



YOU CAN MAKE SALEABLE CRAFT PRODUCTS



Over 50 Projects To Inspire You

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Tracey Collier
Illustrated by Sarah Lotz



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You can make saleable craft products

A step-by-step guide to making over 50 saleable craft products

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Electronic edition

2004

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Making hancrafted items is as old as human-kind. This is especially true in Africa. It is part of our heritage and our culture to be able to make what we need out of whatever materials are available. This ability is what has enabled us to survive in an often harsh and unforgiving landscape.

In the years that I have taught various crafts to adult crafters, I have often heard my students comment that they are not creative. This belief is often the biggest obstacle that a potential crafter faces. I believe that everyone is creative, but that we limit ourselves by our fear of failure. If you try a new project believing that you are going to fail, that is exactly what is going to happen. However, if you attempt a project with the belief that you will succeed, your chances of success are that much greater. Do not become despondent if you do not end up with a perfect project at your first attempt. If you ask any successful crafter, they will tell you all about their unsuccessful projects lying at the bottom of a cupboard somewhere. The

difference between the successful and unsuccessful crafters is that the successful ones did not give up. They tried again until they mastered the technique or the project they were attempting. The successful crafter is not afraid to fail, but uses the lessons learnt in failing to ensure greater success in future projects.

This book is not intended to be the last word on crafts, but to inspire you to develop your own distinctive merchandise. Take the ideas, use them, enjoy them, but above all change them. Put your own creativity into what you do. Be adventurous and experiment with different materials and finishes.

A question that has been raised often is: "What is the difference between art and craft?"

This is not easy to answer and the debate continues in various circles. One of the theories is as follows: all art is rooted in craft. It is only once the artist manages to take a craft and impress on it his/her personality and artistic vision that a craft becomes an art. This book is intended to provide a starting point in this process.

I have written this book in the same way that I teach crafts. Where illustrations are used, I would be demonstrating in a classroom situation. If you have difficulty in following the written instructions, read them aloud and pretend that you are listening to someone explaining the steps to you. This often helps to make instructions clearer.

Have fun and enjoy yourself.

Tracey Collier



Packaging and Presentation

When starting out, the best place to try to sell your craft products is at a flea market. If possible, package your products attractively. Well-packaged goods always sell better than badly or unpackaged goods. This may cost a little more but it is usually worth the extra effort and the cost of the packaging can be added to the cost of the merchandise.

There is nothing more boring for a flea-market shopper than endless rows of flat tables with merchandise displayed in uninteresting lines. It is always a good idea to display your merchandise to its best advantage.

Here are some tips for you.

- Use the boxes in which you take your wares to the market to build up an interesting display. Create height by stacking the boxes one on top of the other and cover with a cloth.
- Make some attractive labels.
- Make sure everything is clearly marked and that handwritten labels are legible.
- Choose plain cloths in neutral colours to cover your table and boxes.
- Be presentable, well-mannered and talk politely to your customers.
- Do not talk to your customers with food in your mouth or while chewing gum.
- Wear some of your products if suitable.

If you make the same crafts, in the same way, using the same colours, neither of you is going to be able to sell enough items to earn a return from it.

You have to develop your own style, as that is what will set you apart from everybody else selling similar merchandise.

Costing for the retail market

It is sometimes very difficult to set a price for the finished product. There are so many factors that have to be taken into consideration.

For example:

- The cost of the materials.
- The time and cost of making the product.
- The time and cost of selling the product (the time it takes you to sell a product is time away from production).
- Packaging.
- Transport.
- What the maximum price is that the market can bear.
- Additional costs that have to be taken into consideration as your business grows.
- Rent, if you cannot work from home any longer.
- Telephone.
- Electricity.
- Transport.
- Labour, if you need to hire someone to help you.
- Advertising.
- Stationery.
- Tax.
- Extra equipment.
- Insurance.

It is very difficult to provide a hard and fast formula to work out how you should price your goods. A simple rule is to take the cost of your materials and multiply it by three. Once to cover your cost, once to cover your time and once for profit and the time it takes you to sell your goods. However, if you then end up with a price that is too expensive for the market, you have to make some adjustments. You either have to find

a cheaper source of materials, use alternative cheaper materials or be satisfied with a smaller profit.

If you find that one product sells very well but another sells more slowly, raise the price of the one that sells well a little and drop the price of the slow seller. The extra profit you make on the one compensates for the smaller profit of the other.

It is also a good idea to start with a low price. Once your product becomes established in the market place, you can raise your price a fraction at a time. As soon as you reach a point where your product is selling well, and you are making a reasonable profit with a good turnover, you can stabilise your price.

Good enough is not good enough.

This may seem like a strange statement, but when you expect people to pay their hard-earned money for what you have made, only perfect is good enough. What you make to sell has to look professional and well finished, even if it is homemade.

The way a product is finished is often the deciding factor for whether it sells or not. No one wants to buy something that looks as if it is going to fall apart. You must look at what you make and ask yourself will I pay money for this? If the answer is no, you have to re-think what you are doing and how you are doing it.

Often a product needs just a little adjustment or a small change in colour and it will be much more marketable.

Keep an eye on fashion trends and adapt accordingly. This is especially true of colour.

A word or two about colour

A well chosen colour combination can make the difference as to whether your handmade items find a ready market or not. Often craftspeople cannot figure out why their work, into which they have put so much time and effort, does not sell. Everybody who sees it says that it is a wonderful idea, but no one is prepared to put their hands into their pockets and buy. Often the problem lies with the colour selection.

It is always advisable to plan your colour combinations before you start your product. That is easy to say, but takes a bit of practice and basic understanding of colour before you begin.

Remember that colour includes all the tones of that colour.

