

MAKE YOUR OWN ART JOURNAL

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It's an
Art Journal Jam!

**7 Techniques
for Pages
that Pop**

Love Your Lettering

Paint and Draw
Beautiful Words P. 80

Just Go for It

Tips for Journaling
with Abandon P. 50

Artist Profile

Jody Alexander P. 40

*Art Journals
by Rae Missigman*



Creativity Takes Flight
Collage Birds with
Hand-Printed Papers P. 68

Plus
**A New Take
on Transfers**
**Make Charms
from Solder**

MAY/JUNE 2018

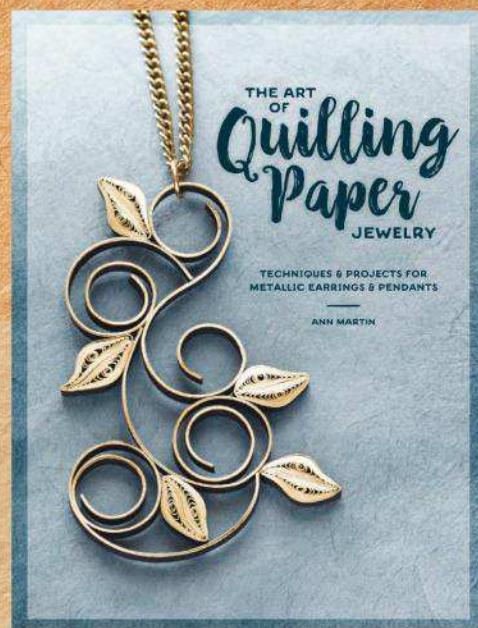
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from the
editor

Confession: I was terrified to start my first art journal years ago. I wasn't sure what to put in it, what purpose it would serve, or even how to begin. But I needed a different type of creative outlet, and I loved the work I'd seen in various artists' journals. The idea of having a place where I could try techniques and ideas made me push through the uncertainty, and I now consider art journaling one of the best parts of my creative practice.

Art journaling is a huge part of mixed-media art, probably because journals can be anything, serve any purpose, and there are zero rules. Doesn't that sound great? Journal pages can be ugly, flowery, neat, unkempt, minimalistic, filled with text, or wordless. They can stay private or be shared with the world. It's that anything-goes quality that makes them so appealing.

I know some of you are art journaling enthusiasts, others have dabbled, and more than a few are like I was, hesitant to get started. I'm happy to say that this art journaling issue is for everyone, and I'm eager for you to discover what we have in store.

Rae Missigman is an artist whose journals I've admired for a long time. Her pages are riots of color and organic patterns that hold back nothing. Get introduced to her unique style and methods and learn how to bring your voice to the page (page 50). You'll also discover how Rae got started in art journaling, and her relatable story will inspire you.

Lettering is a huge part of art journaling, but so many of us are hung up on the idea of creating perfectly rendered words. Pam Garrison will make that anxiety

disappear, as she shows artful ways to add lettering to your pages and incorporate words and phrases to make your journal pages extra special (page 80).

Cait Sherwood's art journals are often raw and fierce, yet filled with beauty and authenticity. In this issue, she presents a fascinating patchwork technique that's inspired by patterns on fabric and paper (page 74). No special drawing skills are needed, just an eagerness to bring something fresh to your art practice.

If you're intrigued by the idea of making your own journal, now's the time to do it. Ali Manning shows how easy it is to stitch a book that you'll love to use. Not a fan of blank pages? She also offers a great technique for adding color and pattern for instant backgrounds (page 62).

We have a fun and easy project for you in The Jewelry Box that involves stamp carving, mold making, and solder—how's that for a trifecta (page 34)? And the trend in creating paper flowers comes to Paperology in a collage that's perfect for spring (page 26).

I'm eager to get out and see how the warmer weather and sunshine inspire my work. I think there's a new art journal page in my future . . .

Warm regards,

A handwritten signature in cursive script that reads "Jeannine".

Jeannine Stein
Editorial Director

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make
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project by Paula Cheney

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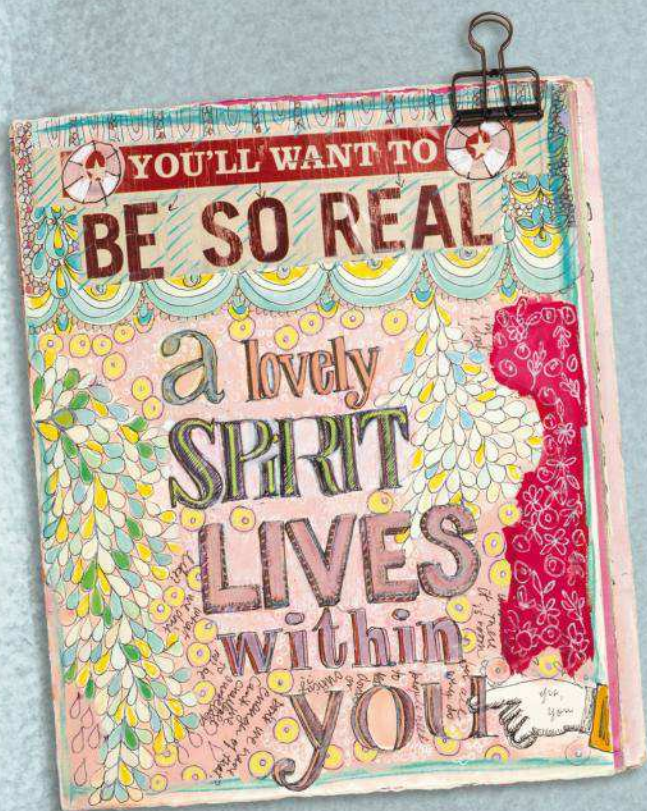
explore
mixed media

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Cover art by Rae Missigman
Cover photo by George Boe



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online extras bit.ly/OnlineExtras

- Enjoy more of Jody Alexander's art and interview.
- See more colorful art journal pages from Rae Missigman, Pam Garrison, and Cait Sherwood.
- Get instructions for Birgit Koopsen's handmade journal.
- Download Ali Manning's book binding templates.



The Path to Mixed Media

We asked our readers: What got you started?

We all share a love of mixed-media art, although different paths have taken us here. Often a connection with an art form happens when we try a certain technique, or even use an art supply. Curious about what sparked your interest, we posed this question on our CLOTH PAPER SCISSORS Facebook Page: What technique or medium got you started in mixed media? You may recognize yourself in some of the responses, but others may surprise you!

- Victorian memorial photography and vignettes. Also, being the artifact collections manager at a museum, dealing with wonderful cultural and historical objects all day, every day! – **Robin**
- Adding textile stitches to my journal pages. [It] exploded from there into so many techniques and mediums. – **Agnes**
- My art started with acrylic paint. As for mixed media, a clearance tube of gel medium inspired my first mixed-media piece that also included newspaper collage and metal mesh. – **Adrianna**
- I began with straightforward paper collage with found objects, and it grew and grew from there! – **Dea**
- Fabric paints, my own hand-painted fabrics, and the small mixed-media fiber art pieces I made from them. – **Sharon**
- Citra Solv® and National Geographic® magazines. – **Bernice**
- Computers! I found I loved working in Photoshop® at university, but I had to be in the studio a certain number of hours a week. So I printed my art and then worked into it further in the studio. – **Jennifer**
- Encaustic. It's so easy to add collage elements. – **Barb**
- Combining paper with fabric and other sewing-related items. That expanded to paint. – **Debbie**
- Image transfers, using various methods. – **Hanako**
- Glue. I used to love quilts, but didn't like sewing. Once I discovered collage, there was no going back! – **Sue**

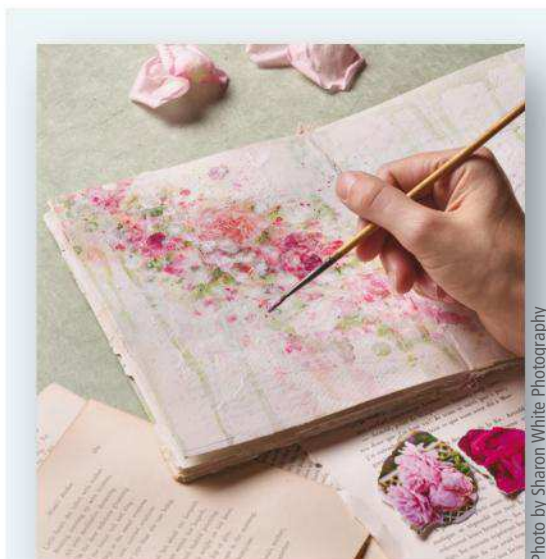


Photo by Sharon White Photography

Did You Miss Something?

More great art journaling techniques can be found in the March/April 2018 issue of CLOTH PAPER SCISSORS! Laly Mille shows how to create romantic abstract florals in an art journal using acrylic paint, water-soluble artist crayons, collage, and more. Learn how to paint a dreamy garden in your favorite color palette using Laly's easy-to-follow methods.

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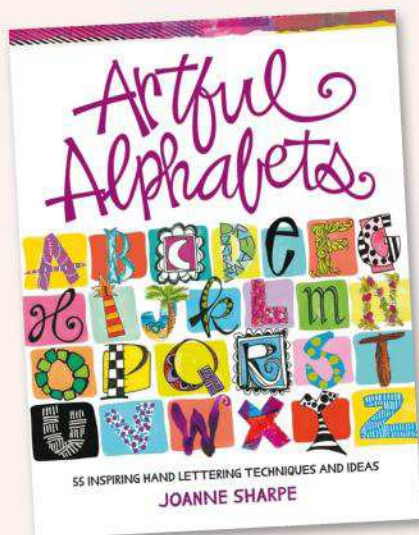
What's new?

ARTFUL ALPHABETS: 55 INSPIRING HAND LETTERING TECHNIQUES AND IDEAS

By Joanne Sharpe

Thought you knew everything you needed for hand lettering? Think again. ARTFUL ALPHABETS: 55 INSPIRING HAND LETTERING TECHNIQUES AND IDEAS leads readers on a lettering journey chock-full of information for creating new designs. Joanne says, "If you can write, you can draw awesome letters," and she gives you everything you need to succeed. Colorful art fills the pages, and 55 lettering styles offer tons of creative options. Be inspired by clever designs, such as Nested Letters, Floating Feathers, NYC Checkered Cab, Textured Text, Firecrackers, Building Blocks and Baubles, Postage Stamps, and many more. It's all about creating letters that reflect your personal style.

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Now Read This



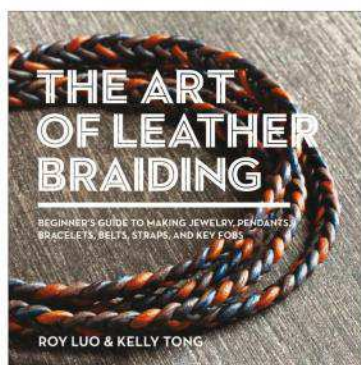
Bold & Beautiful Paper Flowers

More Than 50 Easy Paper Blooms and Gorgeous Arrangements You Can Make At Home

By Chantal Larocque | Review by Katrina Ávila Munichiello

Page Street Publishing Co., 2017 | Paperback | \$19.99

What could be better than flowers that require no care and last forever? With Chantal Larocque's **BOLD & BEAUTIFUL PAPER FLOWERS** you can create just those kinds of blooms. Using simple household items as tools, Larocque walks readers through the creation of more than two dozen flower types, including luscious pink roses, delicate gardenias and paperwhites, and sunny marigolds. Full of eye-popping color, this book's large photos, templates, and clear instructions make getting started a breeze. Once you've made a few blooms, you'll be ready to try your hand at the book's unique arrangements, party supplies, and home décor projects.



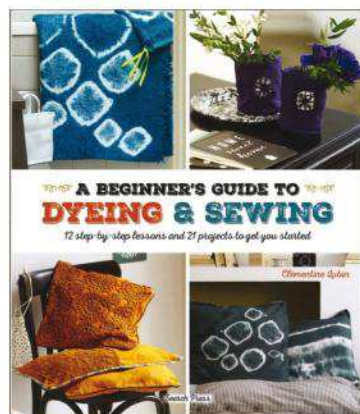
The Art Of Leather Braiding

Beginner's Guide To Making Jewelry, Pendants, Bracelets, Belts, Straps, and Key Fobs

By Roy Luo and Kelly Tong | Review by Katrina Ávila Munichiello

Barron's Educational Series, 2018 | Paperback | \$19.99

THE ART OF LEATHER BRAIDING makes excellent use of illustrations and step-by-step instructions to introduce readers to the creative world of braiding. More than two dozen distinct braiding styles and knots combine in this book to create gift-worthy leather bracelets, rings, lanyards, and more. Ranging from simpler two- and three-strand techniques to elaborate eight-strand projects, this book is approachable for beginners, but has plenty to offer the more advanced braider. Mixed-media artists will immediately see the potential to incorporate these braided items into their work as closures for journals, in jewelry designs, and in fiber projects.



A Beginner's Guide To Dyeing & Sewing

12 Step-By-Step Lessons and 21 Projects to Get You Started

By Clementine Lubin | Review by Barbara Delaney

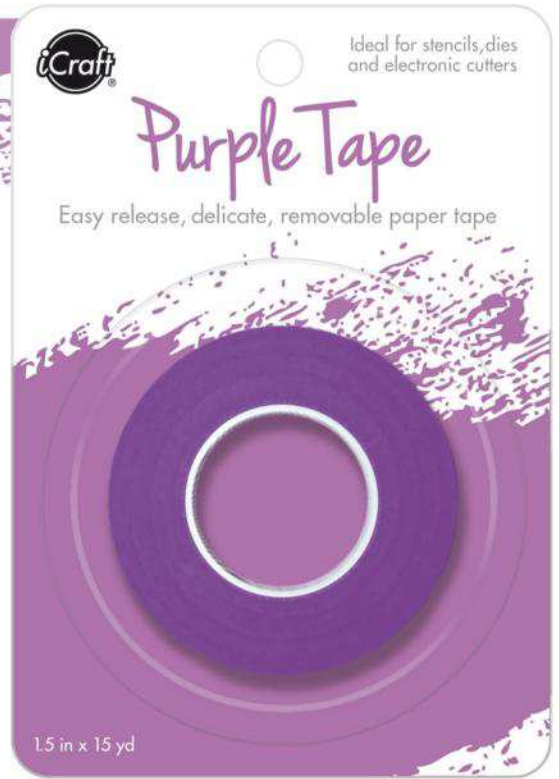
Search Press, 2018 | Paperback | \$19.99

What mixed-media artist doesn't like color . . . and manipulating color? A **BEGINNER'S GUIDE TO DYEING & SEWING** has 21 projects for using dye to create distinctive results. Learn to create these special effects by hand, in a washing machine, and even in a microwave. Make a variety of pillows, tea towels, and napkins. Decorate clothing and scarves. Why not try these techniques on papers and fibers to incorporate in collage and book making? Once you have these techniques down, there's no stopping the creativity. Think about the ways you can use these new skills in your own mixed-media art.

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This Just In



Create your own green space with this **Stamp Garden** set of **rubber stamps and ink pads** from Princeton Architectural Press, designed by UK-based illustrator and author **Coralie Bickford-Smith**. Made to work together to create innumerable designs, the set includes leaves, stems, blooms, and a bee.

\$24.95 | papress.com

Ranger, Dyan Reaveley, and Dina Wakley have teamed up with **Gel Press®** for a new line of **Gel Printing Plates** that come in a variety of sizes and shapes. The collection also includes Gel Plate Conditioner, Brayers, Marking Tools, Texture Combs, and more.

\$4.99–\$39.00 | rangerink.com

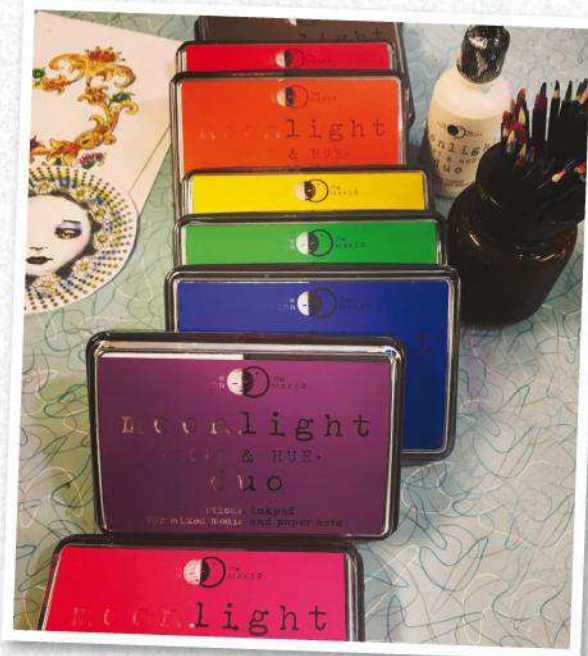


Faber-Castell®'s new mixed-media supplies include their popular **Gelatos®** in a **Transluents** set that can be layered, and a **Marbling Art for Beginners** set that includes Soft Pastels, a PITT® artist pen, gold rub-on stickers, glitter, tags, and more.

Gelatos: \$24.95; Marbling Kit: \$12.95 | fabercastell.com

Moonlight Duo Tint & Hue hybrid ink pads from RubberMoon Art Stamps have color on one side and opaque white on the other for creating a variety of gradients, shades, tints, and color combinations. Available in nine colors.

\$8.99 | rubbermoon.com



Add OOLY's **Chroma Blends Travel Watercolor Palette** and **Calligraphy Duo** set to your on-the-go supplies. The Watercolor Palette includes 24 colors, two water brushes, and a built-in palette, and the set of 12 markers has dual tips for writing and brush lettering.

Chroma Blends Watercolor Palette: \$24.99; Calligraphy Duo: \$16.99 | ooly.com



The world of acrylic paints just got bigger with new arrivals from **Plaid® Enterprises**. **FolkArt® Watercolor Acrylic Paint** has the look of watercolor, but is permanent when dry and is machine washable on fabric. **FolkArt Marbling Paint** produces marbled effects in a pour-on formula that doesn't require mixing.

\$2.99–\$3.99 | plaidonline.com



Studio Spotlight

Ali Manning



Ali Manning's studio is all about the big picture—and well-planned details. The big picture is where her workspace is located: Western Avenue Studios in Lowell, Massachusetts, a five-acre artist complex that includes three brick mill buildings converted into work and live/work lofts. The details are what this book artist brings to her space that make it unique and inviting: a vintage suitcase, old type drawers, an antique book press, and her beautiful handmade books on display.

Manning creates her books and teaches book art classes here, and finds the building itself inspiring, including the old staircases, large loading doors, and even the stained floors. “But the main benefit,” she adds, “is the inspiration I receive from my interactions with other artists and their work. I’ve made some wonderful friendships with the artists, and the feedback I get from them on my work is invaluable—it has really helped me develop my voice.”





Photos by Mark Elson

See Ali's article Rust-Printed Long-Stitch Nature Journal on page 62.

She came to the complex to find a community and to have a comfortable and accessible place to teach. As she configured the open, high-ceiling room, Manning says her goal was to create work and storage areas, and places to exhibit her books during open studios. Standing-height worktables are set up in front of a large window that provides lots of light and a great view of one of the city's many canals.

One can't-miss feature of the studio is an impressive collection of thousands of sheets of handmade paper, stacked neatly on shelves along one wall. "Sturdy shelving is a must because the handmade paper is really heavy," she says. Manning purchased the cache from a retired papermaker, and now uses it for her own work, in the classes she teaches, and she offers some for sale.

Bookbinding tools are stored in a fabric tool caddy and on hanging racks near her worktable. Finished books are displayed on white Ikea® shelves: "They give a clean and sturdy backdrop," she says. Her handmade books, with their neatly stitched spines, also shine in vintage pieces: an





old suitcase, small wooden crates, and classic metal shopping baskets.

"I love my set of shallow wooden drawers that I found in a group antique store in Camden, Maine," she says. "I store extra tools for classes in there. Also, people know that I collect old wooden type drawers and typewriters, so friends will often stop by with ones they find."

