

The Best of The Doll Street Dreamers' Gazette 1999-2007

All copyrights reserved, see page 23 for more info

MICROWAVE DYEING

by Anne Maulin

This method of dyeing gives an uneven dye finish with a water look and an uneven pattern of colour. It is interesting to dye lots of bits and pieces together eg laces, ribbons, cotton fabrics, polyester fabrics, silks and yarns to see the different results in the same dye bath. This is an ideal method for dollmaking as you can dye the body fabric to the hair to the embellishments. I like to start with white or off white but you can just as easily overdye coloured fabrics etc with this method. Wools, silks and cottons usually take up the dye first and are therefore usually more intense in colour with polyesters and calico taking up the dye last, giving them less colour with a softer look.

- * set up your work areas ensuring each table is covered with plastic. Make sure you wipe up any spillages of dye as you work. Make sure you have your gloves and an apron on because once you start working you'll forget and end up with dye everywhere. If you get dye on your hands it will come off in a few days. Shampooing your hair with vigorous head massaging always seems to help remove dye on your hands for some reason.

- * the use of the oven bag will stop any toxins in your oven so you can safely cook in it. Also do not use any utensils used for dyeing for food preparation or eating.

- * make up each dye in separate jars in a small amount of hot tap water ensuring they are completely dissolved. I have used hot and cold dylon (a powdered dye) together with great effect also some silk dyes. Keep the lids to these jars as we have found the left over dissolved dye will keep for up to 12 months in sealed jars contrary to what the manufacturers say.

Please note: These are our base dyes so do not add different colours to these jars but take a small amount from these jars mixing your colours together in your own jars.

- * in your separate jars with a little water in them, make up the colours you wish to work with, adding and mixing the base dyes with your eye dropper. The amount of water you add to your jar determines the intensity of the colour. Always start with a little water. You can always add more water later. You may wish to use your colour wheel here.

- * if you want to play with tints make up a variety of tints in your chosen colour now. For example for 3 tints of the same colour take 3 jars - add 1/8 cup of water to full concentration of a little dye in one jar; add 1/4 cup of water to full concentration of a little dye in another jar; and 1/2 cup of water to a full concentration of a little dye in the third jar.

- * make up a solution of white vinegar and tap water in a 50:50 ratio. eg 1 cup of vinegar to 1 cup of water, half a cup of vinegar to half a cup of water. I find it useful to make up a 2 litre plastic bottle with 1 litre of water and 1 litre of vinegar

- * place your undyed material/laces/bits and pieces into small plastic bags with the vinegar solution just covering it. Ensure the fabric etc is thoroughly wet through or you will get white patches where the dye will not take. Maybe you would like this effect. Place the small bags into an icecream container. Place the ice cream container into a large oven bag and microwave on high for 3 minutes. This neutralises the acid in the fibres. You could try tie dyeing or shibori methods before adding the vinegar solution.

Please note the fabric stays in this water/vinegar solution during the whole process below.

- * remove the ice cream container carefully from the microwave keeping in mind this is boiling hot and steam burns.

- * always add the lightest tint or colour first to the darkest last. Add your lightest tint or your chosen colour to the freezer bags, just pouring it in. For a more even finish you could swirl it around for a while, or you could scrunch the fabric after the dye has been added or you could just leave it.

- * cook on high for 4 minutes. This time period may be lessened if you are using only a small amount of fabric.

4 minutes is for a full 4 litre ice cream container full. You may wish to share ice cream containers with others to quicken up the process. If using a small amount of pieces cook for 2 minutes.

- * continue adding more dye in different tints or different colours. Then cook again for 4 minutes after each addition of dye. This sets each colour. Try playing by adding different colours together then cooking to see the different results. There are no rules just play. This is only a starting point to an adventure.

- * repeat this process of adding colour and cooking through your chosen tints or colours, noting at the end that the dye is fully taken up if the water solution in the freezer bags is clear. It will never be clear if you have added too much dye to start with. You will know by experimenting how much dye to add.

- * when finished dyeing rinse your pieces in cold tap water to remove any excess dye.

- * silk should be ironed dry. The wonderful colours will then become more evident and the silk will take on a wonderful lustre.

TURNING FINGERS

--another way--by Pat Nelson

If you haven't got a turning tool or can't find the one you have here are two ways to turn those little fingers:

1) -Cut a 3" piece of plastic drinking straw -Cut a slit about halfway down the length of the straw -Put a little blob of quick drying glue on the blunt end of a bamboo skewer (or any other thin round stick) and let dry. This is to make a smooth end on the stick.

Squeeze the split straw until it will fit inside the finger to be turned. With the smooth end of the stick push the finger down into the straw, withdrawing the straw as you go.

2 - Instead of pushing the end of the finger into the straw with a stick, thread a needle with sturdy thread...tie a lumpy knot in the end...insert it through the end of the finger and into the straw... the needle will drop through the straw...just tug the finger end through the straw...

USING "SAND" POLY PELLETS IN WIRED FINGERS

I have used Virginia's "sand" poly pellets in wired fingers! It works great.

Here's how I did it. I put the "sand" into one of those squirt ketchup/mustard containers that has a spout. (you can get them at the dollar store) After the fingers are wired, I inserted a drinking straw into the arm down into each finger, and the spout of the container containing the "sand" just fit onto the straw. I filled each finger that way. You have to tap the straw to keep the sand flowing, but it worked pretty well. On small fingers, I had to tape a smaller plastic tube to the drinking straw. After filling the fingers and hand area, then stuff the rest of the arm with fiber-fill. -Jonny Binkard

-

FINGERNAIL TIPS

Paint Mod Podge on the fingers to hint at fingernails. The skin on your doll will show through it. It also cleans up with water, so is easier to deal with than fingernail polish. Another hint...You can put it on in several layers, letting each dry between the next. The built up Mod Podge will actually look like real fingernails and can be extended over the edge of the finger, by "drawing it out" and letting it dry with the fingers hanging down. When it is completely dry you can even file the ends a little to shape them better.

I have used this method on dolls since the 70s and it is suggested in my patterns and hints sheet. I have dolls that old who still have the Mod Podge fingernails and they still look like fingernails. They haven't discolored. --Judi Ward

PENS! by Cody Goodin

Pens, pens everywhere and I don't mean the straight variety. Have you ever gone to an art or craft store to buy your favorite pens just to discover their not alone anymore? Yes, that's right a whole new breed of pens have appeared that are beneficial to doll makers. What could these be you may ask? The relatively new gel pens. These pens go by many names, Milky, Gel Extreme just to name a few. It would seem that every company making pens has introduced their idea of a gel pen.

"What's the big deal you may ask. Gel pens are made from special gelatinous inks which are archival. That means they do not contain acids which can damage paper or fabric. Acid is what causes the paper or fabric to turn brown and get brittle with age. Secondly, the gel inks are light fat. So these lovely pens won't fade like regular pens or markers. Lastly, the ink color is denser than regular ink so you get more intense color. This leads to better coverage.

For doll makers this is great news. You can now achieve those fine lines on smooth fabrics with ease using these pens. Best of all there is a white pen available that you can use to create the whites of eyes without the mess of paint. Signing your work becomes better since you can take up less space with these pens.

I have tried many of these pens. Having the fortune to work in an art supply store, I've been able to compare the different types. In my humble opinion the Gel Extreme made by Y&C is the best for overall smoothness and color saturation. I found that the white pen made by this company was far superior to the others. But, you may want to do some testing of your own. I suggest taking a piece of fabric with you on your next shopping trip. That way you can do your own tests.

Here are some helpful hints for using these pens. When using the white, make sure you allow it to dry and then reapply to get a brighter result. I have found it takes at least two to three coats to achieve a good white on most cotton fabrics. Also, be aware that the color of the fabric will affect the final results. Be careful when using any type of fixatives with these pens such as createx or Krylon sprays. They may alter the color of the pens dramatically. I had this happen to me and it was a big surprise. Do a test swatch first to check computability. With these hints in mind you should have fun trying out a new tool to enhance your doll making fun.

--Cody Goodin

Simple Mask Technique

by Dreamer Kathie Briggs

I needed a carnival mask for my harlequin lady, "Masquerade," so I tried an experiment that worked well for me. It's a simple technique and doesn't require any exotic equipment or supplies.

Here's what you need:

- Air-drying clay (La Doll, Creative Paperclay, etc.)
- Wooden skewer or small dowel
- Cheap plastic doll head the size of the mask you want

Basic tools: paring knife, super-fine grade sandpaper, rolling pin, paints

If the doll has hair, remove it or pull it back, securing it so it won't get into the clay.

Take a small ball of softened air-drying clay (I started with about a golf-ball sized piece for a 3" mask) and roll it out between 2 sheets of waxed paper to 1/8" thickness.

Press the clay firmly onto the doll's face. Use your thumbs to get good indentations in the eye sockets. Trim the excess clay along the top of the head and then evenly down one side of the face and under the chin.

Lay the skewer (point up) or dowel on the other side of the face and fold over some of the excess clay to encase the skewer, trimming as necessary. Smooth well.

With a sharp pointed knife, skewer or awl, cut out the eye holes.

Knead the clay you trimmed away and use it to add more definition to the face such as building up the nose and cheekbones or adding lips. You can also use it to add embellishments such as flowers.

Allow the mask to partially dry on the doll head for a couple of hours. Then gently lift it off and allow it to dry completely for at least 24 hours.

