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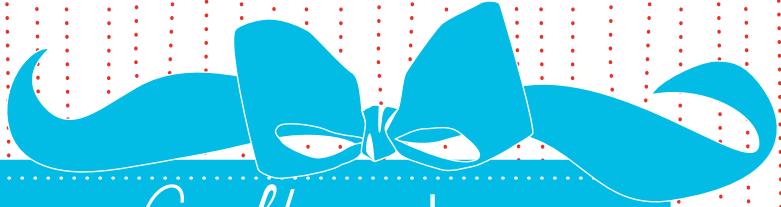
PLASTIC FANTASTIC

Betz White's
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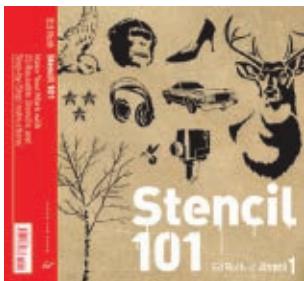


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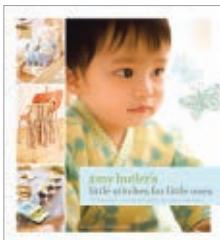
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ON THE COVER

Betz White wards off a rainy day (and global warming) with her Bucket Hat and Toadstool Tote made entirely from reincarnated plastic shopping bags. Learn how to make your own on page 40.

Photograph by Garry McLeod.
Styled by Sam Murphy and Alex Murphy, hair and makeup by Renee Rael.



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Linda Permann (*Button-Up Bud Vase*) is a Texan turned New Yorker who's been living in Montana for the last year. She loves to quilt, sew, crochet, bake, and most of all learn, so trying new things is her addiction. Lately she's been into making wearables, and recently she started her first crocheted socks. She lives with her partner, painter Paul Heaston, who never complains that the couch is perpetually covered in her latest craft project. Linda appreciates the slowness of life in Montana but misses New York City cuisine.



The last thing photographer **Kevin J. Miyazaki** (*Unraveled*) remembers making by hand was a ceramic beer stein in the fifth grade. He does hail from Milwaukee, Wis., after all, but recalls that early creation as being a bit lopsided. He currently makes pictures, some of which are for a project documenting closed-down fast food restaurants. If you happen to pass by one, give him a shout. kevinmiyazaki.com

Autumn Wiggins (*Craft a Green World*) is an oddly situated performer living in a suburb of St. Louis, Mo., with her husband, Doug, and their two sons, Jack and Max. Rather than move to a more culture-friendly urban environment, she is staying put and annoying the heck out of Wal-Mart by throwing an indie craft show called Strange Folk in their backyard. She's currently working to organize community involvement in upcycling, and has a few top-secret web projects up her sleeves. Of course her favorite color is green.



Élena Nazzaro (*The Art of Cooking*) is an illustrator and watercolorist based in New Jersey. Her husband, Paul, is "the best piano teacher on the East Coast," and she is currently illustrating a series of piano books with him. Their finest collaborations to date, however, are named Sophie, Peter, and Angela. Sunday night is the sacred "Art Night" at their home, which means Mama goes to the studio without interruption and Dad watches the kids. Élena has a secret ambition to be a Muppeteer, and she really, really likes French toast. frenchtoastgirl.com



Faythe Levine (*Unraveled*) is based in Milwaukee, Wis., where she co-owns a brick-and-mortar space called Paper Boat Boutique & Gallery. She is also the founder of Art vs. Craft, an indie market for handmade goods. She just directed her first film, *Handmade Nation*, and co-authored the book *Handmade Nation: The Rise of DIY Art, Craft, and Design*, published by Princeton Architectural Press and now available at fine bookstores everywhere.



Stephanie Pearl-McPhee (*To Knit or Not*) is a knitter and writer living in Toronto, Canada, with her long-suffering husband and daughters. She's written six books about the knitterly life, the latest of which is *Free-range knitter: The yarn harlot writes again*. In her spare time, she keeps a blog at yarnharlot.ca and plans knitter fun.



Tina Barseghian
Welcome

» Tina Barseghian is editor-in-chief of CRAFT magazine.
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Embracing the Green

When we conceived this issue a few months ago, I was determined to find a clever phrase that would describe our theme.

The hunt was on. I asked everyone I came across for ideas. We brought it up at meeting after meeting, and left it unresolved for weeks. Just when we thought we had found the perfect phrase, we would say it out loud and realize that somehow it wasn't quite right.

Some of our ideas were plainly earnest: Mindful Crafting, Conscious Crafting, Crafting with a Conscience, and Eco-Crafting.

Some were more conceptual, and took some time, as well as a few cognitive leaps, to absorb: Slow Craft, Reciprocraft (oh, the verbal gymnastics some of us will attempt in order to entertain you). Then there were Guilt-Free, Guiltless, Smart, ReCraft, Reinvent, Recyclo-Craft, and on and on.

One day, I had an exchange with our creative director, Daniel Carter, who pointed out that, while all of those options were fine, why not use the one word that's universally understood and provides the perfect umbrella term to capture the theme? *Green!*

By now, we've all been well educated about the importance of living green. It doesn't have to be defined, put in quotes, expounded upon, or capitalized, because it's a part of our everyday vernacular.

So the point of this issue is not to preach — you're very likely already converted — but to celebrate how far we've come in embracing the green ethos. We're assuming that the green mindset is not just a trend pounced upon by savvy public-relations hacks, or manufactured by the press (including yours truly), but that it's really the only way to operate. We've always featured reuse projects in this magazine — this time, we're simply calling it out.

In our interview with Michelle Kaufmann, the

influential architect whose modular homes use sustainable construction methods and materials (page 48), she talks about how she looks forward to the day when being green is not just a trend, but a way of life. For many of us, it already is.

How does crafting play into the green ideal? Crafting is by its very nature creative, and what more appropriate medium to practice creativity than in finding new uses and second lives for the objects around us?

Green doesn't have to be defined, put in quotes, expounded upon, or capitalized, because it's a part of our everyday vernacular.

Fuse a few of those much-maligned plastic bags together to create a matching tote and rain hat (page 40). Make a bird feeder out of a soda bottle (page 146), a solar herb dryer from an old frame (page 49), a purse out of a T-shirt (page 78), and a magazine holder and business card case from a cereal box (page 144).

And since it is the season after all, how about making holiday cards out of junk mail and old photos (page 63), a gingerbread house from a cardboard box (page 136), and an ornament from last year's greeting cards (page 152)?

Green ideas are all around us — just look at any of the hundreds of blogs and websites devoted to them. It all proves to me that there's good reason the word *crafty* also means clever! ☒

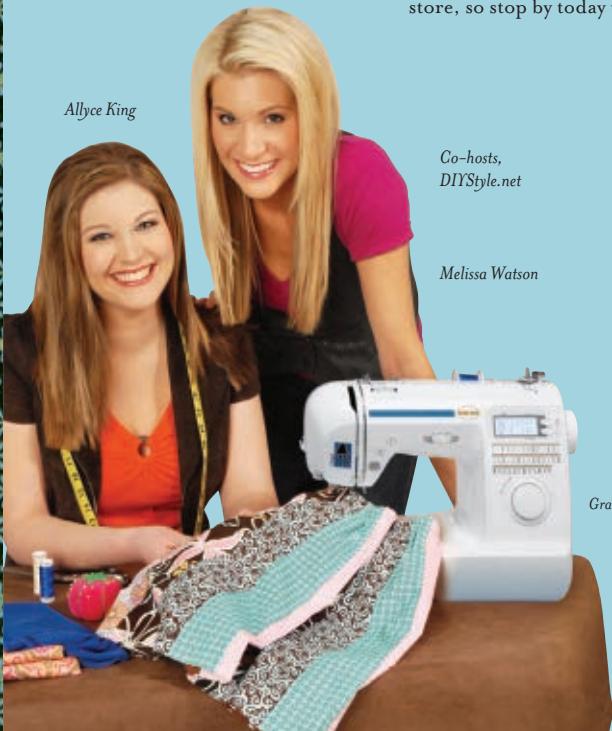
Great Things Happen When You Have Friends That Help You Every Stitch of the Way

There's nothing like sewing with your best friends – and as co-hosts of DIYStyle.net, we get to do it every day. We love helping people express themselves through style, no matter how long they've been sewing. And when they get ready to buy their first machine, we always recommend the A-Line Series from Baby Lock.

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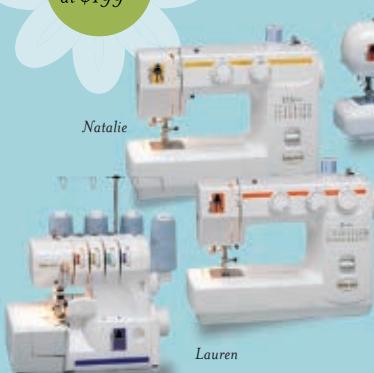
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FOR THE LOVE OF SEWING

► Letters



Thank you for a wonderful day spent in Amsterdam. I go to Holland regularly, but this time it was most fun to take the magazine along (*Volume 07, "Travel Crafty"*) and enjoy a different kind of tourism a little off the beaten path. We found our way from shop to shop: De Afstap, Copenhagen Kralen, and finally Dam Square Souvenirs. Along the way there were street performers, kitsch stores, art stores, houseboats, and of course bicycles.

It was really a wonderful way to enjoy the city.

—Marieke Bier, Adamstown, Md.



I just had to send you all a picture of my daughter Annie's backpack for this fall. It was inspired by the "Hand-Sewn Free Range Monsters" in *Volume 06*. I cut up an old jacket belonging to her older sister for the orange fleece, and hand-sewed it all onto an old backpack. Annie is pumped about going back to school with the coolest backpack ever! Thanks for all your hard work to keep bringing excellent ideas to all of us out here.

—Jenny Moss, Milwaukee, Wis.

Thank you for the fresh dosage of inspiration. My boyfriend and I had an ongoing debate about his daughter's old clothing that I had put into a bag to donate to charity, only his sentimental attachment meant that the bag was never allowed to leave her room. Your article "Journey of the Yosegire Quilt" in *Volume 07* made me rethink how to resolve this debate. I retreated to the craft cave and dug into the bags. Three days later, all parties are crafty and happy. Thank you for bringing peace back into our home.

—Sarah Brazier, Bolton, England



I hate you. As a self-professed magazine junkie and craft addict, I was sucked into CRAFT since *Volume 02*. Yet I've been at war with the clutter of countless unfinished projects and have been attempting to focus on one or two crafting methods.

But then, here comes *Volume 08. Art vs. Craft!* As a graphic designer and illustrator, I often feel alone in my rock-and-roll sensibilities, fine-art language, and traditional techniques. This is my life story.

Weaving! I've been getting into this idea, from making a sculptural piece to debating a new undertaking of weaving piqué scrap scarves. *Fashion debates!* Is fashion selling out to H&M and Target? Awesome questions. *Fonts!* My husband has been whining about wanting a font of his handwriting for years. This issue has everything I'm wrestling with and I don't have time for any of it right now. But you've got me so excited and juiced about it all.

—Kelly Caldwell, Wallingford, Conn.



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Suffer the Little Children ... And Let Them Take a Stitch

A movie fan once asked the comic W.C. Fields, "How do you like children?" to which he answered, "Parboiled, with a little salt."

I have to admit that, as much as I'm guilty of motherhood myself, I sympathize with the great man's comments.

I'm impatient with kids; I suspect them of being spoiled and tyrannical, insensitive to my needs for peace and quiet. They always need something just when I want to lie down.

Therefore, it came as a great surprise to my adult friends that I volunteered to be the teacher's assistant at a children's holiday sewing camp. Five kids, ages 7–10 — four girls and a boy — were set to make their very first outfit, to cast their debut stitch. I was going to help them make their sartorial dreams come true. Project Runway Romper Room!

Would the police be called within the first hour? This was my challenge.

My lead teacher, Jill Sanders, had no such qualms. She's done this for years; she met me in a children's sewing class that my daughter attended many years ago. She loves introducing kids to the sewing habit. "They're the best students ever; you'll see."

The most important thing, Jill told me, is to get the parents *out of the room* as soon as possible, and let the kids make their pattern and fabric decisions on their own.

This was not a pillowcase class — everyone got to choose from a wide selection of dresses, skirts, vests, shorts, and trouser patterns. The 10-year-old boy in class shocked his mother by announcing that he wanted a reversible vest to wear to "formal events." His mom says he's never been to a "formal event," but this sewing exercise opened her eyes to his ambitions! The four girls wanted dresses, the same pattern, in fact, but with various print, ribbon,

and bow alternatives.

Jill told me that the key to getting through your first sewing project is to be *highly* motivated to see your creation come to light, on your body. This is why picking out something you're crazy about is so important, to inspire you through the tough parts. The learning curve will be bearable if vanity and the artist's prerogative lead the way!

Sure enough, when their moms and dads left the room, the kids pulled down dozens of bolts and scrutinized them like they were assessing a capital crime case. They all revealed their personalities in their choices, from the demure English Garden Flower Girl to the Hot Pink Tropical Hot Dog Delight.

I showed them my trick of unraveling a scarf-length of yardage from the bolt and holding it up to your face in the mirror. If it doesn't look good draped around your neck, it's not the one. Then we measured everyone. For vests and dresses, the most important measurement is the chest, the widest circumference. I told them how important it is to ignore the "size numbers" on the pattern envelopes and to *only* pay attention to their measuring tape. The tape gives the one set of numbers that never lie.

This is something that older sewers, warped by ready-to-wear propaganda, have a hard time internalizing, but the youngsters took me at my word. It was touching to see how un-self-conscious they were about their bodies, although you could see the beginnings of the doubts that puberty will bring.

The oldest girl was wishing that she had bosomy curves, a worry exclusive to 10-year-old females that they'll be overlooked by nature and that womanhood will never arrive.

I whispered to her that having breasts is a giant pain to sew around, and that she should live it up in the meantime and make as many fabulous dresses as possible.



The young man also wished he had a bigger chest and was taller, of superhero stature. But we complimented him on his handsome choice of fabrics (silver and black on one side, brown paisley on the other). I told him he was going to look like Cary Grant, whom he had clearly never heard of, but he appreciated my tone of awe.

They were so serious. The hardest part is laying out the pattern pieces on the straight grain of the fabric, identifying the grain line on the tissue, and meticulously using the measuring tape to line it all up. Watching their little fingers struggle with the pins, and holding the twisty tape and flyaway tissue in place, brought tears to my eyes. I wasn't any more graceful when I began!

One little girl kept coming to a standstill, and when I would ask her what was wrong, she would stare at me, balefully, with one word: "Nothing."

Nonverbal sullenness, my worst trigger! I grabbed Jill for a word, and confided that I was getting nowhere with Miss Pastel Blue Silent Treatment.

"Oh, she's just seven, she's scared, they're all scared," Jill said, whereupon she scooped up the tot into her lap and helped her feed her first seam into her machine, praising her the whole time.

A huge smile appeared. I couldn't believe it. I was impressed, schooled, and jealous. The next time I get

stuck on a sewing project, I'm going to make Jill put me in her lap, too.

The parents showed up after five hours, and looked like they'd landed in Santa's workshop. Their kids were covered in fabric scraps, armed with scissors and needles, running the machine pedals like demons. It appeared as if we were running a highly successful child labor sweatshop.

None of these parents sewed. It was something their maternal grandmothers had done, but not passed down. Many of them had been skeptical when their young child had insisted that yes, she needed a serious sewing machine, when Miss Thing had never even threaded a needle before. I am so impressed they took the chance.

I was exultant at the end of the day. I ordered a carnitas burrito from next door and relished it like an award dinner. The kids crowded around me. "Are you going to be back tomorrow?" I have never been so honored.

Jill was right. The key to our success was generosity of spirit — to give them creative control, and to express complete confidence and delight at their efforts, every step of the way. It was so simple. When you think about it, when's the last time someone gave that to you ... at any age? ✕

HANDMADE





Under Armor

Ingrid Goldbloom Bloch's fascination with alternative art materials began as a little girl when she'd follow her dad around hardware stores inspecting bins of nuts and bolts. Over the years, the Needham, Mass., self-taught artist and mother of two has found ways to combine hardware with traditional art materials such as beads and yarn for one-of-a-kind teapots, urns, and lingerie.

Bloch, 45, has fabricated bras and bustiers out of everything from welded metal to stainless steel mesh, detailed with rivets, grommets, and hooks.

"When I tried on sexy push-up bras, I realized just how uncomfortable they were. I started thinking about the cost of beauty over comfort and became interested in using hard materials for something that's supposed to be soft and feminine," Bloch explains.

Her *Trashy Lingerie* ensemble — bustier, garter, and underpants — cleverly combines recycled soda cans and hardware materials. Why Coke and not Pepsi? "I thought the red Coke cans looked hot for a lingerie series," Bloch replies.

On one of her weekly trips to the local hardware

store, Bloch came across Gutter Guard, an aluminum mesh material designed to keep leaves and other debris from clogging rain gutters. Using the Gutter Guard as backing, Bloch wove $\frac{1}{4}$ "-wide strips cut from the cans into the mesh, then used a drill press and rivets to hold everything together.

"I love the challenge of construction, and putting both materials and objects in a new light. I do this by either changing the expected construction of the object or using materials for something other than their intended use," she says.

In this spirit, bustier straps are made from a strand of soda can pull tabs, panty edges are finished with dryer vent rings, and hose clamps are refashioned as garter straps.

The family tradition continues with Bloch's two boys, ages 5 and 7, who follow the artist around the hardware store making their own mini-sculptures.

—Katie Kurtz



Remade in France

We've all seen stuff like it and cringed. Needlepoint pillows with kittens frolicking against lime green backgrounds. Big-eyed deer strolling through garishly colored forest scenes.

But French designer **Frédérique Morrel** grew up seeing the love and dedication that her grandmother put into a single piece of needlework. It made her sad, then, to see similar handmade items spread out on tables at garage sales and flea markets, their price tags marking them as nearly worthless. She knew that no matter how ugly or laughable the items may seem now, someone had once put many hours into making something that was, for them, an item to be cherished.

Morrel, 50, decided to start giving vintage needlework a second life by "recrafting" the pieces into footstools, pillows, and "poofs"—large cushions that can be used as chairs or coffee tables. Not wanting any part of the tapestries to go to waste, Morrel also uses the edges and other parts that would normally be thrown away to make trays, lunchboxes, and notebooks by embedding the textiles in resin.

With her unique combinations of images and colors, Paris-based Morrel succeeds in creating pieces that look both modern and chic. In doing this, she gives value back to the tapestries and at the same time tells her own stories through the way she chooses to juxtapose images.

With naked women, Disney characters, and bucolic rural scenes the most popular of tapestry subjects, this indeed results in some interesting combinations. It's not unusual for Mickey Mouse to find himself on the same pillow as a buxom nude and a Swiss chalet.

It's reassuring to think that if 50 years from now our much-loved and laboriously made creations wind up neglected in musty thrift store bins, someone like Morrel might come along and remake them into something beautiful.

—Johanna Bailey

» Recrafted tapestries: frederiquemorrel.com



Hardly Strictly Wearable

When she was a girl, **Sarah Hood** was obsessed with her dollhouse. "I love tiny things," she says. "I used to make tiny furniture, tiny rugs, tiny bedding, tiny food."

Now, the Seattle artist makes tiny sculptures — jewelry. Her *Organic* line transforms paper-thin leaves into necklaces, acorns into bracelets, and living plants into rings. The *Spice* series features cooking ingredients as wearable art. And in *Landscape*, Hood uses miniature trees, rocks, and shrubs from model train sets, to play with ideas of nature and scale.

Hood, 40, studied metalsmithing in New York City at Parsons The New School for Design and continued her education at the University of Washington. She crafted the *Landscape* line in her studio, a converted garage in her backyard, by hand-casting twigs from a neighbor's blueberry bush in sterling silver and forming these into necklace charms and ring bands onto which model materials — bought from a hobby shop downtown — are fixed.

"There's a funny old couple that owns and runs the store, and they can't for the life of them under-

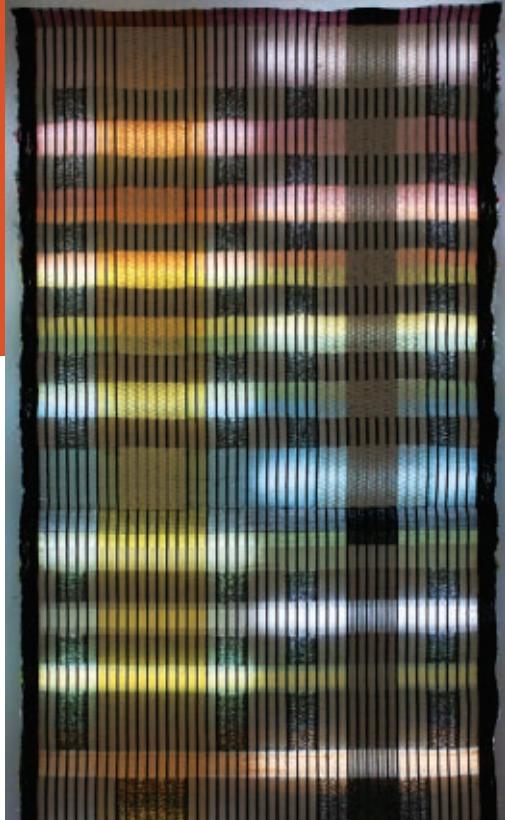
stand what in the world I could be doing with all of these trees and rocks and moss," Hood says.

And in some ways, neither can she. A good bit of her jewelry isn't all that wearable. "I love jewelry that's not really much good at being jewelry, like a necklace of fragile leaves that can't really be worn or a ring with a four-inch test tube filled with moss sticking straight up from your finger," she says. "I'm inspired by contradictions. For me, it's in those intersections of contradictory ideas that the most exciting stuff happens."

Hood isn't planning to derail anytime soon. She's hard at work on a brand-new line using real cast flowers. She was the featured artist at Facérè Jewelry Art Gallery last July, and her work was in an exhibit at the Appalachian Center for Craft in Tennessee this fall. Next, her work can be seen at the Tacoma Art Museum starting Jan. 31, 2009, and running through May. —Megan Mansell Williams

» Hood's sculpture and jewelry: sarahhoodjewelry.com

» Hood's wearable works: sarahhoodjewelry.etsy.com



Transgressive Textiles

Maggie Orth thinks a lot about art. After graduating from RISD with a degree in painting, however, she realized that the traditional art path was not for her. "I stopped making paintings because I did not want to make rarefied objects for the gallery," she says.

She ended up at MIT's media lab and began Ph.D. studies intending to create "soft" musical instruments, starting with a playable jean jacket that combined a wearable synthesizer with an embroidered keypad.

This launched her into the world of conductive fibers and electronic textiles, and her next projects included her shimmering Firefly dress and necklace, which used conductive velcro and tassels.

Why electronic textiles? "I think my attraction to them is fetishistic," Orth admits. "Electronic textiles are perverse. They are the opposite of what we expect from technology: they are soft — dark and slow. They are handmade. They are feminine."

Degrees in hand, Orth, now 44, founded International Fashion Machines in Seattle to commercialize some of her ideas. Her pompom switches and dimmers — colorful, fuzzy sensors that allow users to

turn lights on and off — are a hit in the design community, with a wall-sized display at Cooper-Hewitt National Design Museum in 2005, and coverage in magazines from *Wired* to *Dwell* to *The Economist*.

And although you can buy one online, it's still about art. "For me," Orth says, "a UL-listed, patented electronic pompom is funny and surreal and in the tradition of Duchamp. It is transgressive. It questions the idea that products are about needs, that technology is about 'progress.'"

Orth has also begun creating huge interactive artworks, on display in galleries and science and design museums, as well as releasing ElectroPuff pompom lamp dimmers (and even a DIY kit).

"Making products is part of my artistic process, just as the logistics behind Christo's work is part of his," says Orth. "I have spent many years trying to choose one or the other — products or art. In the end, I have come to accept that the two venues are duality in my work." —Arwen O'Reilly Griffith

✉ Maggie Orth: maggieorth.com



Grotesque Menagerie

The beasts of **Jessica Joslin**'s menagerie are equally haunting and compelling. These sometimes wild, sometimes domestic creatures can be found perched on ornate platforms, carnivalesque balls, or carriages. Luxurious materials such as velvet and leather contrast with stark bone and metal, while the creatures' anthropomorphic poses highlight unique personifications of character.

Joslin, 37, says creating them is like solving a riddle; a new technique or part may function as a clue.

Having worked on this type of sculpture for 16 years, the Chicago artist has refined her techniques by building architectural models, prototypes, and custom props. "That training brought a level of expertise in machining, casting, and precision fabrication," she says. "My sculptures are constructed using a wide range of techniques, each appropriate for the specific qualities of that material."

It's difficult to ignore or reconcile the irony inherent in the mechanistic look of these recognizably biological creatures. Joslin explains, "They are at once grotesque and playful. Certain characteristics

of the animal assert themselves and are augmented by decorative conventions; some are constrained. Each piece is a distillation of forms from the internal and external structures of the animal, reinterpreted through the materials that I find beautiful."

It would be careless to reduce the varied signifiers in these works to a single, consistent message; you're as likely to find a detail from a couture gown as a bondage harness. The meanings are layered, encompassing a broad range of Joslin's interests.

"Those layers are there to be excavated, but are not strictly necessary for appreciation of my work. In other words, I'm not pursuing a didactic agenda. I make my beasts because they are what I dreamed of discovering, but they didn't exist anywhere, so I had to make them myself."

Joslin's recently released book, *Strange Nature*, is available from the Lisa Sette Gallery at lisasettegallery.com.

—Thomas Walker Wilson

» Joslin's creatures: jessicajoslin.com

Interview: craftzine.com/09/handmade_joslin



Ulla-Maria Engeström
Linkages

Ulla-Maria Engeström lives in San Francisco and is CEO of Social Objects, Ltd., founder of Thinglink (thinglink.org), and author of the HobbyPrincess blog (hobbyprincess.com).

Renting Is the New Buying

A good friend of mine recently married a guy who is devoted to minimizing his ecological footprint by consuming as little as possible. She appreciates this point of view, but at the same time she wonders if being green and having a little bit of luxury in their lives from time to time are mutually exclusive desires.

My colleague Tuuli Sotamaa and I recently asked 100 people to answer a simple question: "What does luxury mean to you?" Instead of associating luxury with money or any imaginable form of wasteful consumption, the majority of the respondents connected luxury with a lifestyle rich with time, space, and love.

Many said it is a luxury to eat food made of healthy and tasty ingredients, spend time in nature, enjoy beautiful interiors, and have time for personal development. Doesn't sound too wasteful, does it?

Some years ago Ikea constructed an ad campaign around the spitting image of an haute-couture designer who boycotted Ikea for selling high-design furniture at prices regular people could afford. An example would be the Ikea Frosta stool (\$13), a copy of Alvar Aalto's classic Stool E60 (\$255). Ikea's copy is cheaper because it's mass-produced in China using low-cost materials.

Harvard Business School's innovation theorist Clayton Christensen would call Ikea's business model "disruptive innovation" because it floods the market with the same design at a much cheaper price. Still, business success that relies on cheap labor and cheap materials has time and again been shown to plant the seeds of humanitarian and ecological catastrophe.

We're also not proud of things that have a suspicious past. Cheap things don't feel like luxury, because luxury is not just a sensual, but also a social, experience.

In the recent *Sex and the City* movie, there's a wonderful example of consuming luxury in a

sustainable way. Carrie notices that her assistant-to-be brings a genuine Louis Vuitton handbag to the job interview and asks the young woman how she can afford it. Her answer: "I rented it."

Indeed, a new breed of online services, such as bagborroworsteal.com, froxylady.com, and fashionhire.co.uk, offer designer dresses, hats, bags, sunglasses, and jewelry for hire.

We're already used to renting apartments, washing machines, paintings, bikes, laptops, phones, copy machines, badminton rackets, power tools, and even pets for short periods of time. But perhaps we should think about renting and borrowing on

Are being green and having a little bit of luxury from time to time mutually exclusive desires?

a broader scale, as a real alternative to owning.

Apartmentreviews.net has calculated that if we need furniture for two years or less, it's smarter to rent it. The same should apply to 90% of the things we need daily. Renting can save money and avoid the hassle of delivery, assembly, and repair, not to mention getting rid of stuff once it's no longer needed.

The idea of luxury typically infers ownership, but perhaps renting is really the practice that embraces the idea of *sustainable luxury*. To consume in a more ecological way, we need a large-scale renting revolution. Renting high quality should be the next disruptive innovation that shakes up the market of buying cheap. ☒

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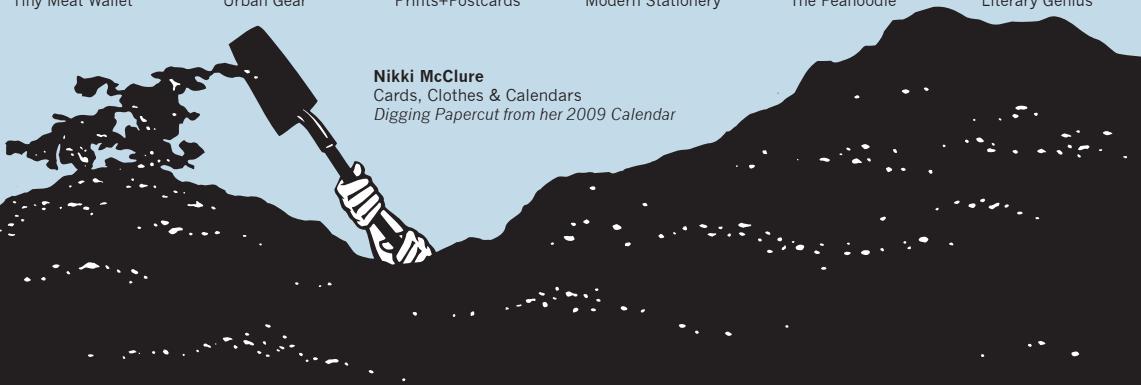


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OUR FAVORITE TRINKETS & TREASURES



1

1. Crafty Chiquita

Finding strange beauty in ordinary materials, Anneke Jakobs transforms carpets into armchairs and designs witty wire lampshades to sit directly on bulbs. Amazingly, she even transformed banana crates into a ravishingly funny chandelier.

annekejakobs.nl

2



2. Trans-mutations

Gabriel Colaluca works true alchemy by converting items heading for the dustbin (bent forks, defunct watches) into pieces of jewelry that transcend time.

thebrownbanana.com



3

3. Creature Comforts

Tamar Mogendorff doesn't make stuffed animals, she makes stuffed creatures, handmade from simple, luxurious materials, and all but breathing. Birds seem to sing in soft cages, and clams peep from their shells.

tmogy.com

4

4. Oh, Christina!

We love Christina Oh's fun design work, including her quirky knit interpretation of a bicycle, brimming with charm and a bit of dash. Our eyes ache just thinking about knitting in such detail! christinaoh.com

**5**

5. Be Green, Get Clean

Dolce Mia's new soaps are divine. The packaging is vintage. The scents are intriguing (try resisting Mango Tangerine, Ambery Lavender, or Pikake Flower). And the soaps are all-natural, biodegradable, and made in America. For the men, try the clean smell of Leathery Western. dolcemia.com

6

6. Fine Crackery

Playing with words as well as images, Joana Meroz pairs unlikely elements in her sparkling designs. Cracked plates are made precious again with gold luster, and bra cup casts become drinking vessels. theornamentedlife.com



7

7. Fancy Finances

Frances Trombly takes meditating on your finances to new heights as she carefully embroiders receipts. Ephemera made concrete, her work imbues even the smallest of purchases with hidden meaning.

francestrombly.com



8>>



8. Wool Gathering

Dutch designers Ontwerpduo charm with their thoughtful designs, weaving words into tablecloths, building birdhouses for "neighbirds," and remaking old wool blankets as these gorgeous purses.

ontwerpduo.nl

9. Ladybird

Bringing civilization out into the garden, these bird feeders and birdbaths made from repurposed china provide a cuppa for our feathered friends.

ohthepollybillies.etsy.com



9>>

10



10. Baubles and Bangles

Making jewelry from vintage pieces is nothing new, but M.E. Moore combines antique and modern in utterly fresh ways. Her one-of-a-kind necklaces, bracelets, and earrings are newly minted treasures.

memooresjewelry.com

11

Dig In

These fantastic cloth "diggers" could convince even the girliest girl that trucks are cool. The fabric choice and combinations are always gorgeous and fun, and the bucket moves, to boot!

elsiemarley.com



12



12. Heavy Metal

Turning such earth-bound objects as wheelbarrows and shovels into lacy delicacies, sculptor Cal Lane creates a delicious collocation of ideas. Even oil drums become allegories for the modern age.

callane.com

STUDIES IN PORTRAITURE

BY JULIE JACKSON

Attention to detail takes on new meaning in the work of Michael Aaron McAllister.

