66

teddy bears and
broken hearts
need
a little mending!



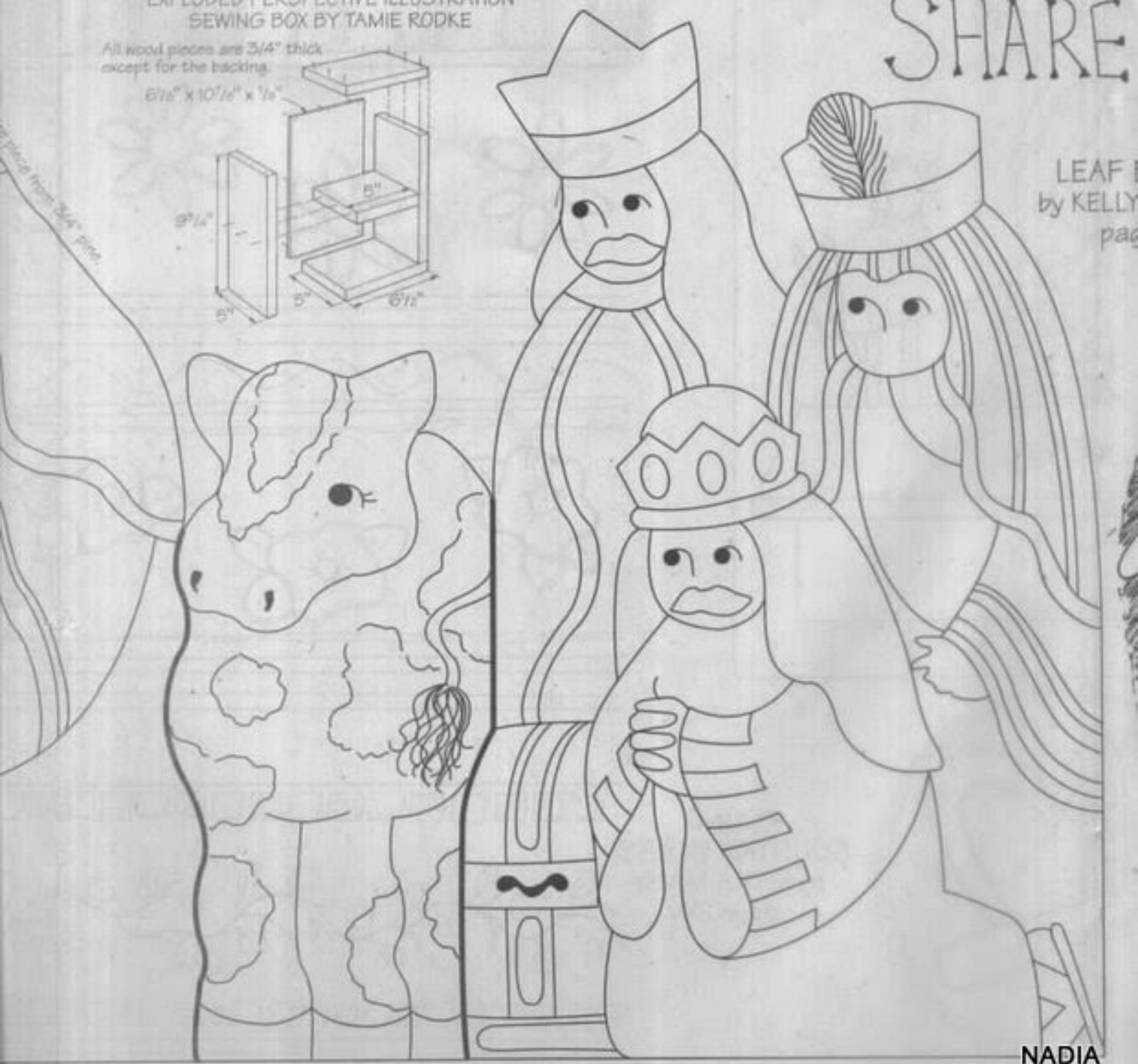
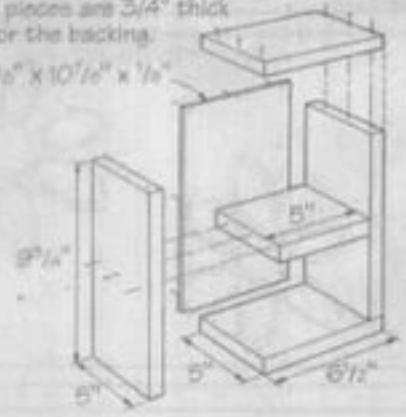
HARVE

SHARE

EXPLODED PERSPECTIVE ILLUSTRATION
SEWING BOX BY TAMIE RODKE

All wood pieces are 3/4" thick
except for the backing.

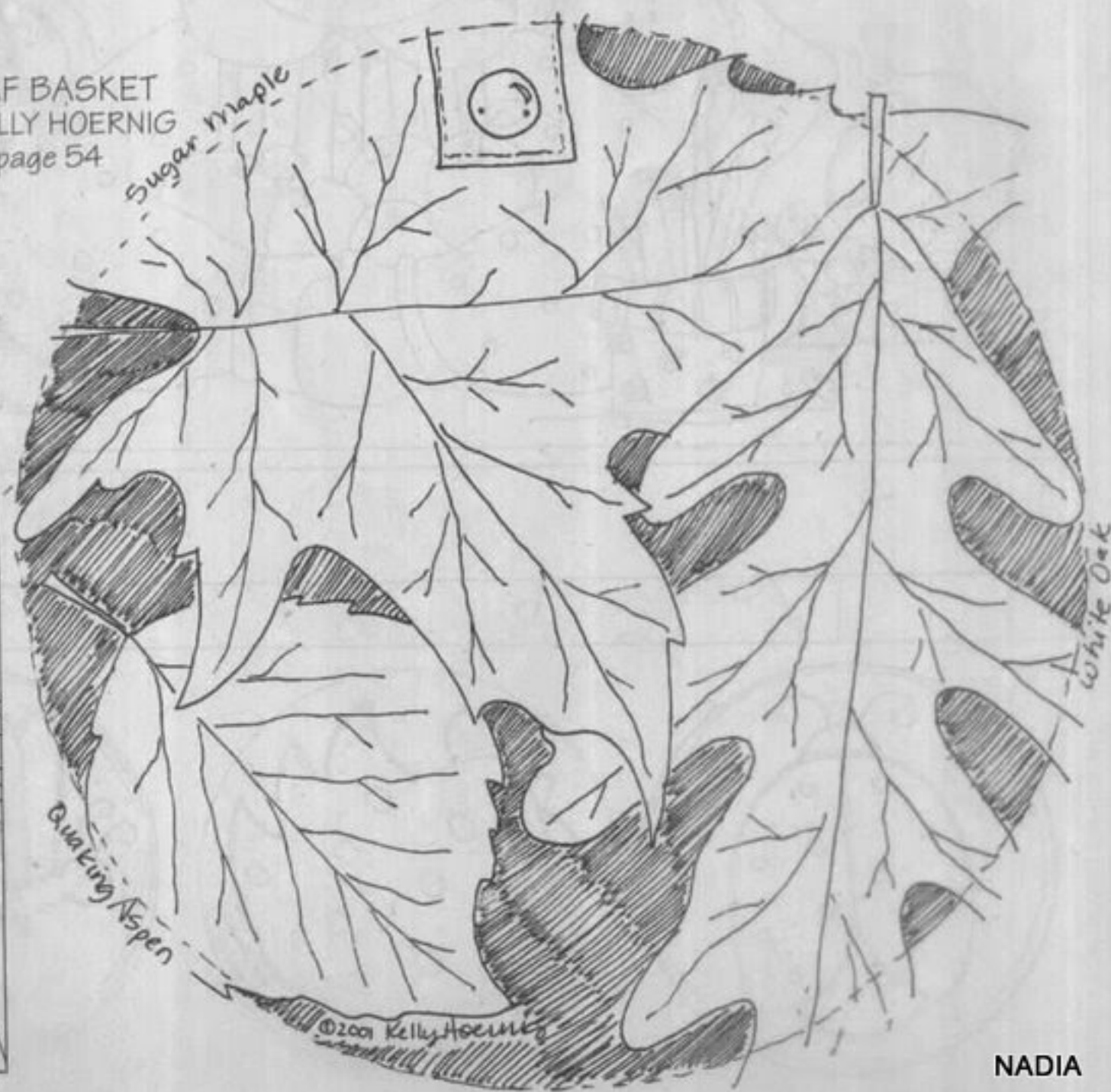
6 1/8" x 10 1/16" x 1 1/8"



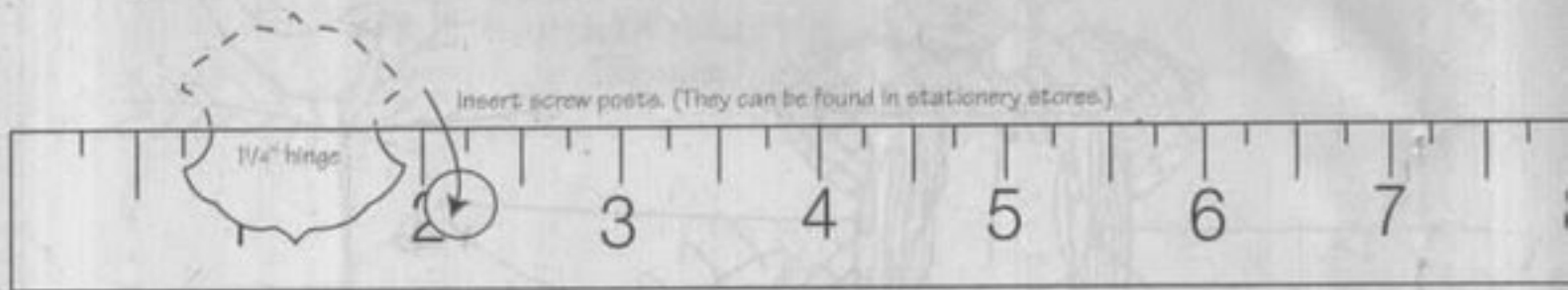
LEAF
by KELLY
pag

HARVEST YOUR BLESSINGS AND SHARE THEM WITH OTHERS

LEAF BASKET
by KELLY HOERNIG
page 54



©2001 Kelly Hoernig



School days. School days

Back measures: $13\frac{1}{2}$ " x $13\frac{1}{2}$ " x $\frac{3}{8}$ " birch plywood.
 Front measures: $12\frac{1}{2}$ " x $13\frac{1}{2}$ " x $\frac{3}{8}$ " birch plywood.
 Strip on the top left: 1 " x $13\frac{1}{2}$ " x $\frac{3}{8}$ " birch plywood.
 Add screw posts and hinges as shown above.

Continue plaid on t



Center

dog

School

Cat

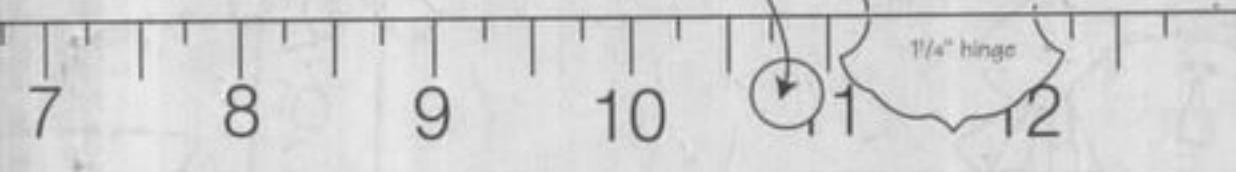
$$1 + 1 = 2$$

$$2\frac{1}{3}$$



Teech

NADIA



ol days

SCHOOL DAYS
MEMORY BOOK
by SUE JERNIGAN
page 22

Continue plaid on top front piece around the square below.

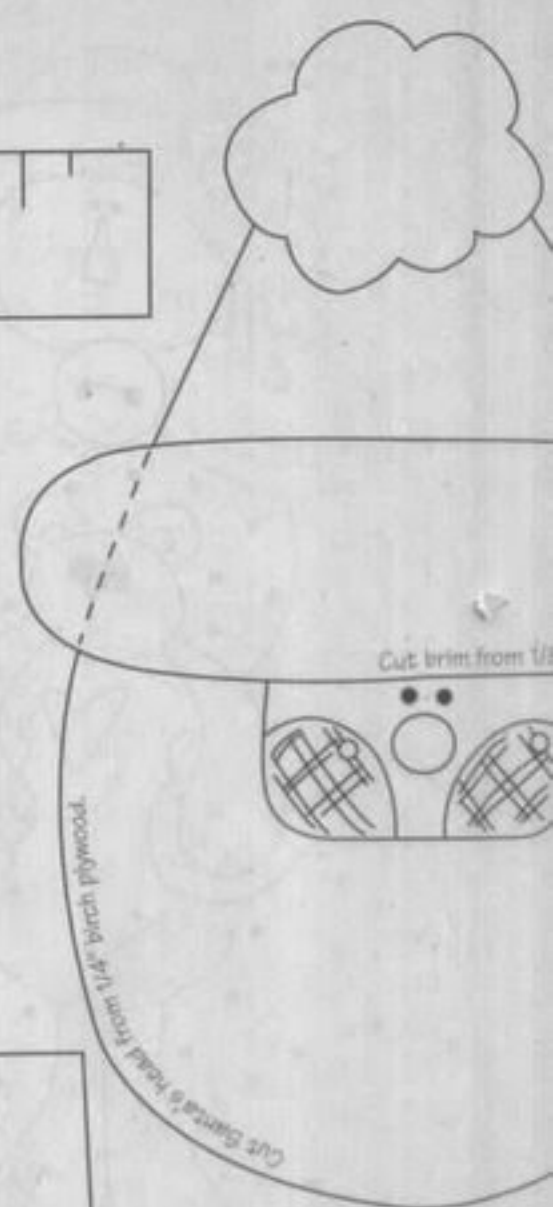


Center this square on the top front piece.

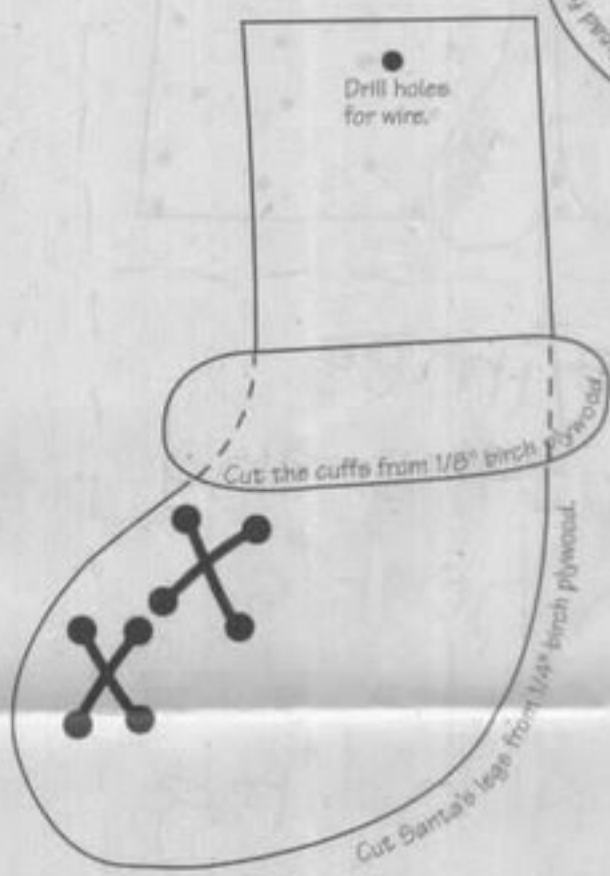
School daze

1=2

Teechr



Add checkerboard to a 6 3/4" x 8" chalkboard. Drill holes at the top a hanger and at the bottom to attach Santa's legs.



