

Anatomy Books

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:30 AM
To: webmaster@emilysfairies.com
Subject: Tutorial #8 A good book on anatomy

Tutorial #8 a Great anatomy book

This book is by Giovanni Civardi, called "Drawing the Human Body". I found this at a local book store, but it is also located on amazon. He also has a book out on just the female form, which I can't wait to purchase. This one that I have is wonderful! It goes into detail on the formations of the hands, feet, ~ pretty much the entire body ~ showing multiple clear drawings of each position. The only thing, is that it also shows the male anatomy, which I don't need because I only sculpt females. Still, I highly, highly recommend this book!

Glad to help!

Angela

[Emily's Fairies](#)

One of a Kind Sculptures

by artist Angela Drake

www.emilysfairies.com

A fairy experiences the dawn for the first time as she springs into reality....born by the laughter of a child's heart.

Sculpting Clean

From: angela drake [artist@emilysfairies.com]
Sent: Saturday, November 22, 2003 8:20 AM
To: webmaster
Subject: Tutorial #1 Small lesson in keeping your sculpt clean

Tutorial #1 Keeping your clay clean

Before I discovered this method, I would do like most artists do I suppose. Clean my sculpting area daily, clean and wash my hands every hour or so, and keep wipes, etc close by. First, I am not that organized as an artist (note, the messy desk below). Second, my hands would get raw with the washing and crack. I don't even know how I stumbled across the method that I use now, but it sure works for me! Note the lump of clay located near the bottom of the book holding the arms. That is my cleaning tool. Also, note the books that I work off of. They are glossy coated ~ which is important. I work off one book and lay my finished pieces on the others.



Step #1 I use an old piece of dirty clay to wipe my surface area clean. It is amazing what the clay will pick up! I start at the top of the book and wipe it entirely.



Step #2 Then, I take the clay and kneed it in my hands ~ wiping my hands with it. The clay will take off all the fibers, glitter (I work with a lot of glitter!), and dust. Make sure you kneed the clay in both hands.



Step #3 I didn't cover my fairies last night like I was supposed too. So, now I go back and either blow the dust off the sculptures, or pick it out. Below is a fairy who has a few dust fibers on her side. I will gently lift them off the fairy with my sculpting tool, and smooth the clay if I leave scratch marks.



It is very, very important to keep your sculptures clean while you work. If you see a dust fiber, lift it off right then. Otherwise it will show up later in a place where it will be most unwelcome! My desk area is very, very untidy and dusty ~ yet my sculptures stay clean when I use this method. =)

The trick is ~ don't wear wool, or fuzzy sweaters while you work, "wash" your hands with the clay every time you touch something other than the clay (except for your tools!), and cover your sculptures with plastic wrap when you are finished for the day. I really hope this helps you! =)

Take care and have a wonderful day!!
Angela

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Head Tutorial - Lesson 1 (Steps 1-7)

From: angela drake [artist@emilysfairies.com]
Sent: Saturday, November 22, 2003 8:22 AM
To: webmaster
Subject: Head Tutorial email #1 Steps 1-7

Tutorial offered #2 ~ How to sculpt a basic head

Here goes with Head Tutorial #1 =)

Step 1-7

Find some sort of stand for your sculpt. I found a deep narrow container, set a egg beater upside down in it and wrapped a towel around the egg beater to keep it in place and use the stem as my "tool" for placing the head on. This is almost one of the most important parts of sculpting. It is almost impossible to sculpt a head without this base support as the clay will become very mushy from the heat of your hands. =)

Knead a piece of old clay for a while. Make sure that you rub it across all your fingers and palm of both hands. This will take away all and any little fibers, hairs, and dust off your hands that may contaminate the fresh clay. After you have kneaded the old clay with your hands then you can pick up your new fresh clay that you intend to sculpt with and knead it for a while to get it nice and soft.