Manning says it's important that visitors and students who come to the studio are inspired by the space, and that they feel comfortable. "I want the space to give the impression of openness, so they are comfortable asking

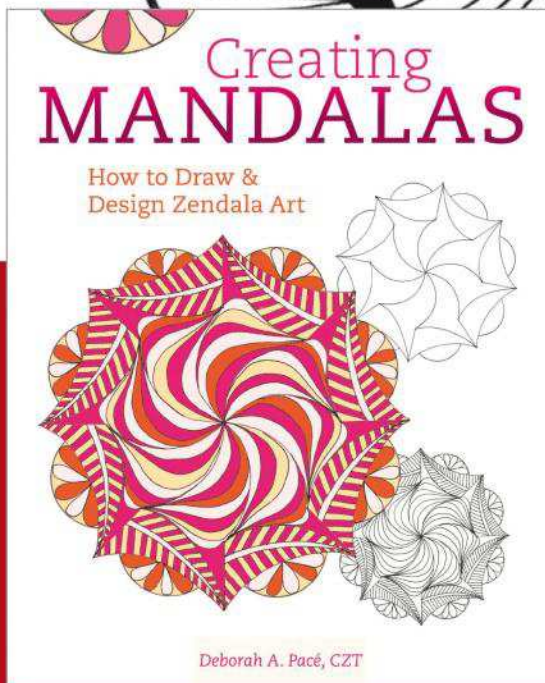
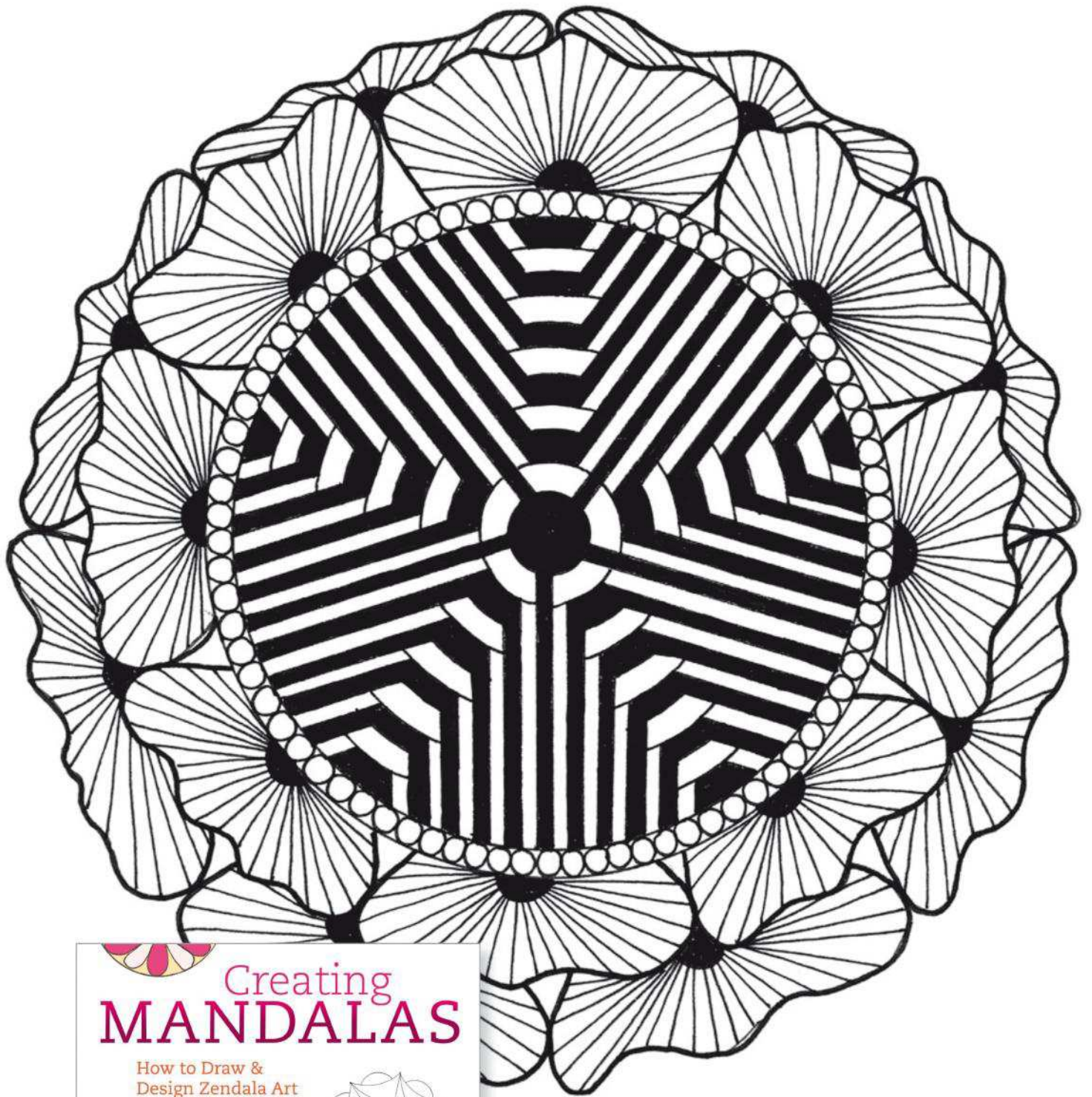




questions about techniques, resources, etc. I also encourage them to pick up and touch my work because it's tactile and meant to be handled."

That hands-on experience may be the first step to learning more about making books from scratch: "I think it's helpful to see where and how someone works, especially if it's in a medium you're interested in trying yourself. It takes away some of the mystery and hopefully makes it less intimidating."

vintagepagedesigns.com



Creating Mandalas

How to Draw and Design Zendala Art

Deborah A Pacé

SRN: T6953 | Pages: 144

Retail Price: 22.99 | Your Price: 17.01

Order it online at
shop.ClothPaperScissors.com

Jane Davenport's Chalk and Cream Pastels

By Gwen Lafleur



As a self-confessed art-supply junkie, I'm always eager to try out new supplies and find new uses for products I already have. With the Chalk Pastel and Cream Pastel Sets from Jane Davenport for American Crafts™, I had the best of both worlds, as I could try the playful new colors of the traditional Chalk Pastels, and the velvety texture and rich colors of the Cream Pastels. In order to find different ways to use these products, I experimented with a variety of techniques and substrates. I used both sets with stencils, added color to drawings, and even used the pastels as watercolors. The results of my tests worked perfectly to form a fun and colorful art journal spread.



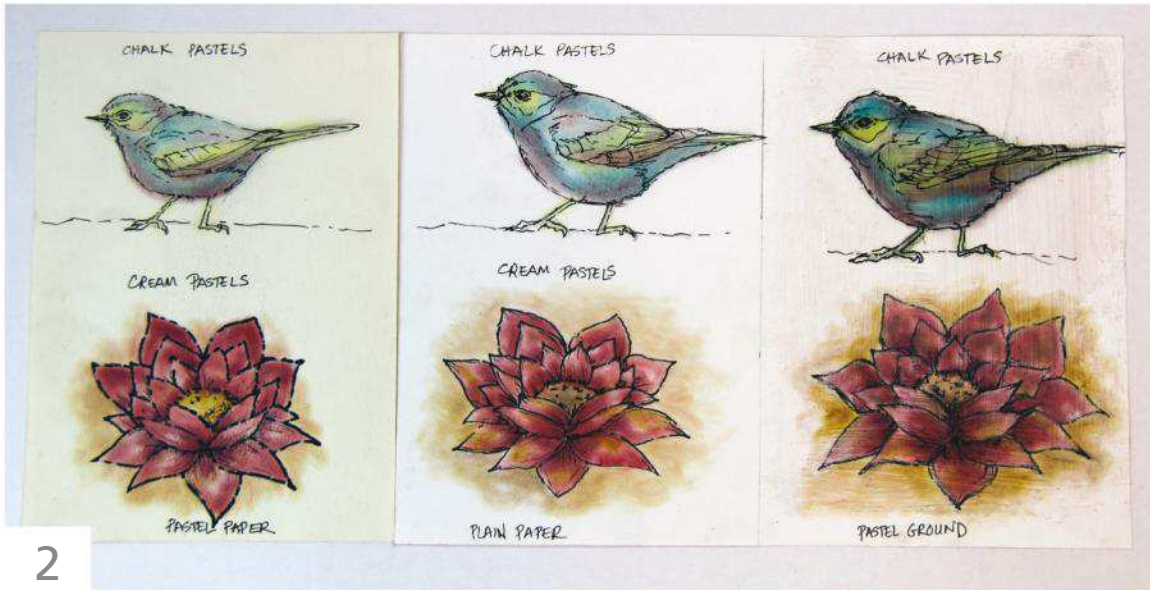
1 I wanted to get a sense of how the pastels would work on different surfaces. I started with the Chalk Pastels and a few stencils, using pastel paper, mixed-media paper, and mixed-media paper coated with Acrylic Ground for Pastels. I applied the chalk colors directly through the stencils with the sponge applicator, using multiple colors to see how saturated the pigments were. I repeated this process with the Cream Pastels. (FIGURE 1) With the colors applied over a ground, the result wasn't as smooth, but the colors were more saturated than on the other two papers, especially with the Chalk Pastels. The ground adds a coarse tooth that helps capture the Chalk Pastel particles. Among the three papers, I preferred the look I got using the uncoated mixed-media paper; the colors on the pastel paper seemed a bit dull.

materials

- Jane Davenport Chalk Pastel Set and Cream Pastel Set from American Crafts
- Pastel paper
- Mixed-media paper (I used 90-lb. paper.)
- Golden® Artist Colors Acrylic Ground for Pastels
- Sponge applicators, included with the pastel sets
- Stencils (I used stencils from StencilGirl Products, including Damask Stencil by Michelle Ward, Urban Insiders Circle from Seth Apter, and my Art Deco Sunburst Background stencil.)
- Pencil
- Pen (I used a black Fude Ball pen.)
- Watercolor paper (I used 140-lb. cold-press paper.)
- Water brush
- Art journal
- Collage papers
- Matte medium
- Paintbrush (I use inexpensive brushes with mediums.)
- Acrylic paint (I used PaperArtsy Fresco Finish Chalk Acrylics.)
- Inkpads (I used Ranger Archival Inks in brown and black.)
- Paint pen (I used a gold paint pen.)
- Workable fixative spray
- Soft gel medium (I used glossy.)
- Iridescent Gold fluid acrylic paint
- Finesline Applicator



1



2



3

Step-out photos by Gwen Lafleur

2 I wanted to try coloring an image with pastels, so I sketched a bird and a water lily using pencil on the same three types of paper as before. (You can also color stamped images.) I found it difficult to get detailed areas of color with the chalk pastels, even using different applicators such as PanPastel® Sofft™ tools with different shaped tips. Instead, I added larger swaths of color and then used a black Fude Ball pen to draw details on top of the pastels. The Cream Pastels worked better with this approach; they blended beautifully. (FIGURE 2)

3 Next, I used the pastels as watercolors. I swiped a water brush across each of the pastels, then painted stenciled images. For this test, I used mixed-media paper with and without ground, and watercolor paper. Although the Cream Pastels gave

me more saturated colors and more even coverage in my first two tests, the Chalk Pastels worked much better in this instance. I could blend and layer the Chalk Pastels easily, and once the water on the palette dries, the Chalk Pastels can still be used with a sponge applicator. I was skeptical that these would not work as well with the Cream Pastels, and I was right. I wouldn't use the Cream Pastels this way again, but it was worth trying. (FIGURE 3)

4 With a better sense now of how the pastels worked best, I opened my art journal and added collage and scrap papers to a spread, adhering them with matte medium and covering the pages. Next, I dry-brushed acrylic paints over the top to integrate the papers and tone down the patterns on the papers. When the page was dry, I inked the

edges of the pages and ran a gold paint pen along the very edge. I then added layers of pattern using Cream Pastels with stencils, since I knew from my experiments that they would give me the saturation, crisp lines, and coverage that I wanted. Finally, I sprayed both the background and my test papers with a workable fixative. **(FIGURE 4)** Almost all of the images you can see in the photo are stencils.

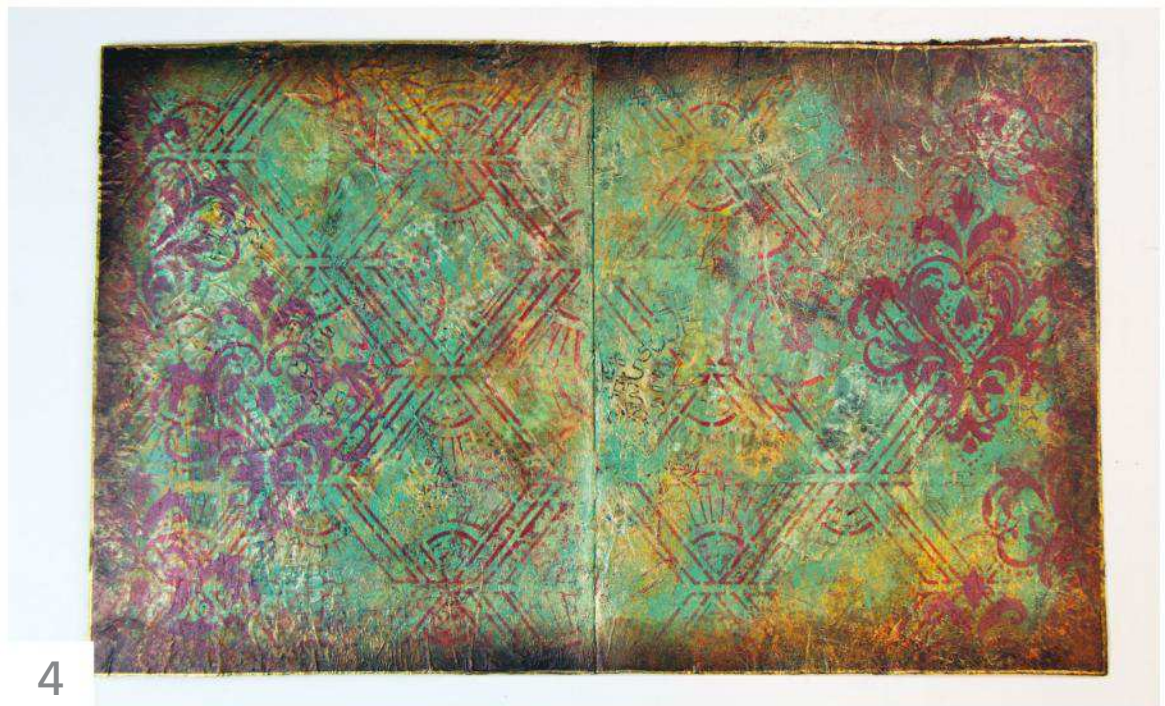
5 With the background complete, I went back to my experiments and selected the best images. I tore them from the various sheets and auditioned them on the background. **(FIGURE 5)** Once I settled on an arrangement, I adhered the components to the background using soft gel medium. I added a few more pen marks, such as lines on the feathers

and more detail on the birds, and the page was ready for the finishing touches.

6 The spring-like feel of the page made me think of change and re-birth, so I stenciled the word “transform” for the title and added journaling around the edges of the spread with a black Fude Ball pen. I finished by scribbling a rough frame in gold paint using a Fineline Applicator. **(SEE OPENING IMAGE.)**

Gwen Lafleur is a mixed-media artist and teacher currently living in South Jordan, Utah. Gwen is also a creative team member and stencil artist for StencilGirl Products.

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4



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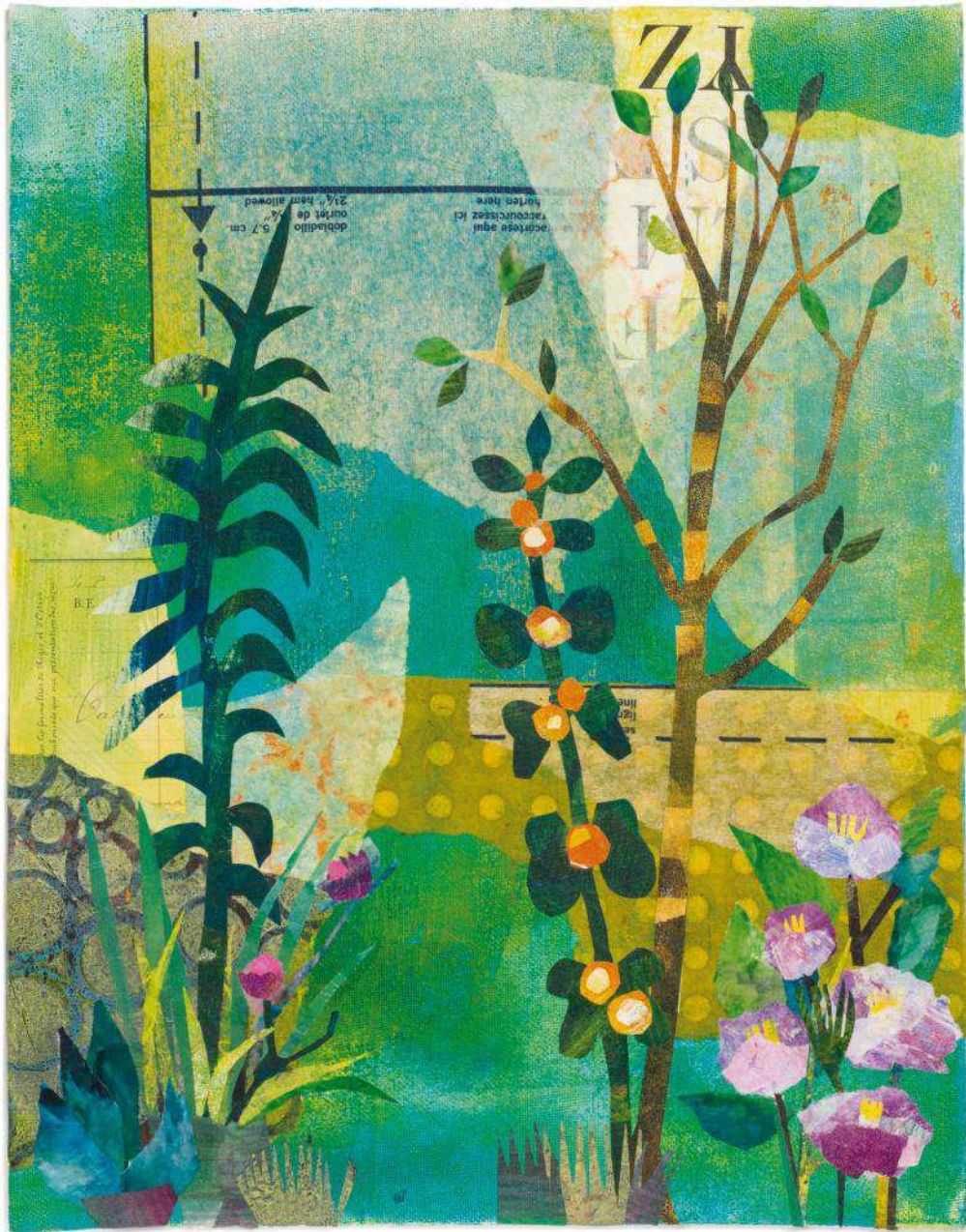


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Exploration: Painting

By Chris Cozen

Building a Garden Collage



“An ingenious mind is never too old to learn.” ~ Mary Granville Delany

I love reading about artists and their lives. Upon the recommendation of a good friend who is also an artist, I picked up *THE PAPER GARDEN* by Molly Peacock, and spent a few wonderful hours discovering an artist most of us have probably never heard of, Mary Granville Delany.

Her story made me think about how art can bring meaning to our lives at any age. She lived from 1700 to 1788 and is considered by some to be the first mixed-media collage artist. At 72 years old, Delany began her life as an artist by replicating the flowers in her garden. She used torn pieces of paper that she collected, or created papers using watercolors, turning them into what she called paper mosaics. In the years before she died, she created more than 1,000 collages. I was inspired by her attention to detail, her diligence to her craft, and her gift of observation.

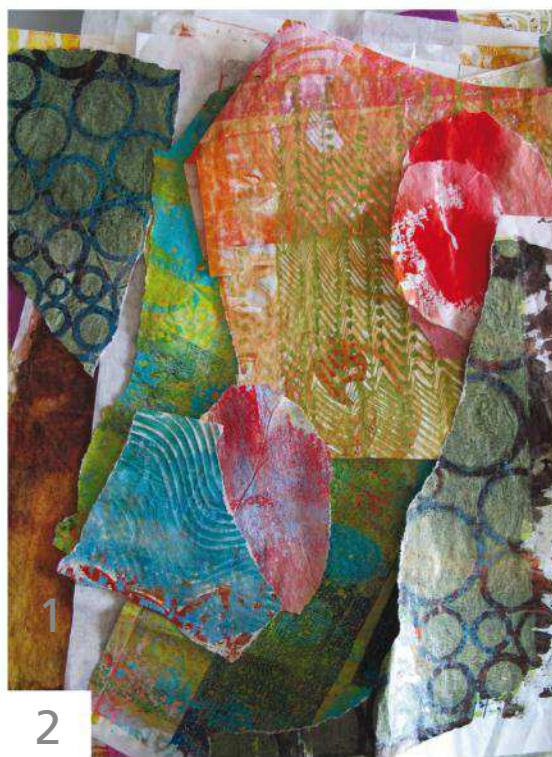
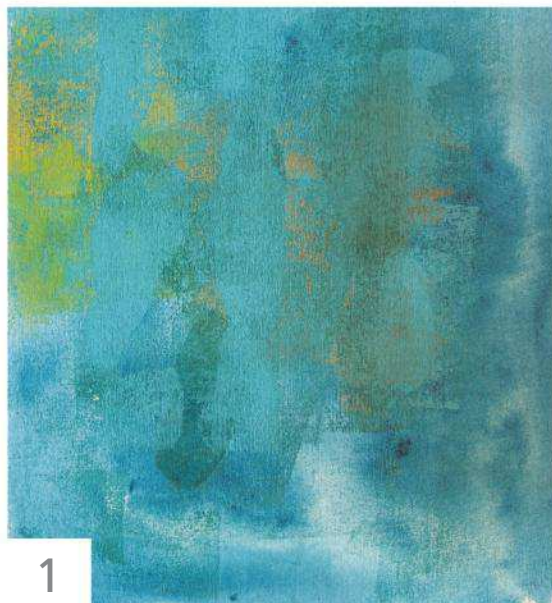
I always have lots of paper scraps in my studio, and decided to apply Delany's concepts to my work by challenging myself to create my own collaged garden. I like new projects, and a challenge always generates fresh ideas. For my collage, I used a broad selection of ephemera, along with hand-painted, printed, and purchased papers. The papers you choose should reflect the colors you would like to see in your garden. Since it is the 21st century and not the 18th, I put a contemporary twist on the idea of piecing, using clean, stylized lines.

materials

- Canvas or canvas board (I used an 11" x 14" canvas board.)
- Brayer
- Palette knife or key card
- Hansa Yellow Medium, and Green Gold.)
- Collage papers, assorted colors and types, including hand-painted papers
- Scissors
- Paintbrush(es)
- Fluid matte medium
- Golden Acrylic Glazing Liquid, satin

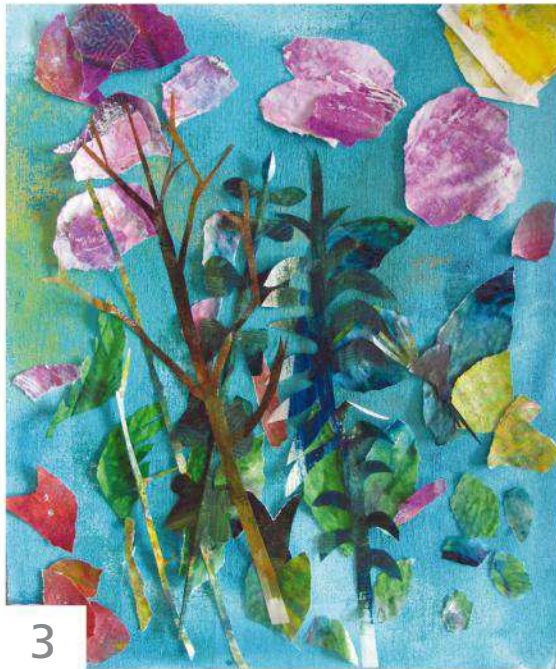
1 Paint the substrate with layers of soft color. I used a brayer to roll on Historical Manganese Blue Hue and Titanium White, working on a previously used canvas board. **(FIGURE 1)** Old bits of paint can be seen through the new layers, which adds depth and interest to the piece. After that layer dries, scrape on a bit of another color, using a palette knife or a used hotel key card. I used Hansa Yellow Medium along one side as an accent.

