

# Craft:

transforming traditional crafts

Sew a  
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## Celebrate Like Crazy!

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PARTY PROJECTS  
FOR  
CRAZY  
TIMES

» DIY  
wedding  
invites  
& album

» Raise the  
roof with  
the perfect  
mixtape

» Stir up  
a tasty  
cocktail

» Stitch  
a fancy  
party hat

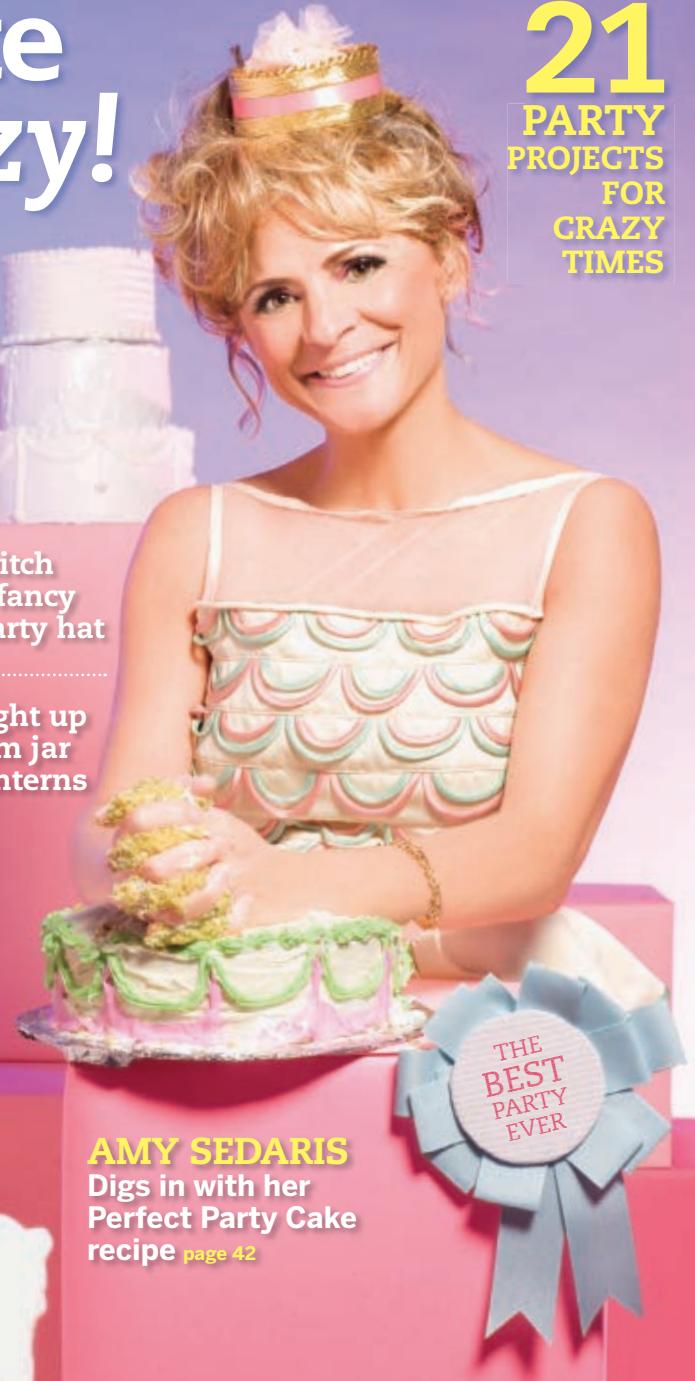
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lanterns

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**AMY SEDARIS**  
Digs in with her  
Perfect Party Cake  
recipe page 42

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Volume 10

transforming traditional crafts®

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Upcycled Table Runner project courtesy of Anna Zerega (AKA Pattern Girl on Flickr), CRAFT Magazine's Upcyclist Party Contest winner.

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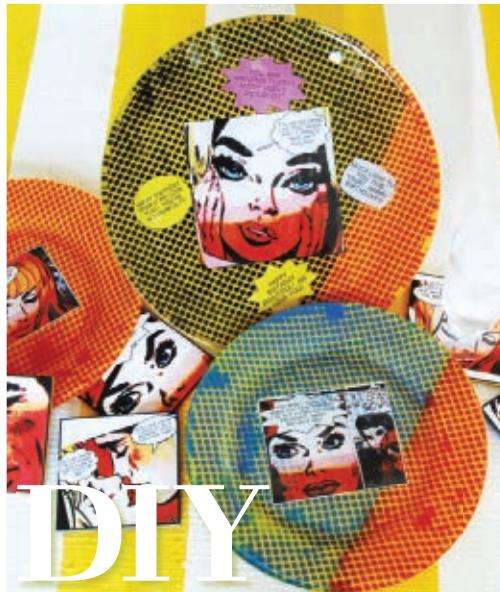
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**Branca Nitzsche** (*Sticker Happy* and *Circus Act* photography) was born in Rio de Janeiro, Brazil, and started working with photography at the age of 15. She's known for her long-term photo documentaries, but you can also see her portraits and lifestyle pictures in magazines and other media. She has photographed favela residents in Rio de Janeiro, the Landless Workers' Movement in Paranapanema, migrant agricultural workers in California's Central Valley, and the monarch butterfly migration in Mexico.

**Angelica Amesquita-Carter** (*Mixtape*) describes herself as an introverted extrovert, a lazy crafter, an eclectic music junkie, and an ever-changing work in progress. She got started — or rather "obsessed" — with music and creating the perfect mix at a very young age. Angelica's first musician obsession began at the tender age of 7 when she discovered Prince, resulting in her collecting album after album and a roomful of half-naked posters of the pint-sized pop star. Out of a giant tape recorder and her desire to create, her own mixtapes were born.



**Lee Meredith** (*Fingerless Gloves*) is a maker of things and doer of stuff living in southeast Portland, Ore., with her fiancé, Pete, and her silly kitty, Garbanzo. Her photography degree is used these days to shoot projects she makes for various publications, and stuff she creates with recycled materials for her online shop and blog ([leethal.net](http://leethal.net)). She has been known to get overly excited about thrift store finds, knit design ideas, and board games.

**Sarah Scheffel** (*Fruit Sushi*) is a cook and craft book editor based in New York City. To some, this sounds like a glamorous job, but in reality she spends a lot of time chasing writers whose manuscripts are late (and, in a pinch, writing said manuscripts). She's become an expert at coaxing toy poodles into sweaters and has modeled a garment or two herself, despite the fact that she hates having her picture taken.



Simultaneously like an old woman and a child, **Lesley Patterson-Marx** (*Wedding Book*) is constantly discovering new and fascinating things, yet acutely aware of the brevity and transience of life. She got started making books as a child, when she would cut up the funny pages and reassemble them to make them even funnier. These days, she pieces together part-time jobs to make one full-time job with lots of variety, including teaching, showing her art, and illustrating. Lesley lives in Nashville, Tenn., with her writer/musician husband, Jonathan, and their 4-year-old son, who loves to make and build things.

People tell **Sasha Barr** (Special Section illustrations) that he's domestic and calm. When not working in the art departments of Sub Pop and Suicide Squeeze Records, he can be found skateboarding around Seattle, doing freelance illustrations at home, or watching documentaries. Sasha and his girlfriend, Meagan, collaborate on project Wonder Thunder, screen-printing homemade housewares and plush creatures, while their cat, Fatty, provides comic relief. Sasha is excited to be working on the 2009 Bumbershoot campaign.