Tools:

A stand for your head

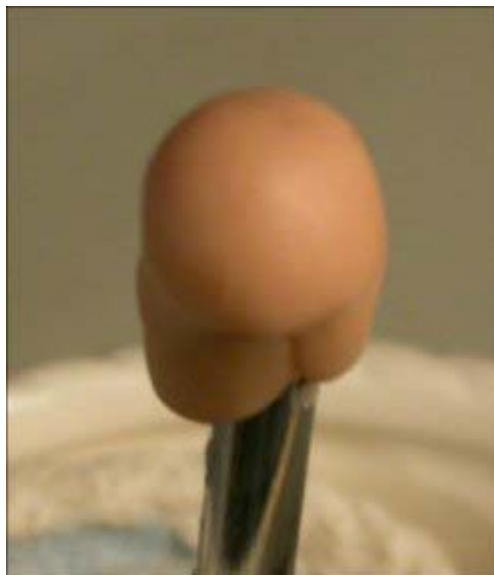
A small tool for sculpting (I use an extended safety pin)

A small paint brush

A piece of old clay to rub into your hands to keep the dust and dirt away from your sculpt.

2 white balls of precooked clay for the eyes. (I use white Cernit but white fimo or sculpey would work as well)

Step #1 Attach a ball of clay to the end of your stand. It should be much smaller then what you intend the head size to be. I sculpt using the layer on layer method. Please note ~ this is just how I taught myself. I am in no way insisting that you sculpt this way, or that this is the "only" way to sculpt. This is just how I sculpt. Please feel free to change this method of sculpting to fit *your* way of sculpting. Take what you can from this lesson and adapt it to what fits best for you. Even if I help a little in how you sculpt then I have succeeded and this lesson was well worth creating!



Step #2 Place a thick oval ball lengthwise down the center of the "ball" of clay.



Step #3 Place 2 small flat pieces of clay next to where the bridge of the nose would be.



Step #4 Place the 2 white balls of precooked clay next to the flat pieces of clay.



Step #5 Over the very top of the white balls I place a layer of clay forming the forehead, then I layer another on top and so on until I have a rounded forehead.



Step #6 Showing more of the layers as I build them on top of each other.



Step #7 More layers as I build and build. It is important to note that a forehead must be slightly rounded out over the bridge of the nose. It is funny how our minds notice these little details without noticing what we are noticing (if that makes sense) and we quickly will think someone who has a flat forehead as slightly unattractive without even realizing what is unattractive about the head. =) *It is very important that you note here that I am not in any way putting down anyone who may have a flat forehead! (lolol) It is just something that I have noticed and criticized in my work as I have sculpted.*



End of email #1

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Head Tutorial - Lesson 2, Steps 8-14

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:22 AM
To: webmaster@emilysfairies.com
Subject: Head Tutorial email #2 Steps 8-14

Step #8 Before I complete the final layer of the forehead skin I place two small lumps of clay over the very tops of the eyeballs to form the eyebrow bone. I make sure the ends of the lumps of clay slant to cover the far edges of the eyeballs.



Step #9 Over the entire forehead layers and brow bone clay I lay a clean layer of clay. This is the forehead skin, I will no longer add clay to my forehead.



Step #10 Smooth the forehead skin together with the nose bridge. Then smooth the sides of the nose (the lumps of clay that you had placed next to your nose) into the top of the forehead skin and down into the nose area.



Step #11 Place a lump of clay under your nose. This will form the lip and chin area.



Step #12 place small equal flattened balls of clay (I take a piece of clay, roll it into a ball, cut down the center then flatten the equal parts of clay into flat disks) under the eyeballs. This will form the support for the cheeks.



Step #13 Repeat the above step only making the balls of clay much larger. In this case, since I am sculpting a child's face I am making the cheeks much chubbier than if I was to make an adult face. The larger your "disks" of clay, the chubbier your face is going to be. Place the disk of clay over the "support" clay, making sure that your cheek is touching the bottom of the eye and side of nose.



Step #14 Repeat the above step to the other side of the face. With your sculpting tools blend the sides of the cheek into your brow bone clay and into the sides of your nose.



End of email #2

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Head Tutorial - Lesson 3 (Steps 15-21)

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:23 AM
To: webmaster@emilysfairies.com
Subject: Head Tutorial Email #3 Steps 15-21

Step #15 Place a small rope of clay under the mouth.



Step #16 Smooth the edges into the side of the cheeks and under the nose (for further detailed lessons on how to sculpt lips please refer to my lip tutorial)

Here I must note as I can see in this picture one eye is resting back further then the other. This is very common and happens to me almost every time I sculpt. It is quickly fixed. With your sculpting tool move to the back of the head and insert your tool until you hit the precooked eyeball. Gently push the eyeball toward you until it is the same depth as the other.



