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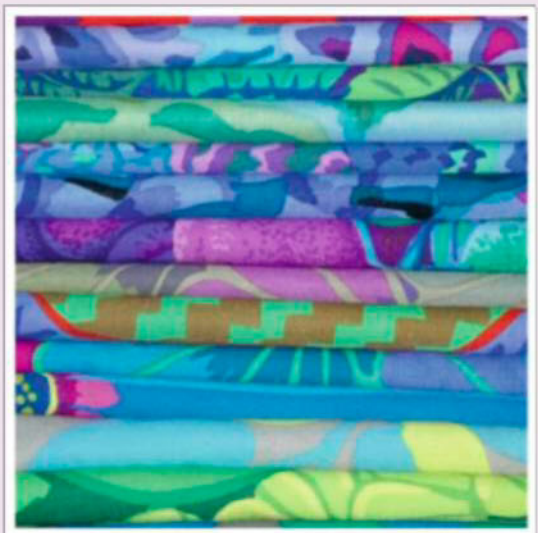

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Heading for the big 20

Writing the first column of the year is always a surreal experience, almost like trying to predict the future and hoping that you get it right and some unforseen disaster doesn't occur between the time of writing (7 December 2017) and when the magazine makes it to the shelves almost a month later. Thoughts of a time-capsule drift through the mind... This time it is even worse than usual, with the ANC conference scheduled to take place in just two weeks and all of us wondering just how our future will be affected by decisions reached or not reached, there. Will it be the turning point for our economy or an acceleration of the downward slide? As you reach this you will already know the answer...

Heading off in another direction: twenty years ago Sharon and I decided to turn our passion for making things into a business and to grow the crafts industry in South Africa. Over the years I have pondered the meaning of the word "craft" many times. It has many connotations, some good, some bad, some quite funny. The dictionary meaning of "craft" is: activity, pursuit, occupation, work, line, line of work, profession, job, business, line of business, trade, employment, position, post, situation, career, métier, vocation, calling, skill, field, walk of life. It can even refer to witchcraft, which I only discovered that after registering the name Craftwise! Ignoring the wiccan meaning, the other definitions basically cover the past twenty years of our lives: craft, eat, craft, sleep, craft, raise kids, craft, sleep, repeat. Make, describe, photograph, wax lyrical, send to printers. Repeat 119 times at two-monthly intervals.

Just in case you think I am complaining, let me set the record straight: we are not alone. If you turn the pages of the 119 issues of Craftwise and look carefully, you will realise that there is a whole team of people who lead similar lives to meet those punishing print deadlines. For most of them the 15th of every odd month has a red circle around it - Craftwise deadline! If I could go back to issue 2 (Sharon and I did issue 1 all by ourselves) and start listing all the contributors who have provided the thousands of pages of step-by-step projects, that list of names would probably fill a whole page. Some of them are no longer with us, having gone on to the great studio up there somewhere, while others are still meeting their deadlines issue after issue, never missing a beat. The words "thank you" will never be sufficient to show them the appreciation that they deserve. This team of creative junkies, the Craftwise Elves, are what has made the Craftwise story so unique and so rewarding.

I leave you in peace to enjoy this issue and hope that you enjoy every single project that the Elves have yet again created just for you!

Owen and the Craftwise Elves

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Craftwise ISSN 1029 2837

The print version of Craftwise Magazine is sold in Craft Supply Shops, Stationers, Supermarkets, Chain Stores & Newsagents throughout Southern Africa. Available by subscription worldwide in both print and digital formats.

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Mon-Thurs 09:00 - 16:00
Fri: 09:00 - 13:00
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PUBLISHED BY
Tucats Media CC
CK1995/51811/23
PO Box 193, Mossel Bay, 6500, South Africa

Tucats Media

OFFICIAL WEBSITE
www.tucats.co.za

RETAIL DISTRIBUTION
RNA - Fransie Smuts: 011 248 3500

PRINTED BY
CTP printers CAPE TOWN

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by Cá Momberg, Yvette and Ulene de Vos
Glacermo cc

All you need is Peace, Love & Sgraffito

The term Sgraffito, is Italian for scratched away, an incised decorative technique I love to use in pottery, which involves making a leather hard clay pot and then scratching a design into it to leave your own artistic print.

In this project I will concentrate on demonstrating the Sgraffito (scratching) technique using underglazes on a leather hard (not bone dry) clay form. I have not included a pattern for this project – be creative - use your imagination to create your own unique Sgraffito pattern.

REQUIREMENTS

Please make sure that you first prepare and clean the surface (leather hard clay form) using a soft paint brush.

- Ceramic leather hard clay form – for this I use make my own hand made bowls from clay
- Large soft paintbrush for cleaning
- Medium flat paintbrush for painting
- Pre-mixed black (or any other colour you like) underglaze
- Sculpturing tools (any sharp metal tool with a point including wood carving tools will work)
- HP pencil
- Tracing paper (optional)
- Premixed transparent over glaze in a container (optional)
- Big spoon

INSTRUCTIONS

1. The first step is choosing which clay to use. From experience I find that a fine clay such as stonewear or porcelain works the best. Rough and grog clays do not leave a smooth finish when the topcoat is scratched off.

2. Now, decide on the form you are going to create, either a plate, bowl, cup or whatever. If it is your first time doing Sgraffito, I suggest that you make a flat object such as a small tile. Once you have created your clay form, let it dry to leather hard.

TIP:
Make sure the clay form is leather hard and not too soft or too dry. It must be hard enough to hold its shape when pressure is applied and be easy to carve.

3. Wipe the leather hard clay gently with a soft paintbrush. Any dust left on the surface will cause the glaze to pull away, leaving a bare spot.

4. Apply 3 to 4 flowing coats of black underglaze to the clay form. Avoid leaving brush strokes which could show up later. Give it time to dry properly, then apply a washed paint effect to the rim. (Add a thin line of paint to the rim and go over with a clean wet brush).

NOTE:
You can use either slip or underglaze for this method - I prefer to use an underglaze.

5. If you do not feel comfortable with free hand scratching, then first draw your pattern on paper and trace it onto your clay object using a normal HB pencil.

6. Start being creative by scraping off the underglaze on parts of your design using a sharp pointed tool. Use medium pressure to create a textured contrasting black and white design by revealing the clay colour (white) underneath as you go.

TIP:

Keep in mind the final colour of each glaze when you choose your design. Colour can change once it has been fired in the kiln. Sometimes I add extra spots of coloured underglaze to my black and white Sgraffito designs.

7. Use the soft, large paintbrush to gently remove all shavings/debris as you go, making sure you do not damage your design.

8. Be patient, as this can take some time, especially if you have an intricate design. Once you are satisfied, set the clay form aside for drying and bisque firing.

NOTE:

When completed, remember to wash all your tools with hot water and soap.

9. After bisque firing you have the option to correct any mistakes and to then either apply transparent glaze or not.

Cá Momberg | Phone: 072 222 9500 | Email: glacermo.sales@gmail.com | Website: www.glacermo.co.za

by Sue Human

REQUIREMENTS

- Chalkboard frame (or any frame that you can paint with chalk paint)
- Assorted patterned paper
- Craft paint - your choice of colour
- Stamp pad - any colour
- Sandpaper
- Wood glue
- Cleaned tin cans
- An old ceramic tea cup
- Tin cup
- Various hooks and handles (if you are not a mad collector and rescuer of these odd bits, visit junk stores to pick some up very cheaply)
- Dremel Multitool
- Glue gun

Sunglasses, keys, shopping list pad, stationery... where art though? After this project is completed, I shall search no more! Now just to remember to put them all back where they belong. My creative friend joined me with the project and made an organizer for each of her two children as a graduation gift. Here is a picture of one of the frames she used which we found at a junk store for R50 each. Her odd bits were also from junk stores and cost very little.

INSTRUCTIONS

1. Paint the outside and inside edges of the frame with craft paint.

2. Cut patterned paper and glue onto frame with wood glue.

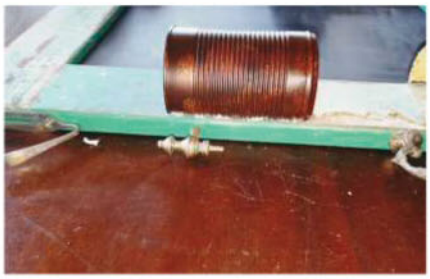
3. Use sandpaper to roughen up the paper and randomly stamp with the stamp pad.

4. Using a Dremel Multitool, cut the tin cans, tin cup and teacup in half.

5. Using a sponge and craft paint, dab paint onto the tin cup and tin can.

6. Use a glue gun to adhere the cups and cans to the frame – be very generous with the glue.

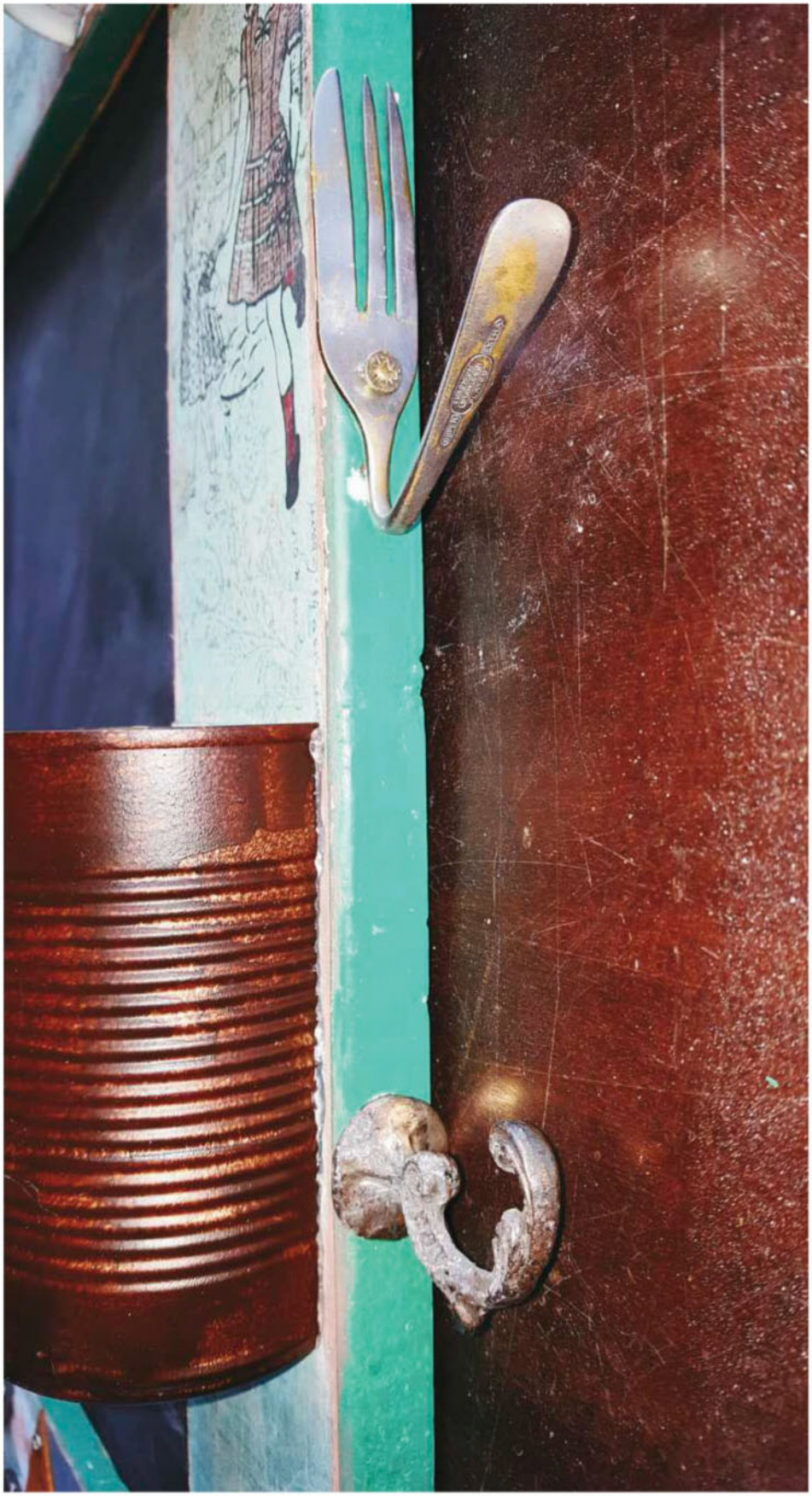
7. Use screws to attach the hooks and handles.



8. Embellish as much as you like.

Below is a photo of one of the organisers my friend made. I think it's both gorgeous and functional.

Enjoy designing and making your own! CW



Leather Pencil Bag With an inlaid effect

by Geert Schuiling

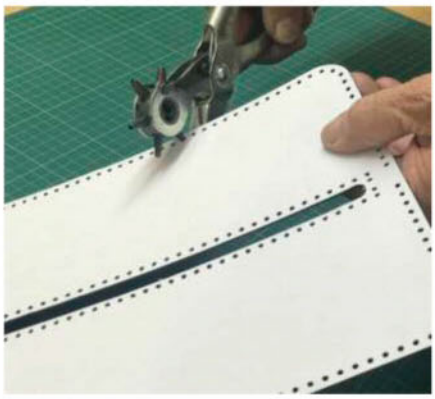
REQUIREMENTS

- Vegetable-tanned leather 1.8/2 mm thick ± 30 x 30 cm
- Cutting mat and cutting tools
- Marking pen/ pencil
- Metal ruler
- 2 Harness needles
- Waxed thread
- Zip and slider - 25 cm long
- Thin double-sided tape (¼" wide)
- Lighter
- Firm cardboard or plastic to make a stencil
- Felt tipped coloured pens (preferably Sharpies)
- 313 Leather dressing or leather balm

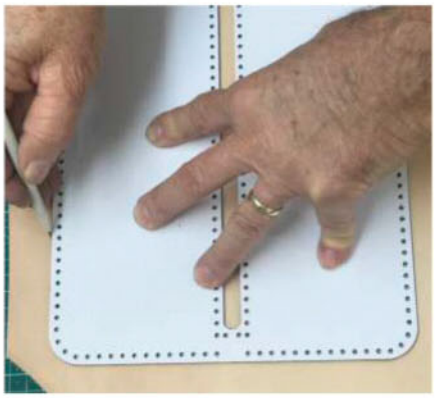
A great introductory project to leather work. Using the basic equipment shown below you can make something really pretty and useful!

INSTRUCTIONS

1. Print pattern out to scale and paste onto firm cardboard or plastic. Cut out along the solid lines and punch the holes to prepare for marking your leather.



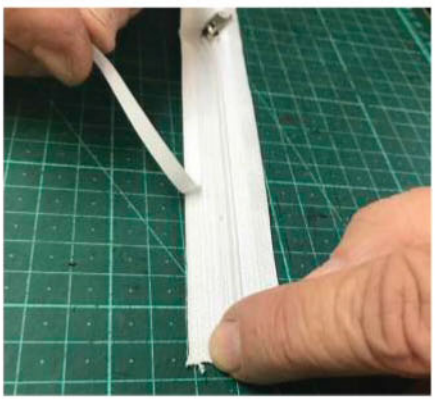
2. Place pattern onto the leather and use a marking pen/pencil to trace the perimeter lines, inside lines and holes. Cut out holes with revolving punch plier.



3. Print out your stencil of choice to scale, paste it onto firm plastic or cardboard, cut it out and then trace it onto your prepared leather piece.

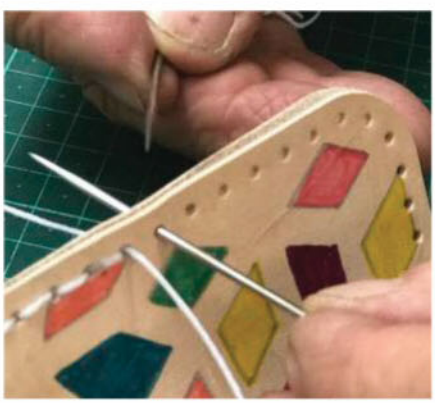
4. Colour in stencilled leather with Sharpie pens or fibre tipped pens in your own style. Once completed seal with leather dressing or balm.