**Lindsey North** (CRAFT intern) is a quirky girl with an overactive imagination, or so people tell her. The description has always seemed fun and interesting to her, so she goes with it. When she's not knitting, crocheting, or working, she's usually reading with her cats while listening to music that isn't conducive to concentrating. Lindsey also enjoys painting in her studio, or just relaxing on the couch watching either crazy science fiction movies or remakes of old Jane Austen movies.



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Tina Barseghian  
Welcome

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# Permission to Party



**L**ately I've been receiving calls from newspaper reporters asking about the resurgence of the do-it-yourself movement during this tumultuous economic climate. Has crafting become more relevant now that people are less inclined to spend money?

I've also been hearing news reports about how people are repairing and modifying their clothes, shoes, furniture, and other possessions rather than chucking them for new ones. I've read articles about people opting to throw parties at home instead of at bars and restaurants as a money-saving measure, and stories about making gifts instead of buying them.

To all those just joining us — welcome to the joys of crafting! Not only does it save you money and exposure to creditors, it's extremely fun and gratifying. I say this only partly with irony, as I realize that the economy is in a spiral and the ramifications may be grave.

Still, we will always have reasons to celebrate, so in this issue we celebrate the act of celebration. As long as people fall in love and have weddings, commemorate birthdays, usher in new presidents, honor anniversaries, observe holidays, or just look for an excuse to be with friends, there will be cause for celebration.

For you crafty revelers, we've got a slew of party ideas. These projects can be used for any occasion, but if you happen to be planning a DIY wedding, all of the projects apply.

Dazzle your guests with snappy invitations that look as though you hired a graphic designer (pages 49 and 134). Rile up your party guests with the perfect mixtape — no DJs necessary (page 55). Sew and string up beautiful, all-occasion party flags that you can use year after year (page 52). Crochet a fetching bow tie for that important Big Night (page 67).

Stitch a showstopping hat that would make the

As long as people fall in love and have weddings, commemorate birthdays, usher in new presidents, or just look for an excuse to be with friends, there will be cause for celebration.

British royals drool (page 64). Cast a warm glow on your outdoor party using glass jam jars as candlelit lanterns (page 70). Slice fruit into sushi shapes for an inventive party platter (page 58). Transfer your favorite image onto plates and coasters for the ultimate customized party accessory (page 123). And if you still can't find a reason to celebrate, check out our ideas for crafting party themes (page 48).

Who better to kick off our celebration issue than funny lady Amy Sedaris, the ultimate party hostess and crafter? Sedaris whips up her own party wherever she goes (take it from those of us who witnessed the cover photo shoot: the woman knows how to have fun), and for you she whips up the Perfect Party Cake (page 42).

At CRAFT magazine headquarters, we have a wonderful reason to celebrate: the arrival of our senior editor Natalie Zee Drieu's baby girl, Chloe (pictured above). There's nothing like an innocent little being to help put things in perspective.

So what's your reason to celebrate? Let's get this party started! ☺

# ► Letters



I am a 14-year-old avid artist and computer enthusiast (my favorite operating system is Linux). I recently created my own penguin figure based on a drawing I did. I was really encouraged by my drawing to try and create my very own version of Pangwi (that's what I call it). I hand-sewed the figure and added a string of battery-powered LEDs to light up her body gem. I've also created a matching uniform that I like to wear when I carry around my Pangwi. Hope you like it!

—Marielle Riley, Naperville, Ill.



Recently, while visiting with my mother in Illinois, we went to the Lawrence Arthur Salon in Winnetka. There I met Elsa Cohn, who runs a boutique at the salon. Elsa (above, at right) was busily working with two other women, all silently engrossed in their handiwork. They were crocheting a little white handbag out of plastic twine. As

her friend crocheted, Elsa kept her supplied with the plastic twine she was cutting from a rolled-up plastic bag. She used a special technique of cutting the bag to create one long, continuous strand.

Elsa talked about how she's been creating things all her life, without any patterns, even raising her own Shetland sheep and learning how to dye yarns and spin. What's really interesting about her is that she's not getting her ideas from other people, but just coming up with them on her own, looking at the potential that different materials have. Elsa even said, "I always try to see what else you can do with something. For instance, if a dress can't sell, it's a lamp." Trendy without trying to be!

—Nancy Dougherty, Sebastopol, Calif.



My daughter and I subscribe to both MAKE and CRAFT. Recently, I was inspired by the article in CRAFT, Volume 07, by Tom Wyatt, about revamping old Converse All Star shoes [page 49, "The All Star Fabric Swap"]. I am actually a shoemaker by trade ([fernandfootwear.com](http://fernandfootwear.com)) and specialize in leather footwear.

Attached are pictures of my BlackSun Chucks. I used 6oz oil-tanned leather and a pair of old soles that I'd been kicking around for nearly 20 years. They require regular glue maintenance but are more comfortable than the originals for sure. My friends are begging for a pair of their own; I have to keep them tied tight for fear that they'll be stolen right off my feet!

—Tim McKay, Benzonia, Mich.



Got something to share? Write to us at [editor@craftzine.com](mailto:editor@craftzine.com).



Dale Dougherty  
Changes

» Dale Dougherty is the editor and publisher of MAKE and CRAFT magazines. [dale@oreilly.com](mailto:dale@oreilly.com)

# The \$4,000 Handmade Rattle

**Y**ears ago, Jason Gold was looking for a rattle for his new baby. He wanted something safe and made of natural materials. "I was trying to find a rattle that wasn't coated in paint or made of plastic," he recalls. Not finding any, he made a rattle out of wood.

Thinking that other parents might be looking for alternatives to mass-produced items of questionable materials, he started Camden Rose, a manufacturer of wooden and fabric toys in Ann Arbor, Mich. Today, the Camden Rattle sells for \$15 through a network of alternative retail stores and places like Whole Foods.

This past year, Gold thought the economy would be his biggest worry during the holiday season. It turned out that the 2008 holiday season was his busiest ever. Instead, the bigger worry for Gold has been figuring out whether the Consumer Product Safety Improvement Act (CPSIA) will put him and many others like him out of business in 2009.

The CPSIA seems like a good idea as a response to the U.S. recall of toys made in China that have potentially harmful levels of lead, phthalates, or other toxins. The law's intentions are good but its side effects are not. Lost in the details are provisions that may deal a serious blow to America's cottage industries and individuals who make things by hand.

There are three parts to the CPSIA. The first requires independent testing and certification. "We've gone from no certification to the strictest form of certification in the world," says Gold. "It might cost me \$4,000 to test my rattle." The tests must be done for each component, and for each item, not for the manufacturing process itself.

Kathleen Fasanella of Fashion Incubator in Las Cruces, N.M., says clothing makers are equally affected. "In the past, if you made pajamas you could buy fabric that the vendor certified as non-flammable," she explains. "The vendor certificate was enough. With this law, you can't use a vendor certificate to verify that the materials you used are

lead-free; you have to get your own certificate."

She adds that the law affects "people who make the nicest things, in small numbers" — dressmakers will have to make two dresses for each new design and send one off to be tested and destroyed in the process. "The law is not tenable," she says. "It stifles innovation."

Most crafters are upset about testing, but Gold believes other provisions of the law are equally onerous. "CPSIA requires that you put a label that's permanently attached to the item, forever," he says.

Finally, there's a cumbersome administrative process. Once you've tested your product, you have to send the certification to the government to put on file; they'll send an authorized certificate back to you, which you must send with your product to retail stores.

