

Pathfinder

# CRAFT

South Queensland  
Specialty

Resource Material

# CRAFT

## Speciality Activities

With your counsellors and Pathfinder group, select five craft activities that you wish to participate in from the following list; OR participate in two craft activities and as a group choose to complete one CRAFT HONOUR.

Cr. 1.	TEXTILE PAINTING	Demonstrate your ability to paint one article with textile paints.
Cr. 2.	GLASS PAINTING & IMITATION LEAD LIGHTING	Demonstrate your ability to paint one item with glass paint or window paints.
Cr. 3.	DECOUPAGE	Demonstrate your ability to create an item using the art of decoupage
Cr. 4.	BREAD DOUGH	Demonstrate your ability to make one article from bread dough.
Cr. 5.	CANDLE MAKING	Demonstrate your ability to make one candle of your choice.
Cr. 6.	WOOD BURNING	Try your hand at wood burning to make a lasting impression.
Cr. 7.	FOLK ART / TOLE PAINTING	Demonstrate your ability to paint a small object using the tole/folk art technique.
Cr. 8 *	BARK PICTURES	Demonstrate your ability to make a picture using all natural materials.
Cr. 9 *	COPPER ART	Demonstrate your ability to transfer a design onto copper sheet and mount for display purposes.
Cr. 10	FREE CHOICE	Demonstrate your ability to make one craft item of your own choice.

\* This craft can be achieved on a campout.

N.B. Participants should not be limited by the crafts listed above. Crafts which may be peculiar to an area or which may be limited in accessibility may be substituted with crafts which are more readily available (supplies and/or expertise).

Further craft suggestions are:

Sculpturing  
Braiding  
Pottery  
(if kiln and wheel are available)  
Rock painting  
Kites  
Boomerangs

Ceramics  
Silk Screening  
Paper toll  
Dried flowers  
Stamps  
Stencilling

# CRAFT

## ACTIVITY Cr. 1

### TEXTILE

#### PAINTING:

Demonstrate your ability to paint one article with textile paints.

#### OBJECTIVE:

To enjoy painting your article and create a desire to go on to complete the honour.

#### PREPARATION:

Have garments/ or items washed and prepared and all your designs and equipment ready.

#### EQUIPMENT:

Fabric paints - *Shiny paints, glittery paints, puffy paints, metallic, glitter or iridescent.*

Gems, beads, trims

Tracing paper

Stencil pencil- purple for light fabrics  
- white for dark fabrics

Iron - ironing board and pressing cloth or  
brown paper

Stiff fabric paint brush

Water container

Patterns and ideas

Scissors & pins

Fusible webbing - for appliques

#### RESOURCE MATERIAL:

"Kids' Duds" by Jill Hodges

- *Plaid Enterprises, Norcross, U.S.A*

"Don't Sweat It - Paint It" by Nancy Michael

*Jackie Shaw Studio, Inc. U.S.A.*

Textile painting books - available in general

Textile Painting (Victoria) honour workbook

#### IDEAS:

Windcheaters

T-shirts

Caps, sneakers & socks

Wall hangings

Kitchen towels, hand towels

Cap covers for kitchen jars

Jackets, vests, dresses

## TEXTILE PAINTING

### ACTIVITY Cr. 1 (Continued)

#### INSTRUCTIONS:

Wash garment/article to remove sizing and press (*do not use detergents or fabric softeners*)

Put cardboard inside to make a firm surface and stop paint from contacting another surface.

Trace your design onto grease proof paper from your picture and don't forget to have it in reverse so that when ironed on it is the right way up.

Paint the centre of your design and then embellish the edges and features - adding beads or sparkles as desired.

If using just a flower design - cut out shape of flower and go around the edge putting on the paint from your bottle with a fairly thick line and then lift off paper (*lifting off is easy if a circle of cello tape is put in the middle and this will stick to your finger when lifting and not smudge*). Now with your brush, paint in from the edge with curved strokes, bringing in this outline paint, then go out from the centre and add some beads if desired. This is simple and effective. This can then be highlighted on the edges and lines to give the shape of the flower and its centre.

To applique your design - place the rough side of the paper-backed fusible webbing on the wrong side of the fabric to cover the section of the applique you'll be using. Fuse by pressing on wrong side with hot dry iron (5 to 10 seconds). Let cool. Cut out design - peel off the paper backing - press onto garment - make sure it is in desired place. Go around all the raw edges of the fabric with fabric paint for outlining and accenting other features.

To set the paint it requires heat. A blow drier raises the puff and sets the paint. Ironing the back of the design when dry will also ensure the paint does not lift. Some use brown paper to cover work.

Leave all items 24 hours to dry and 72 hours before washing.

#### PATTERNS & SUGGESTIONS:

The following designs are just a few to spark off your imagination.

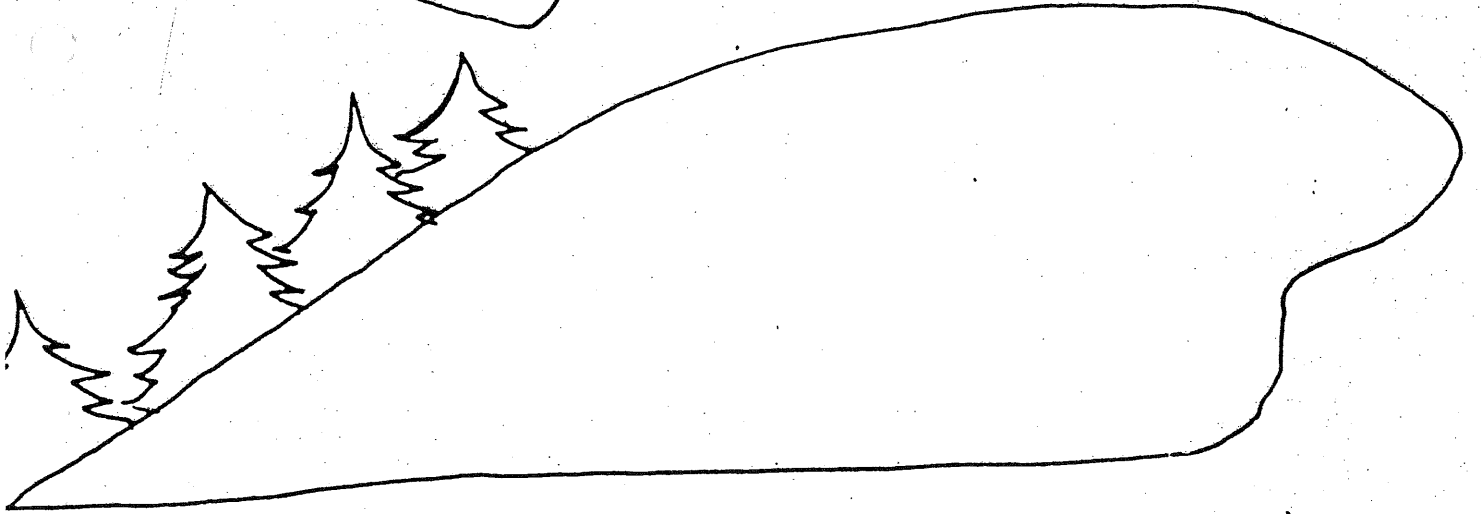
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# ЗООМІА • ЗОТ ЗОО





# Scribbles

FLORAL SHIRT BY DUNCAN CRAFTS

## SCRIBBLES DIMENSIONAL PAINTS -

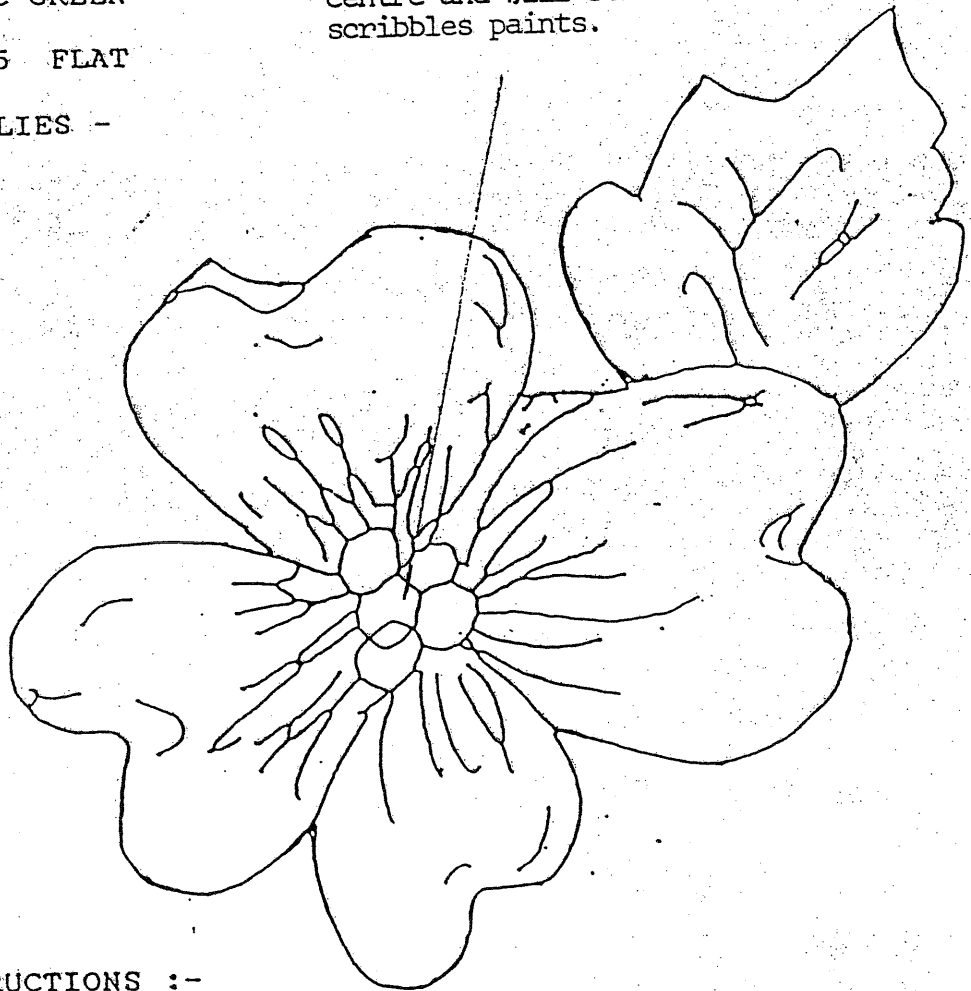
SC 207 CANDY PINK  
SC 215 SHAMROCK GREEN  
SC 204 GOLD MIST  
SC 302 GLITTERING GOLD  
SC 312 ELECTRIC GREEN

A jewelled stone in the centre  
can be added when doing the  
centre and will stick with the  
scribbles paints.

BRUSHES - BB 115 FLAT

## ADDITIONAL SUPPLIES -

PAPER TOWEL  
WATER BUCKET  
T. SHIRT  
T. SHIRT BOARD  
SCISSORS  
PRISMA GLITTER  
CLOTHES PEG



## PAINTING INSTRUCTIONS :-

Place Shirt Board inside shirt and hold firmly by pegging around the edges.

Lay paper cut out flower on top centre of shirt, outline around shape with SC 207. Remove pattern using BB 115 flat paint brush, pull the paint with the brush towards the centre of the flower. Continue until all petals are brushed out. Lay the leaves over petal edges. Outline with SC 215, remove paper and brush paint towards the stem of each leaf.

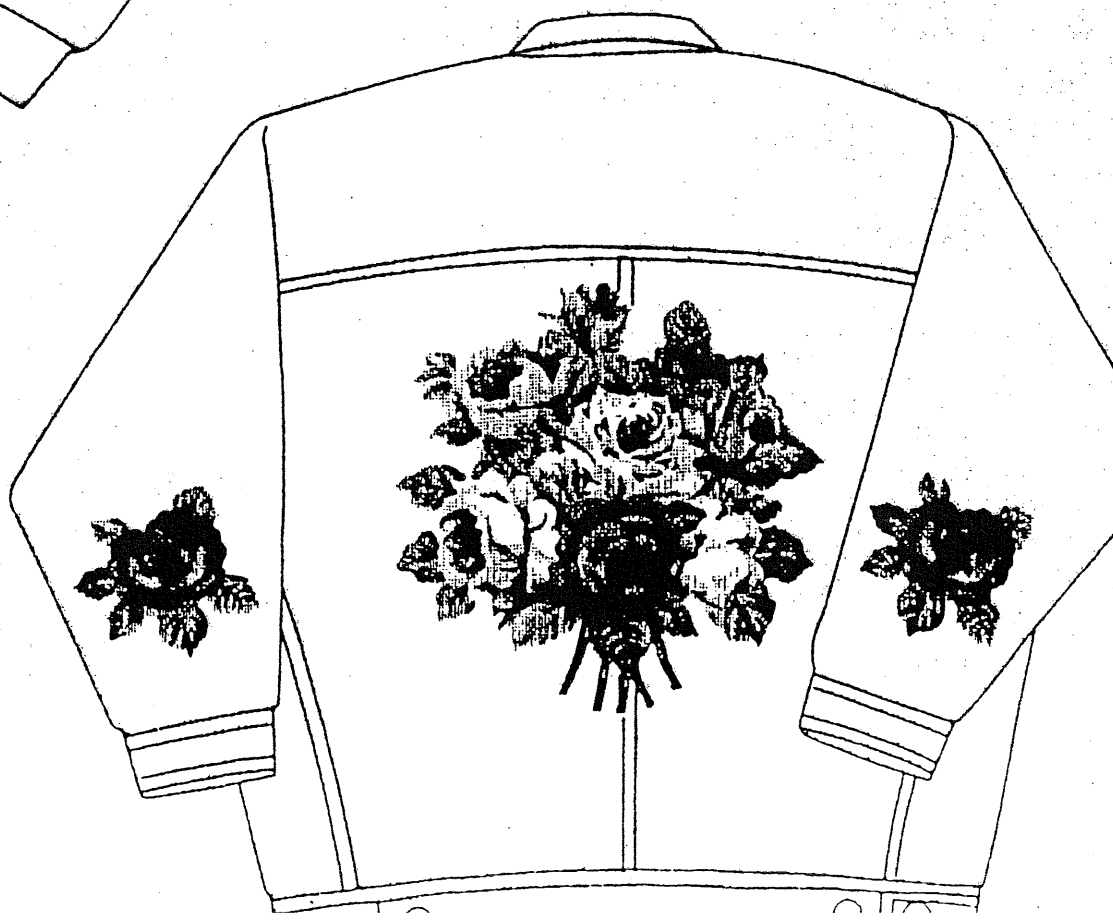
Centres of flowers are dots of SC 204.

Outline each petal edge with SC 302.

Leaf edges and scrolls with SC 312. Sprinkle wet paint with Prisma Glitter.

Allow to dry 24hrs., leave 72hrs. before washing.

Gentle machine wash and iron on the wrong side.



Embellishing  
apliques designs.



# CRAFT

## ACTIVITY Cr. 2

### GLASS PAINTING & IMITATION LEAD LIGHTING

Demonstrates your ability to paint one item with glass paint or window paint.

#### OBJECTIVE:

To enjoy painting your item and create a desire to complete the glass painting honour.

#### PREPARATION:

Have your glass, glass bottle or plastic and all paints and designs ready to achieve one completed item.

#### EQUIPMENT:

Sheet of glass (*edges sandpapered for safety*)

Glass bottle

Soft clear vinyl & wooden embroidery hoop

*(this is optional to glass and has the same effect and is safer for children)*

Cotton buds

Hobby knife

Paper towel

Paper clips and scissors

#### SIMULATED LIQUID LEADING available in:

Gold Silver Bronze Copper Pewter White

WINDOW PAINTS (*these are thicker than glass paints and easier for children to handle*)

#### Available Colours:

01	A	Crystal Clear	13	M	Royal Blue
04	B	Sunny Yellow		O	Frenzy Blue
03	C	Cameo Ivory	14	P	Amethyst
05	D	Orange		Q	Harvest Red
06	E	Canyon Coral	15	R	Ruby Red
	F	Peach Blossom		S	Raspberry
07	G	Chestnut Brown	16	T	Rose Quartz
08	H	Kelly Green	17	U	Magenta Royale
09	I	Emerald Green		V	Petal Pink
10	J	Turquoise	02	W	Snow White
11	K	Blue Diamond	18	X	Black Onyx
	L	Sky Blue	19		Gold Sparkle
12	M	Royal Blue	20		Iridescent Violet
			21		Frost White

GLASS PAINTING  
& IMITATION  
LEAD LIGHTING

ACTIVITY Cr. 2 (Continued)

RESOURCE  
MATERIAL:

"Suncatchers for Kids Crafting" by *Lanna Siddens*  
- *Plaid Enterprises, Norcross, U.S.A.*

"Sparkling Creations for Windows in Your Home"  
by *Carol Smith*  
- *Plaid Enterprises, Norcross, U.S.A.*

"Glimmering Glass Creations" by *Carol Smith*  
- *30 Home Decor Accessories*  
- *Plaid Enterprises, Norcross, U.S.A.*

(photocopied pages from the books above)

"Glass Painting BOTTLE BOUTIQUE"  
by *Sue Leonard & Wendy Dyer*  
- *Plaid Enterprises, Norcross, U.S.A.*

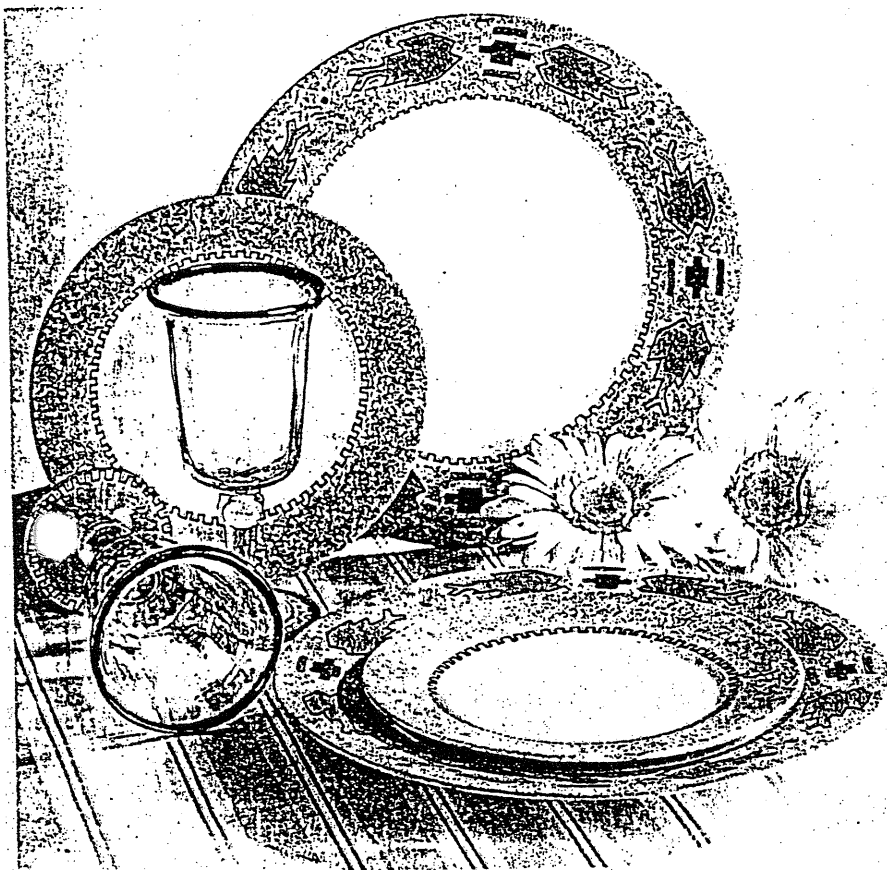
"Victorian GLASS JEWELLERY"  
by *Mimi Huszer Fagnant*  
- *Plaid Enterprises, Norcross, U.S.A.*

IDEAS:

Cookie or sweet jars  
Mobile Suncatchers  
Freeform suncatchers that will stick to the door,  
window or mirror  
Photo frames  
Window panels  
Mirrors  
Vases  
Plant picks  
Glasses  
Fancy bottles

# Ultra gloss creative craft

A LINCRAFT "HOW-TO" FEATURE



This stunning glassware was created using **Ultra Gloss**, a revolutionary new, non-toxic paint which dries to a brilliant gloss finish on hard surfaces such as glass, ceramic, wood or tin. Available from Lincraft in a range of coloured and metallic finishes. Easy-to-follow instructions are included. 35 Regular colours, \$3.95 each. 10 Metallic, \$5.50 each.

Here, we give you step-by-step instructions for the Aztec Fish Design plate shown, but you can easily adapt the design for the glasses or any other pieces you desire. Master the techniques, add some inspiration and your beautiful new homewares will be admired by all!

## MATERIALS:

- Ultra Gloss in Tru Blue, Mustard, Avocado, Gold Glitter
- Ultra Gloss Liner • graphite (transfer) paper
- masking tape • Lincraft No. 2 round brush
- Finepoint 0.6 marker • Gladwrap

**Step 1** Clean surface in 1 part vinegar/5 part water solution. Rinse and dry.

**Step 2** Dab over rim of plate with small, crushed ball of Gladwrap dipped in True Blue Ultra Gloss. Allow to dry 2 hours, repeat with Gold. Allow to dry.

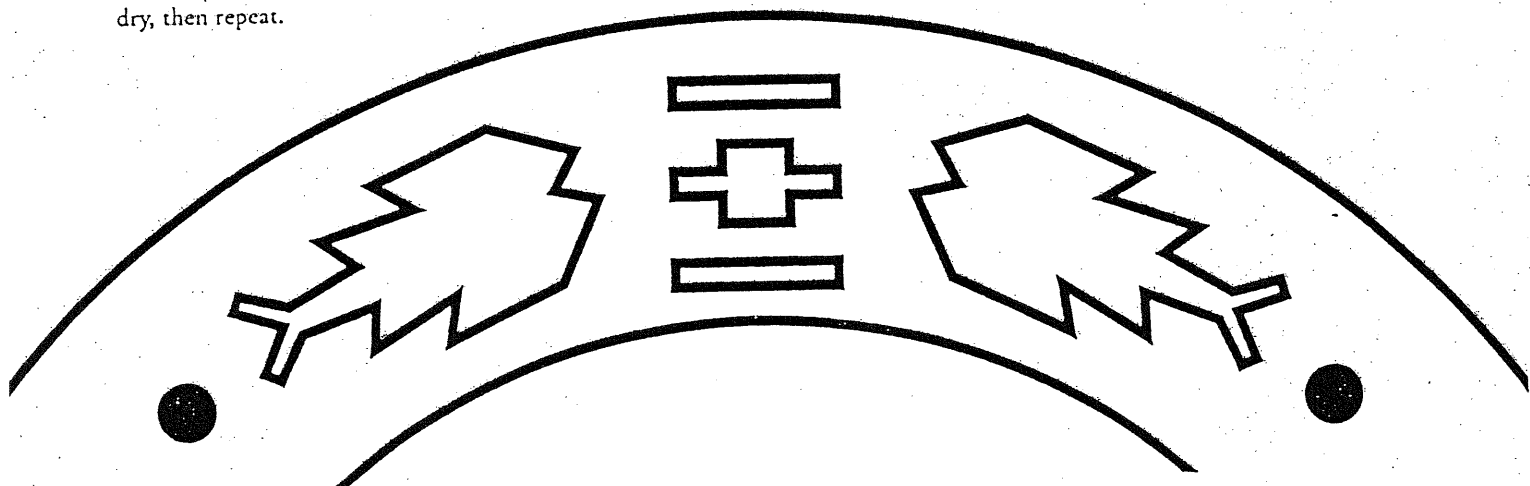
**Step 3** Place the graphite paper between the design and the plate and carefully trace the fish motifs in position.

**Step 4** Use small brush to paint motifs as shown. Allow to dry, then repeat.

**Step 5** When dry, outline design with Ultra Gloss Liner.

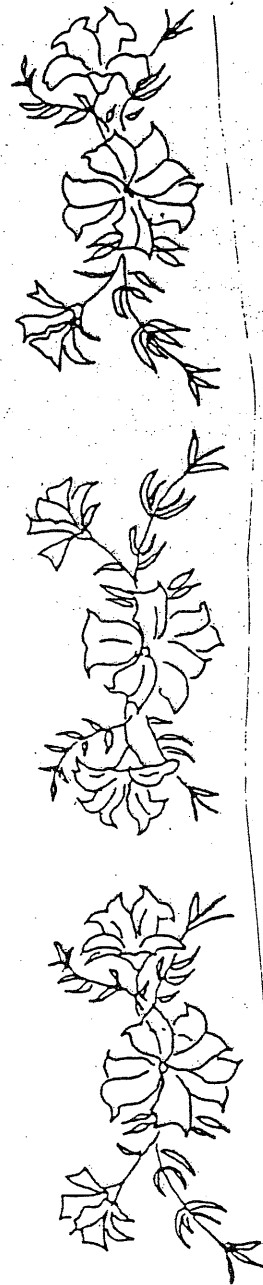
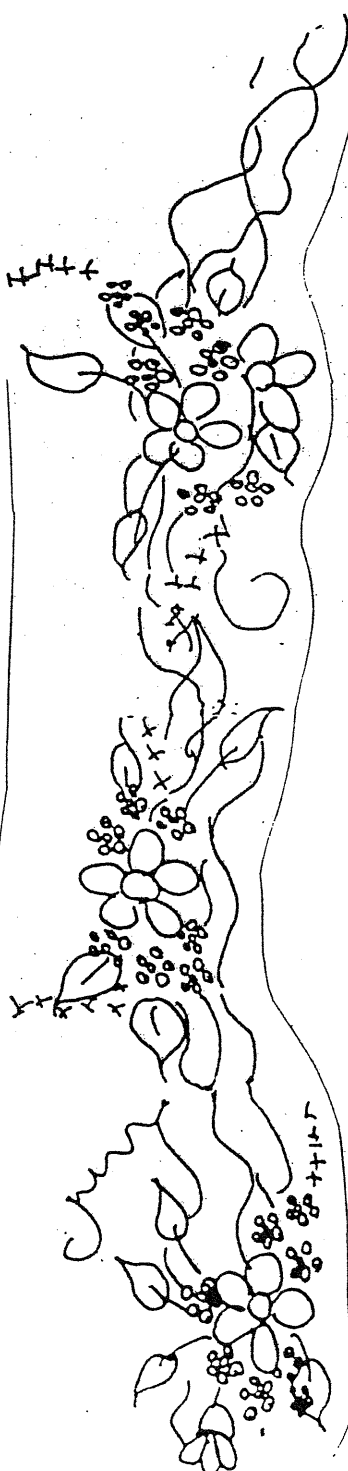
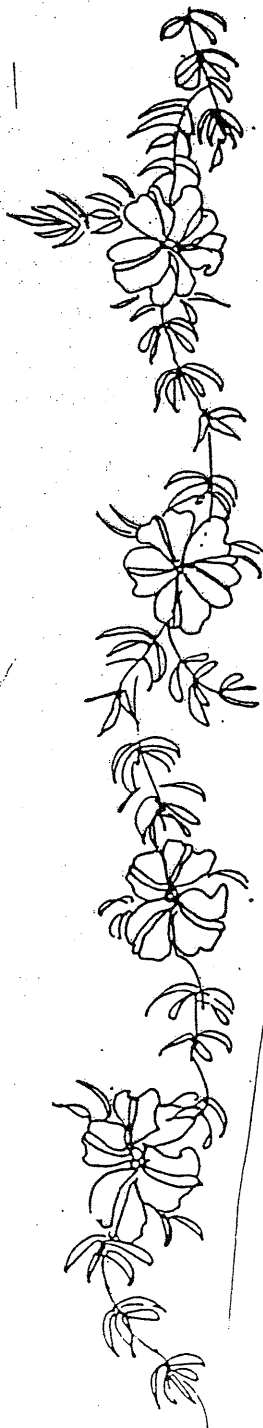
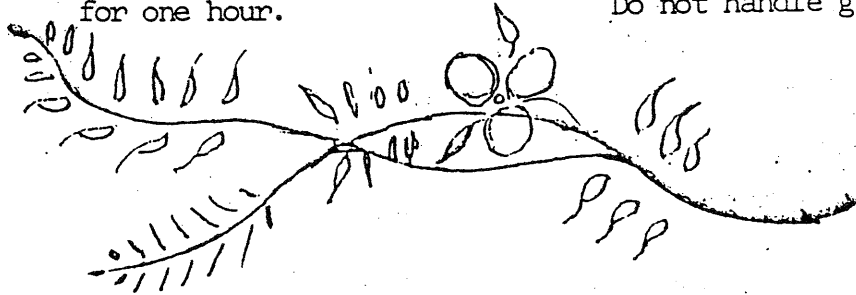
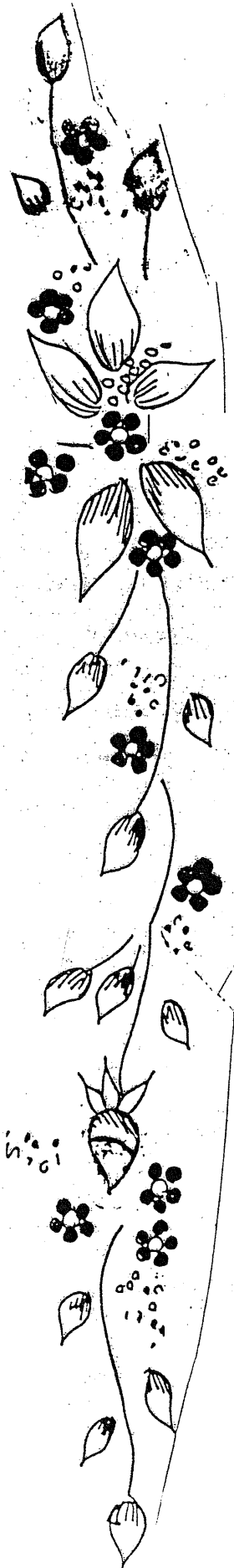
**Step 6** Wait 24 hours before baking at 170c degrees for 30 minutes. Cool in oven.

**EXTRA TIPS** Avoid painting areas which are likely to come in contact with food. Hand-washing is recommended..heat will soften the paint slightly, although it will reharden after approximately 2 hours.



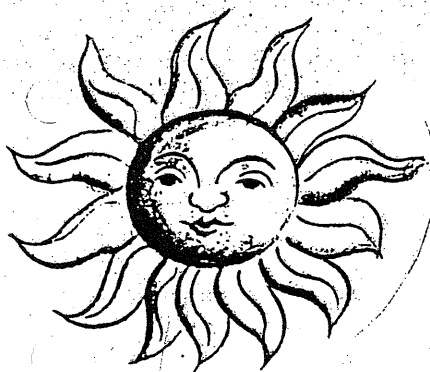
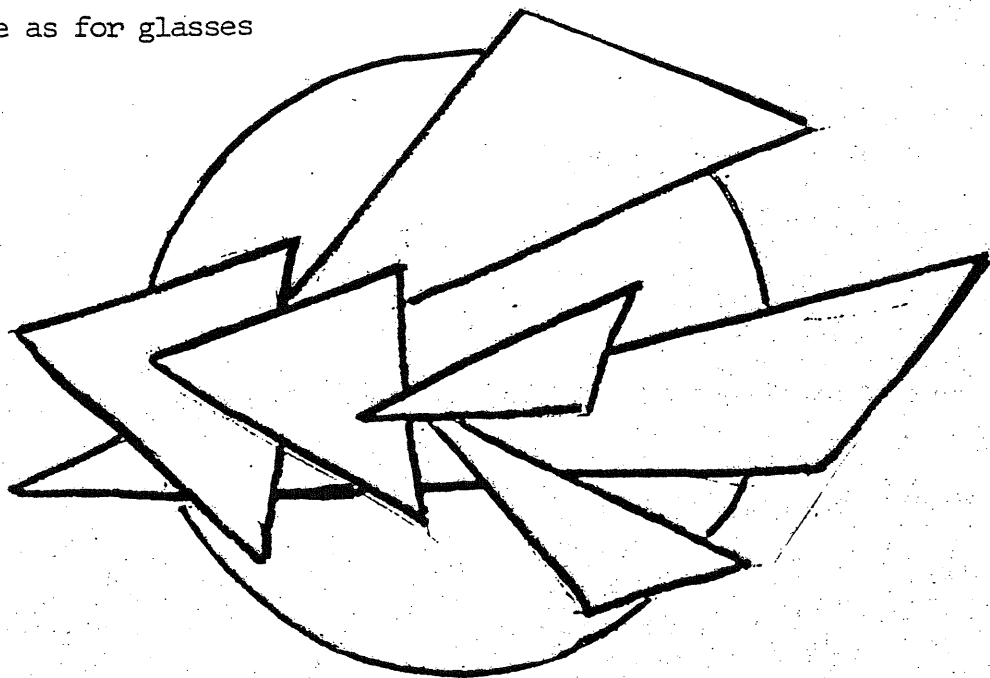
## DESIGNS FOR PAINTING ON DRINKING GLASSES

Photocopy designs and put them on the inside of the glass and paint from the outside using the design as a stencil. Leave 24 hours after painting then cook in a moderate oven for one hour. Do not handle glasses until cold.



