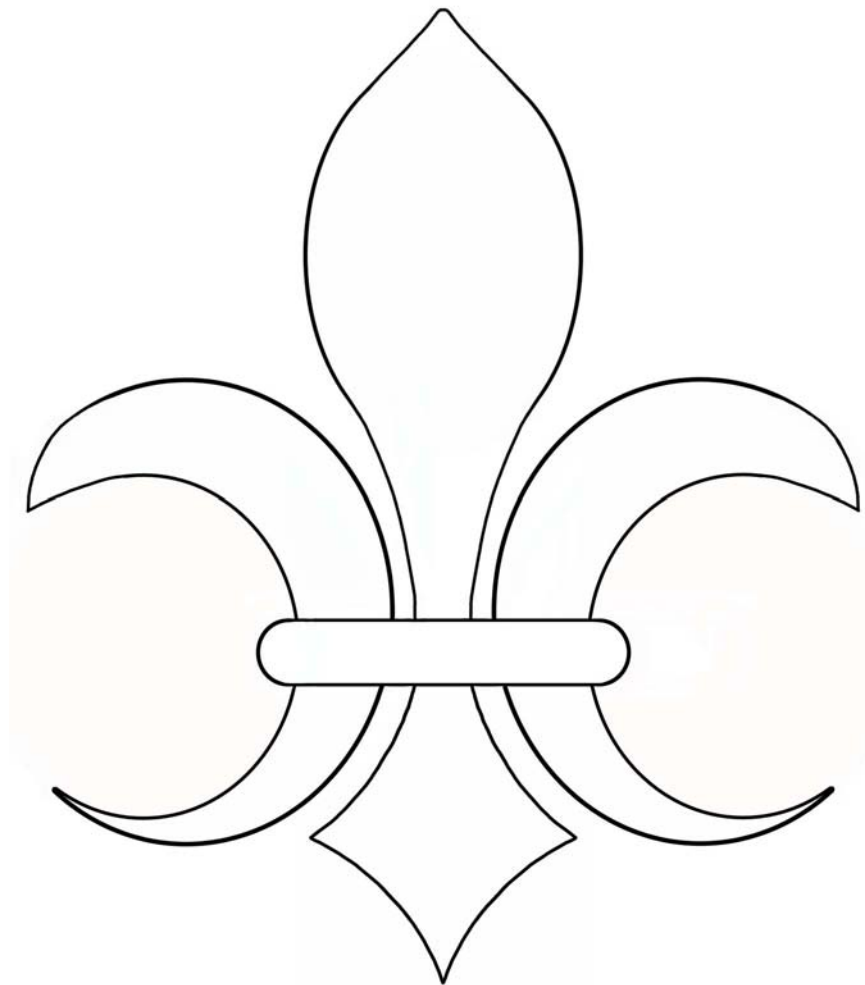


From:
FLEUR-DE-LIS: A BOOK OF STENCILS

HALF MOON FLEUR-DE-LIS

BY PENNY VEDRENNE



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HALF MOON FLEUR-DE-LIS

Fleur-de-lis is literally translated from French as "flower of lily." It could be described as a stylized three-petal iris flower tied by an encircling band. It is an enduring French symbol which is also known as the "Lily of France." Decorative ornaments that resemble the fleur-de-lis have appeared in artwork from the earliest civilizations.

This is a cut and paint stencil. Most cut and paint stencils are complete with only one stencil and leave you with a silhouette image. This design has two stencils (called overlays) and it will leave you with a complete picture. My goal was to create a project that would be easy enough to complete in a minimal amount of time and yet leave you with an art piece only lacking of your individual touches. This stencil was designed to inspire your creativity!

I hope you enjoy your Stencil and create some great works of art with it!

Don't forget to visit my web site at www.designsfrompenny.com for some other fun projects.

Instructions

This book contains one stencil. This stencil was designed for use on walls, furniture, fabrics, canvas, floors, curtains, clothing... wherever your creativity demands. It can be used alone or combined with other stencils to create scenes. Just use your imagination!

