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# CLOTH • PAPER SCISSORS

explore  
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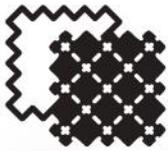


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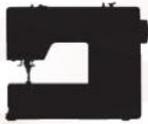
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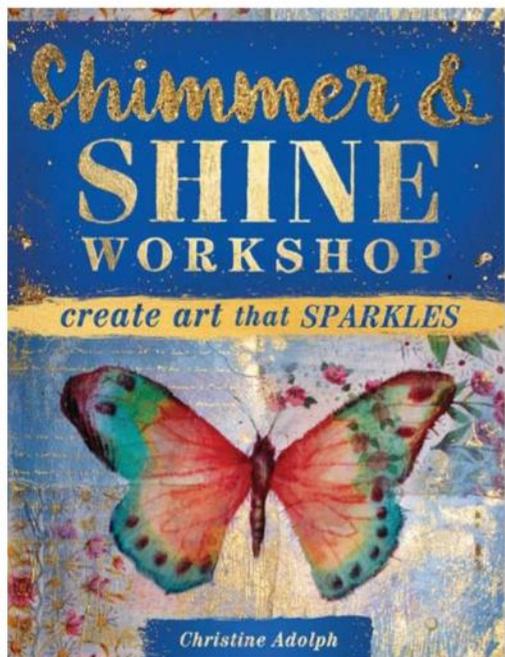
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# The Best in Mixed-Media Instruction at **CLOTH PAPER SCISSORS SHOP**



## **Shimmer and Shine Workshop** **Create Art That Sparkles**

by Christine Adolph

Make Art That Sparkles! *Shimmer and Shine Workshop* introduces 30-plus step-by-step art tutorials for adding a little (or a lot) of shine to your mixed-media art. No matter what your experience level, you will love exploring numerous ways to use transfer foil, metallic inks, paints, and other mediums as you create projects for art journaling, gift-giving, home décor, and more.

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**Save 10% on your purchase of this title and more when you use code ARTPUB10 during checkout in the North Light Shop.**

# Musings



from the  
*editor*

Last October I took part in a month-long annual art challenge called InkTober, started by illustrator Jake Parker. He challenges people to create one ink drawing a day during the month, and since 2009 it's grown into a worldwide phenomenon with thousands of people taking part.

The premise is simple, but the results can be life-changing, and I don't use that term lightly. Some people have re-discovered their love of drawing, or made art a bigger priority in their lives, or started making time for art, where before there was none. While there were days when my muse was off having a latte, I was able to create a drawing on most days—and what I gained was pretty incredible.

I began to look forward to the time I set aside to draw, when I could focus on just that and nothing else. I felt my breathing slow, my mind clear, and my muscles relax. Even if what I drew wasn't my best effort, I felt better for having done it. And over the course of the month, I saw my technique improve.

Doing this challenge helped me set my creative goals and priorities for the New Year. What are your goals for 2017? We have lots of ideas to help you achieve them. Make a vision board that colorfully reminds

you of your ambitions, and includes some surprising elements (page 52). Fashion a piece of jewelry out of metal that's stamped with your word for the year (page 70). And get organized with a mixed-media planner that's anything but cookie cutter (page 46).

We have some new columnists debuting in this issue: Jodi Ohl pens Creative Connections, all about how art affects our lives. And in Expressive Painting, Annie O'Brien Gonzales shows you inventive ideas for creating abstracts, still lifes, collages, and more. In The Jewelry Box, you'll discover a tempting mixed-media jewelry project from a different artist in every issue.

Ready to take on some fun challenges and stretch those artistic muscles? Me too. It's going to be a fantastic year.

Warm regards,

A handwritten signature in blue ink that reads "Jeannine".

Jeannine Stein  
Editorial Director



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# TO CREATIVE BEGINNINGS



Time to embrace a new year and a new creative journey. This **Vignette Box and Panel** project can be used to tell a story or capture a moment of childhood wonderment. Cover each box with your favorite **Paper Stash** designs, add **Ephemera** then fill with eclectic findings such as the **Alpha Dice, Salvage Dolls, Quote Bands** and **Baroque Frames** for an interactive experience.

Be sure to visit [timholtz.com](http://timholtz.com)  
for ideas and inspiration...

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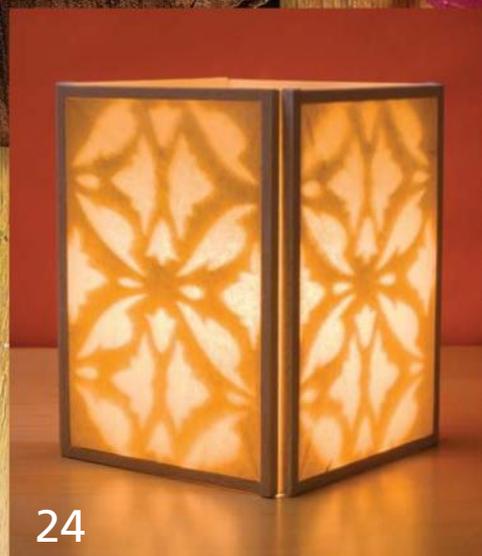
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Cover art by  
Kimberly  
Merck-Moore

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### online extras [bit.ly/OnlineExtras](http://bit.ly/OnlineExtras)

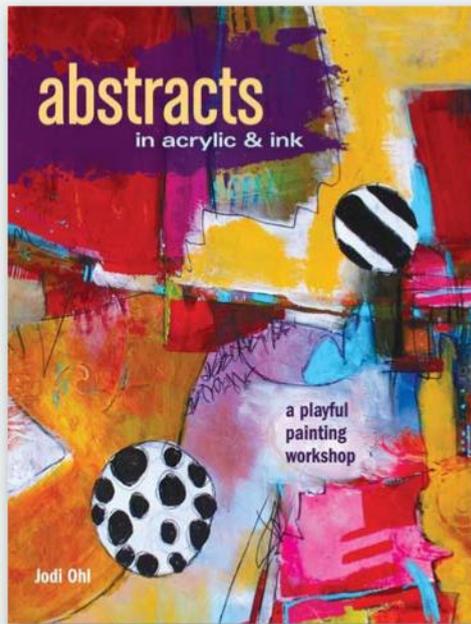
- See how Jane LaFazio created her "The Colony of Rhode Island" collage.
- Learn how Melissa Cable darkens metal with liver of sulphur.
- Stay up to date with the mixed-media world on our blog: [clothpaperscissors.com](http://clothpaperscissors.com)

Photo by Al Parish

## Collage



Looking for new ideas and inspiration? Some of our favorite CLOTH PAPER SCISSORS contributors have new books **On the Shelf** that will open your eyes to exciting new techniques and materials.



### Abstracts in Acrylic and Ink: A Playful Painting Workshop

By Jodi Ohl

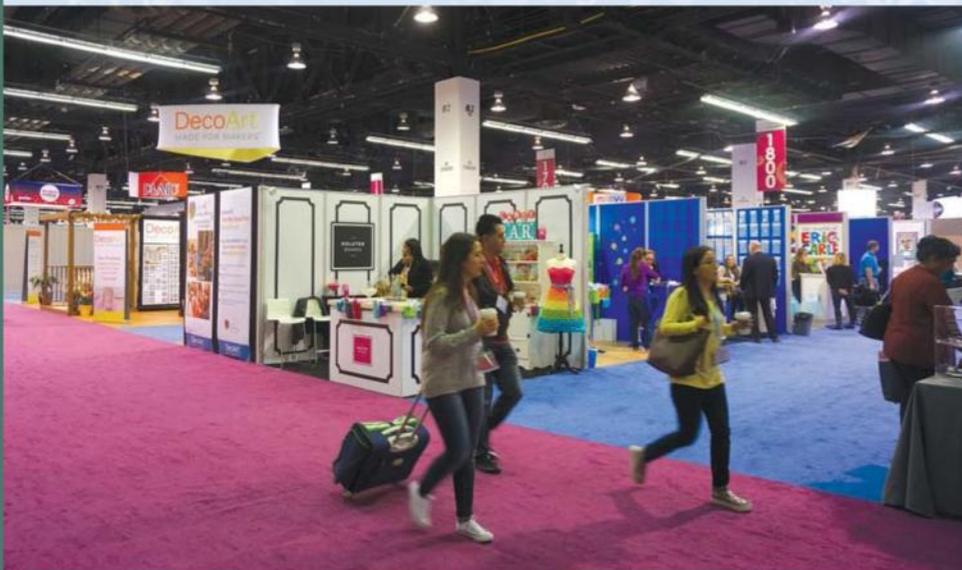
Writing this book gave me the opportunity to talk about venturing into the world of abstract painting for people who love mixed-media art. My desire is to encourage those who are intimidated about getting started to let loose and just play. I have found my happy place in abstract painting, diving into it with no fear. Most of my discoveries have been born of mistakes or mishaps. I've also discovered that dreams are just dreams until you put actions behind your desires. This book is one of many dreams that have come to fruition, and I'm so excited to share it with you.

ABSTRACTS IN ACRYLIC & INK will not only help the beginner learn about abstract painting, it will also challenge intermediate artists to let go and explore. You'll learn about a variety of surfaces, tools, and mediums, and 20 exercises and projects will help get you started.

~ Jodi

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## Destination: Art



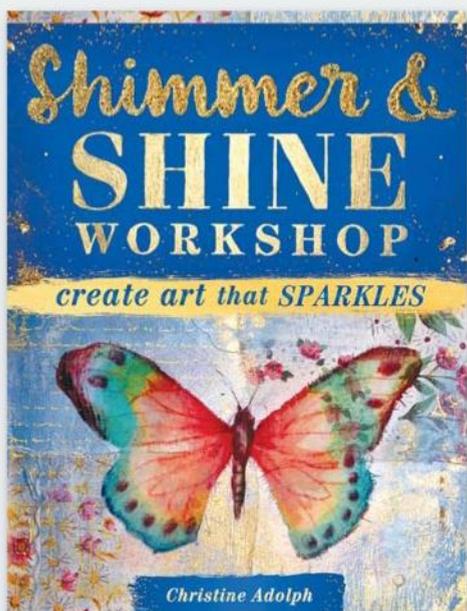
This year's show, called "Creativation," will take up a convention hall floor in Phoenix, Arizona, and booths will feature the newest in paints, mediums, art tools, embellishments, fibers, stamps, stencils, markers and pens, and more.

CLOTH PAPER SCISSORS will be attending the show, and we'll bring you the latest and greatest of what the industry has to offer. We'll also report on how to incorporate these great new products and ideas into your mixed-media art, and share any new techniques we discover. Check back in the May/June issue to see the exciting things we found!

Photo courtesy of The Craft & Hobby Association

Every January something special happens in the mixed-media world: The Craft & Hobby Association hosts its annual trade show, where art and craft

manufacturers, retailers, artists, and the press converge to reveal, and learn how to use new products and see trends for the coming year.



SHIMMER & SHINE WORKSHOP is the first book to offer a comprehensive exploration of foil fusing techniques. I saw a huge trend in foiling, and was encouraged to share my years of experimenting and experience working with transfer foils. In this book you'll find many of my signature techniques for creating intricate patterning with transfer foil sheets, along with methods for applying these sparkly patterns into mixed-media artwork, surface designs, cards, photos, and home décor. You'll not only learn about all things shimmery, you will also get many surface design tips and tricks for creating resists, working with bleach effects, and making your own stamps and stencils to use in combination with foil.

~ Christine

[bit.ly/AdolphShimmerandShine](http://bit.ly/AdolphShimmerandShine)

## Shimmer & Shine Workshop: Create Art that Sparkles

By Christine Adolph

## Make art, boost your confidence

Creating art can improve self-efficacy, or a sense of confidence in handling tasks, says a recent study from Drexel University published online in the journal *Arts & Health*. Study participants created art in an open studio assisted by an art therapist; after just 45 minutes 73 percent reported increased feelings of confidence.



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[Twitter.com/MixedMediaCPS](https://www.twitter.com/MixedMediaCPS)

## Big creativity on the small screen

There's a new TV show you don't have to feel guilty about watching: "Make It Artsy" features inspiring mixed-media projects, tips, and techniques, with a touch of industrial style. Discover ideas for art journaling, polymer clay, metalsmithing, bookmaking, stamping, stitch, and calligraphy, as host Julie Fei-Fan Balzer welcomes guest artists you're sure to recognize, such as Seth Apter, Dina Wakley, and Laurie Mika. In the debut series, learn how to turn a vintage book into an art journal, make a sewn mandala, add floral accents to lettering, and stencil on clay. Check the website for local stations.

[makeitartsy.com](http://makeitartsy.com)



Julie Fei-Fan Balzer hosts the new show, "Make It Artsy."

## Now Read This



### The Joy of Lettering

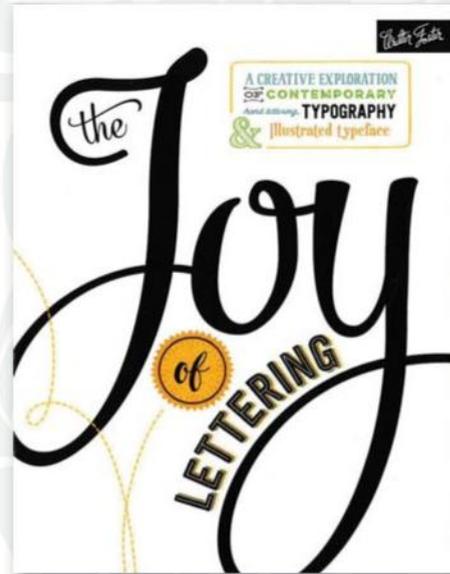
A Creative Exploration of Contemporary Hand Lettering, Topography & Illustrated Typeface

Walter Foster Publishing, 2016

144 pp. | Paperback | \$21.95

Review by Barbara Delaney

Stylized lettering is everywhere, and lettering styles, including labels, monograms, and fine art, are as individual as their creators. *THE JOY OF LETTERING* presents a variety of unique lettering styles for inspiration and learning, and much more. Divided into four sections, this book offers step-by-step tutorials, artists' tips, and plenty of ideas and instruction for using an array of media and techniques in your lettering explorations.



### Once Upon a Piece of Paper

A Visual Guide to Collage Making

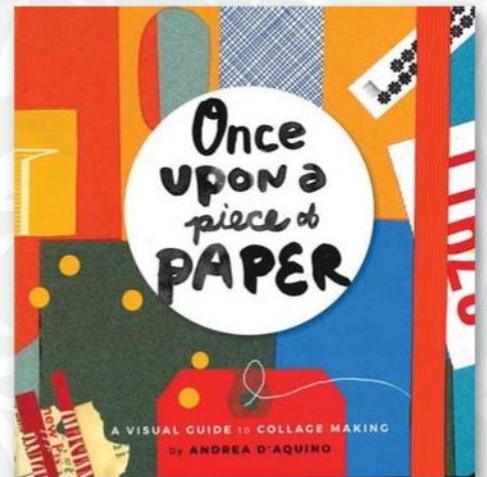
By Andrea D'Aquino

Quarto Publishing Group, 2016

111 pp. | Hardcover | \$24.99

Review by Barbara Delaney

*ONCE UPON A PIECE OF PAPER* is a playful book that offers plenty of collage insight and inspiration. Not only does it present ideas and creative options for collage, it also includes 50 two-sided sheets of unique decorative paper for use in your own collages. D'Aquino's simple yet varied approach to collage will get even the most timid artist inspired to jump right in.



### Your Inner Critic is a Big Jerk

And Other Truths About Being Creative

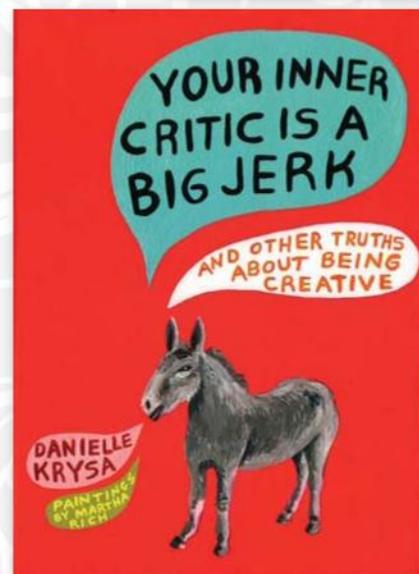
By Danielle Krysa with illustrations by Martha Rich

Chronicle Books, 2016

136 pp. | Hardcover | \$16.95

Review by Jeannine Stein

That inner critic—she can be a mean one, no? Krysa, who writes *The Jealous Curator* art blog, nails every negative feeling you've ever had about your ability to create and articulates it beautifully. Delving into topics like jealousy, self-criticism, fear of failure, and creative blocks, you'll realize you're not alone, and you'll discover how to tell that critic inside you to chill out.



Learn about our newest books on pages 6 and 7.

To purchase great books on mixed-media art, visit us at [NorthLightShop.com](http://NorthLightShop.com)



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## Studio Spotlight



# Rae Missigman



Photos by Rae Missigman

Looking around Rae Missigman's bright, colorful studio, filled with almost every art supply imaginable, it's tough to envision its scaled-down predecessor.

This mixed-media artist's original workspace was a small corner desk covered with metal cups full of paint and sewing supplies. "As my thirst to create different art forms grew," she says, "so did my need for space." Today her studio occupies a sizable area in her Florida home, where the sun streams in through large framed windows that fill the room

with natural light. Small stations in various spots are dedicated to various artistic pursuits, such as painting and stitching, allowing her to work on multiple projects at once.

That's a good thing, since Rae's creative life is active: She designs stencils for StencilGirl Products, teaches online and in person, and has a new book coming out later this year with North Light Books. Her innate desire for order means there's a dedicated place for every last tool, supply, and bit of inspiration.



“Nothing is off limits when it comes to organization,” she says. “I am always on the lookout for interesting objects that I can repurpose into useful bins. Larger cupboards and metal baskets are great for holding all my fabrics and larger tools, but everyday supplies are housed in a random assortment of countertop storage vessels like old metal tin cups, vintage glass insulators, and hand-crafted wooden compartments.”

Those funky pieces contrast with the studio’s neutral walls and furnishings: white window casements, white cupboards, and warm wood tables and countertops. It’s all about working with a clean slate, she explains: “When I sit down to create I like my surroundings to reflect the blank page that I often begin with in the artistic process. While I love the havoc color wreaks in my artwork, there is something naturally invigorating in the minimalist tones—it’s almost as if those pale hues help me feel refreshed and recharged each time I walk into the room.”

The neutrals also serve as a backdrop for the vibrant artwork Rae displays, both hers and that of other artists. Although she confesses to being her own worst critic, keeping her artwork out allows her to challenge herself “to always try harder, do better, and grow as an artist.”

Amid all the bins of yarn and fabric, caddies crammed with paintbrushes and markers, and cubbies stacked with paints and inks, one item stands out among the rest for its sheer sentimentality: a small heart-shaped pebble her son collected on a beach trip years ago. “It serves as a reminder,” she says, “that time is fleeting and that I should make the most of my days, doing what I love.”

### See more from Rae:

Check out Rae's "A Vision Board" article on page 52.

## This Just In



Create patterns on metal easily with these **ImpressArt® metal stamp designs**. The Mandala Stamp Pack, Series 1, includes four designs that can be combined to create countless combinations for mandalas, borders, frames, or accents.

\$24.00 | [impressart.com](http://impressart.com)



Be ready when inspiration strikes with this **Simple Plot Notebook in Horween Chromexcel from Story Supply Co.** The sturdy leather cover houses your choice of a lined, blank, or graph paper Pocket Staple notebook. For each notebook or notebook pack sold, the company donates a Supply Kit to groups providing free tutoring, writing, and arts instruction to kids in underserved communities.

\$35.00 | [storysupplyco.com](http://storysupplyco.com)



**Nunn Design's new Nature Collection** includes these beautiful dimensional charms featuring reliefs of plants, a shell, and a bird, in a variety of metals. The hand-hewn look is perfect for mixed-media jewelry projects and more.

\$3.00-\$6.00 | [nunndesign.com](http://nunndesign.com)



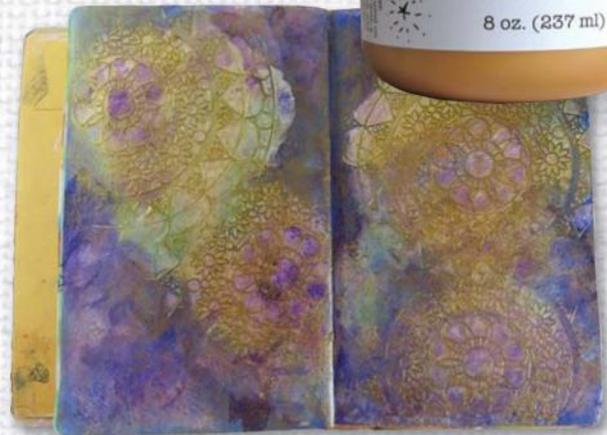
Style and comfort meet in this beautiful linen cross-strap **Adult Pinafore from Rough Linen™** that can double as an apron. Small art supplies stay stashed in two deep pockets, and the strong, heavyweight fabric holds up to (and gets better with) many washes.