Step #17 Under the lip, push in slightly with your finger to form a small valley.



Step #18 In the valley that you just created, place a second rope of clay. Make sure the upper lip is sticking out further than the lower lip (again, please refer to my lip tutorial).



Step #19 Blend the lower rope of clay into the side of the cheeks in a downward motion.



Step #20 Under the lower lip, place a small round ball. This is going to form the chin.



Step #21 Blend the chin into the sides of the cheeks.



I am really sorry...this is the farthest that I got in my lesson. I know this is incredibly basic and are going to leave alot of you wondering what to do next. I'll try in the near future to sculpt another head starting from step one all the way up until the head is completely finished. Or, I could make separate tutorials just focusing on the different areas of the face. I would really appreciate some feedback concerning this. => I'm thinking if I did just one tutorial it would get too long. Thanks so much!

Angela

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Lip Tutorial - Lesson 1

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:24 AM
To: webmaster@emilysfairies.com
Subject: Lip tutorial email #1

How to sculpt lips

Hi!

I am going to send this in a series of 3 emails. =)



Press down slightly under the nose to create a "valley"



Place a small roll of clay almost under the nose



with your tool blend away from the upper lips to toward the cheeks



Blended upper lips



with a paint brush blend smoothing down at a slanted diagonal angle towards the outer jawbone



Now that the upper lips are blended, press in with your finger to create an area for your lower lip to be placed. Please note that to create an attractive lip, (I studied super models profiles) the lower lip must not stick out farther than the upper lip. when you press your finger to make an indent, press it in enough to give adequate space for your lower lip (be careful though, you don't want your fairy to have a bucked tooth appearance)



with your fingers lightly press the sides of your upper lip. This will create a "curl" affect and make your upper lips look a little fuller, and give them a edge.



Place a small rope of clay under the upper lip in the space that you made. Feel free to create as large, or small a rope as you like...please note again that the lower rope of clay is not so large that it overpowers the upper lip and causes it to stick out farther.

I'll send you lesson 2 in another email. =)

Angela

Lip Tutorial - Lesson 2

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:24 AM
To: webmaster@emilysfairies.com
Subject: Lip tutorial email #2

Here goes! Lesson 2 ~ =)



With your tool blend the corners of the lower lip down towards the outer jaw at a diagonal slant.



smooth is over again with your paint brush, or smoothing tool



Now that your lips are blended, add the chin...a small ball of clay placed under the lower lips and blend.



With your tool blend from the corner of the nose down to the corner of where you want your lips to be, and blend the rest of the chin in. With the flat edge of your paint brush press it into the chin right under the middle of the lower lip, lift slightly. This will create a dimple under the lips and also give more definition to the lower lip.



With the flat edge of your tool or paintbrush define the middle line of the lips and the corners.



I scrunch my paint brush and create a round tool with it. I push it slightly into the corners of the lips, this creates a upturned corner to the lips and gives a slight smile effect. I leave the upper lip corner how it is, but blend the lower corner by pulling my paint brush down. This makes the upper lip corner stick out slightly farther then the lower lip.

I'll send the rest of the lesson in the last email. =)

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A fairy experiences the dawn for the first time as she

Lip Tutorial 3

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:24 AM
To: webmaster@emilysfairies.com
Subject: Lip Tutorial email #3



You have created corners, and now with the flat of your paint brush push the clay from the middle of the nose nostril slightly towards the middle of the nose. This creates the fleshy area above the upper lip.



with your sculpting tool mark the curve in the upper lip. Once you have this marked place your thumbs lightly on either side of the area that you marked on the upper lip and press the clay together **very slightly**. this will create the fleshy area on the middle of the upper full lip. Take your paint brush, or smoothing tool and blend the lower lip into

the chin, indent slightly the curve of the lower lip.



With the flat of your paint brush indent the middle of the lower lip (think Angelina Jolie). Then again with the flat of your paint brush set it down in the fleshy area above the upper lip right under the middle of the nose and pull the line down until you reach the middle of the upper lip. This will cause the upper lip to stick out slightly more, and in my case (I think) has a pleasing effect. =)



With a sharp tiny sculpting pin sculpt small lines in the upper and lower lips. This makes lip creases that show up when you paint the lips and gives them a more "real" effect.

