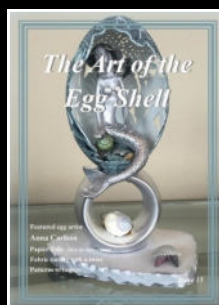
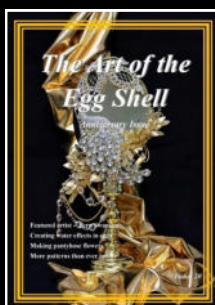
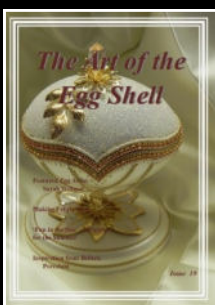
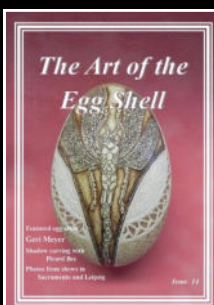
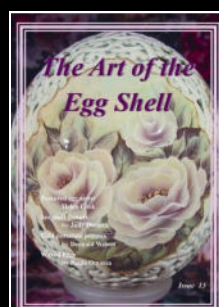
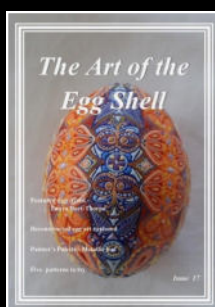
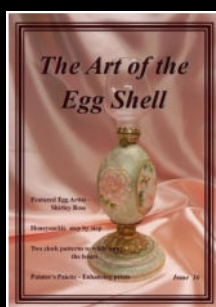
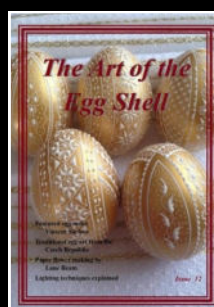
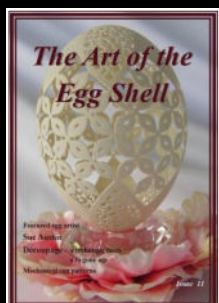
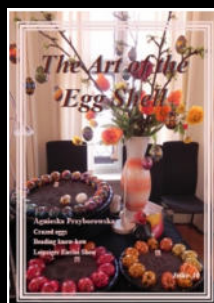
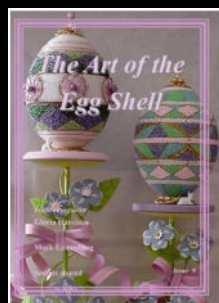
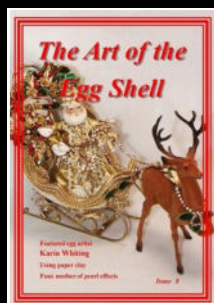


# *The Art of the Egg Shell*

## *A Ten Year Retrospective*



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# Welcome

*to a look at the last ten years of 'The Art of the Egg Shell' quarterly magazine. When I first decided to write this magazine, I had no idea whether anyone would be interested, but I guess that celebrating out 40th issue in November means that it wasn't such a bad idea!*

*Every issue of the magazine has some regular features and in this retrospective I am going to show you some of those features from the back issues (issue numbers can be found at the top of each article).*

*'Marking MasterClass' is one of those regulars and we look at various marking techniques, with specific marking instructions in later issues for some of the patterns included.*

*'Painter's Palette' takes a look at different products that can be used in our egg art, such as sculptural pastes, pearlescent inks and many other methods of applying colour and texture to your work.*

*'Featured Artists' reveals so much about some of the wonderful people working in egg art from around the world. You can see who we've featured in the past on pages 8 and 9. Some of these people may no longer be with us, but their influence lives on through their work.*

*With all of my contacts worldwide, it never ceases to amaze me how generous people are with helping to write the magazine, sharing their techniques and their designs. Every issue of the magazine has a minimum of three patterns and I've also included a few of these from various issues, along with some photos of patterns which we've featured previously, along with the issue numbers.*

*This retrospective is just the tip of the iceberg in terms of what has already been included and there is so much more in the pipeline. And don't forget our quarterly competitions that you can enter to win a prize!*

*So here's a quick summary of how to purchase this quarterly magazine. If you have any questions about this or any of the other items available from my egg art supplies business, please contact me using the contact information opposite.*

- ◆ *No annual subscription.*
- ◆ *Issues are published in February, May, August and November.*
- ◆ *Every issue is 32 pages packed with inspiration, with two 40 page bumper issues.*
- ◆ *A minimum of 3 patterns per issue.*
- ◆ *Limited stock of paper copies of issues 3 onwards.*
- ◆ *All copies available as e-copies.*
- ◆ *Payment can be made by card or PayPal.*
- ◆ *Prices shown in GBP on pages 30 and 31 are exclusive of postage.*

*So enjoy looking through our sampler and getting a feel for how 'The Art of the Egg Shell' magazine can help and inspire you today!*



*Linda*



## Our Featured Artist

Issue 28

### Reiko Minato, Japan

It always amazes me when I see the work of some artists, how they ever manage to find the time to complete the egg they have made. I suppose I am a bit jealous that they can have so much time to work on their egg art!

Reiko lives in Tokyo and has been involved in egg art for about twenty-five years. She is married, has a son and daughter and is a grandmother to a ten year old grandson.

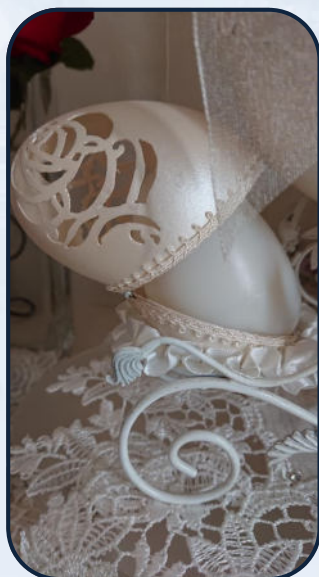
Reiko's work has been shown at the National Egg Art Exhibition which is organised by the Japanese Egg Art Guild.

There is always something which starts people off on their journey in egg art. For me it was a magazine article and for Reiko, it was watching a television program which inspired her to want to learn more. She attended classes with Ms Saeko Watanabe who was a member of California Fancy Egg, Japan.

Reiko's designs are very sculptural, often using several eggs to complete the work as can be seen in many of the photos we have included.

The amazing egg on the front cover, also shown right is a wedding ring holder. It was used at the weddings of both of Reiko's children and is a beautiful heirloom which will always remain in the family. The amount of detail on this piece is phenomenal. Even the small eggs which are set to each side of the main area, are hinged and contain a second egg.

Everything is pure white except for the jewelled butterflies, the only touch of colour in the entire piece. When you look at the egg as a whole, you will see that the top section consists of several eggs joined together. It must have taken an age to find identical eggs, let alone mark up the design!





Reiko's daughter does not share her mother's passion for egg art, although she appreciates the work as she is also creative in her own way.

Sometimes Reiko will give talks about her egg art, but she also gives classes. These are carried out under the name 'Liberté Pensée' and she teaches one to one, gearing each class to the needs and ability of each student. She does not find it easy to teach the most intricate work, so the work she gives her students to do is more basic than some of the creations shown here that she prefers to do.

Reiko really enjoys working on designs which are very elaborate and require an enormous amount of patience. Many hours of work go into these eggs and she uses her own imagination to create eggs within eggs with multiple hinges and cutwork which is breath-taking.

Sometimes she will steer away slightly from the style of work featuring delicate colours and will come up with something equally striking in a different way.



I asked Reiko which was her most important piece of equipment. She replied her air tool and all her egg art supplies. I agree, it is hard to choose!





Some of Reiko's work reflects the history and culture of Japan. The Samurai helmet is carefully reproduced, while the fan, below shows the bride and groom in traditional clothing set against the backdrop of a fan.

Coincidentally, the one technique that Reiko mentioned wanting to try is Pysanky. You may recall in the last issue that I told you about my first attempts at this.

When asked whose work she admired, Reiko mentioned Anna Sell, a Polish egg artist whose work we have shown in our pages before, and Hitomi Baba. She has also used her skills from other art and craft disciplines such as parchment craft, rattan work and also calligraphy.

The ostrich egg below features a woven finish. The egg has been cut with slots through which the patterned material (ribbon or washi paper) can be threaded to create basket-weave effect.

The egg, bottom left, shows a variety of lattice cuts. Note the hanging panels which have a mixture of cuts - zig-zag panels with diamond cut outs and overlapping delicately-tinted flowers. The filigree butterflies are echoed in the middle tier of petal sections, with butterflies cut within each petal.