DESIGNS FOR JARS - COOKIE JARS - CANNISERS - SPICE JARS

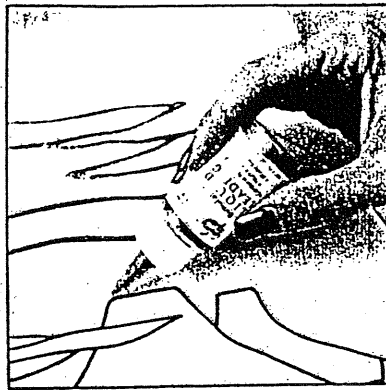
instructions the same as for glasses



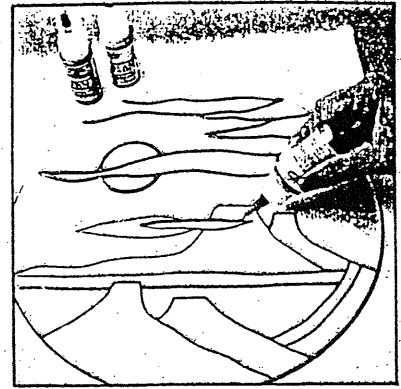
# CREATING YOUR SUN CATCHERS



**Photo 1:** Pierce bottle tip with paper clip to make an applicator hole.



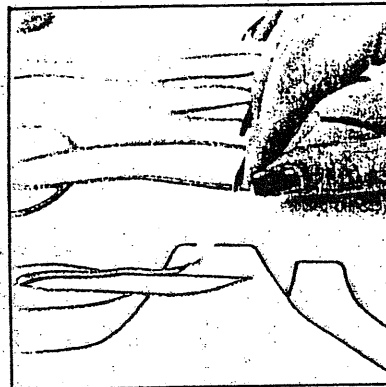
**Photo 2:** To begin leading, touch tip of bottle to glass.



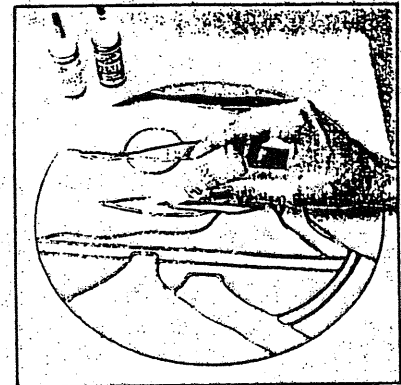
**Photo 3:** When lead begins to emerge from bottle, lift tip of bottle 1/4" above surface.



**Photo 4:** Leading will "string" out of bottle and follow pattern lines.



**Photo 5:** Correct a mistake in wet leading by removing it with a cotton swab.



**Photo 6:** Begin coloring area by squeezing a pool of color into leaded section.

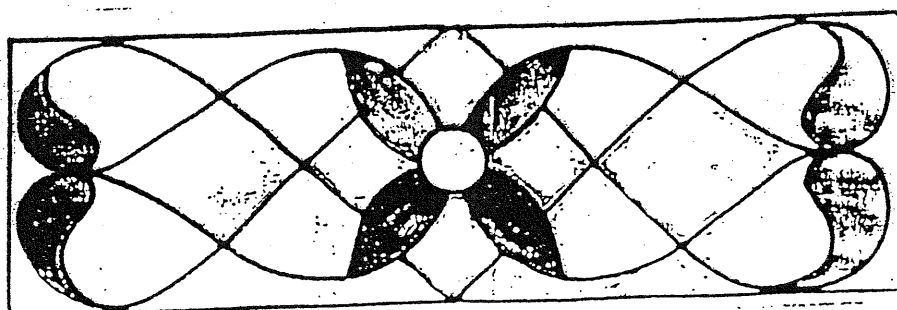
## Leading Your Project

- 1** Pierce the tip of your Gallery Glass paint bottle with the unbent paper clip (see Photo #1). Puncture it 2 or 3 times.
- 2** Leading your picture will be easier if you slam the lead forward to the front (toward tip) of the bottle before you begin. Do this by shaking it in a forward motion.
- 3** Start leading by touching the tip of the lead bottle to the surface of your vinyl (see Photo #2). Once the tip is touching the vinyl, squeeze the bottle and raise the tip 1/4" above the surface (see Photo #3). Your lead will stretch and follow the direction that you move your hand (Photo #4). If you keep the tip above the vinyl, your lines will look straighter and smoother.

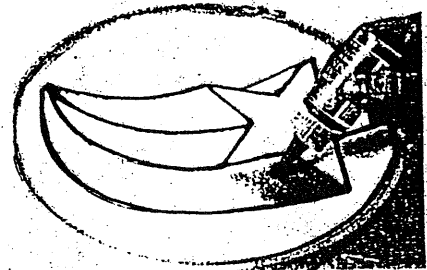
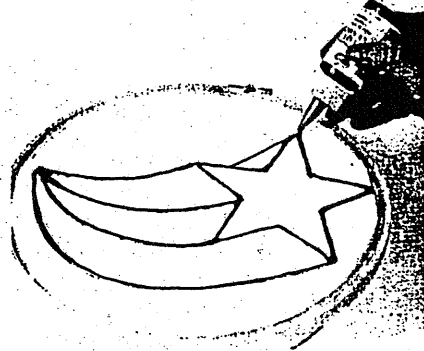
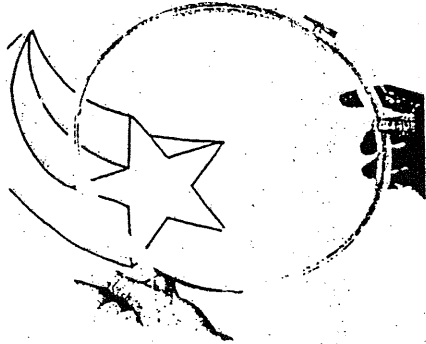
- 4** Remember, all of your lead lines need to be nice and thick. All of your lines need to meet. Think of your lines like a fence. If there is a break or small opening in the "fence," your color will run out when it is applied. Lead all the lines on the pattern. Now go back and make sure that all of your lines meet and carefully fill in any spots that don't meet.
- 5** **HELPFUL HINT:** While you are leading, have your cotton swabs handy. If your lead lines are crooked, wipe the sides with a cotton swab (see Photo #5). If you are not happy with a line, remove it with a cotton swab and do it over. Try not to push down too hard on your vinyl surface. You don't want to make it sag in the middle. This might make your color run.



*Coloring of the design can be done before leading is completely dry.*



# Sun Catchers Are Easy to Make!



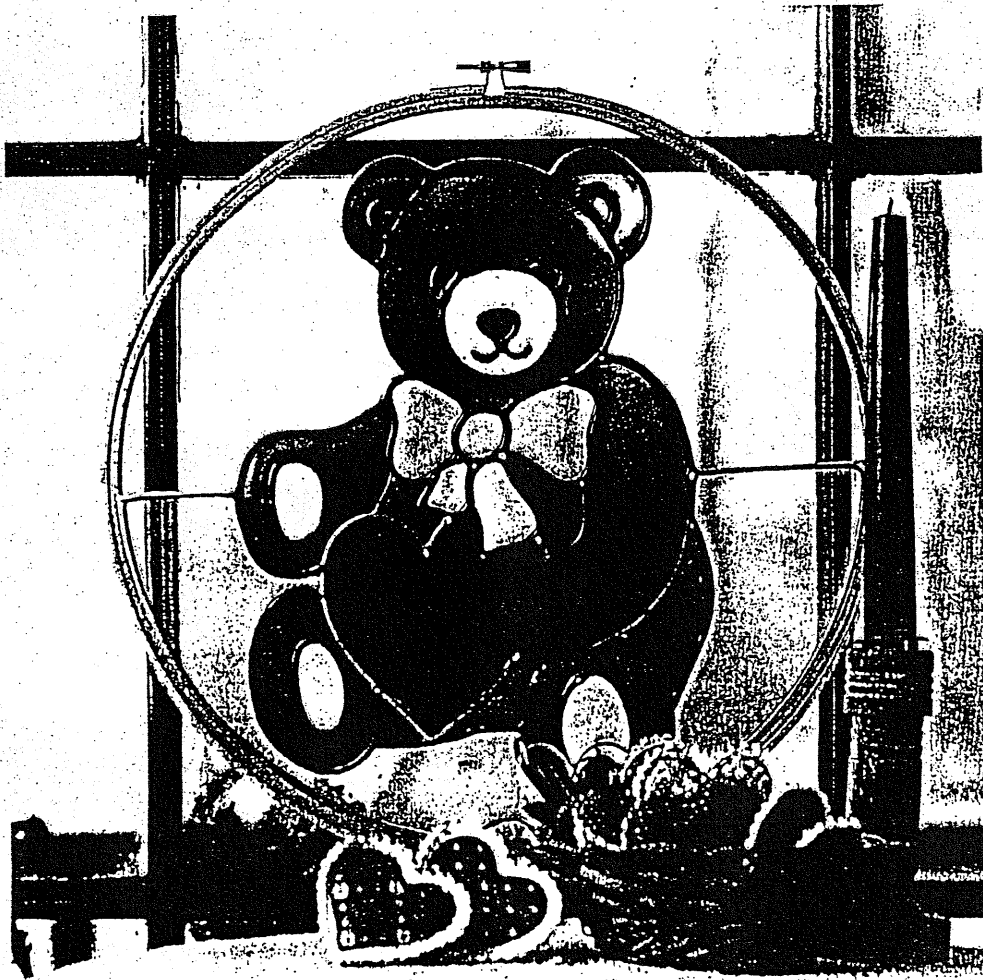
These sparkling circles of color are so much fun to create. And they look terrific glistening in a sunny window. You only need a few supplies that can be found at most craft shops or craft departments of discount stores. With the simple techniques we show you in this book, you can create decorations for your room and gifts for your friends.

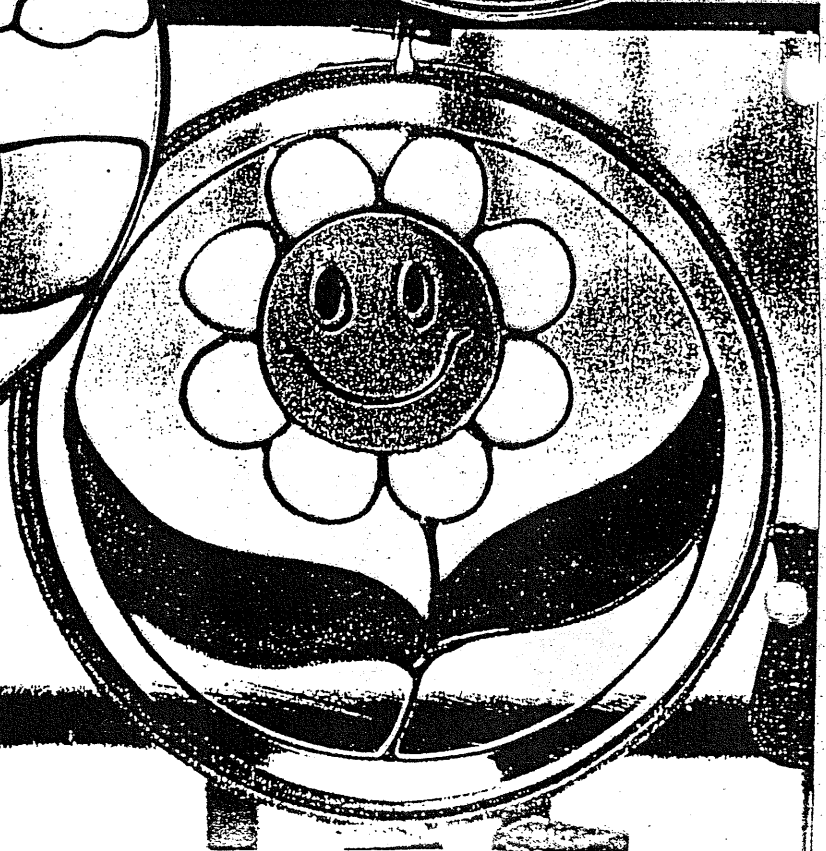
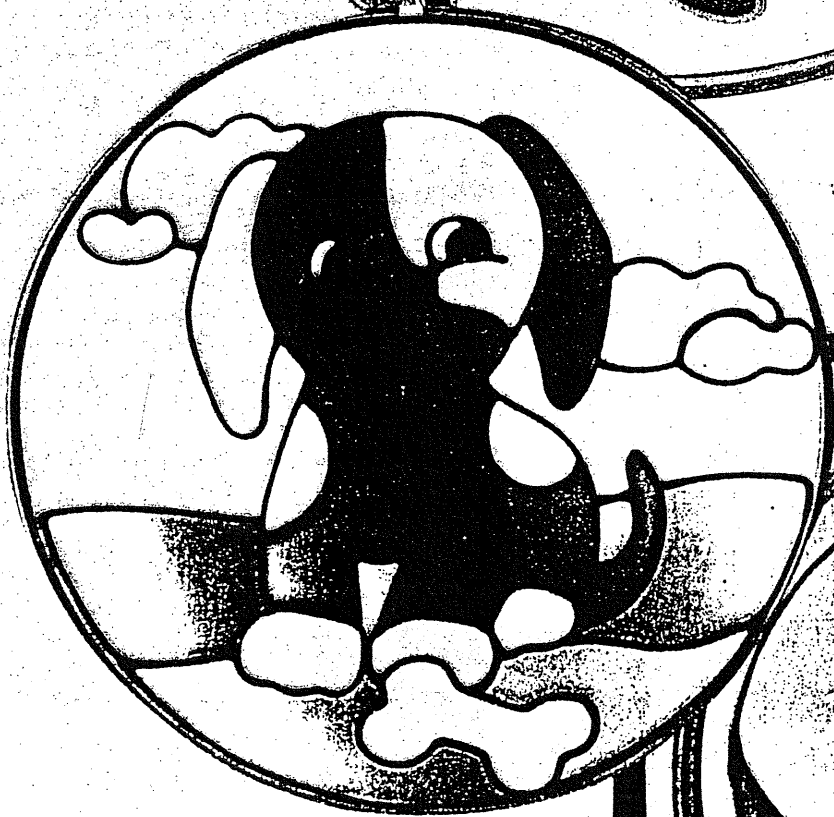
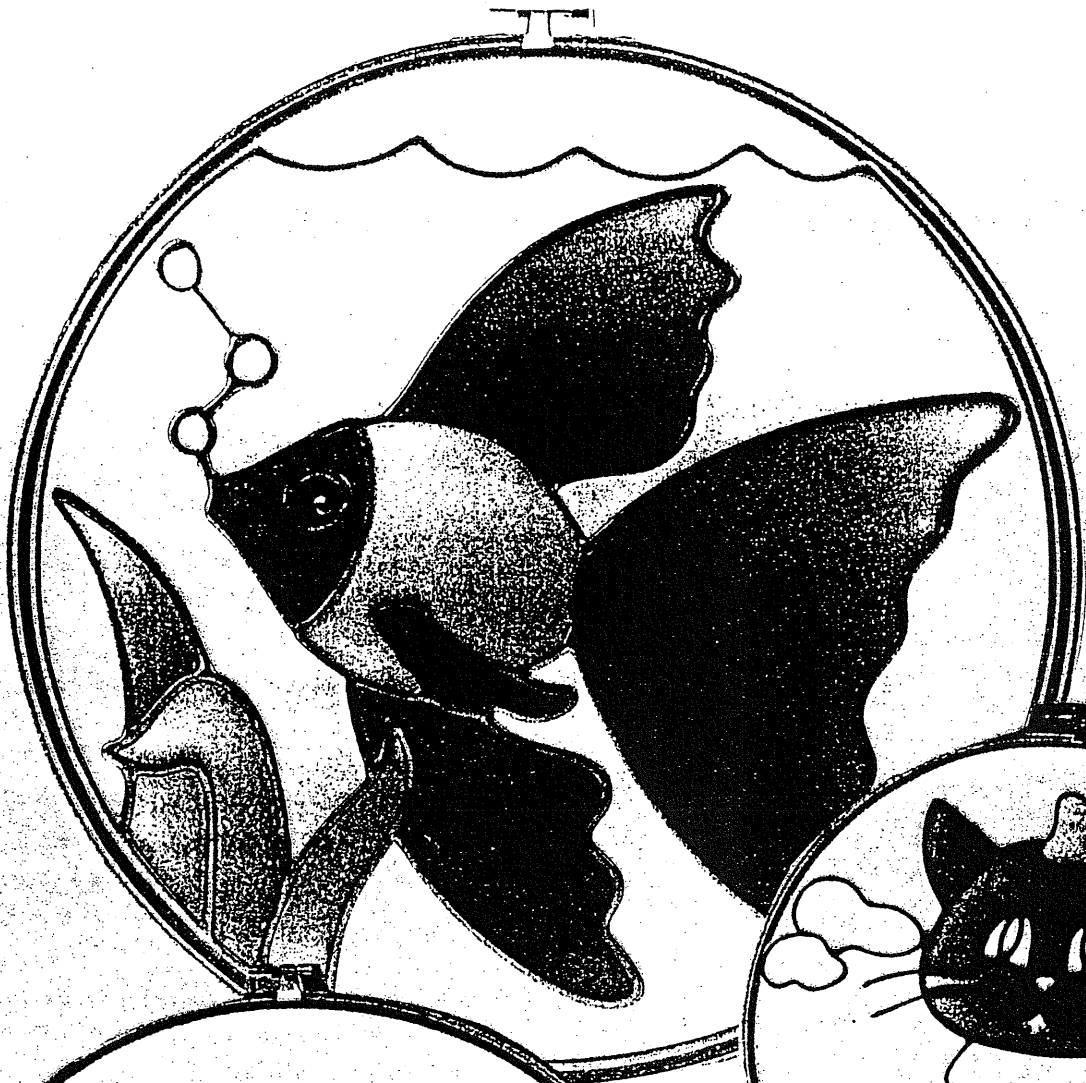
**FIRST**, place the clear vinyl in a hoop, and place the full size pattern under the vinyl.

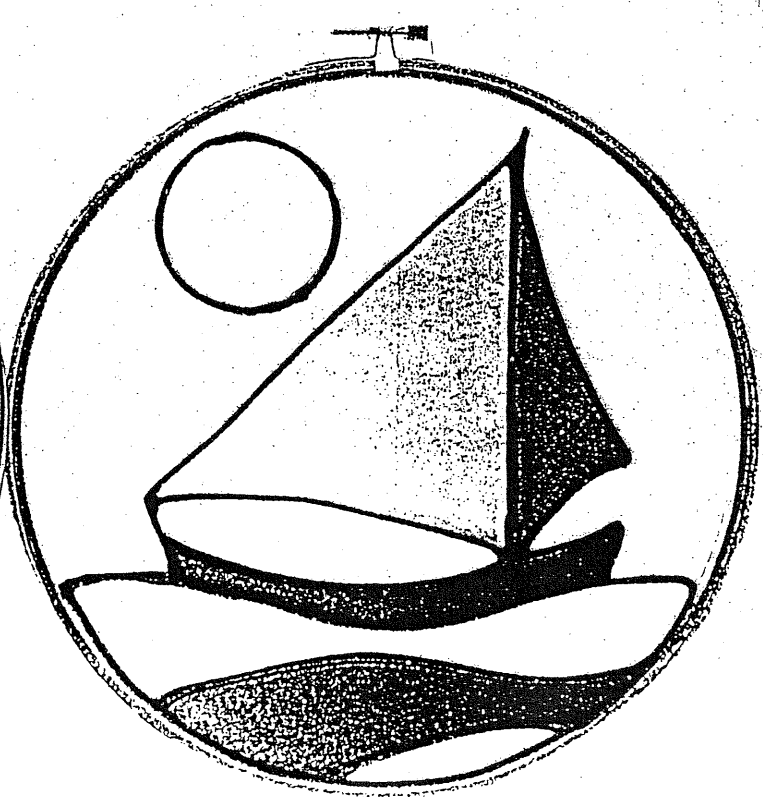
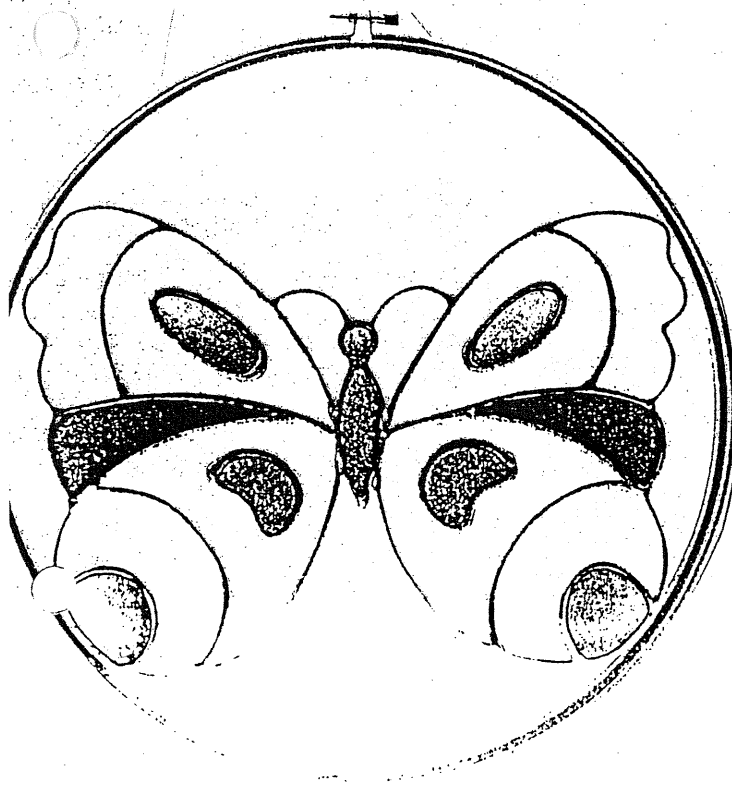
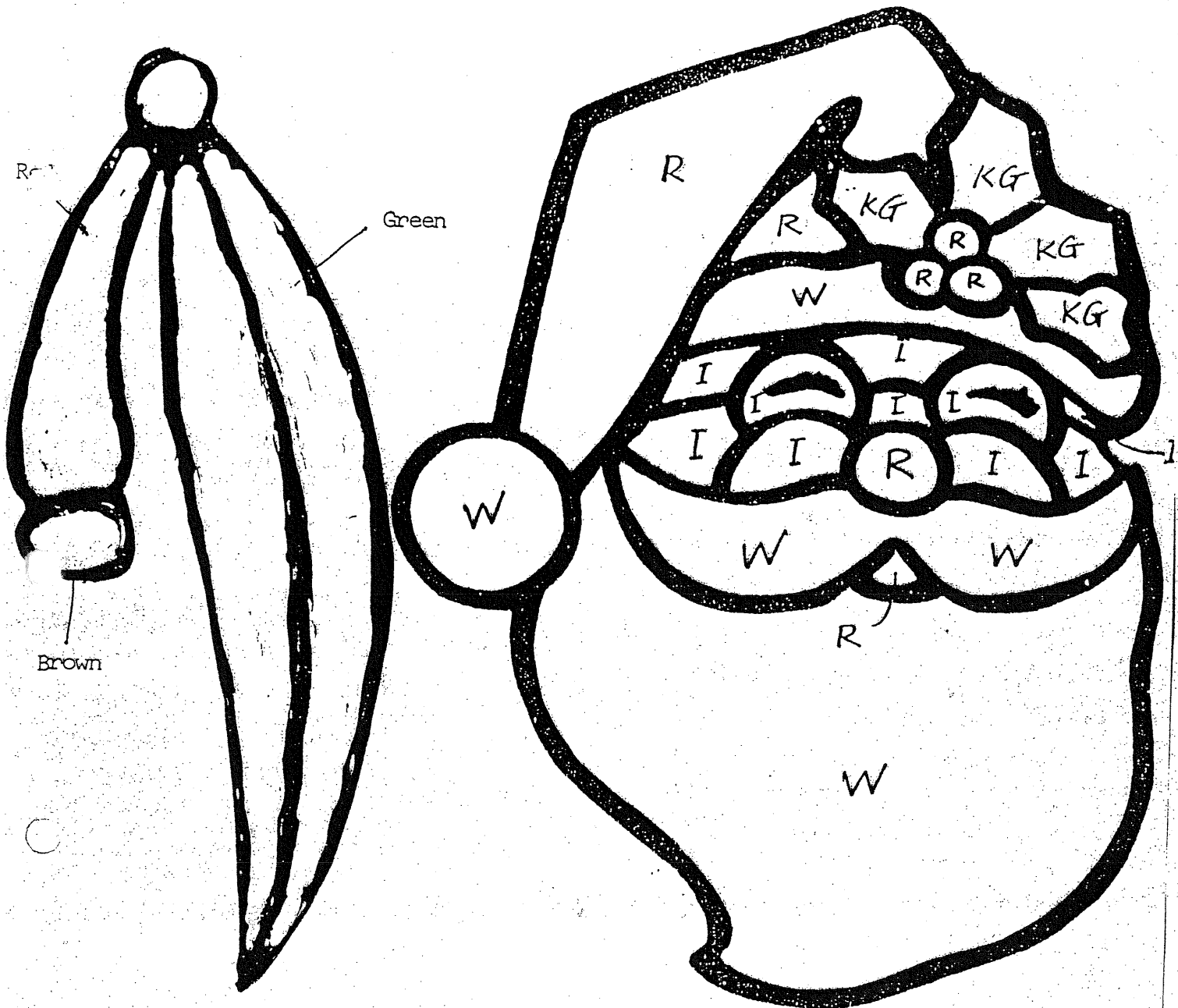
**SECOND**, outline your design with leading. It is so easy to squeeze from the tube onto the vinyl, following to lines of the pattern.

**LAST**, color in your designs with the Gallery Glass liquid paints. You just squeeze them from the tube onto your vinyl. That's it!

**SHOW OFF YOUR SUN CATCHERS TO YOUR FAMILY AND FRIENDS.**







# Before You Begin Your Project . . .

The basic Window Color™ technique involves two basic steps: 1) Outline, and 2) Paint. After the leaded outline is positioned, the textured paint will seal it indefinitely.

There are three ways to accomplish these steps on three-dimensional objects. You will want to choose the one that is easiest for your project. Refer to the information for each project shown in this book which lists the method used. Choose the method that is used on a project that is most similar to yours.

**VERTICAL METHOD:** This method is best for multi-sided projects (such as canisters) and geometric all-over designs. After the pre-cured leading strips are positioned onto the design, the textured paint is normally applied with the item in an upright position.

**HORIZONTAL METHOD:** This method is best for large items and one-side embellishments (such as frames). Place the item in a flat, horizontal position, lead the design, let leading dry, and paint the project horizontally.

**MODULAR METHOD:** This method is best for smaller items with intricate designs or motifs that require removability, such as an item you may want to submerge in water (in which case the design must be removed first). Using this method, you will lead and paint your design onto a piece of plastic stencil blank material (see materials list) then, when paint is dry, you can peel the design up and place it onto your glass item. It is usually combined with the vertical method if an all-over design is desired. This short cut enables you to decorate a complicated pattern in a fraction of the time because the intricate leading and coloring are done quick and efficiently—horizontally.

## Preparation

Here are the decisions you must make before you begin:

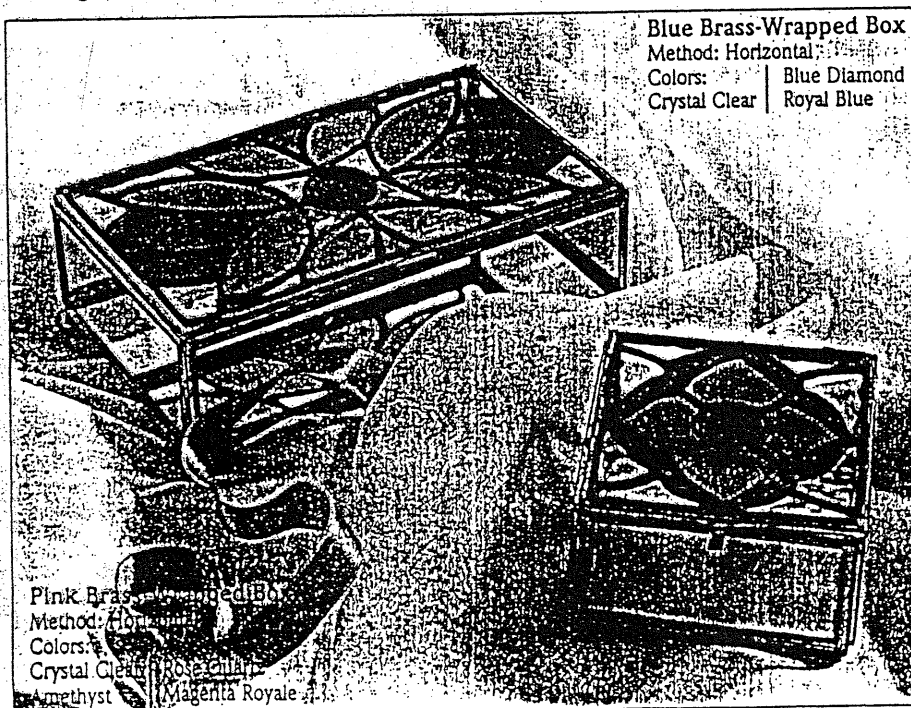
1. Which accessory am I going to embellish, and by which of the three methods?
2. What design do I prefer?
3. What colors should I choose or mix to match my home decor?

**Prepare Work Surface:** Before you begin, protect your work surface with several layers of paper towels.

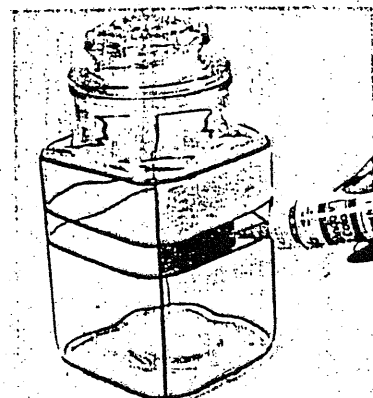
**Prepare project item:** Thoroughly clean both the outside and inside of the project with glass cleaner, or wash it in mild soap and water.

**Choose a pattern:** Use a pattern from the pattern sheet or draw one to coordinate with your decor. Use a photocopier to adjust the size, if necessary. It is sometimes possible to tape the trimmed pattern to the inside of the project, but it is usually easier to trace the pattern onto the surface of the project with graphite paper. Transfer or position the design pattern on the project item.

**Practice First!** If you are working on glass, do not use excessive pressure when applying materials. It's a good idea to practice laying the leading strips on the surface you will be using. Get the feel of applying the paints. (See suggestions for testing at the beginning of "Practice Painting.")