The law goes into effect Feb. 10, 2009. Rick Woldenberg, chairman of toymaker Learning Resources, has dubbed it National Bankruptcy Day, and Fasanella has set up [nationalbankruptcyday.com](http://nationalbankruptcyday.com) to organize opponents of the law. The timing is particularly bad for those who sell into retail because this is when they preview new products and take orders. Fasanella says the law is "already affecting the amount of kids' clothes available for next fall." She believes bigger companies will be hurt as well.

Makers hope the Consumer Product Safety Commission will come up with realistic fixes, such as exemptions for small-run manufacturers and handmade goods. "[But] if the changes happen too late," says Fasanella, "the law will have hurt a lot of people who won't recover."

And if the goal is to really protect children, then Gold believes the CPSIA must be rewritten. "The law focuses on lowering the amount of lead and phthalates, not eliminating them," he says. "I want to produce products that don't have any of those harmful substances, and I'm being put out of business." ☀



# Thy Name Inscribed Upon My Heart

**N**othing's too good for you, darling. I want to dust your bedsheets with precious stones, Belgian creams, and the darkest-red long-stem roses.

The problem is, I barely have two nickels to rub together. "Time ain't money when all you got is time," but I've little of that commodity as well. I don't have the hours to make you a three-piece suit or a fur coat.

What shall I do to prove my affections? As Lulu once sang:

*If you wanted the sky,  
I would write across the sky in letters  
That would soar a thousand feet high:  
"To Sir, With Love."*

People love the sound, look, and feel of their own names. We're positively canine about it. We come when called. It never fails to feel special.

I invite you to inscribe your beloved's name upon a special item close to her heart, in your own handwriting. The miracle of a laundry pen and hand embroidery is the secret recipe. I guarantee that such a present will become one of your dearest's most treasured possessions.

The shirts, pockets, and handkerchiefs I've inscribed for my family are the items I see in their everyday wardrobes. When they get angry at me, they need only take one look at the hankies I embroidered in blue with their names, and they start crying — all is forgiven.

Note: The same effect cannot be achieved with an embroidery machine, even if you have one of those models that can stitch an entire Disney film while you take a shower. The whole point of *name-calling* is that it's *personal*. If your handwriting is terrible, it works even better for this project. The more idiosyncratic

your penmanship, the better.

The placement of the name is critical. For shirts, you want the left-hand breast pocket. The best shirt for the job would be a natural woven fabric: denim, chambray, flannel, or wool. Nothing stretchy!

If it's a pocket that you're applying to a below-the-waist garment (apron, skirt, pants), you want to choose the side of the beloved's dominant hand.

## HANKIES

Hankies or bandanas are the easiest items to embroider. They're touchingly old-fashioned. Your beloved will wipe his brow, dry his tears, and blow his nose with your gift — the ultimate intimacy. Pick any corner quadrant to write the name.

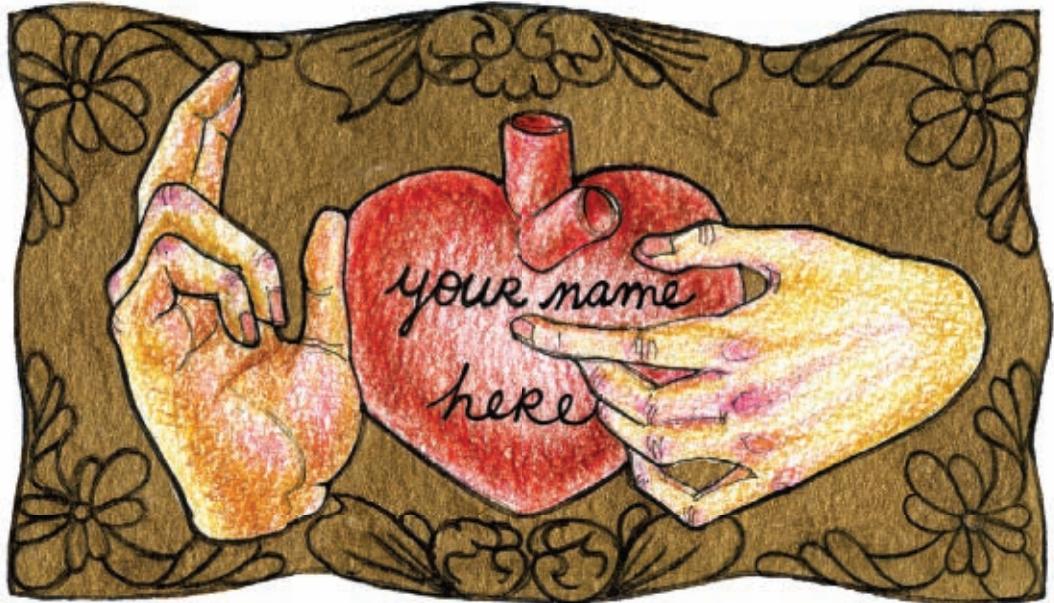
Let's talk about purchasing hankies. The simplest route is to buy multiples in white at a men's clothing shop. The same goes for bandanas, where you find sporting goods. The fabric is stiff at first, but you wash them and they get as soft as Cupid's nose.

Another idea is to peruse thrift stores, where neglected hankies are piled up in infinite colors and configurations, from the days when no gentleman or lady would be caught dead without one. Once you start carrying a handkerchief, you'll feel the same way.

Make sure your hankie is cotton or linen. Select a laundry pen from your sewing notions — the ink washes out when your work is completed — and inscribe "AngelFace" in the appropriate spot. Make the letters about 1" high.

Then stretch out the fabric area you want to work on in your embroidery hoop so that it's taut. The tightly stretched hoop is what makes your stitching precise and smooth.

You're going to use a backstitch, the simplest hand stitch of all, in any one of the gorgeous colors of hand embroidery floss. The backstitch is so intuitive, you'll soon feel like you're doodling with



your favorite pencil.

Embroidery skeins come 6 threads thick. You start by cutting off a piece about as long as your arm, and then separate it in 2, so each length is only 3 threads thick. This stuff costs pennies and lasts a long time! Thread your embroidery needle (or any needle with a long eye) and run the floss rudely along a piece of beeswax, such as a candle, so the threads don't twist and knot up.

## POCKETS

You may have already stolen a garment from your beloved's drawers that has a cute pocket to decorate. Great, just stick it in your hoop and begin.

But what about adding a pocket? It's subversive, utilitarian fun. Don't bother matching — the sillier and more stark the contrast, the better.

There is only one sane way to cut out a strong, non-droopy pocket for any purpose. Ignore the crap instructions you've seen on commercial patterns!

For each single pocket you want, cut out 2 identical pieces, on the grain. Leave at least a  $\frac{5}{8}$ " seam allowance.

If you want to get excellent pocket templates, buy the Kwik Sew 2861 hospital scrubs pattern, which provides you perfect tissues for the breast pocket, for the cellphone on the side, for putting tools in your smock, and so on. These shapes have been tested for utility! (Make a pair of scrubs while you're at it. They're the ultimate "do-everything and then sleep-in-'em" outfit.)

Inscribe and embroider one of the pocket pieces as you did with the hankie. You might want to start with extra-huge seam allowances, so as to hoop your fabric tightly. You can cut down the pocket once you've finished your embroidery and seen how it looks.