Most colours are mixtures of other colours, except for blue, red and yellow. These three are called primary colours. These colours cannot be mixed from other colours. In fact, other colours are mixed using various combinations of primary colours. If two primary colours are mixed, the result is called a secondary colour. (Illustration C1)

Now the question arises: but what about pale and dark colours? Each colour has a variety of tones (the light to dark range of colours) which is made up of tints (the lighter tones of a colour, i.e. mixed with white) and shades (the darker tones of a colour, i.e. mixed with black). (Illustration C2)

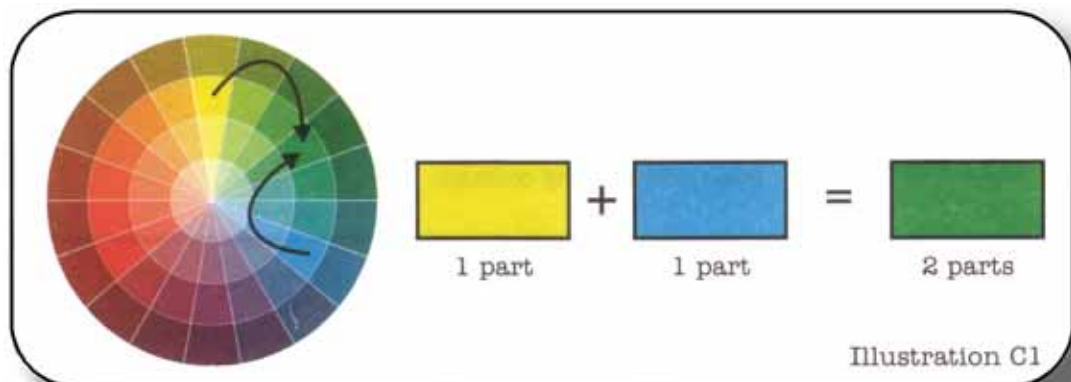


Illustration C1

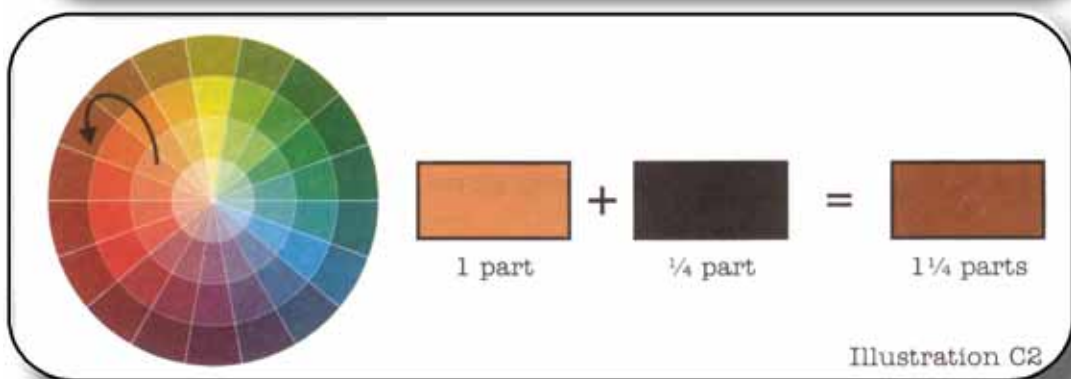


Illustration C2



STONES & PEBBLES

Painted paperweights - Page 21



- A selection of round stones, the kind you find in river beds.
- Enamel paints in red, blue, yellow, white and black.
- Thinners or mineral turpentine to clean your brushes.

Pebble people - Page 23



- Some small rounded pebbles.
- One flat stone.
- Plastic wiggly eyes.
- Clear epoxy glue.
- Varnish.

TOOLS

- Fine to medium paintbrushes.
- Soft pencil.
- 18 small plastic containers to mix your colours.
- Five plastic teaspoons.
- Damp cloth to clean up spills and drips.

- Fine to medium paintbrushes.

PAPER

Papier-mache bowl - Page 24



- Non -glossy papers torn into strips about 1 to 2 cm. wide and about 3 cm. long. (Computer paper works very well)
- Wood glue or wallpaper paste.
- Enamel paint.
- Petroleum jelly (eg Vaseline).
- Varnish if needed.

Papier-mache box - Page 26



- Large box.
- Paper.
- Wood glue or wallpaper paste.
- Paint.
- Thinners or mineral turpentine, if you are using enamel paint.

TOOLS

- Plastic bowl to be used as mould, preferably a small one for your first attempt.
- Dish for glue or wallpaper paste mix.
- Paint brushes.
- Medium sandpaper.
- Fine sandpaper or steel wool.
- Dust mask.

- Craft knife.
- Metal straight edge.
- Plastic dish or small bucket.
- Sandpaper.
- Dust mask.
- Paint brushes.
- Soft pencil.

WIRE AND TIN

TOOLS

Tin can lampshade - Page 46



- Thin soft wire.
- Six tin cans.
- Top ring fitting from an old lampshade or wire to make your own.

- Tin snips.
- Hammer.
- Nail.
- Can opener.
- Soft pencil.

Tin and rubber drum - Page 48



- Large empty tin.
- Old rubber inner tube.
- Enamel paint.
- Piece of dowel, 1,5 cm. diameter, about 40 cm. long.
- Oddments of string.

- Craft knife.
- Paintbrushes.
- Can opener.
- Metal straight edge.
- Leather punch.

Praying Mantis - Page 50



- Empty oil can.
- Oddments of wire.

- Tin snips.
- Pliers.

Tin flowers - Page 52



- Empty soft drink cans, 2 for each flower.
- Wire.
- Paint
- Epoxy glue.

- Pliers.
- Tin snips or kitchen scissors.
- Paint brush.
- Can opener.

BAMBOO

Rain sticks - Page 77



- Piece of bamboo, about one meter long.
- Round wooden toothpicks.
- Raw rice, small beads or lentils.
- Varnish, paint or clear floor polish.
- Wood glue.
- Small piece of masonite or plywood.
- Silicone wood sealant.

Wind chime - Page 79



- Piece of Masonite, about 6mm thick.
- Eleven pieces of thick string, 750mm long.
- Dried bamboo, about 60mm in diameter.
- Clear shoe or floor polish.

TOOLS

- Drill and 2mm drill bit.
- Sandpaper, medium and fine.
- Saw.
- Paintbrush.
- Light hammer.
- Heavy hammer.
- Piece of metal pipe.
- Dust mask.

- Saw.
- Drill.

CALABASHES

Calabash necklace - Page 81



- Smooth calabash.
- Jumprings in two sizes (small metal rings used to connect pieces)
- Bought fastener.
- Matching beads.
- Thin leather thong or nylon cording.

Calabash bracelet - Page 83



- Smooth calabash.
- Jumprings in two sizes (small metal rings used to connect pieces)
- Bought fastener.
- Matching beads.
- Thin leather thong or nylon cording.

TOOLS

- Small drill.
- Craft knife.
- Sandpaper.
- Soft pencil.
- Fine paintbrush.

- Small drill.
- Craft knife.
- Sandpaper.
- Soft pencil.
- Fine paintbrush.

WOOD

Bottle top rattle - Page90



- Piece of wood 2cm. thick.
- Oddments of wire.
- Metal bottle tops.

- Drill.
- Hammer.
- Nail.
- Sandpaper, medium and fine.
- Dust mask.

Twig pencils - Page 91



- Sticks approximately 1,5 cm. - 2 cm. in diameter, well dried, about the length of an ordinary pencil or longer.
- 2 mm. pencil lead.
- Wood glue.