## Vertical Application of Color

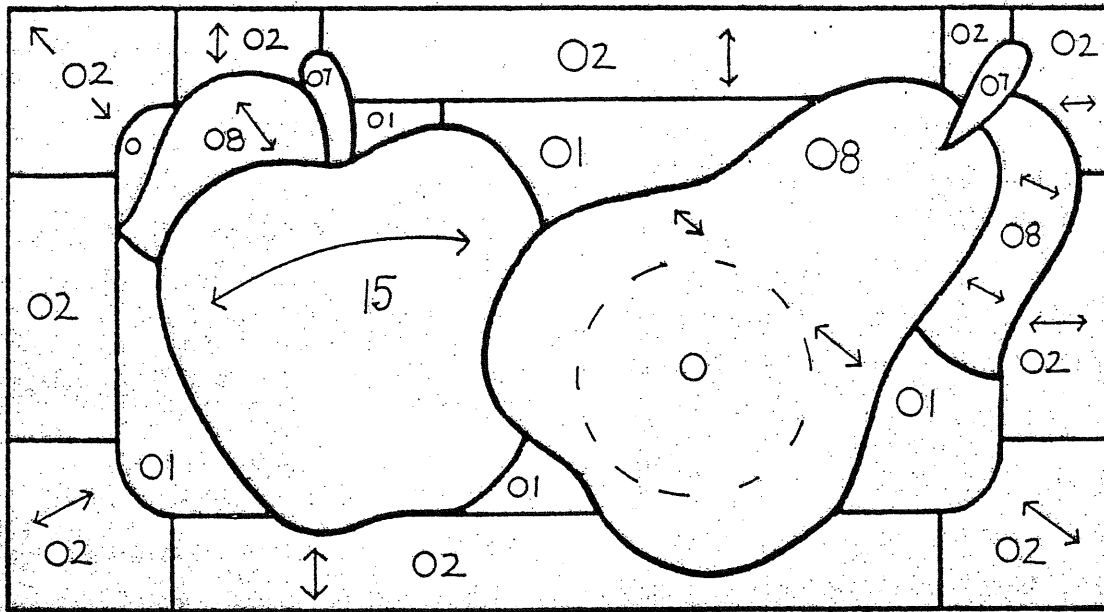


## Horizontal Application of Color

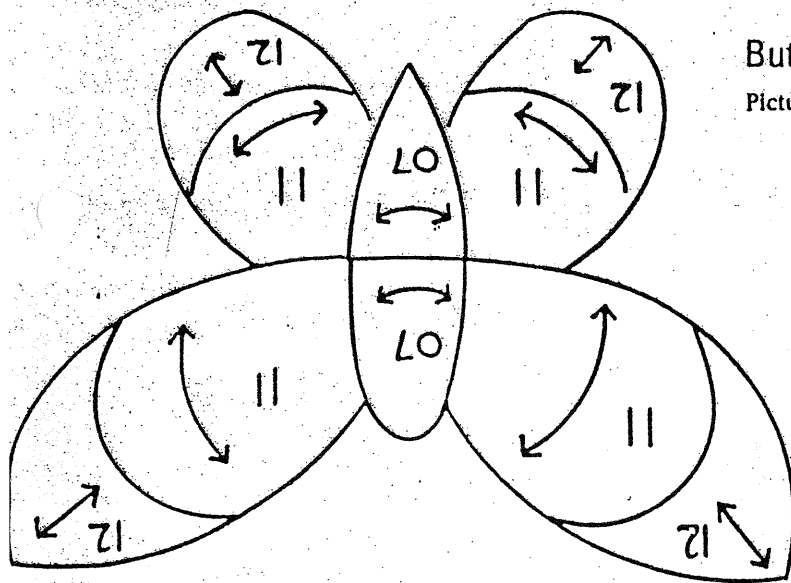


## Modular Method

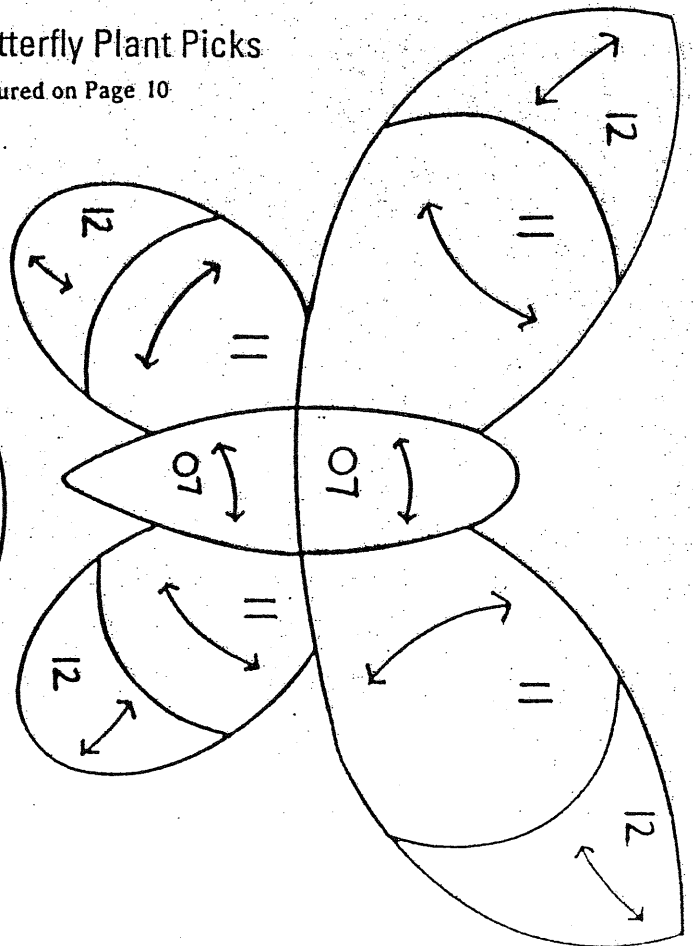


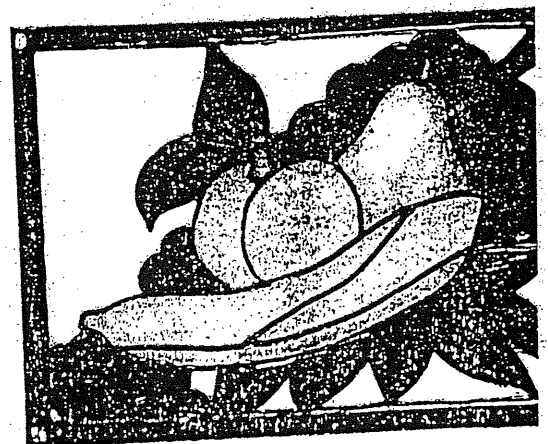
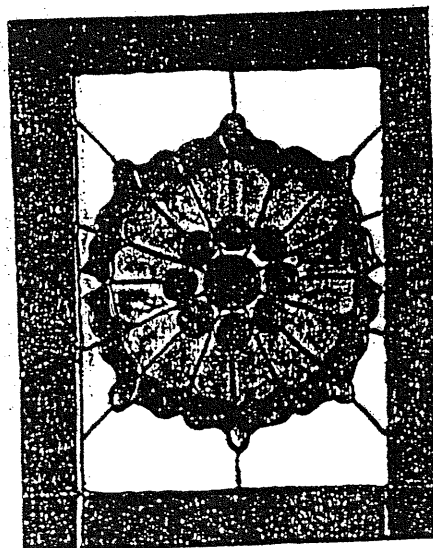
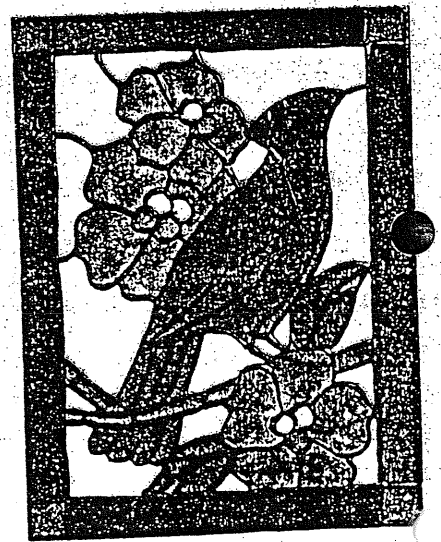
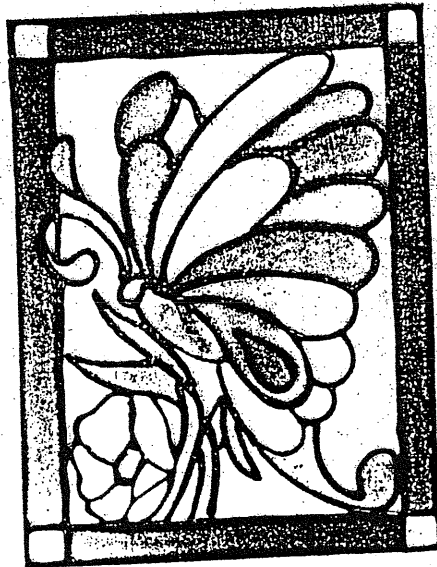


Fruit Canister  
Pictured on Page 5

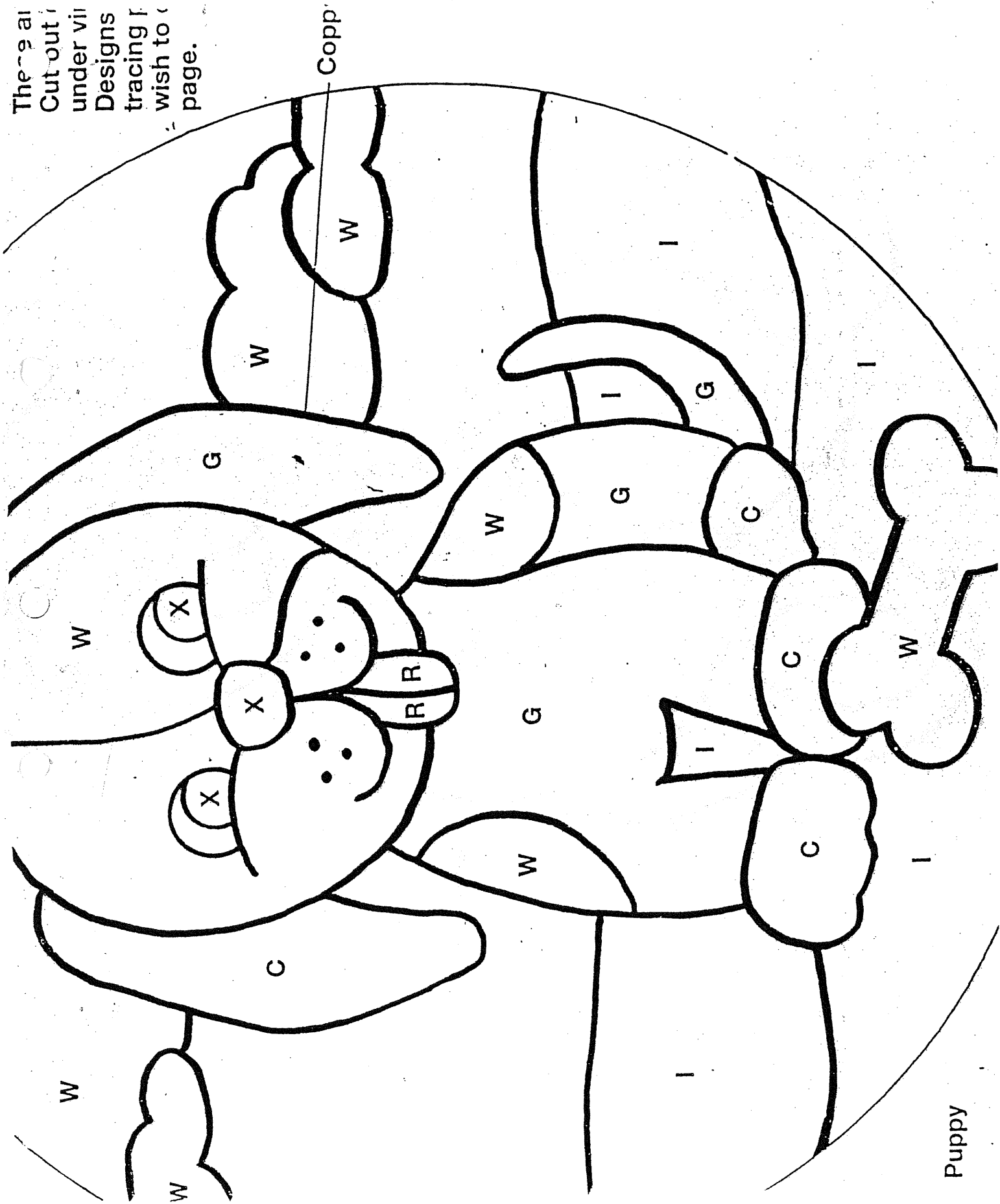


Butterfly Plant Picks  
Pictured on Page 10





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 Cut out i  
 under vii  
 Designs r  
 tracing r  
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 page.



Puppy

T - Rose Qu.  
 U - Magenta  
 V - Petal Pin  
 W - Snow Wh.  
 X - Black Ony

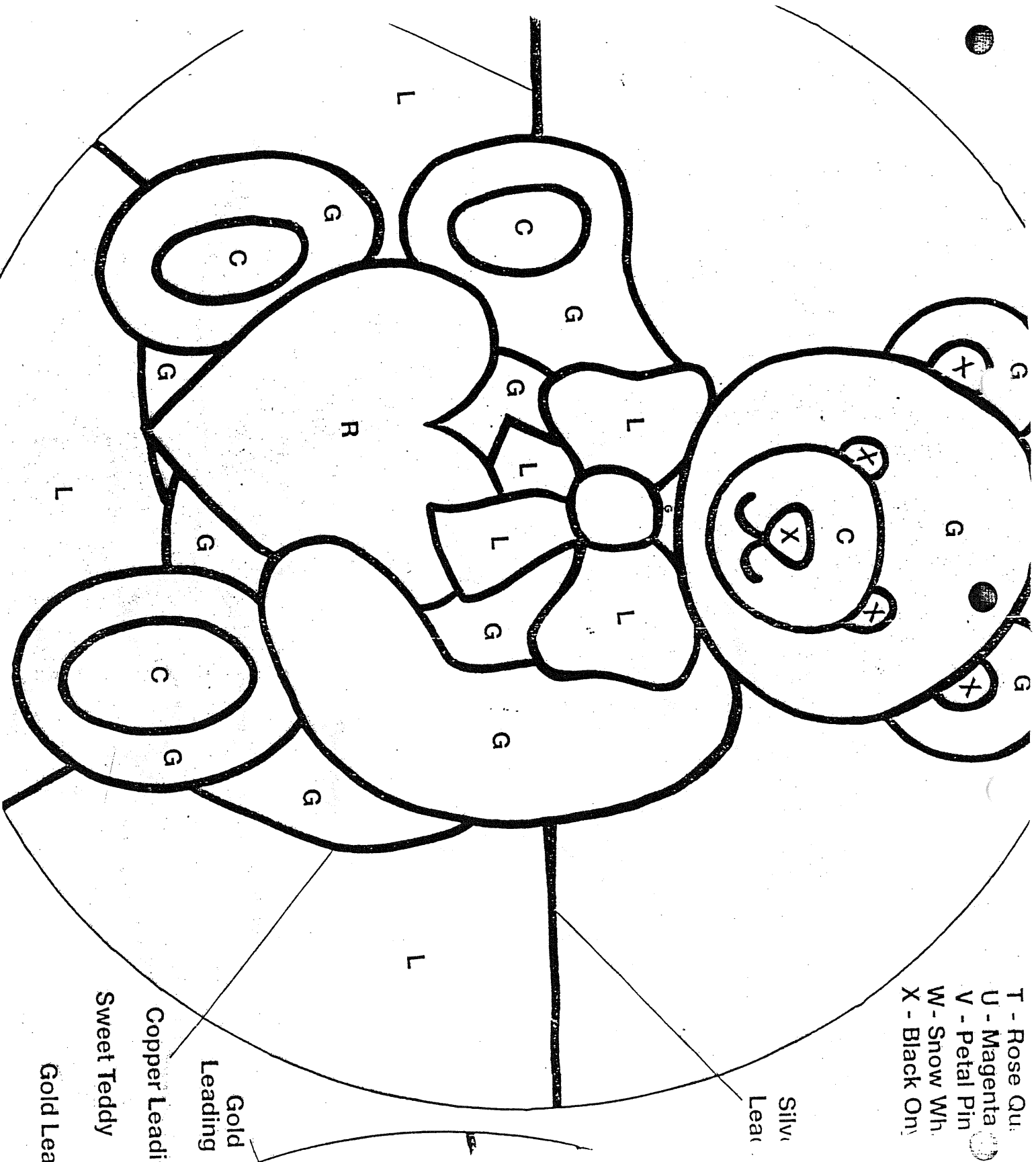
Silver  
 Lead

Gold  
 Leading

Copper Leadin

Sweet Teddy

Gold Lead



# CRAFT

ACTIVITY Cr. 3

**DECOUPAGE:** Demonstrate your ability to create an item using the art of decoupage.

**OBJECTIVE:** To enjoy this craft which originated back in the 18th century in Italy.

**PREPARATION:** Have all your ideas and equipment ready for achieving your decoupage object.

**EQUIPMENT:** Item to be covered,  
e.g. box, mirror, tray, plates, vases, furniture, hat box,  
fans, glass cosmetic jars, soap, small cases, ceramic cats  
kettle, teapot, milk jug or mugs.

Pictures or prints.  
Paint to cover item.  
Hobby tin of gold paint or antique glaze  
Small piece of sponge  
Modge Podge glue or clag & PVA glue mixture  
Clear gloss enamel - estapol  
Thinners  
Soft cloth or paper towel  
Brushes  
Sand paper No 600 and 1200 wet and dry  
Scissors

**RESOURCE MATERIAL:** Craft books  
Decoupage books  
(Use your local library)

**IDEAS & INSTRUCTIONS:** See Over

**MATERIALS NEEDED**

- wood putty
- craftwood briefcase
- sandpaper
- tack cloth
- basecoat
- pictures and prints
- curved manicure scissors
  - sealer
- PVA glue
- Clag glue
- rubber roller
- wet and dry 600 sandpaper
  - varnish brush
- wooden skewer
  - varnish

**TO MAKE**

Fill any nail holes with wood putty following the manufacturer's instructions. Allow to dry. Remove the hinges and catches and sand the entire briefcase until you have a smooth even surface. Use the tack cloth to wipe off the dust. Basecoat the briefcase with a colour that matches the general colouring of the prints you are going to adhere. Apply one coat and sand when dry, then apply another coat. To prepare the prints seal them on both sides. Allow to dry and then carefully cut the images out using curved manicure scissors. Feed the image onto the scissors as you cut. When all the prints are cut out, arrange them over the surface of the briefcase to get an idea of the positions they look best in.

When you are happy with the way the design looks mix three parts of Clag to one part of PVA glue. Remove the prints from the area you wish to start, arranging them on the table surface in the same way. Brush the glue mixture onto the back of the prints and press onto the briefcase. Gently roll the rubber roller over the prints to remove any excess glue or air

bubbles. Take care to check that the edges are adhered.

When all the prints are dry brush on one coat of sealer.

The briefcase is now ready to receive the many necessary coats of varnish. A good quality brush is essential when varnishing. The varnish can be matte or gloss, whichever you prefer. The one used on the briefcase was Wattyl Instant Estapol Gloss. When applying the varnish you must avoid air bubbles.

Do not shake the can when attempting to mix the varnish. Turn it upside down half an hour before it is needed then turn it right way up; open and stir the contents gently with a wooden skewer. When dipping the brush in, insert it near the edge of the can and no deeper than the metal part of the brush, slide the brush against the edge of the can as you pull it out to remove excess varnish.

Starting at one end of one surface, gently pull the brush, in one continuous stroke, to the other end. If any bubbles show gently rebrush over in the same direction. Never brush back and forwards, this encourages bubbles. Apply varnish to each surface of the briefcase, making sure you do not apply the varnish too thickly or it will run as you move the briefcase from one position to the

next. Allow the first coat to dry completely before applying the next. It is best to apply a coat at the same time each day. This allows 24 hours between coats.

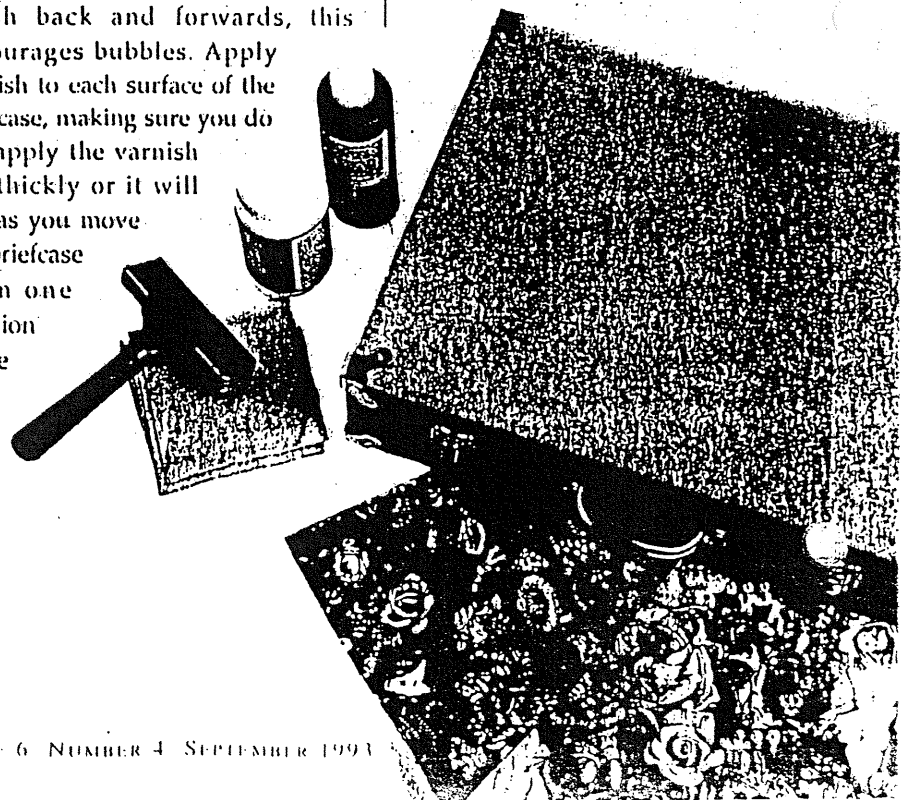
Each coat of varnish must be applied in different directions, ie, every second coat should be brushed on at right angles to the one previous. Apply twenty to thirty coats, or until you can no longer see the edges of the prints.

Sand with wet and dry 600 between each of the last ten coats. Apply a few drops of water to the varnished surface and sand in one direction only. Wipe clean with the tack cloth before applying the next coat. The varnish will not be properly cured for 6 months so treat the briefcase with extra care for this time.

Re-attach the catches and hinges onto the briefcase.

**MAIL ORDER INFORMATION**

The briefcase and all découpage supplies and books are available from Victorian Fair, Factory 2 & 3, 160-164 Torquay Road, Grovedale, VIC 3216. Telephone: (052) 432 333.



# OBJECTS AND IMAGES



## OBJECTS

Découpage can be applied to any hard, smooth surface. Wooden boxes, trays, chairs, tables, desks, picture frames and mirrors are ideal, as are hat boxes. Plastic, porcelain, metal, glass and leather require more extensive preparation. The range of items chosen for découpage can even be extended to violin cases, screens, chests of drawers and grandfather clocks.

It's best to start with a small object without hard edges, hinges and corners, such as a tablemat (a detailed description begins on page 30).

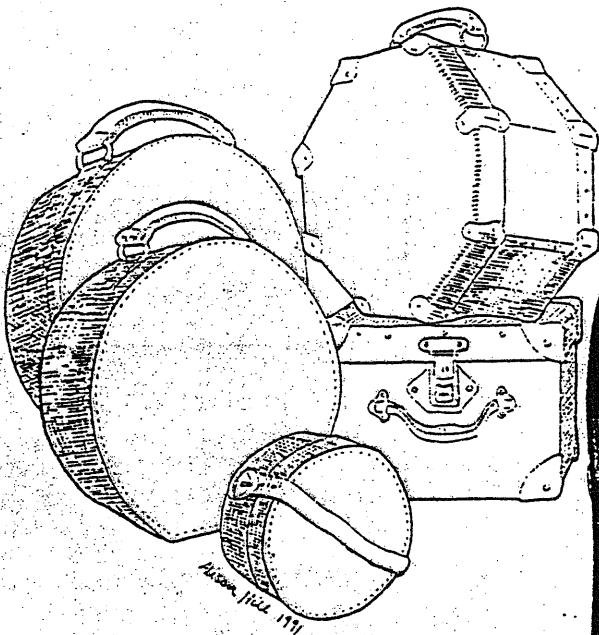
Practising on a tablemat enables the techniques of cutting and gluing to be mastered. From this starting point it is possible to venture on to small wooden boxes, then hat boxes, which require extra effort because of the scalloped edges and hinges.

Inexpensive ideas:

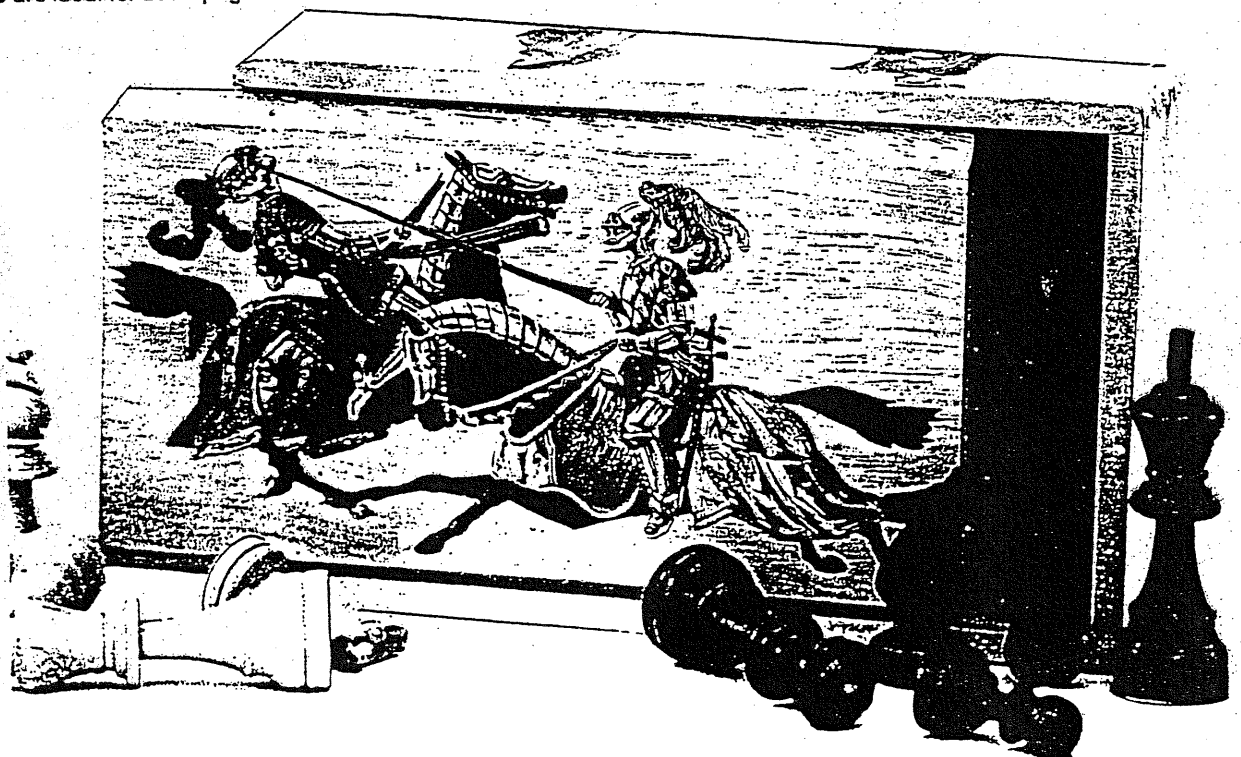
Copying paper boxes cut down to 5" or 13 cm. deep, painted in black, dark green or burgundy make a good object for découpage and very attractive craft storage boxes.

10 c.m. pieces of ply painted then place a picture on them make great coasters.

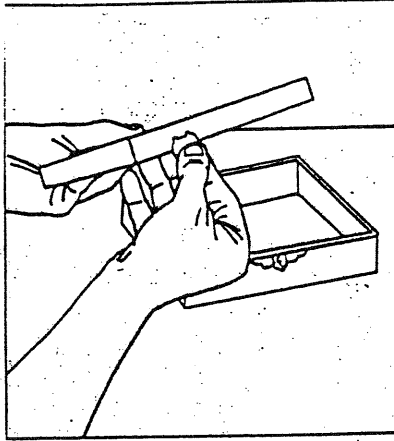
Quick crackle plaques in black and gold to make it look antique are also good.



Boxes and old trunks are ideal for découpage



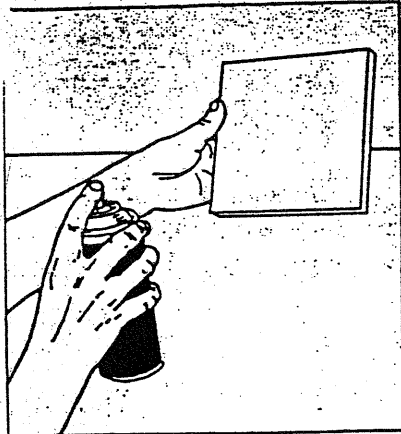
# Techniques of the Craft



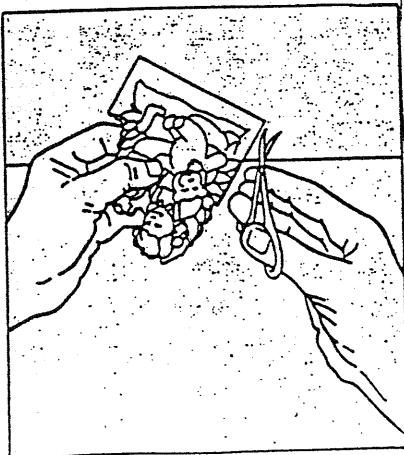
Remove hinges and clasps if necessary to make varnishing easier.



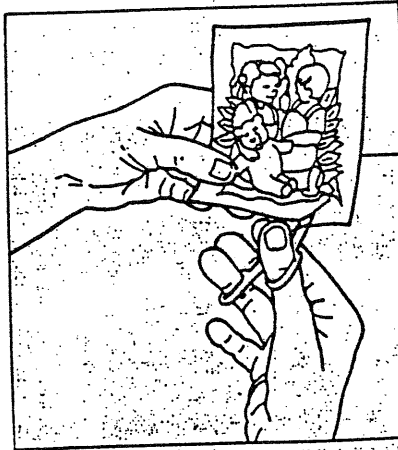
Painting the background of a small box.



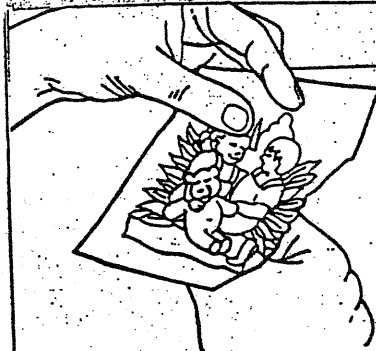
Preparing to seal with acrylic spray.



Only the paper moves.



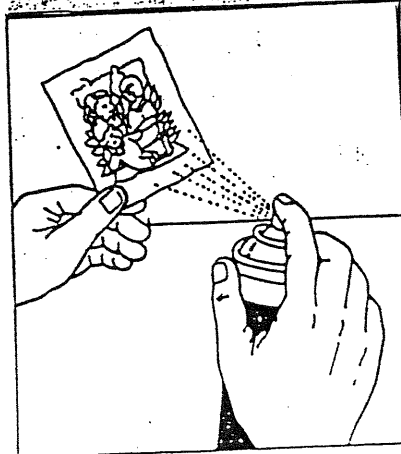
Feed the paper through the scissors.



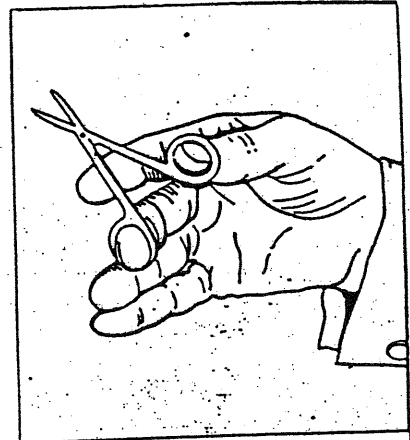
Note the scissor point in the centre of the white area at the beginning of detailed cutting.