TIP: Recycle used boards and canvases for collage. Layers are good, even ones you don't like.



2 Gather bits and pieces of paper from your stash in colors that represent your garden vision and your favorite flowers. I used a lot of my own hand-printed papers. **(FIGURE 2)** Keep in mind all of the elements you want to create when selecting the papers—flowers, leaves, branches, and flowerpots.

Art and step-out photos by Chris Cozen



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3 Tear and cut the papers into a variety of shapes, including petals, leaves, stems, and blooms. (FIGURE 3) When choosing papers for the flowers, look for ones that have subtle variations in color to better represent real blooms. Prepare more papers than you need before you begin assembling the piece. Having a variety of cut and torn pieces to choose from will make the collage come together more easily. Consider shape, height, and width when cutting the papers, so the composition is balanced.

I find it easiest to place the tallest, thinnest piece off center. This creates a wider “vista” or middle viewing area. Once that piece is in place, I look for a piece with some volume, something shorter and broader, to balance it on the opposite side. I go back and forth from there, using the height and width of the various pieces to determine placement while maintaining my vista.

4 Adhere large background elements on the substrate first, using matte medium. (FIGURE 4)



7 I consider these pieces the foundation of the garden. Since this is a view of the entire garden and not a single flower, the garden needs a framework. I chose neutral-colored papers that were transparent or had circle motifs. Keep the busyness of the patterns down to a minimum, so the background doesn't compete with the flowers. Let each layer dry.

5 Mix paint with glazing liquid, using 3 parts paint to 10 parts glazing liquid, and apply a glaze over several areas of the background. Since my background was reading very cool, I chose Green Gold for the glaze. (FIGURE 5) This yellow-based green warmed up the blue and offered better color support to the other layers. When using a glaze it is best to apply thin layers. This allows you to control how much color shift occurs. If more color is needed you can add another layer. Transparent glazes are great for adjusting the colors below them.

6 Adhere the tallest collage elements for the garden on the board using matte medium. I used 3 different plant shapes, which filled the upper space without crowding. Remember, details count. As you place the elements you may notice that something extra is needed. I saw that the tree could use some detail and chose to add tiny bark lines using paper. (FIGURE 6)

7 Keeping in mind our discussion about balance, add in smaller elements to the left and right of the composition. Choose pieces with volume and height to create a nice variation in the composition while maintaining the vista. Vary the colors of the elements to achieve a natural look. As you assemble

the garden, determine which pieces will be in the background and which pieces will be in the foreground before you start gluing. I like to position the pieces on the background first without gluing them, so I know I have them arranged the way I want them. Snap a photo of your composition with your phone or camera for reference.

8 Once you are pleased with the composition, adhere the pieces to the background with matte medium. (FIGURE 7) Here, the orange circles draw the eye upward, and the pink flowers on the bottom left help fill the bottom of the composition with color. When using color in a composition, that will have to be balanced as well. If you use a bright color like orange somewhere, echo it with a similarly bright color in another area. Balance of color, shape, and size helps bring harmony to the composition.

9 When you place the last element, it is always good to step back and give the piece a final look. This gives you the chance to see if anything seems to be missing, allowing you to add any necessary details. Details make a big difference. I saw the opportunity to make a few small changes that would give additional depth and detail and added bright pops of white paint to the orange flowers, some leaves on the tree (with extra bright green leaves on the left of the tree), and little bits of grass at the bottom. All of these elements combine to complete my view of the garden. (SEE OPENING IMAGE.)

Over the years, I have had the pleasure of meeting many first-time artists in the classes I teach. I'm often struck by how many people come to art as they retire from more formal professions. Learning something new and integrating it into one's life at any stage of life is so important to our mental health as we grow and change. As this issue of CLOTH PAPER SCISSORS hits your mailbox, I'll have celebrated my 70th birthday. I'm grateful daily for what art gives me in my own life and how it allows me to share in yours. Keep painting.

Chris Cozen is an educator and self-taught mixed-media artist as well as a Golden Artist Colors Golden Artist Educator. Chris has authored several books, including *ACRYLIC SOLUTIONS: EXPLORING MIXED MEDIA LAYER BY LAYER* and *ACRYLIC COLOR EXPLORATIONS: PAINTING TECHNIQUES FOR EXPRESSING YOUR ARTISTIC VOICE*, with North Light Books. She has also hosted numerous instructional videos on acrylic techniques with Artists Network TV.

chriscozenartist.com

Artful Paper Flowers



When I was working on my book BOLD & BEAUTIFUL PAPER FLOWERS: MORE THAN 50 EASY PAPER BLOOMS AND GORGEOUS ARRANGEMENTS YOU CAN MAKE AT HOME, I had so many project ideas rolling around in my head. I was consumed with all the possibilities of creating artful flowers. For this project on canvas, we'll make a new flower that I named The LouAnn bloom.

1 Trace the templates on the cardstock with pencil, and cut them out. For the large flower cut 3 flower shapes using the large template (L), 1 flower using the medium template (M), and 1 using the small template (S). For a medium flower, cut 3 flower shapes using the medium template (M) and 1 using the small template (S). For the small flower, cut 3 flower shapes using the small template (S).

2 Load the blending tool with ink from the inkpad, and dab ink on the edges of both the front and the back of all of the flower petals. **(FIGURE 1)** Let dry.

3 To make a large flower, gently press each individual petal of 1 of the large (L) flowers onto the rounded shape of the measuring spoon with your thumb to round the petals. **(FIGURE 2)** Set aside. Repeat with the other 2 large cut flowers and the medium cut flower (M), rounding each individual petal.

4 Lay 1 of the large flowers onto the molding mat, with the curls of the petals facing down. Apply pressure to the middle of the flower with the dimensional tool. Repeat for a second large cut flower.

5 Dab a bit of glue at the center of one of the large flowers, and, staggering the petals, lay one large flower on top of the other.



1

Step-out photos by Jenn Gumeratine unless otherwise noted



2

Photo by Chantal Larocque

materials

- Flower and leaf templates (See page 29.)
- Pencil
- Cardstock (I used 65-lb pastel yellow cardstock for the flowers.)
- Scissors
- Blending tool or sponge (I used a Ranger Mini Ink Blending Tool.)
- Inkpad (I used Ranger Tim Holtz® Distress Ink pad in Spun Sugar.)
- Round measuring spoon, ½ teaspoon size
- Molding mat (I used a mouse pad.)
- Dimensional tool (I use the rounded end of a paintbrush or pen.)
- Hot glue gun
- Curling tool (I use a chop stick or wooden skewer.)
- Canvas (I used a 6" x 6" gallery-wrapped canvas.)
- Acrylic paint (I used DecoArt® Media in Phthalo Cobalt.)
- Paintbrush(es)
- Teacup clipart or photo (I found these teacup images via Google.)
- Crackle paint or medium (I used Tim Holtz® Distress Crackle Paint in Clear Rock Candy.)
- Vintage coaster or doily
- Crepe paper (I used 180g crepe paper in green.)



6 Working with the third large cut flower and the medium cut flower, and again working on the mouse pad, apply pressure to the middle of the flowers with the dimensional tool. This time work with the petals facing up. **(FIGURE 3)**

7 Place a dab of glue in the center of the stack and add these 2 layers to the stack created in step 5, again staggering the petals. Let dry.

8 Using the curling tool, curl the edge of one side of each of the petals of the last 2 layers toward the outside. **(FIGURE 4)**

9 Create a medium flower and a small flower, using the medium and small templates and following the above steps.

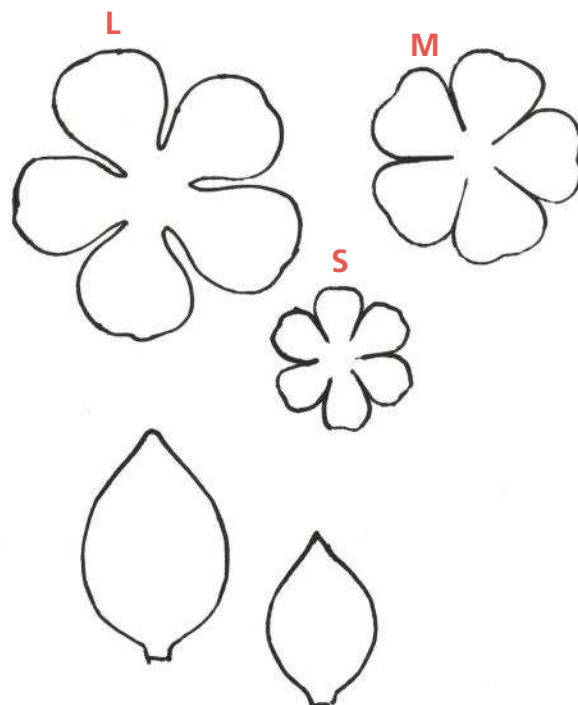
These flowers can be used in a variety of ways. I chose to create a mixed-media canvas, using one of each size flower.

Photo by Chantal Larocque





Copy at 200%



- 1 Paint the canvas with acrylic paint. I used turquoise for a spring look. Set the canvas aside to dry.
- 2 Cut out the teacup shape. Using a paintbrush, brush the cutout with crackle paint, following the manufacturer's directions, to create a vintage look. (FIGURE 5) Let dry. Adhere the vintage coaster or doily to the canvas using hot glue, and then adhere the teacup off-center on the doily.
- 3 Secure all 3 flowers to the teacup on the canvas using hot glue.
- 4 Trace and cut the leaves in 2 sizes, using the provided templates. I used cardstock and crepe paper. (FIGURE 6) Run the blade of the scissors or a curling tool across the surface of the leaves to add dimension.

- 5 Fill in the gaps between the flowers with plenty of leaves, adhering them with hot glue. (SEE OPENING IMAGE.)

This "Blooming Teacup" canvas makes the perfect gift to brighten anyone's day. It shows my love for color and texture and truly demonstrates that blooms don't just belong in pretty vases.

Chantal Larocque is a paper flower artist and the owner of the custom floral studio Paper & Peony in Moncton, NB, Canada. You can find Chantal's blooms in Madison Avenue storefronts in New York City, on clothing lines, in wedding magazines, and at celebrity soirées. Her forever florals can also be found at events, homes, and businesses all over the world, as well as in international publications. Chantal is the author of the book **BOLD & BEAUTIFUL PAPER FLOWERS**.

paperandpeony.com



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By Roberta G. Wax

The Art of Letterpress

The thick, cushy paper, deep tactile impression, and crisp design of a letterpress print demands to be touched, held, and stroked. No wonder letterpress printing, despite the higher cost, is in high demand for invitations and stationery. Even die-hard tech enthusiasts are embracing this tactile art form.



Cara Underwood makes an impression with her letterpress cards, invitations, and more.

All photos compliments of Cara Underwood/Underwood Letterpress

Cara Underwood, founder of Underwood Letterpress in San Francisco, California, understands the appeal. “Letterpress is so luxe. It’s snail mail with style.”

Creating a letterpress print is so labor intensive, it must be a labor of love. It is for Underwood, who makes invitations, business cards, stationery, greeting cards, coasters, art prints, and more.

The letterpress process begins with a computer-generated design, which can take from one to eight weeks or more to create, depending on how complicated the job is. Once the customer approves the digital artwork, Underwood orders the photopolymer printing plate from another vendor.

When the plate is in her hands, she begins to mix the ink, creating her own colors using a rubber-based ink. Rubber-based inks have a matte finish, as opposed to oil-based inks, which have a glossy finish. Also, rubber-based inks are slow drying so they can be left on the press for several hours or overnight.

“I have about 30 cans of rubber-based printing inks, mostly primary Pantone colors,” Underwood says. “I figure out the exact recipe for the color I want, hand mix it, and put it on the press.”

It takes roughly an hour to set up the press for the first print, she explains, because the process involves perfecting the location of the paper in relation to the plate, adding the right amount of ink, and seeing how hard the plate hits the paper. There’s a lot of fine-tuning. Too much ink results in a blurry print; not enough ink makes the print too light. Too much pressure can crack the paper or the plate. “Getting the paper to hit the plate at exactly the right pressure, that’s the biggest challenge,” she explains. “Once that is determined, every sheet is put through the press by hand.”



Cara's letterpress cards run the gamut from sweet to sassy, including one that celebrates her love for snail mail.

“When I’m printing business cards, I block out at least a day, or even two. Wedding invitations take longer because there are more steps involved in creating, testing, and printing, which is why letterpress invitations have a higher price point. If more than one color is used, the process is even more complicated. They are little pieces of art.”

Underwood stumbled onto letterpress in 2005 during a bookbinding class at Boston University in Boston, Massachusetts, in which she wrote, designed, and letterpressed her own book. It was love at first inking. “Letterpress was my go-to hobby for six years,” she says. “But it’s an expensive hobby.” Days, she worked full time in a public policy job. “But nights and weekends I was having fun printing, renting press time at a studio, and experimenting.”

But paper, ink, and press time don’t come cheap, and she wondered if letterpress could be a full-time job. She and her husband agreed it could, and she didn’t look back.

Underwood spent a year researching letterpress machines (which are heavy, expensive, and in limited supply because they are no longer made), figuring out maintenance and supply costs, and getting insights from other printers. She finally took the plunge, bought a vintage Chandler & Price press and a paper cutter, rented a studio and, in 2013, opened a shop in Los Angeles. When she and her husband relocated to Northern California in 2015, she sold her original press, bought a larger Vandercook press, and opened a studio in San Francisco.

Still, there were challenges, a steep learning curve, and lots of mistakes, such as creating designs that were too complicated to translate to letterpress, or using paper that couldn’t withstand the rigors of the press.

“My clients were happy in the end, but it cost me time, labor, and money,” she says. “When transferring art into a business setting, your product has to be perfect. You’re not making art that sits on a shelf; it has to function in the real world.”

Besides stationery and invitations, Underwood also creates greeting cards, which are sold in domestic and international retail shops. She translates her whimsical drawings to non-letterpress textiles, gift wrap, and phone cases.

“I love getting my hands dirty on the press,” she says. Printing with a letterpress, she adds, creates “an architectural, textural experience. It’s a moment to stop and appreciate paper and prints.” Letterpress is an excellent antidote to a techy, digital world.

underwoodletterpress.com

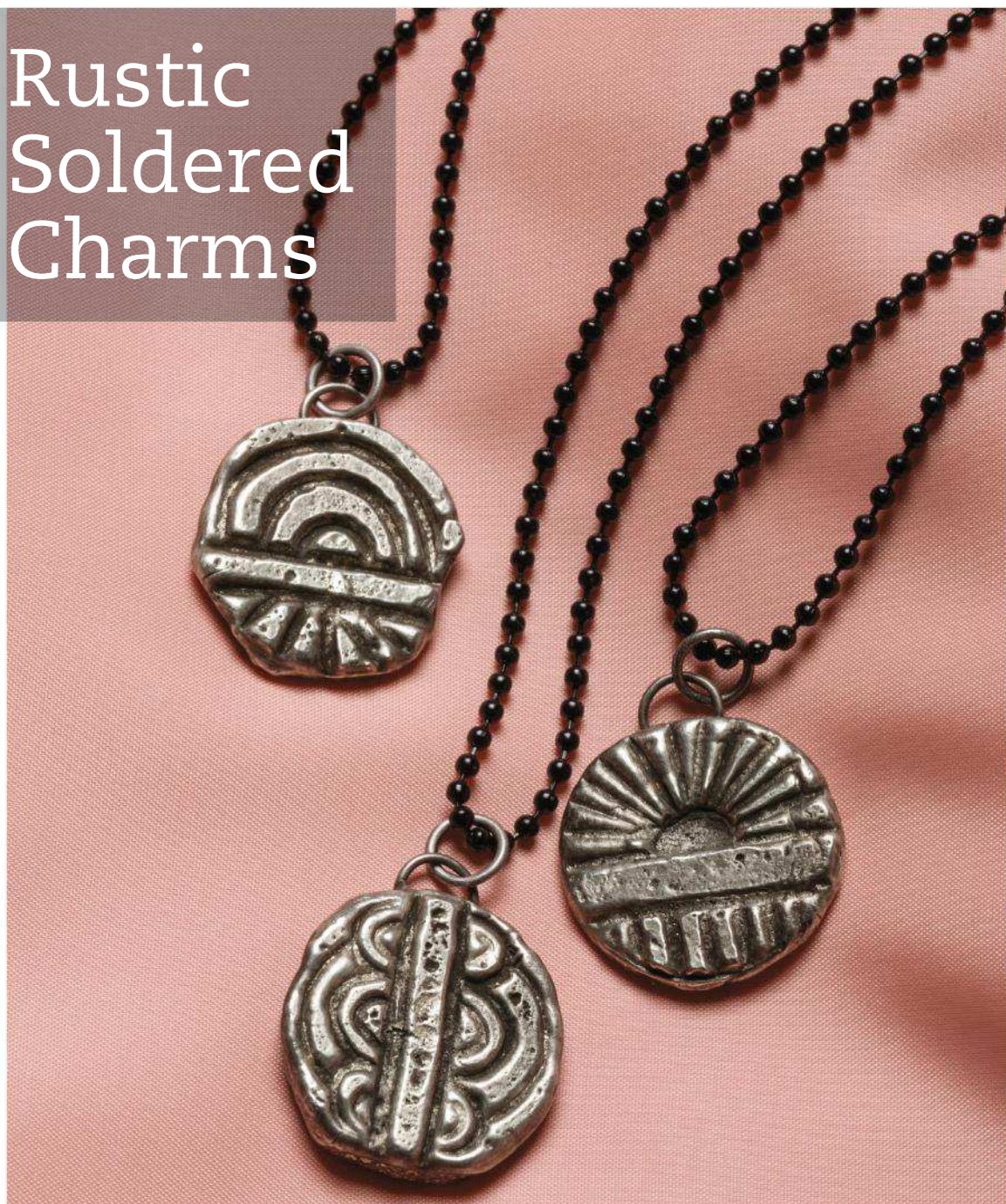
Roberta Wax is an award-winning journalist and imperfect crafter. Her work has appeared in a number of newspapers and magazines, including the *Los Angeles Times* and a variety of craft titles. Roberta has designed for several craft companies. Though she has no formal art background, she was a crafty Girl Scout leader.

creativeunblock.com

The Jewelry Box

By Cat Kerr

Rustic Soldered Charms



I'll admit it: I have succumbed to the carve-your-own-stamp bug. There's something wonderful about carving out a small design from a sheet of rubber and then using that design in art projects. Once, after carving a stamp, I had a crazy idea that made me smile: What if I turned a carved stamp into a pendant made of solder? I'm a possibilitarian, so in my creative how-to life, anything is possible. Here's how I made these interesting charms.

materials

- Rubber carving block (I used Speedy-Carve by Speedball®.)
- Pencil
- Linoleum carving tool(s) (I used a cutter by Speedball.)
- Scissors
- Inkpad
- Paper
- Wax paper
- Mold putty (I used Alumilite Amazing Mold Putty.)
- Tinned-copper wire (I used 16-gauge tinned-copper wire.)

NOTE: Tinned copper is easier to solder with.

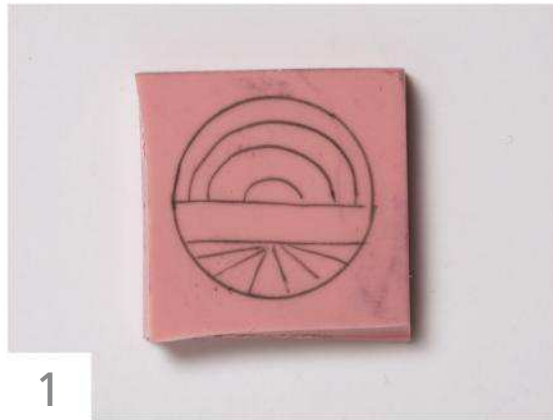
- Mandrel or wood dowel, 1/4"
- Wire cutters
- Soldering supplies
 - Heat-safe surface (I used a solderite board.)
 - Safety glasses
 - Fire extinguisher
 - Sponge
 - Soldering iron, 100-watt
 - Sal Ammoniac Tinning Block

NOTE: A Sal block is an important tool for keeping the soldering iron tip clean.

- Lead-free solder (I used Amerway, Inc. Lead Free Solder.)
 - Tweezers with wooden handles
 - Heavy-duty stand, for the soldering iron
 - Gel flux (I used Classic 100 Gel Flux.)
- NOTE: This is my brand of choice because it does not produce smoke, but any flux will work.
- Dish soap and water in a small container
 - Old toothbrush
 - Jewelry file, emery board, or jewelry tumbler
 - Rubber gloves
 - Patina solution, black (I used Novacan Black Patina.)
 - Paintbrush (I used a disposable paintbrush for applying the patina.)
 - Baking soda
 - Paper towels
 - Steel wool, ultra-fine (I used #0000 steel wool.)
 - Renaissance Wax
 - Chain or ribbon

optional

- Paper punch
- Tracing paper



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1 Decide on a design and draw it on the carving block with a pencil. Keep the design simple. If there is too much detail, the molten solder may not fill the small lines, ruining your design. (FIGURE 1) A 1" circle is a good size for this technique. If the circle is too large the charm can get heavy. I punched a circle from cardstock with a paper punch, traced it onto the Speedy-Carve, and drew a freehand design within the circle.

TIP: If you're nervous about drawing freehand on the carving block, create the design on transfer paper, then transfer the design to the block.

Step-out photos by Jenn Guneratne except where noted

2 Carve the design, using a carving tool, then trim around the design with scissors. **(FIGURE 2)**

TIP: When carving rubber, go slowly, and always carve away from yourself. Keep the hand holding the carving block clear of the tool. Also, I find it easier to move the block when carving than to move the tool.