\$85.00 | roughlinen.com



Perfect for pairing with their extensive stencil line, new **mediums from The Crafter's Workshop** offer lots of opportunity for adding texture and dimension to artwork. Try White, Black, or Gold Gesso; Light & Fluffy Modeling Paste; Gel Medium, and more.

\$8.99–\$16.99 | thecraftersworkshop.com



Artwork by Karenliz Henderson

**Dina Wakley's product line for Ranger** just got bigger: Media Tape comes printed and blank, and both can be colored with Media Paints. New stencils and masks include Flying Birds and Variegated Stars. See Dina's new ArtistsNetworkTV videos for ideas.

Media Tape: \$9.99;  
stencils and masks: \$5.99 | rangerink.com

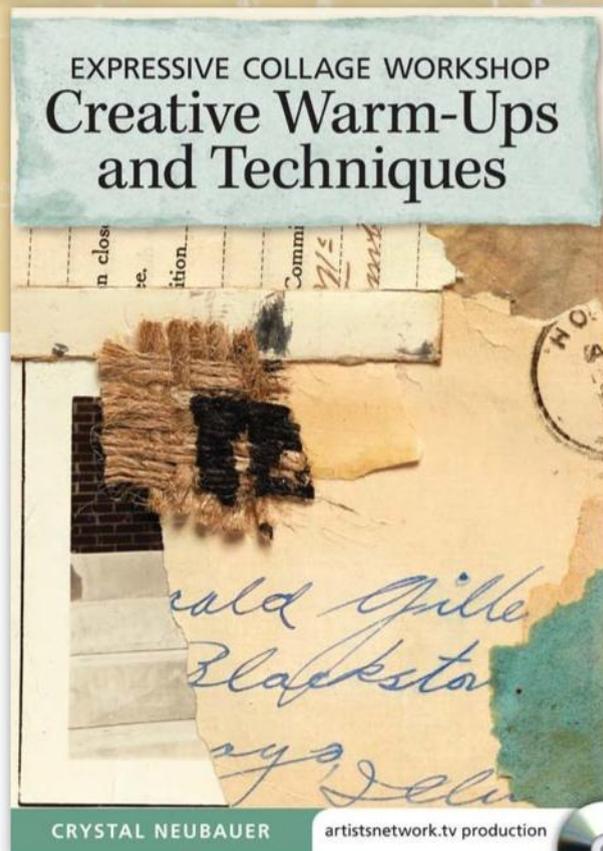
# The Best in Mixed-Media Instruction at **CLOTH PAPER SCISSORS SHOP**

## **Expressive Collage Workshop *Creative Warm-Ups and Techniques***

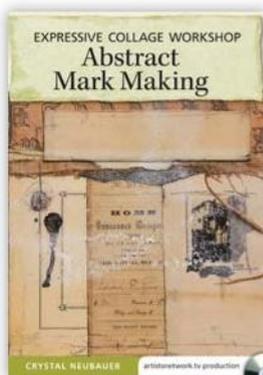
by Crystal Neubauer

Jump start your collage practice! Whether you're just getting started with creating collage or want to reinvigorate your artwork, Crystal Neubauer's *Expressive Collage Workshop: Creative Warm-Ups and Techniques* will give you the boost you need. In this video workshop you'll work alongside Crystal and Cherie Haas through three collage exercises designed to help you warm up while working intuitively and expressively, creating beautiful works of art.

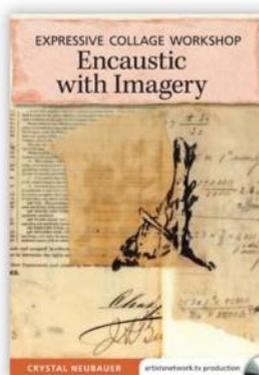
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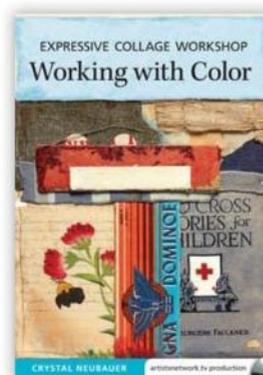
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by Crystal Neubauer  
\$26.99 • R2903



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Workshop  
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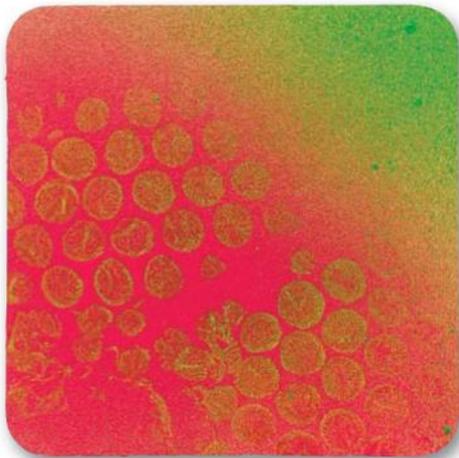
Expressive  
Collage Workshop  
Working with Color  
by Crystal Neubauer  
\$ 26.99 • R2905

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# A Look At ... SPRAY PAINT



Spray paint isn't just for outdoor furniture—artists are using it with stencils, combining it with other mediums, putting it on fabric, and manipulating the flow of the spray and the paint itself to create texture and dimension. Colors are vibrant and saturated, and can be layered for maximum effect.

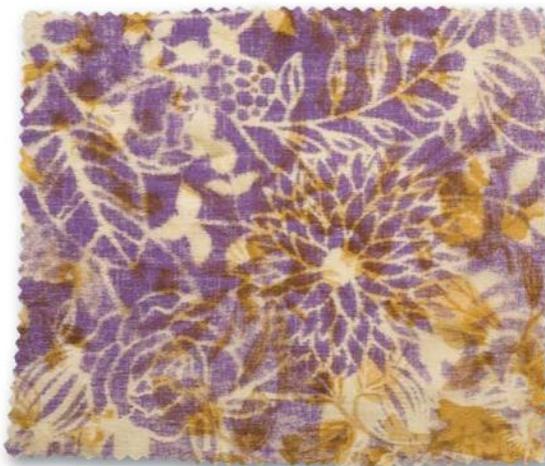


## Liquitex® Professional Spray Paint

The brilliant shades of this water-based spray paint were layered using stencils. Abstract shapes were stenciled first in Cadmium Yellow onto a coaster blank and allowed to dry. Then Brilliant Blue was sprayed over a map design stencil on top. The colors stayed true, producing an eye-catching graphic image.

## Montana Gold Acrylic Professional Spray Paint

A coaster was first sprayed with Green Light, and when dry, over-sprayed with Glistening Pink. While the pink paint was still wet, bubble wrap was pressed on top, revealing some of the green below for a dimensional effect. Montana's line of nozzles offers various widths and strengths of sprays.



## Simply Spray® Fabric Spray Paint

A scrap of pre-printed fabric was colored with Deep Purple, using a stencil. The stencil pattern remained distinct, and the fabric stayed soft and pliable after painting, something that can't be achieved with regular fluid acrylic paint.

jane  
davenport

Looks At...

# TINTIT™ SPRAY DYE



Art and photos by Jane Davenport

CLOTH PAPER SCISSORS is always packed with wonderful art and the interesting ways people create it. In addition, there are always new products to discover. I discovered TintIT when it was advertised in CLOTH PAPER SCISSORS, and I couldn't wait to give it a try. It looked like it would be ideal for some tricky mixed-media situations.

TintIT is a modified, lacquer-based spray dye made by Design Master®. It's available in 10 colors, including Gold Shimmer. TintIT dries quickly with a satin finish, and it can be used on a wide variety of surfaces, from ceramics to fresh flowers. (Overspray can be removed with Mess Master solvent.)

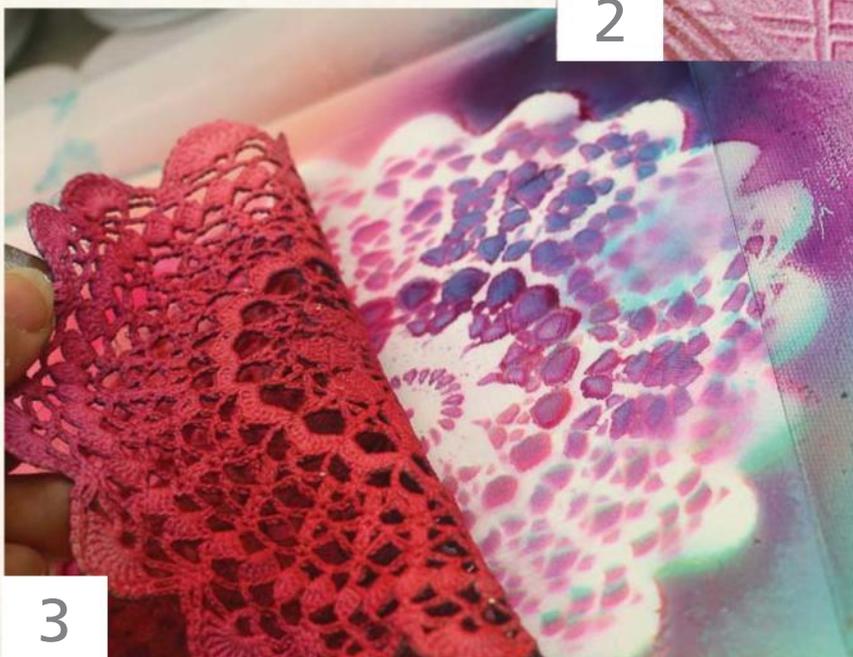
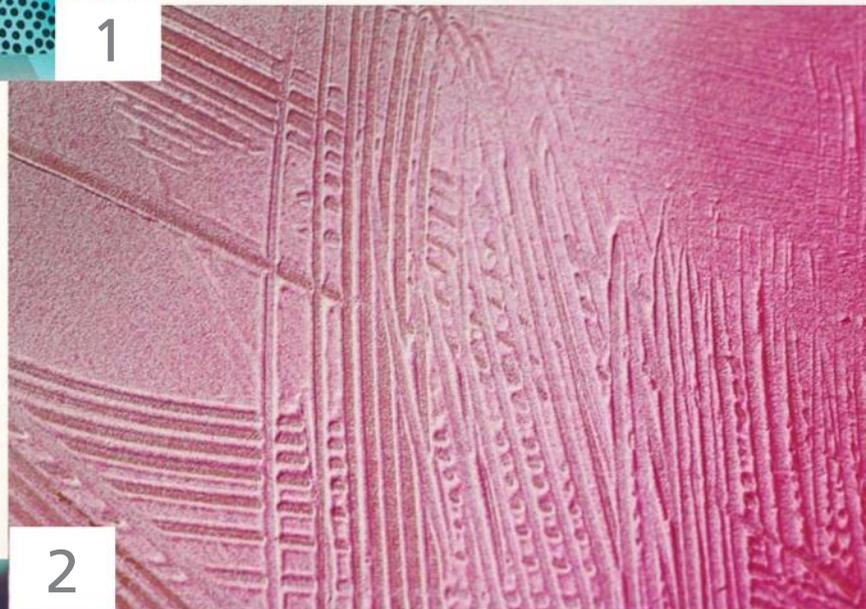
Most pump-action sprays are sheer; most aerosol spray paints are opaque. TintIT combines the two in a very useful and creative product.

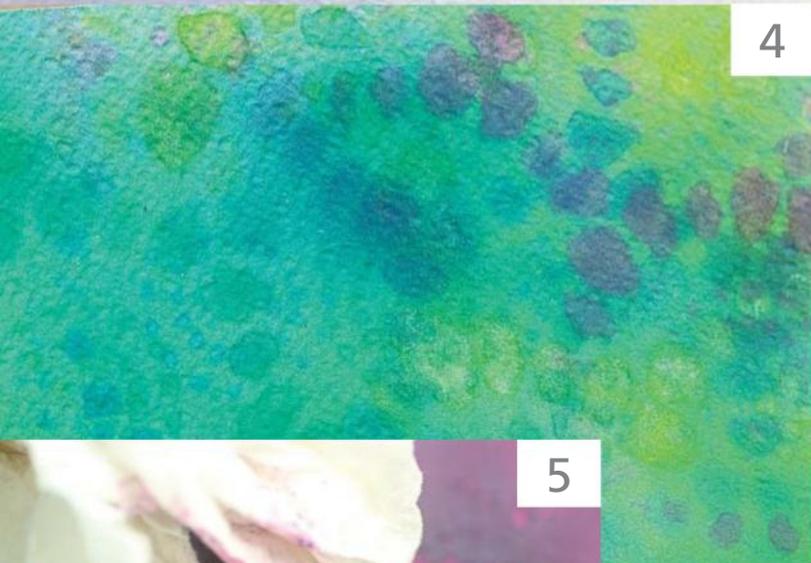
I adore kicking off an art session with some sprays, because they are quick and fun. You could use spray paint, but that may cause you to lose a lot of the detail



in the base paper. The first feature of TintIT that caught my interest was its translucency. TintIT allows you to spray delicate papers and add color without covering and losing any of the detail. **(FIGURE 1)** The fact that these sprays are solvent based means you can add color to delicate papers that would usually buckle and run with a pump spritz or a water-based spray. Another plus.

**note:** Because TintIT is solvent based, there is some bleed-through on the reverse side of lightweight papers. Always be sure to check what is on the reverse side of any papers you plan to spray.





I had some bleed-through on this page. I painted over it with gesso, and let it become part of the landscape. I scratched into the wet gesso with a scraping tool (a fork or comb will do the same trick) to create some texture, so the next layers of TintIT would be more interesting. Then I let everything dry. I was delighted with the effect of the spray on the gesso. **(FIGURE 2)**

Next, I sprayed through a lace doily using several colors and got a beautiful watercolor effect **(FIGURE 3)** that I will certainly use again.

The TintIT spray worked beautifully on thicker watercolor paper also, and the spray did not bleed through. The sheer colors layered over each other well, and created subtle effects. **(FIGURE 4)**

At this point I became a spraying fool, grabbing everything I could to add a little TintIT. A delicate music sheet was colored with no loss of detail, and no buckling.

TintIt Sepia is perfect for giving papers a vintage look, or for accentuating that look on vintage ephemera and finds. Sepia also works great for creating skin tones: Use one layer for lighter tones, and more layers to deepen the color.

During this process I discovered that I needed to be careful not to use too much TintIT in one go. It's best to layer several sheer applications. However, if I did add too much, I found that I could lift away the excess spray with a paper towel and get a mottled effect. **(FIGURE 5)** Discovering the peculiarities of any product means you can use them to your artistic advantage.

TintIT dries very quickly, and is surprisingly easy to work over. The finish feels like the dry-wax coating of deli paper. I have used all types of pens and pencils on top of TintIT. Watercolor and water-based media do bead up a little, but they will dry if you give them a little more time. **(FIGURE 6)**

I will turn to TintIT to add lots of gorgeous color to a surface. Most exciting for me is that TintIT opens up a whole new world of creative possibilities in working with my beloved vintage papers (which gives me an excuse to collect even more).

**Jane 'Danger' Davenport** is a professional artist, popular workshop leader, and self-confessed art-supply junkie with her own store and range of mixed-media art supplies. She lives in Byron Bay, Australia, and on Instagram. Jane has a CLOTH PAPER SCISSORS Workshop™ DVD called "Whimsical Faces" and she is the author of *DRAWING AND PAINTING BEAUTIFUL FACES*.

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# Expressive Painting

By Annie O'Brien Gonzales

## Photo-Inspired Collage



I love using travel photos as inspiration for my paintings. Taking photos while traveling, keeping future artwork in mind, really encourages noticing details and appreciating new places in a different way. Everyday photos provide plenty of inspiration, too.

I paint using an expressive approach. This encourages me to try new techniques and color schemes. An expressive approach frees you from interpreting photos realistically, allowing you to develop your own style and signature look. Plus, it is so much fun.

- 1 Select 1-2 inspiring photos. I chose a photo from a trip to Cordoba, Spain. **(FIGURE 1)**
- 2 Translate your photo into a simplified line drawing. I drew my sketch with my favorite pen. **(FIGURE 2)** Focus on abstracting the larger shapes: buildings, vegetation, sky, etc., into geometric shapes first, and then break each large shape into smaller shapes and patterns. Don't think of this as

reproducing reality; the focus is on abstracting and creating simple shapes.

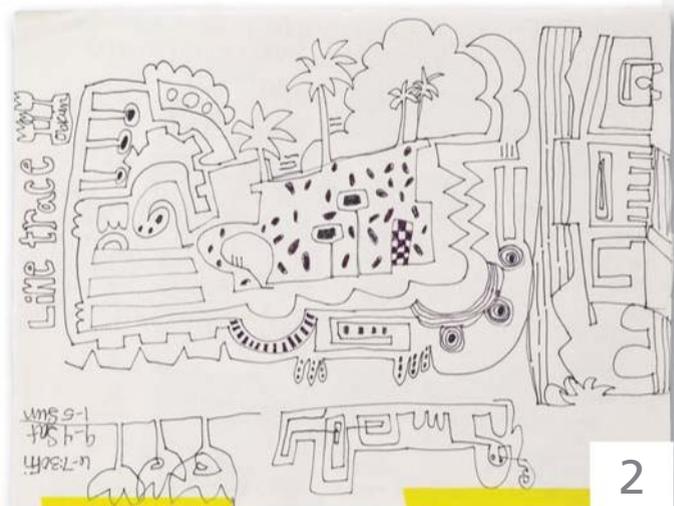
**TIP:** This is really a fun exercise you can also do in your sketchbook when you are out and about. Sketching what you see is a great way to accumulate reference images for future paintings.

- 3 Choose a color palette. I decided on an analogous color scheme, spanning the warm section of the color wheel (pinks, reds, oranges), because I felt it would express the warmth of Spain. I added some black and white papers to the mix for contrast.

- 4 Paint the canvas very loosely and thinly with a foam brush to get rid of the stark white canvas and provide an exciting peek of color behind the finished collage. I used Fluorescent Magenta. **(FIGURE 3)** Add some visual texture. Spritz the painting with water, tilt the panel to allow the paint to drip, and then blot some spots of water with a



1



2

## materials

- Photo(s)
- Drawing paper
- Black pen (My favorite pen is the Marvy® LePen™.)
- Acrylic paint (I used Golden® Artist Colors fluid acrylics: Fluorescent Magenta and Interference Gold (Fine).)
- Paintbrush (I used a 1" foam brush.)
- Canvas panel (I used an 18" x 24" canvas.)
- Spray bottle with water
- Paper towels
- Soft pastel or colored pencil in white or other light color (I used Sennelier soft pastels.)
- Collage papers, a variety (I used an analogous palette and black and white papers.)
- Gel medium, matte (I used Utrecht™ brand.)

### optional

- Golden Artist Colors Self Leveling Clear Gel



3

paper towel. I call this making an expressive start. If you start loose, it will help you stay loose.

**5** Loosely sketch the larger shapes from your drawing onto the panel with a contrasting dry pastel or colored pencil. **(FIGURE 4)** I like sketching with a dry pastel in a light color because it can be brushed off with a paper towel if I change my mind while sketching, and it is easily covered by acrylic paint. Refer to your line drawing and photo to complete the sketch on the panel. Don't bother with tiny details yet; you'll add them with papers later.

**6** Add another paint color. I added a touch of Interference Gold roughly around the edges of the panel with a foam brush, another nod to my idea of Spain. Allow the paint to dry.

**7** Cut shapes from your collage papers and attach the larger shapes to the panel with matte gel medium. **(FIGURE 5)** I like building the collage from large shapes to smaller details, thinking about color and value contrast as I build.

**NOTE:** Matte gel medium prevents thin paper from rippling as much, since it has less water than some other mediums. I highly recommend it.

**8** Add smaller details to break up the large shapes. Improvise as you go, and let the piece tell you



what it needs. I added black and white papers to provide a pop of strong value contrast. Remember, this isn't about reproducing reality. Let dry. Cover the entire surface with gel medium, checking that the edges of the papers are firmly adhered.

**NOTE:** When painting or adding collage elements, I always work from large shapes to smaller shapes, or from big picture to details. In this way I can get my overall composition designed and then think about

the details that can enhance the painting. This method may have come from the fact that I was a quilter before I was a painter, so it comes naturally.

**TIP:** Keep a collage paper stash. I collect newspapers, junk mail, wrapping paper, art tissue paper—just about anything—and sort them into plastic boxes by color. Another idea is to create your own collage papers by applying leftover paint to a variety of papers at the end of a day of painting.

**9 Optional:** When the collage is dry, finish it with a layer of Self Leveling Gel as a final coat. Apply the gel liberally with a clean, damp foam brush, and then allow it to dry. It will magically even out the surface as it dries, and create a gloss finish. (**SEE OPENING IMAGE.**)

**NOTE:** If you prefer a more matte finish, add a coat of matte gel medium instead.

**Annie O'Brien Gonzales** is a professional painter, teacher, and author from Santa Fe, New Mexico. Her work is represented by galleries across the United States, appears in juried exhibitions, and is collected internationally. She is the author of *BOLD EXPRESSIVE PAINTING: PAINTING TECHNIQUES FOR STILL LIVES, FLORALS AND LANDSCAPES* from North Light Books, and hosts three videos on expressive painting.