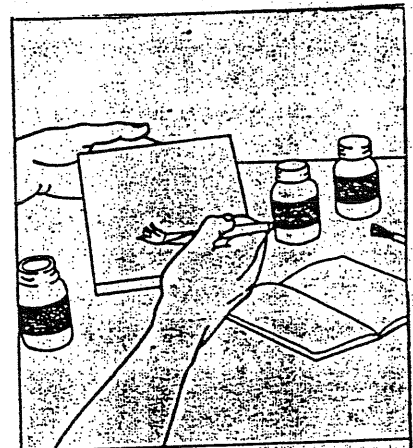
Leave 'fretwork' or bridges of paper until last to cut, as it will support the paper, making cutting intricate details easier.



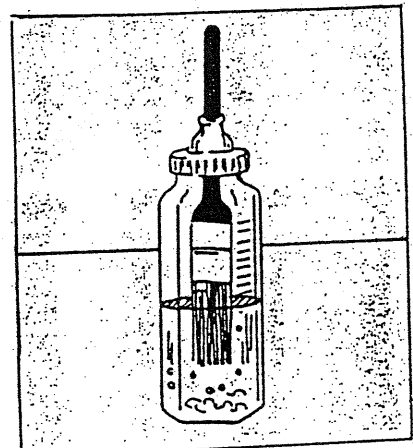
Seal pictures on both sides before cutting out.



Hold scissors in a relaxed manner.



Applying glue to the surface.



Your brush should be suspended in turpentine between coats of varnish. A baby's bottle is a good container because it keeps the brush away from contaminating sediment.

## Activity Cr. 4

### BREAD DOUGH

Demonstrate your ability to make one article from bread dough.

#### Outline

To enjoy the moulding of dough and create something attractive. Prepare bread dough ahead of craft time and have all equipment ready so that this can be completed in the class time. Baking and sealing will also have to be done out of class time.

#### Resource Material

The basic process is simple: Mix flour and salt, add water and knead until the dough is smooth. Then you can roll the dough flat and cut it, roll strands and coil them, model the dough by hand, weave it, layer it, mold it over foundations. Keep whatever part of the dough you're not using wrapped tightly in plastic; you can store tightly wrapped leftovers in the refrigerator for up to a week.

*Note:* Although the dough is made of flour, salt and water, it is not edible.

#### *Ingredients:*

- 4 cups white flour
- 1 cup salt (iodized or plain)
- 1½ cups water

In a big bowl, mix the flour and salt until well blended and smooth. Add 1 cup of the water and continue to mix. Slowly add the remaining ½ cup water, turning the dough in the bowl. Push the dough into a ball, working in any dry flour and salt left at the bottom of the bowl. Knead on a floured surface for at least 10 minutes. Wrap the dough tightly in plastic.

*Tip:* You can cut the ball of dough in half and knead each half separately for 10 minutes. Be sure to keep the half you're not kneading wrapped in plastic.

#### Equipment

Rolling Pin	Pastry sheet
Spatulas	Pastry cutter
Wooden skewers	Tooth picks
Ruler	Garlic press
Sharpe knife	Baking tray
Wire rack for cooling.	

Books:- Woman's Day Dough Crafts - Lorraine Bodger  
Check your library.

Decorative DOUGH - Joanna Jones Merenhurst Pub.

Ideas and Instructions See over.

## Handouts Baking and Sealing Instructions.

### Baking

Place dough project on well floured baking tray.

Baking is done at low heat, about 100c to 150c.

The low heat keeps the dough from browning, you must check the dough regularly to see it is not browning at all.

Bake until hard - item must be completely baked. Small items may only need 1/2 to 1 hour. Remove from oven until slightly cooled and press gently. If it doesn't yield to pressure, it's probably completely baked, check the underside as well.

Leave to cool completely.

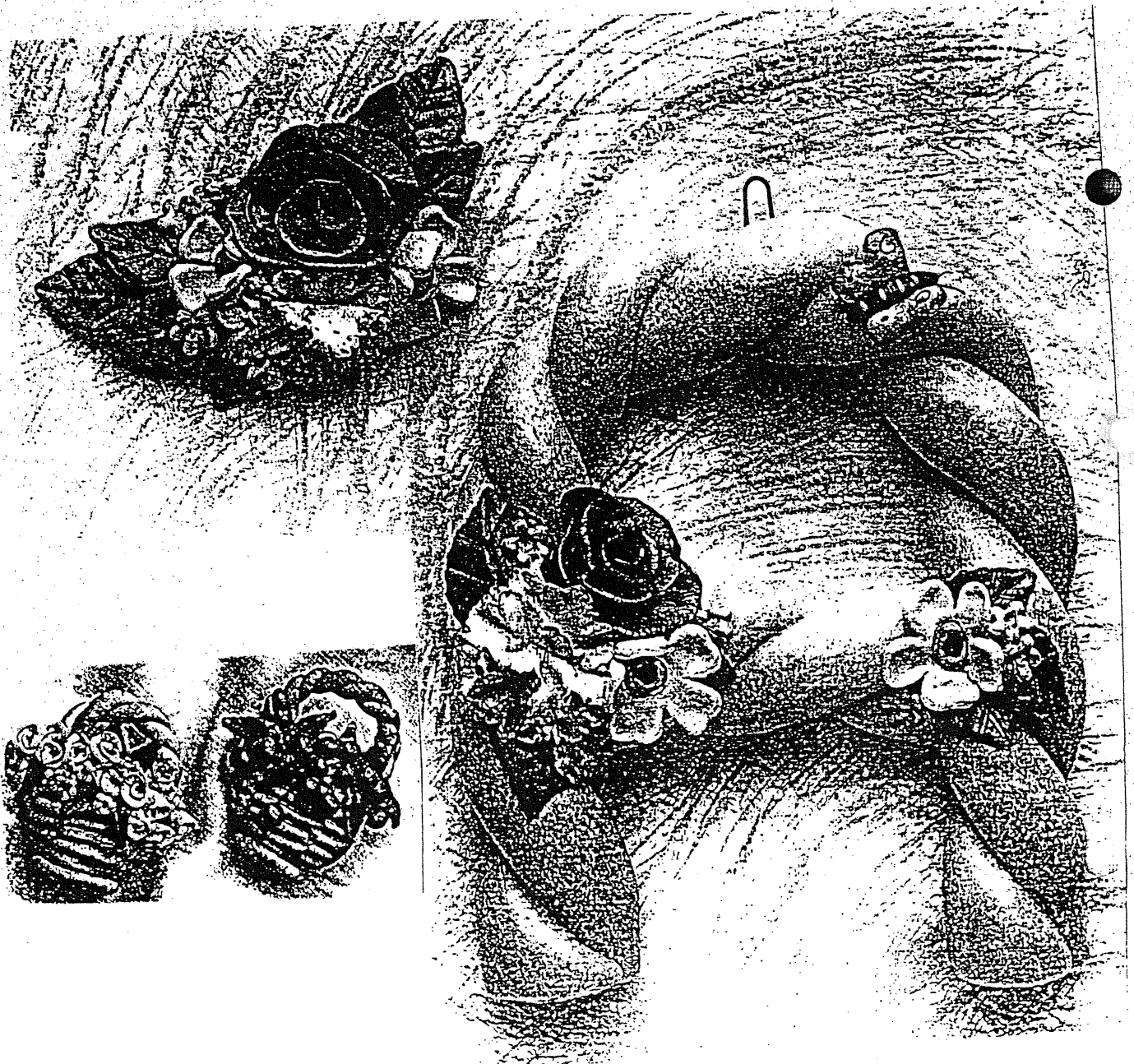
### Painting

Use acrylic paints that are thinned with water but that are water fast after they dry.

Always work on waxed paper. Let dry.

### Sealing

Then brush with three or four coats of pure polyurethane letting each coat dry before applying the next.



## MAKING THE LAMB

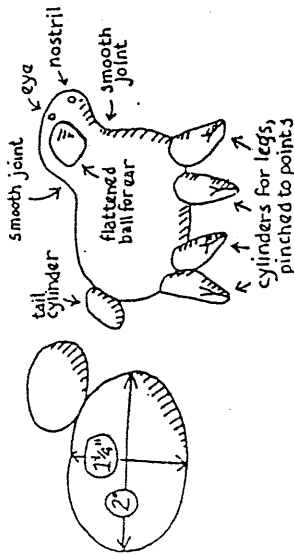
Make and put together the parts of the lamb's body first, then add the fleece.

**Body:** Roll an oval and press it flat on one side. (The flat side will be the back.) It should then measure about 2" long and 1 1/4" high.

**Head:** Roll a smaller oval (about the size of a grape), flatten it on one side and attach it to the body with a bit of water. Smooth the joint. Roll a little ball for the ear, flatten it and attach it to the head with water. Note that the ear points down. Incise an eye and a nostril with the blunt end of the wooden skewer.

**Legs:** Roll four small cylinders and pinch the end of each to a point. Attach the legs to the body with dabs of water.

**Tail:** Roll a small cylinder and attach it to the body.



**Fleece:** Force small amounts of dough through the garlic press to make strands about 1/4" to 3/8" long. Run a sharp knife over the press to remove each group of strands. Brush the lamb's body with water and gently press the strands in place all over the body.

Use the plastic straw to make a hole for hanging the lamb. Transfer the lamb to a flour-dusted **baking tray**.

## MAKING THE LION

Make and put together the parts of the lion's body first, then add the mane.

**Body:** Roll an oval and press it flat on the side. It should then measure about 3" long and 1 1/4" high. Use the plastic straw to make a hole in the lion's back.

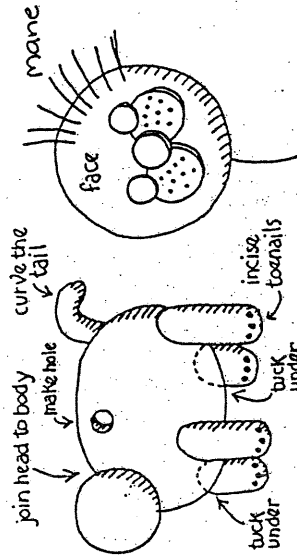
**Head:** Roll a sphere about the size of a grape and press it flat on one side. Adhere it to the body with water, as shown in the drawing.

**Legs:** Roll four cylinders (two short and two slightly longer) and adhere them to the body with water. Use the blunt end of the skewer to incise the toenails.



**Tail:** Roll a narrow cylinder, adhere it to the body with water and curve it as shown.

**Face:** Roll two little balls of dough for the cheeks, flatten them and adhere them to the head with water. Poke dots in the cheeks with the point of the skewer. Roll tiny balls for the eyes and nose, flatten them and adhere them with water as shown.



**Mane:** Force small amounts of dough through the garlic press to make strands about 1/2" to 3/4" long. Run a sharp knife over the press to remove each group of strands. Brush water around the lion's face and gently press strands in place.

**Tail:** Brush the tip of the lion's tail with water and place on it a few strands from the garlic press.

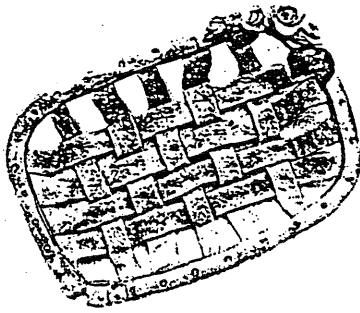
Transfer the lion to the **baking tray**.

## BAKING AND FINISHING THE ANIMALS

Bake the animals at low heat until hard and lightly browned. Remove them from the oven and allow them to cool. Brush them with sealer (a mixture of one-half polyurethane and one-half turpentine) and let the sealer dry. Brush on several coats of polyurethane, letting each coat dry before applying the next.

Hang the ornaments with ribbon.

DOUGH FOR  
ALL SEASONS



## MOTHER'S DAY DISH

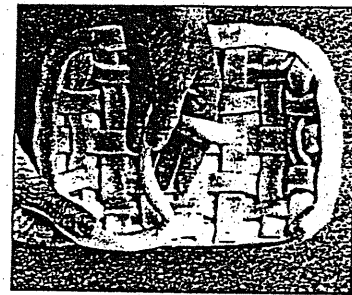
*ovenproof dish with lip, see method*  
*Paste Dough using 20 flour X 10 salt X*  
*6 paste, see page 8*  
*cooking oil*  
*old retractable ballpoint pen*  
*rose cutters • leaf cutters*  
*blossom plunger cutter*

- 1 You may use an ovenproof dish of any size providing that it has a rim. I used a dish measuring  $24 \times 17.5 \times 5\text{cm}$  ( $9\frac{1}{2} \times 7 \times 2\text{in}$ ). Brush the inside and rim of the dish with oil and place it on a baking sheet.
- 2 Roll out two-thirds of the dough to 6mm ( $\frac{1}{4}\text{in}$ ) thick, then cut out nine  $30 \times 2\text{cm}$  ( $12 \times \frac{3}{4}\text{in}$ ) strips. Weave the dough strips into a lattice, inside the dish, see page 9, making sure that each strip overlaps the rim lip. Trim the strips to the edge of the dish.
- 3 Knead any excess dough with trimmings and roll out into a long narrow shape so that you can cut several 2cm ( $\frac{3}{4}\text{in}$ ) wide strips. Coil the first 6.5cm ( $2\frac{1}{2}\text{in}$ ) of one strip and place it on one corner of the dish. Fix the rest of the strip over the woven dough ends around the rim. Add further strips, making neat joins in the dough to cover the weaving all around the rim and to allow a 6.5cm ( $2\frac{1}{2}\text{in}$ ) length of dough spare. Coil the excess dough in the opposite direction to the first piece, then fix it back-to-back with the existing coil. Repeat once more, making slightly shorter coils of 4cm ( $1\frac{1}{2}\text{in}$ ) and butting them up to the first coils. Use the old pen to mark a pattern of dots all around the dough rim.
- 4 Make one large and two small roses, see page 13. Arrange the roses on the corner opposite the coils, with the largest rose in the middle. Cut out four medium leaves, mark veins on them, then arrange them in pairs on either side of the roses. Place a group of three small blossoms close to the roses on each set of leaves. Bake at  $145^{\circ}\text{C}$  ( $290^{\circ}\text{F}$ /Gas  $1\frac{1}{2}$ ) for about  $1\frac{1}{2}$  hours.

## Painting and Finishing

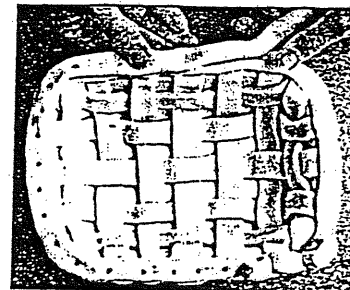
- Add very little Ultramarine to Permanent White for very pale blue. Using this very thinly, paint the rim of the dish.

Paint patchy, watery Olive Green on the leaves so that some of the dough is uncovered. While still wet, paint thin Rose Madder on the patches and blend with a clean damp brush. Paint the roses and the dots on the lip with Permanent White. While the roses are damp, tip their petal edges with Rose Madder. Blend this towards the centre of each petal with a clean damp brush. Use the pale blue to paint the blossoms and blush with a little Rose Madder. Line both layers of the edge with Gold and continue the lines around the coils on the inside and outside. Encircle each white dot with gold. Varnish inside and outside with two or three coats of yacht varnish.



### Mother's Day Dish

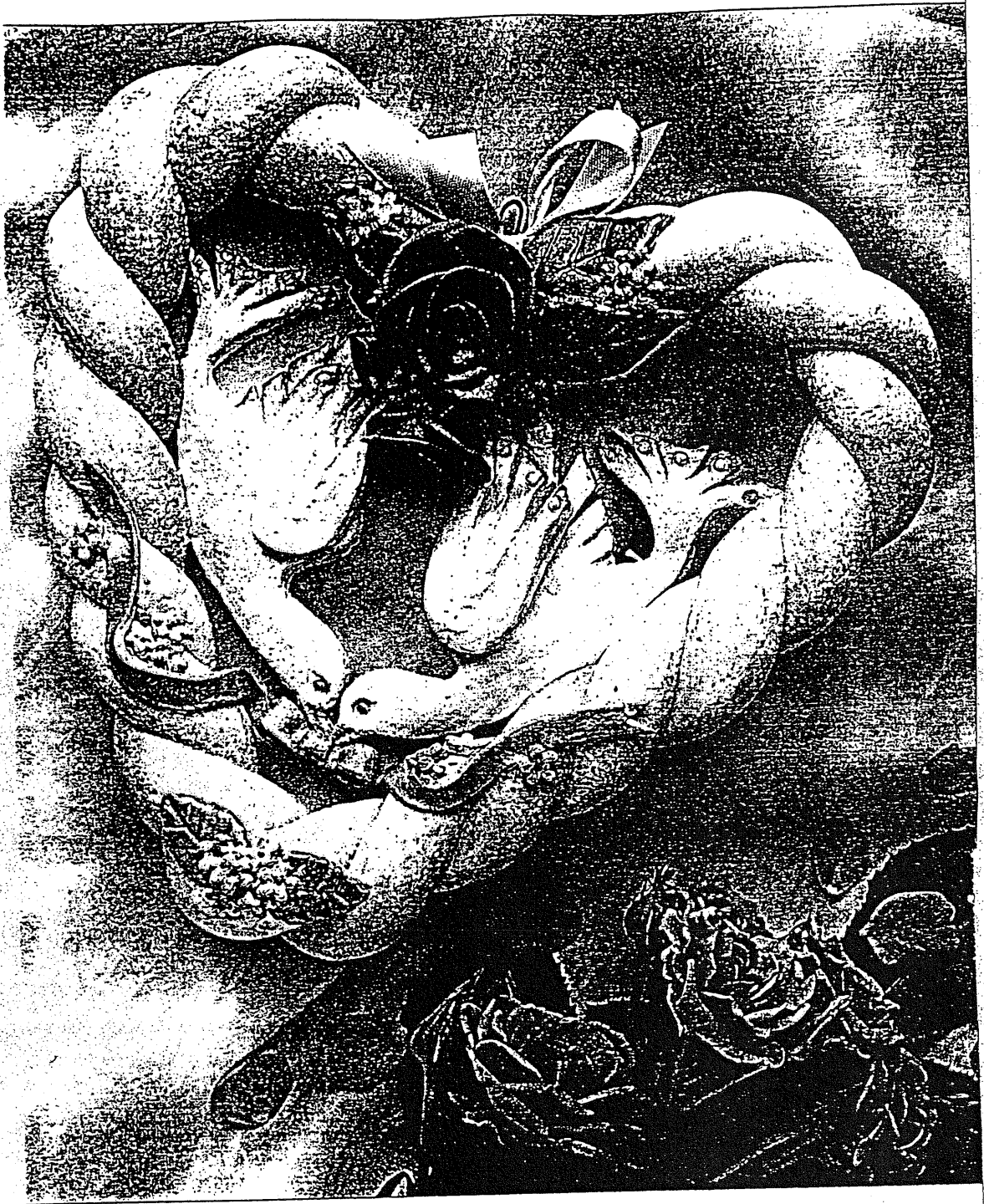
*Adding the strip around the rim – the excess length is coiled and butted up to the first coil on the corner of the dish.*



*Attaching the top strip with second pair of coils and adding the decorative marks.*



*Entwined Hearts*



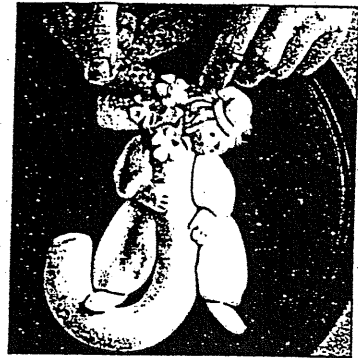
*Love Birds Heart*

· DECORATED  
· INITIALS ·

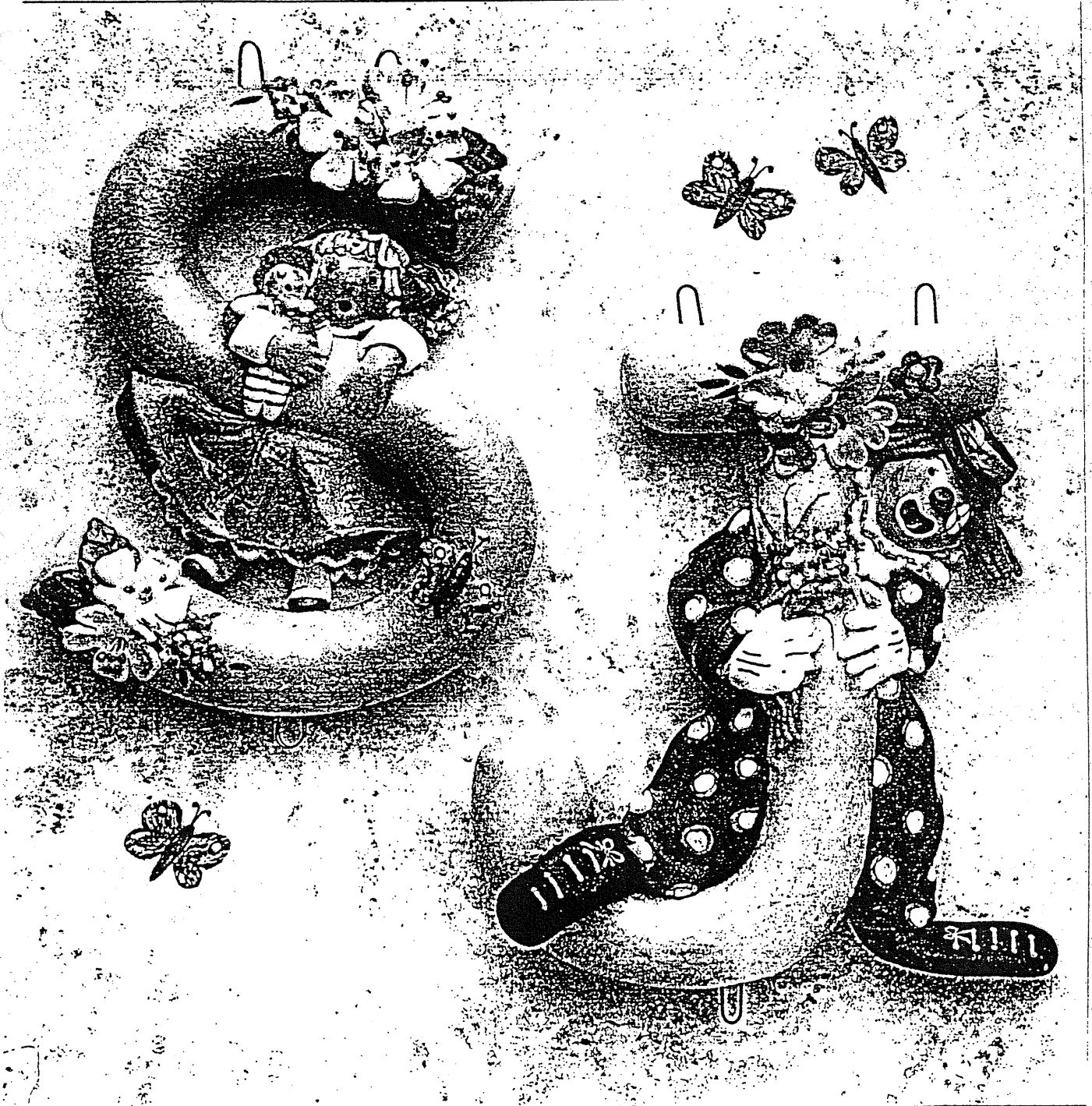


Clown Initial

*Arranging the clown's pantaloons  
over his legs.*



*Fixing flowers on the initial.*



# BREAD DOUGH

EASIER BREAD DOUGH - especially for the pathfinders to handle

6 slices of white bread - easier to crumb if a few days old  
cut off crusts

$\frac{1}{4}$  cup of Adquadhere glue - mix in icecream container  
with a wooden spoon

Take a handful of dough and knead it with your hands until it is soft like play dough.

Blend the soft dough with an acrylic white paint to give it a solid base consistency to which any colour can be added later.

2 tbs of white paint to a tennis ball size - always keep it in gladwrap

Break away small sections of dough and knead in your chosen colours. Folk Art colours are very good - a small amount at a time.

The shapes, cutters and leaf veinners are the same as for cake icing.

Make a variety of small flowers and leaves and then you can assemble them onto bases. The soft pastel colours are most attractive

EXCELLENT BOOK - Bread Dough Creations - Milner Craft Series by Susan Roach (purchased through the cake decorating shops.)

## Attaching the Shapes

When placing the bread dough flowers and shapes, etc. on the bases or objects, they are all glued into place using a glue such as Aquadhere.

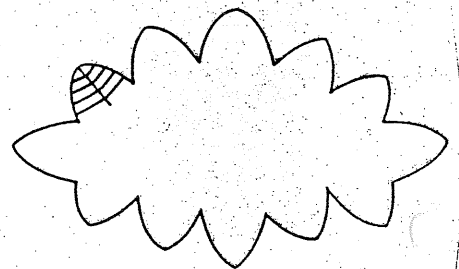
## Base Making

You can use the whitened dough to make bases. I colour the dough green for the jewellery bases as it contributes to the leafy appearance. I leave the dough white for the fan, oval scalloped and hat bases.

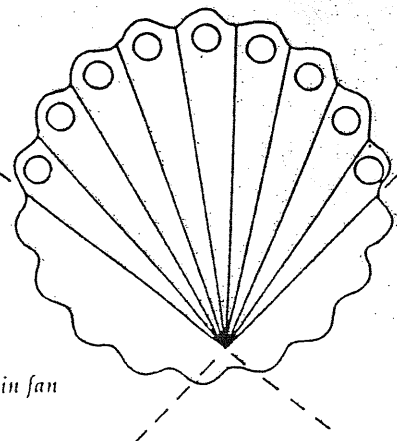
### OVAL AND ROUND LEAF GREEN BASES

Roll out green dough to about 4 mm ( $\frac{1}{16}$ " ) thick. Place the template onto the dough and press gently. Remove the template, and with sharp pointed scissors, cut the pattern out. Clean up the edges of the dough by using your fingers to smooth them. Use a darning needle to indent the vein pattern into the dough.

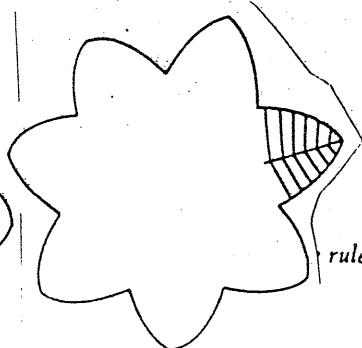
indent veins of leaf with a darning needle



berri pin used to mould shape in scallop edges



ruler to indent lines in fan



# KEY



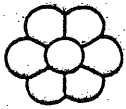
rose



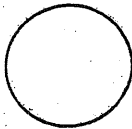
double bud



single bud



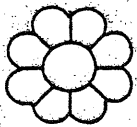
1



2



3



4



5



6



7



8



E1



E2



E3



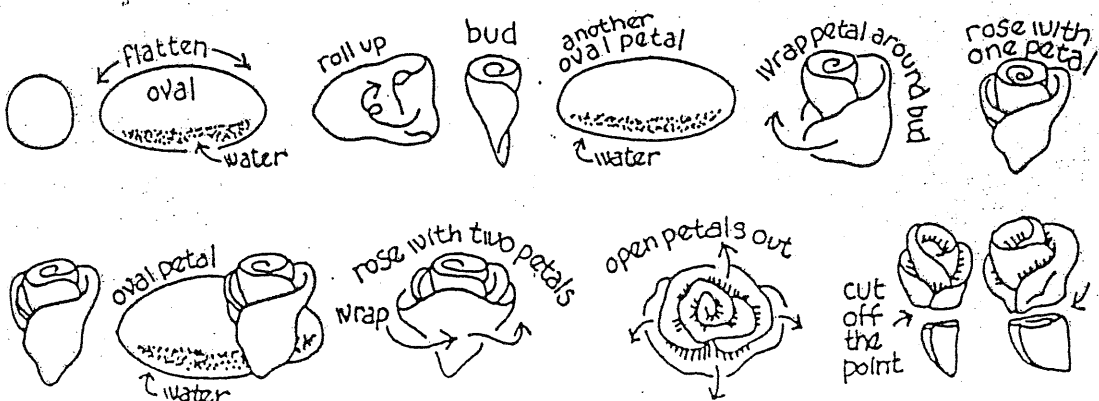
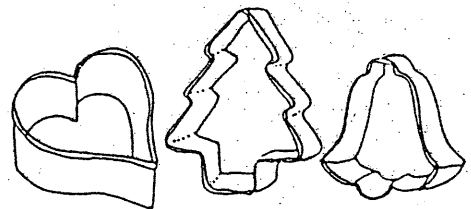
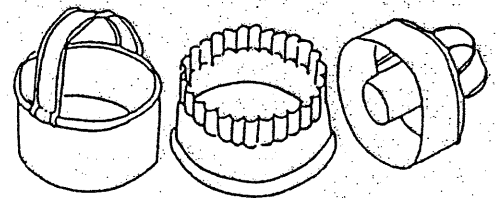
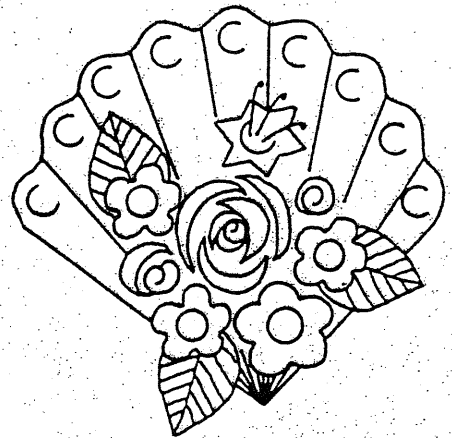
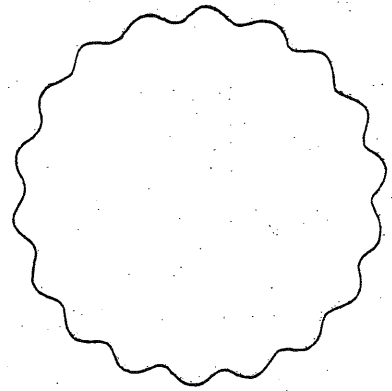
E4



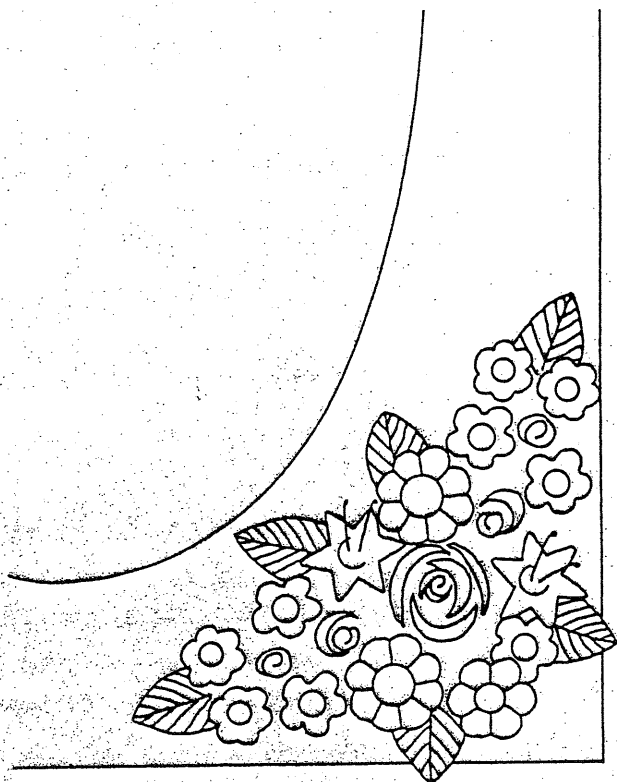
E5



E6

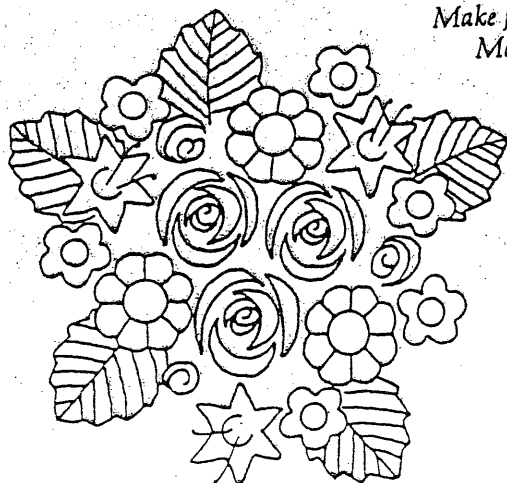


## Photo Frame



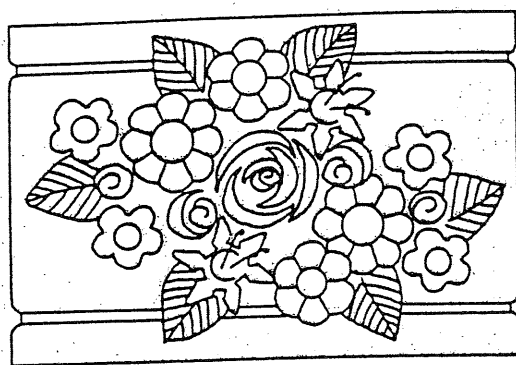
Purchase a wooden photo frame  
 Make two large roses  
 Make four double buds  
 Make four single buds  
 Cut four number 5 shapes  
 Cut four number 4 shapes  
 Cut two number 1 shapes  
 Cut eight E4 shapes  
 Cut ten E1 shapes  
 Cut twelve E2 shapes