ROUND COUNTRY
by MYRA MA
page 24

NADIA

COUNTDOWN SANTA
by HEIDI NIEFORTH
page 64

— DAYS
UNTIL
CHRISTMAS

Print from 1/8" birch plywood.

to a 6 3/4" x 8 3/4"
les at the top for
the bottom to

SWEET ANGEL OF MINE
by FIDDLESTIX
page 74

Form wire
for hanger.

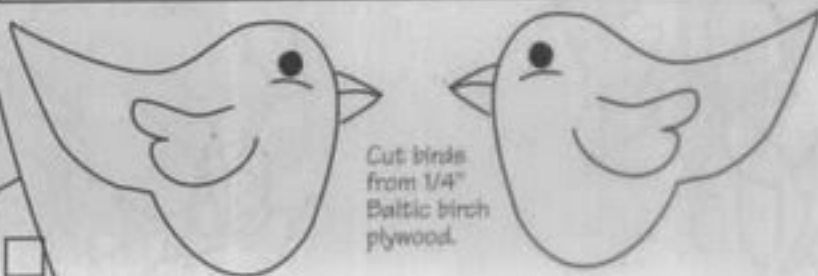
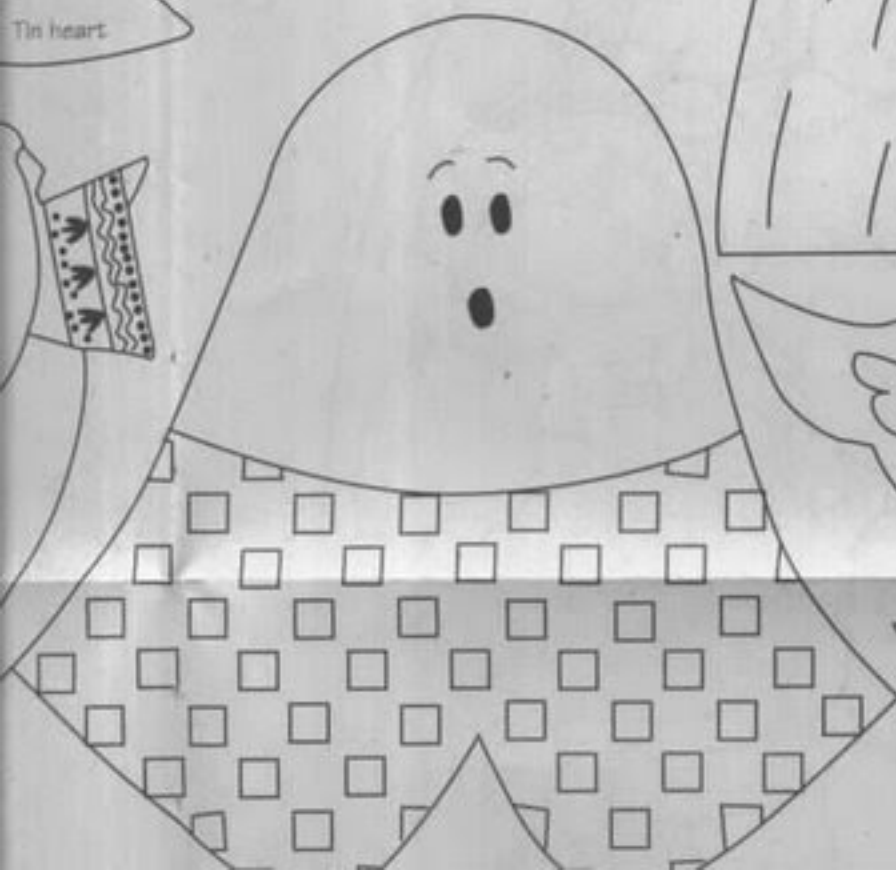
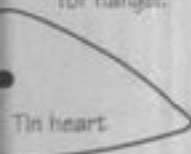
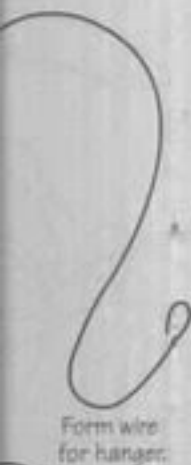
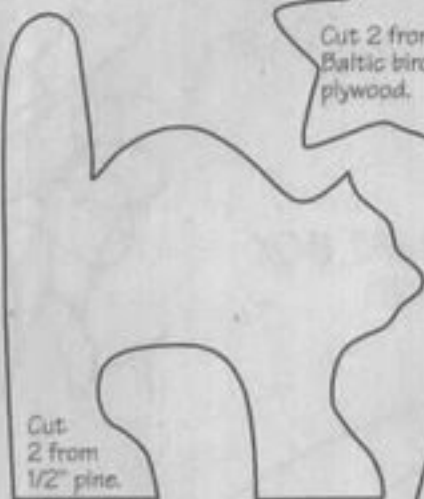
Tin heart.

COUNTRY BOXES
YRA MAHY
page 24

Cut from 1/8" birch plywood.

NADIA

JASPER
by GARY MILLER
page 20

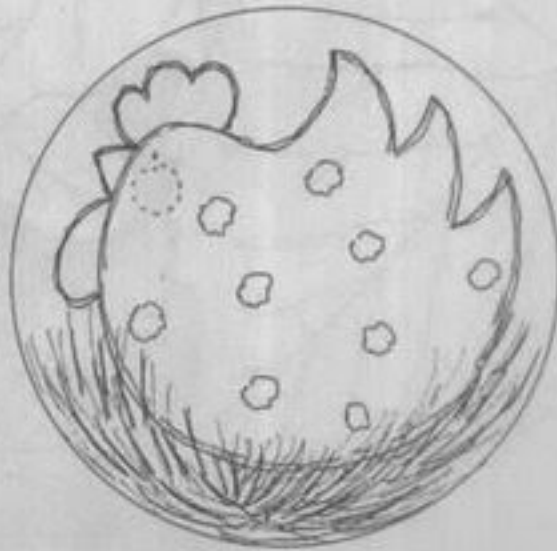
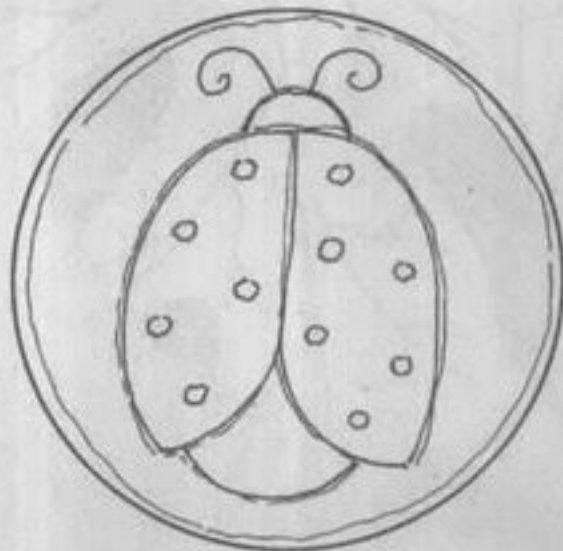


Cat


$$1 + 1 = 2$$

$$\begin{array}{r} 2 \\ + 1 \\ \hline 3 \end{array}$$

Teach

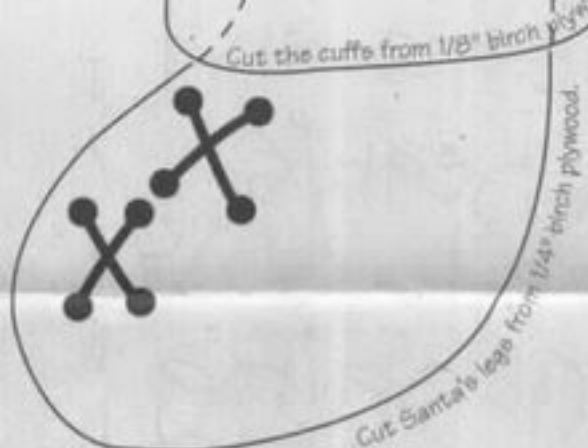



= 2

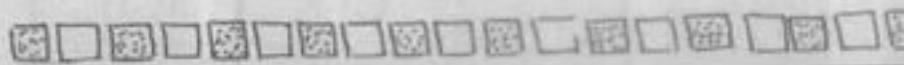
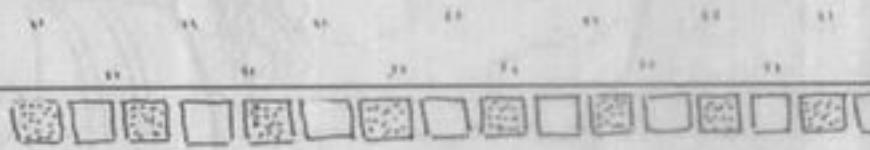
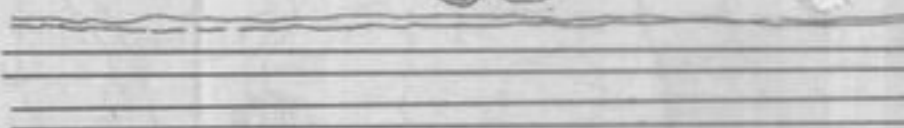
Teechr



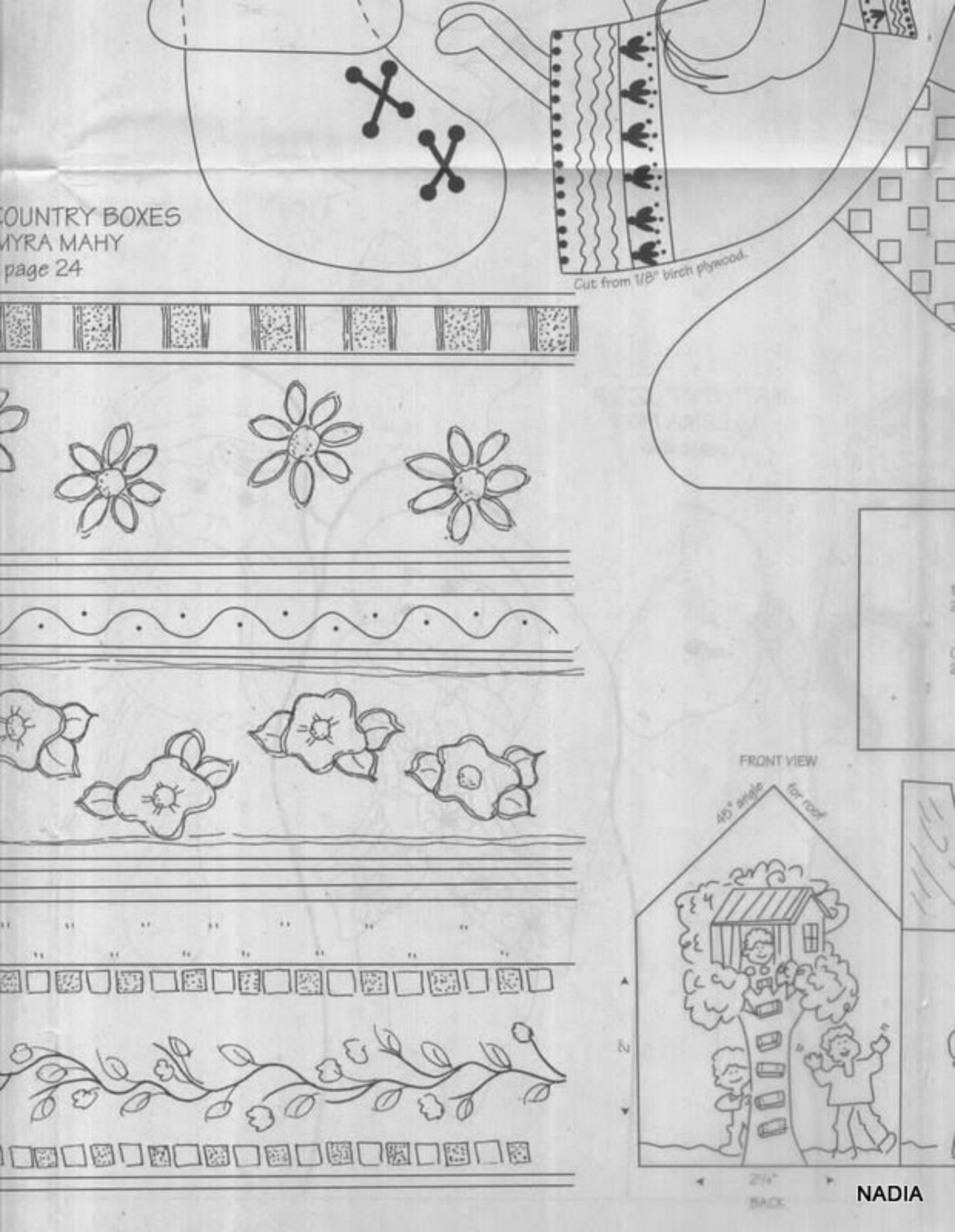
ROUND
COUNTRY BOXES
by MYRA MAHY
page 24



ROUND COUNTRY
by MYRA MAHY
page 24



NADIA



Cut from 1/8" birch plywood.

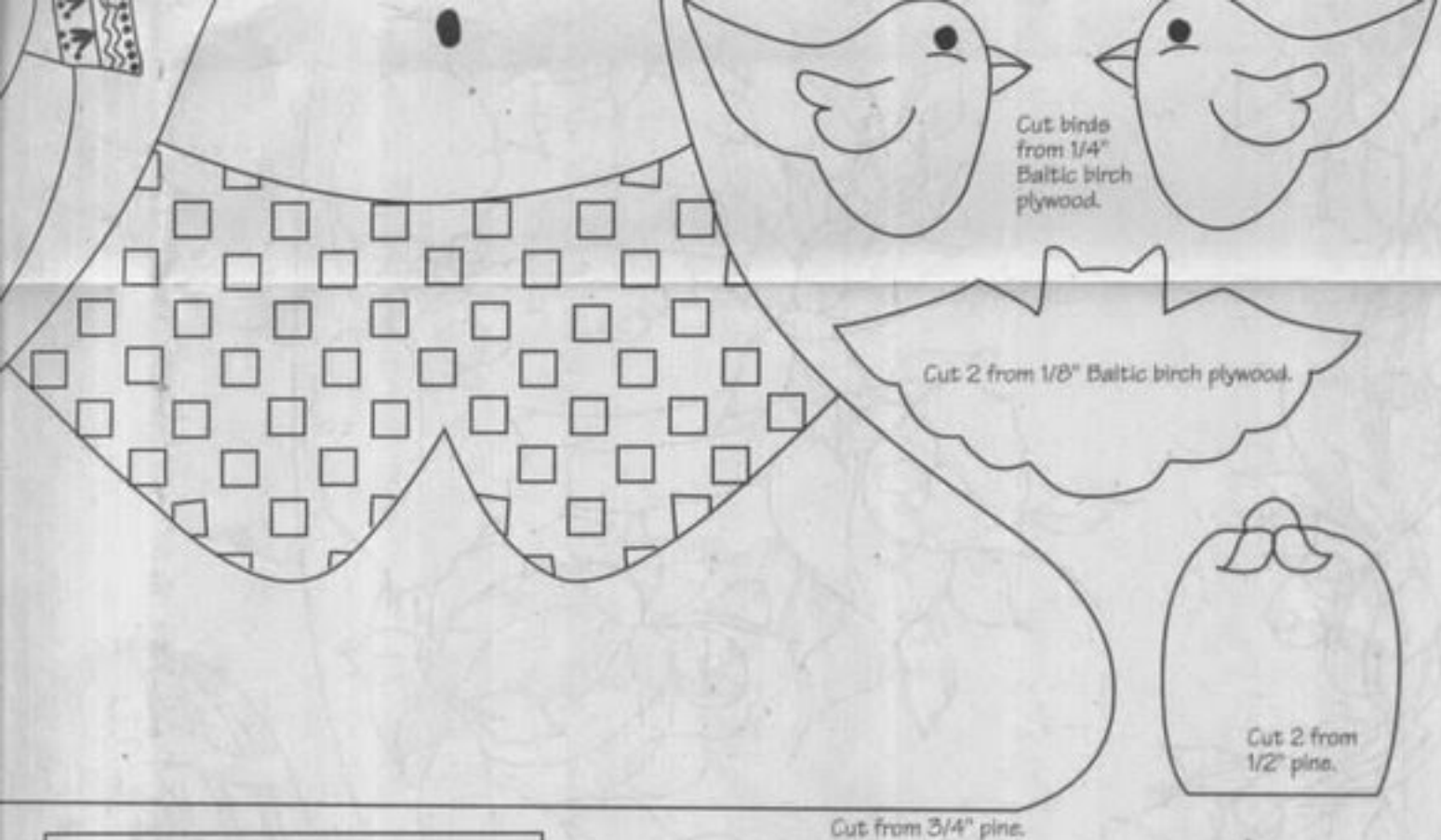
FRONT VIEW

45° angle for roof



2 1/4"
BACK

NADIA

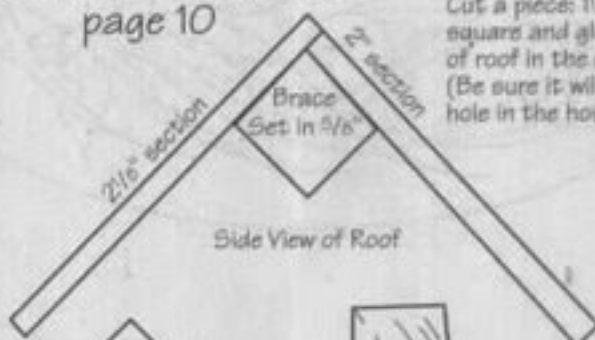


1 Roof Side:
2 3/4" x 2 1/8" x 1/8"

Other roof Side:
2 3/4" x 2" x 1/8"

STAMP HOUSE by JOANNE LOCKWOOD page 10

Overlap 2 1/8" side onto
2" side (butt-end)
Cut a piece: 1 1/4" long x 1/2"
square and glue to underside
of roof in the center.
(Be sure it will clear the 1 1/2"
hole in the house.)