Dig through his extensive portfolio, and you'll see Michael Aaron McAllister's wicked sense of humor in his portraits of Nancy Reagan, Jerry Falwell, Truman Capote, and the Brontë Sisters, just to name a few.

At first glance, the medium and intricacy of his work provoke some confused reactions among the uninitiated. "I don't think people as of yet 'get it,'" he says. "They wonder why they're looking at embroidery in a gallery, because they don't comprehend embroidery as art. That's what's so appealing to me. I want to hold to traditional embroidery but stand it on its head with a change in style, content, context, and conversation."

Some people don't quite comprehend the fact that the work is all done by hand, and that each piece has tens of thousands of stitches. "I'm often asked, 'What computer program do you use?'"

A professional quilter and artist, McAllister creates amazingly intricate miniature quilts and embroidered portraits that don't miss a single detail. He exhibits nationally, both in art arenas and quilting shows, and has won numerous awards for his portraits. His fine arts training includes two degrees in ceramics: Parsons undergrad, and an MFA from Washington University School of Fine Art.

McAllister's addiction to embroidery started as an antidote to the fear of flying. "I wasn't able to get to my physician for a sleeping pill [for a flight] and decided to rough it — staying awake, assuaging

my fear of flying by keeping idle hands busy. I had drawn the torso of the Jolly Green Giant and took a needle to filling in his green sinews with thousands of stitches. It was love at first stitch. I was hooked."

Using color palettes inspired by animated Disney movies, which he calls "symphonic and Olympic in the feelings they project," McAllister populates his portraits with luminaries who have captured the imagination of the world.

"I'm inspired by the people whose lives have changed the world," he says. "Researching their lives and taking them to cloth and stitching them — poring again over the details while constructing each portrait. I've reflected over their life for hundreds of hours. This is why commissions are impossible. I have a relationship with my subjects. Rodin and Sargent and Ingres and Warhol created portraits in paint or clay to glorify the greatness of the famous. I hope to pick up, in a much smaller way, where these fine artists left off."

In his tiny St. Louis studio, McAllister makes room for embroidery floss racks that include every color DMC, the manufacturer, has to offer — more than 300. Although his studio is an enclosed balcony about the size of two closets, his great organizational abilities make it work — and quite stylishly.

How did this artistic embroiderer get to be such a neatnik?

"My serial organization comes from the early need to 'make do,'" he explains. "I'm the sort of



LAP TOP LEONARDO:

Michael Aaron McAllister, flanked by Ethel (back) and Millie (front), working on his next masterpiece.



"I want to hold to traditional embroidery but stand it on its head with a change in style, content, context, and conversation."

person who can be given luncheon meat, an apple, two crackers, and a pickle spear and bring to the table a Thanksgiving feast worthy of Norman Rockwell. If I wasn't organized, things would be all over the place and claustrophobia would set in."

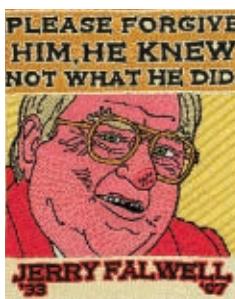
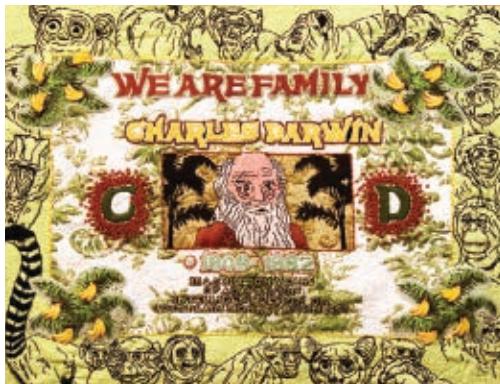
McAllister, 39, compares his drive for organization to that of a librarian. "I enjoy and find solace putting things in their place: archiving, numbering, and cataloging. Even the portraits themselves have been put in their place. They've been researched, labeled (as we in society do), stitched, shown (or sold), and then tucked away in an old library card catalog drawer I have from the early 1950s. I store all my embroideries there, like books."

For McAllister, the future looks bright. "I have been invited to show at the Embroiderers' Guild of America's museum in Louisville, Kentucky, next year," he says. "This is a lifetime goal, and to have them approach me just makes me speechless every time I think of it. What a huge honor!" ✕

» Check out the impressive details of his work at michaelaaronmcallister.com.

» More photos at craftzine.com/09/mcallister

Julie Jackson lives in a land far away called the Internets. Perhaps you've seen her there at subversivecrossstitch.com, kittywigs.com, or snarkymalarkey.com.



Photography by David Torrence (materials)

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Whose Craft Is It, Anyway?

BY RACHEL HOBSON & DIANE GILLELAND

Elder crafters respond to the slogan “Not your grandma’s craft.”

Visit the craft aisle of your local bookstore, or surf the web, and you’re bound to run into this phrase sooner or later: “This isn’t your grandma’s knitting.” Or crochet. Or quilting. Just fill in the last word with any craft.

On the one hand, this little marketing ditty makes sense. We’re definitely in the midst of a crafting renaissance, and in many ways, we’re making things very differently than our mothers and grandmothers. But look a little closer, and you’ll find plenty of so-called “grandmas” participating in the modern craft culture and staking their own turf by making some very cool things.

There’s no question that crafting has changed a lot in recent decades. Socorro Rivera, 87, remembers it this way: “In those days, girls had to know how to sew, crochet, knit, and embroider. That’s what we were taught in school in Mexico to get ready for marriage.”

Today, Rivera, who crochets, knits, makes jewelry, and sews in her home near Los Angeles, has her own page on Hannah Kopacz’ website, called Made With Love by Grandma.

Fredda Perkins, 62, mother of Naughty Secretary Club’s Jennifer Perkins, marvels at modern craft technology. “I learned to sew on a treadle sewing machine! Now machines are computerized and will do just about everything but kiss your ass when you walk in the room,” says the self-described “immediate gratification crafter,” who makes purses, pillows, and broken plate mosaics in McKinney, Texas.

Speaking of computers, what about the internet? Crafters in their 20s and 30s seem to love it, but what about those in their 50s and beyond?

“I honestly cannot imagine how I would still

be doing my work if I had not found the [online] community,” says Boston-based doll artist Mimi Kirchner, 54, who mixes vintage and reclaimed fabrics with a variety of fiber arts techniques to create contemporary human portraits.

“It is a constant validation,” she adds. “People are interested in what I do, they check out my new work. And then there is the other side, seeing what everybody else is doing. The cross-pollination. The ocean of images.”

“It sounds like the slogan of people who have no idea what the history of craft in America is all about.”

But the resurgence of the handmade movement under the banner “This isn’t your grandma’s” has left some seasoned crafters with mixed emotions.

“On the one hand, when I first heard it, I knew exactly what they meant, so that is a good thing for marketing,” Kirchner says. “But it got old really fast. Now it sounds like the slogan of people who have no idea what the history of craft in America is all about.”

True, most of what’s considered hip in the craft world these days isn’t what our grandmothers were doing. But the roots of today’s craft brilliance grow in the rich soil tilled by our grandparents.

“Every new generation brings something different and innovative to the artistic stage,” Perkins says.



RESPECT YOUR ELDERS (Clockwise from top left): Funky potholders by Socorro Rivera; a stylish mosaic by Fredda Perkins; an art quilt of vintage Japanese panels by Opal Cocke; and a tattooed man doll by Mimi Kirchner.

"That's what keeps crafting vital and alive."

And while age is just a number to most of these women, their years of experience have left them with some invaluable lessons.

"As I get older, I care less about rules," says quilted fabric artist Opal Cocke, 64, of Camano Island, Wash. "I do what feels right in the moment."

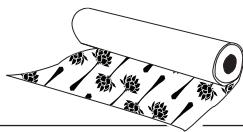
For Cocke, that may mean leaving raw edges or combining media in ways she hasn't seen before. Her work also includes painting, beading, stitchery, photography, and found objects. "But, I know that learning the rules from my mother and grandmother has given me confidence in breaking the rules."

These lessons from our grandmothers prove to be priceless. And if you haven't been able to partake in your own grandmother's wisdom, you still have a chance to experience what previous generations have to offer.

"I wish new crafters, whatever their age, would take the time to learn some of the history," Kirchner says. "People have been making things for as long as there have been people. Everything about craft and everyone who has enlivened the conversation with their vision is not necessarily on the internet. Go to the library. Check out some older books. See the amazing work that was being created all during the last century."

- » Socorro Rivera: madewithlovebyhannah.com/grandma.html
- » Fredda Perkins: naughtysecretaryclub.com
- » Mimi Kirchner: mimikirchner.com/blog
- » Opal Cocke: craftzine.com/go/cocke

Rachel Hobson blogs at Average Jane Crafter (averagejanecrafter.blogspot.com). Diane Gilleland blogs at CraftyPod (craftypod.com).



Blooming DESIGN

BY ERIN MCKEAN

A new web-based service allows crafters to customize fabric design.

Sewing your clothes is one thing, but designing your own fabric takes customization to the next level. For frustrated fabric designers who've been intimidated by custom fabric printing, there's a new option.

Spoonflower (spoonflower.com), a new online fabric-printing service based in Mebane, N.C., makes it possible for home crafters and budding designers to print their own designs on fabric.

Though digital custom fabric printing has been available for a while, the fees, long turnaround times, and large minimum yardage requirements have deterred many crafters. With Spoonflower, sewers can buy as little as an 8-inch-square swatch for \$5 or as much as 5 yards for \$90, and receive their fabric in as little as two weeks.

The idea was the brainchild of Kim Fraser, 37, a serious crafter who wanted to be able to print her own fabric designs. With the help of her husband Stephen, 38, who has a background in online marketing (formerly of lulu.com, a service that prints self-published books), and Gart Davis, 43, also from Lulu, the team made it happen. Now Kim is "crafter-in-chief" of the new venture and can be seen in Spoonflower's videos showing off what's come from the printer in the previous week.

Uploading a design to Spoonflower takes just a few mouse clicks. TIFF files of 150dpi in LAB color work best, but JPEG files work too, if they're smaller than 25MB. Designs print on 44-inch-wide Robert Kaufman Kona cotton, with a printable area that's about 42 inches wide. Spoonflower will tile your design to fill the yardage you've ordered, or you can upload a design that's a specific size.

Although the Spoonflower team knew that their service would appeal to all kinds of crafters and sewers, they've been surprised by the breadth and variety of projects that have been created with Spoonflower fabric.

"Lots of people have been ordering fabric printed with the fronts and backs of figures to make plush dolls, which is something we hadn't even thought of before we saw these designs coming through," Stephen says. A Flickr group (flickr.com/groups/spoonflower) allows designers to flaunt their talents and swap file-preparation tips.

Spoonflower hopes to expand its service soon, with plans to remove the 5-yard limit and to make other materials available (including possibly a heavier, upholstery-weight cotton and a silk fabric).

They would also like to allow crafters to offer their designs for sale in a Spoonflower store, in return for credit that they can use to buy their own or other crafters' fabrics. Stephen is also optimistic about eventually being able to provide copyright-free templates to allow crafters to create new designs directly on the site.

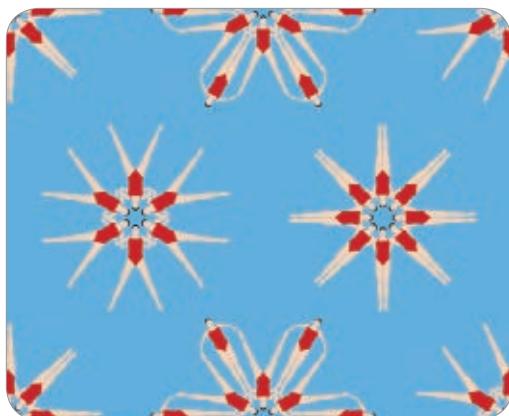
Stephen and his team have been bowled over by the positive response Spoonflower has received from the crafting community. "We receive notes every day thanking us for what we are doing from people we've never met," he says. "It is humbling and a little overwhelming. It's very important to me not to let people down."

Erin McKean writes about dresses at *A Dress A Day* (dressaday.com) and about dictionaries at *Dictionary Evangelist* (dictionaryevangelist.com). Eventually she will progress to writing about things that begin with the letter E.

*“Uploading a design to
Spoonflower takes just
a few mouse clicks.”*



Photograph by Sam Murphy

FEATURE*** TIPS for DESIGNING for DIGITAL PRINTING WITH SPOONFLOWER**

- » Dark lines on light colors look cleaner than light lines on dark colors.
- » Large areas of solid color are the most likely to show unwanted effects (like banding).
- » With the digital process that Spoonflower uses, dark blacks will show up as charcoal.
- » Try to keep the total number of different colors under 30.
- » Staggered design elements often work better than linear repeats. Any shifting of the fabric grain, which sometimes happens when the fabric goes through the printer, will be less noticeable.
- » Refer to the Spoonflower FAQ for helpful tips on preparing your image for upload. Also, Rachel Galloway at Mamma Made Designs has written a four-part series about designing for Spoonflower: craftzine.com/go/mammamade.



CUSTOM CUTENESS (Clockwise from top right): Red Energy Mandala by Dana Weekley; custom CRAFT fabric by Samantha Hahn; Birdhouse, Fall, and Synchronized Swimmers by Isabelle Kunz.

Craft: SPECIAL SECTIONThe word "Craft" is written in a large, stylized, rounded font. The letters are primarily light green with yellow highlights and wavy patterns. A green vine with leaves and small flowers is wrapped around the letters, particularly the 'C' and 'F'. Below the letters, there's a small blue puddle with white bubbles.The word "Craft" is written in a large, stylized, rounded font. The letters are primarily grey with yellow highlights and white outlines. A small green plant with two leaves is growing from the bottom left corner of the letter 'C'.

Crafters are a savvy bunch — recycling is in our DNA. To that end, we devote these pages to people, projects, and ideas that embrace green crafting. Make a hat and tote with fused plastic bags, a scarf and potholder from a sweater, an herb dryer from an old frame, gift cards and wraps, and more!



Craft a Green World

AN IDEALIST'S PERSPECTIVE ON CREATING A SUSTAINABLE FUTURE.

BY AUTUMN WIGGINS

Last spring, I took stock of my crafting supplies and was dismayed when I realized that they added up to components of a larger problem: the consumption of material objects. Although clean energy and organic agriculture are becoming more prevalent, material objects — whether purchased from a big box store or a craft supplier — are still engulfing landfills.

The current resurgence of craft has evolved into a fierce retreat from mass commercialism, resurrecting an urge to combine practicality with self-expression. The crafting community has already embraced the repurposing of products, but we can promote even more widespread changes to our advantage.

Instead of opposing mass production, let's consider working creatively with corporate manufacturers to help plan a product's life cycle. For example, imagine buying a shirt that includes instructions for turning it into a reusable shopping bag (see page 78). Freelance "upcycle consultants" can become valuable resources for companies, not only to help

make changes in product designs, but to execute these ideas later in the product's life.

What's more, community upcycle programs, spearheaded by craft groups, are potentially a key source of materials for small brands. Craft sellers can use existing websites and networks to publicize wish lists (and be specific — you'll reap the rewards!). They can also offer incentives to buyers, such as discounts on handmade merchandise, or special perks at events. Overstock supplies could be resold or used to create project kits.

Along the same lines, craft brands can offer to take back their own wares for refurbishing, or for a discount on something new. They can consider how their products might be given a second life, and include those thoughts on the price tag. The ideas are endless! ✎

Autumn Wiggins is head writer for Crafting a Green World (craftingagreenworld.com), and is the "Strange Girl in Charge" of Strange Folk, an indie craft show near St. Louis, Mo.

» WHAT DO WE WANT?

DON'T JUST SETTLE FOR WHAT RETAIL SUPPLIES OFFER. ASK FOR INNOVATION! HERE'S MY ECO-CRAFTER'S LIST OF DEMANDS:

- » **Organic, sustainable textiles and fibers**
- » **Soy-based inks and dyes**
- » **Natural pigments for homemade paint and dyes**
- » **Recycled and ethically mined metal jewelry findings**
- » **Biodegradable plastic components**
- » **Tree-free paper from fibers, not forests**
- » **Natural alternatives to petroleum products like polymer clay**
- » **Beads made of natural and recycled materials**
- » **Nontoxic adhesives and art mediums**
- » **Handcrafted tools**
- » **Locally produced supplies**
- » **Less packaging, or compostable packaging**



Illustration by Alison Kendall

Resources for the Eco-Crafter

FIND SUSTAINABLE CRAFT SUPPLIES FOR ANY PROJECT.

Thinking green is easy, but acting green can be tough. Big-name craft shops are still inundated with cheap supplies produced by unconfirmed business practices.

How do you make your own crafts without polluting the planet? We've tracked down sources for sustainable creative components for all your projects — get ready for a slew of new bookmarks!

ECOARTWORKS

ecoartworks.com (626) 969-3707

Part of the expansive online EcoChoices Natural Living Store, EcoArtWorks offers a number of choices for modeling beeswax, stationery, paper making, crayons, and more.

ECO ART SUPPLIES

ecoartsupplies.com (707) 964-6365

This Northern California shop offers made-in-America oil paints, art papers, bookmaking supplies, adhesives, and *sumi-e* ink-and-wash painting kits.

ECOSMART WORLD

ecosmartworld.com (778) 297-9915

For fans of temporary art, EcoSmart World makes the world's first dry-erase marker for whiteboards that is nontoxic, refillable, and 100% recyclable, called the AusPen.

SMENCILS

smencils.com (866) 763-6245

Inspired by all your senses? Smencils are pencils made from 100% recycled newspaper pages and dipped in gourmet essential oils including chocolate and cinnamon. They're guaranteed to maintain their scent for two years and can be custom-printed with your business or event info.

O ECOTEXTILES

ecotextiles.com (206) 633-1177

Started by two sisters dedicated to sophisticated, environmentally friendly fabrics, this manufacturer specializes in high-end, sustainable textiles. They partner with international farms and mills working toward no-impact, cradle-to-cradle production.

STUBBY PENCIL STUDIO

stubbypencilstudio.com (503) 412-9528

This online store from Portland, Ore., specializes in kid crafts, with a menagerie of nontoxic pencils, highlighters, crayons, and colored pencils.

EARTH-FRIENDLY YARNS

earthfriendlyyarns.com (206) 706-4197

Earth-Friendly Yarns sells organic, vegan, recycled, fair-traded, and undyed fibers, plus renewably harvested buttons, fiber filling made from 100% corn, fair-traded rosewood needles, and more. It's run by the Fiber Gallery in Seattle.

NEARSEA NATURALS

nearseanaturals.com (877) 573-2913

From this New Mexico family business comes a huge selection of sustainable fabrics and eco-fibers — organic cottons, linen, "peace silk" (silkworms aren't killed), and U.S.-grown organic wool. Check out their organic elastic, snap tape, lace, and stuffing.

DICK BLICK ART MATERIALS

dickblick.com (800) 828-4548

One of the few big-name websites that offers a slew of sustainable options. Type "water-based" or "recycled" into the search box to find markers, varnishes, printing inks, glazes, film, newsprint, drawing pads, pens, boxes, and much more.

ETSY

etsy.com

Vintage fabrics, handspun yarns, recycled papers, rare stones, and glass chips are all up for grabs. Search the "Vintage" or "Supplies" categories, or just browse by typing in "recycled" or "upcycled." ✕



Toadstool Tote and Rain Bucket Hat

FUSE YOUR PLASTIC SHOPPING BAGS INTO FUN, RETRO-MODERN ACCESSORIES.

BY BETZ WHITE



The eco-savvy shopper brings her own reusable bags to the store, at least when she remembers them. But when life hands you lemons (or wasteful plastic bags), make lemonade — or in this case — toadstools!

The Toadstool Tote and coordinating Rain Bucket Hat are made entirely from plastic shopping bags. When layered and heated with an iron, plastic

bags fuse together to create a durable material similar in feel to Tyvek. Fused plastic can be easily cut and sewn into a variety of projects, such as the 2 demonstrated here.

Betz White is a designer, author, and "green" crafter who combines her whimsical color and design sense with a love for repurposing. Her latest book, *Sewing Green* (Stewart, Tabori & Chang) will be released in spring 2009. betzwhite.com



» MATERIALS

- » **Plastic shopping bags in 3 colors:**
6–8 white with red from Target
2–3 brown I got mine from Hershey.
1 red or whatever color you find attractive with the mix

- NOTE: Feel free to come up with your own color combo from whatever you have available in the stash of bags lurking under your kitchen sink! Some ideas might be a navy blue Gap bag, a green Barnes and Noble bag, or the yellow bag your phone book was delivered in.**
- » **Roll of parchment paper, 15" wide**
- » **Ribbon, 5/8" wide** You'll need 26" for the tote, 25" for the hat.
- » **Iron and ironing board**
- » **Scissors**
- » **Ruler**
- » **Pencil**
- » **Sewing machine**
- » **Thread**
- » **Waterproof craft glue** I used Fabri-Tac.
- » **Templates** available online at craftzine.com/09/fusedplastic

Prepare the Materials

1. GATHER YOUR BAGS.

Each project will use 4 plastic shopping bags fused into 1 large sheet. To create each project as shown, use 3 Target bags and 1 dark-colored bag, such as the brown Hershey's bag shown in Figure A on the following page.

2. OPEN AND LAYER YOUR BAGS.

With your hands, smooth out one bag at a time onto a work surface. Trim off the handles, cutting across the top of the bag with scissors. Next, trim off $\frac{1}{4}$ " along the bottom of the bag, opening up the pleats. Make 1 straight cut from the top edge of the bag to the bottom to create 1 large, single-layer rectangle. Repeat with the other 3 bags.

Layer all 4 bags, one on top of another. I placed the brown bag on the bottom and layered the print bags on top, arranging the Target prints to create an all-over pattern.

3. PROTECT YOUR EQUIPMENT.

Cover your ironing board with a sheet of parchment paper a few inches longer than your stack of cut plastic bags, about 42" long. Place the layered plastic bags on top, then cover them with another sheet of parchment. The bags will probably be a few inches wider than the parchment, so be sure to keep the plastic completely sandwiched between the paper when you're fusing it, by repositioning them both as needed.

4. IRON YOUR BAGS.

Before getting started, be sure your workspace is well ventilated. Some plastics may give off an odor, although I haven't experienced a problem with this.



Set your iron on the synthetics setting. Making sure not to touch the hot iron directly to the plastic, slowly iron on top of the parchment paper (Figure B). Keep the iron moving. As the plastic layers begin to fuse together, they'll shrink a bit. Be aware that any ink from the bags will transfer to the paper.

NOTE: I recommend reading through this step and then practicing on a few extra bags first. Experiment with the number of layers and iron temperatures, as this is not an exact science and your results will vary.

5. FUSE, CHECK, AND FUSE AGAIN.

After ironing one area, let it cool before lifting the paper. Check to see if the layers have started to melt together. You may want to increase the iron's temperature if you find that the plastic isn't fusing. Reposition the parchment paper and continue this process until you've fused the entire length of the stacked layers.

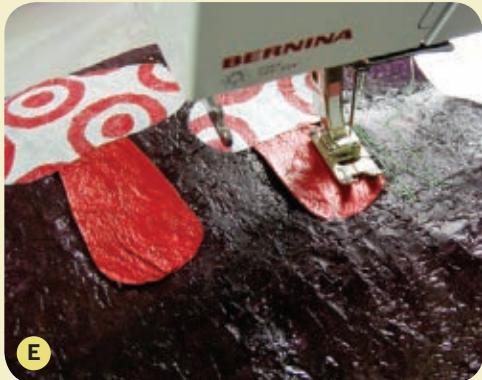
Turn the fused plastic sheet over, cover with parchment, and repeat the fusing process from the other side. The layers of your fully fused plastic

should feel like 1 piece. The trick is to go slowly — an iron that's too hot will result in fast-shrinking plastic that's rippled. Once fused, your plastic sheet should measure about 14"×36", big enough to make either the Toadstool Tote or the Rain Bucket Hat.

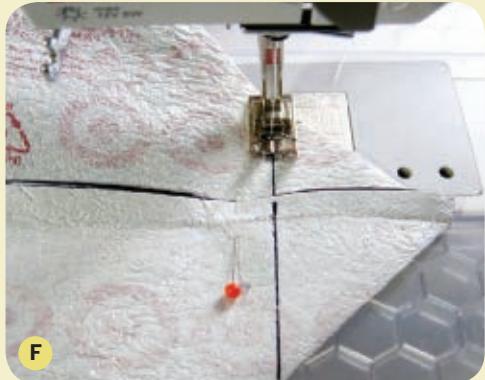
NOTE: To create the tote appliqués as shown, you'll also need to fuse a small amount of red plastic for the toadstool stems.

» SEWING TIPS

Stitching fused plastic with a machine is fairly easy, as long as the plastic hasn't become too thick or hard. Use a universal needle and a stitch length of 3–4. Practice stitching on a few scraps and adjust your machine's tension if necessary to achieve even stitches. Straight pins can be used to hold your work, but if you find that the plastic is too difficult to pin through, try using paper clips.



E



F



G



H

Toadstool Tote

Finished size: 11"×12"

Appliqués, such as these little toadstools, are quick and fun to do with fused plastic. Plastic shapes fuse easily to this tote, and there are no edges to unravel. Ribbon trim and a little stitching give it a clean, finished look.

1. MEASURE AND CUT.

Using a ruler, mark a rectangle on your fused bags measuring 13"×30". Cut it out with scissors.

2. HEM THE TOP EDGES.

Place the rectangle, right (brown) side up, onto your work surface. Starting at one of the short ends, fold up a 2" hem toward the right side. Make a crease with your fingers, then pin the hem. Topstitch $\frac{1}{8}$ " from the edge (Figure C). Repeat for the other short end of the rectangle.

3. CUT AND FUSE YOUR APPLIQUÉS.

Using the templates provided online, trace and cut

the large and small toadstool tops out of a scrap of Target-print fused plastic and the toadstool stems out of a second color (like the red I used).

As shown in Figure D, place the appliqué shapes onto the right side of the large rectangle, about 4" below the top of the hemmed edge. Cover with parchment paper and fuse into place. Keep the iron moving!

NOTE: Do not overheat, as this may cause additional shrinkage.

4. STITCH YOUR APPLIQUÉS.

To add grass below the toadstools, randomly straight-stitch forward and in reverse, pivoting at the top and bottom of the blades of grass (Figure E).

5. SEAM THE SIDES.

Fold the rectangle right sides together, matching hemmed edges at the top. Pin the sides and straight-stitch, using a $\frac{1}{4}$ " seam allowance, from top to fold. With a pen, mark the bottom fold near each corner to designate the bottom of the bag.



6. ADD BOX CORNERS.

Adding "box corners" gives the bag dimension, by adding a seam perpendicular to both the side seam and the bottom fold. With the bag inside out, align one side seam with the mark made on the bottom fold, creating a point at the corner. Measure 2" from the corner, mark a line perpendicular to the side seam, and pin in place. Sew on this line, creating a triangle (Figure F, previous page). Trim the triangle off after stitching. Repeat for the second corner.

7. TOPSTITCH THE RIBBON.

Turn the bag right side out. Place your ribbon along the edge of the opening's hem, covering the stitch line, and pin. Topstitch 1 edge of the ribbon all the way around the bag (Figure G). Repeat for the other edge.

8. CREATE STRAPS.

Cut 2 straps, measuring 2"×13" each, from the remaining scraps. Fold 1 strap in thirds, lengthwise. Pin and topstitch the length of the strap $\frac{1}{8}$ " from each edge (Figure H). Repeat for the second strap.

9. STITCH ON THE STRAPS.

Measure and mark your strap placement on the front of your bag, 3" in from each side seam. Pin each end of 1 strap to these marks, overlapping the inside edge of the bag $\frac{1}{2}$ ". Repeat for the second strap on the back of the bag, taking care not to twist the straps.

Topstitch the top edge of the bag, stitching through each strap end to secure it (Figure I). For extra reinforcement, stitch across the strap ends a second time. You're done!

Rain Bucket Hat

Finished size: approximately 7"×12"×23" circumference (women's M/L)

Back in the day of beauty parlor hairdos, ladies would keep plastic rain hats (or worse, a plastic bag!) in their pocketbooks should they encounter an unexpected downpour. Now you can keep your 'do dry and stylish with plastic bags — fused and stitched into this sassy Rain Bucket Hat!



1. CUT OUT PATTERN PIECES.

Using the pattern online, cut out 1 hat top, 2 hat sides (each cut on a fold), and 2 brims (each cut on a fold), from a large sheet of fused plastic (Figure J).

2. SEW THE SIDES TOGETHER.

Place the 2 hat sides right sides together, and seam the ends using a $\frac{1}{4}$ " seam allowance (Figure K). Press open the seam allowances with your fingers, and topstitch them open on either side of the seam line. Repeat for the second seam.

3. JOIN THE TOP TO THE SIDES.

Fold the hat top in half and mark the halfway points with pins. With right sides together, align these pins with the side seams of the sewn hat sides, along the top edge. Distribute the material evenly, pinning the top edge of the hat sides to the hat top (Figure L). Stitch using a $\frac{1}{4}$ " seam allowance.

4. SEW THE BRIM.

Place the 2 brim pieces right sides together, and sew the ends using a $\frac{1}{4}$ " seam allowance.

Finger-press open the seam allowances and topstitch them open on either side of the seam line. Repeat for the second seam.

Fold a $\frac{1}{4}$ " hem around the perimeter of the brim. Pin and topstitch $\frac{1}{8}$ " from the fold (Figure M).

5. JOIN THE BRIM TO THE SIDES.

With right sides together, align the side seams of the hat sides with the seams of the brim. Distribute the material evenly, pinning the bottom edge of the hat sides to the inside curve of the brim. Stitch using a $\frac{1}{4}$ " seam allowance.

Flip the brim down and finger-press the seam allowances up toward the inside of the hat. Edge-stitch the seam allowances to the hat sides, $\frac{1}{8}$ " from the seam.