3 Ink up the stamp and do a test print on paper. **(FIGURE 3)** This allows you to see exactly what the design will look like, so you can make adjustments as needed.

4 Place a piece of wax paper larger than the mold you're making onto your work surface. The wax paper makes it easier to lift the mold; otherwise, the mold will stick to the surface. Combine equal parts of the Amazing Mold Putty, mixing them together until you get a solid yellow color, and form the putty into a flattened ball. Immediately place the carved stamp on top of the ball and press it gently into the putty. There should be at least a ¼" rim of putty around the carved rubber. **(FIGURE 4)** Let it cure for about 10 minutes.

NOTE: Amazing Mold Putty cures in 7–10 minutes, so work relatively quickly.

5 Before removing the stamp, press a fingernail into the putty to check its condition. If your nail leaves a mark, the putty needs more time to cure. If it doesn't leave a mark, remove the stamp from the mold.

6 Wrap a piece of the tinned wire around a mandrel or small wood dowel, and create a coil. It doesn't matter how many times you wrap the wire. Remove the coil from the mandrel and, using wire cutters, cut individual jump rings from the wire. Cut one jump ring per charm. Save the extra jump rings for a later project.

NOTE: Any raw metal wire can be used when soldering. I prefer copper-tinned wire because the copper has a layer of solder over it, and when the patina is added the entire pendant looks cohesive. If you use a different metal the jump ring will be a different color. My choice of wire is for aesthetics only.

7 Prepare to solder. Gather all of the soldering supplies, including the lead-free solder, one of the tinned jump rings, and the mold, before plugging in the soldering iron. **(SEE NOTES ON SOLDERING.)**

8 Working on a heat-safe surface and wearing safety glasses, press the solder rod into the



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iron tip. Allow the solder to melt and drip into the mold. **(FIGURE 5)** Continue until the molten solder has filled the mold. Allow approximately 30 seconds for the solder to cool completely. Check it by tapping the back of the charm with the tweezers. If the tweezers leave a mark when you tap, the solder is not completely cool. Once cool, remove the charm from the mold with the tweezers.

9 Place the charm right-side down on the heat-safe surface. Add a drop of gel flux to the spot on the back of the charm where you want to place the jump ring. I like to place the jump ring approximately ⅛" from the top of the charm.

Photo by Cat Kerr

Add gel flux to the open part of the jump ring and, holding the jump ring with the tweezers in your non-dominant hand, place the hot tip of the soldering iron on the solder, and pick up a piece of solder. Place the solder on top of the jump ring opening. The solder will melt on top of the jump ring, attaching the ring to the charm. **(FIGURE 6)**

NOTE: The iron needs to be hot and clean in order for the solder to stick to it. **(SEE NOTES ON SOLDERING.)**

10 Let the solder cool, then clean the charm with soapy water and an old toothbrush. Be sure to remove all of the black residue that has developed during the soldering process.

11 File any rough areas with an emery board or metal file. Alternatively, place the charm in a jewelry tumbler for about 20 minutes.

12 Wearing rubber gloves, add patina to the charm using a paintbrush, and let it sit 5–8 seconds. **(FIGURE 7)** The patina dries quickly. The longer it sits, the darker it gets.

13 Sprinkle baking soda onto the charm. Rub it all over the charm for approximately 20



7



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Notes on soldering

CAUTION: Always work in a well-ventilated space, wear safety glasses, and keep a fire extinguisher handy when soldering. Gather all of the necessary supplies before plugging in the soldering iron.

My soldering station includes:

- A 100-watt soldering iron with a heavy-duty stand. This stand ensures that the iron will stay in place when not in use and helps prevent accidents.
- A moist sponge to clean the tip of the iron.
- A heat-safe surface, such as a solderite board or a tile.
- Wood-handle tweezers.
- Gel flux and a brush.
- A Sal Ammoniac Tinning Block, for keeping the iron tip clean.

I keep all of these supplies on an old cookie sheet for an added layer of protection. I keep the solderite board on the sheet. The cookie sheet helps to protect the surface of my table and creates a barrier for any molten solder that might roll off the solderite board. When molten, solder turns into tiny balls and they have a tendency to roll all over.

seconds to neutralize the patina. Rinse the charm with clean water, and pat dry with a paper towel.

14 Remove some of the patina using steel wool, leaving the color in the crevices in the charm.

15 Lastly, apply Renaissance Wax to the charm to preserve the patina. I use my finger to apply it. Wait a couple of minutes for the wax to harden, then use a soft cloth to buff it. Add the charm to a ribbon or chain. **(FIGURE 8)**

The sky's the limit when it comes to the carved design. Carve your initials. Carve stars. Any simple design works well for this technique. Transforming your design into a piece of jewelry is the icing on the cake.

Cat Kerr is a mixed-media artist, instructor, and product designer from Central Florida. Her work has been featured in more than 80 publications. She currently teaches online and at retreats around the country. You can also find Cat on Seasons 2 and 3 of "Make it Artsy" on PBS. To see more of her work and teaching schedule, visit her website.

catkerr.com

The Case for Drawing

By Carrie Bloomston

When I teach painting classes, I always ask students to raise a hand if they would have signed up for my class if they thought it was a drawing class. You can imagine what happens—crickets, and not a single raised hand. I then give the students charcoal and newsprint, and we draw for 30 minutes. When we move on to painting, they feel more confident and more prepared. I think they even make better art that day.

No matter how advanced you are in your art practice, or what form your creativity takes, your work will improve if you draw. Drawing is everything. Whether you work in an art journal, paint, decorate cakes, or make jewelry, being able to draw simply makes your work better.

Everyone wants to experience the sensual, ecstatic nature of painting, but no one wants the bare-boned austerity of drawing, especially beginners. Painting is more glamorous. It is easy to disguise a multitude of sins with paint. It is nearly impossible to do so when you take away color and texture and are left with just line and shadow.

Most people don't want to be told to draw more. It's similar to having a loved one tell you to exercise or meditate more. But hear me out. I promise you'll thank me later.

The practice of drawing creates proficiency, as when author, painter, and writing teacher Natalie Goldberg asks her students to write nonstop for 20 minutes. It isn't the writing that gets honed; it is the *practice* of writing. Drawing practice offers this gift as well.

We sketch ideas to explore them and figure out what we want to do next. One of the greatest benefits of drawing is the freedom it offers to explore and play in a low-stakes setting. Inexpensive materials mean no pressure. Drawing liberates us from the fear of wasting materials or failing. Drawing can be playful and lighthearted. Even doodles count!



Photo by Carrie Bloomston

This self-portrait was created 20 years ago, sitting at my mother's makeup table and using only makeup.

Drawing is crystallized seeing. It is the doorway to understanding form through light. If we draw representationally, we simply capture light and shadow. If we draw abstractly, we work on building an assortment of marks. Drawing connects our eyes with our hands. Often, we need to get the mind out of that loop. The mind likes to tell us things such as, "I can't paint hands," often hijacking our creativity.

In *DRAWING ON THE RIGHT SIDE OF THE BRAIN*, author Betty Edwards offers an activity for overcoming this



Photo by Jill McNamara

"An Inventory of Everything"

cognitive trap in a lesson involving drawing from a photograph. She encourages readers to flip the photo upside down to better see the shapes and their relationships to each other. This way, the forms are seen as just shapes, instead of a hand, arm, etc.

I highly recommend that you enroll in a drawing class, no matter how proficient you think you are. I take a drawing class every year or two. It realigns me, and makes me a better artist.

Practice

Activity 1

Sit in front of a mirror every day for 30 minutes and do a self-portrait using compressed charcoal and a large newsprint pad. Start with several quick one-to-two minute drawings of your face as a warm-up, then progress to a 20-minute detailed self-portrait. Assess your image as a collection of shapes, and notice how the shapes change when you move. Look for different proportions within your image, and identify the negative spaces. Hold the charcoal at a low angle to the paper, almost drawing on the side of the charcoal. Self-portraits offer us the gift of connecting with ourselves and checking in with our emotional state. Life can be so full, busy, and

distracting that we can lose touch with the person staring back at us.

Activity 2

Using charcoal or a 6B charcoal pencil, explore alternate forms of mark making:

- Draw, holding a pencil in your non-dominant hand.
- Jab the charcoal onto the paper as if you're a woodpecker.
- Explore drawing with firm pressure and with very light pressure, changing a continuous line on the page from dark to light.
- Make repeating loops until the whole page is a field of marks and overlapping shapes.
- Cover the paper in charcoal, then use an eraser as you would a pencil, creating marks and lines by erasing.

Carrie Bloomston is an abstract painter, textile designer for Windham Fabrics, creativity enabler, mom, and author of *The Little Spark: 30 Ways to Ignite Your Creativity*. She lives with her inspiring family in the desert of Phoenix, Arizona.

carriebloomston.com



Photos by r.r.jones

Jody Alexander artist profile

Jody Alexander is an artist, a maker of books, a librarian, and a teacher. Her love of books and her joy in giving discarded books new life is evident in her teaching and in her art. Jody's handmade books often evolve into unique installations and sculptures. Her work celebrates the characters she imagines, her collections of inspiring bits, and storytelling. We are thrilled to share with you her story and her art.



"91385" (From the KEEP —Modern Library series)

How did you come up with your studio name, Wishi Washi Studio?

Washi is a Japanese word for paper made with traditional papermaking fibers. I utilize paper in my work, but I also incorporate textiles and found objects. Considering all that, it seemed the perfect name. Washi = paper; wishu = everything else.

What are some go-to materials that you find yourself working with again and again?

Paper and thread were the main materials when I first started making books. Now textiles have crept into my work in a big way. The materials I use have to have a tactile quality—materials that I want to pick up, touch, and hold.

What are some of your favorite mark-making processes?

Simple printmaking processes are my favorite, especially ones that require only hand tools. Lately, making stencils and printing with them has become my favorite method because of its simplicity.

jalexbooks.com

wishiwashistudio.blogspot.com



Cloth Paper Scissors: Have you always created throughout your life? Were creativity and art encouraged when you were growing up?

Jody: Art supplies were always available. I can't remember the first time my mom put a needle and thread into my hands, but it was early. Also, I was fortunate to have an influential teacher in grade school who incorporated visual arts and creative writing throughout her curriculum. I had that teacher three years in a row, and credit her for instilling in me the importance of art education.

Then I became a competitive swimmer, and that really put my creative life on hold. However, my grandmother taught me needlepoint, and I remember taking projects with me to swim meets as a way to pass the time between my events. My swimming career came to an end toward the end of college, and that is when I got the itch to create again. I dabbled in drawing and collage before I discovered artist books and book making while studying for my library science degree in Boston, Massachusetts. Book arts were a perfect amalgamation of my interest in books and art, and it felt good to pick up stitching again. In addition to learning bookbinding techniques, I took a number of papermaking and printmaking classes to round out my book-making skills.

Cloth Paper Scissors: How did your bookbinding work evolve into book sculptures and installations?

Jody: I started making books that I imagined were created by people and characters from my imagination. I started seeing objects around my studio that I thought a particular character might have in his or her life. The books were displayed in boxes alongside these found items to enrich the visual storytelling. Additionally, I had been frustrated with how my books, with multiple pages that I had spent months creating, were being displayed in vitrines at exhibits, where the viewers couldn't really experience them. I felt that in placing my books in or alongside a box with these inspirational items and an accompanying meaningful title, I was able to relay my character's story better. I started envisioning the table my character was working at, the room in which she was sitting, what might be on the walls and floors, and what else



"Bibliocubes" (From Bibliomuse, a subseries of KEEP)

might be in that room. I was lucky enough to have some art patrons who allowed me to create those spaces in galleries. In creating these installations, I allow viewers to walk into the story. They are multisensory experiences.

Cloth Paper Scissors: You are known for creating characters that are an integral part of your artwork. Why is it important for you to create and develop these characters? Is it simply part of the storytelling process, or is there more to it than that?

Jody: Creating characters wasn't planned; it just happened. As I was making these unusual books and objects I would ask myself, "Who would make such a thing, and why?" Once I answered the "why," the character, his or her belongings, environment, motivation, and story would fall into place. The characters motivate and entertain me as well as enliven the story. I love them all and always miss them when I'm done.

Cloth Paper Scissors: How do you go about conceiving and developing an installation piece? Is the process much different from creating a one-off piece, or even a series?

Jody: It's all about vision. My work is very repetitive, meditative, and time consuming. While I work, my mind wanders and I see a wall, a room, a table arrangement. Installations make these visions a reality. Of course, they require space, so often these visions never reach fruition. That's the challenging part.

Cloth Paper Scissors: The experience of walking through and experiencing artwork set up in a space is so different from looking at one object, or even a group of objects. How do you want people to experience your installations?

Jody: Sometimes I think of my installations as books that you can walk into. I'm surrounding the viewer with the story. Or rather, they are in the story. I hope to engage all of their senses and give people a fuller experience than I could with a single object.

Cloth Paper Scissors: When teaching, what is the most important thing you want to pass on to your students?

Jody: While it is important to me that we create and complete something in my workshops—a book, a print, a mending technique sampler—what is most important is that my students learn proper steps and techniques, so they can take that knowledge to their own studio to use however they want. I like to teach as much history as possible along with a technique. I hope that my students leave with a



"How to Know the Mosses and Liverworts, No. 1" (From Bibliomuse)

finished object, but also with a way to incorporate what they have learned into their art practice.

Cloth Paper Scissors: When you're on the hunt for, or come across things to use in your artwork, what is it that makes you choose a piece? Is it the visceral reaction you have, or are you sometimes looking for specific objects that help tell a story?

Jody: Looking for something specific usually leads to frustration. Rather, I'm always looking, whether driving, walking around town, or looking in shops. Many objects end up on my doorstep from people who saw something they thought I would like or could use. I usually choose something for its potential. I may not know what its use is right away, but I know it is an interesting object that I had a reaction to, and there is history embedded in it. Not everything gets used, and sometimes an object sits in my studio for years before it fits perfectly into a piece or installation.



"Hemingway and the Awareness 6" (From Bibliomuse)



"Odd Volumes of Ruby B" (installation)

Cloth Paper Scissors: What is it about objects and materials that inspires you, and allows you to see them as more than just things?

Jody: Unusual objects intrigue me. I love it when I don't know what something is. Or, I know what it is but I can use it in a way that disguises its function. Of course, items with a history and signs of use, especially evidence of someone's hand in something homemade or mended, inspire me endlessly.

Cloth Paper Scissors: How have you seen book art change and evolve since you discovered it? What do you think book art brings to the art world that's different from other art forms and disciplines?

Jody: I became involved in the book art world in the early 1990s. There is a greater awareness of book art now. I remember a time when people in the art world didn't know what I was talking about when I said "book art" or "artists' books." Today, I see books included in major museum exhibits and many more book art classes in art school curriculums. I don't feel that I have to explain the term as much anymore.

Art in book form is intimate, unlike a sculpture or piece hanging on a wall. First, the viewer needs to want to approach the book and then engage with it. Once that happens, one-on-one communication takes place and the book has the ability to control the viewer. In turning the pages, the viewer is engaged and can be slowed down, hurried up, or paused by the content. The experience can be very personal, as opposed to someone walking by a painting at a distance. There is a predisposed understanding

between the book and the viewer the moment that viewer picks up the book.

Cloth Paper Scissors: On your website, you describe your KEEP—Modern Library series as "inspired by withdrawn library books, Japanese textiles, antique linen, stitching, the art of repair, and a KEEP stamp that was discarded from a library." What was it about these items that inspired a series, and how did it coalesce as pieces that incorporate stitching, printing on fabric, mark making, and building layers?

Jody: These were all things that were in my life and around my studio that I loved and wanted to work with. They all came together when I started looking closely at the Japanese boro textiles and taught myself the mending techniques that I saw in them. At that time I realized that the antique linen, book cloth, stitching, and printing techniques could all come together in a rich and layered boro-esque way containing meaning. The KEEP rubber stamp was the icing on the cake; it really brought all of these things together neatly.

Cloth Paper Scissors: Of this KEEP series, you also said that the project will continue to explore how and why we keep things, and the equal importance of letting them go. That seems not only an element of your own work, but a metaphor for life in general. Has your artwork also taught you lessons about life and coping with major life events, such as love and loss?

Jody: Yes, the series is a metaphor for life. I think real life events influenced the development of the KEEP concept, but now that I'm continuing to explore the concept it is in turn helping me with those life challenges that continue to unfold.

Cloth Paper Scissors: Are you optimistic about the future of printed books? If so, what are you observing, especially in the lives of younger people, that makes you hopeful?

Jody: I am very optimistic. We are seeing information delivered in different formats and these formats are just increasing our options, not replacing them—specifically, print on paper. I work part time as a reference librarian at a community college, and when students ask for help finding a book on their subject and the catalog comes up with a list of eBooks, more often than not the student will say, “Can you find a real book? I’d really like to read a real book.” I’m also seeing a continued interest in the book arts among students and young artists, in addition to papermaking, letterpress, printmaking, bookbinding, etc. Printed books aren’t going away.

Cloth Paper Scissors: You seem to have struck a good balance between having a job that is fulfilling and pays the bills, and also being a working artist. Has that balance been easy to come by, or has it been a struggle at times? What advice would you give artists who are trying to reconcile art with the practical side of life?

Jody: I’m an adjunct faculty member at a community college and I work in the library two to three days a week at the reference desk. I also teach an online information research course. The rest of the week I’m either in the studio making art, preparing for art workshops, or teaching art workshops. It is an okay balance, but not without its challenges. It is often difficult to switch from one to another, since they use different sides of my brain. I would love it if my brain could stay in studio mode with no distractions. But real life calls, and the situation I have at the college is pretty

good. I have flexibility and time off between semesters. It’s tough to give advice on this because everyone’s situation is so different. If I were to give up the library job, I would really have to scramble to make a living and maybe have to make compromises in the studio. I don’t want to have to do that. The library job affords me the privilege to do what I want in the studio—and that has tremendous value.

Cloth Paper Scissors: Are you ever self-critical, and if so, what is the process you go through to quiet the critic?

Jody: Of course, I am. Aren’t all artists? But it comes down to one thing: doing what I enjoy. My studio is my favorite place to be. I turn on music, and just play/stitch/print/create, and the outside world falls away. I can’t create what I think will sell or what I think others will like. That just doesn’t work, and it isn’t true and pure. If that little devil shows up on my shoulder asking me what the heck I’m doing, I ask myself if I’m enjoying it and having fun with it. If the answer is no, then maybe I should just let it go and move on to something else. But if the answer is yes, I confidently continue, knowing that this is where I want to be, doing what I want to do. And that usually works out.

More online

Enjoy more of Jody’s interview and artwork at bit.ly/OnlineExtras



“Boro Vessel” (From the KEEP series)

Jumpstart

By Danielle Donaldson

Inspiration Blocks



All photos by Christine Polomsky

This adapted excerpt from Danielle Donaldson's new book THE ART OF CREATIVE WATERCOLOR: INSPIRATION & TECHNIQUES FOR IMAGINATIVE DRAWING AND PAINTING shows how to make Inspiration Blocks, a collection of paper and fabric scraps sewn together that serves as a catalyst for mixed-media art. These blocks are easy to make, and can be added to single pieces of artwork, or art journal pages. ~ The Editors

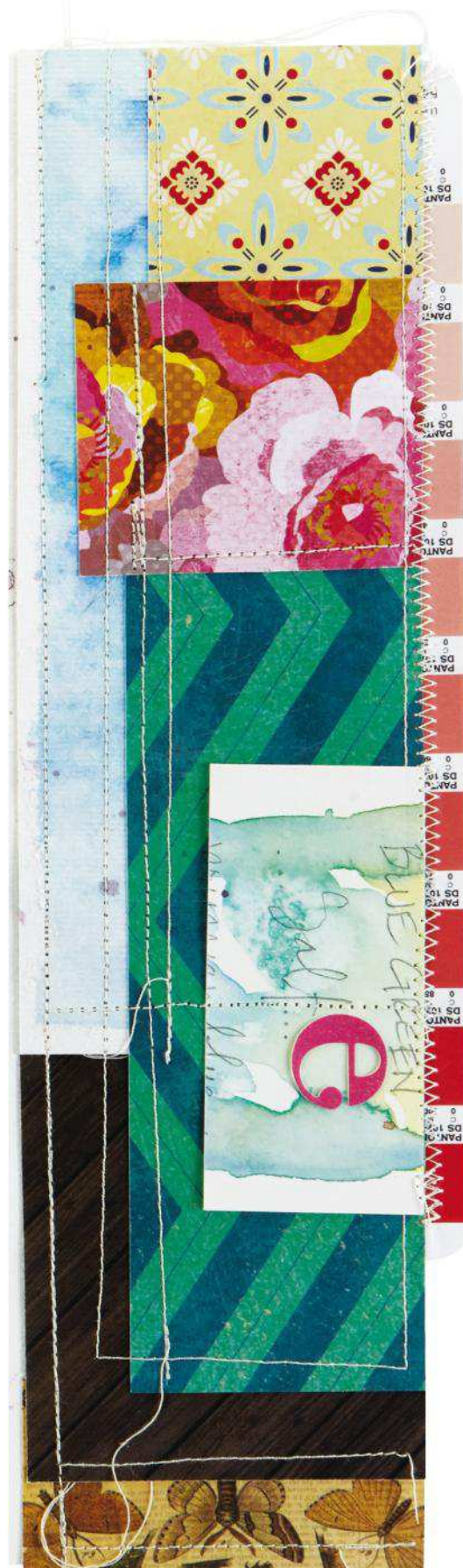
Choosing the bits and pieces

Use your stash of patterned paper, ephemera, lace and ribbon scraps to help you along in your journey to become a more skilled watercolorist and illustrator. Although I place the most emphasis on the colors included in the scraps you choose, I want to share some insight that might help you choose your inspiration with more confidence.