- Drill.
- 2 mm. drill bit.
- Small saw.
- Craft knife.

Key rack - Page 92



- Piece of wood 1 cm. thick.
- wood primer.
- Enamel paints.
- Thinners or mineral turpentine to clean your brushes.
- 6 straight hooks.

- Saw.
- Sandpaper, medium and fine.
- Dust mask.
- Soft pencil.
- Paintbrushes.
- Drill.

Hand-weaving loom - Page 94



- Two pieces of wood, 100 cm. x 4 cm.
- Two pieces of wood, 60 cm. x 4 cm. x 4 cm.
- eight triangular pieces of Masonite or plywood.
- Nails with small or no heads about 35 mm. long (panel pins).
- Wood glue.

- Hammer.
- Saw.
- Square.
- Soft pencil.
- Sandpaper, medium and fine.

LEATHER

Plaited leather wristbands - Page 108



- Leather off-cuts.
- Leather poppers or press studs.

Painted keyrings - Page 110



- Leather off-cuts.
- Leather dyes.
- Bought keyrings.

Painted wristbands - Page 111



- Leather off-cuts.
- Leather dyes and paint.
- Leather poppers or press studs.

TOOLS

- Craft knife.
- Leather punch.
- Press stud tool.
- Hammer.

- Craft knife.
- Paint brushes, fine to medium.
- Thin metal knitting needle.
- Leather punch.
- Household cleaner.

- Craft knife.
- Leather punch.
- Press stud tool.
- Metal straight edge.
- Thin Knitting needle





Fine to medium



Soft pencil



18 small plastic containers to mix your colours



Five plastic teaspoons



Damp cloth to clean up spills and drips

MATERIALS

- A selection of round stones, the kind you would find in river beds.
- Enamel paints in red, blue, yellow, white and black.
- Thinners or mineral turpentine to clean your brushes.

STEP 1

Preparation



Wash the stones and let them dry thoroughly.

Mix your colours as follows, putting each mixture in a separate plastic container:

(Remember never to put a teaspoon that has paint on it into another colour - use a different teaspoon for each colour).

Green Mix one part blue with two parts yellow.

Green tint Mix one part blue, two parts yellow and two parts white.

Green shade Mix one part blue, two parts yellow and a few drops of black.

Orange Mix one part red with two parts yellow.

Orange tint Mix one part red, two parts yellow and two parts white.

Orange shade Mix one part red, two parts yellow and a few drops black.

Purple Mix one part blue with two parts red.

Purple tint Mix one part blue, two parts red and two parts white.

Purple shade Mix one part blue, two parts red and a few drops of black.

You will notice that the darker the primary colour, the less you need of it when mixing with another colour.

To mix **tints of primary colours**, you start with two teaspoons of white and add a few drops of the primary colour. Mix it through. If you want the colour to be a bit more intense, add a few drops more of the primary colour. If the colour is too intense, add more white.

Painted paperweights

To mix **shades of primary colours**, you start with two teaspoons of the primary colour and add a few drops of black. Mix through.

You should now have a good selection of colours with which to work. If you want, you can experiment more with mixing and matching colours. Remember to make notes of what you are doing, as it is very frustrating to mix a colour that is beautiful and then not to be able to remember how.

STEP 2

Painting your design

Look at each stone and see what their shape reminds you of.
Mark your design on the stone with the soft pencil.

Paint your design using the guidelines set out in the section on colour selection.
Try all the suggestions for one, two, three and five colour combinations on different stones. Leave to dry.

Varnish the completed stones if required.



TIP

Do not leave your brushes standing in the cleaning fluid. This will bend the bristles and make your brushes unusable.

When your brushes are cleaned and ready to be packed away, rub a little soap onto the bristles and reshape them. Wash the soap off before you use them again. This will ensure that the bristles maintain their shape.



Fine to medium
paintbrushes

MATERIALS

- Some small rounded pebbles.
- One flat stone.
- Plastic wiggly eyes.
- Clear epoxy glue.
- Varnish.



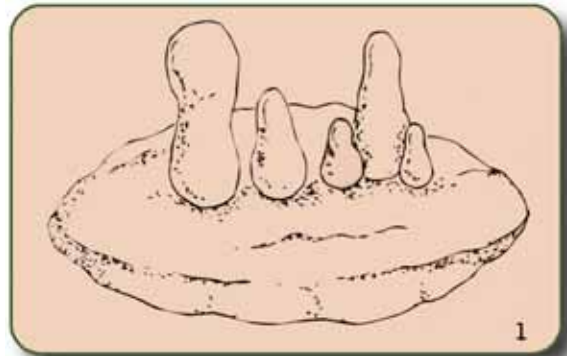
Step 1

Preparation

- Wash and dry stone and pebbles.

Step 2

Assembling



- Mix glue according to manufacturer's instruction, a little at a time as it sets very quickly.
- Glue the pebbles onto the flat stone.
- Place the taller pebbles onto the flat stone with the smaller ones along the outside.

(Illustration 1)

STEP 3

Finishing

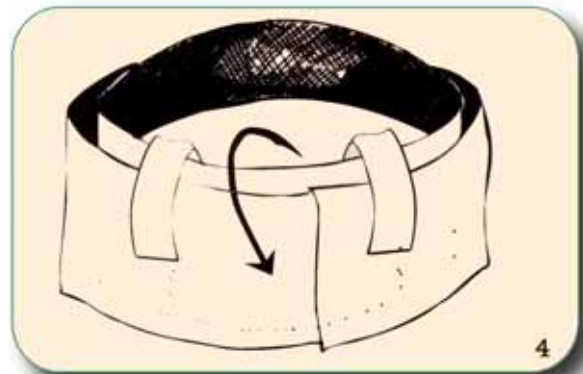
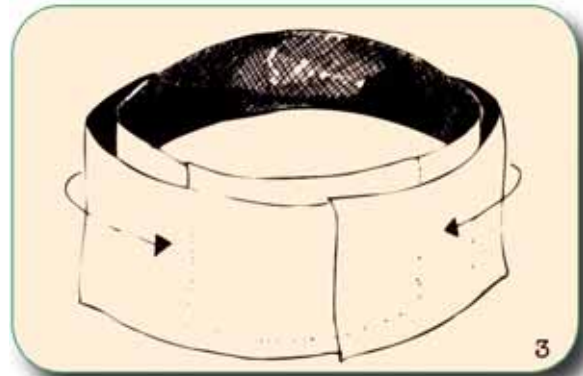
- Varnish the assembled stone and pebbles. Leave to dry.
- Glue the wiggly eyes into place.