6. ADD A BAND.

Apply waterproof glue around the seam where the hat sides meet the brim and press a length of ribbon (about 25") into place to create a hatband (Figure N). Allow the glue to dry. ✕



Big Ideas

A SELECTION OF THE HOTTEST GREEN GOODNESS ON THE HORIZON.

BY THE STAFF AT
TREEHUGGER
AND PLANET GREEN

TreeHugger and Planet Green have mined their extensive resources for the most forward-thinking people, products, and ideas that they think will influence us all. Here's what they've found.

Part clandestine underground activity and part green community building, **guerrilla gardening** uses creativity to turn desolate and neglected public lands into lovely green spaces, literally overnight.

Vacant lots, underused public squares, and back alleys are all prime targets for the surreptitious makeovers that can be cultivated with thoughtful native plantings and even food for the guerrillas and their neighbors.

When else do you get to dress up in all black and make a neglected part of your neighborhood more beautiful, all by the light of the moon?

Living walls, also known as **vertical gardening**, are a great way to recreate the sights and smells of a backyard garden inside your own home, and to clean the air of toxins in the process. Living wall stands are available at garden supply shops, and the planting method is similar to ordinary outdoor gardening (Figure A).

You'll want to choose plants that go well with your goals and the location of the garden. Azalea, bamboo palm, chrysanthemum, and spider plants are particularly good at cleaning the air, for example.

Waiting for the slow boat from China and settling for objects that don't quite fit are now history, with **on-demand design and manufacturing**.

The idea is simple: design a custom object; zap it to ponoko.com, a design service that also finds a manufacturer near you; then wait for it to arrive at your door. You can order everything from furniture to accessories (Figure B).

Every year on September 19, people in cities across the world put money in parking meters. But rather than parking a car in the spot, they lay down a patch of sod, marking the spot as a small, temporary public "park."

Park(ing) Day (parkingday.org) was conceived by Rebar, a San Francisco-based art collective



Photography by Getty Images (A); Derek Elley (B and E); Sam Murphy (C); David Graas (D); and Lisa Klappe (F)

ON OUR WISH LIST

We've been on the hunt for a prototype of DIY Aquaponics: using a slick, mutually beneficial closed-loop system to grow fish, fruit, and vegetables in your backyard. We think combining aquaculture (farming fish for food) and hydroponics (growing plants in water instead of soil) is a perfect way to connect ourselves to the planet without using up its resources.

Employing what amounts to an entire ecosystem, shrunk down to fit into a pond in your own backyard, this idea provides an opportunity to grow almost all of your own food. If you've got any great ideas, post them at craftzine.com/09/treehugger, or forums.treehugger.com/craftzine.



C

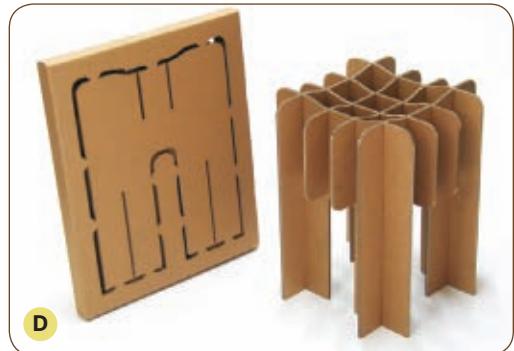
that's encouraging people all over the world to start their own annual event (Figure C).

David Graas came up with the clever finish-it-yourself stool. Made from cardboard and delivered in an ingenious flat package that turns into the stool itself, it's a blank canvas begging to be embellished (Figure D). If you're ready to really take the DIY spirit to the next level, download the design specs available at craftzine.com/go/stool and do a little rapid prototyping of your own.

Scrapile (scrapile.com) is the collaboration between designers Bart Bettencourt and Carlos Salgado, who work together to create modern furniture from scraps of wood they collect from local woodshops in Brooklyn.

Thanks to their evolving process that never employs the same materials twice, each piece is uniquely crafted and has an original backstory (Figure E).

Jo Meesters (jomeesters.nl) is a Dutch designer creating singular objects from green materials. Meesters combines technology and craftsmanship with a balance between aesthetics and innovation (Figure F). Using techniques that range from sandblasting to traditional needlework, Meesters creates unique objects without being kitschy or overdone. ☺



D



E



F



Discovery Communications' Planet Green is a media destination with a mission. With the first 24-hour eco-lifestyle TV network and companion website, it aims to document, preserve, and celebrate the planet. TreeHugger — part of the Planet Green family — is a popular site for cutting-edge green news and views, and is dedicated to driving modern sustainability into the mainstream. planetgreen.discovery.com



One-Track Mind

MICHELLE KAUFMANN SEES NOTHING BUT GREEN ON THE HORIZON.

BY TINA BARSEGHIAN



Architect Michelle Kaufmann has been working for years to make the “living green” mantra accessible for everyone, with her sustainably designed prefab homes, and with the recent launch of her website, blog.michellekaufmann.com, where she shares tips and project instructions that inspire our eco-consciousness. We asked her to share her thoughts about the thriving green industry and its potential.

Tina Barseghian: Eco-conscious living has hit the mainstream. What do you think has contributed to the growing consciousness of environmentalism?

Michelle Kaufmann: The green trend has grown exponentially, thanks to the incredible amount of media attention given to the climate crisis, in combination with soaring energy costs. People want to do right by the Earth, but they’re also interested in

ways to cut expenses — especially in this economy. The irony is that green used to be thought of as expensive and only for the wealthy. The truth is a lot of green solutions can cost more money upfront, but you recoup your investment relatively quickly and you see a big reduction in your monthly bills almost immediately. I use one-third the amount of water as my neighbors and my energy bills are \$0.

TB: Do you think the green movement is a trend in current lifestyle that will eventually give way to the next, or do you think it's well enough established that people will embrace it?

MK: This trend is based on a pretty brutal truth: the current climate crisis. I believe the trend will only grow as the climate crisis touches each of us personally in the years to come.

I really look forward to the day when green isn't a trend or even a choice, but the norm. That's why education is so important to me and why I love getting the opportunity to build homes for museum exhibits. These houses, like the *Smart Home* at Chicago's Museum of Science and Industry, serve as teaching tools that we hope will also inspire children to come up with green solutions for the future.

TB: What compelled you to start your blog?

MK: The main goal of my architecture firm is to make beautiful green design more accessible. Somewhere along the line, I started to feel a need to expand that goal and also focus on making sustainable, beautiful, and healthy living easy and available to all. I hope my blog is a simple, digestible, and actionable way for people to find ideas for making their lives a little greener.

TB: What do you want to accomplish in your lifetime as a designer and architect?

MK: I strongly believe that anyone who wants to should be able to live in a beautiful, green, healthy home, and my goal is to make that possible. Right now, the only thing standing in the way of that is finding a way to bring down the cost of owning such a home. My mission, my obsession, is to not only eliminate the premium currently associated with buying a green home but also teach people that the long-term savings of going green at home will more than make up for any upfront cost difference. ✎



Solar Power

PRESERVE HERBS WITH A SUN-DRYER
MADE FROM REUSED MATERIALS.

BY MICHELLE KAUFMANN



I love using fresh organic herbs when I cook, but they always come in big bunches when I invariably need only a few sprigs. So what to do with the extra? Dry them!

With materials you find lying around the house, you can make a lovely solar herb dryer. Use the power of the sun to dry herbs for yourself or to make holiday gifts for friends and family.

Photography by Kelly Melia-Teevan

» MATERIALS

» Wooden picture frame

» Wire mesh This is a great way to reuse an old window or door screen.

» Old wine corks (4)

» Eye screws (at least 6)

» Suction cups with hooks attached (2)

» All-purpose, nontoxic glue



A



B



C



D

PREPARE THE FRAME

1. Remove everything (glass and backing) from your frame until you're left with just the wooden piece, as shown in Figure A. If the frame has built-in metal clips for holding a picture in place, leave those in.

2. Measure the opening of your frame (Figure B).

3. If you're using screen mesh from an old window or door screen, first wash it really well. Cut 2 pieces of screen, one to fit exactly into the opening (we'll call this the "lower screen") and one slightly larger (Figure C). You'll use the 2 pieces of screen to sandwich your herbs.

4. Attach the lower screen to the back of the frame by simply gluing the edges down (Figure D).

5. The second screen must be removable, so if your frame already has built-in metal clips, you can use these for fastening the screen into the frame. If not, twist in some eye screws parallel to and just above the lower screen (Figure E). The number of screws

will vary based on the size of your frame. Turn the eyes parallel in order to slip the upper screen in and out. Turn them perpendicular to secure the screen once your herbs are in place.

6. On the back of your herb dryer, glue a cork to each corner so that when you flip it over it forms a little table (Figure F). This will allow the necessary air to circulate freely above and below flat-dried herbs. The corks will also help protect your window if you hang your dryer.

HANG THE FRAME

7. To prepare the dryer for hanging, you'll need 2 more eye screws and 2 suction cups. Screw the eye screws into the back of your frame, as you would if you were going to hang it on a wall (Figure G).

8. Stick your suction cups onto a window, spaced at the same interval as the 2 eye screws. You can also hook the suction cups on first, then hang everything at the same time (Figure H).



E



F



G



H

9. Place some herbs in your dryer (Figure I) and hang it up on a window that gets exposure to the sun. After about a week, leafy herbs should be ready; you can tell when they become brittle.

*** TIP:** Strong-stemmed herbs like rosemary, thyme, and sage can be hang-dried, while soft-stemmed and -leaved herbs can be flat-dried, which is why this dryer is designed to work just as well hanging in a window as sitting flat on a tabletop.

10. When you're ready to take the herbs out, just turn the eye screws parallel to the lower screen and slide the upper screen off. You can keep them in a clean, glass jar that's labeled and stored out of the sun. Crush dried herbs between your fingers before adding them to recipes to release the oils in the herbs and bring out their flavor. The herbs should last about a year. ☀



I

Read about Michelle Kaufmann and her other projects on page 48.



Unraveled

A PEEK INTO THE ONLY COTTON RIBBON MANUFACTURER IN THE UNITED STATES.

BY FAYTHE LEVINE



After working in many different fields, from science to fashion design, Milwaukee native Lorette Russenberger made the decision to buy a local manufacturing business 20 years ago.

With no knowledge of ribbon making, Russenberger bought the company, which was founded in the 1920s and had been shut down for more than two years. She renamed it Cream City Ribbon, after a historic nickname for the city of Milwaukee and its many cream-colored brick buildings.

Now her company is the only manufacturer of

cotton ribbon in the United States. "Years ago, there were a number of companies like ours, but when plastics came out, people were so taken with how cheap they were that most of those companies went out of business," says Russenberger, 54.

Unlike most ribbons, which are made with nylon, acetate, polypropylene, or polyester, the cotton

Faythe Levine, based in Milwaukee, runs her shop Paper Boat Boutique & Gallery, coordinates the annual Art vs. Craft fair, and is the director and co-author of *Handmade Nation*.



BACK TO THE FUTURE: Cream City Ribbon is run by women, who work with vintage German machinery.

ribbons at Cream City are not petroleum-based, a big draw for Russenberger. In addition, the factory uses water-based dyes for the cotton, post-consumer cardboard for spools and cartons, and degradable steel for its spool plugs. In fact, most of their packing materials are biodegradable.

Housed in a brick warehouse near downtown Milwaukee, the company's headquarters is packed full of loud, giant, beautiful, 1920s German ribbon-making machinery. Only women work in the factory, overseeing the production of endless yards of ribbon.

"I think it's because women are patient and detail-oriented, and maybe guys find it hard to go into the bar on Friday night and tell people they make ribbon for a living," Russenberger says.

Russenberger learned to use the vintage equipment from a man who had worked for the previous company for 30 years. Now she knows just about every part on every machine. "I'm pretty handy with tools, so I've been able to do a lot of the basic maintenance myself over the years, but it's always

a challenge to find people with good machine repair and machine shop skills," she says.

Making cotton ribbon is different than making any other ribbon on the market. Strands of cotton yarn are bonded together with glue, rather than woven. Spools of colored yarn are fed through eyelets to form the ribbon's width, in an infinite variety of colors, stripes, and borders. The strands are run through glue, then fed through rollers, dried, and spooled. With options that include adding text, patterns, and images, Cream City Ribbon creates a completely custom product.

This entire process happens in the small warehouse, where ribbon is laced, looped, and strung everywhere, looking like chaos to the untrained eye, yet magically ending up as perfectly wound spools of all-natural ribbon. ✎

» Cream City Ribbon: creamcityribbon.com

► For more photos, go to craftzine.com/09/creamcityribbon

Second Lives

A ROUNDUP OF RESOURCEFUL CRAFTERS WHO REVIVE ALL MANNER OF OBJECTS.

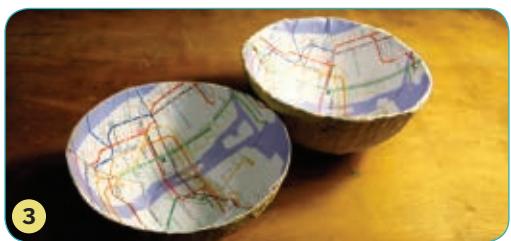
BY LAURA KINIRY



1



2



3



4

1. JUNK SEAT

Mulling what to do with a heap of old newspapers littering their Seattle apartment, **Grayscale** founders **Jonathan Junker** and **Seth Grizzle** decided to sit on it. Literally. Since their first foray into crafting Scrap Chairs from dumped corrugated cardboard, these boys have salvaged plywood scraps, plastic freight pallet slip sheets, and yes, newsprint, molding them into a series of seats cast from a slightly slumped papier-mâché model.

graypants.com

2. ELEGANT WASTE

With help from her students, Rio de Janeiro-based artist **Mano Bernardes** transforms discarded plastic, perfume vials, and PET bottles into works of wearable art. Bamboo toothpicks, tipped with pearls and strung from nylon, become a luxe necklace; a wire mesh sleeve morphs into a stylish bracelet with touches of tiny Swarovski crystals.

manacx.com

3. ECO-BOWL

Interstate 287 wasn't around in the 1950s, but that doesn't mean New York's vintage road maps are useless. **Pica Pica** designer **Liz Grotzohann** collects them from antique stores and yard sales to line decorative paper bowls she crafts from junk mail, brown bags, and packing material. She recently switched to no-VOC soy "acrylic" to seal each bowl's interior.

picapicadesign.net

4. NATURAL LOOP

Inspired by our cyclical connections with nature and each other, Philadelphia artist **Elissa Barbieri** founded **Loop LLC**, a one-woman sustainable stationery company. Barbieri's organic, flowing drawings and paintings come printed on 100% post-consumer recycled or kraft paper notecard, using only soy-based inks. Loop is also home to subsidiary **Doodlespark**, a collaborative card series designed by Barbieri and her mother.

welcometoloop.com

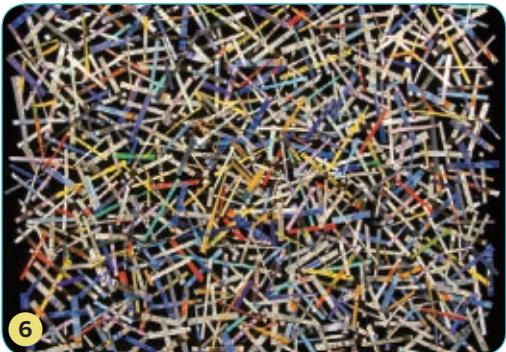


5

5. JACK AND THE GREEN STALK

If there's a way to green dreams, **Fidoodle** founder **Jen Bulthuis** has found it. The Toronto designer joins forces with seamstresses, woodcutters, and a writer (among others) to create fairy tale-influenced toys, prints, and art objects such as hand-printed puppet puzzles and upside-down tree mobiles. Bulthuis uses cotton, wool, wood scraps, organic sateen, nontoxic inks, and other natural materials to construct her Fidoodler-favored (those who Fidoodle) pieces.

fidoodle.com



6

6. CARD SHARDS

Want to do something interesting with expired credit cards? Send them to Philadelphia fiber artist **Amy Orr**. Along with driver's licenses, gas cards, and gift cards, Orr slices your once-valued plastic into unidentifiable triangles and slivers before mixing them with hundreds more and cross-stitching them into colorful and deceptively comforting textiles. Orr's palette also includes twist ties, dollar store multi-packs, and chicken bones.

amyorr.net



7

7. WOOL REVIVAL

What happens to wool sweaters once they've worn out? Indianapolis' **Cheryl Patterson** repurposes them into stylish **Felt Sew Good** shoulder totes and handbags. After shrinking her mostly thrift-store finds with heat and water to become thick, touchable felt, Patterson works each reinvented cloth into totable form. Bags are then lined with a selection of vintage materials, floral fabrics, or recycled wares.

feltsewgood.etsy.com



8



8. SCRAP DOLLS

Anyone who likes leftovers will have an affinity for **Karna Erickson**'s mismatched creations, from **Cocoon Designs** outside Chicago. Pieced together from a material hodgepodge that includes recycled sweaters, vintage buttons, leather coat patches, and dye-free eco-cotton yarn, her plush dolls are the most adorable creatures this side of Pikachu.

cocoondesigns.etsy.com

Laura Kiniry is a San Francisco-based freelance writer who's busy snapping photos and learning design when she's not writing articles and guidebooks.

The Future of Fashion



THE DESIGNERS OF PAMOYO GO OPEN SOURCE.

BY VICTORIA EVERMAN



Fashion designers are notorious for their fragile egos. But the creators of Pamoyo, a clothing line based in Berlin, have enough confidence in their designs to welcome input from the public at large.

"Our designs are open source," says 26-year-old Cecilia Palmer, the Swedish co-founder of Pamoyo, which makes its clothing patterns freely available

online. "We invite people — designers and craftivists — to join the creative process: to use our designs, redesign, and develop them."

Palmer and Frans Prins, a 28-year-old Dutch designer, set up Pamoyo in the heart of Berlin last year. "[Berlin is] a very inspiring place to live and work," says Palmer, "with the mix of subcultures, under- and overground, cliché and trash, and a



FEEL-GOOD FASHION: Modeled here are selects from Pamoyo's Styled With Heart collection. All items are made using organic and/or vintage fabrics. The pattern for the Shirt Deluxe (this page, left) is freely available at pamoyo.com, promoting creative collaboration.

constantly growing, international, creative community."

Embracing the fashion industry's aim to go green, Pamoyo uses organic cotton from Turkey and Uganda with verification from independent certifiers, as well as recycled vintage clothing. For each item of clothing sold, Pamoyo invests €2 in its associated nonprofit, the Grass Routes Foundation, which promotes sustainability in the fashion industry.

Pamoyo posts patterns of its designs online, which include V-neck tees, wraparound shirts, button-down blouses, and comfortable dresses. All are published under a Creative Commons license that allows anyone to freely share, remix, or build upon the design.

"We felt an urge [to make] creative, cool clothing, produced under fair, sustainable circumstances,"

Palmer says. "I believe firmly that creativity really has a lot to gain from collaboration, and that's how the open source concept started. We like to share our ideas, inspire, and get inspired from others. Pamoyo is a creative laboratory."

Approaching their second year in business, Palmer and Prins have a number of plans for the Pamoyo brand. "We are going to launch several small collections every year, instead of the common two seasons," says Palmer. "We will continue to make our designs open source, and look forward to more like-minded initiatives in fashion." ✎

» Pamoyo: pamoyo.com

» Grass Routes Foundation: grass-routes.org



Hydroponic Veggie Garden

GROW YOUR OWN WITH THIS COMPACT SYSTEM, PERFECT FOR THE URBAN GARDENER.

BY BROOKELYNN MORRIS



Why hydro instead of soil? Growing hydroponically has tons of advantages. It actually saves water! This project uses the same 5 gallons of water over and over again for a whole week. If you were watering into dirt, it would be difficult, if not impossible, to collect and recirculate the water.

Hydro also saves space. In a typical soil garden, the lettuce plant will

only grow as big as the 4" pot will let it. With hydroponics, the roots of the plants will actually grow right out of the pot, allowing the plant to get as big as it likes. Or at least as big as it can before you eat it!

Brookelynn Morris believes in the power of water. She has successfully produced hydroponic crops for 4 years, and each time, they get better and better. She does her best work in the bathtub, has an addiction to natural hot springs, and has been surfing for about a year. Viva H₂O.



» MATERIALS

- » Seeds
- » Coco or rockwool starting cubes
- » Perlite or vermiculite
- » Coco fiber or peat moss
- » 4" plastic pots
- » Growing tray A 12-gallon under-the-bed plastic storage bin works perfectly.
- » Drip emitters (2)
- » 5-gallon bucket with lid
- » Water
- » Plant food
- » Fine-grit sandpaper
- » Sharp knife
- » Nail and pliers
- » Something to set the growing tray on like a stool, a ledge, a pair of sawhorses, whatever you have that may work

1. START THE SEEDS.

Place 2–3 seeds (lettuce, in this case) into a moist seed-starting cube. Fill each cube (Figure A). I used a seed starting kit, with a tray and lid, but it's not necessary. Set them in the sun, being sure to choose a place safe from slugs and birds. In 1–2 days, the seeds should sprout. Water them as needed until they grow leaves (Figure B). When the leaves are looking sturdy, carefully lift the cube to check for roots poking out from the bottom (Figure C, next page). When the roots are vibrant and the plant seems strong, it's time to transplant. This first step should take 1–2 weeks.

2. CHOOSE A FLOOD TABLE.

This system is the simplest version I could design. If you are serious about hydroponics, consider purchasing a readymade flood table, which is built to fill and drain, and can easily be automated with a pump and timer. This system uses a homemade flood table that's hand-filled with water.

The amount of water used in this project is 5 gallons, so choose a container for your flood table with a capacity of 10gal–12gal. The goal is for the water to reach about halfway up the sides of the 4" pot when the table has been filled.

3. ADD THE DRIP EMITTERS.

Drip emitters are great little tools. Found in the irrigation supply section of most hardware stores and nurseries, they do just what you think: drip. They are rated based on their maximum gallons per hour (gph). For this project, the goal is for the table to hold 5gal of water for about 1 hour, so I used 2 drip emitters that are each rated 2gph.

In determining where to place the drip emitters, consider where you'll set the growing tray, and in turn, where you'll place the bucket. This example



C



D



E



F

uses a stool to hold the tray, and the bucket fits under the edge (Figure J).

To easily make a hole in the tray, use a hot nail. Hold the nail with pliers, and then heat it until it's very hot. I used my stove's gas burner. Once the nail is ready, puncture 2 holes in the bottom of the tray (Figure D). You can always make the hole wider, so start with a small hole, and see if the end of the emitter fits inside it. Scrape the melted plastic away with a sharp knife, and then sand it with fine-grit sandpaper to make it smooth. Push the emitter into the hole (Figure E).

*** TIP:** If the emitter doesn't seal completely, it'll be fine. But if the water gushes out really fast, try sealing it with epoxy or hot glue.

4. MIX THE MEDIA.

Plants grown in soil develop roots that uptake nutrients and minerals from dirt. When plants are grown hydroponically, they are grown in a sterile medium and fed only with a water and nutrient mixture.

To maximize your plants, they must be potted

into a mixture of media that will serve the plants in 2 ways. First, the mixture must hold a good bit of moisture, but not too much moisture. Second, it must allow plenty of air to circulate around the roots, because roots heart oxygen! If the mixture is too dry, the plants will starve and wilt. If the mixture is too wet, the roots will rot.

To give your plants the best of both worlds, use a base of dry, air-holding perlite and then add a portion of water-holding rich coco fiber (Figure F). Vermiculite and peat moss are acceptable substitutes, respectively.

If your climate is arid, add more coco to the perlite. If your climate is humid, add less. If you have a wet mix, water less. If you have a dry mix, water more. In Northern California, where this garden was grown, the mix used was 8 parts perlite to 1 part coco.

5. POT UP.

Make sure that the 4" pots you use have numerous holes in the bottom. The plants will wick food and water through these holes. If necessary, poke holes in the plastic. Fill the bottom $\frac{1}{3}$ of a 4" pot with



media. Gently place the cube and its start in the pot, then add media all around the sides and top of the plant until it's snugly in place (Figure G). Water the plant to finish the process. Set each pot into the flood table.

6. MIX THE NUTRIENTS.

Fertilizer for hydroponic gardens can be confusing, so keep it as simple as you can. This garden uses Alice's Garden All Purpose Plant Food. You can also try FoxFarm Liquid Plant Food, and the Flora Series from General Hydroponics. Plants grown hydroponically need all their nutrients to come from the water. They require 2 types of nutrients: macronutrients (nitrogen, phosphorus, and potassium) as well as micronutrients (molybdenum, zinc, cobalt, manganese, and others). Since this garden just grows lettuce, herbs, and small veggies, avoid complicated formulas, but be aware that not all fertilizers are suitable for hydroponics. They must offer both micro- and macronutrients.

Fill the 5gal bucket with water. Add the fertilizer per the instructions, and mix thoroughly (Figure H).

7. FEED THE PLANTS.

Slowly pour the bucket of mixed plant food into the tray. The food isn't poured onto the plant directly; it's poured into the tray, and it wicks up into the roots of the plant through the holes in the bottom of the 4" pots. Set the bucket under the drip emitter to catch the water and nutrients as they drip out (Figure I).

8. MAINTAIN.

Once the water has dripped out of the tray and back into the bucket, cover the bucket with its lid, as the plant food is photosensitive. Water the plants every day. If they seem wilty, water them twice daily.

The mixed nutrients will be eaten by the plants, and the water will also be consumed, so add more water to the mixture in the bucket as necessary. If the plant food starts to get a funky smell, make a fresh batch. Otherwise, replace the nutrient and water mixture every 7 to 10 days.

9. HARVEST.

When the lettuce is mature, make a huge salad, and then start your garden up again! ✕



To Knit or Not

THE WORTHY GET THE SPOILS.

BY STEPHANIE PEARL-MCPHEE

My friends, I've figured out a way to bring your holiday knitting under control and to cut your gift list down to size. I know you thought that a great way to show people how much you love them would be to knit them all presents. But hear me now: it is the reckless use of the word "all" that's the root of your problem.

You may have forgotten that there are two kinds of people in the world: the knit-worthy and the hopelessly knit-immune.

We can all spot the knit-worthy. Their eyes light up when they see wool, and they delightedly wear slightly crooked sweaters, oversized hats, or mittens with thumbs that are two different sizes. They show people that they got a knit gift, and they wear it to holiday dinners. They put on hand-knit socks immediately and call them their "best socks," or even their "real socks," understanding immediately and instinctively that they've been wearing store-bought impostors until this moment.

These people understand the gift of knitting, and that hours of affection are hidden inside something like a hat. These are the people who should go back on your list for next year.

The knit-immune are easy to spot, too. They open a hand-knit present, stare at it for a second as if you've just given them a certificate for a dental cleaning (thoughtful, but not fun), then thank you ever so politely. Meanwhile, you can't quite figure out why they aren't throwing themselves on the floor, prostrating themselves with glee that they've gotten a plain brown hat.

If you're like me, you didn't give up on these people the first year. You figured it's not that they don't like hand knits (because that's just not possible). You figured you just knit them the wrong thing, and that next year, in order to avoid this moment, you should knit mittens or a scarf instead of a hat.

But the flaw isn't in the object. The knit-immune truly think that a knitted hat is just that, a hat, and for them it holds no magic. No sense of the hours you spent on it, no sense of the esteem you must hold them in to have spent those hours on them. Some people really don't understand what knitting actually is, and those people are not knit-worthy.

You should — brace yourself — take them off the list.

This is ironic to the point of pain for most knitters, because the knit-immune are exactly who we want especially to knit things for. Knitters feel sadness for those folk, and in our hearts we're all on a conversion mission: we don't want everyone to knit, but we do want them all to respect it.

So you keep moving the knit-immune to the top of your list, burying them in fiber of all sorts, and trying to impart the joy of knitting; when taking them off the list could save you time and help prevent another one of those holiday knit-a-thons that your family has come to call the "episodes."

You may have forgotten that there are two kinds of people in the world: the knit-worthy and the hopelessly knit-immune.

I've discovered the best people to put on your list, the people worth knitting for to the point of desperation, the people who truly respect, admire, and are made to feel deeply cherished by receiving a piece of knitting: other knitters. Knit for them, knit for the worthy, and pare back the list. Your very sanity may depend on it.

Stephanie Pearl-McPhee is a knitter and writer living in Toronto with her long-suffering husband and daughters. She's written six books, the latest of which is *Free-range knitter: The yarn harlot writes again*. She blogs at yarnharlot.ca.



PERFECT GREEN GIFTS MADE WITH LOVE

We've created this handy icon and sprinkled it throughout the issue to mark lots of projects that make great gifts. Now it's easy to give the gift of green. So start crafting!



Mix-and-Match Greeting Cards

COMBINE 3 PAPER-CRAFTING TECHNIQUES TO MAKE TRULY CUSTOM CARDS.

BY DIANE GILLELAND



Photograph by Sam Murphy

Here are 3 simple paper-crafting techniques you can combine and recombine to create gorgeous holiday cards. I've used machine sewing, heat embossing, and paper

embroidery to make 2 very different sets of greetings. What other variations can you come up with?

Diane Gilleland produces CraftyPod (craftypod.com), a blog and podcast all about making stuff.

» MATERIALS

- » Blank cards
- » Glue stick
- » Scissors
- » Masking tape
- » Decorative scrapbook paper (optional)
- » Adhesive photo corners (optional)

FOR SEWING:

- » Sewing machine

» **Thread** I used variegated polyester thread and metallic thread; you can also use all-purpose thread.

- » Hand-sewing needle

FOR HEAT EMBOSsing:

- » Rubber stamp of your choice

- » Embossing ink

» **Embossing powder** Powder and ink are sold in scrapbooking stores, or at rangerink.com.

- » Soft paintbrush

» **Heat gun** I use a Marvy Uchida Heat Tool, available at marvy.com.

FOR PAPER EMBROIDERY:

- » Crewel needle

- » Pearl cotton embroidery floss

- » Long quilting pin

» **Padded surface** such as a cork trivet or folded felt

Machine Sew

1. ADJUST YOUR MACHINE.

When you use your sewing machine to sew on paper, it's a good idea to switch to a heavy-duty needle and a teflon presser foot, if available (Figure A). You may also need to loosen the tension a bit — make a few rows of stitches on a test card to see if this is the case.

2. PRACTICE FIRST.

Use your test card to sew a practice row before you work on an actual card. Some decorative stitches will need further tension adjustments, and you'll want to know this before you start stitching on your handmade cards (Figure B).

3. TYING OFF.

At the end of a seam, take the loose end of the thread on the front of the card and thread it onto a hand-sewing needle. Then sew it through to the back of the card (Figure C), and tie the 2 ends in a double knot. Clip off the excess thread.

Heat Emboss

1. INK UP AND STAMP.

Generously ink up a rubber stamp with embossing ink (Figure D). This ink is often clear, so look for its sheen on the stamp to make sure you have enough coverage. Then press the inked stamp firmly onto the greeting card.

2. APPLY THE POWDER.

Use a soft paintbrush to pick up the embossing powder from its container. Hold the brush over the stamped design and tap it to scatter the powder. Repeat this process until the stamped design has a generous coating of embossing powder (Figure E). Then tap the card over a wastebasket to remove any excess powder.

3. HEAT.

Turn on the heat gun and hold it over the embossing powder, moving it constantly (Figure F). After a few seconds, the powder will begin to melt and turn shiny. Continue heating until all the powder has melted, then allow the embossing to cool before handling.