- **What the heck is an inspiration block?** The artwork samples shown here include a block of scraps that have been sewn together. Yep, that's an inspiration block! I began making them to serve as a starting point of my mixed-media illustrations and, over the course of the last few years, I have discovered their hidden teaching power. When you sew together a mishmash of scraps, you have created a reference tool. Just the inspiration you need to practice identifying and mixing watercolors.
- **Don't overthink the choosing process.** The more time and energy you spend on coordinating your stuff, the less you have for your creative practicing time. If it all matches perfectly, you have automatically limited the colors you can pull from to fill your mixing palette. So just grab a stack and go, my friends! The more pattern and color the better.
- **Let's not forget the patterns!** The patterns on these scraps can serve as an inspirational reference tool as well. Take note of the repetitive patterns, the simplicity, or the intricate detail, and infuse them into your drawing practice. Need inspiration to add imaginative pattern to your illustrations? Reference the inspiration pieces you have gathered. It's another wonderful way to tie your elements together.
- **Inspiration blocks can be simplified and serve as mats for finished illustrations.** You'll use the same process to build them, keeping in mind that only the outer edge will show.
- **An inspiration block has a creative superpower.** What is it, you ask? It takes care of the color choices while you work on your watercolor illustrations. Shazam!

Gather Inspiration

If you don't have a bin or a basket of scraps, now is the time to gather one. Cut up that patterned paper you have been saving for a rainy day. Take those old postcards you bought at the flea market and add them to the mix. Snip the ribbons in the basket on



your shelf into little pieces that won't get tangled. Old sheet music, vintage paper dolls, and lace doilies can be snipped into pieces and added to the fun as well. And you know those days when you feel like being creative but are too tired to do anything? That's a perfect time to grab storybook pages and cut out words and phrases you might want to use.

Trust the process

Let's gather some inspiration in a new way. Place three small rectangular containers on your desk or table. Add scraps of patterned paper to one container, scraps of ephemera to another, and bits of lace, fabric and ribbon to the last. Without looking, pull three pieces from each container. Be sure to rummage around a bit so you don't know what you are choosing—and don't swap anything for something else. Next, take your inspiration and a pair of scissors to your sewing machine and make a small Inspiration Block. Feel free to cut fun shapes out of the paper, like hearts, scallops and circles. Also, don't think too hard about the placement. If you don't have a sewing machine, glue the scraps together and pencil the stitches on, if you like.

Making ABC Inspiration Blocks

When creating my alphabet-themed pages, I created all my inspiration blocks for each sheet of watercolor paper ahead of time. Apart from the pages assigned to color practice, they are made up of a mishmash of patterned paper scraps, bits and pieces of my old work, practice work and ugly failures, plus some ribbon and ephemera to make it even more interesting.

materials

- Ephemera scraps (including patterned paper in various colors)
- Tracing or newsprint paper
- Scissors or paper cutter
- Sewing machine and thread
- Letter Stickers or marker

optional

- Lace, ribbon, and fabric scraps

1 Gather tons of scraps and determine the size of the inspiration blocks you'll be adding to your watercolor paper.

2 Cut tracing paper or newsprint paper to a predetermined size.

3 Using various machine stitches, add bits and pieces of paper or ephemera to a sheet of the



tracing paper. My sewing machine is preprogrammed with a ton of stitch varieties to make it easy to switch while I am sewing. If you don't have an easy way to change stitches, use a straight stitch. Typically, I start on the right edge and work my way around. Then I fill in the middle with extra layers. Do not overthink this step, just grab and go! Use lots of patterns and colors. Don't forget to add lace, ribbon, or fabric if you want some texture, too.

4 To create color-specific pages (blue, green, indigo, orange, teal, red, and yellow) gather a stash with various shades of each color and repeat Step 3 for each color.

5 Add alphabet stickers to, or hand write a letter on, each page.

Danielle Donaldson's love of watercolor and illustration, paired with her skills as a graphic designer, has provided her with an uncommon pairing of intuition and practicality. Using a color palette and delicately drawn details, Danielle spins the ordinary into imaginative and balanced compositions. Check out Danielle's videos from Artists Network TV: *Watercolor Illustrations*, *Watercolor Storyblocks*, and *Watercolor Words*.

danielledonaldson.com



This inspiration block incorporates lots of texture and color, enhancing the pear image.



"B is for Blue" shows a monochromatic approach to creating Inspiration Blocks.



Art Journaling

The wings to get started

By Rae Missigman



When I first heard about art journaling, I disregarded the concept. Art journaling was something reserved for artists who were more experienced than I, especially when it came to mixed media. But I was curious. I wanted to learn more, so I started exploring.

Always a maker, I gravitated to any project that would allow me to combine both techniques and supplies to create something new and interesting. Now I wanted something distinctive. Art journaling offered that, but I wanted to create in new and different ways.

With so many art supplies available, I began to make a shift to mixed media. I started treating my journal like a canvas, where anything was possible. I felt free to write things down, both good and bad. Free to brush on paint and then splash on ink to cover it all up. Free to layer bits of paper with photos and magazine cutouts. I began layering paint with paper. I stitched and stapled and taped. Nothing was off limits.

I looked for inspiration all around me. I loved browsing the shelves of art stores, but the real creative spark came from the world: the shape of the leaves on a tree, the ever-changing colors in a feather, the unique and interesting patterns in a favorite fabric. Having a journal meant I had a place to make notes and document the things that inspired me. And because I approached creating in my journal with the notion that no one other than I would see it, I was uninhibited. I sketched patterns and shapes that intrigued me.

I experimented with dyes and inks, and I kept a record of my favorite color combinations. I wrote down lists of words to use as journal prompts.

Looking back, I can see how my art journaling has evolved. My current work often appears more organic and abstract than in the past. I recognize a pattern in the colors I choose and in the techniques I return to again and again. I have become a maker of art marks and have come to appreciate the way I create.

Art journaling has played a huge role in shaping me into the artist I am today. As a creative outlet, my journal has allowed me the freedom to explore, experiment, and flourish without judgment. As a diary, it has enabled me to document my journey in a unique and deeply personal way. As an artist, I was always ready to fly; art journaling gave me my wings.

Starting something new is always risky. I know this because I almost didn't pick up that first art journal. But I told myself that it was just an experiment and I didn't have to follow any rules. I'm glad I did, because I have never looked back.

Here are a few techniques for creating an abstract art journal spread.

1 Catalogs bound for the recycling bin are filled with color and pattern and make the perfect backdrop for journal pages. Open to any page and paint a thin coat of gesso or white paint on a page or a spread to create a foundation for your work. Let dry.

2 Choose 3–5 of your favorite acrylic paint colors. Determine which color combinations you gravitate to each time you create, and make notes. Working with colors you are drawn to makes building additional layers easier.

3 Place several small drops of 2 more paint colors on the gessoed page. Add several more small drops of white paint. Use your fingers to move the paint around, blending the colors slightly where they meet. **(FIGURE 1)** Let dry.

4 Using a small, dry, bristled paintbrush, roughly add a contrasting paint color. Start simply, by creating large abstract shapes. Working with an odd number will make it more visually pleasing. Let dry, then add a second layer of paint over the first, again using a dry brush. **(FIGURE 2)** Let dry.

materials

- Recycled catalog(s)
- Paintbrush(es)
- White gesso
- Acrylic paint, a variety of colors, including white
- Collage paper, a variety of colors
- Scissors
- Gel medium, or glue stick
- Ink pen, black
- China markers (I used black and white.)
- Washi tape
- No. 2 pencil
- Stencils (I used my stencils from StencilGirl Products.)
- Cosmetic wedge
- Alphabet stamps and an inkpad or a typewriter
- Paint pen(s) (I used a white paint pen.)
- Tissue or deli paper

NOTE: Dry brushing creates extra texture and interesting patterning.

5 Cut paper rings from an assortment of colorful collage papers. Cut the rings freehand to create an organic look. Use gel medium or a glue stick to adhere the rings to the page. **(FIGURE 3)** Let dry.

NOTE: Collage paper is a studio staple for me and consists of anything I can cut, tear, or glue. Recycled bits such as napkins, maps, old text paper, and hand-painted deli and tissue papers are my go-to favorites.

6 Draw a ring around the large shapes on the page, using a black pen and a loose stroke. **(FIGURE 4)** Can't make them as loose as you'd like? Try drawing with your non-dominant hand. Add additional small marks with a black pen, such as dots and dashes.

NOTE: Many different types of pens and pencils are available for purchase, but you don't have to break the bank to build a simple set of mark makers. My set includes a budget-friendly black ink pen, a No. 2 pencil, China markers, and a white paint pen.

7 Use a China marker to fill in small areas of the sketched shapes. I used both black and white. **(FIGURE 4)**



Five simple tips for getting started in a journal:

- Don't make a plan for what you'll create; just start. This is difficult for most people, but it saves you from disappointment when things don't go the way you'd hoped.
- Turn to your surroundings for inspiration. The floral pattern in a blouse or the color of a coffee mug might be the only springboard you need to get started.
- Don't be afraid to cover up something you've created. I do it every time I create.
- Trust what you love. It's okay to look around for inspiration, but remember, you are your own artist. I rarely browse the Internet for inspiration, because forcing myself to be creative on my own is what helps to keep my work authentic.
- Use what you have. Don't feel at first like you have to buy every supply that comes along. Be creative. Use your fingers instead of brushes and recycle everyday items for mark making. Use your junk mail to build journal pages, and cut up castoff, colorful clothing for ribbons and trim.



5

NOTE: China markers are my favorite grease pencils and write on just about everything. They come in a variety of colors that blend nicely with one another. Black and white are my favorites for adding contrasting pops of color.

8 Adhere decorative tape to the edges of the page to create defined marks. I used washi tape. Use a pencil to scribble in small areas and around the edges of the page. Add a word, shapes, or random lines. Scribbling is the fingerprint of an artist, and something completely unique to the person wielding the pencil. **(FIGURE 5)**

9 Look for negative space on the page (areas without paint or pattern). Using an ink pen, draw the same mark repeatedly within these open areas. I drew small dashed lines. **(FIGURE 5)**



6

NOTE: Repetition is one of the simplest ways to make a page feel interesting. The most important part of the process is finding marks that speak to who you are as an artist.

10 Use a cosmetic wedge to pounce paint through the opening of a stencil to create a line of simple marks. Choose a contrasting color to make different areas of the page really pop. Here, I used white over dark colors. **(FIGURE 6)**

TIP: Collect a few basic stencils and experiment with them. Stencils are great for lots of art techniques. I use them for tracing, mono printing, stamping, and more.

11 Use alphabet stamps and an inkpad or a typewriter to add letters or words to deli or tissue paper. Cut them out and gently adhere the papers to the page using gel medium. **(FIGURE 7)** Once dry, the papers will disappear into the background, allowing the words to shine through.

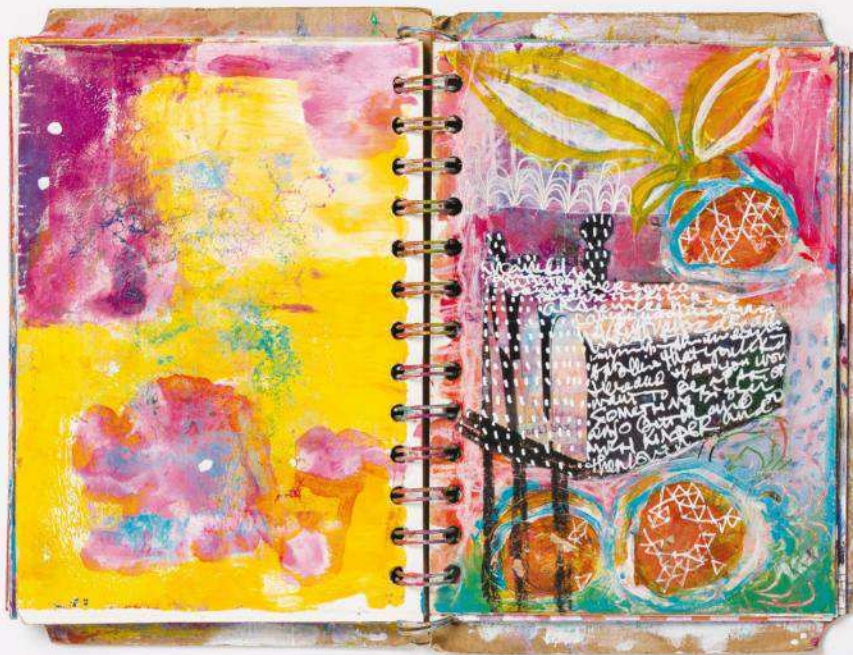
12 Add more details as desired. I added white dots to the large circles, using a white paint pen. **(FIGURE 7)**

NOTE: I believe an art journal isn't complete without journaling. Words are the all-important strands that tie the page together. Type, stamp, or hand letter them; just get them on the page.

Ten years later, I am still experimenting in my art journal. I know journaling has the power to uplift and encourage both budding and



7



Journals large and small house Rae's colorful layered pages and the mark making she is known for.

experienced artists. You just have to believe in the art, and in yourself. I tackle each page as if no one is looking, and it alleviates any feelings of self-doubt. If I get overwhelmed, I walk away. Coming back to my journal with fresh eyes makes all the difference.

Rae Missigman, mixed-media artist, author, and instructor, is known for her vivid colors, intricate layering, and signature repetitive art marks. She believes that creativity can be accomplished in bite-sized pieces during even the busiest of days, and strongly encourages all artists to fearlessly do what they love. Rae lives in central Florida, sharing her love of all things handmade.

raemissigman.com

More online

See more of Rae's colorful journal pages at bit.ly/OnlineExtras

Painted Image Transfers

Adding artful photographs to a journal

By Birgit Koopsen

When I was a scrapbooker, I used to purchase the papers and embellishments I used for backgrounds, but once I discovered mixed media and stamps, inks, and spray paints, I started creating my own. Using handmade papers gave the pages a unique look that I liked. But even more, I enjoyed the process of creating those papers, experimenting and getting my hands dirty. Slowly the focus of my pages moved away from telling stories with photographs to creating interesting backgrounds. Photographs eventually disappeared from my work altogether, and I had become an art journaler.

At times, however, I still wanted to incorporate photos in my work, but I wanted them to look different and artsy. I learned about gel medium transfers and, realizing that gel medium was acrylic paint without pigment, I wondered if it would be possible to create a transfer with acrylic paint. I started experimenting and discovered that I could create transfers with acrylic-painted laser prints, and enhance the pages with gel plate printing. A new technique was born.





Step-out photos by Jenn Guneratne unless otherwise noted

materials

- Acrylic paint, a variety of colors (I used DecoArt® Media® and Americana® Premium™ paints.)
- Gelli Arts® Gel Printing Plate
- Brayer
- Art journal, or watercolor paper (I used a handmade journal with 90-lb. watercolor paper.)
- Stencil(s) (I used an Ethnic stencil by Carabelle Studio®.)
- Printer paper
- Laser-printed photo or image, black and white
- Matte medium (I used DecoArt Media Matte Medium.)
- Paintbrush(es)
- Hotel key card or gift card
- Spray bottle with water

optional

- Acrylic stamping block
- Heat tool
- Stamps
- Paint marker (I like Uni-Posca and Liquitex® markers.)

Create the background

1 Apply 2–3 colors of acrylic paint to the gel plate. Think about the colors you want to use on the image transfer, and choose colors for the background that coordinate or enhance the photo. I used blues and green and a bit of white. Using a brayer, roll out a thin layer of paint in various directions to get a nice blend of colors.

2 Place the open art journal on top of the gel plate, and rub firmly to transfer the paint from the plate to the pages. **(FIGURE 1)** If the spread is larger than the printing plate, create a collage of prints overlapping each other, or create the print in the middle of the page, leaving a white border around it.

tip: Alternatively, use a smaller gel plate applied to an acrylic stamping block, and use the plate as a stamp.

3 Apply more paint colors to the gel plate. Use analogous colors like I did, or go for



Photo by Birgit Koopsen



a more colorful option and use contrasting colors. Place a stencil on the painted surface of the gel plate and put a sheet of printer paper on top. Rub the back of the paper firmly with your hand to remove as much paint as possible from the stencil openings and the area around the stencil. **(FIGURE 2)**

4 Remove the printer paper and the stencil, and place one side of the art journal spread on the leftover paint on the gel plate. Again, rub firmly to get a nice print. **(FIGURE 3)**



4



5

Create the image transfer

1 Add color to the laser print with acrylic paint, (FIGURE 4) keeping in mind the following:

- The black from the laser print will always be on top of any paint you add (the top layer in the transfer) and will affect the paint color. This means the colors will not be “true,” but rather a version of that color, slightly muted by the black.
- There is no white ink in a laser print. Therefore all the white parts in the photograph will be the color of the background if you don't add white paint in those areas. If you want something to be white, you have to paint it white on the laser print. (FIGURE 5) Let dry.

5 Apply a thin layer of matte medium to both the painted journal page and to the painted side of the laser print. Place the painted laser print right-side down on the journal page and use an expired gift card to transfer the image to the page. Remove any excess matte medium that seeps out. Use a heat tool to dry the matte medium, or leave it to air dry for about 30 minutes.



6



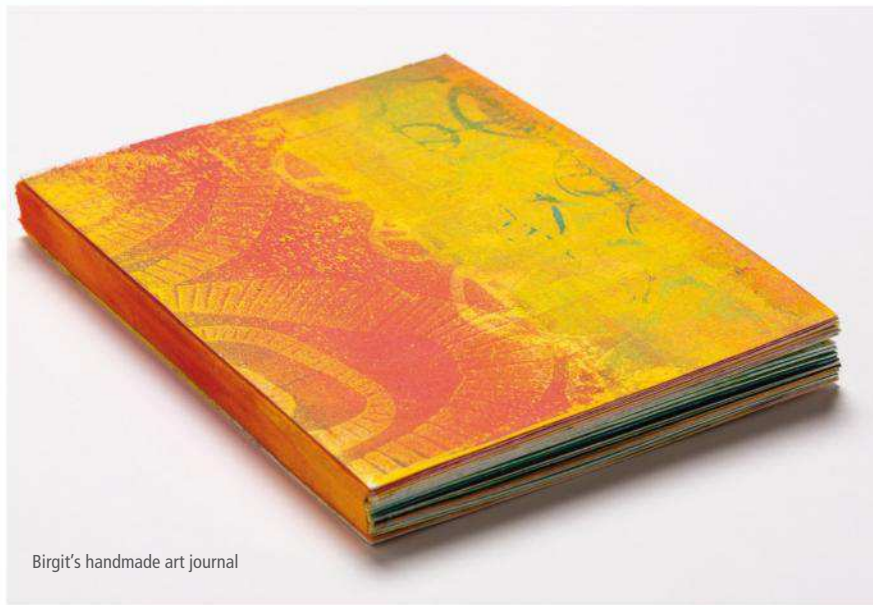
7

6 Spritz the back of the laser print with water, and let the water soak into the paper. Gently rub away the paper with your fingers, (FIGURE 6) making sure that all of the paper is removed. This will take some time. I like to remove the very last bits of paper gently with a baby wipe, which is wet, soft, and smooth, and won't damage the transfer.

7 *Optional:* Once all of the paper has been removed, apply a thin layer of matte medium on top of the transfer. You will never remove all of the paper; a very thin layer will stay behind and turn white once dry. Applying a layer of gel medium prevents the transfer from getting this white sheen.

8 *Optional:* Finish the spread with stamping and writing, or add more color. I did all three, adding color in parts of the stenciled image with paint markers, stamping the days of the week, and adding hand lettering. (FIGURE 7)

This is a great technique for creating one-of-a-kind transfers, and an artful way to incorporate photos in your art journal pages



Birgit's handmade art journal

and mixed-media art. I hope you're as excited as I am to create these colorful transfers.

Birgit Koopsen is a mixed-media artist and instructor from The Netherlands. She teaches internationally and in her home studio. Birgit has her own line of stamps, stencils, embossing folders, and art printing plates with Carabelle Studio.

birgitkoopsen.nl

More online

Get instructions for making Birgit's art journal at bit.ly/OnlineExtras



Rust-Printed Long-Stitch Nature Journal

By Ali Manning

I'm fortunate to live in a town that has acres of forest and conservation land, and I love to create handmade journals to record the walks I take there. But it can be difficult to start working in a journal with blank pages. Luckily, I found a remedy for that: I use tea-dyed, rust-printed pages to inspire me. The slow process of creating these pages allows me time to think through and plan the content of my journal. This binding was inspired by book artist Keith Smith.

Prepare the journal pages

1 Protect your work area with plastic. Pour boiling water into the heat-proof dish until it is three-quarters full. Add several tea bags to the water. Stir gently, adding more tea bags as needed to create the depth of color you like. Snip open one of the tea bags, and allow the tea leaves to float in the water. The leaves will create interesting spots on the pages.

2 Immerse the papers one by one in the tea water, placing the tea bags on some of the pages. **(FIGURE 1)** This will give the final pages some good variation in color. Leave the pages to soak for several hours or overnight.

NOTE: The spoon in the photo was used for stirring only.

3 Carefully remove the first piece of paper from the tea bath (wet paper can tear easily), and allow the excess water to run off. Place the paper on the plastic-covered surface and, wearing gloves, place several pieces of rusted metal on the paper. **(FIGURE 2)**

NOTE: The rust pieces should be as flat as possible. Sharp edges will damage wet paper.

4 Remove another piece of paper from the bath, place it on top of the first piece, and lay more rusty pieces on the paper. Continue layering paper and rusted items. Place the heat-proof dish on top of the paper stack. Add books or other heavy objects on top of the stack to weigh down the papers, and let set for several hours, or overnight.

5 Remove the weights from the stack of papers, and carefully remove the rusty items. Spread out the papers in a single layer on the plastic-covered work surface and allow them to thoroughly air dry. Dry time will depend on weather conditions.

6 While the pages dry, wet the Kraft-Tex and scrunch it with your hands until it has a distressed appearance. Flatten it and let dry.