In order to make the most of your stenciling time, take a moment to become familiar with your stencil. Study how it goes together. Each picture has been broken down into a series of layers. Each layer has become a stencil overlay.

The items on each stencil overlay are labeled so that you can be prepared with your color choices. Again, study your stencil and make your color choices early. Be aware of what items come in contact with each other and make sure that touching objects don't use the same color causing them to blend together. You want each item to be clearly visible. A black and white print of the entire view is included before the stencil overlays. You can use this page to color with crayon or color pencils and, thereby, decide which colors will work best for your project. Make several copies and test different color combinations. It may be helpful to you to label the sections of your stencil overlays with the colors you have decided to use. Each overlay has some color suggestions if you find it hard to decide on a color scheme.

Accurate prints are assured by the use of triangular points in each corner of the stencil overlays. Examine your stencils and locate the triangles near the corners of the stencil overlays. These triangles will be used to align your stencil overlays. It may help to do a trial run with your stencil first. The time spent doing this will help you develop your plan and skills, and the job will go much more smoothly. When you feel comfortable, begin the application on your wall or object.

These stencils were created as a guide for you to create a hand-painted image on your project. When the stencil is complete, use your creativity to add shadows, highlights, or whatever your imagination can dream up.

Please read through all of the instructions once before starting your stencil.

To create your stencil, follow the steps listed below:

1. Make a copy of each stencil overlay for the project you have chosen. By using these copies to produce your picture, your book and originals are preserved for future use. When you make copies, don't forget that you can reduce or enlarge the size to fit the area you want to place the picture.
2. Using a craft-knife, cut out the objects on each stencil overlay. You have several options for craft-knives. I prefer to use an X-ACTO with a Fine Point Blade pictured here. Cut out the triangle holes in each of the four corners, which will be used for the alignment of the stencil overlays. Make sure your blade is sharp at all times. Dull blades may cause the paper stencil to tear. Carefully use a firm finger to hold down the paper while cutting.
3. Determine the area where you want your picture. Tape your first stencil overlay to the wall or object to be stenciled using a low-tack tape across each corner. If you are stenciling a flat horizontal surface, you may find it easier to use weights instead of tape. Another option is to spray