As a special bonus, we're giving you a card to use for the next project. Just rip the card out and follow the instructions for embroidery or sewing.



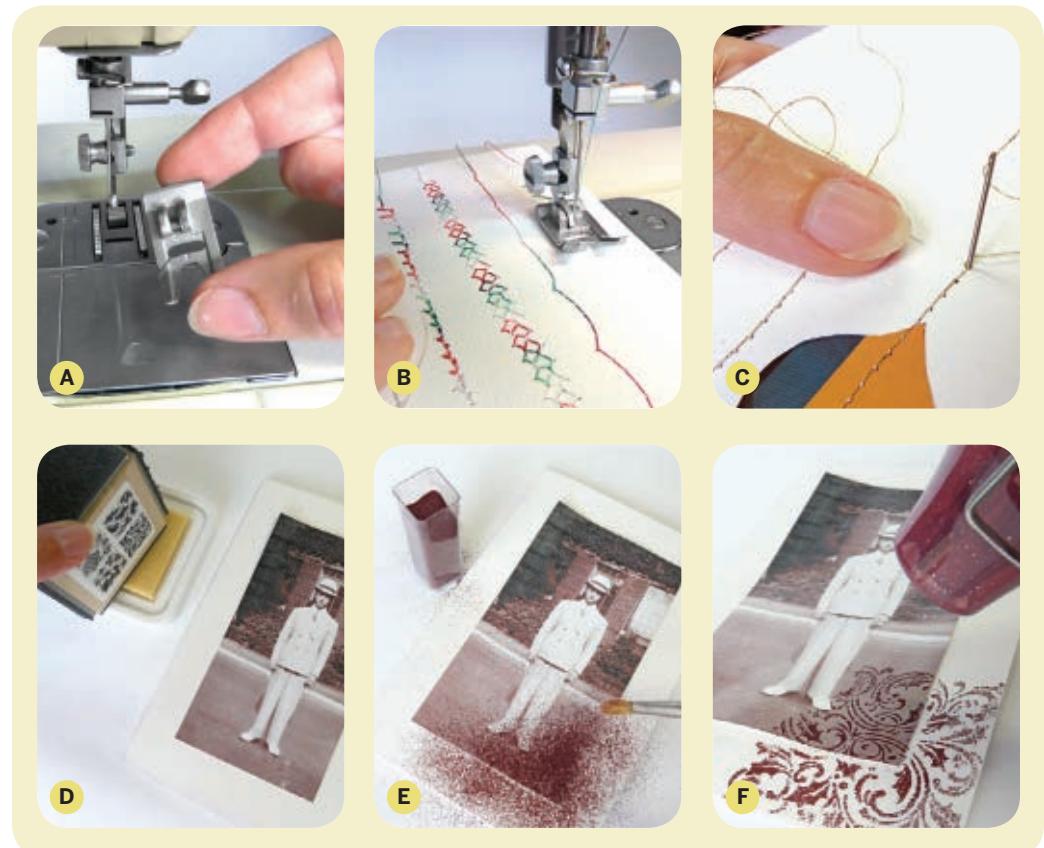


Fig. A: Install a heavy-duty needle and a teflon presser foot on your sewing machine for best results. **Fig. B:** Practice all stitches on a test card before sewing on the actual card. **Fig. C:** Thread the loose end onto a needle and pull it to the back of the card.

Fig. D: Ink up a rubber stamp with embossing ink, and stamp the card. **Fig. E:** Use a paintbrush to sprinkle embossing powder thickly over the stamped design. **Fig. F:** Keep the heat gun moving to avoid burning the photo and the card.

Embroider

1. PLAN AND POKE.

Decide what design to embroider on your card. Open the card flat and place it on a padded surface. Place a pattern or sketch over the front of the card and use a quilting pin to poke the holes you'll need for embroidery through the cardstock (Figure G, next page).

2. TAPE THE ENDS.

Instead of knotting the floss at the beginning and end of stitching, secure the ends with small pieces of masking tape (Figure H). They'll lay flat and keep the card from getting bulky.

3. STITCH.

Follow your pre-punched holes to embroider on the card (Figure I).

Vintage Photo Cards

1. FIND YOUR IMAGE.

You can find lots of vintage images online. Try a group search on flickr.com for "vintage photographs." But be sure to get the owner's permission before using these images.

If you're using your own old photographs for this project, I recommend that you scan them and print copies onto photographic paper instead of using originals.

2. PREPARE TO EMBELLISH.

Adhere the photo to the cardstock with a little glue stick before doing any sewing, stamping, or embroidery. If you like, you can add some adhesive photo corners as well (Figure J).



G



H



I



J



K



L

Fig. G: Place a sketch of your embroidery design over the card and use a pin to punch holes where you'll need to stitch. **Fig. H:** Instead of knotting, tape the floss ends to the back of the card with masking tape. **Fig. I:** Follow your pre-punched holes to embroider

on the card. **Fig. J:** Adhesive photo corners are a nice touch on vintage photo cards. **Fig. K:** Secure the junk mail cutouts to the card with a glue stick. **Fig. L:** Wrap the loose ends of thread around to the back and secure them with masking tape.

Junk Mail Cards

1. START COLLECTING.

Save magazine subscription cards, postcards, and other cardstock junk mail. Cut any silhouette you like — I've used an ornament motif here, but the possibilities are endless (Figure K).

2. GLUE THE CUTOUTS.

Adhere the cutouts to the card with a little glue stick before doing any sewing or embroidery. If you want to heat-emboss the cutouts, do so before gluing them to the card.

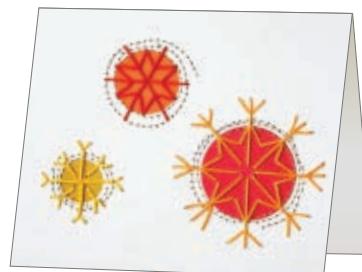
3. SECURE THE BACK.

If you run machine stitching off the edge of the card, as I've done here, don't worry about knotting the threads at the back of the card. Instead, just wrap

both loose ends around to the back and secure them with a small piece of masking tape (Figure L).

Finishing the Cards

Glue a coordinating piece of decorative paper to the inside front of the card, to cover up the back of your sewing and embroidery. Write a quick message and you're done! ✎



Photography by Diane Gilleland (top) and Sam Murphy (bottom)



Fancy Feltwork

TRANSFORMING OLD WOOL SWEATERS INTO
NEW CREATIONS NEVER FELT SO GOOD.

BY TIFFANY THREADGOULD



Wash a wool sweater in the washing machine and you'll see it shrink to child-sized. This, my adult-sized friends, is called felting.

Agitating wool in water causes the fibers to bind onto each other and shrink. The great news is that this binding action creates a dense, soft material whose raw edges won't fray.

I'll show you how to convert old sweaters into a scarf and potholder, and you can use this same felted wool

for other crafty creations. (Felting works best with 100% wool sweaters.)

The next time your favorite wool sweater accidentally slips into the wash and shrinks to oblivion, take another look. See it as raw material for your next craft project. You might even start shrinking sweaters on purpose.

Photograph by Sam Murphy

Tiffany Threadgould is a design junkie who gives scrap materials a second life. Her business, RePlayGround (replayground.com), sells recycled goods and features DIY projects.



A



B



C



D

» MATERIALS

- » Old wool sweaters (2)
- » Fabric scissors
- » Washing machine
- » Dryer
- » Detergent
- » Ruler
- » Embroidery floss
- » Sewing needle
- » Straight pin

Make a Scarf

1. FELT YOUR SWEATER.

Put your sweater in the washing machine on the hottest setting. Add a small amount of detergent, and wash. Then dry on the hottest setting.

2. TRIM AND CUT.

Trim off any hem along the bottom. Cut a continuous spiral around your sweater about 6" wide (Figure A). You'll want your scarf to be about 50" long.

3. EMBELLISH YOUR SCARF.

Turn on your craftiness to personalize your scarf. Embellish it with yarn and other fabric scraps. Weave yarn through the scarf by cutting notches along the edges about 1" apart, then threading the yarn in and out of the holes (Figure B). Bundle up in your cozy new creation.



Make a Potholder

Wool is a natural fire retardant, so it works well as a potholder. That doesn't mean you should put it directly on a flaming stove, but it will resist fire better than cotton or polyester.

1. FELT YOUR SWEATERS.

Follow Step 1 from the scarf project to felt 2 wool sweaters in contrasting colors.

2. CUT YOUR PIECES.

Cut a 7" square from each sweater. Round the corners (Figure C). Then cut a third piece 4" x $\frac{3}{4}$ ". This will become the hang tab.

3. ASSEMBLE THE POTHOLDER.

Stack the 2 squares with their right sides facing out. Fold the hang tab piece in half. Insert its open ends between the 2 squares in a corner and pin in place (Figure D). Then pin around the perimeter of the potholder.

4. BLANKET-STITCH THE PERIMETER.

Thread your needle with embroidery floss and tie a double knot. Start a stitch to the left of the hang tab and about $\frac{1}{4}$ " from the edge. Then pull the floss up and around in a loop, coming out at the same starting point. Thread the floss through the top of the stitch (Figure E).

Stitch up and around, making a second stitch about $\frac{1}{4}$ " from the first. Before pulling the floss tight, bring the needle through the top of the stitch (Figure F).

Continue stitching $\frac{1}{2}$ " from the previous stitch and bring the needle back through the loop before you pull the stitch tight. Stitch around the entire perimeter of the potholder in this way (Figure G).

5. FINISH WITH A RUNNING STITCH.

When you come back around to the hang tab, simply sew a running stitch through it (Figure G). Secure the floss on the ends with a double knot and start using your new creation. ✎



Reclaimed Vase

MAKE A PAPIER-MÂCHÉ VESSEL OUT OF AN OLD PLASTIC CONTAINER.

BY NATALIE FRIEDMAN



Awhile back I started noticing how many plastic containers I had in my life. And while many are recyclable, I thought there had to be some cool way of reusing these things too.

I made my first vessels from tennis ball cans — they're the perfect size for storing long paintbrushes. Since then I've used yogurt containers, laundry detergent bottles, pill bottles,

and food containers. It has completely changed the way I look at my recycling. Who knows, my next artistic masterpiece may be in there.

When not tending to her two most exciting projects, Max (8) and Helen (2½), Natalie Friedman spends her time painting, sewing, drawing, and of course making all manner of papier-mâché items at her home in Oakland, Calif.

Photograph by Sam Murphy



A



B



C



D

» MATERIALS

» **Container** For this project I used a big laundry detergent bottle.

» **Newspapers**

» **Mixing bowl**

» **Flour, water, and salt for mâché paste**

You can also use white craft glue or wood glue and water. Alternately, you can use wallpaper or wheat paste.

» **Acrylic matte varnish, or gesso and acrylic paint** to decorate the vessel

1. PREPARE A CONTAINER.

Find a nice plastic container. Clean it and let it dry.

2. PREPARE NEWSPAPER STRIPS.

Rip sections of newspaper into strips approximately $\frac{1}{2}$ "–1" wide by 3"–5" long. You'll need a lot of strips. I usually rip a whole newspaper so I don't run out.

3. MIX MÂCHÉ PASTE.

In a bowl, mix your papier-mâché paste. The simplest recipe is 1 part flour to 2 parts water with a few tablespoons of salt to prevent mold. The consistency you want is that of thick pancake batter. Add more water or flour as necessary (Figure C).

Another simple recipe is to dilute white craft glue or wood glue with water. Use approximately 2 parts glue to 1 part water.

I also like to use wallpaper paste or wheat paste. Follow the directions on the box. These mixes usually have mold prevention in them, and I like to add a little craft glue to the mix.



E



F



G



H

4. COVER THE CONTAINER.

Dip a strip of newspaper into the paste to coat it, wiping off the excess with your fingers (Figure D, previous page). Starting at the top of your container, drape your strip over the top edge so that approximately 2" of the strip is on the inside of the container. Continue adding strips like this, all the way around the top edge of the container, overlapping the strips (Figure E).

Once you've covered the top rim, add more overlapping strips to cover the whole container, even the bottom. This is your first layer. I usually apply each layer either vertically or horizontally, so I can keep track of where I have already papered.

5. ADD SCULPTURAL DETAILS (optional).

You can wad up pieces of newspaper and press them onto the surface to add sculptural details (Figure F). Shape the wad as the wet paper becomes pulp-like and is easily manipulated. Paste some strips over the top of the wad to attach it to the container.

6. REINFORCE THE CONTAINER.

To make your container durable, you'll need to add

several layers of papier-mâché. Allow some time for the piece to dry between layers, although it doesn't need to be completely dry to start the next layer. I wait until a piece is slightly tacky to the touch, which can take between 1 hour and 1 day, depending on the weather. The more layers you add, the stronger the piece will be. I usually do 3–6 layers.

After the final layer, let the piece dry completely. This usually takes a couple of days, depending on the weather and how much wadded newspaper you've used to add detail (Figure G).

7. FINISH.

After you've added all the layers, you have some choices. You can apply a clear coat of acrylic matte varnish to keep it looking like rough newsprint papier-mâché. Or you can gesso the whole surface, paint it with acrylic paint, and varnish it (Figure H). I'm sure there are many other possibilities. ✎

NOTE: The papier-mâché surfaces are not waterproof. If you want to put water inside, make sure the water doesn't come above the papier-mâché on the inside rim.



Button-Up Bud Vase

CROCHET A COZY THAT'LL TRANSFORM A BOTTLE INTO A CUTE VASE, OR USE IT AS A BOTTLE WRAP.

BY LINDA PERMANN



When my local recycling plant stopped accepting glass bottles, I wanted to find a way to reuse them, so I came up with this simple crocheted cozy. The buttons make it easy to change out the bottle if you need to wash or empty your new "vase." It also doubles as a great way to wrap a gift of wine, flavored vinegar, or anything else that comes in a bottle.

This pattern works up quickly using the double crochet stitch, so it's easy enough for beginners. For a colorful display, make it in a variety of colors to use when you empty your next six-pack.

Linda Permann is a freelance writer and craft designer who loves to recycle. See what she's up to at lindamade.com.

» MATERIALS

» **Worsted weight yarn** Any yarn will do, and you'll need only a small amount, so you can use your scraps. I used Cascade Yarns 220 Superwash, 100% Superwash wool, 3½oz, 220yds, in #883 blue.

» **Buttons, about ½" diameter (9)**

» **Empty beer or soda bottle** This pattern was made for a 12oz Corona Light bottle.

» **U.S. size F5 (3.75mm) crochet hook**

» **Yarn needle**

» **Embroidery needle (optional)** Depending on the size of your buttonholes, you may also need a thinner embroidery needle to sew the buttons to the cozy.

Finished size: 9" tall × 2½" diameter. This cozy will fit most standard beer or soda bottles. Check out my tips for customizing your cozy at craftzine.com/09/bottlecozy if you'd like to cover a different bottle.

Gauge: First 3 rounds measure 2½" diameter.



Fig. A: To get started, work 10 dc into the ring.

Fig. B: Chain 3 at the start of each round. Fig. C: After working the first 3 rounds, check to see that the work is slightly wider than your bottle; if not, add more

rounds. Fig. D: After your bottom circle reaches the desired width, dc into each stitch for the next 3 rounds to build the height of the bottle. Your work will begin to curl into a cup shape.

ABBREVIATIONS

sl st	slip stitch
ch	chain
hdc	half double crochet
dc	double crochet
dc2tog	double crochet 2 together
lp	loop

SPECIAL STITCHES

dc2tog (decrease): *Yarn over, insert hook in first stitch, yarn over and draw up a loop, yarn over again and draw the loop through the first 2 loops on the hook; repeat from * in second stitch, yarn over and draw through all 3 loops on hook.

PATTERN

Make an adjustable "magic ring." (To learn how, go to craftzine.com/go/magic.)

Round 1 Ch 3 (counts as dc here and throughout), 9 dc in ring, sl st in beginning ch to join — 10 dc (Figure A).

Round 2 Ch 3, dc in first dc, 2 dc in each remaining dc of round, sl st in starting ch to join — 20 dc (Figure B).

Round 3 Ch 3, *2 dc in next dc, dc in next dc; repeat from * around, ending with 2 dc in last dc, sl st in beginning ch to join — 30 dc (Figure C).

Round 4 Ch 3, dc in next dc, dc in each dc around, join with a sl st in top of beginning ch — 30 dc (Figure D).

Rounds 5–6 Repeat round 4.

Row 7 Ch 5, dc in next 29 dc, turn — 29 dc, 1 ch-5 lp (Figure E).

Row 8 Ch 3, dc in next dc, dc in each dc across, turn — 29 dc (Figure F).



E



F



G



H

Fig. E: At the beginning of row 7, ch 5 to form a button loop, then dc in the next 29 stitches. **Fig. F:** For row 8, work back across row 7 (instead of in the round). Turn the work at the end of each row from now on.

Fig. G: To make a decrease, dc2tog over 2 stitches — the stitch looks like this before you draw the last loop through the 3 loops on your hook. **Fig. H:** Sew on the buttons with a length of yarn, button up, and enjoy!

Row 9 Ch 5, dc in first dc, dc in each dc across (including turning ch), turn — 29 dc.

Rows 10–15 Repeat rows 8 and 9 three times.

Row 16 Ch 3, dc in next 3 dc, dc2tog over next 2 dc, *dc in next 4 dc, dc2tog over next 2 dc; repeat from * 3 times, dc in last 5 dc, turn — 25 dc (Figure G).

Row 17 Ch 5, dc in first 2 dc, dc2tog over next 2 dc, *dc in next 2 dc, dc2tog over next 2 dc; repeat from * across, dc in last dc, turn — 19 dc, 1 ch-5 lp.

Row 18 Ch 3, dc in next 4 dc, (dc2tog over next 2 dc, dc in next 5 dc) twice, turn — 17 dc.

Row 19 Ch 5, dc in first dc, dc in each dc across — 17 dc.

Row 20 Ch 3, dc in next dc, dc in each dc across — 17 dc.

Row 21 Ch 5, dc in first 3 dc, (dc2tog over next 2 dc, dc in next 3 dc) twice, dc2tog over next 2 dc, dc in last 2 dc, turn — 14 dc, 1 ch-5 lp.

Row 22 Ch 3, dc next dc, dc in each dc across,

turn — 14 dc.

Row 23 Ch 5, dc in first 3 dc, dc2tog over next 2 dc, dc in next 3 dc, dc2tog over next 2 dc, dc in last 4 sts, turn — 12 dc, 1 ch-5 lp.

Row 24 (edging) Ch 2 (counts as hdc), sl st in first dc, (hdc, sl st) in each st across — 12 hdc, 12 sl sts. Fasten off and weave in the ends.

On the straight side of the cozy neck, use yarn and a yarn needle to sew a button across from each ch-5 button loop. Place each button over the first and second dc from the straight edge and sew in place with an X (Figure H), then weave the yarn through the next row to put it into position for sewing the next button. Repeat until all buttons are attached, then weave in the yarn ends. Slide the cozy over the bottle and button it up. ✎

⊕ See craftzine.com/09/bottlecozy for size adjustments.



Furoshiki Fabric Folding

WRAP THAT'S AS GOOD AS THE GIFT.

BY JIMMY HO



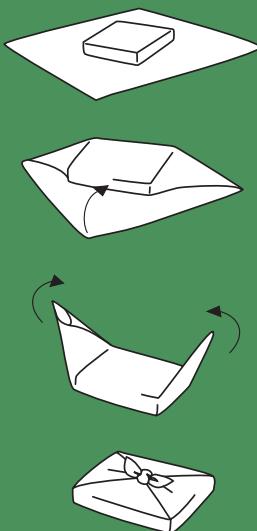
You may have spent long hours making your gift, but don't be surprised if this wrapping steals the show. *Furoshiki* is an ingenious Japanese fabric-folding method that dates back to the 8th century and uses techniques similar to origami.

Furoshiki can be made from many

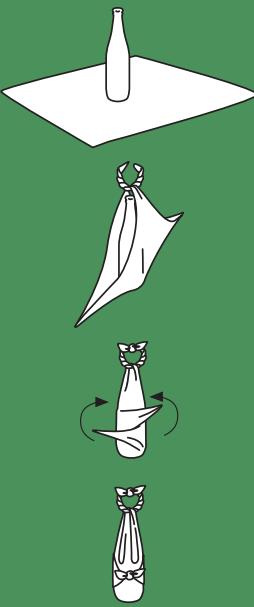
kinds of fabrics, including silk, cotton, wool, rayon, and nylon. Most of these techniques come from Chizuko Morita, author of *Gift Wrapping with Textiles: Stylish Ideas from Japan*.

Jimmy Ho, president of furoshiki.com, aims to promote furoshiki as a symbol of environmental consciousness and preservation of Japanese culture.

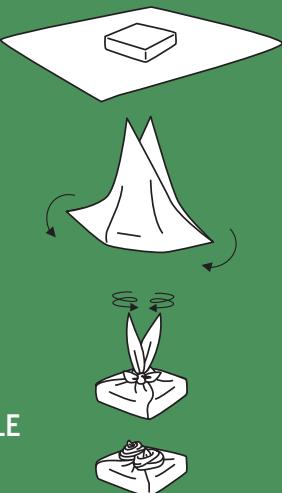
BASIC WRAP



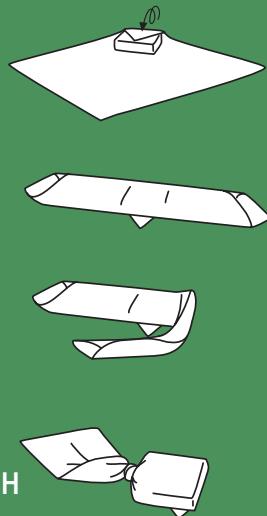
ONE BOTTLE WRAP



DOUBLE ROSE WRAP



GOLDFISH WRAP



Here are just a few of the ways to wrap gifts with furoshiki. Simply follow the illustrations. Learn more techniques at furoshiki.com.

A FEW POINTERS:

- » In general, cotton should be tied tightly, silk tied lightly. In most cases, tie as firmly as possible, because loose knots that stretch may come undone easily.
- » To tie a strong knot, hold the ends and pull the

corners firmly. Pulling on parts of the cloth other than the corners may weaken the knot. Avoid tying small, tight knots at the ends of the fabric. Tie at a reasonable distance from the corner, leaving at least $1\frac{1}{2}$ " of material from the end of the knot.

- » To untie a tight knot, loosen it little by little. To untie square knots, try pulling the corners in opposite directions to raise the knot, then hold the knot with one hand, and pull on the cloth with the other. ✕



T-Shirt Tote

UPCYCLE THAT OLD TEE INTO A TOTE.

BY THE DESIGNERS AT BURDASTYLE



We all have piles of old T-shirts lying around, the ones we just can't seem to part with. But don't call Goodwill just yet. We'll show you how to turn those dust collectors into something useful; an everyday purse or carrying bag.

We got the idea for this bag while

we were working on our own reusable grocery bag pattern, the Charlie bag. Our intern Katie Leaver took the reins and came up with this jewel.

BurdaStyle is a place for people who sew, with style. Download copyright-free sewing patterns, learn with sewing tutorials, share your creations and skills, find inspiration, and connect with people just like you. burdastyle.com

**A****B****C****D****E****F**

» MATERIALS

» **T-shirts (1–2)** Use 2 if you plan to make the bag reversible.

» **Ruler**

» **French curve**

» **Chalk**

» **Scissors**

» **Sewing machine**

» **Serger (optional)**

1. FLIP.

Take one of your old T-shirts (Figure A), flip it inside out, and lay it flat across the table.

2. MARK AND MEASURE.

With your ruler and a piece of chalk, draw a straight line from the bottom of one armhole to the other (Figure B). Measure the length of that line and mark the center. Now make 3 chalk marks, $\frac{1}{2}$ " below the center and at both ends $\frac{1}{2}$ " below each armhole (Figure C).

3. DRAW THE CURVES.

Take your French curve template and draw a curved line from the mark $\frac{1}{2}$ " below center to the right edge of the collar at the shoulder seam (Figure D). This line should look like a J. Turn over your French curve, and repeat on the left side of the collar, making a reverse J.

Draw another J curve that connects the top of the left shoulder to the bottom of the armhole at the $\frac{1}{2}$ " mark. Repeat on the right shoulder with a reverse J (Figure E).



G



H



I



J

4. CUT.

With your scissors, cut all 4 of these lines through both sides of the fabric (Figure F, previous page). If you want to make a reversible bag, as we did, use this piece as a template for cutting out a second bag, and follow Steps 5 and 6 for this second piece as well.

5. REMOVE THE SEAMS.

Cut across the bottom of the shirt, taking off the original hem, and then cut across the shoulder seams separating the front from the back (Figures G and H). Make sure to remove the original serged seam at the shoulders.

6. SEW.

Take the 2 front straps and bring them together, creating a single rounded shape, and pin. With your sewing machine, sew straight across the straps with a $\frac{1}{2}$ " seam allowance (Figure I). Press the seam allowance to one side, and sew down the seam allowance to the strap (Figure J). This is called a *flat felt seam*, and it's very durable. Repeat

with the backside straps.

Sew across the bottom of the shirt with a $\frac{1}{2}$ " seam allowance, creating the base for the bag.

7. FINISH.

Now serge the edges (Figure K). If you don't have a serger, you can always use a zigzag stitch or a decorative stitch to add interest.

To make a reversible bag, put the bag's wrong sides together, making sure to match seams and curves, and serge them together at all the handle edges. This will hide all the unfinished seams and give your bag strength when holding all your essentials.

8. EMBELLISH.

Now have fun decorating and embellishing. We created ruffles with the hems we cut off, by gathering each strip with a basting stitch down the center. We hand-stitched these to the front of the bag, making sure to catch only 1 side of the fabric, switching from color to color (see opening photograph on page 78). ☀

Craft:

Holiday Gift Guide

makershed.com



For the crafty types on your holiday gift list, check out the **Maker Shed** for unique ideas.

You'll find kits, tools, books, and other covetable items inspired by projects from the pages of CRAFT magazine: LED hula hoops, sock monkeys, embroidery kits, finger puppets, beads, and much more. Plus, the long-awaited arrival of the collector's set of CRAFT: The Second Year.

makershed.com

Happy shopping!



Maker SHED

DIY KITS + TOOLS + BOOKS + FUN

makershed.com

► Complete your collection!



SOCK MONKEY

This creative starter kit will have you making a "Finnoola Peach" monkey faster than you can say "eek eek."



FASHIONING TECHNOLOGY

Get the top book on smart crafting — because LEDs are the new sequins.



FINGER PUPPETS

These sweet puppet kits — a dog and steak or bunny and carrot — feature eco-friendly felt packaged in recycled boxes.



LED ORNAMENTS

Light up your tree with these LED felt ornaments. Choose from three — reindeer, dove, or snowboarder. No soldering necessary!



COIN PURSE KIT

Knit the basic shape of these super cute wallets in a snap, then felt, and embellish with your own creative inspiration as you see fit.



ROBOT CHARM

Made from shiny electronic components salvaged from TVs, VCRs, and computers, these unique charms also come with an 18" nickel ball chain.

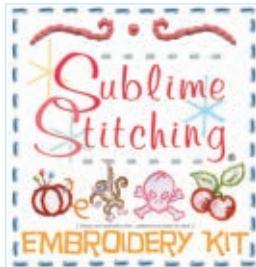


AND DON'T FORGET BACK ISSUES!



CRAFT LEATHERMAN

The complete tool for fixing, cutting, hacking, and crafting, this laser-etched Leatherman is a surefire collector's item.



SUBLIME STITCHING

One tidy package with everything you need to get started stitching, even if you've never held a needle and thread.



WOOLPETS ANIMALS

Needle-felting beginners and pros will love making these adorable creatures. Choose from a penguin, sea turtle, or panda bear.



PENGUIN STUFFIES

Pink penguins? Why not? Or choose the classic black when you buy this kit to make soft and cuddly arctic stuffies.



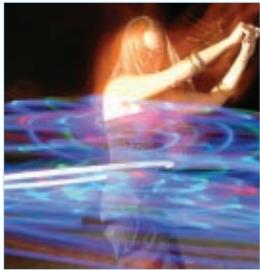
MONSTER KITS

Make a friendly neighborhood mini-monster, as seen in CRAFT, Volume 06. No two mini-monster kits are alike. Good for all skill levels.



BLINKYBUGS

Have fun assembling these little electro-mechanical insects that respond to movement and vibrations by blinking their LED eyes.



LED HULA HOOPS

As shown in CRAFT, Volume 06, with the right parts you can make your very own LED Hula Hoop. Because sometimes you want to dance in the dark.



BEAD SIMPLE KITS

Create the perfect necklace for yourself or as a gift with this complete kit. Includes beads, wire, clasp, and illustrated instructions. All you need are pliers.



SUSHI WALLET KIT

Three "a la carte" patterns depicting delicious morsels of sushi are on the menu in this knit-to-felt kit, which also includes yarn and needles.

DISCOVER DIY KITS, TOOLS, BOOKS, AND MORE AT makershed.com.

CRAFT BOX SETS

The First and Second Years

For the uninitiated, these sets are the perfect intro to CRAFT magazine's inspirational projects, packaged in a fetching box. And for the converted, the box sets show you're a true fan.



"CRAFT magazine is do-it-yourself good design for a new generation of internet savvy, cell phone toting, design loving crafters. I was going to say 'it's not your grandma's craft magazine' but my grandmother really likes reading CRAFT"

— DIANA ENG
FASHION DESIGNER



Welcome to the second year of CRAFT, a project-based magazine celebrating the do-it-yourself modern craft movement.