Gently sand to desired smoothness and paint your mask. For an "antique" look use 2 or 3 paint colors that are similar, dabbing in a more-or-less random fashion. When the paint is dry rub on Pearl-Ex pigment powder. The interference shades are particularly effective. Add features or decorate the mask. Paint the skewer (now the mask handle) and seal the entire mask with acrylic sealer. Embellish the mask with feathers, beads, etc.

I was so happy with the results that I want to try making a molded face for a doll using the same methods. The plastic doll head gave me an easier starting point for basic shape and feature placement than a styrofoam ball or crumbled tin foil. But the mask bears no resemblance to the cutesy-pie doll face it was molded on.

Make Eyes Easier: "Sticky Eyes!"

Making and using "sticky" eye templates for doll faces..... Most of my students have problems when it comes to doing eyes. It's really tough to freehand eyes onto face because of course, you have to draw two of them, in the right place, not too high, not too far apart and they both need to be the same size. So, here's a trick for making sticky-back eye templates. They can be made by hand, and it's even easier to do on your computer, if you have a basic drawing program and a printer.

If you are using your computer, draw one eye, then copy and reverse the image so that you have a matched pair, and then print the entire image onto a large peel-and-stick mailing label. Don't cut the eyes out yet! Pull the label off of the backing and re-stick it onto the surface you've just pulled it away from. Now use very small, sharp scissors and cut out the eyes. What you have now are two sticky eye templates (sounds gross, doesn't it?), a right and a left, that you can peel away from the backing and stick to the surface of your doll face.

If you are working freehand, draw an eye, the size that you'd like your eyes to be, on a peel-off mailing label. Now, take a small, sharp pair of scissors and carefully cut out the eye. Turn it over and trace around it onto another mailing label, so you have an eye that's backwards to the original. Pull the label off, again, and re-stick it to the backing paper. Now cut out the second eye. What you have now are two sticky eye templates, a right and a left, that you can peel away from the backing and stick to the surface of your doll face. If you didn't peel them off of the paper backing once before you cut them out, you'd never be able to separate the two pieces.....they're pretty small and fiddly.

Use these two peel-and-stick eyes for eye placement. You can stick them onto the face and see just where you'd like the eyes to be.....how high, how far apart, what angle, etc. When you're happy with the placement, carefully trace around your little sticky-back templates and put them back onto their original paper backing. You can use them again.....you can even color them in so they actually look like eyes, and it gives you an even better idea of what the eyes will look like. --Anne-Marie Brombal

A HAIR TIP

I like to use mohair on my cloth dolls. I use a tacky type glue. At present I have Velvee, but others work well also. I lay the doll on it's face. I begin with the hair at the neck line. I make a thin line of glue across the back of the head. Take a small section of mohair at a time 1/4 inch or less and beginning on the left side I place the end of mohair into the glue and carefully pat down with a tooth pick making sure each strand of hair is glued. I repeat this all along the line of glue. Keep the hair smooth. I let this dry so the next layer will not get stuck with the first layer. When dry, I make a thin line of glue across the head about 1/4 inch up from the first. Measure the hair from that line to the bottom of the first length of hair so hair will be same length.. Using the same method, a few strands of hair at a time I apply the next layer. and let dry. I do the back of the head this way to the crown. Next I do the sides of head the same way. The hairline at the forehead I make a thin line of glue and apply the hair holding the hair down over the face. I do the next layer the same way. Add as many layers as needed. When dry I style the hair that is covering the face the way I want it, then do the top of the head.. I take a piece of Mohair about an inch wide and flatten it. Make sure it is the right length for the rest of the hair. I fold it to make a part and with matching thread I back stitch at fold. This will be the wrong side. I turn the hair over and I sew it to the top of head placing part where I want it to be.. Now the hair can be styled in any way. If I want curls, buns, etc. I sew them in place. When hair style is complete, I spray with hair spray. -Roberta Small

If the fabric you'd love to use is loosely woven, ravel or is delicate try using a feather weight fusible knit interfacing. Since the right side of the interfacing is very smooth, the doll part is easy to turn and stuffs very smoothly. I've

used this trick to make hands from some pretty fragile fabric. To stabilize a knit, fuse the interfacing with the stretch in the opposite direction of you doll fabric. This is how I tamed confetti dot (sequins). Kathie Briggs

When you have a doll pattern that requires you to add the seam allowance an easy way to do it if you have a 1/4 inch quilting foot for your sewing machine is to remove the thread from your machine (top & bobbin). Trace the pattern onto freezer paper (or whatever paper you prefer), cut around the pieces leaving a margin, then sew around putting the edge of your quilting foot on the drawn line. The holes that the machine makes give you your 1/4 inch seam allowance. This takes a bit of time, but I find it much easier than trying to draw 1/4 inch seam allowances around curvy body pieces. Michelle Groth

LITTLE TID-BITS

-from Cynthia Sieving

"I was toiling over the next big doll-making tip then it occurred to me that sometimes we overlook things that the old doll makers know. I am an old one. Although I am not the eldest, I have sewn since I can remember.

"So here goes little tid bits you may or may not know.

"When threading a needle always use the end that comes off the spool. It will thread easier. The thread is spiraled so it will not separate as much when threading. If you have a very small eye on the needle, try using bees wax. Run the tip of the thread over the wax pressing it into it as you drag it across. This will make it a breeze to thread through the needle (a clear or white candle will do in a pinch)

"Never cut paper with your sewing scissors or cloth with your paper scissors. Paper will dull your scissors in no time, and paper cutting scissors end up tearing at your cloth more than cutting. You should have two pair of scissors and make sure everyone in the house knows not to use your cloth scissors.

"Do not let the cat play with your pincushion. It is not safe and you can never find it when you need it.

"If you are lucky enough to own pinking shears then here is a tip for you. When cutting out small pieces which are sewn together, use your pinking shears. It saves time and is very neat. You do not have to go back and cut all those snips at the waist, around the shoulders etc. You may have to snip a few tight corners. The shears does most all of your snipping as you cut it out.

"Keep your machine clean from lint. Keep it oiled if needed. CHANGE YOUR NEEDLE. I can not say that loud enough. Now I have heard the hour ratio to sewing as to when you should change your needle. My hour on a machine is usually very intense sewing continuous non-stop. Your hour may not be so intense. You can tell if your needle needs changed it is just this simple: your needle should glide through the fabric not punch. If feels different it looks different. If you think it needs changing then it probably does.

"Never turn down a good deal on clear storage containers. Big ones, small ones it does not matter. You have something to put into it. If you don't, you soon will.

"When dying fabric or fibers always use test pieces first. Colors are always slightly darker when wet. Use the liquid dyes when you can. Dry dyes are okay but if you do not get it completely dissolved it will spot your fabric. If you are dying fabric wash the cloth first and get the chemicals out of the cloth. This will allow the fibers to accept the dye with out resistance."

---Cynthia Sieving

Colour Theory

from Alyson Sprague, a student of the subject

Colour is around us every moment of every day, but are we really aware of how colour influences us? Seeing colours can even give us different emotions.

A discussion of colour should first start with the colour wheel. The colour wheel is divided into six equal sections each section is a pure colour that are placed into each section are red, orange, yellow, green, blue and violet in that order. All other colours fit somewhat into the colour wheel by mixing these six colours.

Colours are classified into either warm or cool colours.

Red, orange and yellow are warm colours where green, blue and violet are considered cool colours. Warm colours produce sunlight, heat and happiness. Cool colours produce night, shadows and mystery.

The following is a list of the six pure colours and their meanings and the emotions they evoke.

Red is hot and powerful. It is considered the strongest colour being at the top of the spectrum.

Orange can stimulate appetites and earthiness.

Yellow is precious (gold is included) it is the lightest and brightest colour and is considered an advancing colour.

Green represents nature, life, birth and growth even though it is considered a cool colour it is also considered a neutral colour because it is a mixture of a warm and cool colour. It is a balance colour.

Blue is restful and tranquil. It is recessive.

Violet speaks of richness and grandness.

There are divisions of colour. Pure colours are the most vibrant. They are the hues of summer, very strong visually and will dominate. Tint scale colours are pure colours with white added to them. They are delicate and the colours of Spring. They feel cool, light and airy. Shade scale are the pure colours with black added to them. They are the colours of Fall. They are considered warm and cool. Tone scale are the pure colours with grey added. They are the hues of winter and are the most appropriate neutral. They also can create a lustrous effect.

What is meant by the value of a colour? The value is the lightness or darkness of a colour. Colours close to white are high in value. Colours in the middle are middle-valued colours and colours close to black are low in value.

High value colours: yellow is the highest value. Tints and other high valued colours are light, soft, airy, feminine and give you a feeling of delicacy. Middle value colours are in between black and white. Low value colours are dark. These include shades with violet being the lowest value. They are strong, rich and masculine.

Why do certain colours look nice together? These are called Colour Schemes. There are four schemes.

Monochromatic colour schemes are colours from the same colour family, pure to tint to shade to tone. An example is pink, red and burgundy.

Analogous colour schemes are three closely related colours families that are side by side on the colour wheel. An example is green, blue and violet.

Complementary colour scheme are colours that are opposite on the colour wheel. Complementary colours are red and green, blue and orange and yellow and violet. If these colours are mixed together you get a neutral grey/brown hue.

A triad colour scheme are three colours that are equal distance apart on the colour wheel, an example is red, blue and yellow. Most triad colour combinations either have two warm and one cool or two cool and one warm colour.

Since colours are all around us they should play a part in designing and creating our dolls. The colours you chose can set the mood and emotion of your creation. You can use these colour guidelines in your next adventure in doll making, but what I hope more that it will stir your creative juices and encourage you to try some colour combination you may not have before.