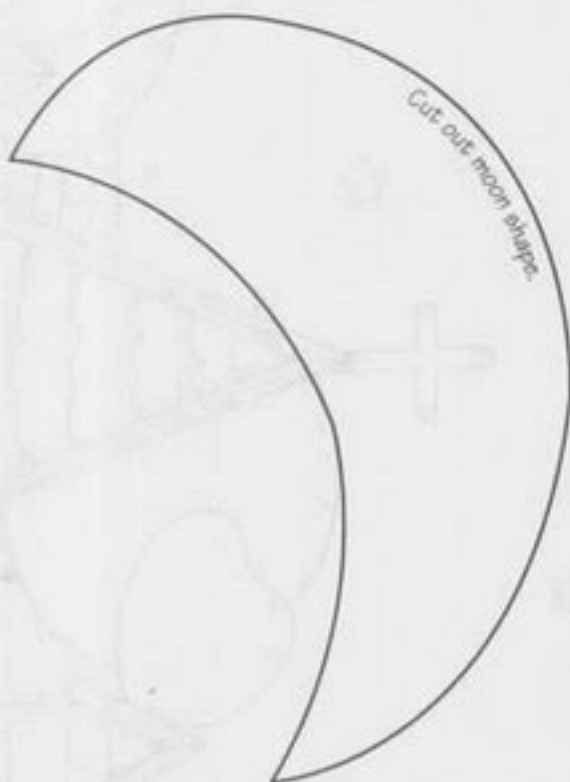
SIDE VIEW
1 1/2"

Use Forstner Bit





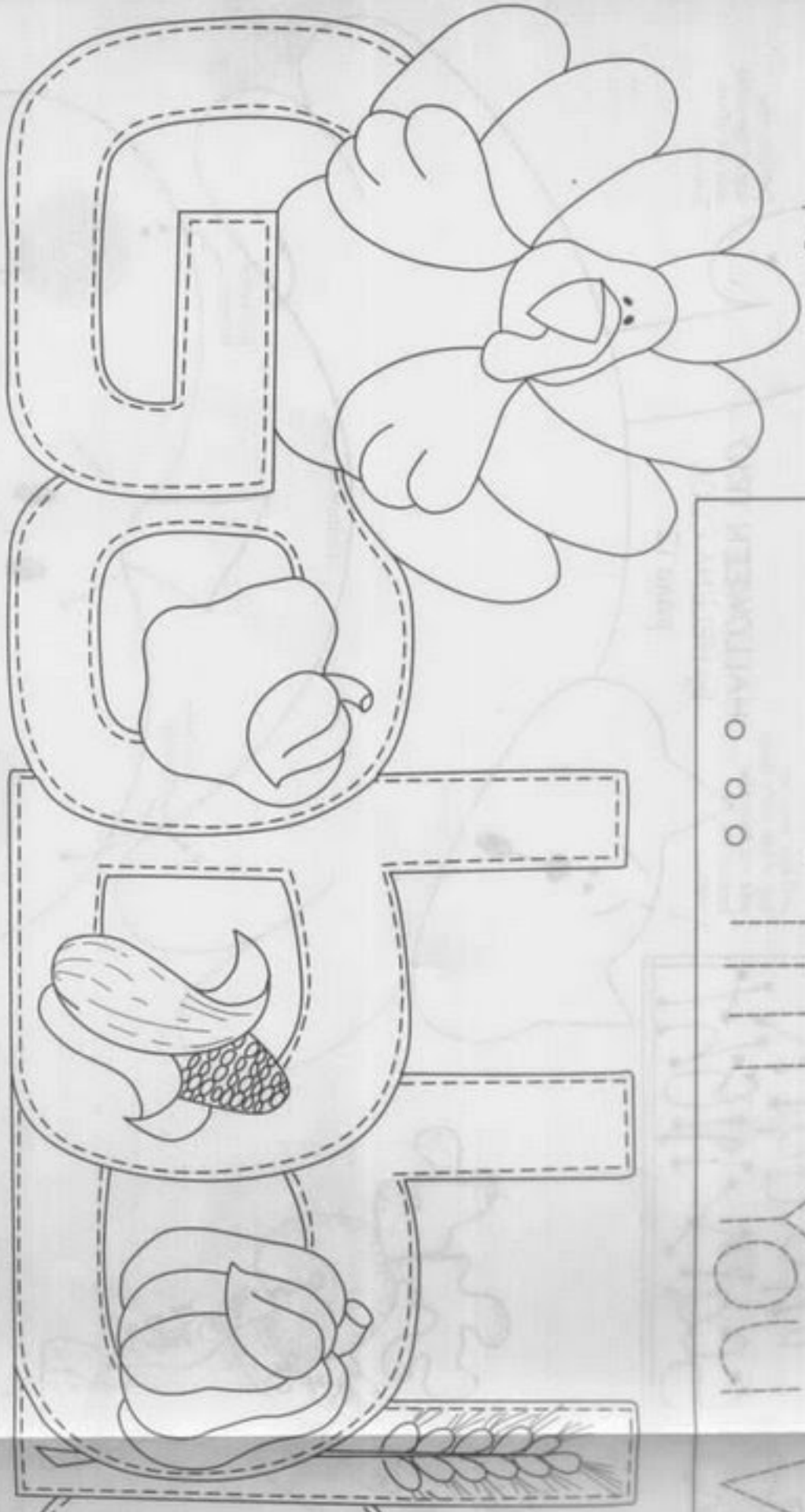
Cut base from 1 1/2\"/>Cut base from 1 1/2\"/>



Cut from 3/4\"/>Cut from 3/4\"/>

Thank you for
You Wolf

NADIA



3/32" hole,
counter sunk
on the back
side to 3/8"

3/32" hole,
counter sunk
on the back
side to 3/8"

3/32" hole,
counter
on the back
side to

1 1/2" hole 3/4" deep

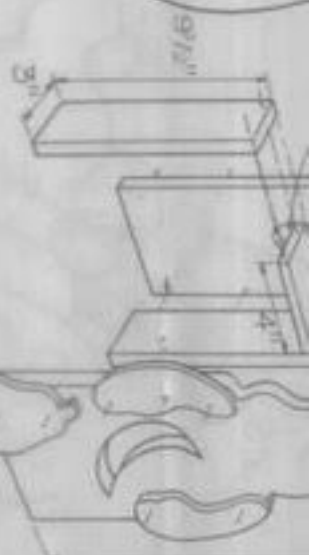
1 1/2" hole 3/4" deep

1 1/2" hole 3/4" deep

* counter sink
on the back
side to 3/6"

1 1/2" hole 3/4" deep

Cut base from 1 1/6" pine 3" x 10 3/4"

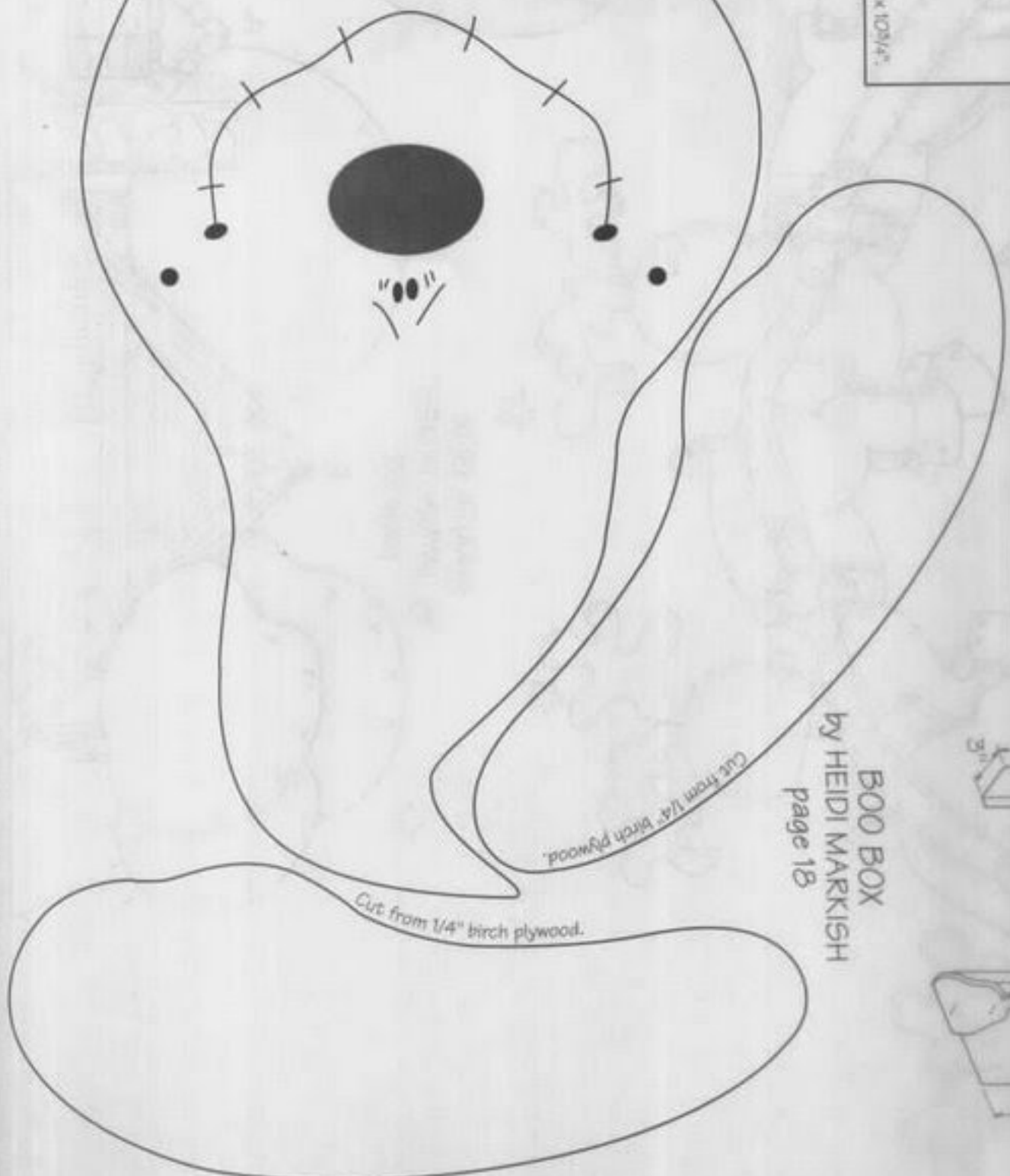


NADIA

BOO BOX by HEIDI MARKISH page 18

Cut from 1/4" birch plywood.

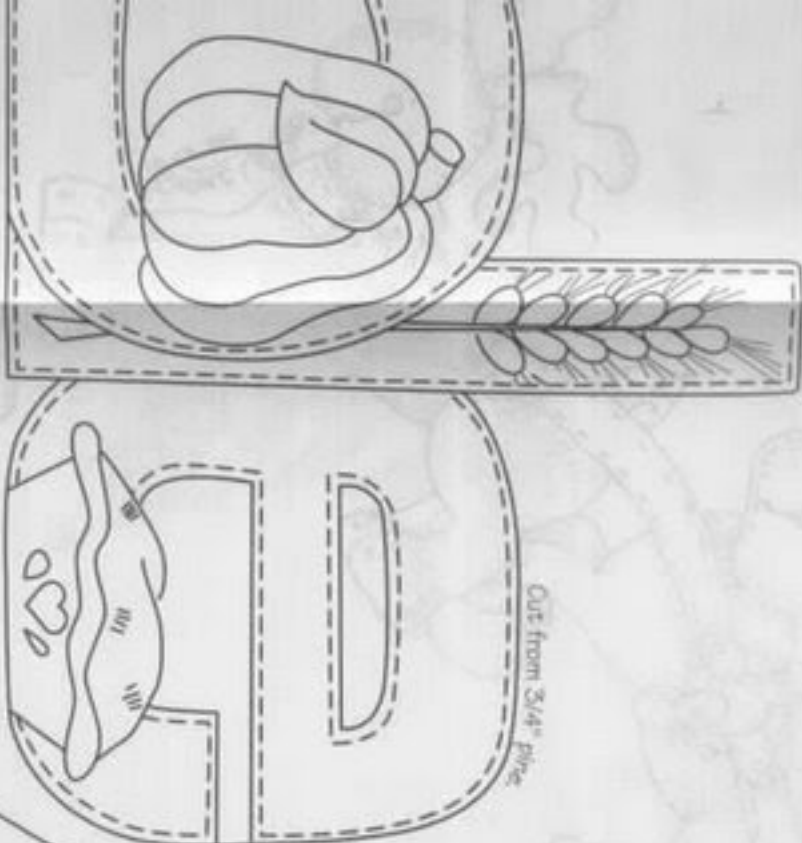
Cut from 1/4" birch plywood.