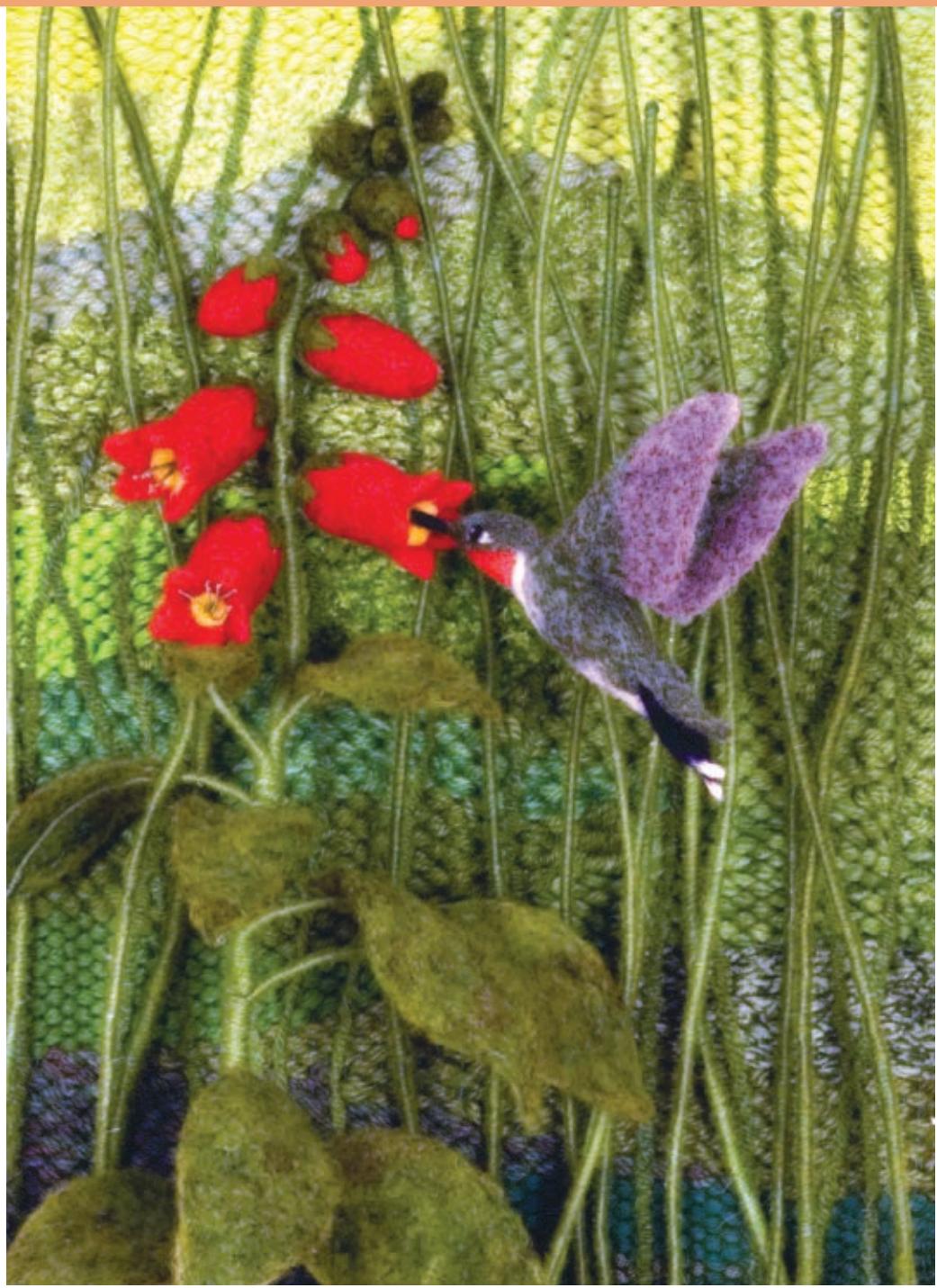
Now grab the other twin piece, and finish your pocket: place right sides kissing, and stitch them together, except for a 2" gap at the bottom. Trim the corners. Turn the pocket right side out, and poke out the corners crisply with a point turner.

Curl under those raw edges from where you left the peephole and press the pocket so it looks perfect. Don't stitch the gap closed yet — just place the pocket on your garment where you want it, and then edge-stitch the whole double layer down. *Voilà!*

My Daddy carried in his trousers the handkerchief I embroidered for him. My ex of some 20 years still wears the red shirt every winter that I embroidered with the word "Bunny" and a little green fir tree. My daughter will never give up the overalls that say "Boo" on the bib. When it comes to name-calling, the sweeter and stickier, the more beloved the cloth. "Susie, Baby, You Rip!" is what I'd like to wake up to on my Valentine pillow! ☺

- » About embroidery hoops: [en.wikipedia.org/wiki/embroidery\\_hoop](https://en.wikipedia.org/wiki/Embroidery_hoop)
- » How to backstitch: [craftzine.com/go/backstitch](https://craftzine.com/go/backstitch)
- » Hand embroidery floss: [coatsandclark.com/products/hand+embroidery](https://coatsandclark.com/products/hand+embroidery)
- » Kwik Sew 2861 pattern: [craftzine.com/go/ks2861](https://craftzine.com/go/ks2861)

# HANDMADE





## Weaving in 3D

From frosty, snow-covered birches to a jumble of felted hot peppers, **Martina Celerin's** "dimensional weavings" look remarkably true to life, and that's no accident. The trained biologist-cum-textile-artist did postdoctoral work in genetics at Indiana University.

"As a molecular geneticist, you really are trained to observe subtle, small changes and differences," says Celerin, 43. "That training has allowed me to really pay attention to details, so my work is biologically accurate, and it's symmetrical."

A hybrid of weaving and fiber art sculpture, each piece features a pristine — and often whimsical — natural scene. In *And a Radish*, a solitary radish, robust and red, thrives amidst a regiment of carrots. "A lot of the gardening scenes come from our own backyard — or the idealized version," she says.

In part to help preserve the real natural world, Celerin puts repurposed materials at the heart of her works. The warp threads are polypropylene macramé yarn ("It's been sitting around since the Seventies, and it's just perfect for the warp") and the weft is reclaimed yarn. "A lot of it I get from local weavers or

the weaving industry as thrums ... scraps that would normally go into the trash or into the city dump."

Finally, when it comes to potential accent materials, little escapes her notice. In her hands, a guitar string morphs into butterfly legs and antennae, bits of driftwood become faraway fence rows, and tiny shells and fossils dot shorelines and landscapes.

Whether it's a stand of calla lilies or a row of just-sprouted beans, the Bloomington, Ind., resident starts at the bottom of each piece and weaves her way up. To form her signature sculpted elements, she uses needle felting.

Nearly 200 dimensional weavings later, Celerin has elevated pack-ratdom to a science. Her studio is lined with boxes of yarn, carefully labeled by color, and jars of sycamore balls, seashells, and crinoids, all sorted by size. "Sometimes I just think something is cool, and I'm not sure what I'm going to use it for," she admits. "But I know it's going to be useful for something."

—Susan Brackney

» 3D weaving: [martinacelerin.com](http://martinacelerin.com)



## A World of Brick

Growing up in Veneta, Ore., **Nathan Sawaya** constructed a 36-square-foot city behind his parents' living room couch.

The primary-colored metropolis, painstakingly pieced together one durable plastic brick at a time, thrived for more than a decade. There were schools, restaurants, an airport and hotel — even an amusement park. But Sawaya wasn't prepping for a future in Lilliputian design. He was laying the foundation for a career in LEGO art.

In 2004, Sawaya left his job as a corporate lawyer to play with Legos professionally. "One day my site got so many hits that it crashed," he says. "That's when I realized I had a viable business."

More than 1.5 million LEGO bricks are stashed in clear bins and shelved according to color — like "walking into a rainbow" — at Sawaya's New York City art studio, where the 35-year-old spends much of his time brainstorming and building.