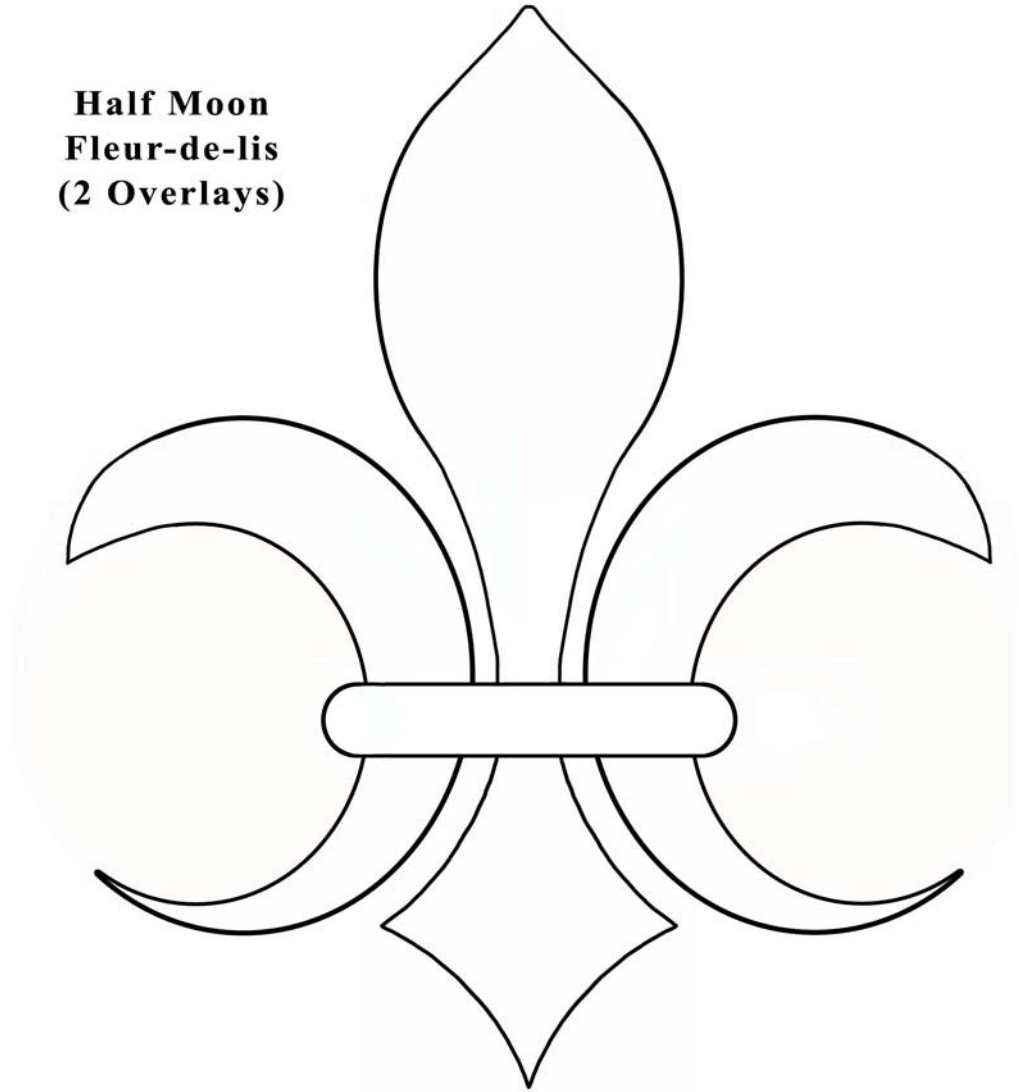
the back side with spray glue. Make sure to test your surface and decide which method works best for you.

4. Use a pencil to mark the four triangles in the corners (they can be erased or painted over when your project is finished). These are for aligning all of the stencil overlays, so don't paint in the triangles. Hint: to avoid marking the surface, place pieces of low-tack tape on the surface area of the triangles and place the marks on the tape.
5. Stencil the first overlay.
 - a.) I recommend a brush made for stenciling or one with a round short soft bristle head. It is best to use a separate brush for each color of paint; but if you do not, just make sure to wash and allow the brush to dry thoroughly between colors. Do not add water to the brush or to the paint. Hint: I have also had great luck with Foam Brushes. They help reduce paint seeping under the stencil. Make sure to apply to the stencil only when the sponge is on the dry side. Blot well before using.