AVAILABLE NOW FROM makershed.com

Craft: PROJECTS

► 82

Mosaic Table

► 90

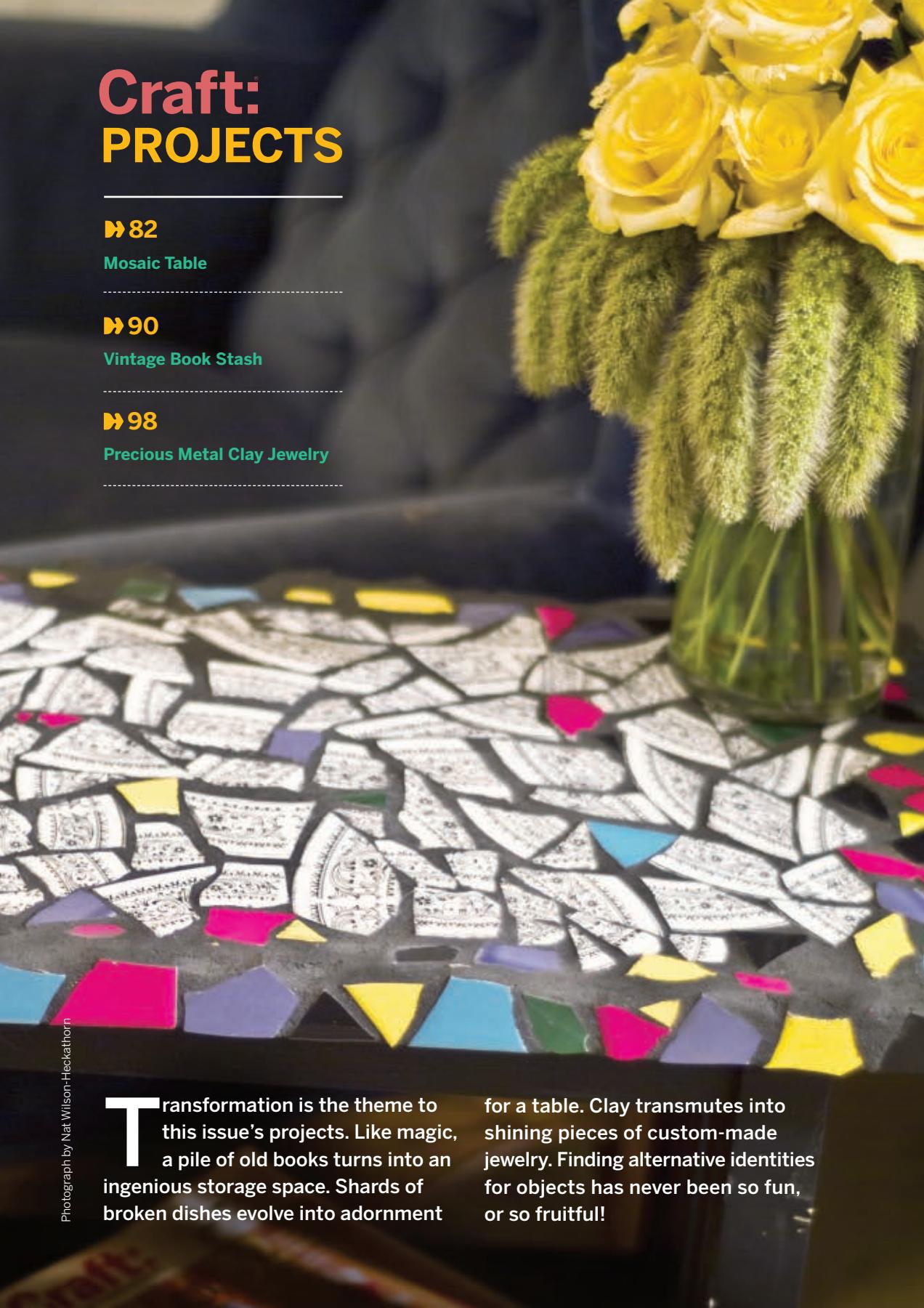
Vintage Book Stash

► 98

Precious Metal Clay Jewelry

Transformation is the theme to this issue's projects. Like magic, a pile of old books turns into an ingenious storage space. Shards of broken dishes evolve into adornment

for a table. Clay transmutes into shining pieces of custom-made jewelry. Finding alternative identities for objects has never been so fun, or so fruitful!



MOSAIC TABLE

By Brookelynn Morris

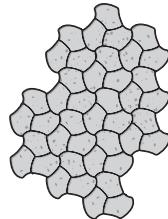


BEDECK A WOODEN TABLE WITH YOUR OLD (BUT MEANINGFUL) PLATES AND CERAMICS.

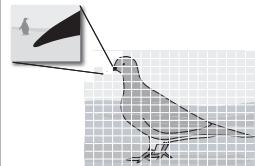
▶ I am a klutz. I break dishes all the time. This is why I like mosaics. It's a wonderful way to make amends to all my precious pieces of pottery. "Sorry, Teacup, you can be a picture frame now! Oops, too bad, Vase, your flower-holding days are over, but please, live on as this pretty planter."

The most intimidating part about creating mosaics is getting dirty with adhesive and grout. But I promise, it's not that bad. The glue can be cleaned with hot water and soap, and working with grout is much easier than you might think.

It's OK to forgive yourself — you can turn accidents into art.



» Tessellation is the tiling of similar shapes without overlap, and can be seen in everyday objects such as street pavement.



» Photo mosaics generated by a computer may be comprised of thousands of smaller images, usually of the same subject, pieced to create a large mosaic.



» La Maison Picassiette in Chartres, France, was the home of Raymond Isidore, who was so obsessed with mosaics that he spent from 1938 to 1964 covering all the furniture, walls, and outside of his home with mosaic designs.

WHAT YOU'LL NEED



[A] Grout

[B] Bucket to mix grout in

[C] Sponge and an old rag

[D] Margin trowel

[E] Tile nippers

[F] Leather gloves

[G] Safety goggles

[H] Rubber gloves

[I] Various hammers

[J] Plates and tiles to be broken into pieces

[K] Pointed trowel

[L] Tile adhesive

[M] 80-grit sandpaper

[N] Old saw

[NOT SHOWN]

Wooden table to mosaic

Tile and grout sealant
(optional) suggested if the table is to be left outdoors

WARNING: Breaking glass and ceramics is dangerous. I'm talking flying shrapnel here. Wear the goggles. Use the gloves. Cover everything with a towel. Don't get hurt!

► BREAK UP OLD DISHWARE AND TILES TO CREATE A BEAUTIFUL TABLE

Time: 4–5 Days Complexity: Medium

Before you start breakin' stuff and gluing everything down, it can be helpful to make a plan. This tabletop is a simple pattern, with the color used sparingly in the design. There's not much structure — just a bright border with a few chips of color mixed in with the black and white china. This makes the mosaic a somewhat spontaneous creation. If you have greater ambitions for the mosaic, it's crucial to draw out your design in advance. Use colored pencils to map out placement in full color. This step will allow you to work faster, and with very satisfying results.

1. CHOOSE AND PREP YOUR MOSAIC SURFACE

1a. Mosaics can be created on any surface that you can glue something to. Be certain that your choice is sturdy, as tiles, adhesive, and grout can be quite heavy. For this project, select a wooden table that has ample weight-bearing tolerance. Then clean your surface (the tabletop) and make sure it's dry.

1b. If the tabletop is smooth, it will need some roughing up. Sanding and gouging will help the adhesive bond well to the wood. Use 80-grit sandpaper to scuff the wood. Don't be concerned with unevenness. With an old saw, score the tabletop. Drag the saw horizontally across the table to grate it further.



2. CHOOSE YOUR TILE

This might be the best part of the whole project! Mosaics are eye-catching and meaningful because of the tesserae — the colorful bits of tile and pottery that make up the mosaic. Every crafter is drawn to her individual aesthetic, or has a color scheme she is partial to. Let these variances in your personal art guide your choices when creating and gathering tesserae. If you like, you can try not to purchase anything new for your mosaic. Use leftover tiles from your neighbor's bathroom, or save favorite dishes that have cracks and chips. Including meaningful pottery in a mosaic is a wonderful reuse. Choose colors and patterns you like, and don't forget to consider the grout — it's also available in many colors.



3. BREAK IT UP

Historically, Roman and Byzantine tesserae were *smalti*: opaque glass cubes that were cut with a chisel. Other tesserae included small pebbles, coins, and mirrors. For this project, we'll make the tesserae by breaking up larger ceramic tiles and old plates. There is no perfect method for creating tesserae — while you can get pretty close most of the time to the shape you want, there's always an element of surprise when breaking things. If you're using glass, it can be scored with a glass cutter to increase the chance the glass will break along a particular line. Mosaic glass cutters are useful for that task. But with tile and dishes, the key is patience, and a willingness to work with what you get.

3a. To prevent the pieces from flying through the air with great force, wrap the dish to be broken in an old rag. With the heavier hammer, hit the plate once in the center, through the rag. Check to see how the pieces look. If you'd like to make them flatter, or to achieve a specific look, rewrap them in the towel and use the lighter hammer to chip away at them.



3b. Breaking ceramic tile is similar to breaking plates, with a few differences. Some tiles, when hit with a hammer, tend to crack into perfect pieces, while others crumble away. This has to do with the tile itself, but you can adjust your breaking technique if you notice the tiles are crumbling. Set the tile on top of a hammerhead, drape it with a rag, then gently hit it with another hammer. Breaking tiles over a fulcrum like this will give you greater control over the final pieces, and should cause a good crack, instead of a bad crumble.



3c. Once you've broken the tile into pieces, it can be broken down further using tile nippers. Place a piece of tile in the nippers, cover it with a rag, and then squeeze the nippers. They will break the tile fairly accurately every time. Tile nippers are invaluable for creating (mostly) square tesserae.



4. STICK IT ON

Choose a tub of pre-mixed tile adhesive and follow the manufacturer's directions. Wear rubber gloves for this task.

4a. With a trowel, smear a thin layer of adhesive over your tabletop. Once the first layer of adhesive has been spread, you'll have to work quickly to set the tesserae before the adhesive dries, usually about 45 minutes. So, with that in mind, only cover as much of the surface with adhesive as you can cover with mosaic pieces in that time. If the adhesive does dry before you set your pieces on it, scrape it with the trowel and, if necessary, add another thin layer of adhesive.



NOTE: It's important to keep the adhesive off the front of the tile. Try as hard as you can to keep it all on the back. This will save you a lot of work in the end. If adhesive does end up on the front of the tile, you must clean it off.

4b. Select the first of your tesserae and cover the back with a thin layer of adhesive. Then place it on your surface. Cover the next mosaic piece with adhesive and set it very close to the first, aiming for about $\frac{1}{4}$ "– $\frac{1}{8}$ " of space between them. Continue to lay out all the pieces in this way.

NOTE: When mixing plates with tiles, you'll find that different pieces have different thicknesses. Smear a thin layer of adhesive onto the thick pieces, and a thicker layer of adhesive onto the thin ones. The goal is to have a flat surface, so the amount of adhesive will need to be adjusted to keep all of the tesserae level.



5. CURE AND CLEAN

5a. After setting all the pieces, use a damp sponge to wipe off any stray adhesive while it's still wet. Let the mosaic dry according to the directions on the adhesive. Generally this will take about 24 hours.



5b. After 24 hours, return to the project and scrape off any bits of adhesive that may be stuck to the front of the tesserae. Also remove adhesive that may be stuck in between the pieces. You want to ensure that the space between the pieces will be filled with grout, not glue.



6. GROUT YOUR MASTERPIECE

6a. Put on a fresh pair of rubber gloves, then mix the grout as directed on the package. The grout should be on the thick side — a nonpourable consistency. Be certain to thoroughly stir in the water. Scrape down the sides of the bucket; there should be no dry grout in the mix.

6b. Drop a good amount of the mixed grout onto your tabletop (and its fresh mosaic). Using a trowel, cover the surface, and fill in all spaces with the grout. The edges will need some shaping, so use your fingers and hands to press the grout around the edges, and to sculpt the top and sides. Massage the grout in well.



6c. Let the grout dry for a short time, again referencing the product's directions. In about 10–30 minutes it should be set well enough to begin removing the excess. Scrape away any grout that will come off with the trowel. Then use a wet sponge to very carefully clean up the tesserae. If you moisten the grout too much, you'll remove it from where it has set in between the pieces. The best technique is to dab it gently with the sponge. After most of the excess grout is removed, there might still be thin smears of grout on the pieces. Use a paper towel to clean them up even more. It can be tricky to get the table clean while the grout is wet. Just remove as much as you possibly can, and once the mosaic has dried, you can gently scrape the rest away.



7. FINISH WITH A LAST CLEANUP

Once the grout has dried (generally after another 24 hours) the table can have its last cleanup. Brush or scrape away any grout left on the surface of the tesserae. If you plan on using the table outside, seal it with a tile and grout sealant. Otherwise, your hard work is done, and you've got wonderful, lasting art!



FINISH X



The Indirect Method

Some very complicated patterns do not lend themselves to being placed spontaneously. If you're interested in making a design and want to lay out the tesserae first, consider using the indirect method.

Draw a pattern on butcher paper, and then use craft glue to stick the tiles in place, facedown on the paper. Once the

tiles have been glued in place, carefully lift the paper and invert it onto a surface that has been prepped and covered with tile adhesive.

Remove the paper from the front of the tiles by wetting it with water to dissolve the craft glue. Your image should be just as you laid it on the paper — picture perfect!



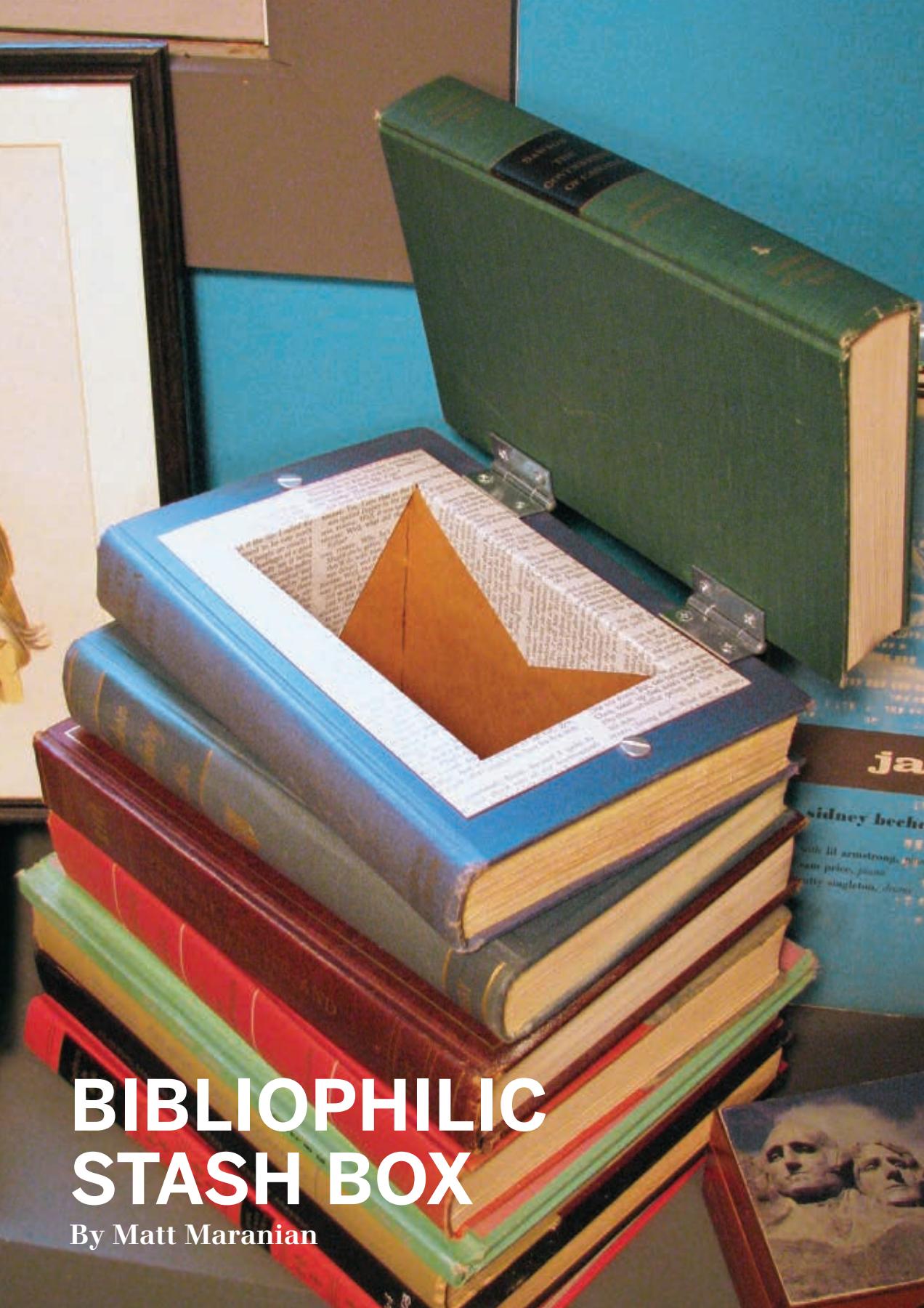
TILE FEVER

Mosaics from around the globe, ancient and modern.

A: *Black Princess* by Judit Bozsár (flickr.com/photos/stiglice) **B:** The Hazrat-e-Masumeh Shrine in Qom, Iran

C: Third-century Roman floor tiles (flickr.com/photos/smohundro) **D:** Floral mosaic tiles for sale at twinbrooks.etsy.com

E: Mosaic pumps by Carol Shelkin **F:** A reclining nude in Ephesus, Turkey **G:** Wall-to-wall mosaics at the Church of the Savior in St. Petersburg

A stack of various colored books (blue, red, green, yellow) is shown. A blue book is open, revealing a white rectangular box containing a small brown pyramid-shaped object. The background shows more books and a framed picture of Mount Rushmore.

BIBLIOPHILIC STASH BOX

By Matt Maranian

REPURPOSE LIBRARY DISCARDS TO CREATE A CONCEALED CACHE THAT'S FIT FOR A SMALL-TIME JEWEL THIEF.

► Admit it, you've got something to hide. There's gotta be some little secret private thing you keep stashed in the back of a drawer or deeply sandwiched between your mattress and box spring — perhaps you've even got it stowed in some elaborate cubby that requires a stepladder and a screwdriver to access.

Maybe the goods aren't against the law, and maybe they wouldn't reap much at a pawnshop, but if it's special enough to keep under wraps, that's reason enough to give it a proper hiding place.



» Just when you thought all the big diamonds had been found, in September 2008 a mining company in Lesotho unearthed a 478-carat diamond.



» Some believe that the word *stash* is a blending of *stow* and *cache*. Or is that *cash*?



» Artist Barclay Douglas created a wearable wig from four vintage books, even going so far as hand-curling each "hair."

WHAT YOU'LL NEED



[A] Collection of hardcover books lacking relevance or value. An excellent source: library discard sales.

[B] Drill with $\frac{3}{8}$ ", $\frac{9}{32}$ ", and $\frac{5}{32}$ " drill bits

[C] Jigsaw

[D] Spring clamps (2)

[E] C-clamp (1 or more)

[F] Ruler

[G] X-Acto knife

[H] $1\frac{1}{2}$ " zinc hinges (2) with screws

[I] Common craft or carpenter's glue

[J] 8-32x1" binding post extenders The exact lengths and number are determined by the height of your book stack; I used a total of fourteen 1" extenders for this project.

[K] 8-32x2" aluminum binding posts (2) I found them at my local hardware store in the section where they sell rivets, wing nuts, ball bearings, and machine screws. Mine are manufactured by Hillman, and they are sold by the piece, not in packages.

[NOT SHOWN]

Pencil

Cardboard

Scissors

Sharpie marker

Sawhorses (2) or another reasonable support for sawing and drilling

Whisk broom or large, dry paintbrush

Gorilla Glue

Heavy cardboard

Hot glue gun

► RECYCLE CASTOFF BOOKS INTO A SNEAKY SAFE

Time: 4 Hours (plus glue cure time) **Complexity:** Medium

1. SELECT AND CONFIGURE THE BOOKS

Larger-sized hardcover books free of their dust jackets work best, and the trim size and number of titles are completely dependent upon how vast you want your cache (the books used here were approximately 6½"×9" to 8½"×11"). The overall configuration used here measured 12" tall, allowing for a stash 9" deep. The top and bottom books of the stack remain intact, serving exclusively as the safe's "door" and base.

Tear 2–3 pages from the largest book, preferably the front matter on the heaviest paper, and set them aside. The smallest book of the stack will determine the stash perimeter. Measure and cut a cardboard template for the cache boundaries within the cover of the smallest book, leaving at least 1½" of solid cover trim on all 4 sides. You'll be using this template repeatedly. Stack the books from largest to smallest, bottom to top. Remove the top book (the "door") and set it aside.

2. MARK AND HOLLOW THE BOOKS

- 2a.** Center your template on the book to be positioned on the top of the stack (under the "door" book). Trace the template onto the book cover with a Sharpie marker.



- 2b.** Use the spring clamps to hold the book closed, and place the book over a pair of sawhorses (or another viable support). Use the C-clamp to secure the book to the sawhorse, making sure that the book's cut lines clear the sawhorse supports.



2c. With the $\frac{3}{8}$ " drill bit, drill 1 hole just inside each corner of the traced template border — these 4 holes will serve as points of entry for the jigsaw blade. Insert the jigsaw blade into 1 corner hole, and cut along each traced line, stopping, removing, and repositioning the blade at each corner. Depending on the size of the book, you might find it necessary to stop and adjust the clamp or vise positioning to accommodate the saw foot.

When cutting, work slowly without forcing the blade, allowing the saw to do the work. While cutting the final line, reposition the sawhorses so that the center section of the book is supported from underneath, in order to keep the cut pages and cover from jumping and separating while the blade is in motion.



2d. With the $\frac{9}{32}$ " bit, drill 2 holes on the cover, one centered about $\frac{3}{4}$ " above the top of the hollow and the other $\frac{3}{4}$ " below the bottom of the hollow. These will be the channels for the binding posts.



2e. Using a whisk broom or a dry paintbrush, clear the sawdust from the book and reposition it at the top of the stack configuration. Working from within the hollow, mark the inside of each cut corner onto the cover of the book below with a Sharpie. Remove the hollowed book, and using those marked corners as your guide, trace your template onto the next book. Repeat the drilling and hollowing process with all but the bottom book in the stack.



3. BIND AND SECURE THE STACK

3a. The flat head of the binding post is smooth. The head of the threaded binding post screw is slotted. Starting with the smooth-headed post, attach as many extenders as necessary to create a post equal to the height of the hollowed stack. Working from the stack's bottom book, slip the open end of the assembled posts through each drilled channel, 1 book at a time. When the top book is placed, the open-threaded end of the binding post should reach flush (or just shy) of the top book's cover. Top the open-ended post with the binding screw, and tighten only enough to secure the stack.



NOTE: For a tighter stack, you can add a couple of thin dots of Gorilla Glue between the covers of each book, as per product directions, but this is not necessary.

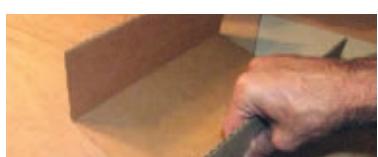


3b. Smear a very scant line of Gorilla Glue on the cover of the solid bottom ("base") book, along the area on which the last hollowed book makes contact with the base book's cover. Place the bound stack on top of the base book and allow the glue to set. Adding some extra weight to the top of the stack — extra books or anything heavy that will keep the stack pressing against the area of contact — will help to make a stronger bond.



4. BUILD THE CACHE WALLS

4a. From within the hollow, measure the depth of the cavity from the cover of the base book to the top edge of the top cut cover (the depth of the stack assembled here was 9"). Using a ruler and an X-Acto knife, cut 4 pieces of heavy cardboard the length of the depth measurement (in this case 9"). Next, make the width of each piece of cardboard match the measurements of your original template, less $\frac{1}{4}$ ". For example, the template used here measured $4\frac{1}{4}'' \times 7''$, so 2 pieces of cardboard were cut to $4'' \times 9''$, and 2 pieces were cut to $6\frac{3}{4}'' \times 9''$. Then run a bead of hot glue along the cut edges of the narrow pieces, assembling an open-ended box.



4b. Slide the box into the hollow. The top edge of the box should be flush with the cut edge of the top cover. If it stands a little too high, trim it to fit. If it stands just shy of the cut open edge, that's fine. Once the fit is satisfactory, remove the box from the stack.



5. FINISH THE CACHE

5a. Place one of the reserved book pages flat on a work surface, and center an open end of the box onto the page. Trace the outside edges of the box onto the page. Place the box back into the hollow.

5b. Draw an X within the tracing. Now trim, leaving a $\frac{3}{4}$ " border around the tracing. Using a ruler to guide you, cut both lines of the X with the X-Acto knife, and fold each cut tab over the edge of a ruler (the side of the page facing down will be the topside).



5c. Brush the backside of the page with glue. Place the page with the pointed tabs positioned into and against the walls of the cache box, smoothing all areas of the page to ensure contact.



6. HINGE THE DOOR

6a. Place the “door” book on your work surface, with what’s to be its underside facing up. Working along its paged edge, place each hinge 1" from each end of the cover, so that the hinge is lying flat and the hinge pin rests over the cover’s edge. Mark the screw hole positions with a Sharpie.



6b. Using the $5/32"$ bit, drill each hole just deep enough to accommodate the screw. You may need to use your hand or a spring clamp to place pressure on the cover to keep the pages from separating while drilling. Brush the dust from the cover, and align the first hinge with the drilled leads.



Working with 1 drilled lead at a time, squirt just enough hot glue into the lead to fill it, and immediately slide the screw into place before the glue begins to set. Repeat with the 3 remaining holes.



6c. Position the hinged book at the edge of the top hollowed book, so that the unattached hinges lay flat and the hinge pins rest over the edge of the cover. Mark the screw placement as before. Remove the book, drill the screw leads, and use the same hot glue method to secure the remaining hinge screws.

Close the lid, allow the glue to set, and gather your stashables!



FINISH X



PAGE TURNERS

These artists and crafters see books as a medium, not just a good read.

A and B: Gravity-defying sculptures by Donald Lipski, one installed at the Kansas City Public Library, another on a gallery wall (donaldlipski.net) **C and D:** Delicate cut paper fantasies by Su Blackwell spring up from open pages of old books (sublackwell.co.uk) **E and F:** Artist Thomas Allen photographs his seductive pulp fiction cut-outs (thomasbarry.com) **G:** A book-munching bug by Robert The (bookdust.com) **H:** A different take on the book stash from San Francisco's Curiosity Shoppe (curiosityshoppeonline.com)

PRECIOUS PENDANTS

By Robyn Kleinhans



MAKE A CHARM NECKLACE USING PRECIOUS METAL CLAY.

▶ Precious metal clay (PMC), developed in the 1990s by the Mitsubishi Materials Corporation, is actually powdered metal suspended in a clay-like binding medium. You can mold it, stamp it, shape it, file it, carve it, glaze it, and texture it while it's in its clay-like form. After air-drying, the finished piece is fired either by a torch or in a kiln. During the firing process the binding medium burns off, leaving molecules of metal that have no choice but to fuse together. The finished product is a shiny sculpture of silver or gold!

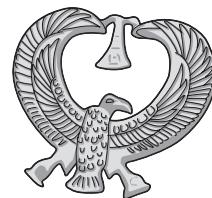
This user-friendly material has opened up many new possibilities for people to create one-of-a-kind jewelry in a relatively short time, with no prior jewelry-making experience required. Let's begin!



» Dr. M. Morikawa of the Mitsubishi Materials Corporation developed precious metal clay as a way to combine the history and molding techniques of ceramics with the art form of jewelry making.



» To celebrate Play-Doh's 50th anniversary in 2006, Hasbro launched a limited-edition cologne spray of the modeling clay's signature scent.



» Highly skilled in jewelry making, the ancient Egyptians wore jewels primarily to ward off evil spirits.

WHAT YOU'LL NEED



[A] Small plastic container

[I] 3 1/2" length of PVC pipe ($\frac{1}{2}''$ – $\frac{1}{2}''$ diameter) to roll out your PMC clay

[B] Burnishing tool

[J] Old playing cards to gauge for thickness. Tape together 2 sets of 4 cards each.

[D] Small paintbrush to smooth any cracks

[K] Sculpey clay for mold making, available at any hobby store

[E] 3M flexible sanding pads

[L] Nonstick work surface A document protector works well.

[G] 6 grams silver Precious Metal Clay Plus (PMC+) available online or check your local craft or bead shops

[M] Butane torch with a mesh screen to hold your jewelry while firing; available at kitchen supply stores. A firebrick can be used in place of a mesh screen.

[NOT SHOWN]

Olive oil so PMC doesn't stick to your work surface or fingers

Small relief patterns for your pendant molds (3)

Choose anything with an interesting pattern that you'd like to depict on your pendants, such as rubber stamps, leaves, shells, even small plastic toys. These items should be $\frac{3}{4}''$ across.

[H] Clay sculpting tools

Toothpick or drinking straw

Tweezers for handling jewelry when hot

Small glass jar for quenching jewelry

Misting bottle

Jump rings to secure your finished piece

► SHAPE A SHINY NECKLACE WITH FOUND OBJECTS AND PMC

Time: 2–3 Hours Complexity: Medium

1. THINK IT THROUGH

When working with PMC, think through the entire project before starting — this material, unlike regular clay, can be expensive to waste (thus the name precious!).

Before beginning your project, read through all the instructions and consider the following design questions:

- » **What are you going to make?** If making a pendant (as in this project) or earrings, how will the piece hang when worn?
- » **Will you need to attach a jump ring for a chain or cord to go through?** Or will the bail (loop) be integrated into your piece?
- » **Will the piece have texture?** Texture can be applied on both sides of your project if you roll out your piece 4–6 cards thick.
- » **Are you going to make a mold to help shape your clay?** If so, follow the instructions enclosed with your Sculpey first.

Other things to consider:

- » PMC works best when compressed or worked in toward the center of your piece rather than smeared out toward the edges. You want your finished piece to be smooth around the edges and comfortable to wear.
- » Your piece will shrink 10%–12%, so size your piece accordingly.
- » Rings should not be attempted for this first project; you will need to purchase additional items and you'll need the shrinkage formula for rings.

2. CHOOSE YOUR PATTERNS

Before making molds for our 3 pendants, we need to choose 3 patterns. Almost anything with a relief pattern can be used to make a mold. Leaves, flowers, patterns on rocks, shells, small plastic toys, or rubber stamps can make wonderful and unusual patterns and shapes. I made one of my patterns with leftover clay and the others with rubber stamps. For this project you'll make 3 small molds, each not exceeding $\frac{3}{4}$ ", so your patterns should be no larger than $\frac{3}{4}$ " across.



3. MAKE THE MOLDS

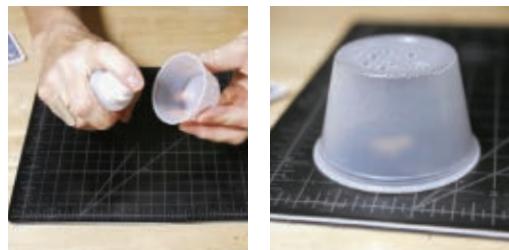
3a. Pinch some Sculpey and roll it into a $\frac{3}{4}$ " ball. Smash the ball down until it's about $\frac{1}{8}$ " thick and approximately the shape of your pattern. Now press your pattern gently into the clay, making an even impression. Remove your pattern. Make 2 more molds of the same size with different patterns.

3b. Bake all 3 molds according to the manufacturer's instructions. After the molds are done baking, remove them from the oven — they'll be hot to the touch, so use caution.



4. STICK IT ON

4a. Create a microclimate for your nonstick work surface by misting your small plastic container with water. Place the plastic container upside down in the upper right- or left-hand corner of your work surface — this will house the metal clay until you need it.



4b. Coat your PVC "roller," work surface, hands, and any tools you may be using with olive oil. Then take out your PMC and put it under your plastic container.



4c. Place your 2 sets of playing cards 2" apart in the center of your work surface.



5. CREATE YOUR PENDANTS

5a. Take about $\frac{1}{4}$ of your clay (leaving the rest safely inside its container) and place it between the 2 sets of cards on your work surface. Gently place the PVC roller on your lump of PMC and lightly push the clay down. Use a gentle touch to roll evenly, picking up the clay and turning it as necessary, to achieve the size you want. Stop rolling when the PVC roller lies evenly on both sets of cards (think of the PVC pipe as a level).



5b. Pick up your rolled out PMC and gently press it into your mold. Make sure to apply enough pressure to get the details in your mold, but not enough to tear your clay. Then carefully remove your PMC from the mold.



5c. To create a bail (loop) to accommodate your chain, use a slim drinking straw as a form and simply bend your piece at 1 end around the straw. Then the bail for the chain actually becomes a part of your design. Or, if you'd rather attach your piece with a metal jump ring, as those shown in the opening photo, use a toothpick to place a hole about 2mm in from the outer edge. Not too close! Make your hole large enough for a jump ring to go through. Remember, the hole will shrink about 2%, but you can drill it out afterward with a small handheld drill and a 1.5mm bit, if need be.