Dart Tips from Dru Esslinger

I was taught in college to sew a dart in this manner. Begin the dart in the seam line, if it is that type of dart, and back stitch in the seam line so you are ready to begin the dart. If it is a "tricky" dart mark the sewing line and sew on that line right to the point of the dart and off the end of the dart and leave tails of the thread. Cut. Tie the ends of the thread to secure the end of the dart.

If it is a dart that has two pointed ends, start at the top of the dart leaving the ends of the thread to tie off when you are finished. Sew right down the sewing line and off the other end and leave threads to tie off.

This makes a nice smooth entrance and exit and you will not have a bubble. Be sure you tie a good knot that really holds the stitching. If you are sewing from a pattern, the direction of sewing may be marked. If so, follow that because it is there for a reason.

If you are designing patterns you should study "peoples" patterns and follow their same markings for a similar style of garment.

I use this same procedure when making pleats. In that instance pull the bobbin thread through to the front and tie it off. This will make an exact pleat line.

Markings on a pattern are guides and you should follow them.

--Dru Esslinger

A Makeover For Your Velvet Fabric Stash

There is more to that Sensuous Surface than you thought

Marcia Acker-Missall

Have you ever gone through your stash of rayon-silk velvets wishing that they offered you more variation in surface texture, color and design? I certainly have. This desire to create my own unique velvets to make one of a kind costuming elements for my art dolls and various accessories to wear brought me to investigating ways in which I could go about manipulating the velvet surface easily with readily available supplies to use in my studio. I began my research by reading several books on embellishing and fabric manipulation and found several very interesting and easy techniques to use.

I will speak of four techniques that can be used separately or in combination. These are

Dye, fiber etching, embossing and stamping the velvet surface.

Before getting into the actual project itself there is some important information necessary for you to know about the chemistry by which Devore or fabric etching is accomplished. Devore is a chemical method by which fibers are removed from fabric. Fiber-Etch is a commercial gel product that destroys the plant based cellulose fibers in certain fabrics and fabric blends such as: rayon-silk velvet, rayon-wool, silk-linen, rayon-silk, polyester-cotton, 100% cotton, linen, and rayon. Silk and wool are protein fibers from animals and will not be removed by this gel. You may apply this same information to sewing threads as it relates to embroidery and free-motion machine sewing when combined with the technique of fabric etching.

It is advisable to pre-wash and pre-shrink fabrics before working on them to remove any surface residue and an advantage to this is that the resulting item will be washable after fiber etching.

Dyeing Velvet - Supplies

White or light colored Rayon-silk velvet.

Set of Setacolor or similar Transparent Paint for Fabrics, paintbrushes in several sizes, hairdryer, spray water bottle, freezer paper, rags, several small cups to mix various colors

Method – Place a small piece of velvet pile side facing up onto a double layer of freezer paper to protect work surface below. Use spray bottle to dampen velvet. I used Setacolor. Mix several colors in small cups. Using paintbrushes apply areas of color in random or specific patterns. You can apply one color over another and let them blend and color mix. I recommend you use intense color as the dyed fabric will dry lighter after processing. Once you have arrived at a pleasing composition either air-dry velvet outdoors or dry carefully with hairdryer in constant motion. Place dry velvet in an empty clothes dryer set to high heat and tumble dry for about 20 minutes to set the dyes. Rinse dry velvet in sink with cold running water until water runs clear. Now run through dryer until completely dry and pile is soft and fluffy. This technique of dyeing will not alter the hand of the velvet.

You now have your own uniquely dyed velvet to use as is or you may now choose to go on to the next step, Fiber Etching.

Etching Rayon-silk Velvet – Supplies

Hand dyed or store bought piece of Rayon-Silk Velvet, Fiber Etch Fabric Remover, freezer paper, hairdryer.

Method – Place your dry, dyed velvet wrong side facing up on a double layer of freezer paper. Follow manufacturer's directions on bottle and apply a thin layer of Fiber Etch gel to the wrong side of the fabric in a specific design or random pattern leaving wide and narrow areas of untouched fabric. Using the squeeze bottle tip you can draw and apply gel at the same time to create dots, circles, lines, zigzags, leaves, faces and more. Air dry or carefully dry with hairdryer in constant motion keeping heat source at least 5" off fabric surface to avoid overheating silk backing. When Fiber Etch is dry place your fabric in a clothes dryer set at high heat and tumble dry for about 35 minutes. Test pile side periodically with your fingernail to see if the fiber etched areas have become brittle and fall away exposing the silk backing beneath. Once this occurs rinse velvet in cool water rubbing gently to remove all of the brittle fibers. Squeeze out excess water and tumble dry again until pile is fluffy. You now have a fabric

uniquely colored and whose surface is varied in texture and pattern with high areas of velvet pile and transparent low areas of the silk backing. You may want to push surface embellishing even further now with another step or two, Embossing and Stamping.

Embossing & Stamping the Velvet Surface –Supplies - Rayon-silk velvet, rubber stamps with bold patterns, water spray bottle, dry iron, ironing board, metallic & opaque fabric paints, small foam brushes, press cloth

Method for Embossing- place a rubber stamp design side face up on ironing board. Position velvet with pile side facing down onto design surface of the stamp. Spray backside of the velvet with water and press iron firmly without moving over the velvet covered stamp area for 15 to 20 seconds. Lift iron and move velvet to another section for embossing keeping the same or using a different stamp to emboss with. You may also use a wire cooling rack or other wire grid design to emboss it's pattern onto the velvet. Embossing is also a wonderful technique to use on Rayon-blend velvet ribbons.

Method for Stamping- Position fabric velvet pile side up over padded work surface made with towels or old cloths. Pour some fabric paint into a container and dip foam brush about ½” into paint. Apply a thin coat of paint to surface of the selected stamp then press the stamp firmly and steady onto the surface of the velvet. Lift stamp off the fabric slowly. Repeat these steps with the same or different stamps using different colors by repositioning stamps to various areas of your fabric. You can also over print and overlap colors with these stamped images. When completed let the paint cure following label instructions of the brand you used (usually 24 to 48 hours). After paint has cured, it is recommended for velvets that you heat-set the cured paint with pile side face down on padded surface or Velva board. Place a press cloth over the backside of velvet before pressing with dry hot iron. If the surrounding pile has flattened during pressing, dampen velvet and run through clothes dryer to fluff.

Resources: Here are a few of many wonderful places to obtain supplies. Setacolor paint for fabric by Pebeo, Dharma Trading Co. dyes, velvet, silk, fabric paints ready made clothing to dye, <http://www.dharmatrading.com/>.

Things Japanese for threads, fabrics, dyes <http://www.silkthings.com/>, Stamps: various hobby and craft shops, Paints: Lumiere metallic & pearl- permanent, dry cleanable & flexible by Jacquard , Metallic & Shimmering Pearls by SoSoft Fabric Paints. Fiber Etch Fabric Remover from Silkpaint Corp. www.silkpaint.com.

Bibliography: Fabric Etching by Iris Lee, pub. Dragon Threads, Embellishments A to Z by Staphanie Valley pub. Taunton Press, HGTV Carol Duvall show #337 Embossed Velvet.



Stacked Colour Fabric Dyeing - from Alyson Sprague

****WARNING****

Once you use utensils for dyeing, you can't use them for food, even glass items!

dust mask

safety glasses

rubber gloves

measuring spoons

measuring cups

mixing spoons

6 or more 2-quart mason jars with lids

2 or more gallon jugs

3-quart mason jars with lids

plastic funnel

3 or more plastic tubs, like for washing dishes

paper towels

2 ozs. each of dye powder:

red

blue

yellow

1/2 pound dye activator/soda ash

1 & 1/2 pounds urea

This amount of dye will dye up to 12 yards fabric, cut into half yard pieces
This method of dyeing fabric uses very little water to get the highest
reaction

from the dye. The following are the mixes for the dye concentrate and dye activator/soda ash solution. Mix these separately and store in different containers.

Dye Concentrate:

- 1 cup water
- 3 Tbsp. urea
- 2 Tbsp. dye powder

Mix the dye concentrate with water not over 95 degrees, room temperature is best. Dye concentrate will keep for about a week, a little longer if kept in cooler temperature (your basement).

Dye Activator:

- 9 Tbsp. dye activator/soda ash
- 1 gallon room temperature water

Dye activator/soda ash solution can be kept (without dye in it) and used indefinitely. With dye in it, it has a shelf life of one hour.

Dye the fabric one color:

1. Wet the fabric in room temperature water, set aside.
2. Mix dye concentrates with plain water to make 1 cup liquid for each yard of fabric. For 1/2 yard of fabric mix 4 Tbsp. dye concentrate with plain water to equal one half cup, one fourth cup for one fourth yard cut and so on.
3. Place piece of fabric into container. A flat container will create a more even color, where a jar and stuffing the fabric down will create a more variegated look.
4. Pour the color over the wet fabric. Press out some of the air bubbles.
Manipulate the fabric as you wish, more movement of the fabric will make a more even color.
5. After 5 minutes, pour one half cup soda ash solution over the fabric.

Mix or press to distribute the activator through the fabric.

6. Let the dye work for one hour minimum. Press, stir or turn the fabric once or more during this time. Again, more movement of the fabric will make a more even color.

One Layer, several colors:

1. Arrange piece of wet fabric into a flat container. Folding different ways.
2. Make two or more colors in separate containers of dye concentrates and water.
3. Pour colors, one at a time over different parts of the fabric, overlapping in a few places.
4. Mix and press out some of the air bubbles. the more mixing the more even the color will be. The colors can be left alone or blended completely.
5. Wait 5-15 minutes then pour soda solution over fabric.
6. Let the dye work for one hour minimum.
7. Remove fabric and rinse.