## Jewellery Box



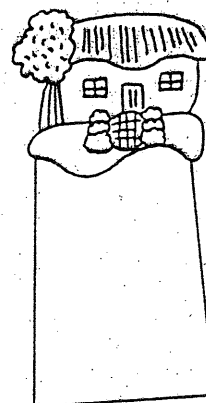
Make three roses  
 Make two double buds  
 Make one single bud  
 Make three number 4 shapes  
 Make three number 5 shapes  
 Make five number 8 shapes  
 Make six E1 shapes

## Napkin Holder



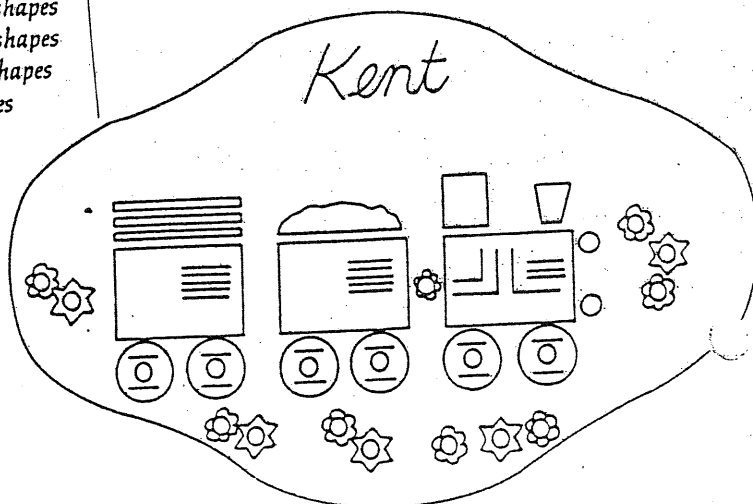
Purchase a wooden napkin holder  
 Make one rose  
 Make two double buds  
 Make two single buds  
 Cut two number 7 shapes  
 Cut two number 4 shapes  
 Cut two number 1 shapes  
 Cut six E2 shapes  
 Cut four E1 shapes

## Wooden Cottage Thimble



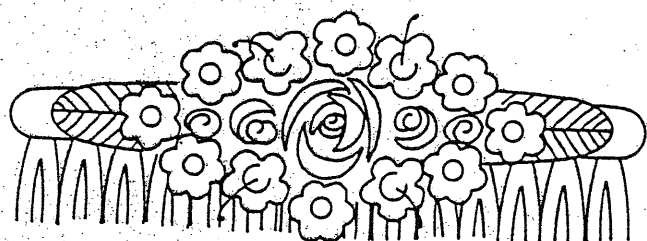
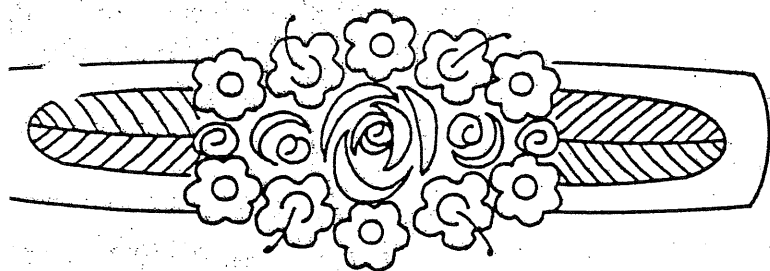
Purchase a wooden thimble  
 Prepare a quantity each of green, brown, white and yellow dough

## Kent

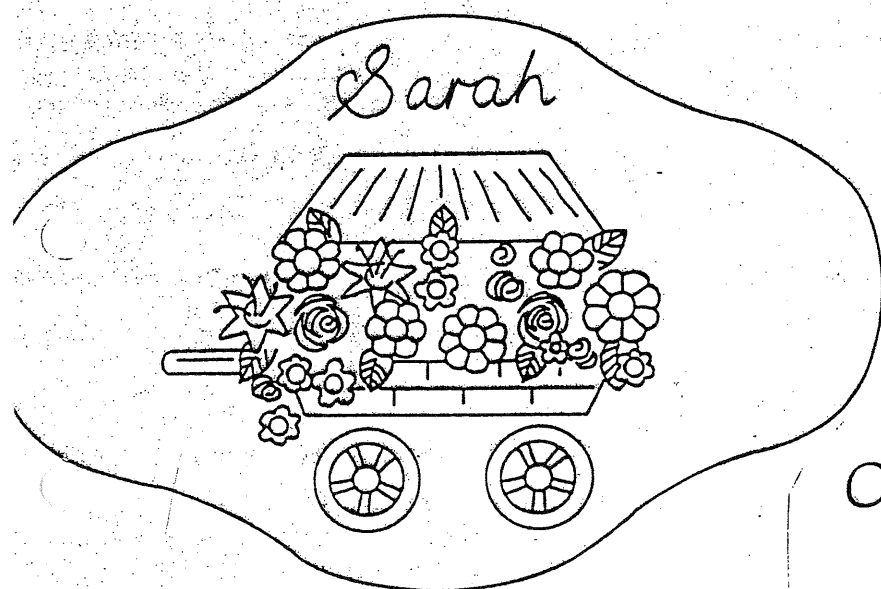


Purchase a wooden plaque

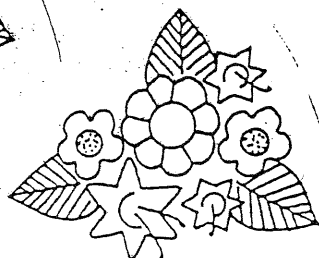
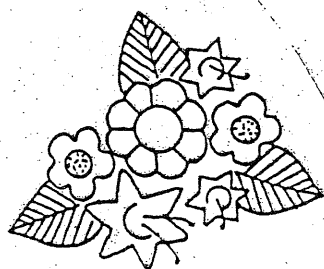
## Tortoise Shell Auto Clasp



## Flower Cart Name Plaque

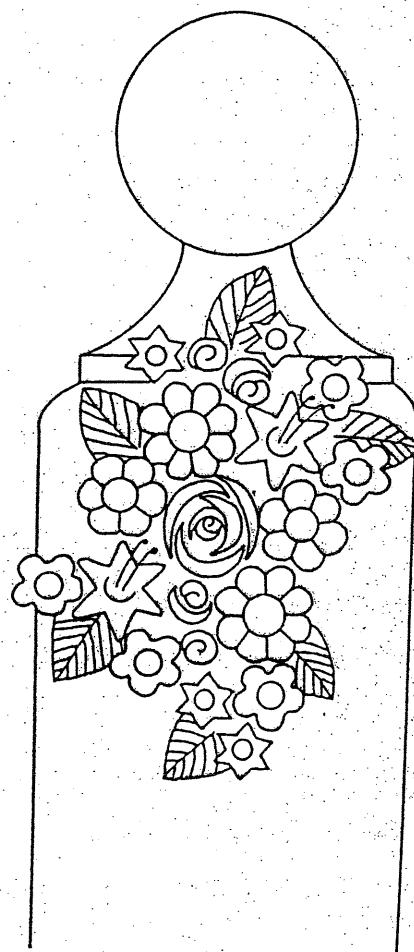


*Purchase a wooden plaque*

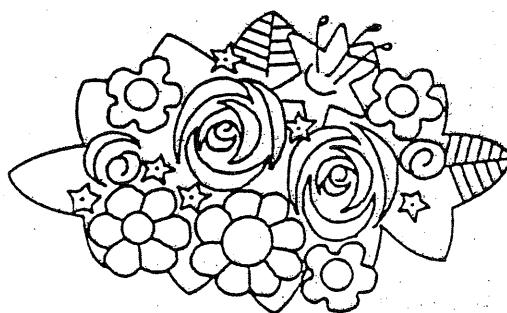


## Wood Collection

### Decorative Door Wedge



### Oval Green Base Brooch



*Prepare and dry an oval green base*

*Make two roses*

*Make one single bud*

*Make one double bud*

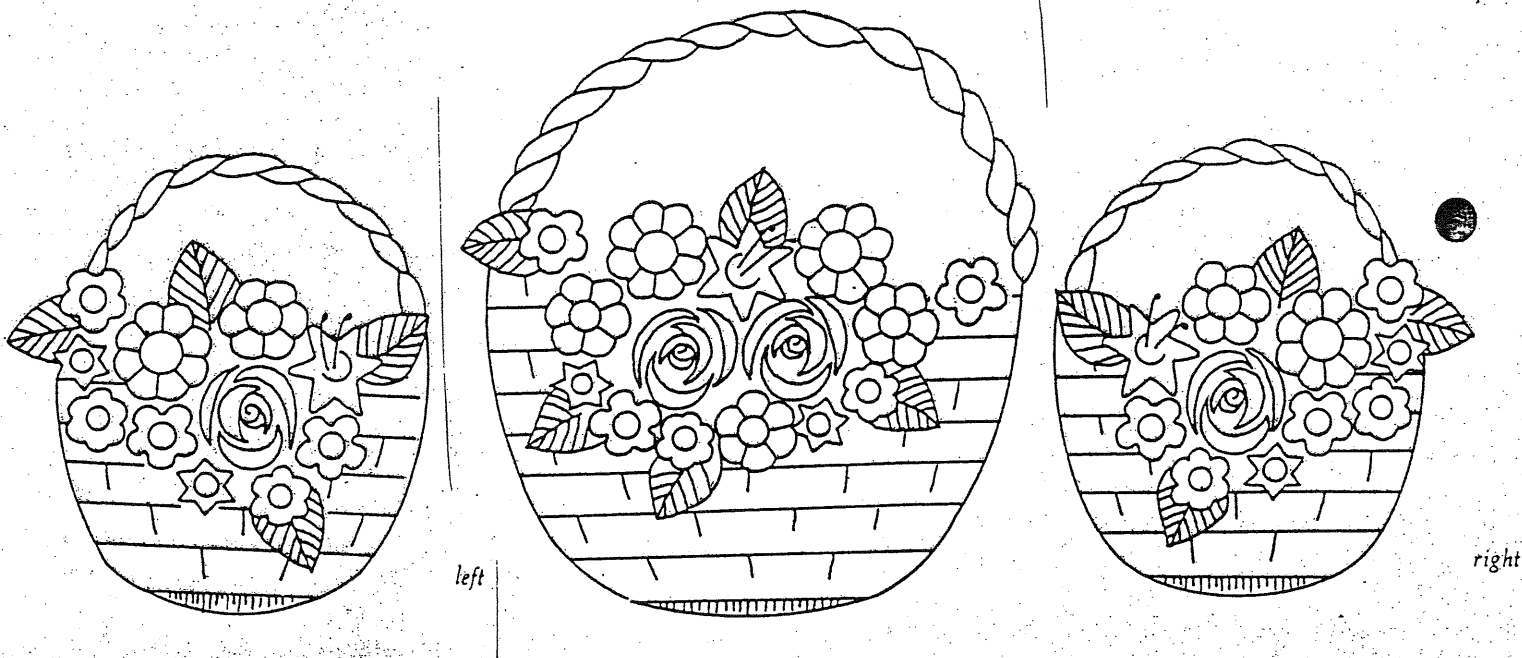
*Cut one number 1 shape*

*Cut one number 4 shape*

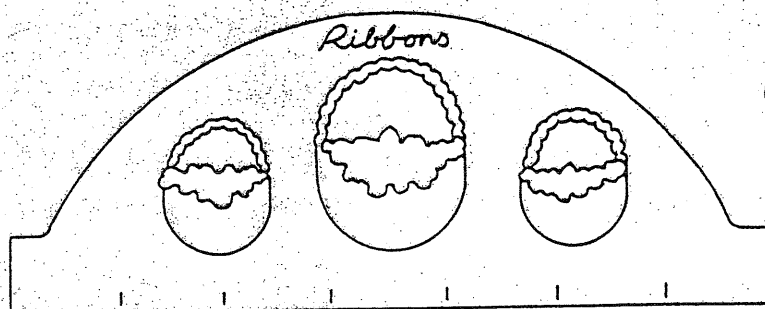
*Cut one number 5 shape*

*Cut three E1 shapes*

*Cut six E6 shapes*



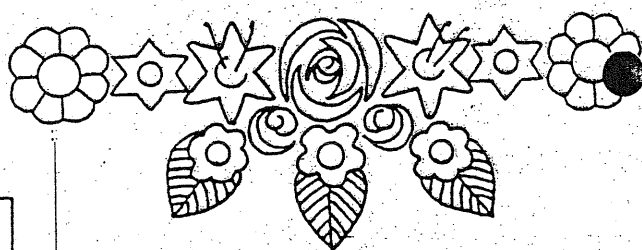
## Hair Ribbon Holder



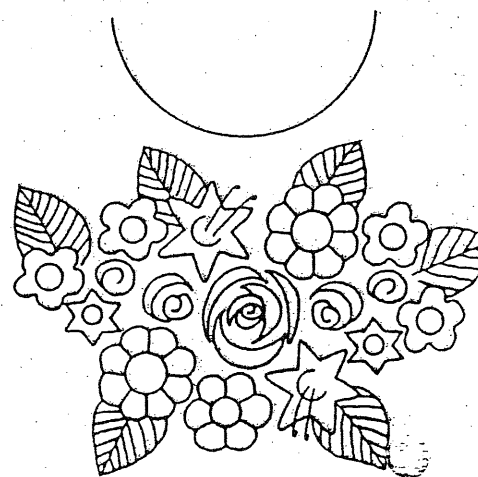
- Purchase a wooden plaque
- Six small brass hooks
- Ball of white dough 5 cm (2") in diameter
- Make four roses
- Cut three number 5 shapes
- Cut four number 4 shapes
- Cut five number 1 shapes
- Cut nine E1 shapes
- Cut thirteen E2 shapes
- Cut six E3 shapes
- Cut six E4 shapes

Sand the wooden plaque and paint it in your chosen colour. Write the word 'Ribbons' in pencil, then paint over it in any colour you wish. Using scissors, cut from the dough one large basket 75 mm wide by 55 mm deep (3" x 2 1/5") with a curved bottom and two smaller ones 55 mm wide by 45 mm deep (2 1/5" x 1 4/5") with curved bottoms. To make handles, cut two sausage lengths for each basket, 100 mm (4") in length for the large basket and 65 mm (2 3/5") in length for the smaller baskets, and twist the two lengths together.

## Candle Holder



## Tissue Box Holder



## Activity Cr. 5

**CANDLEMAKING** Demonstrate your ability to make one candle of your choice.

### Outline

Making your own candles is straight forward, does not require complicated equipment and gives a wonderful sense of achievement for very little cost.

### Resource Material

Pathfinder Honour Notes (Candlemaking)

#### Equipment

Double boiler - or a tall heatproof container (food tin) in a pan of hot water.  
Newspaper  
Stearin  
Paraffin wax or bees wax sheets  
Colourant or wax crayons  
Wicks  
Moulds - Milk carton - sprayed inside with cooking oil, sand in ice cream container, bought moulds.  
Available at all libraries.

#### Books -

### Instructions and Ideas

#### Melting Wax.

Always melt wax in a container over a pan of hot water. To blend wax and dye, melt the stearin then add the dye and stir it in. When both have melted, add the wax, stirring as it melts until well blended.

#### Priming the wick.

Prime the wick by melting a little wax and immersing the wick for about 5 mins. then take it out and pull it straight. Lay it on greaseproof paper to harden.

#### General precautions.

Don't let candle wax boil.  
Never leave melting wax unattended.  
Always use a low heat to melt wax.  
Have baking soda handy to put out fire.  
Keep unused wax clean, so when used later there is no fluff or dust in it.  
Never dispose of melted wax down drains.

### Ideas

Dipped candle  
Moulded candle  
Layered coloured candle  
Sand candle (free form)

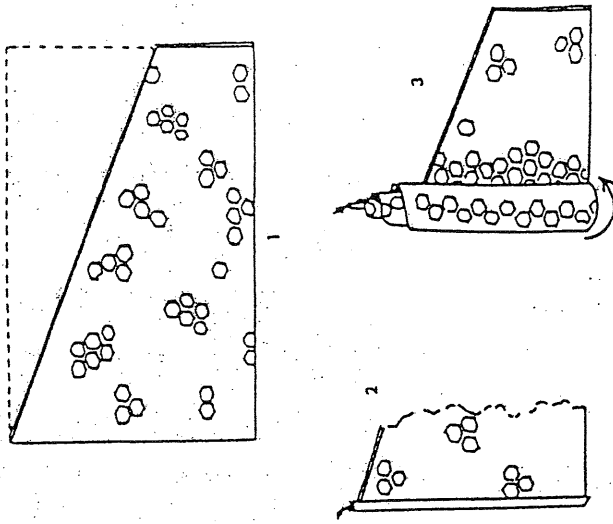
Ice candle  
Rolled beeswax candle  
Scented candle

- REQUIREMENTS -

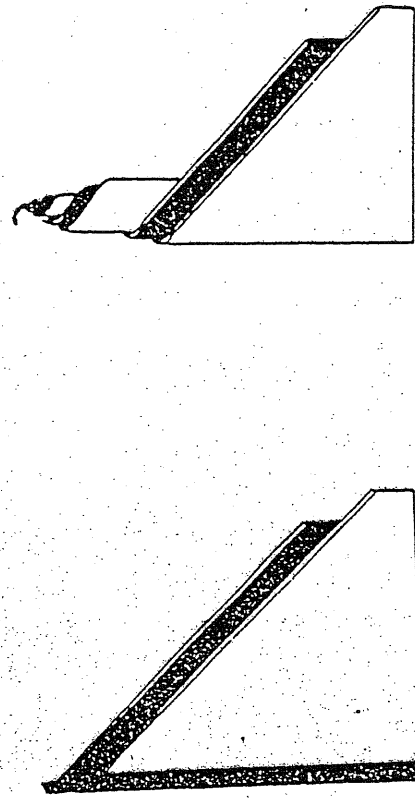
1. Make one pair of beeswax candles.
2. Make at least five of the following seven items:
  - a. Free form sand candle
  - b. Layered coloured candle
  - c. Candle made in a mould
  - d. Ice candle
  - e. Dipped candle
  - f. Dribble wax candle
  - g. Perfumed candle.
3. Know the kinds of wax and their uses:
  - a. Petroleum candle wax of high, medium and low temperatures
  - b. Beeswax - high melting temperature with smokeless flame.
4. Know size of wicking and which will burn properly in each particular candle.
5. When should a metal core wick be used?
6. Explain and demonstrate safety techniques of candlemaking.

REQUIREMENT 1 MAKE ONE PAIR OF BEESWAX CANDLES.

Take a sheet of beeswax and cut it diagonally. Place a piece of wick about 2.5 cm longer than the shortest side of the triangle. Place the wick on this side of the beeswax. Start rolling the beeswax from this edge. The other side of the 90° angle should be kept straight as you roll the beeswax.



If you use two sheets of wax in contrasting colours you can make a striped tapered candle.



## REQUIREMENT 2 MAKE AT LEAST FIVE OF THE FOLLOWING

### SEVEN ITEMS:

- a. FREE FORM SAND CANDLE
- b. LAYERED COLOURED CANDLE
- c. CANDLE MADE IN A MOULD
- d. ICE CANDLE
- e. DIPPED CANDLE
- f. DRIBBLE WAX CANDLE
- g. PERFUMED CANDLE.

### Free Form Candle

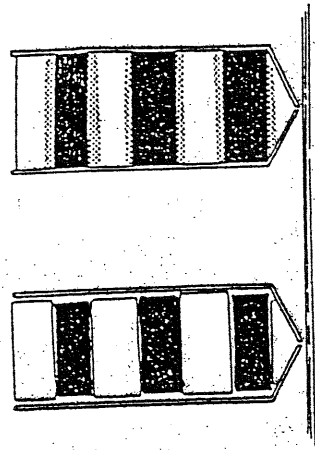
This candle can either be made in a bucket of sand or on a trip to the beach. Use wet sand and form the sand in any shape you wish. Pour the liquid wax into the mould and let it cool and harden. Take the wax out of the mould. Make a hole in the wax with a hot icepick and insert a metal core wick and pour some wax around the wick to hold it in place.

### Layered Coloured Candle

For this candle, use a round or square metal mould at least 12.5 cm high. You can use a litre-sized milk carton. Slip the wick through the bottom of the mould and secure it. Then make the wick tight by tying it around a pencil which is put across the top of the mould. The colour choice for this candle is as varied as your imagination. You should have at least three different colours or at least two alternating colours. Pour each colour and let it harden before pouring the next colour.

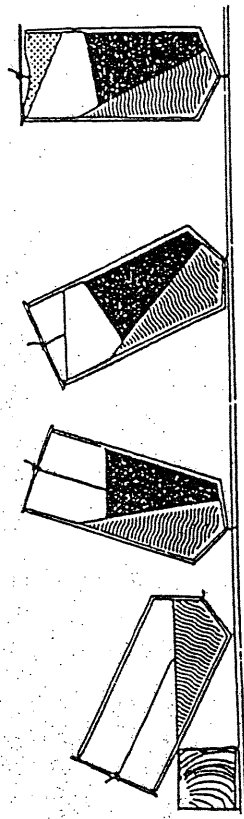
Your layered candles do not have to have horizontal stripes only: you can tilt the mould by resting it on a block of wood or a book as in the picture on the opposite page and fill it up with layers of wax set at different angles as illustrated.

For another variation, rough layered candles can be made by placing slabs of wax, roughly the size of the mould,



piled one on top of another (left-hand sketch). The mould is then put in hot water until they run together (right-hand sketch).

Tilted layered candles.



### Candle Made In a Mould

Many different moulds can be obtained at local hobby stores. The moulds are prepared by covering each side with a light layer of vegetable oil. Next, the wick is secured in one of the halves with masking tape. Before putting the two halves together, be sure there is a hole in the bottom of the mould to pour the wax through.

Put the two halves together and secure the two sides and bottom with masking tape. Completely cover all three edges with the masking tape. Now put clothes pegs all the way around the mould as far in as possible and close together as possible. Be especially careful to secure the place where the wick comes through the top of the mould. Support the mould upside down between two bricks. Pour in the hot wax and let it cool. As the wax cools, it will shrink, so have some extra wax handy to fill the depression that is formed.

### Ice Candle

This is a technique for making mysterious and fascinating holes and caverns in the conventional-shaped candle.

You need a wick which is already heavily waxed. You can do this yourself by dipping, or use a ready-made small candle. If you dip a candle yourself, leave enough of the wick to thread through the hole of a metal mould or if you are using a ready-made commercial candle, melt off some of the wax at the top to give you enough wick to thread through.

With the wick in position, place the mould in the freezer of your refrigerator, or as near as you can get to it. While it is chilling, melt your wax and keep it at 88°C. Crush some ice cubes so that you have irregular-shaped pieces of ice, and drop the crushed ice into the chilled mould. Most of the ice will stick round the sides of the mould. Be careful not to use chunks which are too small or too large. The small ones will melt too fast and the wax will not harden around them. If the chunks are too large there will not be enough wax in the mould to hold it together after it has hardened.

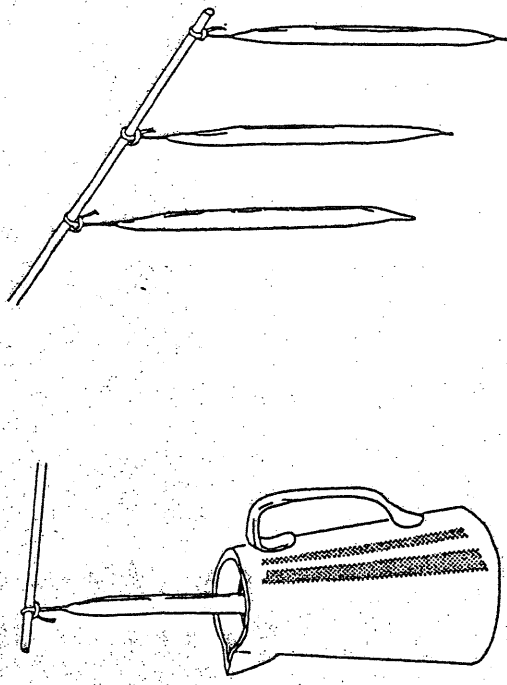
Pour the wax into the mould quickly, and place the mould immediately in cooling water. When it is quite cold, turn out your candle. You will find that the ice has melted, leaving holes all around the outside of the candle and an interesting and beautiful effect is created because of the glow of light that shines all through it as it is burned.

It is necessary to use the heavily waxed wick because otherwise water could get into the threads of the wick and prevent proper burning of the finished candle. Its use ensures that the centre of the candle is solid - an 'ice-hole' round the wick could lead to very irregular burning.

### Dipped Candle

Pour and let harden a core candle of any colour. Hold the candle by the wick and dip it quickly into wax of a contrasting colour. The core candle should be dipped

into and out of the hot wax very quickly. After pulling the core out of wax, let it dry before dipping it again. If the core is left in the hot wax too long, it will melt.



### Dribble Wax Candle

Use a core candle and slowly drip wax of a contrasting colour over it. Another interesting candle can be made by burning a candle that will drip over a bottle. After the bottle is about covered with the dripped wax, put a regular candle in the top of the bottle and burn it like a regular candle.

### Perfumed Candle

Many different scents can be obtained when you get other candle supplies. Add the scent while the wax is melting in your double boiler.

### REQUIREMENT 3 KNOW THE KINDS OF WAX AND THEIR USES:

- (a) PETROLEUM CANDLE WAX OF HIGH, MEDIUM AND LOW TEMPERATURES
- (b) BEESWAX - HIGH MELTING TEMPERATURE WITH SMOKELESS FLAME.

Paraffin is a mixture of the solid hydrocarbons of the paraffin series and varies with somewhat wide limits in its hardness, melting-point, and colour according to the source from which it has been derived and to the degree with which colouring matter and softer bodies of similar composition have been separated.

The most desirable paraffin is one which will not become plastic at comparatively low temperatures. Wax can be too high in melting point as well as too low. The low melting point can be compensated for by the addition of stearin. Too high a melting point wax, such as 57-60°C, used alone in a temperate climate would give rise to a difficulty in lighting, particularly in cold weather. The flame dies down to such a point that it goes out before the wax to keep it alight can be melted. At the second attempt to light it is even worse than the first unless a flame is applied to the wax to melt it.

As regards to low melting point material, the maximum summer temperature should be considered. Also the nature of the wax and the addition of stearin should be considered. The main advantage of adding stearin to paraffin is the fact that it adds very greatly to the stability when subjected to undue heat, such as in the tropics.

Beeswax is characterized by a peculiar semi-glistening lustre with a waxy feeling. Beeswax is granular in appearance and is soft enough to be cut with the finger-nail and brittle enough to break when bent or struck. The melting point is usually around 51-60°C, and they are lighter than water. The illuminating power of beeswax is between the stearin and paraffin waxes.

REQUIREMENT 4 KNOW SIZE OF WICKING AND WHICH WILL BURN PROPERLY IN EACH PARTICULAR CANDLE.

A good wick for most poured candles is a 1/0 square braid wick. This is also known as a medium square braid. A smaller wick is used for very small candles. And of course, a larger wick for larger candles.

The following table will be a guide to selecting wicks for your candles. (The numbers refer to standard wicks made of three bundles of strands plaited together. For example, 3/14 means three bundles of 14 strands each plaited together.) This table has been taken from the book "Candle Making" by Terence McLaughlin.

Average diameter of candle	WICKS TO SELECT FOR			
	Paraffin Wax (normal burning)	Beeswax (normal burning)	Paraffin Wax (hollow)	Beeswax (hollow)
1/4 in.	3/6	3/10	3/4	3/6
1 in.	3/10	3/20	3/6	3/14
1 1/2 in.	3/14	3/24	3/10	3/20
2 in.	3/20	3/30	3/14	3/24
2 1/2 in.	3/24	3/35	3/20	3/30
3 in.	3/30	3/40	3/24	3/35
4 in.	3/35	—	3/30	3/40
More than 4 ins.	3/40	—	3/35	3/40

'Hollow' burning is allowing a large candle to burn with a small wick so the hollow is formed as the wax is consumed, and finally the glow of the flame is through a shell of wax. It is not usually possible to make a candle burn in this way to produce a hollow deeper than about 5-5 1/2 ins.

REQUIREMENT 5 WHEN SHOULD A METAL CORE WICK BE USED?

It can be used in candles that are in glass containers or put into a candle after the candle has hardened. It is also easier to use in free form sand candles. You use a hot ice pick to make a hole for the wick in hardened candles, then pour some wax in around the wick to hold it in place.

REQUIREMENT 6 EXPLAIN AND DEMONSTRATE SAFETY TECHNIQUES OF CANDLEMAKING.

- Don't let candle wax boil
- Never leave melting wax unattended
- Always use a low flame or heat

- d. Always melt wax over boiling water in a double boiler, not directly on burner.
- e. Have baking soda handy to put on any fire that may start.

#### FAULTS

Odd and unexpected things happen to every candlemaker at times, and occasionally a candle turns out with serious faults. This is not a disaster in itself, but it is always better to know what went wrong so that you can avoid it happening again. The following tips may assist you in the odd occasions when candles don't turn out the way they should.

##### Faults in Dipped Candles

1. Candle has a lumpy surface or little spots like pimples.

Cause: Candle has been dipped too cold at some point in the process. Probably the wax was allowed to cool too much.

Remedy: Melt some wax the same colour as the outside layer of the candle, heat to 93°C and re-dip candle until outside layer is smooth.

2. Candle cracks while it is being rolled or twisted.

Cause: Candle has been allowed to cool too much before rolling or twisting, or possibly has been allowed to hang up too long between layers, so that the inside is colder than the outside.

Remedy: If the crack is very bad (i.e. the wax actually flaking away) re-melt and start again. If the cracks are just internal ones and the candle is still complete re-dip in hot wax the same colour as the outside layer, at about 93°C until the candle is pliable. If you can only hear it beginning to crack you can often save it by immersing it in water at about 54°C and keeping it there until it becomes pliable.

3. Candle flame spits when burning.

Cause: Water has got into the wick during dipping.

Remedy: Sometimes you can get rid of the water by pouring out the melted wax from the well under the wick and the water may go with it. If this does not work, re-melt and start again. Always try to make sure that wicks are thoroughly waxed before you dip candles in water.

4. Scum or dirty marks form on the candle while it is being dipped.

Cause: Impurities in the water, corrosion of the melting vessel, or dirty wax re-melted. (You may have re-melted an unsuccessful candle and got some black bits from the wick mixed up with the wax.)

Remedy: Ladle off scum from the surface of the melted wax and raise the temperature to about 93°C. Then re-dip to clean up the candle surface.

##### Faults in Moulded Candles

1. Wax leaks out of base of mould during pouring.

Cause: Wick has come unfixed or the hole for the wick is too large.

Remedy: Use mould seal or modelling clay to fill the gap. Quite often, when you fit a well-waxed wick into a mould, it seems securely fixed just because of the wax on it. When you pour in hot wax, however, the wax on the wick melts and it comes loose in the hole. This is a particular problem with metal and other rigid moulds - rubber moulds tend to grip the wick better.

2. Pits in surface of candle.

Cause: Air bubbles in the mould, or moisture left in the mould after washing.