That's it for the lip lesson!
I hoped it helped!

Angela

11/22/2003

Hair Tutorial

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:27 AM
To: webmaster@emilysfairies.com
Subject: mohair and tips on using it

Tutorial #5 Mohair tips

A great place to buy mohair and how to work with it.

I agree that pearl moon doll hair is the best! Actually you can order it on-line. They have an option of an on-line order form. I use it all the time! =)

They are wonderful and ship the hair out to you really fast.

A couple of hints about using it...

I order the hair in bundles at \$16.00 per hair color. If you select the curly option then beware! It is VERY curly!! I usually order the wavy hair and curl it myself. It makes loose curls beautifully. Not much work is required either.

I take one of the bundles, split it in half, brush it to get any loose fibers out, then dip it into a cup of water. After it is completely soaked I lift it out of the cup, squeeze excess water out of it, and spread a liberal layer of gel over it. I use aloe vera gel on it because the normal hair gel will leave small white flakes on the hair after it dries. Then I brush the wet hair again. This separates the hair into strands. Then I scrunch the wet hair bunch and lay it on a towel to dry. To make it more curly, take the scrunched hair and place it on the towel straight down. Letting the bunch fold in on itself. It looks like a mound of hair. I did this and achieved the curly hair look of my fairy that was sold on ebay.

To make the hair wavy, not as curly, lay the wet hair loose scrunched out on the towel in a straight line. To make the wavy hair even straighter, don't scrunch the hair at all. Lay the wet hair on the towel in a straight line keeping it taught as you place it on the towel and pressing hard with your fingers. To make the hair EVEN straighter (grin), brush the hair out when you first get it, then iron it. =) It will get very straight!

Further Instructions ~

Lay a towel on a hard surface. Thoroughly saturate the mohair with water and brush it to get the snarls out after you dip it in the water. I would suggest twisting the top of the mohair bunch and holding it very tightly as you brush it. This will eliminate the chance of half of the mohair being brushed out. =) Also, I use a brush that has less spikes than a full brush.

Douse the hair with gel then lay it on the towel pulling it taught as you do so. Press your fingers against the hair rubbing it as straight as you can. The wet hair is pretty pliable and almost "grabs" onto the towel, keeping it into place. After it dries, it is straight with a slight ripple, wavy look. I think the towel drying method would work. If it is still too wavy, then yes, you can iron it to get a more straight/ripple look too.

To iron the hair you can control the level of straightness by the pressure that you place on the hair with the iron. If you press the iron hard on the hair, pulling the hair taught as you do so, keeping the hair taught as it cools, then you can get a VERY straight look. The very straight hair is harder to manage when you place it on smaller dolls because it tends to stick out. It doesn't form to the dolls face as well. I have still used it though and have gotten a really nice effect. Here is a picture of one of my fairies that I used the straight hair on. Notice the very slight wave ~ I didn't press as hard on the hair. Also, the thicker the bunch of hair you are trying to iron, the less straight it will be, as it is harder for heat to penetrate a thicker bunch versus a smaller one.



Also, this picture shows the different methods I've used on the hair ~



The hair on the right I scrunched and let it dry more loosely. The middle hair I bought white, then dyed it with koolaid. It came out too bright so I haven't used it. Anyway... I ironed this hair to make it straight. The hair on the left is the wavy hair that I ordered from pearl moon and this is what it looks like fresh from the package. This is one bunch of the 3-4 that come in a package. Sometimes I don't do anything to the hair and just use it like this. =)

Anyway....I hope I helped and feel free to pass this email on to anyone else it may help. =)

Take care!

Angela

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Wing Tutorial - Lesson 1 (Steps 1-6)

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:25 AM
To: webmaster@emilysfairies.com
Subject: Wing Tutorial email #1 steps 1-6

Tutorial #4 ~ **Creating fairy wings**

I'll send you the Wing tutorial in 4 emails. => This is email #1. Hope you like it! =>

Tools:

computer paper
sheer white fabric
scissors
paint brush
wire cutters
20 ga. wire
26 ga. wire
hotglue
superglue
Delta Ceramcoat acrylic paint colors blue and green
green/yellow powdered pearls ~ here is the link www.powderedpearls.com
Acrylic sealer spray
glitter
beads
silver leafing pen

Step 1 ~ Before I cure my fairy I take my "main" base wire for my wings and stick it into her back and create holes. I make sure to have the hole about 3/4 of an inch deep.