Though he doesn't keep count, he estimates his average-sized sculptures (Sawaya's creations range in size from a two-brick tree to a 20-foot-long *T. rex*)

skeleton) use anywhere from 20,000 to 80,000 LEGO bricks.

Sawaya's first "sale," a self-designed Barbie-sized LEGO car bartered for Halloween candy, paved the way for dozens more LEGO sculptures, logos, and portraits, including a life-sized replica of satirist Stephen Colbert, an anatomically correct human heart, a 7-foot-long Brooklyn Bridge, and what is likely his most popular piece, a male figure tearing his chest open with LEGO bricks spilling out, aptly named *Yellow*.

"I have received thousands of emails about this piece over the years," he says.

According to Sawaya, there's definitely one advantage to using LEGO as a medium: "If I don't like how something looks after I built it, I can just take it apart and build it again differently."

—Laura Kiniry

» **Sawaya's studio:** [brickartist.com](http://brickartist.com)



## Nouveau Fiche

Crafter **Julie Yu** loves the library — “I usually check out twice as many books as I intend to read” — so it’s no wonder that reels of 1960s and 70s *New York Times* microfilm stocked at a community reuse center caught her eye. “I knew it was too good a find to pass up,” she says.

The Portland, Ore., wife, mom, and working professional had previously experimented with weaving candy-wrapper purses, but she now creates stylish clutches, bags, and bracelets out of her micro finds.

After her initial purchase of 80 black and white reels, Yu, 38, spent nearly four months and 15 reels perfecting her technique.

“It pains me to admit this,” she says, “but I used *The New York Times* moon-landing edition to attempt one of my first designs.”

Today she has it down to a science. After slicing the microfilm — which lately includes celluloid issues of *Life* purchased off eBay — into equal-sized strips, she reinforces each section by backing it with white duct tape and weaves them tightly together, folding along the bag’s openings to avoid any sharp edges.

Purses are crafted entirely through folds, tucks, and double-sided tape — there’s no stitching involved. They’re closed with hidden magnets, and some come with microfilm-formed handles.

In a slightly different technique, Yu’s bangle-style bracelets involve a diagonal weave of leftover scraps of microfilm or colored frames from campy high school health films.

While Yu likes the idea of reusing discarded materials, environmentalism isn’t her driving force. “The microfilm is cool to me,” she says, “because it represents history, it captures moments in time.”

With as much as a half-reel of microfilm in each handbag, anyone carrying Yu’s sleek designs will always have something to read. Keep an eye out for stories on Pop Art and Beatlemania, though according to Yu, “The most interesting pages are the fashion ads.”

—Laura Kiniry

» Microfilm jewels: [2nddraft.etsy.com](http://2nddraft.etsy.com)



## Art From the Sole

**Susan Danis** says yes to the universe. It started with painted mud skulls, then it was a 7-foot-long horse costume complete with a hot pink tail. Things have only gotten wilder since then.

"If I feel the desire very strongly to make something, no matter how preposterous it is, I will do it," declares the 51-year-old Berkeley, Calif., artist. "Because the ideas are from the collective unconscious, and why would I censor that?"

A pack rat since she's had pockets, Danis collects dried worms, gloves, and old socks. She lists the scrap yard across the bay in Petaluma as a favorite place: "It's the only thing I've found that's really as beautiful and compelling and visually interesting as a Parisian cemetery."

And she's tapped the community to satisfy her cravings. "These oral surgeons are giving me the teeth of the people of Berkeley in return for Jack Daniel's and chocolates," she explains.

"When I was making my giant hairball, I went to Supercuts for six months every day to collect the floor sweepings; I had my own bucket there," she adds.

Danis also spent 16 hours at a time amassing objects during the city's now-discontinued annual large trash day, including many that found their way into *Bed*.

Starting with an old French frame, she laid down a mattress wrapped in a pee-stained, thrift-store sheet. Then, with heavy fishing line, she tied shoes, ice skates, and galoshes to a quilt covered in velvet and added horns, a human skull, and a hairy Pata-gonian armadillo. She wove a loose pillowcase from shoelaces found on the street and stuffed it with stingray teeth, dentures, horse jaws, a raccoon skull, a centipede, and the bill of a swordfish.

"I try to embrace the universe as it is," explains Danis. "It tends to offer the lobster combo plate, so that's reflected in my work; I also offer the lobster combo plate."

—Eric Smillie

»For extra servings: [susandanis.com](http://susandanis.com)



## Pearl Button Queen

Not everyone looks at safety pins, zippers, and cigarette butts as art materials, but British artist **Ann Carrington** sees amazing things in the everyday.

"All objects are saturated with cultural meaning," she says. "Mundane objects like knives, gloves, shoes, shells, and tin cans come with their own ready-made histories."

Sometimes she reuses discarded objects, like tin cans to create a brace of fish; other times she re-envisioned industrial materials, like upholstery nails. Levi Strauss & Co., Clarks, and Mercury Telephones all have commissioned works made from their own factory materials.

Before she starts on a piece, Carrington, 45, creates a "visual diary" where she collects "any image that takes my fancy." For some pieces, the title comes first. *Pirate Radio* was a sculpture of a radio made from real skulls and crossbones, gathered from butchers near her home in Broadstairs.

Other times, the materials trigger the form, as in *Tusk*. To Carrington, ivory-handled knives suggested elephant tusks: "We use knives in much the

same way as an elephant uses its tusks ... I felt I had returned the knives to their rightful owners in a cyclical story."

Her recent work is an homage to classic British iconography. Instead of paint, she uses needles, pins, and zippers, or pearlescent buttons, a nod to the Cockney "Pearly" kings and queens.

But just because she loves using buttons, dressmaking pins, and tailor's chalk doesn't mean Carrington can't wield heavy-duty machinery. Her favorite tool is a Makita sabre saw, one step down from a chainsaw, that "cuts through huge chunks of wood like butter."

Working with so many diverse materials, she is constantly learning new skills. "It's hard work working the way I do, as each new sculpture involves materials I have not worked with before and often there is no precedent — so I can't consult a guidebook!"

—Arwen O'Reilly Griffith

» Carrington's sculptures: [anncarrington.co.uk](http://anncarrington.co.uk)

# OUR FAVORITE TRINKETS & TREASURES

**1**

## 1. Exquisite Petals

Don't be fooled: the sculptures and installations of Yoshihiro Suda are not snapshots of reality, but hand-carved from wood. It can take days to create a single petal, but the wait is worth it. [artnews.org/yoshihirosuda](http://artnews.org/yoshihirosuda)

## 2. Territorial Knittings

We love Lauren Marsden's cheeky but subtle knit graffiti; she covers street signs with perfect replicas. Sign cozies, if you will. It gets cold on those street corners. [laurenmarsden.com](http://laurenmarsden.com)

**3**

## 3. Mad About Saffron

Bright and cheerful hand-printed fabrics make Saffron Craig's quilt kits, purses, and ornaments anything but mellow. We like it that way, and her lighthearted owls, elephants, and reindeer practically sing along. [saffroncraig.com](http://saffroncraig.com)

Suda image courtesy of Loocke Gallery ([loocke.info/pages](http://loocke.info/pages))



4

#### 4. String Theory

Colorful, playful, and abstract, Canadian artist and designer Takashi Iwasaki's vibrant embroideries look like the wildest dreams of architectural drawings.  
[takashiiwasaki.info](http://takashiiwasaki.info)



5

#### 5. Birds and Blokes

Emily Sutton's wonderful illustrations really come to life with her textile sculptures. The cheeky songbirds and colorful High Street characters are rich with painted detail and thick with embroidery.  
[emillustrates.com](http://emillustrates.com)



6

#### 6. Neat Pleats

We go weak in the knees for Eva Fulinova's exquisite pleated and smocked textile jewelry. Using natural dyes, recycled silks, and heirloom techniques, these rings, necklaces, and earrings are better than jewels.  
[tinctory.etsy.com](http://tinctory.etsy.com)

## Butterick

7

9



8



## 7. Axe Man

*Sasano-bori* is an ancient Japanese tradition: carved from a single piece of wood with axe-like chisels, the figures are given to celebrate promotions or the birth of a child. Toda Kanpu's elegant birds are enchanting.