Stacked Colour Fabric dyeing, several pieces of fabric, several colors, same container:

1. This method is the same as above only you will be using a jar, like a mason jar or spaghetti sauce jar.
2. Place a piece of wet fabric in the bottom of the jar, stuff it down in there but not too tight.
3. Pour the needed amount of dye concentrate over the fabric, see above.
4. Wait 5 to 15 minutes.
5. Pour the needed amount of soda ash solution over the fabric, see above.
6. Use chopstick or dowl rod to stuff fabric down to remove air bubbles.
7. Stuff second piece of wet fabric in jar, leaving some undyed fabric showing.
8. Pour second color of dye concentrate over fabric, letting the two different colors mix a little, but not too much.
9. Wait 5 to 15 minutes.
10. Add needed amount of soda ash solution.
11. Fabric must sit in dye for at least one hour. The following are some combinations that I have used.

Orange-Blue-Gold

- 1st layer orange 3 parts yellow & 1 part red
- 2nd layer blue 4 parts blue
- 3rd layer yellow 4 parts yellow

Try this combination:

- 1st layer 3 parts golden yellow & 1 part fuchsia red

2nd layer 4 parts turquoise

3rd layer 4 parts golden yellow

Gold to Rust

1st layer 4 TBSPS yellow

2nd layer 1&1/2 TBSP yellow, 1/2 TBSP red, 1 tsp blue & 1/2 tsp red

Gold to Purple

1st layer 1/4 tsp blue, 4 TBSPS yellow, 1/8 tsp red

2nd layer 1 TBSP blue and 3 TBSP red

3rd layer 3 TBSP blue and 1 TBSP red

Red to Purple

1st layer 3 TBSP red and 1&1/2 TBSP yellow

2nd layer 1/2 tsp blue, 3 TBSP red and 1 TBSP yellow

3rd layer 1/2 TBSP blue and 3 TBSP red

Yellow to Blue

1st layer 4TBSP yellow

2nd layer 3 TBSP yellow and 1 TBSP blue

3rd layer 4 TBSP blue

Remove Excess Dye:

1. Remove activator and extra dye by rinsing in warm water until the water runs pretty clear.
2. Hang out on a clothesline to dry, sunlight can help to set the color. (optional)
3. Wash fabric in washing machine on warm cycle and dry in dryer.

I use only Procion Fiber Reactive Dyes and have found them to be the most successful. I buy my dyes mail order from:

Dharma Trading Co.

P.O. Box 150916

San Rafael, CA 94915

www.dharmatrading.com

1-800-542-5227

They carry dozen of colours to choose from so your possibilities are endless, since the colours can be mixed. I generally use only seven colors and five for skin tones (see supply lists). Now I want to talk a little about fabric. I dye three different kinds of fabrics for my dolls.

Muslin is good for skin. I use 36" muslin the weave tends to be tighter, which is nice for

needle sculpting. If I plan on doing a lot of needle sculpting on a doll I use a cotton knit

fabric. You can also use old T-shirts. I like Kona Cotton Dyer's Cloth (DO NOT prewash!) when dyeing fabric for doll clothing. The fabric is treated with soda ash, which gives

you very bright colours. You can use muslin, (prewash to remove sizing) but the colours are

not as bright. You can dye any 100% fabric with Procion Dyes, like flannel. Using a 50/50 blend will produce a more pastel shade of the dye.

I use basically rose red, bright yellow and cerulean blue and mix these for other colours. I also use fuchsia red, turquoise and golden yellow for a second variation. For skin tones I use deep orange, cocoa, bronze, rose red and camel. I also use black to darken colours, but be

very careful, black is quite overpowering. Use it in very small amounts! The best part of dyeing is discovering

your own colours. So experiment on small pieces of fabric or paper towels. I suggest you get a note book and write down your dye formulas. That way you can

re-create them if you like it. But remember you can not exactly re-create the same colour. To me that is what makes this process so much fun.

A good source book on dyeing is "Color by Accident" by Ann Johnston. She explains all you would want to know of dyeing. If you want to do a lot of dyeing this is a must book to have.

Now on to the FUN!

THANKS ALYSON



Doll Armatures -How To and What is Best?

Almoloy wire is an alloy metal combo of aluminum and steel. The reason many sculptors like it besides it's bendability is that it never breaks. You can bend and bend it and it will not break until you actually cut it. Solid aluminum or any other metal will eventually break after x number of times bending it. It depends on the metal. The down side to the almoloy is that it isn't super rigid like steel. You may wish to check out how Lisa Lichtenfels and the Creagors make their armatures. It is more complicated but also more rigid. If I need a wire armature, I generally use the almoloy as it is readily available and I like it's flexibility.
--Cody Goodin

I support my art dolls (not for play not for kids) on knitting needles. Bought cheap at thrift store, the needles blunt end (with end piece cut off with wire cutters) fits in dremel made hole in usually wood base. The pointy end goes up the doll leg and secures her on base. When I'm showing the dolls, I pull them off the base, pull out the needle and pack everything to go. Been doing this for many years. I started out with dowels and had the old breakage problem and I took a class where someone else was using the needles. Method has never failed me. When you make the doll though, you must include the hole in the foot (near the heel) to go up the leg. I punch holes in leather etc. to accommodate the soles of shoes. A little snip with very pointy scissors in the sole of dollies foot is all it takes to get her to stand on her needle. I wiggle the pointy needle end up into the leg. -- Sandi

...the tube goes into the leg and yes there is a hole in the foot and if shod, the shoe. I always use a skeleton in my dolls so I attach the tube to the leg "bone" with wire and cover that with strapping tape (if the doll is cloth). If the doll is polymer clay, I don't use the tape as the oven makes the adhesive melt.... I get my tubing at Hobbyland. They have the tubes and the steel rods that fit inside, in several different sizes. I saw them somewhere else, too, but at the moment can't remember where. I drill a hole in the wood that I'm using for a stand and insert the rod. Then if I want to ship the doll anywhere, it comes right off the stand by slipping the rod out of the tube. I didn't think of this by myself. I learned this trick from Nancy Walters, a NIADA porcelain artist.
-- Inez.

This is the wire I like to use, too,[Almoloy wire is an alloy metal combo of aluminum and steel} and I use it in polymer clay dolls as well as cloth. The reason I like it aside from the fact that it's so easy to bend is, it has no memory. Other wire does have a memory and if you make a wrong bend and have to correct it, the wrong bend is not at all easy to get rid of With this wire, no problem. As far as strength goes, if I need added strength, I attach a 14 gauge steel wire to the Almoloy where needed. As for a standing doll, all my standing dolls have a steel tube in the leg which adds plenty of strength to the leg. One tip I'll pass on, as far as armatures go, is: if you don't want the arms to operate simultaneously, use separate wires instead of one continuous wire.
--Inez

I use the coated floral stems (3) wrapped with floral tape, works great for me!
---Jacque

I'm taking an online class with Kathryn Walmsley right now and we're using 24 gauge aluminum wire. It works with polymer as well as with cloth. Easy to work with and gives you the advantage of being able to manipulate the position of the finished doll. I've worked with several different wires and I much prefer the aluminum, but you may get some other viewpoints just as valid.
--Mary O

Sculpting Joints

What if the Best Way? What Thread to Use?

I use Gutermann's upholstery thread for jointing my dolls. I double it and work through the joint several times. I have tried dental floss, but it's too hard to knot off when you are done. Be careful with heavy threads that might cut into your cloth after a while. Waxed threads are good, too. I have some strands of tailor's waxed thread, which is nylon, I think. It works well, too, but I'm almost out of it! A beading friend said it looks like Nymo. Anyone ever tried that? --Edwina

I use Conso nylon thread, #086200, for jointing my dolls. I use Judi Wards jointing technique, you use 4 strands going through the body only once, then you split into 2 opposing cords on the other side. I use the metal jointing buttons made by Dritz, the snap on covered buttons with a shank. this method will assure tight joints that do not become loose over time. I use hand quilting thread for sculpting, switching to a small needle for details such as nose bridge and flairs, then a long needle for areas that need to go to the back of the head. --Patti LaValley

I use a 240 gauge thread to needle sculpt with and sometimes I do use Mink Thread but it's somewhat thicker. It's 180 gauge. I buy both these threads from Mini-Magic. The reason I use these threads is, they are extremely strong and because they are so fine, they are almost invisible when sewn. Personally, I hate marketed invisible thread because I find it difficult to work with. It's too stiff and it tangles on me and drives me nuts. Fishing line is strong but I'm not sure of the gauges. What I've seen of it is too thick for my taste. And actually, I limit my needle sculpting to faces that are old or are like caricatures. For realistic, pretty or young faces on cloth dolls, I generally do cloth over a mask. Although I did do a little girl pattern for our new pattern book but she has very little needle sculpting on her. Just in the eye area.

But hey, if what you are using works best for you, "if it ain't broke, why fix it?"

--Inez

Question... what do you prefer to needle sculpt with? Regular thread, quilting, nylon, what and why. Inez-- don't you use mink? Tell me why. I've used cotton covered polyester because I don't like the bulk of the heavier threads. Sometimes on tiny faces though I think it's even too thick. Is there a nearly invisible strong thread that doesn't stretch? What about fish line? How is the stretch factor? I can imagine it works fabulous on those wonderful exaggerated troll features but how about on delicate faces the size of Barbie's? I'm always looking for a reason to use something and I've used the same for a long time so I am trying to find out if it is the best choice for me. And I thought the input of all would benefit many --Judy Skeel.