NOTE: Kraft-Tex is a strong paper product that has similar properties to fabric. You can cut, sew, and wash it like fabric (though it shrinks slightly), but it takes paint and ink like paper. You can also run it through an inkjet printer or die-cutting machine. Kraft-Tex softens over

materials

- Protected work surface
- Boiling water
- Heat-proof dish (I used a 9" x 13" Pyrex® dish.)
- Used tea bags (I used a variety of tea bags.)
- Spoon
- Printmaking or hot-press watercolor paper, 16 pieces (I tore two 22" x 30" sheets of Stonehenge® Warm White 90-lb. paper into sixteen 7½" x 11" pieces for the pages.)
- Rubber gloves
- Rusted metal pieces, flat (I used washers, a key, nails, and other rusty bits.)
NOTE: Rusty hardware can be found at flea markets and online, or create your own.
- Weights (I used books.)
- Kraft-Tex® Kraft Paper Fabric, 8" x 15½" (I used Kraft-Tex in Natural.)
- Bone folder
- Craft knife
- Ruler, metal or acrylic ruler
TIP: A quilting ruler is helpful to ensure all cut and scoring lines are square.
- Pencil
- Scrap paper, lightweight, 4" x 7½" folded in half lengthways for a 2" x 7½" punching template
- Punching cradle, or thick catalog or phone book
- Bookbinding awl, thin
- Bookbinding needle, or tapestry or crewel needle with a small eye
- Waxed linen thread, 3 or 4-ply
- Strong double-sided adhesive tape, ¼"

optional

- Book press
- Image for cover
- Embroidery floss (I used green DMC floss.)
- Embroidery needle
- Rubber stamp (I used stamps by Oxford Impressions.)
- Inkpad (I used a permanent archival inkpad.)

time, and is an ideal substitute for leather when creating handmade books.

Create the journal

- 1** Brush off any dried tea leaves from the papers, and neatly stack 3 papers.

Fold the stack in half to form a 7½" x 5½" signature, smoothing the crease with a bone folder. Continue with the remaining paper until you have 5 signatures. **(FIGURE 3)** Set aside the extra sheet. Place the signatures in a book press or under a pile of heavy books for several hours or overnight.

TIP: Use the extra sheet to make pockets or tags for the journal.

2 Stack the signatures and measure the spine width. It should be approximately 1". If you get a significantly different measurement because you've used a heavier or lighter weight paper, you will need to adjust the thickness of the spine.

3 Trim the Kraft-Tex to 7½" x 15", using a craft knife. Make sure all edges are square. Working on the inside of the cover, measure and mark the top and bottom of the long edges with pencil at 7" and 8". Score 2 vertical lines between those marks, using a bone folder, to create a 1" spine for the book.

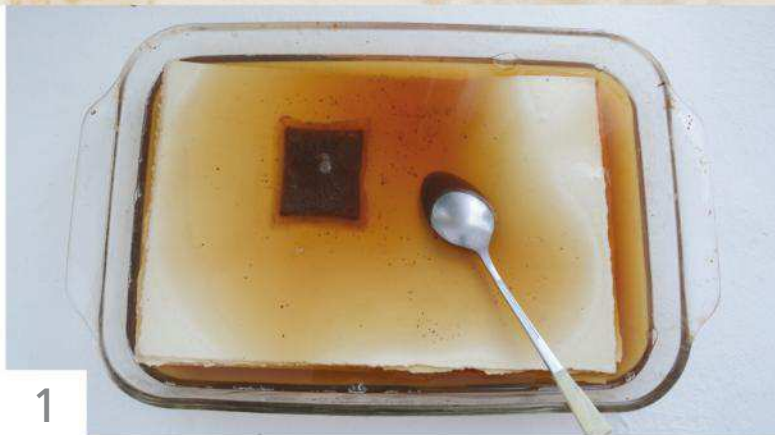
4 Using a pencil and the template provided, mark the spine at 1", 2", 5½", and 6½" from the top. Draw 4 horizontal lines between the scored lines at those marks. Using a ruler and a craft knife, carefully cut slits on the marked lines. **(FIGURE 4)** Fold the spine at the score lines and crease them with a bone folder.

5 Along the center fold of the scrap paper, make marks with a pencil at 1", 2", 5½", and 6½" to create a stitching template. **(SEE PAGE 68.)** Center the template inside the first signature and, using the template as a guide, punch holes at the marks using an awl and punching cradle, or a thick catalog or phone book. **(FIGURE 5)** Repeat for the 4 remaining signatures.

TIP: For a neat binding, it's important that all sewing holes in the signatures and cover slits are aligned. To achieve this, mark the top of the template, the signature, and the cover in pencil with an x, and always place the template in the signature in the same direction. Erase the pencil marks on the signatures and cover after sewing.

Sew the journal

1 Thread the needle with the waxed linen thread. You will need five times



1



2



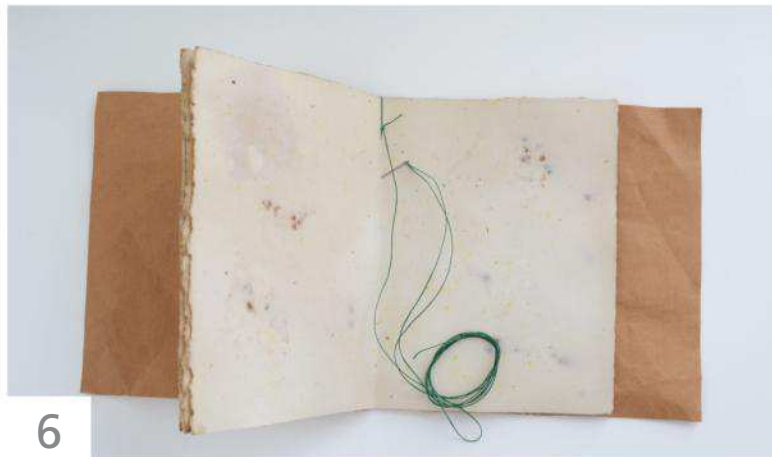
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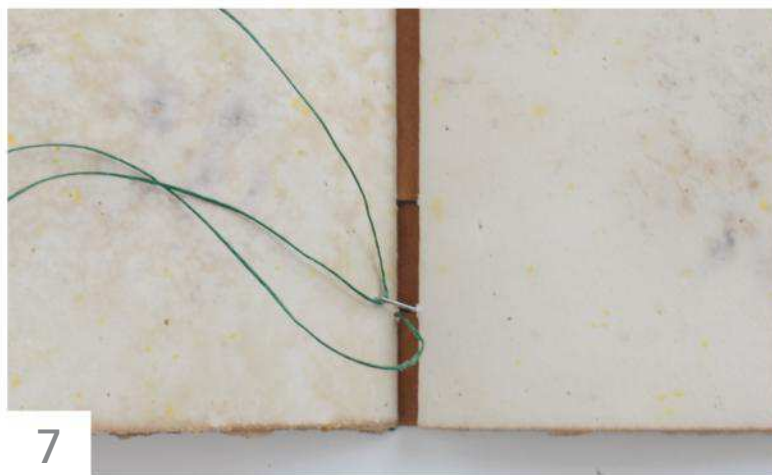
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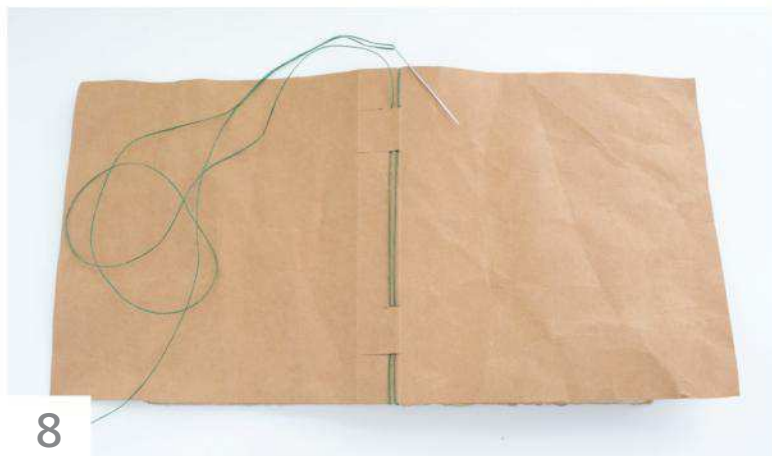
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6



7



8

the height of the signatures, plus an extra 18". Place the first signature inside the cover, ensuring the tops are aligned (**SEE TIP ABOVE**), and sew through hole 1 at the top from inside the first signature through the front cover to the outside, leaving a 4" tail inside. Wrap the thread over the top of the cover to join the loose tail inside the first signature, tie the threads in a square or double knot, and trim the excess tail thread to ½". (**FIGURE 6**)

TIP: To ensure that your sewing tension is even, tighten and straighten the stitches before adding each new signature. Always pull the thread parallel to the spine in the direction you're sewing.

2 Exit hole 2 from the inside to the outside, (**FIGURE 6**) run the thread along the spine to create the long stitch, and enter slit 3 and hole 3 of the signature from the outside. From the inside, exit hole 4, wrap the thread around the bottom of the book, and exit hole 4 of the first signature (**SEE STITCHING DIAGRAM 1 IN ONLINE EXTRAS**). This time, do not go through the cover. Instead, take the needle through hole 4 of the signature only.

3 Add the second signature. Enter hole 4 of just the signature from the outside of the signature (**FIGURE 7, SEE STITCHING DIAGRAM 2 IN ONLINE EXTRAS**), wrap the thread around the bottom of the book, and re-enter hole 4 from the outside at slit 4 and hole 4 of the signature. From the inside, exit hole 3 to the outside, run the thread along the spine to create the long stitch, (**FIGURE 8**) and enter slit 2 from the outside. From the inside, exit hole 1 to the outside, and wrap the thread around the top of the book. Exit hole 1, again going just through the signature, not the cover.

4 Place the third signature into the book. Enter hole 1 in just the signature, wrap the thread around the top of the book, and re-enter hole 1 from the outside. Continue as before (**SEE STEPS 1-3**).

5 Continue this sewing pattern until you have added the final signature. After exiting hole 4 of the final signature, wrap the thread around the bottom of the book, bring the thread back inside the fifth signature, and tie it off around the previous stitch. Trim the excess thread. (**FIGURE 9**)

6 *Optional:* Sew a photograph, print, or other image to the cover with embroidery floss, and add a rubber-stamped or printed phrase. (SEE OPENING IMAGE.)

7 Score a line 1"–1¼" from the side edges of the cover to create turn-ins. Crease each fold with a bone folder, (FIGURE 10) and adhere the turn-ins in place with strong double-sided tape.

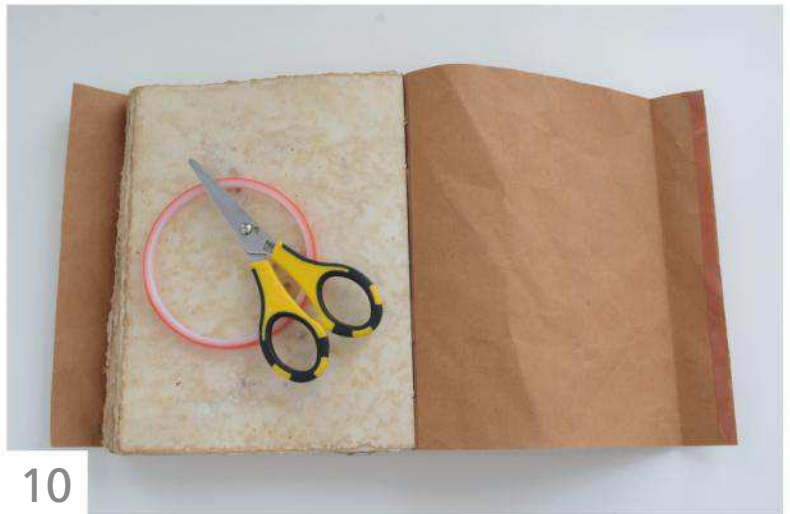
Now that I've prepared my nature journal pages, I'll write poems and quotes, and add some journaling. Dried leaves, twigs, feathers, and seedpods that I collect in the woods will find a home there. I'll also attach photographs from my wanderings and prints I make from my forest finds. What will you include in yours?

Ali Manning is a mixed-media book artist and teacher with a lifelong love of books, paper, and hand stitching. Her work is inspired by the forests that surround her New England home. When she's not making books, she spends her time reading, going to flea markets, and hiking with her dog. Ali's studio is in a historic converted textile mill in Lowell, Massachusetts.

vintagepagedesigns.com

More online

Download Ali's bookbinding diagrams at bit.ly/OnlineExtras



Collage with Wings

Create patterned papers and articulated birds

By Clare Youngs

Collage is a wonderfully creative and exciting way to work. All you need is paper, scissors, and glue, and you're on your way. A wide range of decorative papers is available for purchase, but creating your own papers takes your artwork up a notch. Build your own unique style and explore the possibilities that collage offers.

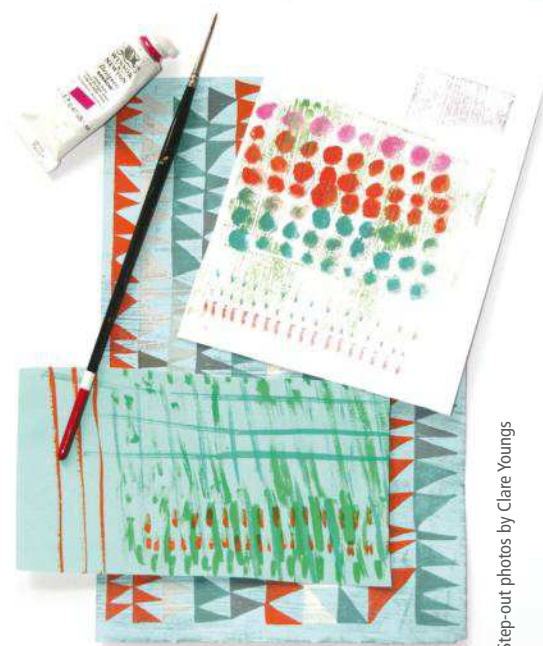
To create my papers, I used gouache paints, ink, and pencils. Actually, I use anything that will make a mark. I love creating geometric patterns, but I also like more abstract stripes, dots, speckles, and areas of visual texture that I make with wide paintbrushes. I used my hand-patterned papers to create all sorts of animals for an Instagram challenge called The 100 Day Project, including a series of birds similar to the ones featured here. These birds make great greetings cards, or string several together for a fun garland.





materials

- Paintbrushes, including detail and wide brushes
 - Paint (I used Winsor & Newton™ Designer Gouache.)
 - Paper, white and colored (I used a variety of papers, including graph and lined paper and text torn from magazines.)
 - Pencil with an eraser
 - Inkpad(s)
 - Ink, black (I used India ink, but any ink is fine.)
 - Templates, body and wing (See page 73.)
 - Chipboard (I used gray chipboard, and was able to make four birds from one 8 1/4" x 11 3/4" sheet.)
 - Scissors
 - Glue stick or PVA glue
 - Black pen, any kind
 - Hole punch, 3mm
 - Thin, colored paper, 1/2" x 2 1/2" strips (I used a solid color, but you can use any paper scrap.)
- NOTE: Thin paper is easiest to roll.



Step-out photos by Clare Youngs

1

Design the papers

1 Use a detail paintbrush and paint to create patterns on a variety of papers. I used gouache, but use any paint or markers to make patterns and marks. Create areas of stripes, dots, and squiggles, as well as repeating patterns. **(FIGURE 1)**

2 Stamp repeating patterns on other papers using an eraser and an inkpad. The eraser makes a nice repeating circle pattern. I also used the edge of the eraser to make some of these prints. **(FIGURE 2)** Take it further by cutting the eraser into shapes, and print more repeating patterns. Use all kinds of mark-making tools to create a variety of patterns.

3 Create black-and-white patterns on other papers using black ink and a paintbrush. I made dots and dashes, and used a wide brush to create visual texture. The black-and-white patterns are a nice contrast to the colored papers. **(FIGURE 3)**

TIP: Use an old, dry paintbrush to create textural areas. Let the brush splay, and use a slightly drier mix of paint.



2



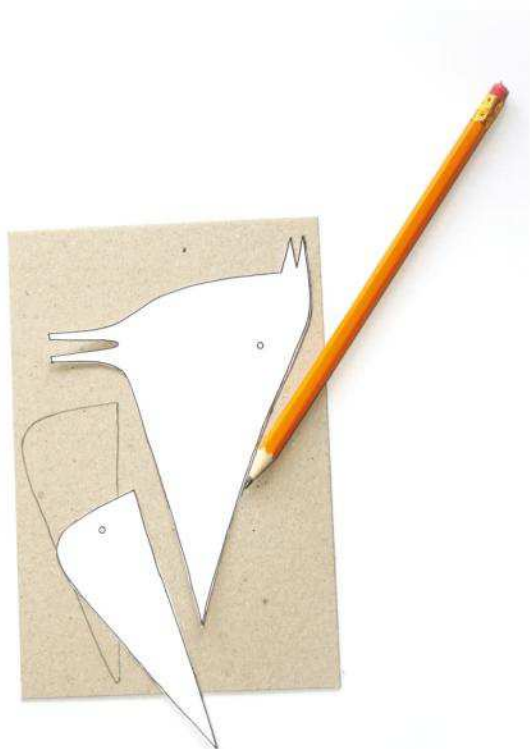
3

Create the birds

1 Using the provided templates, trace the wing and body shapes onto the chipboard with pencil. **(FIGURE 4)** Cut them out.

2 Collage the bird's body and wing with pieces of the patterned papers you created, adhering them to the chipboard with glue stick or PVA. Place the paper sections any way you please, but it is nice to use contrasting patterns and colors to isolate areas like the chest, head, and beak. Trim off any bits of paper that extend over the edge of the shape with scissors. **(FIGURE 5)**

3 Cut out a small circle from white paper for the eye, draw a black circle inside, and adhere the eye to the bird with glue. Alternatively, draw an eye directly on the bird with a permanent pen.



4



5

4 Punch a 3mm hole in the wing at the widest part, centered, and approximately $\frac{1}{4}$ " in from the top corner. Position the wing on the bird body, and make a mark through the punched hole with pencil. Punch a hole through the mark on the body.

5 Working from the narrow end of a $\frac{1}{2}$ " x $2\frac{1}{2}$ " paper strip, tightly roll the strip to create a peg. (FIGURE 6) Align the holes in the wing and body, and insert the peg through the holes. Be sure the peg fits snugly. The peg allows the wing to be moved into different positions. (SEE OPENING IMAGE.)

NOTE: You may have to experiment with the length of the paper for the peg, depending on the thickness of the chipboard you use.

Your little articulated bird is now complete. Repeat the steps to make a whole flock of feathered friends.

Clare Youngs has always loved making things. She has written a number of books on many different types of crafts, including FOLDED BOOK ART. Working with paper is Clare's favorite. Her latest book is CREATIVE COLLAGE.

clareyoungs.co.uk

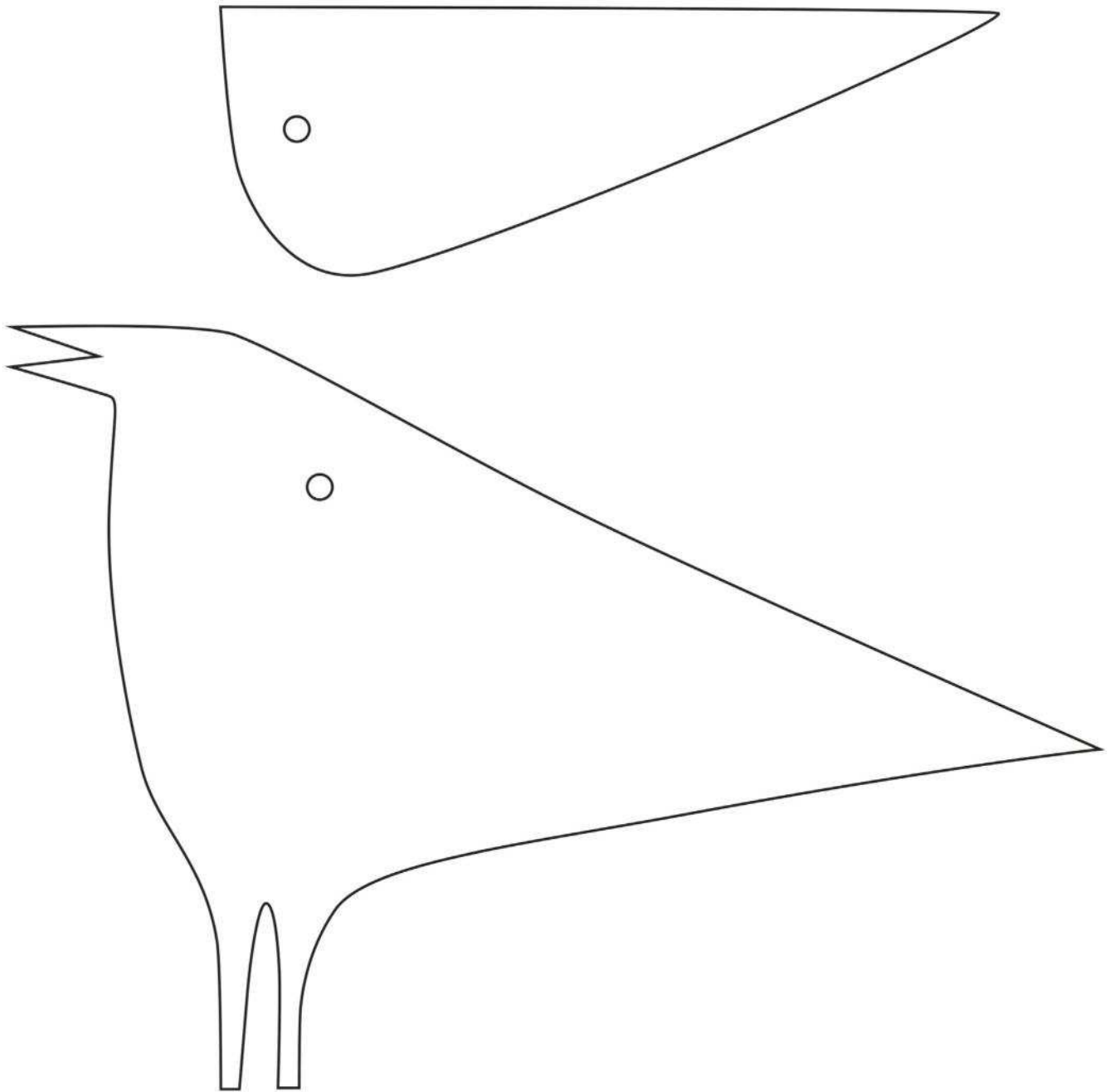
Instagram: @clareyoungs



6



Copy at 100%







Quilt-Inspired Art Journal Pages

By Cait Sherwood

I create my own decorative papers rather than purchase them. Recently, I've been inspired by the prints in floral fabrics, and have been drawing these patterns on paper and using them in quilt-inspired compositions in my art journal. My grandmother was a quilter, and she would take a lot of time hand sewing precise tiny stitches to make perfectly constructed quilts. I work fast and messy, but I often think of her as I draw and collage these fabric-inspired patterns and add them to my art journal pages.