- Tear more paper into strips 1 cm. wide along the length of the paper. Tear the strips in half.
- Paste the strips down by following illustration 4. DO several layers in this manner.
- Leave to dry.

STEP 3

Finishing

- Sandpaper to remove the rough spots. Paint as desired.





Scissors or craft knife



Pliers



Thin permanent marker

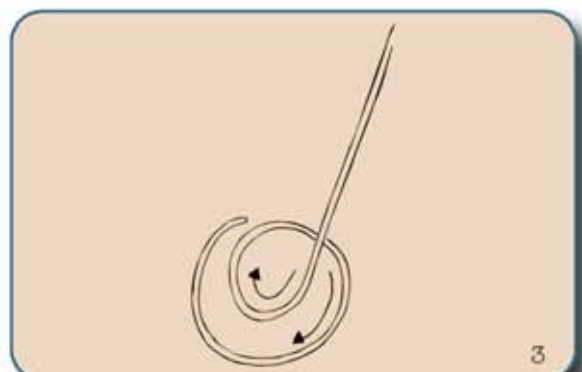
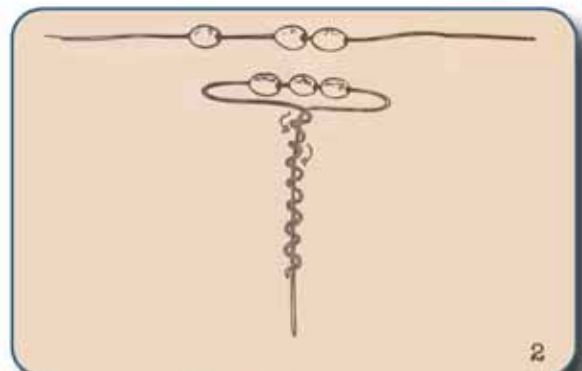
MATERIALS

- Glass or plastic beads.
- Glass stain.
- Thin wire for binding.
- Thick wire for stalk.
- Empty 2 litre soft drink bottle.
- Clear silicone or epoxy glue.

STEP 1

Preparation

- Mark bottle with marker where the cut is to be made. (Illustration 1)
- Cut along line with the craft knife or scissors.
- Paint the flower shape with glass stain. You may have to apply a number of coats to get a reasonably intense colour. Make sure that your brush strokes run in a direction that suits the design of the flower.
- Leave to dry between each coat.
- Thread beads onto thin wire and shape for stamens. (Illustration 2)
- Bend thick wire for stalk.
- Cut a leaf shape and paint with glass paint according to manufacturer's instructions.





Scissors or craft
knife



Thin permanent
marker

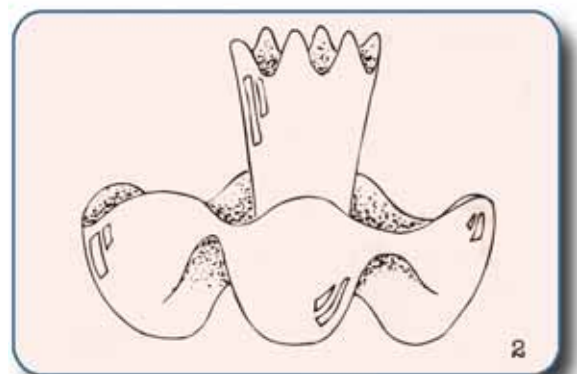
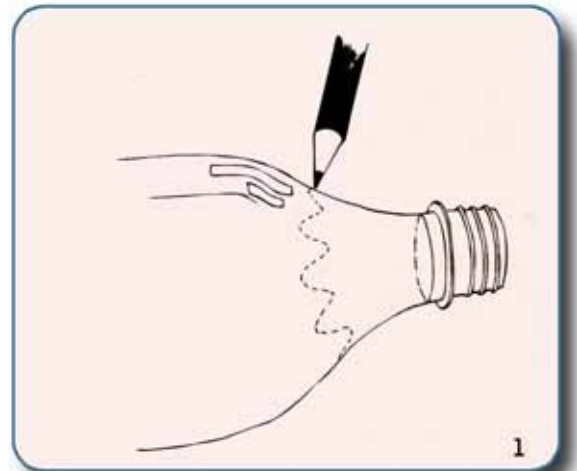
MATERIALS

- Empty soft drink bottle.
- Glass stain.
- Clear epoxy.
- Small stone.

STEP 1

Preparation

- Mark bottle with marker where the cut is to be made. (Illustration 1).
- Cut along line with the craft knife or scissors
- Cut the top as illustrated. (Illustration 2).
- Pain the shapes with glass stain. You may have to apply a number of coats to get a reasonably intense colour. Make sure that your brush strokes run in a direction that suits the design of the candle holder.



STEP 2

Assembly

- Glue the two parts together.
- Glue the small stone in the bottom of the candle holder to provide weight.

TIP

It is important to make sure that all candle holders have a weight at the bottom to ensure that they do not topple over.

Tin & rubber drum



Craft knife



Paintbrushes



Can opener



Metal straight edge



Leather punch

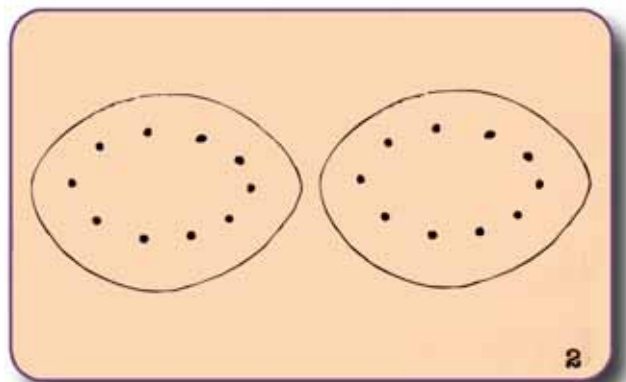
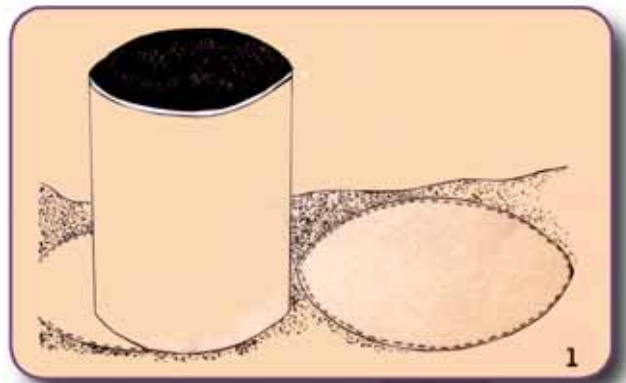
MATERIALS

- Large empty tin.
- Old rubber inner tube.
- Enamel paint.
- Piece of dowel, 1,5 cm. diameter, about 40 cm. long.
- Oddments of string.