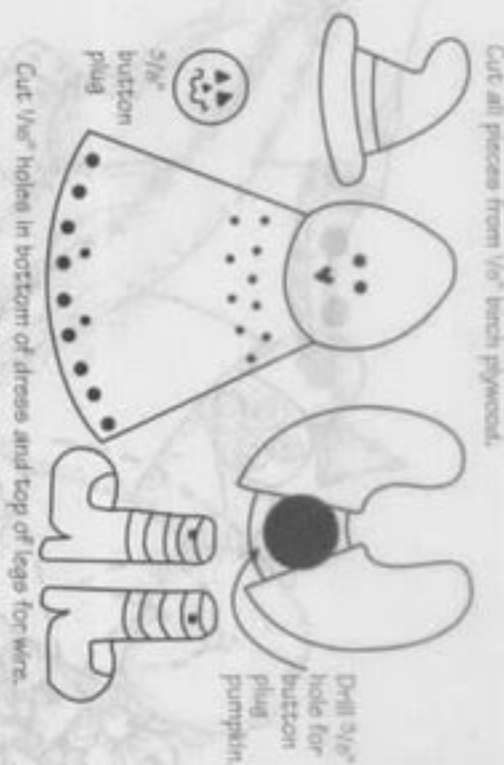
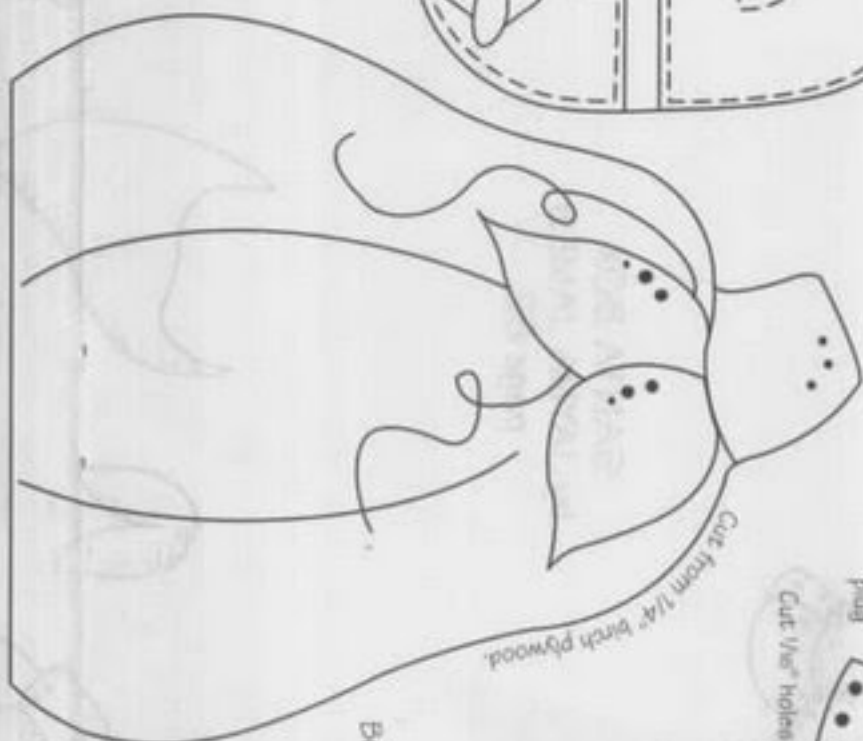
You Wobble

WITCH PIN
by SUSAN LOCKWOOD
page 16

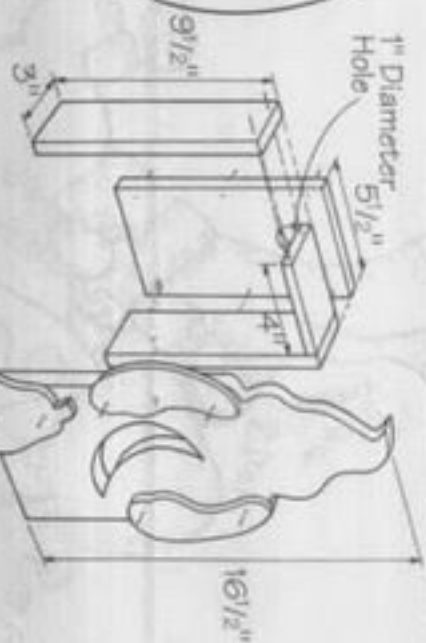
NADIA



3/32\" holes,
counter sunk
on the back
side to 3/16\"



BOO BOX EXPLODED PERSPECTIVE ILLUSTRATION



1 1/2\" hole 3/4\" deep

Drill hole for wire.

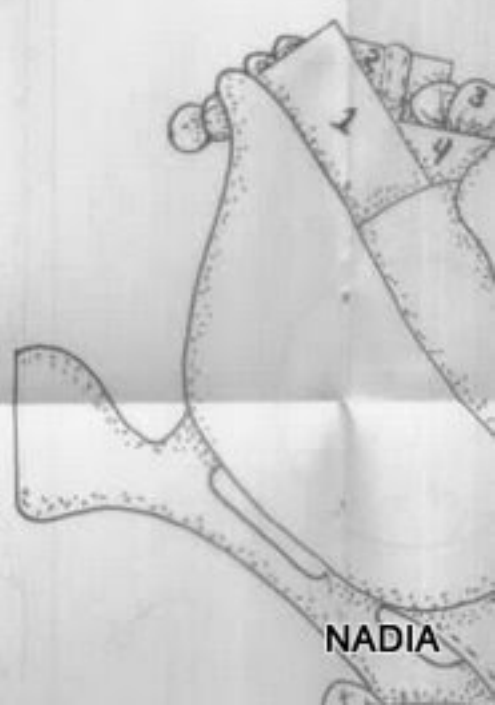
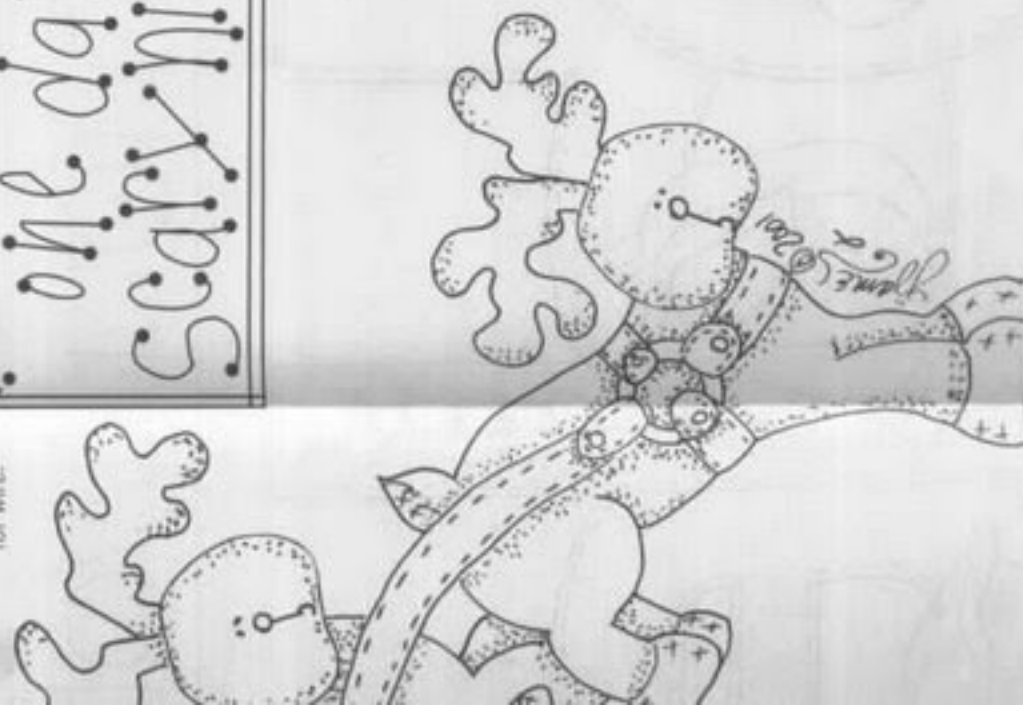
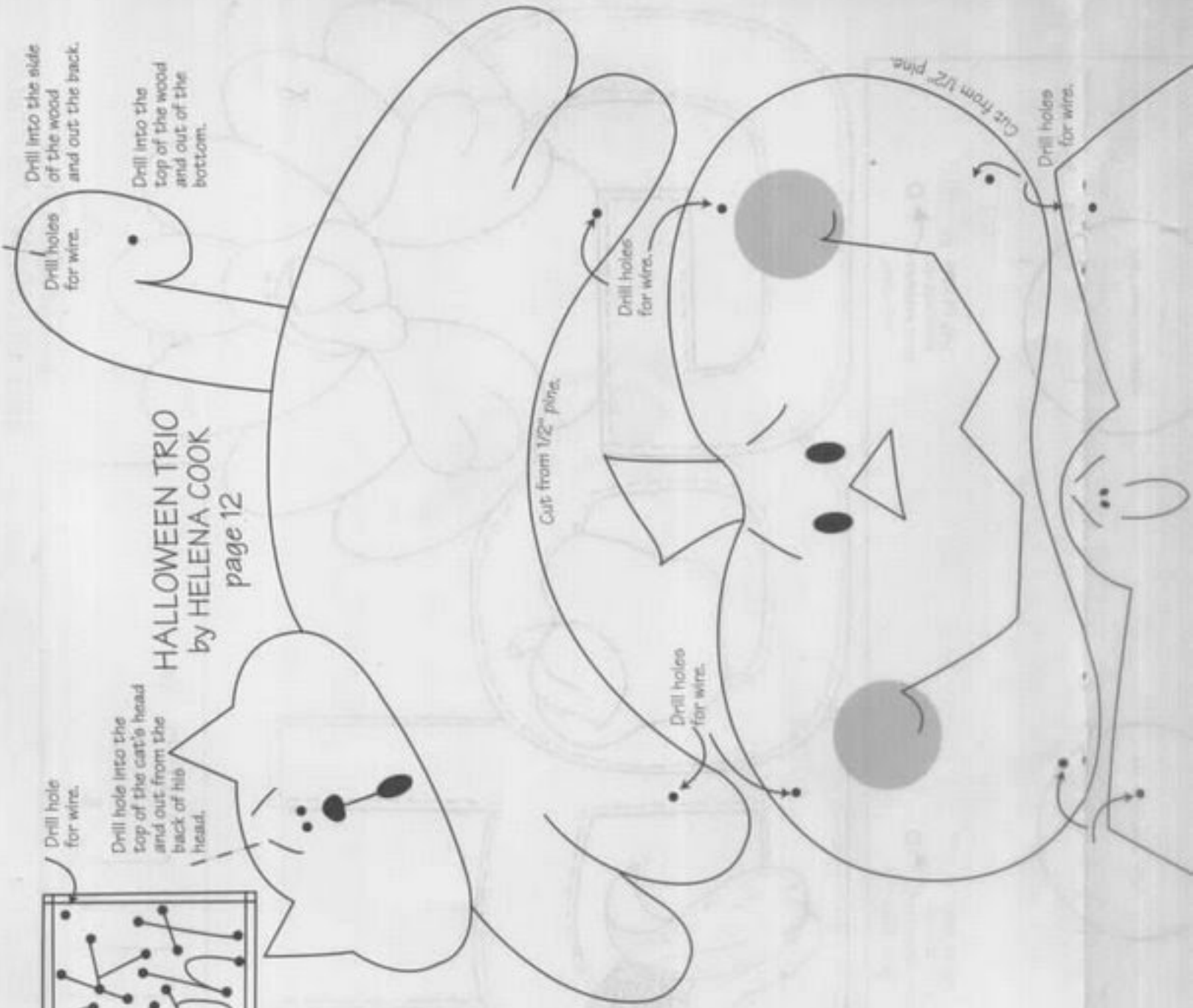
Drill hole for wire.

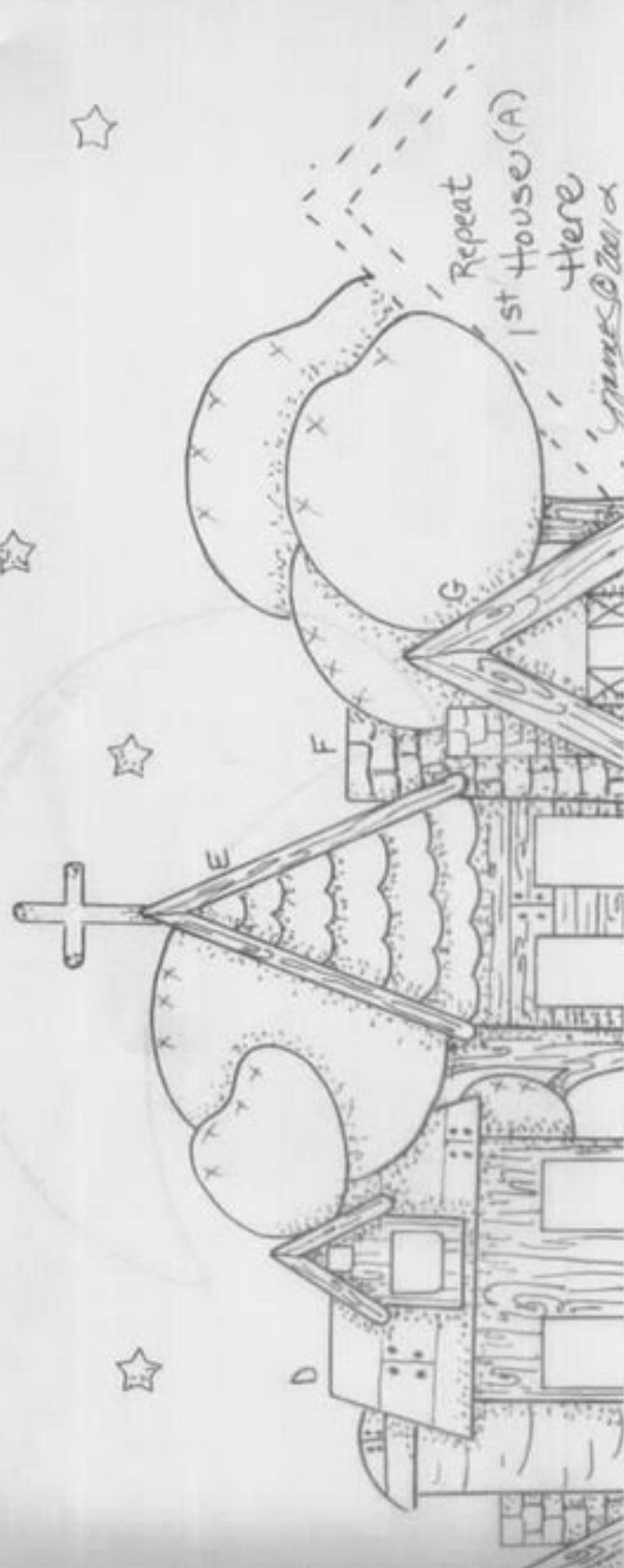
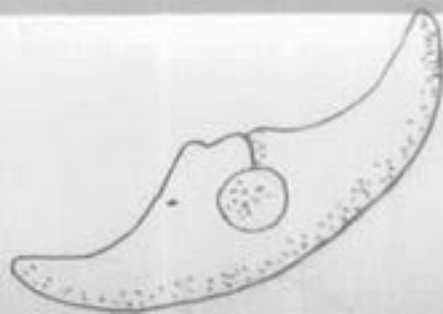
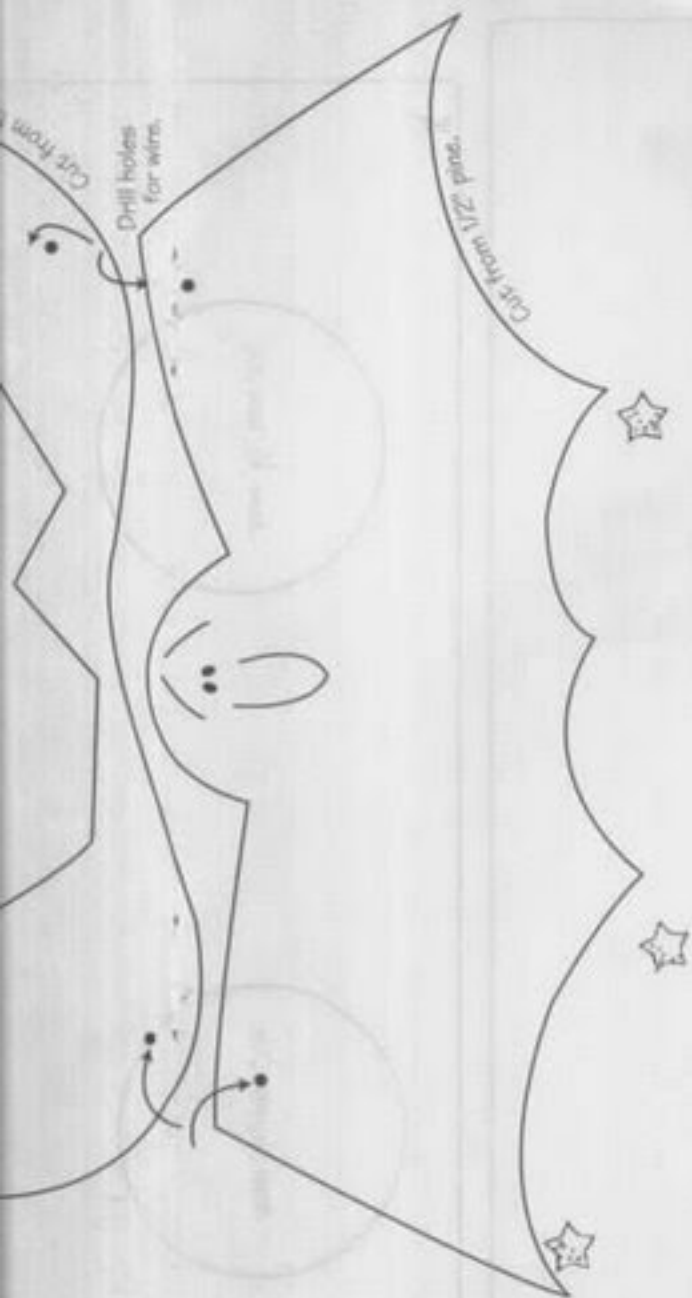
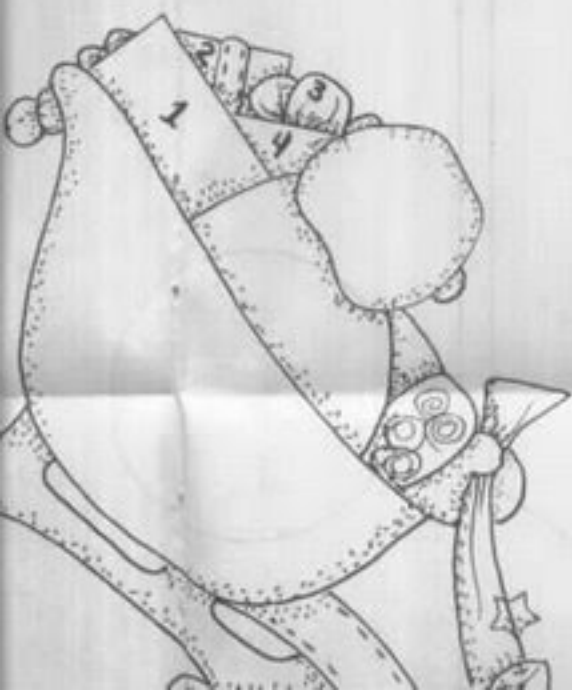
Drill hole into the top of the cat's head and out from the back of his head.