[craftzine.com/go/toda](http://craftzine.com/go/toda)

## 8. Pattern Preserve

Who among us hasn't thought that the pattern cover was half the romance of sewing? Gina Bailey must, because she uses vintage pattern covers as a base for her wonderful embroidered collages, preserving them (hopefully) forever.

[doecdoe.etsy.com](http://doecdoe.etsy.com)

## 9. Dress Suite

Valerie Hammond creates ethereal dresses from relief-printed lithographs, a far cry from the mod, disposable shifts of the 60s. Birds, flowers, and elaborate patterns flit across the paper.

[craftzine.com/go/hammond](http://craftzine.com/go/hammond)

**10****10. Tea Lights**

Yet another great use for mismatched teacups: the designers at Domestic Construction have wired them up singly and in clusters to great effect. Their website is a treasure trove of domestic invention. [domestic-construction.com](http://domestic-construction.com)

**11****11. Bright Idea**

If you like stripes, you'll love Chrissy Angliker's revision of the measuring tape. These clever lampshades make the most of the repeated colors and lines to make wonderful visual textures. [chrissy.ch](http://chrissy.ch)

**12****12. Blanket Statement**

French designer Lise Lefebvre rescued a beautiful old wool blanket and transformed it into a sideways glance at trophy hunting. Her knit umbrella and felted vessels show she's no slouch at creating her own textiles either. [liselefebvre.com](http://liselefebvre.com)



# ART ETHICA

BY ARWEN O'REILLY GRIFFITH

High design plus artisan production equals global good.

**A**rtecnica, the Los Angeles-based design house steadily gaining renown for its elegant and slyly funny work, also has a sensible side. For founders Enrico Bressan and Tahmineh Javanbakht, good design is as much about functionality as it is about enchantment. And to this pair, sensibility goes beyond even function.

The company's handcrafted product line Design With Conscience pairs international product designers like Dutch superstars Tord Boontje and Hella Jongerius with artisans in developing countries who use eco-friendly materials, to create avant-garde pieces that are sustainably produced.

Artecnica has "always believed that creating artisan-based design makes social, ethical, and business sense," Bressan says. The company's work with local artisans has resulted in delightfully droll designs such as bowls made of repurposed scooter tires laced with wicker, designed by Brazil's Estúdio Campana and handmade in Vietnam, and a suite of kitchen accessories called Witches' Kitchen, designed by Studio Tord Boontje in France and made in South and Central America.

Though Artecnica's ultimate goal is to execute sustainably made design, it's not always easy to use green materials, especially in communities where survival is a priority. But collaboration between the designers and artisans helps smooth the process, and the company works to educate local artisans about environmental awareness. To that end, Boontje recently traveled to Guatemala and Brazil to speak directly with the artisan groups responsible for handcrafting his pieces.

"The artisans themselves contribute a great deal

to the process by identifying and recuperating some of their earlier, traditional sustainable practices that then become crucial to the product's success," Bressan says.

Started in 1986 as an architectural and design house — Bressan is an architect by trade and Javanbakht an artist — Artecnica designed everything from movie sets to interiors. As the workload increased, "we sought out our favorite designers to come help us keep the concepts rolling," Bressan says. Eventually, they focused on the lifestyle products they're now known for.

Most of their designs revel in a sense of playfulness and delight. Take, for example, the WirePod, whose organic shape and graceful curves can't hide the simple brilliance of the solution to the problem of ugly, twisted electrical wires.

"Minimalism is beautiful and has contributed greatly to the modern experience," Bressan says. "But reintroducing forms that are more deliberate and expressive is very much in need now." Gnarled, hand-carved serving spoons and fantastical fabric chandeliers characterize Artecnica's aesthetic more than sleek and sober lines.

Part of Artecnica's magic is that they appeal to both brain and heart. "Enchantment in modern design is the rare mingling of immediate attraction to an object and a strong mystery or curiosity about the objects' conception," Bressan says.

By building high-design enchantment on an ethical foundation, Artecnica is proving that sustainable design is not a fairy tale.

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Arwen O'Reilly Griffith is a staff editor at CRAFT.

Photography courtesy of the artists and by Jerry Garns (Witches' Kitchen)



★ **CONSCIENTIOUS DESIGN:**  
(from top) Artecnica founders  
Enrico Bressan and Tahmineh  
Javanbakht; TransNeomatic  
wicker and tire bowl; beaded  
ceramics designed by Hella  
Jongerius and made by artisans  
in Peru; Witches' Kitchen  
ware designed by Studio Tord  
Boontje. [artecnicainc.com](http://artecnicainc.com)



# KNIT SOUNDSCAPE

BY SABRINA GSCHWANDTNER

## Laure Drogoul's Orchestral Knitting Apparatus amplifies knitting.

Within a small, soundproofed studio at Harvestworks, an electronic media residency center in SoHo, New York City, three knitters try to synchronize their knitting. "Insert ... wrap ... knit ... pull off ..." directs Callie Janoff, a co-founder of the Church of Craft. "Wait!" says Laure (LAW-rah) Drogoul, the blond, lithe, 50-something mastermind of the group's score. She puts down her needles and approaches Paul Geluso, the engineer facing a large computer monitor. "Can you turn Callie's needles up a bit?" Geluso adjusts multiple knobs, and once Drogoul is satisfied, she sits back down and turns to her performers. "Ready?" she asks. "I'll direct this time." The amplified sounds emerging from the knitters' needles resemble contented fish munching on coral.

An interdisciplinary artist and founder of the long-running performance series The 14Karat Cabaret, Drogoul has been knitting since she was a child. "I was always very aware of the sound," she describes. "Perhaps because my grandmother didn't speak English, and would explain how to knit in her native tongue, which was Polish, which I didn't understand."

About 10 years ago, Drogoul had the idea to attach contact microphones to knitting needles. She first tried it out as a solo performance. Then she assembled a group of four knitters in the storefront of her Baltimore house, where they performed a knitting score based on a sweater vest pattern she'd found in an old magazine.

Increasingly interested in exploring the synchronous and sonic properties of group knitting, Drogoul began to stage the act as a kind of open jam. In 2006, she packed 10 balls of yarn into a suitcase for a KnitKnit launch event at the New Museum for Contemporary Art in New York. She set up the suitcase inside a circle of chairs, and pulled the ends of each ball out to match up with 10 different sets of needles. Knitters came and went throughout the evening, picking up where another had left off. Their pace, along with the size and material of their needles, contributed to the ethereal sound. Drogoul used a mixer to add delay and echo effects sparingly; she likes to "keep the sound close to the source."

At the American Craft Council's 2007 show, she used even fewer effects, but the sounds echoing throughout the Baltimore Convention Center attracted a crowd of bewildered onlookers.