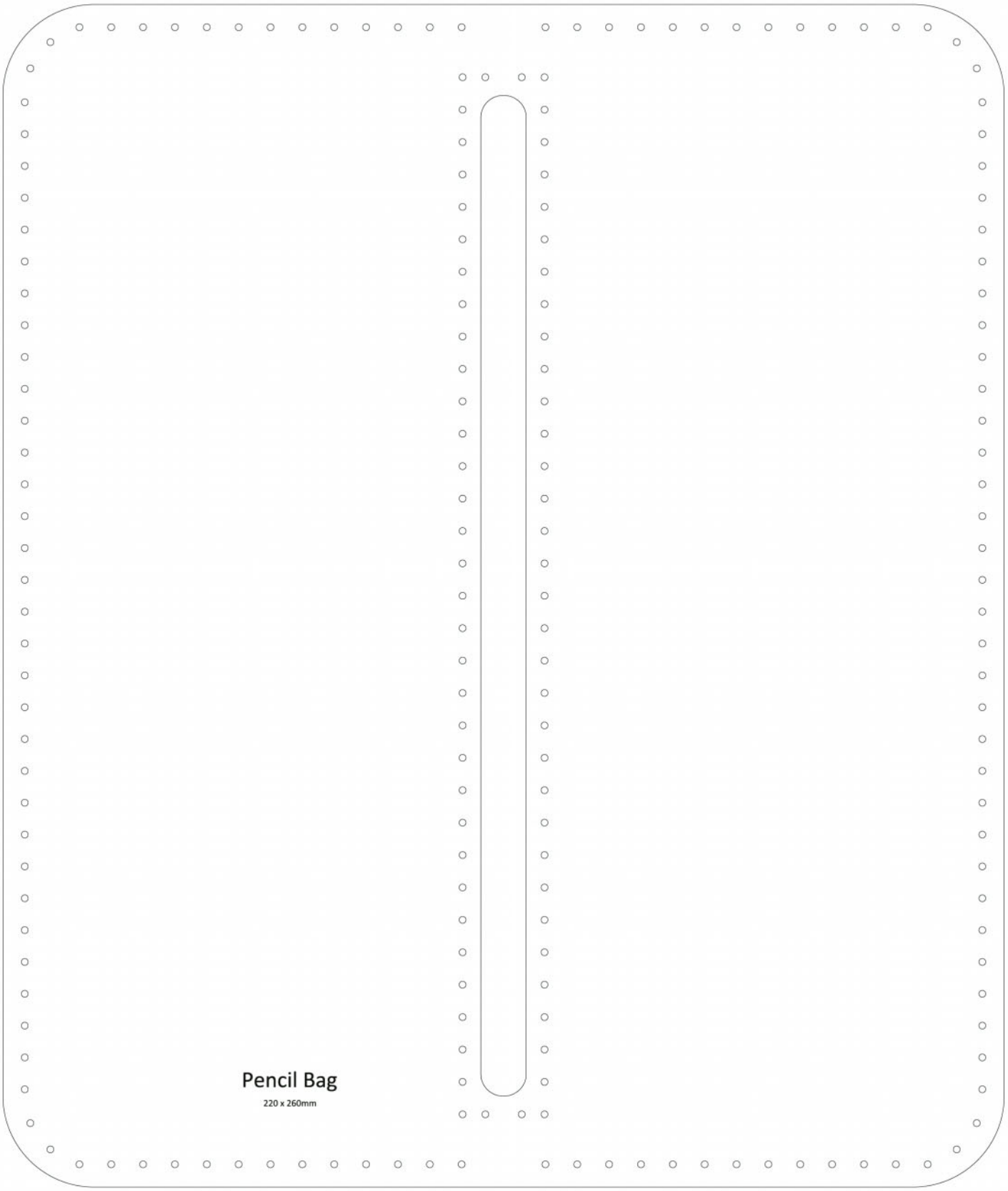
5. Place zip face up onto your work surface and stick down the double-sided tape onto the zip in order to secure this to the back of leather opening in preparation for stitching.



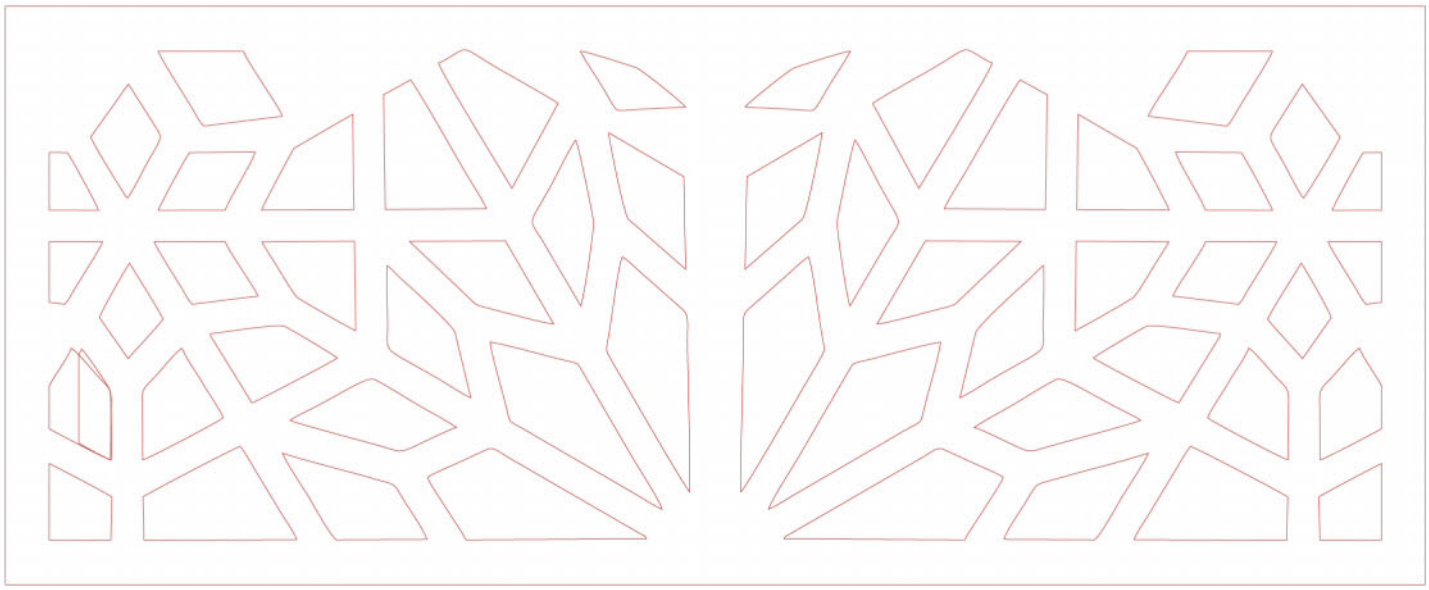
6. Begin stitching by threading a needle on both ends of the thread. Push one needle through the first stitching hole and pull the thread through half way only. Stitch the first row of running stitches using one needle.
Once you get to the end, go back to where you started and stitch the second row of running stitches using the second needle. This forms a saddle stitch.

7. To secure the end, once you get to the last hole, make a double stitch by stitching through the same hole twice. Knot the two end pieces of the thread (double knot), cut off the ends and burn them with a lighter. CW




Pencil Bag
220 x 260mm

ENLARGE PATTERNS TO FIT



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Dipped Oreos for my Valentine

by Vanessa Broughton - vanessa@hostesspro.co.za 083 456 1903

Quick and easy delicious dipped Oreos - perfect for your Valentine!

REQUIREMENTS

- Oreos
- Cake pop sticks
- Decorating chocolate in assorted colours
- Dipping chocolate: dark and white
- Double boiler (chocolate melting pot) or microwave
- Baking paper
- Hundreds-and-thousands in your choice of colours
- Confetti hearts
- Any further embellishments of choice

INSTRUCTIONS

1. Cake pop sticks are slightly thicker than the filling of the Oreos. Open the cookie carefully and place the stick on one side. I used a little melted chocolate to set the stick in place.

Replace the other side of the cookie onto the warm chocolate and press together.

2. Place the dipping chocolate in a glass microwave safe bowl .

3. Melt and stir the chocolate for 10 seconds at a time, until completely melted.

Chocolate must be smooth and shiny. Do not overheat or burn the chocolate.
If you are using a double boiler or melting pot, melt the chocolate slowly until smooth.

4. After the cake pop stick has set in the centre, your Oreo will be ready for dipping. Dip them one by one.

5. Set aside on wax wrap or baking paper.

6. While the chocolate is still soft enough, sprinkle the hundreds-and-thousands over the dipped cookie.

7. Lay the ones you want to drizzle over next to each another on the baking paper.

8. Fill a jug or mug with hot (not boiling) water. Place the bag of decorating chocolate in the water and allow the chocolate to melt.

9. Wipe the bag dry. Snip off a tiny corner from the bag. (Remember the bigger the cut the more chocolate will come out and the thicker your drizzle lines will be.)

10. Squeezing the bag slightly, drizzle streaks of chocolate over the cookies.

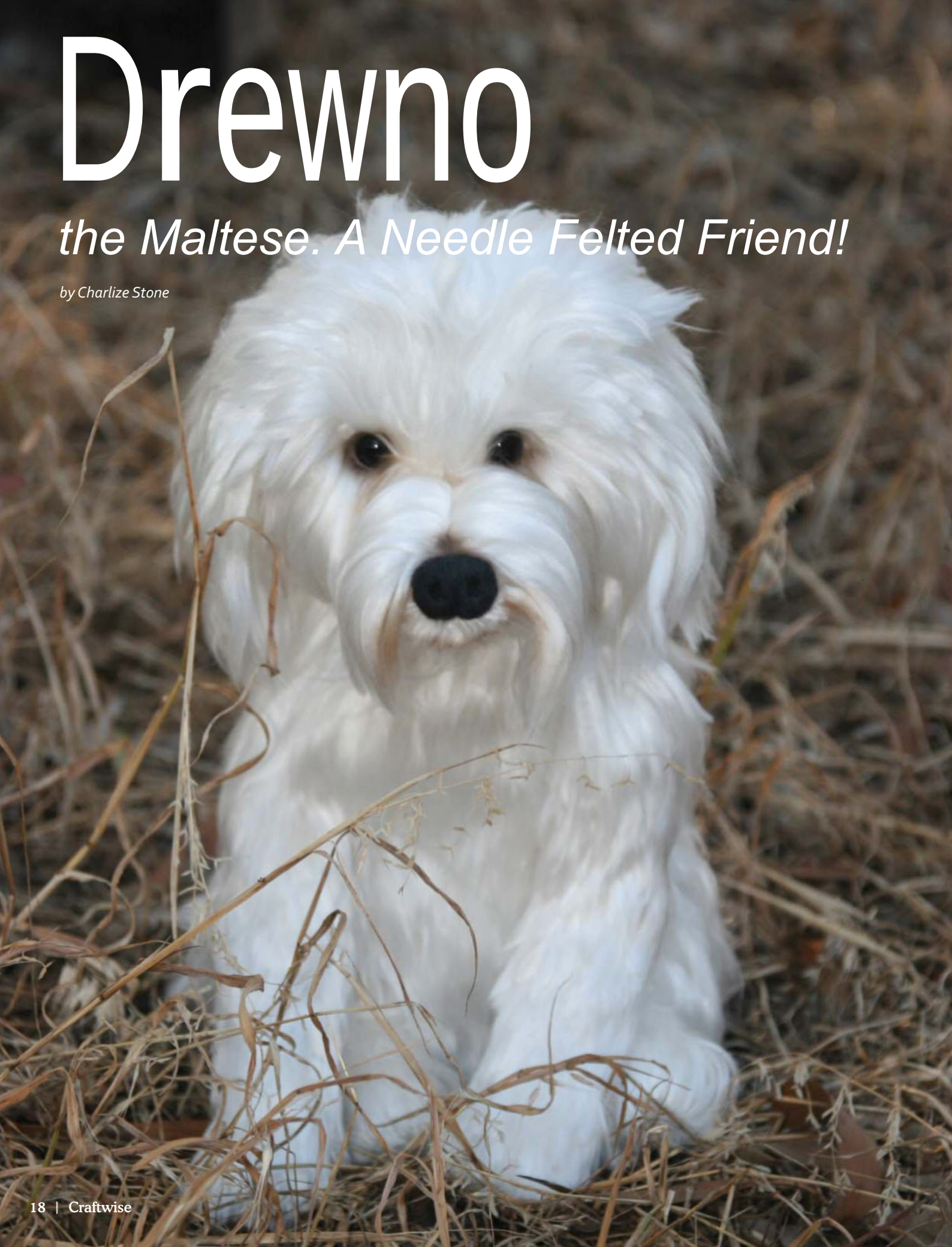
11. Sprinkle some sprinkles over them and add confetti hearts.

12. Repeat the above steps for dark chocolate.

Drewno

the Maltese. A Needle Felted Friend!

by Charlize Stone



Drewno is the Polish word for wood and our little Maltese consists of 50% wood . His hair is made with Tencel® which is made from wood pulp cellulose. This interesting product offers a unique combination of the most desirable properties of man-made and natural fibers: soft as silk, strong as polyester, cool as linen, warm as wool and as absorbent as cotton.

Drewno is 30 cm high, which makes him a life size Maltese.

REQUIREMENTS

- Tencel (150-200 g)
- White merino roving (250-300 g)
- Black merino roving
- Needle felting sponge
- A felting needle
- 13 mm glass eyes
- Strong thread

NOTE: Enlarge the templates by 200% (Twice the size)

INSTRUCTIONS

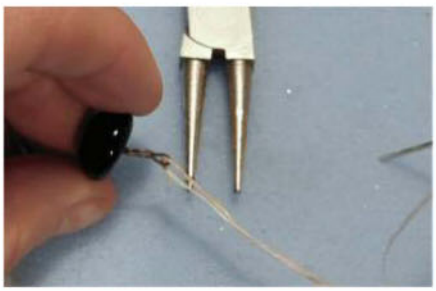
1. The diagram is a guide as to the size and shape of all the body parts (before the hair has been attached) which will all be made using the white merino roving.

2. Start with the head. Pull out as much roving as you need - **never cut it**. Place it onto the sponge, roll it into a ball shape while poking it with the felting needle until it is nice and solid.

3. Make the muzzle and attach it to the head. You can adjust the size and shape of your head by either poking it some more or adding a small amount of roving where needed.

4. Punch indentations on both sides of the head (above the muzzle) to form the eye sockets. Make sure the eye sockets are aligned.

5. Use strong thread (you can also use dental floss) to insert and secure the eyes. Thread it through the wire loop of the glass eye and thread both ends through the needle.



(Tip: It is easier to pull the eye into the head if the wire loop at the back of the eye is flattened slightly – see photo - for this you can use a small pliers.) Insert the needle where the eye socket is and push it through to the bottom opposite side of the head.

6. Repeat this step for the other eye and make sure they are aligned. Start with one eye, pull the thread tightly so that the eye appears sunken in its "socket". Secure the thread under the head by tying a few knots. Repeat with the other eye. Do not worry about the knotted thread sticking out at the bottom of the head, you will cover it up later.

7. Use the black roving to make a little nose. Attach it to the face by carefully needle felting it around the base. Make 2 nostrils by poking little holes on either side of the nose.

Attaching the hair to the face:

8. Pull out small amounts of Tencel, lay it next to each other on the sponge and poke a line through the middle with your needle, dividing the hair in half (see below).

9. Now add a thin piece of merino over the middle line and felt it onto the Tencel. You now attach the hair by only felting the middle line onto the head. Make sure that you attach the hair so that it falls in the direction you want it to lay.

10. To attach a second piece, lift up the first piece and felt the second one just underneath it.

Continue in this manner until the whole face is covered with hair.

11. Shape the ears using the merino roving and cover both with hair using the same technique as on the face.

12. Attach the ears by placing them between 2 layers of hair and securing them at the base (see photo).

13. For the body you'll need about 100 g of white merino roving. Needle felt the body into the shape as shown on the diagram. First attach the hind legs to the body and then the front legs.

14. Make sure that your dog can sit and that his front paws touch the ground. (At this stage the body will look like a plucked chicken!)

15. Add hair to cover the whole body and legs. Leave the top part of the neck edge without hair. You will use it to attach the body to the head.

16. To attach the head to the body, needle felt the neck edge into the bottom of the head. Turn your dog to needle felt it from different angles.

17. Needle felt a long tail as per diagram leaving a bit of fluff at the base, add hair and attach it to the back of the body (attach it the same way as the ears – between 2 layers of hair).