So much thought has gone into all of Reiko's creations and amazingly she doesn't always work them out on paper first. Her work is exquisite and it has been a pleasure to share it with you all.





## Momi Paper



I have a 'thing' about the colours on the left and love the contrast between really vibrant colours and black, so when I found this paper, I had to buy it! It could have been fabric, a greeting card, anything with those colours. I'm just immediately drawn to them.

So once I had it, then I had to discover more about it and how I could use it within egg art. Obviously it is not a paint finish to apply, but it is colour which can be applied to the egg, so I think I can include it in our Painter's Palette.

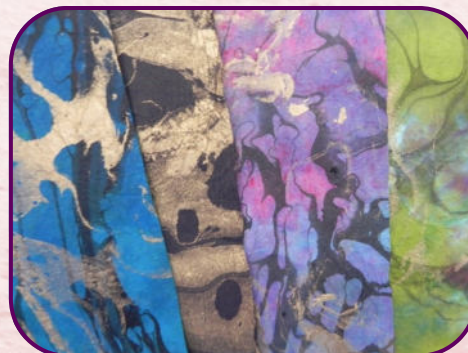
What is Momi paper? It is a hand-made paper from Thailand and each sheet is unique in design as a result. Although Momi paper is also available in plain colours, my favourite has to be the marble effect which also includes elements of gold, silver and copper colours within the marbling. The paper is made from bamboo and kozo pulp. Kozo is the inner part of the Paper Mulberry plant and is widely used in paper making. It is grown as a crop and harvested annually to be used for this paper.

Momi paper is very flexible and is also very strong. It feels almost like a fabric and will contour quite well to most surfaces. It seems to be used mainly for covering books, boxes etc, but it would also work for eggs. Naturally the curvature of an egg is not as easy to apply the paper to as a flat surface, so it's suggested that you tear off small pieces of the paper and patch it

together onto the shell. This way you can select the more interesting areas of the paper to position in specific areas of your design. Use a PVA glue to apply the pieces of paper and make sure that you glue

to the edge so that there are no wispy bits sticking up. If you are not covering the entire egg, make sure that no tiny fibres are overlapping the rest of the painted area of shell. This paper is really strong so I ended up picking at the cut edge of the paper with tweezers to soften the edge to apply onto the shell.

The art deco-styled design, left, has just been completed using the green Momi paper, matched with gold Dutch metallic leaf and a gloss black paint finish, picking up on the colours in the paper.





# Our Featured Artists Over the Years...

For the last forty issues of the magazine, I've tried to feature artists who work in various styles and from different countries around the world. The issue numbers for each artist are shown along with their names. There is so much talent out there and so many more artists to feature in the future.



1. Beryl Stanton



2. Atchara Thipayarat



3. Gabriela Wolfson



4. Vanesa Pena



5. Tiety Entjes



6. Joe-Sam  
Kawaguchi



7. Diane Angle



8. Karin Whiting



9. Gloria Harrison



10. Agnieszka  
Przyborowska



11. Sue Austin



12. Vincent Sarloos



13. Helen Cook



14. Geri Meyer



15. Anna Carlson



16. Shirley Rose



17. Laura  
Burt-Thorpe



18. Jenny Konrad



19. Sarah Willmer



20. Fern Swanson





21. Brenda Dent



22. Willi Riffelmacher



23. Oleh Kirashchuck



24. Anna Flicker



25. Hajnalka & Éva Aszalos



26. Kyung ah Kim



27. Perry Boggs



28. Reiko Minato



29. Andreja Ogrinec



30. Satoko Kano



31. Penny Vincent



32. Ellen van Buren



33. Lynn Mountjoy



34. Qiniso Ndebele



35. Zuzana Königová



36. Juan Pablo Polgatiz Benavides



37. Riëtta van der Kolk



38. Rajendra Padmaker Kelkar



39. Jennifer Filer



40. Tünde Csuha



# Popotillo Art

I had never heard of this technique of decoration until I was contacted by Yvonne Santiago in Florida who told me about a lady called Conchita Muñoz from Mexico who is using this technique to decorate her eggs. Popotillo art is a traditional pre-Columbian Mexican technique which has been used to decorate artefacts.



The base material of Popotillo is a natural product from the Cambray plant, also known as Mijo. These small straws are pale yellow, but are stained with anilines or vegetable dyes to produce different shades and colours.

A dentist by profession, Conchita uses popotillo as one of the methods she uses to decorate her eggs. She explains that the egg is covered first with a thin layer of natural beeswax. The straw is held in one hand and is cut in very small sections using the nail on the ring finger of the other hand, pressing it into the wax as it is cut. The tiny pieces of straw are built up into the most complex images and then coated with a lacquer or clear varnish to protect it. Here are just a few of Conchita's beautiful designs. In our next issue we will also look at some of the work of her fellow South American artists who are using some other techniques which are really unusual and interesting.





## *Spring is in the air...*

*and with the spring comes the emergence of the spring flowers as we look forward to the warmer days.*

*And what better way to celebrate spring than with a sweet little egg trimmed with spring flowers which you make yourself.*

*These little daffodils echo the bouquet on the silk print and are created from cold porcelain paste. For those of you unfamiliar with its use, this is an air-drying clay which enables you to work in great detail with the added bonus of a shrinkage rate of about 17%. The paste should be kept completely airtight (but not in the fridge due to possible condensation problems).*

*The paste should be pre-coloured with a small squeeze of white paint (ordinary acrylic paint is fine) even though it appears white. Colour is then added and by adding the white paint in the first place, the colour remains true and produces a good solid depth of colour right through the paste. Normally the paste can be used straight from the packet, but if you find that it sticks a little in the cutter, dip the cutter in cornflour and this should help. Always work with clean hands as the paste takes on the colour of anything it contacts with.*

*Specialist cutters allow you to make flowers of varying sizes. We have an extensive range of mini, midi and micro cutters. The micro cutters will create a flower head of perhaps 1/4 inch after shrinkage! My recommendation is that you start with the mini (larger size) cutters to get the technique mastered, then use the tinier ones if you wish to. Many of the cutters are multi-functional.*

*And so to work...*



*Roll out your paste thinly having pre-coloured it as required... Using the daffodil cutter, cut two identical shapes from yellow paste and use a balling tool to carefully cup each petal to give it some shape. Take a small length of covered wire, make a small hook in the end and embed the hook into a small oval of orange paste. Use a toothpick or similar to open up the oval to create the trumpet shape, pushing the paste back against your finger to frill the trumpet slightly. Thread each set of petals onto the wire, securing with a little glue and arranging each set so that the petals alternate. Leaves are made from the same wires, sandwiched between two layers of paste, rolled thinly, the cut so that the wire sits centrally. A slight twist to the leaf around the wire will add some life to it!*





Show most egg artists an un-painted, albeit beautiful, figurine and they run in the opposite direction and a communal cry of 'But I can't 'do' faces!' So I hope to show you that it's not as hard as you think and that this is an area where an element, not so much of skill, but of understanding what you are doing comes into play. Often the clue is in the casting of the figurine... Where the eye is to be open, there may be a very visible eyeball and often there are clearly defined eyebrows. Think carefully before you start to paint and choose your colours wisely. While I can't begin to create such beautiful faces as those of Gabriela Wolfson, our featured egg artist, I can at least give you a better of idea of tackling basic face painting.



There are some tips which I have learned over the years about expressions on faces. No-one wants to see a beautiful figurine with a scowling face or a lovely cherub with shifty eyes! Eyebrows are very important. High eyebrows, spaced apart will give the impression of innocence and more appeal. Eyebrows too close together make the face look mean or bad tempered and eyebrows which are too low, can create a scowl. Colour is also another factor as can be seen later. It's also very important to allow each individual paint colour to dry thoroughly before applying the next one. Resin and metal do not absorb the paint as quickly as plaster or similar materials, so they take much longer to dry. If you are painting metal figurines, always apply a matt white primer (white car primer is ideal for this). This will prevent the base metal from showing through and also protects the figurine from the risk of the paint scratching off.



So if you don't have much confidence, let's look at the simplest method of painting where the eye is not completely painted in.

The torso shown here is porcelain and painted with a flesh tone first and the hair is tinted with a pearlescent ink which allows the base colour to show through a little. I paint the eyelid with pale blue paint and leave it to dry properly before moving on to the next stage. Using a very fine brush and a dark brown paint, I run the brush under the eyelid to give the merest hint of a downcast eye. The eyebrow is set high and not too curved or too wide. If you can manage a few very tiny lashes below the eyelid line, paint these in too. A touch of a muted red or pink on the lips, just highlighting the plumper part of the lip should give a demure look. Don't make the mouth too wide or you will end up with a cheesy grin which is not the look you probably want or need.