STEP 1

Preparation

- Cut the base out of the tin using the can opener.
- Clean out the tin.
- Cut two pieces from the rubber. (Illustration 1)
- Cut small holes 3 cm. from the edge of the rubber, using the leather punch, ensuring that there are the same number of holes in both pieces. (Illustration 2)
- Cut a strip of rubber about 2 cm. wide and 1 metre long.
- Paint the tin.



Praying Mantis



Tin snips



Pliers

MATERIALS

- Empty oil can.
- Oddments of wire.

STEP 1

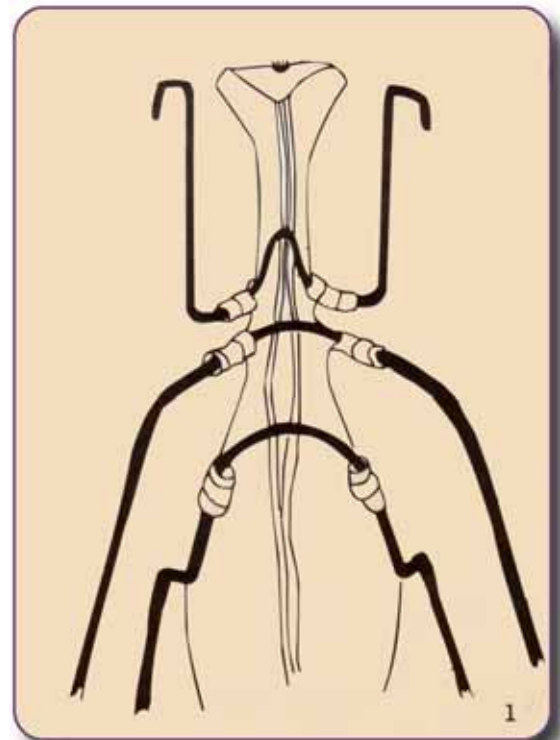
Preparation

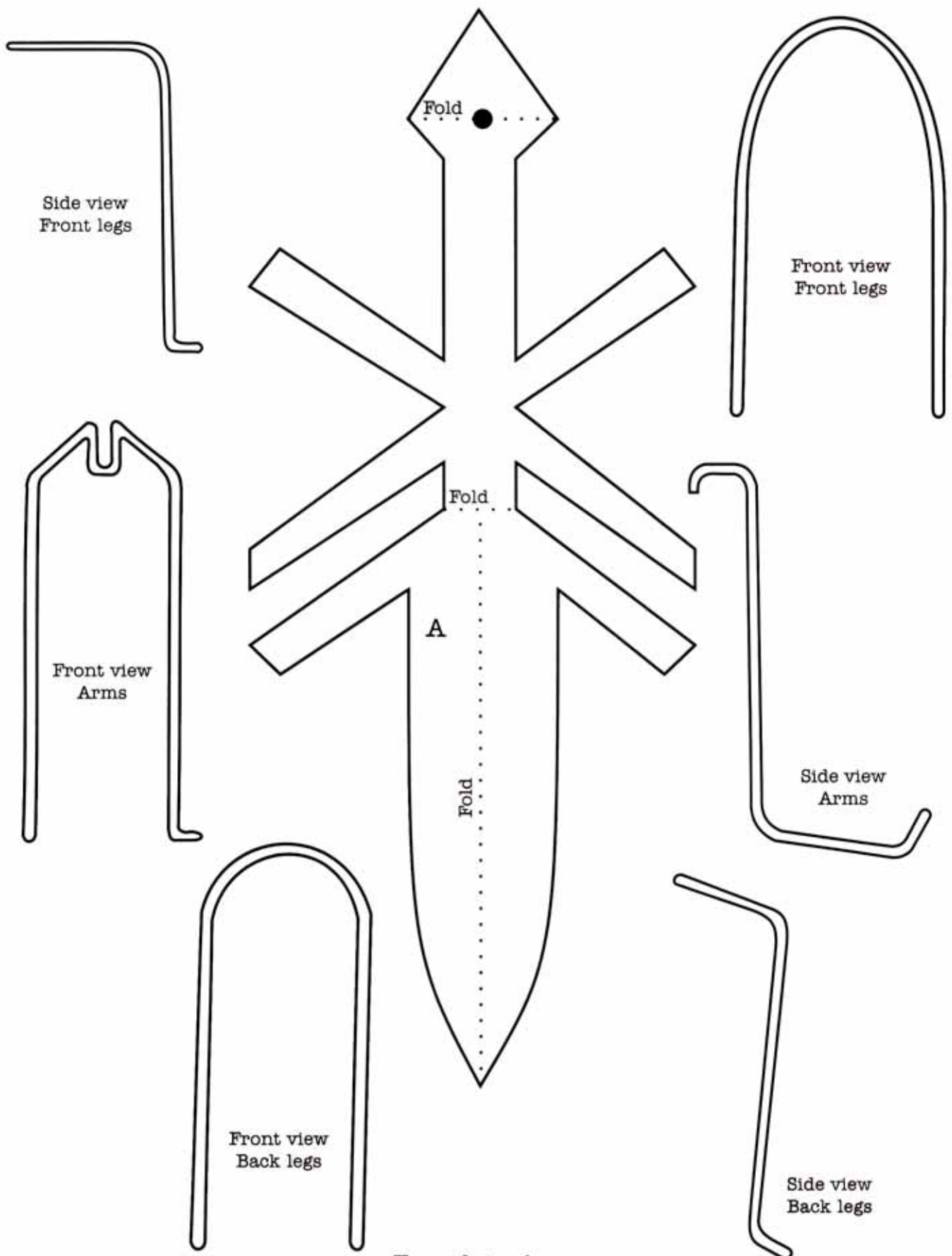
- Cut open can along seams and flatten.
- Cut according to template (A) - page 51.
- Cut and bend wire according to template for 1 set of arms and 2 sets of legs.
- Punch a hole in the head as per template.

STEP 2

Assembly

- Fold a long piece of thin wire in half and insert through the hole in the head.
- Add legs and fold over as shown in the template.
- Bend body in middle as in illustration 1 and along foldline.
- Bend head as in illustration 1.





Template A



Pliers

MATERIALS

- Wire off-cuts.
- Plain pencils.

This is a good way to use up all the bits of wire left over from the other projects.

STEP 1

Preparation

- Bend shapes using photographs as a reference.
- Make sure that there is enough wire left over to wrap around the pencil.