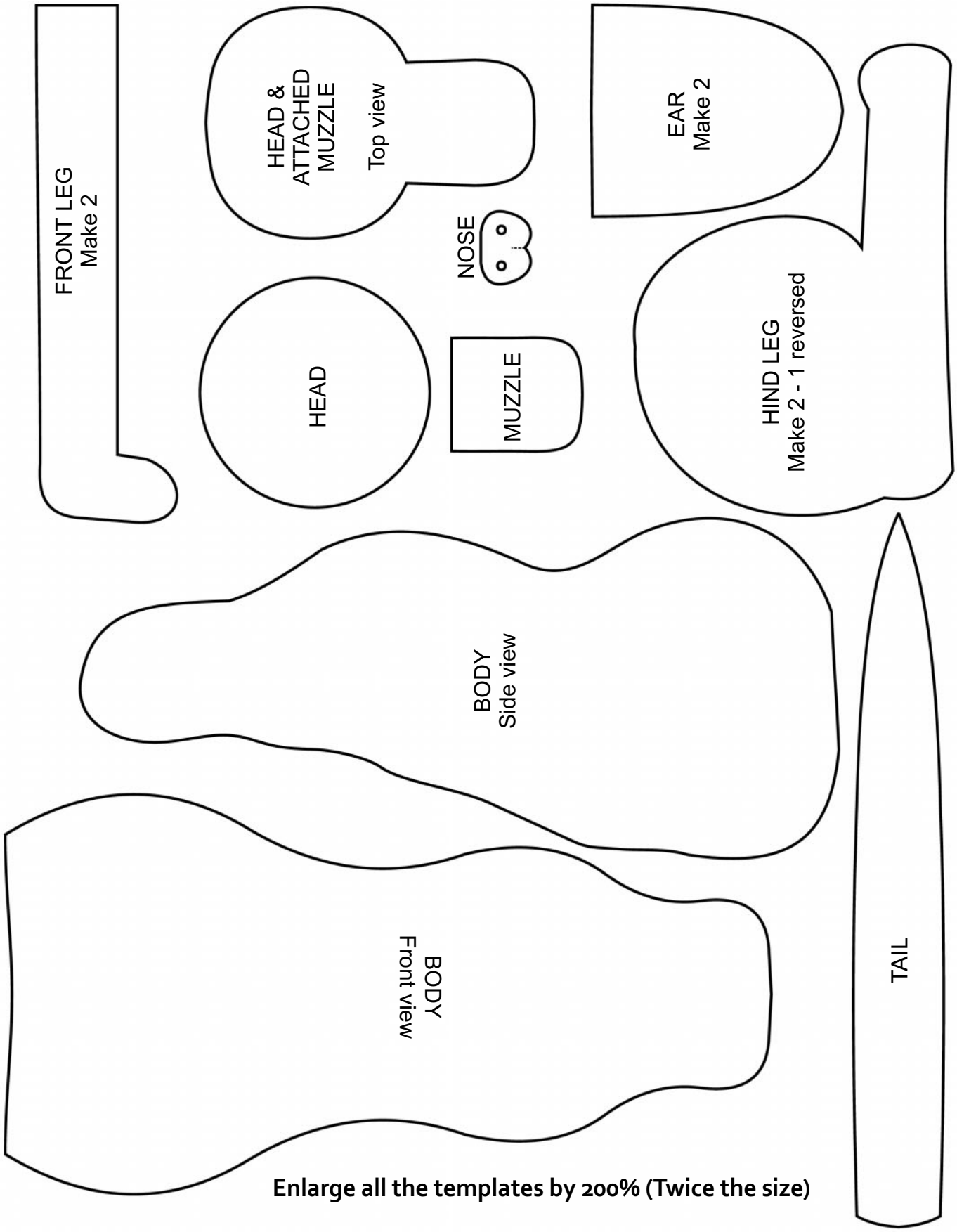
18. You can trim the long hair around the paws as well as the hair under his mouth if you want.

19. Shade the nose bridge, mouth and eyes by using 2 different shades of brown chalk pastels. Scrape a little of the chalk off onto a piece of paper and use a soft paintbrush to pick up the chalk "dust".

20. Now "paint" the dust onto the parts you want to shade.

Your Drewno is now finished, may he light a warm and cozy fire inside your heart.

... now I find myself wondering: who will be next in our "Kennel Club Series"?



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Dichroic Cabochon Bracelet

Christina Wynbergen of Beads Direct
Skill level: Advanced

REQUIREMENTS:
- ±18 m Fireline
- 1 x Beading needle
- 14 x Dichroic cabochon's
- 14g 11° Delica beads
- 4g 15° Miyuki rocaille beads
- Clasp of your choice

INSTRUCTIONS:

How to create the bezel:
Use a comfortable length of Fireline and thread your needle. I used ±1 m for each bezel. Pick up 36 x 11° Delicas. Knot the Fireline to form a ring, leaving a ±15 cm tail. (This tail will be used to secure your work.) Pull both sides of the Fireline up to form the ring and leave a space equal to 1 bead. Go through 4 Delicas.

Peyote 1 row with Delicas. Step up.

Peyote 4 rows with Delicas. Remember to step up after each row. Peyote 2 rows with 15° Rocailles .****Very important:** Pull the thread tight when adding these two rows. These Rocailles are much smaller than the Delicas and these little beads form the "cap" that the cabochon fits into.**

Work the thread up and through the beads to exit at a Delica on the opposite side of the "cap". Fit the cabochon into the cap, holding it in place with your index finger, middle finger and thumb.

Peyote 2 rows with 15° Rocailles, pulling tight all the time. Make a half knot to secure your work (I made a few half knots between the beads).

Do not cut the tail pieces off. These will be used to attach the bezels to the tubes.

Repeat the above 13 times so that you have a total of 14 completed bezelled cabochons.

Attach the bezels two – two; now you will have 7 pairs of bezelled cabochons.

Create the tubes:
Use a comfortable length of Fireline and thread your needle. I used ± 50 m for each tube. Pick up 20 x 11° Delicas. Peyote 12 rows and "zip" the tube closed. Repeat 7 times. You should have a total of 8 tubes. Attach the bezelled cabochons to these tubes, ending with a tube on both ends.

Attach the clasp and sew away all loose ends.

Arcos & Crystal bracelet

by Francene Matthys of Beads Direct
Skill level: Easy

REQUIREMENTS:

- 14 x Arcos
- 15° Rocaille's
- 11° Rocaille's
- 4 mm Czech crystals
- Clasp
- ± 1.5 m Fireline
- Beading needle

INSTRUCTIONS:

Use a comfortable length Fireline and thread the needle.

Pick up 1 x 4 mm Czech, 4 x 15°'s, one part of the clasp and 4 x 15°'s. Pass the needle through the Czech. Your work will form a "ring".

Pick up 4 x 15°'s, 1 x 4 mm Czech, 1 x 15°, 1 x Arcos (pass the needle through the first hole, bottom to the top), 1 x 15°, 1 x 4 mm Czech and 4 x 15°'s. Pass the needle through the Czech picked up in the previous round. Pass the needle through all beads of round 1 and round 2. Repeat once more to secure the clasp. Exit through the Arcos' top hole.

*Pick up 2 x 15°, 1 x 11° and 2 x 15°. Pass the needle through the last hole of the same Arcos.

Pick up 1 x 15°, 1 x 4 mm Czech, 1 x 15°, 1 x Arcos, 1 x 15°, 1 x 4 mm Czech, 1 x 15°. Pass the needle through the last hole of the previous Arcos as well as, the 15°, 4mm Czech, and the15°. Exit through the hole of the Arcos just added.

Repeat from the * till your bracelet is long enough to fit your wrist; keep in mind that you must leave a gap for the second part of the clasp.

Add the second part of the clasp, same as the first part. Sew through these beads a few times to secure your work.

Sew away all loose ends. CW

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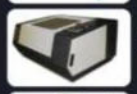
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BRUSHSTROKES
How to paint:

Poppies

REQUIREMENTS

- Black paper to practice on
- Sanded wood 15 cm x 45 cm that has already been primed
- Small piece of candle
- Sanding paper
- White pencil

Brushes
- No 4 round nylon
- Script liner
- Deerfoot
- Flat nylon for chalk painting

- **Americana Chalk Finish in:**
- Serene blue
- Lace cream

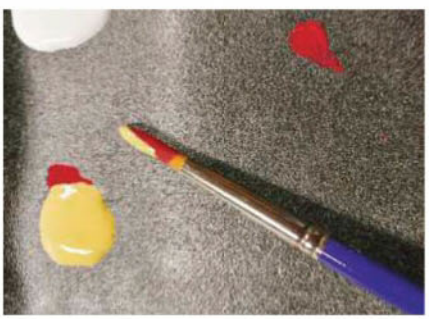
Americana acrylic paint:
- Alizarin crimson
- Snow white
- Lamp black
- Banana cream
- Bright orange
- Black green
- Antique green

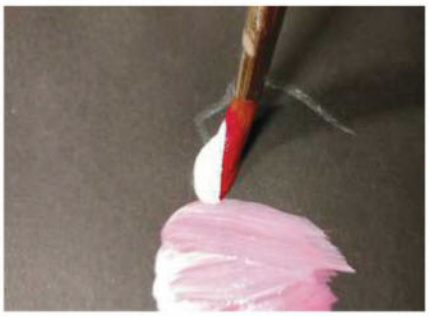
by Ronel Fleming Swart
email: ronelsart@gmail.com

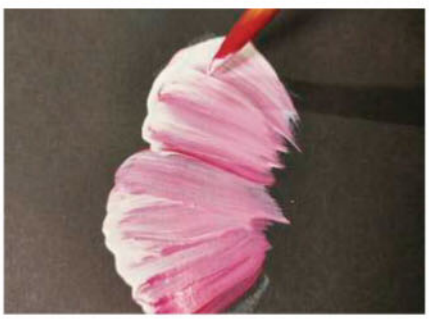
INSTRUCTIONS

Today I am going to teach you how to side load a round nylon brush. I suggest you practice this on the black practice sheet before trying it on the wood.

1. Heavily load your brush with any colour. Now side load with a contrasting colour. (See photo alongside.)
2. Following the series of photos on the next page, roll your brush with the contrasting colour facing outwards, along the edge of the petal. You will see a heavy load of two colours on the edge.
3. Push your brush down into the paint, gently - not too hard.
4. Push and pull the colours downwards towards the middle.







You should now have the contrasting colour on the edge. Keep practising until you get it right! Always pull the colours down towards the stem or the centre of your flower.

PAINTING THE POPPIES

Basecoat with blue chalk paint. Leave to dry. Rub over the blue paint with the piece of candle. Paint over with the cream chalk paint. Leave to dry. **Don't be tempted to put in the sun - your wax will melt!**

Sand back where you have applied the candle. Sketch in a basic poppy design or trace the pattern supplied.

Firstly paint in all the petals. Then stipple in the centres with black using a Deerfoot brush. Stipple in yellow with touches of white for

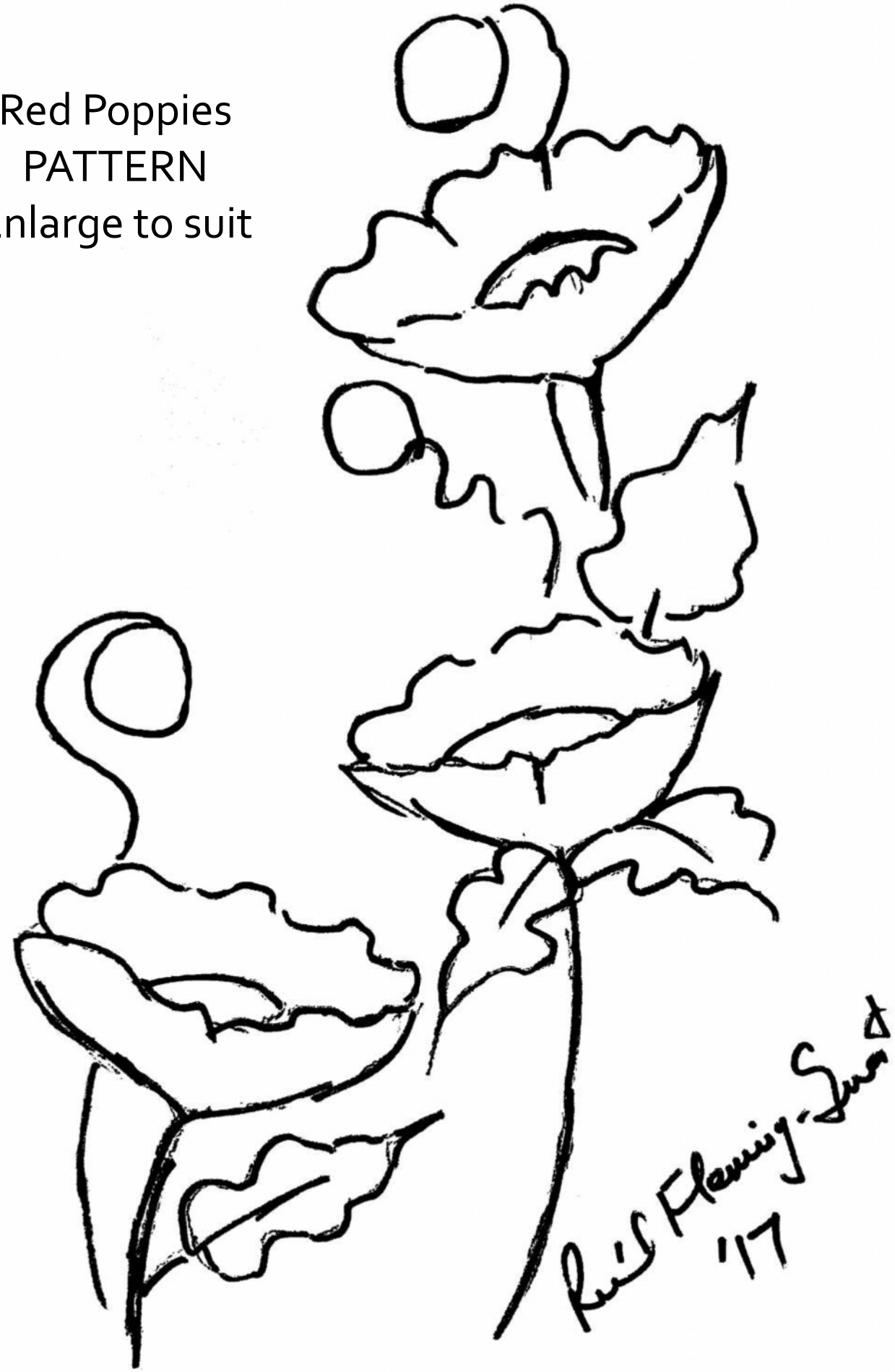
light.

Thin down the black paint with water then pull out thin pollen streaks in the centre. For the green foliage, I have used a basic comma stroke. I hope you have enjoyed learning this stroke.

Ronel

CW

Red Poppies
PATTERN
Enlarge to suit



book review

CRAFTY GIFTS
Author: Jane Bull
ISBN: 9780241275801
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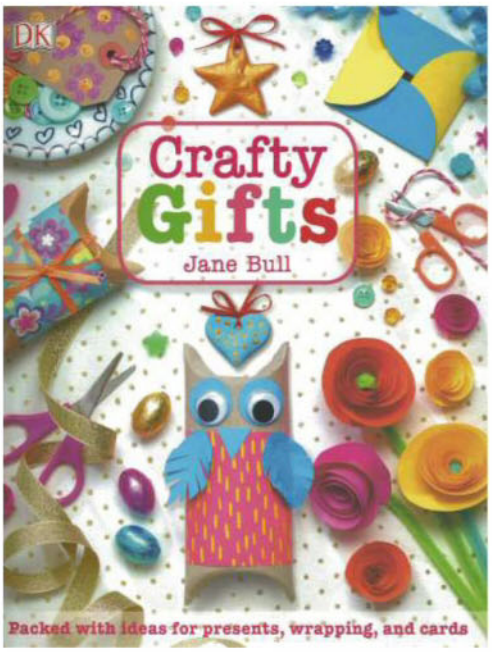

Making and receiving crafty gifts is always fun. Author Jane Bull has put together a collection of step-by-step gift projects aimed at all crafters over the age of 6. Pop-up greeting cards, mini photo albums, toilet roll tubes turned into cute pillow boxes, gingerbread cookie kits, printed gift paper, wrapping tricks, salt dough decorations, jars of goodies and lots more.

The projects are simple and easy for young crafters to understand, with lots of photos and illustrations. The bright, happy layout of the book will appeal to youngsters and teachers looking for ideas will find this a VERY useful resource!

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by Marina Ehlers

Easter Rabbit Garden Décor

REQUIREMENTS

- One wooden rabbit shape
- A selection of glass mosaic tiles and inserts
- Glass bead for the rabbit's eye
- Wood glue
- Paper and a pencil for drawing your design
- Tile cutters/Nippers
- Light brown grout

All products available from Mosaic Arts
(012) 804 7392

Easter is around the corner and nothing is better than a good old Easter egg hunt! Make this year a special one by creating these mosaic rabbits. Get your children involved with the design and making. These rabbits are not only a lovely garden décor item, but maybe a hint as to where the eggs are hidden?

INSTRUCTIONS

1. Sketch your design and the colours you wish use on a piece of copy paper.

2. Draw the full scale design on your wooden cut out.

3. Stick the inserts onto the wood with wood glue.

4. Using the tile cutters and/or nippers cut the tiles and stick them one by one to the cut out. Remember to first do the design then the background.

5. Let the glue dry completely.

6. Mix the grout with water to a smooth paste.

7. Using a grouting squeegee or old credit card push the grout into all the spaces between the mosaics. Remove as much as possible from the top of the tiles.