The eye detail on the cherub (top right) is so good that there is only one way to paint it and that is to have the cherub looking you straight in the eye. Work as follows using a very fine detail brush. Paint the 'white' of the eye using a pale cream colour. Remember to allow each colour to dry thoroughly before moving on to avoid smudging. Paint the iris in dark brown. The pupil, painted black, should be painted so that only a tiny amount of the dark brown should show as a rim around the black. (A wide pupil looks friendlier than a small one - something I remember from my toy-making days). The tiniest white highlight in the same position on each eye will give that spark to bring the face to life. Edge the eyelid with the finest line of light brown. Colour the lid with the palest of blue paints and add eyebrows (Quite high and widely spaced for a childlike, innocent look). Add a blush of rose to the cheeks and tint the lips with a rose colour.

I hope this will give you a little more confidence and will enable you to use a wider variety of figurines than you may have been able to in the past.



## Using Silk Prints in Egg Art

*When discussing options for adding pictures to eggs with my customers, I am sensing a reluctance to use anything other than a waterslide decal to embellish the egg. When I suggest using a silk print, I am often asked how to apply it as it doesn't seem that the technique for applying the silks is widely known.*

*First all, let's look at the actual fabric... silk does mean silk and most prints are made using Habotai silk. This is a sheer, lightweight fabric which was traditionally used for making silk kimonos.*

*Since the fabric is sheer, it's important that the surface to which it is applied is a pure white, otherwise it will show through the fabric, particularly if it is glued in place.*

*As a basic method of application, I would create a template from the silk print and lightly mark the shape, normally an oval, onto the egg. This shape is then painted with one or two coats of white paint, your background colour.*

*The glue used has to be a non-bleed glue and is applied very lightly and evenly to the white background. I use my fingertips to do this as I can sense how thickly it is applied better. I allow it to almost dry out before placing the silk print over the glued area, gently smoothing the print down into place, but taking care not to distort the image by over-stretching the silk in one particular direction.*

*Once the print is in position, you can take a very sharp pair of scissors and trim the print back. The edges can now be trimmed with cording to complete.*

*So that is the basic technique, however I like to embellish the print a little to make it that bit more special. You could use embroidery silk for this or, my favourite, silk ribbon. Obviously if this is done, then the print has to be carefully selected to allow for the embellishment to work properly.*

*The most popular type of enhancing is to embroider any flowers on the print, so the Edwardian ladies with large hats lend themselves well to this, as seen left. Care must be taken to reduce bulk and any visible silk ribbon ends behind the silk image, so contrive to hide the ends behind the actual rose. In addition to the use of ribbon embroidery, I also added sniglets to represent the tinier foliage and the odd flatback crystal to add a touch of sparkle. The neckline was trimmed with a ruffle of organdie ribbon to give a lighter, airier feel.*



*Another idea that I used on my steampunk perfume bottle was to add some tiny watch components to the silk print. I added a pop of colour using tiny silk rosettes to match the coil of rattail satin.*

*The main thing to remember is to maintain the scale in your embellishments and take great care when gluing the silk in place using a thin, even coating of non-bleed glue. Stick to those guidelines and you should be successful in using silk prints in your egg art.*





## by Brenda Dent

Brenda sent me her interpretation of Elena Fomenko's drawings (one is shown below left) which formed the basis of the competition in our last issue.

I surprised her by asking if she would like to write instructions for making her egg for us all to share. The lining is particularly interesting.

Mark the egg with two horizontal lines, one around the centre girth, the second one about 0.5 cm below that line.

Mark the hinge position at the centre back.

Make a cut at the hinge position and glue the hinge in place.

Cut out the remainder of the centre girth line and clean out the membrane if necessary.

Paint the inside of the egg with magenta pearlescent ink. Note that this will require several coats to get a good depth of colour.

On the inside of the bottom half of the egg, mark a diamond shape. In the top of the egg, mark a small oval.

The lining is created using satin bias binding which is split down the centre along its length and then overlapped to give a pleated effect. Just take the lining to the edge of your marked oval and diamond shapes. Taper the lengths of bias binding towards the bottom of the egg.

### You will need:

Emu egg

1m - Fuchsia rhinestone chain

4-5m - Gold beaded chain

6m - Fuchsia satin bias binding

'Table mountain' plastic base

Hinge

Hinge covers

Gold egg stand

Beads for the dangler

Flat back plastic flowers

Gold leaves

Porcelain rose

Gold chain and findings

Paints: Black

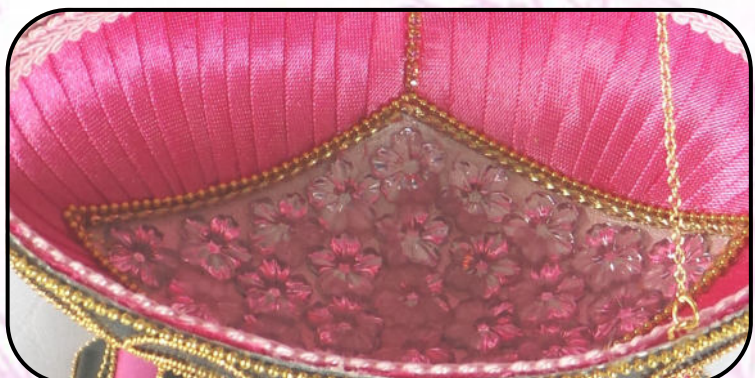
Grass green

Royal blue pearl paint

Daler Rowney Sundown Magenta  
pearlescent ink

Glues

Elena's original drawing (below).



This close-up shows how the flat back plastic flowers have been glued over the inked diamond-shaped area. The ink shows through the flowers beautifully and gives a lovely effect.

The diamond panel is edged with a double row of beaded chain to disguise the edges.



Edge the oval in the top half of the egg with a double row of beaded chain. Complete the trim with a porcelain rose and the gold leaves.

Glue pink cording to the inside cut edges of both halves of the egg to trim.

Glue on the hinge covers.

Now for the outside of the egg. Brenda copied Elena's drawing as closely as possible, marking it onto the top half of the egg.

On the bottom half of the egg, Brenda marked 2.5cm intervals all around the egg and used the bottom of a small glue bottle to mark in the semi-circular design. Adjustments were made in the shape of each semi-circle at either end of the egg. Once Brenda was happy with her markings, she varnished the egg to prevent the pattern from rubbing off while she was handling it. Brenda used a white pencil to mark the egg.

Now the egg can be decorated up with rhinestone chain edged with gold beaded chain.

A restraining chain can be fitted on the inside of the egg, tucked between the egg and the lining fabric.

The dropper is added to the centre front of the egg.

The plastic base was painted up to match the colours used to trim the egg using the Sundown Magenta pearlescent ink as shown. The remainder of the base is not black, but a mixture of black, blue and green in an attempt to match the actual colour of the egg. More beaded chain is added to echo the decoration on the egg.

The stand is glued to the base, then the egg glued to the stand using epoxy glue.

I know that Elena will be thrilled when she sees the designs which you have all come up with based on her artwork. And I hope that it has helped you all (even if you haven't sent in an entry for the competition) to look carefully at something, analyse the image and then transpose it from something that is normally two dimensional into a three dimensional egg art creation.

Now you have seen what can be achieved, maybe you can look at designs from other disciplines and try to work out how they can be altered and used in your egg art.

Look at different materials, textures, techniques and so on. Consider the use of colour. Should you go for bold, dynamic colour schemes with strong lines and sharp clean edges? Or should you use delicate pastel colours with softer lines, more delicate materials and possibly a whimsical feel to the overall design?

The choice is yours and is as personal as your choice of clothing, jewellery or hair style. It has to be something that appeals to you as an individual. Imagine having to create a commissioned piece which is totally alien to anything you have ever done before and would never appeal to you. This is the reason why most of us eventually develop our own style of work. There are of course some of us who keep trying different techniques and styles of work and this keeps what we are doing fresh and alive as well. So until you finally settle on a style, even if it is only for a relatively short period of time, have fun experimenting!





# Egg Art

Here are some of the eggs featured in the magazines over the past forty issues.



Joe-Sam Kawaguchi, Japan



Oleh Kirashchuck,  
Ukraine



Anita Remus, U.S.A.



Kerstin Deutsch, Germany



Victoria Lane, U.S.A.



Jacky White, U.K.