TIP

The pencil tops can be sold with or without the pencils.

Bead mobile



Pliers



Scissors



Craft knife

MATERIALS

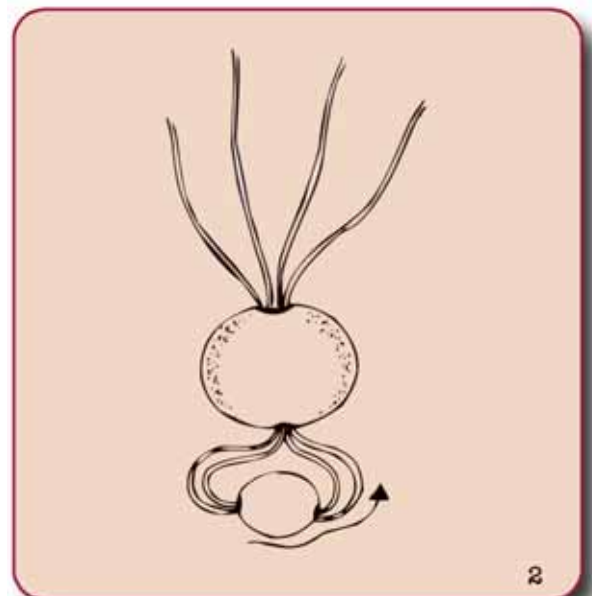
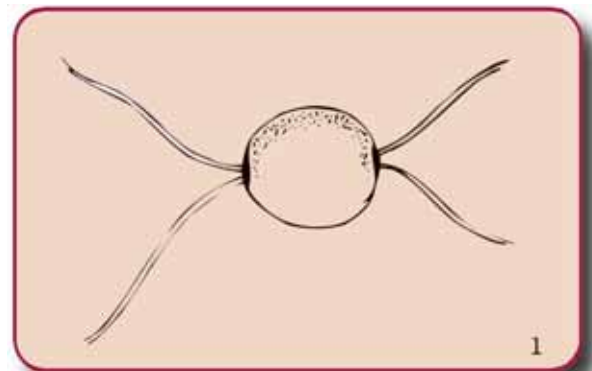
- An assortment of glass and plastic beads in a variety of sizes.
- Thin fishing line.
- Thin wire.
- Pieces of bamboo or interesting twigs about 25 cm long.



STEP 1

Preparation

- Cut thin strips of bamboo with craft knife, about 20 to 30 cm. long.
- Thread two pieces of wire, about 20 cm. long, through a large bead or through a smaller bead and larger bead. (Illustration 1 & 2)
- Thread smaller beads onto each of the strands, making sure that each strand has an equal quantity of beads. (Illustration 3 on next page)
- Twist strands together and form a loop. Cut off excess wire.
- Space beaded strands evenly.
- Make three ornaments in this manner.





Drill and 2 mm drill bit



Sandpaper medium and fine



Saw



Paint brush



Light hammer



Heavy hammer

Materials

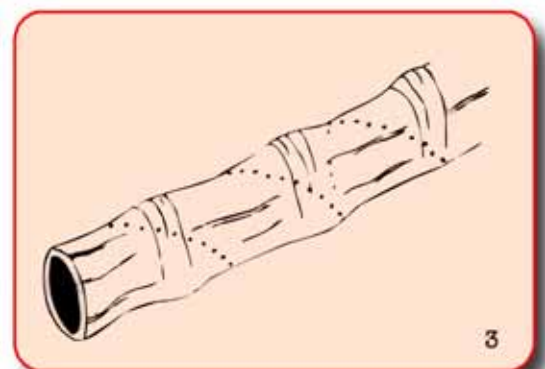
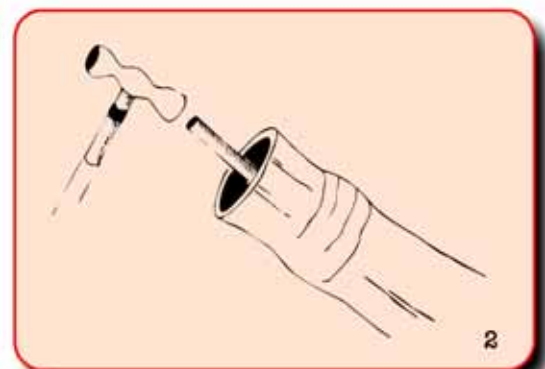
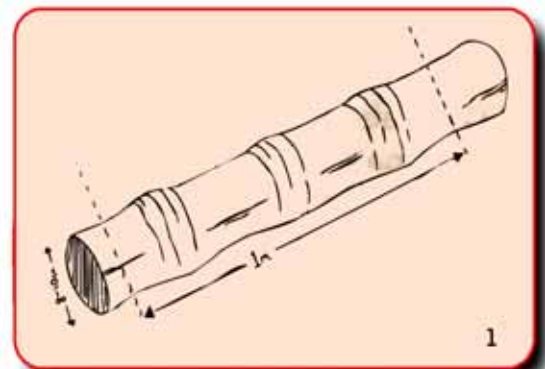
- Piece of bamboo, about one metre long.
- Round wooden toothpicks.
- Raw rice, small beans or lentils.
- Varnish, paint or floor polish.
- Wood glue.
- Small piece of Masonite or plywood.
- Silicone wood sealant.



STEP 1

Preparation

- Select a piece of bamboo, about 8 to 10 cm. in diameter. Cut on the outside of the two outside joints. (Illustration 1) The bamboo should be well dried.
- Sharpen the pipe on the inside edge.
- Take the sharpened pipe and place it on the top division. Hammer the pipe onto this hard dividing wood as it has to be removed. (Illustration 2)
- Do not hammer too hard as bamboo can shatter if it is knocked too hard.
- Cut the piece of Masonite or plywood into a circle big enough to plug the open end of the bamboo.
- Drill small holes in a double spiral around the bamboo. (Illustration 3)