5d. Check the edges of your piece. If there are any jagged edges that you don't want to use as part of your design, gently work the rough edges in toward the center of your clay pendant.

*** TIP:** If you find that your piece is beginning to dry out, simply cover it with a small piece of plastic wrap or put it back into the microclimate for about 10 minutes.



6. DRY THE PIECES

6a. You can either air-dry your pieces overnight, or put them into an oven or toaster oven set to 275°F for about 30–45 minutes. Use tweezers when removing your pieces from the oven — they will be very hot.

6b. Check to make sure your pieces are completely dry by placing them on a small mirror. If there is any condensation under your pieces, there's still moisture and they need more time to dry. No condensation indicates the pieces are ready to fire.

7. PREPARE TO FIRE

7a. When your pieces are bone dry, they become very fragile! Use sandpaper to gently smooth out any rough edges. Handle your creation with a light touch, sanding the edges with extreme care while supporting the piece. Avoid handling the delicate areas of your pieces as much as possible.

7b. Prepare a small glass jar with water to quench your piece after firing. Then dim the lights in your work area so that you'll be able to see the color change.



⚠ CAUTION: Before firing your pieces, make sure you and your environment are protected! Tie your hair back and make sure your workspace is clean and safe by keeping flammables and loose clothing away from the area.

8. READY, SET, FIRE!

Now you're ready to fire. Firing requires keen observation — it's important that you keep the flame moving around the piece so it won't burn or lose too much heat.

8a. Place your item on a mesh screen or firebrick, on top of a fireproof surface. Turn on your torch according to the torch manufacturer's directions. Hold the torch at a 45° angle, about 3"-6" away from your piece. Remember to keep the torch moving — don't keep the flame on one area! Slowly heat the piece, using an even, circular motion. The item will begin to smoke.



8b. Continue moving in a circular motion until the piece catches on fire — this is the binding agent burning away. Once it's on fire, keep your torch on, but redirect the flame away from your piece until the burning stops.



8c. As soon as the burning stops, move in again with the torch, continuing the circular motion until the piece turns a peach color. Watch carefully so that your piece doesn't get too orange. If you can't see the color change, it may be because your lights are too bright. Set your timer for 3 minutes, slowly moving in and out as necessary, attempting to maintain the light peach color. You may notice your piece shrinking in size; this is normal. If your piece is too hot, it will melt by first turning a bright silver color. If this happens, remove the heat immediately. If the piece loses its color, bring it back to its peachy color and start your timer again.

8d. When the firing is complete (the peachy color is held for 3 minutes.), turn your torch off and let your piece cool naturally. To quench your piece, use tweezers to gently pick up your item and place it in a jar of water. Be careful!

⚠ CAUTION: Don't touch the piece with your fingers. Use tweezers!

9. POLISH YOUR PENDANTS

Once you've fired all 3 of your pendants, you're ready to use your brass brush and burnishing tool to give your pieces a high polish. Support your jewelry while applying even pressure with your tools to get the finish you want.

Presto! Add a jump ring, slip on your cord, and show off your metallic creations.



Antiquing

If you want your piece to have an antique look, you can use a chemical acid solution found at jewelry supply stores. Just follow the manufacturer's instructions. The solution can be painted directly onto the charm. The reaction with the air causes an oxidation process to occur. When the desired color is achieved, dip the charm into a baking soda solution made up of 2Tbsp baking soda to 5 parts water. Plain water will stop the oxidation process but the baking soda neutralizes the solution.

FINISH X



Photography courtesy of the artists

ADORN YOURSELF

You can make an amazing array of jewelry with PMC, from rings to bracelets to pendants.

A: An elegant ring inspired by banana leaves, from tzstudio.etsy.com **B:** Pumpkin earrings by [chiakiikeda jewelry.com](http://chiakiikeda.jewelry.com) **C:** Nest of 3 necklace by artisticcreations.etsy.com **D:** A charming Eames chair pendant from chocolateandsteel.com **E:** [Handcranked.etsy.com](http://handcranked.etsy.com)'s whimsical Thread necklace **F:** The aptly titled Early Budding Vine bracelet by giftbearer.etsy.com





LOS ANGELES

Tap into the crafty offerings of the City of Angels.

Los Angeles is well known for its strip malls and freeways, but there are also great independent shops where you can find all things crafty — both supplies and handmade goods. Because the city is so vast, we've divided it up into specific areas to help you maneuver through those famous freeways.



KIT KRAFT

12109 Ventura Place, Studio City
kitkraft.biz

Kit Kraft is truly the last of its breed, in its current location since 1954. Owner Mike Sitkin and his daughter run this craft and hobby shop that his parents opened in 1946. They carry a wonderful selection of fabric paints, glitter, enameling supplies, adhesives, shrink art, beads, and more, and much of it's vintage. It's also a great place to get supplies for your children's art and craft projects.



HANDMADE GALLERIES L.A.

14556 Ventura Blvd., Sherman Oaks
handmadegalleriesla.com

Based on an antique mall concept, Handmade Galleries rents out spaces to independent crafters, artists, and designers. The selection is constantly evolving, so you never know what you might find. On my last visit, I spotted a sock monkey made from argyles and a tote bag made from a tapestry depicting John F. Kennedy.



Plan on going off your diet at Leda's Bake Shop, located in Sherman Oaks at 13722 Ventura Blvd. The mini cupcakes — each with a dab of filling — are worth the plunge. They even offer vegan treats! ledasbakeshop.com

Cathy Callahan is a crafter and window dresser who draws inspiration from vintage crafts. She blogs about 60s and 70s crafts at cathyofcalifornia.typepad.com.

REFORM SCHOOL

4014 Santa Monica Blvd., Silver Lake
reformschoolrules.com

I finally found a shop that holds all of the wonderful things I've seen on my favorite craft and design blogs! They now also offer classes and supplies.



THE LITTLE KNITTERY

3042 Glendale Blvd., Atwater Village
thelittleknittery.com

When she's not performing in her band, The Pity Party, owner Julie Edwards teaches classes on knitting, crochet, and needle felting. You feel more like you're at a friend's house than at a store. She also stocks a wide range of yarns, supplies, and patterns.

-  A local favorite, Viet Noodle Bar is decorated with stacks and stacks of art and literature books. The organic chicken pho and the turmeric rice are delicious. 3133 Glendale Blvd., Atwater Village. vietnoodlebar.com



FIFTH FLOOR

502 Chung King Court, Chinatown
fifthfloorgallery.com

Fifth Floor gallery features ceramics, jewelry, and even doghouses made by artists. On view during my visit were Sewn Machines (plush typewriters) and Shaggy Shank (a steak-shaped rug).



CALIFORNIA MILLINERY

720 Spring St., Downtown
californiamillinery.net

Make sure you allow yourself enough time to root around here. It's mainly a supplier to milliners and costume designers, filled with vintage trim, notions, flowers, feathers, and more. Irene Arroyo bought the shop in 1982 from the original owners, who opened it in 1939, and has not had to restock since.

-  The world-famous Clifton's Brookdale Cafeteria is not to be missed. Choose from cafeteria fare (jello) and eat in the redwood forest-themed dining area. Downtown at 648 S. Broadway. cliftonscafeteria.com



FRENCH GENERAL

1621 Vista Del Mar St.
frenchgeneral.com

Design and decor author Kaari Meng started French General in a barn in upstate New York, then moved to New York City, and eventually to a little Spanish bungalow on a tiny side street in Hollywood. On Saturdays, Meng teaches jewelry classes in an inspirational room lined with jars full of beads and trinkets.



OK

8303 West Third St.
okstore.la

OK has long been known as the go-to place for design and contemporary craft in L.A. You'll find the work of artisans from the United States, Europe, and Japan who work in techniques like glass blowing, basket weaving, and wood sculpture.



TINLARK GALLERY

6671 Sunset Blvd.
tinlark.com

Collectors on a budget come here to find affordable art. Past shows have featured the found embroidery collages of Maggy Rozycki Hiltner and handmade birds by Ann Wood. All of their openings are kid-friendly, with a table set up for crafting.

- It doesn't get much more Old Hollywood than this. Musso & Frank Grill is famous for its martinis. Try the chicken potpie and Caesar salad, served to you by very classy waiters. 6667 Hollywood Blvd. (323) 467-7788



Tinlark Gallery photo by Amy Williams

Crafters to Visit

Los Angeles is home to great crafters, artists, and designers. Many of them work in studios open to the public during visiting hours. Please email for an appointment.

TANYA AGUIÑIGA

tanya@aguinigadesign.com
aguinigadesign.com

An accomplished artist, Tanya Aguiñiga weaves, felts, and makes furniture and jewelry. Her nature-inspired work is amazing, in particular her *Texture Forest*, which she installed at the San Diego Children's Museum. Aguiñiga is also focused on community activism. In her native Tijuana, she helped build a community center using trash from the United States. She currently maintains a studio in Atwater Village.



AARON KRAMER

urbanobjects@gmail.com
urban-objects.com

When you first look at the works of Aaron Kramer, you have no idea that they began life as wooden salad bowls, coffee stir sticks, or street sweeper bristles. Working in his studio in Venice Beach, he breathes new life into discarded objects. My favorites are his "boats" (the former salad bowls) that can be mounted in multiples on a wall. Make no mistake, Kramer might use junk in his art, but because he's a meticulous craftsman, the resulting objects are clean and beautiful.



POKETO

poketo@poketo.com
poketo.com

A few years ago, Ted Vadakan and Angie Myung channeled their creative energies into making limited-edition wallets that featured the work of artists such as Jill Bliss, Lisa Congdon, Camilla Engman, and Betsy Walton. Their goal is to make art accessible to everyone, and they've now branched out into apparel, stationery, housewares, design objects, and prints.



❖ Make this South American tea the traditional way.

1. Prepare the cup.

Fill the cup about $\frac{2}{3}$ full with loose yerba maté.

2. Shake it up.

Covering the cup completely with your hand, turn it upside down and shake it, up and down and side to side, a few times each way. This allows the dust in the loose-leaf yerba maté to settle toward the opening of the cup.

3. Tilt the cup upright and insert the bombilla.

Slowly turn the cup right side up, so that you leave the hill of yerba maté against one side, slanting at a roughly 45° angle. Place the filtering end of the bombilla into the yerba maté from the emptier side. Now pour warm (not hot) water into the empty part of the cup, just enough to moisten the yerba maté. This will protect some of the important nutrients from being destroyed by the next step. Add sugar at this point if you want.

4. Brew.

Now pour hot water into the shallow area, filling the cup to just below the highest peak of the yerba maté hill. Never use boiling water — keep it below 150°F to protect the nutrients that make yerba maté healthy. The nutrients are water soluble.

5. Sip and refill.

Let the hot water sit for 2–3 minutes, then sip until you don't hear any gurgling. Refill with hot water, but don't move the bombilla, or loose leaves will get sucked up! You can keep refilling until you no longer taste the yerba maté.

Lincoln Kamm, a performer at the Magic Castle, has been crafting since childhood, and currently lives in Los Angeles. lincoln3d.com

MATERIALS

Look for supplies at a local Argentinean deli or find them online.

- » **Fishbowl-shaped cup** traditionally, a *mate* made of a hollowed gourd or wood
- » **Bombilla** a special straw made of metal or wood with a built-in filter that keeps the leaves from being slurped up
- » **Loose-leaf yerba maté tea** pronounced *yer'bah mah'tay*
- » **Warm and hot water**





FERMENT IT



Red Wine Vinegar

Go gourmet with leftover wine. BY ALASTAIR BLAND

Perhaps nothing walks so fine a line through the world of culinary appreciation as vinegar. The bane of the winery, it's also the prince of the kitchen, and few salads would dare show their faces without it. In the making of vinegar, science and art merge, and like its alter ego, wine, vinegar is a subject for the scrutiny of gourmands. Good vinegar, after all, is not just spoiled vino — it's an art form that can take years to refine.

As you explore vinegar making, you may discover a fulfilling aspect of this hobby: it becomes a self-sustaining, living process, almost like gardening. A portion of vinegar "mother" can be left in the production vessel after each harvest, and if you continually add more wine to this thriving liquid, the process can go on indefinitely, providing you with homemade vinegar for years to come. All your mother asks for is a little wine.



Materials

- » **16oz red wine** Don't let last night's leftover quarter-bottle go to waste!
- » **8oz red vinegar mother** purchased from a homebrewing shop
- » **Iodine for sterilization** also found at a homebrewing shop. Follow the directions on the bottle.
- » **8oz water**
- » **Jar or vessel, at least 44oz** Use food-grade plastic, glass, or ceramic. It's handy to use a vessel with a tap or spigot at the bottom, though a simple glass jar will suffice.
- » **Funnel**
- » **Cheesecloth**
- » **Rubber bands**
- » **Wine bottles or jars**
- » **Caps** screw-on or T-corks, aka tasting corks

We'll start with the simple science. By deliberately infecting your wine — or beer or cider, for that matter — with *Acetobacter*, a genus of bacteria that also goes by the name "vinegar mother," you touch off a transformation. These bacteria eat the alcohol and churn out acetic acid, which supplies the tanginess common to all vinegars.

1. Acquire a vinegar mother.

Essentially, a vinegar mother is a portion of unpasteurized, living vinegar. You can acquire it in 2 ways. The easiest is to purchase an 8oz jar from your local homebrewing shop, for about \$10. You can also take the more artisanal approach and contact another home vinegar-maker to request a small half-pint sample of his or her active vinegar.

2. Sanitize your equipment.

Sanitize all equipment immediately before you use it. Don't use soap or fouled sponges. Instead, use a water-iodine solution, then rinse with boiling water.

3. Combine your ingredients.

Combine your mother, tap water, and a quality wine in your jar using a 1:1:2 ratio (Figures A and B).



4. Store your concoction.

Cover the jar with a piece of boiled, sanitized cheesecloth, secure it with a rubber band, and store in a dark place for 6 weeks (Figure C). *Acetobacter* needs oxygen, so allocate at least the top $\frac{1}{4}$ of the jar to airspace in order to enhance air-vinegar contact. Vinegar also likes warmth, so aim for 75°F.

5. Taste it at week 6.

Uncover the container after 6 weeks. Note that a leathery cap may have formed in the jar. It might resemble a liver, but it's harmless. Let it lie. For sampling, pour the vinegar from the vessel into a spoon (Figure D). Taste carefully. You should detect a faint to strong pungency. It may need more time, or it may be ready for the olive oil and mustard. The choice depends on your preference.

6. Consider your options.

When you decide it's ready, you'll have 2 options. You may just want to invest more wine and water into the vessel (remember the 1:1:2 ratio) to jump-start a bigger batch, or you may wish to harvest the ready vinegar. If you harvest, be sure to leave 8oz of mother in the jar for making more vinegar at a later date. You can store the mother, jarred and sealed, in the fridge; deprived of oxygen, she will lie dormant.

7. Bottle your vinegar.

You may wish to pasteurize your vinegar by heating it at 150°F for 30 minutes in a clean pot. This optional measure destroys the *Acetobacter* and halts the alcohol-to-acid conversion process. Let the vinegar cool to room temperature. Then, being careful not to disturb any sediment at the bottom, pour it through sterilized cheesecloth into a jar or bottle. (This initial recipe makes just enough to fill a wine bottle, but successive batches will grow in size.)

If you don't pasteurize the vinegar, be sure to keep it in an airtight container, filled all the way to the top, as this vinegar is alive and holds the potential to embark on further transformation if provided oxygen. Airtight storage of unpasteurized vinegar may call for screw caps. If you prefer corks, T-corks are the easiest to insert and do not require a corking press.

8. Flavor your vinegar.

You may wish to flavor a bottle of vinegar with herbs such as dill, oregano, rosemary, basil, or garlic. This is easy. Place clean, fresh sprigs or cloves or



EASY AS PIE

Apple cider vinegar from scratch. *Acetobacter* is a thirsty creature, always happy to take its alcohol wherever it finds it — including beer, fruit wine, or cider. Apple cider vinegar is unique in that it offers the chance to start from scratch — from unfermented apple juice. All you'll need to make start-to-finish cider vinegar is a jug of organic, unpasteurized apple juice, brewer's yeast from the wine shop, a clean towel, a rubber band, and sterilized bottles and caps. That's it.

Immediately pour off a glass from the jug to allow some breathing space at the top, then add a pinch of yeast. Cover the jug's mouth with the towel, seal with a rubber band, and let the magic happen, preferably in a dark closet. Take frequent peeks to watch the action. Vigorous bubbling will ensue within 24 hours as the yeast converts the sugar to alcohol. For several days the blizzard will rage before, at last, it calms and abates. Sediment and expired yeast will settle to the bottom.

Now add a tablespoon of vinegar mother — even red wine mother, if nothing else is available — to get things rolling, or go au naturel and let the vinegar form on its own. Either way you choose to go, shut the door on this project — literally — and revisit in 2 months. Pour a sample into a spoon and taste. Is it vinegar yet? If so, bottle it up and seal the caps.

—Alastair Bland

crumbled dried leaves into the bottle, then fill with vinegar. Cork the bottle, age it for 30 days, then taste for strength and dilute with unflavored vinegar if necessary. Recork, store in the cupboard, and use sparingly.

Notes to Consider

» Before you begin your vinegar, ask around or search the web for information on sulfites in wine. Sulfites such as sulfur dioxide are added by wine-makers to prevent deterioration. Wines that contain too much sulfur dioxide may not turn to vinegar, killing the mother instead. Seek out organic wines, which contain no added sulfites.

» If you aim to make gallons of vinegar, use a large food-grade bucket or a ceramic amphora with a spigot. Add wine and water into the vinegar vessel at regular intervals, about once a month. Always follow the mother-water-wine ratio of 1:1:2. Overboozie your mother and she could die.

Alastair Bland is a journalist in San Francisco. He writes of travel, food, fishing, and ecology and contributes to newspapers and magazines in the West. allybland@yahoo.com

CLEAN IT



Magically Clean Eco Tawashi

Crochet this pretty and practical acrylic sponge to clean your dishes without soap. BY NARUMI OGAWA

A Japanese friend introduced eco *tawashi* to me about 5 years ago, when he asked me to make a crochet motif with 100% acrylic yarn. He explained that the yarn is made of very fine synthetic fibers similar to microfiber, and that this fine-filamented material is the key to magical cleaning. The acrylic sponge is scratch-free, and you can use it not only for dishes, but also for the bathtub and shower, for washing a car — basically anywhere you want.

The best part of using eco *tawashi* is that you can do dishes without soap. This way, you save lots of water and you don't need to use synthetic detergent, which drains into our lakes, rivers, and oceans. If your plates are a little greasy, add some baking soda or vinegar, and you'll be surprised by the results.



Photograph by Sam Murphy



Fig. A: Add stitches into the starting ring to begin the monkey's face. **Fig. B:** Place a marker in the first stitch of each round so that you can distinguish the beginning of each round. **Figs. C and D:** Add the first contrast

color and finish the last 2 rounds of the face. **Fig. E:** Use a needle to weave in the tail. **Fig. F:** To make the back, work the same as the face pattern, but alternating with your contrast colors as described in the pattern.

Materials

- » **7 colors of acrylic yarn** You can use any 100% acrylic yarn. For specific colors and brands, see craftzine.com/09/clean_tawashi.
- » **U.S. size F5 (3.75mm) hook**
- » **Yarn needle**
- » **Yarn marker or safety pin**



FINISHED SIZE

4 $\frac{3}{4}$ " (12cm) diameter, without ears
Gauge: 15 sc \times 14 rows = 4" \times 4" (10cm \times 10cm)

ABBREVIATIONS

CC	contrast color
MC	main color
ch	chain
sc	single crochet
sl st	slip stitch
st(s)	stitch(es)
rep	repeat

PATTERN NOTE

This pattern is in continuous round, without turning or joining at the end of each round, unless otherwise specified. Place a marker in the first stitch of each round so that you can easily distinguish the beginning of each round.

1. Make the front.

With the main color, chain 3, then slip stitch in the first chain to form a ring.

- » **Round 1** Chain 1, 6 sc into the ring. Do not join in first st — 6 sc total (Figure A).
- » **Round 2** Work 2 sc in each st round, place marker in first st — 12 sc total (Figure B).
- » **Round 3** *Sc in next st, 2 sc in next; rep from * around, replace marker in first st throughout pattern — 18 sc total.
- » **Round 4** *2 sc in next st, sc in each of next 2 sts; rep from * around — 24 sc total.
- » **Round 5** Sc in the next st, 2 sc in the next st, * sc in each of next 3 sts, 2 sc in next st; rep from * 4 times, sc in each of last 2 sts — 30 sc total.
- » **Round 6** Sc in the next 3 sts, 2 sc in the next, * sc in each of next 4 sts, 2 sc in next; rep from * 4 times, sc in the next st — 36 sc total.
- » **Round 7** * Sc in the next 5 sts, 2 sc in the next st; rep from * around — 42 sc total.
- » **Round 8** * 2 sc in the next st, sc in the next 6 sts; rep from * around — 48 sc total.

Add the contrast color and finish the last 2 rounds (Figures C and D).

+ CLEAN IT: ACRYLIC SPONGE



G



H



I



J



K



L

Figs. G and H: Weave in all the tail ends, except for the last, with the needle. Fig. I: Use bullion knots to make adorable eyes and the nose. Fig. J: Chain 6 in CC3 to make the monkey's ears. Fig. K: Weave the long tails

on the ears into the back side of the face. Make sure the ear loops are visible. Fig. L: The 2 completed sides of the monkey eco tawashi! Stitch the pieces together with a straight stitch, right sides out.

- » **Round 9** Switch to CC5, sc in the next 2 sts, 2 sc in the next st, * sc in the next 7 sts, 2 sc in the next; rep from * 4 times, sc in the last 5 sts — 54 sc total.
- » **Round 10** Sc in the next 6 sts, 2 sc in the next, * sc in the next 8 sts, 2 sc in the next; rep from * 4 times, sc in the last 2 sts — 60 sc total.

Sl st in next st. Fasten off and leave a long tail. Use the needle to weave it in (Figure E, previous page).

2. Make the back.

Work the back the same as the face pattern, alternating colors as follows (Figure F):

- » **Rounds 1–2** CC1
- » **Rounds 3–4** CC2
- » **Rounds 5–6** CC3
- » **Rounds 7–8** MC
- » **Round 9** CC4
- » **Round 10** CC5

Sl st in next st. Fasten off and leave a long tail for sewing (Figure G). Weave in all the tail ends as in Figure E, weaving each tail into its own color, except for the last color (Figure H), which you leave long.

3. Knot the nose and eyes.

Little bullion knots are perfect for making cute eyes and a nose. With 2 strands of CC4 held together, make knots for the eyes. Then with 2 strands of CC6 held together, make a bullion knot for the nose, and sew the mouth (Figure I).

4. Make the ears.

With CC3, chain 6 and fasten off, leaving a long tail for each piece (Figure J). Weave the ears into the back side of the face (Figure K).

5. Assemble the monkey.

Now you have 2 completed pieces, face and back (Figure L). Sew the edges together with a straight stitch using the long tail left over from Step 2. Don't forget to make sure the pieces are facing right sides out before you sew them together.

You're now ready to go wash something!

Mr. Funky blossomed in 2003 when Narumi Ogawa turned crocheting from hobby to magic. Her designs come from memories of her playful childhood. misterfunky.com



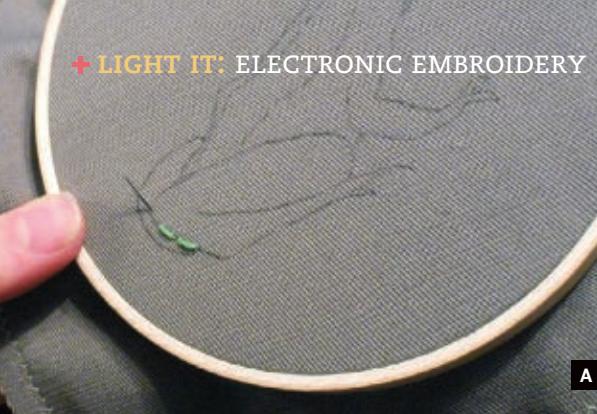
Electronic Embroidery

Stitch a high-tech wall hanging that doubles as a nightlight. BY BECKY STERN

I love any activity that promotes creativity and discovery. To me, tinkering with electronics is the same as stitching a picture, and combined they can tell a story that crafters and gearheads both want to hear. This picture of a frog catching fireflies is embellished with lights that bring the bugs to life.

Conductive thread is the magic ingredient, bridging the gap between rigid metal and soft floss. To make a stitched scene light up, combine traditional embroidery techniques with a few common electronics components. The possibilities are endless, and the result is an artful conversation piece.

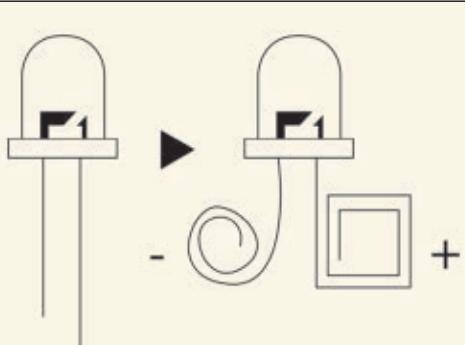




A



B



C



D

Fig. A: Backstitch along the lines of the pattern.
Fig. B: Embroider the whole design before adding electronics.

Fig. C: Bend the leads into spirals to make standard LEDs sewable. **Fig. D:** Drill a hole in the hoop for the switch post.

Materials

- » **Pattern** download from craftzine.com/09/light_embroidery
- » **Carbon paper, and a pen or pencil**
- » **Wooden embroidery hoop, 5"**
- » **Fabric and scissors**
- » **Needlenose pliers** or jeweler's pliers
- » **5mm yellow LEDs (2)** from RadioShack or Fry's Electronics
- » **On/off toggle switch** from Fry's
- » **Coin cell battery CR2032 Digi-Key part #P189-ND, digikey.com**
- » **Battery holder with sewable leads** Digi-Key #BA2032SM-ND
- » **Conductive thread** sparkfun.com
- » **Embroidery needle and floss** in yellow, green, pink, and black
- » **Sewing thread** any color
- » **Drill and drill bit** to match the switch's post size
- » **Soldering iron and wire (optional)**

1. Embroider the scene.

This project starts like any other embroidery: trace the pattern onto the fabric with carbon paper, then pull the fabric taut in the hoop with the design centered. Backstitch along the lines of the pattern (Figure A) until it's complete (Figure B).

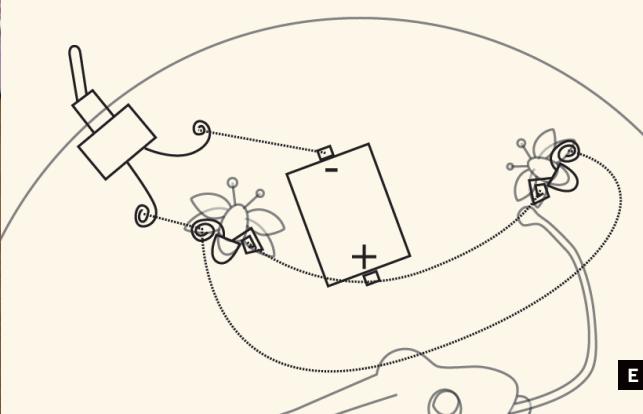
For more instruction on how to embroider, see *101: Embroidery* in CRAFT, Volume 06.

2. Prepare the switch and LEDs for sewing.

To prep the LEDs, use pliers to bend the longer (positive) lead in a square spiral, coiling it toward the lens (the part that lights up). Coil the shorter (negative) lead in a circular spiral up toward the lens (Figure C). Repeat with the other LED.

Prepare the switch by soldering 1 wire to each switch terminal and then coiling the ends of both wires, as shown in Figure D. If you don't have a soldering iron, you can just sew straight through the switch terminal leads when it comes time to connect the switch.

Next, remove the stitched design from the hoop and drill a hole through both rings of the hoop wherever you'd like the switch to be.



E



F



G



H

Fig. E: Wiring diagram for sewing the conductive traces.
Fig. F: Stitch the LED securely, then backstitch a line to the first battery terminal.

Fig. G: Sew the second switch lead to the second battery terminal. **Fig. H:** Gather the excess trim fabric in back with a running stitch and insert the battery.

3. Sew the circuit.

Thread your needle with conductive thread. Hold the LED in place with one hand. Stitch over and around the square-coiled lead many times to make a strong mechanical and electrical connection (Figure F).

Following the wiring diagram (Figure E), backstitch a line to the positive battery connector. Hold the battery holder in place with one hand, and sew its positive (+) terminal in place with the other. Stitch it as you did the LED, with many stitches through the terminal's hole.

Without cutting the thread, backstitch a path to the other firefly LED, and sew its square-coiled lead as you did the first. Tie off the thread and weave it back along the stitched line, then cut it. This helps prevent short circuits from fraying ends.

Sew the circular, negative leads of the LEDs together. Be sure not to cross the positive trace.

4. Install the switch.

Center the design in the embroidery hoop, with the 2 holes aligned and the fastening hardware at the top (a little wiggling may be required). Directly over the holes, poke a hole in the fabric with scissors or an awl or seam ripper. From inside the hoop, push

the threaded post of the switch through the hole with a few turns of the wrist, then secure it on the outside with its nut.

Sew 1 lead of the switch to the negative conductive path (the path not attached to the battery), with many stitches for a good connection. Cut the thread. Backstitch a line from the other switch lead to the negative (-) battery connector terminal and sew through the hole in the terminal (Figure G). Cut the thread.

5. Let it glow.

Check your circuit against the diagram and watch out for fraying thread shorts. Set the switch to the Off position. Insert the battery in the holder, with its + side facing up. Turn the whole thing over and flip the switch. You should see the light! If you don't, turn it off and check for good connections and shorts.

Trim the fabric within $1\frac{1}{2}$ " of the edge. Use regular thread and a running stitch to gather the edge on the backside (Figure H). Now hang it and enjoy!

Becky Stern is a blogger for CRAFT and MAKE. She's also a grad student at Arizona State University, where she studies sculpture. You can find more of her work at sternlab.org.



Photo Flipbook

Use your own photos to create this classic hybrid between book and movie. BY HELEN BRADLEY

One of my fondest memories of being a kid is my dad teaching me how to make animations. We'd take a notebook and draw pictures in the top margin of each page. Each picture would be one frame of the animation, so that when you flipped the pages, you could see the object in motion. Having been a Royal Australian Air Force pilot, Dad's animations were of biplanes invariably crashing in a big explosion, while mine were of horses rearing up and galloping across the pages.

These days, I make animations in the form of flipbooks rather than in notebooks. Flipbooks use the same theory as the notebook animations: lots of small images stacked on top of one another, whose subject changes position from one image to the next. They're easy to make and fun to give.



Materials

- » Camera or video camera
- » Computer
- » Printer
- » Photo paper or lightweight cardstock
- » Large binder clip
- » Paper trimmer or scissors
- » Movie editing software
- » Photoshop Elements or similar software

I love using this project to introduce flipbooks to a new generation of kids. Even though you'll be using technology to do much of the work, at the end of the day, you have a project you can hold, flip, and learn more about moving pictures from.

1. Gather your images.

You can either use a set of individual photos you take in a sequence or extract clips from a short video. You'll need 30–40 individual images in total.