Donna Wintermute, Canada



Martina Scheffler, Germany



# *Showcase*



Sue Adkins, U.S.A.



Katy Nuetzel Wilson, U.S.A.



Shandry Jarrell, U.S.A.



Linda Martin, U.K.





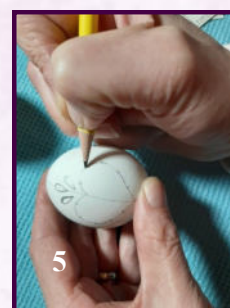
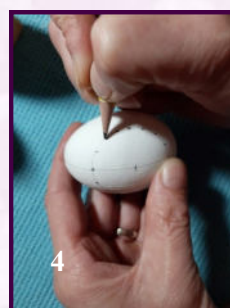
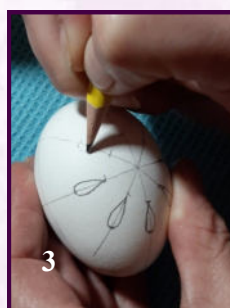
## Madeira Technique by Marta Kamp, Austria

Issue 33

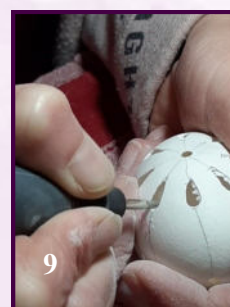
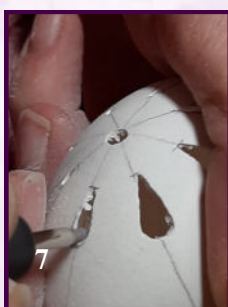
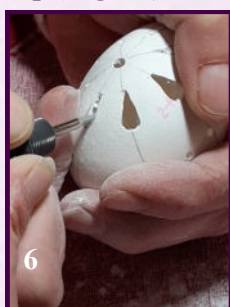
*The more eggs I see, the more I realise I know so little about these traditional techniques which originate in Europe. Although I had seen this style of work, I did not know it's name. The contrast of the white wax decoration against the different coloured backgrounds is so simple, yet really effective.*

*Watching the videos which Marta sent me was mesmerising. You don't want to know how many cups of coffee went cold as I concentrated on watching and trying to understand the German commentary (my German is still quite rusty!) The materials and equipment needed for this technique are minimal and you can create tools from items you may have around the house.*

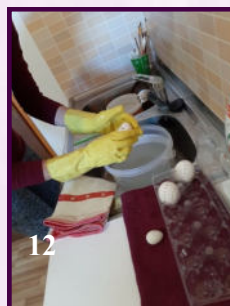
*Marta begins her project by dividing the egg into quarters (Fig.1) and then adding the centre girth line.*



*The egg is then divided again as shown in Fig.2). This is the basis for the design. Working from the centre of the egg, measuring equal distances along each of the lines, the petal shapes are drawn in. (Fig.3). A heart shape is created by marking equal points from the centre of the egg, then drawing the heart over the top (Fig.4-5).*



*The holes are drilled out a diamond flame burr to shape the petal opening and a ball end burr to make the circular holes. You can see the flame burr is raised high to go into the pointed end of the petal shape (Fig.6-10). The membrane around the edges of the openings is very ragged and so to remove it completely, the egg is placed in a bleach solution (1 part bleach to one part water) for 5-10 minutes until the membrane dissolves away. Rinse thoroughly in water (Fig11-13).*



### You will need:

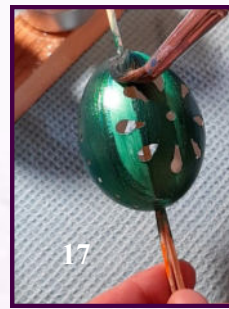
Blown egg shells  
Paints of your choice  
White wax crayons or beeswax

### Bleach

Assorted drill bits  
Assorted stylus  
Tea light

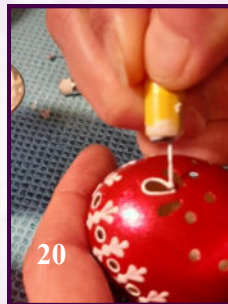
Old spoons to hold wax





Once the eggs have been rinsed and dried thoroughly, Marta uses a couple of coats of acrylic paint called 'Royal Flash' to colour her eggs or 'Primo' acrylic. Since she has a hole at the centre top and bottom of the egg, she uses a skewer all the way through the egg with a toothpick wedged into the bottom hole to keep the egg from rotating as she brushes (Fig.14-17).

The wax which Marta uses is white beeswax or even white wax crayons. The wax has to be gently melted over a tea light. You will have seen incense burners which have a cavity under a dish for the tea light, allowing the scented wax to melt in the top section. Marta suggests that you can create your own version but cutting open a tin can, cutting openings in the bottom third to make it easy to place and remove the tea light. The wax will melt on the top of the can. She has an arrangement on her work table where she has a series of spoons which are attached to a shelf with space underneath to put the tea light so that her wax is close to hand (Fig.18).



Traditionally Madeira technique is worked with white wax on a white egg, but Marta likes to work on eggs which are painted. She uses different tools to apply the melted wax to create different patterns on the egg. The temperature of the wax is something which you will gauge with practice. Marta stirs the wax as it heats over the tea light to ensure that it is fluid enough to work with and also warms the egg in her hands before starting. Using a tool with a tiny ball end to the tip, Marta dips it into the molten wax and very quickly, runs it around the edge of a drilled hole to create an even outline (Fig.19-20). The petal shape is created in two separate applications of wax to ensure that it is fluid enough to make a smooth outline. If the wax begins to build up on the tip of the tool, you can hold it over the flame to remove it. More decoration is applied directly onto the shell as a continuous line of pattern. The centre stroke is applied from the tip, drawing the slightly larger ball tool downwards to taper the stroke. The next two strokes are applied either side of the first one to create the feathered pattern (Fig.21). This is known as a 'drop-pull' technique. The large dots are created using a larger ball end tool or stylus (Fig.22-23).

The finishing touch is to take a very long needle and thread a length of ribbon from the bottom to the top and back again, forming a loop to hang the egg from. The ends are knotted together to stop the ribbon falling through, then tied in a bow (Fig. 24).



Marta's eggs remind me of an assortment of individual fancy iced cakes and I really appreciate the series of videos and photos that she sent me to help me to understand the Madeira technique.



Marta Kaniš, Austria

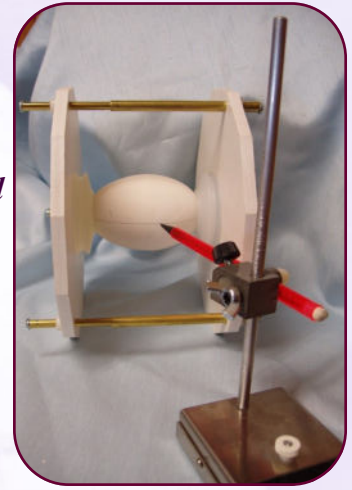


## Marking Masterclass - Pinecone egg

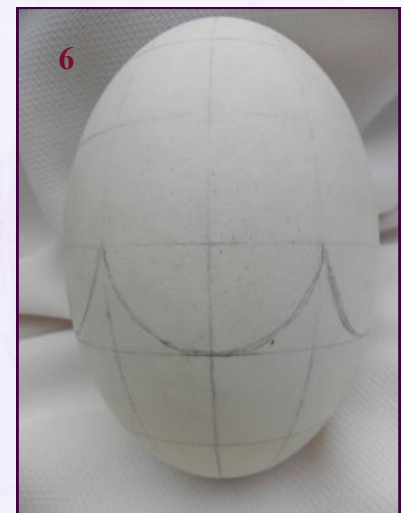
*Marking the pinecone (made famous by Fabergé) is actually not as hard as you would think. One of the important things is to make sure that the shape of your individual sections of the pine cone are nicely rounded and not too elongated. You also need to ensure that each section is symmetrical and this can be achieved with careful marking. So let's begin....*