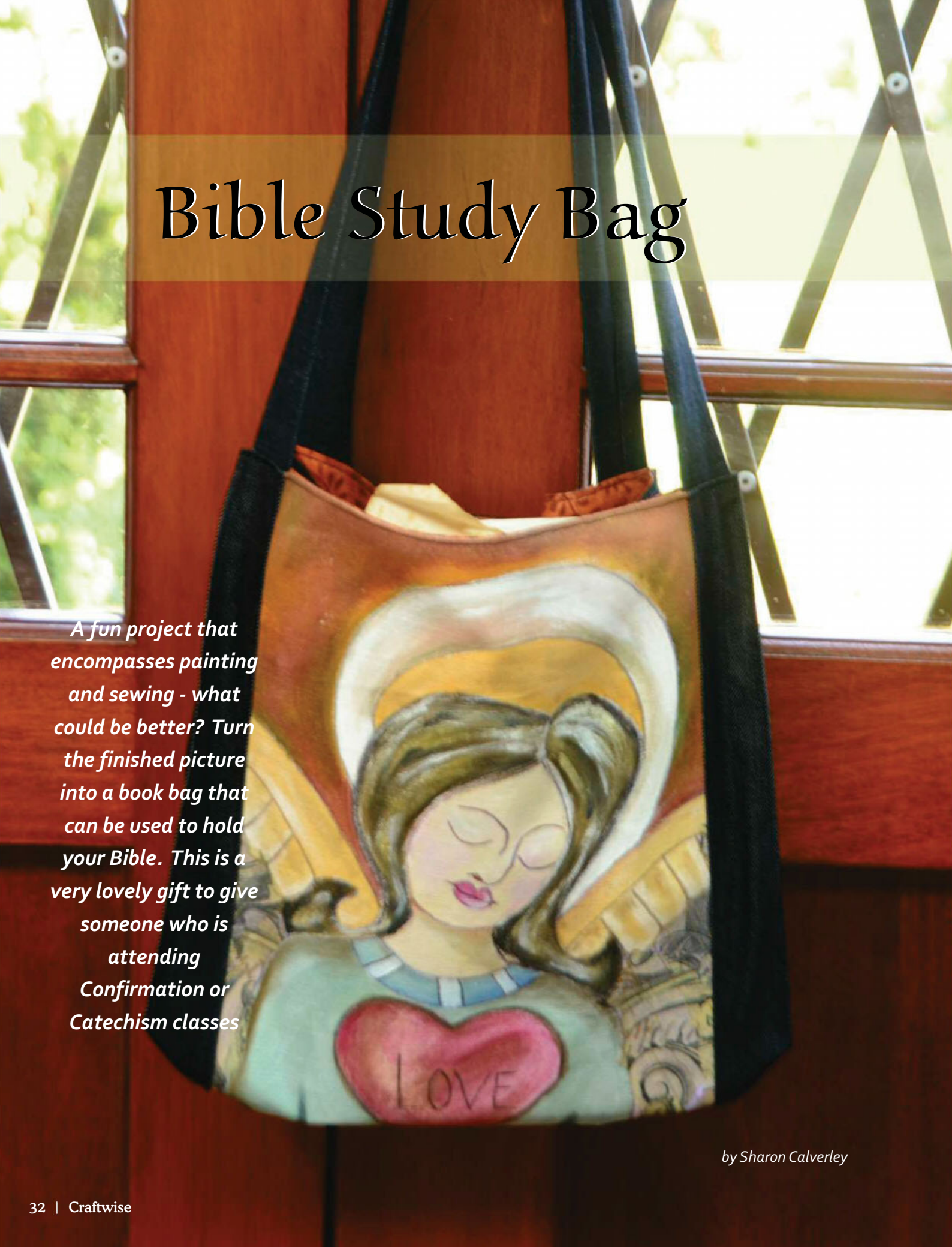
8. Sprinkle some dry grout on the surface and rub off with a piece of scrunched up newspaper.

9. When the grout is dry, buff the mosaics.

10. Mix a little grout with some wood glue and smear along the edge of the cut out to finish off the edge.

Hide in the garden!

Bible Study Bag



A fun project that encompasses painting and sewing - what could be better? Turn the finished picture into a book bag that can be used to hold your Bible. This is a very lovely gift to give someone who is attending Confirmation or Catechism classes

by Sharon Calverley

REQUIREMENTS

- (1) 9" x 12½" rectangle of bull denim. I used this because I had it on hand. You could also use denim then basecoat it with white acrylic paint before transferring the picture
- 50 cm denim
- (2) 15½" x 12¼" pieces of quilting fabric for lining. Your choice of fabric and colour
- Acrylic paint: white, rust, olive green, blue, burnt umber, purple, yellow, flesh and red. You can mix most of these colours with your primary colours
- Gold / bronze rub on
- Gold liner
- Pigma micron pen: dark or medium brown
- Extender (a fabric paint extender works fine here)
- Fine, black permanent pen (test it on fabric with the paints to make sure it doesn't bleed!)
- Gel medium
- An interesting serviette
- Selection of flat paintbrushes including a fineliner
- Saral transfer paper or dressmakers' carbon
- Rotary cutter, ruler and mat
- Sheet of plastic for painting on
- Clingwrap and plate. Cover the plate with the clingwrap and you have a easy to clean palette
- Hairdryer to speed up drying process
- Paper towel for cleaning up
- Sewing machine and usual sewing requirements

Optional: Edge stitch foot

INSTRUCTIONS

1. Copy the pattern onto carbon paper then transfer it onto the bull denim rectangle using either Saral transfer paper or dressmakers' carbon.

2. Go over the outline with a permanent pen.

3. Roughly paint in rust just behind the head. Leave some areas unpainted as you want the fabric to show through.

4. While wet, add in some dark green - here and there as you do not want to muddy it. You still want a bit of open area. Let it dry .

Place small dollops of the paint and extender on the clingwrap plate. Now you can mix your colours and use it as a palette without a mess. When finished painting, simply remove the plastic and dispose of it. Cover with clingwrap again and you are ready for more painting!

5. When dry, add a bit of extender then blend in some ochre and white. Blend in well - climb in with your fingers if you don't mind a mess! Let dry.

6. Paint the top of the halo with white, blending in a tiny bit of ochre and green (just a very little bit).

7. Mix some white and extender into the ochre and paint in bottom of the halo and top of wings.

8. Now basecoat the rest of the picture. The bottom of the wings with some light purple, the face with flesh, the hair with burnt umber diluted with extender otherwise it is too dark. Leave to dry.

9. Start streaking in white in the hair, and white on the face. A little bit of lightened blue lightly applied to the eyelids and under the chin. Colour in the heart and lips with dark pink. Lighten some pink and brush in on the cheeks and a bit on the forehead. Continue adding in more white on dress and wings. Let dry.

10. Apply some gel medium to the lower wings. If you are using the top layer of a

serviette or special paper, tear it into pieces and apply to area that has the gel medium on it. Let dry then apply another layer of gel medium to seal it.

11. Apply gold or bronze rub on to your fingertips and rub on bottom part of halo and on some areas on the top of the wings.

Ùse the photo alongside as a guide.

12. Outline the halo and top of wings with a thin line of gold liner. Draw in the lines on the wings with a thin line of liner. Let dry before moving to next step.

13. Dilute burnt umber with some extender and shade in around the heart, shoulders and under chin.

14. Mix a bit of blue with burnt umber to get a really dark blue and shade in on the hair. Add in "v" for arms. Using the fineliner and same paint, write in the word "Love". Leave to dry.

TIP: You could write a special message along the top of the halo if you wish.

15. Using the Pigma micron pen go over the lips, eyes and nose.

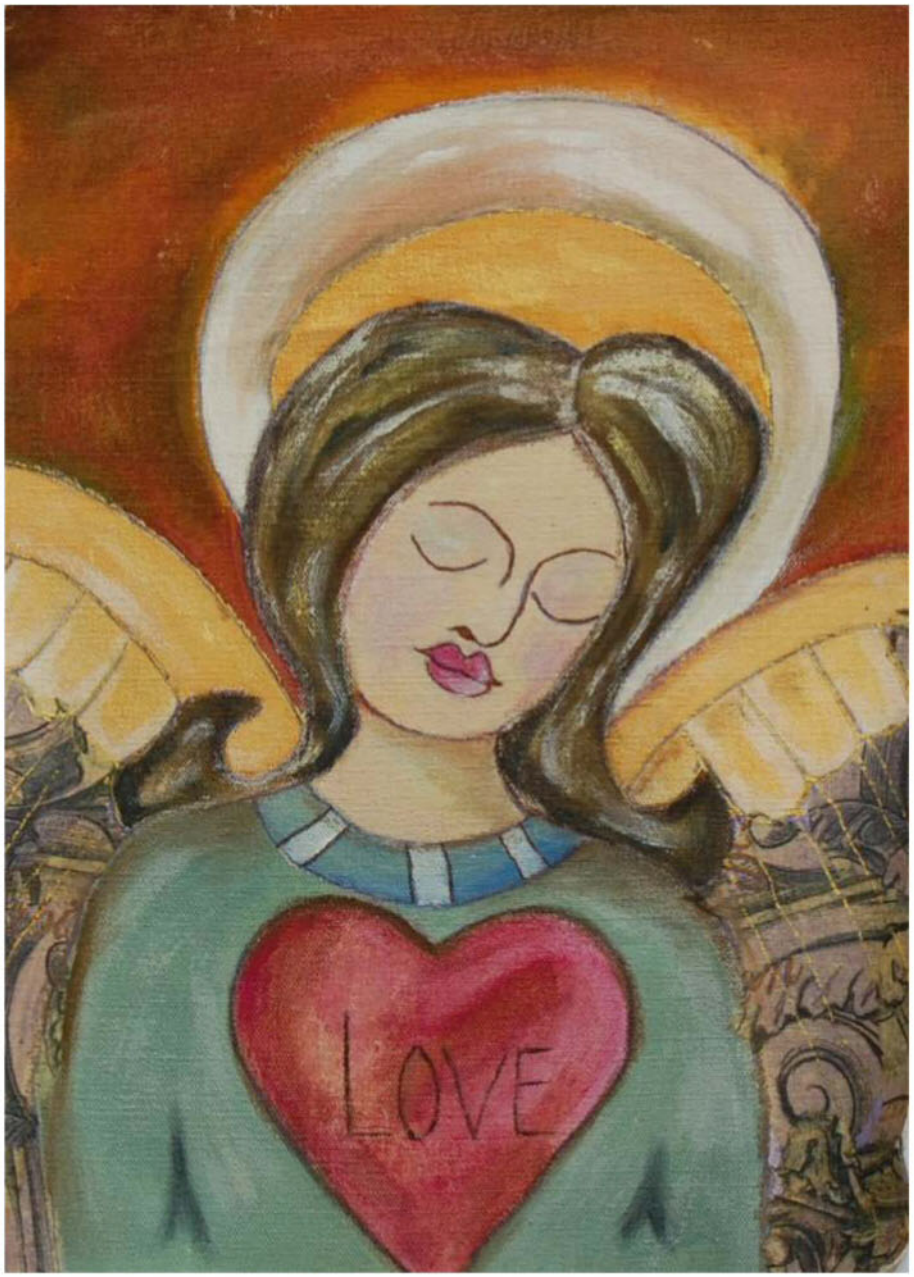
16. Lastly add in some more white onto the hair. Leave to dry. Then trim to 9"x 12½".

Pack away your art supplies and move your sewing machine and supplies closer.

The bag:

1. From the denim fabric cut: (2) 12½" x 4" strips, (1) 12¼" x 15½" and (2) 4" x 30".

2. Attach the (2) 12½" x 4" strips to either side of the painted picture. Press seams towards picture. Top stitch down seam. Trim piece to 12¼" x 15½".



3. From all four pieces (denim and lining pieces), on the bottom edge, cut a 1¼" square from both sides.

4. Join the two **denim** pieces along the bottom using a ¼"seam allowance. Press the seam open.

5. Join the sides. Press the seam open.

6. Fold and press a small hem on each end of both straps (4" x 30"). Stitch in place.

7. Fold in half lengthwise, wrong sides together. Stitch down the length. Turn right side out and press.

8. Pin to front and back of denim piece. Make sure that they are not twisted. Baste in place to top of bag.

9. With both the lining and denim bag wrong sides out, bring the **bottom seam** up to the **side** seam and match the two seams. Sew across the join to form a box base.

10. Place the denim bag **inside** the lining, **right sides** together. Make sure that the seams butt nicely together then pin all around the top. Make sure that the straps are facing down and out of the way.

11. Stitch all the way around using a ½" seam allowance.

12. Pull the denim bag through the opening at the bottom. Insert your hand into the opening and push out the corners on the denim bag.

13. Close the opening in the lining. Push the lining back down into the denim bag.

14. Roll the edges with your fingers so that they lay nice and flat then press well - use some steam to set them.

15. Keeping the straps out of the way, top stitch all around the top.

16. Hold the bottom edge of the box seam and the top edge next to the handle, finger press a fold down the length. Edge stitch down from the top to the side of the box seam. Do this on all four sides. This will give the bag a bit more stability.

To finish off the bag you can choose to have a press stud attached (some Bernina stores do this) or leave as is.

I am sure that whoever you give this bag to will treasure it! CW

Enlarge to Fit

January in the garden

by Life is a Garden

The new year has arrived with a bang! There are 365 days ahead to grow something, which makes every day a gardening day and every month a peak season.

Flex your gardening muscles

Giving yourself a good workout in the privacy of your own backyard is much nicer than going to a gym and you don't have to force your 'love handles' into unbecoming lycra!

While you are getting fitter and trimmer with pruning, weeding, composting, raking, digging, planting and mowing, your garden will reward your time and spent perspiration with lush growth and great harvests of flowers and edibles. Another advantage is that garden gym, which means spending time outside in the sunshine and fresh air, has a positive influence on your psychological health as well – it relieves stress and helps with depression. Regular hours spent in the garden will work out the muscles in your legs, back, stomach and will also give you a healthy cardiovascular buzz while the calories slowly melt away.

Before starting your garden gym session, warm up those cold muscles by stretching a bit – it gives you time to decide what you are going to tackle first. Vary your garden workout with different actions like pruning, raking, mowing, digging and weeding, and spend about 15 minutes on each activity to work out different muscles. Do some stretching and releasing exercises before moving on to the next action. If you stick to this regime regularly, everything which needs to be done in the garden will be done, and you will become trim and fit!

Plant smart… "Verdure" smart!

Be on trend with one of the Pantone colour group for 2018 called "verdure". Complementing shades in this group include "celery green", "berry-infused purple" and "egg shell blue". It is said that these colours are "symbolic of health".

Another gardening trend is to plant veggies in between flowers in garden beds and containers, flying the old fashioned idea of traditional vegetable gardens hidden away in an unseen corner of the garden. So, grow different colours of basil (the most popular herb on earth to use in salads, pasta dishes or as garnish), between your petunias and other flowering gems like Euphorbia 'Diamond Dust' and 'Kilimanjaro'. Some of the different basils include:

Purple basil: has spicy, scented, deep-purple oval leaves with clusters of pink flowers in summer. 'Purple Ruffles' has large, shiny, purple-black, ruffled and fringed leaves, with pink flowers.

Siam Queen: has lush green leaves, square purple stems and deep-purple flowers.

'Magical Michael' is a compact, bushy plant with small purple and white flowers.

New plants for sunny spots

Coreopsis 'Citrine': Bright, compact, showy and tough! 'Citrine' impress with great blooming beauty and a very neat growth habit throughout summer. The new flowers appear right on top of the old ones which just disappear. Coreopsis 'Citrine' works well en masse, as edging, or in mixed beds or containers. Low maintenance, easy to grow, and perfect for the sunniest places.

Brachyscome Fresco Candy: Tons of bright magenta blooms cover these mounded plants all season long. 'Fresco Candy' is ideal for mixed containers. The plants are sensitive to over-watering, and for optimal performance, must be fed with a slow release fertiliser to ensure good flowering.
Petunia 'Babydoll': Meet the little sister of Petunia 'Night Sky'! Another unique colour pattern on a neat plant with great performance. 'Night Sky' and its sister variety 'Babydoll' may have the most distinctive blooms you've ever seen on this planet. 'Babydoll' is primarily pink/rose but features eye-catching splashes of white/cream. 'Night Sky' is primarily purple with splashes of white/cream. Ideal for containers and hanging baskets, or as a unique centrepiece on your patio table. Deadhead spent and faded flowers to encourage new blooms.

Bedding besties

Zinnias can always be trusted on to supply bright colour in the hottest months of the year. They have leathery leaves and sturdy flowers which love the hot sun. Modern varieties are much more disease resistant than the old-fashioned ones grandma used to grow, and while tall growing, well-branched varieties are still popular. One can also fill the garden with dwarf types like 'Profusion', 'Mondo' and 'Zahara' - all three are suitable for container planting too.