Here's my two cents worth. I use Coats & Clark's Craft/Button thread for jointing, it seems to take a lot of punishment without breaking. It comes in more colors than the upholstery thread too. You can always double it for more strength but I don't like doing that as I always seem to create knots. For needle sculpting more often than not I use hand quilting thread. These come in lots of different shades too. It is stronger than regular thread but half as thick as the button thread. It's quite interesting to read about the variety of threads everyone uses. I think I'd like to try the thread Inez uses because you can always see the thread when I sculpt.

Judi Wellnitz

Working with Apoxy® Sculpt - Notes, Hints and Tips

- by Megan Butel

EDITOR'S NOTE: There are hundreds of uses for Apoxie Sculpt in creating and repairing. Just a few are doll making, very fancy doll chairs, modeling and hobbies, sculpting, special effects, wood carving decoration, industry repairing, handyman repairs, ceramic and antique restoration and even taxidermy! Below are Megal Butel's Apoxie Sculpt notes from a valuable class she took from Dreamer Sherry Goshon. Maybe it's time to start a project of your own!

In August 2006 I took a class with Sherry Goshon to make a gourd doll embellished with Aves Apoxy Sculpt. Here are some hints and tips I picked up along the way.

Apoxy Sculpt will stick to anything. It is a two part compound (A & B) that you mix together when you are ready to use it. You need to mix equal parts but if you slightly favor one over the other You also need to keep your hands and any tools damp otherwise it will stick to the Apoxy Sculpt and pull away from the project. It is worth stopping and going to wash your hands with some body scrub or a scrubbing brush (but don't put Apoxy down the drain!); otherwise your hands will be sticky even though they are damp and it will start to pull on bits of your project which is annoying and spoils the fun.

Mix the Apoxy Sculpt for about 2 minutes and only do small pieces at a time. You will feel the "hand" of it

change as you blend it and then it is ready. When mixing just fold in from the edges and squish it in.

If you have bits that you want to hang down or stand up on your project then you should do those with some bits that you've left for at least ½ hour or so as the Apoxy Sculpt will be a little stiffer - otherwise they will droop with gravity.

I used my hands and some sculpting tools I had (it really is like playing with Playdoh) you can make snakes and twist, roses (like you make out of icing sugar paste) make a leaf shape, make impressions in it with the tools to mark leaf patterns to decorate your project. To make berry type shapes you do a blob and push the end of a small paint brush in to make the indentation. Also because it will stick to anything you can stick real nuts and bits of bush stuff in as well as beads and things. for embellishing your project.

You can start painting your project after about half an hour even though it takes three hours or more to fully cure. I used Folk Art brand, Jo Sonjas and Lumiere paints. You don't need to undercoat as the paint will stick to the Apoxy. If you have liner brushes you can control the paint fairly well in the fiddly bits. Any mistakes you can just do a second coat over.

After you have painted you might feel that what you have done looks a bit clumsy. This is normal as it takes on quite a different look when you paint it. Some people painted a metallic base (like dark gold or silver) all over everything and then went back and painted the particular colors for the particular things (roses red, leaves green and the like). You don't fully cover the second coat of particular color as this gives a lustrous gilded look. I base coated all mine in dark brown, then added the particular color and then did a final light dusting of gold with the tips of my fingers so that the gold caught the highlight edges of the piece.

For more information on Aves Epoxy Sculpt go to <http://www.avesstudio.com/> It is worth looking around their site particularly the galleries and links pages.

EDITOR'S NOTE: Because Apoxie Sculpt sticks to anything and is used in repairs, NEVER wash your hands or brushes in an ordinary sink or other such receptacle as it can and probably will clog the drain permanently. Rather, fill a bucket or basin with water to use for rinsing and cleaning hands and brushes and then dispose of that water in a proper place other than a drain or any place where it might stick and cause damage.

Free Motion Embroidery
Hints and Tips
from Marcia Acker-Missall

- 1- Lower feed dogs (if you can not lower the dogs, then place tape over the feed dogs)
- 2- set stitch length to ZERO
- 3- You'll possibly need to adjust thread tension (consult your machine's manual)
- 4- Use a topstitch or embroidery sewing machine needle
- 5- You need to use an embroidery foot
- 6- You may want to apply Sewer's Aid to your top stitch spool of thread to have it glide smoothly
- 7- Batik fabric is very tightly woven and can pose a little problem with FM sewing so move fabric gracefully when doing the FM sewing
- 8- Foot Pedal- Pedal to the metal, meaning needle is going up & down very quickly
- 9- Moving fabric- move the fabric gracefully like ice-skating while the pedal is to the metal making fast needle movements.

HINTS- no jerky moving of the fabric- this can cause the needle to catch in fabric and bend ever so slightly and break. Starting the FM sew- start with holding the tread tails and sew in a little circle crossing stitches over one another. This creates a bit of a knot or a like a tack stitch so thread does not come undone.

10- if using a hoop- Insert under sewing foot upside down (fabric side facing striker plate of machine. I like a large hoop which allows lots of FM movement. I also just use my 2 hands to keep fabric taught like a hoop

Melt away (heat away) Solvy or other brand: You can FM sew on this very well

Water Soluble stabilizer- Solvy or other brand which you may also FM on and then soak away the stabilizer.

Hint- If you can only get a light weight water soluble stabile, double it and do the FM sewing on it. Otherwise look for heavy weight stabilizer that you can use single thickness.

HOW TO MAKE A SOY FIBER HAIR-DO

by Barb Keeling (published in SDA Magazine)

1. Measure your doll for hair length. Measure over the head and down the sides to the length you want.
2. Cut the Soy Fiber that length.
3. Place the center of the soy fiber piece on the center of the doll head.
4. Tack onto the head like a center part. Have equal amount hanging on each side
5. Pull some of the fiber over the back of the head so you will not have a bald doll. (unless you want it that way)
6. If you want "wild" hair that has lots of fullness, go to the ends of the hair and pull the fiber apart. BUT really pull the fiber apart, pulling from the bottom right up to where you have sewn the fiber to the head. I pull like you are back combing hair. Pull it until it is all standing on end. This is why I tack it to the doll head.
The hair will look like it should be worn by Cher. To tame that fly away look, cup your hands around the whole wild bunch of hair and gently "squish it". Then begin to play with it. The pulling apart will give it the fullness you want. Then you can pick, pull, & arrange it to form the style you want. Once you get the look you want, use a felting needle to root it to the head.
7. If you want soft "flat" hair, go to the bottom or end of the hair and gently pull the fibers apart. Work your way up the hair to fluff it all. Fluff so it does not look like a roving fiber rope. Then smooth into place. This fiber will "cup" nicely to the head.

PHOTOGRAPHY IDEAS

by Cody Goodin

If you want to get some decent results with your digital camera without a lot of expense you can do the following. It works great for me. Buy two inexpensive spot floods from your local hardware store. Use those new natural light light bulbs that are being made now. I use 100 watt ones. Buy a couple pieces of frosted plastic that you can clip in front of the flood lights to diffuse the spots. The nice thing is they usually come with a clamp that you can then clamp onto anything. Now use a neutral colored backdrop that is lighter or darker than you object. I usually use a neutral grey that is a little lighter. It cuts down on the contrast. Place the doll in front of the backdrop, and then place the lights at about a 60 degree angle on each side. This will give you even lighting. You may have to move the lights back and forth a bit to even out the shadow areas. Now just set up your camera and take pictures. The cool thing about digital is that you can retry until you get the look you want. Another tip is to use a tripod with your camera as this prevents camera shake which makes for out of focus pictures. My set up isn't expensive. It cost me about fifty dollars or less to put together. Compare this to \$500 or more you can spend on professional photo floods and such.

Hot Tips for Soldering Irons

Patti Culea

"Two years ago I took a 4 day workshop with Jan Beaney and we used a soldering iron to cut out shapes from organza, felt, and polyester fabrics. We also did some stitching then burned away bits. It is a fabulous way of creating designs and texture."

"Any soldering iron will work for your doll project. The key is a very fine tip. A wood-burning tool will work as long as you have a fine, pointed tip. Any burning tool will work. You want a nice, pointy tip - one that can burn wee bits, or burn away whole sections by running along the stitches. You clean off the melted bits from the tip (after it is cool) with very fine steel wool. The steel wool removes all the bits and your tip is as good as new. Eventually, you'll have to replace the tip as you'll wear it down, but that won't happen for a very long time."

EMBELLISHING WITH BEADS

Artful Bead Embroidery

By Marcia Acker-Missall

We are seeing great deal of attention and focus on many exciting techniques being used today in surface embellish-

ing. Here are some easy and very effective ways to bring visual excitement and textural interest to the costuming of your cloth dolls, quilts, personal wardrobe and other projects through use of beads and bead embroidery.

We will use the Japanese or Czech made round shape seed beads, size 11 or even the smaller size 13 to 15 size. Use a size 11 Quilting Between or size 13 Sharp type needle. The size of needle to use will co-ordinate with the size of bead and bead hole. See my HINTS section. You can use, smooth beads, two cut and 3 cut faceted beads. I love using the small Czech Charlotte beads in combination with round size 11's and use them often in combination. Options are many.

Project: Beading around the edge of a sleeve, jacket, vest, skirt, or hat is done most effectively using the Three Bead Picot stitch.