1 Gather some fabrics and images with patterns that inspire you. I used images from a book along with a swatch of fabric from a shirt belonging to my grandmother, which added personal meaning to the piece. **(FIGURE 1)**

2 Using a large brush, paint colors onto several found papers. **(FIGURE 2)** I use any colors that inspire me in the moment. Sometimes the inspiration photos or fabrics inspire these colors, and sometimes they are colors I am drawn to for other reasons, such as a color I've been noticing in nature. Use little to no water, if possible, so the papers aren't too wet. Let the papers air dry, or use a hair dryer to speed up drying time. I love using a hair dryer when I make layered artwork, so I don't disrupt the creative flow.

NOTE: You may prefer to use heavier mixed-media paper, since paint will be involved, but I love to use thin papers. Thin papers can wrinkle or warp, but that doesn't bother me. I like the quality, and thin paper collages nicely.

3 Draw patterns inspired by the fabrics onto the painted papers. I used a pencil for this. Let the shapes and patterns of the reference image or fabric guide you, but don't worry if your drawing isn't exactly like the inspiration piece. Determine which elements of a pattern you like, and use those in your drawing. You can see how different my drawings are from the source images, but there are also similarities. For example, I used some of the flower and leaf shapes from the inspiration piece to create my own patterns. **(FIGURE 3)**

4 Use a detail brush to apply gouache to the drawn patterns. **(FIGURE 4)** The process is like coloring in a coloring book. Mix a very little bit of water with some gouache to make the consistency more controllable. Don't use too much water or it will be difficult to paint tiny areas without the paint spreading. I just wet the brush with water and dip it into the gouache, creating a good consistency to paint with. I select one color at a time and then go over the drawn patterns, adding that color wherever I see fit. All petals of a floral pattern might be one color, or maybe two. The leaves of that floral pattern might be another color. Let the paint dry, or again speed up the drying time with a hair

materials

- Patterned fabrics and papers, or images of fabrics, for reference and inspiration
- Found papers (I used a mix of papers: graph paper, cardstock, old vintage paper, and tracing paper.)
- Water
- Gouache or acrylic paint (I used Holbein Acryla Gouache.)
- Paintbrushes, including a small detail brush
- Pencil
- Scissors
- Quilting pattern, for reference and inspiration
- Wax paper
- Glue (I used PVA.)
- Glue brush

optional

- Hair dryer

Photo by Jenn Guneratne



I love making these handmade sketchbooks using a variety of found papers and vintage book covers. I'll see a certain cover that speaks to me, and I'll just know it has to be my new sketchbook. I make signatures, or groups of pages, using a variety of papers I find at art stores, thrift stores, or even my own old artwork. I bind the pages using a simple pamphlet stitch or a more complex binding, following a pattern I like from one of book artist Keith Smith's books.





5



6

dryer. I added white lines in the blue areas using gouache. Let dry.

6 Cut the painted papers into squares. **(FIGURE 5)** Search for quilt patterns online, or use a favorite quilt pattern. You'll find lots of options for inspiration. I cut squares, knowing that I could then cut some of those into triangles if needed for my design.

7 Draw the quilt design onto a journal page with pencil. **(FIGURE 6)** Place the cut squares on the design, playing with the placement until you are pleased with it.

8 Leave the cut squares in place, and glue them down one piece at a time. I like to use a glue brush, so I can better control the amount of glue applied. Using wax paper as a surface, I dab and pounce the glue onto the back of the square with a brush. I remove the excess glue by pressing the square to the wax paper before adhering it to the page. Once removed from the wax paper, the square has a perfect, thin layer of glue. Add the squares to the journal page, and smooth them in place with a bone folder.

9 Continue placing and gluing the squares to form your design. **(FIGURE 7)**

I spend time creating every day. I've learned that if I think too hard or too long, I won't make anything. So, my mantra is: Make anything; make everything. It helps me remember to just draw, paint, or glue, and not stress about whether an idea or piece is good enough. About half of what I create gets cut up and recycled into mixed-media collages in my sketchbooks and journals.

Cait Sherwood is a mixed-media painter who works in her art journals daily. She lives on a farm in Maryland with her husband and dogs. Cait makes a lot of art and has taught art journaling online for 21 SECRETS and Wanderlust.

caitsherwood.com

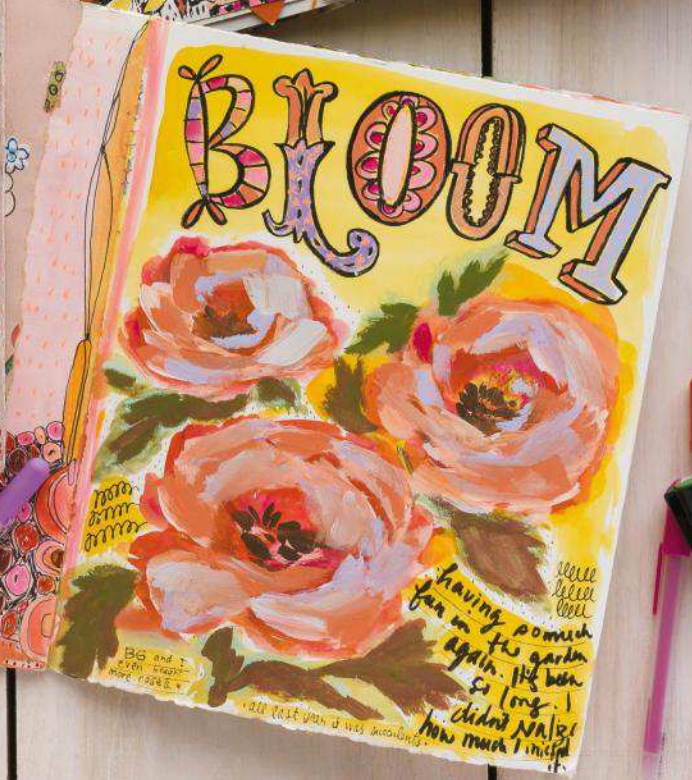
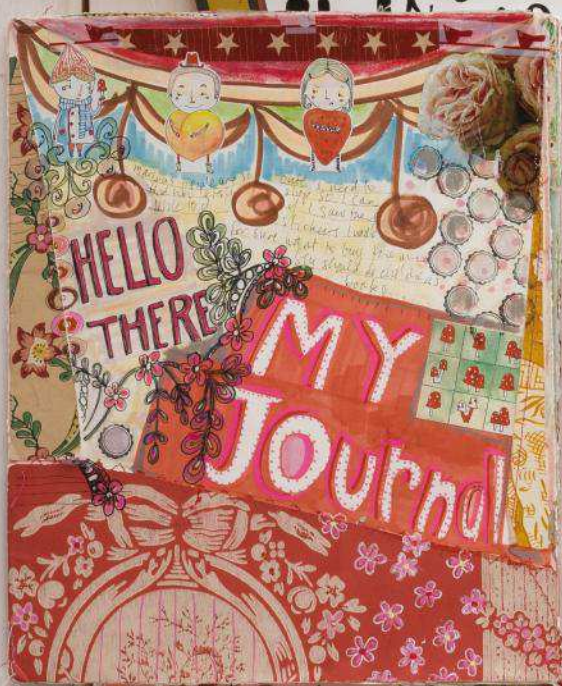
Instagram: [@cait_sherwood](https://www.instagram.com/cait_sherwood)

More online

See more of Cait's journal pages at bit.ly/OnlineExtras



This colorful quilt pattern fills the spread.



Express Yourself

Hand lettering for art journaling

By Pam Garrison

I've been art journaling for more than 15 years, and I have quite a collection of treasured books. As I pull them off the shelf and look through them, I am reminded of how often hand lettering is a critical element, elevating the art to something more personal with a deeper level of expression. I encourage journaling artists to incorporate their own lettering in their pages, and I have a few techniques to make it easy to do that.

Stream of consciousness thoughts, notes, and lists are just a few of the ways to get your hand lettering on a journal page. I often use my everyday handwriting, but I also employ intentional artistic hand lettering, approaching it as an art element. Purposeful artistic lettering adds a new level of interest that allows me to express myself more creatively. Generally, I approach hand lettering in two ways: organically, adding lettering as the page develops, or more deliberately, building the page around a word or quote. I encourage you to try both ways in your art journaling practice.



A planned approach

1 Choose a saying or quote that resonates with you. I decided “have heart” would be the focus of my composition, and used those words to jump-start the design. Taking my time creating the words and letters helps the message sink in while I work, making it easier to design the rest of the page.

2 Lightly pencil the design on the page. **(FIGURE 1)** A logical choice was to draw a heart surrounding the words. I then added a banner design with a simple block letter in each flag. I decided to use this lettering style so that the letters would stand out clearly within the flag shape. For the focal word “heart,” I chose to contrast the block letter font with cursive lettering. Varying uppercase and lowercase letters within a piece, as well as print and cursive styles, adds interest. I simply used my own cursive handwriting and gave it a more open design.

TIP: It’s best to lightly draw in the letters with pencil. You may decide to change up the style of the letters later, but determining the spacing of the letters right away is important.

NOTE: Maintaining one style of lettering throughout a piece can make a pleasing design statement, and I do that with longer quotes. But I like to mix it up when working with single words or short sayings.

3 Color the letters and the flags. Since the message is the focal point of this piece, I started there. I chose a palette of pinks, reds, and greens, coloring the flags first, then the letters. I used markers for the control and consistent color they offer, versus watercolor and a paintbrush. Erase the pencil lines, or leave them and let them serve as a subtle outline on the letters. I colored the cursive letters with a light-green marker, and then added an outline on the left side of each stroke with a darker green, creating a shadow effect. **(FIGURE 2)**

4 Carefully paint the heart shape around the lettering, using acrylic paint. **(FIGURE 3)** Let dry.

5 Design a background to complement the focal image. Because the lettering was simple and rather large, I chose to contrast that by filling the background with small,

materials

- Art journal
- Pencil
- Eraser
- Markers, a variety of colors (I used Copic® Sketch markers.)
- Paintbrushes (I used a Lowe-Cornell® size-8 round brush and a Princeton size-2 round.)
- Acrylic craft paints
- Acrylic ink (I used Liquitex® Ink!.)
- Watercolor paint (I used a Watercolor Confections set from Prima Marketing, Inc.)

optional

- Palette knife

densely packed flowers. I made the flowers by adding loose watercolor marks, filling the page and creating the effect of a field of wildflowers. **(FIGURE 4)**

An organic approach

“Reach for the Sun” is a perfect example of an organic approach to hand lettering.

1 Using a paintbrush or palette knife, randomly brush acrylic paint onto the substrate in random blocks. I chose a color palette of soft peach, cream, and green. **(FIGURE 5)** The blocks can be very subtle. I think of them as patches. The idea is to provide spaces to respond to as your art journal play continues. Beginning with a background of randomly painted blocks is very freeing. Let dry.

TIP: If you know you want to include lettering, but want it to develop spontaneously, it can be helpful to have some areas of color blocking to work with.

2 Let the background inspire mark making with pencils and markers. I lost myself in the mark making, creating small, playful pencil and pen marks here and there throughout the page. Then I pulled the dropper from an ink bottle across the page, using it like a pencil. Drawing with a dropper creates an imperfect line. I used Quinacridone Magenta ink to draw a big flower and leaves. **(FIGURE 6)** Because the background was light, it felt natural to paint the flower using bold colors and strokes. The marks and flower



1



3



2



4

developed organically, my pencil marks filling in the spaces. I painted the big flower, disregarding the color blocking underneath, thus tying it all together.

NOTE: These marks were done without regard to future lettering, because my intention was to put letters on after intuitively developing the background.

3 Because this page is evolving organically, let what you've done so far inspire what comes next. One of the color blocks I created remained untouched. I decided this was a

perfect spot for some lettering. The oversized flower seemed like it was stretching toward the sun, and so the word "reach" came to mind. I used a round size-2 brush and ink to add the letters in a style that is a mix of my own print and cursive lettering.

TIP: When creating lettering with a paintbrush and ink it's helpful to go slowly, pulling down a little more on the side of the brush for downward strokes and using the tip of the brush for a lighter line on the upstrokes.



5



6

4 Evaluate what you have so far. I liked the boldness of the color and the somewhat natural, imperfect lettering, and decided to highlight the letters on the left of each downstroke with a marker. “Reach” stood out a bit too much in the composition, so I balanced it by writing “for the sun” in an open area further down the page. I used a loose cursive font that fit the artwork and the same liner paintbrush with ink that I’d used earlier (FIGURE 7). I didn’t want to write over the leaf or stem because it wouldn’t have shown up clearly, so I let the writing follow the line of the stem, decreasing in size to fit the available



7

space. If you’re concerned about spacing, sketch in the letters first with pencil.

Each choice I made for this piece was in response to my artistic play, with the lettering developing in a totally organic manner.

Adding your own lettering to an art journal page is a wonderful way to increase your artistic expression. Each of these methods results in a unique, one-of-a-kind page. Whichever approach you choose, planned or organic, make it your own by selecting statements or quotes that have meaning to you. Consider the style of lettering you choose: font style and size, upper or lower case (or a mix), color choice, tools used, as well as how important the lettering is to the overall design composition.

Pam Garrison is an artist, maker, and general creative enthusiast. Passionate about encouraging, inspiring, and informing others who want to participate and expand their creativity, she teaches live and online. Check out her *CLOTH PAPER SCISSORS* Lettering Lessons. Her work is published in numerous books and magazines. Pam lives in Southern California with her husband and children, and shares her daily creative life on Instagram.

pamgarrison.com

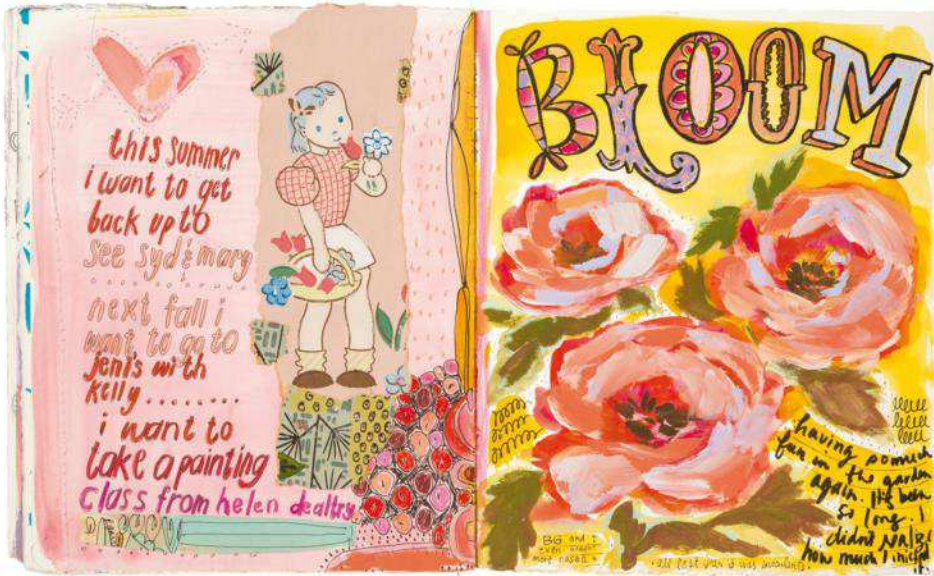
Instagram: [@pamgarrison](https://www.instagram.com/pamgarrison)

More online

See more of Pam’s art journal pages at bit.ly/OnlineExtras



Lettering can have such a big impact on a page that sometimes I don't add anything else.



Outlining the playful lettering in BLOOM using black makes the letters pop, even though the flowers are a strong element themselves.



It's fun to include dates, locations, and even random thoughts on an art journal page, such as this reference to the color of the water in the jar.

Challenge Announcement

Inspired by the Masters

Mixed-media artist Chris Cozen has truly motivated us in her 2018 CLOTH PAPER SCISSORS series Exploration: Painting, where she presents techniques and art inspired by master artists. We invite you to show us how a particular artist has inspired you. Create a piece of mixed-media art, reflecting that inspiration. Is it Seurat's pointillism that sets your heart aflutter, Van Gogh's brush techniques, the collage of Jonathan Talbot? Share that inspired art with us.

Rules

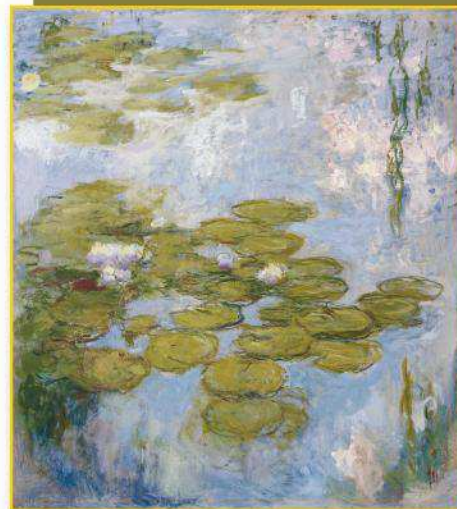
1. Create a mixed-media piece of art inspired by a master artist. Your art must be no larger than 12" x 12", and can be created on paper, a canvas, or a board. You are welcome to use any and all mixed-media materials and techniques (no glitter, please).
2. Your artwork must be free of images or text that are protected by copyright, unless you have the expressed written permission from the person or institution that holds the copyright and you provide that written permission with your submission.
3. To be considered for this challenge, **cut and paste** a low-res image of your piece into the body of an email and send it to cps.challenges@interweave.com by **June 28, 2018** with "Inspired by the Masters" in the subject line. Be sure to include your name, shipping address, and a brief description of your artwork in the email.

Note: One submission per person.

4. Challenge finalists will be posted on **July 6, 2018** at bit.ly/ReaderChallengeBlog. Please be sure to check this post, as artists will not be notified directly.
5. Finalists' artwork must arrive in our office by **August 6, 2018**. At that time a flat return shipping and handling fee of \$12 U.S., \$15 Canada, and \$25 for all other international entries will be due.
6. Your art must weigh 1 pound or less, and arrive in a box or envelope sturdy enough for its return trip to you.
7. Be sure to put your name on your artwork and, for safety, place your entry in a plastic bag before packing it for shipping.

Mark your calendar!

- Send a low-res image of your "Inspired by the Masters" artwork pasted in an email by **June 28, 2018**.
- Finalists will be posted on **July 6, 2018**.
- Artwork must be in our offices by **August 6, 2018**.



Nymphéas by Claude Monet

Shipping address

F+W Media/Cloth Paper Scissors
ATTN: "Inspired by the Masters"
2 Mill and Main Place, Suite 610
Maynard, MA 01754

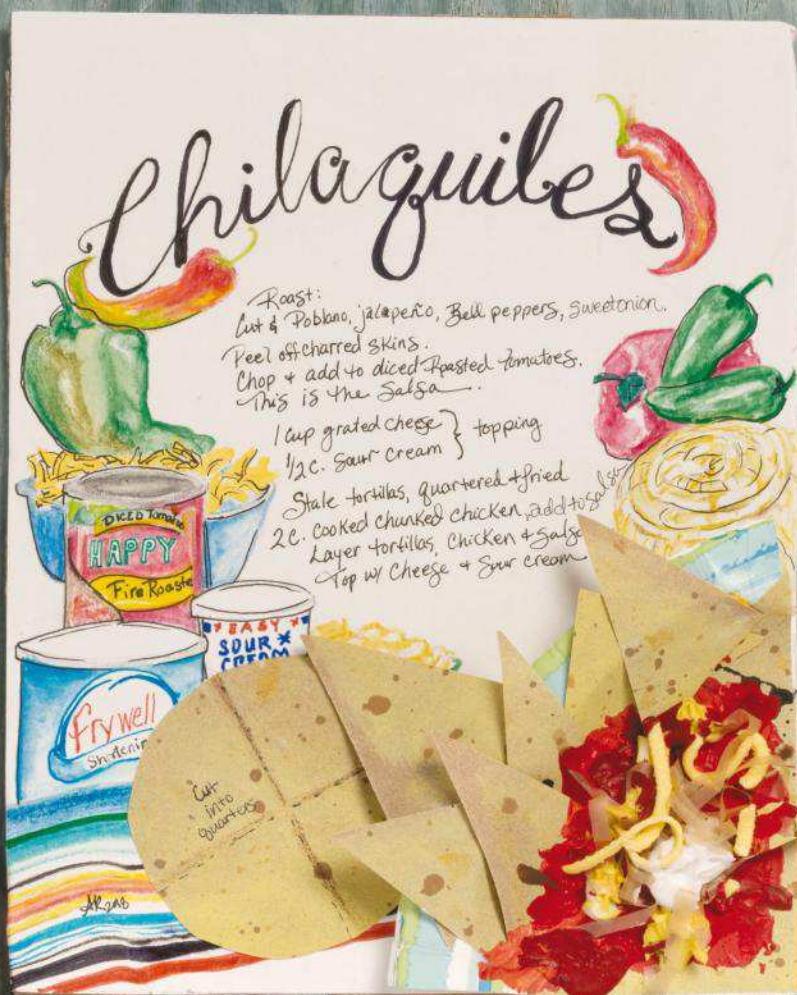
We will feature some of the finalists' artwork in the November/December issue of CLOTH PAPER SCISSORS and/or on our website. **All artwork will be returned by late October.**

Noteworthy

- All funds must be in U.S. dollars and made payable to F+W Media.
- If you have any questions, contact Barb Delaney at Barbara.Delaney@fwmedia.com
- By submitting your reader challenge entry, you are authorizing F+W to publish your project in upcoming publications and promotional materials, on our websites, and in our other e-media, as well as to possibly display it at shows.
- F+W will not be held responsible for loss or damage due to circumstances beyond our control.

