Supplies List for making "Wisp"

with Deb Wood

(For the Wisp doll, body and base)

Polymer clay, about 6 oz or a half package, conditioned
Mix Quick for strengthening clay 1 package
Wire for the armature 16-18 ga, (1.32 mm to 1.02 mm) 2 -18" pcs. (45.72 cm) or 36" total or 14 ga (1.63 mm) aluminum wire

Scrap piece of muslin, about a 12" square will do for body (30.48 cm)
Thread, Polyester batting, Cotton quilt batting**,** a small strip about 1" x 12" (2.54 cm x 30.48 cm)
8 mm doll eyes (round or half round)
Doll eyelashes (I prefer the mohair eyelash strips)
Powder blushes (optional) Mop style paint brush for applying blush
Genesis paints (optional) or chalks for blushing and detail painting
acrylic paints for eyebrows, eyeliner, fingernails, etc
Acrylic Extender is nice to have
Brass tube, square is best, about 2" (5.08 cm) of 3/32", (2.38 mm) Brass rod to fit the tube, about 3" (7.62 cm)
In Session 5—just for reference—
*(Brass tube / rod, **square** is good for making the wings also so a 12" length is enough)*
8"- (20.32 cm) ¼" flat elastic (6.35 cm)
large darning needle
Aluminum foil
Mohair, color of your choice / 1/2 oz is plenty
Base, a Manzanita flat works well, small to medium in size
Pins, sewing needle, carpet or heavy thread, drill to twist wires and drill holes, 3/32" (2.38 mm) and 1/8" (3.175 mm) drill bits, (You may need a 1/2" (12.7mm) spade bit), marking pen, a sewing machine is nice but this could be stitched by hand. Pliers. Super glue. Ultimate glue, Fabri Tac glue.

Sculpting Tools. (See separate file for Basic Tools and Supplies)
Some items are mentioned more than once for different processes

Costuming Supplies

Bloomers: Green or brown micro fiber 2 pc - 5” x 10” (12.7 cm x 25.4 cm)
Body: cream color muslin 2 pc - 5” x 6.5” (12.7 cm x 16.51 cm)
Stockings: black mesh knit 1 pc - 4” (10.16 cm)
Boots: faux leather, 1 pc- 4.5” x 3.25” (11.43 cm x 8.255 cm)
Soles for boots: small scrap tan leather
Leather cap: brown faux leather 1 pc - 9” x 4” (22.86 cm x 10.16 cm)
Blouse: sheer cream 1 pc 12” x 12” (30.48.cm x 30.48 cm)
Vest: green variegated silky fabric 1 pc 7 “ x 10” (17.78 cm x 25.4 cm)
Cami: ecru knit tube 1 pc - 3.5” (8.89 cm) A woman’s dress stocking or knee high will work for this. **Lace neck trim** for cami, Venetian lace 1 pc

1/8” (0.3175 cm) elastic 6” (15.24 cm) for bloomer legs / 1/4” (0.635 cm) elastic 18” (45.72 cm) for waistband on bloomers +head string /1 bell for cap / Misc assorted trims and yarns / needles and thread, sewing pins, scotch tape, super glue, Fabri Tac glue, Ultimate Glue, invisible thread if you have it for hand sewing, heavy carpet thread, 3/8” approx (9.525 mm) miniature buckles (optional), brass square tube, (3/32” tube size) 4 pcs about 1” long (25.40 mm)

Soldering iron, sewing machine, iron, Dremel or other rotary tool and a cut off blade for cutting the tubing or hack saw. Emery cloth or board (like for filing fingernails) Sharp scissors and craft scissors, fireproof surface like glass or tile.
Heavy metal nuts, about 1.5” across (38.10 mm) 4 or 6,
(This is optional, but a cool trick for you to try.)

These fabrics are just suggestions– you can use whatever fabrics you have on hand– create your own unique Wisp costume!

Continued on next page.

Supplies for Making Dragonfly Wings

Supplies:
Angelina Fusible Film (two are colors optional- but desirable) 12” (30.48 cm) of two colors or 24” (60.96 cm) of one color
For my example in this class I used Enchanted Forest Flash and Raspberry Sparkle
Wire: 24 ga (.51mm) - about 48” (121.92 cm), 28 ga (.32mm) wire,- about 48” (121.92 cm) Small square tube, 4 pc, 2.5” (63.50 mm), Glue (Gem Tac), Glue stick, Votive candle/matches, Glitter paint (Optional, but desirable) You will be using the small square tubing for the wings, but save 1.5” for the base (3.81 cm)

Tools:
Tweezers, Scissors, 40 watt soldering iron and holder (a heavy glass or ceramic coffee mug will work), Wire cutters, Cellulose sponge (available at grocery or Walmart stores), Iron, Parchment paper (or regular printer paper will work too), Towel to iron on

Feather Embellishment (optional)
Supplies:
Feathers, assorted; Peacock, marabou, or other
28 ga (.32mm) wire (what you have from the list above will be enough)
white glue (Ultimate is my favorite for this but Gem Tac will be fine, too)
Glitter fabric paint in a color to compliment your wing color selection (same as above)
www.ooakartistemporium.com carries a lot of the items for this project so you can check there for your supplies.

Tip:
You will need to borrow or purchase a soldering iron for this section of the class. The wattage must be 40W at the minimum. A 20W iron is not hot enough to melt holes in the film without causing a lot of stringing, etc. More about this later.

40 watt is best

Base Supplies

Manzanita base or other flat base / About 5”x 6” or 7” (12.7 cm x 17.78 cm)
Artificial mosses
(available at Woodland Scenics, Hobby Lobby, Michael’s or online)
Faux grasses, assorted berries or small leaf clusters.
Tiny faux flowers
Scrap beige clay for making Morel mushrooms
brown, tan and black acrylic paint for staining the mushrooms.
Wood skewers
Liquid Clay
Silicone type glue or strong wood glue
Super Glue
Ultimate or other type white glue
Hot glue gun and glue sticks for gluing the moss down.
****Fabri Tac would work if you don’t have a glue gun.*

Small bent twig for magic wand, assorted tinsel type trim,
brass star s) (You will need to fit this twig into her hand)
about 10” (25.4 cm) of fine 28 ga (.32 mm) wire to attach star(s) to the twig

Drill, drill bit the diameter of the brass tube, Dremel or other rotary tool and a cut off blade for cutting the tubing or hack saw. Wood block for cutting on, pliers for holding the tubing. Sculpting tools, paint brushes.

Create this adorable little posable doll with Deb Wood — Enchanted Hearts

"Wisp"

A Dragonfly Fairy

With Deb Wood

Session 1~ 28 pages - Includes Patterns

(Please read through the entire session before you begin)

Wisp was born from Frustration...

But from the frustration came joy!

If you're lucky enough to be able to enjoy the pleasures of sculpting with polymer clay, and because you're here, I assume you are– then you may also know what frustrations there are when something isn't turning out like you hoped it would.

I was working on a commission and it wasn't going the way I wanted it to; and I was getting frustrated. So, I set it aside and picked up a ball of clay– and by late that same evening, Wisp, The Dragonfly Fairy had started to emerge. It was so fun to do something SO different! And now, it is my pleasure to share that experience with you- as together we'll work through this process of creating your very own "Wisp", The Dragonfly Fairy.

Deb

Welcome!

Little “Wisp” is just waiting to keep you company! In this class you will learn how to sculpt a child’s face, learn how to make her head posable with a breast plate, sculpt her chubby hands on posable arms and her legs that will sport tiny leather boots! The steps in this class will bring the doll to completion, but costuming is not included in this class.

Costuming will be covered in another class that starts right after this one. In this class we will be making the doll and wigging her, and I am including her cute leather cap and boots in this class as well.

Some sculpting experience will be a benefit to you in these sessions. If you have taken my other sculpting classes, you will do great! Because there is so much to cover, I won’t be able to go into intricate detail, but rather show steps through numerous photos. Sewing is also required but will be minimal in this class. All patterns are included for you. If you’re ready—-, then let’s get started!

In This Class:

Session 1: We will be sculpting her face and making the breast plate and learning tricks so Wisp can turn her head and look up or down. Next, we’ll get the armature ready for session 2.

Session 2: Sewing her cloth body, sculpting her hands and making her legs; ready for boots.

Session 3: Assembling the doll, final touches on her body, and then we move on to wigging Wisp. Mohair is recommended. Making her cute leather cap will be included in this class.

Supplies

Polymer clay, about 6 oz or a half package, conditioned / **Mix Quick** for strengthening clay

Wire for the armature 16-18 ga**,** 2 -18” pcs. or 36” total (or 14 ga aluminum)

Scrap piece of muslin, about a 12” square will do

Thread

Polyester batting

Cotton quilt batting**,** a small strip about 1” x 12”

8 mm doll eyes (round or half round)

Doll eyelashes

Powder blushes (optional) Mop style paint brush for applying blush

Genesis paints (optional) or chalks for blushing and detail painting

acrylic paints for eyebrows, eyeliner, fingernails, etc Acrylic Extender is nice to have

Brass tube, square is best, about 2” of 3/32”, Brass rod to fit the tube, about 3”

In Session 5—just for reference—

(Brass tube / rod, square is good for making the wings also so a 12” length is enough)

8”- ¼” flat elastic

large darning needle

Aluminum foil

Mohair, color of your choice / 1/2 oz is plenty

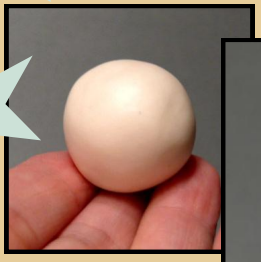
Base, a manzanita flat works well, small to medium in size

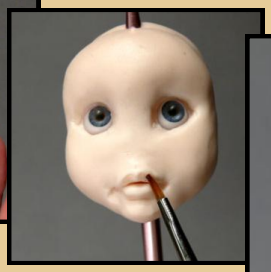
Pins, sewing needle, carpet or heavy thread, drill to twist wires and drill holes, 3/32” and 1/8” drill bits, (You may need a 1/2” spade bit), marking pen, a sewing machine is nice but this could be stitched by hand. Pliers. Super glue. Ultimate glue, Fabri Tac glue.

Sculpting Tools.

Tools and Such

My most used tools





The Change

A bit of explanation of what is happening in this class… and an apology.

As I mentioned earlier, I did this subject as a reaction to not loving what I was doing at the moment. That happens sometimes, and as my Dad says, I am good at doing what makes me happy. This was one of those times! "Wisp" came about one late evening in my studio, and she was so fun to make– I realized she could very well be the subject of a class. (always thinking, you know..) But I hadn't taken the crucial photos I would need to present her as a class subject. But, I continued with her and did pick up the photography the next day– at the stage I was at at that time.

So in order to teach the step by step process in this class, I had to make a new Wisp, "Wisp 2". And she will be the subject of the early stages of this class, then I will switch to "Wisp 1" for the remainder of the class. Think of it this way, it's like watching those dreaded daytime soap operas (I won't admit which one gets my attention some days) but they will say at the beginning, "Today the part of Jack Abbott is being played by…." and they tell you the name of the new actor. Then you're supposed to watch the show and PRETEND that stranger is Jack. That's supposed to work.
Well, it doesn't.

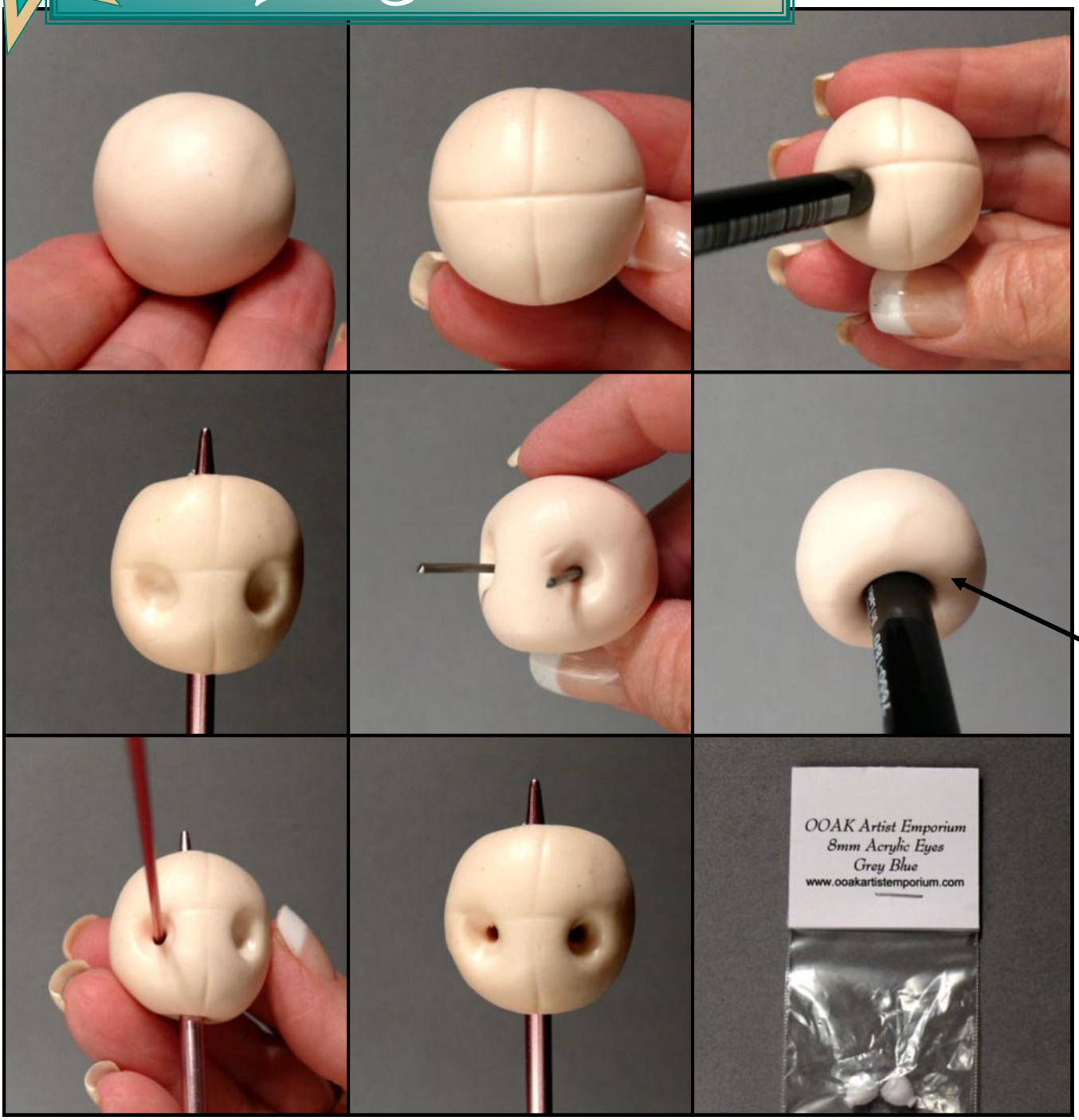
But sometimes it's a necessary evil and unfortunately, this is one of those times.

So, Wisp 1 will take a break but she will be back in the latter part of this class and to begin we will get to meet Wisp 2. Besides, I am always preaching about how *practice is a good thing*– and it really is, because I REALLY love how Wisp 2 turned out and of course, that makes my wheels turn for another class in the future.

Thanks in advance for your patience and for taking this class with me. I hope you'll enjoy this project as much as I did and soon you'll have your own Dragonfly Fairy looking right back at you. She is really a fun little doll to bring to life!

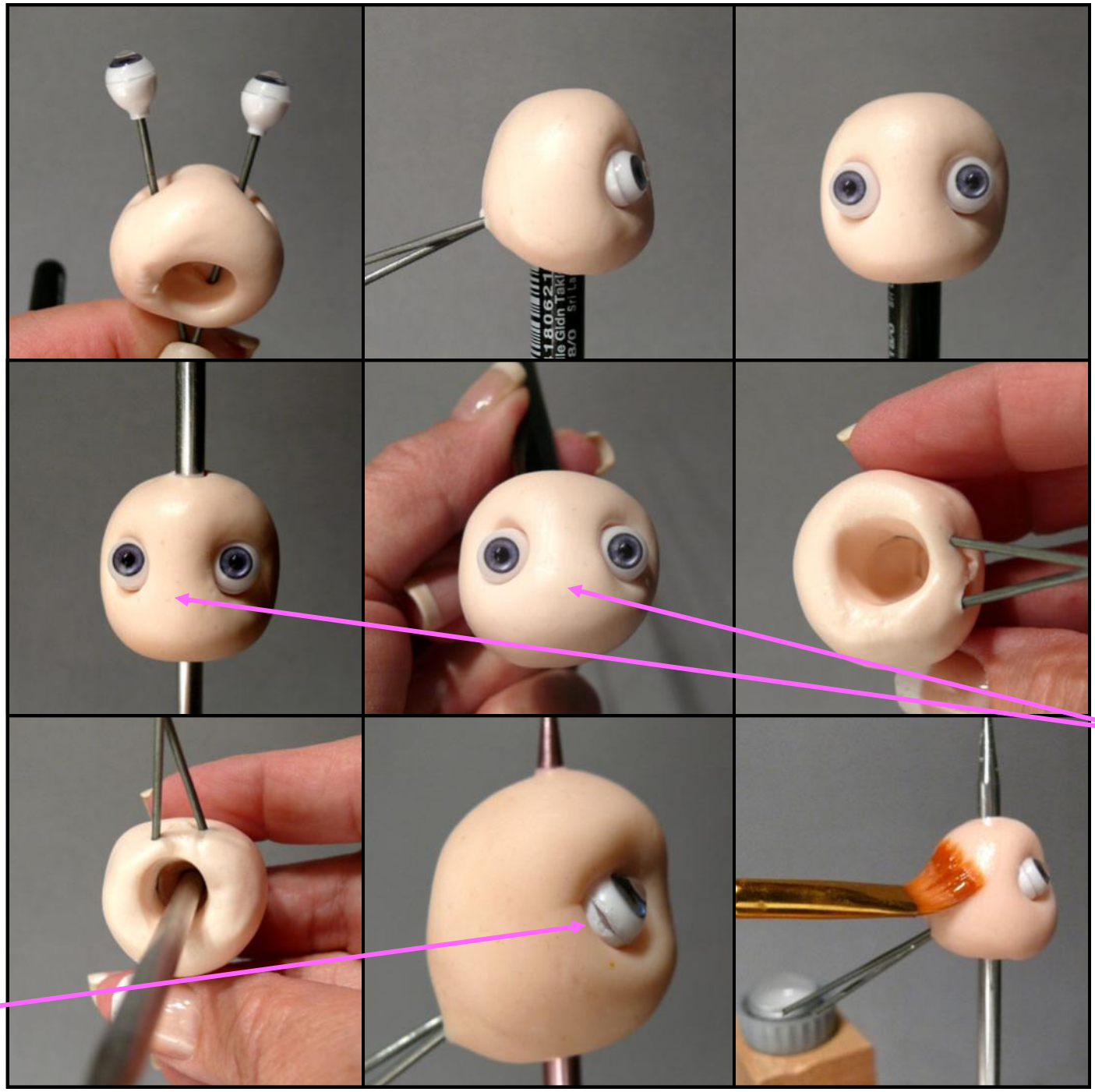
Hugs, Deb

Sculpting the Head



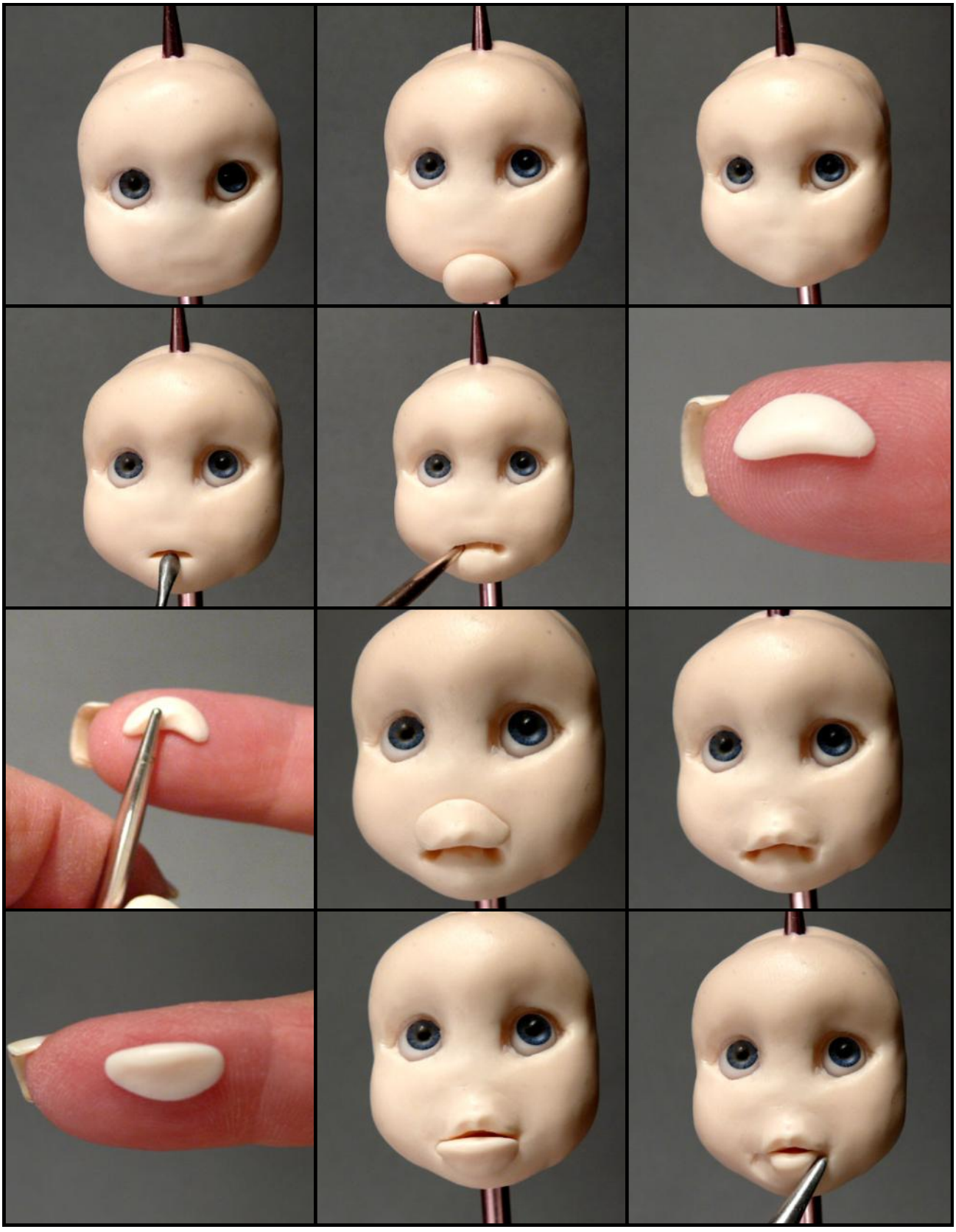
Once again, I am going to use the '**a picture is worth a thousand words'** philosophy and present you with a LOT of step by step photos. This project has a lot of steps, and we are only doing it in 5 sessions from sculpting to completion to costuming, so we need to cover a lot of ground in a short time. So, to get started, a ball about 1" in diameter is marked with quarter marks. We're going to indent for the doll eyes, I used a thick, blunt paintbrush handle for that. Then I pierced a hole all the way through to the back of the ball of clay– because we'll need to let any air trapped in the eyes escape. *More about that in a minute*. So mark the ball with two indents, with the same width of the eyes themselves between the indents. If the eyes are 8mm, you will have about 8 mm of space between the indents. Stick some wire into those holes and go all the way though to the back of the ball. Hollow out the head to about a strong half inch opening or more, and this opening goes all the way up into the head.

To save some typing time, from here forward, Knitting Needle will be referred to as KN.



This works out so cool! You are going to place those eyes onto the wires and then push the eyes down into those indents you made in the ball of clay. this is for the neck that will come later. Keep the ball of clay on a paintbrush or a dowel so it stays open – and then adjust those eyes so they track correctly. **Here's the cool part.** You can 'steer the eyes' by pushing down or moving the wires around, and that in turn works to move the eyes. You want them to both track in the same direction. And once you have them they way you want them, then turn the head upside down and look at it from that angle. If they are correct, it will look perfect either right side up, or upside down. You won't be able to tell the eyes are upside down!! Check that yourself. Finally, push a knitting needle up through the head. Then you will bake this. As you can see above, this eye cracked a little bit. This is why it's important to bake the eyes into a starter ball like this– now we can continue. Brush on some Liquid Clay for the next step.

If you are working with the half round eyes, you won't have to worry about trapped air during the baking.



This was done quickly, but I covered the whole face with clay– about 1/8" thick. (.1250 mm) I also covered the back of the head– then cleared the clay from the eyes, this is so easy to do, because they are hard, round balls– easy to clear clay from them. and used a paintbrush to smooth that clay around her eyes. The steps are pretty self explanatory here – a ball for the chin, a slit opening for her mouth, the upper lip next, full so it extends over the bottom lip that goes on next. Smooth with the KN. Also tuck in the corners of the mouth with the KN.

Clean the clay from her eyes with a Q-Tip and a tiny bit of rubbing alcohol. Not too much– a dry wipe.

Another ball of clay is added to her chin, and a little tweaking on her lips to define them. An indent in the upper lip with the KN, and we're ready for the nose. A flattened teardrop shape is added and smoothed in on each side. Then to promote a chubby face, extra clay is added to either side of the nose, under the eyes. Smooth that all in– and push the clay under her nose down against her lip. To make a really cute button nose, I add a tiny bit of clay to the bottom end of her nose. Smooth all that with a paintbrush.

Because her eyes were baked into the head in the first step, we have no worries about them shifting around!! YAY! Pretty smart, huh. Yup. :)

Ok! A little finishing on the nose, then onto the eyelids. Less is more here– tiny little coils of clay are all that are needed for her eyes. Also, a little more clay was filled in under her eyes too– for the pudgy child look.

Much more clay will be added to her upper head and the back of her head also, but really, all I am concerned with now is that the face is what I hope for. The overall size of Wisp's head is just a little more than an inch from chin to the top of her head– so try to keep things small if possible. Keep those wires in place too– you don't want them to fall out, or if they do, just make sure the hole doesn't get closed up. We will still need to let the hot air escape from inside the (round) eyeballs during the bake.

Some final touches– and double checking the face to see if it looks OK. I decided I wanted more flesh in the upper eyelid area, under the eyebrow. I then sliced some clay off the sides of her face, just outside the eyes. She was a little thick right there. These photos and the angles show the mouth nicely– so you can see how that upper lip curls up and overhangs the lower lip by quite a bit. And finally, using the KN, I am starting to roll clay down into her eyebrows, thus shaping the forehead.

Using a small paintbrush, smooth along the eyeballs between the lid and the eye. This keeps that area open, a small gap, so when we apply eyelashes later, they will tuck right into that gap.

Progress!

Next!

Last minute smoothing, and then my blushing technique– where I use powder makeup blush on her face. This works so nicely on Puppen, also Fimo, not so great on clays that bake and are opaque, so please practice this on your brand of clay before doing it on your precious sculpture! You see, in the photos directly above, that one is before baking, the last, after. See how the blush looks too heavy before? But after, the clay comes to life and the translucent properties just make this look so fresh and healthy! LOVE IT. But do practice on scrap clay, then bake the sample. Pretty please.

And yes, it stays on really well, but I do go over it with a very light coating of Genesis paint– that seals everything nicely.

Cranial Space

After the head has been baked, I will now go ahead and build up her skull into an appropriate shape– and then put some simple ears on her! First, a nice brushing on of the liquid clay. I use this often, it acts as a glue to bond unbaked clay to baked clay. And it makes the clay so strong! A thick pad of clay is added to the back of her head– and smoothed down, again, making sure to NOT cover over those vent holes for the eyes. I don't THINK anything would change with the eyes now, but you never know so it's better to be safe than sorry. Then, because we'll need to add a hole to the top of her head for wigging later, I will build up the top of her head. And because a child's features are all in the lower half of their face– I have some room to add here. Otherwise, if I didn't, I would drill in a hole later– but we don't need to do that now. **More about this later…** Smooth all the clay down– feathering in the edges down to nothing. A lotion water mix is helpful, for this.

Once I built up the top of her head, I decided to round out her forehead also. This makes it a little easier to 'start and stop' the new clay too, because I can use her eyebrows, or the tissue area under her eyebrows to stop the new clay.

So, using the KN, I am rolling and feathering out those edges of the new clay.

Jumping around in the process for a moment:

A view from under the head. Just to make sure those holes don't get filled in with clay, you can re insert the wires– to keep them open as you add the clay to the back of her head.

In the last photo, the wire holes are there– a little more smoothing and I will be ready for the next steps. Ears. Are you excited? Yeah, that's what I thought….

Elfin Ears

Step by step here again– if you took my Sculpting the Female Faces class and/or the Ears! Class, you can pull those sheets and put more detail into these ears if you wish. But they will be fully covered with hair- the points of her ears can stick out from her cap though, so consider that when you're sculpting them. Bigger is a little better here! Following the steps then, small pads of clay are added, smoothed in with the KN, then using a paint brush handle, sculpt in the basic shape inside the ear.

The ear (not counting the pointed part) lines up with the corner of the eye– and the ear lobe lines up with the bottom of the nose so keep that in mind for size.

Finishing

Finishing touches here– I added yet again to the tissue below her eyebrow, she just seemed to need that for a rounder, child like look. Then I cut out a hole in the clay in the top of her head– this will be where the mohair is added later. Planning ahead, you know! A final blushing– a little texture to her eyebrows, this aids in the painting- and she's ready to bake again!

Building the Neck Blank

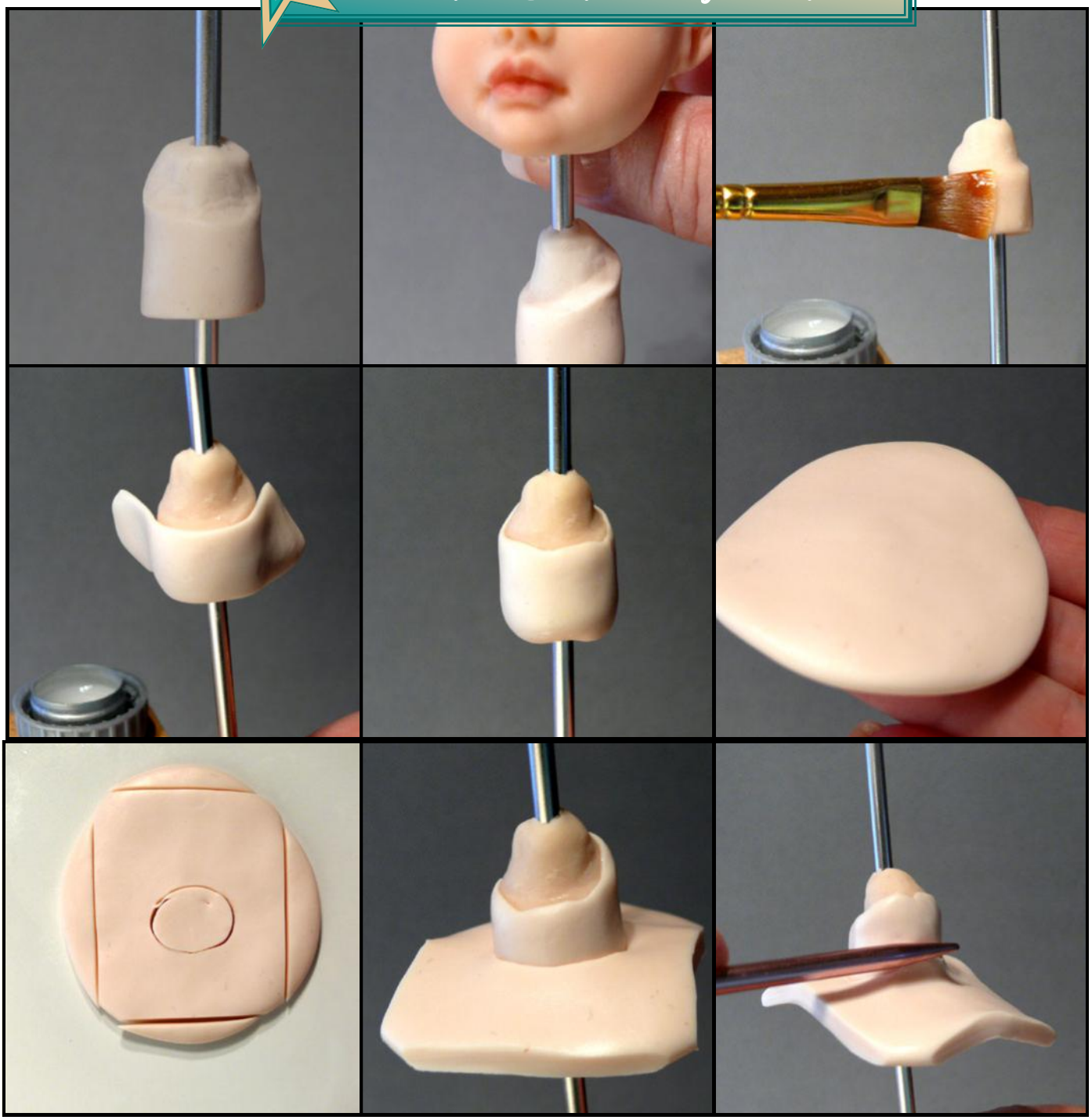
Crumple up a good sized piece of aluminum foil. Compress it down into an oblong oval shape, flatten the bottom and round the top edge, to emulate shoulders on a child. Pierce through it with the same size KN that you used to hold the head while sculpting. Cover it with a thin layer of clay and smooth. This is your shoulder plate form. You will be able to use this over and over. Insert the KN through the foil and clay overlay– it is ready to bake. Bake this according to the directions on your clay.

Then we will make the neck blank for Wisp's head. Roll a coil of clay as you see in the third row, third photo. **Make it smaller than you want her neck to be because we will be adding a layer of clay to it later.** You MAY have to carve out- or drill out the inside of the head– for that, I used a 1/2" spade bit as shown in the photo above. Carefully and slowly drill out the hole so it's nice and round– no bumps as this hinders her head turning. I also used a razor knife to round off the edges of that hole, this too helps later when she turns her head, nothing to catch on!

So then fit the neck up into the hole– then place it on the KN and fit the KN up through the neck. Place her head on the neck and fit the KN all the way through to the top of her head so everything is lined up. Let the inside of her head make an impression on the neck clay. Check the fit again– then trim off the tip of the neck, we want that shorter and rounded off, again, to aid in her being able to turn and position her head. Once you're happy with the fit of the neck, go ahead and bake this.

The neck gets a lot of pressure and pulling while getting strung with the elastic. If you feel the clay you use isn't going to be strong enough, blend Mix Quick into the clay, a 5:1 mix, or 4:1, 4 parts clay to 1 part Mix Quick. Bake as usual.