Remedy: There is no way to remedy this fault except by covering the surface over with paint, or hammering, and similar processes. Always tap the mould several times

to release air just after the wax has been poured, and always make sure that the mould is clean and dry before you use it.

3. Scaly marks on the surface of the candle.

Cause: The wax was poured too cold, or the mould was very cold, and wax has set on the inside of the mould before pouring was completed.

Remedy: A dip in hot wax of the same colour at 93°C will sometimes cure this fault, but often the only solution is to re-melt and start again. Make sure that the wax is hotter than 77°C before pouring, except for special processes like using whipped wax. These scales can also occur if a metal mould is used immersed in the cooling water before the wax is poured. Again the wax sets on the surface of the mould in irregular shapes before pouring is complete, and these show up as marks on the surface of the finished candle.

4. Large cracks in the candle.

Cause: These are thermal cracks, caused by cooling the candle too rapidly.

Remedy: There is no remedy for these cracks. Re-melt the candle, or cut it up to make chunks for other candles. You should avoid cooling that is too rapid -- putting the candle in a refrigerator, for example. In winter, make sure that your candle is not in an icy draught as it cools.

5. Candle sticks in the mould.

Cause: The wax blend may be wrong - stearin or beeswax should always be present to make sure that the mixture contracts as it cools in the mould. The topping-up process may have introduced a wedge of wax at the top of the candle which makes it difficult to get out of the mould.

Remedy: Place the mould in hot water at about 93°C briefly to melt the surface of the wax. Do not leave it in the water long, or you may spoil the surface gloss

of the candle. Make sure that the trouble is not due merely to the wick sticking in its hold - you can melt this out with a hot knife applied to the mould where the wick goes through.

6. Small bubbly line around the candle.

Cause: The cooling water round the mould did not reach up to the same level as the wax. The bubbled line represents the height of the water: the wax above this line cooled much slower than the wax below, so there is a stress mark.

Remedy: This fault can sometimes be cured by dipping the candle in hot wax of the same colour at about 93°C but usually it is necessary to cover up the fault by painting or hammering the candle. Always try to adjust the water level in your cooling bath or bucket so that the water level is the same as the level of wax in the filled mould.

7. 'Ice Candles' will not burn properly.

Cause: The wick was not sufficiently well waxed before the ice was put in the mould, and water has soaked into it as the ice melted. The wick for ice candles should always be covered with a thick layer of wax by dipping before it is fitted into the mould.

Remedy: Sometimes the water will dry out of the candle by itself, if the candle is left standing in a warm place for a few days. Otherwise pour off the molten wax from the pool round the wick when spluttering starts, and re-light the candle.

Faults with Multicoloured Candles

1. Background colour of chunky candles becomes discoloured.

Cause: The background wax was too hot when poured, and it has melted the chunks and mixed with them. Wax for chunky candles should be poured at 93°C.

Remedy: Carve away the background wax with a sharp knife. You can either leave the candle this way, as a carved shape, or go on to dissect it still further, cut out the chunks and start again.

2. Layers in multilayered candles have not joined.

Cause: The wax was poured at too low a temperature, or the layers have been allowed to set too much before the next lot of wax was poured. For making layered candles the wax should always be poured at about 82°C and left until the surface is just 'rubbery' before the next lot of wax is poured on top. It is better to melt all your colours together and keep them at the right temperature, rather than melting them one after another, because if you have them all ready you can concentrate on pouring at just the right moment.

Remedy: There is no remedy for cracking or badly joined multicoloured candles. Re-melt and use the mixed coloured wax that you will obtain (it is usually brown or grey) for 'antique' effects. Alternatively you can cut carefully along each join and use the pieces of coloured wax for chunks, or to stick on the surface of white candles by welding with a hot knife.

3. Edge of layers not straight in multicoloured candles.

Cause: The lower layer has been allowed to set too much before the next colour was poured on top. This means that the lower layer has had the opportunity to shrink away from the mould, and wax from the next layer has run down into the gaps at the side. Always pour when the lower layer is just 'rubbery'.

Remedy: Shave around the sides of the candle with a sharp knife to remove the unwanted streaks of colour. A very quick dip in hot plain white wax (99°C) or boiling water may help to clean up the lines after you have shaved off the worst of the streaks.

4. Layers have run together in multicoloured candles.

Cause: The wax has been poured too hot or too soon, so

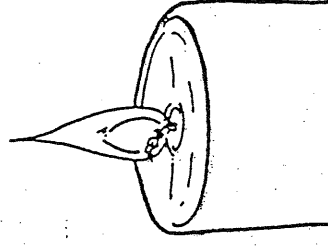
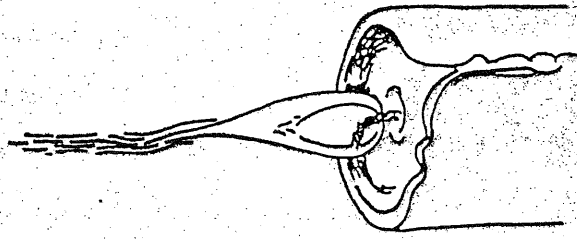
that the coloured waxes have mixed along the edges of the layers.

Remedy: There is no remedy for this. If the effects of the mixed colours are at all pleasing you might try putting the candle back in its mould and exaggerating the mixing effect by immersing the mould in hot water. If this is not an effective solution, re-melt and use the mixed wax for antique effects.

#### Faults with Wicks

1. Wax runs down the candle in streams, and the well round the wick becomes flooded and overflows.

Cause: Wick too large for the diameter of the candle or the type of wax used. Waxes (like paraffin wax) which melt very easily need a smaller wick than beeswax or stearin.



The effects of wick size. The candle on the left has too large a wick, so that the flame is smoky and the wax is melting over the side of the bowl. The candle on the right has too small a wick, and not enough wax is getting to the flame to maintain burning.

## Activity Cr. 6-

### WOOD BURNING

Try your hand at woodburning to make a lasting impression. Quick and inexpensive, try these great gifts that you will want to keep.

#### Outline

Woodburning is an old technique which can yeild some very contempary results.

The woodburned kitchen utensils will give you a fun and easy way to produce some delightful freeform designs once you master a few simple strokes. These utensils are as useful as they are decorative, because they are completely non toxic.

The flower press is simple to make and then you can preserve the colours of your garden through the craft of pressing flowers.

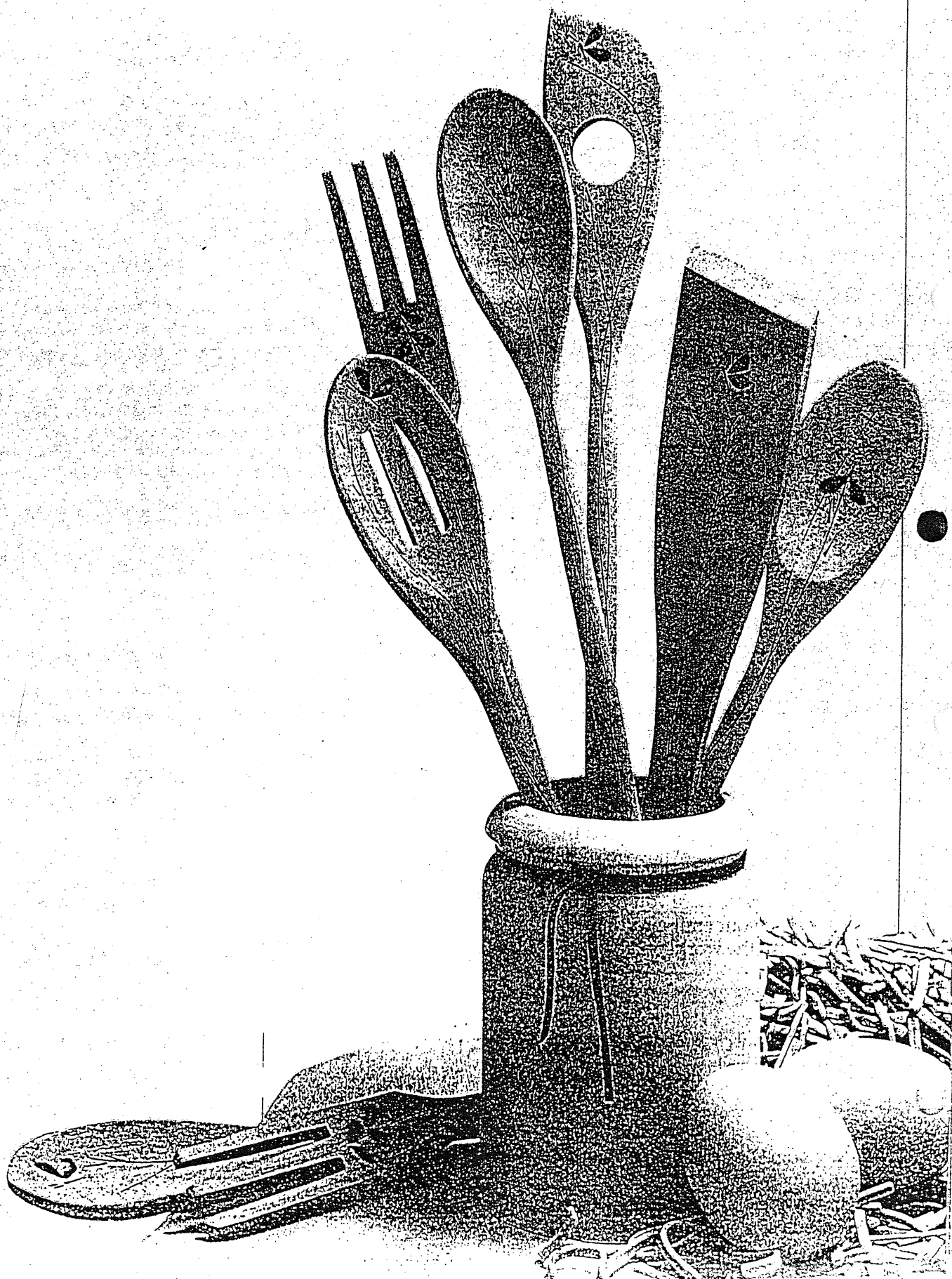
#### Resource Material

As per instructions over.

Books:- Local Library

#### Ideas and instructions

See over.



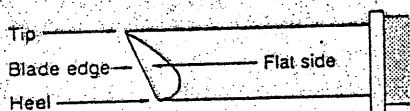
## MATERIALS

Assorted wooden spoons, spatulas, forks  
Woodburning tool with universal point  
Scrap wood  
Mineral oil cutting board finish (optional)

## GENERAL INSTRUCTIONS

1. Heat tool for five minutes. See the Step 1 illustration for tool point information. Practice the basic strokes on scrap

1



Familiarize yourself with the parts of the tool point before burning the strokes.

wood. Refer to the Stroke Guide to make all motifs.

2. To make flower petals, press flat side of burning point, with straight blade edge facing center, against wood lightly for a second or two and lift.

With opposite flat side of burning point a straight blade edge facing center, press flat against wood lightly as before, with tip touching the top of the first burned petal.

3. To make leaves, lightly press heel of burning point into wood, hesitate a sec-

ond, then lower tool along blade edge while easing pressure. Lift.

4. To make the butterfly, press flat side of burning point, with heel slightly off center, against wood lightly for a second or two.

Using same side of point, place tip of

tool to inner tip of wing. Rotate tool up so that lower wing is showing. Press flat side to wood as in first wing.

Turn spoon upside down and burn a leaf stroke directly under wings for body.

Burn antennae using the very tip of tool and a light pressure.

5. To make stems, touch wood with tip using approximately one-third of blade edge. With flowing motion, lightly burn curving lines freehand, pulling point toward you.

6. To make dots, lightly touch the very tip to the wood in random locations.

## STROKE GUIDE



Petal



Leaf



Dots



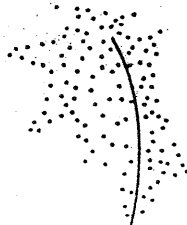
Butterfly



Stem

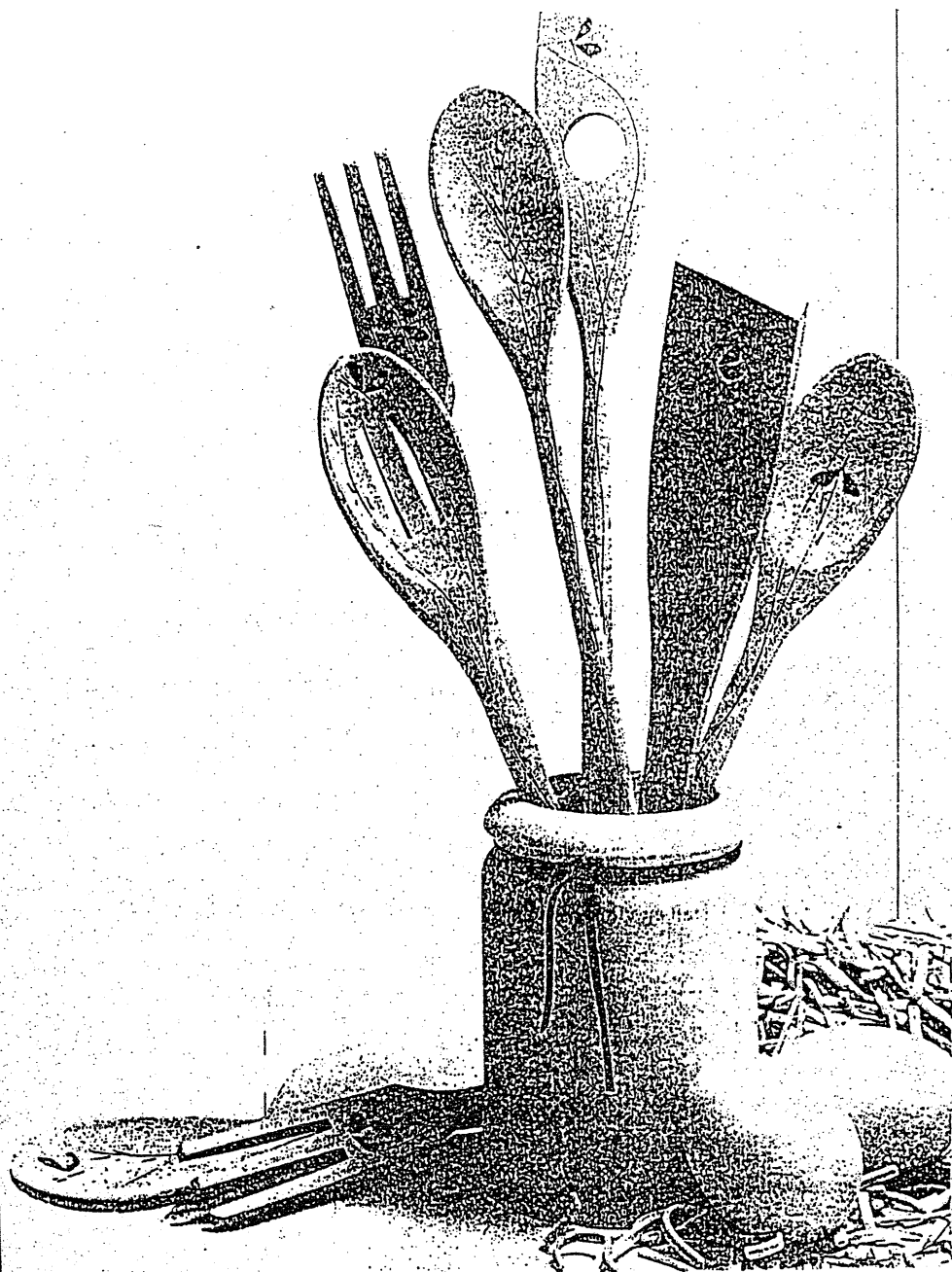


Wheat



Grass

Follow this guide to make all strokes and motifs.



## INSTRUCTIONS

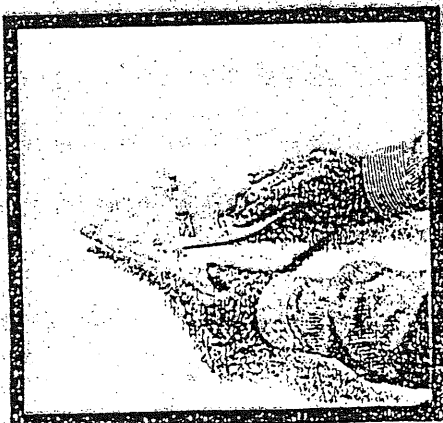
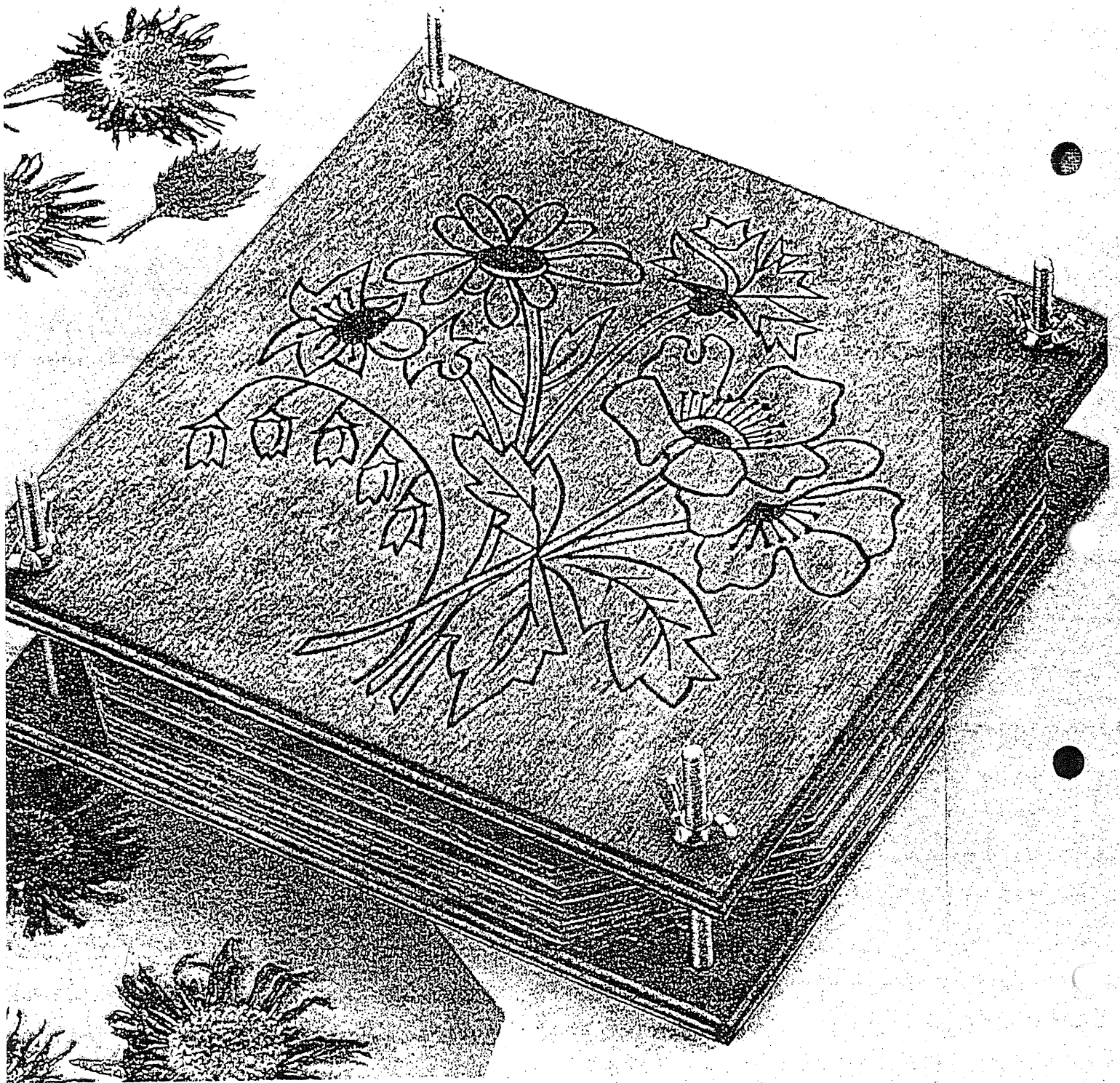
1. Combine strokes and motifs to make designs as shown in photo or as desired on wood utensils.

2. Burn stems first. Vary the flowers with one or more pair of petals on a stem.

3. Burn leaves along stems, staggering or burning opposite each other.

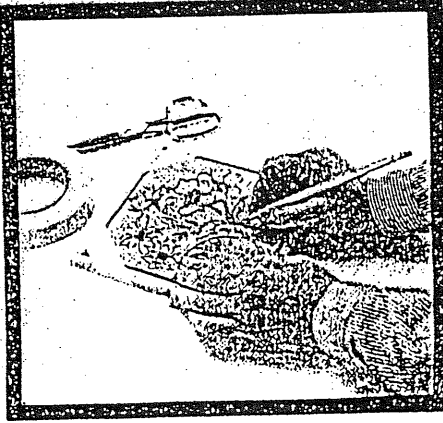
4. Mix wheat and grass designs with flower and butterfly designs as shown or create your own.

5. If desired, apply mineral oil after



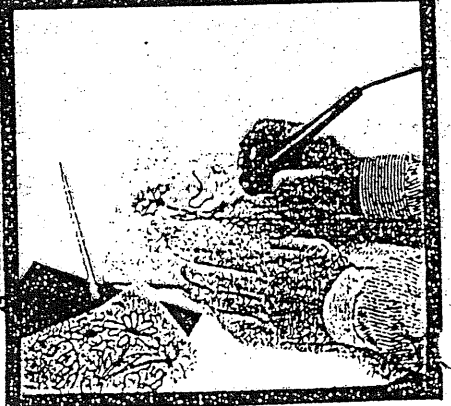
### Step 1:

Sand pre-cut, routed plywood until smooth, then remove loose particles and dust from all surfaces.



### Step 2:

Trace actual-size bouquet pattern, then transfer to plywood with carbon paper and darken lines with a pencil.



### Step 3:

Following manufacturer's directions, practice on a leftover scrap of wood, then burn in the actual floral motif.

## FLOWER PRESS

SIZE:  $7\frac{1}{2}" \times 7\frac{1}{2}" \times 2\frac{1}{2}"$ .

EQUIPMENT: Pencil. Ruler. Scissors. Tracing paper. Carbon paper. Masking tape. Sandpaper. Woodburning tool. Power drill. Mat knife. Paintbrush. Old newspapers. Soft rags, such as an old T-shirt. Scrap of wood. Ashtray.

MATERIALS: Plywood, two  $7\frac{1}{2}"$  squares  $\frac{3}{8}"$  thick, with routed edges. (Note: Most lumber stores will cut and router to order.) Four 3" bolts with winged nuts. Wood stain in a light color, such as maple or oak. Corrugated cardboard,  $15" \times 22\frac{1}{2}"$  piece. Blotter paper, two  $18" \times 24"$  sheets. Clear acrylic spray.

Directions: Trace actual-size pattern. Sand all surfaces of plywood. Use scissors to trim carbon paper and pattern to  $7"$  square. Place carbon paper, carbon side down and centered, over one plywood

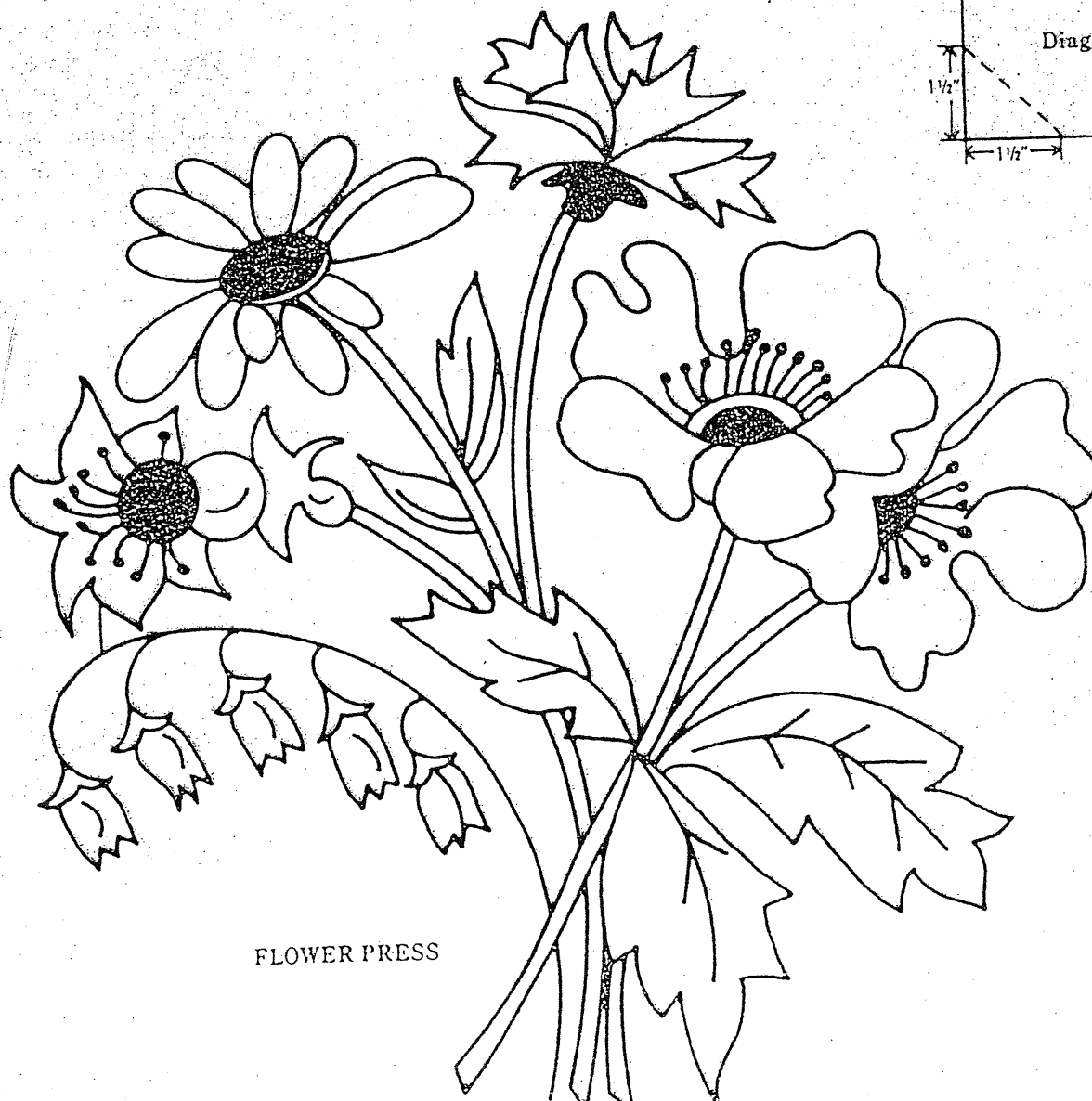
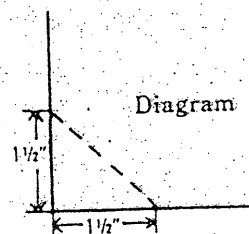
square; center pattern on top and tape down corners with masking tape. Using pencil, draw over design lines to transfer pattern to plywood. Remove pattern and carbon and go over design lines again to strengthen if necessary.

Read manufacturer's directions for woodburning tool carefully before beginning. Plug in tool; heat for five minutes, being careful to place tool in ashtray so tip is protected. After five minutes, test tool on scrap wood. After testing, slowly go over lines of design with point; press tool gently into wood, guiding it evenly across the surface; allow tool to make a clean burn before moving on. For curves, use only the tip, leaning tool in direction you wish to go. To fill in solid areas, burn several short lines very close together.

After burning is completed, mark a bolt hole in each corner of both plywood pieces  $\frac{1}{2}"$  in from edges; drill holes using power drill with bit of same diameter as bolts. Using soft cloth, brush off any sawdust or

ashes which may be clinging to surface of wood.

Read manufacturer's directions for applying stain. Place both pieces on old newspapers and lightly stain all surfaces of wood. After stain is thoroughly dry, spray all surfaces with clear acrylic spray; apply several coats, allowing each to dry between applications. From corrugated cardboard, cut six  $7\frac{1}{2}"$  squares using mat knife; using scissors, cut ten  $7\frac{1}{2}"$  squares from blotter paper. Referring to diagram, mark corners of each square along dash line, using pencil and ruler; trim away corners. Stack all pieces, with wood pieces on top and bottom, cardboard pieces between, and two blotter pieces between every two cardboard pieces. Insert bolts through holes and fasten wing nuts as shown. To press flowers, remove wing nuts and top of flower press. Place flowers between blotter sheets and replace top; screw down nuts tightly. Allow flowers to dry 24 hours before removing. ■



FLOWER PRESS



**FOLK ART / TOLE PAINTING** Demonstrate your ability to paint a small object using the tole/ folk art technique.

Outline

Tole / Folk art should be fun and should always be done in a happy and relaxed atmosphere as it is then that the results will be the best and most natural.

Choice of article should be made and preparation of wood for tole/folk painting should be done prior to class time.

Resource Material

Wooden Door Stop  
Small Bread Board  
Key Board  
Wooden animal shapes  
Acrylic artist colours  
Brushes  
Palettes  
Jars for water

Books:- Newsagents and Local libraries.

Ideas and Instructions

See over.

# INTRODUCTION TO PAINTING

Then pray for a steady hand. Use your little finger as a guide when stripping on the edges. Remember to relax when painting. You are hand painting, and bearing that in mind will get you the best results.

A painting which looks like a stencil or photograph is not necessarily what Handicraft Painting is all about. Your art should be like you - individual! For the finishing touches on your art, use a black waterproof pen. Be very loose with it and remember, always do your painting first!

You will feel much freer when you aren't restricted by black lines, and you will get a better result.

This book is designed to simplify Handicraft Painting. Usually one simple brush stroke and shading. It is easy because . . . one, perfection is not required, two, no previous experience with a brush is necessary, and . . . three, you don't have to know how to draw a straight line.

You can paint with acrylic, oil, water colour or fabric paint, depending on your projects. The paint should be the consistency between milk to cream, you will need either thinners, water or oil to alter the consistency of your paint.

Remember to dip your brush completely in your paint. Your brush should always be full. If you want a point, run brush along the edge of the paint pot or palette. If, alternatively, you want a round effect, dip brush full and paint as is.

For painting steps shown in this book, you will need a thick sable (or less expensive) brush. If you are painting in oil or oil based fabric paint, always remember to wash brush thoroughly with turpentine before it dries and in between colours. Use a flat white enamel undercoat. All plastic should be sprayed first. If using acrylic paint, you must use an acrylic based paint for your base coat, and an oil base for oil paint. If using fabrics, wash and dry garment before starting.

Antique in any colour. Use burnt umber for a red brown shade, raw umber for a black brown shade, black for grey, etc. Start with  $\frac{1}{2}$  a cup of water or linseed oil for oils, and a  $\frac{1}{2}$  a teaspoon or so of colour; test till desired shade. To antique; dip cloth, sponge, or paper towel in mix and squeeze hard. Apply to surface in even, full length strokes or dabs. Antique after you have finished decorating, then varnish.

You can also antique before decorating. For instance; spray your piece white, then antique in desired shade. If you choose yellow for example, you will have an interesting coloured texture as opposed to a solid painted yellow, then decorate with a deeper yellow, perhaps, white, or orange. Perhaps you could then add green leaves or red flowers. You can also antique with white if you apply a coloured base first.

Use matte medium varnish. Apply with a very soft brush. Never use a spray varnish, it will make your black pencil run.

Your paint should be slightly thinner than normal.