Step 2 ~ I draw the basic shape of my wings. Then I redraw it on computer paper. Notice in the photo the wings are drawn into 5 separate pieces. I cut out these pieces and they become my pattern for my wings.



Step 3 ~ Here is my wing pattern. I decided to add another piece to my wings (you can add as many as you like). I made sure to dot the ends of the patterns so that I would know which end was down. Trace the patterns on the material of your choice (flip them over and trace again for your left wings). I use sheer white material that I purchased from Jo-Anns fabrics.



Step 4 ~ I cut out my traced wings and now have fabric wings.



Step 5 ~ From the idea that Jodi gave me with the color washing, I thinned down the paint (Delta Ceramcoat, Acrylic) with water, then painted each wing section and laid the sections on computer paper to dry. Make sure you keep the right and left wings separated. Much to my delight, as the wings dried on the paper, most of the paint seeped through the sheer cloth onto the paper and stayed on the paper when I peeled the wing section free. It left a watercolor type of coloring on the wing...uneven. =)



Step 6 ~ Decide which wing section is going to be your "main" wing. I usually use the largest piece, the section second from the top of my wing drawing (look at step2 photo). I use 20 ga. florist straight wire that I buy in packages from the local craft store. This is my "main" wire and the strongest. I shape the wire to match the top edge of the main wing. ***VERY IMPORTANT*** all the wire securing will take place on the **BACK** of the wings!! You will ruin the entire wing if you glue the wire to the front. If you do happen to do this without realizing it, no big deal. Just peel the hot glue and wire away from the fabric and redo. Make sure you leave about 3 inches of the main wire sticking out of the bottom of the wing (see photo). I secure the wire into place with a line of hot glue, while the glue is still hot I wrap just the very edge of the top wing fabric over the glue and wire. Once the wire is in place, I go back glue a straight line of even glue over the wire (you'll see why later).