Drill into the side of the wood and out the back.

Drill into the top of the wood and out of the bottom.

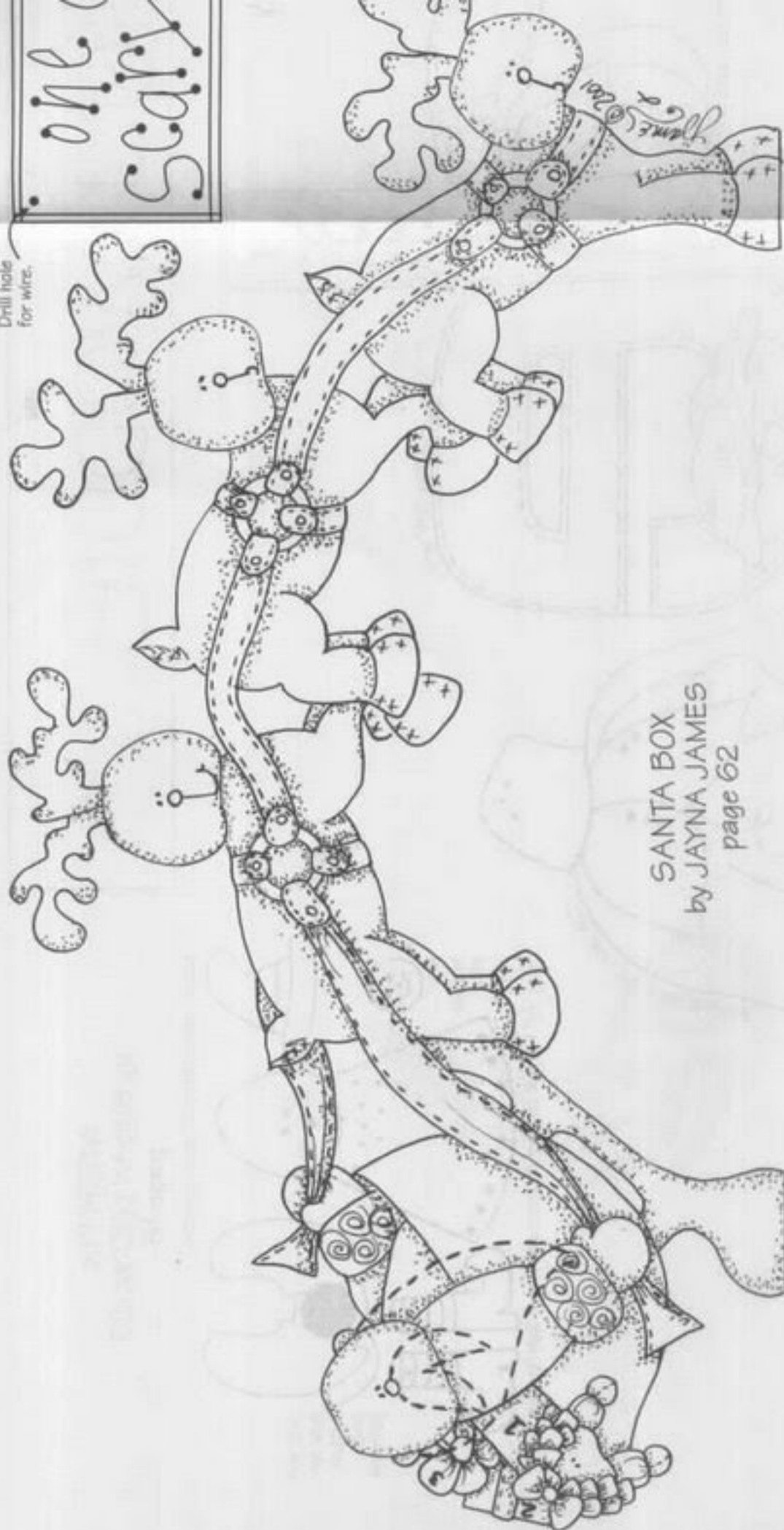
HALLOWEEN TRIO by HELENA COOK page 12





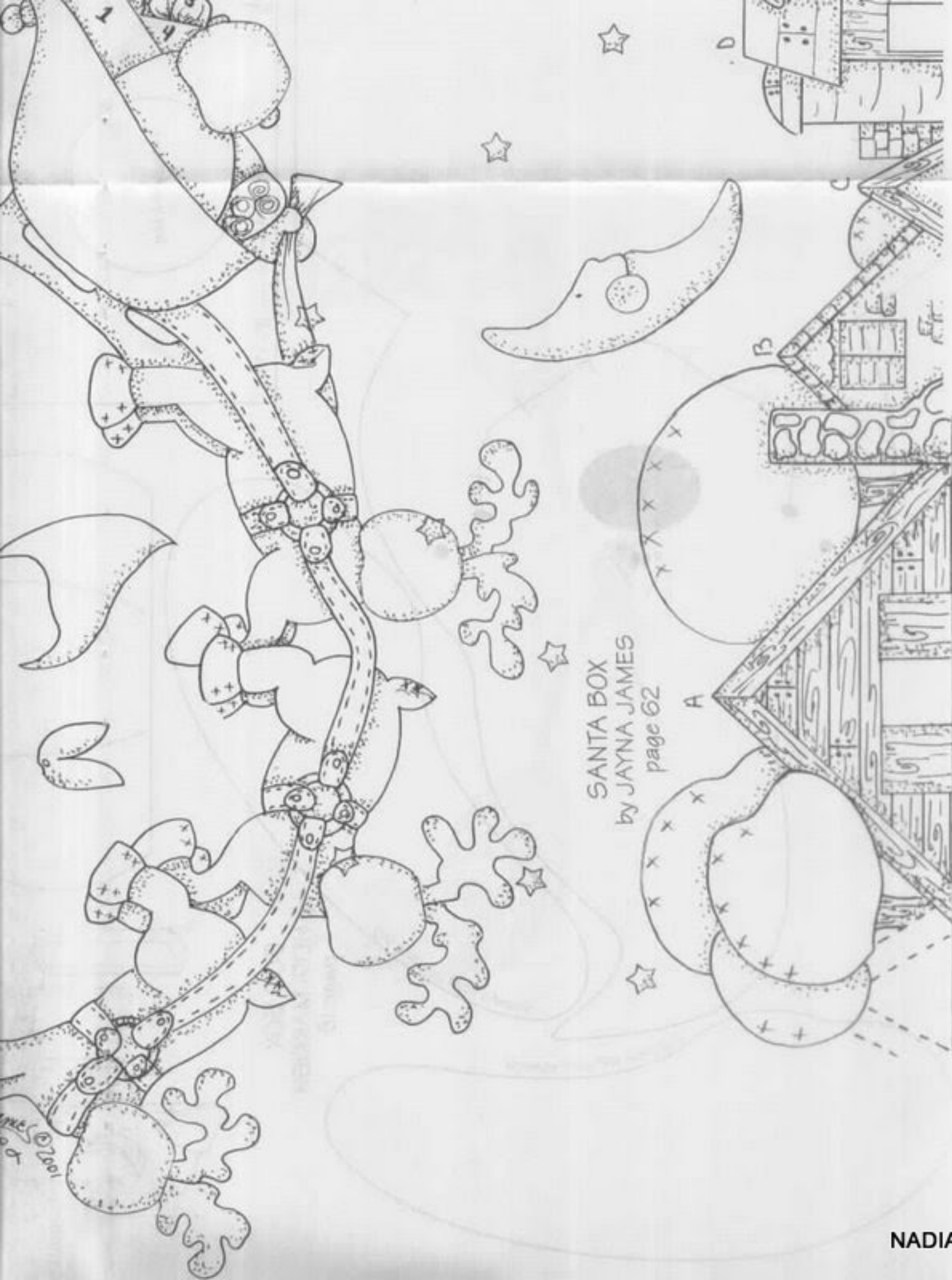
one scary

Drill hole
for wire.



SANTA BOX
by JAYNA JAMES
page 62





SANTA BOX
by JAYNA JAMES
page 62



"WHERE THERE'S A WILL, THERE'S A WAY"

I never did well in math when I was in school, but I comforted myself with the thought that I was "creative." I enjoyed writing and art, and artists aren't *supposed* to be good at math. Right? So naturally I was dumbfounded when Tamie Rodke told me what she did for a living before she became a decorative painter. "I was an accountant!" she laughed. "I was real big with numbers and math."

Looks like I might have to come up with a new excuse for all those unbalanced checkbooks.

Tamie got married in 1990 and moved to Los Angeles, CA, where she began working for an ad agency, first as a bookkeeper, and then moving up to an accountant position. A year later, she moved to Sacramento, but continued to work for the agency, setting up an office in her home and traveling to Los Angeles on a quarterly basis. Her creative outlets were limited; she occasionally did posters for church and other events, but otherwise her artistic pursuits were fairly nonexistent.

Tamie enjoyed her job, but eventually she began to feel that she wanted to be in business for herself. There was only one difficulty—figuring out exactly what kind of business to pursue. "I knew I wanted to do something new and different and be my own boss," says Tamie, but what that something was wasn't clear to her.

Then, in 1993, Tamie picked up an issue of *Country Sampler* magazine.

She flipped through it, intrigued by the craft designs. Her latent creativity was awakened at last and she thought it looked like something she could do. She contacted a couple of the artists whose work appeared in the magazine, and asked if she could talk to them about the business of crafting. They were helpful and encouraging and she decided, "I'm going to do it." Although she continued to do accounting for the ad agency, she dedicated her free time to learning how to paint and design.

In 1994, she officially set up her craft business, calling it Dream On Productions. Her dream of being her own boss was gradually coming true.

She began with only three pattern packets, and put an ad for them in *Country Sampler*. She received a one-year contract with *Country Sampler* to do a project and an ad in each issue. Soon after, *Family Circle* saw her ad in *Country Sampler* and called her to ask if she would also design for them. Her first piece for them was a cover project. For the next three years, she designed for both *Family Circle* and *Country Sampler*. In 1996, she quit working for the ad agency and devoted herself full-time to painting and raising her young son.

The year 1997 was a good one for Dream On Productions. For one thing, Tamie had the opportunity to do a craft segment on a show called "Home Matters" which airs on the Discovery Channel. Her project was a birdhouse window valance. Tamie also attended

Tamie Rodke

by Grace Farag

her first big show that year, the Hobby Industry Association's show (HIA), where she had a small booth. Her main goal was to find a publisher for her designs. She ended up coming away from the show with offers from not one, but three publishers, among them Provo Craft, with whom she eventually signed a contract for her books. She has since published seven books with Provo Craft.

Tamie makes a point of attending two shows a year: Creative Painting in Las Vegas, and the Society of Decorative Painters' Annual Convention. However, as busy as she is, she says emphatically, "Family is my priority." Which, she goes on to explain, is why decorative painting was the perfect career for her. "I can be home with my family and still have time for my passion for creating," says Tamie.

Tamie describes her style as "colorful country." Snowmen, scarecrows, and Raggedy Anne are currently her favorite subjects for painting. Always ready for a challenge, Tamie is moving Dream On Productions into new territory—self-publishing. Look for Tamie's first self-published book, titled *Dreams in My Suitcase*, available soon and featuring projects for all seasons.

Any advice for new painters? "The main thing is to have a real desire," Tamie says. "You're it, you make it happen." She adds, "It's very helpful to keep up with what other artists are doing. Keep up on trends... get craft magazines, and flip through them." Naturally you want to stay true to your own style, but as Tamie points out, other artists' work can be a good resource for jumpstarting your own creativity.

Determination, a little research, lots of persistence, and a dream—it all adds up to a great equation for success. Just do the math. ♥

NADIA

Wood Strokes & Woodcrafts 51

Sewing Box





TO ORDER A WOOD BLANK

To order the Provo Craft cabinet with two baskets for this project (item #11-3946), contact Creative Xpress, 295 W. Center St., Provo, UT 84601; phone: (800) 563-8679; e-mail: sales@creativeexpress.com; Web site: creativeexpress.com

PREP STEP

Sand the box lightly if necessary. Basecoat the entire box, inside and out, Coastline Blue. Using graphite paper, transfer the main design to the two sides of the box. Transfer details as needed.

BASECOAT

Base Jane's face and hands Medium Flesh and her hat Empire Gold. Base the dress Cape Cod Blue, the sleeves White, and the collar Maple Sugar. Base the button Light Timberline Green and the teddy bear Light Chocolate.

DETAILS

Base Jane's nose Barn Red and her hair Mendocino Red.

Base the teddy bear's eyes and the flower petals White. The leaf is Leaf Green and the center of the flower is Bittersweet Orange.

Base the heart on the teddy bear, the heart on the bottom of the box and the two primitive hearts for the baskets Mendocino Red.

Base the inside of the teddy bear's ears Touch o' Pink and his nose Black.

Dot his button eyes with Black.

Use a stylus or the end of a small brush to dot above the center of the flower, Jane's eyes, and the teddy bear's button holes with Black. Use a paint brush handle tip to dot the button on Jane's collar. Use the fine liner brush to paint small stitch lines on the lettering. Use the stylus again to add White dots on Jane's dress.