## Round

Sizes 3/0 2/0 0 1 2 3 4 6 8 10 12

## Flat Shader

Sizes 0 1 2 4 6 8 10 12 14 16 20

## Angle Shader

Sizes 1/8 1/4 3/8 1/2 5/8 3/4

## Flat Glaze

Sizes 1/2 3/4 1 1/2

## Chisel Blender

Sizes 2 4 6 8 10 12 14

## Filbert

Sizes 2 4 6 8 10 12

## Liner

Sizes 10/0 2/0 0 1 2 4 6

## Script

Sizes 0 1 2 4 6

## Fan

Sizes 2 4

## Oval Mop

Sizes 1/2 3/4



# BASIC STROKES

## TO BEGIN...

See the 'Colour Chart' and either choose some basic colours or follow this basic list—

- \* Daffodil
  - \* Apricot Cream
  - \* Blue Lake
  - \* Lilac
  - \* Warm White
  - \* Jet Black
  - \* Orchid
  - \* Terracotta
  - \* Buttercup
- Buy these as you go. You will also need—
- \* A Palette
  - \* Varnish
  - \* A Waterproof Black Pen
  - \* Brushes

For guide to brushes, see page

## STROKE 1

This is a simple, basic leaf stroke. It is accomplished by placing the brush on the object and drawing it toward yourself. Though it is most often used to paint leaves, it may also be used for painting flowers.

## STROKE 3

This shape is identical in shape to stroke No. 2, but it is painted in the opposite direction. Use this stroke when painting flower petals. An elongated version of this stroke can be used to paint a grasshopper (shown later in the book).

## STROKE 2

This stroke is used for painting flower petals. It is also used for making a butterfly. It is painted with a sideways motion of the brush.

## STROKE 4

This basic stroke is most often used for painting daisies. It is also very good for painting border designs.



# BASIC STROKES

## WHEN YOU BEGIN...

\* Don't buy expensive paper at first. Practise on butcher paper or even old newspaper until you feel more confident.

\* Remember to keep all of your equipment clean and in order.

\* Don't forget to put lids back onto tubes when you finish, acrylic paints will dry very quickly.

\* Use different water jars for each colour to keep the colours pure. Keep a spare water jar handy for rinsing your brushes in between.

\* Try attaching paper with sticky tape to a wall and paint standing up. This will prevent you from being too careful with your painting, it will give your work a more loose and fresh look.

\* Don't paint if you're not in the mood, and especially not if you're in a bad one. You will work better when you feel good.

\* Don't ask people's opinions (unless you know you are going to get a positive one), and your painting is yours, and you are doing it for yourself.

## STROKE 5

This stroke is identical in shape to stroke No. 4, but is executed in reverse. Again, it is good for border designs as well as flowers.

## STROKE 7

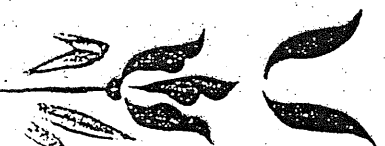
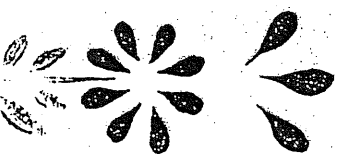
This stroke is used for painting hearts. An elongated version of this stroke may be used to paint the bodies of birds.

## STROKE 6

This is an easy stroke that can be used to paint the outside petals of a tulip. It may also be used in conjunction with other strokes to create borders and scrolls.

## STROKE 8

This is the simplest stroke of all. Essentially, it is just a dab of paint. It can be used for several types of flowers.



# STROKE 1



Hold brush like this . . . come a fraction towards you, starting your stroke.



Press down, adding fullness to the leaf.



Leaving brush point in your leaf, pick up immediately, bringing stroke down to a taper.



This stroke is basically a leaf stroke, however it has a variety of different uses. For instance, you can create flowers or double leaves. With a little twist, as you press down, you can obtain a flowing vine effect. An elongated stroke will make the tulip and daffodil leaves.

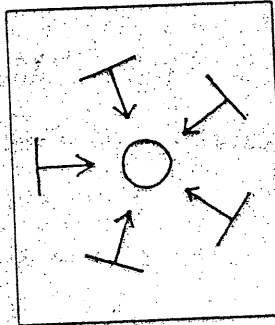
When painting this stroke, it is important to fill the brush with paint and then taper the point as shown in the picture.

The stroke takes three different movements as you can see. The faster you do them, the more effective the stroke will be.

This is what your leaf should look like. Don't despair if it does not, you will get the desired result with a little practise.



# STROKE 2



The side of your brush should be parallel with the straight line.



Using the side, lay down only half of your brush.



Come up and in towards the centre, tapering to a point as you finish the stroke.



## NOTES

This time you will be using the side of your brush. Instead of tapering the tip as you did on stroke No. 1, the end of the brush should be rounded and full of paint.

It may take some practise to remember to use the side of the brush, but you can do it.

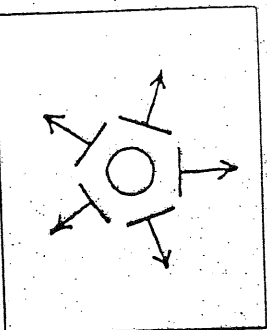
As you get the stroke down pat, you can use two colours on one brush to get the effect of a blend or a highlight. Dip your brush into the lighter colour, then taper off the tip a little, dip just the tip of the brush into the darker colour and proceed with the side stroke.

With a single colour they should look like these petals. With two colours they should look like petals highlighted.



Notes section with horizontal lines for writing.

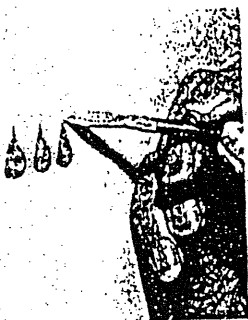
# STROKE 3



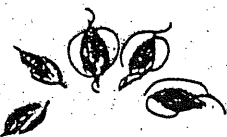
The side of your brush should be parallel with the straight line.



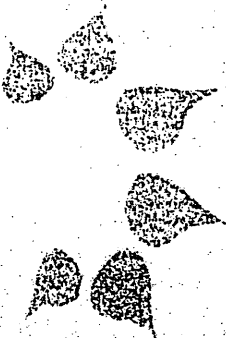
Using the side, lay down only half of your brush.



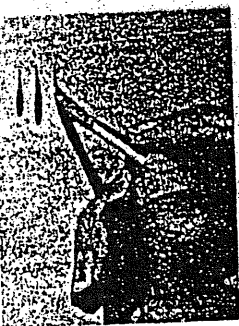
Come up and out towards the centre, tapering to a point as you finish the stroke.



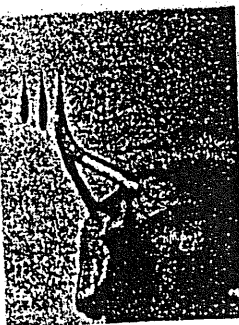
This stroke is the reverse of stroke No. 2. You will still be using the side of your brush with the exception of going in the opposite direction. If you find this stroke difficult, then use stroke No. 3 instead. Remember that your brush is full and not tapered. Only lay down about  $\frac{1}{4}$  the width of your brush. If you lay the whole brush down, you will get a very large petal and it will probably square off. Again, with this stroke, you can use two colours on one brush if desired. Also it gives the marvellous shading or highlighting effect mentioned before. Here is what your petal should look like.



# STROKE 4



Start with a tapered brush ... come a fraction towards you, starting your stroke.



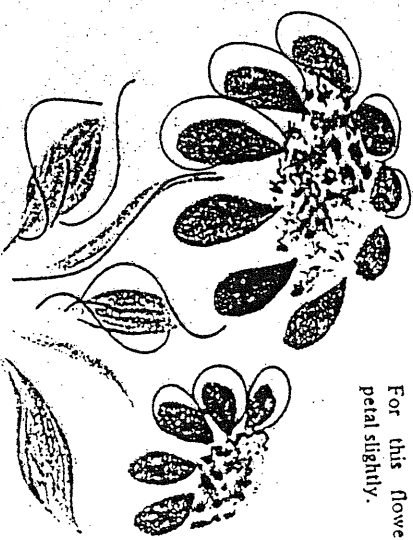
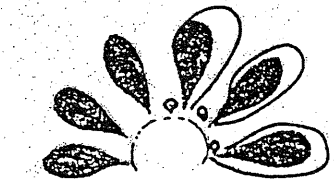
Now lay your brush down ... That's it!

For this stroke you will need a full brush tapered at the end. Start with your point in the centre of your flower, lay down your point, begin a fraction away from your starting point to establish a tapered point, then lay your brush down, keeping the handle at the angle of your shoulder.



Make the stroke any length you want by drawing your brush further from the point.

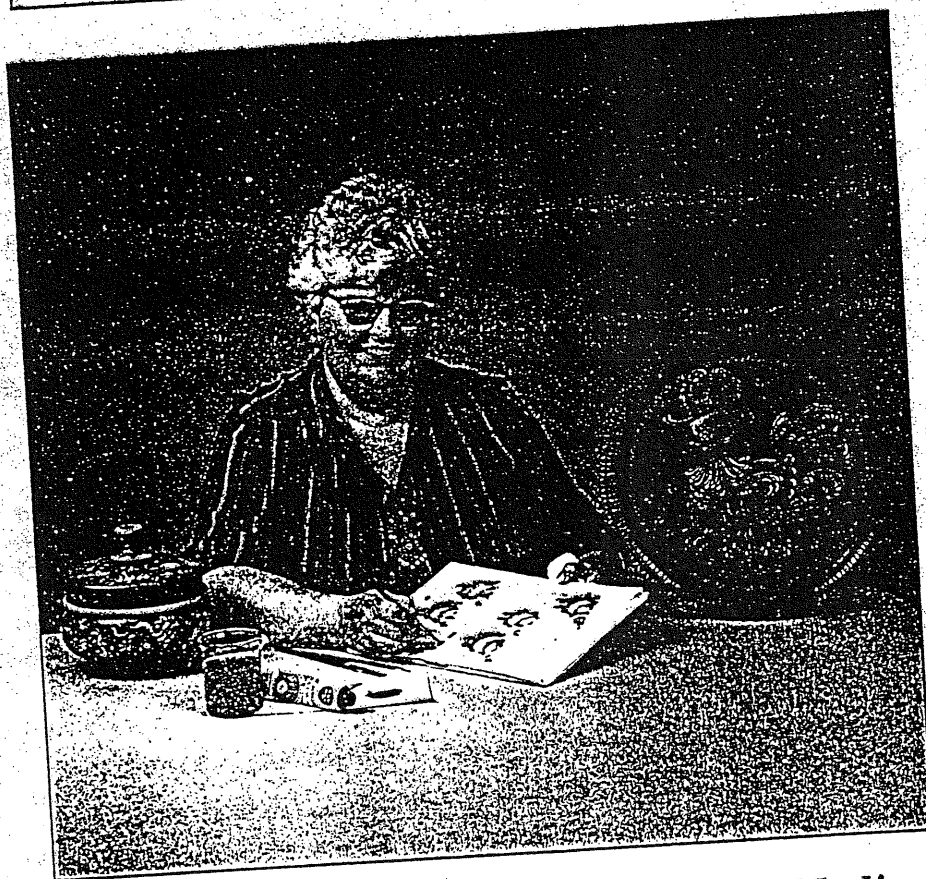
For this flower, curve your petal slightly.



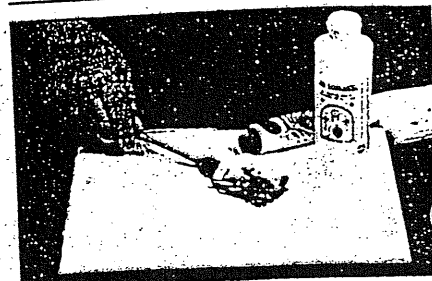
For a full daisy, copy the stroke around a circle.



# THE COMPLETE GUIDE TO **JO SONJA'S** ARTISTS COLORS & MEDIUMS

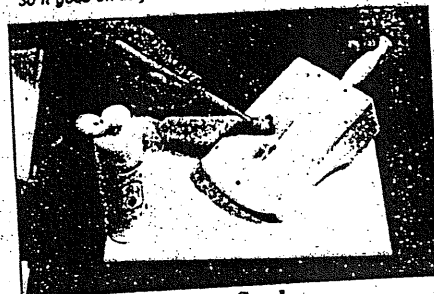


**"True Artists' Colors and easy-to-use Mediums  
combine to make your best work  
even better."**



## **All Purpose Sealer**

Seal and Paint at the same time! Seals and paints any surface you can think of. Wood, any kind of metal, walls, even slick glass. You don't need to seal the piece first, because you mix the sealer directly with the color so it goes on as you basecoat or decorate.



## **Tannin Blocking Sealer**

Prevent knots or pitch stains in the wood from showing through your painting. Many a badly marked piece can be saved as you mix the Tannin Blocking Sealer with your colors before base-coating the affected areas. Ideal for use with Gold Leaf while still tacky.



## **Textile Medium**

Instantly transform your colors into a textile paint by mixing it in equal parts with your color. Obtain paler effects by diluting this mixture with water. Both medium and paint remain soft, supple and permanent on most fabrics. Avoid using 100% acrylic fabrics. Heat set simply by ironing.



## **Retarder & Antiquing Medium**

Slow down the drying time of the paint so you can have longer to work the piece. For Antiquing, allow your painted piece to dry for 8 hours, then apply Antiquing Medium mixed with your final color choice. When no wet spots are visible wipe off where you want the highlights to be.



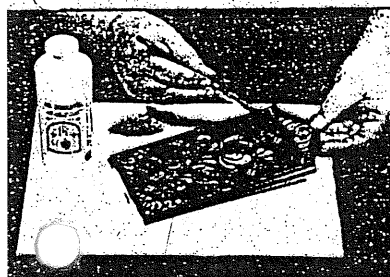
### Folk Medium

The brush marks out of your paint and have the longer line work without affecting the coverage of the paint. Mix beforehand with the or with your brush as you paint.



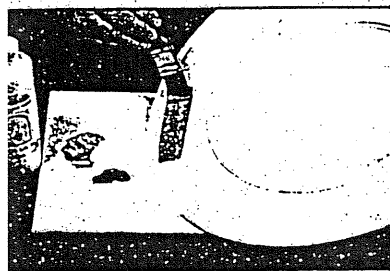
### Crackle Medium

Produce fine crazed or crackled patterns to make your finished pieces look many years old. The size of the cracks is determined by the amount of Crackle Medium you apply after your piece is dry to touch. Completely durable. Cracked pieces will not chip off.



### Kleister Medium

Create woodgrains and translucent textural effects. Ideal for many Faux finishes because you are able to work the medium and paint mixture long after it has been applied, without it pulling or grabbing.



### Urethane Water Based Varnish

Protect your finished piece with two satin sheen coats of this beautiful varnish that actually cleans up in water! Second coat even takes care of accidental streaking, and non-yellowing. For serving trays, etc. 4 coats of varnish are needed.



### Oil Stain Glazes

Available in Red, Blue, Yellow. Transparent pigments in an oil medium base. Use for transparent staining techniques or faux finishes. The parent color imparts a unique glowing quality to painted surface without the "milking" or "hazing" associated with the use of standard colors whose pigment content was chosen for opaque coverage.



### Clear Glazing Medium

Copy egg tempera, pickling and oil glaze techniques. Strengthen shadows and highlights of your stain painting with overglazes that dry fast enough to allow deep layering techniques. Ideal for all stain painting techniques.



### Why is everybody asking for Jo Sonja's Artists Color & Mediums?

"I began my painting career using artists' oil paints but eventually had to abandon them because they were affecting my health. I then looked around for an alternative that would, all at once, meet the special requirements of a serious decorative painter. Things like a sensible number of colors in the range; pigments concentrated enough and lightfast enough for professional use; paint that could handle all the techniques of our diverse art form and finally, a range of mediums that would faithfully reproduce both traditional and creative finishes and effects. Unable to find all of these features in one brand I finally decided to develop a range of rational colors and mediums that would do it all. Now decorative painters have the paint they've always been dreaming about - and that's the reason everybody's asking for it!"

**IN DEPTH INFO  
FOR YOU  
TO ORDER!**



To help you develop your decorative painting skill and perfect your technique we've prepared a range of literature and accessories which we're sure you will find helpful.

- **Jo Sonja's® 'How to' Video.**  
Jo Sonja and David Jansen show you, step-by-step, how easy it is to use and combine products from the range to achieve professional results and special effects. Running time approx 53 minutes.
- **Color Selector**  
This easy-to-follow mixing system allows you to mix 40 new fashion colors from the Jo Sonja's® 40 Original Artists Colors shown on this Color Card. A full description of the Color Selector appears elsewhere in this Color-Card.
- **12 - Page Technical Data Booklet**  
Everything you need to know - in printed form - about how to use Jo Sonja's® Artists' Colors.
- **Jo Sonja's Folk Art Newsletter**  
Keep up to date with the latest news on Jo Sonja's seminars, workshops and projects as well as information on other leading decorative painters and product developments. Make sure your name is on our mailing list.

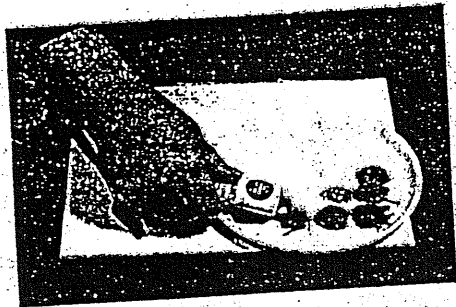
All these items are available at your nearest Jo Sonja's® Artists' Colors dealer.

For the name of the one nearest you call our

**TOLL FREE HOTLINE  
1-800-257-8278  
(609) 261-8500 (in NJ)**

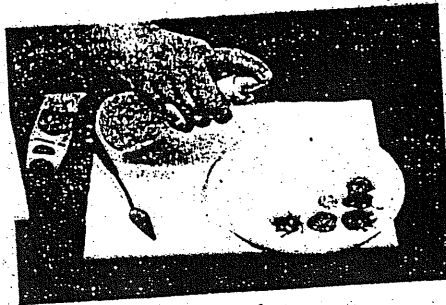
**IN AUSTRALIA  
TOLL FREE 008 02 3935  
in Sydney 457 9922**

# "Using Jo Sonjas® acrylic artists' colors and mediums could not be simpler" ●



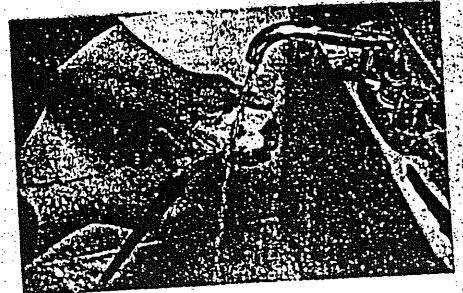
**Palette Set Up**

Set out all colors you will need. Place a paper towel in a recessed tray so that it can be re-covered when not in use. Completely saturate the paper towel; then tilt the tray to allow excess water to run off. Press towel across the bottom of the tray to remove any air pockets and you have created a palette that will conserve unused paint for months.



**Working with the Paint**

When you set out your colors, a ring of thinner consistency paint will form around each paint puddle. This thinner paint is perfect for liner use; just load your liner brush into this paint. Paint for textured strokes may be picked up from the centre of the paint puddle. Side loading, blending strokes, etc; Dress the brush on the open palette space, after dipping into the desired consistency of paint. Keep a spray container of water and in the event that the paint begins to form a skin. Simply spray the drying paint with a mist of water and it will reconstitute and be workable paint.

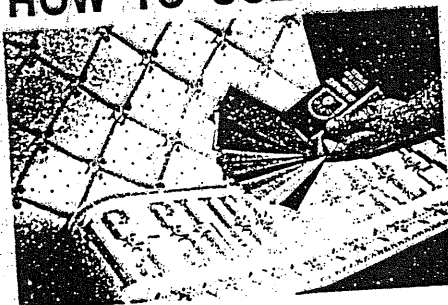


**Easy Clean up**

Jo Sonja's® Artists' Colors are water based and therefore allow for easy clean up. Simply rinse the brush after painting with warm, soapy water. If paint has been allowed to dry in the brush, simply put brush in soapy water and leave to soak overnight. For storage; Dip your brush in Retarder Medium after washing well with soap and water. This eliminates any pigment build-up at the ferrule..

## "The unique Color Selector takes the guess work out of choosing colors."

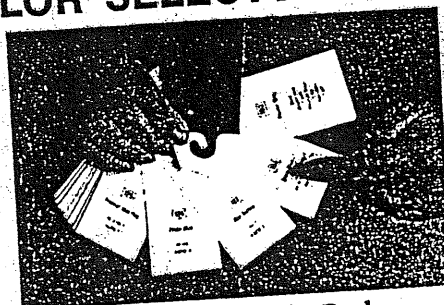
### HOW TO USE THE COLOR SELECTOR



**Match Any Color You Want**

The Jo Sonja Color Selector is a revolutionary color swatch book with Jo Sonja's® 40 original artists' colors and 40 new fashion colors. The fashion colors are all made from the original 40 artists' colors shown on this color card (right).

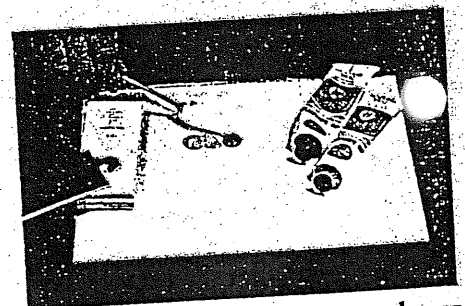
The Color Selector should be on hand every time you paint as it allows you to see that colors will complement each other. It is also an excellent source of reference when coordinating personal color schemes and home decor.



**Look at the Recipe on the Back**

On the back of each of the 40 new fashion color swatches there is a simple mixing guide on how to make each color. When you've chosen the color you want to mix simply look on the, reverse side for the recipe which tells you which and how much, of the 40 Jo Sonja's® Original Colors you'll need.

This easy-to-follow mixing system allows you to match the same color time-after-time.



**Mix the Colors in the Amounts shown**

Each recipe has a mixing instruction printed on the back of the card. You may mix as small an amount as you need or mix larger quantities for background colors. When mixing a small amount of paint, a general guide is to equate each part to the size of a chocolate chip piece. When mixing larger amounts, use the self-adhesive measuring strip to give you an accurate mixing ratio. Each color-selector is supplied with a see-through, calibrated mixing strip. Unused paint may be stored indefinitely in an airtight container such as an empty cannister from a 35mm roll of film.

## Pickling:

The best pickling effects are similar to antiquing, but a lighter color is used instead of a darker one. It shows up best on woods which have an open grain like oak or on wood which is heavily distressed. The term pickling comes from the white residue left on wooden barrels that held pickles.

Since most small pieces are made from very fine-grained woods, the nearest effect to pickling is a translucent pale stain mixed with GLAZING MEDIUM and RETARDER. Opal is a popular pickling color.

Open grained woods, such as oak, may be filled using TEXTURE PASTE and desired color. Apply this mix with a spatula and carefully remove excess as you proceed across the surface. Dry. Sand. Then glaze with desired color glaze.

## Painting Techniques:

The glazes may be used to emulate egg tempera or oil glaze painting techniques. The glazes dry much faster than oils and yet you'll be pleased with their workability and brushing characteristics. Drying time may be shortened by blowing hot air over the surface of your work (hair dryer). Allow piece to cool again before proceeding.

## Conclusion:

Large works such as wardrobes, dressers, tables, etc., can be greatly enhanced by studying the techniques for treating *undecorated* areas. It should be noted also that finishing with JO SONJA'S® POLYURETHANE VARNISH provides tough and serviceable surfaces not previously available. Just remember, 4 coats where alcohol spills seem likely.

## JO SONJA'S® Video: "A Guide For the Use of JO SONJA'S® Artists' Colors and Mediums"

(54 minutes)

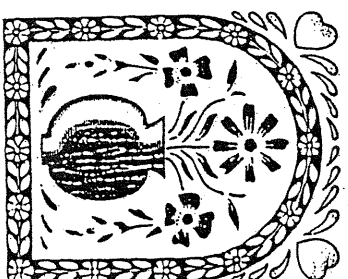
Now you can see JO SONJA and her son DAVID JANSEN demonstrate the uses of JO SONJA'S® Artists' Colors and Mediums at your own pace and in the relaxed atmosphere of your home or workshop in this easy to follow guide. Watch simple step by step procedures on how to use JO SONJA'S® products on all surfaces.

If you have any questions or need assistance in locating your nearest dealer, contact CHROMA ACRYLICS, INC. on our toll-free number: 1-800-257-8278. (In New Jersey call 1-609-261-8500.) PO Box 510, Hainesport, NJ 08036.

In Australia contact:

Chroma Acrylics (NSW) PTY. LTD.  
P.O. Box 3B  
MT. KU - Ring - GAI, N.S.W. 2080  
Australia  
02-457-9922  
Toll Free # 008-023-935

— HAPPY PAINTING! —



## Jo Sonja's® Tech Data Booklet

How to Get the Best Results from  
Jo Sonja's® Artists' Colors and Mediums.

CHROMA ACRYLICS, INC.  
P.O. Box 510, Hainesport, N.J. 08036  
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is more of a Pthalo or Prussian Blue color. The colors made with transparent pigment just nearly disappear over the black even though they were painted on thickly. This little example explains why stains made from transparent colors can impart color to the wood and not hide the wood grain. This fact becomes very important when you want to use several coats of a color to obtain richer, deeper color.

So you may stain-seal the wood with one step by mixing your desired color into Clear Glaze Medium. The amount of pigment will vary depending on how dark you want the color. Retarder is the ingredient to add if you need longer working time with the stain. If you add enough Retarder you can brush on your stain and have it remain wet for about 1/2 hour so that you can easily wipe it down like an oil stain, if desired. Remember your antiquing? Retarder was the medium you used there. You'll want to experiment with your climatic conditions and find the ratio that is right for your area. Start with a mix of 3 parts Clear Glaze Medium to 1 part Retarder, add the color you want and try a small piece of scrap wood to test: (1) your depth of color and (2) how long the stain stays "open" or workable in your area. If the stain dried too fast and leaves brush marks, add more Retarder, etc. As you become experienced with staining you can reduce the amount of Retarder if you want.

**THE PROCEDURE:**

1. Sand and prepare wood for backgrounding.
2. Brush on 1 coat of your stain (Clear Glaze Medium + Retarder + Color). Wipe off excess, if desired. Work one surface at a time.
3. Allow to dry. May use a hair dryer.
4. Sand lightly, if needed.
5. Proceed to decorate. Additional coats of color may be repeated for darker colors or special effects.

Now let us give you some color choices and because we live in a world where associations are made with color names, let's give the standard "old" artists' pigments some lovely suggestive names. You'll have favorites and probably come up with slight variations of your own. Every piece of wood stains differently and you'll find you have total control of your color because you know how to blend your colors and make mixes when needed.

**STAIN MIXES:**

*This is pigment only. Add to your Clear Glaze Medium + Retarder until you have as much color as desired.*

- Fruitwood: Raw Sienna + Brown Earth (3:1)
- Colonial Cherry: Burnt Sienna
- Dark Mahogany: Burnt Umber + Burgundy (3:1)
- Light Mahogany: Burnt Sienna + Burnt Umber + Burgundy (2:1:touch)
- Antique Maple: Brown Earth
- Oak: Raw Sienna
- Danish Pine: Raw Sienna + Brown Earth (1:1)

Now to try some transparent pigments. The Red, Yellow, Blue Wood Stain Glazes are just red, yellow and blue transparent pigments in a Clear Glaze Medium base. Add Retarder as desired to increase "open" or working time.

- Golden Oak: Y. + R. + B. (1:1:touch)
- Royal Fruitwood: R. + B. (1:touch)
- Deep Mahogany: R. + Magenta + B. (2:1:touch)
- Rosewood: Magenta + R. + B. (2:1:1)
- English Yew: R + Y. (1:1)

**Introduction:**

When I started my painting career, I used artists' oil paints but had to abandon them about 12 years ago because they were affecting my health.

For years now, it has been my wish to provide for folk artists a selection of professional artists' acrylic colors. Colors which would meet the special requirements of the various aspects of our art form. Colors which would list their pigment composition and lightfastness ratings. A selection of colors carefully chosen for the traditional and creative aspects of our art form. I found that CHROMA ACRYLICS was interested in collaborating to produce a special range of colors for Folk Artists. I was asked to define the problems of and technical requirements for the use of this color. CHROMA ACRYLICS translated these needs into JO SONJA'S Artists' Colors. Now we have a paint which we've all been dreaming about—you just can't put it down! If you are a serious Folk Artist, be sure to check out the preparation and finishing products and techniques. Technology can deliver the goods, but only we ourselves, as Folk Artists, can define what we need a paint to do. I have tried to do this so that we can all work to the best of our capabilities. I am sure you will be as excited as I am about using these quality materials.

**I M P O R T A N T  
FOR THOSE WHO ARE USING JO SONJA'S®  
ARTISTS' COLORS FOR THE FIRST TIME!**

If you wish to use these colors as you would an ORDINARY acrylic jar color (such as Delta, Illinois Bronze, etc.)—SIMPLY MIX AN EQUAL AMOUNT OF JO SONJA'S® ALL PURPOSE SEALER WITH THE PAINT—(1 PART SEALER, 1 PART PAINT) AND PROCEED AS USUAL.

**NOTE:** When using SEALER with paint, wash brushes immediately after use with soap and water. However, if you wish to take full advantage of the unusual properties of these colors and expand your painting technique possibilities, please read on.

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may layer this technique for even more contrasting effects. Try different type of candles.

## 5. Ballerina's technique.

## Crackle Medium

A transparent medium to brush on over freshly dried JO SONJAS® Artists' Colors to cause them to separate into a fine crazed or cracked pattern. Used to simulate the effects of great age and can make a piece look hundreds of years old.

**NOTE:** We recommend using the Crackle Medium only with Jo Sonja's® Artists' Colors. The type of binder medium used in other acrylics prevents the Crackle Medium from penetrating the layers of paint.

We also recommend that you practice using the Crackle Medium on small samples before you attempt a large piece, noting carefully some variables such as your climatic conditions, thickness of paint layers, and drying time variations.

### BASIC PROCEDURE:

1. Apply 3-5 heavy coats of paint in as rapid a succession as normal drying time will allow. The thicker or deeper and fresher the paint, the deeper and "cleaner" will be the crackle pattern. All Purpose Sealer may be added to your first basecoat of paint. Avoid fast drying of the paint layers as this could cure the paint too much.
2. As soon as the last coat of paint is dry to touch, transfer design and paint using desired techniques. Allow painting to dry normally and proceed immediately.

**NOTE:** Do not leave overnight before crackling.

3. Apply one thick coat of Crackle Medium over desired surface (you could apply Crackle Medium only over the painting, for example). The medium is very thick; apply it as evenly as possible using a large, soft bristle brush. The application makes the surface "milky" but dries clear. You will have some brush marks.
4. Allow to dry out slowly. However, results can be hurried by your drying process.
  - A. For ragged edged, crinkle cracks, dry rapidly using hot air from hair dryer.
  - B. For smaller cracks, after about 10-20 minutes following application of Crackle Medium, very carefully assist drying with low heat setting, low air flow on hair dryer.

## 5. Other Applications

- A. Apply another coat of Crackle Medium over the top of a previous coat to produce a fine, misty or frosted glass look to the painting. **CAUTION:** Experiment with this first on a sample piece, you may not like the effect.
  - B. The Crackle Medium may be applied to the background before painting. Most crackle patterns are not too difficult to paint over. Allow to dry, transfer your design and proceed to paint.
6. Allow Crackle Medium to dry out well, an hour or longer, but do check on it. If a chip or flake lifts up, very gently push it back in place. This occurs occasionally and that chip causes a roughness to the surface and also has a tendency to flake off. But if it is gently pushed back in place, it becomes firmly attached when the paint cures. Don't touch the chips until the surface of the medium is dry — when the milkiness disappears.

7. After the medium is good and dry, no time limit, gently sand the surface. The medium sands very easily, so use an old piece of #400 or #600 paper and sand just until you have the smoothness you want. Remove the dust (wipe & blow) and decide if you want to "control glaze," the piece.

8. If you want to glaze the piece, the Glazing Medium acts as a "Barrier Coat" and you can proceed to glaze. Allow to dry and varnish, as desired.

9. If you do not "control Glaze" you may antique the cracked face to complete the aging effect. (Do not use Polyurethane Varnish before antiquing in this case

The completely new concept of these colors combined with the RETARDER Medium allows OIL artists to use their normal techniques.