Rain sticks



Piece of metal pipe



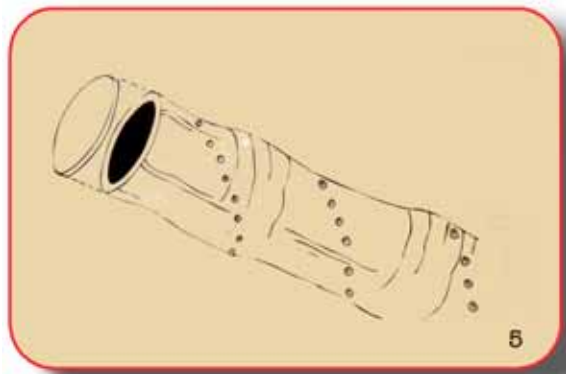
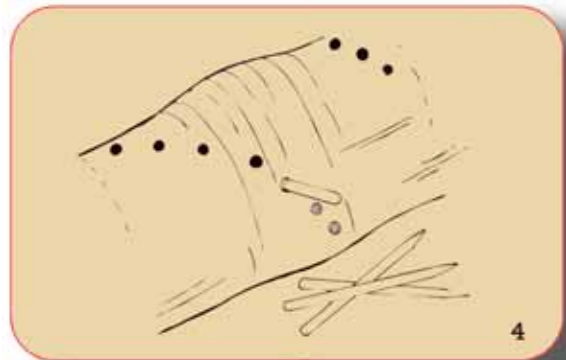
Dust mask



STEP 2

Assembling

- Put a small dab of wood glue onto a toothpick and insert it into a drilled hole. Break off the extra piece of toothpick that remains outside the rain stick.
- Continue until the length of the bamboo has been drilled and has toothpicks in all the holes. (Illustration 4)
- Leave to dry and break off excess bits of the toothpicks.
- Place about half a cup of rice, lentils or small beans into the rain stick.
- Hold the piece of Masonite or plywood over the open end and turn the rain stick over. The sound coming from the rain stick should last about 15 seconds or more. Try more rice, beans or lentils. Experiment with different combinations until you have something like rain falling on a tin roof.
- Once you are satisfied with the sound, seal the open end using the piece of wood with silicone sealant around it. (Illustration 5) Do not turn the rain stick over until the sealant is dry, as some of the rice, beans or lentils inside will become glued to the sealant.



STEP 3

Finishing

- Sand the rain stick well, first with the medium sandpaper and then the fine.
- The rain stick can now be painted, varnished or waxed.

Calabash necklace

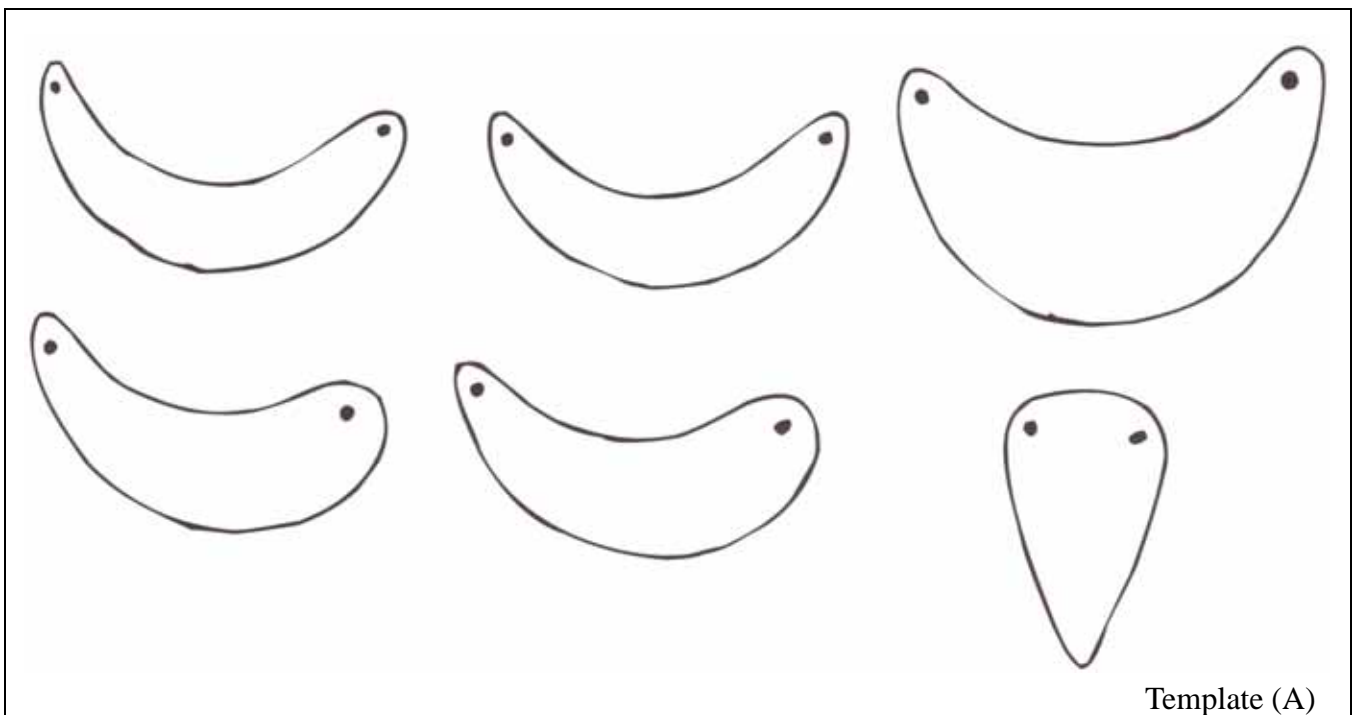
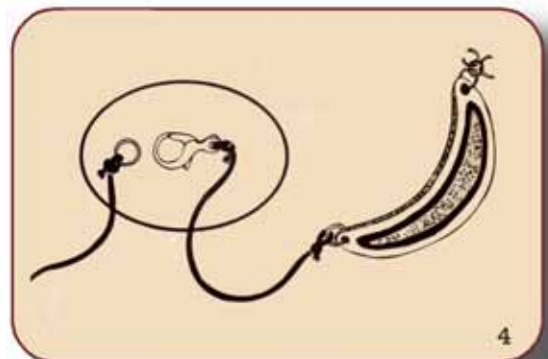
STEP 3

Assembling

- Place larger jumprings onto the calabash pieces. Join together using the smaller jumprings. (Illustration 2 on page 81)
- Tie the cord to the jumprings of the end pieces. (Illustration 3)
- Attach bought fasteners. (Illustration 4)

TIP

Calabashes are very brittle and they can be strengthened by applying a coat of polyurethane varnish to both sides.





Small drill



Craft knife



Sandpaper



Soft pencil



Fine paintbrush

MATERIALS

- Smooth calabash.
- Jumprings in two sizes.
- Bought fastener.
- Matching beads.
- Thin leather thong or nylon cording.

STEP 1

Preparation

- Use the soft pencil to mark out shapes on the calabash according to the photograph.
- Cut out the shapes using the craft knife and drill small holes as marked on the template.