Use pink blush or artist's chalk to add cheeks on Jane and the teddy bear with a cotton swab.

Use a .01 Sakura Micron Pigma black permanent pen to draw on the teddy bear's mouth and to connect the dots on his button eyes with x's.

Use a .05 Sakura Micron Pigma black permanent pen to outline the entire design. Draw stitch lines on Jane's collar and to connect the dots on her collar button. Draw the detail lines on the leaf, the mending stitch lines on the teddy bear and heart, and the stitch lines around the sides, top, and front of the box.

Drill two small holes in the primitive wood hearts. Using red thread and a needle, attach the buttons onto the wood hearts. Knot the thread in front. Glue the hearts on the front of each basket.

Lightly spray the entire box with Delta Satin Finish Spray to seal the linework.

Paint Box

Paints:

Delta Ceramcoat	
Barn Red	Light Timberline
Black	Green
Bittersweet Orange	Maple Sugar
Cape Cod Blue	Medium Flesh
Coastline Blue	Mendocino Red
Empire Gold	Touch o' Pink
Leaf Green	White
Light Chocolate	

Brushes:

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

Supplies:

Provo Craft wood box with baskets (item #11-3946 at Creative Xpress)
Two primitive hearts by Provo Craft (item #22-0044)
Graphite transfer paper
.05, .01 Sakura Pigma Micron pens
(2) 7/8" red button
Red thread
Pink blush or artist's chalk
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. Look for her new book, "Dreams in My Suitcase," available August 2001.

LEAF BASKET





TO ORDER A WOOD BLANK

The Provo Craft 6" basket #11-3102 for this project can be found in leading craft departments nationwide. For more information, call Creative Xpress at (800) 563-8679.

PREP STEP

Sand the top and handle lightly, going with the grain of the wood; wipe clean. Mix water plus Red Iron Oxide in a small spray bottle and spritz the entire basket inside and out. This may have to be done several times to achieve the desired value. Once dry, apply the pattern lightly to the top of the basket.

With a wash of Burnt Umber, do the top and inside rim. With a wash of Red Iron Oxide, do all the horizontal slats and the handle.

SUGAR MAPLE LEAF

Base the sugar maple leaf Gingerbread. Float Antique Gold wide in three places; highlight those areas with Camel. Lightly transfer the veins. Shade under, on top, or in between the veins with the following colors. Remember to keep them light, you can always deepen later. Float with Terra Cotta, Tangelo Orange, and Red Iron Oxide.

Paint the veins with your script liner and Camel. Highlight them here and there with Light Buttermilk. Shade the stem with a wash of Gingerbread. Where the oak leaf overlaps, float first with Red Iron Oxide, then deepen with Burnt Umber.

WHITE OAK

Base the white oak Terra Cotta. Float Antique Gold wide in three places; highlight those areas with Camel. Lightly transfer the veins. Shade under, on top, or in between the veins with the following colors. Again, remember to keep them light. Float with Burnt Umber, Gingerbread, Tangelo Orange, and Red Iron Oxide. Paint the veins with your script liner and Camel. Highlight them here and there with Light Buttermilk. Shade the stem with a wash of Gingerbread. Float with Burnt Umber where the maple leaf overlaps.

QUAKING ASPEN

Base the quaking aspen Camel. Float Antique Gold wide in three places. Lightly transfer the veins. Shade under, on top, or in between the veins with the following colors, keeping them light as always. Float with Terra Cotta, Antique Gold, and Red iron Oxide. The veins are done with the script liner and Camel plus Light Buttermilk. Highlight them here and there with Light Buttermilk. Shade the stem with a wash of Terra Cotta. Float with Burnt Umber where the maple leaf overlaps.

BACKGROUND AND EASY FINISH

Base the background with several coats of Burnt Umber. Softly float Red Iron Oxide here and there to create a mottled effect.

Sign your name, then varnish with several coats of Deco Art Matte Varnish. Tie a raffia bow on the handle and fill with your autumn treasures!

Paint Box

Paints:

DecoArt Americana Acrylics	
Antique Gold	Light Buttermilk
Burnt Umber	Red Iron Oxide
Camel	Tangelo Orange
Gingerbread	Terra Cotta

Brushes:

Loew-Cornell
 Series 7050: #2 script liner
 Series 7300: #8, #16 shaders
 Series 798: 3/4" white nylon flat

Supplies:

Basket with wooden lid 6" x 4" tall #11-3102 available from: Creative Xpress
1 (800) 563-8679

Jo Sonja's All Purpose Sealer
Gesso

Transfer paper

Loew-Cornell

Super Chacopaper

Loew-Cornell No. 383 Brush Tub
(round)

Loew-Cornell Double-ended
stylus

DecoArt Matte Varnish



An original design by Kelly Hoernig
Address any specific questions with
SASE to: Kelly Hoernig, 15927 South
Grove Road, Hebron, IN 46341 or
e-mail at: kellyb@netnitco.net.





TO ORDER A WOOD BLANK

To order the wood blank for this project, send \$16.99 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

PREP STEP

Transfer the outline patterns from the pattern packet to the appropriate wood. Cut the top piece from 3/4" pine. Plane the pine for the bottom piece down to 1 3/16". Router holes for candles as indicated. Seal the wood pieces with *DecoArt* Wood Sealer. Transfer the pattern with graphite paper and a stylus. All the detail is painted with thin washes of color (80% water + 20% paint), except the large letters.

WASHES

Wash the turkey's head and body, the pie pan, the apple, and the pumpkin stems with Khaki Tan.

Wash three turkey feathers and the apple with Brandy Wine.

Wash two turkey feathers, the corn, and the background behind the large letters with Honey Brown.

Wash two turkey feathers and the pumpkin with Oxblood.

Base the pie filling with straight Sand (no water). Wash the apple and pumpkin leaves and the corn husk with Forest Green. Base the large letters with straight Burnt Sienna.

THE TURKEY

Shade the Brandy Wine feathers with Brandy Wine. Shade the Honey Brown feather with Light Cinnamon. Shade the Oxblood feathers with Oxblood. Highlight the tips of the turkey's wings with Sand. Shade his body and head with Mississippi Mud. Base his wattle with Oxblood and shade the bottom with Antique Maroon. Base his beak with Honey Brown and shade the top edge with Light Cinnamon. His eyes are Lamp Black.

THE APPLE AND CORN

Shade the outer apple edges with Brandy Wine. Shade the outer edges of the leaf with Forest Green and line the center vein using the 18/0 liner. Shade the stem with Mississippi Mud.

Shade the base of the corn with Light Cinnamon. Shade the husk with Forest Green and line to detail with the 18/0

liner. Using a stylus and Golden Straw, dot the corn kernels.

THE PUMPKIN AND WHEAT

Shade the sections of the pumpkin with Oxblood. Shade the edges of the leaf with Forest Green and use the 18/0 liner to paint the center vein. Shade the stem with Mississippi Mud.

Line the stem with Honey Brown. Sideload with Honey Brown and paint graduated "c" strokes along the stem. The strokes are larger at the bottom of the stem and gradually reduce in size towards the top of the stem. Thin the Golden Straw and use the 18/0 liner to paint the wispy hairs at the end of each stroke. Sideload with Golden Straw, and paint over the "c" strokes again to highlight.

THE PIE AND LETTERS

Shade the pie crust with Khaki Tan. Use the same color and the 18/0 liner to paint the fork marks in the crust. Shade the pie pan with Mississippi Mud. Paint the heart in the center of the pan with Brandy Wine. Paint the two short comma strokes on each side of the heart with Forest Green.

Shade all the background areas with Light Cinnamon. Shade between the letters with Antique Maroon to separate. Stitch around the edge of each letter with Sand and the 18/0 liner.

THE BASE

Paint the top of the base with a wash of Khaki Tan. Shade the outer edge of the top of the base with Mississippi Mud. Base the edge of the base on all four sides with a wash of Honey Brown. Using the 3/8" checker stencil and Burnt Sienna, stencil the base edge. When dry, transfer the letters with white chalk pencil. Use the chalk to trace over the letters on the back side of your pattern tracing, then place the pattern on the wood and trace over the letters with a stylus. Use straight Sand (no water) to load the #2 script liner and stitch the letters on the base. When dry, remove the remaining chalk lines with a damp brush.

EASY FINISH

Attach the sign to the base using three 2" wood screws and spray the entire piece with several coats of *DecoArt* Matte Spray Sealer. Place a tea light in each base hole and light up your Thanksgiving table.

Paint Box

Paints:

DecoArt Americana

Antique Maroon	Khaki Tan
Brandy Wine	Lamp Black
Burnt Sienna	Light Cinnamon
Forest Green	Mississippi Mud
Golden Straw	Oxblood
Honey Brown	Sand

Brushes:

Loew-Cornell

Series 7550: 3/4" wash

Series 7300: #10 La Corneille shader

Series 7350: #2 script liner

Series 7050: 18/0 script liner

1/2" stencil brush

Stylus

Supplies:

Scroll saw

13" x 6" x 3/4" pine

3" x 10 3/4" x 1 3/16" pine for base

Graphite paper & tracing paper

DecoArt Wood Sealer

(3) Tea lights

3/8" checker stencil #STE-104 available from:

One Heart, One Mind

10608 Widmer,

Lenexa, KS 66215

(913) 498-3690

White chalk pencil

(3) 2" wood screws

DecoArt 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



Folk Art Angel



TO ORDER A WOOD BLANK

To order the wood blank for this project, send \$24.99 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

PREP STEP

Use graphite paper to transfer the main pattern design to the appropriate wood. Cut the frame pieces from $\frac{3}{4}$ " pine: The sides: $1\frac{1}{4}$ " x 14". The top and bottom: $1\frac{1}{4}$ " x 9". Cut the insert piece from $\frac{1}{4}$ " luan or birch plywood: 12" x 14". Smooth the surface of the insert with a light coat of spackling com-

pound, applied with a sponge. Let dry. Sand smooth with 100-grit sandpaper; wipe clean. Base the insert with two coats of Antique White, sand lightly between coats. Center the pattern on the insert, leaving $1\frac{1}{4}$ " on all sides. Apply shuttape above lettered area to keep out unwanted paint. Trace details as needed.

NADIA



HARVEST ANGEL

Base the angel's dress Blueberry with Uniform Blue stripes. Shade with Payne's Grey. Base the dress bottom and the collar Desert Sand; shade with Asphaltum. The swirls on the bottom are added with watered down Blueberry. Add Lamp Black stitching.

Base the stockings Sable Brown; shade with Asphaltum. Stripe Payne's Grey with a single stroke of Desert Sand on each side. Base shoes Lamp Black with Light Buttermilk buttons and laces.

Base the angel's face and hands Cashmere Beige; shade Asphaltum. Dry-brush her cheeks with Red Iron Oxide. Her nose is a single stroke of watered down Red Iron Oxide. Dot her eyes Black. Use single strokes of watered down Honey Brown, Milk Chocolate, Asphaltum, and Lamp Black to fill in her hair. Base her hat Honey Brown, stripe with Milk Chocolate, and shade with Asphaltum. The hat band is Plantation Pine. Base her wings True Ochre; shade Asphaltum.

FENCE

Base the fence Sand, wash with Milk Chocolate, shade with Asphaltum. Apply the grain look with watered down Milk Chocolate and Asphaltum. Dot nails Lamp Black.

PUMPKIN AND CORN

Base the pumpkin Burnt Orange; shade with Oxblood. Base the stem Asphaltum. Base the leaves with a doubleload of Plantation Pine and Antique Green.

Base the corn True Ochre, shade with Asphaltum, and dot Marigold. Base the husks with a doubleload of Plantation Pine and Antique Green.

RAKE AND WATERING CAN

Base the rake Milk Chocolate; shade with Asphaltum. The prongs are Lamp Black.

Base the watering can Dove Grey, shade with Neutral Grey and Lamp Black. Base the heart Napa Red.

FLOWERS AND TREES

Base all the large flowers Light Buttermilk; shade with Honey Brown. Base the centers True Ochre. Dot with two small dots of Lamp Black. Base the small flowers on the vine Napa Red; dot the centers True Ochre.

Base the stems, leaves, vines, and the tree Plantation Pine. Base the tree trunk and the birdhouse posts Milk Chocolate; shade with Asphaltum.

BIRDHOUSES

Base one birdhouse Cranberry Wine; shade with Payne's Grey. Base the other Shale Green; shade with Plantation Pine. Base the roofs, perches, and holes Lamp Black.

TURTLE, BIRD, & BEES

Base the turtle Milk Chocolate, shade with Asphaltum. Shade under the neck with Plantation Pine. Using "c" strokes, randomly fill in the shell part with watered down Light Buttermilk, True Ochre, Plantation Pine, and Lamp Black.

Base the bird Lamp Black. Base the beak Honey Brown and dot the eye Desert Sand. Base all the bees' wings Light Buttermilk and the stripes Honey Brown. Add the flight lines and base the bodies Lamp Black.

THE FRAME & EASY FINISH

Remove the shuttape and shade edges with Asphaltum. Add the lettering with a .08 Sakura Pigma Micron black pen; also fill in triangles on letter tips.

Base the frame pieces, with the exception of the sides being glued, with two coats of Payne's Grey. Layer with a coat of True Ochre and next Plantation Pine. Using a palm sander and 100-grit sandpaper, randomly remove the layers of paint. Wipe with a damp cloth. Repeat process to achieve desired distressed look. Paint the bees randomly on the frame, using the bee pattern. Wood-glue the frame pieces in place; let dry. Touch up edges of the insert with the same process used on the frame. Attach a sawtooth hanger to the back. Spray with several coats of DecoArt Sealer.

Paint Box

Paints:

DecoArt Americana

Antique Green	Marigold
Antique White	Milk Chocolate
Asphaltum	Napa Red
Black	Neutral Grey
Blueberry	Oxblood
Burnt Orange	Payne's Grey
Cashmere Beige	Plantation Pine
Cranberry Wine	Red Iron Oxide
Desert Sand	Sable Brown
Dove Grey	Sand
Honey Brown	Shale Green
Lamp Black	True Ochre
Light Buttermilk	Uniform Blue

Brushes:

Loew-Cornell American Painter Taklon Series 4550: 1", 3/4" wash
Series 4400: 1/2", 1/4" angular shaders
Series 4000: #1, #3 rounds
Series 4300: #8, #12 shaders

Supplies:

Bandsaw
Palm sander
1 1/4" x 14" x 3/4" pine, frame sides
1 1/4" x 9" x 3/4" pine, frame top & bottom
12" x 14" x 1/4" luan or birch plywood
100-grit sandpaper
Graphite & tracing paper
.08 Sakura Micron Pigma permanent black pen
2" shuttape/delicate surfaces (Hickory SC 28603)
Minwax woodstain (Early American)
Wood glue
2" sawtooth hanger
Spackling compound
DecoArt Sealer/Finisher



An original design by Peggy Rinebush. Peggy is a self-taught painter. She lives in the small town of Emporium, PA with her four children and her husband, Gary. She has been designing for two years and has over 50 pattern packets and a newly released book, with another published in May 2001. To receive Peggy's color brochure, send \$2 to The Picket Fence, RR4 Box 618, Hillcrest Acres, Emporium, PA 15834. You can visit Peggy online at: www.thepicketfence.net.

SANTA BOX



TO ORDER A WOOD BLANK

The bentwood box (item #43-1) is available from Designs by Bentwood, Inc., 170 Big Star Dr., P.O. Box 1676, Thomasville, GA 31792; (912) 226-1223.

The wood cherry halves are available from Paintin' Cottage, 4318 Moffett Road, Mobile, AL 36618; (800) 874-4064.

The Santa & Reindeer handle is available from Jayna James Designs, 1107 Elizabeth Dr., Hamilton, OH 45013; (513) 868-9452.

PREP STEP

Cut the Santa and Reindeer handle from 1/2" Baltic birch plywood. Sand and tack the handle and bentwood box.