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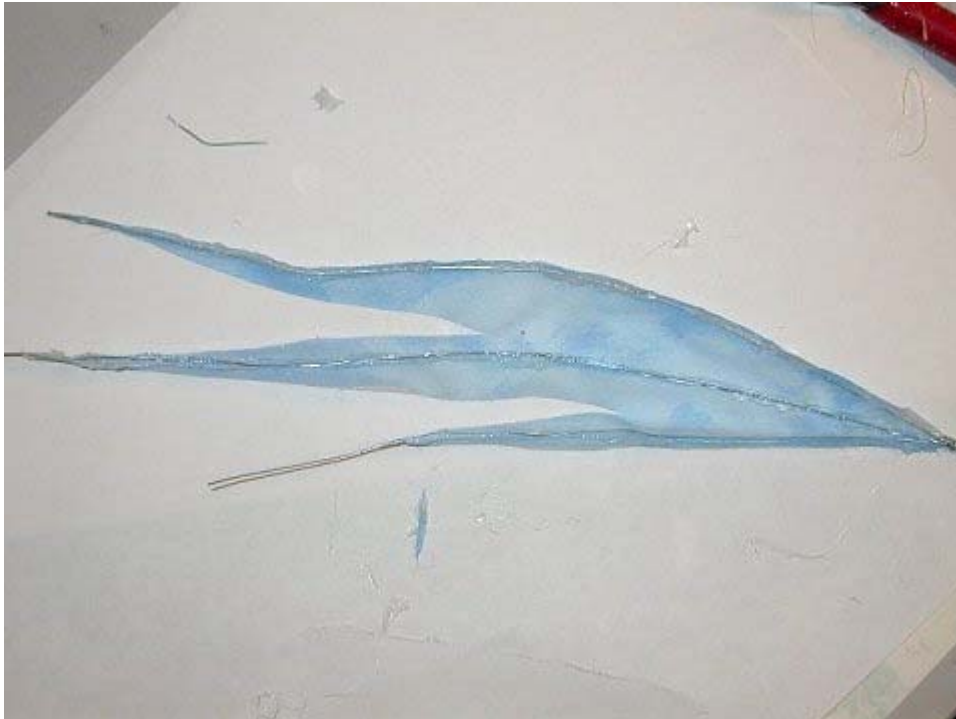
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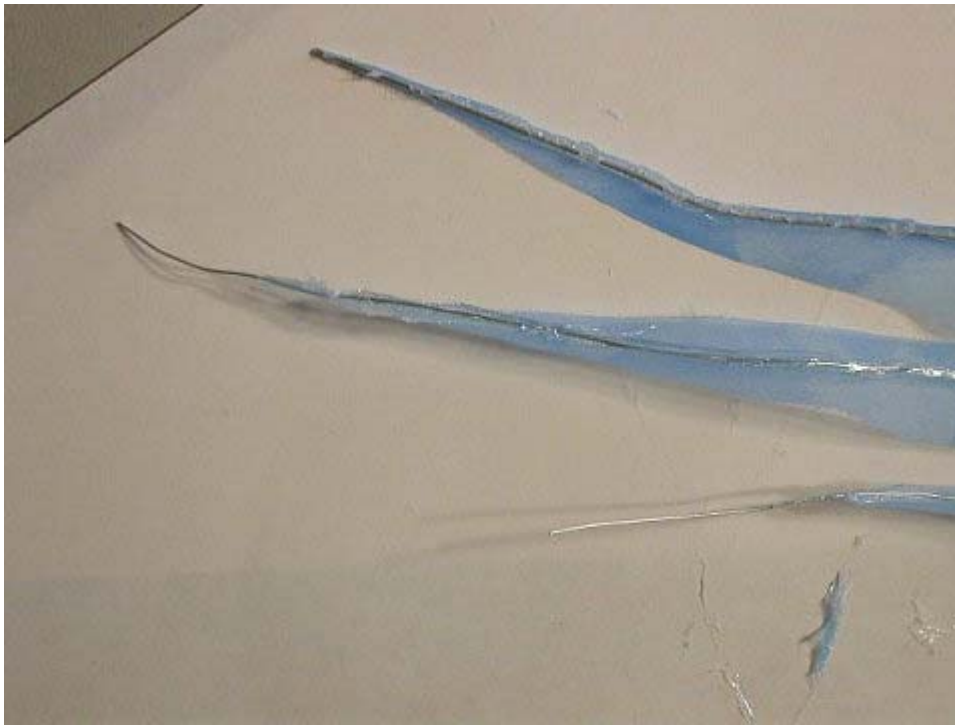
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Wing Tutorial - Lesson 2, Steps 7-11

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:25 AM
To: webmaster@emilysfairies.com
Subject: Wing tutorial email #2 step 7-11

Step 7 & 8 ~ Now you will find that you have a wing that holds it's own (because of the main wire), but that the lower "tips" in the main wing are droopy. So I used 26 ga. florist wire, and ran a straight line of glue from the base of the wing to the outer tip and glued the wire into place I repeat this for the second "lower" tip. Again, once the glue is cooled, run a straight line of hot glue over the wire. Make sure that you also leave about 2 inches of wire sticking out of every outer tip in the wing. You can always go back and cut them down to size later. It is really important that you leave wire sticking out of the base of each wing section also. You will be wrapping this wire around the main wire to secure each section to the "main" wing.





Step 9 ~ After you have completed wiring each section of wing. I use the 26 ga. wire for all the sections (with the exception of the first main wire). Then they are ready to be veined. It REALLY helps to look at a butterfly book to see how the veins should be formed. To create veins take your hot glue gun (I use a small one), and run a line of glue close to the edge of the top layer, from the base to the tip. From the top line of glue 1/4 from the base, I run a second line of glue back down to the base to create a funny loop. Then from the top of this loop I run about 9 lines of glue all to the different points in each wing section make sure all the veins are connected were they need to be, don't let the glue "gap". This is pretty fun and you can add as many veins as you want, each with their own character (don't make them perfectly straight).



Step 10 & 11 ~ From this point I really enjoy making the wings... it gets funner. => I color wash the wings a second time. Of course you can use any color you want, and as many. => I decided to make the wings green at the base and fade out at the tips. While the wings are still wet, dip the paint brush in the pot of pearl powder. This powder becomes liquid once it touches something wet. I painted the powder over my green, as well as the blue. Remember this is the first time that I tried making wings this way, so I'll get more creative with them as time goes on. => After you dry the wings for the second time spray them with acrylic sealer. Make sure it is a clear, satin finish. Also make sure the area

you spray them in is well ventilated, this stuff is ultra powerful! It rains here a lot and I can't spray outside, so I discovered that if I place a cardboard box on my bathroom floor, open the window, and have the fan going. It works just fine. I hold my breath while I spray the wings, run out and close the door! => (lol) Spray both the front and back of the wings. Before I spray the front of the wings, I sprinkle a little bit of fine glitter over the wing. The sealer, seals it so it'll stay.