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5

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Actual number of copies of single issue published nearest to filing date: 0. 3. Sales through dealers and carriers, street vendors and counter sales. Average number of copies each issue during preceding 12 months: 9,299. Actual number of copies of single issue published nearest to filing date: 10,203. 4. Paid distribution through other classes mailed through the USPS. Average number of copies each issue during preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. C. Total paid distribution. Average number of copies each issue during preceding 12 months: 27,380. Actual number of copies of single issue published nearest to filing date: 27,134. D. Free or nominal rate distribution (by mail and outside mail). 1. Free or nominal rate in-county copies. Average number of copies each issue during preceding 12 months: 269. Actual number of copies of single issue published nearest to filing date: 175. 2. Free or nominal rate in-county copies. 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Average number of copies each issue during preceding 12 months: 18,964. Actual number of copies of single issue published nearest to filing date: 18,892. H. Total (sum of 15f and 15g). Average number of copies each issue during preceding 12 months: 48,690. Actual number of copies of single issue published nearest to filing date: 47,842. I. Percent paid. Average percent of copies paid for preceding 12 months: 92.1%. Actual percent of copies paid for preceding 12 months: 93.7%. 16. Electronic Copy Circulation: A. Paid Electronic Copies. Average number of copies each issue during preceding 12 months: 14,974. Actual number of copies of single issue published nearest to filing date: 10,965. B. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a). Average number of copies each issue during preceding 12 months: 42,353. Actual number of copies of single issue published nearest to filing date: 38,099. C. Total Print Distribution (Line 15f) + Paid Electronic Copies (Line 16a). 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# Paperology

By Helen Hiebert

## ILLUMINATED



I have always been intrigued by how shadows come to life, distorting or elongating an image, shattering with multiple light sources, and changing from crisp to clear, depending on the light source. In the 1640s, a German priest living in Rome developed the Magic Lantern, which cast shadows from glass slides onto a screen, a precursor to modern cinema. This shadow lantern works on the same principle: Light shines through the cut image, creating shadows on the paper behind it.

The Japanese hinge used to join the lantern panels works like a door hinge and flexes in both directions, allowing the lantern to be reversible. The lantern can also be unfolded and displayed as a folding screen.

### Design a stencil

**1** Design a pattern for your stencil. Textile designs and architectural details are great sources of inspiration. Choose a copyright-free design from

a stencil book, or create your own design. For this project, the patterns should be no larger than 3" wide by 4" high, leaving at least ½" on every side for the balsa wood framework.

**2** Trace your design onto the cardstock with transfer paper, or photocopy it. Working on a cutting mat, use a straight edge and a craft knife to cut out your design. **(FIGURE 1)**

**NOTE:** There are many types of cutting tools available. I use a standard craft knife with a #11 blade. I recommend starting simply with large straight-sided shapes and then progressing to more intricate designs once you get the hang of cutting. Use a ruler to guide your knife along straight edges, and when you start cutting more delicate patterns, use your non-cutting thumb or fingers to stabilize the paper as you cut.

**TIP:** Use the same design on all 4 sides of the lantern, or create 4 different patterns.

## Create the panels

**1** Place 1 cut cardstock panel face down on your work surface. Apply glue to 1 side of a 5½" strip of balsa wood and place it glue-side down onto 1 long edge of the cardstock panel.

**2** Glue another 5½" piece of balsa wood to the opposite side of the cardstock. Check the length of the smaller balsa wood sticks and sand them if necessary so that they fit snugly in between the 2 longer sticks. Glue the 2 smaller sticks in place. **(FIGURE 2)**

**3** Repeat steps 1 and 2 to create 4 panels.

**4** Set a piece of the semi-translucent paper face down on your work surface (do not pre-trim this paper). Place one of the assembled panels with the balsa wood stencil-side down and apply glue to all 4 edges of the balsa wood that are facing up. **(FIGURE 3)**

**5** Carefully lift the panel, center it on the sheet of paper, and set the panel on top of the paper, glue-side down. Apply pressure along the balsa wood, and then flip the entire panel over (with the paper attached) and smooth out any wrinkles.

**6** Flip the panel back over, placing it stencil-side down on your cutting mat. Make sure the glue has set

## materials

Sketch or photocopy of design

Transfer paper

Pencil

Cutting mat

Craft knife

Cardstock, four 5½" x 4¼" pieces

Balsa wood sticks

– Eight ¼" x ¼" x 5½"

– Eight ¼" x ¼" x 3¾"

**NOTE:** I have a small Japanese hand saw and a miniature metal miter box from a hobby shop that I like to use for cutting balsa wood.

White glue

Semi-translucent paper (I used Japanese paper; other durable see-through papers work well also.)

– 4 pieces cut slightly larger than the cardstock

– Twelve ¾" x 1 ⅜" pieces for the hinges

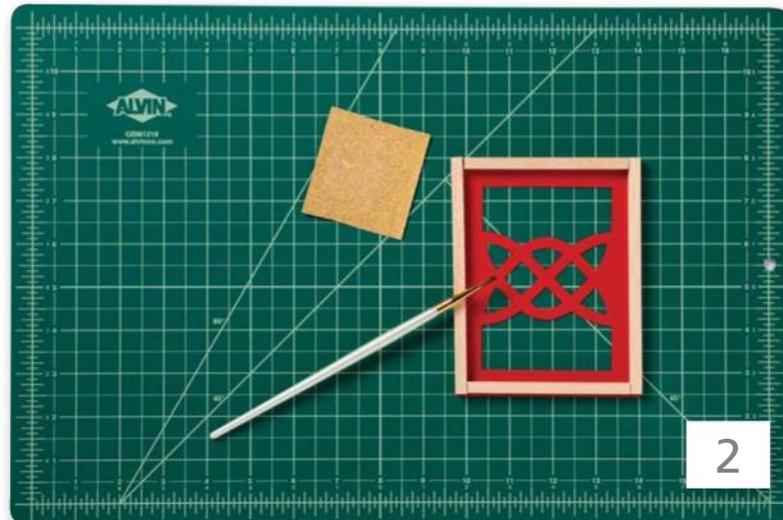
Ruler

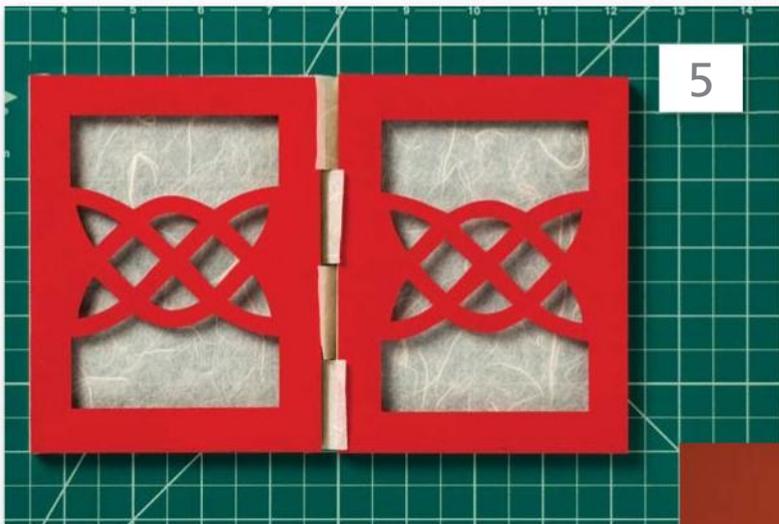
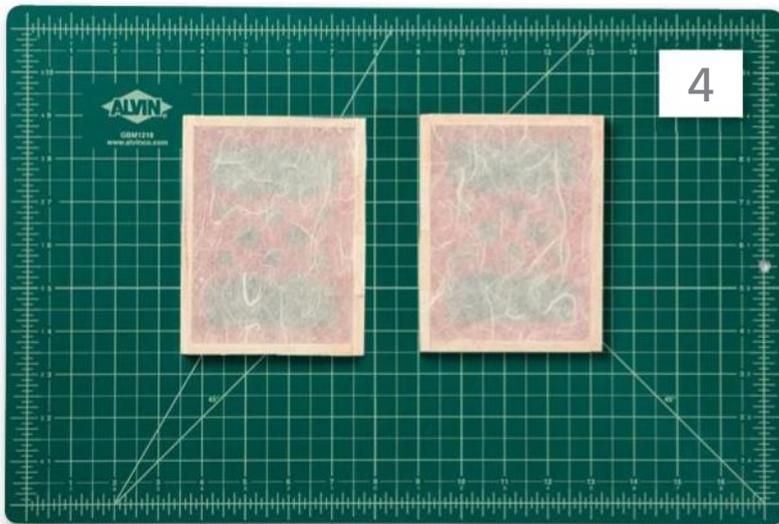
Sandpaper, fine

## optional

Glue brush

Battery operated tea light





and then carefully trim the excess screen paper to the edges of the balsa frame with a craft knife.

## Attach the hinges

**NOTE:** Read these instructions thoroughly before you begin.

- 1 Place 2 panels next to each other on your work surface, with the translucent paper face up. (FIGURE 4)
- 2 Set a ruler at the bottom of the panels, and butt the bottom edges of the 2 panels up against it, so they are approximately 1" apart.
- 3 Carefully apply glue to no more than 1/8" of the longer edge of 1 of the paper hinge strips. Attach this strip to the top of the panel on the left, lining it up with the inner bottom edge of the balsa wood, which you should be able to see through the translucent paper.

4 Apply glue to another paper strip and attach it to the panel on the right, just below the bottom of the first strip. Add 2 more strips, gluing and alternating them as before.

5 Crease the glued strips along the edges of the panels, creating 3 equal sections on the hinge strip. Press each hinge to the side, alternating left and right, so that the top one folds over to the left, the next one to the right, the next to the left, and the bottom one to the right. (FIGURE 5)

6 Carefully glue the top 1/3 of the loose edge of each hinge to the opposite panel. Continue gluing and attaching the hinge pieces, alternating them down the length of the panel.

**NOTE:** It is important NOT to get glue on the center part of the hinge pieces; this would keep the panels from being able to move.

7 Repeat steps 3–6, joining panels 2 to 3 and 3 to 4. Let dry.

8 Display your piece as a lantern or a folding screen.

**Helen Hiebert** constructs installations, sculptures, films, works in paper, and artists' books, using paper as her primary medium. She teaches, lectures, and exhibits her work internationally and is the author of five paper-craft books. Helen writes a popular blog, *The Sunday Paper*, and lives and works in the Colorado Rocky Mountains.

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# ArtWork

By Roberta G. Wax

## Public Art on a Grand Scale



Photos by Sean Deckert, courtesy of Scottsdale Public Art

"Spiraling Droplets," created by the Los Angeles-based art collective Aphidoidea, one of two water installations featured at last year's Canal Convergence,

Whether you ooh and aah over the giant flower-like art installations rising from Scottsdale's Arizona Canal, marvel at the facets inside an origami-style structure, or try your hand at stencil making, you'll find something artfully inspiring at Canal Convergence: Water + Art + Light. This annual outdoor desert art festival celebrates all three things.

Canal Convergence, now in its fifth year, blends large-scale (and mostly interactive) art installations, hands-on activities, and music, dance, and storytelling in a four-day event. The event occurs along the Scottsdale Waterfront, a commercial, retail, residential, and cultural arts development completed in 2006.

The annual festival, which runs February 23–26, 2017, began in 2012 and is a collaboration between Scottsdale Public Art, a private management organization that administers the arts and cultural affairs of Scottsdale, and the Salt River Project, which manages the area's 131-mile canal system.

"The event takes art to new levels, draws the community together, and introduces visitors to unique artworks,"

says Donna Isaac, director of Scottsdale Public Art. "It is a signature event for the city."

The interactive art installations, especially those actually in the water, are the big lures; 56,000 visitors attended the show in 2016. "Spiraling Droplets," by the Los Angeles-based multi-disciplinary collective Aphidoidea, was comprised of 30 interactive, illuminated floating buoys of varying sizes that were spread over 600 feet of water in a wave formation. When someone friended the Spiraling Droplets Facebook page, the buoys showed rainbow colors. If a visitor posted a comment on the Facebook page, Droplets would "blush" with a red light animation.

Mexican artists Héctor Esrawe and Ignacio Cadena are among the featured artists for 2017. Andrea Teutli, assistant director of Scottsdale Public Art, describes their piece, "Los Trompos," as "a fun, colorful and interactive art installation that draws its inspiration from the form of a spinning top." The 10 pieces comprising "Los Trompos" will be placed in various locations around downtown Scottsdale from November through January, then they will be gathered and placed at the Scottsdale Waterfront.



Hands-on workshops at Canal Convergence 2016 included making origami cranes, sundials, and more.

Putting on an outdoor art show is difficult enough, but installing art in a canal, where water has its own momentum, is so technically challenging it “adds a whole new layer of complexity” to an art show, says Teutli.

Visitors, she adds, are definitely “part of an immersive experience. We want to expand the visitor’s experience not only to viewing large-scale public art works, but truly engaging with the art, offering conversations with the artists, learning through hands-on workshops, and enjoying live music from upcoming local artists and performances from nationally acclaimed dance companies. We offer a fun and interactive way to be part of the public art installation, not only as a mere spectator, but through direct interaction with the piece, which makes it come to life. We believe that this broadens all attendees’ perceptions of public art.”

Visitors last year could walk into KAZ Shirane’s “Light Origami” structure, which shimmered with 300 mirrored panels, or create light, movement, and sound by touching the 200 suspended balls of “Micro -double helix-” by Purring Tiger, a multimedia interactive installation/performance group.

Visitors can also get artsy themselves, making items that are linked to the installations, such as last year’s origami cranes or stencil making (echoing the art work presented by Design RePublic).

**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](http://creativeunblock.com)



Sitting inside KAZ Shirane’s “Light Origami” structure at Canal Convergence 2016 was like sitting in a giant origami piece, shimmering with 300 mirrored panels.

“Canal Convergence is such a special event because it provides accessible platforms for the public to interact with art and artists directly,” says Phoenix-based Lindsay Kinkade, founder of Design RePublic, which in 2016 created large stenciled art and offered the stencil-making workshop.

“For public artists like me, [Canal Convergence] has been a powerful platform to expand the reach of our growing practice,” Kinkade adds. “Scottsdale Public Art’s commission of new street stencil designs supported the next phase of my creative development of stencils while allowing us to expand our stencil-making workshops to a broad public audience.”

[canalconvergence.com](http://canalconvergence.com)

[scottsdalepublicart.org](http://scottsdalepublicart.org)

# The Jewelry Box

By Melissa Cable

## Make Waves WITH LEATHER AND METAL



This bracelet was inspired by a new stretchy jewelry cord called Fashion Stretch from Beadsmith®. Combining the cord with supple leather creates a wavy affect. Add a custom snap cover that features a matching fabric cabochon, and you have a design that truly makes waves.

### Create the components

- 1 Cut the ending leather into two  $2\frac{1}{4}$ " x  $1\frac{1}{2}$ " strips, and round 1 end of each strip with leather shears or a rotary cutter and mat. Cut two  $\frac{3}{4}$ " x  $1\frac{1}{2}$ " strips from the same ending leather.
- 2 Place the leather face down on your work surface. Lay a  $\frac{1}{8}$ "-wide line of leather glue on 1 long edge of each of the  $\frac{3}{4}$ " x  $1\frac{1}{2}$ " strips. Glue the small strips to the large strips, lining up the long unglued edges. (FIGURE 1)
- 3 Texturize the metal washer. I added texture to the back of the washer, using the flaring tool as a metal stamp, striking it with a hammer on both a steel bench block and the leather cutting surface. Cover the front of the washer with 2 layers of painter's tape.

**NOTE:** The point tip on the flaring tool produces dots when used on a bench block and concave recesses when used on a poly cutting surface, so when the metal is flipped over to the front side it has texture of varying heights.

- 4 Center the washer front side down over a dapping block impression that is larger than the inner diameter of the washer. Center a dapping punch on the washer, and strike the punch with a hammer to flare the interior of the washer. You may need to use a nylon hammer to flatten the surface of the metal around the flare. (FIGURE 2) Remove the tape.

**NOTE:** When you flare the interior of the washer, depending on how hard the metal is, sometimes the whole washer will be slightly domed. The final product looks neater if the flat portion around the flared interior stays flat and is not "dimpled" down by the rivets in the later steps.

Step-out photos by Melissa Cable



**5** Using the dapping block, create a dome on the metal disc. Set the washer on top of the dome to make sure it sits flat. (**FIGURE 3**) Make sure the dome is secure under the washer and cannot fall out.

**6** Spray the dome with spray glue, and place a piece of unstretched Fashion Stretch over it, leaving a little excess fabric around the dome.

## Assembly

**1** Align the washer on a leather ending. Pierce a  $\frac{1}{8}$ " hole in the leather at the center of the washer with a  $\frac{1}{8}$ " leather hole punch. Set the washer aside. Working from the front of the leather, place a snap back post through the hole and a snap receiver (socket) on the post from the back. Set the snap with a snap setter and a flat block.

**NOTE:** Snap setters usually come with a setting block. In this case only, a bench block can be used if you don't have a setting block. Normally, the rounded head of the snap requires the concave side of the setting block.

## materials

**NOTE:** I used a Create Recklessly™ Deluxe Interchangeable Tool Kit for this project, which has most of the tools needed for this project.

Leather, supple (Faux leather can also be used.)

– 6" x 1½" piece for the endings

– 6¾" x 1½" piece for the base

Rotary cutter and a cutting mat or leather shears

Leather glue (I used Aleene's® Leather & Suede Glue.)

Metal washer jewelry blank, any soft metal: copper, brass, aluminum, or silver; 24-gauge (I used a washer with a 1½" OD (outside dimension) and a ⅝" ID (inside dimension); other sizes will also work.)

Flaring tool

Hammer

Steel bench block

Painter's tape

Steel dapping block

Dapping punch

Metal disc, 24-gauge, approximately 60% larger than the ID of the washer (I used a 1" metal disc; other sizes will also work.)

Spray glue (I used Aleene's Crystal Clear Tacky Spray™.)

Fashion Stretch™ jewelry cord

Leather hole punches or pliers:  $\frac{3}{32}$ ",  $\frac{1}{8}$ " and  $\frac{3}{16}$ "

Snap set, plus one extra back post (I used a Line 20 snap set.)

Snap setter and block

Metal hole punch or drill bit,  $\frac{1}{8}$ " (Do not use your leather punches on metal.)

Cap rivets

– Six 4mm

– Six 6mm

Cap rivet setters

Ruler

Marker

Sandpaper, coarse

Leather sewing punch or awl

Needle and thread

Binder clips, 2

## optional

Nylon hammer



**2** Place the endings on top of each other with the washer on top, and press on the snap to mark the location of the snap stud. Pierce a  $\frac{1}{8}$ " hole at that mark. Place a back post in the hole from the back and a stud over the post from the front. Use the snap setter and block to set the snap. **(FIGURE 5)**



**3** Pierce six  $\frac{1}{8}$ " holes evenly around the metal frame  $\frac{1}{8}$ " from the edge with the  $\frac{1}{8}$ " metal hole punch. Align the washer over the snap and mark corresponding holes in the leather. Set the washer aside.

**4** Pierce a hole at each mark on the leather with the  $\frac{3}{32}$ " leather hole punch. Reposition the washer and set a 4mm cap rivet in the outermost hole, placing the post in the hole from the back. Put the cap on the post, and use a rivet setter to secure the cap.

**5** Center the dome under the washer and trim the fabric as needed. Set a cap rivet in the hole across from the first rivet and continue setting rivets in opposing pairs until all 6 of them are set. **(FIGURE 6)**

**6** Mark 3 evenly spaced rows made up of dots spaced  $\frac{3}{4}$ " apart on the back of the base leather.

**7** Pierce each dot, except the first and last dot in each row, with a  $\frac{3}{16}$ " leather punch.



**8** Cut three 6" pieces of jewelry cord. Grab each end and pull. This will cause the cord to stretch and roll.

**9** Weave the rolled cords through the holes, starting with the bottom row and alternating the weaving pattern for each row. **(FIGURE 7)**

**10** Pull the cords and push the leather to get the desired ripple effect. The ends of the cord should be equal in length to ensure even tension. Place the base pieces in the endings to check the length; trim the leather as necessary. Trim the cords even with the leather.

**11** Taper the last  $\frac{1}{2}$ " on both ends of the base, and distress the leather with sandpaper. This helps the glue adhere better. Use a sewing punch to pierce holes along the edge, and sew the cords to the base, using these holes. Keep the cords as wide and flat as possible at the ends. **(FIGURE 8)**

**12** Open a leather ending and apply glue to the inside. Lay the end of the base into the ending piece and press the pieces together for 30 seconds. Secure the edges of the ending pieces with binder clips and allow the glue to dry.