Seal with multi-purpose sealer, allow to dry, and lightly sand again. Wipe with a tack cloth. Transfer the beard and mustache to watercolor paper. Don't cut these out until you've painted them.

PAINTING INSTRUCTIONS

Please refer to the pattern for dotting and "x"-ing, which indicate exact areas of shading and highlighting.

BENTWOOD BOX

Base the sides of the box and the top of the lid Prussian Blue. Base the sides of the lid Light Buttermilk. Grid the sides of the lid into a 3/4" checkerboard and paint alternate checks Lamp Black. Allow to dry and shade the checker-

board area with Asphaltum. With white transfer paper, transfer the village to the sides of the box, repeating the pattern where necessary. Transfer the design to the box handle with blue chaco paper.

House A: Base the entire house, including shutters, Moon Yellow. Shade with Marigold and shade again with Honey Brown. Base the roof line Light Buttermilk; shade with Asphaltum. Shade the shutters with Hauser Dark Green. Base the window Lamp Black.

House B: Base the house Antique Green; shade with Asphaltum. Shade the shutters and stones onto the house with Asphaltum. Base the roof line Light Buttermilk. Shade shingles onto

the roof with Heritage Brick. Shade entire roof line Asphaltum. Base chimney Neutral Grey. Base stones onto the chimney with Grey Sky. Allow to dry and shade the entire chimney with Charcoal Grey.

House C: Base the entire house Moon Yellow. Shade the peak on the house with Honey Brown. Base the chimney Light Buttermilk and shade bricks onto the chimney with Asphaltum. Shade the entire chimney with Mississippi Mud.

House D: Base the barn and silo Country Red and shade with Rookwood Red. Base the windows Lamp Black. Base the roof on the barn and silo Grey Sky and shade with Neutral Grey.

House E (church): Base the church and roof line Light Buttermilk and shade with Charcoal Grey. Base the "A" peak on the house Khaki Tan. Shade the scalloped siding with Sable Brown. Shade under the roof line with Charcoal Grey. Base the window Lamp Black. Base the cross on top of the church Light Buttermilk and shade each end of the cross with Asphaltum.

House F (chimney structure in background): Base with Country Red. With thinned Neutral Grey, paint mortar onto the chimney. Shade the entire chimney with Charcoal Grey.

House G: Base the house Light Buttermilk and shade with Asphaltum. Base the shutters Heritage Brick and shade with Asphaltum. Base the window Lamp Black. Base the roof line Khaki Tan and shade with Charcoal Grey.

Moon: Base the moon Moon Yellow and shade with Marigold. Shade again with Honey Brown. Blush cheeks with Blush Flesh. Dip-dot the eyes with Lamp Black.

Stars: Stencil stars Moon Yellow and shade each star with Marigold.

Trees: Base all tree trunks Sable Brown and shade with Asphaltum. Base the green part of the trees Arbor Green, shade with Hauser Dark Green, and highlight with Olive Green.

HANDLE

Reindeer: Base the bodies and heads Khaki Tan and shade with Sable Brown. Base the hooves Lamp Black and highlight with Light Buttermilk. Base the reins Arbor Green and shade with Hauser Dark Green. Base the nail heads and connecting rings on the reins between the reindeer Emperor's Gold.

Base antlers Sand; shade with Sable Brown. Use tacky glue to glue the heads to the reindeer and allow to dry. Blush cheeks with Blush Flesh. Drill a $\frac{1}{16}$ " hole into the center of the head for the nose. Hammer a brad into the head and paint the head of the brad with Lamp Black. Dip-dot the eyes with Lamp Black. Base all open areas between reindeer and sleigh Lamp Black.

Presents: Base the doll head and hands Medium Flesh and shade with Shading Flesh. Blush cheeks with Blush Flesh. Base the hair Heritage Brick and shade with Rookwood Red. Base bow Country Blue; shade with Prussian Blue. Base her shirt Light Buttermilk and shade with Asphaltum. Referring to the photo, base presents and shade as follows:

Present 1: Base Arbor Green and shade with Hauser Dark Green.

Present 2: Base Light Buttermilk and shade with Asphaltum. Base the bow Moon Yellow and shade with Marigold.

Present 3: Base Country Red and shade with Rookwood Red.

Present 4 (visible only from the back of the sleigh): Base Moon Yellow and shade with Honey Brown.

Santa: Base his head and ears Medium Flesh and shade with Shading Flesh. Blush his cheeks with Blush Flesh. Base the suit Country Red and shade with Rookwood Red. Base the fur trim Light Buttermilk and shade with Sand. Shade the beard and mustache on the watercolor paper Sand. Base mittens Country Blue and shade with Prussian Blue.

Sleigh: Base Antique Green and shade with Asphaltum. Base runners Camel and shade with Emperor's Gold.

FINISHING

Finish all pen work as indicated on the pattern for both the village and the handle. Cut the beard and mustache from the watercolor paper. Lightly curl the ends of the mustache and end of the beard by applying pressure and gently curving the paper against the end of a paint brush.

Glue Santa's head to his body with tacky glue and allow to dry. Drill a $\frac{1}{16}$ " hole into the center of Santa's face and into the mustache where indicated. Nail a brad into Santa's head, securing his mustache onto his face as you do. Base the head of the brad with Medium Flesh.

Glue the beard into place. Dip-dot the eyes with Lamp Black. Attach the

Paint Box

Paints:

DecoArt Americana

Antique Green

Arbor Green

Asphaltum

Blush Flesh

Camel

Charcoal Grey

Country Blue

Country Red

Emperor's Gold (Met)

Grey Sky

Hauser Dark Green

Heritage Brick

Honey Brown

Khaki Tan

Lamp Black

Light Buttermilk

Marigold

Medium Flesh

Mississippi Mud

Moon Yellow

Neutral Grey

Olive Green

Prussian Blue

Rookwood Red

Sable Brown

Sand

Shading Flesh

Brushes:

Loew-Cornell La Corneille Golden

Taklon Series

Series 7150: $\frac{3}{4}$ " wash

Series 7000: #3 round

Series 7350: #00 liner

Series 7300: #8, #10 flat shaders

Series 7450: #8, #10, #12, #14 chisel
blenders

Small stencil brush

Supplies:

18" x 7 $\frac{1}{8}$ " x 6" h oval bentwood box

140 lb. watercolor paper

3 brass brads with $\frac{3}{8}$ " heads

150-grit sandpaper

Loew-Cornell Super Chacopaper

Loew-Cornell White Transfer Paper

Koh-I-Noor 3080-F universal waterproof
ink, black

Koh-I-Noor Rapidograph

.35, .50 pen

Tacky glue

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:
jaynajames@fuse.net. Web site:
www.jayna-james.com.

handle to lid with screws. Lightly spray the entire box with Krylon Matte Spray.



NADIA

Wood Strokes & Woodcrafts 63

Countdown Santa

WOOD BLANK

To order the wood blank for this project (slate not included), send \$9.99 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRRAFTERS.

PREP STEP

Transfer the pattern from the pattern packet to the appropriate wood. Santa's head and legs are cut from 1/4" Baltic birch plywood. The hat brim and leg cuffs are cut from 1/8" Baltic birch plywood. Cut out using a scroll saw. Drill holes in chalkboard and legs as indicated on the pattern. Sand and wipe clean with a damp cloth. Transfer details as needed.

CHALKBOARD

Base the chalkboard border Light Ivory. Use the #10 flat shader to paint Burgundy Rose checks around the border.

Base Santa's beard, hat brim, pompon, and leg cuffs Light Ivory. Base his hat and his legs Burgundy Rose, and his shoes Black.

Base Santa's face and nose Fleshtone. To paint his cheeks, wet your fingertip and then dip it a little into Sonoma Wine. Dab the excess paint off your finger and then tap it lightly on Santa's face to make the cheeks. Add stripes on the cheeks with the Opaque Writer pen. Use a stylus dipped in Black to make the eyes.

Using a #8 shader, shade around the chalkboard border, Santa's beard, pompon, hat brim, and leg cuffs with Burnt Umber. Shade his legs and hat with Black.

EASY FINISH

Use an old toothbrush to spatter all pieces with Light Ivory. Clean the toothbrush and spatter all

Paint Box

Paints:

Delta Ceramcoat	
Black	Fleshtone
Burgundy Rose	Light Ivory
Burnt Umber	Sonoma Wine

Brushes: Loew-Cornell

Series 7550: 3/4" wash
Series 7300: #8, #10 flat shaders

Supplies:

Scroll saw
12" x 7" x 1/4" Baltic birch plywood
5" x 5" x 1/8" Baltic birch plywood
Drill with 3/32" drill bit
150-grit sandpaper
Graphite and tracing paper
3/8" wood screw plug for nose
6" x 8" chalkboard with 3/4" border
Zig Anniversary Ivory Opaque
Writer 1mm tip writing pen
Hot glue and wood glue
Bumples doll hair, white
19-gauge craft wire
Old toothbrush
Stylus
Matte spray sealer



An original design by Karen Nieforth. Karen has been creating patterns for about three years. She is 27 years old and lives in Washington with her husband, Rick, and two daughters—Amanda (5) and Emily (3). To receive a brochure of Karen's patterns, send \$1.00 to: R&K Creations, 22032 149th Ave. SE, Monroe, WA 98272. Visit Karen's Web sites: www.woodstrokesmall.com/rkcreations or www.rkcreations.8m.com

pieces again with Black. Sand all edges to expose the raw wood.

Use the Anniversary Ivory Opaque Writer pen to add the lettering and the x's on Santa's boots.

Wood-glue the wood plug nose to Santa's face, the hat brim to his hat, and the pant cuffs to the top of his boots. Wood-glue Santa's head to the top of the chalkboard and wire his legs to the chalkboard. Wrap doll hair several times around two fingers and tie in the center. Hot-glue hair under Santa's nose. Cut 16" of wire and attach to the top of the chalkboard for the hanger.



NATIVITY puzzle



NADIA

TO ORDER A WOOD BLANK

To order the wood blank for "Nativity Story Puzzle," send \$21.95 (US funds only) to Pattern Pieces by Erika Frei, P.O. Box 630, Manchester, WA 98353, or call (360) 769-8870.

PREP STEP

Transfer the main pattern outlines from the pattern packet to 3/4" pine. Transfer the main pattern outlines. Transfer details as needed.

PAINTING TIPS

Dry-brushing highlights: Use a round Chinese bristle; they come in several different sizes. Using no water, dip the brush into the paint. Pounce out most of the paint on a paper towel leaving just a hint of color on the brush. On the area to be highlighted, scrub or pounce to brush back and forth or in a circular motion. The goal is to create a soft feathery highlight.

Softened float: When loading a flat brush for floating, soften the color by blending it longer on the palette until the color becomes lighter. The goal is to create a float using less color.

THE SHEEP

Base the sheep Maple Sugar with Black faces. Randomly dry-brush highlights over the wool and add lines and dots with Butter Cream. Shade around and between the sheep and under some of the wool lines with Spice Brown. Dot the eyes with Butter Cream and line the eyelids with Maple Sugar.

THE SHEPHERD

Base the shepherd's face and hands Caucasian Flesh, the robe Burnt Sienna, inside the sleeve Black, and the headdress Mocha Brown.

Dry-brush highlights on the face and hands with Medium Flesh. Dry-brush highlights on the robe and sleeve with Mocha Brown; repeat with Maple Sugar. Dry-brush highlights on top of the headdress with Maple Sugar; line with Butter Cream.

Shade the headdress around the face and along the bottom with Burnt Sienna. Repeat around the cheeks with softened Dark Burnt Umber. Shade the hand with Burnt Sienna.

Base the headband and line the bangs with Spice Brown. Shade cheeks with softened Rouge. Dot the eyes Black. Shade the robe and headband and line the eyelids and a few bangs with Dark Burnt Umber. Base the shepherd's crook with Dark Burnt Umber and line highlights on the crook with Maple Sugar.

DONKEY

Base the donkey Rain Grey, with Black mane and Cadet Grey hooves. Dry-brush highlights on the head, chest, and legs with Cadet Grey. Dry-brush highlights on the hooves and repeat highlights on the head and chest with Butter Cream. Line the mane with Rain Grey and reverse-float down the center with Black. Shade the top of the ear, under the chin and belly, between the legs, and on the sides and above the hooves with Storm Grey. Repeat shading on the ear and between the legs on the left side with softened Black. Shade the cheeks with softened Rouge. Dot the eye with Black. Line the eyebrow, eyelid, eyelashes, and nose with Storm Grey.

MARY & BABY

Base Mary's robe with Rainforest Green, both faces with Caucasian Flesh,

and the blanket with Maple Sugar. Line and base the end of the sleeves with Oasis Green. Dry-brush the highlights on the faces with Medium Flesh and shade the cheeks with softened Rouge. Dry-brush highlights on her robe and sleeves with Oasis Green. Dot her eyes with Black.

Line the eyelids and base Mary's hair with Dark Burnt Umber. Dry-brush the Baby's halo and highlights on the blanket with Butter Cream, then repeat with White. Shade the blanket near the face with softened Spice Brown. Line the flowers with Butter Cream. Base the hands Caucasian Flesh and highlight the fingertips with Medium Flesh. Shade the robe and sleeves with Blue Spruce. Dot the flowers with Rainforest Green.

JOSEPH

Base Joseph's robe with Midnight, inside his sleeve with Black, his headdress Rain Grey, and his face and hand with Caucasian Flesh. Dry-brush highlights on the headdress with Cadet Grey, on the face with Medium Flesh, and on the robe and sleeves with Rain Grey. Repeat highlights on the headdress with Butter Cream. Line the bottom of the headdress with Cadet Grey. Shade the headdress around the face and along the bottom with Storm Grey. Base the headband and line and base the end of the sleeve with Cape Cod Blue. Shade the headband and sleeve with Midnight and the robe with Black. Shade his cheeks with softened Rouge and highlight his fingertips with Medium Flesh. Base the mustache and line the bangs with Spice Brown. Dot the eyes with Black. Line the eyelids and shade the right side of the mustache with Dark Burnt Umber.



COW

Base the cow with Mocha Brown and the hooves with Spice Brown. Dry-brush spots with Maple Sugar, then repeat with Butter Cream. Dry-brush the forehead with Spice Brown and the hooves with Mocha Brown. Shade the ears, under the chin, and down the legs with Spice Brown. Repeat shading on the ears, top of head, on the sides under head, down the legs, and the hooves with Dark Burnt Umber. Shade the cheek with softened Rouge. Line the tail and stroke the nose with Spice Brown. Dot the eye with Black. Shade the tail, add a few lines at the end of the tail, and line the eyelid with Dark Burnt Umber.

THREE KINGS

Left king: Base the crown with Bronze, the collar and crown band with Rain Grey, the headdress with Dusty Plum, the robe with Dusty Purple, and the face with Caucasian Flesh. Dry-brush highlights on the face with Medium Flesh and the headdress with Butter Cream. Shade the sides of the collar and the crown band with Storm Grey. Shade the top and bottom of the headdress and line the robe with Wisteria. Shade the top and bottom of the robe with Dusty Purple, then repeat with softened Black on the bottom of the robe. Shade the cheeks with softened Rouge. Base the mustache with Spice Brown. Dot the eyes with Black. Line the eyelids and shade the right side of the mustache with Dark Burnt Umber.

Trunk: Base the trunk with Spice Brown. Base the bands with Maple Sugar. Shade the sides of the horizontal bands and top and bottom of the vertical bands with Mocha Brown. Line the bands with Mocha Brown. Paint the handle Spice Brown.