*Mark the egg into twelve equal vertical segments (1).*

*Mark the centre girth line (2).*

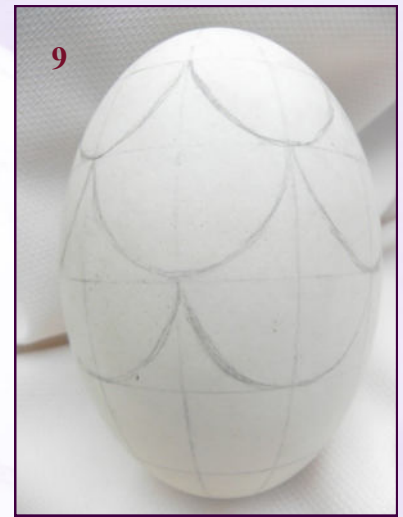
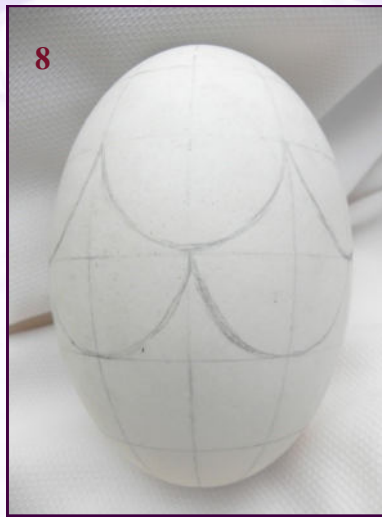
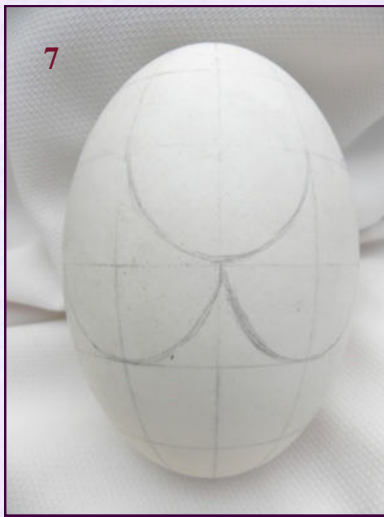


*Measure the distance between two vertical lines along the horizontal line (3) and mark this distance upwards from the centre line and downwards to enable you to mark in the horizontal lines (4).*

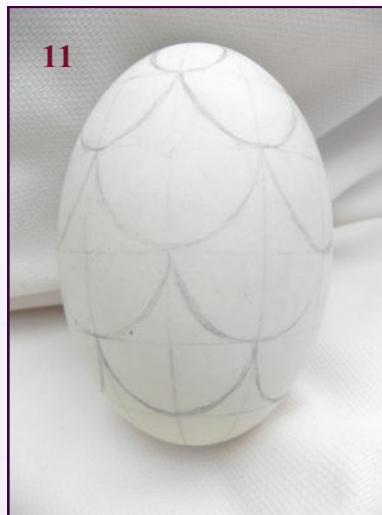


*Starting at the centre girth line and working over two segments, mark a curved line as shown (5). Continue this all the way round the egg at this level (6).*





*Working on the rows above in turn, continue to mark in the curved sections of the pinecone (7-10), then work downwards to complete the overall pattern (11). The hinge could be placed along the bottom edge of a wider curve.*



*'Crystal Casket' (above) and a Diamond Anniversary gift (below) show the pinecone markings. See also the egg from the back cover, left, for another design.*





# The Butterfly Egg

## Helen Cook, U.K.



The butterflies used are a mixture of die-cut, peel offs and laser cut shapes. Helen used white butterflies (with the exception of a few peel offs) as she wanted to paint them in pastel colours. This egg was designed many years ago and Helen suggests that there will be a better supply of shapes and colours available now.

Mark the egg in half with a vertical line, then find the centre girth line.

Mark a large oval on the front and back of the egg. The size of the oval is determined by the size of the egg. Bear in mind that the butterflies will overlap both openings.

Coat all of the paper butterflies with sealer on both sides. When dry, glue them around both ovals as per the diagrams, using a variety of sizes and making sure that some wings overlap the ovals (Fig.1 and 2).

After both ovals have been surrounded by butterflies, add some to the rest of the egg, making sure that one butterfly touches another at some point and that none of the gaps in between are too big as these will be cut out. (Fig.3)

In selected spaces between the butterflies, mark either a 'X' (indicating this will be cut out) or an 'F' for flowers. If a gap is too big, mark it in half and put a 'X' in one half and an 'F' in the other half. Use tiny paper flowers or similar in the 'F' areas that are not being cut out.

### You will need:

Large rhea egg  
Assorted butterflies as mentioned  
(you need to double up for each one used)  
Paper flowers (double up again)  
Glitter  
Flat-back stones  
Optional figurine  
Paints as required  
Sealer  
Glues

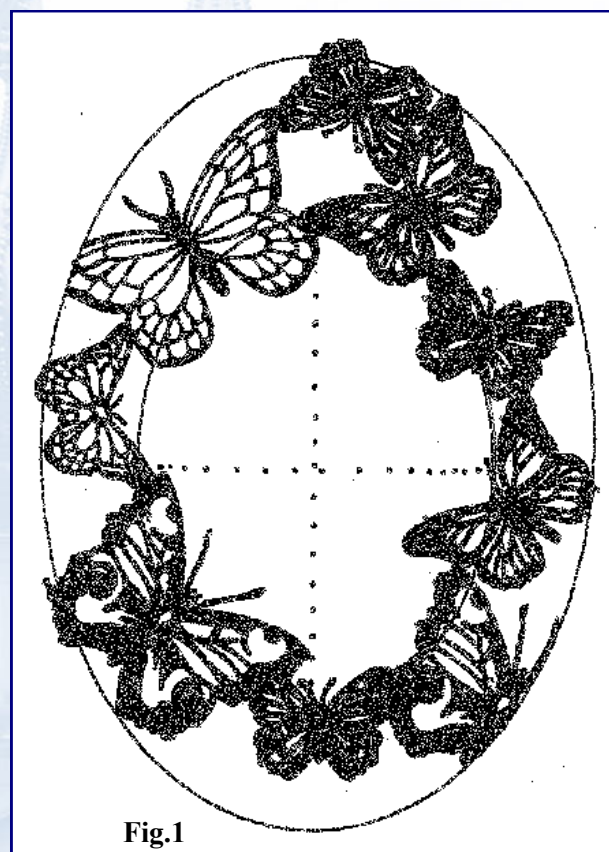


Fig.1



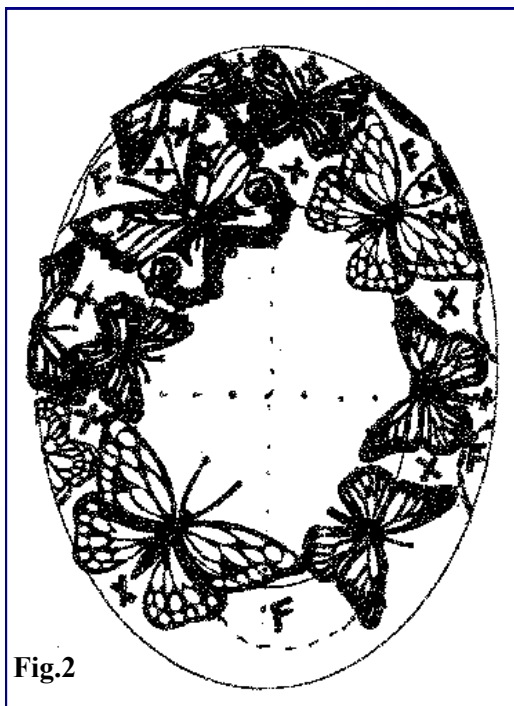


Fig.2

Mark a lattice pattern on the rear oval as in Fig.2).

Cut out the lattice panel, the gaps between the butterflies and flowers (marked with 'X') and then the front opening.

Place the egg into a suitable container of thick bleach, large enough to take the egg totally immersed, in order to remove the membrane and to leave nice crisp edges. The butterflies will now need removing one at a time and replacing with the duplicate pieces. The new butterflies could be painted in pastel colours or left white.

Paint the inside of the egg with pale green paint.

Once all of the butterflies have been replaced, your own imagination will come into play. You can leave some as they are, add glitter and other bits. Even peel offs can be coloured or left gold or silver. Try mounting some onto acetate, cut the wings away from the body and re-glue them at an angle so they are raised. Add glitter or flat-back stones.

Helen stuck a large butterfly at an angle at the front top left position, trimmed it with rhinestone chain for the body and flat-backs on the wings. She repeated this on the bottom left of the rear oval. Some of the butterflies can also be outlined in gold pen.

Glue the egg onto a suitable stand as this makes it easier to get the inside platform level. Paint the inside of the egg with pale green paint.

Helen placed a paper daisies inside the egg so that it looked as if the butterflies were hovering above the flowers. She suggests altering the design by adding a figurine inside. Her egg has a butterfly baby sitting on the edge but these are no longer available as this egg was made so long ago. You could always put butterfly wings onto a small doll instead.