For this flipbook I enlisted the help of sisters Allison, Ginger, and Katyann Lewallen. Allison wrote the words "Happy New Year" on 3 sheets of cardstock, and each of the girls took 1 page and decorated it with markers to create a colorful message. We rehearsed the sequence out on the deck, which had a nice, neutral background, so they knew what they needed to do. Then I captured a short, 20-second film with each girl showing her word, then finishing with a wave and everyone yelling "Happy New Year!"

If you're shooting still images, use a tripod to keep the camera steady, and take the photos as your subject goes through the moves. Take more photos than you need so you have plenty to choose from.

2. Choose and save your images.

2a. To extract clips from a movie on a Windows PC, use Windows Movie Maker, which comes installed with Windows XP and Vista. Launch Windows Movie Maker, choose File → Import into Collections, and select your movie clip (Figure A, following page). Then click Play.

2b. Click Pause at the first frame you want to save, and click Take Picture under the playback window.

Type a name for the image. It's easier to assemble the book if you add a sequence number to the images, so call them something like *flipbook01.jpg*, *flipbook02.jpg*, and so on. Click Next Frame a few times and save another image. Continue to move through the clip, taking pictures every few frames until you have 30–40 frames saved as individual images.

The process on a Mac is similar: use iMovie to open the clip and locate the frame to capture. Choose File → Save Frame As and use the JPEG format for the image.

3. Import the photos.

3a. To print the still images, you need software that will lay out and print a series of small images. Photoshop Elements is one program that can do this. Launch the program and select Organize.

3b. Click File → Get Photos and Videos → From Files and Folders, and find and open the folder containing the photos. Select the images, disable the Automatically Fix Red Eyes checkbox and the Automatically Suggest Photo Stacks checkbox, and click Get Photos to load the photos into the collection (Figure B). If you get an import error, open the photos in the Photoshop Elements editor, save them by choosing File → Save As and click the Include in the Organizer checkbox before saving.

4. Print the photos.

In the Organizer, select all the photos you just imported: click on the first photo and then Shift + click on the last. Choose File → Print to open the Print Photos dialog. From the Select Type of Print list, choose Contact Sheet or Labels and select a layout that gives you 9 or more photos per sheet and some white space on the left side of each image. Disable the Date, Caption, Filename, and Page Numbers options if you're creating a Contact Sheet (Figure C). Print the images onto lightweight photo paper or light cardstock (Figure D).

NOTE: As an alternative to using Photoshop Elements, Picasa has a good printing tool for folks using PCs. Select the photos you want to use, click Print, and from the Tools → Options → Printing tab, select 5cm×8cm as the printing size. Picasa is free and available from picasa.google.com. Unfortunately, Picasa isn't yet available for the Mac.

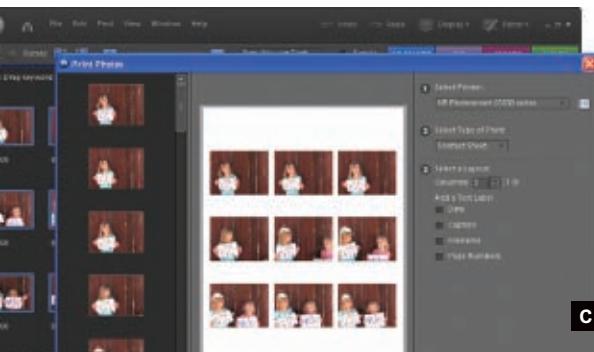
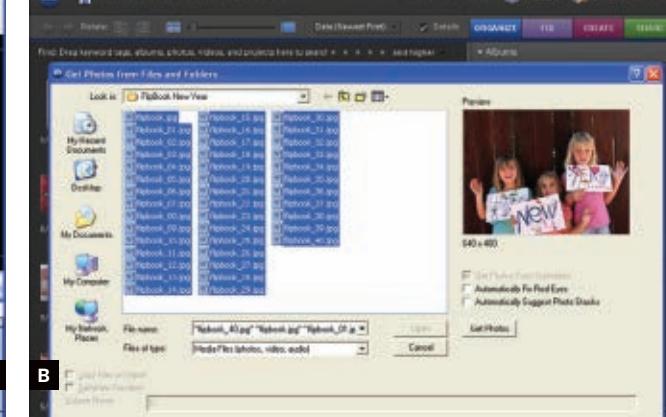


Fig. A: Import your movie clip into Windows Movie Maker if you're using a PC. **Fig. B:** To print still images, import them into a program like Photoshop Elements.

Figs. C and D: Organize the photos as a contact sheet, and print.

5. Assemble the flipbook.

Use scissors or a paper trimmer to cut out the photos, leaving an equal amount of white space on the left side of each photo. Assemble the photos in order, with the first in the series on top and the last on the bottom.

If desired, select a special image to use as the front cover. Use a large business stapler to secure the images or clip them with a binder clip. To view the animation, bend the right-hand side of the book back and flip through the images.

- + Visit flipbook.info/index_en.php to learn about the history of flipbooks and to see some of the more than 4,000 flipbooks the site has cataloged.

Helen Bradley has been designing digital crafts for a decade. She dreams in LAB color and owns helenbradley.com.



IDEAS FOR FLIPBOOKS

Make a flipbook to celebrate an event such as a birthday, to record an activity such as your child walking or dancing, or just to say hello to someone. The books can be as simple or as complex as you like.



Photography by Helen Bradley



HANG IT



Sharp Magnetism

Create a magnetic rack to hang your blades.

BY ADAM MANN

A while ago I wanted to get a magnetic knife rack for a set of fancy chef's knives I'd received as a gift. This would keep them out of a counter-hogging knife block or, even worse, the kitchen drawer, and in a convenient, easy-to-reach place.

Dismayed with the price of a professional rack, I decided to build my own. Besides being cheaper, it's moddable and customizable, since I can choose the length and the pattern on the front. I think it's more stylish than the simple magnetic racks you can buy at the store, and the softer surface saves wear and tear on your knives.



+ HANG IT: KNIFE RACK



A



B



C



D



E

Fig. A: Cardboard and Bristol board spacers for backing the magnets. These will be glued into the flange. Fig. B: Nuts stacked over a hole in the flange.

Fig. C: Magnets lined up. Fig. D: Magnets and nuts glued into the flange. Fig. E: Bristol board scaffolding on the end; glue it to the edge of the nut.

Materials

- » **C-shaped metal flange** Mine was 1" wide by 16½" long. An old drawer slide is perfect.
- » **Flat rectangular magnets** wide enough to fill the middle of the flange, approximately ½" thick
- » **Nuts and/or washers**
- » **Cardboard**
- » **Bristol board** or heavy art paper
- » **Super glue**
- » **Scissors**
- » **Paper with pattern** to cover the rack
- » **High gloss finish for decoupage**
I used EnviroTex Lite Pour-On High Gloss Finish. It comes with a resin and a hardener to be mixed.
- » **Latex gloves**
- » **Plastic cap from bottled water**
- » **Plastic knife and matchstick**
- » **Wood screws #10×1¼"**

1. Back the magnets.

The open side of the flange will become the face of the rack. For the magnets to lie flush with the face of the rack, they need to be raised off the back by a cardboard backing. Cut a length of cardboard to fit the inside back of the flange and glue it down (Figure A). If the magnets don't line up flush with the front edges, add Bristol board paper until they do.

2. Create support for hanging.

Nuts and/or washers support the screws that go into the wall, so their holes should have a bigger diameter than the screws. Find a hole in the back of the flange at each end, then glue down as many nuts and/or washers as you need, stacked on top of one another to create a hollow tube that's flush with the face of the rack (Figure B).

3. Place your magnets.

The magnets should be slightly narrower than the open side of the flange. Line them up before placing them in the flange to check that they fit (Figure C). They don't have to cover the whole area; small gaps are OK but should not exceed ½". Align the polarity of the magnets so they repel each other. This keeps



F



G



H



I

Fig. F: Source image for the cover pattern.
Fig. G: Gluing down the ends of the cover.

Fig. H: Pouring on resin and spreading it out to make the rack waterproof. Fig. I: The rack mounted to the wall, and all the knives mounted to the rack!

them from sticking to each other. Once you like the spacing, glue them in one at a time (Figure D).

4. Create scaffolds for the rack.

Cut 2 lengths of Bristol board to use as scaffolds for each end of the rack. Make the board long enough to glue to the edge of the nuts or washers and wrap around to the back of the rack (Figure E). This prevents the paper cover from collapsing at the ends.

5. Cut out your patterned cover.

Cut out a length of patterned paper (Figure F) about $2\frac{1}{2}$ " wide, enough to cover the front face, top, and bottom of the rack. Cut to the length of your flange plus about $\frac{1}{2}$ " extra at either end.

6. Glue down the cover.

Press the paper cover onto the flange and crease it to cover the front, top, and bottom. Slit the 2 creases to fold down over the ends. Glue down the top or bottom first, then its ends (Figure G). Then glue down the front, the remaining side, and the ends.

7. Poke holes for the screws.

Use the scissors to poke a small hole where each

screw will enter the front face. Widen each hole carefully with a screw until it's the right size.

8. Decoupage the rack.

Decoupage the rack makes it waterproof and durable. Do this over newspaper, wear latex gloves, and work near an open window. Follow the instructions to mix the resin and hardener. I used 2 capsfuls of each, which made about 2oz of gloss coat, exactly enough to cover the rack. (Your product may be slightly different.) Spread it with a plastic knife until it covers all sides of the rack (Figure H). Use a matchstick to poke through the screw holes before leaving it to dry. Allow the resin to harden overnight.

9. Hang your knife rack and knives.

Screw the rack into the wall in a reachable location and place your knives on it (Figure I). When removing the knives, lift the blade edge first, then pull away in one motion. The rack can also hold bottle openers, spatulas, small graters, or anything else you see fit.



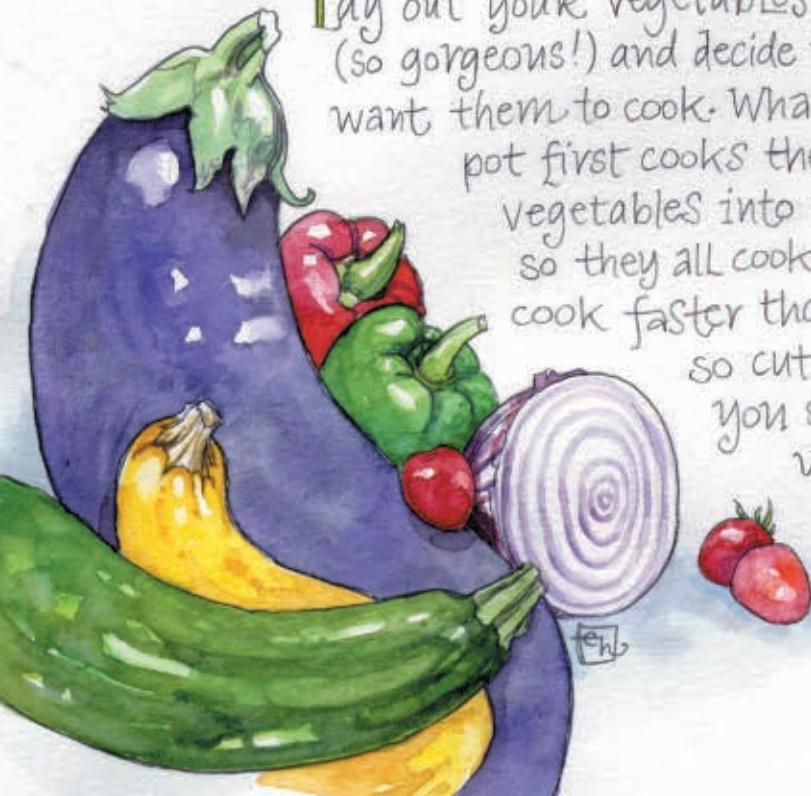
Élena Nazzaro
The Art of Cooking

» Élena Nazzaro, aka frenchtoastgirl.com, is a widely published illustrator and watercolorist. By day, she's the art director for publishingresources.com and the resident chef for her husband and three bambinos.

HOW TO MAKE Ratatouille

RATATOUILLE is the perfect **FALL** dish: comfort food that incorporates all the vegetables of the season. Add as many **COLORS** as you can!

Lay out your vegetables on the counter (so gorgeous!) and decide what order you want them to cook. Whatever goes in the pot first cooks the most. Cut the vegetables into uniform pieces so they all cook evenly. Veggies cook faster than you think, so cut them before you start heating up the pot. ★



In a Large, heavy-bottomed pot, add olive oil. Then try cooking your veggies in this order:



EGGPLANT
ONION or GARLIC



½ C. WHITE WINE
(reduce, if you like)



TOMATOES



PEPPERS
(red ★ green ★ yellow,
whatever you like!)



ZUCCHINI or SQUASH



SALT and PEPPER



fresh HERBS for garnish

**STIR
Constantly**

Serve with

crackers, rice,
Italian Bread,
couscous, or
Pasta.

★ makes great leftovers! ★

ALSO TRY:

Instead of adding in the chopped tomatoes earlier, add halved cherry tomatoes at the end for a colorful finish.

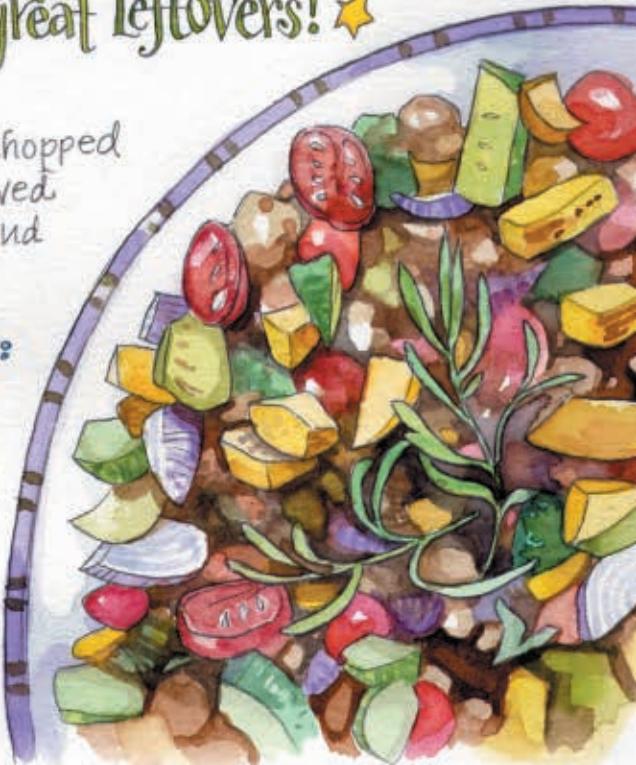
OR YOU COULD ADD:

MUSHROOMS ★ OLIVES ★

SUN-DRIED TOMATOES

instead of fresh tomatoes

It's up to **YOU!**





Craft: Collection

» Showcasing a few of our favorite independent and DIY fashion designers, as chosen by CRAFT senior editor Natalie Zee Drieu.

ECO-FASHION REFASHION

We adore these designers for their green fashion sense — from sustainable and organic fabrics to clothing that's recycled into something new and stylish.

PRAIRIE HOODIE **Prairie Underground**

» prairieunderground.com

This Seattle company uses organic cotton fabric made using sustainable production practices.

PLAID TEA DRESS and FIJI DRESS

Modaspia » modaspia.com

Organic cotton clothes from the Bay Area in Northern California.

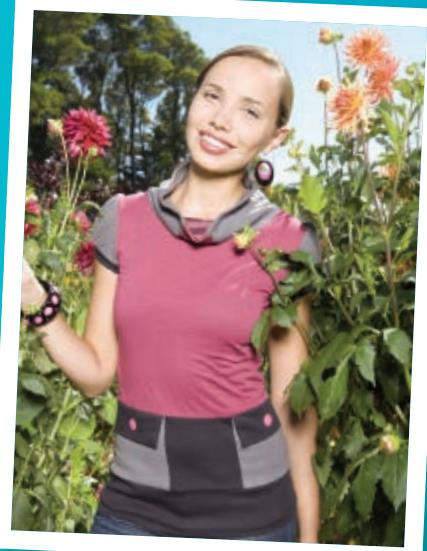


**REFASHIONED BOLERO and
HALF GLOVES** **Stitch Lounge**
» stitchlounge.com (free patterns)
Promoting the refashioning of old clothing
with downloadable tutorials.



**STRIPE COWL NECK TOP and
KANGA POCKET TOP** **Label of Hope**
» labelofhope.com

This Southern California designer creates
one-of-a-kind clothing from vintage garments.



Special thanks to the Potrero Hill Community Garden.



101: SKETCHUP

By Emily Albinski

Model your project ideas in 3D, with free software from Google.

For decades, computer-aided design (CAD) applications were expensive tools used only by a limited circle of designers and engineers. Now Google has offered CAD to the masses, with SketchUp, a free program that's intuitive to use.

In this tutorial we'll be modeling a charging caddy: a box to house a power strip and chargers, with a compartment on top for your cellphone and other handhelds.

BASICS »

Before you start modeling, you'll need the real-world dimensions of the objects you're working with: the power strip, chargers, and the thickness of the material. I'll be using a 10" power strip and $\frac{3}{8}$ "-thick plywood. Feel free to modify the dimensions and design of this charging caddy to accommodate your needs.

START »

1. SET UP SKETCHUP FOR YOUR DESIGN

1a. Go to sketchup.google.com to download and install the appropriate version of SketchUp. Launch the program and learn how to navigate and use basic tools by going to Menu → Help → Self-Paced Tutorials → Introduction. It may also be helpful to keep a print-out of the Quick Reference Card handy (Help → Quick Reference Card) to identify tools and hot keys.

1b. The man in the modeling window is there as a scale reference for architecture. Change this template by going to Window → Preferences → Template (or SketchUp → Preferences → Template on the Mac), and selecting Inches (Woodworking)-3D from the drop-down menu. Start a new project (File → New), now at woodworking scale, with a precision of $\frac{1}{16}$ ". Delete the framing square (if you see one) with the Eraser Tool. Open up the Large Tool Set, if it's not already open (View → Tool Palettes → Large Tool Set).

2. CREATE THE CONCEPT MODEL

2a. Many tools in SketchUp can be broken into 3 simple steps:

- » Click to start.
- » Move to create.
- » Click to finish, or type the dimensions and press Enter.

Select the Rectangle Tool, click at the origin, and move to create a rectangle. Type the dimensions $13\frac{1}{2}$ ", $4\frac{1}{4}$ " (you'll see them appear in the lower right), and hit Enter. Select the Push/Pull Tool, click on the surface, move the mouse upward, type the dimension 7", then press Enter.

MATERIALS

- » **PC OR MAC** A RELATIVELY RECENT MODEL
- » **GOOGLE SKETCHUP SOFTWARE** DOWNLOAD IT FOR FREE FROM SKETCHUP.GOOGLE.COM.
- » **MOUSE** PREFERABLY WITH SCROLL WHEEL

2b. To create guidelines, select the Tape Measure Tool. Move the tool over the top middle edge of the left wall (a cyan dot indicates the midpoint), then click and move the mouse perpendicularly toward the middle of the box. (A red line appears to confirm alignment with the red axis). Type in $\frac{3}{8}$ ", hit Enter, and a dotted guideline will appear. Repeat on the opposite side and the backside. Create a $\frac{3}{4}$ " guide off the front edge (Figure A).

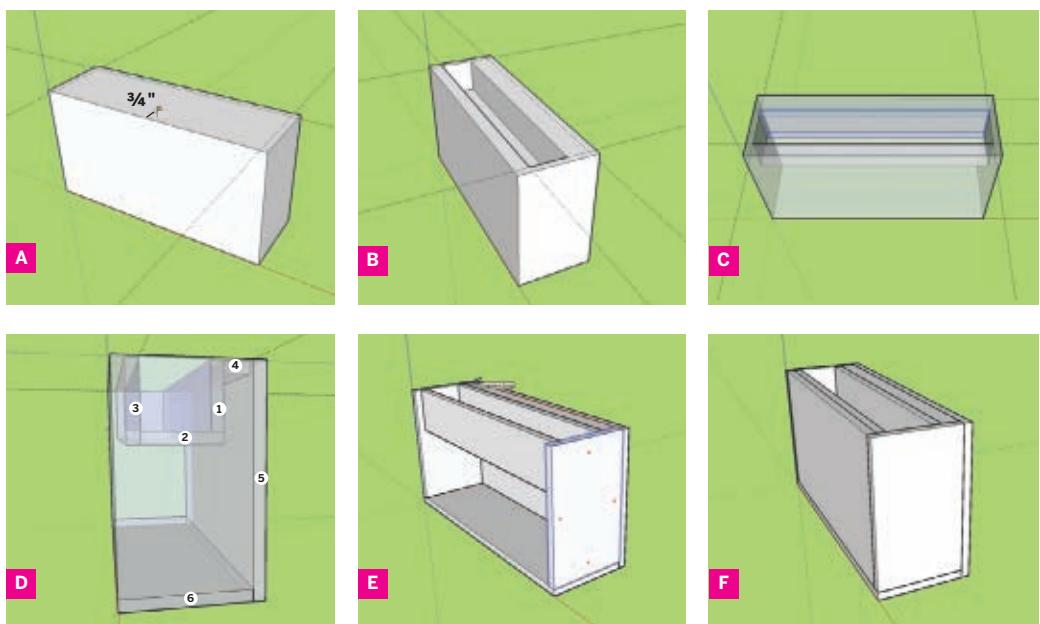
2c. Draw a rectangle on the top surface of the box starting at the intersection of the front and side guidelines with the dimensions $12\frac{3}{4}$ ", 2". Use Push/Pull to create a 2" recess (Figure B).

3. SET UP THE CONCEPT MODEL FOR REFERENCE

3a. Select the entire model by triple-clicking, then right-click (Ctrl-click) and choose Make Group. Groups are one way to keep pieces distinct from one another; you can use the reference points of groups without accidentally changing their geometry.

3b. To be able to see and access all those reference points, work in X-ray mode (View → Face Style → X-ray).

3c. For organization, all the construction geometry will be on a separate layer. Go to the Layers Window (Window → Layers). Click the + (or Add) button, and name the new layer "Construction." Click the radio button next to Construction to make it active.



4. DO THE CONSTRUCTION GEOMETRY

4a. Get comfortable with snapping and inferring to reference points. Select the Rectangle Tool — don't actually draw one, just move the mouse over the outside and inside points and edges of the model. The tool will automatically snap to and indicate endpoints, midpoints, and intersections. If you hover over any of these points for 2 seconds and move the mouse along an axis, it will stick to (infer) that axis.

You'll be using this as a shortcut to accurately dimension your boards and make sure they're all appropriately aligned.

4b. For board 1, use the Orbit tool to orbit to the top and draw a rectangle on the back wall of the compartment, snapping between opposite corners. Use the Push/Pull Tool to push that rectangle in $\frac{3}{8}$ ". Choose the Select Tool and triple-click the board (selecting all connected geometry), then right-click and choose Make Group to make it a group (Figure C).

4c. For boards 2–6, repeat Step 4b: use the Rectangle Tool to draw the board, the Push/Pull Tool to make it $\frac{3}{8}$ " thick, and the Select Tool to triple-click it, then right-click to make it a group. Use Figure D

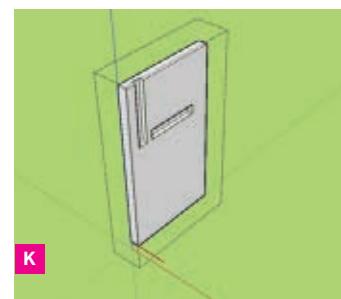
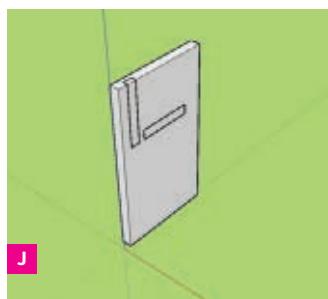
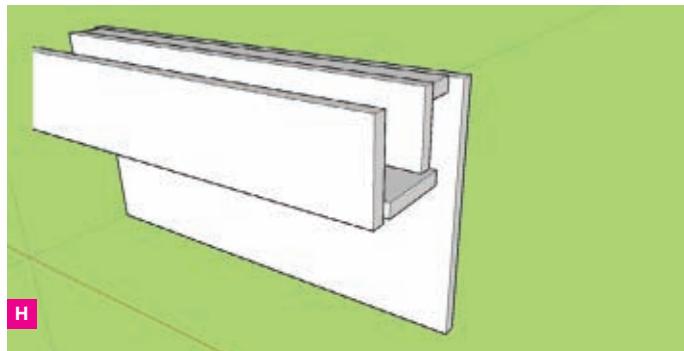
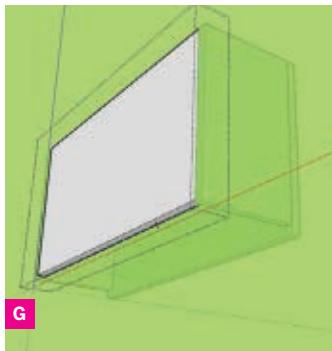
to see how the boards are arranged. Create them in order, so you can refer to points on the previous board. Continually use the Orbit Tool to access reference points. Note that boards 5 and 6 are wider than the compartment.

4d. By this stage, the concept model is no longer needed for reference, and you can fill in the rest without it. Go to the Layers window and uncheck Visible for Layer0. Then go to View → Face Style and uncheck X-ray mode.

4e. Orbit to the right side and draw a rectangle from the top inside corner of the back board to the top front corner of the bottom board. Push it in $\frac{3}{8}$ ", triple-click, and right-click, except this time choose Make Component (components are used instead of groups whenever copies are needed). Name it "side wall."

4f. Using the Move Tool, click an endpoint on the side wall and press Ctrl (Option) to drag a copy and snap it into place on the left side (Figure E).

4g. Create the last board (the front door), and make it a group. All boards are drawn (Figure F).



5. ADJUST THE BOARDS

5a. Now a few boards need adjusting. Orbit to the bottom, right-click the bottom board, and choose Hide. Double-click on the front door board. To make room for hinges, use Push/Pull to move the bottom surface up $\frac{1}{8}$ " (Figure G). Click the background with the Select Tool to exit the group. Hide the front door and side walls. Double-click on the front board of the cellphone compartment. This board extends into the hidden side walls. Pull it out $\frac{3}{16}$ " on each side. Exit, and hide the edited piece.

5b. Double-click on the cellphone compartment floor. Extend each side $\frac{3}{16}$ ", then orbit to the front surface of the floor, and push it in $\frac{3}{16}$ " (Figure H). This is the clearance for the charging wires. (The front compartment wall is removable for jacks to fit through.)

To reveal hidden geometry, go to Edit → Unhide → All. Orbit around and double-click on the back wall to edit it. Use the Tape Measure to draw 2 guideline segments $1\frac{1}{4}$ " over, then up, from the bottom corner. Draw a circle with a $\frac{3}{4}$ " radius out from this point. Push it in $\frac{3}{8}$ " to create a hole (Figure I).

6. ADD GROOVES

6a. Hide everything except the front and floor of the cellphone compartment and the left wall of the caddy. Using the Select Tool and holding the shift key, select the compartment's front and floor pieces. Right-click and choose Intersect with Model. Hide them both, and you'll see 2 outlines remaining on the wall (Figure J).

6b. Double-click on the wall. Draw 2 rectangles tracing the outlines on the inside wall. Push them both in $\frac{3}{16}$ " (Figure K). Exit and hide the wall. Using the Eraser Tool, click and drag over the remaining outlines to erase them. Go to Edit → Unhide → All.

6c. Now fix that right wall, with a slightly more advanced technique. Using the Scale Tool, click on the right wall. Hover over the green cube in the middle of the surface and it will turn red (Figure L). Click and drag the red cube, and watch the values in the lower right box. Drag it to -1.00, or type in -1.00. Use the Move Tool to put the wall back into place. Your design is done!

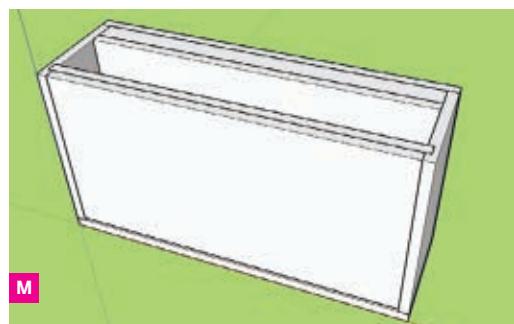
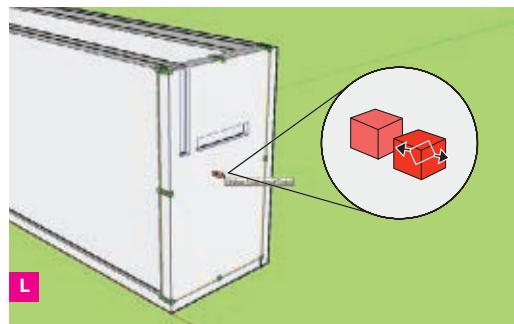
7. EXTRA STEPS

7a. Select the Dimension Tool, and click on 2 endpoints to measure the distance between. This is one of the primary steps to measure the parts when you're ready to build.

7b. Try changing the appearance. Go to Window → Styles and click on the drop-down menu to browse through the different style sets.

7c. You can download SketchUp models of power strips, cellphones, and much more from SketchUp's 3D Warehouse, as well as tag and upload your own files (File → 3D Warehouse).

All in all, I was quite pleased with my final product (Figure N). And now you're ready to design and build your masterpiece!



GOING FURTHER

Go to craftzine.com/09/101 and you'll find:

- » The SketchUp file used in this tutorial
- » A video of this tutorial and a way to create a wall-mounted version of the caddy
- » Tips on using your SketchUp model for building
- » Ideas on how to make this charging caddy more efficient

Google also has a variety of online resources. Their video tutorials (sketchup.google.com/training/videos.html) are a great way to master the basics and gain an understanding of more advanced techniques.