A resolution to keep to:

If we pledge our minds and hearts to using modern technology and good old common sense to save water, we will get the maximum value out of what we have committed to the soil with a clear conscience - not only in large gardens, but also in small spaces, and even in pots on a patio or balcony.

On hot days mist-spray houseplants like ferns and orchids to provide extra humidity.
Keep ponds and bird baths topped up.
Punch holes in the bottom of plastic milk, water, or soft drink bottles, place them on or in the soil around plants, and fill them with water from your hose or watering can as needed.

Use a soaker hose rather than a sprinkler. Less water is required because the water is concentrated on the soil nearer the roots, and there is less evaporation.

Mulching is priority!

Mulch around all plants and veggies using a light 5-10cm mulch (dried leaves, straw, bark, coarse compost and other commercial mulches available at GCA nurseries), which allow water to penetrate the soil easily.
Advantage: Watering requirements can be cut down to 50% and weeds are smothered and discouraged (weeds compete with plants and grass for water, so mulch is essential).

Another New Year's resolution!

Re-organise and declutter your space. We want low maintenance gardens, full of well-performing plants. So, ask at your favourite GCA garden centre for plants that can be relied on to grow effortlessly, and without too much water.

Bug watch

Remove old flower stalks and dead material around the base of spent perennials to curb mildew, rust and red spider mite.
Spray roses against black spot, mildew and aphids.

Watch out for hawk moth caterpillars feeding at night on impatiens, arum lilies and fuchsias – remove them by hand. Control lawn caterpillar infestations. Remedies for all the above pest and disease problems are available at your nearest GCA garden centre.

Need to feed

Lawns will need slow releasing nitrogen to maintain their lush green colour. Garden containers, young seedlings, and indoor plants should be fed every two weeks with liquid fertiliser. Azaleas and camellias will need an acid fertiliser to help them set buds for winter.

Rose care for January

Make the following resolutions to grow the best roses ever:
Deadhead or lightly cut back the stems of the red roses in your garden on the second day of the year. They will then flower on St Valentine's Day :) Keep them foliated by not cutting long stemmed blooms for the vase and spray regularly and preventatively against black spot, mildew and red spider mites to avoid leaf drop.

Study your roses. If the leaves are a bleak light green colour, they need rose fertiliser. Bad performance can mean that the roots are too dry or robbed of food and water by another plant's roots. Use water in a clever way. Roses need at least two or three deep watering a week. If you have restrictions, water them with grey water. Mulch the soil around the base of your roses. This will keep them cool for the heat to come.

Inland gardening

(Gauteng, Free State, North West, Mpumalanga and Limpopo)

Don't allow evergreen hedges and topiaries to grow out of shape. Keep them lightly trimmed and neat. Sow beans, beetroot, carrots, leeks, sweet corn, radish, spinach, and Cape gooseberries, and plant seedlings of tomatoes, chilies, basil, lettuce, celery, parsley, and brinjal. Feed fruit trees like mangoes, avocados, lemons and granadilla vines. Apply the specialised fertilisers for roots, foliage, and future fruit production – use slow releasing fertilisers at this time of the year. Remove fallen fruit to discourage pests breeding in them. Sow quick-maturing lobularias (alyssum), dwarf marigolds, portulacas and zinnias.

Plant seedlings of Celosia, annual salvias, petunias, impatiens, vincas, begonias and marigolds.

Problems with scale and aphids? Spray against these critters. Visit your local GCA garden centre for the best spray.

Ensure there is no stagnant water in the cup-area of bromeliads - this will prevent mosquito larvae from hatching there. Nip out the growing tips of chrysanthemums and poinsettias to encourage bushy growth.

Coastal gardening

(Western Cape, Northern Cape, Eastern Cape, and KwaZulu-Natal)

Prune low branches of trees to allow in more sunlight. Tame overgrown shrubs, except those which will flower and produce berries in winter and spring.

Thin out deciduous climbers like wisterias, Boston ivy (Parthenocissus tricuspidata) and ornamental vines (Vitus coignetiae).

Espaliering or training the long branches of climbing roses will encourage flowering.

Rotate indoor and shady patio plants, as well as hanging baskets, regularly towards the light to ensure even leaf growth.

Pull out the old flowering stems of Inca lilies with a firm tug.

Cut long lavender stalks, tie into bunches and hang upside down to dry. Place them in your linen cupboard.

Cut spent flowers of liliums, leaving the leafy stems to produce enough food to the bulbs for next season. Keep well-watered and well-fed until they die down.

Plant more chives, oregano, marjoram, thyme, sage, coriander and remember to plant your first crop of seed potatoes for an early winter harvest.

CW

For more information on bringing Life to your Garden, visit our website: www.lifeisagarden.co.za or join the conversation on our Facebook page: facebook.com/lifeisagardensa

Balcony Gardening

by Life is a Garden

Basil

Basil is one of the most versatile herbs, with different varieties that each offer unique properties and uses. Not only is Basil a useful herb, but it is beautiful too. Some varieties have broad leaves, while others have petite leaves. Add this incredible herb to your balcony garden for a fresh, lush look, or grow it as a handy, ready-to-reach-for addition to your cooking. Here are a few species that are easy to grow and offer an incredible range of different textures and scents.

Aristotle Basil

This species of basil offers a great number of uses, first and foremost in the kitchen. It gives a delightful flavour to fresh salads, Greek and Italian cooking, while the small leaves make it an attractive and aromatic plant for the balcony. It is a dense, compact bush that grows to around 25 cm in height. You can grow it in its own planter, or add it to mixed planters.

You can harvest leaves fairly regularly provided you do it in a balanced method. Try to pick leaves in such a way that it is not noticeable. Give them lots of light, shelter from the wind, and they will reward you with a nutritious addition to recipes, being jam-packed with vitamin K, vitamin A, copper, iron, and manganese.

Dark Opal Basil

This beautiful purple variety of basil is a great ornamental plant. Their leaves are larger, around 2-3 cm at full size, with variegated green elements. These aromatic leaves are also fantastic in pasta, stews, and vegetable dishes. Companion them with cherry tomatoes on your balcony for a power team, because they naturally repel tomato hornworms, aphids, and mites.

They enjoy a sterile soil that is kept moist, especially for the first 2 or 3 weeks if you are growing them from seed, to facilitate their germination process. They like small pots in sunny places with rich, well-drained soil. They can share a planter with others but need a gap of about 45 cm to prevent cramping. Transplant the seedlings at 6 weeks, and give them a hole in the soil that can comfortably house the entire root system. To encourage a fuller bush, flower buds can be pinched off.

Dolce Fresca

This medium-sized plant delivers a lot of usable leaves and is the ideal variety of basil to grow in planters on the balcony. Plant seeds around 30 cm apart. Dolce Fresca stays neat, compact and controlled, where other varieties become lengthy and messy, so this is a fantastic choice for aesthetic purposes. Expect your Dolce Fresca to grow to around 30-35cm in height.

Red Rubin and other varieties

Another interesting and decorative species of basil is the Red Rubin. It has large, dark red leaves with elements of purple. It has a sweet, aromatic scent and grows fairly tall, reaching around 60 cm in height.

Thai-Siam Queen, Ajaka, Dark Lady, Green Ball, Harlekin, Red Ball and Wild Magic are other fantastic varieties of basil to grow on your balcony, involve in your decor, and add to your cooking.

Whichever type of basil you decide to grow, they're all fantastic in cooking. Each has a different flavour and can be used to add a special touch to pesto, pasta dishes, salads, and a variety of other dishes. There's nothing better than the flavour of fresh homegrown basil in home cooking!

That's balcony gardening with basil in a nutshell! The only thing left to do now is try not to make the neighbours jealous with the lovely fragrance... CW

The Pallet Angels

There are always angels watching over us... bringing faith, hope, love and music to our hearts! This pallet art painting is going to hang outside my home as a '"welcome to my home" throughout the year.

I wanted to paint a more spiritual piece to reflect the life I have here on the river where the words: faith, hope, love and music, and of course - my art - plays a major role in my life. I hope you enjoy creating this painting with me.

REQUIREMENTS

- 2 Pieces of pallet wood (I got mine from Hannes and Ronel Pieterse from North West Panelbeaters, but you can find them at some CTM stores). The planks need to be joined together and sanded till very smooth. This is very important as your paintbrushes are expensive and you do not want to damage them!
- Wood basecoat / primer
- Americana patio paint. This is an outdoor paint and I have used it very successfully over the years. My first projects which are still hanging outside (now almost 5 years old) are still in excellent condition! The colours I used were:
- Tango blue

- Wrought iron black
- Grey skies
- Cloud white
- Pansy purple
- Fiesta yellow
- Geranium red
- Desert turquoise
- Woodland brown
- Carnation pink
- Fuchsia pink
- Azalea pink
- Rich espresso

by Ronel Fleming Swart
email: ronelsart@gmail.com

INSTRUCTIONS

1. Prime the wood first. Because the primer is white the pencil will stand out better. Sketch in the figure shapes as well as the houses and church in the background with a pencil. Use a fineliner and brown paint to outline the design.

2. Paint in the night sky with black , tango blue and white. Streak in white clouds with a flat brush. Paint in the mountain range in the background with pansy purple. Add white for the bright, starry night reflections. Now start painting in your little town. Yellow windows are light reflections to show that people really live there (of course) and the angels are protecting them.

3. Paint in the tree with a mixture of brown, black and grey. Start painting in the fields, starting in the far background with a deeper, darker colour and moving closer with lighter colours. Remember your colour perspective when doing this: farther - darker, nearer - lighter!

4. Sketch in more details on the angels now. I must say - mine changed their hair colour, hair band and flowers several times!

5. For the dresses I used the three different pinks, bronze, cream and white. I absolutely love the bronze colour. You will notice I also used it on the wings!

6. Underpaint the hearts being sprinkled onto the little angels with yellow and then paint over with red.

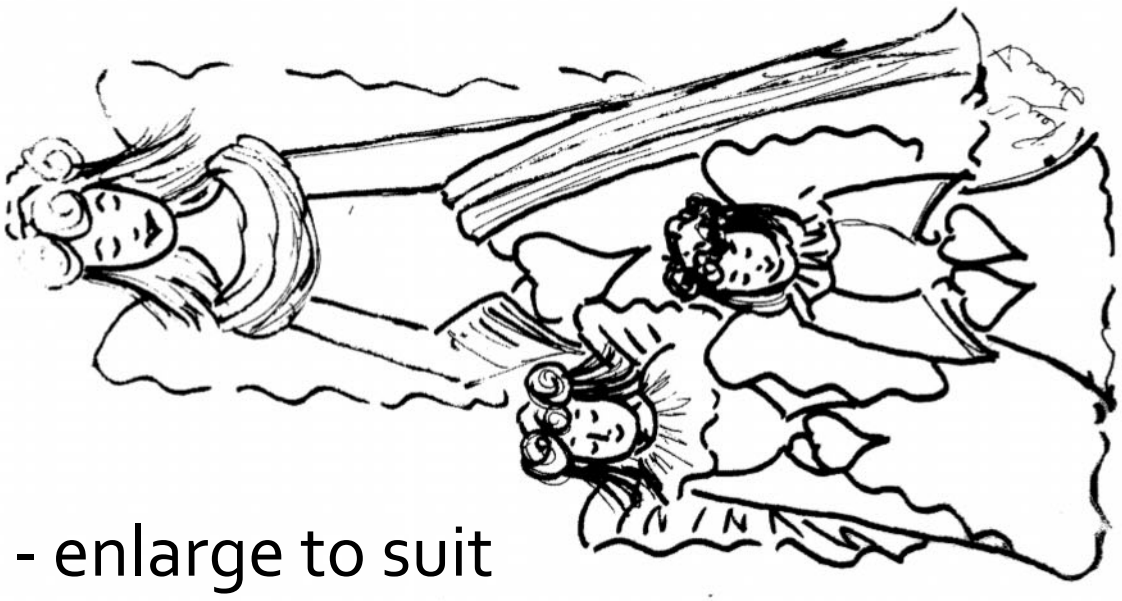
7. I used a dot maker to dot in the stars but you can also use the back of a paintbrush. My music notes resemble leaves.

Just a reminder - do not expose your masterpiece to moisture for 72 hours.

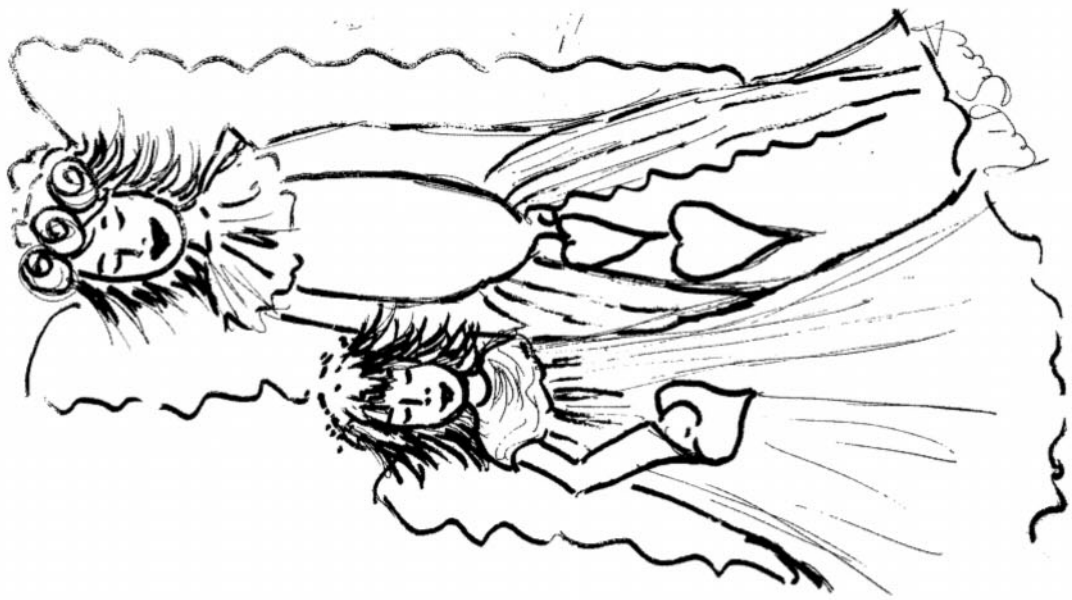
I cannot wait to hang mine up outside my front door to welcome my dear guests and our readers of course!!

Till next time! I have many interesting ideas lined up for you. Lots of make overs and re-purposing item - watch this space...

Ronel



Patterns - enlarge to suit



A Modern, Marbled Side Table

Using an Acrylic Pouring Technique

by Mandi Leech
for Creative Talents

The marbling paint technique dates back to the time of the Pharaohs, when real marble was much desired but difficult to transport, prompting the ancient Egyptians to explore ways of imitating it. Using a scumble glaze as a base, this painting technique was a money saver and you could easily marble pillars, counter tops or floors etc. Paper and fabric could be successfully marbled albeit with different techniques. A new, modern, technique has emerged called acrylic pouring (using acrylic paints) which gives a marbled effect, but is faster and the results are quite beautiful.

REQUIREMENTS

- *300 ml pouring glaze*
- *100 ml ea of fabric paint in maroon and navy*
- *100 ml craft paint in white and navy*
- *100 ml marble slick*
- *100 ml craft glue*
- *2 x W0278 utensil holders*
- *1 CNC disc: wood 450 mm x 6 mm*
- *4* Empty 300 ml containers
- *3 Tongue suppressers*
- *Water for mixing*
- *Gloss spray on varnish*
- *Deco finish (optional)*

All products available from Creative Talents (016) 427 1030

Work outside if you can - it's a messy, but fun technique. Make sure that your work surface and surrounding area is covered with plastic.

To give the table top a glass like finish we used Deco Finish. This should be done before you join the base and the disc. Allow to dry for 48 Hours! Use a utility knife to remove the droplets that formed. Touch up the paint if necessary.

INSTRUCTIONS

1. For the best results mix your paints 24 hours before pouring. It will allow resting time for the products to develop and air bubbles to surface.

2. Pour all of the navy fabric paint into one of the empty containers. Add in an equal amount of pouring glaze. Mix well - you want a smooth consistency. Add ± 50 ml of water, a little at a time, to give you a "warm honey" consistency.

3. Repeat with the maroon fabric paint and white craft paint.

4. Spray 18 - 20 spritz of marble slick into the navy container and mix well.

5. Spray 16 - 18 spritz of marble slick into the maroon container and mix well (just a little bit less than that you added into the navy container).

TIP: It's a good idea to alternate the amounts of marble slick added to each paint colour.

Metallic slick is not suitable for metallic paint. Not adding marble slick to the white mixture is a personal preference.