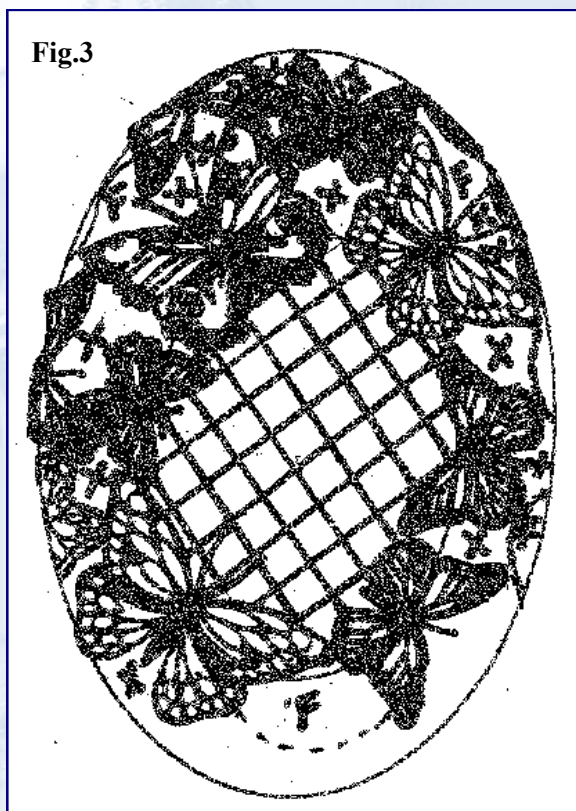


Fig.3

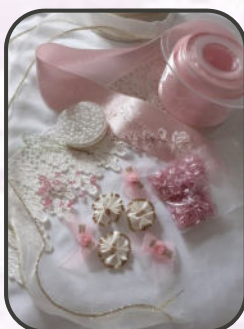




# Embellished Lace

If you've seen the beautiful, heavily embellished lace fabrics that are used on bridal gowns and evening dresses, but looked at the prices and decided that it was too expensive to buy, then think again! Using a basic lace panel and with the addition of some beading, ribbon flowers and other trims, it's possible to create your own, reasonably priced lace appliqué panel to use on your egg. Not only that, but you will not be tied to a certain colour combination for months, if not years, as you attempt to use up the minimum purchase quantity!

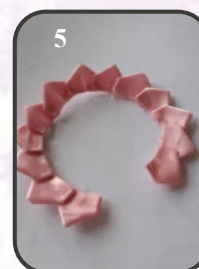
Lace motifs need not be purchased in a large width and, shopping around, you may find a wide lace panel, perhaps three or four inches wide that would work for you. Buying white or cream lengths will enable you to add various colours to match your egg, perhaps picking up the lining colour inside the egg. This also gives you the opportunity to custom dye the lace to suit your design (Lumière paints work well for this).



Being a bit of a hoarder (gross understatement!), does mean that if I need something in a hurry to illustrate an article, nine times out of ten I actually have it. Finding it is another issue, but ten minutes going through drawers in my back bedroom yielded a collection of bits to enable me to show you what can be done to create a similar effect to the purchased lace panel above.

Firstly the lace trim is split into two long and four shorter leaf shapes. I stitched silver-lined pink bugle beads and white pearls over the motif (Fig.1).

The rose is made using 20mm wide satin ribbon, folded and glued as shown in Figs. 2-7, using thirteen of the individual pieces, glued in a chain and glued and rolled to form the rose.



Assembling the components onto plastic, using thick tacky glue, position the rose over the top of the leaves (Fig.8). Tuck in tiny tufts of marabou trim under the rose with a beaded spray at each side (Fig.9). I split the chiffon rose into two - the rose and the bow - and tucked one rose at each side of the large rose (Fig.10). The bow was positioned in the gap between the two larger leaf sprays and a pearl added to the centre (Fig.11). Once the entire spray was completely set, the plastic was removed and it was added to a piece of lace (Fig.12).



You could use this over the top of a coloured egg so that the colour shows through the lace.



# Fountains



Sometimes it's nice to add a bit of life to your eggs in the form of a water feature. I'm not talking about actual running water, although that is also a possibility!

Some years back I designed an egg called 'A Taste of Summer' which had a cherub holding a fountain inside. Deciding how to create the fountain posed a bit of a challenge. I needed something which would hold its structure, would be transparent and would also bear the weight of an applied finish without overly changing shape.

The solution was to use fishing line. It's strong, transparent and I was able to make it curl outwards in the way I needed. The next step was to find something that I could coat the fishing line with and the best thing I could find was a clear bath sealant.

So let's start the process of creating an ornamental fountain to go inside an egg.

Wrap a long length of fishing line around two fingers to create a coil. Not too tightly otherwise you'll struggle to get it off!

Hold one side of the coil tightly and snip the other end to cut the line in two. Bind the cut ends together tightly with glue, rolling the ends between your fingers to work the glue in.

Glue the cut ends into the finial.

Cut the remaining loops apart and arrange them around the finial so that the cut ends bend downwards. You may find that you have to split one side of the bundles and turn it back on itself and re-glue to achieve this.

The next bit can be quite messy and if you get the bath sealant on your hands, you'll be waterproof for some time! Guess how I found that out? Using a toothpick and the clear bath sealant, apply to the strands of fishing line allowing the ends to drag downwards with the weight of the sealant to create a dripping effect. While the sealant is still wet, throw a sprinkle of aurora dust over it. This will add some sparkle and give the effect of sunlight catching on the water.

To finish off the fountain you can either attach the completed fountain to a statue as I have done in 'A Taste of Summer', left.



The alternative is to take a small dish (I used one that is used for bridal favours) and colour it with a granite finish paint. Set the fountain into the centre, then fill the dish with epoxy resin to look like water.

Add a waterlily and pad just as the epoxy is about to set and anything else you wish to add.

## You will need:

Fishing line  
Gold finial  
Bath sealant  
Aurora dust

## To complete:

Bridal favour dish  
Granite finish paint  
Cold porcelain water lilies, lily pads and reeds etc  
Epoxy glue





# Pysanka Jewel

## Box

by Stephania Blahut,  
Canada

Issue 32

When you see so many different styles of work, you tend to expect a set format, so it's a lovely surprise when someone has moved out of their comfort zone (pysanky) and had a go at

incorporating it into a different style of work. I just love the patterning on the top of these eggs. The cut is basic, but the overall effect is so pretty.

'As long as pysanky (plural of Pysanka) are written, good will prevail over evil'. (An old Ukrainian legend).

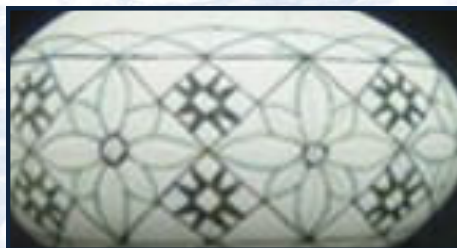
The writing on eggs with a kistka, (a stylus), using the batik method of applying melted wax then dyeing the egg, is an ancient craft dating back thousands of years. They were decorated with symbols which represent health, prosperity, good harvests, bounty, and fertility as well as talismans to ward off evil.



Divide the egg into four equal vertical segments, then mark in the centre girth line, thus dividing the egg into sixteen sections (Fig.1).

Apply wax around the centre of the egg (Fig.2).

Using a strip of quilling paper, measure the length from one end to the other (Fig.3). Divide the paper into 8 equal parts and mark the middle line. With a pencil, make parallel lines above and below the centre line that is as wide as one of the marked spaces on your centre line. There should be a total of 16 squares.



Pencil in the large and small diamonds, the crosses in the small diamond, a small circle in the centre of each large diamond and the petals.



### You will need:

Goose egg  
Craft lathe and lathe table (or  
Jem egg marker)  
Pencil  
Eraser  
Quilling paper  
Medium kistka\*  
Heavy kistka\*  
Black or sapphire beeswax  
Silicone plug or beeswax plug

Aniline dyes (Stephania used  
Ukrainian Eggcessories brand)

Canola Yellow  
Laurentian Green  
Cream Soda Pink  
Sacred Amaranth  
Orca Black (mixed as directed  
by manufacturer).

Hinge

Lining fabric

Various trims

Tissue paper strips

Stand

Glues

Drill \* Manual or electric. If  
using manual you will need a  
candle to heat it.