**13** Once dry, punch 3 evenly spaced  $\frac{1}{8}$ " holes through the endings, and set the 6mm cap rivets into the holes. **(FIGURE 9)**



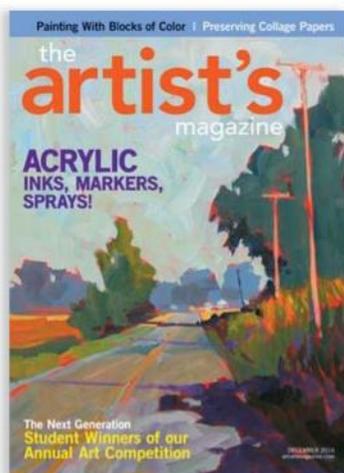
**Melissa Cable** is the founder of the Create Recklessly line of leather tools and supplies. She is the author of *BEAUTIFUL LEATHER JEWELRY* and *METAL JEWELRY IN BLOOM*, and is a regular contributor to *STEP BY STEP WIRE* magazine. You can find her leather-making videos at [shop.clothpaperscissors.com](http://shop.clothpaperscissors.com).

[createrecklessly.com](http://createrecklessly.com)

Photo by Jenn Guneratne

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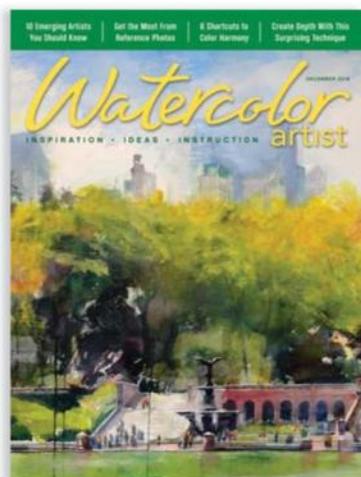
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By Jodi Ohl

# Invigorate Your Muse

Everyone loves a fresh start and a new beginning. The New Year is a great time to lay the groundwork to renew yourself in ways that will help invigorate your inner muse. Let's begin by talking about some ways you can make this the best year ever for you and your creative self. Here are some prompts and tips to get you started. I'm sure you can add a few of your own ideas as well.

**1** Begin the year with a plan on how to make your new creative commitments work in real life. The key word is commitment. A desire is a dream; a commitment is a responsibility to do what you say you are going to do. Check in with a friend who has similar intentions and hold each other accountable.

**2** Schedule time in your weekly planner for an activity that will immerse you in the arts, or something else creative: Take a cooking class, visit a museum, go to a concert, or perhaps see a show.

**3** Try embarking on a daily, month-long project: paint a face every day, take photos around a particular theme, create a mini collage, design 30 pairs of earrings. By the end of this project, you will see improvement in your skills. The other benefit is that you'll develop solid practices and routines that will carry you through the rest of the year.

**4** Experiment with new color palettes; don't get stuck in a rut. Stepping outside of your comfort zone is good for you.

**5** Learn something new. It could be related to your art or something totally different. I learned how to paddleboard and kayak this year. It's helped me creatively by allowing me to just stop and breathe while enjoying scenic rides around my favorite lakes.

**6** Start a group in your area or an online group that connects others with common interests. Don't complain that one doesn't exist; do something to make it happen.



Photos and art by Jodi Ohl

"Eye"



"The Crossing"

**7** Use what you have. Dust off some of your treasured supplies and create art without buying anything new for a certain period of time. Grab an abandoned project each week and rework it, rather than letting it take up space in your creative area. Use your tools in different ways. For example, if you only use your brayer to print with, try using it to apply paint on a canvas.

**8** Challenge yourself to elevate your work. Don't settle; keep shooting for great work. We need to keep growing and learning in order to stay fresh. Try something new. If you work on canvas, try your hand at painting on paper or wood. Experiment with a new process. If you are too comfortable in your work and techniques, you are relying on what is safe instead of embracing the challenge that growth often requires. Forward motion my friend, forward motion.

**9** Set a big goal, and work toward achieving it. Enter a competition, sign up for a class, send work in for publication, self-publish a book, or sell your work at a craft or art show.

**10** Visit local shops that sell art, and visit galleries when you are traveling. It's a great way to be inspired and support other artists.

**11** Start or end your day with a bit of exercise. Even better, get outdoors and enjoy the fresh air if you can. One of the many benefits of having a healthy body is that it translates into a healthy mind. You'll find ideas flowing when you are in good mental and physical condition. Getting rest is hugely important, too. When I have a creative block, it is often related to a lack of sleep, or too much stress.

I hope this year is your best ever. It takes commitment, passion, perseverance, and a can-do attitude to start to make improvements. We are waiting for your amazing creations to be brought to life. Here's to a happy and healthy creative New Year.

**Jodi Ohl** is a full-time mixed-media artist and instructor from North Carolina who truly dreams in color. Jodi has a new book: *ABSTRACTS IN ACRYLIC AND INK* with North Light Books, and four new not-to-be-missed mixed-media DVDs. Find her work and musings on her blog. Jodi welcomes your questions and comments.

[jodiohl.com](http://jodiohl.com)

# Refresh Your Studio!

Get the New Year off to a great start and give your studio a boost! Organize tools and supplies in neat, attractive storage containers and create more efficiently—no more endless digging through your stash to find the materials you need. Corral your papers, paints, markers, and ink pads, and always have them at hand when you're ready to go. Then, energize your art practice with new supplies that make creating more fun and exciting, and you'll look forward to being in your workspace!



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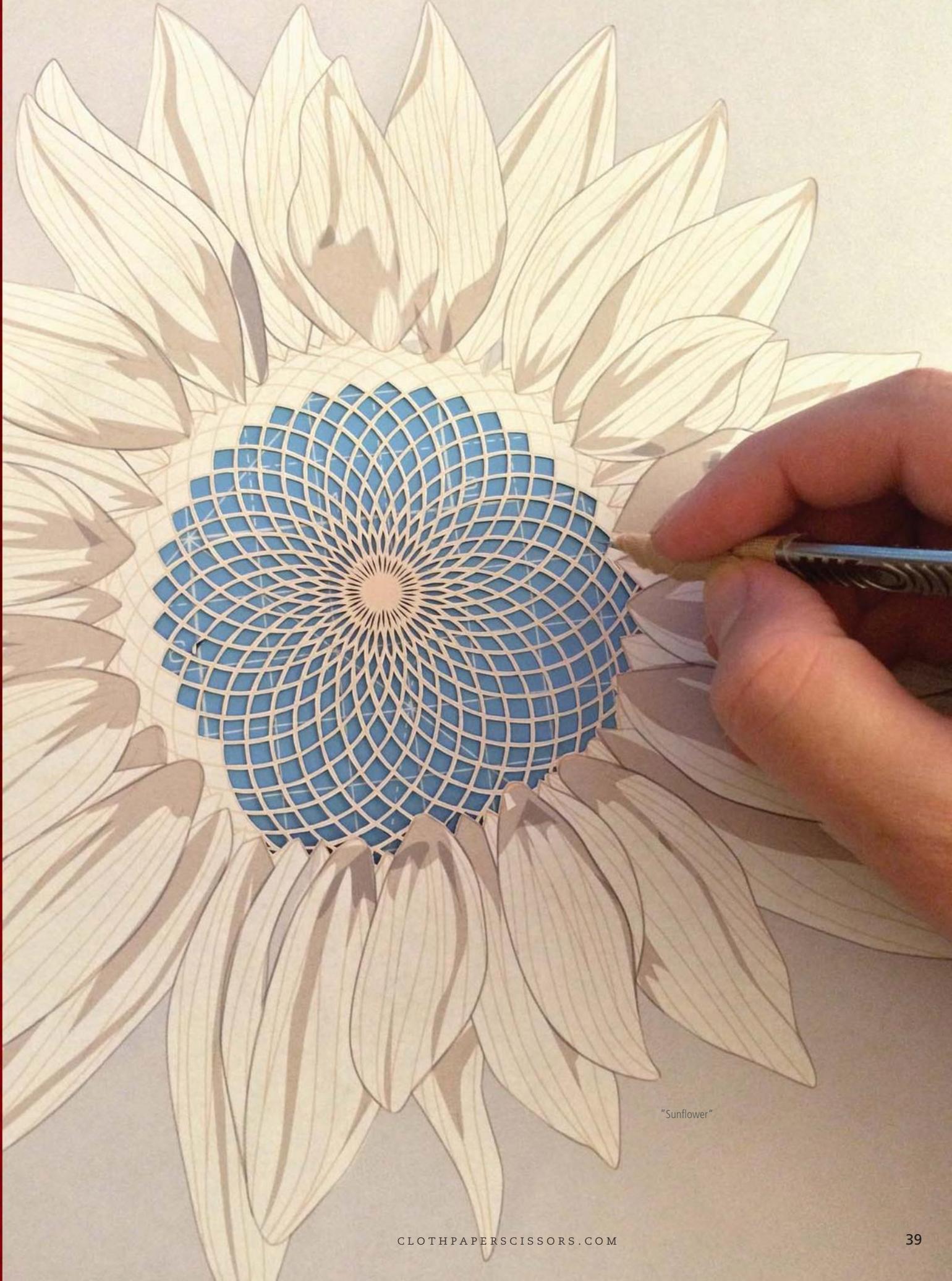


Art and photos by Samantha Quinn

# Samantha Quinn

## artist profile

Samantha Quinn is a self-taught paper artist who lives in London, England. Her intricate paper-cut pieces include animals and landscapes, flags, portraits, sayings, and many other intriguing subjects. A graphic designer by trade, she begins her pieces with her own drawings. Samantha's artwork is not only inspired, it is inspiring.



"Sunflower"

**What is your occupation?** I am a full-time graphic designer and, along with Norwegian paper artist Kristine Braanen, I run The Paper Artist Collective, a global collective of paper artists.

**What was your path to becoming an artist?** I studied design at Falmouth University in Cornwall, England, and have a degree in graphic design. I have had no formal training as an artist, and I am completely self-taught as a paper artist.

**Favorite materials:** 160gsm paper, Swann-Morton® No. 3 Handle scalpel, Swann-Morton 10A blade, and 3M® Spray Mount™. I love paper and am always buying it, so I have a big stash.

**Do you welcome studio visitors?** Sadly, no. My studio is a desk in the corner of my bedroom. One day I would love a separate workspace. I am sure my husband would also appreciate it, as there are always little bits of paper everywhere.

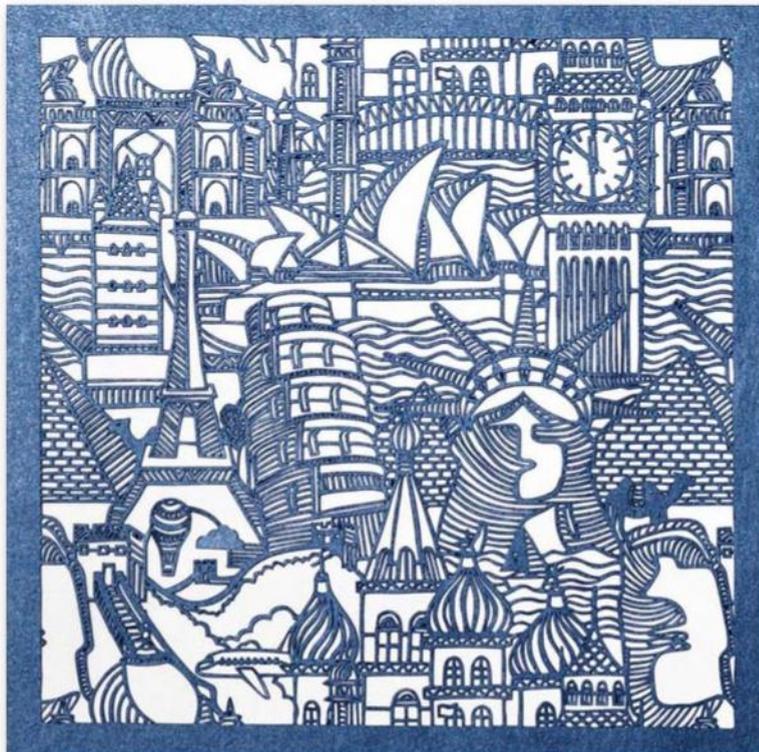
**What do you consider a “good day” in your studio?** A good day is always a Saturday or a Sunday when I get to spend the whole day working on a project, completely uninterrupted. I lead a busy life. I work full time, and spend my evenings working on the Paper Artist Collective and doing work for freelance clients, so I always make sure that I save a full day to paper cut when I can cut in the daylight.

[prettypaperdream.co.uk](http://prettypaperdream.co.uk)

[paperartistcollective.com](http://paperartistcollective.com)

[facebook.com/PrettyPDreams](https://facebook.com/PrettyPDreams)

[instagram.com/prettypaperdreams](https://instagram.com/prettypaperdreams)



“Landmark Doodle”

**Cloth Paper Scissors:** Why did you decide to go into graphic design? What types of graphics do you design?

**Samantha:** A creative career path always felt like a natural course to follow. As a child, most of my time was spent drawing, painting, and making. I guess I just never stopped. I chose graphic design for its diversity. Design is all around us, from newspapers and magazines to the box that we pour our cereal from in the morning and the apps that help us navigate modern-day life. I specialized in branding, and have worked on creating brand identities for clients in a broad range of sectors, including luxury fashion, retail, property, restaurants, and finance.

**Cloth Paper Scissors:** How did you begin paper cutting? What inspired you, and what was your first paper cut?

**Samantha:** I started paper cutting in 2010. I had just graduated and moved to London to take a graphic design internship. Living in an expensive city like London and earning an intern’s wage, I couldn’t afford to buy my family birthday presents so I started to make them instead. My very first paper cut was for my little sister and included lots of hand-drawn elements that were relevant to her life. She still proudly displays it on her wall and, when I look at it, I can see how far I have come in the last seven years.

It sounds cliché, but I am greatly inspired by my surroundings and the country that I live in. I carry a notebook around with me always to record ideas. It is surprising what triggers my creative thought process. I have even dreamed about ideas for paper cuts and then written them down as soon as I woke up.

**Cloth Paper Scissors:** As a paper artist are you completely self taught, or did you take classes or workshops?

**Samantha:** I am completely self-taught. Paper cutting takes lots of practice, patience, and a steady hand to refine the skill. I look at work that I was producing just 18 months ago, and can see progression in my skills and cutting style.





"Union Flag" and detail



"Lorakeet"

**Cloth Paper Scissors:** What was it about paper cutting that compelled you to continue and do more intricate designs? What tips and techniques did you learn along the way? Is there something meditative about the process?

**Samantha:** I find paper cutting very relaxing. It is my happy place and helps me escape from the hustle and bustle of living in a city. I am a very driven person, and I try to challenge myself with each piece I create. Can I refine my technique? Can I improve my accuracy? How thin can I make each line? With this motivation I continue to make my designs more intricate and complex. Sometimes my challenges pay off, and sometimes it is back to the drawing board. I learn best through trial and error.

**Cloth Paper Scissors:** How do you conceptualize a dimensional piece, such as "Union Flag"?

**Samantha:** "Union Flag" was a bit of a test piece. I have always used pattern in my paper cuts and had started experimenting with layering geometric patterns to create depth in my work. I decided on a Union Flag after returning home to the U.K. After a year living in Australia, it felt patriotic, and it gave me simple geometric shapes to test my patterns on. The design for "Union Flag" was created completely digitally and is formed of 102 individual paper cuts that were layered and then pieced together. I started by designing a six-layer geometric pattern before masking each layer into the individual shapes and colors of the flag. I chose different patterned papers in red, white, and blue



"Bee"

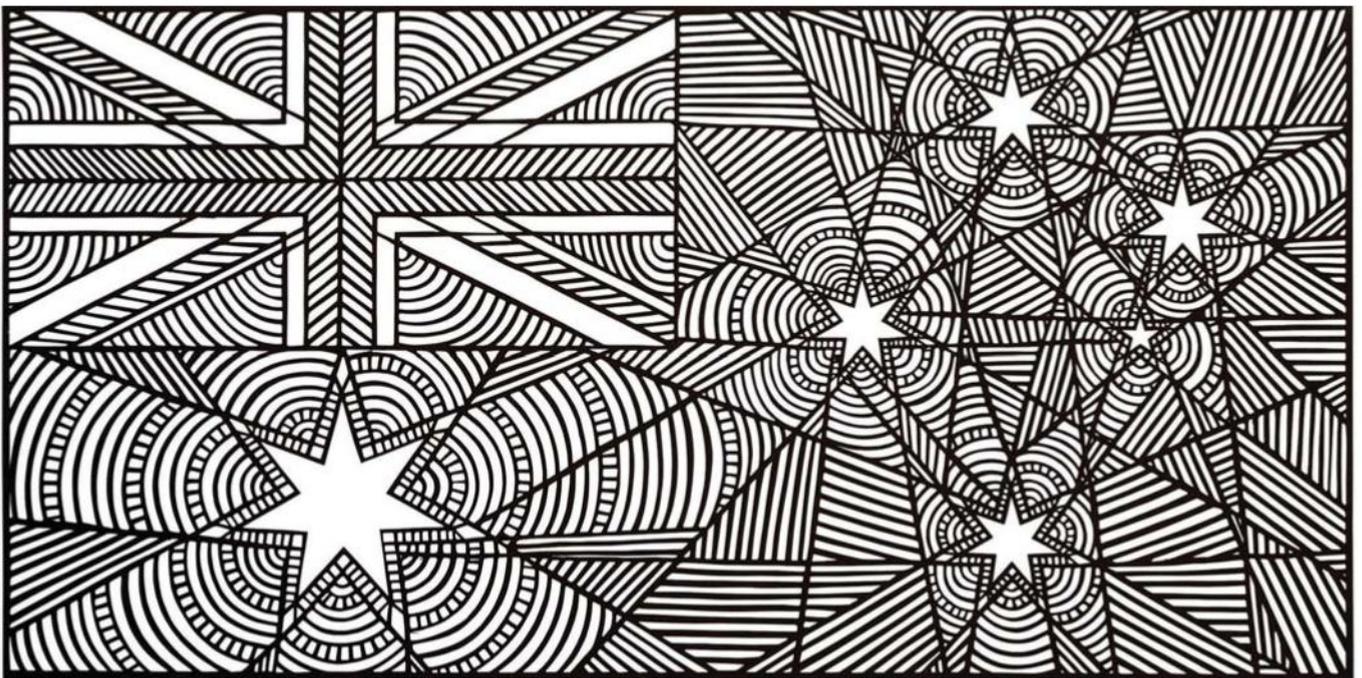
for each layer of the cut pattern to add further dimension. Working digitally on this project allowed me to preview and adjust the patterns more easily to give me an idea of the finished composition." Union Flag" was the start of a series, and was followed by a larger and even more intricate Swiss flag created for the Paper Artist Collective summer 2016 exhibition in Geneva. I also made a piece called "Norwegian Flag" as a gift for friend and Paper Artist Collective partner Kristine Braanen.

**Cloth Paper Scissors:** What is the Paper Artist Collective, and how did you become involved with the group? What are the objectives of the collective? Why did you decide to include a charity component?

**Samantha:** The Paper Artist Collective is a global collective of paper artists. It was founded in February 2015 with the aim of bringing

together like-minded creatives for paper-related idea sharing and discussions over social media. I have been involved since the start, after being approached by Norwegian paper artist Kristine Braanen. Despite never having met, we run the group together in addition to working full-time and making paper art. The collective now has more than 60 members from 30 countries, each with their own approach to paper art, including paper cutting, paper illustration, sculpture, origami, *kirigami*, and quilling, to name a few. We have held exhibitions and events in London, Norway, and Geneva, with many more planned globally. Kristine and I have lots of exciting plans for the future of the collective, including more exhibitions, events, workshops, collaborations, and maybe even a book.

Adding a charity element was really important to us. Toward the end of 2016, we launched #CharityPAC. Members of the group kindly



"Australia"

## “Singer”

My favorite piece has to be the sewing machine, designed for my mother and hand drawn from a vintage Singer® sewing machine that sits in her sewing room. The Singer belonged to my great grandmother, who, right up until the incredible age of 103, would sit with my mother while she sewed.



donated their designs to be sold as templates, with all proceeds going to Ubuntu-Maata, a charity in Uganda that seeks to empower women. We have lots of plans to expand our charity project in the future.

**Cloth Paper Scissors:** Can you describe the process of a paper cut, from start to finish? Do you start with a drawing, or go straight to scalpel and paper?

**Samantha:** I usually start with a rough sketch to work out my composition. Depending on the piece, I will work on finalizing the hand drawing or create a digital artwork in Adobe® Illustrator. When designing a paper cut, the most important consideration is how the elements of the design connect, because each line or shape must be attached to another. Once I am happy with my design, I scan any hand-drawn pieces. The artwork is then flipped, reduced in opacity, and printed out onto thin paper (around 80gsm). Using the tiniest amount of 3M® spray mount, I affix the printout to my chosen paper stock (usually around 160gsm). My work is always cut from the reverse, starting with the smallest, most intricate elements and building up to the larger pieces. The most difficult pieces are cut first, as this is where I am most likely to make a mistake. A lot of time goes into a paper cut, and it can easily be ruined by a slip at the last moment. I have a bad habit of not changing my blade often enough. I can't stress enough how important it is to switch to a fresh blade as soon as it starts to feel dull. When I am finished cutting the interior areas, I cut the border or outline before peeling off the guide sheet. Having the guide sheet means I am left with a clean paper cut on both sides and also that I am never cutting from my original design, which is great if I ever want to recreate a design or start again.