Wing Tutorial - Lesson 3 (Steps 12-16)

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:26 AM
To: webmaster@emilysfairies.com
Subject: Wing Tutorial email #3 step 12-16

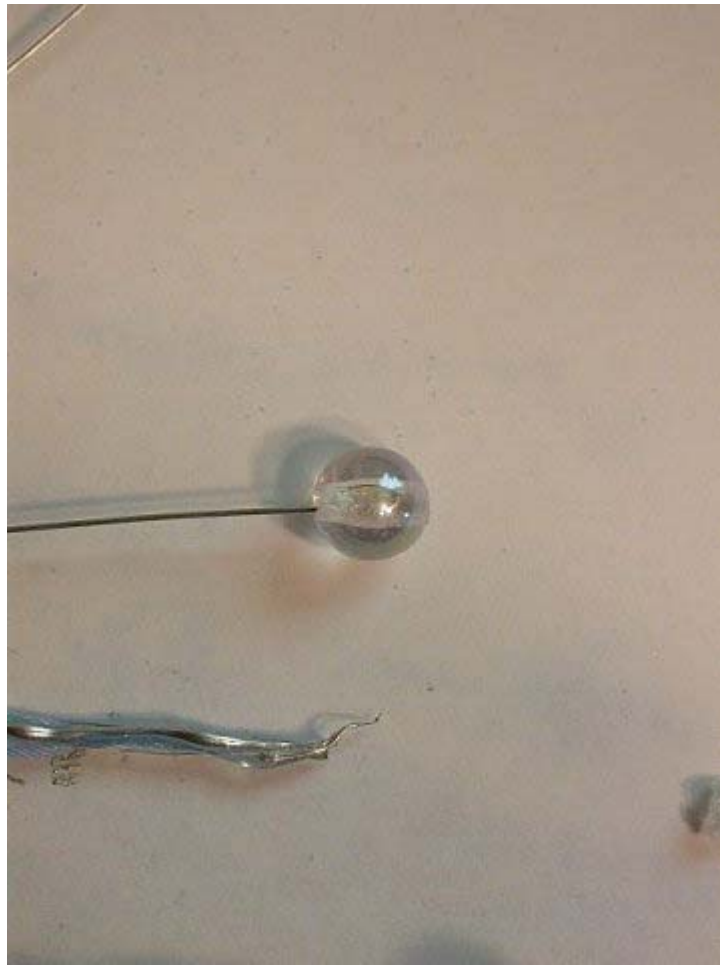
Step 12 & 13 ~ Once the wings are sprayed and dried. With a silver leafing pen, (you can buy this at a local craft store) paint silver over all the veins... any exposed hot glue including the back, where before, you had glued an extra straight line of glue over exposed wire. Coat these also with the silver.





Step 14 & 15 ~ Adding the beads...cut down all of the wire sticking out of the tips of the wings so that the right/left wing sections match. With your wire cutters, or wire tool, bend down just the tip of the wire to form a small loop. Smear fast drying super glue over the loop and stick the bead over the top, making sure to leave the wire loop inside the bead, don't let it stick out of the top of the bead.





Step 16 ~ Now that you have all of the 6 separate wing sections finished, go back to your wing pattern (step 3) and look at how the wings are laid out. Notice I have the 2 larger sections in the back and then the one long section at the very top of the wing, with smaller sections at the middle and bottom. Hold your main wing section in your hand with the "main" wire. Take your second largest section and place it exactly like in the wing pattern...with the smaller section on the bottom... then wrap the small 26 ga. wire that are sticking out of the base around the main wire base.

Then add the top super long wing piece, wrapping the wire around the main base, and so on until you have all 6 wing sections secured to the one "main" base.



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Wing Tutorial - Lesson 4 (Steps 17-20)

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:26 AM
To: webmaster@emilysfairies.com
Subject: Wing Tutorial Email #4 steps 17-20

Step 17 ~ Smear super glue around all of the wrapped wire so that there is no way the wire could become loose.