- Add RETARDER Medium to colors to prolong drying time.
- RETARDER Medium may be: A) Mixed directly into each puddle, B) Placed in a small container on palette and brush mixed as desired, or C) Brushed onto the painting surface.
- The acrylic artist does not need to use the RETARDER Medium unless desired.
- When using RETARDER Medium, the area where you are working will stay wet as long as you are working there. When you move onto another area, these areas will begin to dry. Final drying time will depend on the amount of RETARDER used and climatic conditions.
- These paints have a longer cure time. Therefore:
  - (A) They will usually clean up with only water. Remove a fresh mistake with a water-loaded brush. If the paint resists the more simple clean up attempt, just use a harder scrubbing action with a small piece of 3M scrubby or a little alcohol-dampened rag.
  - (B) When banding, remove stopovers with a damp cloth or paper towel when you have finished the band.

In general, JO SONJAS® acrylics are dry to touch in 3-5 minutes, 80% cured in 24 hours and 100% cured in 2 weeks. Temperature, humidity and air flow are variables affecting the drying and curing times. Most techniques may proceed as soon as preceding technique is dry to touch. JO SONJAS® acrylics and mediums will cure through each other.

## Mixing Your Own Background Colors:

- All colors intermix easily.
- Mark off 1/2" increments on the side of your container and add colors in desired ratio using marks as a guide. Stir to mix.
- Label and record what you have mixed.
- For long term storage: The color will store indefinitely in a tightly closed container as long as it has not been mixed with tap water. Tap water may contain bacteria and fungus or mold spores which will contaminate the paint.
- To maintain color brightness, mix only cool with cool colors or warm with warm colors. To grey a color, add a little of the color's complement, a grey value or basic toner.

## Background Painting:

- Apply paint to surface of object using a soft fibered brush.
- A small amount of RETARDER may be added if more open time is required, for example: when working two or more colors onto one surface.
- You do not have to seal wood before base painting unless desired.
- As soon as paint is dry to touch, sand lightly and proceed to decorate.
- Maximum adhesion develops over a period of time (cure time). This varies depending upon temperature, humidity and air flow.
- Remember:** The simplest way to work on wood is the one-step SEALER/basecoat which is so easily prepared from 1 part paint 1 part ALL PURPOSE SEALER.

**\*\*NOTE:** Sandpapering produces a dust which over a period of time can cause or exacerbate respiratory problems. So please wear a paper mask and a protective plastic apron when sanding. Train yourself for your own health's sake. A useful effect of using our SEALER and sanding before painting is that it reduces the dustiness of the entire sanding process. Scuff

8. The piece dries very quickly, so evaluate the surface as you go. The surface is how the piece will look when varnished.
9. Dry. Varnish and/or paste wax, as desired.

## Wet Method:

1. Complete steps 1 through 5 as for the dry method.
2. Immediately begin to wipe out high-lights with a soft lint-free cloth or paper towel.
3. Alternate wipe-out technique with a dry, soft "dusty-brush" mopping to soften lines and edges left by the wipe-out procedure.
4. Continue wiping and brushing until piece is as light as you wish. Your piece may dry before you have it as light as you wish, please don't worry! Just stop wiping and let dry.
5. Allow to dry. Piece will become dull.
6. When surface is completely dry, final highlighting may be done as before.
7. Dry. Varnish and/or paste wax as desired.

## "Mudding" Equivalent:

1. Allow your completed painting to dry.
2. Give painting surface one coat of Clear Glaze Medium and allow to dry well. Oil artists use one coat oil based varnish. When working over cured paint, or when you are experienced with the technique, this step may be omitted.
3. Optional: Brush a smooth, even coat of Retarder over the surface to be "mudded" (this is especially needed in hot, dry areas or high altitude areas). Oil artists may use linseed oil. Sideload a large flat brush with desired glaze color and brush on areas to be toned with "mud". Work one area at a time. Soften out "mud" by rubbing and mop brushing until shadows and toning have been completed to desired satisfaction.
4. Glaze color or "mud": Any dark, value color. Tertiary colors of dark value are especially lovely and blend the objects together better because all three primary colors are carried throughout the painting. If you'd prefer a pre-mixed color, choose one of the earth colors or you may prefer to mix your own.
5. Allow to dry.
6. Varnish and/or paste wax as desired.

## Hints:

1. Glazing and antiquing techniques may be done at any time, before, during or after painting.
2. A painting may be glazed as many times as the artist desires. Glazing colors may vary between layers.

## Texture Paste:

- A flexible, brushable, translucent modeling compound. Paste consistency.
- Makes a neutral translucent white filler to accent grain character of coarse wood articles.
  - May be lightly pigmented with Artists' Colors to produce a colored ground.
  - Apply with rubber spatula, palette knife, coarse bristle brush, etc., for irregular, textured background effects.
  - You may paint over texture as soon as dry.
  - Antiquing will emphasize texture effects.
  - On difficult surfaces, use SEALER first.

1. Shake varnish before using to ensure even suspension of brushing agent.
2. Apply to the finished, thoroughly dry surface using a dry, soft bristle brush.
3. This varnish has marvelous brushing qualities and you'll find you can overbrush, touch-up, rework this varnish almost as long as the better oil-based varnishes.
4. You may recoat this varnish as soon as the first coat is dry to touch. This may be as little as 10-15 minutes, depending on the climatic conditions in your area.
5. You don't need to sand between coats when reapplying in rapid succession.
6. The varnish will be 80% cured in 24 hours, 100% cured in 2 weeks under normal conditions. You will have to test this for your area though. As with most water based finishes, you can use objects with this finish as soon as they are good and dry to touch, but you shouldn't expect the maximum durability until the final cure time is passed.
7. For an alcohol resistant finish, at least 4 coats of this varnish is required and again, the maximum durability will be reached when the cure time is passed.

## Additional Comments:

1. This varnish or ALL PURPOSE SEALER may be used as a "Barrier Coat" between certain painting techniques. I would recommend that you allow varnish to dry at least 6-8 hours or preferably overnight before proceeding to next technique step. Remember, you must test this for your area and climatic conditions.
2. Varnished pieces left in a warm, dry area with good air flow will dry and cure faster than those left in a cool, enclosed area. You can speed up the drying time of this varnish by blowing warm air over the varnished surface from a hair dryer. Allow the dried piece to cool down to normal room temperature before recoating.
3. This varnish may be added to the paint. Dry bronze powders may be mixed into it for certain decorative detailing and, due to the remarkable adhesive qualities of this varnish, it may even be used to seal wood, if you so prefer. As with all specialty techniques, pretest!
4. **IMPORTANT:** When using this varnish over blending techniques or stain painting techniques where a lot of RETARDER has been used in the painting, if any RETARDER is remaining from the technique (even though the painting feels dry to touch), you'll notice that it takes a little longer for the varnish coat to dry.

Also, when used over stain painting techniques, if any RETARDER remains, the first couple of varnish coats will penetrate into the wood more. To avoid having to give a stain painting 4-5 coats of varnish, I give it one coat of varnish. If the varnish takes a long time to dry, I let the coat of varnish set overnight before recoating. This additional drying time seals off the surface better and just one more coat—at the most two, will finish the piece.

**TO SUMMARIZE:** For trouble-free results: if you allow your painted surface a cure time of one week or more, varnishing can proceed routinely without special caution. When in a hurry, please use the hair dryer to dry the surface before applying varnish.

**N.B.:** When RETARDER is used in the underlayers, it may take one week to dry out and will influence any techniques used over it.

## Tannin Blocking Sealer for Wood:

A special sealer for use on wooden surfaces where the tannin or pitch contained therein may come through your painting. Directions for use are the same as for ALL PURPOSE SEALER on wood.

## ACTIVITY Cr. 8

**BARK PICTURES** Demonstrate your ability to make a picture using all natural materials.

**OUTLINE** Attractive pictures can be made using bark, leaves etc. and gluing them onto a board to create a landscape picture. This craft would be easy to do in a bush camp setting.

### RESOURCE MATERIAL

"Pictures from Bark" by Nacy Millard, Crescent Books  
New York.

#### Equipment

Sheets of board for each Pathfinder in group  
(chipboard/masonite)  
Approx Size 30cm X 40cm or as desired  
Large quantity of Craft Glue - Aquadhere or similar  
Quantities of bark, twigs, seeds, dried flowers, ferns, moss, lichen, sand (nothing wet or fleshy that will rot or smell at a later stage)  
Paint brush or pastry brush - for glue

### IDEAS AND INSTRUCTIONS

If Pathfinders are lacking in ideas for pictures a book of landscape pictures from the local library may give help.

Collect materials and begin laying out on the board to get the idea of what you want to do. Don't start to glue until most of the materials you require have been collected.

Be generous with the glue although white it will dry clear and will not spoil your picture. Work in sections/quaters at a time so you don't have large areas of glue and not enough material to stick on.

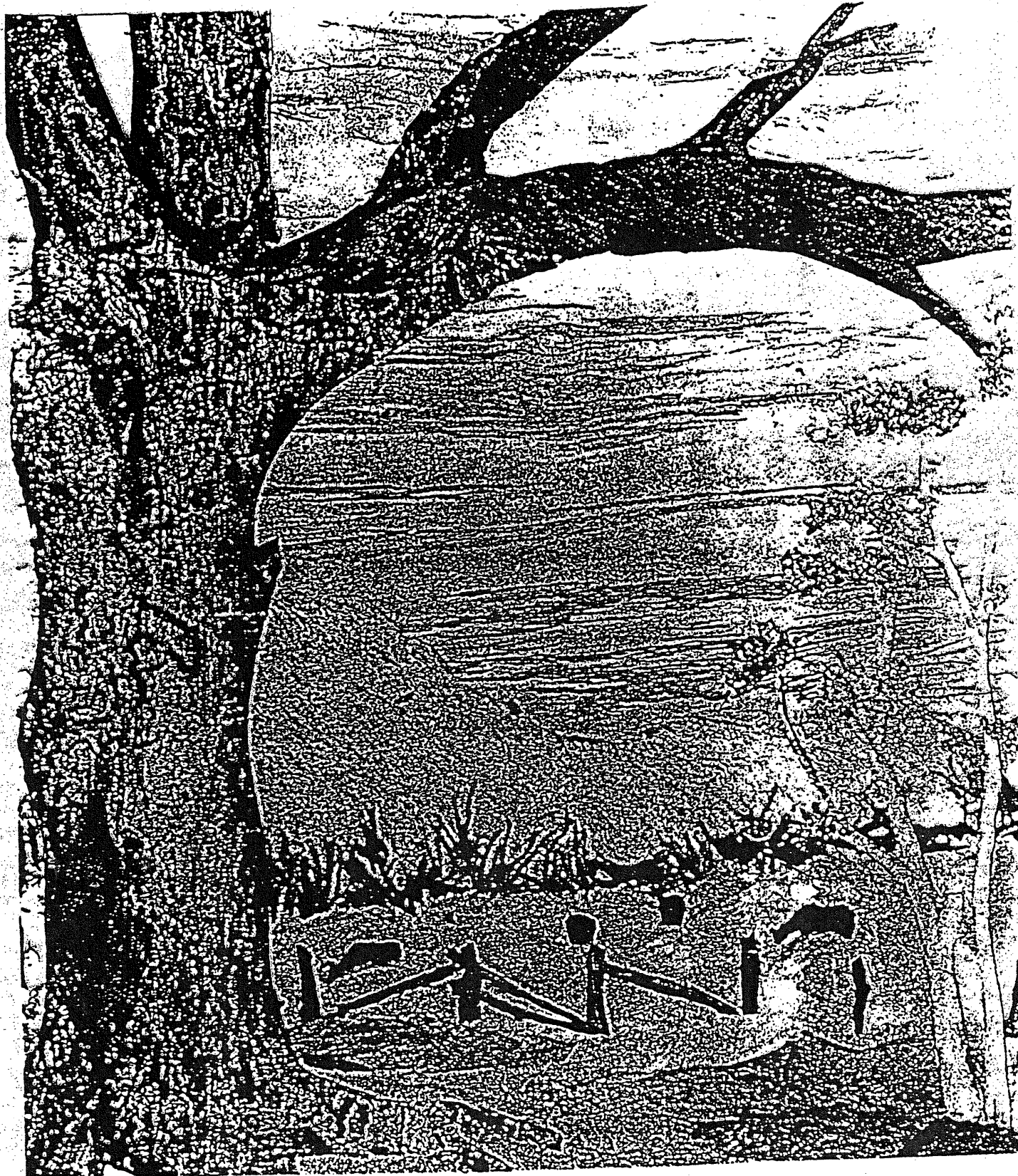
Once overall picture has been created you can fill in using, seeds and sand sticks for tree trunks, twigs for fences & shrubs. This will add extra dimension. Don't be afraid to experiment - do something different, there are no rules about what you can use except that it is naturally found.

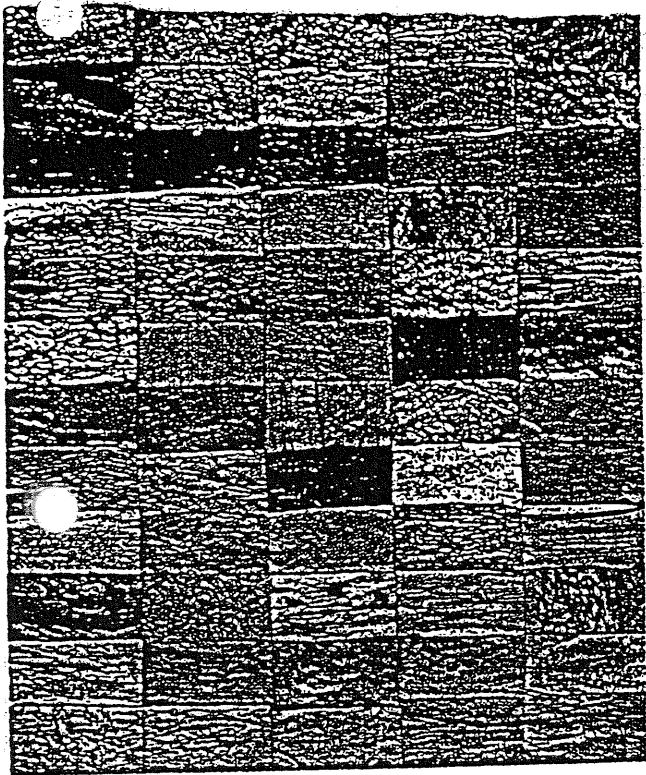
Once picture is complete leave flat until completely dry. Then it can be framed or picture hooks added to allow for display.

#### HANDOUTS

Sample of pictures done.  
Ideas for possible materials.



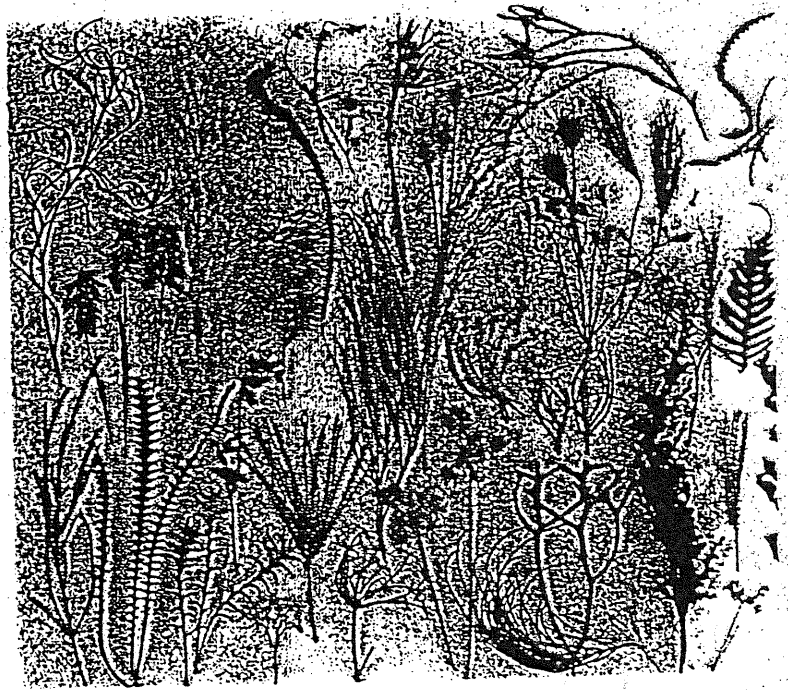




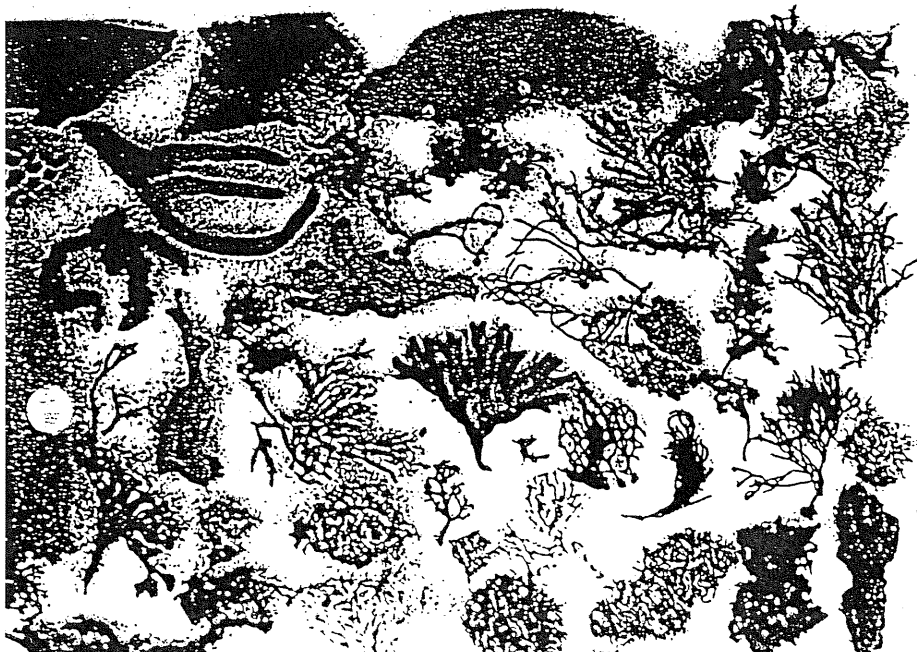
Sixty different colors and color combinations of paper bark are shown above. The pictures on this page are to show you the many varieties of bark and materials that can be used.



Top Right: Mosses and lichens have fascinating shapes and a wide variety of colors useful for tree foliage or ground growth.



Above: Some of the many native grasses and seeds available as additions to bark pictures.



Left: Seaweeds and sponges in their many shapes and colors may be used to decorate bark pictures.



ACTIVITY Cr. 9

COPPER ART Demonstrate your ability to transfer a design onto copper sheet and mount for display purposes.

OUTLINE Line drawing can very easily be transferred to sheet copper which is soft and easily moulded making a three dimensional picture.

COUNSELLOR - be prepared as steps 7 & 8 may need to be done at home - copy instructions for each pathfinder.

RESOURCE MATERIAL

"The Craft Warehouse" Sydney has for some time produced a "COPPER ART KIT" for a fairly reasonable price that may be easier than collecting items needed. They may be available at a local toy shop or Craft Shop.

If a larger group of pathfinder wishes to do this craft it may be cheaper to buy items - such as copper as a group. (Mid 1993 price \$19.95 600mm x 1000mm, .016mm roll Copper sheet)

These suppliers would help with mail orders if you have problems.

GEORGE WHITE & Co. PTY. LTD.  
527-531 Church Street  
P.O. BOX 226  
RICHMOND 3121

PH: 03 428 1462  
FAX: 03 427 1952

MARCUS ART PTY. LTD.  
218 Hoddle Street  
P.O. BOX 11  
ABBOTSFORD 3067

PH: 03 419 8477  
FAX: 03 416 0208

Equipment

Copper sheeting 17 x 21 cm (1cm larger all sides)  
Backing board 14 x 19 cm  
Plaster - plaster powder (approx 100 grams each depending on size of work)  
Embossing tool - (ice cream stick)  
Steel wool - (Not soaped)  
Copper toner - (optional) may be difficult to get.  
1 Full Newspaper per pathfinder (Not Sheets)  
Ball point pen  
PVC Glue

## IDEAS AND INSTRUCTIONS

### STEP 1.

Choose your design. Position the design sheet centrally on the sheet of copper (correct side of design facing) and affix in place with small amount of adhesive tape on each side.

### STEP 2.

Place copper sheet with design attached on a newspaper. With a ball point pen trace firmly over the printed design, thus transferring the design to the copper sheet.

### STEP 3.

Remove design sheet from Copper and retrace over the design impression that has now appeared on the copper sheet.

### STEP 4.

Turn the sheet of copper over so that the reverse side is now facing you. Once again trace over the design BUT this time just INSIDE the original lines. You will now notice that the design is becoming elevated.

### STEP 5.

Using either the ice cream stick or the rounded end of a ball point pen, in a circular motion begin to stretch the copper within the design lines. As you continue to do this the copper will become depressed and will form the shape that will be filled with plaster (as shown in Step 7).

### STEP 6.

Remove the newspaper and place the copper sheet on a flat, firm surface, (eg. table), with design facing upwards. With the ball point pen, retrace around the outside of the design. This will give you a firmly defined outer line and will enable you to notice any detail you may have missed previously. With the copper still flat on a table and correct side up, use the ice cream stick to stretch the copper from the edge of the design outwards to the edge of the copper sheet. This flattens the copper and allows the actual design to stand out more.

### STEP 7.

Filling with plaster - (Note: plaster thickens and hardens quickly so it is advisable to complete the steps without delay so to avoid difficulty in spreading

the plaster). Approx 100 gm plaster powder needed for design of suggested size.

- a) Mix plaster with enough water to form a "gluggy" paste consistency.
- b) Turn copper sheet over so reverse side is facing and carefully spoon the plaster into the recessed areas.
- c) Level the plaster and scrape off any excess with an old kitchen knife.
- d) When the completely dry (approx. 1 hour) you can glue the copper plaque to the backing board. Place generous even covering of P.V.A. glue on the backing board and allow to stand for 5 minutes. With correct side of design facing you, press the plaque to board and hold for about 5 minutes. Turn the plaque over and fold the edges over the board and mitre the corners for a professional finish. Take care when folding and cutting copper not to cut yourself on sharp edges of the copper sheet to hold them in place on reverse side of board.

#### STEP 8.

TONING - It is advisable to complete this procedure in a well ventilated room or outdoors as there can be an odour from the toner.

1. Apply a small amount of Copper toner over the plaque. Spread with 1/2 the pad of steel. Your design will now turn black.
2. After allowing the toner to dry - approx. 3/4 hr (depending on weather conditions) take the remainder of your steel wool and "polish" the plaque. The raised areas will become more polished than the depressions. If you prefer a dark "antique" effect, polish only lightly. If you prefer a lighter finish, polish well and work steel wool well into the grooves.

#### STEP 9.

We suggest that if you wish your plaque to remain untarnished in the years to come, purchase a copper lacquer from your hardware or craft store and apply to your plaque.

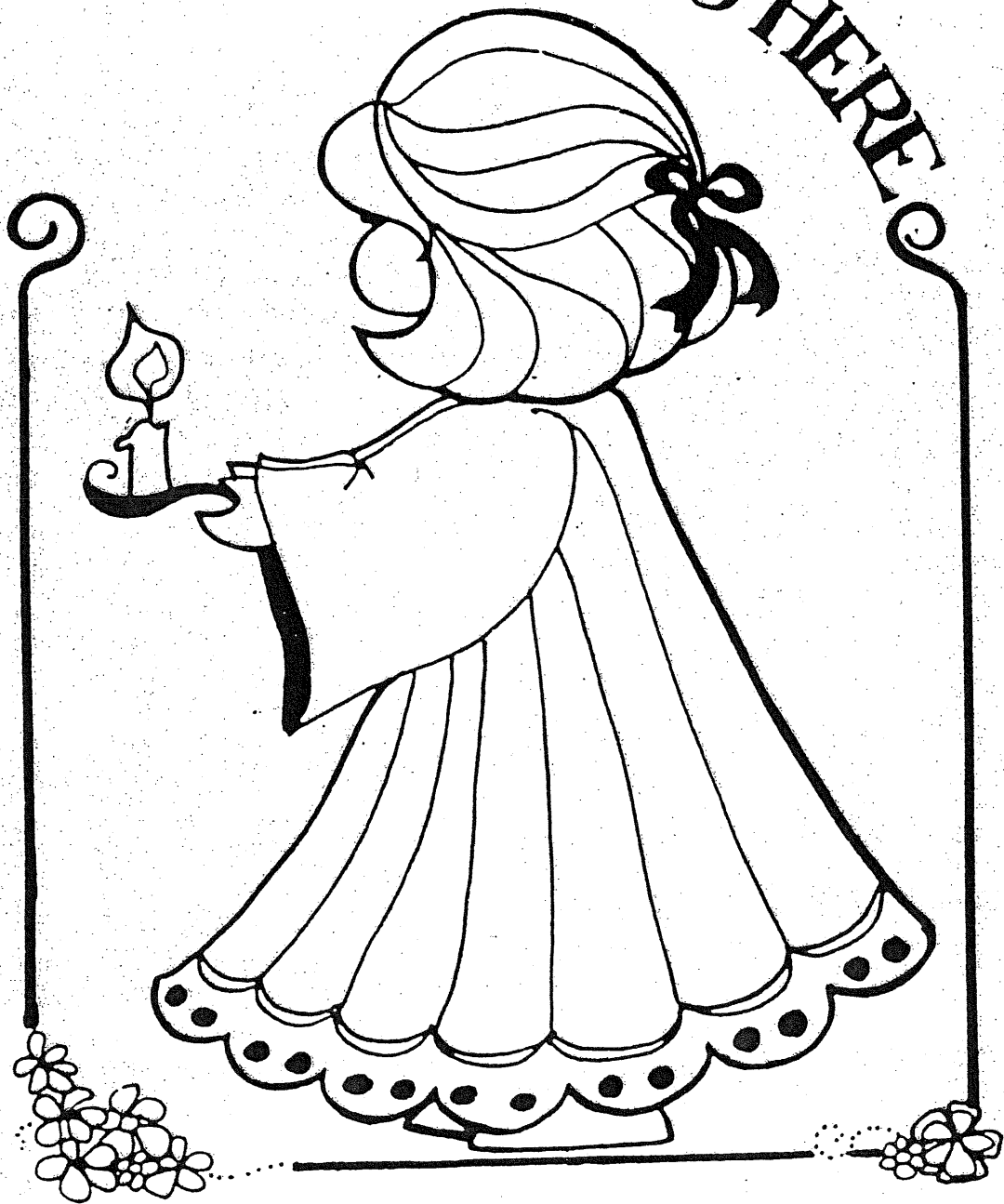
#### HANDOUTS

Copy of instructions and choice of designs.

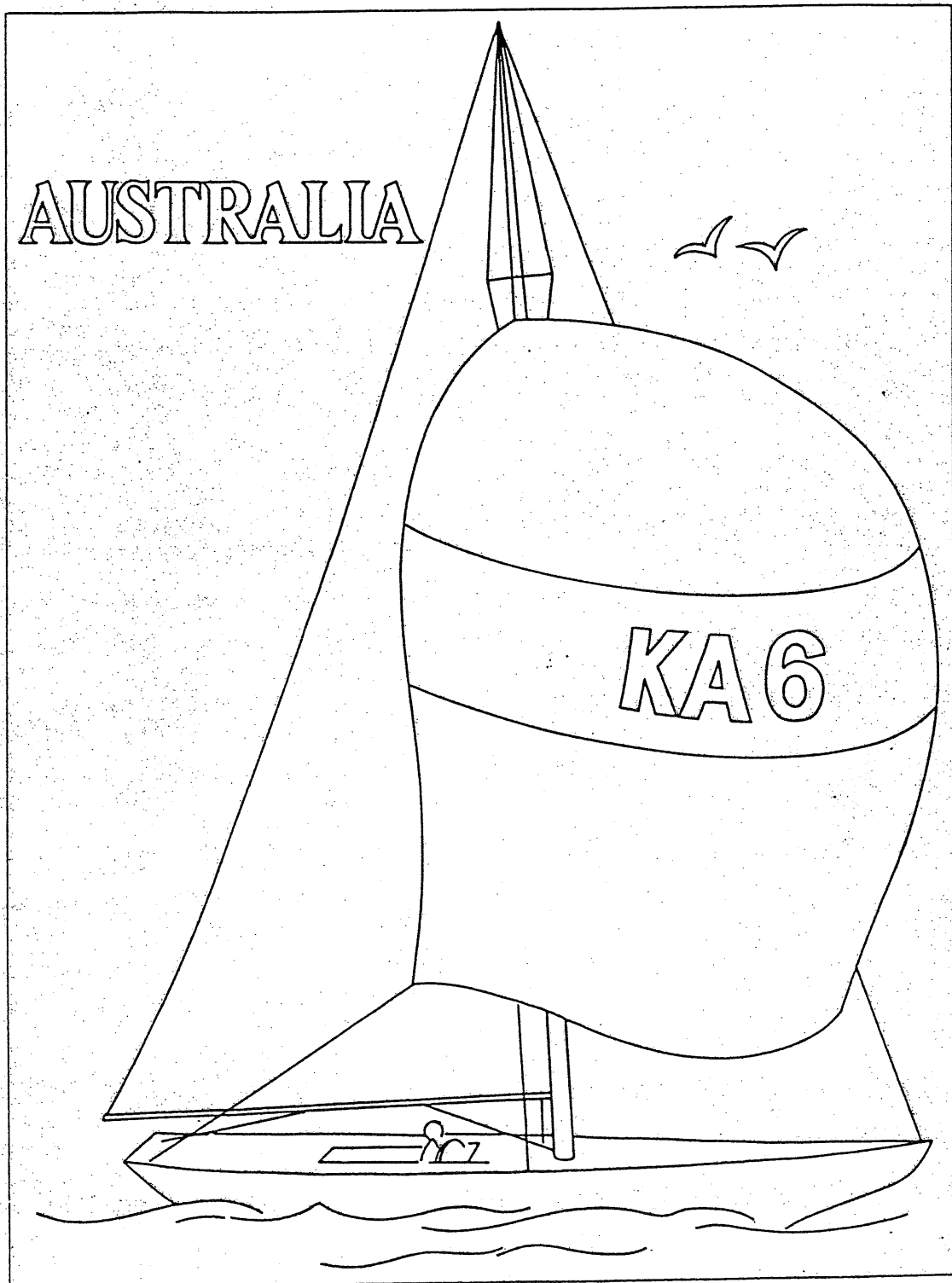


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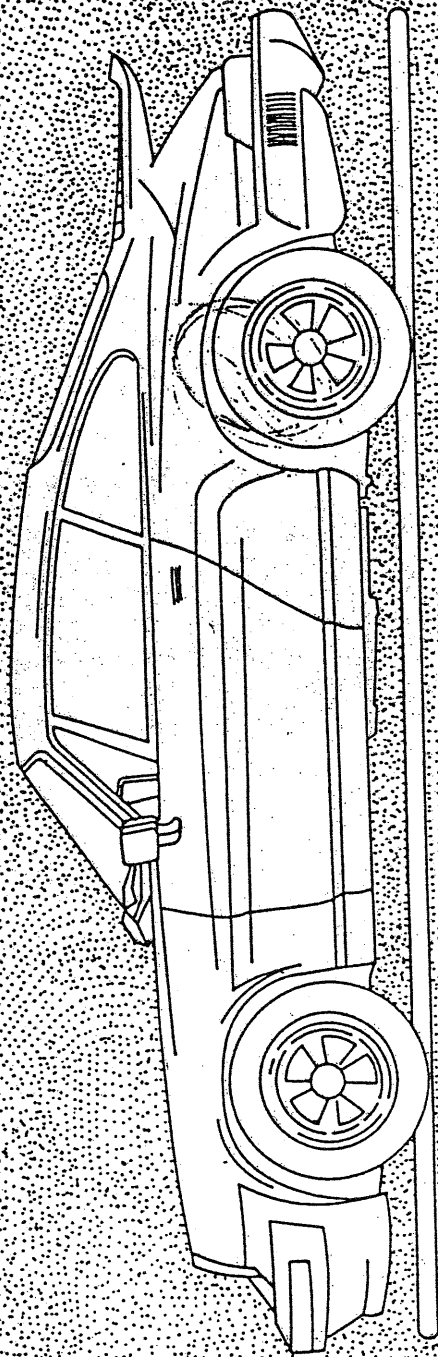
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PORSCHE



930 TURBO