**Cloth Paper Scissors:** What influences or inspires your designs?

**Samantha:** I am greatly inspired by day-to-day life and my surroundings. My husband Matt and I spent 2015 traveling and working in Australia, and this influenced the themes and size of my paper cuts. I only cut small scale while

traveling, as I had to carry the paper pieces around in my suitcase and I didn't want them to get damaged. During this time I stopped taking commissions and spent more time working in my sketchbook. I sat in some beautiful places and just drew. It was so nice to be so self-indulgent with my art, creating paper cuts just for me. I think that spending time like this is really important as an artist.

**Cloth Paper Scissors:** How has your work changed and evolved over the years?

**Samantha:** It has taken me a long time to establish my own style as a paper artist. When I first started I would draw inspiration from the work of other artists I followed on Instagram. I examined their drawing styles and techniques to practice and hone my own skills. I have never used pre-made templates. Part of the enjoyment for me is creating a design from scratch and seeing it appear as it is cut from a single sheet of paper. My work has evolved from single-layer cuts to include multiple layers within one design. I also started experimenting with different papers, including textured stock and paper with printed patterns.

**Cloth Paper Scissors:** Your work is so incredibly detailed—how are you able to get such intricate cuts?

**Samantha:** Lots and lots of practice and patience and frequent blade changes are needed to ensure clean and accurate cuts. Good light is also important. My best work is done in shorter bursts when my eyes are not too tired.

**Cloth Paper Scissors:** Given what you're creating and seeing what others are making, where do you see the future of paper art going?

**Samantha:** I am constantly surprised to see how paper can be used and am so inspired to see people approaching paper art in completely unique ways. I think that this is because paper is so versatile, relatively inexpensive, and widely available, making it a perfect material for artists to experiment and push the boundaries with.

# Jumpstart

By Julie Fei-Fan Balzer

## DESIGN, STAMP, WEAR



### materials

Freezer paper  
Permanent marker  
Scissors and/or craft knife and cutting mat  
T-shirt  
Iron and ironing board  
Cardboard, to fit inside the shirt and larger than the design you plan to paint  
Fabric paint, a variety of colors, including white or another light color  
Paintbrush(es)  
Brayer  
Balzer Designs ArtFoamies foam stamps  
**TIP:** Foam stamps are the best stamps for using with paint and, in my opinion, paint is the best product to use when stamping on fabric.  
Inking palette

### optional

Tape

I take great pleasure in making art that I can wear. Perhaps it's the show-off inside of me, but I love it when someone compliments my bag, my shirt, or my jewelry and I can say, "Thanks, I made it!"

ArtFoamies are one of my favorite tools because of how well they work with paint. Unlike rubber or silicone stamps, they hold a lot of paint and aren't damaged by paint drying on them. Also, because they are so large, it's easy to create multi-colored prints, using more than one color of paint at a time.

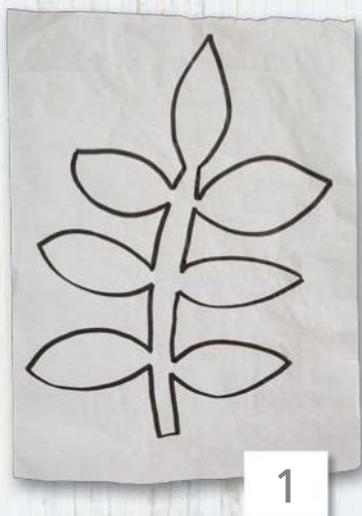
**1** Draw a simple design on the non-waxy side of a piece of freezer paper with a permanent marker, leaving plenty of blank space around the design. **(FIGURE 1)**

**TIP:** I think it's easiest to work with a shape that is simply an outline with no inside pieces (such as the inside circle of the letter "o") to worry about.

**2** Cut out the design, using either scissors or a craft knife and cutting mat. If you're working with a very large piece of freezer paper, like I did, I find it helpful to tape the freezer paper to the cutting mat so that it doesn't move while I cut it.

**3** Lay the freezer paper stencil onto the t-shirt front, waxy-side down. Once it's placed exactly as you want it, use an iron on the cotton setting to temporarily set the freezer paper to the shirt. **(FIGURE 2)**

**4** Place the cardboard inside the t-shirt to prevent the paint from leaking through. Paint the entire area inside the stencil with a brush. **(FIGURE 3)**



**NOTE:** It's important to use fabric paint so that the t-shirt remains supple. Regular acrylic paint will permanently stiffen the t-shirt. Acrylic paint can be used for this, but fabric medium must be added to it, so the hand of the fabric is not changed.

5 Roll fabric paint onto the inking palette with a brayer, and then use the brayer to apply the paint to the stamps. Use less paint for a more perfect print and more paint for a less perfect print. I do both. My goal is to make these stamps as easy to use as possible with as few rules as possible.

6 Stamp over the painted area in multiple layers. (FIGURE 4) If you wait for the paint to dry between layers, the colors will be crisper. If you don't wait, the layers will blend a bit. There isn't a right or wrong here; it's a matter of personal preference.

7 Randomly and lightly apply white or another light color to a few areas of the design. (FIGURE 5) Let dry.

8 Add another layer, or three, of stamping until you're satisfied with your design.

**TIP:** If you feel that you've gone too far (which I think is impossible because exuberant pattern and color is delightful), you can always repeat steps 7 and 8 until you feel the balance is right. However, I encourage you to let go of constraint and self-judgment and simply have fun creating and making a colorful mess. The genius of creating inside the freezer paper stencil is that whatever you make will look beautiful once you remove the stencil.

9 Carefully remove the freezer paper stencil. Allow the paint to dry.

**NOTE:** You do not need to wait for the paint to dry to remove the stencil, though you can wait if you like.

10 Follow the manufacturer's instructions for heat setting the dry fabric paint, so that it's washable and permanent.

This technique is perfect for any fabric project—a t-shirt, skirt, baby onesie, a tote bag, or even home décor items, such as placemats or a table runner. Even better, it's incredibly easy to do, and the finished result looks polished and professional. I hope you'll give this technique a try and wear your art proudly.



**Julie Fei-Fan Balzer** is an artist, author, blogger, teacher, podcaster, product designer, and the host of "Make It Artsy" on PBS.

[balzerdesigns.com](http://balzerdesigns.com)

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# Creative days ahead

By Dawn DeVries Sokol

## A mixed-media twist on the daily planner

Daily planners are a necessary part of my creative life. I've used all kinds in the past, from Moleskine® and Midori® to planners published by some of my favorite artists. I love the process of list making and drawing a line through the tasks as I accomplish them. There's a certain satisfaction with the tactility of paper. Apparently I'm not alone, as decorating and using planners is becoming increasingly popular.

Last year, after feeling bored with the same old manufactured planner, I decided to make my own planner with scraps of Fabriano® paper. I bound the papers in a recycled book cover and used small bits from my collage stash to embellish the pages. The process made me more enthusiastic about using a planner again.

In the interest of time, this year I decided to use a blank Moleskine sketchbook, and I was able to jump right in to creating and designing the pages. This is a great project to use with whatever you have on hand, and to use up some of the ephemera you've been safeguarding.



## materials

Paints (I used Hand Made Modern® paints from Target, Martha Stewart Crafts™ paints, and Prima Marketing, Inc. watercolors.)

Catalyst™ Blade or old credit card  
Sketchbook (I used a 5 1/4" x 8 1/4" Moleskine with blank pages.)

Collage papers

Ephemera (I used vintage ledger paper, postage stamps, bingo cards, and measuring tapes.)

Matte medium (I use Liquitex® brand.)

Gesso (I use Liquitex brand.)

Pens (I used Sakura® Pigma® Micron® pens.)

Washi tape and ribbons

Binder clips, large

Rubber stamps (I used numerals.)

Permanent inkpad (I used a black StazOn® inkpad.)

Rub-ons

Stickers

Stabilo All pencils (I used black and white pencils.)

Water brush or small-tip brush with a small amount of water

Stabilo® Woody pencils

Old photos (I used copies.)

### optional

Watercolor paper (I used Fabriano® Artístico hot-press watercolor paper.)

Ranger Stickles® glitter glue

Paper clips, decorative

Adhesives (I used gel medium and Tombow Mono adhesive.)



**1** Using your fingers and/or a Catalyst blade or old credit card, spread some paint in a few different areas on both pages of the first spread. **(FIGURE 1)**

**2** Tear a few pieces of paper from your stash, and glue them to the pages with matte medium. Add more ephemera as desired. Let dry.

**TIP:** Alternatively, add collage or paint in large areas of the spread and work around them. You can always add more color and collage after you've laid out the days.

**3** Spread a thin layer of gesso on both pages with a Catalyst blade or an old credit card. Start with a dime-sized blob of gesso on each page and spread it to cover most of the pages. The gesso pushes back the color of your paints, making the writing you'll add on top later more readable. The paint and bits of ephemera will be somewhat visible through the gesso. **(FIGURE 2)**

**TIP:** Work with a certain color palette for each spread. The tapes, papers, and ribbons you use to divide the pages can help determine a palette.



**4** Once the gesso has dried, write in the month at the top of the left page. (I like to abbreviate the longer month names to save space, and also so I can write them a bit larger.) Alternatively, print out the months on your computer, or cut out words from magazines and collage them onto the page. Stencils and rubber stamps are also a good option.

**TIP:** If you have extra gesso on the blade, wipe it on the next spread. Lay a large binder clip on the page to allow you to work on the next pages while the previous pages dry.

**5** Divide the 2 facing pages into 7 areas, using various tapes, long strips of paper, or bits of ribbon. I like to vary the tapes and paper bits I use. Think about which days tend to be busiest for you, and make those day blocks larger. I usually create a week on each spread.

**NOTE:** I like to make the Saturday and Sunday blocks smaller, since I don't need much room for lists on those days. In these sample layouts, (FIGURE 3) I leave more room for the weekdays, when I know I'm busier. Also, try to differ the layout on each spread, so that each week looks different when you flip through the finished planner.

**6** Choose what you would like to use to represent the dates, and glue them into the blocks for the days. (FIGURE 4)

**NOTE:** Decorating your pages for holidays and birthdays will bring even more personal flair to your planner. Add bits of ephemera, use rubber stamps, or paint holiday icons to designate those special days.

## A quick and easy painted dog

- 1** Paint a rough dog shape on the paper. Think about how you want the ears and head shaped. (FIGURE 1)
- 2** Add the eye shapes, a muzzle, and a tuft on the chest with a second paint color. I used white. (FIGURE 2)
- 3** Finish with a third paint color, adding the eyes, a nose, a bit of shadow under the head, and outlining the muzzle. Dot a little white paint in each eye.
- 4** Outline the dog with a Stabilo All pencil to add some depth, (FIGURE 3) cut the dog out, and paste it into your planner with some gel medium.





Stabilo All pencil and did some doodling and smudging with a Stabilo Woody pencil and a water brush. (FIGURE 6) You can also enhance the edges of the pages with painted designs and images. Make sure to save room for your notes and to-do lists.

**TIP:** Add Stickers for a touch of shimmer, some fun paper clips, and stickers, tapes, and rub-ons for more pops of color and texture. I also added some images cut from small paintings I had in my stash. (SEE A QUICK AND EASY PAINTED DOG.)

**NOTE:** Add a small calendar printout on the inside front cover, along with your contact information in case you misplace your planner. (I did a Google search for a 2017 calendar and many copyright-free images popped up. I printed one out, and glued it in place.)

Throughout the year, I continued to add to the pages not only with my lists, but with more doodles, ephemera, and paint. My daily planner became a work of art in itself, and made the year more memorable. This planner is definitely a work in progress.

Dawn DeVries Sokol is the author of eight books, including *DOODLE DIARY*, *ART DOODLE LOVE*, *DOODLE ZEN*, and *YEAR OF THE DOODLE*. She is now illustrating and writing a series of board books for children. Her first two, *GOOD DOG*, and *HERE, KITTY, KITTY!*, will be published by Gibbs Smith in April.

[dawnsokol.com](http://dawnsokol.com)



**TIP:** Try to use different fonts and sizes for the dates. I culled some numbers from bingo cards and washi tapes. You can also use rubber stamps or draw in the dates freehand. Rub-ons are another option. If you don't have a collage stash, print out various numbers on your computer, or cut them from magazines. (FIGURE 4)

7 Finish off the spreads with doodling, photos, and collage. I like to add doodles to the edges of the pages and to the tapes and paper bits separating the days. I also adhere vintage photos of my relatives with Tombow Mono Adhesive. (FIGURE 5) The bits you glue to the pages will make your planner even more personal, more you.

8 Trace around some of the embellishments and additions to add interest and depth. I traced around the edges of the pages with a



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INSPIRATION

THAT'S

PERSONAL



INSPIRE

# a Vision board

By Rae Missigman

**A reminder to create every day**

My intention is to create every day. I have learned that even if I only get 15 minutes in the studio, it is more than enough to stay inspired, and it has been a great exercise in staying creatively active on a daily basis. My focus is always to incorporate three key elements in my work: color, layers, and texture. I have always had a vision board hanging in the studio as a reminder to stay creative. Using the board as a springboard to being inspired, I can glance at it while working and find myself realizing a component of color or texture is missing from a current art piece, or use it as a reference point for a favorite go-to technique. Keeping the board updated with new ideas, colors, fabrics, or trending techniques is a great way for me to stay ahead of my own creative curve. I decided to create a new vision board to use as an artistic prompt, and I wanted something unique. This board is a collection of simple, yet bold and colorful reminders of the things that motivate me to create everyday. I am happy to share three of my favorite techniques with you.





Hand-dyed tassels are a reminder to always include vibrant colors.



1

Photos by Rae Missigman unless otherwise noted

## materials

- Background fabric(s)
- Sewing machine and thread
- Seam binding or ribbon
- Scissors
- Ruler
- Shallow pan
- Spray bottle with water
- Spray inks, several colors (I used Ranger Dylusions Ink Sprays.)
- Gloves
- Small clip
- Jewelry pliers (I used bent-nose pliers.)
- O-ring (I used an 8mm jump ring.)
- Watercolor paper
- Stickers
- Stamps
- Pencils
- Coloring media (I used Golden® Artist Colors acrylic paint and Derwent Ink Intense Blocks.)
- Gel pens
- China marker
- Permanent marker
- Expired credit or gift card
- Yarn or heavy-duty string, a variety
- Tape
- Darning needle

### optional

- Corner rounder
- Needle, for hand sewing
- Small comb
- Tree branch
- Rag rope



2

## Create the background

- 1 Choose a substrate for your vision board. I decided to use fabric in natural shades. I love the organic feel of a neutral background and the look of the raw edges against all my bits of inspiring color. I tore large scraps of linen and muslin fabric, layered them, and free-motion stitched around the border with a contrasting thread. Once the background was created, I added my inspiring bits.
- 2 Think about the things that inspire you. Determine which will be included on your vision board and how they will be represented. Is this board inspiration for a particular project, or is it to be globally motivating? For example, if your goal is to try hand lettering, you could incorporate hand-drawn fonts as inspiration.
- 3 Gather and use a variety of materials, tools, and techniques to complete your vision.



This watercolor page inspires play and layering patterns and color.

Photo by Jenn Guneratne



## Make colorful tassels

When I catch a glimpse of these beautiful hand-dyed tassels, I see streamers of loose and beautiful color. I love the idea of creating color patterns that cannot be repeated. No two are alike. Each one inspires me to think outside the bounds of the color wheel, and pushes me to mix and blend colors in a whole new way.

- 1 Measure and cut 2 pieces of seam binding or ribbon, one 36" and one 6". Place both pieces in a shallow pan and spritz them with water.
- 2 Spray short lines of spray inks across the lengths of ribbon in several colors, overlapping the colors slightly as you go. (FIGURE 1) Spraying the inks in rainbow order creates a pretty finished piece.
- 3 Wearing gloves, gather the inked ribbons, and gently scrunch them into a loose ball. Over scrunching will cause your colors to bleed together.

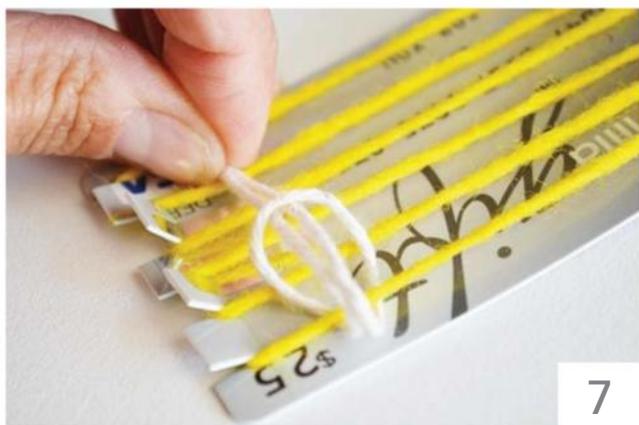
Set your ribbon ball on a protected surface and let it dry completely.

**TIP:** Save the leftover ink in your pan to dye your mini art journal pages.

- 4 Fold the long length of ribbon end over end until it measures approximately 6" long. Twist it tightly at the center, and secure it with a clip. (FIGURE 2)
- 5 Open the O-ring with the jewelry pliers, and attach it around the twisted center. Use the jewelry pliers to close the O-ring. Alternatively, you can slip the gathered ribbon through the O-ring, if it fits.
- 6 Holding the O-ring, fold the gathered ribbon in half at the center and measure down ½" from the ring. Wrap the short length of ribbon around the folded ribbon several times at this spot. (FIGURE 3) Tuck the ends in to hide them, or knot them to secure. *Optional:* Trim the ends of the tassel.



A small weaving reminds me to include texture in my work.



7

### Other ideas for mini journal pages

- Drip permanent ink on your page and use a heat tool to move the ink around before it dries.
- Add a few drops of blending solution to your page, followed by 1–2 drops of alcohol ink. Tilt your page to allow the two to mix and move around.
- Dip an old toothbrush in wet paint and use your finger to flick the bristles, spattering the paint across the page. Or, dip a detail brush in wet ink and tap it to scatter the ink in small pools across the surface of the page.
- Pick up wet paint with a small piece of sponge and rub the sponge along the edges of your page to create a loose, colorful border.



6

### Design mini art journal pages

I love to hang miniature art journal pages on my vision board. They are a reminder that all I need are a few moments and a handful of easy-to-reach supplies to make something beautifully layered.

- 1 Measure and cut 2 pieces of watercolor paper. I used 3" x 4" and 4" x 6" pieces. If desired, round the corners before proceeding.
- 2 Mist a shallow pan with spray inks and water, or use the leftover ink from the tassel, and lay the papers face down in the pan. Allow the papers to sit for a few seconds to absorb the ink, carefully flip them over, and then lay them flat on a protected surface to dry.
- 3 Add stickers, stamped images, and loose pencil sketches and lines to the painted papers. **(FIGURE 4)**
- 4 Add more color, filling in around the work completed in step 3. I used acrylic paints and Inktense Blocks to add small sections of bold color. **(FIGURE 5)** Let dry thoroughly.
- 5 Make additional marks with a variety of tools, such as gel pens and china markers. Because this is my visual prompt for layering, I like to incorporate different mark-making implements when creating these small art journaling springboards. For instance, combining wet inks and waxy pencils can produce surprising and beautiful results. While the wax pencils do the simple job of mark making, they also create a colorful resist for the layer that comes next.
- 6 Add a pop of texture by machine or hand stitching the edges of your mini art journal pages, and finish with a bit of journaling. A permanent marker works well for this.

### Create a tiny weaving

I love to surround myself with colorful bits of fabric and yarn, two favorites when it comes to adding a tactile touch to a project. The texturized surfaces of small weavings flaunt their pattern and color, inspiring me each time I glimpse



them to include some texture in my work. To me, texture is that one final detail that can't be ignored.

**1** Measure and cut slits approximately ¼" deep and ¼" wide on both short sides of an old credit or gift card. Bend every other tab slightly forward.

**2** Weave a length of heavy-duty string or yarn around each of your tabs, leaving a 3" tail on the back side of the card, going from one short end to the other and back again (This is your warp). **(FIGURE 6)** Trim the yarn, again leaving a short tail. Tape the tails down to the back of the card.

**3** Cut short lengths of yarn or string, approximately 3½" long, and create a slipknot over each warp string to create small rya knots. **(FIGURE 7)** Gently tighten the knots, and slide them down to one short end of the card. Repeat across the mini loom, creating as many rows of rya knots as you want. Use a variety of yarns, if you like.

**4** Thread a large plastic darning needle with a length of yarn that is approximately 4½ times the width of your mini loom. Thread the needle under the warp closest to 1 edge of the loom and just above the rya knots. Pull through, leaving a short tail hanging off the side of the loom. Take your needle over the next warp string, under the next, and over the next. Continue weaving over and under each warp string until you reach the far side of the mini loom. **(FIGURE 8)**

**5** When you reach the far side, loop around the warp string and continue working your weave back in the opposite direction.

**6** Use a small comb or your fingers to gently push the weaving down, close and tight to the bottom of your loom, after each few rows.

**7** When you reach the end of the length of yarn, tie on a new piece and continue weaving. As you work your weaving you can tuck the knots to the reverse side.

**8** Stop weaving approximately ½" from the top of the loom, trim the weft yarn, leaving a 6" tail, and give the weaving a final comb down.