Her Breast Plate

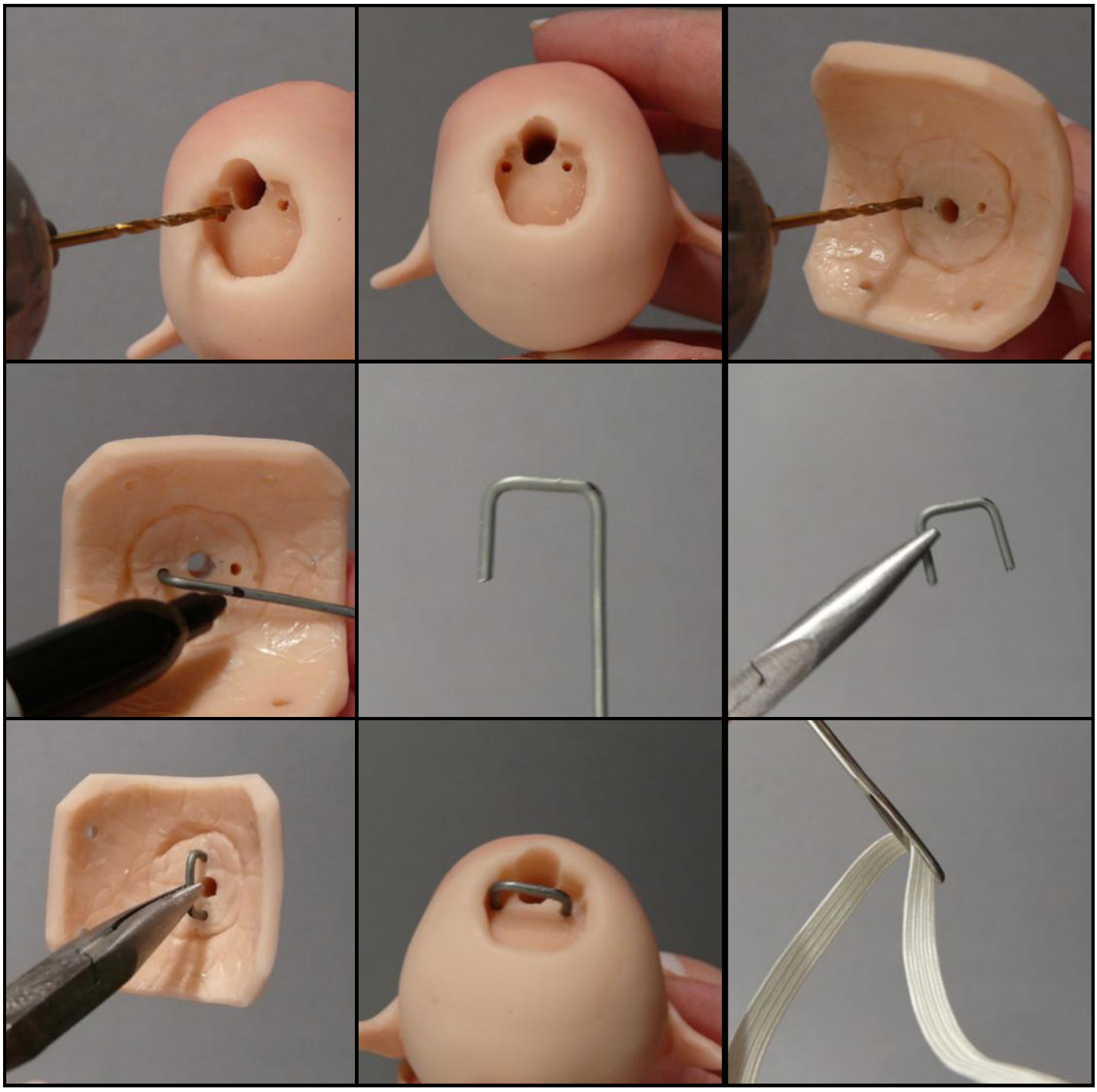


Now to build the actual breast plate, coat the neck blank with liquid clay– then place a very thin layer of clay over that– and smooth in so there are no bubbles trapped. This will help the neck bond with the breast plate. Take a ball of clay and flatten it, you will need it about 1/4" thick, (12.70 mm) and about 2" (50.80 mm) wide and 2.5" (63.50 mm) long. Cut it in a shape as shown in the photo directly above. Place the neck inside the hole, and use the KN to smooth the edges all together! Keep this unit on the KN the whole time, because we need that hole through the center for threading elastic later. Also, make sure the KN is larger than a darning needle– the biggest darning needle– we need that to fit up through there too. If its not, you can drill it out, but this is just easier.

Keep the new neck clay only on the lower part of the neck, you don't want that clay to work up on the part of the neck that fits inside her head– or it will get too large.

Ok! Back to the shoulder form you made, **I have now covered it with another layer of foil so the new clay doesn't bond with the clay on the form.** Smooth the clay from the breast plate and the neck plate together and press down onto the form with the KN still in place. Remember, you have a hole all the way through the base. Trim the edges and cut the corners if desired. Then just before baking, put two holes into each side– this will allow you to sew this to the body in the next class! All set!

Check for fit- make sure her head turns nicely on the neck– and then remove her head– <u>bake only the neck unit this time</u>. And bake it right on the foil form with the KN in place so it stays in that shape.

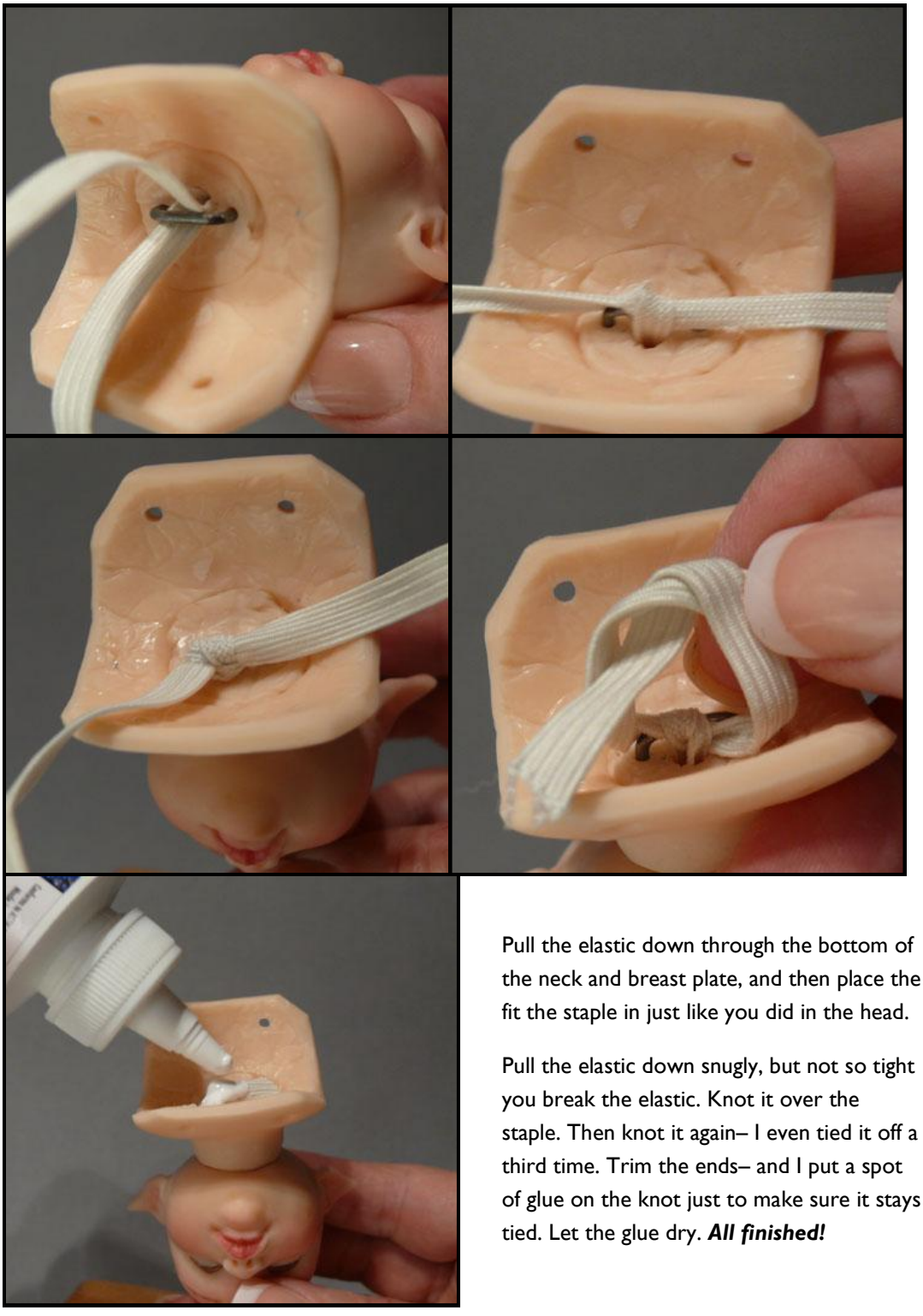


Now to prepare the head and neck unit for the elastic. First, using a 3/32” drill bit, or something similar, drill two tiny holes next to the large hole in the top of her head. We’re going to make a wire ’staple’ to fit this, both here and in the neck, to hold the elastic. Again, 16 ga wire fits the 3/32” bit perfectly, but do the best you can getting a wire to fit the hole. Then bend the wire to fit– as shown here. As you can see, I bend it into the letter L, then fit that end into the hole and mark it with a marker where the other hole is so I can bend it there too. As close as possible anyway. :) It sometimes takes some fussing to make it work. Do the same for both the head, and the neck. You won’t be gluing them, we need to be able to take them out again.

Next, thread the 8” (203.2 mm) of elastic on the darning needle.

Thread the elastic up through the bottom hole, single layer– up through the head, then back down through the head again, leaving a loop at the top of the head. Don't pull the elastic tight just yet.

Before pulling the elastic, place the staple into the holes in the top of her head, making sure that the elastic will come down on each side of the staple. (Middle row, second and third photos.) Using a needle nose pliers, push the staple down into the holes, so the elastic is looped over the top of it. Pull the ends of the elastic down through the head and through the neck.



Pull the elastic down through the bottom of the neck and breast plate, and then place the fit the staple in just like you did in the head.

Pull the elastic down snugly, but not so tight you break the elastic. Knot it over the staple. Then knot it again– I even tied it off a third time. Trim the ends– and I put a spot of glue on the knot just to make sure it stays tied. Let the glue dry. ***All finished!***

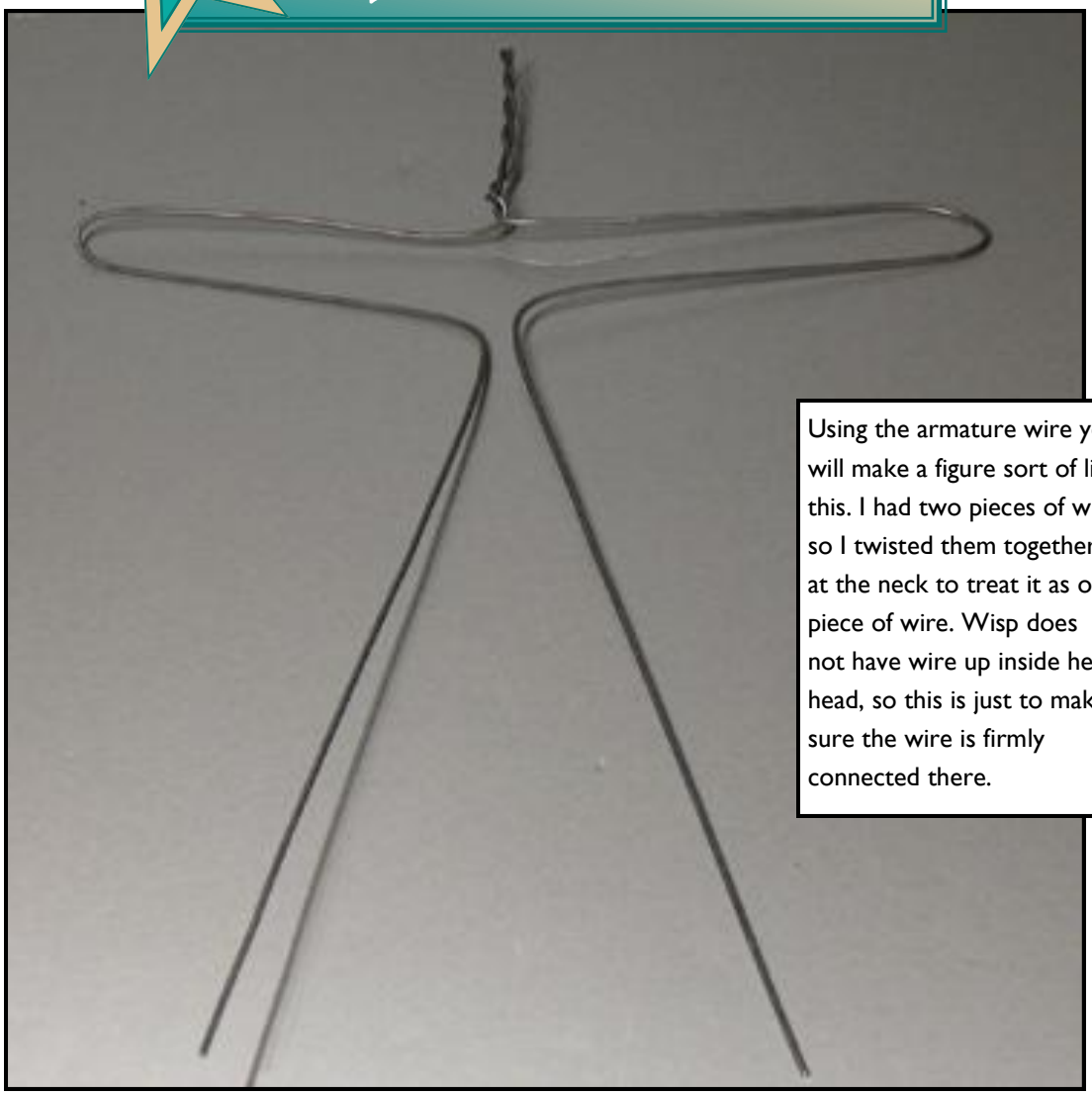
If you want to, you can glue the staples in place, especially if they are not tight in the holes. I would use Super Glue. But really, the elastic will hold them in place.

It Works!

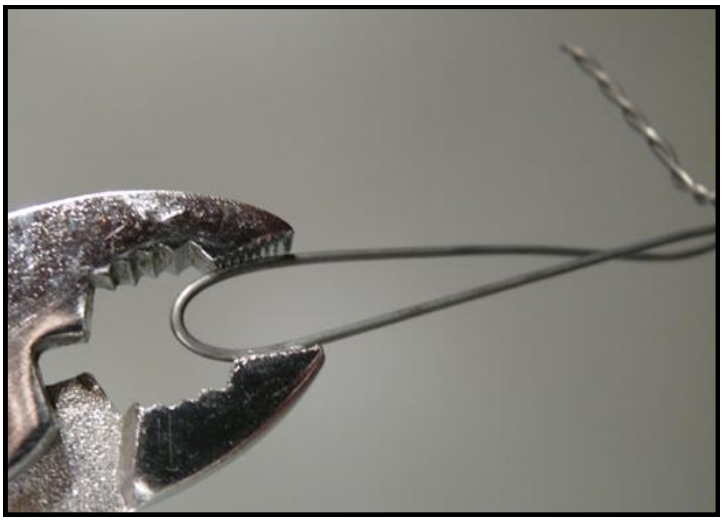
The head is strung and tied–tight! And with the neck rounded, this allows her head to be posed back and forth, and up and down.

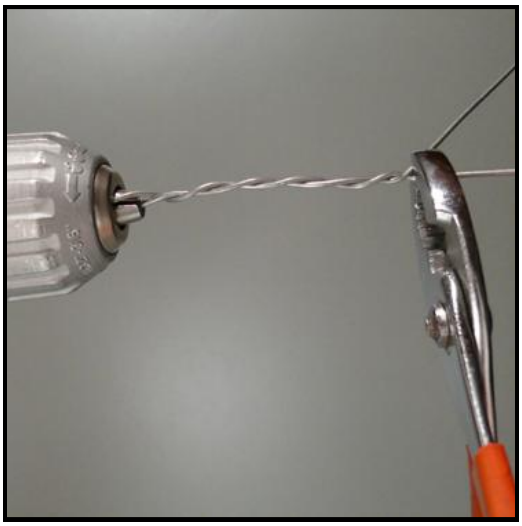
She is ready for her body now, next week!

Armature

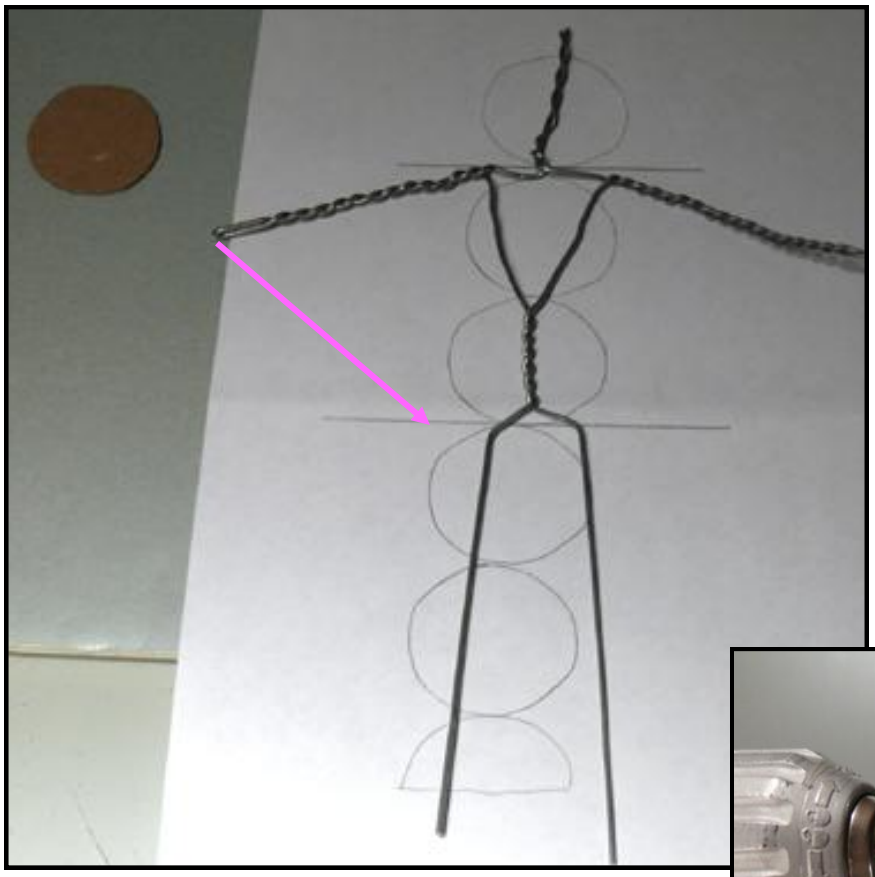


Using the armature wire you will make a figure sort of like this. I had two pieces of wire so I twisted them together at the neck to treat it as one piece of wire. Wisp does not have wire up inside her head, so this is just to make sure the wire is firmly connected there.





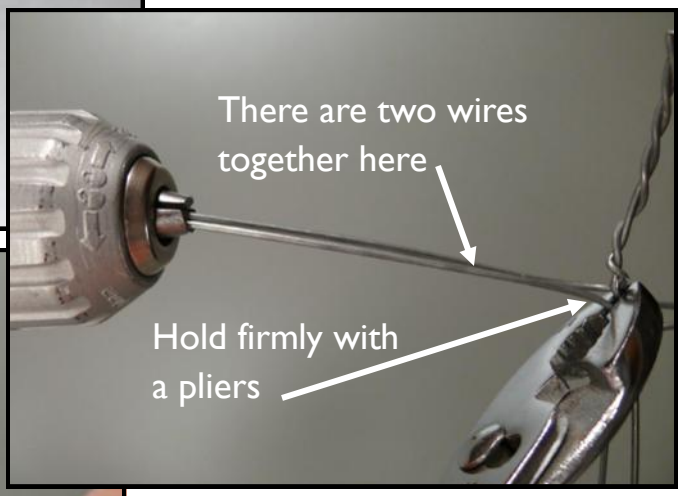
Squeeze the arm loops down tight, and if you have use of a drill, clamp the end down in the chuck of the drill and turn the drill on slowly. It will twist the wires very neatly and evenly. Don't go too fast or over twist the wires you will break them.

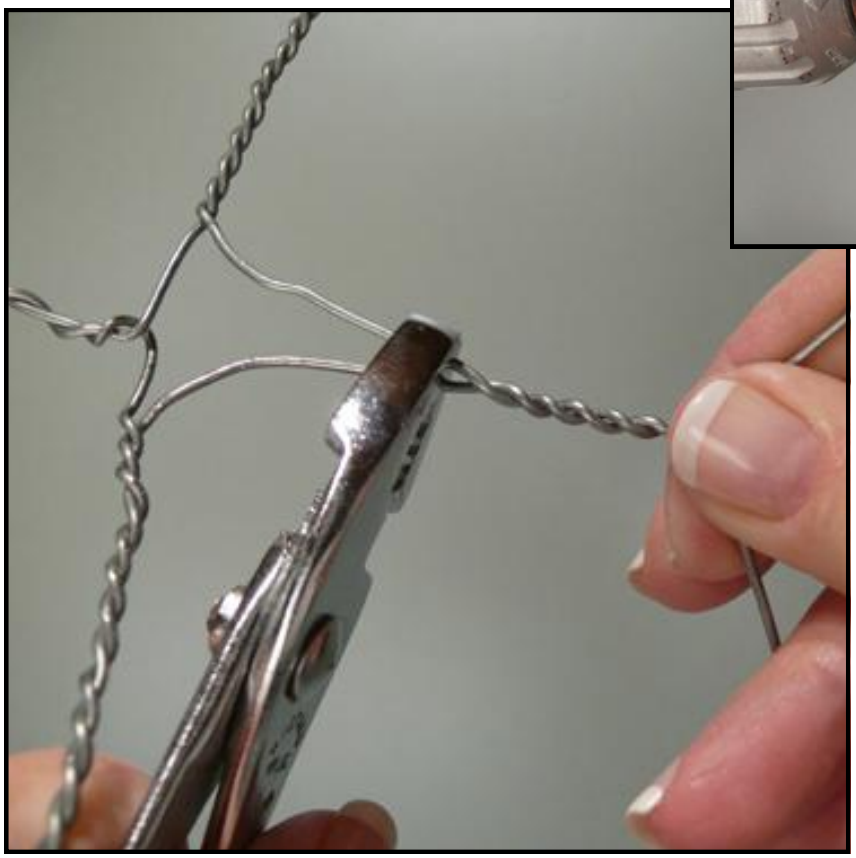


Now that you have your doll's head done, use a piece of cardboard to make a circle about the same size as just the head. You can see my cardboard circle there on the left.

Then, on a piece of printer paper, draw 5 and one half circles in a row, as shown here. The top one is her head, the next two, her torso, the next two and a half, her legs! This is the scale for a young child. Then shape your armature wires as also shown here.

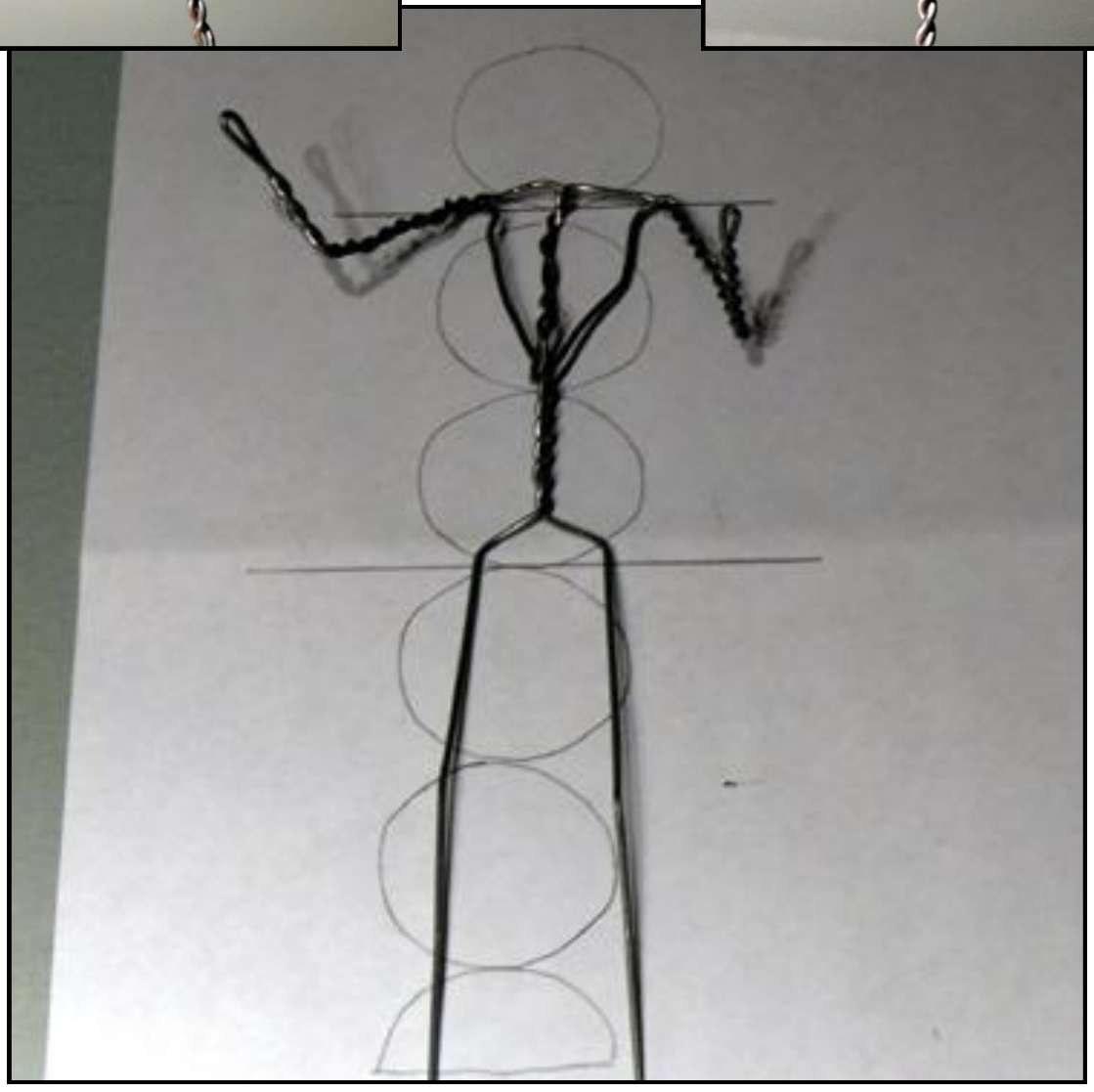
Make sure you make the arm is long enough– you can always trim off extra, but we need enough for the wires to reach down to her wrists. Make them long enough to reach the hip line at least.





For the waist, you will have to twist that by hand, holding it with the pliers really helps to twist those wires. If you were able to get the 14 ga aluminum wire, you will find it twists very easily and is still strong. It is not as rigid though so you will have to take that into account when you're costuming the doll.

I have bent the neck wire down and shaped it into the backbone. I will leave it there for extra stability.



Well! Here is our armature, ready to go! Arms are bent at the elbows– legs remain straight because her legs will be full clay sculpted. You might notice the arms are not exactly the same length, that's ok, from the shoulder to the elbow will be the same length, but after that they will be cut off so they fit down inside the arms in the next session. But for now, we're happy with this– and your armature is designed to be the right size and scale for the head you made! Congratulations!

We achieved a lot in this session! Well done!

Let's meet right back here next week– and we'll continue on with our "Wisp" project, next we'll make her sweet little hands and shapely legs, all ready for boots! And we will have a sewing project too, making her chubby little body. After stuffing her body, with the armature inside– we'll stitch some contours to make a cute little shape! That's fun to do! Its going to be great to see all the different little faces and bodies that evolve in this class!

So, be ready, by the end of our session next week, your Wisp will be standing there– looking right back at YOU! See you then-

Hugs, Deb

Create this adorable little posable doll with Deb Wood — Enchanted Hearts

"Wisp"

A Dragonfly Fairy

With Deb Wood

Session 2~ 27 pages - Includes Patterns

(Please read through the entire session before you begin)

What to Expect in This Class-

Your little doll is going to start to take shape! As we sew her little chubby body– then sculpt her cute little hands, you will start to get a feel for this little Wisp of a thing!

And the legs will finish today's session– here we won't have to be QUITE so fussy– because she wears stockings after all; but the shape is considered for the leg and the boot. We'll go over all of that too! Ok, lets get this project started! Wisp is waiting!

In These Sessions:

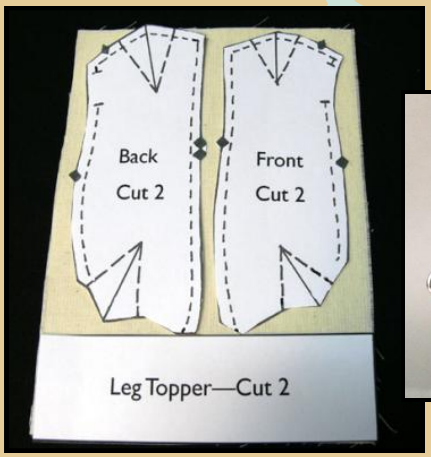
Session 1: We will be sculpting her face and making the breast plate and learning tricks so Wisp can turn her head and look up or down. Next, we'll get the armature ready for session 2.

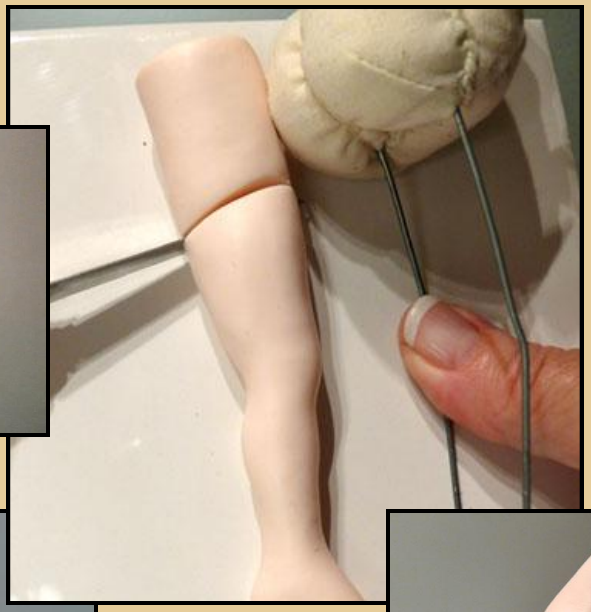
Session 2: Sewing her cloth body, sculpting her hands and making her legs; ready for boots.

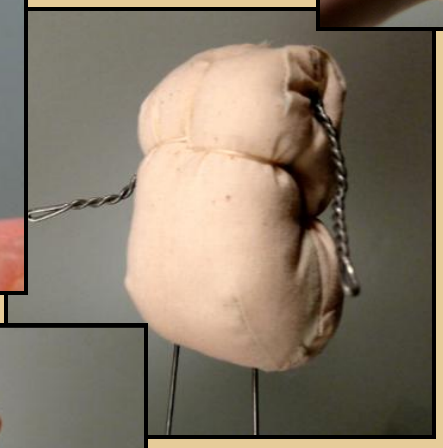
Session 3: Assembling the doll, final touches on her body, and then we move on to wigging Wisp. Mohair is recommended. Making her cute leather cap will be included in this class.

Step by Step

Covered in this Session







The Body

Get that sewing machine fired up!

I hope you have a little sewing experience– it will certainly help you with the first steps in this session. I have drafted a pattern for Wisp's body, and the way it's designed, there is room for adjustment in case your little Dragonfly Fairy is taller, or shorter– you will be able to allow for that. There isn't much to it, a few darts and then sewing the pieces together; I think you'll do just fine!

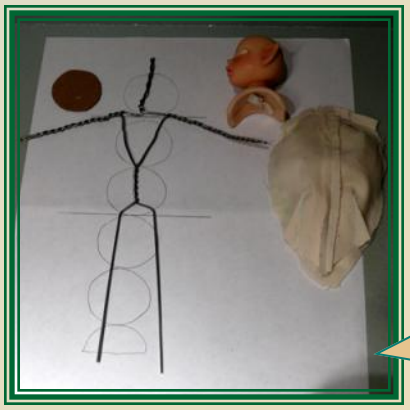
Last week I had you make your armature, based on the size of the head you sculpted – and working within the scale of her being 5 and 1/2 heads tall, her body will be about two heads in height, give or take. So we'll start there, and get that little body sewn and stuffed. My Wisp has an overall finished height of 8". (203.20 mm)

The pattern is included at the end of this session. You can print that out and cut on the solid lines, the dotted lines will be your seams. Darts are easy enough to do, and that gives Wisp her little round figure!

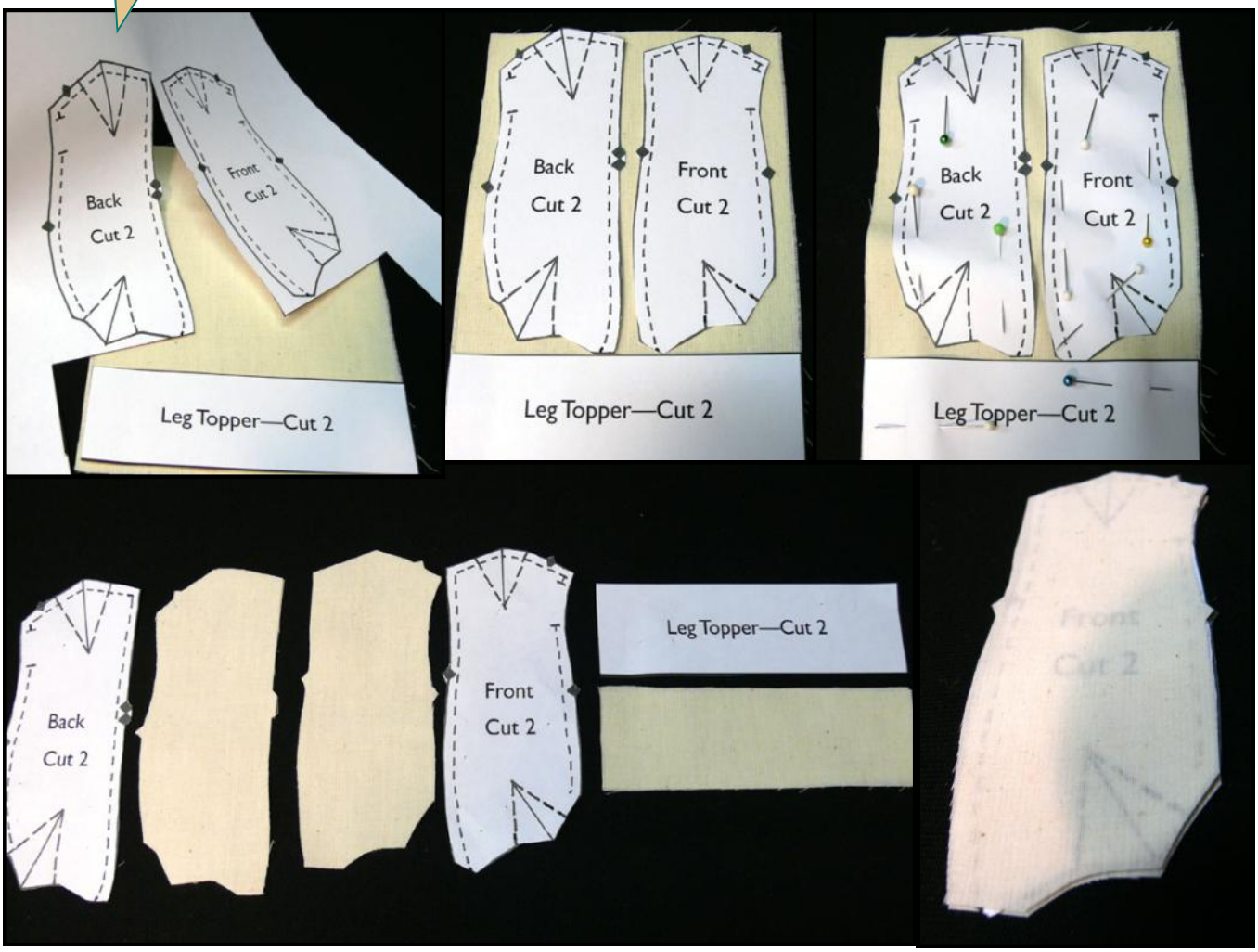
Then we'll sculpt those arms and fit them to the armature– she will start to take shape. Her legs come next, fitted to her armature and just like that, your little Dragonfly Fairy will be standing there, looking right at you, wondering what you're going to do next!