Here's How to Begin- Thread your needle with about 1 1/2 yards single length of a color co-coordinating Nymo thread size B or Silamide size A and make a quilter's knot at one end. On the inside edge of sleeve or similar edge elsewhere secure thread neatly by "popping the knot", a quilter's technique, between the fabric lining and outer fabric of the sleeve. If no lining... secure thread neatly with a tiny securing knot to wrong side of fabric.

Set Up for the 3-Bead Picot Stitch - thread on 3 beads. You will use three beads to set up this pattern just this one time. Suggestion: thread on 1 gold, 1 silver, 1 gold bead. The Silver bead will sit up above the 2 gold beads on either side of it creating a gorgeous visual pattern looking like antique gold lace along the contour of the very edge of the sleeve.

The 3-Bead Picot Stitch Pattern -To start the Three Bead Picot stitches which will edge your fabric follow the "Set Up" above. Now follow this beading pattern .

- 1- Bring needle through fabric from inside sleeve exiting out at side seam on the very bottom edge of the sleeve.
- 2- Thread on 3 seed beads, size and color of your choosing.
- 3- Let beads fall to the bottom of thread and rest on sleeve edge. Move needle over one bead width of a size 11 seed bead and pass needle from the very back inside edge of sleeve, a whisper in from the edge and through to the front edge. Pull thread taught which will make the 3 seed beads sit on sleeve edge with the middle bead sitting on top of the bottom two beads.
- 4- Now, pass the needle up through the last bead from its bottom hole through bead to top (do not go into fabric with needle) and tug your thread to set the 3 beads firmly into position. This is the final stitch in making the full 3-bead picot.
- 5- From now on you will only thread on 2 beads each time you create a bead picot. You will simply thread on 2 size 11 beads (or one Charlotte and 1 size 11 bead) and make another small stitch that is one bead width away, bringing needle through from back to front edge. Now bring needle up through the last bead and tug thread to set beads into position. Continue this Picot stitch pattern until you have beaded the entire edge of the sleeve. To end, pass needle inside sleeve and neatly secure thread and knot. Cut thread end or knot and pop the knot (bury the knot) between the lining and outer fabric.

***If you find that you need more thread while Picot edge beading... just weave old thread back through several beads you already beaded following the thread path used to create the Picot stitch. Add the new thread by weaving it on in the same way going forward. When you have completed edge beading end your thread by weaving it through several beads You may now choose to drop a tiny dab of bead glue on the thread ends and let them dry thoroughly. I do not recommend using clear nail polish due to its chemical properties which may destroy thread and fabric fibers over time.

Embellishing with the 5-Bead Picot Stitch

- 1- thread needle with about 1½ yds of single Nymo or Silamide thread. Make Quilter's knot at one end.
- 2- Secure thread on inside of fabric and pass needle through fabric exiting at the side seam next to the edge where you had beaded the 3-bead Picot edge row.
- 3- Pass needle through the first two beads of the picot edge you had created in the preceding directions for 3- bead Picot.
- 4-Thread on 5 size 11 seed beads. Pass needle through the high bead of the already existing 3-bead picot group at edge of the sleeve. Tug thread to get the 5 beads into position. Repeat this 5- bead Picot stitch along the edge of the sleeve to the end. You are creating a beaded ruffle. When finished, weave thread back into beads to secure it .

HINTS FOR BEADERS

Japanese size 11 seed beads or Delica Beads- Please obtain only these when specified on a supply list. They are high quality glass beads made in Japan. The bead size is consistent throughout and is perfectly suited to the Peyote Bead stitch. The Czech made seed beads are more irregular in size, shape and bead hole and will not work as well when weaving the Peyote pattern stitch.

Charlotte beads- Are marvelous tiny glass beads and have one flat side cut onto each bead... also called a facet. They are Czech made and come in a vast array of colors. These are often used for embellishing. They add beautiful visual texture and glitter.

Decorative shape beads add a unique and personal touch. They are often called pressed glass beads. Select a variety of colors and shapes to enhance the seed beads and Charlottes or other beads that you have chosen.

Threads- Select colors that will blend with the colors of your beads. Darker rather than lighter thread color is best. Ask your bead shop for assistance in recommending best colors for the beads you have selected.



COMPARING CLAY PRODUCTS -- from Cody Goodin

Cernit, Pro Sculpt Kato Clay, and Fimo are all polymer clays that have to be baked in the oven to cure them. They each have their own unique qualities which either makes them desirable or not, depending on your own needs.

Cernit will give you a nice translucent porcelain like look and is a bit stiffer. Kato is a nice strong clay that really sculpts well and is one of the strongest after curing. Pro Sculpt was developed for Jack Johnston and is a nice doll making clay is easy to work with and it doesn't bake unevenly like super sculpey does sometimes. It too is nice and sturdy after baking.

Fimo comes in two types: traditional and soft. Traditional is preferred by most jewelry makers as it is really strong and tends to work well when creating canes with designs in them. It's really tough to condition as it is really hard. Kato clay is good for that too in that it sculpts and molds well, It isn't as tough to condition as the Fimo traditional though. Fimo soft is a lot like Premo or Sculpey III and is easy to work with, blends great and comes in tons of colors. It conditions easily and is actually one of my favorites.

Paper clay is an air dry clay medium which is made of pumice and fine paper pulp. It sculpts like traditional clay and molds well. You let it air dry and afterwards can sand, drill or carve it if you want. It is light weight and paintable. I love paper clay it is so easy to work with. I make a lot of doll heads with it too as well as masks and other things.

Each clay has its own good points and bad points it all depends on what you like to work with and how you like to work. My suggestion would be to try them all and see which one you like to use. I use a lot of different clays depending on the project I am creating. You can read more about these clays by doing a Google search. Polymer Clay Central is a good resource for the polymer clays. So is www.sculpey.com, not to mention there are tons of good books out there too.

Cheers,
Cody

ANGELINA & THE WIRE FOR FAIRY WINGS

Do the Angelina in the shape wing you want, then press light creases where you want to put the wire. This gives you a line to follow. Pull the covering off both sides of the wire. The wire is sitting in the middle of about a 1/4" sticky tape that is sticky on both sides. I use the side that the wire is sitting on, meaning the wire is on top of the center of the tape.

Cut the wire length you want for the vein you want on the wing (do one vein at a time). Lay the tape onto the crease you have made on your Angelina or other fabric.

Put the tape down so the wire is against the Angelina. Put the tape into the Angelina making sure the tape is stuck to the wing then smooth it out. Now you have the wire stuck to the wing with the other side of the sticky tape up. Now carefully fold the tape in half long ways following the wire, folding it towards itself (like you are closing a book) the top sticky side will now stick to itself, leaving the wire covered by the Angelina and this will give you a sensational wing vein.

Run your fingernail or the bent stick tool along the wire to settle it into the vein. This gives a smashing look with this tiny 20-gauge wire buried in the Angelina neat as a pin creating these really neat wing veins.

You will play around with the wire. I use it flat too and kind of bury the wire in pleats of the Angelina. If you wanted to make a wonderful stand up collar, like for a Fairy Queen with the collar standing up with the collar points turned down you could use the wire too and be able to bend the collar anyway you wanted.

Like all creative stuff you will play and find ways you like to work with products. This will give you some foundation.

--Barb Keeling

Reducing Wrinkles on Flat-Faced Dolls

1. Sew around very accurately with the finest sewing machine stitches.
2. Trim seam to about 1/8th.
3. Cut out tiny 'V's around all outside curved areas.
4. Stuff very firmly, adding new stuffing into the center of the head and keeping a layer of stuffing against the face and head to avoid lumps.
5. When head is firmly stuffed and rounded, Use a CLEAN soft toothbrush and hot water and brush all the seams to lightly dampen them.
6. Lift stuffing into any 'empty' areas with a large needle and shape the head with your CLEAN hands.

Let the head dry and many of the small wrinkles will disappear, If there are still too many do the dampening again. The hot water will cause the woven cotton to mold into the rounded shape.

--Patricia Stanley

HELP WITH SEWING METALLIC THREAD

If you are having trouble with metallic or other special threads breaking, have you tried using "Sewer's Aid"? It is a liquid thread conditioner that helps keep threads from tangling and breaking. Use just a few drops along the length of the spool of thread, in a couple places around the spool, then massage it in gently. It makes a big difference!

The suggestion to loosen the top machine tension is also helpful. The machine needle type helps too. Try a Metallica or something similar. Here's a website with some suggestions for using metallic threads that may have some good ideas for you to try—

<http://softexpressions.com/help/faq/faqmetallicthread.html>

I like the Superior brand of metallic and variegated threads. Patti Culea suggested them a long time ago, and I have found them great to work with.

--Ruth Prest

MORE HELP WITH HANDS

--Megan Butel

Material - when you cut your hands out - cut on the bias rather than the straight - they will then have a bit more give in them and won't be as likely to blow a finger. A close/tight even weave fabric is the best if you want 100% cotton - you will want to use a very small stitch and sew slowly and carefully around the hand. Mind you robe ve-lour and other stretch fabrics can be easy (particularly to turn) because of the stretch in it.

Don't sew a "V" in between the fingers you want at least a two stitch length "U" so that the space between the fingers doesn't pucker when you turn the hands. You should clip the seams with very fine, very sharp scissors. You should also make an angled clip into each side of the bottom of the "U" (not just one clip into the "U").

If they are really little hands and fine fingers you could do what Gloria Winer does which is to put a very fine thin thread of Grrrip glue along the seam allowance and then wipe it off again immediately prior to turning them (helps prevent blow outs) - Gloria can trim her seams down to 1/8" this way.