Right King: Base the headdress Cape Cod Blue, the robe with Rain Grey, the sash and hat with Storm Grey, the hat-band with Black, and the face and hand with Spice Brown. Dry-brush the highlights on the face and hand with Mocha Brown, the headdress with Cadet Grey, and the sash with Rain Grey. Line the feather web with Butter Cream and

shade the right side of the feather with Rain Grey. Dry-brush the base of the feather with Butter Cream. Line pinstripes on the headdress with Cadet Grey. Line the bottom edge of the headdress and shade the top, bottom, and next to the left side of the face with Midnight. Line the sleeve with Cadet Grey. Shade the robe under the face, the sides and top of the sleeve, under the sleeve, and the bottom of the robe with Storm Grey. Shade the top and bottom of the sash with softened Black. Shade the cheeks with softened Rouge. Dot the eyes with Black and line the eyelids with Dark Burnt Umber.

Middle king: Base the robe with Cayenne. Base inside the sleeves Black. Base the face, foot, and hand with Caucasian Flesh. Base the robe headdress Burnt Sienna, the crown Bronze, and the jewels on the crown Bittersweet Orange. Dry-brush highlights on the face, hands, and foot with Medium Flesh, on the headdress with Cayenne, and on the robe and sleeves with Caucasian Flesh. Repeat the highlights on the robe and on the sleeves with Medium Flesh. Shade the headdress above and under the crown and on the bottom with Dark Burnt Umber. Shade the line on the crown, base the sandal, and paint stripes on the sleeves with Burnt Sienna. Shade the bottom of the robe with Burnt Sienna. Shade the sandal and repeat the shading on the robe above the hands and sleeves with Dark Burnt Umber. Float highlights on the fingertips with Medium Flesh. Shade the cheeks with softened Rouge. Base the mustache with Spice Brown. Dot the eyes with Black. Line the eyelids and shade the right side of the mustache with Dark Burnt Umber.

STAR

Base the star Butter Yellow. Dry-brush a highlight in the middle of the star with Butter Cream, then repeat with White. Shade the tips with Bittersweet Orange.

Paint Box

Paints:

Delta Ceramcoat	
Black	Dusty Purple
Bittersweet Orange	Maple Sugar
Blue Spruce	Medium Flesh
Bronze	Midnight
Burnt Sienna	Mocha Brown
Butter Cream	Oasis Green
Butter Yellow	Rainforest Green
Cadet Grey	Rain Grey
Cape Cod Blue	Rouge
Caucasian Flesh	Spice Brown
Cayenne	Storm Grey
Dark Burnt Umber	White
Dusty Plum	Wisteria

Brushes:

Loew-Cornell
La Corneille Golden Taklon
Series 7500: 3/4" wash/glaze brush
Series 7300: #4, #12 shaders
Series 7000: #3 round
Series 7050: 10/0 liner
Chinese bristle
Series 5000: #3, #6 round
Old toothbrush

Supplies:

Scroll saw
22" x 9" x 3/4" pine
Fine and extra-fine sandpaper
Tracing & graphite paper
Creative Beginnings glitter
(Multi-Fine Diamond Dust)
Delta All Purpose Sealer
Delta Matte Varnish

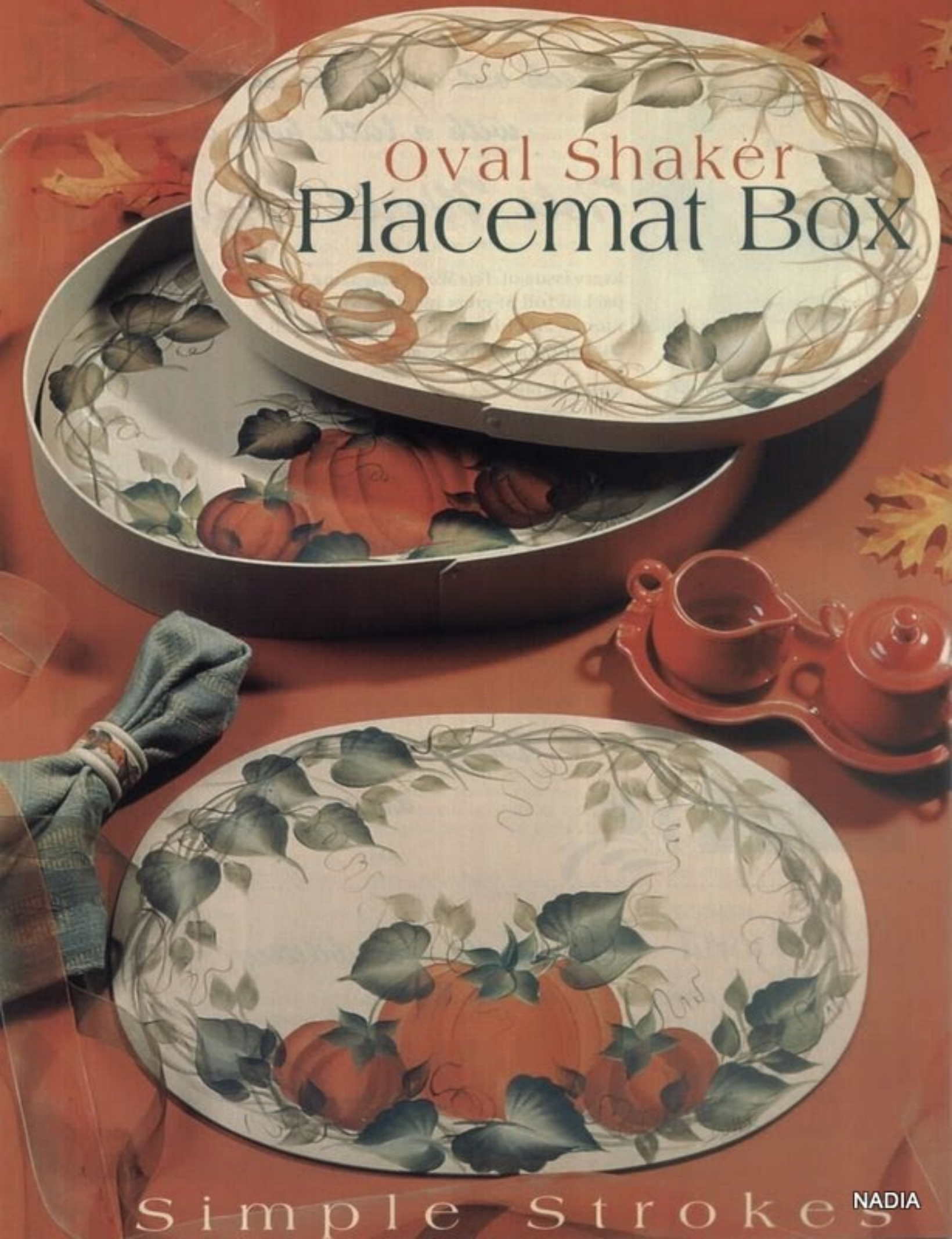


An original design by Erika Frei. Erika recently published her first book, "It's About Time!", by Prudy's Studio. For a catalog containing designs, supplies, and her new book, send two postage stamps to: Pattern Pieces by Erika Frei, P.O. Box 630 Manchester, WA 98353, or call (360) 769-8870.

EASY FINISH

To add glitter, brush a little varnish over the areas you would like the glitter. Suggested areas: wool of sheep, Baby's halo and blanket, above Mary's head, center of flowers, left king's crown, middle king's jewels, feather of the right king, and the middle of the star. Before the varnish dries, pick up some glitter with the same brush and apply to the wet varnished areas. Using a clean brush with damp water, wipe off any extra glitter. Lightly spatter all pieces with Black, avoiding the faces. Apply 2-3 coats of varnish. Alleluia!





Oval Shaker Placemat Box

Simple Strokes

NADIA

TO ORDER A WOOD BLANK

To order the wood pieces for this project contact: Woodcrafts, P.O. Box 78, Bicknell, IN 47512; (812) 735-4829 or (800) 733-4820 (for orders only, please). The oval placemat box is \$27.60, the placemats are \$3.95 each, and the napkin rings are \$.25 each.

PREP STEP

Lightly sand the surface and tack. Basecoat the box and placemats with 2-3 coats of Linen, allowing to dry between coats. Trace and transfer the pattern.

GRAPEVINE

Doubleload the 3/4" flat with Raw Umber and Wicker White. On the chisel edge, leading with Wicker White, paint the main vine. Pull branches from the main vine, painting over and under one another. Refer to color worksheet.

PUMPKINS

Doubleload the 3/4" flat with Pure Orange and Burnt Sienna. With Burnt Sienna to the outer edge, paint "c" strokes, starting from the outer edges and working toward the center. Refer to color worksheet.

CALYX

Load the #10 flat with Thicket and Wicker White, adding a touch of Raw Umber on the Thicket side. Paint calyxes by using a push-turn technique, sliding the edge to a point. Refer to color worksheet.

LEAVES

Larger Leaves: Doubleload the 3/4" flat with Thicket and Wicker White, picking up a touch of Raw Umber on the Thicket side. With Thicket to the outer edge, paint wiggly leaves. Apply pressure to the bristles, making sure the handle of the brush is in a vertical position. Wiggle bristles back and forth, pivoting from the Wicker White side.

Once the shell shape of the leaf is formed, pull and slide the edge to a point. Remember to keep Thicket to the outer edge at all times.

If needed, pick up a touch of floating medium for a smoother stroke.

One-Stroke Leaves: Load the #12 flat with Raw Umber and Thicket. Paint the One-Stroke leaves.

Faded Leaves: To paint faded leaves, wipe the excess paint on a paper towel. Squeeze out a puddle of floating medium. Work the brush into the floating medium to create a soft tint. Wipe the brush again on the paper towel. Use the mixture to paint faded leaves. Refer to color worksheet.

CURLICUES

Load the #2 script liner with inky Raw Umber. Paint curlicues.

BOW & RIBBON

Doubleload the #12 flat with Burnt Sienna and Pure Orange. Dip into the floating medium, working it into the paint to create a soft, transparent look. Paint the bow and ribbon. Refer to color worksheet.

Allow to dry, and finish with 2-3 coats of waterbased varnish.

Paint Box

Paints:

Plaid FolkArt Acrylics
Burnt Sienna (AP) * Raw Umber (AP)
Linen Thicket
Pure Orange (AP) Wicker White

Brushes:

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

Supplies:

Oval box and placemats
Sandpaper
Tracing and transfer paper
Stylus
#868 FolkArt "One-Stroke"
Floating Medium
#892 FolkArt "One-Stroke"
Waterbased Varnish



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.

by
Donna
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Must have experience in the basics of the "ONE-STROKE" technique

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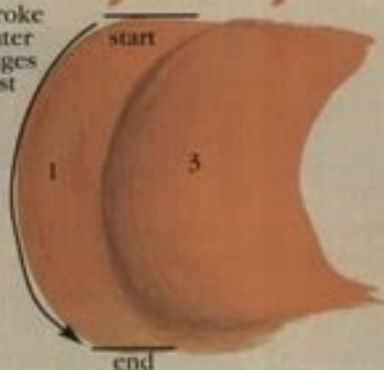
Simple Strokes Worksheet

Vines



Pumpkin

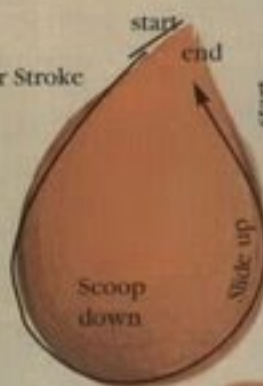
Stroke outer edges first



3/4" flat with Burnt Sienna/Pure Orange



Center Stroke



Calyx

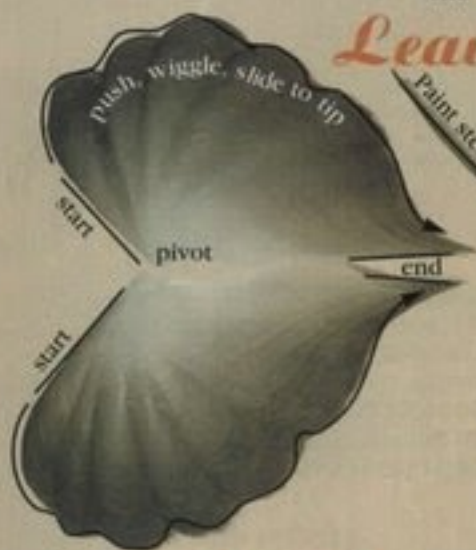
#10 flat with Thicket & Burnt Umber



"C" Strokes



Leaves

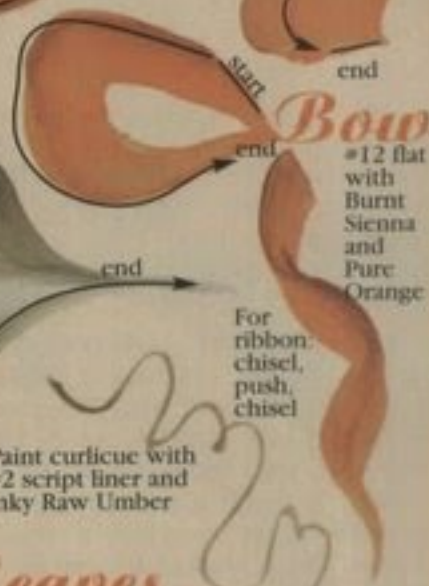


Paint stem on chisel



Bow

#12 flat with Burnt Sienna and Pure Orange



Paint curlicue with #2 script liner and inky Raw Umber

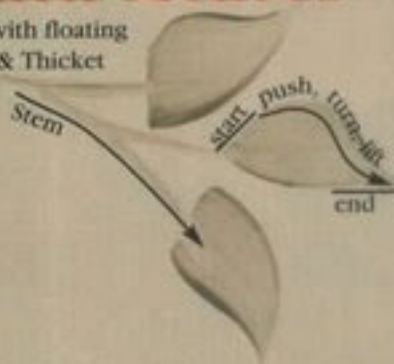
One Stroke Leaves

#12 flat with Thicket & Wicker White, plus a touch of Raw Umber



Faded Leaves

#12 flat with floating medium & Thicket



by Donna Dewberry

NADIA

Sweet Angel of Mine

PREP STEP

Base the angel's dress in Light Victorian Green. Her little face, legs, and hand are all Normandy Rose. Shade the back leg with Dark Flesh. Shade under the arm with Medium Victorian Green. The detail on the sleeves is the same as on the hem of her dress. First is a row of Magnolia White dots. Next comes three

rows of squiggly lines (there are only two rows of these lines on the sleeve) done in Magnolia White. Now there's a stripe in Eucalyptus. What follows is a row of Deep Coral polliwogs in threes with Deep Coral dots at the base of each group. Next, there is a Eucalyptus dot above each of the polliwogs. Finish up with another Eucalyptus stripe.

The wing is Raw Linen with 3 polliwogs in Magnolia White. The hair is a series of long strokes in Spice Brown with some wet-on-wet Raw Linen highlights added.

EASY FINISH

Allow all of the paint to dry before spraying with a matte sealer and antiquing using your favorite method. Varnish when the antiquing is dry.

Using a medium-weight gold wire, bend the hanger into the shape of a shepherd's crook. Add a small rusty tin heart to the hanger.

She's going to look cute no matter where you decide to hang her!

Paint Box

Paints:

Delta Ceramcoat	
Dark Flesh	Medium Victorian Green
Deep Coral	Green
Eucalyptus	Normandy Rose
Light Victorian Green	Raw Linen
Green	Spice Brown
Magnolia White	

Brushes:

Eagle Azure Brushes
Series 515: #12 shader
Series 550: #1 liner

Supplies:

6" x 5" x 1/8" plywood
Small rusty tin heart
22-gauge gold wire



An original design by Fiddlestix: Jeri Brindley-Francis & Kim Meyer. For information regarding packets and books visit their web site: www.toleunlimited.com/fiddlestix.html

WOOD BLANK

To order the wood blank for this project, send \$4.59 to Cabin Crafters, 1225 W. 1st Street, Nevada, IA 50201, or call (800) 669-3920. Order online at: www.woodstrokesmall.com/CABINCRAFTERS.