6. Pour a little of each colour into the remaining empty container, repeating the sequence of colours till the container is half full.

7. Put the round disc on top of the container and flip it over keeping the cup in place.

8. Pour white paint around the base of the still upside down cup, repeat with the navy and maroon paint.

9. Using a "swirling" motion, lift the cup slightly to release a tiny bit of paint at a time. (You don't want to flood the disc.)

10. Tilt the disc so the paint can run across the whole surface area and down the sides (DO NOT TILT TO MUCH!). Put aside for 24 hours to set.

11. Paint the inside of each utensil holder.

12. Using craft glue, join the two open ends to form the base of the table.

13. Paint the base with the navy craft paint. Once the disc has dried, apply a coat of spray on varnish to seal the surface.

14. Paint the back of the disc and touch up the rim.

15. Join the base and the disc with craft glue.

16. Apply another coat of spray on varnish. Let dry and your table is finished.

When the universe gives you a Hisense fridge box

Ok, so technically a person bought a fridge and placed the box on the curb with the rubbish bags. But, on that day, my planned route should not have taken me anywhere near that particular curb, and aforementioned rubbish should have been collected long before my car happened along. So one could say that a lot of things had to fall accidentally into place for me and my little car to find ourselves on that road, alongside that rubbish scattered curb - at that particular time when the box in question virtually jumped up on its cardboard folded legs right in front of us, screaming "here I am, take me, use me, transform me, I am yours".

by Sue Human

I know my scattered brain can tell stories in fractured sequences but I have to admit that this is the first time I have actually started a story right in the middle. Best I explain myself a bit more clearly...

My daughter's Montessori school organises a major fundraiser once a year in the form of a Family Fun Day. Venue: public nature park. Activities: food, games, talent show, sport. And of course every year they try to offer new and exciting attractions. For which they need new and exciting input, talents and creativity. (Note to self – do not advertise / describe / mention self as creative person ever again). A "friend" of mine was very pleased to suggest that the Fun Day offer a Creative Corner. And even more pleased to put up for offer the best people to organize this - my family... because we are so CREATIVE! Not complicated at all of course. A fun, interactive, wind resistant, cheap craft activity that would excite children aged 5-12! No electricity, no water, and a certainty that there will be wind.

With an endless supply of paper and cardstock, we settled on the The Craft – paper stick puppets and themed it Fantasy.

We were to present the craft from a gazebo. Now, while a gazebo with sides is very practical in The Windy City, its plastic appearance doesn't exactly shout "fantasy". With the day closing in on us and all my time spent prepping the kits, my wonderful ideas of "creating a scene" were starting to dissolve into pixie dust. And at the end of the year, everyone is tired. Every person I tried to enthuse into helping plainly suggested that I was mad. "It is just a Fun Day, no-one is even going to notice, it is completely unnecessary..." And so I was defeated. And then, the universe threw a fridge box at me. Just the right size to turn a plastic gazebo into a

fantasy castle entrance.
And all it took was a morning, paint and embellishments and an insatiable desire to add a bit of magic to the world. Always choose wonder and magic. Magnetize yourself to it as if it were your life jacket in a stormy sea. Because, what else would you want to be doing with your time?

My magnet must be very powerful. Because next the universe also presented me with a giant concrete wall (in the form of my neighbor building a cottage on our boundary line). Now everybody who is anybody knows that a giant, bare concrete wall simply must a have a giant mosaic on it! I am a law abiding universe citizen and so I must follow the rules.

RULES: (IN CASE YOU DIDN'T KNOW)

- When someone says "there is cake" (or any form of baked goods) respond with "ooh, yes please".
- Be kind.
- Cuddle and talk to as many animals as you can.
- Walk and swim – anywhere and everywhere and as often as you can.
- Be creative – always, and in every aspect of life.
- Love!
- When the universe gives you a fridge box and a concrete wall, rule no. 5 must be obeyed.

So there you have it. As you go about your day, always keep a keen eye on what the universe is offering. Enjoy!

Sue

Recycle,-Re-use!

Sharn Rug

Recycled sheets turned into a useful bathroom rug

by Sharon Calverley

Sharn? Sharn is sheet yarn (sheets, pillowcases or fabric cut into strips) that is then crocheted together with thin rope into various useful items. I am going to show you how to cut the fabric then turn it into a bathroom rug. You can crochet sharn without the rope, but the rope gives a nice stability to the rug. Do your bit to recycle, re-use and save at the same time! If you have a ugly fat quarter that you have no use for - incorporate it in with the sheeting! This recycling technique of turning something into a "yarn" can be successfully used on plastic bags (plarn) and T-shirting (tarn).

REQUIREMENTS

- Sheets or sheeting fabric cut into 50 cm widths (this just makes it more manageable). If you are using a pillowcase, open it up so that you have one long strip of fabric, cut away the seams as you just want the fabric. The quantity depends on how big you are making your rug - I used ± 6 balls (6-7 cut lengths)
- Neutral coloured sewing thread
- 10 - 15 m length of washing line cord or rope ± ¼" or slightly thicker
- 9 or 10 mm crochet hook
- Pegs or bulldog clips
- Rotary cutter, ruler (6" x 24") and rug. I like to use a large rug - A2 size
- Large eye metal knitters needle
- Sewing machine and usual sewing requirements

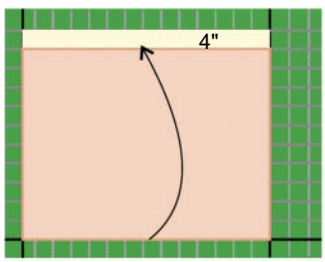
INSTRUCTIONS FOR MAKING A BALL OF SHARN

TIPS: If you are re-cycling a pillowcase, you can join pieces to make up a workable length i.e. 1.5 m.

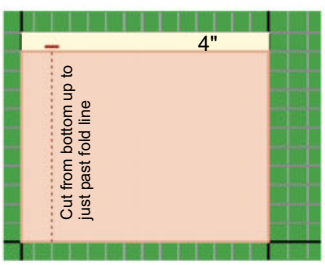
Make sure that when you join lengths end to end, you stitch a double row of stitching so that the join is really strong. Press seams to one side.

1. Fold fabric in half lengthwise, right sides together. Reduce your stitch size then stitch the open ends together. You will now have formed a tube with a seam on one end.

2. Place the fabric on your rug. Bring the bottom half up towards the seamed edge, making sure that it is ± 4" down from the seamed edge.



3. Align the bottom edge with a line on the rug then trim the sides so that they are neat.



4. Working from the left hand side, cut a 1" wide strip from the bottom edge up till **just past** the fold line at the top. **Don't** cut all the way through to the top edge!

5. Move the ruler 1" to the right and cut the next strip. Continue doing this until you reach the right hand side. If you have a little bit extra left over on the right hand side - its okay to trim it off.

6. Lift fabric up from rug. At this stage it looks a bit strange, but don't worry! Open up the two layers. The easiest way is to insert your arm so that the fabric drapes over your arm and the seam lays along the top of your arm.

7. Using a scissors, cut from the outside edge, **just above** the seam line, to the first cut. See photo below. Let the strip fall free.

8. Your next cut is diagonally from the bottom section, below the seam up to the cut in the top section above the seam. See photo below. Continue cutting diagonally from bottom to top, letting the strips fall free each time until you reach the last section.

9. For the last piece, cut from the **bottom** to the outside edge, **under** the seam allowance.

You will now have one long strip with a slightly jagged section where the diagonal cut lines were, but this doesn't matter. Roll the strip of sharn up into a ball.

You will need lots of balls of sharn.
The easiest way to accumulate a lot is to spend one afternoon a week cutting up sheets / pillowcases. It's very therapeutic to sit in the evening watching TV rolling up sharn into balls. Before you know it you have a basketful that you can use for all kinds of items such as bags, square or round rugs!

Be thrifty and visit your local second hand stores, retirement villages (they often have second hand shops) or Hospice shops to find sheets. Once washed and ironed they are ready to be cut into lengths.

Don't throw the off-cuts away! Keep an old pillowcase one side and fill with the off-cuts. When fully stuffed, stitch closed and donate to your local SPCA as an animal bed - the animals will be really thankful!

INSTRUCTIONS FOR MAKING A RUG

1. Starting ± 8" in from the end of the rope, begin winding the sharn diagonally around the rope. Place a peg / bulldog clip at the beginning, adding one every now and then to prevent the fabric unravelling. Continue right to the end of the rope placing another peg / bulldog clip there to keep the sharn in place.

2. Make a slip knot at the end, pulling it up so that it fits around the crochet hook.

3. Holding the fabric loosely, bring the hook under the covered rope and grab the fabric and bring it to the front. You will have two loops on the hook. The first two stitches are a bit tricky, but persevere, it does work!

4. Yarn around needle then pull through both loops. Make sure that you keep a loose tension otherwise it will pull up skew. You have now made a dc.

5. Continue making these dc's up to the start of the covered rope, where the first peg / bulldog clip is. I managed to fit 15 along the length - if you have more or less don't worry too much as it doesn't affect the pattern.

Normally rag rugs do not contain rope. I am using rope in the centre section because I wanted a heavier, firmer rug.

6. Twist the piece so that the rope is now laying along the **bottom** of the stitches. Place a peg / bulldog clip a little bit further down to keep the rope in place.

7. Make 4dc in space created by rope. This is so that you create a curve around the edge. Pull the rope flat against the stitches. Using your fingers, open the space between the dc's slightly then make 1dc in each space to end of row.

Continue making 1dc in each opening to the other end.

8. When you get to the end of the row make 4dc (cluster dc) into the slip knot hole. Continue to end of row making a dc in each hole then 4dc in the centre of the 4dc's. These 4dc's on either end of the oval will create your curve.

As your oval gets bigger you will have to increase the size of your curve. There is no exact science to this, you will be guided by the feel of the curve i.e. by adding an extra dc into a stitch if you feel the stitch has not enough ease to go into the next hole and feels a bit tight. As soon as you have to make a stitch "lean" over to get into the next stitch you will find the piece begin to pull - and you don't want that!

The trick is to lay the rug flat every now and then. If you see it is pulling up slightly - add an extra stitch or two on the **curve**. If it is loose (a bit like lettuce) don't add a stitch on that side till a row or two later. **Never**, ever add a stitch on the straight edge - only on the curve!

TIP: If you need to join sharn strips, simply knot together (leaving a long tail) and continue. You can work them away later with a knitters' needle.

9. Continue crocheting around the oval until it measures ± 27"x 16½", making sure that the rope is encapsulated in each stitch - it's very easy to crochet away and find that you forgot all about the rope a few rows back!

10. When you reach the size mentioned in step 9, simply cut the rope. Continue crocheting around the oval till you reach the finished size you want.

11. Pull the sharn through the stitch to knot it then using a long tail and the knitters' needle, hiding the tail back in the stitches.

Steam press the finished item and it's ready for use.

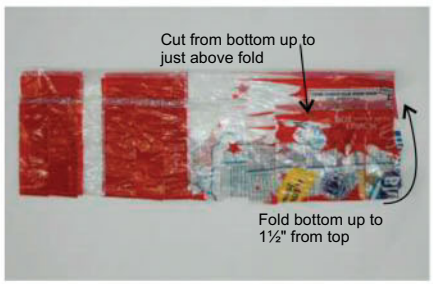
Plarn

To make a continuous length of plarn is quite easy. I usually cut up 5 bread bags at a time otherwise it can get a bit tedious!

Always wash and dry the bags . Fold them up and store them. When you have enough bags do the following:

1. Lay the bag flat and cut off both ends. (These off-cuts you can put in the recycling bin and you can't use them for anything).

2. Fold the bottom up to ± **1½"** from the top.

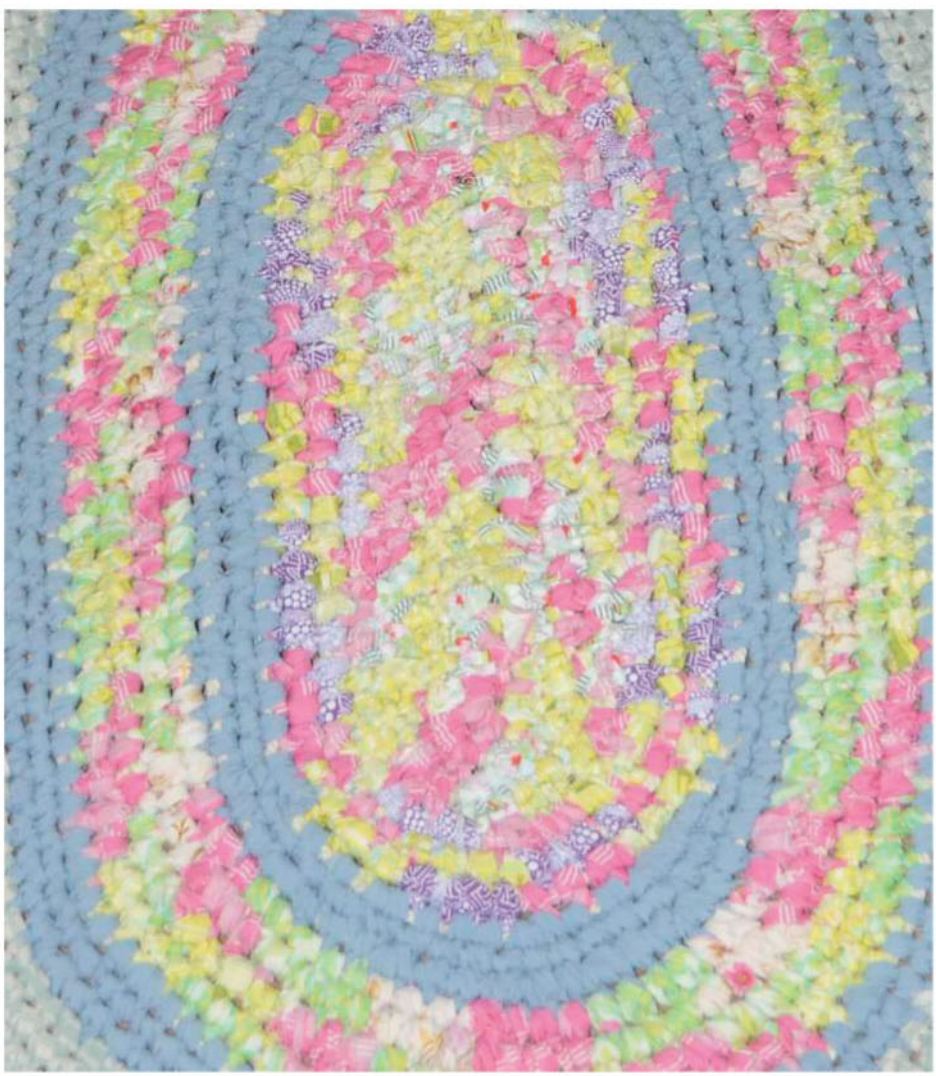


3. Following the same instructions for making sharn (steps 2-9) cut up into one long length. It's easier to use a sharp pair of scissors here.

Roll up and put to one side till you have enough to turn into a shopping bag or rug. Keep in mind that you will have to attach some anti-slip material to the bottom of the rug.

These plarn rugs are great to donate to animal or homeless shelters.

CW



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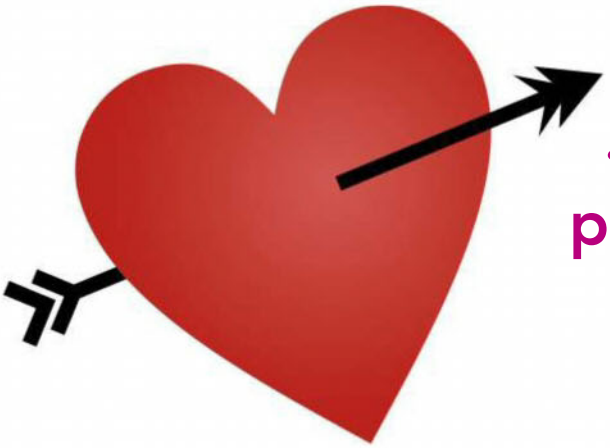

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WORDSEARCH 119

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G	P	C	S	M	O	J	A	N	K	A	R	A	G	H

KEYWORDS:

AKMOLA
AMMAN
ANKARA
ASHGABAT
ASTANA
BAGHADAD
BEIRUT
BISHKEK
DAMASCUS
DOHA
DUSHANBE
GAZA
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upcycled chair planter

A chair planter is a creative and easy-to-make decoration that can liven up any patio or quiet corner. It doesn't require much in terms of tools, and the task is straightforward.

by Life is a Garden

DIY in the garden

REQUIREMENTS

- **An old, unused chair.** The best chair to use would be a wooden one, but the most important chair to use is one that is not being used already! If your chair is slightly weathered and damaged, it's absolutely perfect.
- **A hanging basket** with the hooks and chains removed. You can use a wire basket from your local GCA, or find an old one at home. For this project, rustic items will work perfectly.
- **Flowering plants.** It is a good idea to plan ahead and decide whether your chair planter will be placed outside, inside, in sun or shade. That will help you to choose flowers that will happily live in those conditions. Begonia boliviensis is a great plant to put into your hanging baskets, so is the classic and cute Petunia plant, or New Guinea Impatiens which we used.
- **Potting mix.** Ask your GCA to help you pick the best mix for the plants you have chosen.