If you don't have a sewing machine– no worries, you can stitch these pieces together using a small running stitch with a needle and thread. It's easy, no pressure, but let's stop wasting time gabbing and get busy!

On to Session 2!



Sewing Her Body

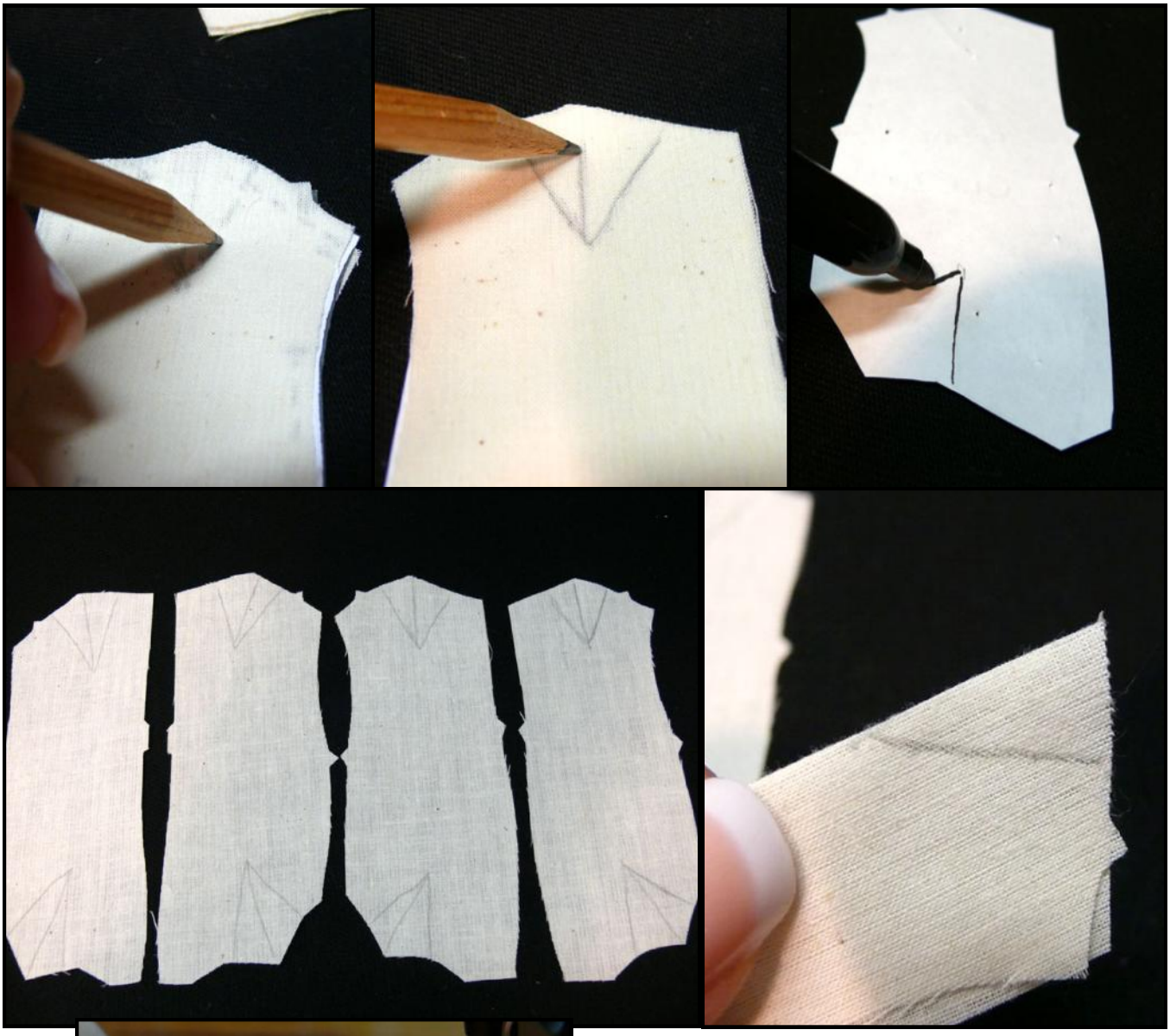


Getting started with the body:

Print out the 26th page of this session. You can select just that page to print if you wish, by altering the settings on the Print selection, under File in the PDF menu. In "Print Range", select page 26.

Cut out the pattern pieces. Lay them out on the muslin fabric. Using the long leg topper piece, cut that strip off the bottom of the fabric, and then pin the body pieces on the remaining fabric. Cut the pieces out, and do include the notches, the small black triangles. These will help you know where to line up the pattern pieces when you sew them together. Double notches are on the back piece, single notches are on the front piece.

In order to mark the darts, slip the pattern under the fabric, the lines are dark enough so you can see them through the fabric, use that to draw the lines onto the fabric. A pencil will work fine for this. (see the next page)

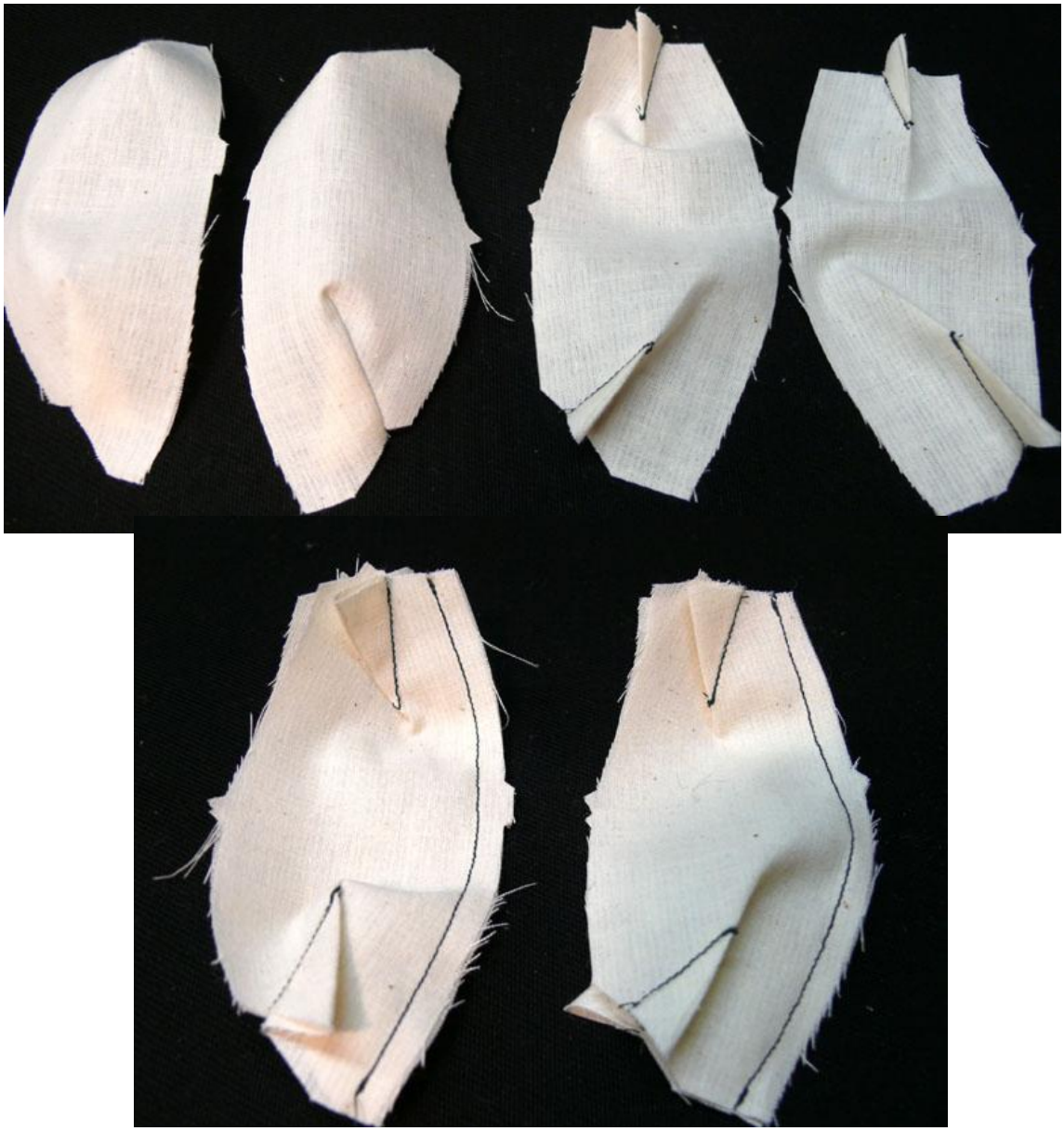


Draw on the lines to mark the darts. Do this on one front and one back piece, then take the pattern piece and turn it over, on the back side, use a marker to draw the lines again. This will allow you to draw the darts on the opposite pieces.

Slip the pattern under the other pieces and draw the darts on those pieces. See the image above, make sure you have right and left pieces for both the front and the back body.

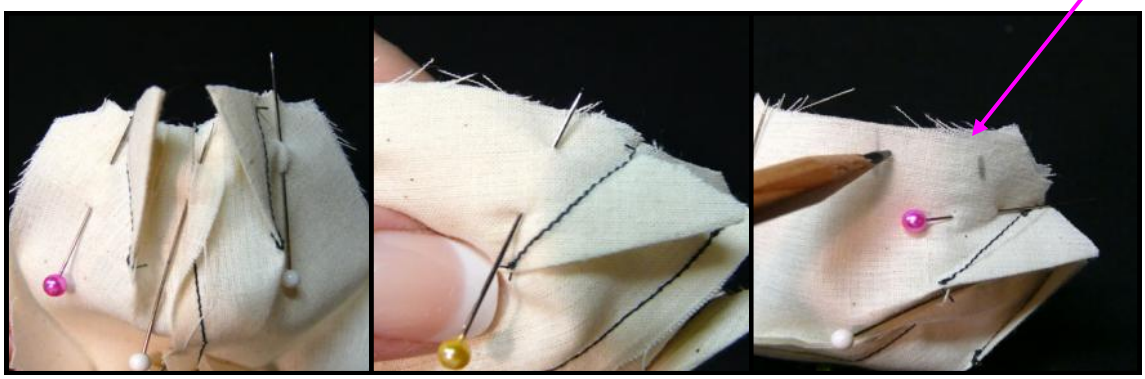
Fold the darts on the center line– match up the other lines and stitch on that line.

I will stitch the pieces with dark thread so you can see the seams. Use matching thread in your sewing machine.



After sewing all the darts, then match up the front pieces and sew the long center seam. Repeat for the back seam.

Open the pieces up and line up the top edge, matching the center seams. Pin the front and back together, and remember to leave a section open for the arms. Mark with a pencil if you need to.

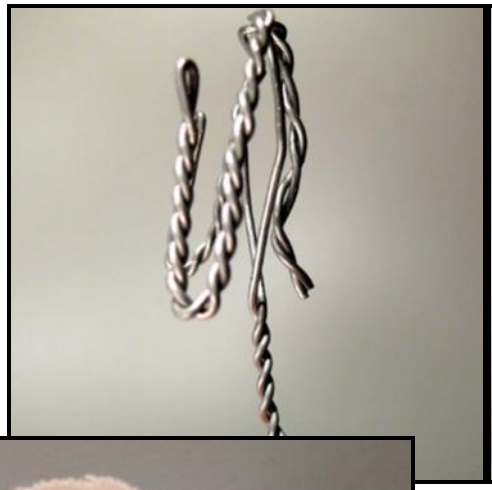


Stitch around the body, up the side, across the top, and back down the other side, leaving a small opening for the arm wires to come through. Turn the body right sides out. This is now ready for the next steps! See? That wasn't too bad, now, was it!

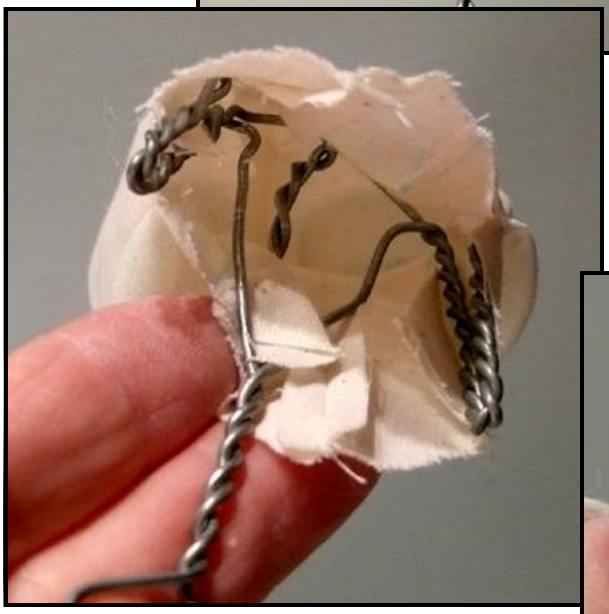
Sewing tiny seams is always an issue for me, I struggle with small pieces. But it's not impossible. There will be a lot of this as we costume Wisp. For now, this is good practice though, since this isn't so fussy with the body.

Next time you're at a Chinese Restaurant, ask for a set of chopsticks! Bring them home and put them with your sewing supplies. They are so handy for pushing out the corners in your sewing!

You can even use a chopstick to push out a seam for pressing. Say you have sewn around all sides of two squares of fabric, leaving an opening for turning, like a pillow. You turn it right sides out– then go to the ironing board, use the chopstick up inside the pillow to push the seam out so you can get a nice flat press. It saves your fingers, because you don't have to have your hands right there close to the iron. The chopstick does that for you from the inside. :)



In the photo above, you can see I have bent the arms up and the neck wire down, and curved it 'sort of' in the shape of her spine. It just gives a little more stability to her torso, and is stronger than cutting the wires off.



It's almost like she is slipping her arms into a shirt. From the bottom, slip the armature up into the body and get the arm wires ready to come out.

Get the arm wires to come out the side holes and then pull them up and out of the way.

Stuff the body from the bottom – filling the form so it's quite firm, but not solid. Up at her shoulders, you will want that to be nice and solid so it supports her head. The lower body can be softer, we will do some additional "soft sculpting" stitching on this so we can further contour her little body.

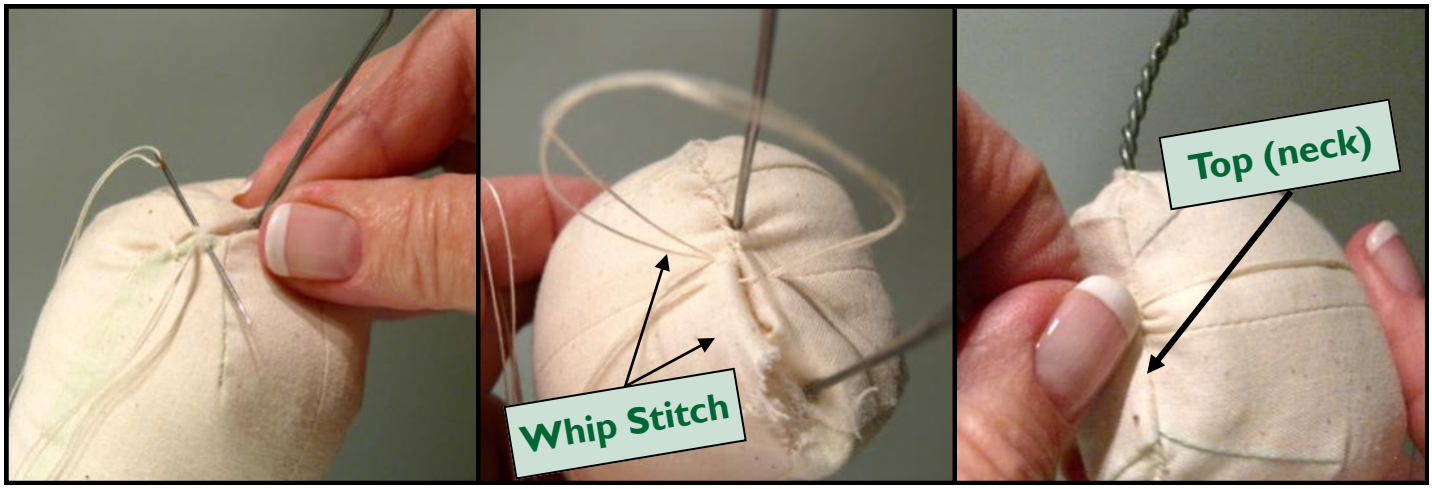
Stuffing!!

Use a hand sewing needle that is at least 2.5" to 3" long (63.50 mm—76.20 mm) so you can reach through the body.

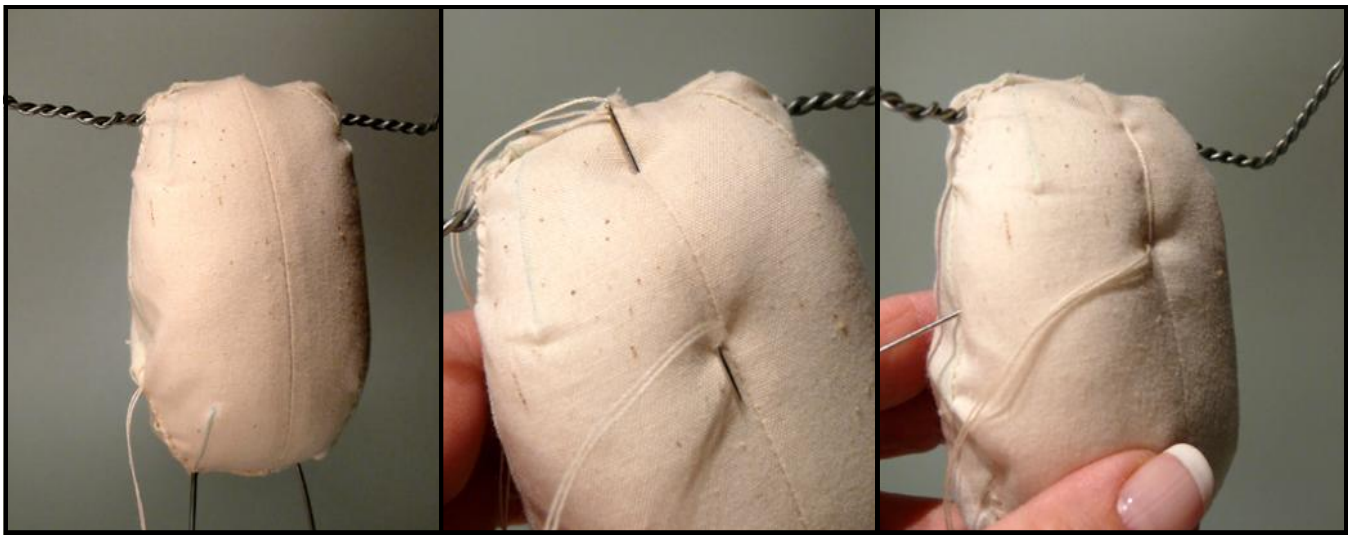
Here you see the body, stuffed and ready for hand stitching. See the little figure starting to take shape? She's got a big tummy, like little girls sometimes do!

Below, with the leg wires off to each side of the opening, I am hand stitching the bottom seam closed. I like to do this stitching with carpet thread, doubled, so the seams are good and secure, but if you don't have carpet thread, just use a good quality sewing thread. I am using a Whip Stitch to close the opening.

I also took some small Whip Stitches to close the armholes around the arm wires.

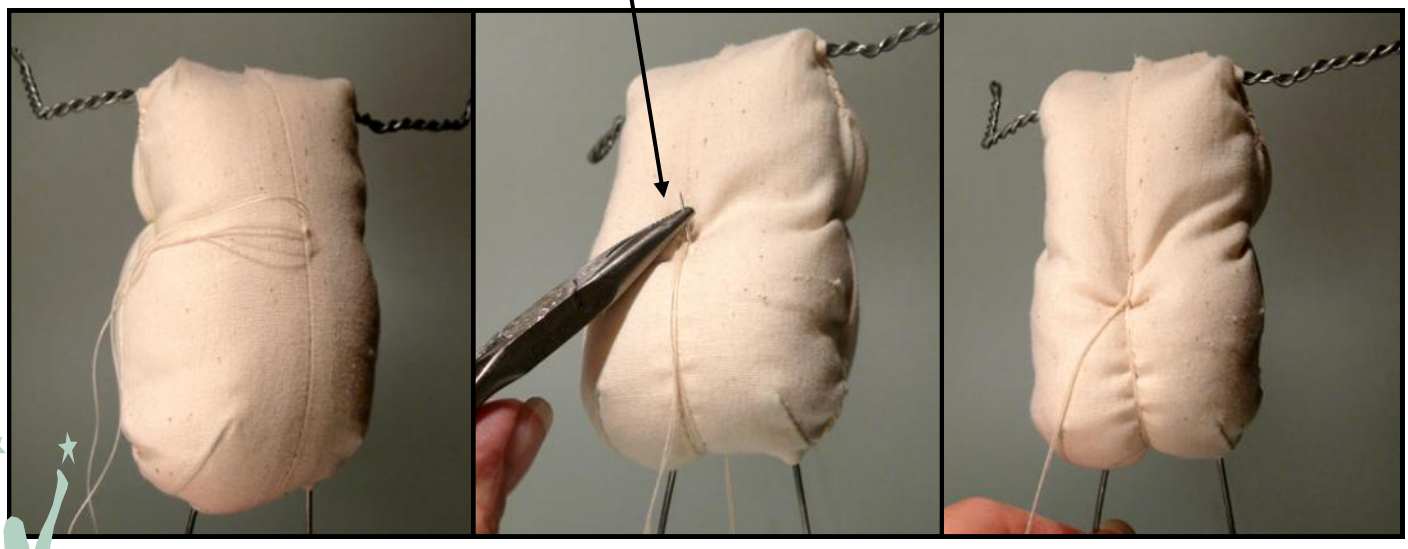


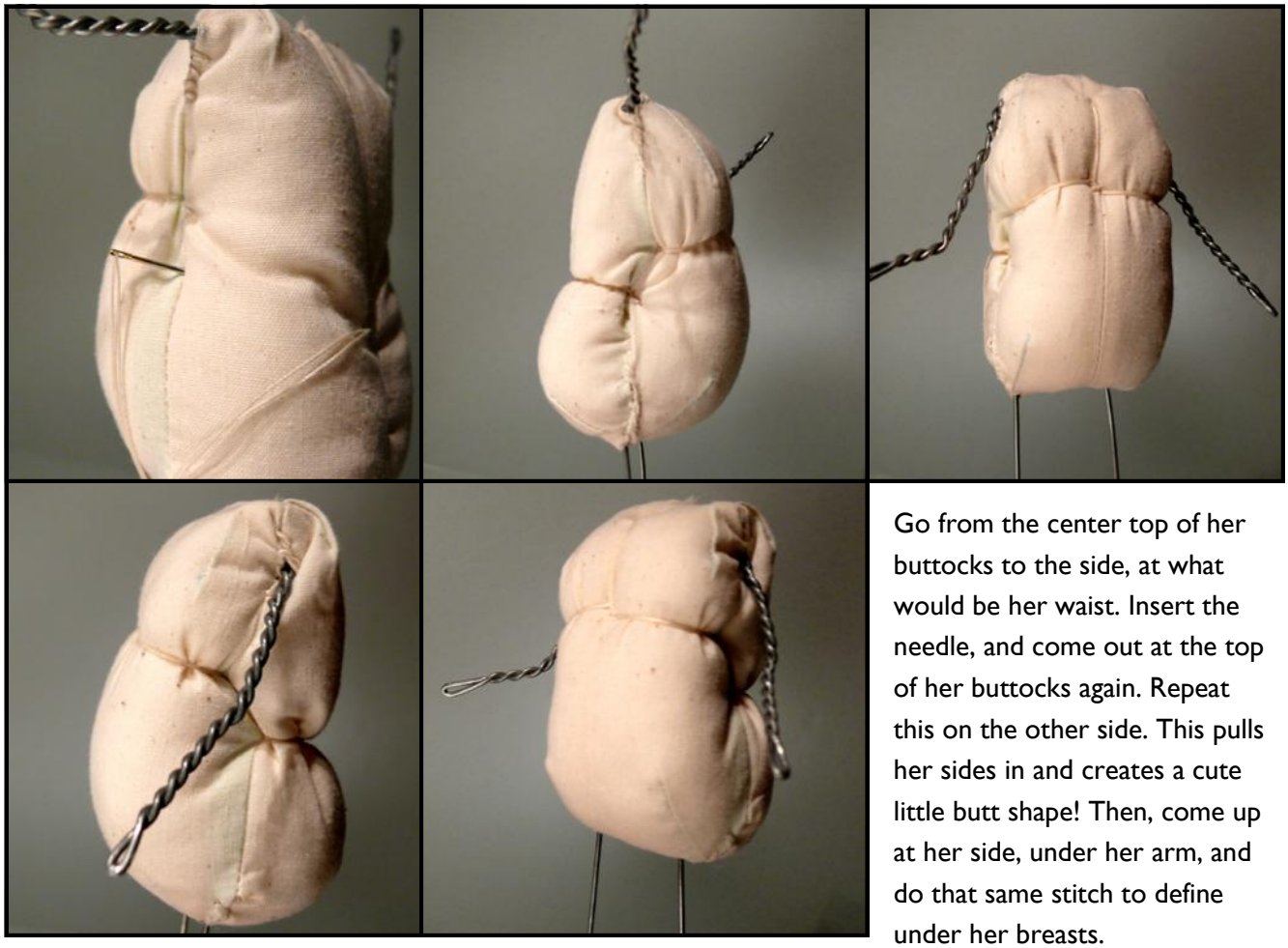
Thread your needle with about 3 feet (914 mm) of thread for the next steps. Bring both ends together and double knot.



In the first photo, the armholes are stitched up, the bottom is closed (leg wires are placed about where the darts are) and we're ready to start the sculpting of her fabric body! First, I take a deep stitch right between her pectoral muscles, in the chest. One stitch, then another right over the top of the first one, then pull slightly on both stitches. This will give her the indent between her little breasts.

Then from the bottom of that stitch at just below her breasts, go through her body and bring the needle out at the top of her buttocks. Then, bring the needle around, and come up through the bottom seam and try to come back out at the same point at the top of her buttocks. This makes a loop stitch through her whole back side. You may have to grab the needle with a pliers to pull it up through the body, pull it up as tight as you wish to create her two little butt cheeks! Now, from the top of her buttocks...





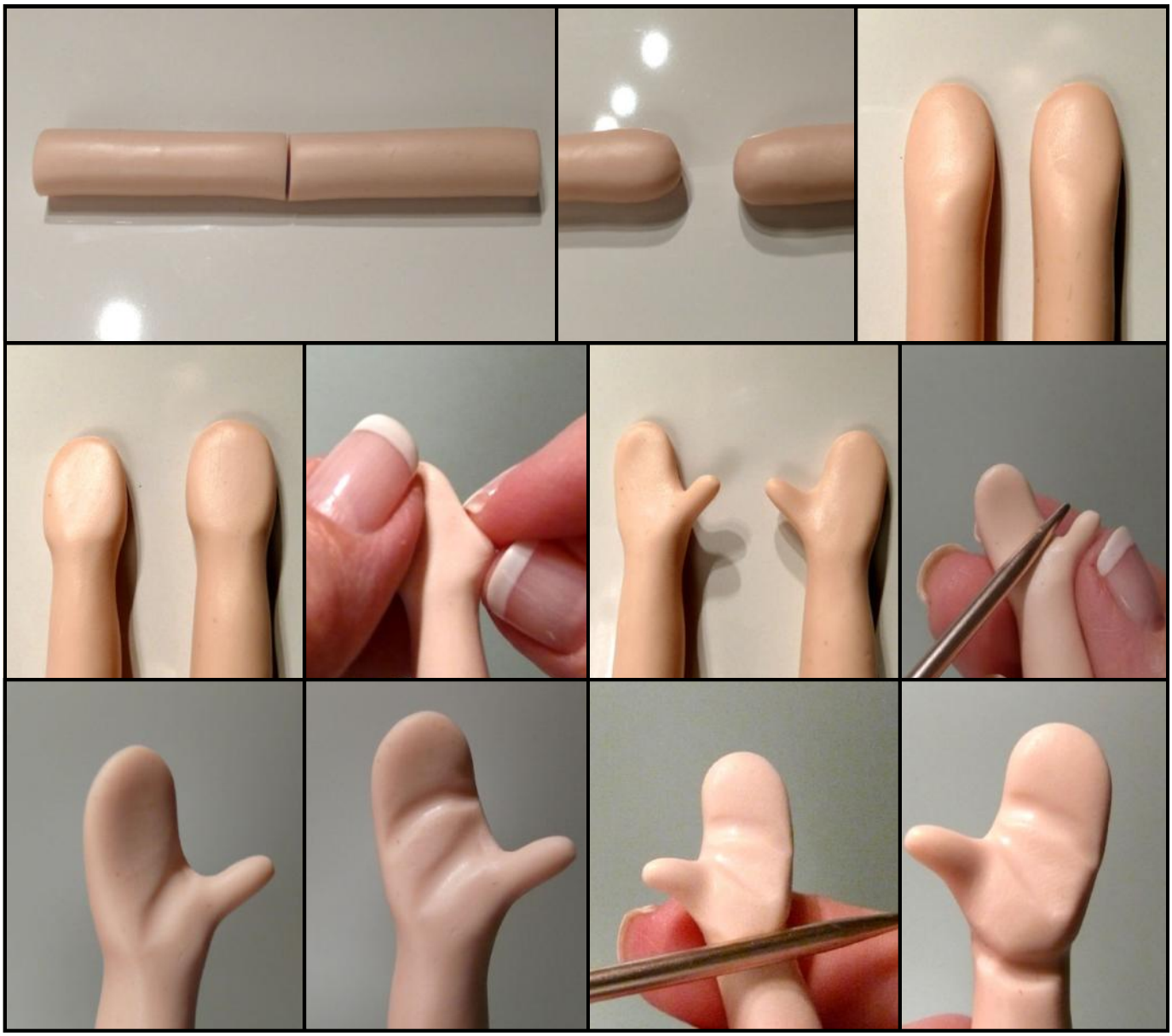
Go from the center top of her buttocks to the side, at what would be her waist. Insert the needle, and come out at the top of her buttocks again. Repeat this on the other side. This pulls her sides in and creates a cute little butt shape! Then, come up at her side, under her arm, and do that same stitch to define under her breasts.

Working back and forth like this, we can contour her body– rather than doing all the stitches on the front of her, then doing the back of her– this way, we're pulling back and forth– front to back, bringing her little shape into a good proportional contour.

So, she has stitches between her breasts, then between her buttocks, then under her breasts again. Finally, in the photo below, I thought her tummy stuck out a little farther than I wanted, so I took one stitch in the center and gave her a belly button, thus pulling her tummy in a little bit.

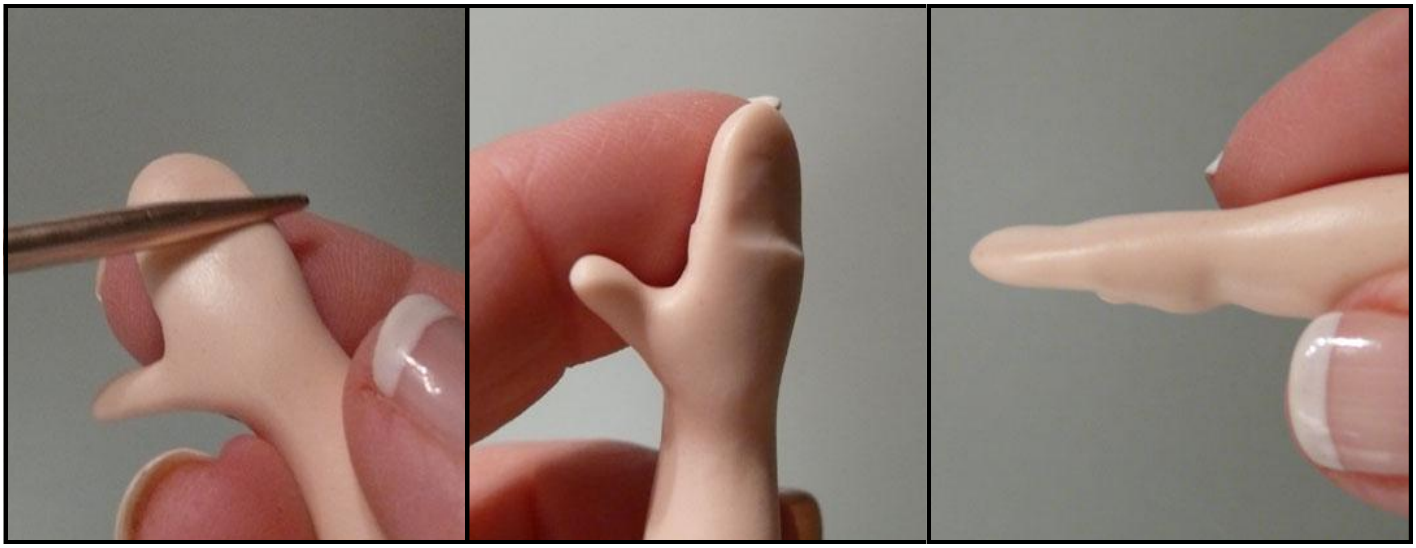
Let's go work on her hands next!