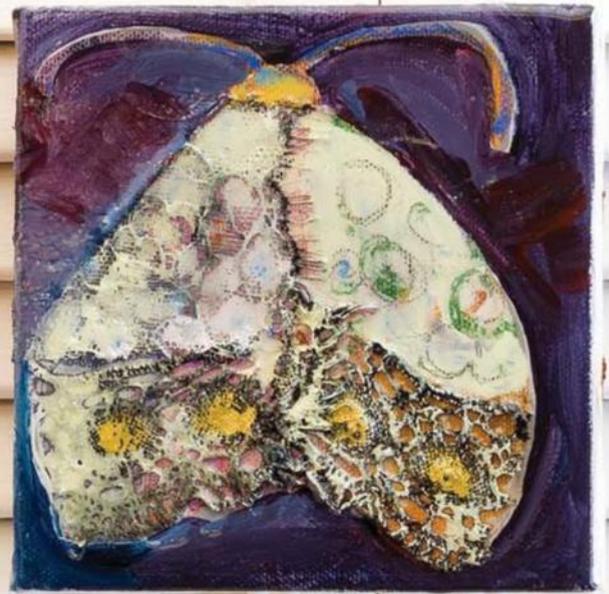
**9** Lift the warp strings gently off of the tabs at the bottom of the loom, and then lift them off the tabs at the top, pushing your weaving down one final time. Snip the warp strings, **(FIGURE 9)** and knot them toward the back of your weaving. Use a needle to tuck the tails in on the reverse side of your weaving. Tie a piece of yarn or string onto the top of the weaving for hanging, and attach it to your vision board.

**10** Finish your vision board with a hanger. I crocheted over a branch and added some handcrafted rag rope, which made a pretty and vibrant hanger. **(SEE OPENING IMAGE.)**

My vision board is a colorful and collective reminder to get creative and stay creative. For me, this means staying true to what I love. As I create, I change. I am constantly learning and morphing, and my work changes along with me. Because of this, my vision boards change over time as well. Bits and pieces are added and taken away until eventually the panel is new, inspiring me to create something unique all over again.

**Rae Missigman** is a self-taught mixed-media artist, who loves to create, blog, and instruct. She has a passion for re-purposing found items and turning them into something beautiful. She has a fondness for both pattern and color that has led her to create outside the lines, resulting in artwork that is both complex and polychromatic. Rae's new book will be published later this year with North Light Books.

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MIXED-MEDIA

ART

EXPERIMENTS

# Finishing with *Flair*

By Staci Swider

## Four ways to finesse a canvas

I often work in a series when I'm experimenting with different art-making techniques, and I like using a common thread among the pieces so that I have a more neutral comparison with techniques, materials, and finishes.

After spending a considerable amount of time completing a series of moths with acrylic paint and some collage, on which I experimented with neutral color stories, I decided to take them one step further by testing out several finishing techniques. I'm a big fan of antique artwork and timeworn furniture, and I thought it would be interesting to incorporate that look on some of the moth paintings. I also tried a super glossy finish, using epoxy resin for a contemporary look.

## Antiquing with encaustic wax and oil paint stick

When antiquing with encaustic wax on large artwork it is important to work on a rigid surface, such as a wood panel. When the wax is dry it lacks flexibility and you risk cracking. However, for this experiment I was able to use a small stretched canvas; since it's so small it is relatively stable. Applying the wax in an uneven manner creates surface texture that can be highlighted using an oil stick. Sgraffito outlines or designs can further enhance the final painting.

**CAUTION:** When working with encaustics, always work in a well-ventilated area or outdoors.

### materials

- Hot plate
- Encaustic wax
- Tin for holding melted wax (I used an old tuna can.)
- Heat gun
- Paintbrush, soft, for applying wax
- Needle or metal skewer
- Oil paint stick, black
- Boiled linseed oil
- Soft rags
- Cotton swabs



1

1 Heat the hotplate to about 200°F (enough to melt the wax without producing smoke) on a heat-safe surface. Place the wax in the tin, and melt it. You don't need a lot of wax; I used barely enough to cover the bottom of a tuna can for this canvas.

**NOTE:** I like to set up a fan nearby to blow the fumes away from me.

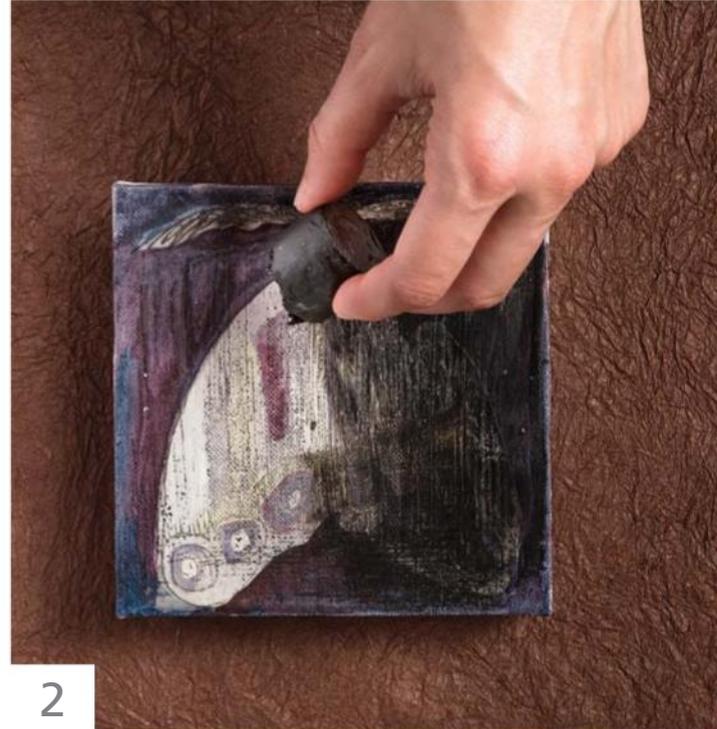
2 Heat the surface of the painting (**FIGURE 1**) with a heat gun set on low. A moderately slow pass with the heat gun to make sure the surface is warm to the touch is all you need. With your other hand, apply the wax to the canvas with a wide brush. The wax will solidify almost immediately.

**NOTE:** If you are working on a small area, you do not need to hold the heat gun over the surface while applying the wax. With a larger area, 6" or so, it helps to heat the surface as you move along, applying the wax.

3 Using a sharp needle or skewer, scratch lines around and over the shapes in your painting.

4 Rub the black paint stick over the entire painting, (**FIGURE 2**) and then rub the paint into all of the nooks and crannies and excised lines with your fingers.

5 Using a rag wet with about a teaspoon of linseed oil, rub the oil paint stick off the painting. The paint stick will remain in the low spots, and you can adjust the pressure on the rag to achieve your desired effect. If you want to focus on small areas, use a cotton swab. If you remove too much, simply apply more paint



2

stick and repeat. Continue to remove the black paint stick until you are satisfied with the antique finish. (**SEE OPENING IMAGE, BOTTOM LEFT.**)

## Antiquing with Liquin

For centuries, oil painters have used Liquin mixed with a dark neutral oil paint as a glaze over paintings. When used with acrylic paints, it must be done as a very last step. I prefer to use it when I wish to soften the overall tone of a painting and to highlight texture while giving an aged appearance.

**NOTE:** Because these are oil-based products, I prefer using disposable materials in order to avoid the need for turpentine cleanup.

1 Mix approximately 3 tablespoons of Liquin Original with a pea-sized amount of Burnt Umber and Vandyke Brown oil paint on a plate. Blend well.

### materials

- Liquin™ Original (I used Winsor & Newton™ Liquin.)
- Oil paint (I used Burnt Umber and Vandyke Brown.)
- Plate or dish, disposable
- Paintbrush, a large soft brush (I prefer an inexpensive bristle brush I can throw away when finished.)
- Soft rag
- Cotton swab



2 With your acrylic painting in front of you, (FIGURE 3) apply the mixture over the entire surface of the painting with the large brush, (FIGURE 4) and then buff off the excess mixture with a soft rag. Continue buffing until you're happy with the antique look.

3 Use a cotton swab to refine and adjust the glaze. Enhance a focal point by removing more glaze in that area and leave more glaze over areas of less importance. (SEE OPENING IMAGE, BOTTOM RIGHT.)

### Simple varnish with copper edge

This technique provides a subtle shimmer to the edges of a canvas and a soft luster to the surface. This copper tape is usually used for stained glass projects to wrap the glass before soldering. Here, the tape can be used alone or with copper glaze and paint. When used on canvas it looks nice applied along the edges, peeking up just over the top of the painting.



## materials

Acrylic varnish, matte and gloss

**NOTE:** I like to mix gloss and matte varnish together to achieve a level of sheen somewhere in-between the two.

Small dish

Paintbrush, soft, roughly as wide as the edge of the canvas

Acrylic paint (I used red.)

Copper paint thinned with water

Paper towels or rags

Copper tape,  $\frac{5}{16}$ " wide

**NOTE:** Copper tape is available in a variety of widths, so you can customize your canvases.

**1** Combine equal amounts of the matte and gloss varnishes, and blend thoroughly. I used approximately 1 tablespoon of each, combined in a small dish.

**2** Apply the mixture over the entire surface of the painting with a soft brush. Allow to dry. Rinse your brush and dry it.

**3** Carefully paint the 4 outside edges of the canvas with acrylic paint, taking care not to get it on the front of the canvas. I used red. Allow to dry completely.

**4** Dip a rag or paper towel into the thinned copper paint, and rub it on the painted edges. **(FIGURE 6)** You can adjust the level of shimmer by how hard you rub.

**5** Measure the canvas and cut enough copper tape to go all the way around all 4 edges.

**6** Remove about 6" of the paper backing from the copper tape, and begin attaching the tape to the edge of the painting, with approximately  $\frac{1}{4}$ " folded to the front of the canvas. **(FIGURE 7)** Rub the tape securely onto the canvas, using your fingernail or the back of a spoon. Continue removing small sections of the paper backing, attaching the copper tape until completed. **(SEE OPENING IMAGE, TOP LEFT.)**



5



6



7

## Contemporary finish using epoxy resin

An epoxy resin finish looks modern and contemporary. Epoxy is self-leveling, which makes it perfect for surfaces of mixed-media paintings that are layered with varying thicknesses of fabrics, papers, and found objects, and it will make the artwork very durable.

**NOTE:** I prefer to use resin products that contain no VOCs or solvents. Read the labels carefully when choosing, and look for one that is safe for home use.

## materials

Newspaper

Small blocks of wood or empty paper cups, 4

Clear plastic cups

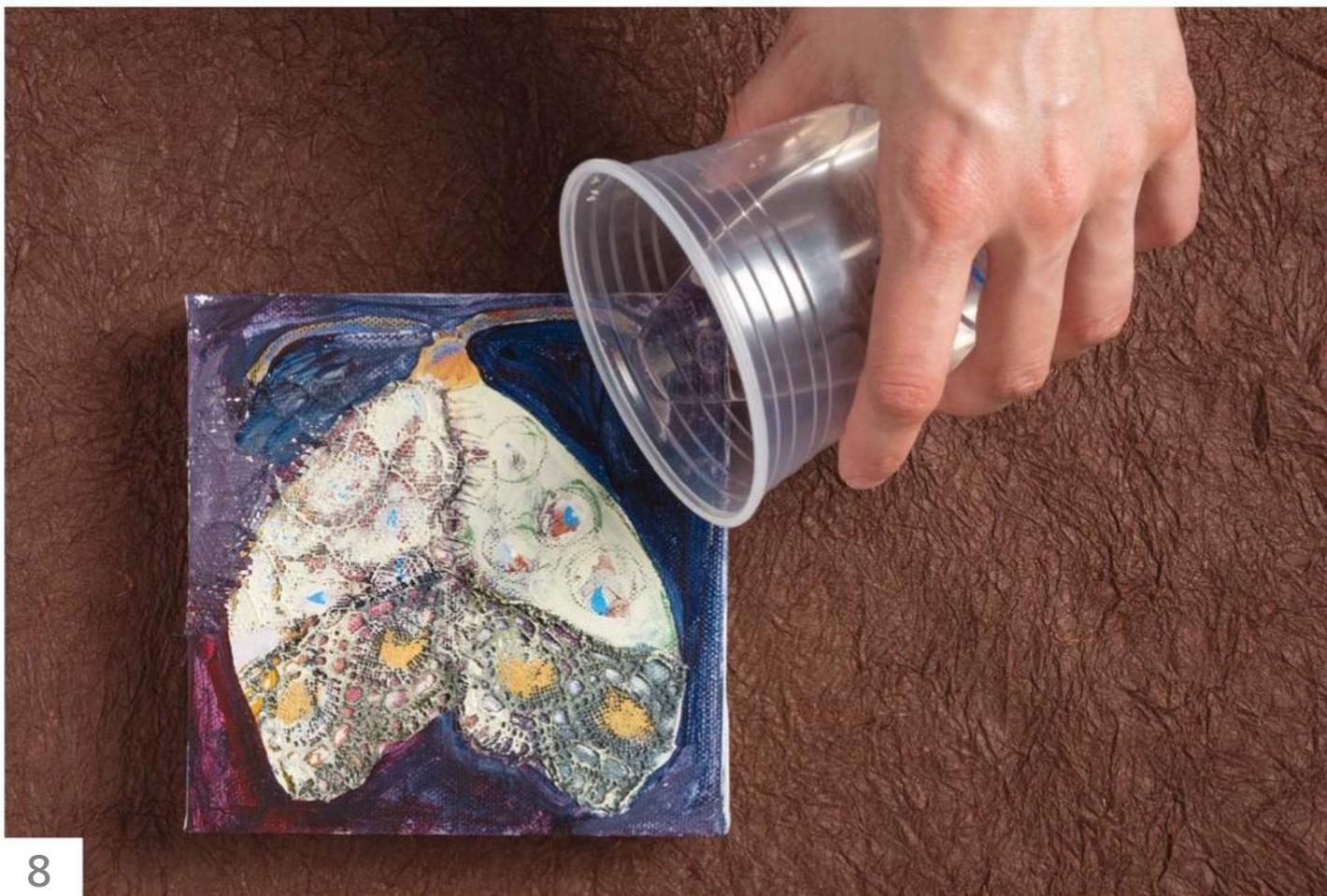
Resin and hardener (I used Envirotex Lite® Pour-On High Gloss Finish.)

Plastic knife or spoon for stirring

Plastic hotel room key or gift card

Heat gun

Sandpaper



**1** Cover your work surface with newspaper, and arrange the wooden blocks (or paper cups turned upside down) into a small square. Balance your painting on top of the blocks so that the edges hang free. The resin has a tendency to drip down the sides, and you don't want the canvas to stick to the paper.

**2** Combine the resin and hardener according to the manufacturer's instructions. Mix thoroughly using a spoon or stick, stirring for 1-2 minutes. Be careful not to create too many air bubbles while stirring.

**3** Working quickly, pour the mixture onto your painting (**FIGURE 8**) and gently spread it across the surface with the plastic card. If the mixture drips down the sides, scrape it off while it is still wet.

**4** Use the heat gun across the surface of the painting to remove any air bubbles trapped in the resin. Allow to dry overnight. (**SEE OPENING IMAGE, TOP RIGHT.**)

**NOTE:** While I left the surface of my piece smooth, you can etch into the dried resin with a needle tool, rub a little oil paint stick into the surface as described in the first technique, and then add more resin, building up layers for a very sophisticated composition.

**TIP:** If you still have drips along the edges after the piece is dry, sand them down with sandpaper.

**Staci Swider's** work reinterprets the patterns and textures found in function-driven objects, such as quilts and baskets, as dreamscape imagery that straddles the line between figurative and abstract. Her work has been exhibited at the Morris Museum of Art as well as many galleries across the Southeast. Staci's book *ACRYLIC EXPRESSIONS*, and her four instructional painting videos, are available from North Light Books.

[staciswider.com](http://staciswider.com)

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1

## My collage rules

Since this little art-making exercise was meant to be fun, and relatively quick, I set some rules for myself.

- 1 Start with the title of the book on the library card as inspiration.
- 2 Select a color scheme.
- 3 Keep it simple. Use what you already have in your studio.
- 4 Use a substrate in a consistent size to create a series.

## materials

- Library book registration cards (or facsimile)
- Collage papers: dressmaking tissue, maps, old receipts, used tea bag paper, mono-printed papers, etc.
- Fabric scraps
- Pencil
- Cardstock
- Scissors
- Substrate (I used an 11" x 7" sheet of watercolor paper.)
- Glue stick
- Sewing machine with free-motion capabilities
- Thread (I used thread in a contrasting color.)
- Embellishments (I used lace.)
- Stamp-carving block and tools
- Paint (I used acrylic paint.)
- Stencil(s)
- Cosmetic wedges

## The Hundred Dresses

1 Select a book title from one of the library cards, one that appeals to you or implies a theme, or a visual jumping-off point. It does not have to be a literal interpretation.

2 Decide on a color story, and gather bits and bobs, scraps of papers, and fabric from your studio that fit within that scheme. **(FIGURE 1)**

**NOTE:** Based on the title, THE HUNDRED DRESSES, I gathered mono-printed and plain dress-pattern tissue, and added thread samples to the mix to further illustrate the title.

3 Sketch a symbol or shape on cardstock that represents the chosen title, and cut it out to use as a template. I drew and cut a dress.

4 Trace the template on several different papers and fabrics, using an assortment of your scraps. I included some bits of quilted cloth. **(FIGURE 2)**

5 Cut out each traced piece and place them on the substrate. Play with the arrangement, balancing the color and weight of each item on your page.

6 Once you're pleased with the arrangement, lightly adhere each piece to the substrate with a glue stick. Let dry, and then machine stitch each one. I outlined each dress, using a thread color that coordinated with my color scheme. **(FIGURE 3)**

**TIP:** Leave the thread tails hanging to add texture and movement to the piece.

**7** Trace your template onto the library card, and add embellishments as desired. I added lace to the hem of the dress.

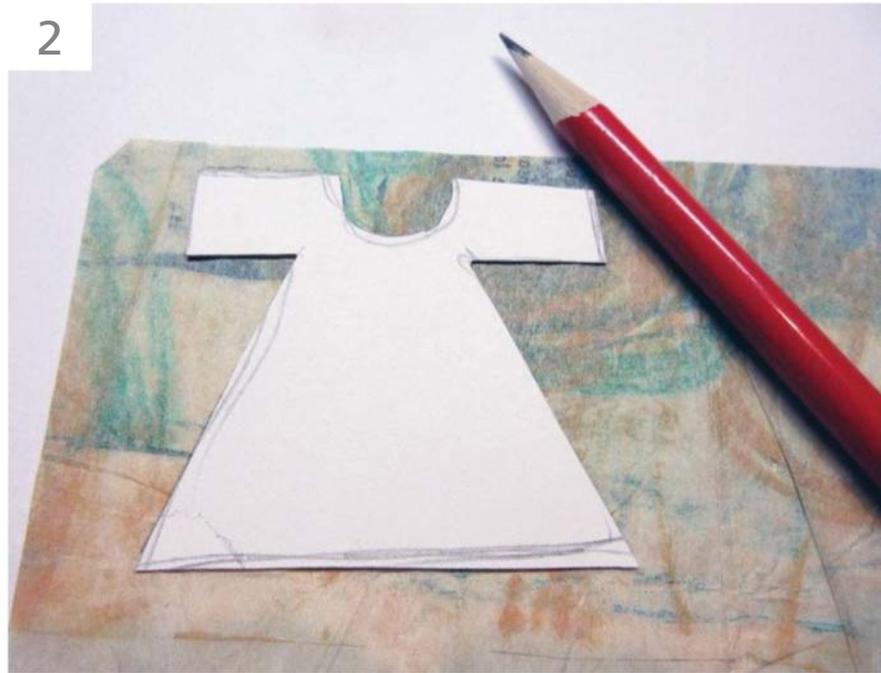
**8** Place the card on a piece of collage paper, and stitch around the traced image, stitching through the card and tissue to attach the embellishment(s). **(FIGURE 4)** I used mono-printed dress pattern tissue for this, because I wanted to frame the card with color.

**9** Using the same template, cut out another form from a different paper. I used tea bag paper. Add the new form to the library card with a glue stick, using the stitched lines as a guide.