INSTRUCTIONS

Why renew, reuse, recycle?
By upcycling an old chair, we are adding value to the garden, creating a beautiful gift, or simply keeping busy. At the same time, it prevents an old chair going to waste. Keeping our landfill sites as empty as possible is extremely important for our natural environment and for the wildlife in those areas. We can minimise the amount of rubbish that goes to a landfill site by renewing, reusing and recycling as much as possible at home. That is why we are going to take an old chair and create something fresh, new, and beautiful.

Get creative!
1. The first step in this project is to remove the seat of the chair. The seat is probably stapled on with a staple gun, so be careful not to damage the rest of the chair as you lift the seating away.

2. Our attention will now move to the hanging basket. Get your kids to fill the hanging basket with potting soil, keeping it only semi-full. (This ensures that the hanging basket isn't completely full and will leave enough space to plant your flowers, and still make sure that their roots are comfortable and supported).

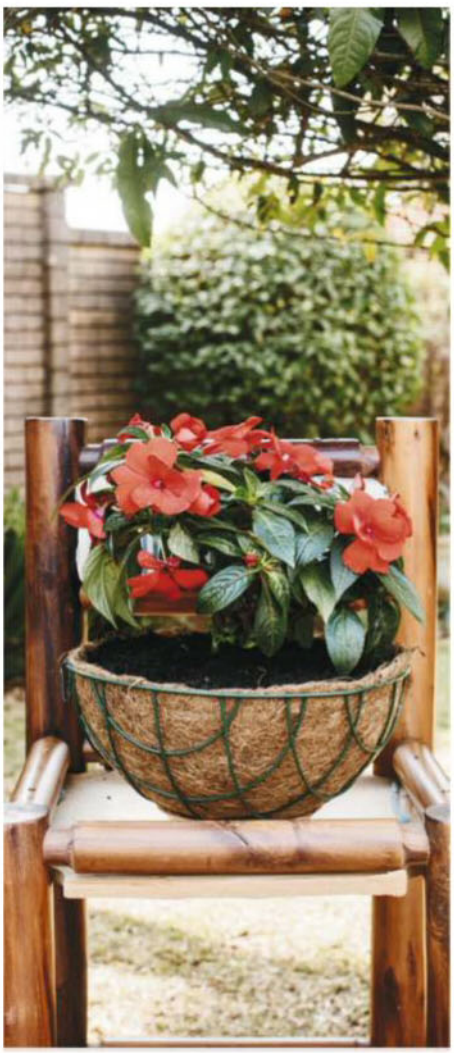
3. Help your little ones to place the plants gently in the hanging basket, covering the roots with soil and gently pressing the soil down to make sure the plant is well supported.

If there isn't enough space for the amount of soil that is needed to keep the plant supported, you might need a larger basket.

4. Give the plant a good amount of water, ensuring the soil is properly soaked. You can now place the basket into the chair, filling the seating area with beautiful flowers.

Remember to give your flowers the right amount of water, and a little bit of sunlight every day.

CW



For more information on bringing Life to your Garden, visit our website: www.lifeisagarden.co.za or join the conversation on our Facebook page: www.facebook.com/lifeisagardensa

BELIEVE HOPE
WELCOME
RELAX JOY
FAITH HOME
LAUGH

Reflections of a Happy Home

by The Clay Cub

A quick and fun project to brighten up your home! This is an ideal holiday project to do with the kids, allowing everyone to contribute a bit towards the final, personalised masterpiece.

REQUIREMENTS

- Wood canvas and mirror. Size of your choice. (This one is 460 mm x 520 mm)
- 1 Ceramic half vase shape
- 2 x 3D flowers
- 2 x Frangipani flowers
- 2 x White heart flowers
- 9 x Assorted cupped flowers
- 15 Yellow dots
- 1 Pack of white ceramic tiles
- Extras: Stencil of your choice and some Qualitex paste or texture paste
- Chalk paint in the colour of your choice for the background as well as green for background foliage
- Mirror silicone glue
- Wood glue
- Paintbrushes

All inserts available from the Clay Club.
Tel 012 803 0772 or place your order online at
www.theclayclub.co.za

INSTRUCTIONS

1. Start by painting the wooden blank in the desired colour.

2. Plan the layout by first arranging all the items onto the wooden blank. Make soft pencil marks for use later. (Taking a reference photo with your cell phone is a great way to remember where everything must go!)

3. Paste the mirror down using silicone mirror glue.

4. Tack the design and word stencils in place with masking tape.

5. Apply texture / Qualitex paste over the stencils to create a raised surface. Carefully remove the stencils immediately once stencilled.

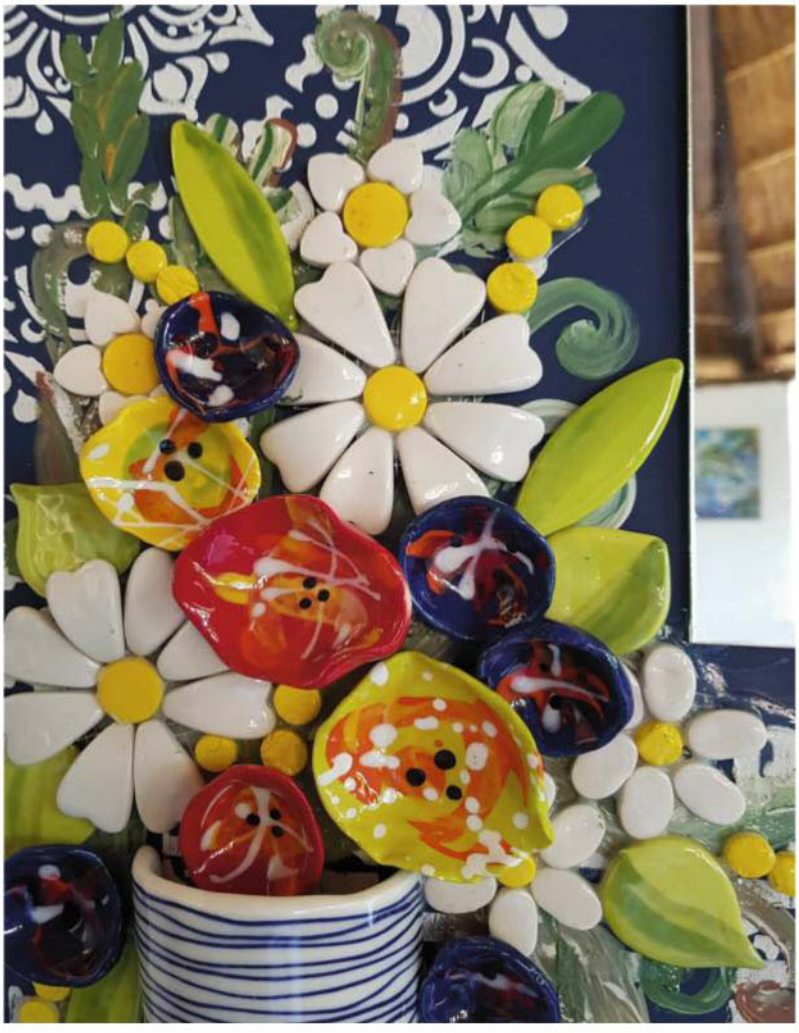
6. Once the texture paste is completely dry and hard, roughly paint in foliage in the background.

7. Place the vase where you want it and glue it down.

8. Paste evenly spaced white tiles around the top corners of the canvas.

9. Glue the flowers down. You will not have to grout this project, so that is it - all done!

PS: Remember to let everyone sign the back of the canvas and don't forget the date!



MY DOLL'S HOUSE JOURNEY

Hello again from a lovely, albeit wet, Skeerport!

This time we are going to decorate the bedroom. I have painted the ceiling lavender and found some beautiful cut outs from Paperworld which I pasted onto the ceiling. They make the most interesting centre piece combined with torchon lace around the edges. Once again I have used fabric as the wallpaper. The bed I made from an old cell phone box, a piece of supawood and toothpick finials. (These are the carved toothpicks that you can buy from your local supermarket.) I hand carved the tops and made the bedspread from scraps edged with machine embroidery. The bedside lamps are metal posts for holding files together, with some gathered lace for the shade. The vase of flowers is made from bead findings and artificial flowers. I was fortunate to have a tiny shaving mirror to put on the chest of drawers. The carpet is a piece of upholstery material.

The bathroom leads off from the bedroom through an archway and I have placed a beautiful standing mirror there which was given to me by my friend, Beryl. This bathroom is a plastic one and was very easy to assemble. I made a further archway to accommodate the loo. ..
The floor of the bathroom is wrapping paper also found at Paperworld. The towels is a facecloth cut up and edged with torchon lace and placed in a little basket.

Till next time...

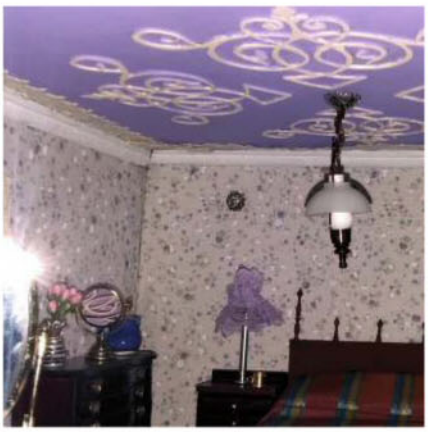
Colleen

Room #7 : The Bedroom with En-suite Bathroom

by Colleen Amos

The items used to make the bed: toothpick finials, box and supawood.

The ceiling, showing the detail and light fitting.



Fabric for wallpaper and torchon lace for cornices.

The bed before adding the bedspread.

The empty bathroom showing the torchon lace edging.

The finished bathroom with the plastic "porcelain ware" installed and basket of towels ready for the guests.

GARDEN GLASS ART

by Jacqui Holmes
Classy Glass Art Studio

Butterfly

I recently hosted a couple from Knysna in my studio, whose passion is stained glass garden art. They kindly gave me permission to share a project with you based on one of their ideas. I hope you enjoy this item and bringing your own take on it to the final piece of art that you can showcase somewhere in your happy place.

REQUIREMENTS

- Glass cutter
- Grozier pliers
- Glass grinder
- Map pins
- A small set square to help you when attaching the frame to the butterfly
- Cutting board
- Prestik
- Soft cloth
- Safety glasses
- Sharpie pen
- Paintbrushes or flux brushes
- 100W soldering iron – either with an internal thermostat or with a soldering iron controller
- Lathekin
- Newspaper
- A solution of dishwash liquid and Bicarbonate of Soda
- Latex gloves
- Furniture polish
- Glass – I used Spectrum blue and white opalescent glass, purple on clear baroque and clear krinkle
- Glass gems
- ¼" copper foil
- Brown anti-rust spray paint
- Quick drying two part epoxy glue
- 6mm steel rod
- Thin copper brazing rod
- Flux
- Solder (60/40)
- Copper patina
- Medium sandpaper

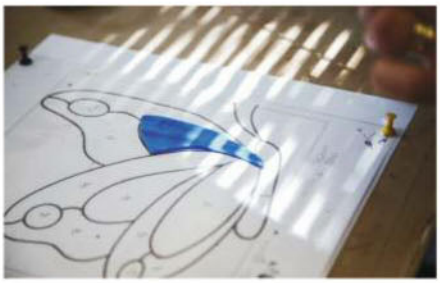
INSTRUCTIONS

1. I made the butterfly first. Make sure you have two numbered copies of the template. Cut one out to use as pattern pieces to cut your glass. Leave the other whole to use as a template at the grinder. Placing the pattern piece upside down on the wrong side of the glass (smoother side), draw around each piece with a permanent marker/sharpie. Remember to number each piece with the same number that appears on the pattern piece.

2. Score the glass with the cutter. Use a running pliers and/or grozier pliers to break where you have scored.

3. Grind the pieces so that they fit onto the template. Use map pins to hold each piece in place once you have finished grinding it, so that it does not move around while you are working on the other pieces.

The general rule is that you should be able to see the black line of the template around each piece of glass. They must fit accurately and snugly together.



4. Once you have finished grinding, begin foiling each of the pieces with ¼ inch foil. It is important that the pieces are all clean and thoroughly dry. So clean and dry them off with a soft cloth before you begin to foil. It's much easier to work upside down. You need to get the glass in the centre of the foil. Hold the sticky side facing up and place the glass onto it. Press flat with your thumb then fold down over the sides of the glass.

Work in small sections to ensure that the foil fits tightly once you are done. Try not to go all the way around your glass piece and then only flatten the foil, as it will be too loose. Iron out the creases and crinkles in the foil with the lathekin.

5. Place the pieces back in their place on the template as you go. Once they are all foiled you can solder the butterfly together. Flux all the seams and melt blobs of solder along each seam. Melt these blobs into each seam connecting the pieces securely. Repeat the process on the other side.

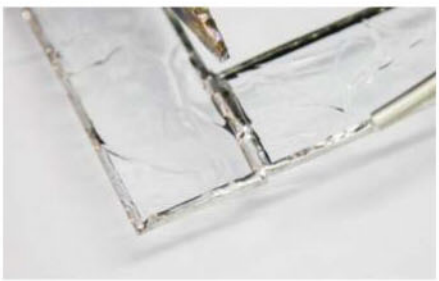
6. Tin around all the edges of the butterfly. All of the foiling must be silver after this.

Tinning: Paint flux on all the copper foil and melt solder along the foil. When you are done all the copper foil will be silver (covered in solder). (Edges and sides).

7. Now cut the frame for the butterfly from the clear Krinkle glass. I didn't use a template. I simply measured. Each frame side is 3 cm wide. Mine are 20 cm each in length, but lay the butterfly on some paper or board and make sure that your frame will meet up and touch the butterfly in certain places so that you can solder the butterfly to the frame. My butterfly does not fit into the frame but rather on top of it. (Refer to the picture)

8. Gently grind around each section of the frame, just to make the edges rough so that the foil sticks to it. Foil each of the border pieces. I used a set square to make sure the corners of the frame were at right angles.

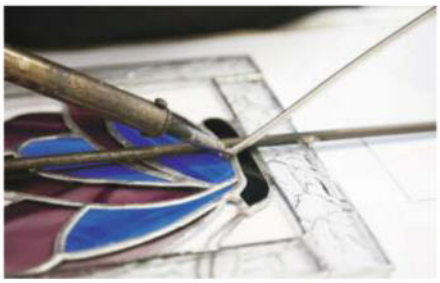
9. Solder the corners together and tin around all the edges of your frame. Lay it flat and place the butterfly in position to solder it permanently into place. Spot solder the butterfly where it touches the frame. Make sure the bottom of the body is soldered securely to the bottom of the frame. This will bring greater stability. Cut lengths of brazing rod (copper rod) and solder them in place. I bent them slightly so that they were curved. Solder them to the butterfly's head and onto the frame. Rinse off the butterfly and the frame with the soapy solution and dry thoroughly.



10. I purchased fairly long pieces of steel pipe and cut it to size. This is a personal choice and you will need to decide how high you want your framed butterfly to stand off the ground once you have pushed the rod into the ground. Give the rod a good sand to enable the solder

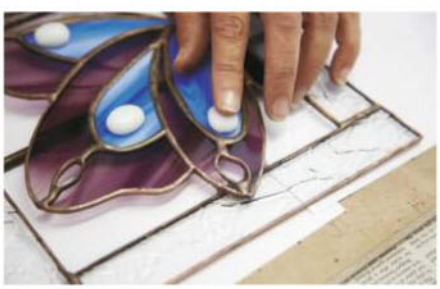
to stick to it.

11. Turn the butterfly over so that the wrong side is facing upwards and spot solder the rod into place along the back of your butterfly panel. I soldered mine at the top, near the middle and at the bottom.



Spray some soapy solution onto where you have soldered the rod to the panel and clean off gently.

12. Patina the butterfly and frame with copper patina, then rinse it off. Mix some of the glue and stick the glass gems in place wherever you want them on your butterfly.



13. I sprayed the rod with the anti-rust spray in a brown. You will need to cover the stained glass panel as you don't want to get any of the spray on the glass. I used newspaper as a mask. Spray both sides of the rod, covering the glass each time. Wait for the one side to dry before turning over to spray the other side.

14. Once the spray has dried, use some furniture polish spray and a soft cloth to shine the piece. This really brings out the colour of the glass as well as the patina on the joins, sides and edges.

Find a place in your garden where it will be easily visible and catch the light.