Sculpting Hands



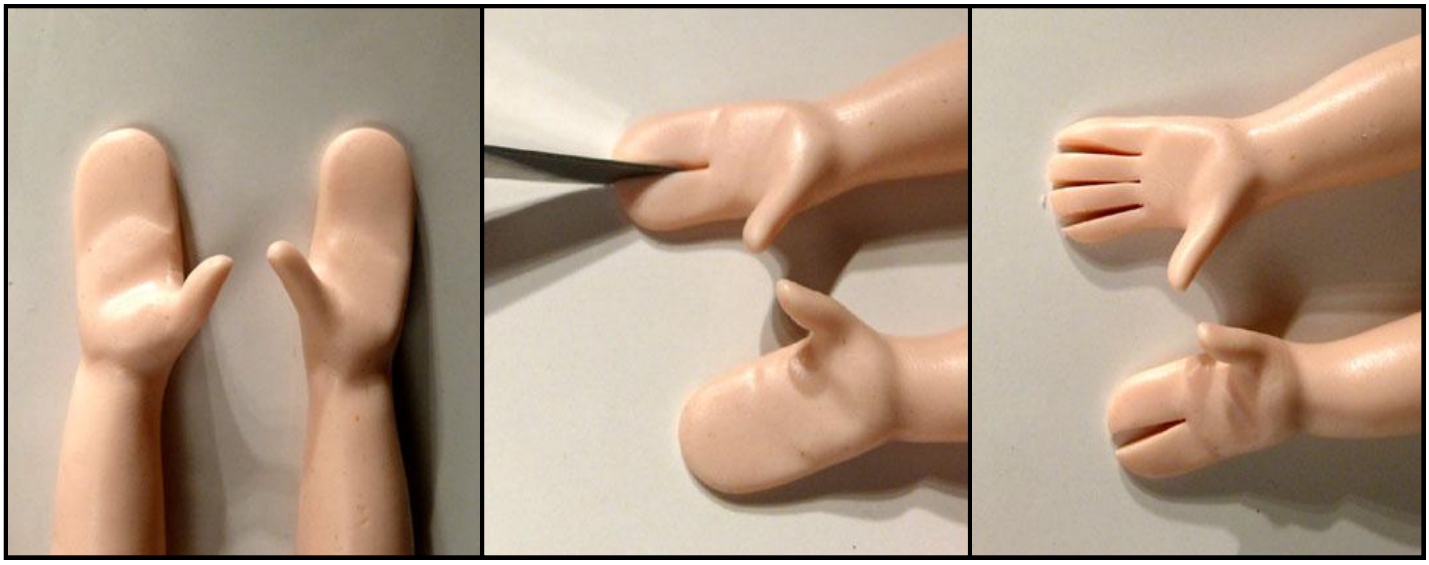
To make hands, start with a coil of clay, and cut two even pieces, about 1/2" in (12.70 mm) diameter and 3" long. (76.20 mm) Round off one end on each. Shape into a paddle, then gently pull out the thumb on opposite sides of each hand. Work between both hands so you are sure to make a left and a right hand. Use the KN to make an indent in the palm, then where the fingers will meet the palm. Then an indent at the inside of the wrist.

At this point, I think about what a hand would look like inside a mitten.



Then, once again using the KN, contour the back of the hand, making it thinner where the fingers are and chubbier on the back of the hand. Notice in the top right photo– the wedge shape of the hand. This assures that the hand doesn't get too thin.

In the bottom row left photo, both hands are now ready for the fingers to be cut in. First cut divides the clay in half, so in other words, the part of the hand that will be the fingers is divided equally in half. Yes, the cut goes all the way through. Then, the next cuts are on each side of that first cut.



The overall size of her hands at this point are about 3/4" from the wrist to the fingertips. (19.05 mm) This is before we trim the length of the fingers.

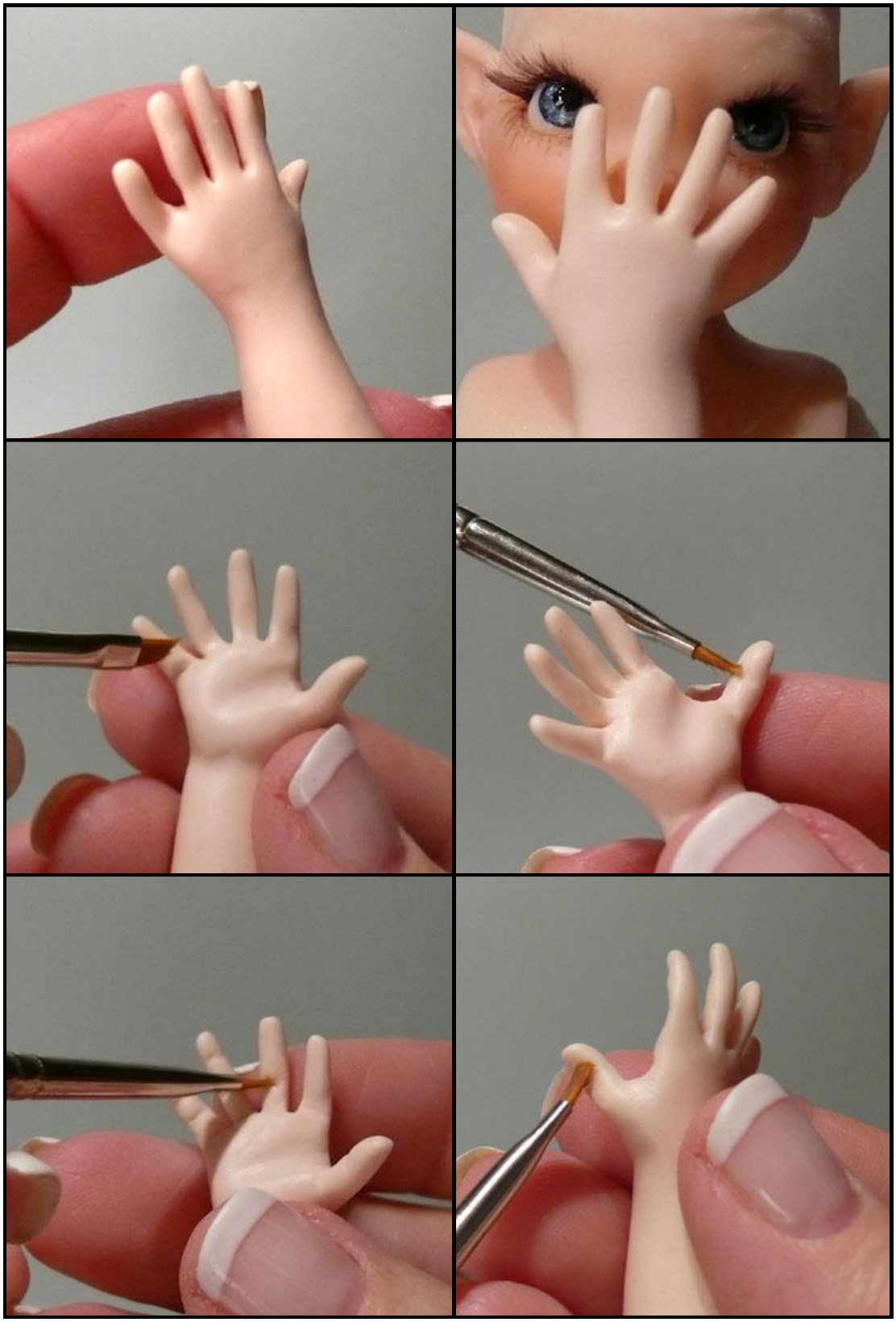
In the first photo, I have cut again between each finger, what this does is it removes the extra clay from the ends of the fingers so shaping them is easier, there is just less clay there. After removing those wedges of clay– I insert a needle tool in between each finger to separate them at the base, where they attach to the palm. This not only rounds out that area, but it parts the fingers at the base, just like they are on our hands.

Then, as carefully and gently as possible, I round off each finger. I do this with my own finger and thumb, but it does take practice. You want to gently rock the finger back and forth, smoothing out the cut edges, without stretching the finger out. It's ok to spread the fingers out a little bit for this step.

If you have trouble getting in there to round the fingers off, you can do it with a brush too, as shown in the middle photo above.

After the fingers are rounded off, then you can check them for length. If they look like they are too long, then trim a little off each finger that you think is too long. Re round the fingertip after trimming them off.

The fingers are about the same length as the palm of your hand. So the distance from the tip of the middle finger to where it attaches to the palm is about the same length as the palm, from where that finger attaches, to the wrist.



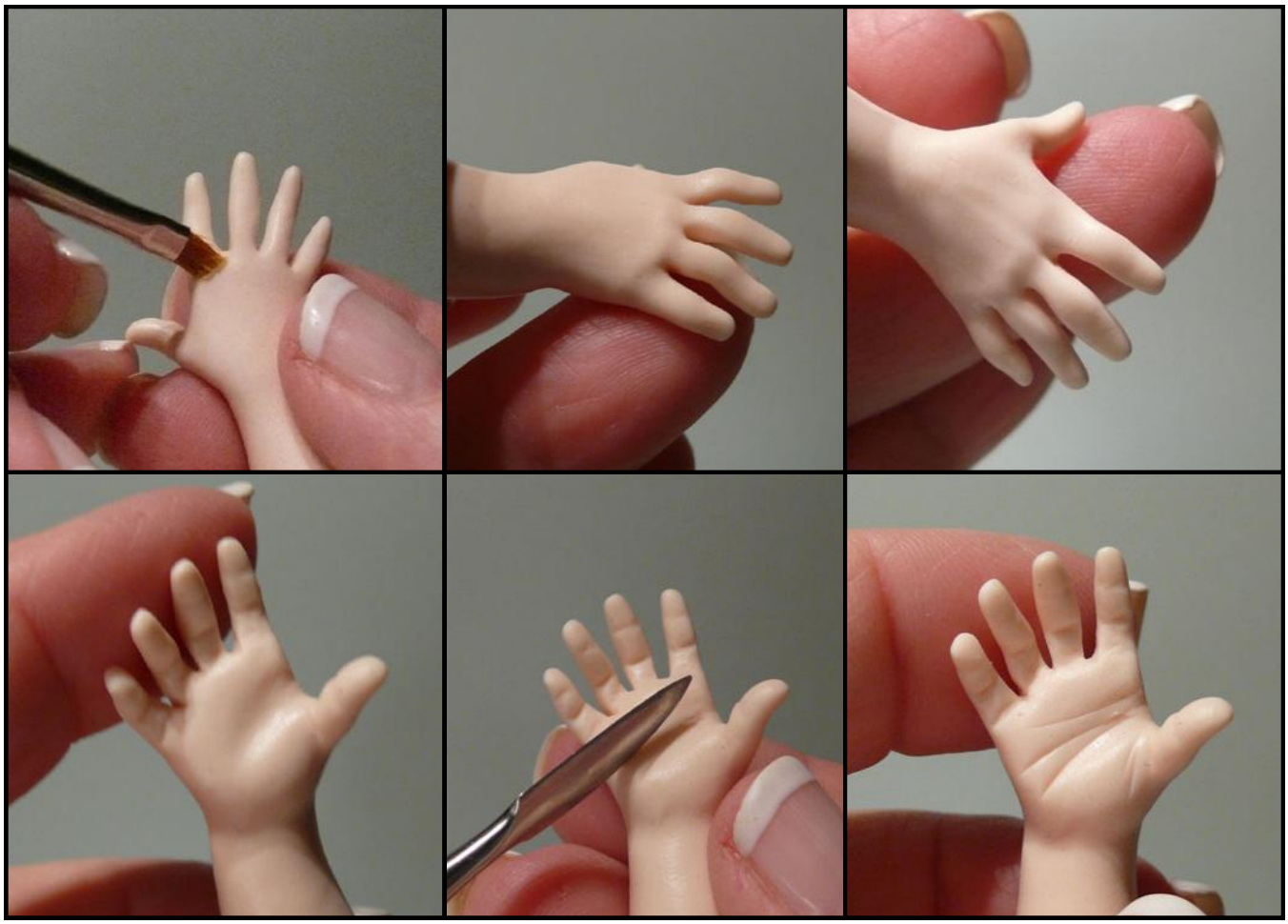
Details! But first, I hold the hand up to Wisp's face to check for size. Now, to be the 'correct' size for her, it should cover her whole face and reach to the middle of her forehead, but hands look too large when I do that– so I scale back on that 'rule'. In these photos, I am using a brush (with clay worked into the bristles so it's stiffer) to make the indents in the fingers where the knuckles are. Also, stroke down on the thumb to make a knuckle joint there.

More details! But they turn out cute so it's worth the effort.

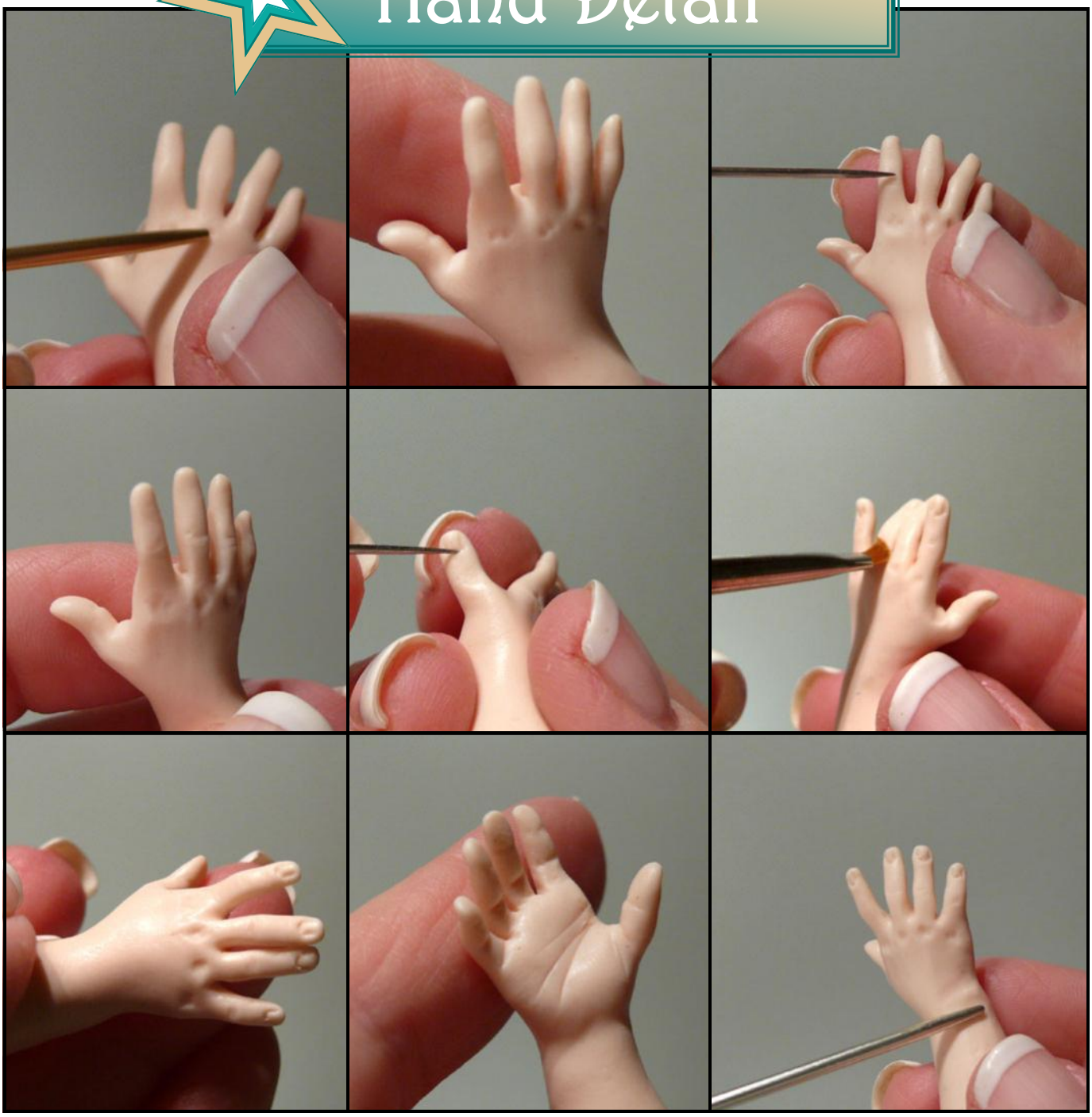
Once again, using the stiff paintbrush, I am brushing back and forth on the fingers to get some little knuckles to form there. Very slight indents in the back of the hand to indicate tendons, but not too much, we want her to have chubby hands.

On the palm, put the creases in with a sharper edged tool, or a needle tool. The letter M is indicated on our palms, look at your own right now– and you can see the lines in your palm make the letter M.

Add a few creases to the thumb also– and remember, the thumb is at a different angle or plane than the fingers are. *Hold your own hand out flat in front of you right now with the back of your hand up, and look at your fingers; then how your thumb knuckle is at a different angle and points back toward you, than the knuckles on your fingers are, they are pointed straight up toward the ceiling.

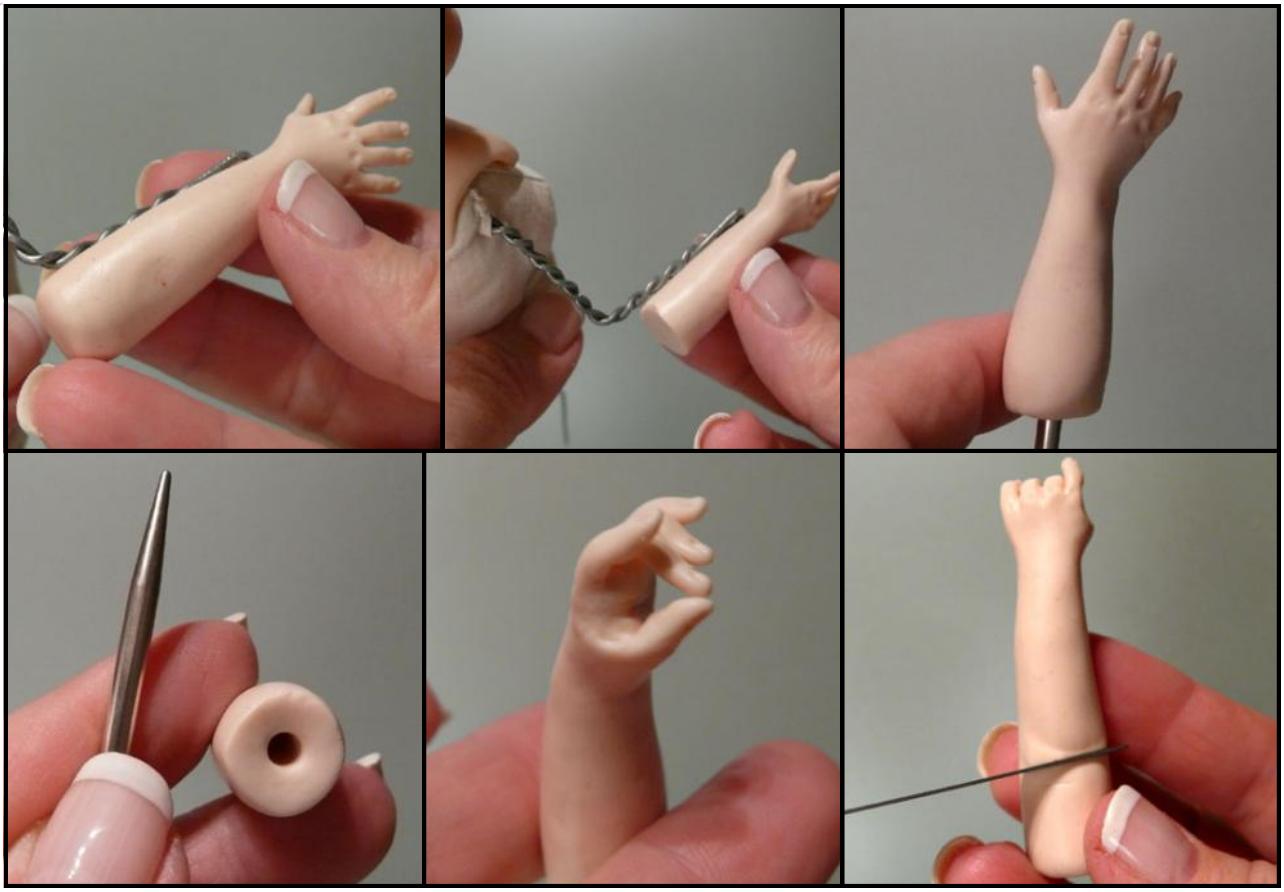


Hand Detail



Dimples and fingernails are next! Using a small KN, I make indents in the back of her hand, at the base of her fingers, to indicate some cute little dimples. Then using a needle tool, some very fine indents are made in the knuckles, nothing too sharp now, because this is a child's hand, after all! I also use a needle tool to make the fingernails, just making an indent and then rounding off at the base of the nail, gives the appearance of fingernails. There are tools you can purchase to make fingernails, and I have them in every size possible, but they are expensive, and it seems like the size is never quite right, so this works and this way you can make them exactly the size you need them to be.

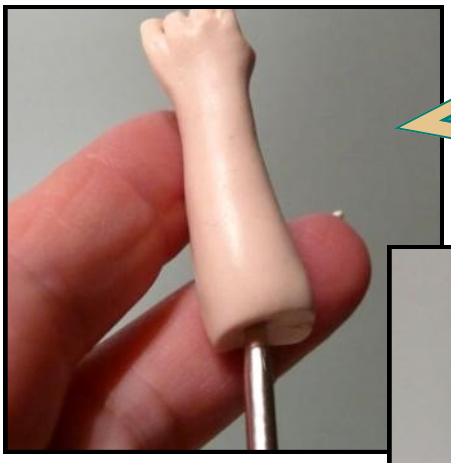
Smooth out any marks you make with a soft touch of the paintbrush– then finally, use the KN to roll in a little wrist bone. Remember, the more lines you add, the more you age the hands.

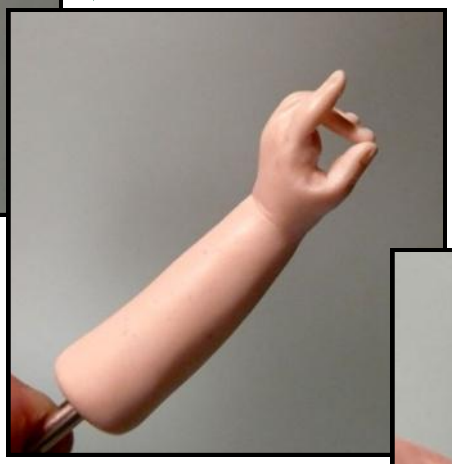


Now! With our hands done– and posed as you wish (if you want your Wisp to hold a magic wand like mine did, you will have to pose one hand as you see above center photo), we will need to cut them to the right length for her arms**. The clay will only go to just before her elbow.** Hold the arm and hand unit up to the wired armature, and cut the arm off so the wire armature will go inside the arm but it will not need to go all the way to the wrist. If you need to trim some length off the wire, go ahead and do that now. **An inch of wire inside the arm is enough.** Then trim the other arm to that same length. Next, we will have to create a hole down through the arm to allow for the wire armature. To do this, I insert an KN into the arm, being careful not to disturb the hands at all. Push the KN down into the arm almost all the way to the wrist. Twisting the arm onto the KN helps the needle go into the arm without disrupting the arm too much.

Make sure that the KN you use is large enough so the wires will fit into the arm after it's baked. Too large is better than too small, or you will end up having to drill the arm out. Also, you will need to bake these on the KN, so if you have TWO knitting needles the same size, you're going to be doing GREAT!

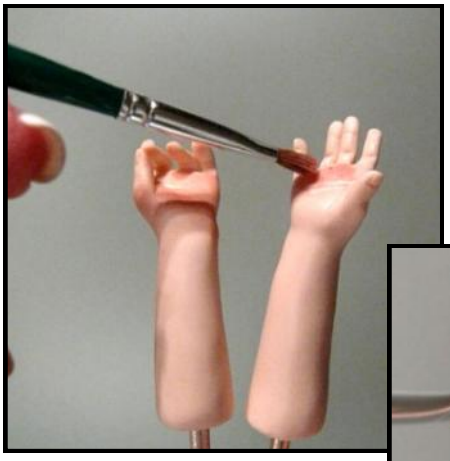
Last Steps





Both arms are fitted onto knitting needles. The needles go almost all the way to the wrist, but not quite!

The arms will remain on the needles all through the bake cycle.

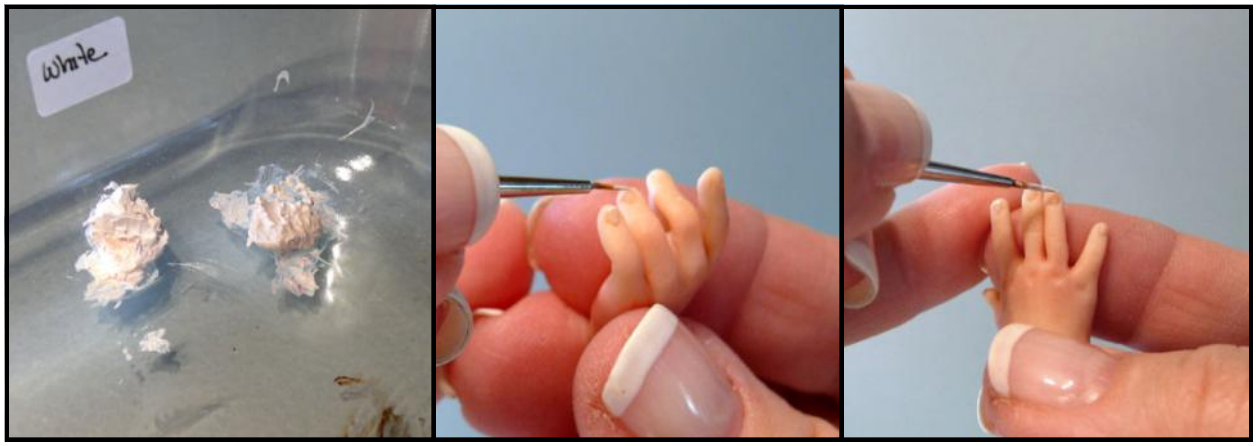


An alcohol swab is used to wipe down the arms and remove dirt and dust particles and to smooth the clay.

Powdered blush is brushed onto the back of the hands, and the palms and fingertips. I use a watercolor mop brush for this– it is like a tiny make up brush for the clay!

The hands are all done and ready for baking. If you have a heat gun, you can use that on the hands for a minute or two...

...to set the pose so the fingers don't change during the bake. Or, just carefully lay the hands on a bed of fiberfill, covered with a Kleenex brand tissue to prevent the fuzzy fibers of the fiberfill from sticking to your clay arms— and bake according to the manufacturer's instructions. Yes, you can safely bake a Kleenex and poly batting!



Now that our hands are baked and cool, we can paint fingernails! For this, I use Genesis brand Polymer Paint– but you can also use acrylic paints as well. In the top left photo, I have taken white Genesis and mixed it with a tiny bit of Genesis burnt umber to get an off white. Using a tiny brush– Round 20/0, paint a thin line at the fingernail tip. If you want to and if you're really steady– you can also paint a little half moon shape at the cuticle. For Genesis paints, set with a heat gun for about a minute or two. With acrylic paint, you may want to use extender so the paint doesn't dry so quickly.

I've found a great way to make a fingernail, without too much extra work. Using matte varnish by Delta, load the brush with a drop of the varnish and touch it to each nail. The cuticle indent will hold the varnish on the nail, and as it dries, it stays sort of rounded!! Two coats might be necessary, but the end result looks good. And there is just enough shine with the matte varnish. Cute little hands!

Legs are Next!

Wisp is wearing stockings and boots, so we will shape her legs and feet to accommodate that. In other words, her feet will be made into the shape of the boot, that way when we add the faux leather boots, the shape of the boot is naturally achieved!

So to begin, roll out two coils of clay about 3/4" (19.05 mm) in diameter at the top and tapered down to 1/2" (12.70 mm) at the foot end. The coil should be about 5" (127 mm) long. We will be trimming off the extra length, this is longer than you need, but it's easier to do that than to try to add length if they are too short!

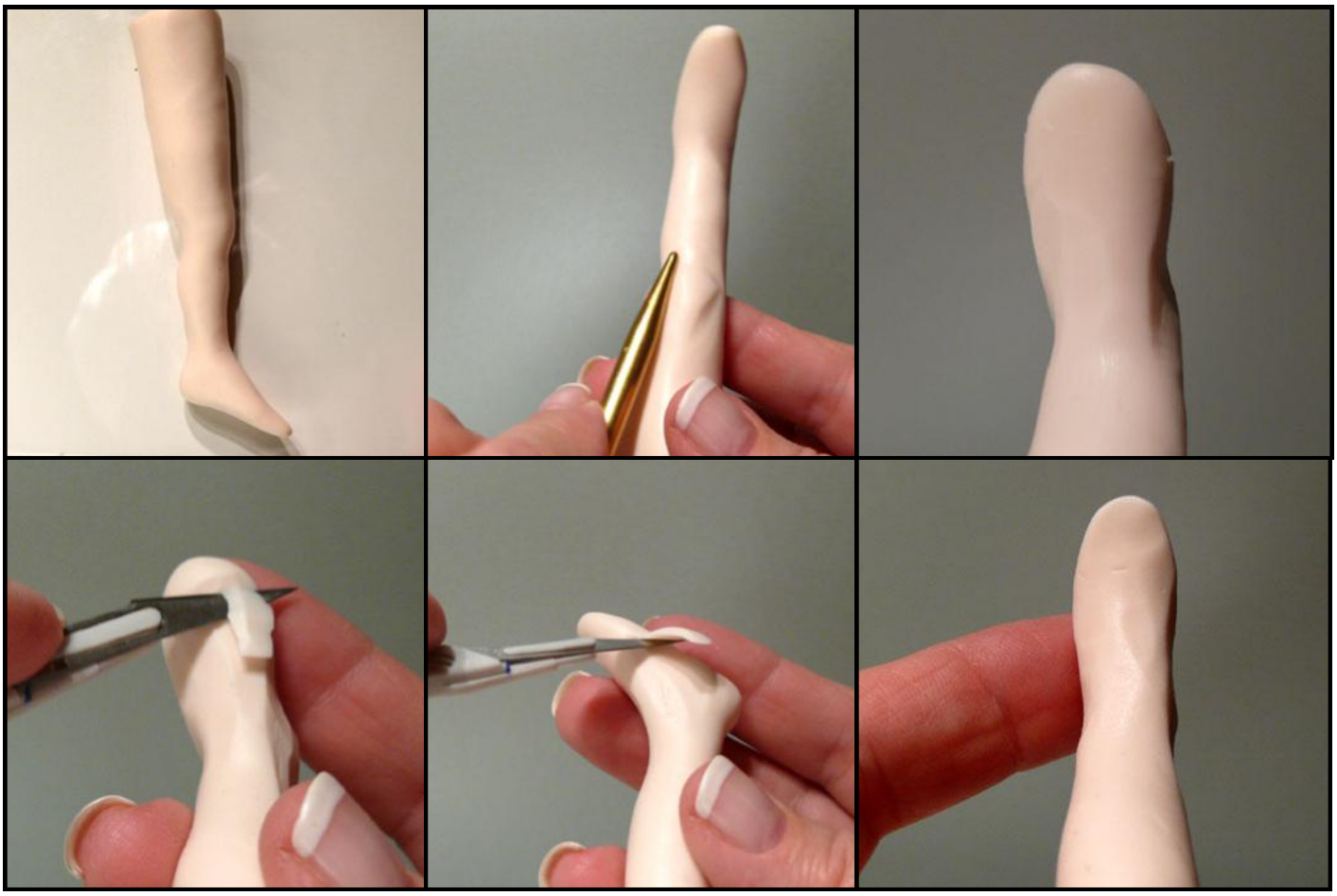
Begin to shape the foot as you see in the first photos above, then roll at the knee—and use a KN to shape a little calf muscle. We will shape the boot next.

This is WAY easier than the hands, too, by the way. Also, not so worrisome about keeping the clay clean, as this all gets covered up. :)

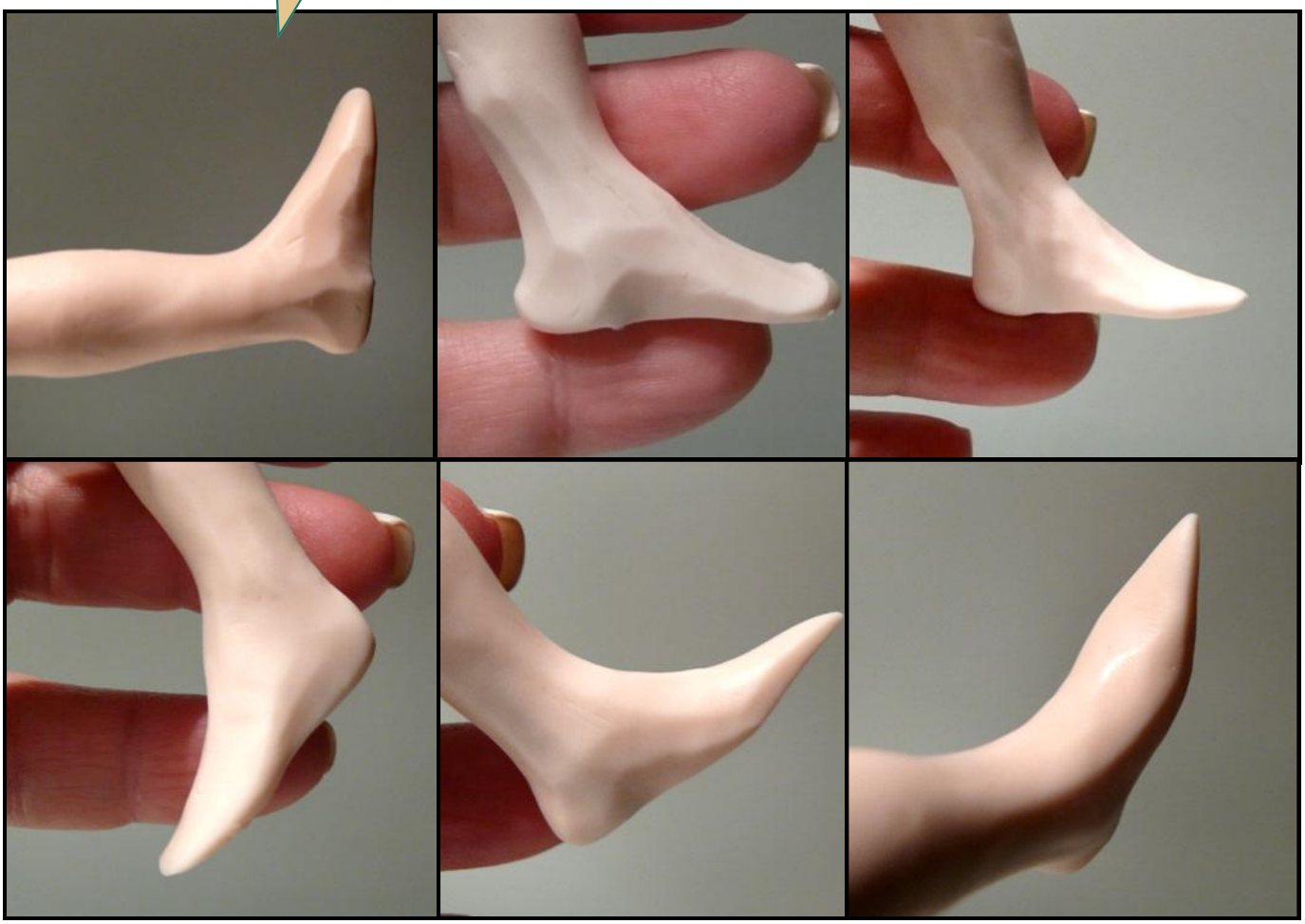
A little shaping of the knee– then on to the foot! As you can see, there is a lot of clay in the foot, this is so I can cut away and shape the boot form.