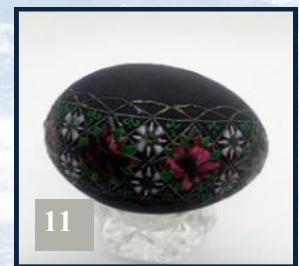
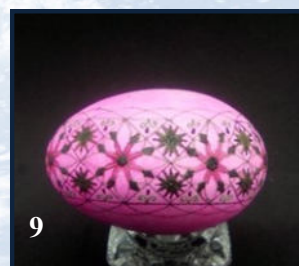


Using a hot, medium kistka, outline the border lines, all the diamonds, the circles and petals. Fill in the crosses in each of the small diamonds as shown. Mark the lace along your borders (Fig.4).

To prevent dye from seeping into the egg, plug the drain hole with either a ball of softened wax or a silicone plug. To make the was plug, roll a small amount in your fingers into a ball and gently press it into the drain hole making sure that the wax covers the hole completely and seal it with a bead of hot wax. If using a silicone plug, put the plug in. and very gently give it a quarter turn. Too much pressure will crack the egg (Fig.5).

To prepare the egg to accept the dye, dip it in a bath of equal parts of vinegar and water for 30 to 45 seconds. Dip the egg in Canola Yellow until the desired shade is reached, usually about 1 minute. Pat it dry with a tissue and set it aside to dry completely for a few hours. Fill in the centres of the flowers and make small teardrops representing flower buds in the triangles along the borders (Fig.6).

Dip the egg into Laurentian Green. Let it dry completely. Draw and fill in the leaves between the petals, fill in the centres of the crosses and draw in leaves of your yellow buds (Fig.7).



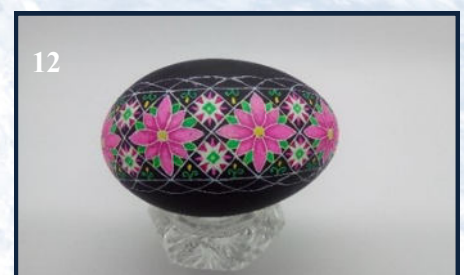
Wash back the egg with a mild detergent (e.g.) Ivory Ultra or Dawn Platinum Ultra and a soft toothbrush to remove the green dye bringing the shell back to white. This is done if the previous colour (i.e. green) would interfere with the next dye colour, pink (Fig.8).

Dip the egg back into the vinegar/water bath for about 30 seconds, then into the Cream Soda Pink for 5 -10 seconds. Let it dry for a few hours. Note: When mixing the pink dye DO NOT add vinegar. Using a paintbrush, apply a small amount of Sacred Amaranth dye at the bottom of each petal in a 'v' shape. Paint in the triangles that are part of the crosses with Sacred Amaranth (Fig.9).

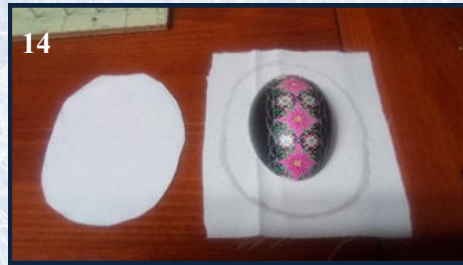
With the heavy tipped kista and hot wax, cover the petals, the triangles of the crosses and draw small lines at the junctions of each corner of the crosses (Fig.10).

Dip the egg into the final colour, Orca Black. This must be done several times to get a true black. Let the egg dry completely in between dips (Fig.11).

Using a candle or a craft heat gun or hairdryer, melt the wax and wipe the wax off. Make sure the wax plug is removed before you apply heat to it. Caution: The egg will get hot. Either put the egg in a tissue lined cup or cover your hand with tissue and hold the egg. Gently remove the melted wax with a tissue or soft cloth. Using lighter fluid or mineral spirits, wipe the egg lightly to remove any residual wax. Spray the egg with several thin coats of Krylon Chrystal Clear Gloss Finish. Note: Over-spraying the first coat can cause the dye to run. Another option is to apply an oil-based clear coating, however many oil-based finishes can turn yellow over time (Fig.12).





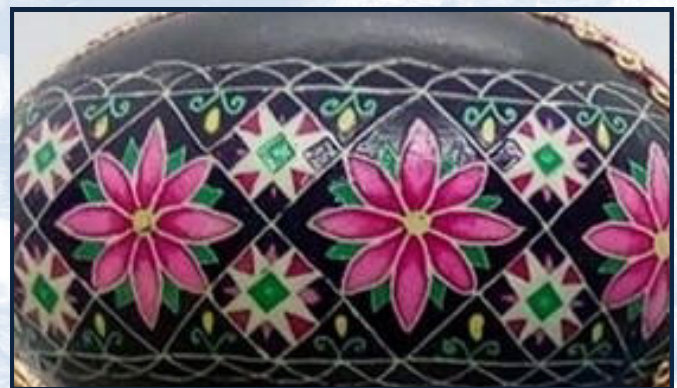


Cut the egg shell along the middle line that was previously waxed, making the area for the hinge a little wider. With some strips of tissue, line the inside of the shell. When it dries, coat the inside of the egg with 2-part 5 minute epoxy. Let it dry and cure for 24 to 36 hours. This will help to strengthen the shell (Fig.13).

Using one half of the shell as a template, mark the fabric lining one inch wider around the shell and cut out two ovals. Using a needle and thread, make a slip stitch all around the edge of the fabric. Ease the fabric to fit the inner shell by pulling the threads (Fig.14). Glue the fabric into place using Triple Thick Tacky Glue and hold the lining in place using clips until it is dry. Add trim to cover the raw edges.

Epoxy the hinge into place either on the inside or the outside of the egg. Cover the outside hinge with a filigree hinge cover. Glue whatever trim you desire to the outer edges of the egg.

Finally epoxy the stand to the egg (Fig.16).



*We really appreciate the time that Stephania has taken to re-create her egg and provide step-by-step photos to help us to try something similar ourselves.*





# Patterns From the Past...

Over time many artists have shared their work with us all and here is a small selection of some of the eggs from our back issues along with the name of the artist and the issue which they appeared in.



Graciela Analía #34



Theresa Somerset #10



Pauline George #21



Laura Schiller #22



Linda Martin #32



Jean Dagnall #11



Kerstin Rath #25



Conchita Muños Selo #23

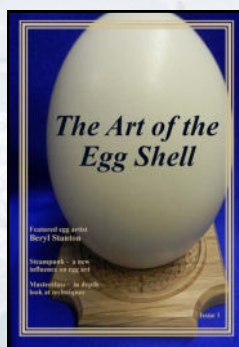


Morag Flower #7

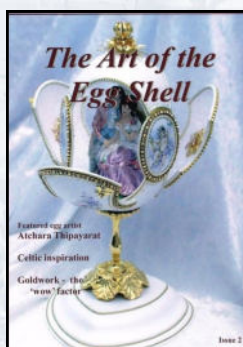


# The Back Issues...

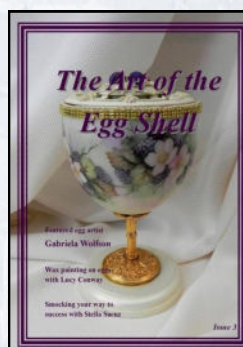
All our back issues are available as e-copies and we do have a limited quantity of paper copies of issues 4 onwards.



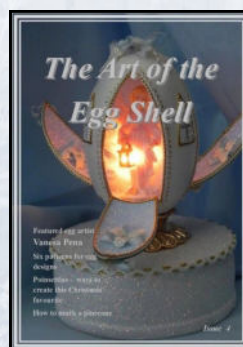
Issue 1 £5.00



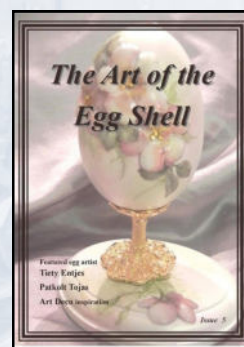
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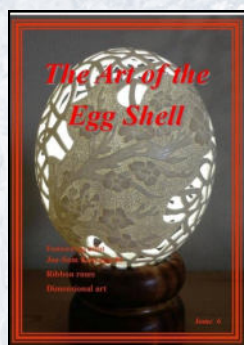
Issue 3 £5.00