FINISH X

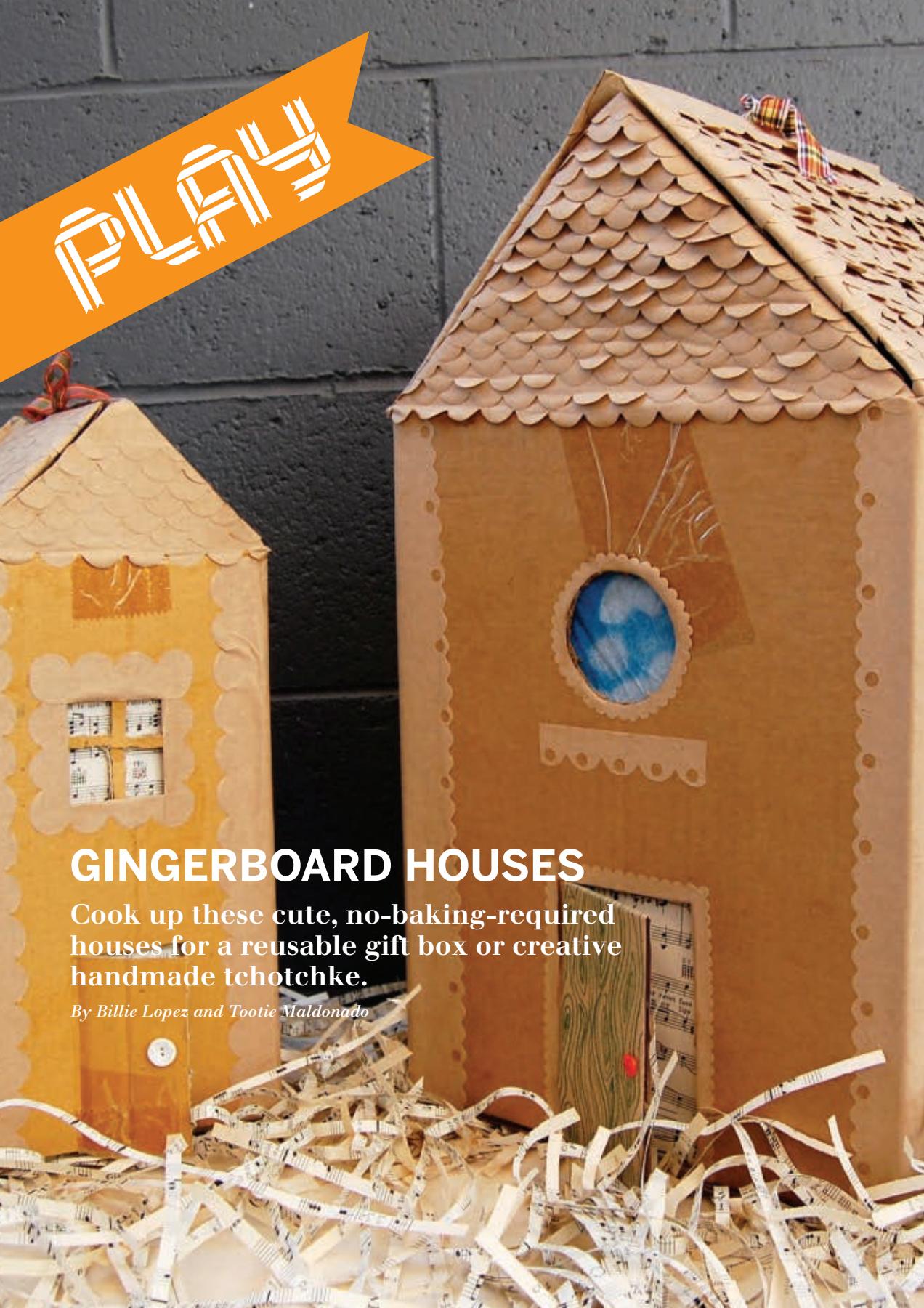
Emily Albinski is a designer/hacker/artist whose work has been shown internationally (emilyalbinski.com). She likes exploring materials and methods, and sometimes blogs about them at thescienceofcraft.com.

PLAY

GINGERBOARD HOUSES

Cook up these cute, no-baking-required houses for a reusable gift box or creative handmade tchotchke.

By Billie Lopez and Tootie Maldonado



MATERIALS

- » Cardboard boxes
- » Kraft paper or gummed brown paper shipping tape (see note)
- » Various patterned papers for inside the windows and doors
- » Buttons, ribbon, and trim
- » Decorative scissors, scalloped-edge rotary cutter, and/or hole punch
- » Glue or glue stick, and clear tape
- » Box cutter or X-Acto knife
- » Ruler



NOTE: If you can find water-activated, adhesive-backed kraft paper shipping tape, this works great for decorating the house. Simply cut the tape however you like (we used it for our scalloped roof and window trims), moisten the adhesive side, and stick the tape onto your box. If you can't find it, just use regular kraft paper and glue it to your house instead.

Last December, we were looking for a creative way to reuse the extra shipping boxes we had lying around our shop. We came up with these “gingerbread” houses, which are an unexpected and fun way to package gifts for family and friends.

You can also keep them for yourself to use as decorations around the house. Put a few LED tea lights inside and use translucent paper in the windows to make it glow from within.

Making these houses may take a bit more time than your average gift wrap, but they’re sure to be a hit at the next holiday party. The best part is they can be used over and over again.

You can customize your house however you’d like, and there’s no need to buy new materials. Go through your own stash for pages from old books, kids’ drawings, fabric scraps, newspaper, cancelled stamps — anything goes.

Gingerbread houses are every bit as sweet as their edible cousins, only you won’t get cavities!

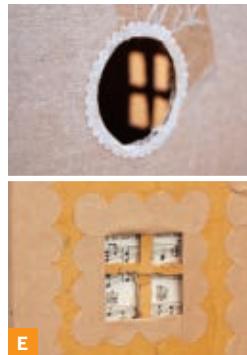


1. CHOOSE A BOX

Look for a box that will fit the gift you’re packaging, or choose a variety of sizes and make an entire gingerbread village. Tape the bottom of the box closed, but leave the top flaps open.

2. CREATE THE ROOF

Draw and cut a centered triangle shape onto the front and back top box flaps (Figure A). These will stand up to create your pitched roof. If the 2 remaining side flaps are too short to meet up in the middle, just tape on extra panels of cardboard to give them more length (Figure B, following page). All 4 flaps should come together in the shape of a roof.



3. CUT OUT THE WINDOWS AND DOOR

Draw and cut out a few windows (Figure C) and a door, remembering to cut through only 3 sides of the door so it can swing open and closed (Figure D). Get as fancy as you like on the windows; cut plain circles or squares or leave some cardboard intact to create windowpanes (Figure E). An X-Acto knife works best for this kind of detailed work.

4. EMBELLISH THE HOUSE.

Use a rotary cutter or decorative scissors to create scalloped strips of kraft paper (or shipping tape) in various widths (Figure F). Layer the strips on all 4 flaps of the box to mimic a shingled rooftop (Figure G).

gluing them down as you work. Glue on more paper embellishments wherever you might add icing on a real gingerbread house. The more trim the better: use it on the corners of the box and around the windows and door (Figure H).

5. ADD THE FINISHING TOUCHES

Tape various papers or fabrics to the inside of the box wherever you've cut openings. Glue on a button for a doorknob. Finally, using tape or glue, attach a strip of ribbon to the inside of each of the 2 topmost roof flaps. Tie these in a bow to close the box (Figure I).

Now package your gift and let the giving begin! ☺



Make: television



GRAB YOUR REMOTE!

(If you haven't already made it into a project.)



MAKE: The new
Public Television
series **premieres**
in January 2009.

» makezine.tv

YOU BUILD IT, THEY WILL WATCH!



Submit your video
and you can be on
Make: television.

» makerchannel.org



MAJOR FUNDING PROVIDED BY:



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BAZAAAR

CRAFTY GOODS WE ADORE. Compiled by Natalie Zee Drieu

Cassette Coin Purse Needlepoint Kit

\$95

jennyhenrydesigns.com

Jenny Henry Designs' retro-inspired Red Cassette Needlepoint Kit is a crafty way to pay tribute to the classic mix tape. The kit comes with a hand-painted canvas showing where the stitches go, as well as all the materials you need, from silk thread to needles. After you're done, transform your canvas into a small pillow or bag — or get it professionally finished into a wristlet at needlepointinc.com.

—Natalie Zee Drieu

Yellow Owl Workshop Stamp Sets

\$37

yellowowlworkshop.com

Something about these lovely stamp sets evokes Japanese woodblock prints. Maybe it's the spare, lyrical patterns of the birds and trees, or perhaps it's the more literal red sun. Whatever the reason, the stamps are simple and beautiful, made of molded natural rubber with a thick cushion for even pressure. And best of all, they arrive in a birch box sanded and waxed by hand, creating the perfect package.

—Tina Barseghian



Lion Brand Organic Cotton Yarns

\$7

lionbrand.com

I made a hooded baby wrap using Lion Brand Nature's Choice Organic Cotton Yarn (3oz/85g), a medium worsted-weight yarn. Nothing I've made has ever felt so soft to the touch, so much that I find myself wanting to make my own blanket! As a new mother, I feel at ease knowing that the yarn is grown and spun without pesticides, herbicides, or other chemicals, so I know that my baby will be completely safe swaddled inside. Lion Organic Cotton Yarn (1¾oz/50g) is another great option, where no dyes are used at all, highlighting four natural shades of cotton.

—NZD

Rococo ChalkBoard Wall Decal

\$36

wallcandyarts.com

I always need to jot down notes or lists of things to do, but end up with too many scraps of paper. This is the perfect way to make notes and save trees, while also creating instant wall art! I love the stylish Rococo design and the sheer fun of writing with chalk again. Put the decal wherever you want — it's treated so you can peel it off and re-stick it anywhere.

—NZD



Crafty Chica Glitter >>

\$3

craftychica.com

Glitter is a crafter's staple but Crafty Chica takes it one step further. Her new line delivers high-quality glitters in a color palette sure to make you drool, from Bollywood Blue to Rockabilly Ruby. Best part: they're perfect for crafting with fabric because they're washable too! —NJD



Set of Jewelry Pliers

\$15

firemtn.com

If you're getting started working with wire or making jewelry, three simple pliers can just about cover all your bases. Use chain-nose pliers for gripping or forming angles, round-nose pliers for curving and making loops, and wire cutters for neatly clipping and finishing.

You can invest in beautifully made (but spendy) German pliers, but if you're on a budget, Fire Mountain offers all three, plus flat-nose pliers and end nippers, for about \$15, or at a discount if you order other things, too.

—Susan Beal

Fiber Flecks

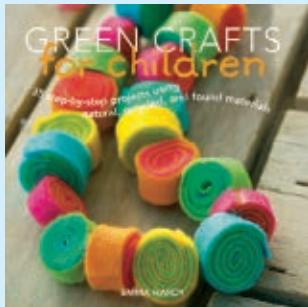
\$4

kreinik.com

I have to admit to a secret love of sparkly things, so these little pieces of metallic thread are just the ticket for felting or papermaking. They come in colors ranging from gold and silver to a fun metallic confetti that I added to felted beads for a subtle shimmer. Plenty of bling for your buck! —Arwen O'Reilly Griffith



CRAFT LOOKS AT BOOKS



Green Crafts for Children

By Emma Hardy Cico Books \$20

cicobooks.com

There's nothing better than to craft with your kids, knowing that you can easily grab all the materials from around your house or backyard. In *Green Crafts for Children*, author Emma Hardy keeps kids busy with monsters, pine cone animals, Christmas decorations, cardboard sandals, and more. The book also includes a variety of salt dough projects that are perfect for kids of all ages.

—NZA



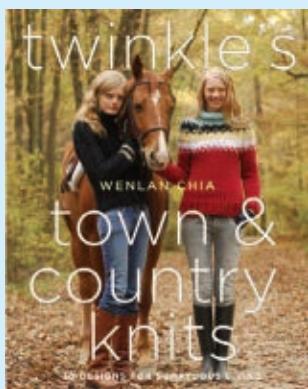
French General: Home Sewn

By Kaari Meng Chronicle Books \$25

chroniclebooks.com

Ooh la la! Just opening up this book, you'll feel immersed in vintage French life. Kaari Meng, proprietor of the French General store in Hollywood, Calif. (see page 108), brings her style know-how to the sewing world with this inspirational book. Make a hanging notions organizer for your craft room or a scalloped tablecloth for the dinner table. Each project has clear step-by-step instructions and pattern sheets organized snugly in their own pocket. Use your own vintage fabric stash to re-create the French magic.

—NZA



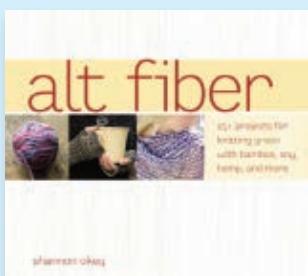
Twinkle's Town & Country Knits

By Wenlan Chia Potter Craft \$33

randomhouse.com

Knitwear fashion designer Wenlan Chia does it again with *Town & Country Knits*. The book features 30 gorgeous knitting projects with Twinkle's signature chunky yarn. You'll want to make each one of the cozy sweaters, cardigans, dresses, and scarves to keep yourself warm this winter. (I can't decide which one to start first.) The chunky yarn required for the patterns is an added bonus for quick knitting on big needles!

—NZA



Alt Fiber

By Shannon Okey Ten Speed Press \$20

tenspeed.com

Knitgrrl Shannon Okey shows us how to knit with eco-friendly yarn in *Alt Fiber*, featuring 25 projects using nonallergenic plant fibers such as bamboo, soy, and hemp. Two of my favorites are the Dutch Girl Headscarf and the Bow Tank top. Flip through the book and you'll see a cameo by my Pomeranian, Lulu, for the De Fleur Socks!

—NZA



Tiffany Threadgould Recycle It

Tiffany Threadgould is a design junkie who gives scrap materials a second life. Her business, RePlayGround (replayground.com), sells recycled goods and features DIY projects.

Think Outside the Cereal Box

These projects are fortified with real recycling flavor.

When I walk down the cereal aisle, I see my childhood. My mouth waters for the sugary sweet cereals that I once coveted. Growing up, my mom only allowed me to eat them on very special occasions. When I was finally on my own and could eat anything I pleased, I realized I was more attracted to the colorful box art than the overly sweet contents.

On recycling nights I find myself eyeing the brightly colored graphics coming from the recycling bins, and I usually can't pass by without filling up with an armful of these treasures. The mighty cereal box's sturdy structure can easily be transformed into projects packed with a full serving of recycled fiber.

FOLDER

1. Start with a large cereal box that's at least 9" wide. Open up and flatten out the box. Cut the front and back panels to 14½" tall by 9" wide.

2. Mark a line 2½" from the bottom of the panels, then score along the line. You can use a butter knife or a bent paper clip to make the score lines.

3. Place the panels side by side on a flat surface with the printed sides facing down. Tape the 2 together along the inside center. Then fold up the pockets along the score lines. Close the folder and run a piece of tape along the spine. Leaving it closed, wrap the tape around to the other side. Then tape the pockets.

MAGAZINE HOLDER

Mark an angled line around the box using a marker. The lowest side of the box should be about 3½" from the bottom. Cut along this line all the way around the box, then fill it with your favorite magazines.

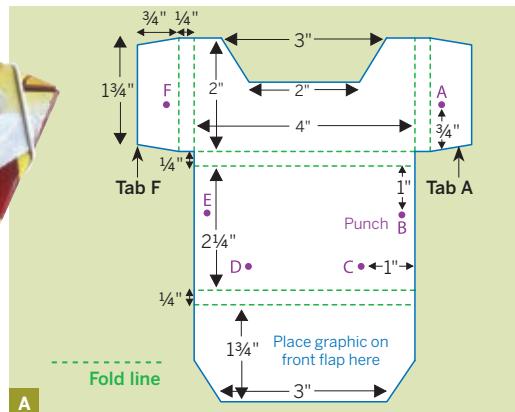


MATERIALS

- » EMPTY FOOD BOX LIKE A CEREAL BOX
- » THIN ELASTIC CORD, 10"
- » SCISSORS, RULER, GLUE, AND TAPE
- » PEN OR PENCIL
- » PAPER SCORING TOOL LIKE A BUTTER KNIFE OR BENT PAPER CLIP
- » SMALL HOLE PUNCH (1/8") OR TACK
- » PAPER TEMPLATE FROM CRAFTZINE.COM/09/RECYCLE (OPTIONAL)

POSTCARD

Flatten out a cereal box. Mark a 4"×6" rectangle and cut it out. Mark lines on the blank side of the postcard for the address, and start writing.



BUSINESS CARD HOLDER

1. On a flattened cereal box, measure out the business card holder with the dimensions provided (Figures A and B). You can also download a full-sized template from craftzine.com/09/recycle.
2. Place the ruler on top of your outline and run your paper-scoring tool along each of the dotted lines.
3. Cut along the lines and punch holes where indicated, either with a small paper punch or a tack (Figure C). If you're using a tack, wiggle the tack in the hole so it's large enough to fit the elastic cord through. Then fold along the lines you scored in Step 2.
4. Tie a double knot at one end of your cord and slip it through hole A with the knot on the inside of the box. Then thread it through B, going through the inside of the box and ending on the outside. Next, thread in through C, out through D, in through E, and back in through F, ending on the inside of the box (Figure D). Tuck in tabs A and F. Tie a double knot in the elastic about 1" down, and trim off any excess.
5. Put a little bit of glue on tabs A and F to secure them (Figure E). Fold up the box and slip the elastic over the corners. Let it dry. It also works great as a little reusable wallet.

BUSINESS CARD

Try making business cards. You can order a custom self-inking rubber stamp from sweetpaperie.etsy.com or designyourownbusinesscard.com, or you can make your own stamp. Keep the design and words as simple as possible. Measure and cut out the desired number of 2" x 3 1/2" pieces of cereal box. Then start stamping. ☺



UNITED WE WIN. RECYCLE OLD BOTTLES INTO BIRD FEEDERS.

IT'S EASY BEING GREEN!

1. Poke holes into a clean plastic bottle. Weave through sticks as perches for the birds.

2. Attach a string and fill with birdseed. Hang from a tree.

IT'S NOT JUST
FOR THE BIRDS!





THIS MESSAGE BROUGHT TO YOU BY HOWTOONS.COM, TOOLS FOR MASS CONSTRUCTION



Grace Bonney
DIY Design

» Grace Bonney is a Brooklyn-based freelance writer and the founder/editor of Design*Sponge (designspongeonline.com). She also runs a national series of Biz Lady Meetups, designed to connect women who run design-based businesses.

Personal Print and Pattern

Customize your home with designs of your very own.

If you've picked up a design magazine, clicked through a home blog, or flipped on a home makeover show in the last year, you know that print and pattern are back in a big way. Whether it's in the form of bold new wallpaper designs, peel-and-stick decals, or brightly colored fabric, pattern has made its way back into homes with a vengeance.

For some, the reemergence of pattern means choosing from the wide range of designs available in stores. But for others, this new trend represents a chance to create handmade designs that speak to their own unique personalities.

Designers Lena Corwin and Lotta Jansdotter both recently released books dedicated to the art of hand-printing. Corwin's, *Printing By Hand: A Modern Guide to Printing with Handmade Stamps, Stencils, and Silk Screens*, and Jansdotter's, *Lotta Prints: How to Print with Anything, from Potatoes to Linoleum*, are both packed with projects that teach readers how to hand-print patterns onto their walls, pillows, tea towels, and practically anything else they can get their hands on.

Craft and design publications have also begun featuring more homes, projects, and products that showcase hand-printed pattern work, whether it's done via silk-screen, stencil, or hand-illustration.

Graphic designer Catherine Weis, who runs the design firm Intoanout Creative and the Etsy shop Lekker, recently entered a patterns-at-home contest I was running on my blog.

I was blown away by Weis' entry (a stunning hand-painted floor design), as well as by the hundreds of submissions we received. People are picking up paintbrushes and rollers or making their own stencils and having a blast customizing their homes.

Along with the entries we saw, I started hearing from editors at magazines who said they'd been receiving submissions from readers who had stencil-printed living rooms, bathrooms, and even garage

floors. That led to a few more hours spent browsing home galleries on Flickr, and seeing examples of crafters creating their own patterns.

When I spoke with Weis about her patterned floor, she explained that she'd recently purchased a home best described as a "fixer-upper." Because of financial constraints, she wasn't yet able to fully redo her kitchen, but wanted to spruce it up in the meantime.

The great thing about hand-printed projects is they come in all shapes and sizes, and can suit any skill level.

After recently visiting Mexico, she was inspired by a painted floor she saw in a local boutique and decided to create her own version at home. After sketching for a few hours, she came up with a pattern she loved, and cut it into some spare cardboard she had lying around. A bit of measuring and a few coats of paint later, she had a totally personalized kitchen floor that spoke to her distinct taste.

While not everyone is able to sketch a pattern like Weis', the great thing about hand-printed projects is that they come in all shapes and sizes, and can suit any skill level. Printing a pattern by hand is one of the simplest and most gratifying ways to customize your home. So the next time you see a pattern or a picture that inspires you, turn it into a personalized stencil or stamp you can use around your house.

You'll be left with something truly unique: a design that represents who you are and what you love, rather than what stores are loving this season.

HAND-PRINTED PATTERNED FLOOR

Project by Catherine Weis

1. Measure the room.

Take a measurement of the room and consider the following: how much room do you have to work with, where do you want your centerline, and are there any big pieces of furniture that you want to work around?

2. Sketch your centerline.

From there, figure out where your patterns will fall. Sketch out a full grid on the floor with a snap line (the measuring tape that snaps blue chalk on the floor from a taut string). If you're working with stencils of varying sizes, I've found that it helps to measure where the big stencils will go from the centerline of the pattern, and then to radiate smaller stencils out from the larger ones.

3. Make your stencils.

Sketch out your shapes onto the cardboard, and cut out the spaces you want to paint within, making sure to keep an edge of about 5" around all openings (to allow for paint to accidentally run over and not touch the floor). You can also sketch out the design on the floor itself, if you're good at filling in the lines; then paint the sketch by hand.

4. Place your stencil, and paint.

If you're working with cardboard like I did, line up your stencil on the floor grid. I recommend beginning with the centerline of your grid and working your way out to the edges. Then paint away! I used a roller with some wood floor paint in off-white.

5. Repeat.

Lift up the stencil, place it back down along the grid, and paint the shape again. Continue until you're done with this shape (stencil).

6. Start the next row.

Begin on the outside of your grid with a different (or the same) stencil and begin painting your next row. When you've finished your pattern, allow the paint to fully dry for a day before replacing furniture or rugs. ☀



TOTALLY FLOORED: Transform a scuffed wood floor into a work of art. The floor above was painted using floor paint, a roller, and two handmade cardboard stencils placed in alternating rows.

MATERIALS

- » TAPE MEASURE
- » BLUE CHALK “SNAP LINE” FOR MEASURING YOUR SPACE AND CREATING A CENTERLINE FROM WHICH TO START YOUR PATTERN
- » CARDBOARD
- » SCISSORS
- » OIL-BASED FLOOR PAINT
- » PAINTBRUSH OR ROLLER



Wendy Tremayne
Re: Fitted

» Wendy Tremayne (gaiatreehouse.com) is renovating an RV park into a 100% reuse, off-grid B&B in Truth or Consequences, N.M. Another project, Swap-O-Rama-Rama (swaporamarama.org), is a clothing swap and DIY workshop designed to offer people an alternative to consumerism.

Life Cycle

The I ❤ Roswell project: It's free, adapted, and homegrown.

A while back, I received an email with a curious subject line: "Would you like a greenhouse?" Links in the email led me to a Flickr page of photos. The greenhouse in question is a tall, translucent igloo made of 5-gallon water bottles (Figure A). This wondrous object of utilitarian garbage-art was part of an exhibition that took place in Roswell, N.M., created by Flo McGarrell during a residency at the Roswell Artist-in-Residence Program.

McGarrell's creative task was to live on the land. His challenge as a gardener was to use tools made from waste materials found lying about the urban landscape. Locals who heard about his I ❤ Roswell project recalled the numerous Roswell artist-resident gardens that didn't work.

Observing that the town's cultural hub seemed to be the local Wal-Mart — a place where teenagers go on dates — and noticing that shops selling UFO trinkets saw more traffic than the town's two impressive art museums, McGarrell, 34, turned his attention toward research rather than to local lore. He read books about permaculture, gardening, and soil building at the local library, with little regard for the stories of previously wilted leaves.

McGarrell observed life cycles and decided that he would create *agrisculpture*: "compost, plant in compost, water, harvest, preserve, save seed, and repeat." There were mini cycles too: "Eat, wash dishes, feed plants dishwater, poop, flush with graywater, repeat."

A conversation with the dumpster also helped. "It called out, 'Flo, you come from a line of thrifty cheapskates (hunters and gatherers)'," McGarrell recalls. "You cannot resist. C'mon, see what's inside. It could be treasure!" The final work featured worm bins made from supermarket racks, bucket planters, and that stunning greenhouse.

McGarrell compares the process to "blowing on a dandelion puff ... seeds, spores, and memes infect,



inoculate, and ferment in the world." He categorizes his work as open source and has published the Roswell project's "code" on recipe cards displayed beside the exhibit.

While not a gardener at the onset of the project, McGarrell now sports a cigar box of seeds (saved, stolen, and swapped). He plants them regularly by means of "graffiti gardening" as he travels, though he recounts that our society does not always welcome thrifty-minded sorts. "I was reprimanded by the police for 'stealing from the city' while diving the recycling bin in the Roswell Wal-Mart parking lot," he says. "There ought to be 'Free' boxes in every neighborhood."

McGarrell reminds us that when using junk as a creative material, "You don't have to settle for what you find. You can modify to your specifications and all the while learn about tools, methods, your environment, and life! That's the low-price-high-value deal that Wal-Mart can never beat."

» To see more of McGarrell's work, go to gowithflo.net.

ROSWELL SCRUBBIE

Project by Flo McGarrell

MATERIALS

- » NET BAGS (3-6) USED FOR PRODUCE
- » PIECES OF POLY ROPE
- » ZIP TIES OR RUBBER BANDS
- » OLD DETERGENT BOTTLE

VERSION 1

This scrubbie is built like a pompon.

1. Cut the net bags and bits of rope to equal lengths (Figure B).
2. Bundle and cinch with zip ties or rubber bands (Figure C).
3. Fluff the net and fray the rope with a comb.
4. Trim the scrubbie to the desired evenness of shape (Figure D).

VERSION 2

This one's built like a tassel.

1. Cut off the handle of an old detergent bottle, keeping the top and bottom openings intact.
2. Cut the bag and net bits to equal lengths.
3. Tie the bundle in the center with a long cord, 12"-18" leaving equal length tails, then zip-tie the bundle. It should now look like a tassel.
4. Attach the scrubbie to the handle. Take the 2 long tails of cord and pass them through the inside of the handle, then bring them back up along the outside of the handle to the opening with the scrubby bits, and tie them off (Figure E).

This should make a locking sort of tension, and create the kind of handle you can pass your hand through. ☺





Cathy Callahan
Old School

» Cathy Callahan is a crafter and window dresser who draws inspiration from vintage crafts. She blogs about 60s and 70s crafts at cathyofcalifornia.typepad.com.

Holiday Card Ornament

Use this year's cards to make next year's ornaments.

Christmas cards were never thrown away at my house when I was growing up. As soon as the Christmas tree was taken down — always on January 2nd — you'd find my mom sitting at the dining table (which served as her craft table during the day) with pinking shears in hand, cutting up the cards to make gift tags for the following Christmas. She would simply find two that coordinated and staple them together.

My mom was raised by parents who lived through the Great Depression, so reusing and recycling came naturally. When you have to make do with what you have, you must be resourceful. This way of thinking must have been what led to the popularity of reuse in crafts during the 60s and 70s.

With the holidays just around the corner, I got to thinking about using old cards and turned to my collection of vintage craft books for inspiration. I found ideas for tote bags, desk organizers, fantasy slippers, and tissue box holders, all made using greeting cards. I decided to try my hand at a project called the Holiday Card Ball. Here's my adaptation of the instructions so you can make one too.

PAPER BALL ORNAMENT

1. Use a compass to draw $3\frac{1}{2}$ " circles on the cards, then cut out the circles. Print out the pattern at craftzine.com/09/oldschool, trace it on the back-side of each circle, then score the circles along the 3 pattern lines. Fold upward and crease along the lines (with the artwork facing up) to create 3 flaps.

2. Spread a thin, even layer of glue on the underside of one flap, and glue it to another circle's flap. Start by gluing together 3 "domes" of 5 circles each.

3. Piece the 3 domes together with paper clips to form the ball shape. You'll now see where your 5 remaining circles will fit so that the ball will be complete.



4. Glue everything into place and allow it to dry.

I like mine just the way it is, but you might want to trick yours up with glitter, pom-poms, beads, or whatever favorite craft supply you have in your stash.

And with the cards I didn't use for my card ball, I think I'll make a few gift tags! ✎

MATERIALS

» **GREETING CARDS** ENOUGH TO MAKE TWENTY $3\frac{1}{2}$ " CIRCLES. ALSO TRY OLD PHOTOS, POSTCARDS, OR CEREAL BOXES.

» **COMPASS**

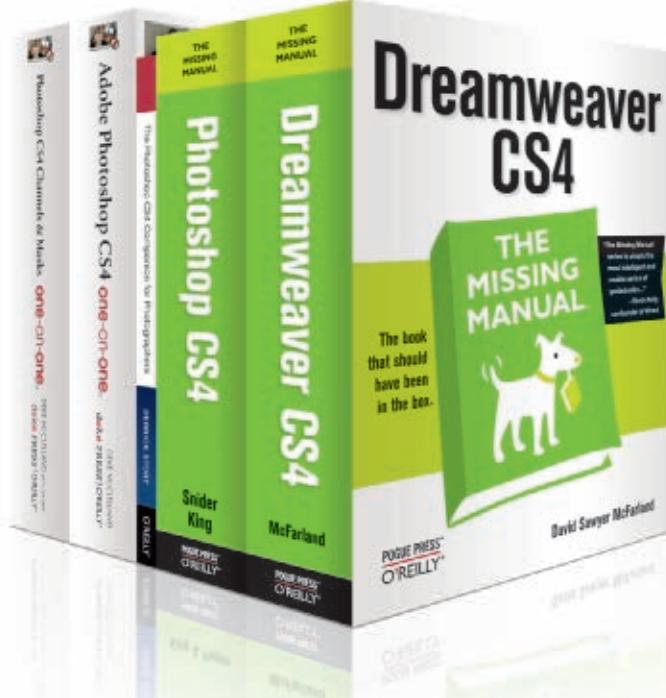
» **SCISSORS**

» **CRAFT GLUE**

» **PAPER CLIPS**

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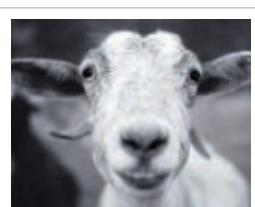
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Buy Handmade

Some crafters are inspired by cityscapes, others by nature. For 20-year-old **Natan Lawson**, the inspiration to mosaic his bike came while cleaning out his basement in Baltimore, Md. Why throw away old mirrors, tiles, china, beads, and even a drawer knob when you can use them to gussy up a stale bike?

Lawson admits he started off a little dubious, wondering if a bike was the right kind of canvas. "I was skeptical that it would work, so I asked a friend who knows more about bikes than me. He said it was a bad idea but I could probably get away with it. I started working on it the next day," he says.

Even with seven years of mosaic experience under his belt, Lawson came across a few challenges. For one thing, he found it important to make his mosaic pieces smaller than he'd anticipated — the larger pieces might stick at first, but would snap off later when he was working on another part of the bike. Also, it was the first time he'd ever used epoxy, so it took a little trial and error before mastering the epoxy mix ratio.

"A number of sections I glued down with incorrect proportions just fell off a week later," he explains.

And then there was the grout, which added 8 pounds to the bike (the mosaic pieces added another pound), and took up one month of this two-month-long project. For anyone who'd like to make their own version, Lawson suggests taking the bike apart first (which he didn't do) to avoid the hardship of grouting in difficult-to-reach places.

To protect his work, Lawson used West System's 105 epoxy resin and 206 hardener, and a urethane varnish. "Beware, though — that protective coat changed the color of my grout from a bright red to a dark red."

Even though the vibrant bike is now heavier than before, Lawson says it didn't hurt his performance while touring from Vermont to Baltimore last August. He especially enjoyed parking the bike outside restaurants where, from a window inside, he could observe people approaching it, and touching it, in awe. "That was fun to watch."

—Carla Sinclair



Photograph by Annatrius Bakker

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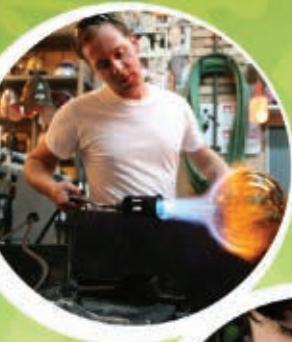
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