So, using the scalpel, I carve away at the clay until it looks like a "toe turned up" boot! More refining on the next page….

I put Wisp's hair up on top of her head so she's easier to dress. Getting way ahead of myself here, but it was a cute photo of her standing— with the legs you're working on right now.



Boot FEET



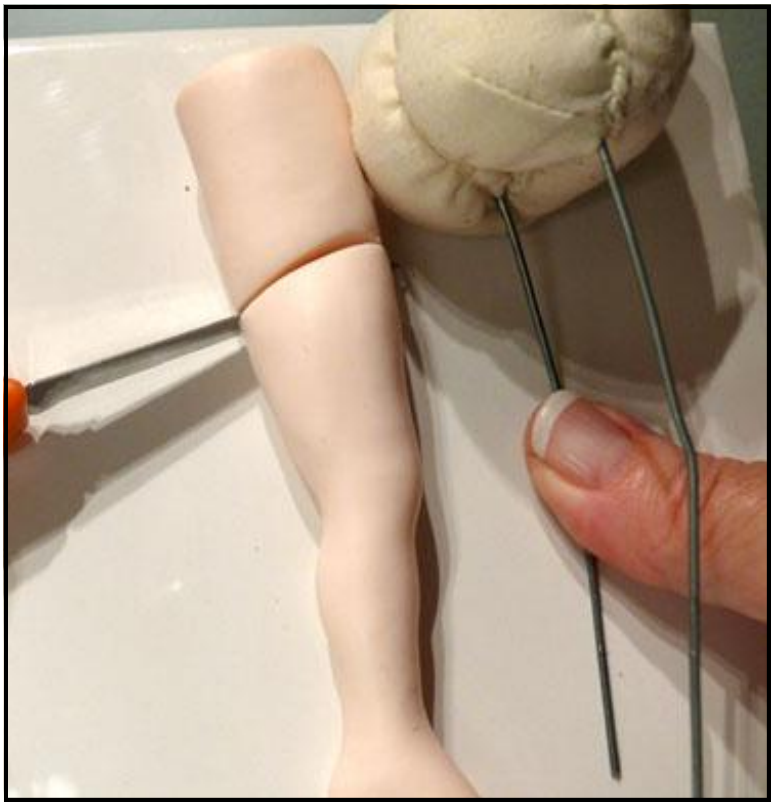
More refining with the scalpel...My goal is to have a nice, long foot with a pointed, turned up toe. After getting the basic shape the way I wanted it– I smoothed the clay.

Later after the legs were baked, I did trim even more clay from the bottoms of her feet– to make sure she stood flat and balanced nicely on her feet– so if you can make them flat on the bottom now, that might save some extra work later.

After you're satisfied with the shape of the legs and feet, we will trim the length of the leg. Hold the leg up to the body and leg wire– and cut the leg off just below the body. **Cut it at an angle, higher in front.**

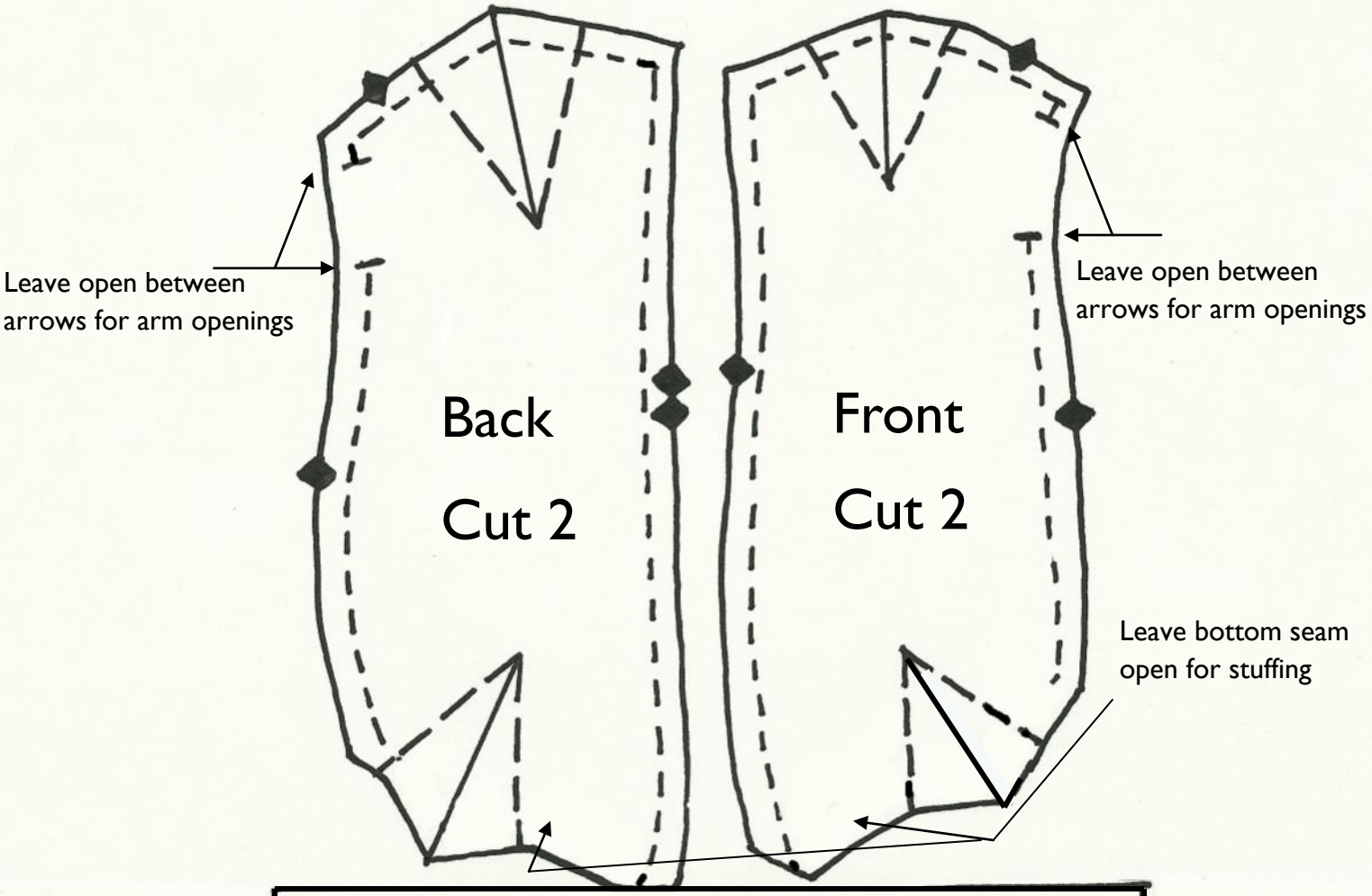
Next, we'll need to make room inside those legs for the armature wire. To do this, I insert a small KN down through the leg, **almost all the way to the ankle on one leg**. For the other leg, the KN will go all the way through the foot. Once again, the legs will be baked on the KN, so if you have two the same size, that would be good!! These are small needles so the hole isn't that large– not much larger than the wire in the armature.

For one leg, the KN will go all the way through the foot, this makes the hole through the lower leg and foot so we can insert the square tube later; this will hold Wisp securely on her base.



If you want to sew her breast plate on, you can, or we'll do this in the next session.

Body Pattern



Leg Topper—Cut 2

Cut this piece as large as you can get it from the remaining fabric.
The size you need will vary, depending on the size of the top of the legs.
It can be trimmed to fit later.

Another great session!

Lots done once again, and you're hanging in there! There is a lot of information in this class so I appreciate your willingness to tackle this project with me!

Next week she comes together– the hard work is done now and the fun starts! We will apply mohair to Wisp, get her assembled and finish her upper arms and the tops of her legs. Plus, I will also introduce you to sculpting with a soldering iron when we make her cute leather cap! New techniques for you to try! See you in the final session in this class– until then,

Hugs, Deb & Wisp

Create this adorable little posable doll with Deb Wood — Enchanted Hearts

"Wisp"

A Dragonfly Fairy

With Deb Wood

Session 3~ 26 pages - Includes Patterns

(Please read through the entire session before you begin)

What to Expect in This Class-

Everything will come together in this session! We will attach Wisp's legs, get her wigged– wrap her arms so they are finished and then make her cute little faux leather cap! The techniques I share with you in the cap making business is a precursor to the rest of her costume– I am happy to share some tips and tricks with you to make the process easier! So, without any further delay, lets get going!

In These Sessions:

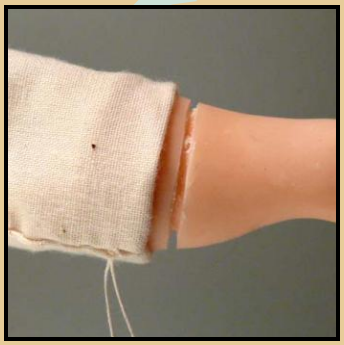
Session 1: We will be sculpting her face and making the breast plate and learning tricks so Wisp can turn her head and look up or down. Next, we'll get the armature ready for session 2.

Session 2: Sewing her cloth body, sculpting her hands and making her legs; ready for boots.

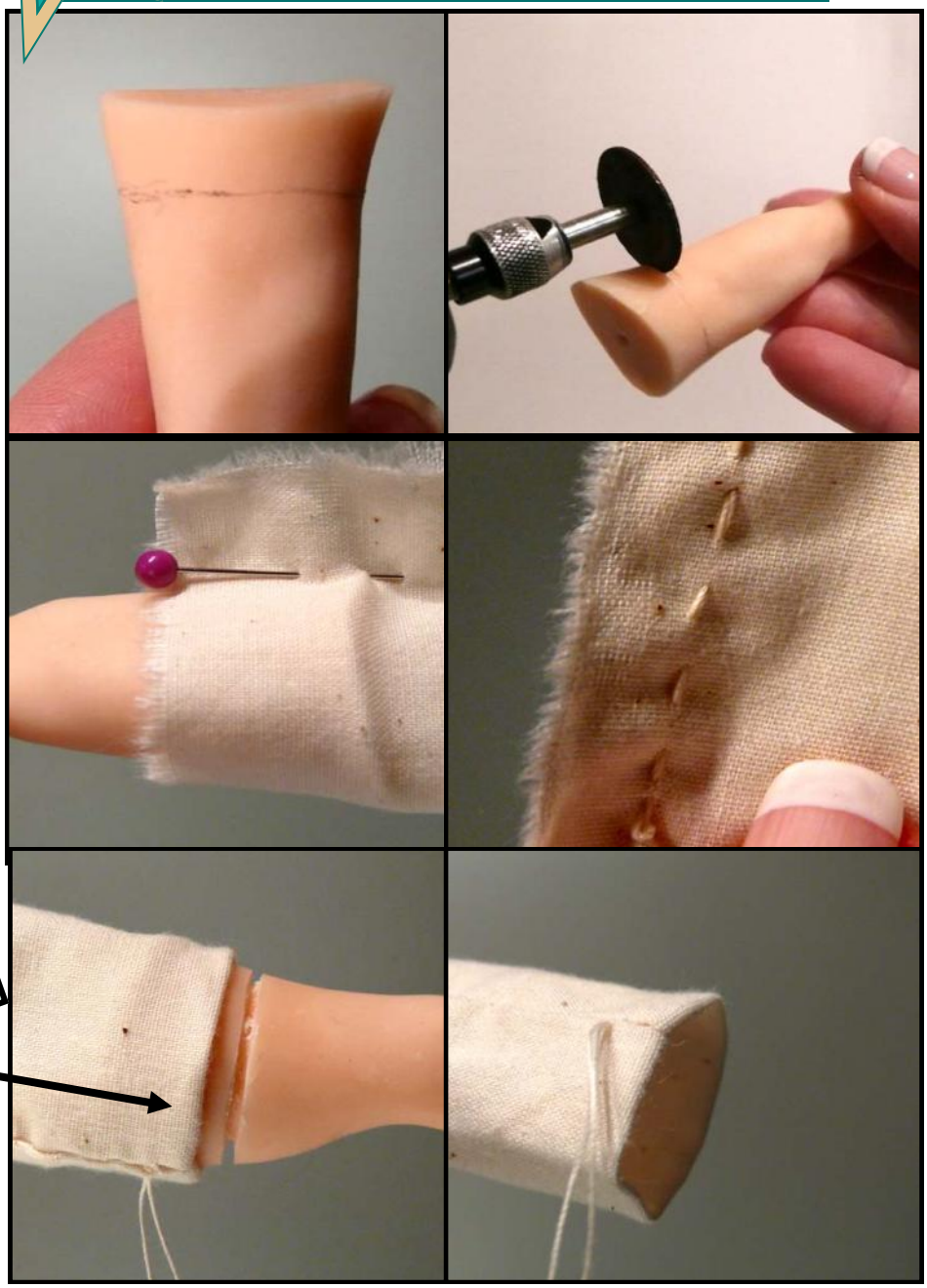
Session 3: Assembling the doll, final touches on her body, and then we move on to wigging Wisp. Mohair is recommended. Making her cute leather cap will be included in this class.

Step by Step

Covered in this Session



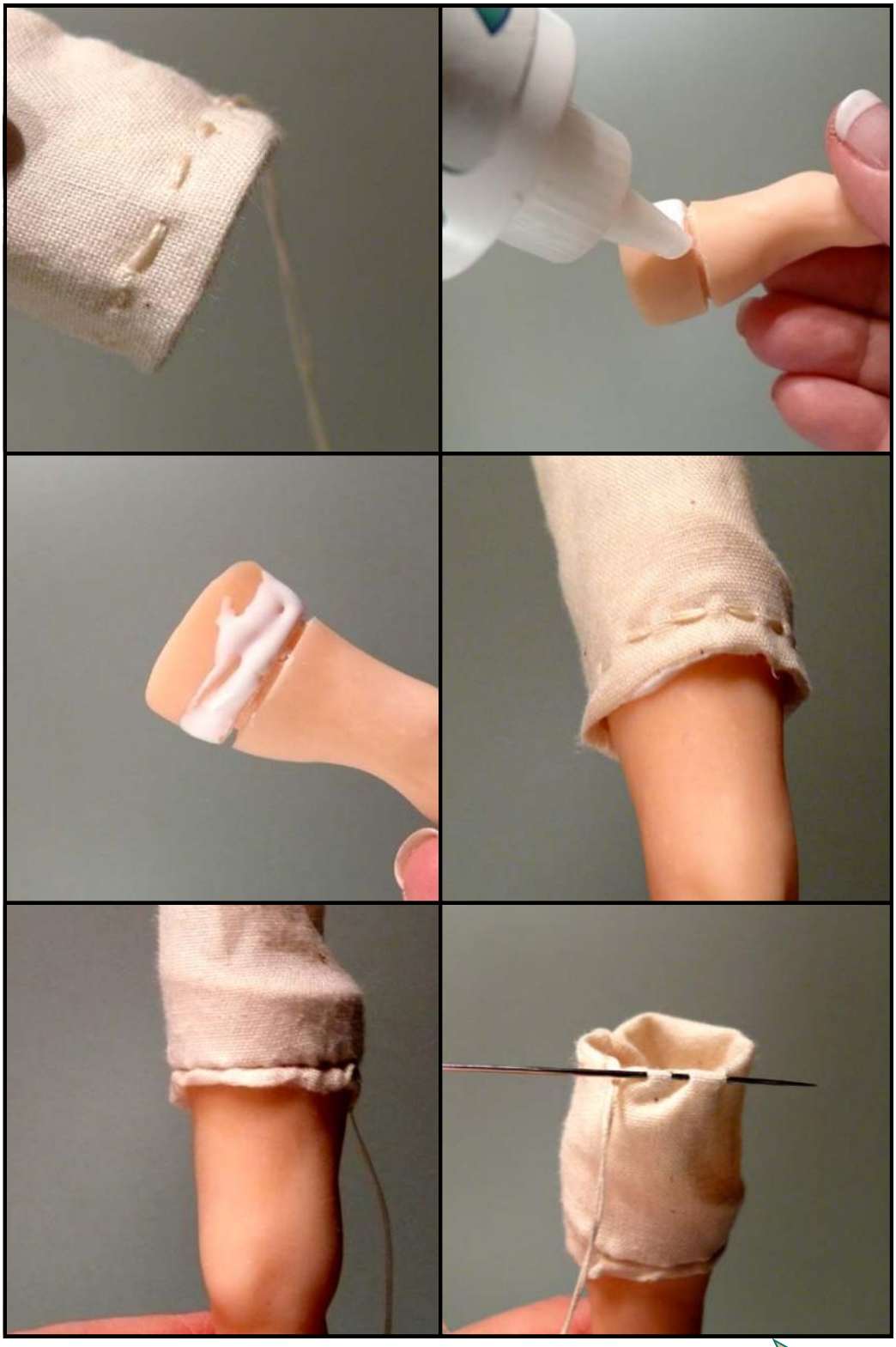
The Legs



Check the fabric sleeve for fit—

To start out, we want to be able to attach her legs. Now, hopefully you sculpted them and baked them on the knitting needle so you have a hole all the way through them, this allows you to be able to slip those legs onto the armature wire. But first, we need to have something to attach them to the body! And fabric works well for this. In the earlier photos you saw me fitting her leg up against her little bottom– now we'll fit fabric to her leg and then sew that to the body. Make a marking where you want the fabric to come on her leg. I used a Dremel tool to cut in a groove for the stitching to fit down into; you can do that if you have one, but it's not necessary, the glue will hold. So following the photos above, fit the muslin fabric around the leg to get a snug fit– then stitch it up. I did that by hand here.

Notice the fabric is folded under so you are stitching through double thickness.

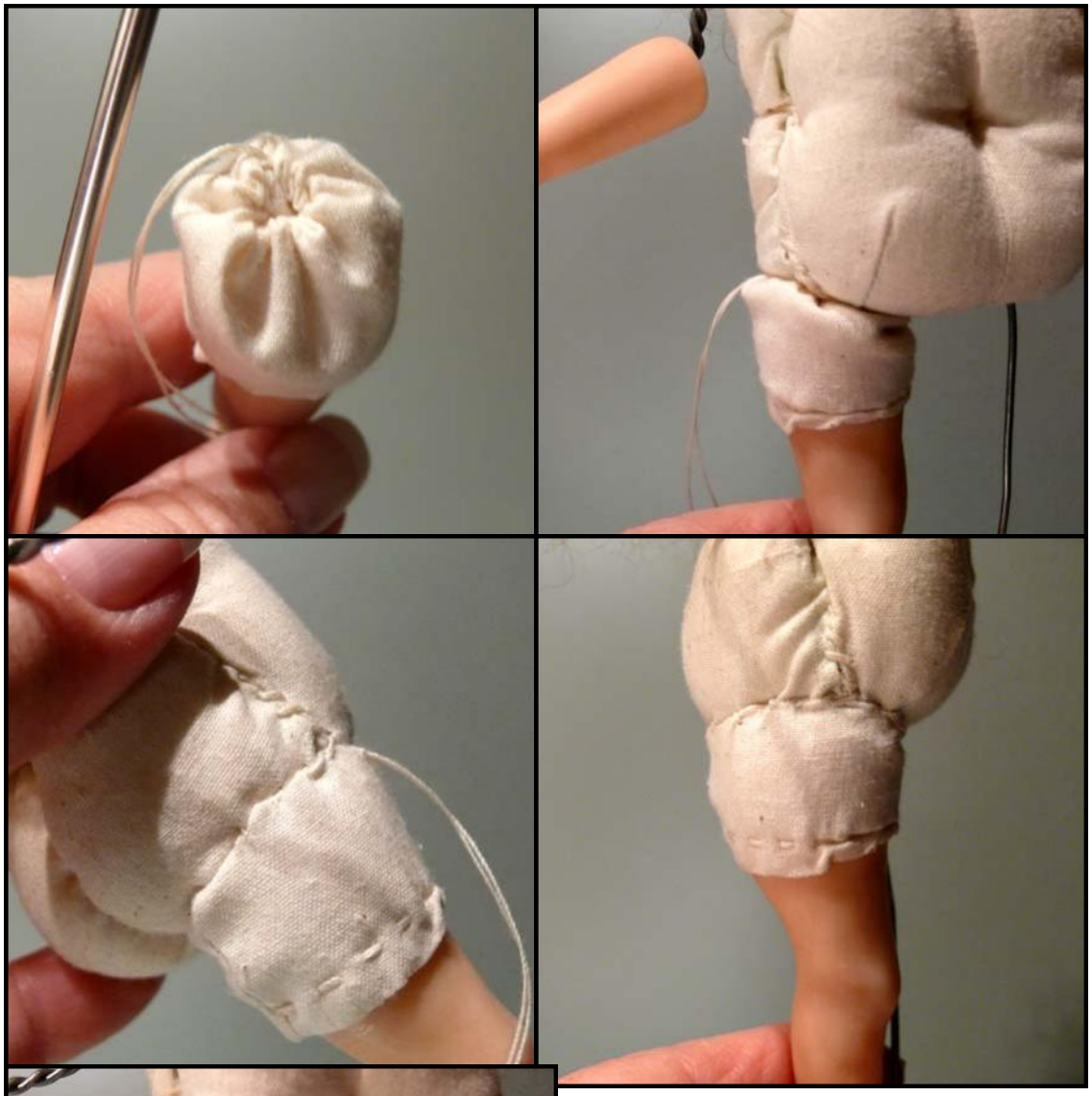


Make a running stitch around the leg top, and I did have double thread for that– also, I like to use carpet thread or another strong thread for this so as I am pulling the stitches tight, the thread doesn't break.

I then applied a layer of Ultimate glue to the top of the leg. If you didn't put the groove in there, then just put the glue down to the pencil mark.

Then slip the fabric sleeve down over the leg, and press the fabric into the glue. Pull the stitches tight and knot off the thread.

Then take your needle and make another row of running stitches around the top of the leg sleeve.



Then gather the stitches up tight– I didn't stuff any batting in there but you can put in a small amount if you wish. You will leave a little opening because you will be slipping the armature wire down into this leg.

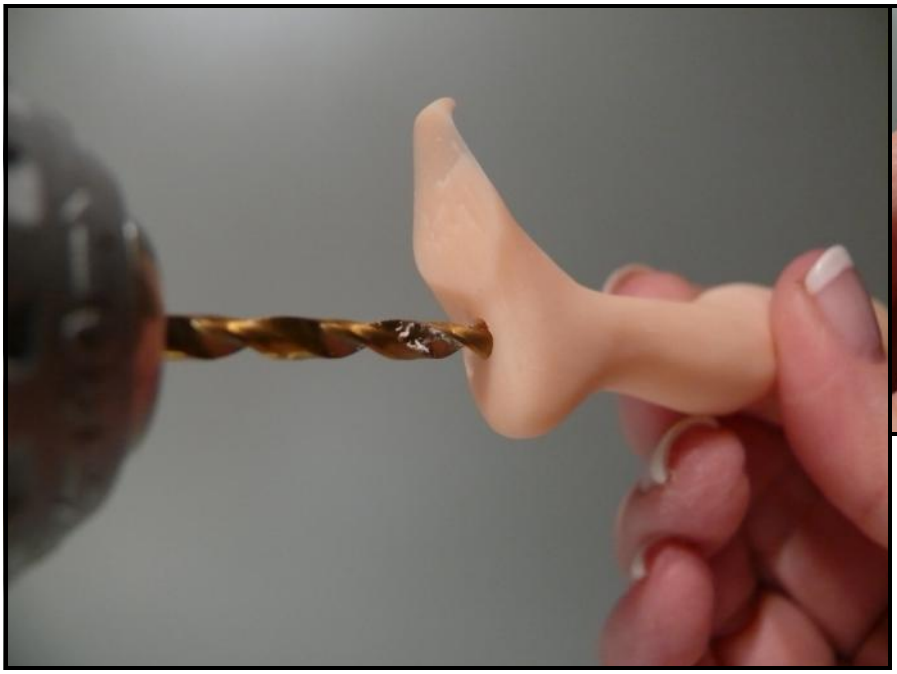
Fit the leg onto the armature wire.

And then stitch around the top of the leg, attaching it to the body.

It's easy! You will repeat all these steps for the second leg.

Make sure you have the left leg on the left side– and right on the right… (it happens!) :/

Repeating those steps for the next leg, but first we have to prepare this leg for the brass tubing. If you have that, you will want to fit that up into the leg, you will be placing the LARGER size tube in her leg. You might have to use a drill bit to open up the hole more, to allow the tubing to fit up into the leg.



Here you see the drill bit– and because there was a hole in the foot from the knitting needle, it makes a perfect pilot hole for drilling.

If this step makes you nervous– you can ask someone to help you. The clay actually drills quite easily and nicely. You will want to drill up about 1.25" (31.75mm). Then cut the brass tube, the larger diameter one, to that length, or just a tiny bit longer. It will fit through the leather on the bottom of her boots.

To cut the brass tubing, I use the Dremel, with the same cut off blade you saw on page 4. If you don't have a Dremel, you can also use a hack saw with a fine blade. It won't work to cut the tubing with a side cutters or wire cutters because that will crush the tube and you won't be able to use it.

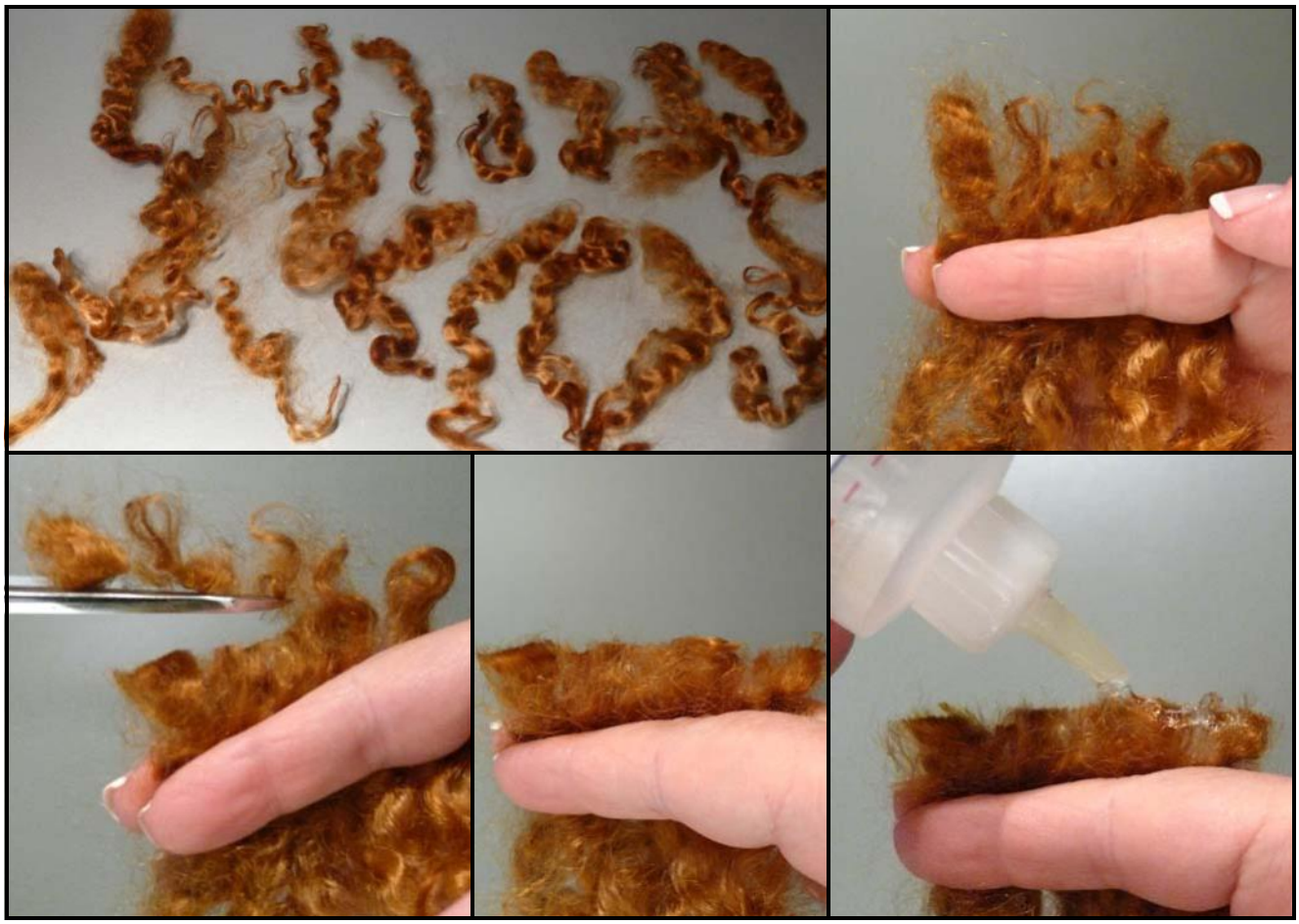
Wigging!

For this demonstration, I am using loose mohair, it comes in a bag, usually. It is more difficult to work with than the mohair that you get in bundles, but the steps are the same. I am including this here in case the mohair you have is loose fiber as is shown here. If your mohair is in a bundle, you will be cutting the fibers and working the steps in the same manner. To begin, I sort through the fibers and find locks that have about the same amount of curl.

For wigging, I like to use Ultimate glue for most of the process. I also use Fabri Tac glue but not for attaching the fibers to the head. A lot of artists do use Fabri Tac for attaching the mohair to the head, but I found that you can peel that mohair right back off again after the glue is dry.

I prefer a more permanent application so I use Ultimate.

Fabri Tac acts like a silicon glue though, and has gap filling properties, so it works very well for the first steps, creating the plug for the top of the head.



To make the plug that will fill the hole on the top of your Wisp's head, sort out several locks of mohair and line them up the best you can. I do this between my fingers. You will sort of have to guess how much mohair it will take to fill the hole in her head– so look at the hole you make and judge how large a plug it will take.

Use a sharp scissors to trim the ends of the mohair even. Then apply a generous bead of Fabri Tac Glue across those ends.

Make sure all the fibers get coated but don't spread the glue too far down on the locks, just a little bit. You just want to make sure they are all coated.

After I did all this work I changed my mind anyway and wanted a different color and length of mohair on Wisp. And so, it goes.

Once the glue is on the fibers, I have to let that dry, almost completely. I can't really lay it down, so I have a clip hanging from the ceiling that I clip the fibers in– with the glue hanging down. You can tape the fibers to the edge of a shelf too– so the glue isn't touching anything and let it get almost completely dry.

To prepare the rest of the fibers, you can see here that I have cut them apart, with a long piece and a shorter piece. The shorter pieces will be fit around her face.

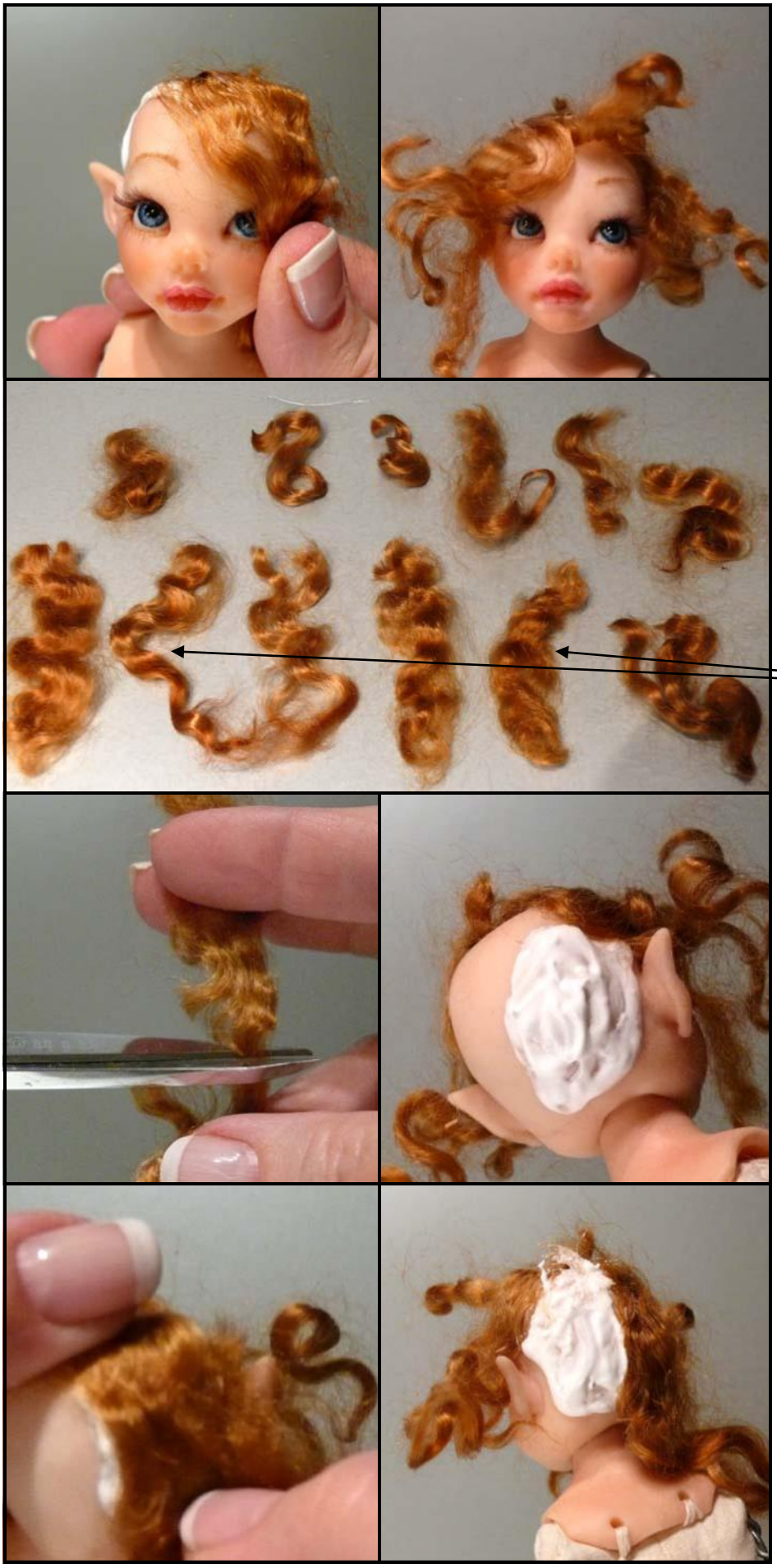
To get started, I have drawn a hairline around Wisp's face. This will serve as the guide for the glue.