IMPORTANTTIPS: Safety first always!!

1) Cutting and Grinding: Always wear safety specs while cutting and grinding. I wear specs for close up work which provides adequate eye protection.

2) Grinding: While grinding wear an apron as tiny pieces of glass can stick to your clothing and later you will brush yourself off with your hands, which you want to avoid doing.

3) At your cutting board: You can use a small scoop and brush to regularly clear your work surface of small shards of glass. If you cut a new piece of glass and press down on small pieces that have accumulated on the board, you run the risk of cracking the glass while scoring it. Don't sweep the surface off with your hand as small pieces of glass are difficult to remove from your fingers and hands.

You can also simply cover your cutting board with newspaper and fold all the bits into the newspaper, dump it in the bin and place clean newspaper down on your board.

4) Soldering: While soldering small blobs of solder will end up on your board. I use a metal ruler to brush them off. NB – They may still be hot. I also collect them in a small container and use them for tinning other projects. Great cost saver and they are perfectly good to use for tinning on your next project. While you are not using your soldering iron, remember to keep it on its stand to avoid burning yourself or anything around you. CW

Jacqui Holmes of Classy Glass Art Studio
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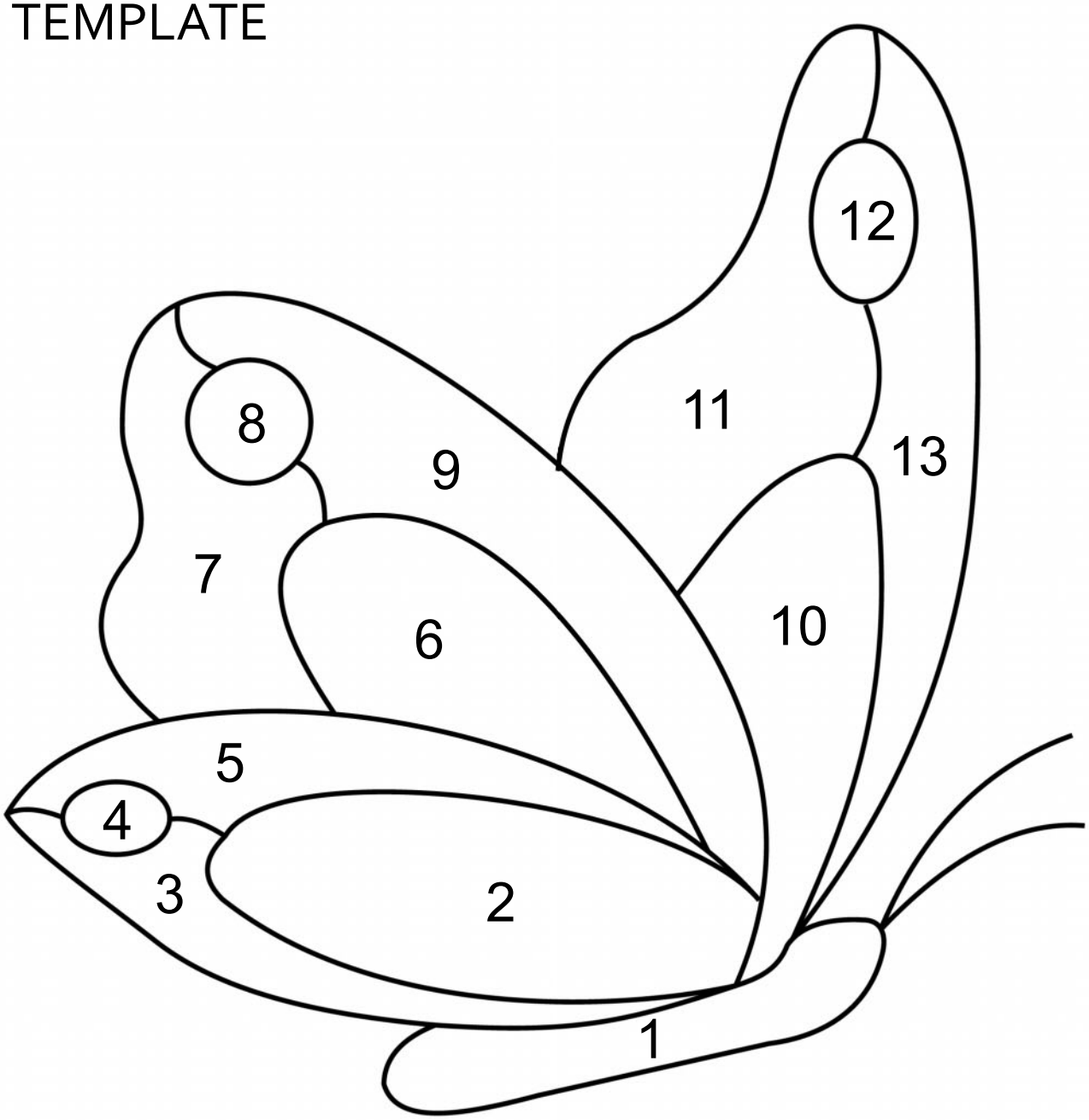
www.classyglass.co.za

Photography by:
Cindy Barnes Photography 084 512 7224.
cindy@cindybarnesphotography.co.za

TEMPLATE



LINO BLOCK DESIGN

by Melanie Brummer

When I first discovered the magic of printing on cloth with lino stamps, my mind exploded with ideas for tiled prints. I grew up in a home with ugly orange bathroom tiles, with a repeating swirling pattern on. I could sit for hours as a kid staring at them and watching how different shapes would emerge from the design, depending on how I squinted my eyes.

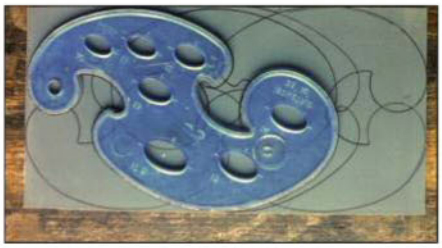
I have been making tiled stamps for printing on cloth for more than twenty years, and I am more in love with the process now than I have ever been. In this edition of the magazine, I will show you how another one of my designs emerged from my creative process.

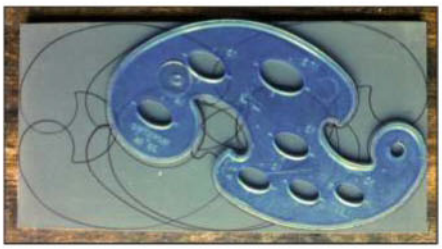
Once again, I started with a French curve. I started by picking out some sweeping shapes and then I filled in the spaces.

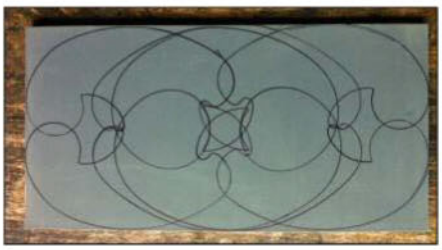
When you have focal points along the edge of a stamp like this, the focal point will straddle two stamps on the repetition. This will help to blur the hard rectangular edge of the stamp, as the eye is drawn to the dominating lines and focal point instead.

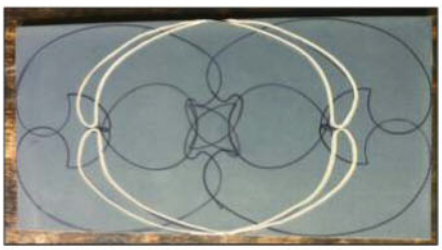
I decided to create more focal points along the edges and added small focal points in the corners for the same reason. Finally, I neatly cleaned out all the spaces in between.

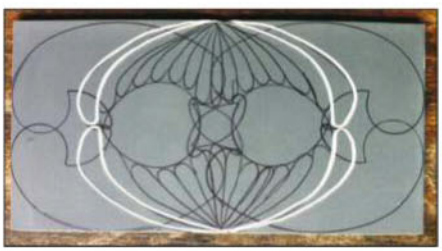
I look forward to seeing how it prints on cloth. If you'd like to see some of the fabrics that I will be printing over the months that follow using this stamp, then join the Up-Cycled Cloth Collective on Facebook. For more of my secrets for creating interlinking stamps for printing on cloth, send me an email with the words: "I want to learn the secrets of tiled prints" in the tagline and I will send you a complimentary eBook that shares detailed step-by-step tutorials with pictures. CW

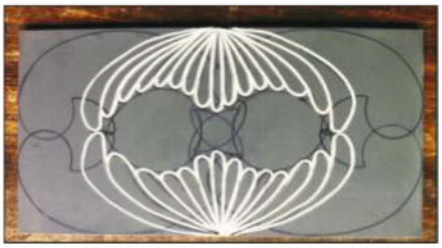












LINO PRINTING

Red Hearts

In recent articles I have shown you how to carve your own lino designs. Now I am going to show you how best to print with them.

REQUIREMENTS

by Melanie Brummer

Silk scarf
Aquatex fabric paint (your choice of colour)
Pallet knife
Sponge roller
Rubber roller
Plastic bucket lid
Newspaper
Spray bottle
Lino stamp
Towel
Blanket

INSTRUCTIONS

First I line the table with my old printing blanket. It not only catches spills and messes, it also creates a padded surface for printing. The soft padding allows some give so that all of the surfaces of the stamp make contact with the fabric so that the paint is properly transferred. It you try to print on a rigid surface, you will struggle to get the prints to transfer properly.

I use the pallet knife to scoop paint onto the plastic lid and I coat the sponge roller with an even coating of paint. I use the spray bottle with water in to keep the paint on the paint tray moist. If you are printing in hot dry weather, the spray bottle is a life saver. A gentle spritz of water will prevent the acrylic paint from making a skin on the surface.

I use a very light touch with the sponge roller. Do not press down onto the sponge, rather allow the wheel to run gently under the pressure of gravity while you push forward. This light touch will give you a thin, even coating of paint on the stamp. If you have big globs of paint on the stamp, they will create big ugly marks on the prints.
The idea is to coat the stamp with a thin, even layer of paint for even prints.

For best results, iron the fabric before you start to remove any creases. For this project I did not iron out the creases, so that I can show you what happens when you don't.

I placed the stamp carefully, ink side down, onto the corner of the silk scarf, and ran the rubber roller over the back of the stamp to apply the pressure that would transfer the paint from stamp to cloth. Afterwards, I peeled it carefully away to reveal the first print.

I repeated the process to cover the fabric, row by row.

Here are some of the challenges caused by not ironing the fabric before I began. As you can see from the pictures, many of the creases made no difference at all, yet the deeper creases left tell-tale marks in the prints. Sometimes you can get away with fabric that is a little creased. If a perfect result is important to you, I recommend you iron the fabric perfectly smooth before you begin.

Once I finished printing the fabric, I ironed it at 140 ° Celsius for six minutes, as recommended by the supplier, so that the print is wash fast.

If you would like to know more of my secrets for creating interlinking stamps for printing on cloth, send me an email with the words... "I want to learn the secrets of tiled prints" in the tagline and I will send you a complimentary eBook that shares detailed step-by-step tutorials with pictures.

info@dyeandprints.co.za CW

If you've been doing mosaic for quite a while now you will have boxes full of tile off cuts. This mirror is the ideal opportunity to use up all those extra inserts and tiles that you bought over the years and never used but still intend to! A super easy project to make!

by Petro Strijdom for Trunell Crafts

REQUIREMENTS

- Mirror on wooden base
- Mosaic nipper
- Wood glue
- Flexible tile adhesive
- Grout in colour of your choice
- Variety of tiles and inserts, glass pebbles and even beads

Products available from Trunell 082 773 6717

Mirror, Mirror on the Wall

INSTRUCTIONS

1. Glue all the inserts in place all over the wooden frame. Group some together and some standing on their own.

2. Divide the background into random blocks with a pencil. This is just a guideline. Sort the mosaics according to colour combinations that you love and mosaic the background.

Try and use different coloured mosaics in the background to those of your inserts so that the inserts stand out better.

3. When finished the mosaic, leave to dry.

4. Mix the grout as per manufacturer's instructions. You need to be able to pour the grout onto the mosaic if you used ceramic tiles. For glass tiles try a toothpaste consistency.

5. Work the grout over the tiles with a rubber kidney, old credit card or your hand, making sure the grout fill all the spaces. Use a rubber kidney to remove the excess grout from the surface of the mosaic before completing the grouting.

6. Use a paper towel to clean the rest of the grout of the tiles and then polish it with a soft cloth.

7. If you feel your mirror could do with some more inserts or you might want to bring the eye to a particular area, glue the additional inserts in place with flexible tile adhesive. This will also create an interesting 3D effect.

8. Finish of the edges of the mirror with craft paint - your choice of colour. CW

Missed out on some issues of Craftwise or Stitches?

You can order them here, or online at **www.tucats.co.za**

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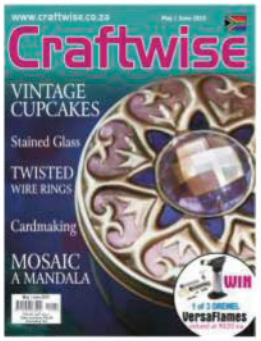

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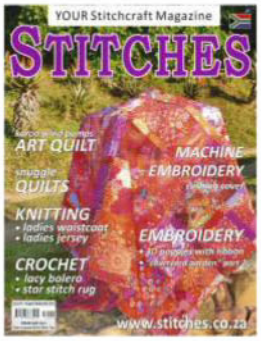

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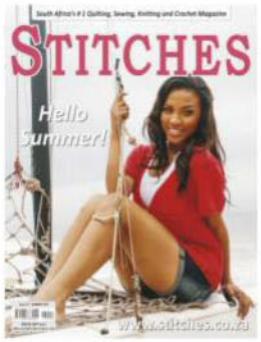

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[ref: sml130]

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[ref: sml8]

Ladybird Crafts - Mosaic, Decoupage, Paint Effects & Gilding. Group Workshops & Weekly Classes in Pta East. Mosaic with tiles, china, ostrich shell & smalti. Decoupage furniture, gild & distress. Under glass decoupage. Contact Carol Tait cell 0824565923/ ladybird@mweb.co.za www.ladybirdcrafts.co.za.
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[ref: sml62]

VIDEOS

DECOUPAGE UNDER GLASS - AVAILABLE ON DVD
This video titled "Decoupage Under Glass and Advanced Background Techniques", is now available from Dragon Glass. Join us in a visual workshop. Step-by-step instructions on how to create masterpieces under glass. Includes instructions on glue-chipped glass, and lots more! Contact Stan or Heather (011) 849-6430 or email: dragon@dragonglass.cc
[ref: sml31]

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- 300 characters maximum (spaces included).
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- Proof of EFT payment to accompany your booking.
- Please make payment to: Tucats Media cc, FNB branch 210314, Cheque acc 545 000 38764.
- No ads will be placed until payment has been received. No ads will be accepted or changed after the closing date.
- No hand written ads will be accepted.
- Ad deadline for the next issue is **30 November**.

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			ART	BEADS	CANDLE MAKING	CARDMAKING/RUBBER STAMPING	CERAMICS/POTTERY	DECOUPAGE & 3D DECO.	FABRIC PAINTING/ PATT.	FOLK ART	GLASS PAINTING	JEWELLERY	KILNS/FURNACES	MOSAICS	PAPERCRAFT/MACHÉ	PARCHMENT CRAFT	PEWTER / SHIM	QUILLING	SCRAPBOOKING	LEATHER WORK	SILK PAINTING	SOAP MAKING	STAINED GLASS	STITCH CRAFT/FABRIC	TEDDY BEAR MAKING	WARM GLASS	WOODEN BLANKS	CRAFT MARKETS	MAIL ORDER SERVICE	REGULAR CLASSES
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Brother International SA	Head Office	012 345 5332				•									•				•				•						
The Fat Quarter Store	ONLINE ONLY	www.thefatquarter.co.za																					•					•	
GAUTENG																														
Beads Direct	Irene	012 345 5466		•								•		•												•		•	•
Beyond Laser	Roodepoort	011 674 1645																											
Buttons and Bows	Bryanston	011 463 6229																					•						
Creative Papercraft	Gauteng	011 763 5682									•				•	•												•	•
Creative Talents	Various	HO: 016 427 1030		•	•	•	•	•	•	•	•			•	•		•	•	•			•					•		•
Crystal Candy	Krugersdorp	082 900 9581																											
Dragon Glass	Benoni	011 849 6430										•	•													•			•
El's Crafts	Linden	011 782 9947						•	•		•			•															•
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Unique Creations	Meyerton	016 362 1957	•					•		•				•			•										•	•	
WESTERN CAPE																													
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Woodheads	Cape Town	021 461 7185																		•								•	
KZN																													
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Jenny's Place	Windhoek	061 269 152	•	•	•	•		•	•	•	•	•			•	•		•	•		•	•	•		•	•			•

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