STEP 2

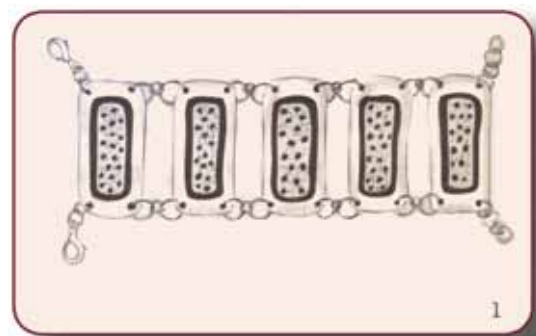
Decorating

- Paint as desired.

STEP 3

Assembling

- Place larger jumprings onto the calabash pieces and join together using the smaller jumprings. (Illustration 1)
- Attach bought fasteners.



Painted trinket container



Paint brushes



Craft knife



Paintbrushes



Soft pencil



Fine sandpaper

MATERIALS

- One dried calabash.
- Paint.

STEP 1

Preparation

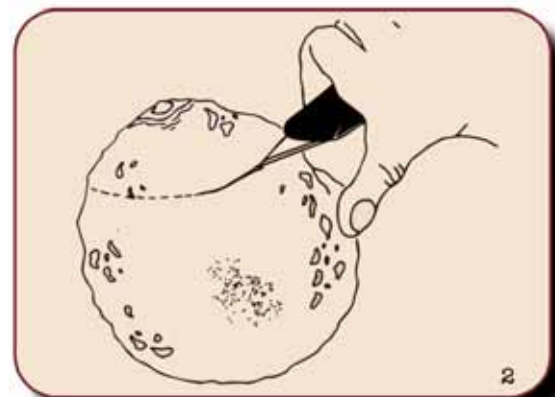
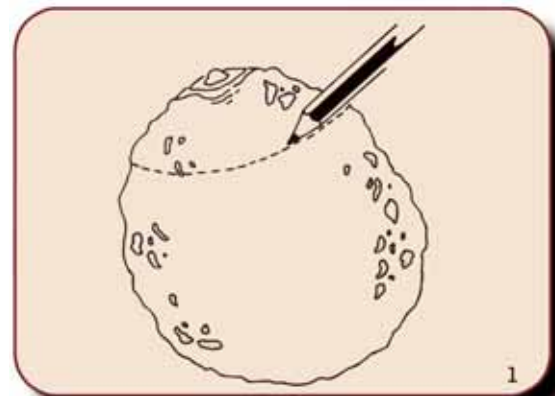
- With a soft pencil, mark off where the lid is to be cut. (Illustration 1)



STEP 2

Making the lid

- Insert the blade of the craft knife and start cutting along the line that is marked. Make sure that the lid is cut at an angle of about 45 degrees, to ensure that the lid does not fall inward. (Illustration 2) Cut carefully all the way round, being especially careful when the cuts join together back at the starting point, as the calabash can break here.
- Remove all the pips and dried spongy pulp. Fill the calabash with warm water and leave to soak for an hour. Remove the last traces of pulp with a spoon.
- Scrub the outside lightly. Leave to dry.



STEP 3

Making the lid

- Lightly sand the cut edges. Make sure that not too much of the calabash is removed during sanding, as this will affect the fit of the lid.
- Paint as desired.
- Varnish if you choose to leave the calabash its natural colour.

Alternative finishes

- Burning a design into the calabash with a soldering iron can be very effective.

TIP

The containers can be waterproofed by coating the inside with polurethane varnish. Place a couple of spoons of varnish in the container and swirl around to coat the inside. Leave to dry.



Circular wall hanging



Scissors



Large darning
needle



Fork

MATERIALS

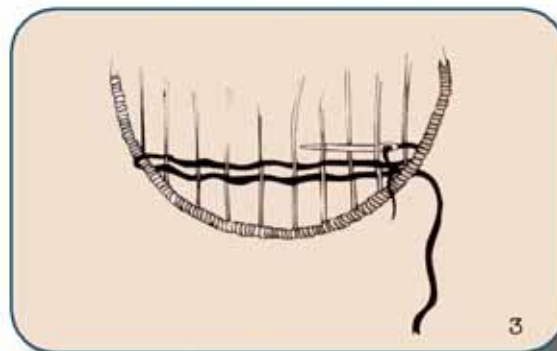
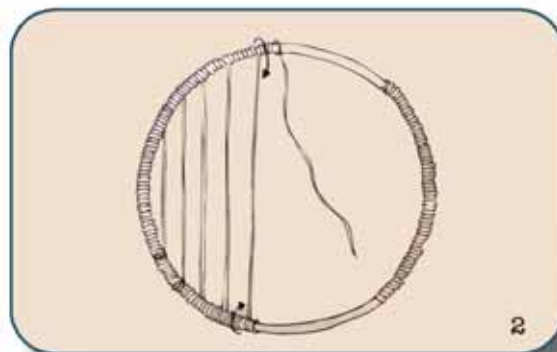
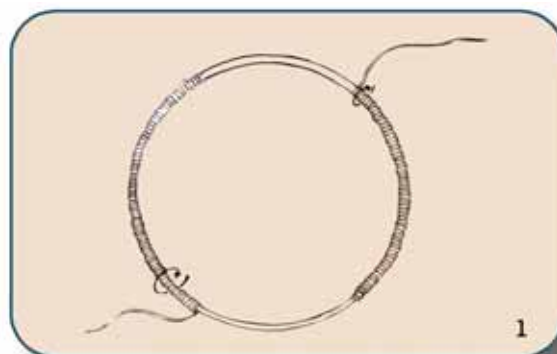
- Macrame ring in desired size, or a circle made of stiff wire.
- String.
- Wool, yarns, string and other bits and pieces that can be woven into the wall hanging.
- Large wooden beads.



STEP 1

Preparation

- Wind the string around the side of the macrame ring. (Illustration 1)
- Prepare the warp thread by continuing to wind the string. (Illustration 2)
- Continue winding the string around the wire in the space between the top and the bottom of the warp threads. (Illustration 2)
- Ensure that the threads are not too close together or too tight.





Craft knife



Leather punch



Press stud tool



Metal straight
edge



Thin knitting
needle

MATERIALS

- leather off-cuts.
- Leather dyes and paint.
- Leather poppers or press studs.

STEP 1

Preparation

- Cut leather into desired length strips. Make sure that each strip includes a 2 cm. overlap for fastening.
- Remove wax traces with household cleaner.



STEP 2

Finishing

- Transfer designs onto the leather by tracing with a thin knitting needle.
- Paint the design using the leather dye or paint.
- Punch holes for the press studs and attach according to the manufacturer's instructions.
- If the leather is too thick where the ends overlap, shave the leather thinner using the craft knife blade. (Illustration 1)