I apply a thick coating of glue to the side and top of Wisp's head. Then, working in just that small area, I lay the locks into the glue, with the fibers going toward her face and the cut ends up toward the top of her head.

Lay the locks into the glue and press down enough so the glue seeps through the fibers. You can see me pressing in front of the glue and then pulling the fibers in the back of the glue. This way I avoid getting my fingers in the glue too!

In the last photo, the fibers are in the glue with the ends up toward the hole in the top of her head. They overlap the hole by a small amount.

Ultimate glue is sometimes hard to get out of the bottle. I store mine upside down all the time to make it easier to use.



Once that section is done apply more glue and work on the next section in the same way.

In the photo to the left, it looks a little 'Wispy' but she has fiber all the way around her face now. Now I can move on to applying the fiber to the back of her head.

This time I will be using the longer ends of the fibers to fill in.

To begin, apply a thick layer of glue to the lower back of her head. Apply and press the fibers into the glue, just like you did on the front of her head.

Please note that the glue is not covering the entire back of her head, only about 2/3rds of it. This is so we can lay on another row of fibers over the first one.

After all that first layer of mohair has been applied, we will then cover the remaining head with glue– making sure to overlap and cover the ENDS of the previously applied layer. This way you are locking the layers together and no loose ends will be visible. It also assures that the mohair will be firmly attached and you won't have problems with it coming loose.

As I apply that last layer, I am bringing the cut ends up to overlap the hole in the top of her head.

After the mohair is applied, I use my finger or a tool to indent the hole again, to make sure it is accessible. If there is too much fiber there and it's blocking the hole, just trim some away, with just a slight overhang on the hole.

This is the hole, barely showing, with the fibers up to the edge of the hole. This is important because the next steps pull this all together.

Hair Plug !

While you were working to apply the hair, the hair plug glue is drying. You want it almost dry but not quite all the way dry so check it often. When you can touch the glue and it doesn't stick to your fingers, it's ready. In the top three photos, I am ROLLING the line of glue up onto itself. I want it to stick together so I roll it tightly. Once it's into one piece, I will use thread to stitch this together. Again, using heavy thread, knot both ends of the thread and take a stitch though the plug. Put the needle through the knotted end, thus anchoring the thread into the plug. Wrap several times tightly and then knot the thread securely and then cut. Our goal is to have a tightly stitched plug or 'ponytail'.

If you have trouble with the glue sticking to your fingers, wet your fingers slightly and this will help and it won't affect the bonding of this glue.

The top photos show the thread being knotted in and then cut off. Then, so that this plug will fit down into the hole, I want to trim off most of the excess glue and mohair. So, again using a sharp scissors, I cut the plug off just above the thread wrap, being careful not to cut the threads.

Then, using Fabri Tac glue this time, I squeeze a small amount of the glue down into the hole. Remember I said that Fabri Tac glue works like a silicon glue and is a gap filling glue so this works great for this. The Fabri Tac glue spreads around the hole and when you push the plug into the hole it grabs and holds tight.

In the next photos you can see me fitting the plug down into the hole, the middle photos shows using a tool to poke it down in there. Our goal here is to have the plug fit all the way down into the hole so you can't feel a bump on top of her head. And here's the best news of all, BONUS, those loose fibers you had overhanging the hole:? They are now pushed down into the hole too– and sealed in place by the Fabri Tac glue. They aren't going ANYWHERE. :) I came up with this "hair plug" trick so the fibers wouldn't fall out of the hole.

After the plug is firmly in place, another layer of Ultimate glue is added to the top fibers just around the hole. Then I pull fibers from the plug down into that glue, anchoring the plug fibers down to the head. If you wanted to create a part, this would be when you could do that, by placing the glue in such a manner to create that part, with mohair splitting and coming down each side. After all the glue is completely dry– that is important, then you can brush the hair to remove any loose fibers. There won't be much if you were careful to get the mohair to lay into the glue. A spritz with water and she's all set!

Oh! Except that I changed my mind. It took a scalpel to remove that light auburn hair– I literally had to carve it off Wisp's head! Ouch! But I wanted a darker red so I went with the color you see here. The steps were all exactly the same.

Here She Is!

Some different views of what we have so far!

She is standing securely on her base because I also drilled a hole into the manzanita and glued about a 1" (25.40 mm) piece of the smaller tube into the base.

Also, notice the small mark on her body– here. This was to indicate the center front of her leg so when I put the leg onto the body it was lined up correctly.

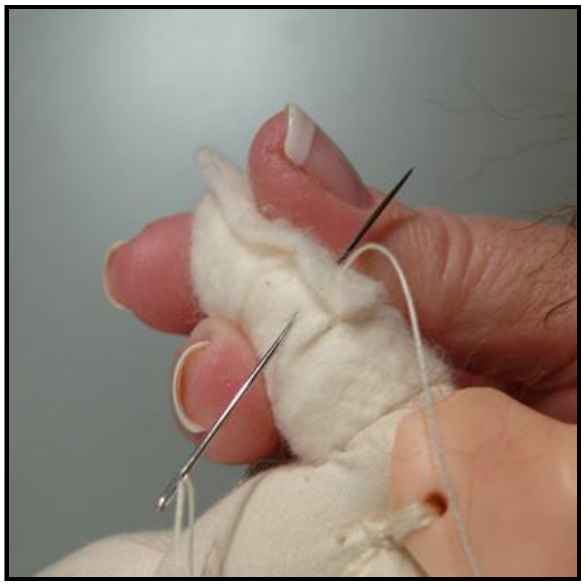
Another thing I had to do was to sand off the bottoms of her feet- so that she stood flat footed and nicely balanced. This will make it easier when the leather is applied with her boots. Because they add bulk, the less under her feet the better.

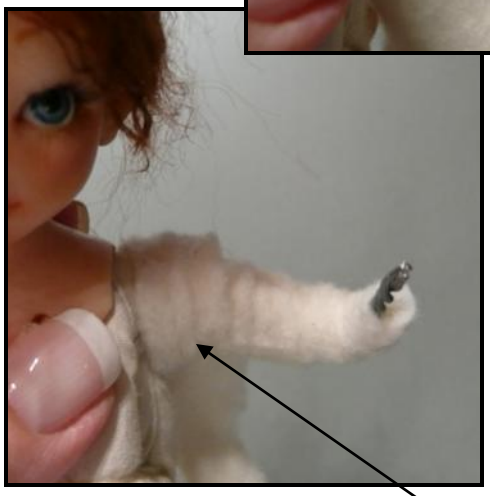
Next, we will wrap those arms!

Arm Wrap

If you purchased the costuming kit, you have two strips of cotton batting included. If not, cut two strips about 12" (304.79 mm) long and 1" (25.40 mm) wide. If Wisp's arms are on, remove them now. Begin by applying a bead of glue to her upper arm wire.

Start the strip on the arm by placing the end against the glue. Start wrapping…

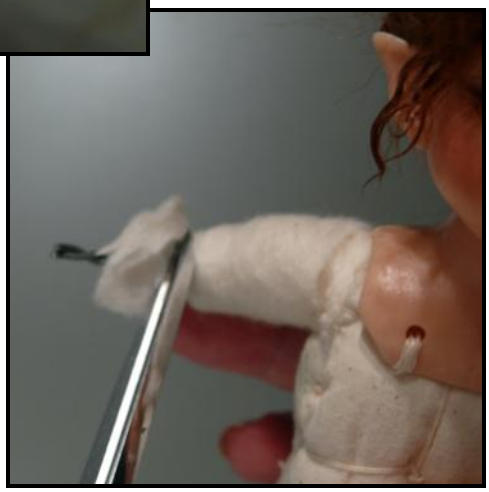




After the first few wraps, you can bulk up the arm by adding the batting in a more bunched up way, to fill out the arm as much as you wish. Once that's done, take your needle and thread and take a few stitches in the end of the batting to secure it.

Then, take a few stitches from the upper arm padding and attach the arm to the body to hold it in place.

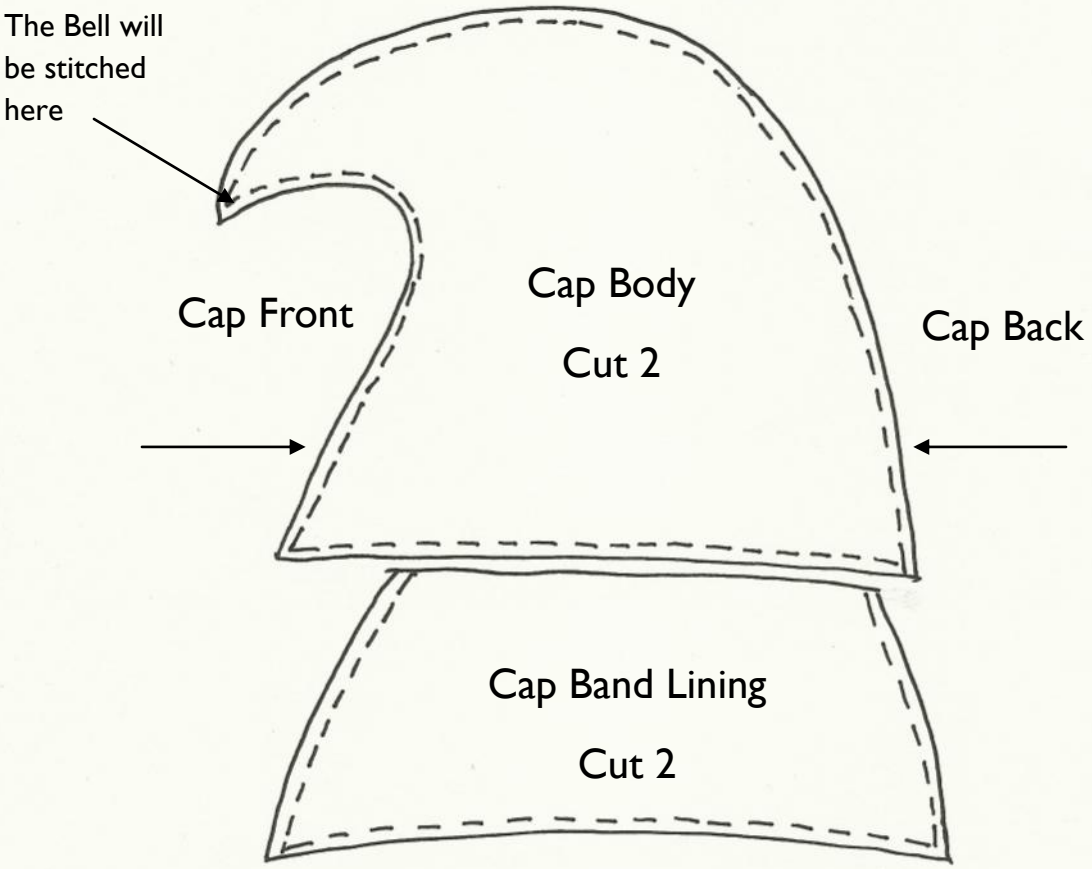
Here you can see tiny stitches all the way around the arm, also notice how the upper arm is the fullest, it tapers down toward the elbow.



Finally, again using a sharp scissors, trim the batting away from the elbow area, you don't want that interfering when you attach her arm. Fit her arm onto the armature, check to make sure it's the right length. If necessary, trim some of the wire length. Her fingertips would reach the top of her thighs when her arms are lowered. Then apply a layer of glue onto the wire armature and slip the arms into place. Make sure you get the left on the left side– etc!! Allow to dry.

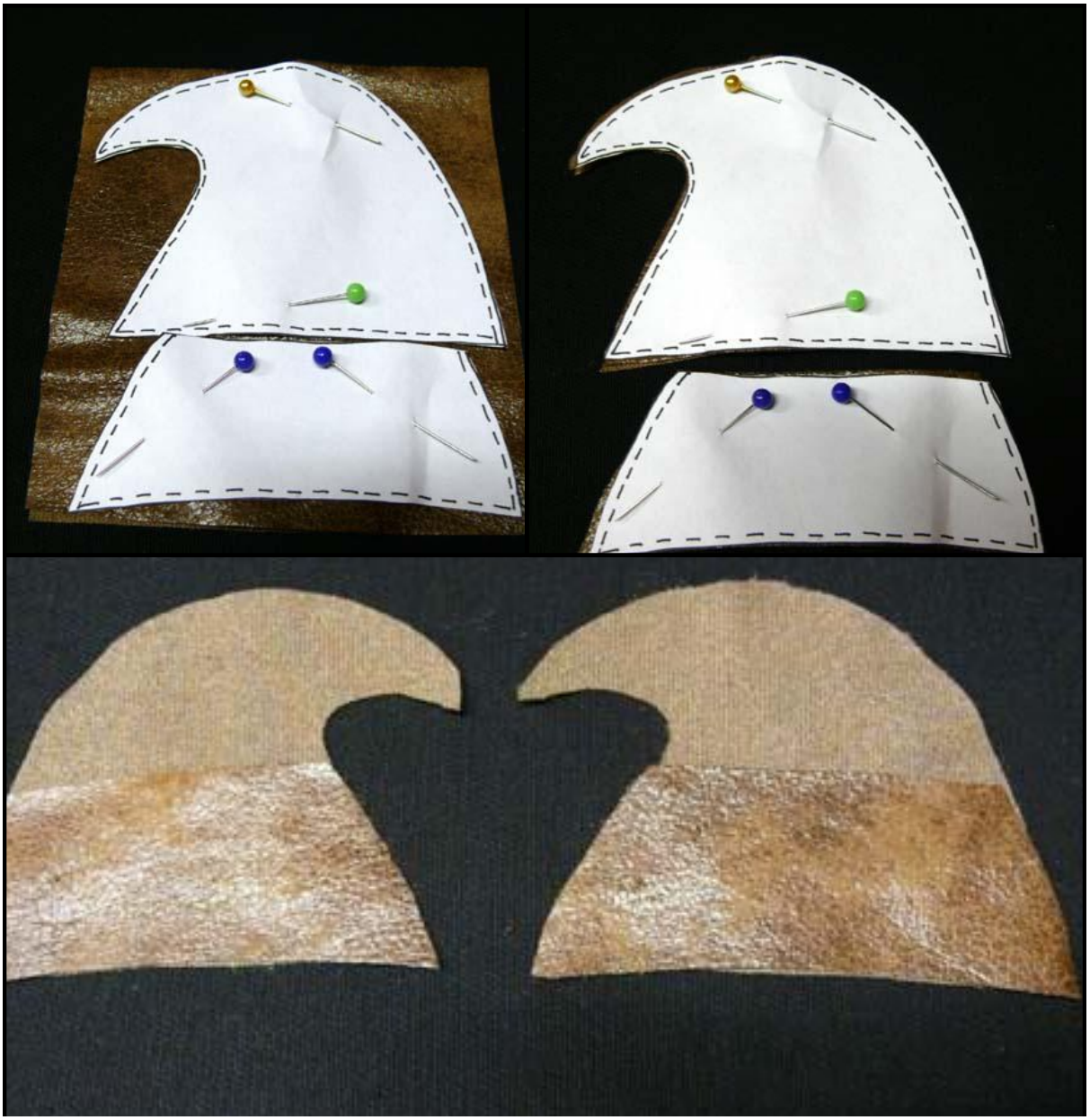
Your Wisp is now ready for costuming!

Cap Pattern



Cut on solid lines/ Stitch along dotted lines

Measure the circumference of your doll's head to make sure this cap pattern will fit. You will want it to be a little loose on her head. Add more to the width of it through the arrow area if needed, but then add that same amount to the band also.



Cut the pattern pieces out along the solid lines. Lay it out on the fabric with the fabric doubled, wrong sides together. Pin in place. Make sure the cap will be wide enough to fit on your doll's head. It should be unless your Wisp is larger. The size of my Wisp's head is about the size of a ping pong ball, just for reference.

Pin the pattern down on the fabric and cut along the solid lines using a sharp scissors. Then open up the pieces and lay out as you see here.

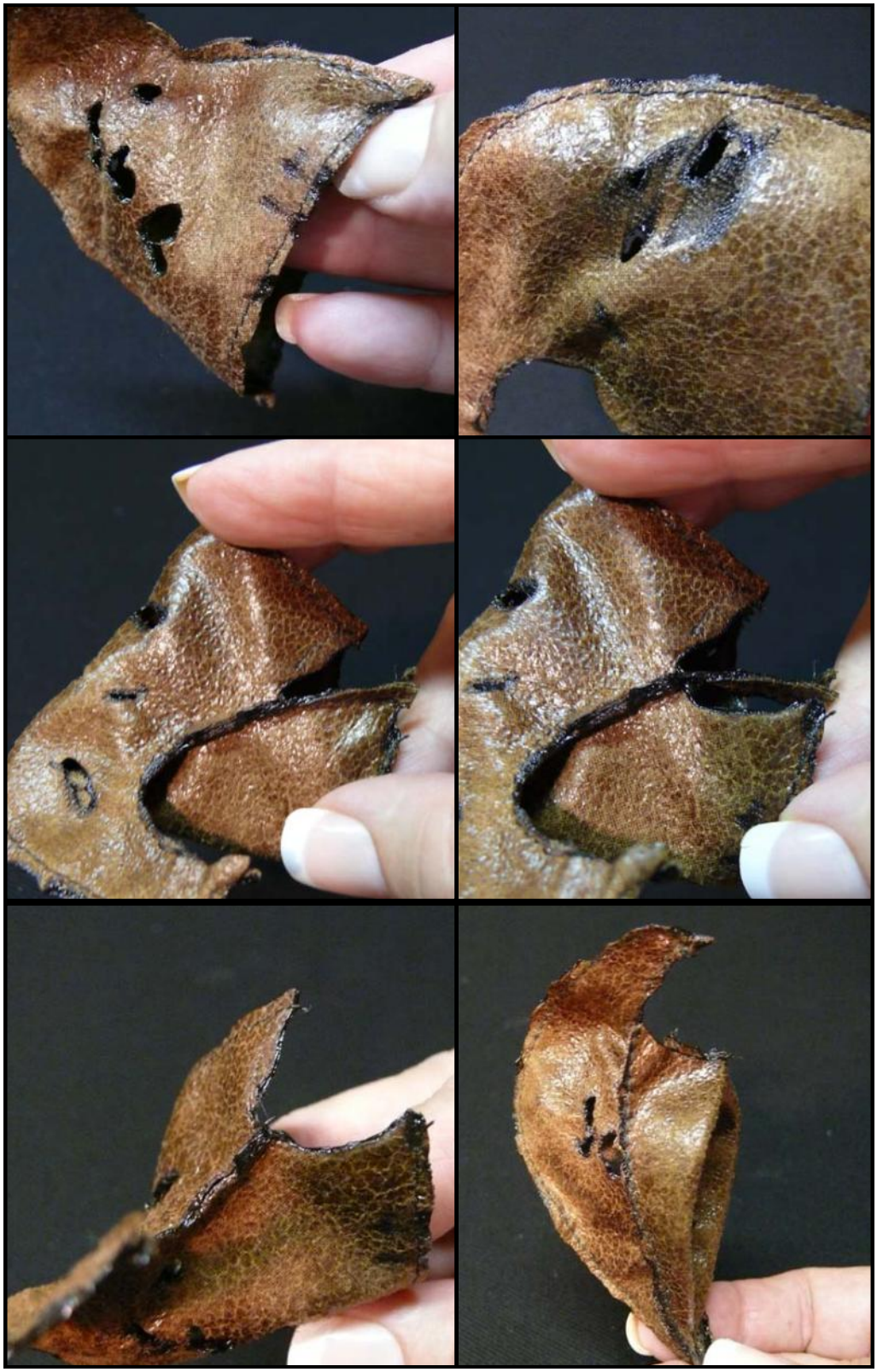
This fabric is a faux leather and can be found in most fabric stores. It has a plastic surface on it, and so it might stick to your machine and be difficult to sew. If that happens, you can lay a piece of tissue paper over the seam and then it won't stick as much. Use water to get the tissue out of the stitches if you need to.

Next we'll stitch along the bottom edge first, attaching the band lining to the cap. You can trim the edges of the fabric close to the stitching line if you wish. Then, stitch along the edges of the cap. Again, trim the edges even if necessary.

Next I'm going to show you how to sculpt fabric with a soldering iron!

Burning in the Details

Use the soldering iron to seal the edges of the cap. You can use the side of the iron tip to burn the edges of the fabric– and you can use the tip to make holes. It makes the cap look like real leather! And don't forget some holes for those pointed ears to poke through!



More marks made with the iron– then to give it the detail in front, I use the tip of the iron to cut out a V from the front. First cut up one side of the seam, then the other side, and remove the chunk with the stitches. The edges of the points are sealed and bonded together! Easy! Fold the edge back and it's almost done.

All done!

In order for the cap to look crinkled up on Wisp's head, I turned the cap inside out part way and put some Fabri Tac Glue in the cap about half way in. Then turned the cap back out again and squished the fabric together to make the cap wrinkle.

You can sew the bell on the tip now if you wish.

I never did glue her hat on, I left it removable. That's up to you, if you want to stitch or glue her hat in place.

Her stockings are on in this photo and we'll do that first thing in the next session on costuming.

That's a Wrap!

This concludes this first part of the Wisp class. We've covered a lot of information in just these three sessions!

I hope you've enjoyed your time here with us and will be right here next week for the next part, Costuming! We will also cover accessorizing her base in the next session and even learn how to make Morel mushrooms! So, we hope you'll be back and join us in learning and fun!

Hugs, Deb & Wisp

Create this adorable little posable doll with Deb Wood — Enchanted Hearts

"Wisp"

A Dragonfly Fairy

With Deb Wood

"Costuming & Embellishments"

Session 4~ 22 pages - Includes Patterns

(Please read through the entire session before you begin)

Welcome Back!

Wisp is complete and now ready to be costumed. I have selected a tattered, woodsy theme for my Wisp, you may have completely different ideas and that's great! It will be fun to see all the unique costuming ideas come together. Get that sewing machine oiled and ready to go, because this little doll needs some duds!

In These Last Two Sessions:

Session 4: Wisp's clothing will be fairly easy to make; I have some tricks up my sleeve to share with you to streamline this process. We'll start with her stockings and boots, then her cami and blouse, trims are added and finally, her vest is the last step in today's class. We will prepare the costume to be ready for the wings.

Session 5: This is the really fun stuff, I think! We get to embellish her base, learn to make mushrooms and make her wings and magic wand! It just doesn't get any more fun than that, and with that,
Wisp is truly a little Dragonfly Fairy! !

Costuming Supplies

(This list does not include the supplies for the base; the wings and wand, that will be in the next session)

Bloomers Green or brown micro fiber 2 pc - 5" x 10" (127 mm x 254 mm)

Body cream color muslin 2 pc - 5" x 6.5" (127 mm x 165.1mm)

Stockings black mesh knit 1 pc - 4" (101.60 mm)

Boots faux leather, 1 pc- 4.5" x 3.25" (114.3 mm x 82.55 mm) / **Soles for boots** small scrap tan leather

Leather cap brown faux leather 1 pc - 9" x 4" (250 mm x 101.60 mm)

Blouse sheer cream 1 pc 12" x 12" (304.80 mm x 304.80 mm)

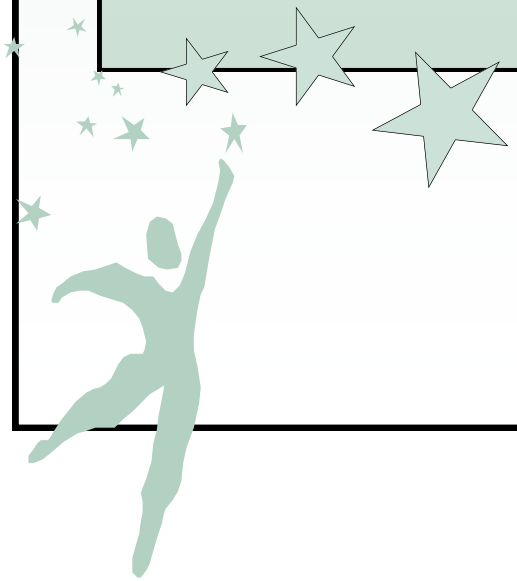
Vest green variegated silky fabric 1 pc 7 " x 10" (177.79 mm x 254 mm)

Cami ecru knit tube 1 pc - 3.5" /**Lace neck trim** for cami Venetian lace 1 pc

1/8" elastic 6" for bloomer legs / 1/4" elastic 18" for waistband on bloomers +head string /1 bell for cap / Misc assorted trims and yarns / needles and thread, sewing pins, scotch tape, super glue, Fabri Tac glue, Ultimate Glue, invisible thread if you have it for hand sewing, heavy carpet thread, 3/8" approx (9.525 mm) miniature buckles (optional), brass square tube, (the larger tube) 4 pcs about 1" long (25.40 mm)

Soldering iron, sewing machine, iron, Dremel or other rotary tool and a cut off blade for cutting the tubing or hack saw. Emery cloth or board (like for filing fingernails) Sharp scissors and craft scissors, fireproof surface like glass or tile.

Heavy metal nuts, about 1.5" across (38.10 mm) 4 or 6,
(This is optional, but a cool trick for you to try.)



Stockings

There isn't any great science involved here– cut the piece for the stockings, cut two of them, (pg 17) and then run a bead of super glue up the back of one leg. Lay the netting into the glue, tap it down and wait a bit for the glue to dry. Then wrap the stocking material around her leg and glue it down with a second bead of glue. Let the glue set for a bit, and then trim away the excess netting. I stitched up the back of the stockings with invisible thread to make sure the material held. After that was finished, I covered the seam with a bit of yarn. Then to give the top of her stockings a nice finish, using Fabri Tac glue, I put a band of trim around the top of her stockings. Trim to fit. Next, the boots!

Boots

Cut the pieces from the boot fabric, (pg 17). They are generous so you will be trimming fabric away.

Place the **boot top** piece on the leg, with the curved part in the glue across the top of her foot. Add a dot or two of glue along her heel, then bring the sides back toward the back of her leg, letting the fabric overhang her heel on the bottom a little bit, and run a bead of Fabri Tac glue up the back edge on the INSIDE or wrong side of the leather. Match up the other side, WRONG sides together and press together. Wait a moment, then use a sharp scissors to cut up the back, trimming away the excess fabric (or leather). This gives you a clean, sharp sealed edge on the back of her boot.

Add more glue to the top of her foot, along the curved edge of the boot top, and lay the **boot toe** piece over the top of her foot. Put some glue on the bottom of her foot, and a dot or two on her toe area also. Bring the edges down to the bottom of her foot. There will be a lot of length in the toe, that's fine, but you will want to trim the bulk out from the bottom of her foot.

Just have the edges of the boot toe meet on the bottom of her foot. Turn the boot toe over and put a little glue in the toe area to hold that together since there is no 'foot' that far out in the boot. You can also squirt a little glue down inside the boot top if you wish. This also lets you crinkle the fabric up and make the boots look "slouchy". Trim away any extra fabric and you're ready to put the soles on!

If the sole pattern fits, great, if not, stand Wisp on the leather, or on a piece of paper, and draw an outline of the shape of her foot, not including the turned up toe. Cut the shape out and glue it to the bottom of her foot. They may be different shapes, that's ok. In this photo I have used Ultimate Glue this time, but you can use Fabri Tac for this step also. Let the glue dry.

NOTE: in the photo to the left you see the bottom of the brass square tube coming from the bottom of her foot. You will want to make sure this remains exposed. You can ether cut the sole leather, or burn the hole in in the next step.

Here is another fun trick for you! In the photo to the left, you can see me burning the "stitches" into the sole, using the tip of the soldering iron.

Finally, you can choose to add some cute little buckles if you have them, or if not, tuck the ends of ribbons into the sole and boot seam and tie a cute bow on top of her foot!

Making Progress...

Notice the holes in her knees? It looks like she's been running through the forest and got tangled on a bramble bush. Actually, that was done with very light, delicate touches with the soldering iron. You want to touch enough to melt the mesh, but not so much as to damage her leg underneath. So, just light little touches… try it!

Well, here we are, so far! Wisp is now ready for her garments!

Also, her hands are in place but I haven't glued them on yet, this makes dressing her a little easier, but if you did glue yours on, no worries, you will still be able to get her clothing on.

Wing Tubes

We will need to prepare her back to hold the wings in the next session. For this, I have drawn the dots and lines on her back where I want the wings to sit. Notice that the lines are at an angle out toward the upper edges. Put a bead of Ultimate glue on each line and lay the tubing into the glue. Let the glue dry. When its dry, stitch over the tubing using heavy carpet thread. It's not 'pretty' but it will hold the tubes in place.

To cut the brass tubing, I use the Dremel, with the same cut off blade you saw in the previous session. I hold the tubing with a pliers, against a piece of wood and cut the tubing by letting the cut off blade go down against the wood. It gets hot, so that's why I hold it with the pliers. If you don't have a Dremel, you can also use a hack saw with a fine blade. It won't work to cut the tubing with a side cutters or wire cutters because that will crush the tube and you won't be able to use it.

In this example, the tubing is round, you will be using square tubing.

Here Wisp is putting her cami on! The cami piece (which can be cut from a ladies knit stocking) will be fit to her and then you will cut away for the armholes, neck and the opening up the back. Stitch her shoulder seams together and slip the cami on Wisp. Or you can put it on her first and sew the shoulders by hand too. Fit it to her body. If it is too large around her, cut all the way down the back and trim off any extra fabric. Then hand stitch the back up. Use the soldering iron to burn holes into the cami fabric exactly where the holes are in the tops of the tubing.

It's helpful to put a little ring of glue around the top of each tube, this holds the cami fabric in place for the rest of the process.

Add a bit of lace at her neck in the front, this is about the only part of her cami that will show.

Trim the lace into a shape that fits her and glue it down, adding a dot of glue to the cut ends of the lace so it doesn't fray.

Solder Cutting

Soldering Iron

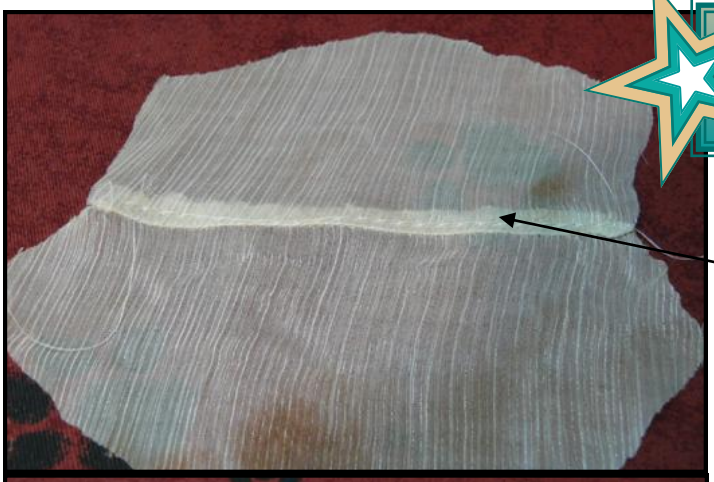
To cut the pieces with the soldering iron, cut the patterns out along the solid lines. (Pgs 18-20)Tape the fabric down to the glass or tile, and place the patterns out, either with the weights or pins. Run the tip of the soldering iron along the edges of the patterns and it will cut the fabric and seal the edges in one step! Try not to touch the paper pattern, it will hinder the cutting of the fabric.

This only works on synthetic fabrics. You can do it with silk, but it won't melt, it will burn the edges and that look is ok too- but this time I wanted the cleaner, seared edges on the fabric.

If the fabric has a right and wrong side, be sure to flip the blouse front piece over when you cut the second one.

Following those same steps, you can use the soldering iron for cutting out the bloomer (or knickers!) pieces! It works on the micro suede fabric as well! It doesn't cut perfectly straight– and that's ok, it gives the hems a tattered look. It goes really quick! If there are parts that get stuck back together again (the melted fabric is very hot so be careful) you can just touch those areas that bonded together with the iron and it will cut through again.

Wisp's Blouse



Stitch the upper sleeve piece to the lower sleeve. Press. Run a basting stitch over the seam as you see here.

Stitch the sides of the blouse up from the armholes to the dot. Leave the side seams open from the dot to the hem. Press. Press the lapels open also.

Sew a basting stitch along the top of the sleeve, then stitch the sleeve up from the hem to the armhole. Gather the sleeve and fit into the armhole opening. This is a tiny place to get in there to sew but it can be done. Sew the sleeve into the blouse.

This blouse fabric was tea stained. To stain a fabric with tea, boil water and add tea bags. Turn the water down and simmer– remove the tea bags and dip the fabric in. Let it sit for about 30 minutes, then remove, rinse and dry. Heat set with an iron if needed.

Bloomers!

Fairly straight forward here..

First steps are to attach the 1/8" elastic to the leg bottoms. Sew the elastic on about a 1/2" or so up from the bottom hem. To do this, anchor the elastic to the edge of the leg and then stretch the elastic out and stitch along the elastic. If you have trouble staying on the elastic, try a zig zag stitch instead.

Stitch elastic on both legs, then stitch the curved crotch seams, with the fabric right sides together.

The next step is to sew the inner leg seam.

Then fold the top of the bloomers down and stitch the 1/4" elastic to the waistband, as you did the leg bands.

All done! The bloomers don't show very much so don't get too stressed over this…

:)

Picking the trim. I love this part! I have a tote full of different trims and ribbons, etc, and here you see me choosing from a variety of those trims. After I made the selections, I wind them around her waist and stitch the ends together in the back, using a needle and thread.

Then, once again I burn the holes through the fabric where the tubes are. You can also use a toothpick and put a little glue around those openings so the fabric stays in place.

As Wisp is getting dressed, she has her hair clipped up and out of the way. Just like us!

The Vest

Look! A small spool of thread works as a pressing roll for the shoulder sleeves!

The steps for the vest are basically the same as they were for the blouse, stitch up the sides from the dot ● to the armholes, as well as the shoulder seams. Press. Place a bead of glue around the tops of the tubes in the back and then slip the vest on Wisp. Adjust the fit.

Final steps!

After Wisp's vest is on, you will now want to glue her arms on if you haven't already done so. Pull her sleeve bottom back out of the way. Place some glue on the end of the wire and fit the arms on, paying attention to the position of her hands. You will want her hand holding the wand to be in the right pose for that...

After that, pull the gathering stitches up through the middle of the sleeve, where the top sleeve is sewn to the bottom sleeve. Pull snuggly, but not so tight that you break the threads. If that happens, you will have to run a basting stitch around the sleeve with a needle and thread. Pull the threads tight and then knot them off. It's helpful to put a dot of glue on the knot to make sure it holds. You can add some ribbon or trim to this area, tie it in place.

In the photo above, you can see how the wings will be attached next week, here, I am just checking for the fit. Well actually I was just excited to see how she would look with her wings!! Just a few more steps and Wisp's costume will be complete.

After Wisp's arms are in place, you'll notice her sleeves are very long and overhang her hands. Use the soldering iron to cut up the sleeve on the dotted line indicated on the pattern piece. * This opens her sleeve and it falls open and away, giving a graceful line to the sleeve. Be careful not to burn her arms with the soldering iron.

General Information

Some general tips and guidelines for fitting the patterns to your Wisp.