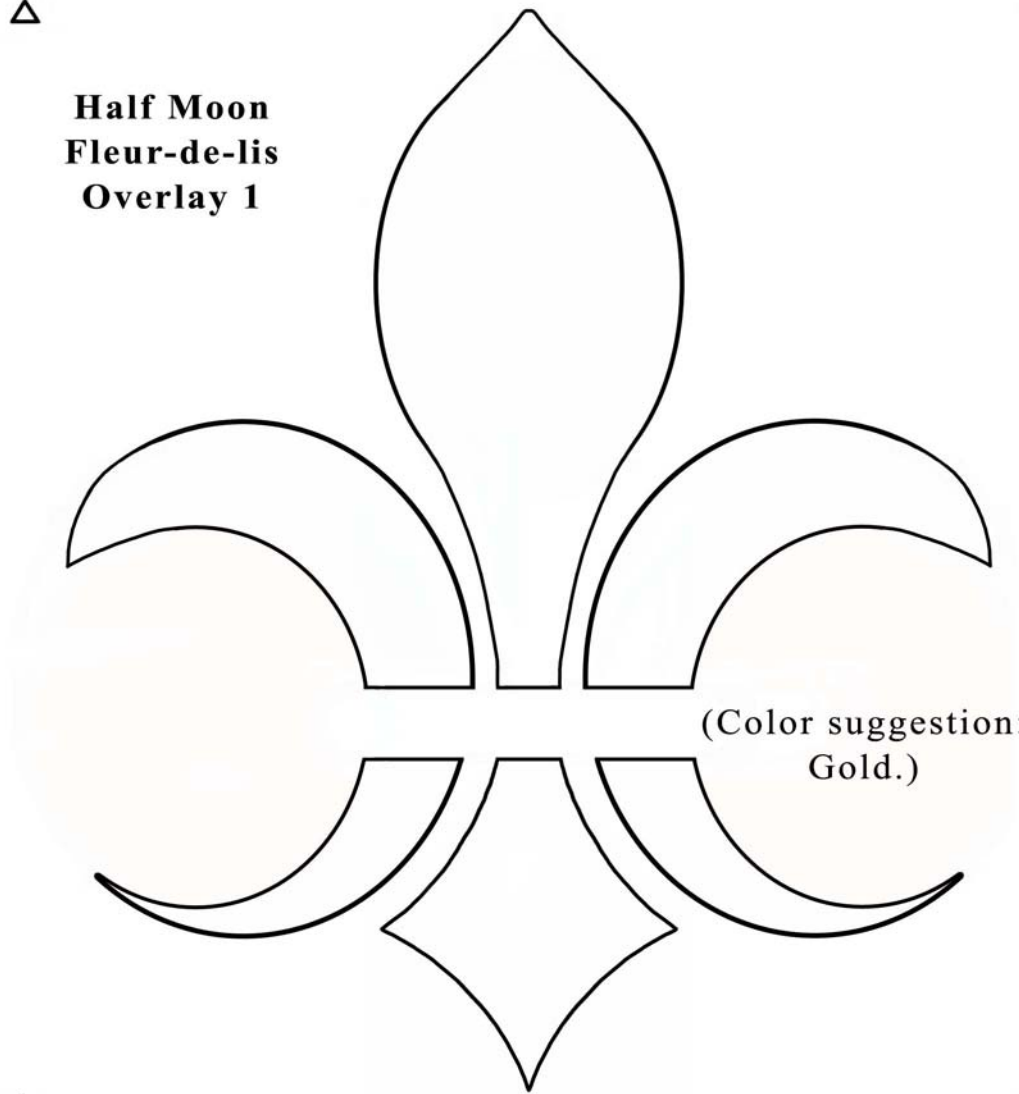
- b.) Pour paint onto your palette (a paper plate can be used). Dip your brush in the paint and then work the paint into the brush by dipping it firmly. Then dab the brush several times on a paper towel or piece of paper to get out any excess paint. It's important to have a brush that is on the dry side because it will keep paint from seeping under the stencil and smearing or running if you are working on a vertical project. This will most likely happen to some degree anyway so be prepared to do some touching up. More color is achieved by repeated coverage, not by using more paint. When your brush is properly loaded, an even powdering of paint is left when blotted on the paper towel or paper. Apply the paint using a downward or dabbing motion over the edges of the stencil so as not to push paint under the stencil. If you use a back and forth brushing motion, the brush will push paint under the stencil and cause smearing. Another reason you do not want to use a brushing or back and forth stroke with your brush is because it may tend to curl or bend your paper stencil. Apply paint with this dabbing and blotting motion in all the cut out areas of your stencil overlay (except alignment triangles). Allow to dry and apply additional coats of paint, if necessary.
6. Carefully remove overlay #1. Do any touching up that needs to be done. Allow the paint to dry.
7. When the paint of overlay #1 is thoroughly dry, put overlay #2 in place and line up with the four triangles in each corner. When the overlay is lined up, tape and apply paint.
8. Continue in this same manner with each overlay until you have a completed picture.

**Half Moon
Fleur-de-lis
(2 Overlays)**





**Half Moon
Fleur-de-lis
Overlay 1**

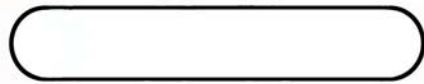


(Color suggestion:
Gold.)





**Half Moon
Fleur-de-lis
Overlay 2**



(Color suggestion: Black.)