Drogoul has even taken her amplified knitting to the internet. During her Harvestworks residency, she networked a large-scale orchestra to the web. Drogoul hopes to expose how knitting, like typing on a keyboard or using a mouse, is a repetitive activity that allows us to connect to each other. If she's able to simplify her system, we might be able to replace our keyboards with our own personal knitting apparatuses. Instead of IMing each other, we could communicate via the sounds of knits and purls.

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Sabrina Gschwandtner is a New York-based artist and writer.



Photography by Keith Barradough (top), and Alan Waldron (bottom)



★ **PURL JAM:**  
Laure Drogoul (standing, above) conducts a group of knitters, recording the ethereal sound of knitting by attaching contact microphones to the knitting needles. Below, a group of knitters work on performing a score using the same knitting pattern.

# EVERDAY EXTRAORDINARY

BY LAURA KINIRY

Interaction designer JooYoun Paek's (anything but) routine interpretations.

**A**n umbrella that bows politely to make way for others. A commuter dress with a built-in inflatable seat. New York artist and interaction designer JooYoun Paek's designs cater to everyday events so ordinary they seem like things Jerry Seinfeld might invent if he had the skills.

"I want to make those repetitive moments into unique experiences," says Paek. "My hope is [that] after experiencing my design, audiences will recall my story when they are back in their life routine again."

Paek has always been interested in the relationship between body and space. She's been incorporating this connection into her designs for years, but before enrolling in NYU's Interactive Telecommunications Program (ITP) — a master's program exploring communication technology as a source of inspiration — she was never quite sure how to categorize her work.

Was it mixed media, since her pieces often combined modified objects and wearable art with performance? And what happened once she photographed or videotaped the performance — didn't that create an entirely separate artwork? "I wasn't able to define if it was 'interaction design,'" says Paek, "because I didn't have that term as a concept until I went to ITP."

Already holding both a B.A. and M.A. in sculpture, Paek came from Korea to the United States to further her artistic skills. It was at ITP that she began making electronic circuits, writing computer software, and incorporating other technological

elements into her pieces.

An example is *Fold Loud*, sheets of paper sewn with visible open circuits that produce sounds as the circuits close, depending on how each sheet is folded and refolded. The papers can also be overlapped to produce numerous sounds simultaneously, resulting in a musical origami.

After watching people interact with *Fold Loud* — something she does with all her designs as a continuing step in her creative process — Paek began constructing *Fold Loud 2*, a similar piece that will also incorporate spoken words.

One of the main reasons Paek was originally attracted to New York City is her penchant for people-watching. Her observations eventually become works like *Polite Umbrella*, an umbrella whose canopy narrows to a capsule with the pull of an extendable handle — perfect for navigating the city's busy sidewalks.

Especially popular in Korea is Paek's *Pillowig*, a wearable pillow that looks like a mix between the Red Baron's and Flying Nun's headgear, with a bit of plush thrown in for kicks. Paek garnered so much attention when she wore it around Seoul that she ended up creating 20 or 30 of them and exchanging them for donations at one of her art shows. One even ended up in a comedy sketch on Korean TV.

"People wanted it because it was funny or cute," she says, "but I think more desire came from their need for enough sleep."



Paek's own routine experience sparked a more recent piece. "Getting on the train, off the train, and walking home was kind of boring for me and very exhausting," says Paek, "so I was thinking, how can I make every step of this boring commute route something meaningful?"

The result is *Self-Sustainable Chair*, a polyethylene dress with an inflatable rear bubble that expands with each step, from air funneled in through foot pumps. After enough distance, the bubble becomes a makeshift chair that can be rested upon, breaking up the journey.

"It was the perfect combination to balance your body movement," Paek explains, "but it became funnier because the self-sustainable chair wasn't perfect ... it leaked quicker than I thought."

Paek enjoys working with easily portable materials like plastics and papers, noting how they reflect her current lifestyle — she's been switching studios every six to nine months, depending on what artist residency program she's accepted into. "Maybe [one day] I will have my own studio," she says, laughing. "Then my work will be completely different."

» Paek's interactive objects: [jooyounpaek.com](http://jooyounpaek.com)

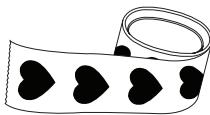
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Laura Kiniry is a San Francisco-based freelance writer who's busy snapping photos and learning design when she's not writing articles and guidebooks.



#### INTERACTION IN ACTION:

JooYoun Paek's *Polite Umbrella*, *Pillowig*, and *Self-Sustainable Chair*.



# Who Doesn't Love STICKERS?

BY GOLI MOHAMMADI

**Three decades of rainbows, teddy bears, and a little red heart.**

Touring Mrs. Grossman's sticker factory in Petaluma, Calif., is like getting the golden ticket to Willy Wonka's chocolate factory. The 110,000-square-foot building is home to a host of busy machines, a crew of friendly folks, and more stickers than you've ever seen under one roof. Smiles abound. It helps when your job is making teddy bears and rainbows and you work for a company of true crafter integrity.

Like many a great invention, Mrs. Grossman's stickers started as the result of a fortunate accident and the zeal to come up with something new. In 1979, Mrs. Grossman's Paper Company (MGPC) was run from the dining room table of Andrea Grossman, at the time a freelance graphic designer. She specialized in stationery, wrapping paper, bags, and notes bearing old woodcut images from seed catalogs.

One of her clients, Pine Street Papery in Sausalito, wanted little red heart "seals" for Valentine's Day embellishments. At the time, no such thing was made locally, so Grossman took it upon herself to cut a perfect, fat heart out of black silhouette paper and send it off to a local label maker.

When her order arrived, the stickers had mistakenly been printed on rolls instead of the sheets Grossman had expected. Despite their unconventionality, the rolls were beautiful, and she displayed them at the paper shop with a yardstick and a pair of scissors, for sale individually or by the yard, like ribbon. Customers immediately embraced the little stickers, and the shop sold 4,000 the first week.

Seizing this unexpected opportunity, Grossman quickly made nine more designs — duck, goose, bear, kiss, rainbow, star, pig, lightning bolt, and

clouds — and thus was born the concept of Stickers by the Yard. Grossman debuted her stickers at a national stationery show and could barely keep up with the orders. There was nothing on the market like these cheery, decorative decals, and folks just couldn't get enough.

*Mrs. Grossman's stickers started as the result of a fortunate accident and the zeal to come up with something new.*

"Taking one off the backing and putting it on paper is a mini act of creating," says Grossman, explaining people's attraction to the stickers.

In less than two years, Mrs. Grossman's went from having two employees to 50. "Stickermania" was in full swing, and Grossman was credited by *People* magazine as sparking the trend. Kids were actively collecting and trading stickers and displaying them in photo albums. There were sticker conventions, sticker stores, even a magazine called *Stickers*. By 1983, Mrs. Grossman's stickers were sold in at least 15 different countries.

Then, without warning, in the fall of 1984, the fad suddenly faded. Kids were no longer interested in collecting stickers. They had moved on. The chain stores closed, the magazine folded, and retailers wondered what to do with their overflow inventory.



Photography by Branca Nitzsche

**QUEEN OF HEARTS:** Andrea Grossman stands surrounded by Stickers by the Yard at Mrs. Grossman's headquarters.



## 30 Years of Stickers

### 1979 Red Heart

Grossman's first sticker and the company logo.

### 1981 Giant Bear

First oversized sticker. Everyone loves it!

### 1984 Opalescent Bubbles

First stickers printed on opalescent stock.

### 1987 Children

Simple, lively silhouettes.

### 1991 Photographic Heart Flowers

First photographic sticker.

### 1993 Hugs and Kisses

First holographic sticker.