Step 18 ~ Just a quick picture showing the finished wing beaded tips.



Step 19 ~ Coat the dried super glue base with a layer of hot glue. I dump a whole tube of glitter onto a paper plate and have it ready before hand. You'll see why.... while the glue is still hot quickly coat it with glitter, this will form a nice coating over the glue so you can handle it without getting glue on you. While the glue is still hot, after it is coated with glitter mold it with your fingers to form a point at one end (please see pic), and push the top part of the hot glue base around the wings (again please see pic). Let it cool completely, trim off the extra wire down to about 3/4 inch, stick it into the holes on the fairy's back, and ta-da... a finished wing! =)



Pic of finished fairy =) ~

That's it!
Take care!

Angela
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Sculpting & Baking Clay

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:29 AM
To: webmaster@emilysfairies.com
Subject: sculpting with clay and baking

Tutorial #7 Sculpting with clay and baking

I use super sculpey and Cernit together. I buy the super sculpey that comes in the 1 lb. green box. I tear off the first layer of clay (there are 4 layers in each box) and tear that layer in 1/2. I knead and form white cernit into a ball around the size of a grape. I use that first ball as a measuring ball and form enough balls to match up with each 1/2 layer of super sculpey ~ which is 8 balls of cernit per box of clay. Then I take the 1/2 layer of super sculpey and 1 white cernit ball and knead them together until they are completely mixed. I set the kneaded layers of clay back into the box to use when I need them.

The secret to no moons and cracking is letting your sculpts cool off at a slower rate ~ decreasing the shock to the cooling sculpt. I couldn't leave the sculpts in the oven to cool off because they would turn brown (the fingers and ears) because the heat was too high (the oven wouldn't cool off fast enough). I discovered that if I raised the temp of the room itself to around 85 deg then my sculpts would turn out perfect. I am sure there is a easier way then this, but I have yet to figure it out. So, I make sure to pick a day and cook all my sculpts within that day to save on the electricity bill. I pull my sculpts out of the oven and rest them on top of the warm oven to cool. I let them rest there for about 2 hours without touching them. I found that if you touch or bump them, then this too increased the chance of cracking.

Hope this helps some! =)

Take care!
Angela

Emily's Fairies
One of a Kind Sculptures
by artist Angela Drake
www.emilysfairies.com

A fairy experiences the dawn for the first time as she springs into reality....born by the laughter of a child's heart.

Packaging Fairies

From: angela drake [emilysfairies@juno.com]
Sent: Saturday, November 22, 2003 8:28 AM
To: webmaster@emilysfairies.com
Subject: Packaging Fairies

Tutorial #6 Packaging Fairies

Packaging Fairies

Supplies:

Tissue paper
Bubble Wrap (1 1/2 inches)
Cotton Batting
18x18x18 shipping box
packaging peanuts

1. I use large bubble wrap (1 1/2 inches) It is VERY important to use this size when packaging. I used a smaller size when I ran out of the larger and regretted it since the fairy arrived with broken toes. Since then I've used only the larger bubble wrap and have not had a problem with any breakage. Pick up a layer of cotton batting, wrap a section around the head of the fairy, neck and hair, then wrap a strip of bubble wrap securing the cotton in place. I also wrap legs, arms and fill in any hole their body may make (bent elbow or leg) with cotton batting, then wrap a layer of bubble wrap to secure the cotton around the arm, leg etc.
2. Next I wrap the entire fairy with the cotton batting (I use almost a whole bag of cotton), creating a small round ball. I always make sure the head and arms and legs have an extra layer of cotton around them.
3. I secure the cotton around the fairy by wrapping a long strip of large bubble wrap around the cotton that is covering the fairy thus creating a log shape.
4. I then repeat step #2 & #3, using a second bag of cotton and more bubble wrap.
5. I then wrap the entire wrapped fairy with tissue paper.
6. I place the wrapped fairy in a plain shipping box. I use 18x18x18 box to make sure there is enough room for the wrapped fairy and wings, plus at least 3 inches all around. I place my wrapped fairy wings (I wrap them with bubble wrap, then tissue paper) next to the gift box and fill up the box with white shipping peanuts.

Thanks again! =)
Angela

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