We worked within a scale of 5.5 heads tall for our Wisp, as her age is approximately 6 years old and an overall height of about 8 or 8.5". However, since she is a fairy, she could very well be 206 years old, we just don't know! :) But for this purpose, we'll work with the size and scale for a adolescent child.

Print out the pattern pages. Duplicate them by either printing two copies or use a scanner/ copier to make duplicates so you have one to reference and one to cut.

Cut out all the pieces and lay them out in order. Compare the pieces to your doll, to see if any adjustment needs to be made before you cut the fabrics. Maybe your Wisp is a little taller, or shorter. Adjust accordingly.

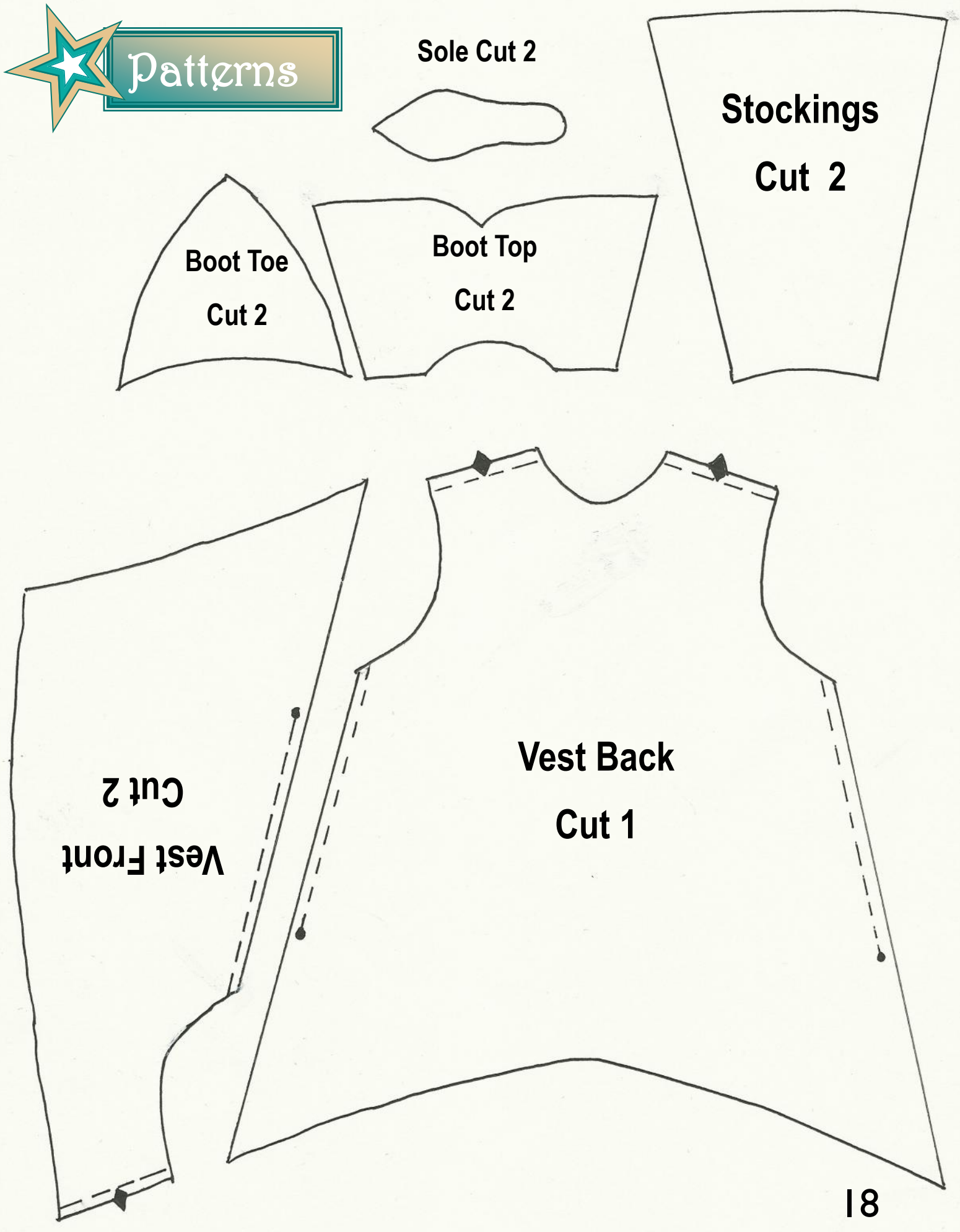
There shouldn't be too much difference between your Wisp and mine, but I want you to check for this before you cut the fabrics.

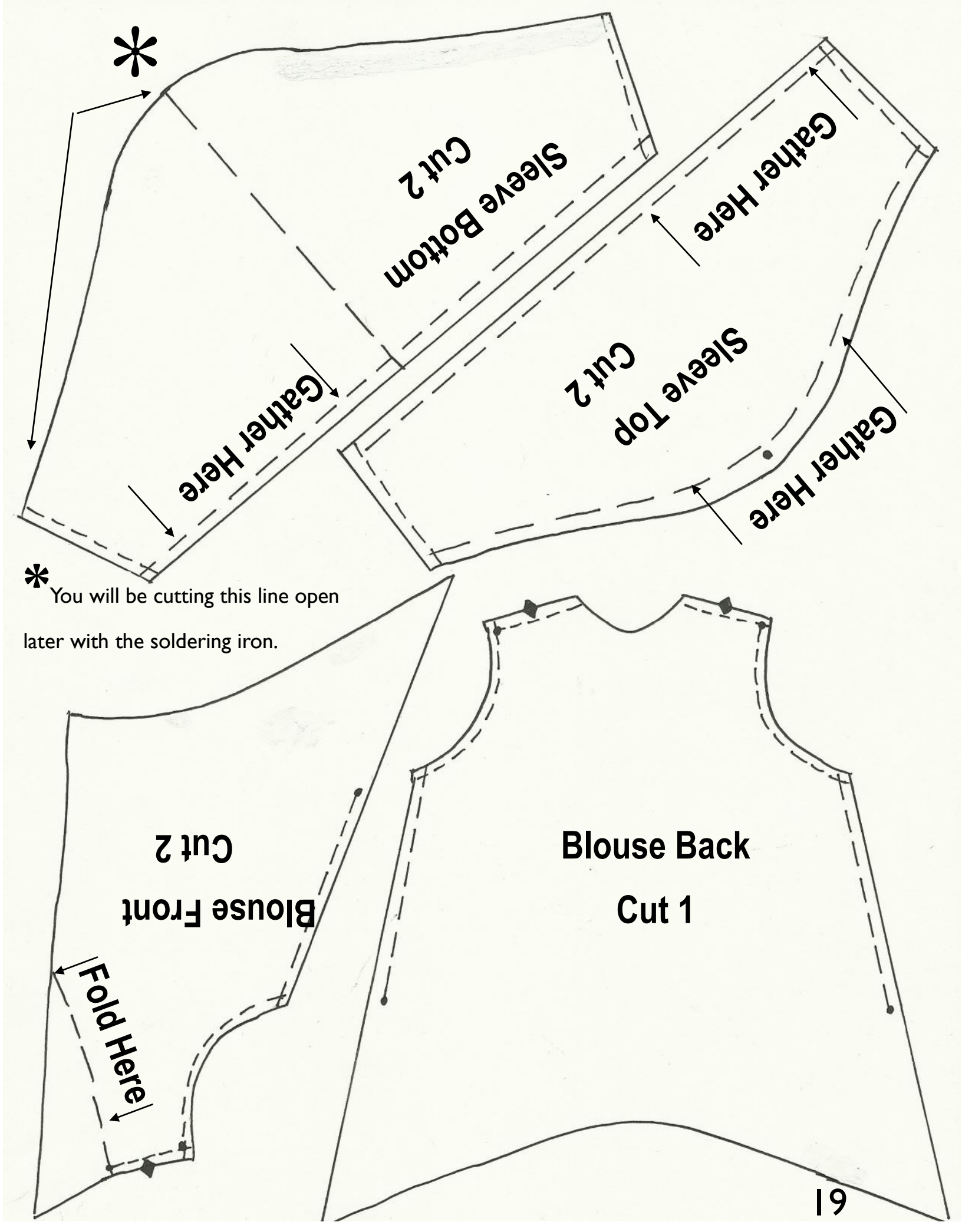
Finding fabrics for your Wisp will be a fun adventure! Think of it as a scavenger hunt. And don't forget about thrift shops– they are great for having pretty blouses, scarves, etc, that have great fabrics in them. Plus, you have the advantage of having this fabric already washed and gently worn so its softer and works well for costuming dolls.

Cut on solid lines

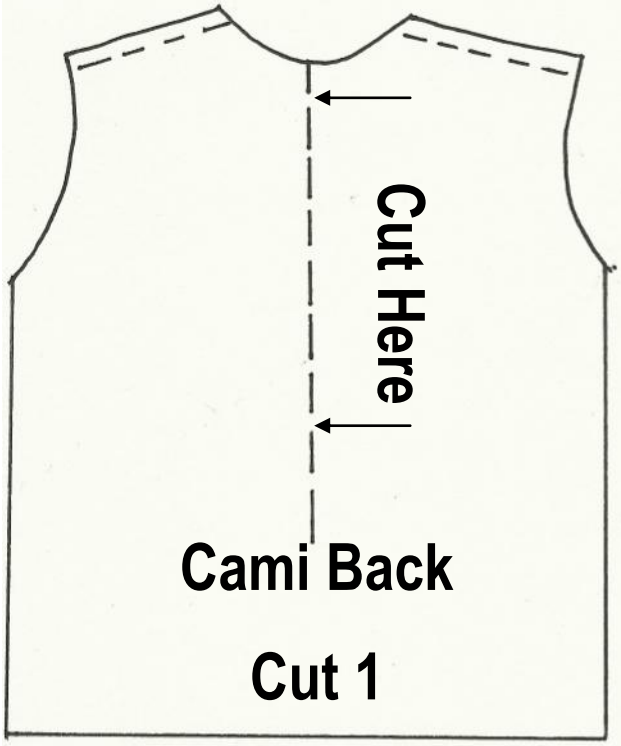
Stitch along dotted lines

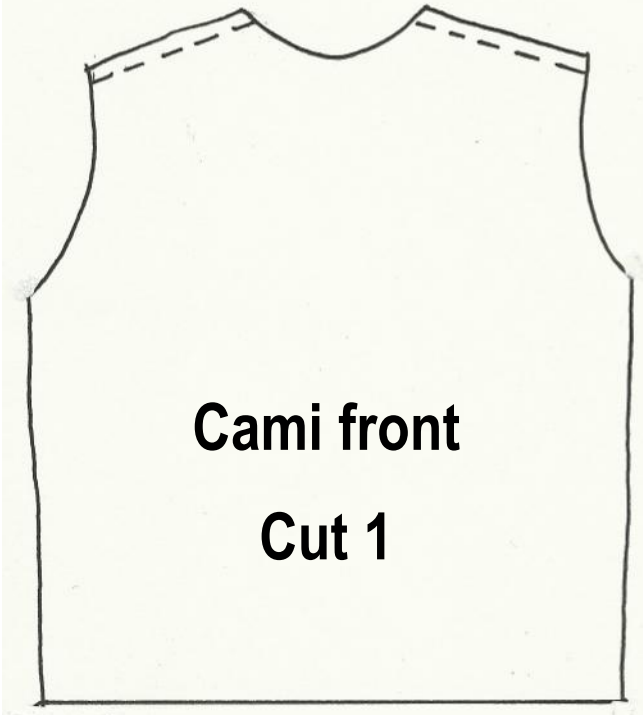
Patterns

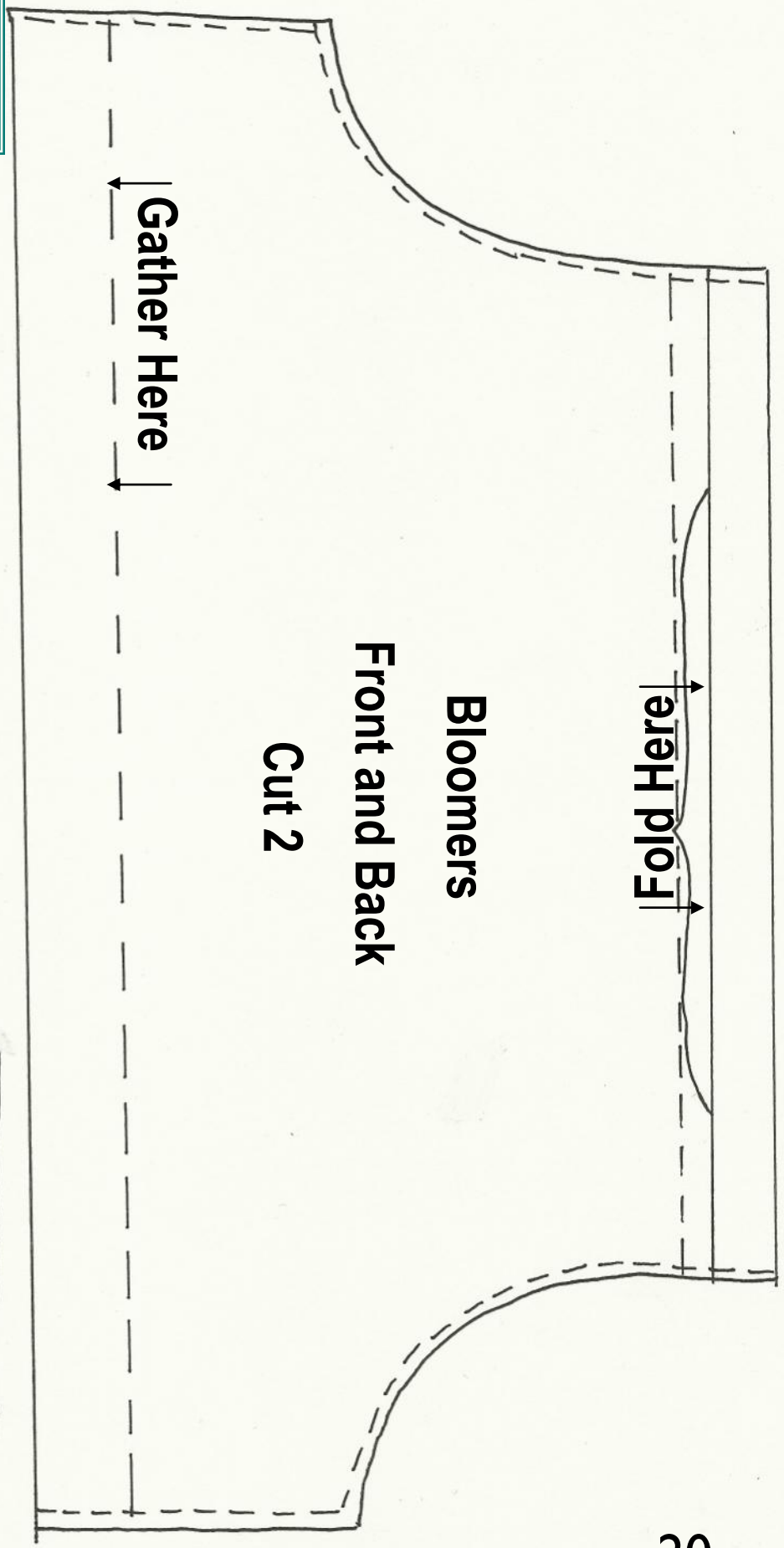

Sole Cut 2
Stockings
Cut 2
Boot Toe
Cut 2
Boot Top
Cut 2
Vest Back
Cut 1
Vest Front
Cut 2


*
Sleeve Bottom
Cut 2
Gather Here
Gather Here
Sleeve Top
Cut 2
Gather Here
*You will be cutting this line open later with the soldering iron.
Blouse Front
Cut 2
Fold Here
Blouse Back
Cut 1

If your cami fabric cut from a sock or stocking, you do not need to cut the side seams, just cut the armholes, shoulders, back and neck opening. Leave the piece in a ‘tube’.







Wisp

This little fairy has attitude! She sure was fun to do. I hope you enjoyed it too!

2013

Ready for the final steps!

Well, that was fun! I hope it went well for you and you learned a few tricks along the way. Isn't cutting the fabric with the soldering iron just the neatest trick? You sear the edges so you don't have to HEM ANYTHING. And that suits me just fine, especially on such small pieces. It's difficult to hem in small enough stitches to make the scale look right.

We'll be back next week to finish this project, the base is next! And wings! Oh, and her fun little magic wand. Or, as you see in this photo below, Wisp can hold an old key or other small trinket. See you right back here next week!

Hugs, Deb & Wisp

An Online Class in the "Just for Fun" Series with Deb Wood—Enchanted Hearts 2013

Wisp & Her Dragonfly Wings

And Base Embellishments– With Deb Wood

Learn the fun Step- by- Step Process to make these strong, iridescent and beautifully detailed dragonfly wings

~Included is a Bonus Section on feather embellishments and decorating the base~

Session 5—24 pages

Includes Pattern

***Please read through the entire session before you begin**

A bit about this process....

These beautiful wings are one of my favorite kind of wings to make. They are time consuming, I won't try to mislead you about that, and you will have to be ***very careful*** when using a soldering iron. But I'm willing to bet that if you are patient through these steps, you too will be hooked and will want to try all sorts of fun designs with your next wing projects. So get ready to learn a lot and have fun in the Wisp Dragonfly Wing process!

Supplies:

Angelina Fusible Film (two are colors optional- but desirable) 12" of two colors or 24" of one color

For my example in this class I used Enchanted Forest Flash and Raspberry Sparkle

Wire: 24 ga,- about 48" (1219.19mm), 28 ga wire,- about 48" (1219.19mm)
Small square tube, 4 pc, 2.5" (63.50 mm), Glue (Gem Tac), Glue stick, Votive candle/matches, Glitter paint (Optional, but desirable) You will be using the small square tubing for the wings, but save 1.5" for the base

Tools:

Tweezers, Scissors, 40 watt soldering iron and holder (a heavy glass or ceramic coffee mug will work), Wire cutters, Cellulose sponge (available at grocery or Walmart stores), Iron, Parchment paper (or regular printer paper will work too), Towel to iron on

Feather Embellishment (optional)

Supplies:

Feathers, assorted; Peacock, marabou, or other

28 ga wire (what you have from the list above will be enough)

white glue (Ultimate is my favorite for this but Gem Tac will be fine, too)

Glitter fabric paint in a color to compliment your wing color selection (same as above)

Tip:

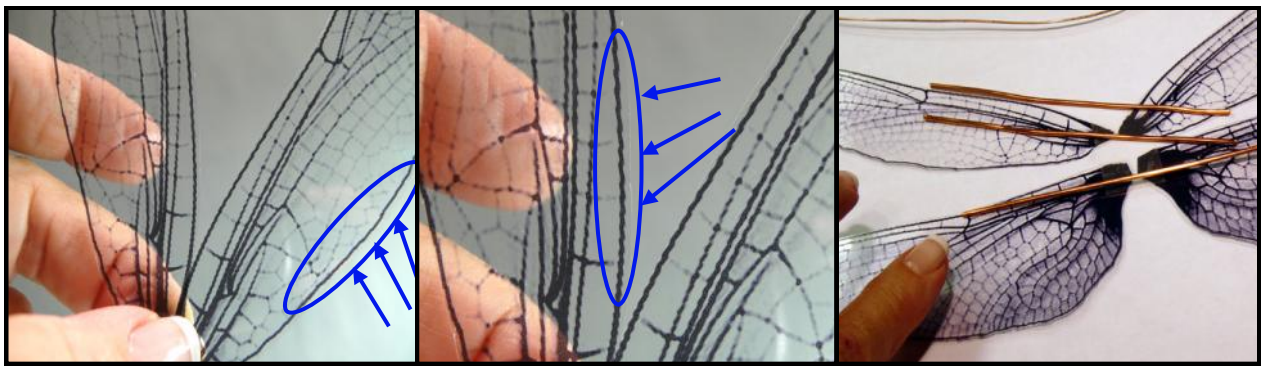
You will need to borrow or purchase a soldering iron for this section of the class. The wattage must be 40W at the minimum. A 20W iron is not hot enough to melt holes in the film without causing a lot of stringing, etc. More about this later.

40 watt is best

The First Steps

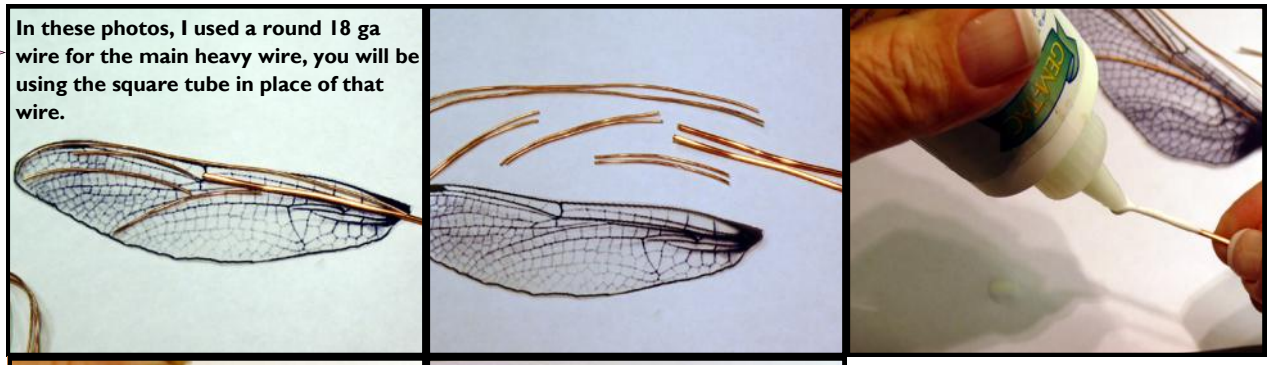
Making these dragonfly wings will probably be one of the most time consuming processes you've tried for a while, but I promise you, if you are patient, the time is well spent. I think they are gorgeous and add just the right touch to our sculptures. The technique can be adapted to other styles of wings and accessories also and can be used on cloth or polymer dolls.

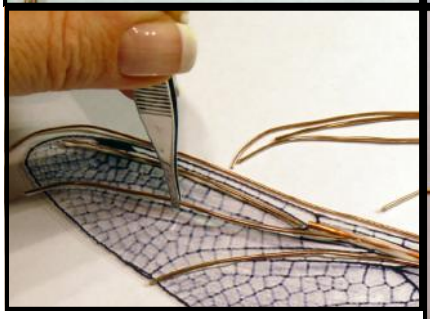
We'll take the printed pattern, (included in the kit) glue the wires in place, attach the iridescent film and then get busy making the holes to create the wing pattern. Lastly, I will show you how to embellish the wings for a special, personal touch. If you didn't get a kit, you can take the pattern on page 11 to your local print shop and have them print it out on a transparency for you, the cost is about 1-2.00 per sheet.

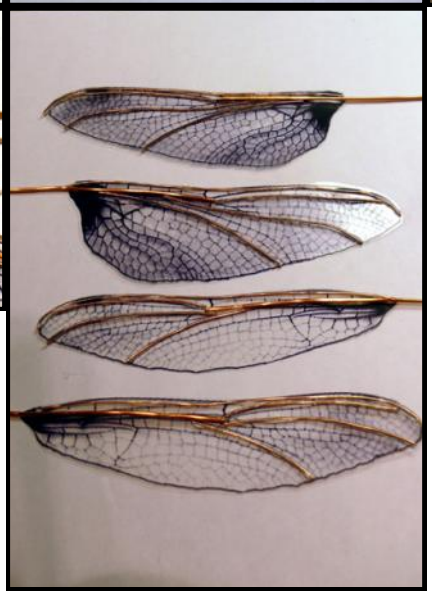


Cut around the edges of each wing, leaving about 1/8" of film (3.175 mm). Cut the small square tubing in 2.5" (63.50 mm) lengths and glue in place as shown above. That will be the main frame wire that will go into Wisp's back. Cut the 24 ga wire (this is the middle weight wire in the kit) into the shapes you see below.

In these photos, I used a round 18 ga wire for the main heavy wire, you will be using the square tube in place of that wire.



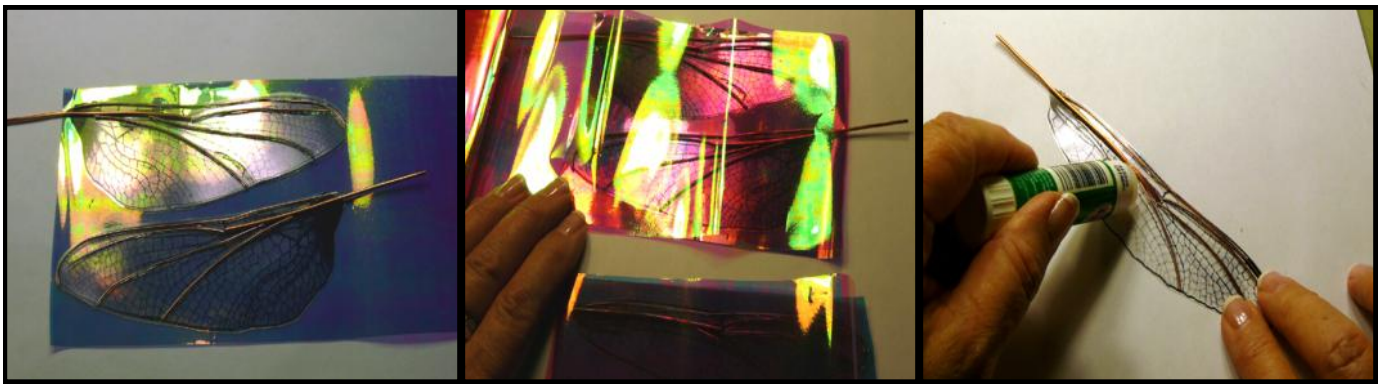




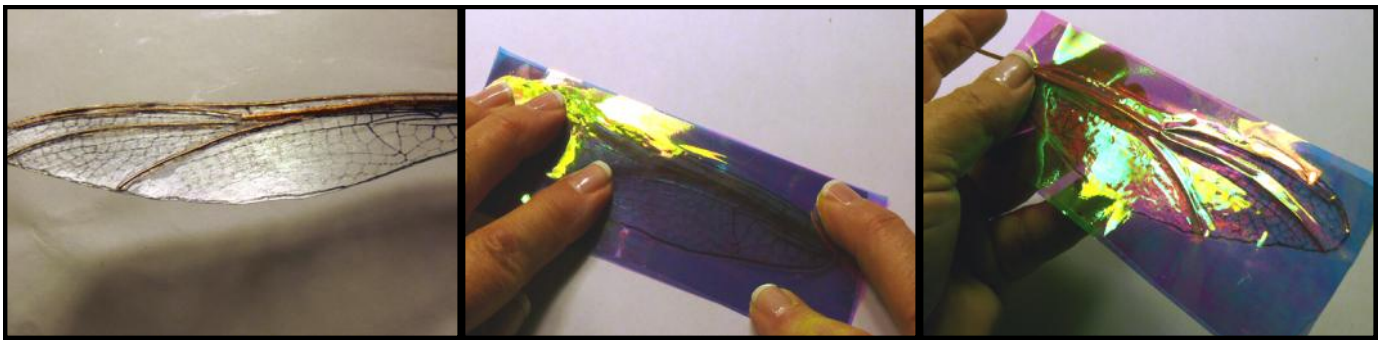
As you cut the wires and fit them to the curved lines of the wings, cut two and lay them out in order so you can keep track of where they go. Then, one at a time, and holding the wire with a tweezers, apply the Gem Tac glue (or Ultimate Glue) and place the wires on the wings. They don't have to be perfect, just close to the same. And don't worry if you get too much glue, it won't show. Let it dry completely.

Make sure you have the wings a mirror image of each other when you glue the wires down.

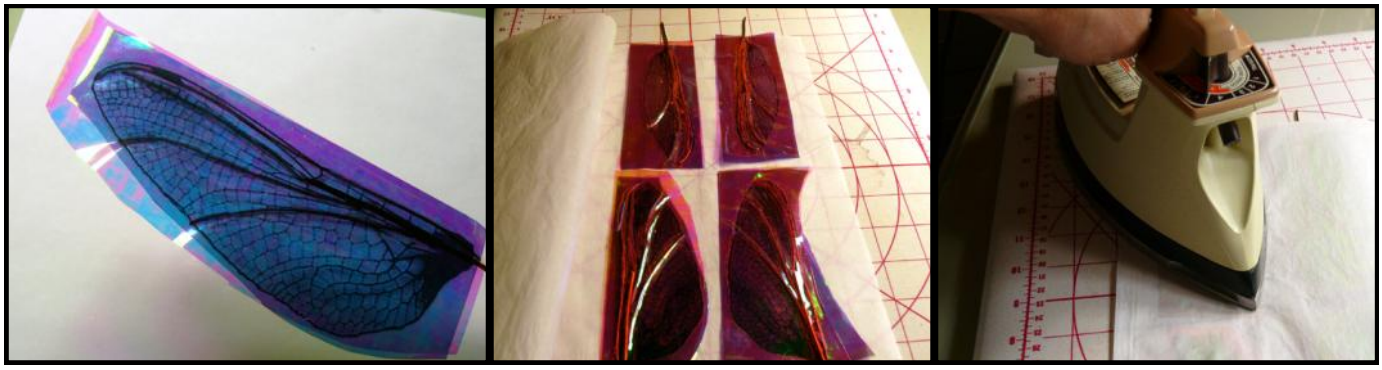
TIP: A rounded tip tweezers is handy for this step. Try to keep glue off your fingers and off the tweezers too. To clean dried Gem Tac off the tools, you will have to use mineral spirits.



Next you will apply the film. Lay the wings out on the film and mark the outline with a sharp needle to make sure the pieces are large enough and you will have enough film for all the wings. Cut the pieces. You will be sandwiching the film with the wires on it between two pieces of the film. For my example, I am using two colors. Apply glue stick to one side of the wing.



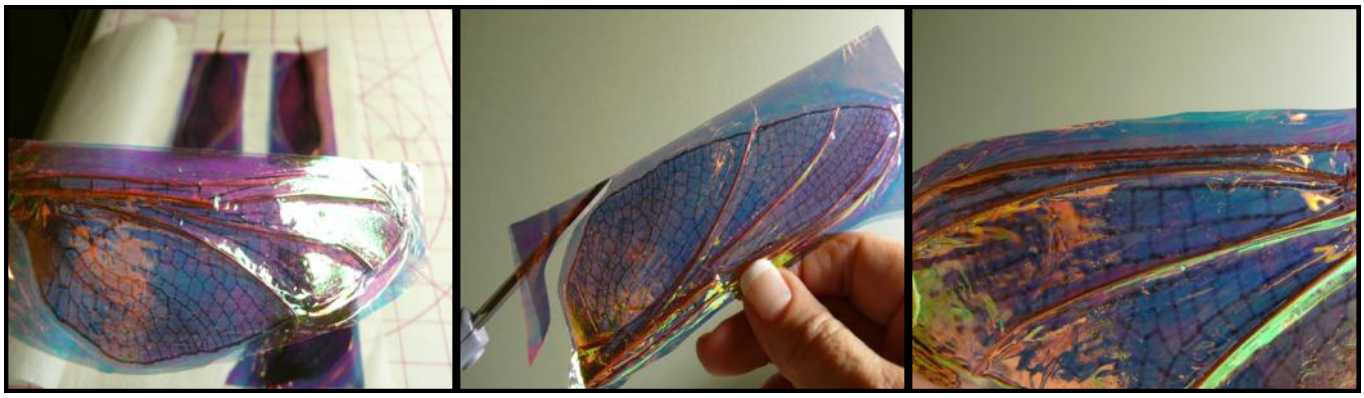
Make sure you have a good coating of glue stick, and working quickly so the glue doesn't dry, apply the film on one side. What you see here is Enchanted Forest Flash. That color will go on the same side of each wing, in this case, the side with the wires. Run your fingers along the wires to get the film to adhere to the glue. Do the same steps for the other (flat) side of the wing.



Here you see the two layers of film glued onto the wing. Do this to all 4 wings. Next we will press with a hot iron. Set the iron on MEDIUM heat with **no steam**. Use printer paper or parchment paper and lay the wings out as shown. Fold the paper over so the iron doesn't come in contact with the film. Press down firmly, move the iron and press, etc. Check to see

if the film is nice and tight– firmly attached. If it isn't, repeat the pressing step. Keep checking– don't overheat the film. If the film gets overheated it loses it's color. There will be a few small wrinkles by the wires, but mostly the film will be nice and tight on the wings.

Heat it UP!

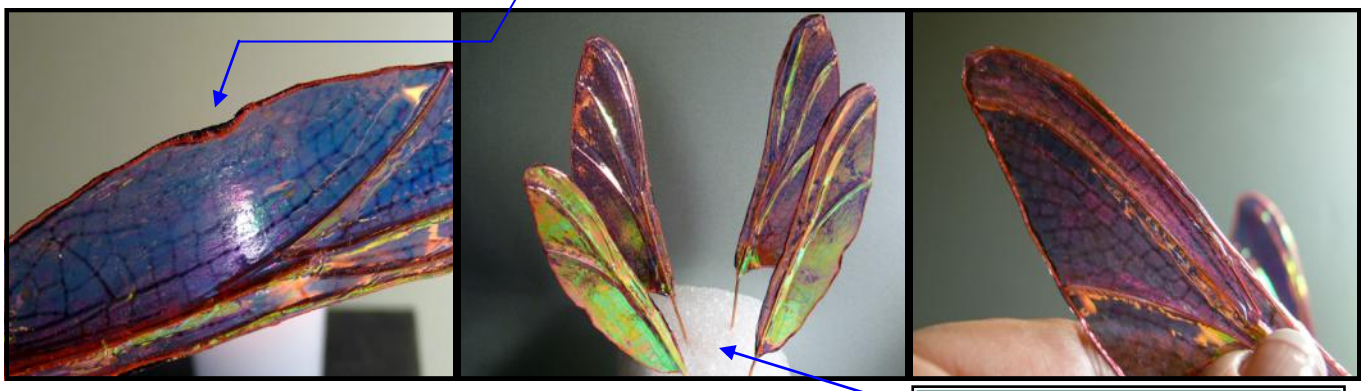


In the photo directly above, see the small wrinkles by the wires, that is normal.

Next we'll trim away the extra film, cutting just along the edge of the transparency so leaving a small margin of film around the outside edge of each wing.

Tip: To be on the safe side, keep a damp cloth nearby to put out any stubborn flame.