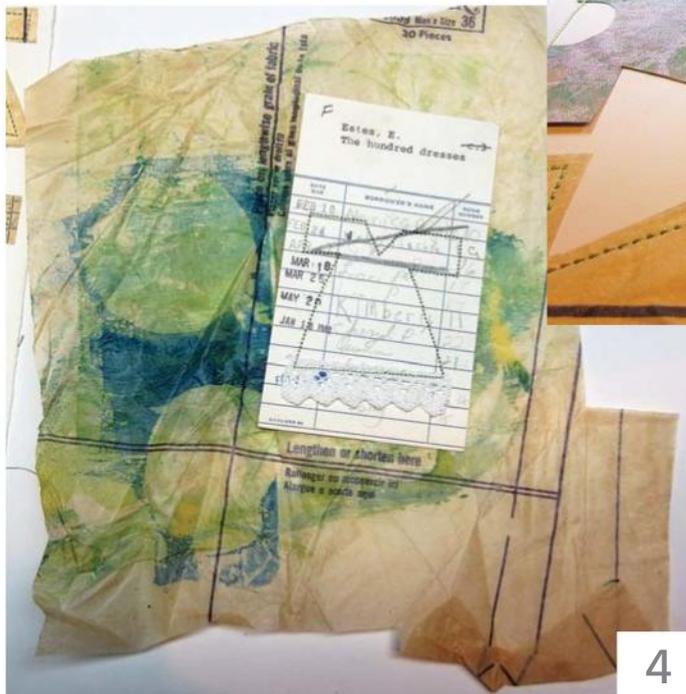
**10** Stamp over some of your pieces. I used my dress template to carve a stamp, and stamped over a few of the collaged dresses with paint. **(FIGURE 5)**

**11** Add some color and texture. I used pale turquoise paint and a cosmetic wedge to stencil some birds and flowers. **(FIGURE 6)** I also added some free-motion stitched flowers and leaves with turquoise thread to continue the color scheme. **(FIGURE 7)**

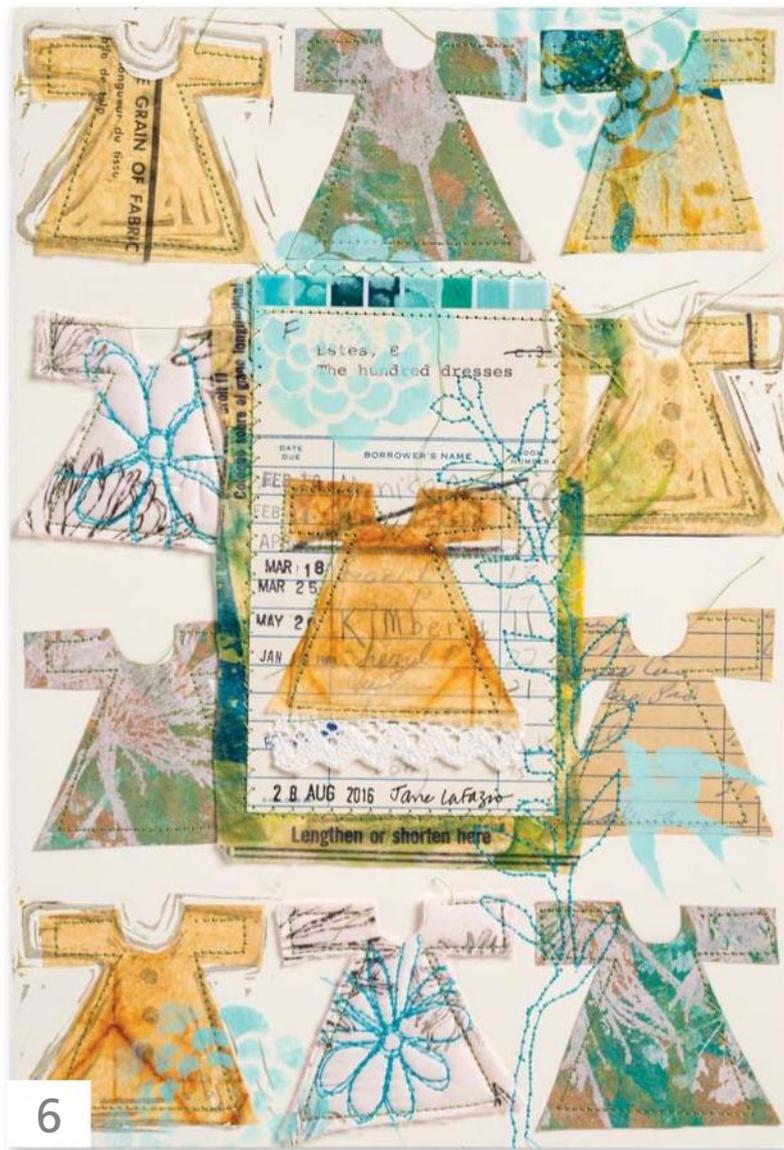
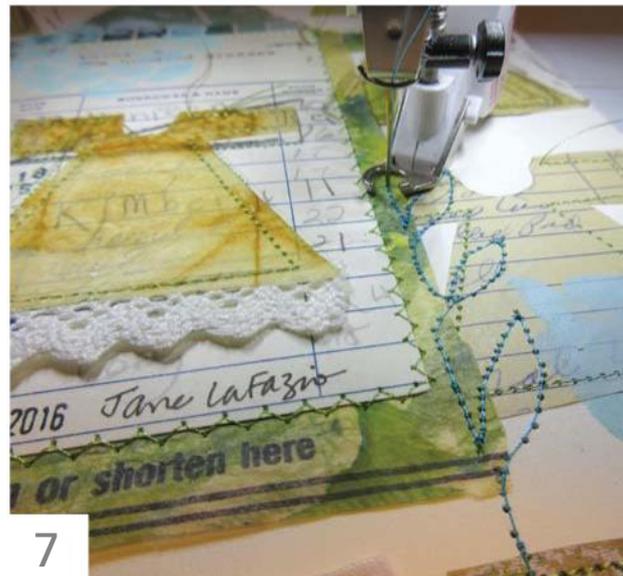
2



3



4



TIP: Practice free-motion stitching on watercolor paper before committing to it on your artwork.

12 Stamp the current date on the library card, and sign your name. (FIGURE 6)

I love making collages. They are serendipitous and forgiving. And, if you're like me, you have a collection of lovely papers and scraps of fabric that are just waiting to be put together in a small collage.

Jane LaFazio, a full-time artist since 1998, truly believes she is living the life she was meant to live. She has cultivated a wide range of skills as a painter, mixed-media and quilt artist, art teacher, and blogger. She teaches workshops online and at art retreats internationally.

[janelafazio.com](http://janelafazio.com)

### More online

See how Jane created "The Colony of Rhode Island," another piece inspired by her vintage library cards.

[bit.ly/OnlineExtras](http://bit.ly/OnlineExtras)

# Challenge Announcement

## Animal-themed Tote Bag



Whether you have a pet or just enjoy animals, here's your chance to feature your favorite furry or feathered friend on a piece you can use every day. We can't wait to see your creative renderings. Make it realistic or tap into your dreams. Be sure to mix your media, and make a tote you'll be proud to carry or give.

### Rules:

1. Totes may be store bought, or you can make your own. Your tote bag should be approximately 14" x 14", or a bit smaller, but for photography purposes, the tote should not be smaller than 10" x 10".
2. You may add other design elements to the tote, but please feature the animal prominently.
3. To be considered for this challenge, cut and paste a low-res image of your tote bag into the body of an email and send it to [cps.challenges@interweave.com](mailto:cps.challenges@interweave.com) by **February 28, 2017**, with the words "Animal-themed tote bag" in the subject line. Be sure to include your full name, shipping address, phone number, and a brief explanation of your artwork in your email.
4. Use a variety of mixed-media materials to create your animal-themed design. Paints, pens and pencils, fabric scraps, fibers, stitching, and more are always welcome. Be sure to include several techniques.

**NOTE: One submission per person.**

5. Your art must weight 1 pound or less, and arrive in a box sturdy enough for its return trip to you.
6. Challenge finalists will be posted on **March 7, 2017** at [bit.ly/ReaderChallengeBlog](http://bit.ly/ReaderChallengeBlog). Artists will not be notified directly.
7. Finalists' artwork must arrive in our Sudbury office by **March 28, 2017**. At that time a flat return shipping and handling fee of \$15 U.S., \$20 Canada, and \$25 for all other international entries will be due.

8. Please put your name on your artwork and, for safety, be sure to place your entry in a plastic bag before packing it for shipping. All artwork will be returned in early July.

### Shipping address:

Cloth Paper Scissors/F+W Media  
Attn: Animal-Themed Tote Bag  
490 Boston Post Road, Suite 15  
Sudbury, MA 01776

9. We will feature some of the finalists' artwork in the July/August 2017 issue of CLOTH PAPER SCISSORS and/or on our website.

### 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@fwcommunity.com](mailto:Barbara.Delaney@fwcommunity.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.

### Mark your calendar!

- Send a low-res image of your animal-themed tote bag pasted in an email by **February 28, 2017**.
- Finalists will be posted on **March 7, 2017**.
- Artwork must be in our Sudbury offices by **March 28, 2017**.



SENTIMENTS

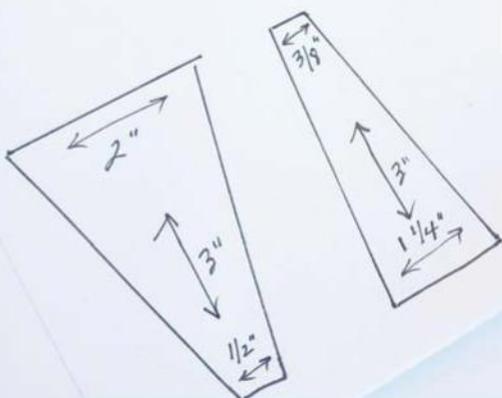
IN

METAL

# Jewelry that Inspires

By Kate Richbourg  
**Rolled beads hold intentions**

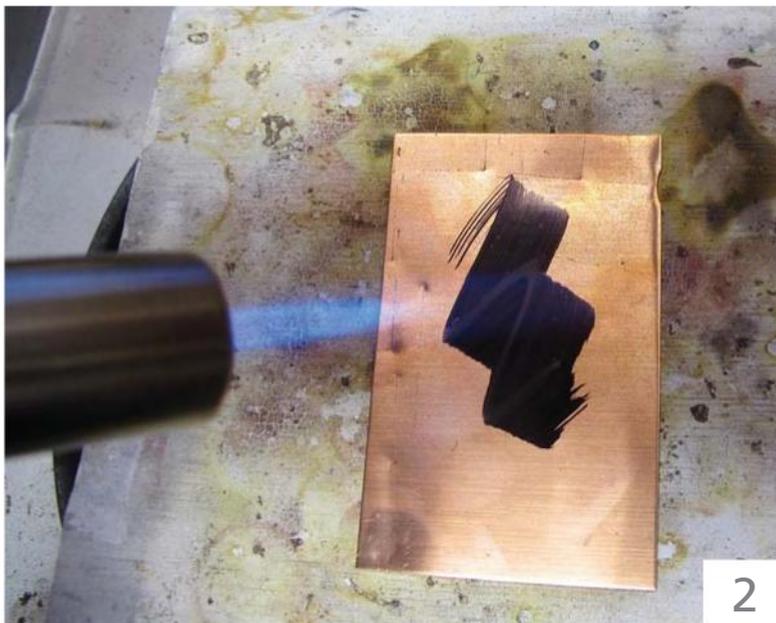
Photo by Al Parish



1

## materials

- Cardstock for template
- Ruler
- Pencil
- Scissors
- 24-gauge metal sheet of choice (I used copper.)
- Metal shears
- Permanent markers, including a fine tip
- Kiln brick or other soldering surface (I used a Solderite board as my torching surface.)
- Butane micro torch, hand-held
- Soldering tweezers
- Bowl with water
- Metal file: 4-cut metal file, flat, or half round file (400-grit sandpaper will have a similar effect.)
- Bench block
- Texturing hammer(s) (I used the long end of a riveting hammer and the ball side of a chasing hammer.)
- Metal design stamps (I used metal design stamps from Beaducation.)
- Metal alphabet stamp set (I used alphabet stamp sets from Impress Art®.)
- Brass mallet or hammer, 1 lb
- Protected work surface
- Gloves
- Patina (I used Vintaj® Patina from Ranger in Jade (green) and Marine (blue).)
- Cotton swabs
- Wet/dry sandpaper, 600–800 grit
- Metal polishing cloth (I used Pro-Polish pads.)
- Dowel or knitting needle
- Pliers: nylon jaw pliers and chain-nose
- Renaissance Micro-Crystalline Wax Polish
- Soft cloth or paper towels
- Leather cording or metal chain



2

As a jewelry designer and instructor, beads were my first love. After all these years I still love to play with them. Making inspiration beads is a simple project that you can tackle successfully with little to no metalworking experience. If you are just starting out, you can begin with a more economical metal option, like the copper I used. As you perfect your technique, graduate to sterling silver for a super stunning bead.

Stamping words and intentions for the New Year makes these beads even more special. You choose whether to keep your sentiment a secret, tucked away inside the bead, or clearly visible on the outside for everyone to see. Use my design as a starting point and the inspiration to make your own handful of inspiration beads.

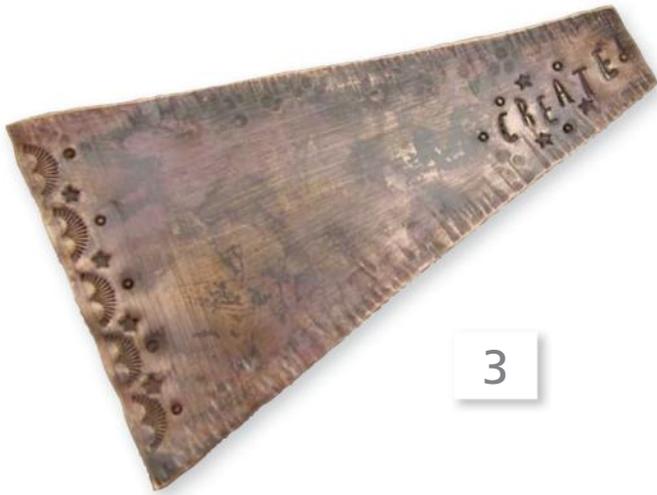
## Prepare the metal

**1** Create templates for the beads with cardstock. **(FIGURE 1)** The sample is 3" long, measuring 2" at the wide end, and 1/2" at the narrow end. Use these guidelines, or create your own template in a modified triangle shape. Set the template aside.

**NOTE:** The size of the beads may vary according your taste. I made these on the larger side, big enough to stamp words onto and small enough to incorporate into a wearable piece of finished jewelry.

**2** Cut out a 3" x 2" rectangle from the metal sheet with metal shears.

**3** Anneal the metal with the butane micro torch: Mark a heavy line across the metal sheet with a permanent marker. This mark will fade when the metal reaches annealing temperature, letting you know that your metal is heated sufficiently. Place the sheet on a kiln brick or charcoal block. Ignite the torch and slowly sweep it over the metal, gradually heating the piece. Move the torch across the entire surface of the metal so it heats evenly. **(FIGURE 2)** After about 30 seconds the metal will begin to glow a dull red. Maintain this temperature for another 15–20 seconds. The permanent marker should fade around this time. Heat for another few seconds after the marker fades. Turn off the torch and let the metal cool for a few



3

moments. Carefully pick up the metal with soldering tweezers and quench it in a bowl of water.

4 Trace the template onto the metal sheet and cut the shape out with the metal shears. Smooth the edges of the cut metal sheet with the metal file. File the metal in a downward motion; do not go back and forth.

**TIP:** Metal sheets, even when sold as “dead soft,” may be a bit hard to work with. Annealing helps to solve this problem, making the metal soft and workable through the application of steady heat to the metal with a torch. Bonus: the resulting “fire patina” left on the metal can be used as a design element in the finished piece.

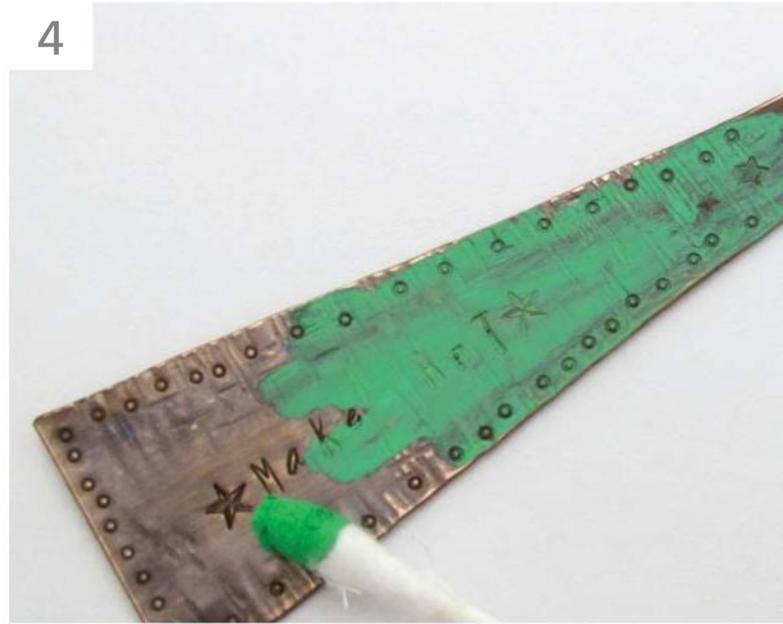
5 Place the piece of metal on a bench block and use hammers to apply texture to the surface. Use a brass mallet or hammer to strike a design and alphabet stamps to complete your design. (FIGURE 3)

6 Anneal, quench, and dry the metal again, as in step 3. After adding texture and stamping, the metal will be work hardened and need to be annealed a second time before shaping it into a bead. Make sure that the metal is completely annealed and malleable at this point. If the metal is stiff, it will pose problems when the bead is shaped.

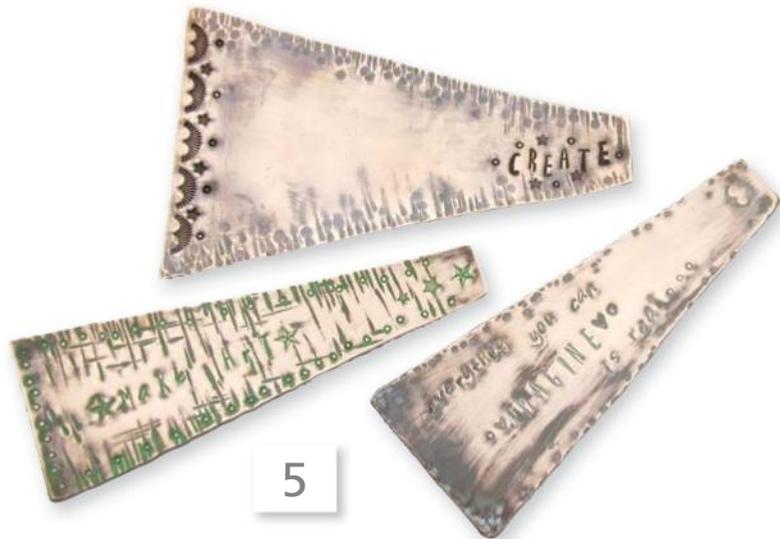
**NOTE:** Be aware that each time the metal is heated it continues to darken.

7 Cover your work surface with paper. Wearing protective gloves, apply the patina across the surface of the metal with a cotton swab. (FIGURE 4) Let dry. Alternatively, skip this step and simply use the patina left by the torch.

8 Use fine-grit sandpaper to remove the desired amount of patina from the surface of the metal. A



4



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bit of elbow grease may be required, depending on how much patina there is. After the desired level of patina is achieved, shine and polish the surface using a Pro-Polish pad or metal polishing cloth. (FIGURE 5)

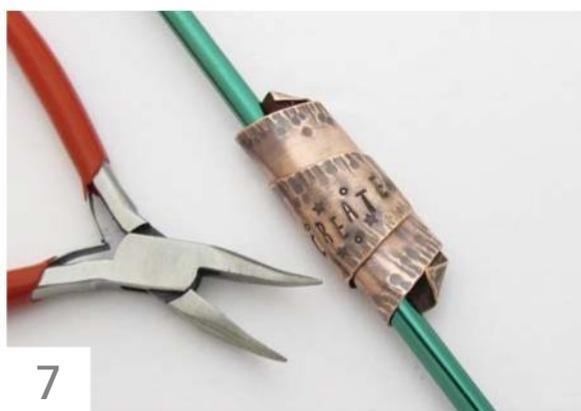
## Form the bead

1 Starting at the wide edge, bend the metal around the dowel or knitting needle until it forms a bead.

(FIGURE 6) Use nylon jaw pliers or chain-nose pliers if you need help making the initial bend. Do not wind the metal tightly. The dowel is just there for support as you shape the bead.



6



7

2 Use the chain-nose pliers to bend the metal corners from the initial bend. Those ends may stick out a bit and can be sharp. Bend them in slightly so they won't catch on clothing. (FIGURE 7)

3 Dip a soft cloth or paper towel in the Renaissance Wax and wipe it over the surface of the bead. Let the wax sit for about 5 minutes, and then buff away the excess. Copper has a tendency to darken over time; this will help slow that process. Your beads are now ready to wear. (FIGURE 8)

4 String the beads on a cord or chain, or incorporate them into a larger piece of beaded jewelry.

**Kate Richbourg** spent hours stringing beads as a child. It was a phase she never quite outgrew. Teaching and designing jewelry since 1992, Kate teaches at national shows, bead societies, and bead shops. She has been published in a variety of jewelry magazines, and writes the popular blog, *We Can Make That at Home*. Kate teaches and creates in her studio in South San Francisco, California.

[katerichbourg.com](http://katerichbourg.com)

### Don't miss Kate's book:

METALSMITHING MADE EASY: A PRACTICAL GUIDE TO COLD CONNECTIONS, SIMPLE SOLDERING, STONE SETTING, AND MORE, from Interweave.