I use the turning tools like Patti Culea sells - if the one you have chosen is a bit to big, don't force it go down a size smaller. Once they are turned use the turning tool to run around the seam edge and smooth it out.

One thing I learned from watching Ann Maullin - she really gives those babies a work out once they are turned - like a hand massage to really flatten out the "U" shapes so there is no puckering - it really helps settle the "U" shapes - hold one doll finger between your thumb and finger on your left hand and the adjacent doll finger in your thumb and finger on your right hand and then gently work the "U" in a back and forth massaging action. Brilliant!

Only other thing I can add is don't overstuff the hand which is a mistake a lot of people make - look at your hand there is no fat on the back of your hand and your palms only really have the thumb pad as a fatter bit. Also make sure you bend the fingers and curve the hand - no one stands with their fingers sticking out like they've just received an electric shock. Nothing worse than a rigid hand with 10 fat puppy fingers.

If the hand is attached separately to the arm make sure you join the hand into the wrist - don't have a long gap between the hand and the arm - it's another common mistake people make. (I know this because I did it till someone pointed it out to me!)

Barb Keeling says she is reading Sylvia Browne's book "Phenomenon." The author had a list of Angel Wing colors. So Barb passes this important information on to us. What kind of angels do you make?

Angel Wing colors :

Angels: dusty gray-white wings

Archangels: Pure White

Cherubim: White Wings with Gold Tips

Seraphim: White wings with silver tips

Virtues : pale blue wings

Thrones : deep purple wings
Principalities: solid brilliant gold.

INTERIOR SUPPORT FOR DOLLS

--Marcia Acker-Missall

You will find some great ideas for supporting a doll through the leg and other areas with interior support structures in the wonderful book by Susanna Oroyan- "Anatomy of a Doll" or her other book, "Designing the Doll".

Consider this method for supporting a doll:

- 1- Buy a hollow brass tube and another hollow or solid brass tube that will slide inside the wider one.
- 2-Coat the thinly the outer surface of the larger tube with some glue and then insert it up through the bottom of the foot & leg or appropriate body part of the stuffed doll leaving the bottom end of hollow tube easily seen.
- 3- Let the glued tube dry.
- 4- Drill a small hole into the chosen base to accommodate the narrower brass tube. Make sure the base is heavy enough and wide enough to support the weight of your doll.
- 5- Insert narrow tube into drilled hole. Make sure it's a snug fit and hole is deep enough to hold the tube securely in place.
- 6- Now Hold the base in your right or left hand and insert the narrow tube inside the wider hollow tube that you placed inside the doll earlier.
- 7- Place the doll on the stand onto a flat surface and you should have a very pleasing and successful result.

Alternative Method:

- 1-Use a thin wooden dowel or bamboo skewer. Sizes chosen depend on size and weight of doll.
 - 2-Sand the surfaces smooth and sand a nice sharp point onto one end This end will get inserted into the doll's leg through the foot or other area as needed.
 - 3-Leave about 1/2" to 1" of dowel extended out through the foot. Drill a hole to proper size of the dowel used into a sturdy wooden base.
 - 4- Now insert the exposed end of the dowel coming out of the doll into the hole in the base.
- This should do it for you.

Resources for supplies:

Train hobby shops are perfect for obtaining the hollow and solid brass or steel/aluminum tubes that usually come in 12" lengths. They can be cut with a simple tube cutter also available at hobby shops.

FELTING IN THE MICROWAVE

First of all it is a good idea to have an old microwave you just use for cooking crafts. Not that the felting will hurt your microwave or you I just feel better to keep the fiber out of my food.

I started doing microwave felting a few years ago when we were driving to the Houston Quilt Show. I decided to make felted multi-colored beads for a necklace. One place we stopped for a sleep over was a motel with a microwave, so I took my pile of felted bead/balls and put them in water in a coffee cup and turned on the micro for about a minute... long enough to get the water in the coffee cup really hot. I let the little beads sit there for about five minutes then poured off the water. REMEMBER THE BEADS ARE SOAKING WET AND HOT.

I added a few drops of cool water to them so I could pick up and beads and roll them around in my hands with a dab of soap to rough them up. It may smell a little like a wet dog. I just rolled and rolled them around in my hands, until then began to felt.

I have now fine tuned that process. When I knit a cord for a necklace, purse handle or make a small fit in the microwave purse thing I will put them into a container with water and a dab of dish soap. Micro wave until the water is really hot (usually 1-3 minutes) Just before major bubbling boiling point. Let everything sit for five minutes,

then take it out pour off hot water, add a few drops of cool water so you can handle the project without getting burned, then rough it up by rolling and scrubbing and rubbing the piece in my hands. The soap will foam and keep going until the piece is felted. Then rinse out the soap, straighten it out and let it dry. Done.

Now before you do this do practice pieces to see if this works for you. Always experiment FIRST so you don't ruin anything. Watch the hotness of the water. I found with some yarn the really hot water can make the color run, so fuss around with the basics here.
--Barb Keeling

Then Kathy Hays states "I use the microwave to get the wool hot before it is fulled.....that is towards the end of the felting process.

"In order for wool to felt or mat making a fabric, the scales of the fibers need to be raised. This is done with a soap and water. It is the agitation that makes the fibers mingle so the scales of each fiber can grab one another. Once the fibers are well mingled, they need to be coaxed into making a firm fabric. This is when a microwave is helpful. Depending on the size of the piece of felt and the type of fiber used will determine how much heat is needed.

"The wool is only heated enough so that you can handle the wool. You can beat it or roll it or toss it to coax the fibers to lock together firmly."

MAKING DREDLOCKS

The other day I was making a felted cord in the microwave. When I got done with it I thought what great dredlocks this process would make.

I had knitted a two stitch cord...you could crochet one too. You could try braiding yarn too for that might be really interesting. I had mixed a great wool yarn and a kinda fluffy yarn. The fluffy yarn will not felt, but the fluff fibers will show once you felt the yarn.

1. Knit or crochet a cord.
2. Put it in a cup or small container with water and a drop of dish soap.
3. Put it into the microwave for a minute or two.
4. Dump off the hot water and let it cool enough that you can pick it up without burning yourself.
5. Put it in your hands and rub your hands together and create a roughed up "worm". Kept at it until the fiber begins to felt. Sometimes you may need to put it back in water in the microwave. The rough rubbing will make the yarn felt.

6. Once you are happy with the results rinse it in cool water to get the soap out of the yarn.

7. Let it dry and you will have felted wool with little fluffy fibers sticking out. Fuss with it if the fibers are toooooo long trim'm
Anyway play around with this concept there are lots of uses for the finished piece.

---Barb Keeling

MOLD-MAKING by INEZ BRASCH

If you want to make multiples of any hard surfaced item, a mold is the way to go. The type of mold you use depends upon the item you want to reproduce and the material you want to use for the reproduction.

Molds can be made from Plaster of Paris, rubber, wax, silicone putty, epoxy and probably a whole lot of other materials that haven't occurred to this writer.

Basically, a plaster mold is used when the reproduction material (such as slip) contains water that needs to be leached out. Plaster molds can also be used for air-drying clays or low fire clays (225 degrees), too.

Rubber, wax, etc. is used when the reproduction material hardens by exposure to the air or by low fire (225 degrees) heat.

Molds can be multiple parts or a single part. Multiple parts molds are used to make items in the round. Single part molds (or push molds) are used to make items with flat or hollow backsides.

Q. Since plaster can be used to mold anything, why use the others?

A. Because the others are faster and easier to make and in the case of rubber, wax or silicon putty, more forgiving.

Q. What do you mean by “more forgiving?”

A. They flex and therefore you don’t have to be so fearful of undercuts.

Q. What’s an “undercut?”

A. It’s a place where the top surface of the item overhangs a lower space. For example, under the nose of a face or under the chin or inside an ear.

AS PROMISED LAST TIME, I’M GOING TO GIVE SOME INSTRUCTION ON MAKING A TWO-PART PLASTER OF PARIS MOLD. WHY CLOTH DOLL MAKERS WOULD WANT TO MAKE ANY SORT OF MOLD AT ALL IS A MYSTERY TO ME. BUT MAYBE YOU JUST WANT TO EXPERIMENT. OR MAYBE YOU WANT TO BRANCH OUT INTO DIFFERENT MEDIUMS. IN EITHER CASE, I’LL KEEP THIS TUTORIAL AS SIMPLE AND BASIC AS POSSIBLE. IT WOULD BE BETTER IF I COULD INCLUDE SOME ILLUSTRATIONS BUT THAT ISN’T FEASIBLE AT THIS TIME. SORRY ABOUT THAT.

NOTE: MAKING A PLASTER MULTIPLE PARTS MOLD THAT CAN HANDLE UNDERCUTS IS VERY TRICKY AND IS BEST LEFT TO THE PROFESSIONAL MOLD MAKER.

YOU WILL NEED:

*PLASTALINA. (THIS IS AN OIL BASED CLAY THAT CAN BE PURCHASED AT AN ART SUPPLY HOUSE.)

*A SLICK SIDED WATERPROOF CONTAINER LARGE ENOUGH TO HOLD THE MODEL YOU’RE MOLDING AND ALLOW AT LEAST 2 INCHES OF SPACE ALL AROUND IT.

*A BUCKET.