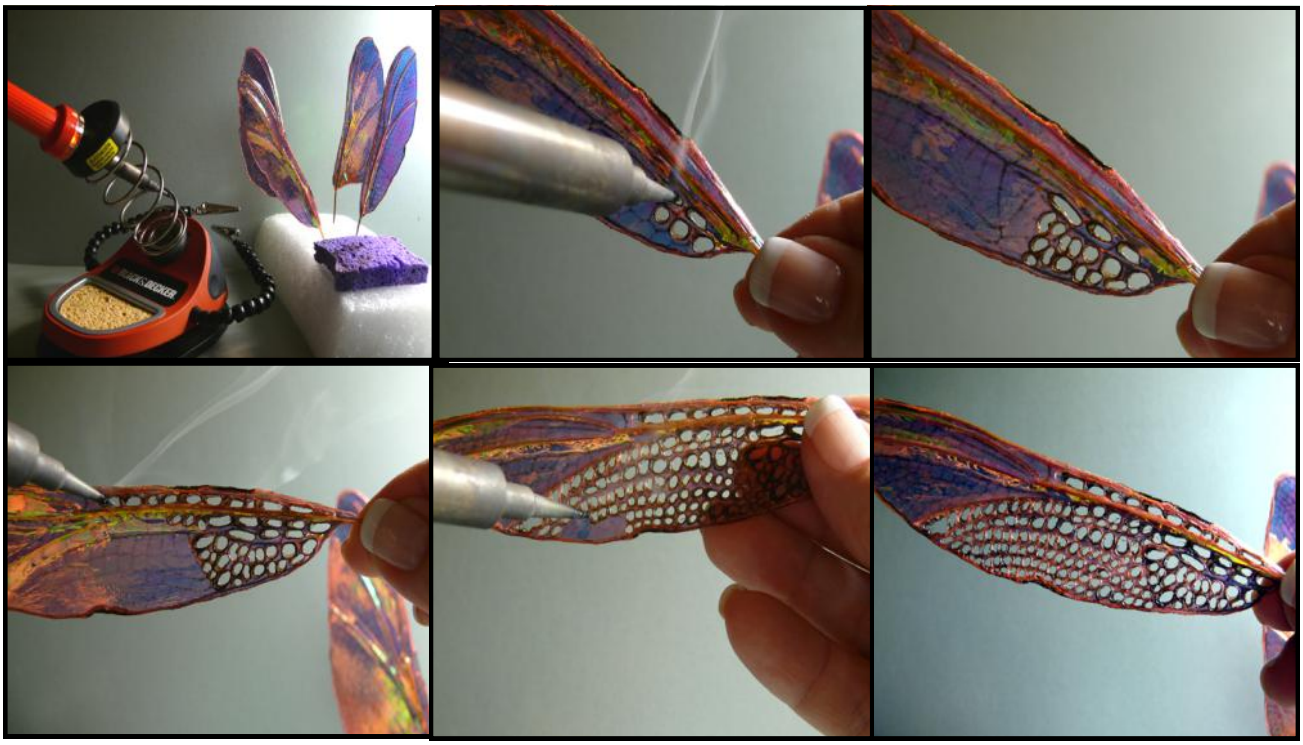
Now comes the fun stuff! We will run the edge of the wing along a candle flame, melting the film and the transparency film also. Be careful with this step, you will soon see how close you need to be to get the right results, start farther away to begin and get closer to see how close you have to be. If you get too close, the wing might catch on fire, but a quick wave and the flame will go out again. Also, hold the wing flat over the top of the flame, about 3 or 4" away, this will further tighten the film to the wing. In the photo below left, you see that burned indent, that's where it caught fire for a second, no harm done though. It happens…. :)



Each wing is done now and ready for the next steps! In the photo to the right, see that nice, finished edge that happens with the candle.

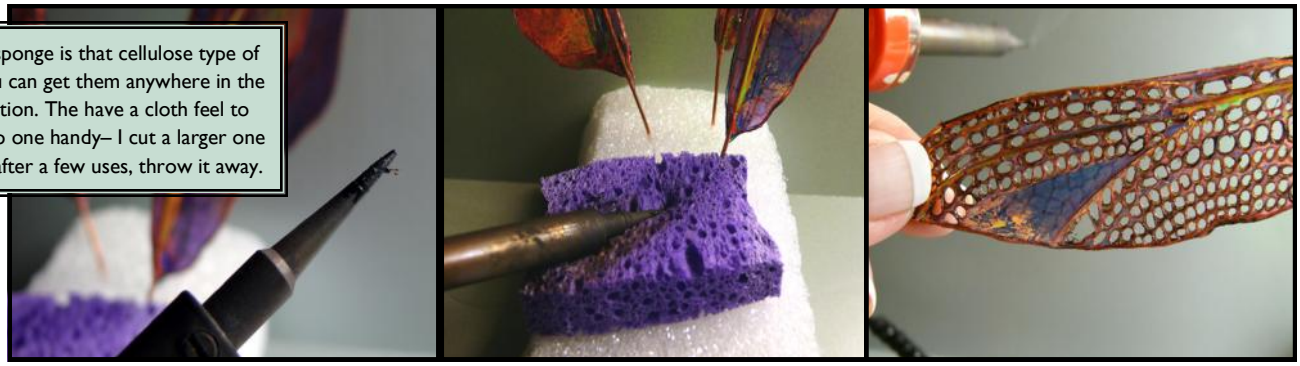
Tip: Here you see my Styrofoam block. I use this to hold the wings for drying, etc. Handy!

Burning Holes

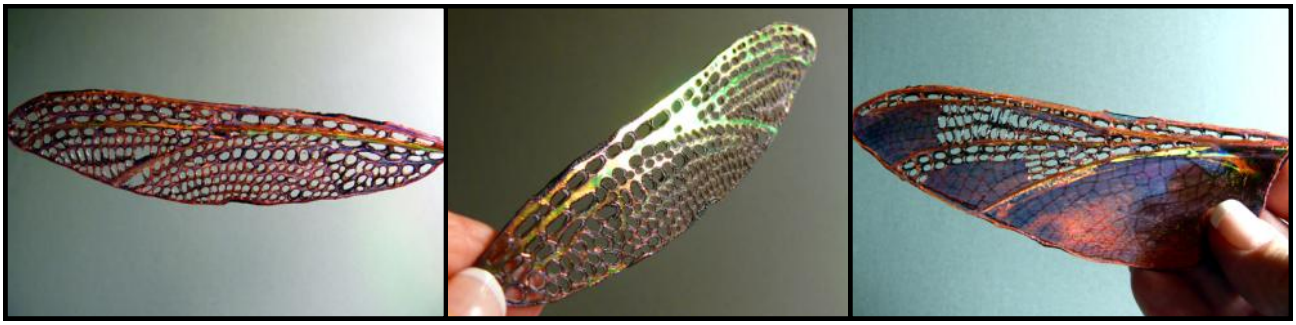


As you can see in the photos above, burning the holes is just a repetitive process. The holes can be round or oblong, or oval; whatever you prefer. Its fun to experiment with this. I do try to follow the pattern on the wing as close as I can but it doesn't have to be perfect. Hold the wing by the square tube and keep your fingers away.

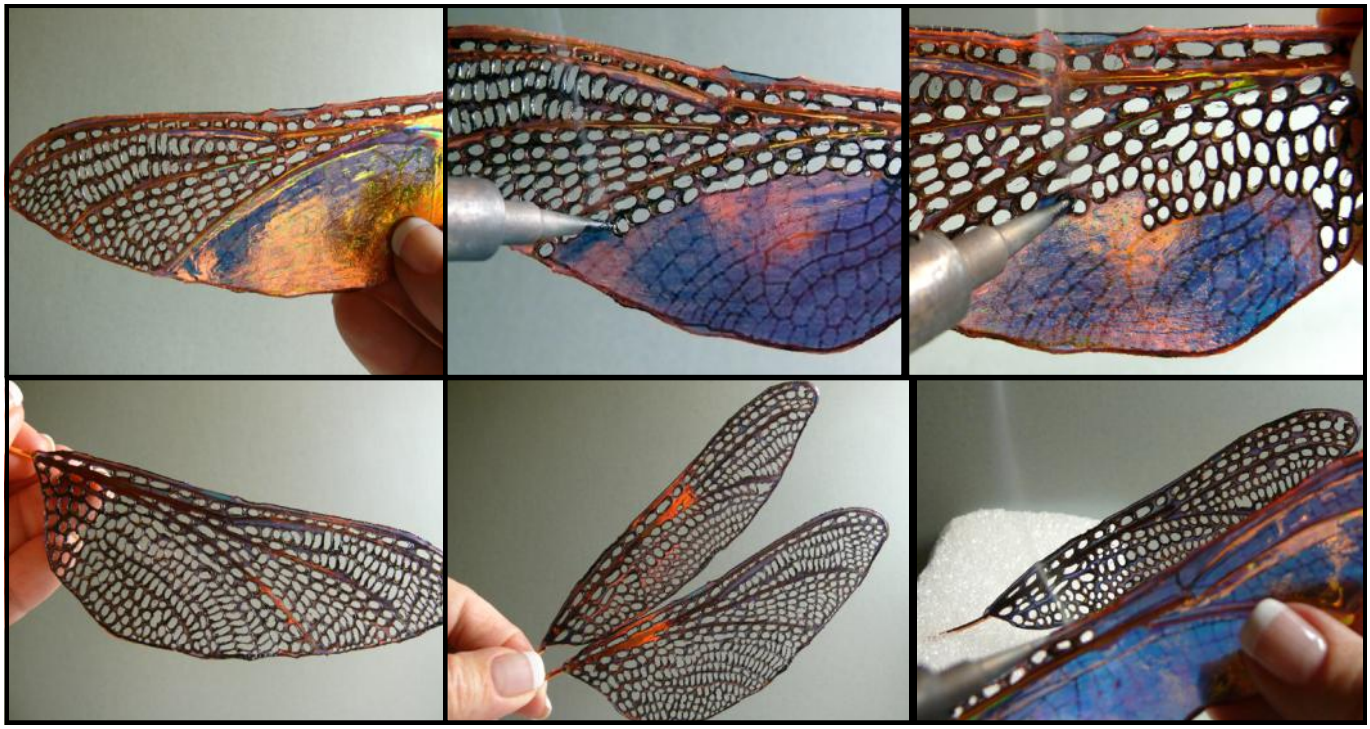
Tip: This sponge is that cellulose type of sponge, you can get them anywhere in the grocery section. The have a cloth feel to them. Keep one handy– I cut a larger one in half and after a few uses, throw it away.



As you're doing this, a bit of residue will build up on the tip of the iron. Keep a wet cellulose sponge close by and wipe the hot tip off on the sponge to clean off the residue. It works well! Then you can go back to burning holes again. In the wing to the upper right, you see all the different patterns, only a little bit left to do.



One wing done! Now onto the next one. The middle photo shows what the wings look like from the back side, or the side without the wires.



This is the larger wing now– again just repeating the steps from the first wing. Also, in an effort to get the wings to look somewhat alike, I will place the finished wing in the Styrofoam block in front of me, with the side showing the same as the one I am doing, that way I can look at the finished wing to see what pattern or hole configuration I used. As I said, it doesn't have to be perfect.

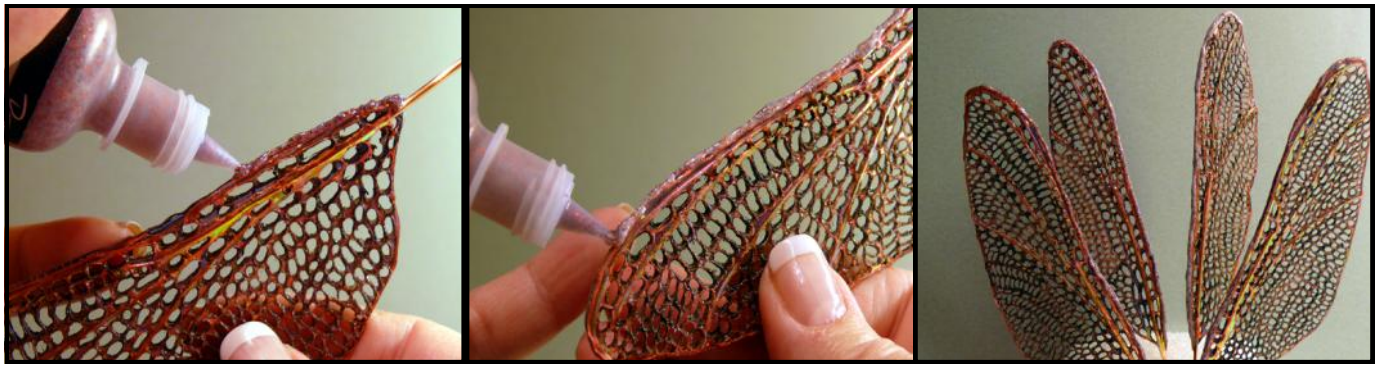
Almost done, a little left to do on the wing and they will be ready for the embellishments.

It is a GREAT idea to use good ventilation as you do these steps. This is melted plastic after all, so if possible, work in a well ventilated area– even working outside. Or at least have fans going to keep the fumes from getting too strong.

Embellishments

In the photo I have several different kinds of feathers, the glue, wire, glitter paint and 28 ga wire.

Below I am applying a bead of the glitter paint to the edges of the wings. You can go all the way around, or just along the top edge, that's up to you. Also, if you had a little goof up and burned too large a hole in the wing, you can put a little glitter paint over the hole to partially cover the larger hole.



After applying the glitter paint, set the wings up to dry in the Styrofoam block. Let dry completely. The glitter paint gets transparent when dry.

Strip some feathers off the quills by pulling the feathers down toward the quill tip, to get just the fibers. Cut the ends off the peacock flue feathers. Add a dot of glue to the bundle to help hold them together.

Finishing Touches

Add glue to the end of the wing, then lay the feathers in the glue, touch them down a little bit then let the glue dry part way. Using the fine wire now, cut a long piece and fold in half, place over the feathers. Put the ends through the loop to anchor the wire on the wing. Wrap several times, then twist the ends down. Let dry. Repeat the steps for each wing. How you do this is up to you. After the glue is dry, cover the whole end of the wing, including the wire wrapping, with glitter paint. Let dry. ***You're all done!***

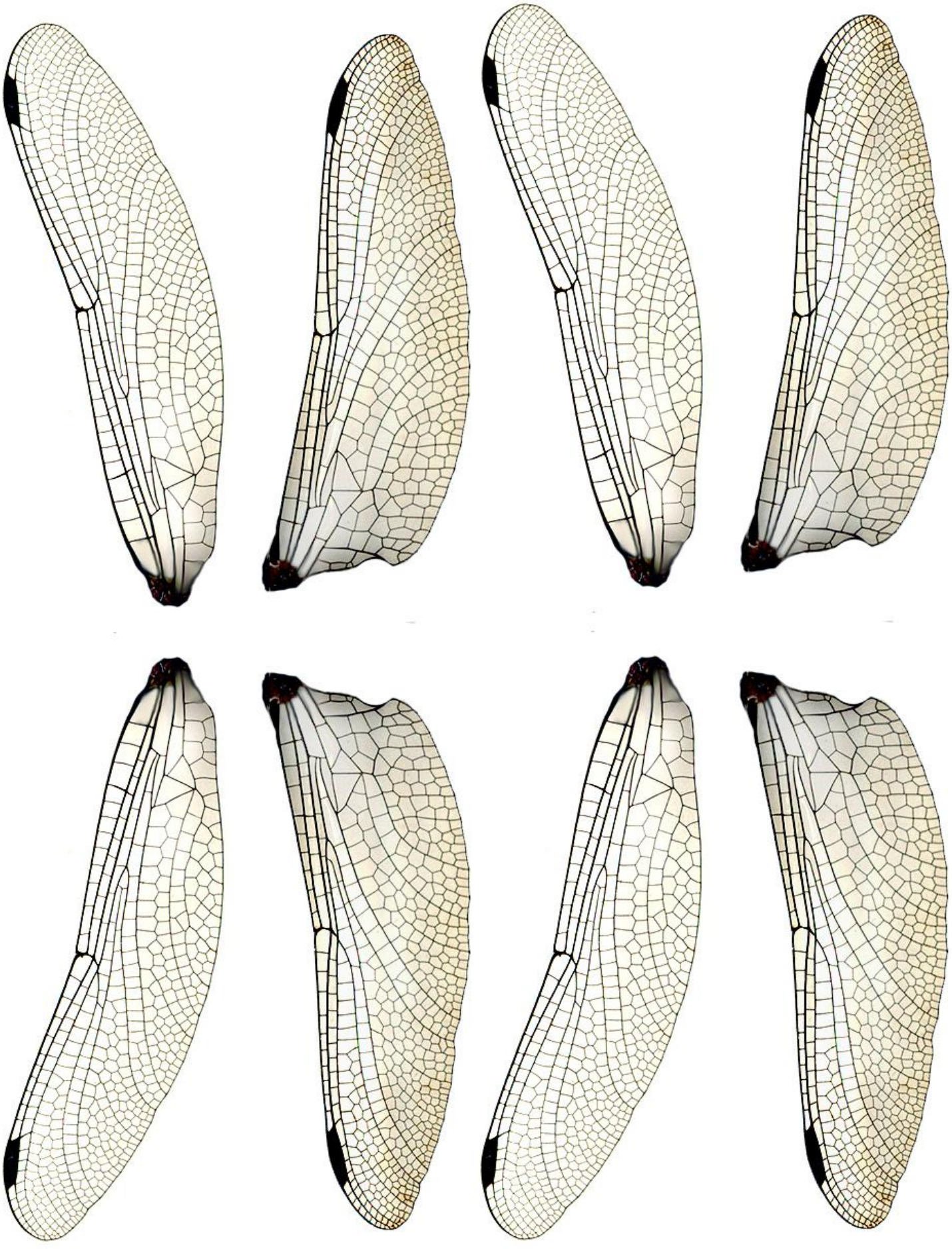
Below:

Before and After.

Hard to believe you get such a great result from a transparency print, huh. LOVE IT. :)

Tip: I believe in having things be sturdy. I don't want my wings, or my dolls falling apart for the buyers so I take those extra steps to make sure the wings are strong and the feathers are secure on them.

Pattern for your use only please / Special Thanks to Judy at www.OOAKartistemporium.com



Embellishments

And final touches!

Next we'll begin working on the base– the final steps to our Wisp Class! In this fifth segment, we'll drill in for the post that will hold her secure on the base, put the moss and flowers on her base, and if you choose, you can follow along and make Morel mushrooms with the mini segment included in this final session! And last but not least, we will make her little magic wand to complete the costuming for Wisp.

It won't be long now, our process with this little dragonfly fairy will be ALL done!

Base Supplies

Manzanita base or other flat base

Artificial mosses (available at Woodland Scenics, Hobby Lobby, Michael's or online)

Faux grasses, assorted berries or small leaf clusters. Tiny faux flowers

Scrap beige clay for making morel mushrooms, brown, tan and black acrylic paint for staining the mushrooms.

Wood skewer

Liquid Clay

Silicone type glue or strong wood glue

Super Glue

Ultimate or other type white glue

Hot glue gun and glue sticks for gluing the moss down. ***Fabri Tac would work if you don't have a glue gun.

Small bent twig for magic wand, assorted tinsel type trim, brass star(s)

about 10" of fine 28 ga wire to attach star(s) to the twig

Drill, drill bit the diameter of the brass tube, Dremel or other rotary tool and a cut off blade for cutting the tubing or hack saw. Wood block for cutting on, pliers for holding the tubing. Sculpting tools, paint brushes.

Our Steps

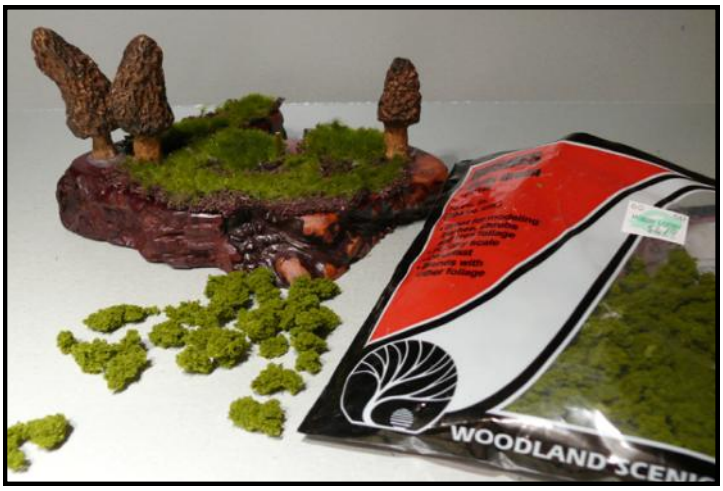
Supplies are all gathered; you can make your base as elaborate or as simple as you choose. For mine, just a few little flowers and some white sprays is all I added, oh, and my Morel mushrooms!

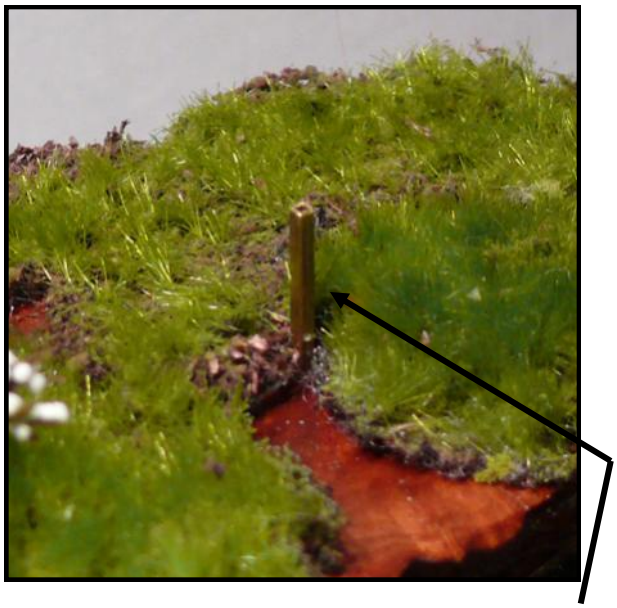
Which are actually to scale for an 8" tall Dragonfly Fairy! Who KNEW? ;) If you're ready, we'll get the base done and Wisp will have a permanent home.

Brass Tube

TIP: Please wear safety glasses when cutting metal!

We will need to get the brass tube into the base, this is what will hold her securely onto the base without any risk of her toppling over. In the top left photo, I am using a pliers to hold the tubing against the wood block. This allows me to cut the tubing with the Dremel cut off blade. Cut a piece about 1.5" long. (38.10 mm) The metal gets hot and you don't want to risk hurting yourself so don't hold it with your fingers. Next, still using the cut off blade, I am sanding the cut edges of the tubing. Keeping the inside of this tube open is not as important, since this tube fits inside the one in her leg and nothing has to fit inside THIS tube. Stand Wisp on the base and decide where the tube peg should be. Drill a hole there– about half way through the base, then super glue the peg in place. Let dry.



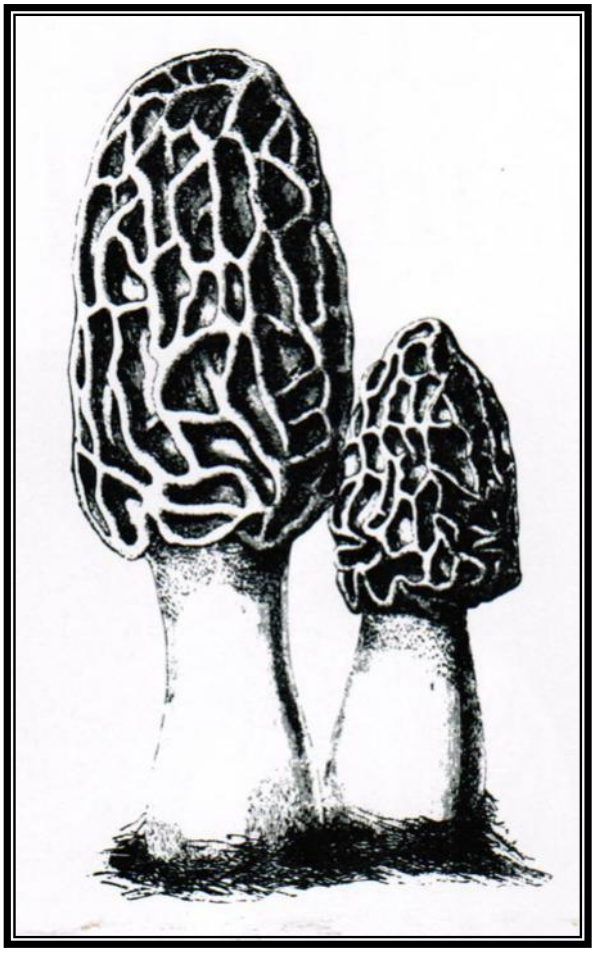


Close up view of the brass tube coming through the mosses on the base.

In these photos I am showing you some of the supplies I have gathered– in the photo directly above left, those are called **Pot Toppers.** I found them at Michael's, in the artificial plant department, where the clay pots where. They are for filling in on the top of a 4" or 6" clay pot, so you can stick a bush in it and not worry about the foam block showing. But they are way cooler than THAT!! They have a dirt like surface on one side and the grass like surface on the other and they are filled with a polyester batting between the two layers. I pull them apart, or cut them apart on the edges, and then trim away all the fiberfill I can. Then use the irregular shaped pieces to cover the base. One will go a long way!

The other product is from Woodland Scenics, it is a colored sponge product that looks like moss. If you look close, you can see the Hobby Lobby sticker on there– but Woodland Scenics is the company and they have an online store too with LOTS of different mosses to choose from, and it is not expensive. A little goes a long way with this as well. **Ok! Enough talking! We're ready to get this base done!**

Mushrooms



I was surprised when I did a little research and discovered all the sizes Morel mushrooms come in! They can grow to be very large! And they are quite the delicacy. I've heard of people who search for them and when they find a stand of them, it is TOP SECRET. Personally I don't believe I've ever tasted one but I imagine one day I will. We'll make our own today though– we won't need to worry about finding them in the forest!

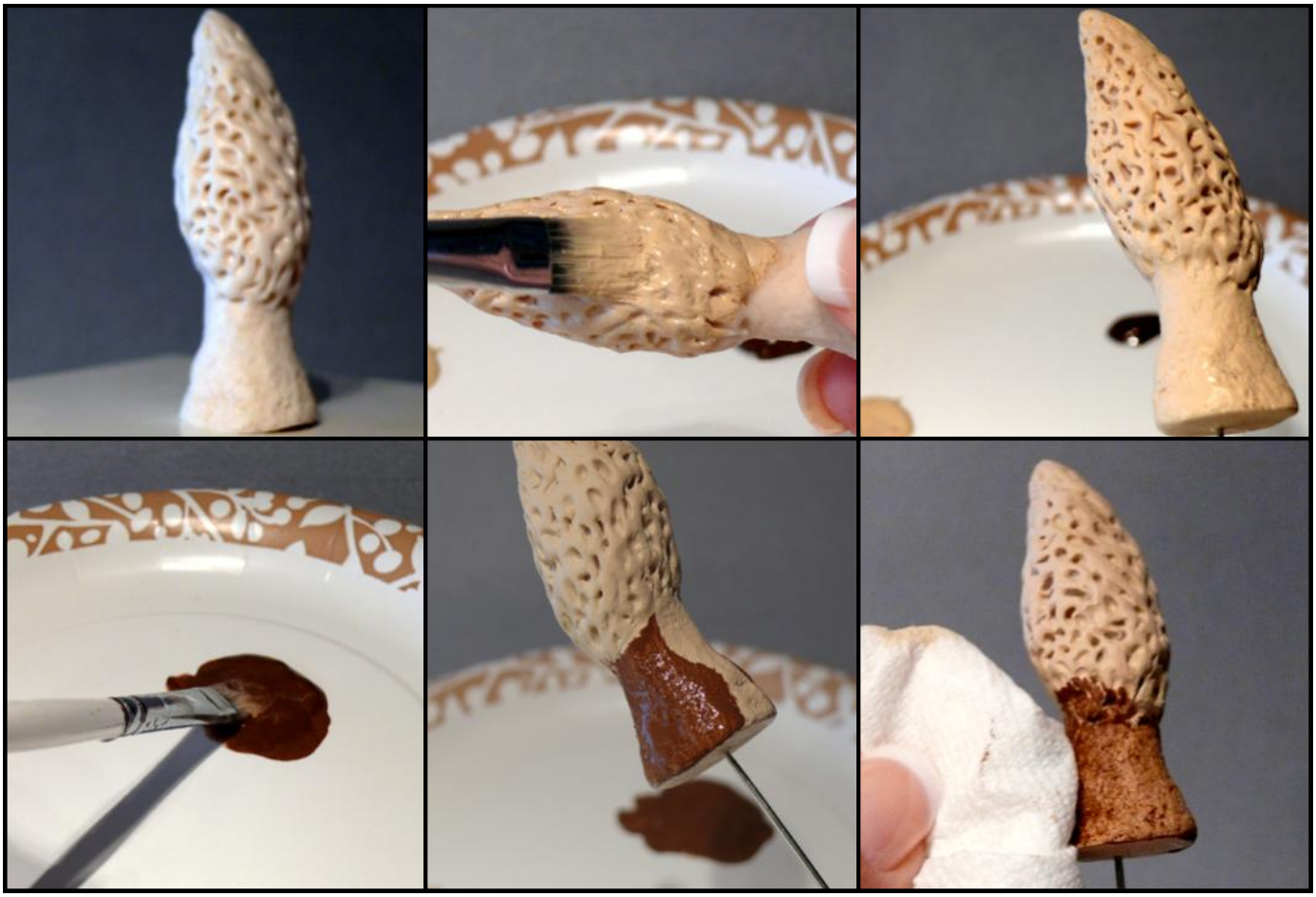
You can use these steps to make any kind of mushroom, the armature idea will work for you. To keep it simple though, for this example I'll demonstrate Morel Mushrooms.

Moving through these steps fairly quickly… To make a mushroom armature:

You will need a chunk of clay, scrap, dirty clay would be just fine to use because we'll be painting these. Condition the clay so it's nice and soft; for this, I slice it up and then squeeze the pieces together to warm and soften. Cut a bamboo skewer into short pieces, anywhere from 1.5" to 2.5" (38.10 mm– 63.50 mm). Make as many as you wish– depending on how large your base is, you can have a couple or several! Brush liquid clay on the skewer, then wrap clay onto the wood for the stem. Roll a ball of clay into a cone shape, and hollow it out with the knitting needle. Insert the skewer up into the cone. Seal the edges together and shape the top the way you want it. Make several in different sizes and shapes. Bake them according to manufacturer instructions.

Texturing Mushrooms

After the armatures are cooled, brush them with liquid clay again and lay on a new layer of clay. The base can be thin– about 1/8" (3.1750 mm) of clay but you will want the upper part to be thicker so you can do deep texturing. Get the clay on the armature and then use the knitting needle to seal the edges down. Then using the knitting needle again, make random indents into the cone part. When you're done with that, press the base of the mushroom down on your work surface so it gets wider at the base. Texture the base with an old toothbrush.



Bake the mushrooms. When cool, we will paint them. I use a paper plate as a palette! Using a beige paint and then a medium brown– water the paints down to about 50% consistency. Brush on the beige first, painting the whole mushroom. Let that dry, then use a watered down brown to brush over the beige, but wipe it off quickly before it dries so the beige paint shows through.

TIP:

Notice the glue in this close up photo. It is a silicone based glue that fills gaps and is very strong. The edges of the glue that show will be covered by the moss.

After the brown paint has dried, you can mix a little black paint in with the brown and brush over the high spots on the mushroom texture to darken that a little more. Most of the Morel photos I looked at had really light stems so you can leave the brown off the stem if you wish.

Almost Done!

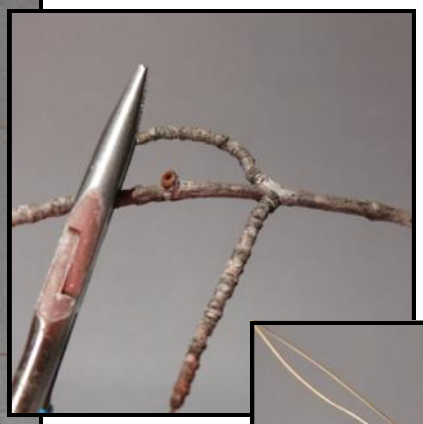
Before Wisp got her magic wand, (instructions on the next page) she held an antique key. You can use your imagination also to accessorize Wisp, her base and her costume! What I suggest for you here is just that, a suggestion.

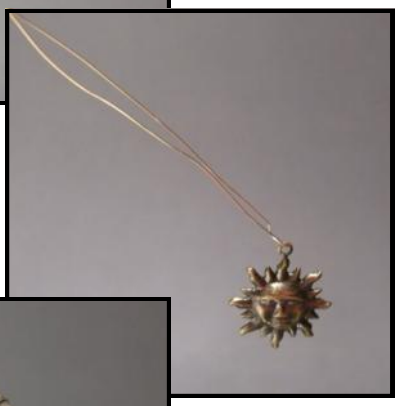
I hope you WILL experiment and try different things, if not with this Wisp Dragonfly Fairy, maybe on the next one you make! :)

We'll do the little wand next and that will conclude this Dragonfly Fairy Class. It's been a real pleasure to do this with you– and especially on a subject that came from an evening of frustration over commission work!

We just never know what life has in store for us, do we.
The older I get, the more fascinating I find ***LIFE***.

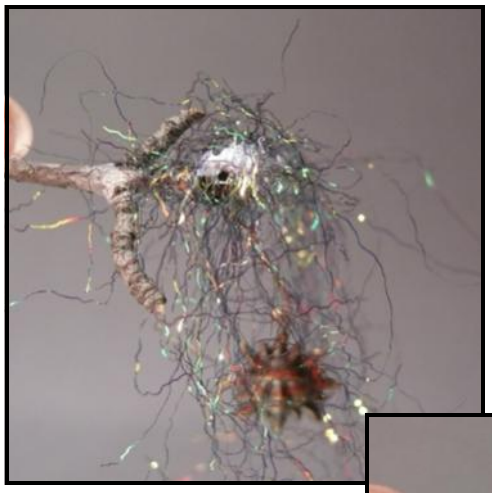
Magic Wand





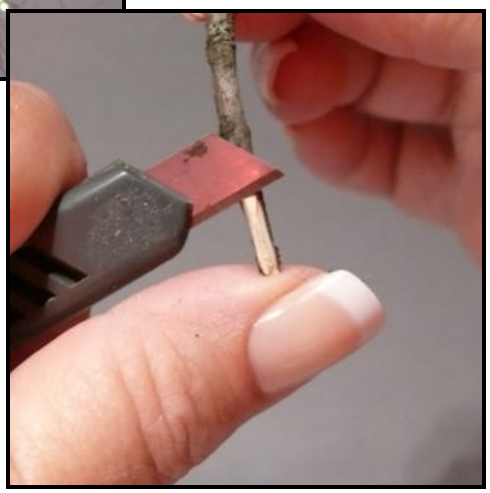
Not too confusing here… these are the components that went into making the magic wand. A crooked stick, some razzle dazzle! And a charm. I didn't have a star this time so used this face in the sun instead. Then a piece of 28 ga wire, pulls it all together. Trim the stick into the shape you want. Place the charm onto the wire and twist the wire a few times as you see in the photo directly above. Put some glue on the stick and twist the wire to the end of the stick.

Add another dot of glue and lay some of the sparkle fiber into the glue. Let it dry.



In this photo, the glue isn't dry yet, once it is, I will pull some of the fibers out of there, leaving just a 'Wisp' of sparkle.

And the stick probably isn't going to fit into her hand, so you can carve away some of the bark from the end of the stick so it fits into her hand.



TIP:

To preserve the little branch for as long as possible you can coat the branch with a water based varnish, like Delta Ceramcoat.

Our Progress