[bit.ly/MetalsmithingMadeEasy](http://bit.ly/MetalsmithingMadeEasy)

## Tips for successful stamping on metal

The road to effective stamping can sometimes be frustrating. Take note of the following tips and your designs will look crisp and clean.

- Stamp on a stable surface with no padding under the metal. A rubber block or mouse pad may make your block jump as you strike your stamps. If you wish to dampen the sound or protect your table, opt for a thin piece of leather or a very sturdy sandbag to hold your block.
- Use a 1–2 pound hammer to strike the stamps.
- If the metal slides on the block when you are stamping, tape the metal down with painter's tape to secure it.
- Practice stamping on a scrap piece of metal to feel and see how the stamps stamp. Each stamp is slightly different. You may need to make slight adjustments in your technique when using different stamps.



8

**CLOTH·PAPER**  
**SCISSORS** explore  
mixed media

# Mixed-Media Excellence Awards



We are proud to present the winners of the CLOTH PAPER SCISSORS Mixed-Media Excellence Awards, representing outstanding artwork that includes collage, assemblage, jewelry, stitch, painting and drawing, book and paper art, and encaustic. The artwork in this gallery demonstrates how vast and exciting the world of mixed media is, encompassing different styles, techniques, and materials. With such an array of incredible art to review, the judges had an enormous task choosing winners. We appreciate and respect all the artists who entered, knowing that it takes confidence and a leap of faith to be part of a competition. We hope you're inspired by the artwork presented here; we certainly are.

# FIRST PLACE

"Hostas Following  
the Sun"  
Sheri Trepina  
Kalispell, MT  
Watercolor collage  
22" x 15"



## SECOND PLACE



"Yellow-Bellied Warbler in the Secret Garden"  
Kimberly Merck-Moore • Hewitt, TX  
25" x 19" x 4"  
Wood box, paper clay, copper, beads, acrylics

# THIRD PLACE



"Purely Spectral"  
Brenda Benson • Monroe City, MO  
24" x 36"  
Mixed media

# HONORABLE MENTION



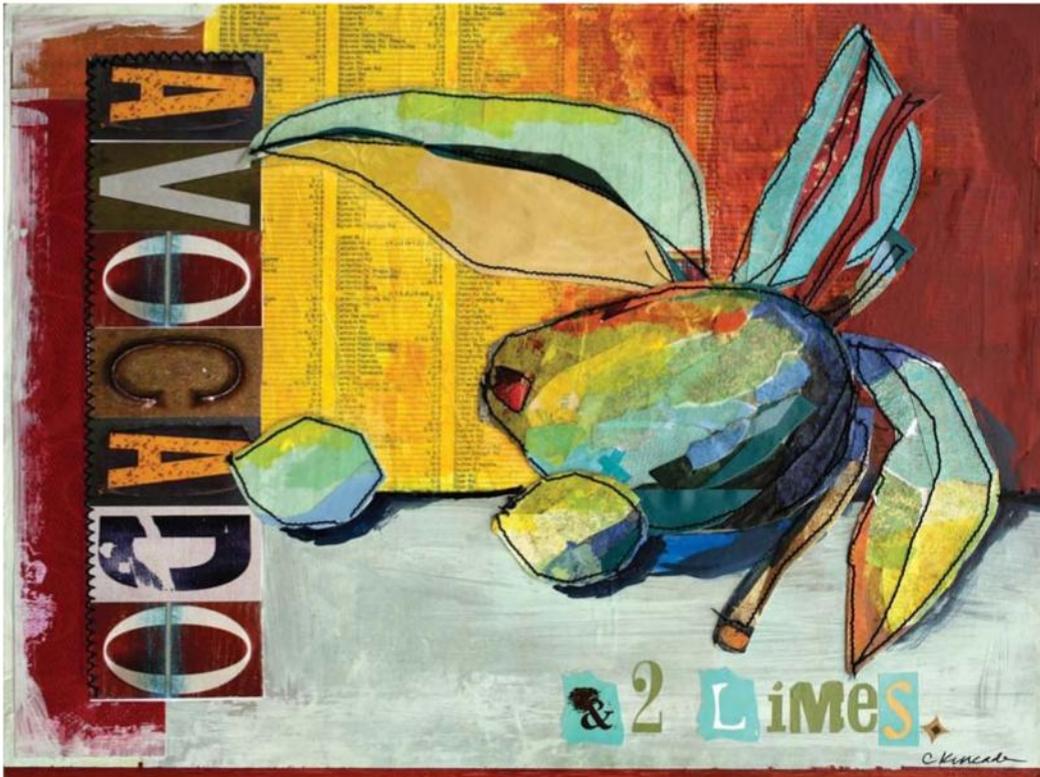
"Gateway"  
Connie Rodriguez • Auburn, CA  
17" x 13" x 2"  
Acrylic and mixed media

# HONORABLE MENTION



"Release"  
Corina Keifert Chester • Keene, Ontario, Canada  
12" x 12"  
Gelatin plate monoprint collage

# HONORABLE MENTION



"Avocado"  
Candace Kincade • Nipomo, CA  
9" x 12"  
Collage



"A Wish"  
Sharon Tesser  
Louisville, KY  
16" x 22"  
Fabric, fabric dyes,  
thread

# HONORABLE MENTION



*"Adventurous Soles"*  
Talliesen • Margaret River, Australia  
8" x 10"  
Photo, paint, ink, and encaustic on board



*"The Watcher"*  
Patricia Henderson  
Wallaceburg, Ontario, Canada  
24" x 18"  
Torn paper collage, acrylics

# HONORABLE MENTION



*"Inspired Notions"*  
Lisa Pichnarcik • Avon, CT  
necklace: 26"  
pendant: 2¾" x 2½"  
Felted wool, polymer clay, coconut shell  
button, metal balls



*"Morning Blues"*  
Tara Funk Grim  
Bethany Beach, DE  
36" x 36"  
Acrylic and collage

# HONORABLE MENTION



"Loco Paco Perro"  
Marsha Banas • Englewood, FL  
18" x 16"  
3-D beaded mosaic, resin clay



"The Three Musketeers"  
Jenny Moed-Korpela • Ekenäs, Finland  
12" x 8"  
Acrylic, oil, and collage on canvas

# HONORABLE MENTION

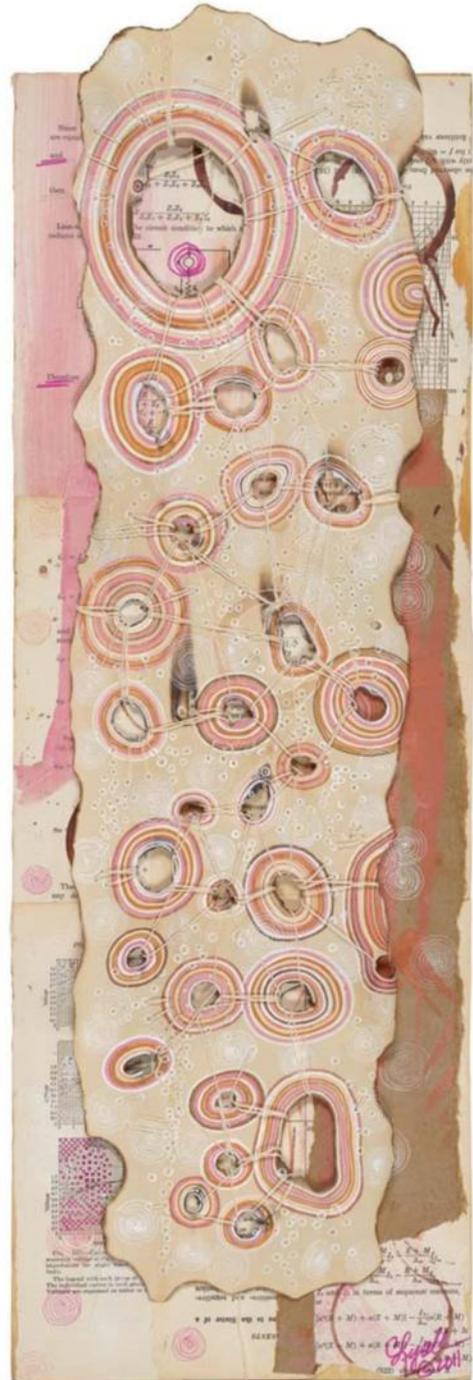


"Moon Man"  
Jenifer Renzel • San Jose, CA  
12" x 20"  
Acrylic paints, found objects, sculpted  
moon figurine, collage

# HONORABLE MENTION



**"The Mystic"**  
Laura Lein-Svencner • Darien, IL  
10" x 20"  
Collage, mixed media, thread,  
image transfers, acrylics



**"Embrace the Chaos"**  
Christine Lyall • Miami, FL  
12" x 20"  
Wood, paper, gouache,  
embroidery thread

# HONORABLE MENTION



"Pined #2"

Karleigh Heywood • Springville, UT

2½" x 2½"

Porcupine needles, Amate bark paper,  
rope, thread, walnut ink

## GUEST JUDGES



**Margaret Applin** is an artist and a passionate surface pattern designer. She has contributed to CLOTH PAPER SCISSORS and QUILTING ARTS magazines through articles and instructional DVDs, and designs and sells stencils under the brands Margaret Applin Designs, Joggles, and StencilGirl Products.

[scrapwisdomcollage.blogspot.com](http://scrapwisdomcollage.blogspot.com)



**Lorenzo Hurtado Segovia** was born in Cd. Juárez, Chihuahua, Mexico. He is an associate professor at Otis College, in Los Angeles, California. His work has been featured at the Craft and Folk Art Museum, LA Municipal Art Gallery, the SUR Biennial, and in the collection of The Hammer Museum and Murals of La Jolla, as well as several corporate and private collections.

[hurtadosegovia.com](http://hurtadosegovia.com)



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Scrapbook Convention)  
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Arlington, TX*  
June 16-17, 2017

**CKC-HOUSTON**  
*Woodlands Waterway  
Marriot Hotel &  
Convention Center  
The Woodlands, TX*  
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VISIT [WWW.CKSCRAPBOOKEVENTS.COM](http://WWW.CKSCRAPBOOKEVENTS.COM)

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NOTE: All dates and locations are subject to change.



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Results from our  
**MIXED-MEDIA  
HAND LETTERING**  
reader challenge



**Penny Bennington • Litchfield, ME**

For "Make Them See," I created a background of acrylic paint washes on watercolor paper, tore the paper to size, and mounted it on black cardstock. I hand wrote a quote by Edgar Degas: "Art is not what you see, but what you make others see," in various fonts and sizes with a white gel pen. I cut "Make them see" from vintage dictionary paper and black cardstock, slightly offsetting the letters to create a shadow effect. My intent was to have the book text letters be the focal point, making the viewer look closer to discover the full quote.

Hand lettering is more popular than ever, and there seems to be no end to the variations and styles we see. We asked our multi-talented readers to create some mixed-media hand-lettered art for this challenge, and we are thrilled with the selection we received. We hope this collection inspires you to try some hand lettering yourself.



**Marianne Rizzo • Oak Brook, IL**

The lettering and picture were done with Prismacolor® pencils, Copic® markers, and a Sakura® Pigma® Micron® pen on plain white copy paper. I designed this for my grandsons.



**Isabel Norwood • Jeddah, Saudi Arabia**

This work is based on two print blocks: one lino, one wood. One was developed from my initials in a Roman alphabet and music staves; the other was developed out of my name in Arabic. These two versions of me are layered over each other, reflecting my life in Saudi Arabia.



Carrie Love • Hilliard, OH

"Letter C" is made with a combination of collage, pen and ink, colored pencil, and alcohol inks. Layered paper flowers were used to add dimension. A basket-weave design was added with pen to give an earthy, organic feel to the piece.



Dawn Fishman Vollaro  
Staten Island, NY

I have always admired the monogram signature of Albrecht Durer and wanted to create one for myself. This entry is a combination of ideas: monogram, signature, and illuminated manuscript. I worked on an 8" x 10" canvas panel, using Caran d'Ache NeoColor II crayons and Faber-Castell Gelatos® for the background. Decorative napkins were used for the patterned pieces, and a ZIG® Kuretake 200 pen was used for the black ink work. The gold details were created with a gold gel pen and 23-karat gold leaf.



**Elizabeth Mayberry • Middletown, CT**

For several years I worked with the National Theater of the Deaf, making costumes for their annual show. As a result, I learned some basic sign language and was inspired by the phrase "hand lettering" to make "Hand Letters," using the American Sign Language alphabet. All of the cross-stitch letters are my own designs. I hand cut two stencils for the spiral sun motif, painted it with acrylics, and cut the butterflies from cardstock. Silver-toned letter beads spell out what the needlework hands say: "Hand Letters."

## Releasing the Creative Spirit

By Mary Troup

# Manifesting Your



Art and photos by Mary Troup

"Spring Magic"

I did not grow up by the sea, but I have found that the roots of my personal journey are deeply connected to falling in love with the whisper of the waves, the sand beneath my feet, and the sun on my skin. As time goes on, the years have acknowledged this vision as the home of my heart, and my dream self does not allow me to wander too far away. Whenever I must leave, my soul yearns for the sea in the same way a young woman might yearn for a lover. This personal seascape translates into the way my story evolves into the truth of my art and how I live my life creatively every day.

I have been fortunate to live in many beautiful places over the years, each one bringing opportunities and growth to my career as an artist. It was during a brief couple of years that living on the ocean became a gift that was forever engraved in my memory. Somewhere in my dreams, this gift from my past began my journey back to the sea, the home of my heart. As a longtime believer in visual

# Artistic Life

affirmations, it seemed to me that all I needed to do was allow the vision of my desire for a seaside home to navigate its way onto the canvases of my creations.

For most of my life as an artist, my work was purpose driven. It needed to be created for commissions, or inventory for juried shows, galleries, or for a shop that I co-owned with a dear friend. Over time, my paintings began to feel uninspired, and I was restless. After bridging the gap of faith needed to become aware of a new creative voice, I retired and began a new adventure.

Before long, my mixed-media creations began to include images of little houses surrounded by sea life, maidens transforming into mermaids, red boats to travel in, and perfect blooms sprouting from the lips of fanciful fish. It has been four years since I took that leap of faith, and I now have the good fortune of living by the sea for seven months of the year.

I believe that the story we believe about ourselves can and does change the way we feel, who we love, and how we create. I have now passed my 71st birthday and my art continues to add to the layers of my creative life, and I watch as I manifest my dreams. I hope that a part of this magical process will inspire you on a journey to reach the shore of your meant-to-be destination.

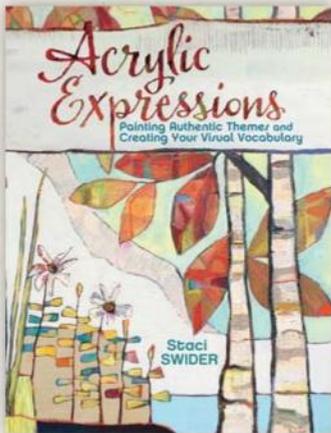


"The Dream Changes"

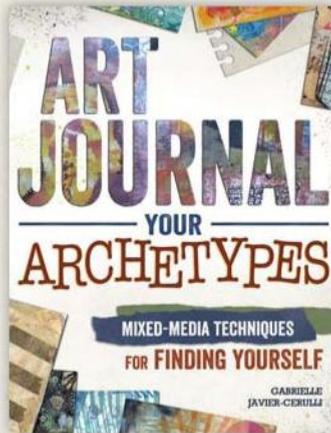
**Mary Troup** is a self-taught professional artist, dividing her time between Pocatello, Idaho, and Cocoa Beach, Florida. Her early work was exhibited at juried art fairs across the United States, and included watercolors, art to wear, silk painting, furniture, jewelry, and mixed media. She has owned and co-owned galleries in California and Florida, and her work has appeared in a number of newspapers and magazines. She currently works and plays in her home studios, hoping to inspire fantasy, joy, and a sense of wonder.

[mariafrancesca44@gmail.com](mailto:mariafrancesca44@gmail.com)

# FAVORITE BOOKS *from Cloth Paper Scissors*



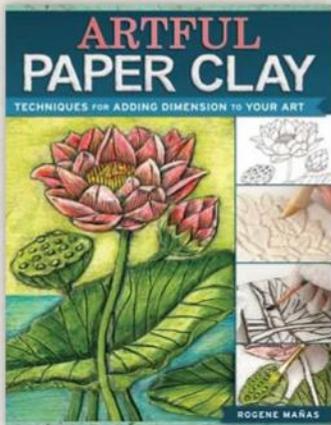
Acrylic Expressions  
by Staci Swider  
\$24.99 • S6291



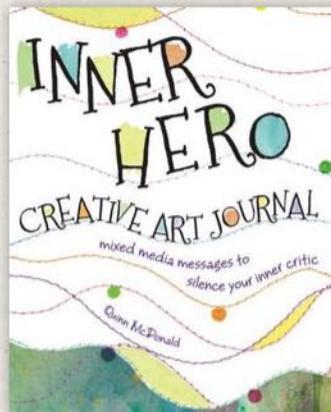
Art Journal Your Archetypes  
by Gabrielle Javier-Cerulli  
\$24.99 • T8250



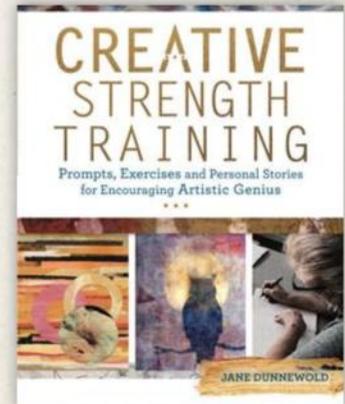
Incite 4: Relax, Restore, Renew  
The Best of Mixed Media  
edited by Tonia Jenny  
\$29.99 • S7757



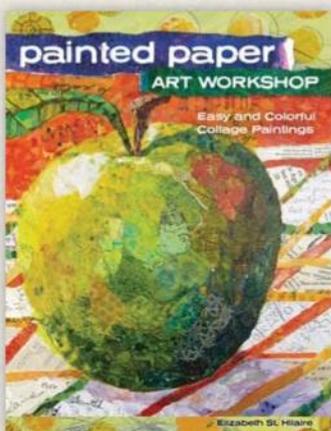
Artful Paper Clay  
by Rogene Mañas  
\$24.99 • T6234



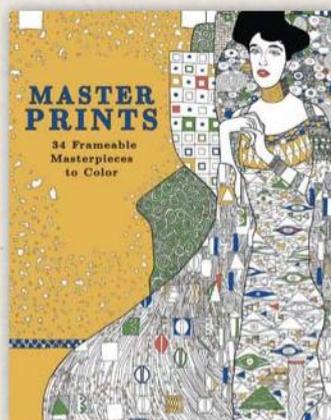
The Inner Hero Art Journal  
by Quinn McDonald  
\$24.99 • U3040



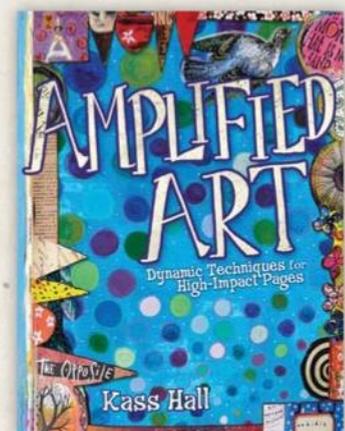
Creative Strength Training eBook:  
Prompts, Exercises and Personal Stories  
for Encouraging Artistic Genius  
by Jane Dunnewold  
\$24.99 • S6794



Painted Paper Art Workshop  
by Elizabeth St. Hilaire  
\$24.99 • T9085

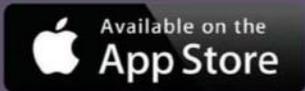


Master Prints Edited by Kristy Conlin  
Art by Jamie DeAnne  
\$19.99 • R2055



Amplified Art  
by Kass Hall  
\$24.99 • T8452

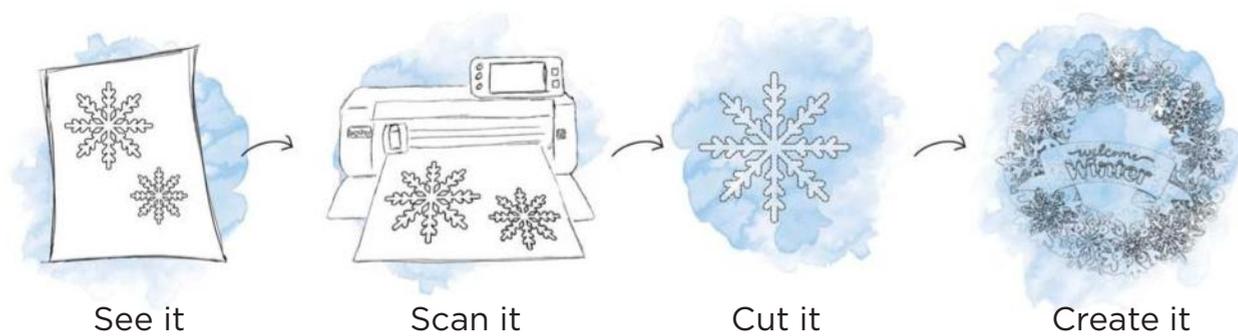
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