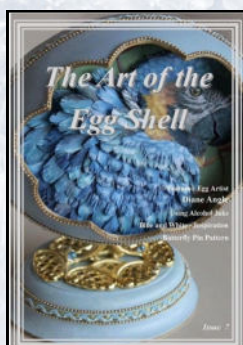
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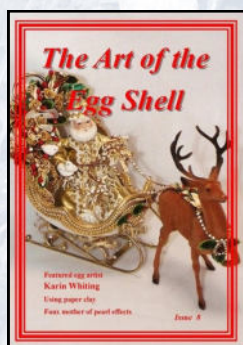
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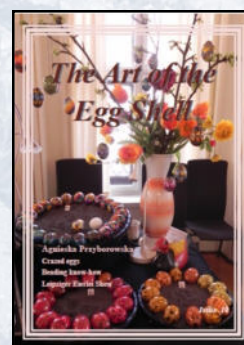
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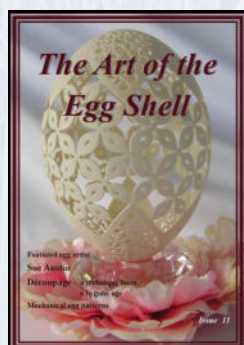
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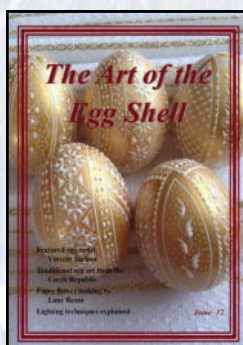
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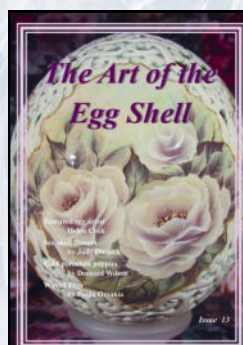
Issue 10 £5.00



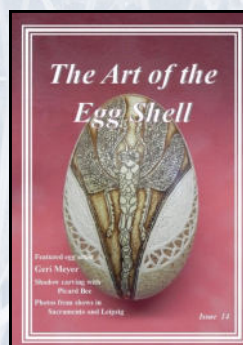
Issue 11 £5.00



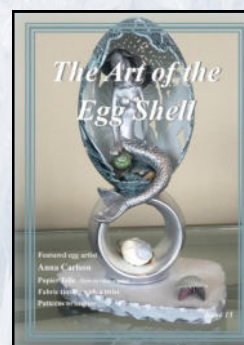
Issue 12 £5.00



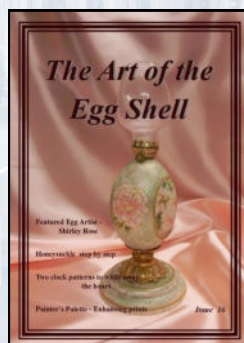
Issue 13 £5.00



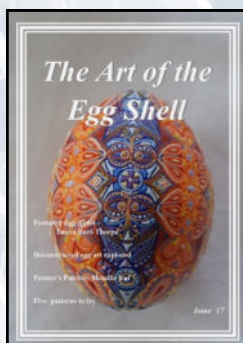
Issue 14 £5.00



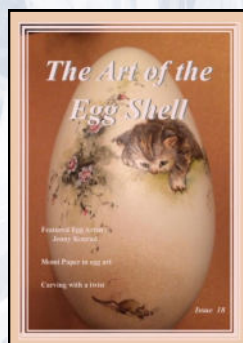
Issue 15 £5.00



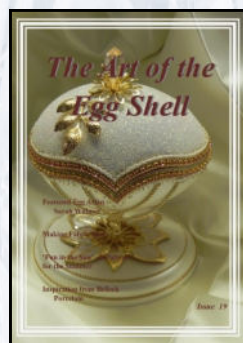
Issue 16 £5.00



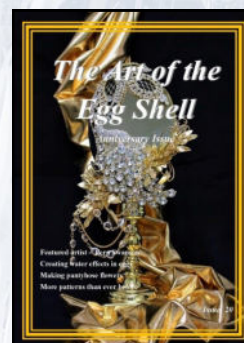
Issue 17 £5.00



Issue 18 £5.00

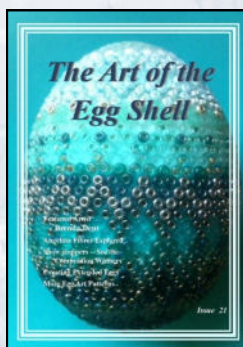


Issue 19 £5.00

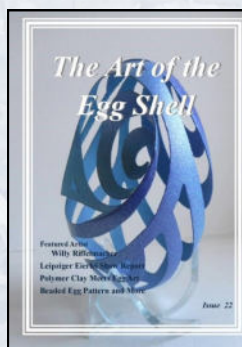


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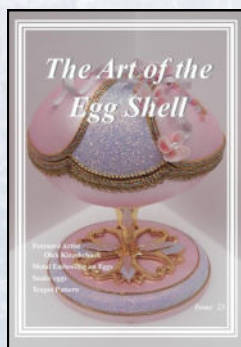




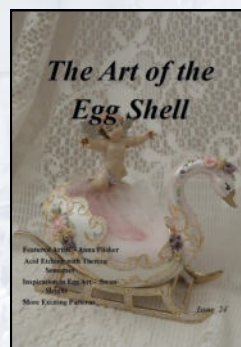
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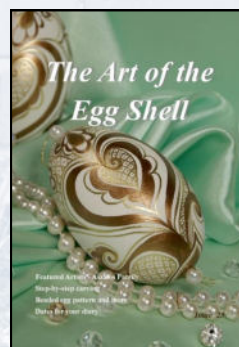
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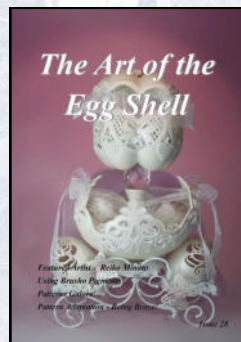
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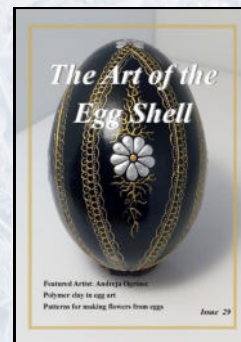
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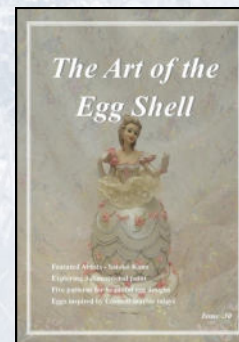
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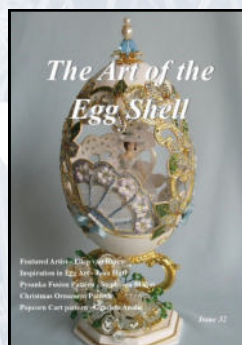
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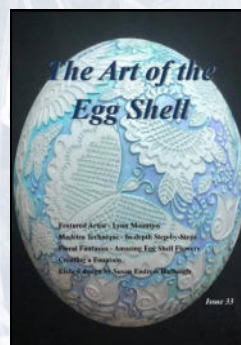
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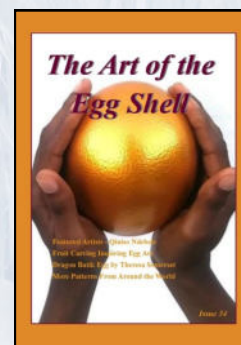
Issue 31 £5.00



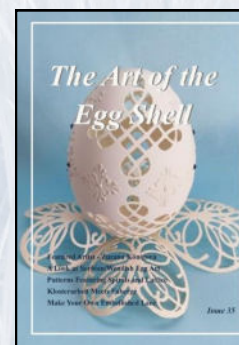
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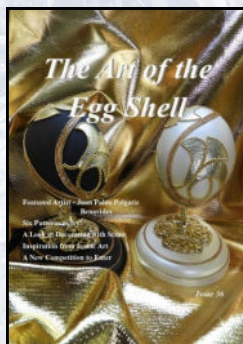
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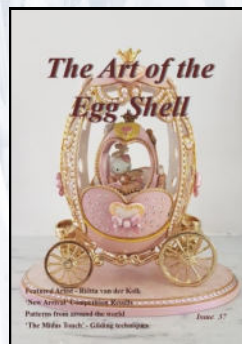
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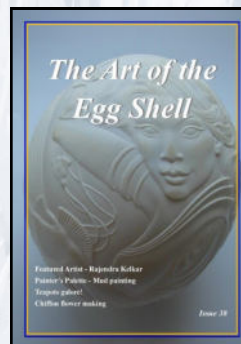
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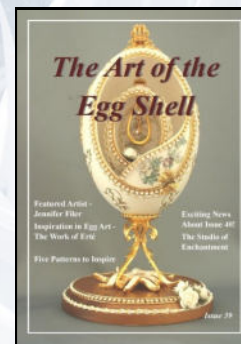
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