Results from our MIXED-MEDIA RECIPES reader challenge

Just about everyone has a recipe he or she loves to make, or just loves to eat. Recipes can tell fascinating stories of family history, travel, relationships, and home. We asked readers to think about a recipe that had special meaning to them, and then create a piece of mixed-media art featuring that recipe. An array of colorful artwork, featuring recipes for special pudding, cookies, soups, and more provided us with a visual feast. Enjoy this fun selection.



Amanda Kuykendall • Mooresville, NC

"My family lived in Mexico at an orphanage for two years, where we learned several Mexican recipes. Chilaquiles was by far our favorite. I used Derwent Inktense pencils, watercolor and acrylic paints, gel pens, and Sakura® Pigma® markers for the background art. Modeling paste was mixed with paint to create the dimensional pieces: the sauce, chicken, and sour cream. The 'cheese' is shredded deli paper."



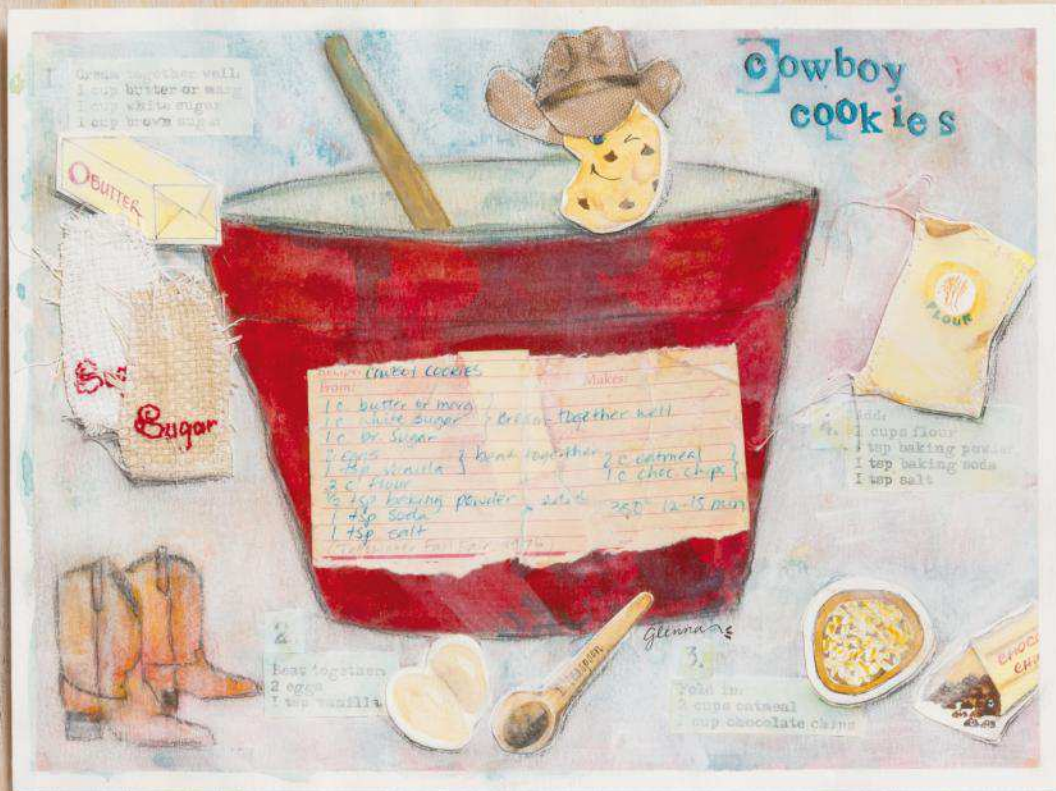
Caroline Kunimura • Grantsville, Utah

"Every day when I got home from school, the first thing I would ask my mom was, 'What's for dinner?' Normally the answer was some type of casserole. However, one day I found her searching for ingredients to make a meal. She pulled out leftover ham and cheese, vegetables, and cans of soup, and created this recipe on the fly. To her surprise, and ours, it was wonderfully creamy and delicious."



Glenna Lundberg • Abbotsford, BC, Canada

"I grew up in a very small town in Ontario, Canada, and the highlight each year was our fall fair. Two of my brothers entered a baking contest, and to our surprise they won first and second places. This recipe has been a family favorite since that day, way back in the 70s. This piece includes paper cutouts, cloth, and stitching on a watercolor background. The recipe card is vintage, copied from my mom's recipe from more than 30 years ago."



Carolyn M. Newton • Ellenwood, GA

"Every year, my mom made gumbo as soon as fall arrived. I couldn't wait to eat some of it over rice. Just the smell of it cooking took your breath away. For this piece, I drew the different ingredients on muslin, then used colored pencils and permanent markers to add color. I free-motion stitched the background, the pot, and the whisk. The recipe was typed on photo paper and glued to the pot."



Indira Govindan • Summit, NJ

"I drink a cup of this tea every morning, and it keeps me fully awake all day! The artwork and text were burned into wood with a woodburning tool and enhanced with watercolors and ink."

AROMATIC CHAI



A. Prepare Spiced milk

1.  Boil 1 cup of milk
2. Add ½ tsp of ground

Cinnamon	
Cardamum	
Ginger	
Clove	
3. Simmer for a minute and remove from heat

B. Prepare Tea

1.  Boil 1 cup of water
2. Add 2 tsp of **BLACK TEA**
3. Simmer for 1 minute
4. Remove from heat and strain

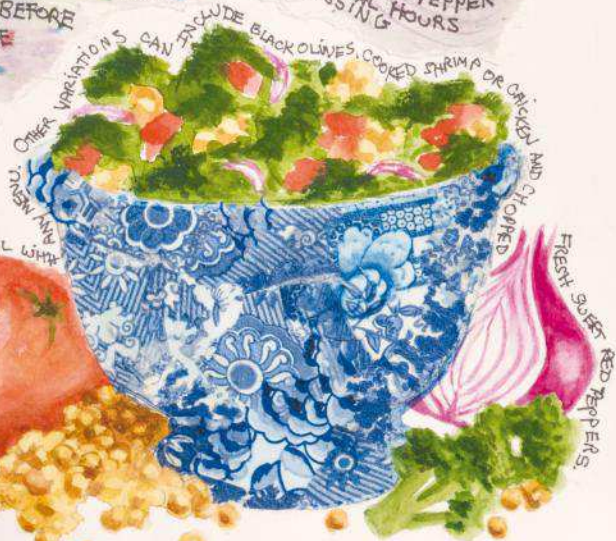


5. Add spiced milk and sugar as desired

Enjoy!

Broccoli & Chickpea SALAD

FRESH BROCCOLI CUT INTO SMALL FLORETS, 1 CAN CHICK PEAS DRAINED, THIN SLICED ONIONS, CHOPPED TOMATOES, OIL, VINEGAR, SALT + PEPPER TO TASTE. TOSS TOGETHER ALL INGREDIENTS IN A BOWL SEVERAL HOURS BEFORE SERVING. STORE IN THE REFRIGERATOR TO Tossing TO ROOM TEMPERATURE BEFORE TO Toss AGAIN. BE SURE TO Toss AGAIN BEFORE EATING. ADD OTHER ADDITIONS YOU MAY LIKE.

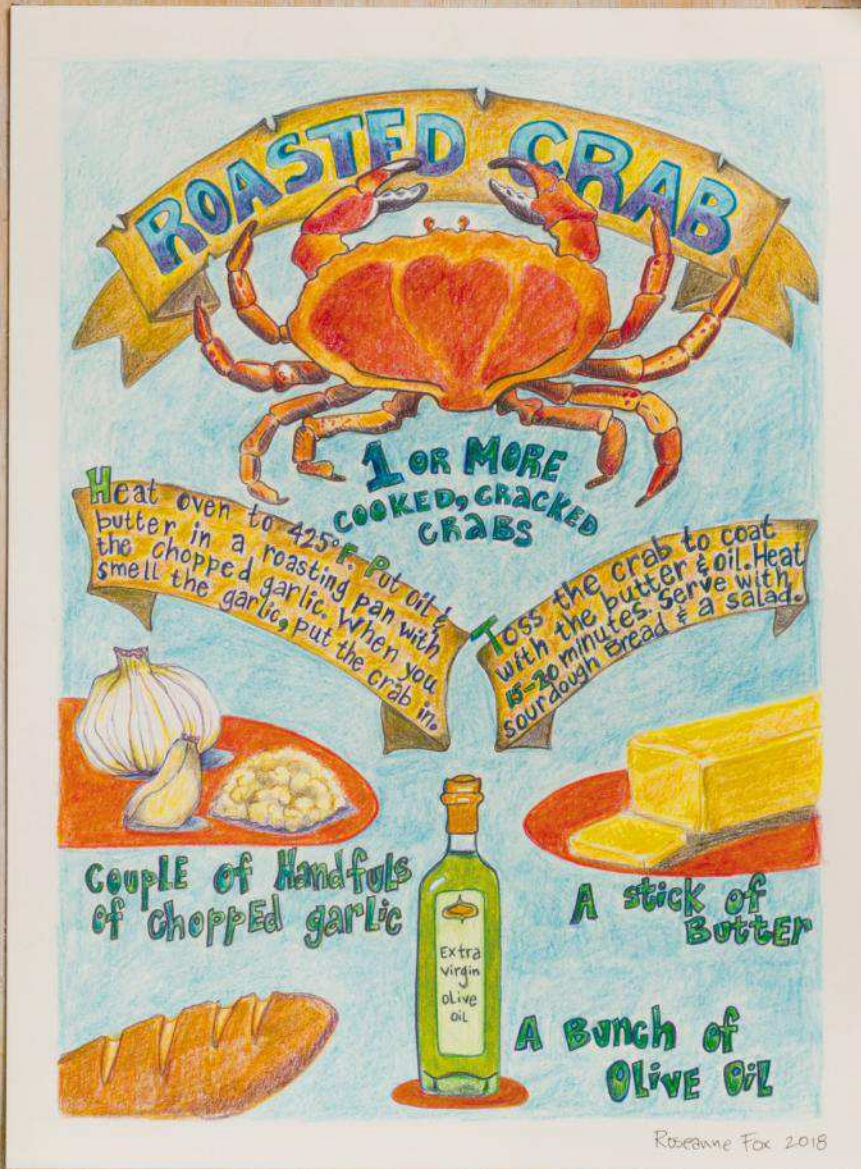


THIS EZ MAKE AHEAD SALAD IS WONDERFUL WITH



Lois Levy • Little Neck, NY

"My approach to cooking is the same as my approach to creating art—led by inspiration. After eating a similar broccoli salad many years ago, I was determined to create my own version. Now, each time I make it, I add a new element to the basic recipe. A 'salad series' was created. This mixed-media piece was created by using watercolors, ink, and collage."



Roseanne Fox • El Cerrito, CA

"We have this crab meal every Christmas Eve. Backstory: I met my husband while visiting my sister in Idaho. We met, talked for two hours straight, and then I went back to California. We soon realized we couldn't live without each other, and he moved to California, arriving the day before Christmas Eve. The next day we bought crabs for our first Christmas meal together, and it has become a tradition. I used pencil, watercolor, colored pencil, and pen on Arches® hot-press watercolor paper to create this piece."

Michele Czwartacki • Mt. Sinai, NY

"I paired smooth, chocolate-colored cloth with coarse burlap and other recycled materials to represent the simple ingredients of my recipe: chocolate pudding and crunchy chocolate chip cookies. This easy recipe evolved from a family favorite: icebox cake. The original recipe called for graham crackers, but one holiday morning I found myself without this important ingredient. Desperate, I reached for everybody's favorite, chocolate chip cookies. This recipe became the new holiday favorite."



Embracing Imperfection

By Jeanne Oliver



Art and photos by Jeanne Oliver

An artist's journal is a place where secrets are spilled, mistakes can be made, new techniques are explored, and beauty is revealed. In my own creative journey I have found that my journal is one of the most powerful tools in my growth as an artist.

There was a time when a new journal with its pristine pages would have intimidated me. As I opened its cover I would think of the beautiful and perfect art that I desired to create. And then I would shut it, convincing myself I didn't have the time, skill, or ideas. I think now about all of the years I wasted believing the lie that beautiful art was perfect and complete. Beautiful art is the art that you have the guts to create, no matter the outcome.

Soon, I realized that all the gaps in my day allowed me the opportunity to connect with my creativity if I was open to it. With simple tools and an art journal always with me, I began collecting marks, patterns, and symbols. I gathered thoughts, ideas, and quick sketches. I started opening the journal and caring more about connecting with the joy of creating than the pressure of creating perfectly. In this journey I grew as an artist.

When we get stuck as creatives it is easy to turn to a million other things instead of turning to the world around us. Our story, our quiet, our intention, and our inspiration are right there in front of us. They are in the blind spot: that area that is always there that we don't notice. For me, that spot was the gravel roads, silos, old barns, and the men and women with incredible stories from my childhood. It was the mountains and prairies of my present. It was the

stories I didn't know how to tell so I didn't tell them, when really I should have found new ways to express them. This is the freedom I discovered in creating in an artist's journal. My art didn't have to be complete, make sense, or be shown to anyone else. My journal became my stomping grounds, the place I hung out to figure out myself and my art.

Now, when I feel stuck or I wonder what I want to create next, I turn first to my journal. It's full of words, sketches, ideas, and marks. The best part is that my journal is filled with my stories and with me. There was a time when I didn't understand art journaling because it was not a finished piece of art. I didn't see the purpose. If it could not be sold or shown, why would I do it? I didn't see the need for practice nor that letting go and imperfection were needed in my art.

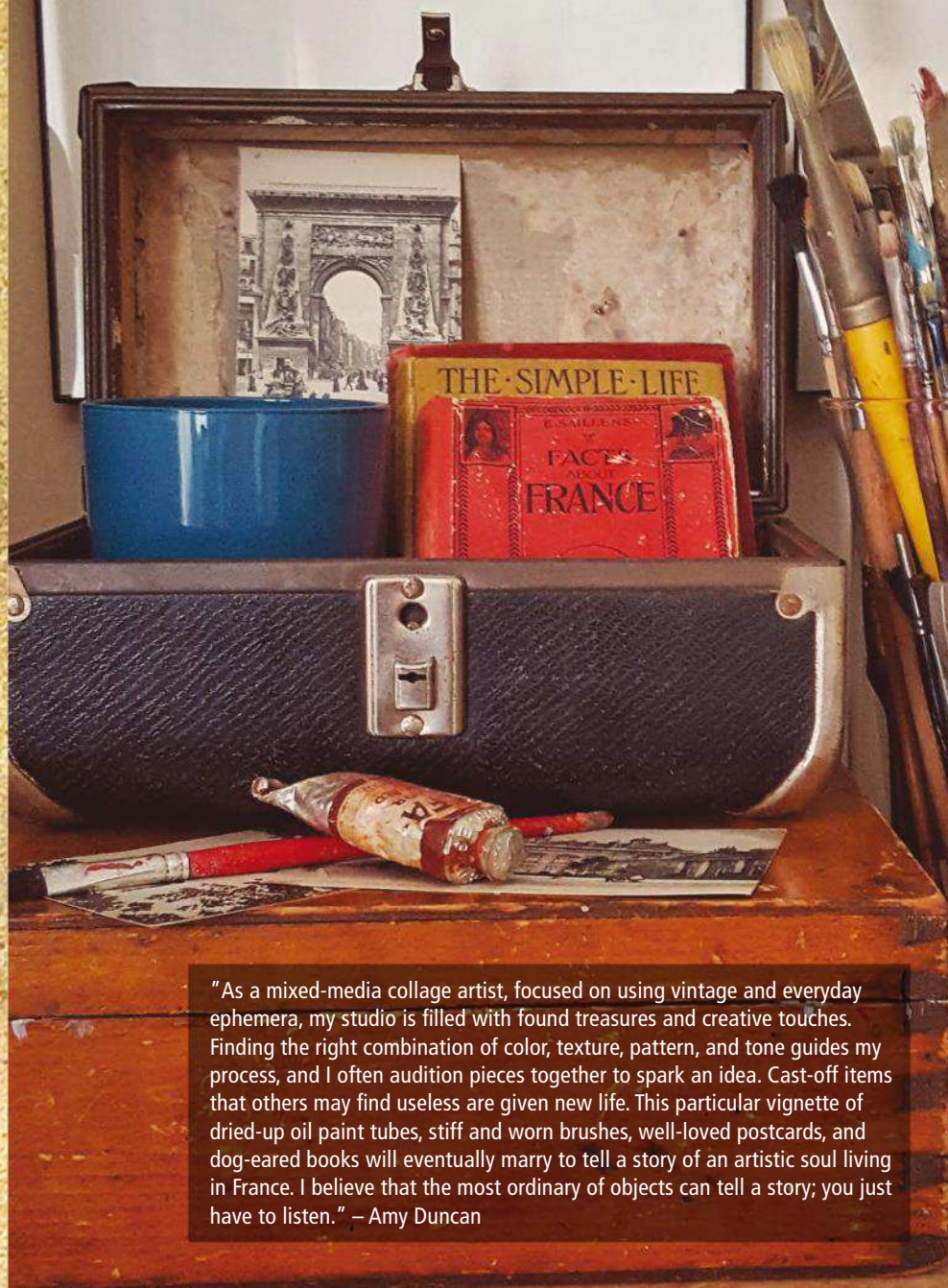
An art journal is the place where you can find inspiration for other artwork. Or maybe what you create in your journal simply stays there. An art journal is a place for you to be yourself, to find yourself, and to express yourself. Your journal is your space.

Jeanne Oliver resides in Castle Rock, Colorado. She is inspired by personal stories, travel, and nature. Jeanne is married to her dream maker, Kelly, and has three funny and creative children. You can often find her hiking, creating in her studio, and finding an excuse to have another cup of coffee. Jeanne is the author of *THE PAINTED ART JOURNAL* from North Light Books. She speaks and teaches around the country. Through mark making, layers, and mixed media, Jeanne hopes to convey that we all have a story to tell.

jeanneoliverdesigns.com



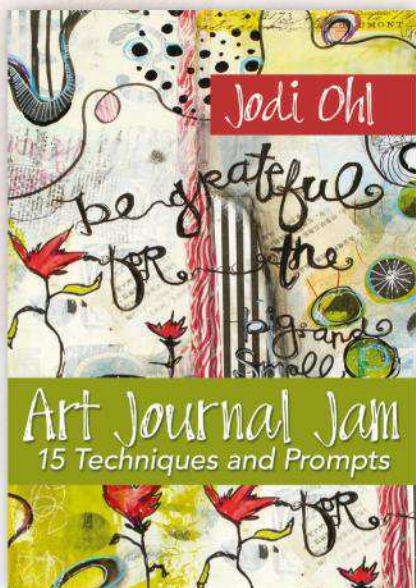
Final Touch



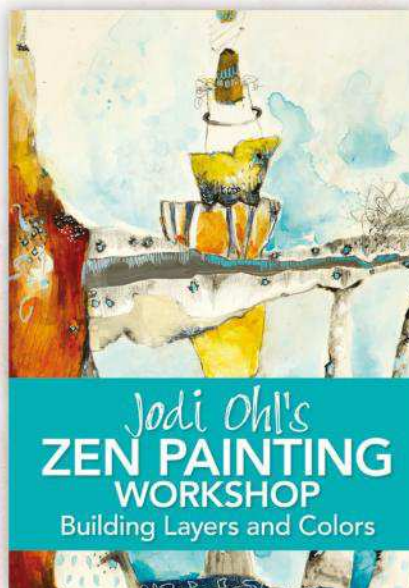
"As a mixed-media collage artist, focused on using vintage and everyday ephemera, my studio is filled with found treasures and creative touches. Finding the right combination of color, texture, pattern, and tone guides my process, and I often audition pieces together to spark an idea. Cast-off items that others may find useless are given new life. This particular vignette of dried-up oil paint tubes, stiff and worn brushes, well-loved postcards, and dog-eared books will eventually marry to tell a story of an artistic soul living in France. I believe that the most ordinary of objects can tell a story; you just have to listen." — Amy Duncan

Photo by Amy Duncan

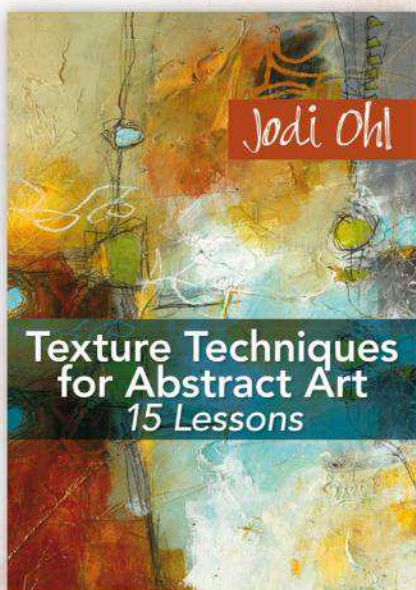
EXPLORE ABSTRACT ART *with Jodi Ohl*



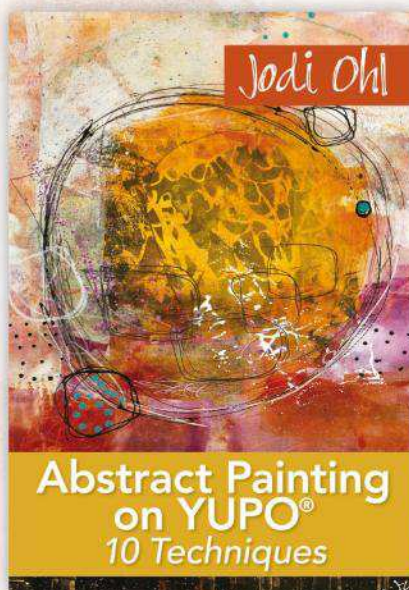
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