*PLASTER OF PARIS

*LIQUID DISH WASHING SOAP OR VASELINE (MOLD RELEASE)

*4 MARBLES (OR 4 ROUND ANYTHINGS)

SO, YOU WANT TO MAKE A PLASTER OF PARIS TWO PART MOLD BECAUSE YOU WANT TO REPRODUCE AN ARTICLE IN THE ROUND THAT IS MADE OF MATERIAL THAT NEEDS THE MOISTURE IN IT LEACHED OUT. LET’S SAY YOU WANT TO REPRODUCE A HEAD IN PORCELAIN. VERY IMPORTANT. YOU NEED TO HAVE NO UNDERCUTS. EXAMINE THE HEAD FROM A PROFILE VIEW. DOES THE TIP OF THE NOSE OVERHANG THE SPACE IMMEDIATELY BENEATH IT AND DIP UP? LIKEWISE THE CHIN. (THINK WITCH). ARE THE EARS AND THE NOSTRIL HOLES DEFINED? IF SO, THESE ARE UNDERCUTS AND MUST BE DEALT WITH BECAUSE THE AREAS UNDER THE NOSE AND CHIN NEED TO GO STRAIGHT DOWN AND PLASTER CAN’T ENTER NOSTRIL OR EAR CAVITIES. YOU CAN FILL THESE AREAS IN WITH PLASTALINA OR ANYTHING THAT WILL ADHERE TO THE MATERIAL OF YOUR MODEL BUT IS REMOVABLE LATER.

LAY YOUR HEAD DOWN ON A FLAT SURFACE FACE UP AND IMMOBILE. (ANCHOR IT WITH A LITTLE PLASTALINA). NOW YOU NEED TO DECIDE WHERE YOUR POURING HOLE SHOULD BE. ON THE TOP OF THE HEAD? OR ON THE BOTTOM OF THE NECK? NOTE: THIS AREA WILL REMAIN OPEN ON YOUR FINISHED PRODUCT. SO IF YOU WANT A SOLID SKULL, THE POUR HOLE NEEDS

TO BE ON THE BOTTOM OF THE NECK. WITH PLASTALINA, FASHION A 3-INCH CONE SHAPE. CUT ONE INCH OFF THE TOP. ATTACH THE SMALL END RIGHT TO THE CENTER OF THE BOTTOM OF THE NECK.

NEXT, TAKE A 90-DEGREE TRIANGLE AND WITH THE RIGHT ANGLE HELD AGAINST THE HEAD AND THE OTHER EDGE FLAT TO THE SURFACE, PENCIL MARK DOTS ALL THE WAY AROUND THE HEAD AND THE CONE. CONNECT THE DOTS. THIS IS YOUR "PARTING LINE." IT'S THE WIDEST POINT OF THE HEAD AND THE CONE. THIS PARTING LINE WILL PROBABLY NOT BE STRAIGHT BECAUSE IT'S FOLLOWING THE CURVES OF THE MODEL. NEXT, ROLL OUT A SNAKE OF PLASTALINA AND LAY IT AROUND THE PARTING LINE WITH THE PLASTALINA ON THE BOTTOM SIDE OF AND JUST TOUCHING THE PENCIL LINE.

PUT A TWO-INCH LAYER OF PLASTALINA IN THE BOTTOM OF YOUR WATERPROOF SLICK SIDED CONTAINER. NOTE: IF USING A CARDBOARD BOX AS A CONTAINER, FIRST LINE IT WITH FOIL TO WATERPROOF AND SEAL ALL THE CORNERS WITH A COIL OF PLASTALINA PRESSED FRIMLY INTO THE CORNER. LAY THE HEAD IN THE BOX WITH THE WIDE BOTTOM OF THE CONE RIGHT UP AGAINST ONE SIDE OF THE BOX. FOLLOWING THE CONFIGURATION OF THE PARTING LINE, FILL UP THE BOX WITH PLASTALINA. THIS AREA SHOULD BE AT LEAST TWO INCHES WIDE AND SMOOTH. INSERT A MARBLE INTO EACH CORNER. (THESE WILL BE THE KEYS THAT INSURE YOU'VE PUT THE MOLD TOGETHER PROPERLY WHEN YOU GO TO POUR IT).

COVER THE EXPOSED AREA OF THE HEAD AND THE MARBLES WITH LIQUID SOAP OR A VERY THIN COAT OF VASELINE. (OR YOU COULD BUY SOME COMMERCIAL MOLD RELEASE). EITHER WILL ACT AS A MOLD RELEASE TO PREVENT THE PLASTER FROM STICKING TO YOUR MODEL.

USING A BUCKET, PREPARE THE PLASTER OF PARIS AS DIRECTED ON THE PACKAGE. POUR IT SLOWLY INTO THE BOX AND RIGHT UP TO THE TOP OF THE BOX. AGITATE THE BOX AND GENTLY THUMP IT UP AND DOWN TO RID THE PLASTER OF AIR BUBBLES. LET IT SET UP. THE PLASTER WILL GET WARM AS IT SETS. WHEN IT'S NICE AND COOL AGAIN, REMOVE THE MOLD FROM THE BOX. NOW YOU SEE WHY YOU NEEDED SLICK SIDES. AND NOW YOU HAVE HALF OF YOUR MOLD.

REMOVE THE PLASTALINA CLAY FROM THE PLASTER MOLD OR FROM THE BOX IF IT'S STUCK IN THERE (BUT NOT FROM THE CORNERS YOU SEALED) DON'T REMOVE THE CONE FROM THE HEAD OR THE HEAD FROM THE MOLD. REMOVE THE MARBLES FROM THE MOLD.

PUT THE PLASTER MOLD INTO THE BOX. THE BACK OF THE HEAD IS NOW EXPOSED. APPLY MORE MOLD RELEASE TO THE HEAD AND ALSO TO THE PLASTER MAKING SURE IT'S IN THE HALF HOLES LEFT BY THE MARBLES.

REPEAT THE PLASTER MIXING AND POURING STEP THE SAME WAY YOU DID IT BEFORE.

AFTER IT'S SET, REMOVE IT FROM THE BOX. IF YOU'VE TAKEN CARE OF THE UNDERCUTS PROPERLY AND IF YOU USED SUFFICIENT MOLD RELEASE, THE MOLD WILL COME APART AND BE USEABLE. IF YOU HAVEN'T DONE IT ALL CORRECTLY THEN EITHER YOUR MODEL WILL BE TRAPPED FOREVER IN A BLOCK OF PLASTER SUITABLE FOR A DOOR STOP, OR YOU'LL HAVE TO CAREFULLY BREAK THE PLASTER UP TO GET YOUR MODEL OUT BUT THE LIKELIHOOD OF IT'S BEING SALVAGED IS SLIM.

I WOULD ADVISE PRACTICING WITH SOMETHING YOU DON'T CARE ABOUT OR USING A MODEL MADE OF PLASTALINA (WHICH WILL TEAR APART AND NEED REPAIR). AND NOW YOU SEE WHY I DON'T MAKE ORIGINAL PORCELAIN DOLLS ANYMORE.

TURNING FINGERS

PATTI CULEA

First lets address the hemostat you are using, and believe me they come in all sizes, shapes and curvatures. I have seen ladies drag out forceps, hemostat and scary looking surgical tools to accomplish the task of turning fingers. If nothing else, invest in a good hemostat. Doll Maker's Journey has some great ones. When I got mine, I filed the locks off and I filed down the edges in the end that grasps to a smooth surface with a dremmel tool. This prevents, for me snagging on knits and thinner fabric.

Now, let's address fabric. The fabric you choose to make your doll may very well be thin enough to make the doll without incident, but may not be thin enough to turn small fingers. So be sure and take that into account when choosing body fabric for each size doll you undertake. I always lay the arm on the grain of the fabric, always, no matter the shape. Then carefully trace around the template with your air soluble pen, then sew directly on the line. I don't use freezer paper, I don't sew inside the line, I sew on the line. If the hand is properly sewn, the fingers will turn easily. And I know that a lot of you say oh, sure for you...but when I am working with students in classes that are hands on, they see what I am saying, and it works for them, much to their surprise.

The practice template and the instructions at the site, under Hand Tutorials is a good place to experiment.

When opening the hemostat to grasp the finger at the end, you don't really need a lot of room, just enough to gently grasp the end of the finger and gently pull it to the right side, and if you use the opposite thumb, the one that is not busy holding the hemostat, to feel the fabric and guide it thorough the jaws of the hemostat before you grip, you can feel the fabric when it is engaged in the jaws of the hemostat. Keep a firm grip, but not a death grip and slide that finger out!

Another common pitfall is the cutting of the finger from the fabric. Trim close to the sew line, and sometimes that can be a chore in itself, without cutting too close to the thread. Remember, whatever bulk you leave around the finger has to come through the finger length when you slide the finger out. Here again the thicker the fabric, the more bulk to contend with.

If the finger does not come out the first tug, then don't go digging it out, push it back in with your stuffing stick, grasp it again with the hemostat and ease it out, if the finger comes only three quarters of the way out, then insert the hemostat into the unturned portion of the finger from the right side of the fabric, and tug it out that way.

Using the stuffing stick as describe in my finger turning method does two things, it straightens the fingers out inside the palm as well as stretches the fabric of the finger to better accommodate the hemostat.

It takes practice. It takes patience, and it takes a willingness to let go of the fear of fingers, that is why the numbers appear in my instructions, even if you machine does not accommodate 4 stitches across in the sewing, count anyway, it gives your mind something to do while you sew, and it is the equivalent of the deep breath that is needed to relax and let your hands and eye create while your mind busies itself otherwise.

All tips and trick are copyright of Doll Street Dreamers and the particular author. Permission is granted to reprint and/or share this information is proper credit is given.

All these tidbits were extracted from daily emails from the Doll Street Dreamer online club. If you would like to be a member visit www.dollstreetdreamers.com .