### 1994 Trim-A-Tree

First design-your-own sticker.

### 1997 Design Lines

Borders were the scrapbookers' dream.

### 1997 Classic Black Alphabet

Bestselling alphabet pack.

### 1999 Brocade Heart

Grossman's one-of-a-kind Laserweb machine produced this delicate, laser-cut sticker.

### 2000 Christmas Tree

First hot-foil-stamped sticker.

Sticker orders dwindled dramatically.

Grossman was most concerned about her employees. "I've always felt like I work for my people, not that they work for me," she says. Though they had to downsize and cut back, the team stood behind the products and managed to pull through. Grossman retained her diehard optimism and encouraged her staff to "be happy in bad times."

Just as interest in stickers dwindled, interest in scrapbooking started growing, and Grossman's designs filled the demand in this new medium. MGPC's designers created new lines of stickers intended for the niche, such as graphic, geometric shapes and letters. By 1995, the company was back in the swing of things, moving into a bigger space that still serves as company headquarters.

Grossman notes that what began as simply putting together a photo album evolved into a more elaborate craft requiring embellishments, and though she's in the business of making scrapbooking wares, she encourages scrapbookers to bring back simplicity, handwriting, and personalization.

Today, MGPC has just under 100 employees and is committed to making a minimal impact on the environment. Thanks to concerted efforts like using environmentally friendly inks and papers, recycling 185 tons of waste paper each year, and building their own in-house wastewater treatment facility, MGPC recently became a certified green business by the Sonoma Green Business Program. The company also won Pacific Gas & Electric's Innovative Leadership Award for energy conservation.

Another important business philosophy for MGPC is to make a positive impact on the community. For its contributions to children in hospitals (well over 20 million stickers donated to ailing kids), the company received the Child Life Council's

Spirit of Giving Award. Toward its commitment to celebrating the talents of developmentally disabled adults, MGPC employs a number of people with disabilities in its assembly department.

After nearly three decades steering the sticker ship, Grossman recently stepped down and passed the torch to her son Jason, who was one of her first employees and has been with the company for 20 years. Jason started a successful subsidiary of MGPC in 1998 named Paragon Label, utilizing MGPC's in-house printing plant to produce artful bottle labels for winemakers such as B.R. Cohn and Don Sebastiani & Sons.

*"I've always felt like I work for my people, not that they work for me."*

With her newfound freedom, Grossman hopes to get back to designing stickers as well as pursuing other passions, like improving the lives of prison inmates. She's collaborating on building a meditation and prayer space with fruit trees in a women's prison.

Kitty McDermott-Okamura, owner of Pine Street Papery, where the stickers were first sold, reflects on years of doing business with Grossman. "It's been a sheer pleasure," she says.

And what advice does Andrea Grossman offer crafters striving to make a living from their passions? "Clean up your act. Make sure you have a quality product to offer." ✎

Goli Mohammadi is associate managing editor of CRAFT. Her favorite sticker of all time, the big sparkly snowflake, is made by Mrs. Grossman's.



### 2001 Spring Garden

Grossman handpicked and styled each flower and blade of grass for this very difficult-to-print sticker.

### 2002 Fireworks

These hot-foil-stamped stickers have been the #1 bestseller for more than seven years.

### 2002 Vellum Water Lilies

Introduced stickers printed on vellum.

### 2003 Vellum Color Blocks

Introduced vellum journaling panels.

### 2004 Scrap Metal Blocks

A new printing technique replicates a patina of aged metal.

### 2005 Sheer Color Citrus

First sticker printed on a clear surface.

### 2006 Cosmos

First giant photographic stickers.

### 2006 Paper Dolls

First repositionable stickers.

### 2006 Pen and Ink Dogs

Quick sketches in black ink on a transparent stock.

### 2007 Cutie Cupcakes

Animated inanimate objects.

### 2008 Charm City Cakes

Celebrity chef's cakes inspire sticker designs.



**STICKY BUSINESS:** (Clockwise from top left) The Mark Andy LP5000 printing press; rows of foils used to hot-foil-stamp sparkly stickers; the sheeter, which cuts stickers on a roll into sheets; rolls of scrapbook blocks ready to go.



# MADE IN *Senegal*

BY DANIELA STEINSAPIR

**Whole families of crafters find ingenious ways to use recycled materials.**

Last summer, I visited my sister in Dakar, Senegal. As an artist and art teacher, I was inspired to see that the DIY movement, especially the impulse to find new ways of making things from recycled objects, has roots all around the world.

Like most crafters, the Senegalese exhibit ingenuity in their crafts. They use computer parts, discarded electronics, wood, wire, Coca-Cola and Nescafé cans, books, sand, plastics, natural pigments from trees, car and bicycle parts, spray paints, construction tools, hardware, and anything they can take apart and hack. With these they create tiny sculptures, guitars, decorative shelving, chairs, and frames, among many other items.

Crafters work inside makeshift studios near local open markets, or within their own small, family-run factories. One of the factories I visited, located in the district of Niaye Tioker, is run by Makha Dembele, 59, who has a small showroom facing the street where he sells his designs directly to the public. He also sells to distributors who take his goods to other markets.

Inside the factory and shop, where Dembele has five employees including his brother and nephews, working spaces are divided by different jobs. There is a woodshop area, a wire and metal area, and a can area. Crafters in the can area first remove the lid, then unfurl each can into a colorful sheet of metal. They cut the sheets into shapes that they apply to their designs: a picture frame, a chair, a chest of drawers.

When applying the can sheets to miniature wire sculptures, they cut the metal into tiny shapes and

fold them into the wire. Before nailing the sheets onto wood, they first merge the sheets together with very thin screws or staples, then apply those pieces to the furniture.

*The new creations include folklore, tradition, and influences from all over Africa, and show the crafter's own imagination.*

Once this phase is completed, they might add other elements and materials to give each piece a unique touch. Beginners who start working at these small factories first learn about woodwork and metalwork, and once they've mastered the basics, start adding their own personality and experience to the design.

To add decorative embellishments, crafters use bottle tops and tiny pieces of broken hardware from cars or other old mechanisms, such as spray can buttons that become miniature car wheels.

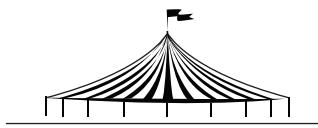
The result is an eclectic mix of new creations that include folklore, tradition, and influences from all over Africa, and show the crafter's own imagination. ✎

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Daniela Steinsapir ([danielast.com](http://danielast.com)) is an artist working on a space art project involving parabolic flight. She teaches electronics and robotics in the San Francisco Bay Area.



**CAN DO FACTORY:**  
(Clockwise from top)  
Makha Dembele with  
product examples; a scrap  
metal scooter sculpture;  
cut and unfurled cans,  
ready to be worked; a  
colorful bottle cap chair.



# Festivals AROUND THE WORLD

BY LAURA KINIRY

Celebrate traditional and offbeat crafts at these international events.

**P**eople have been celebrating craft for as long as people have been crafting. All across the world and throughout the year, the compulsion to make things is writ large, brought to life in the form of festivals, where visitors flock to observe the spectacle. Next time you're planning a vacation, consider the following lineup of events. Who knows — you may end up in costume at Carnaval, or in the Netherlands watching steel silhouettes dancing across a beach.

## JANUARY

### **Harbin International Ice and Snow Festival, China**

One of the world's premiere winter festivals, this event in Northeast China holds the current world record for the largest snow sculpture: a 115-foot-high, 656-foot-long landscape of Chinese palaces, French cathedrals, and an icy rendition of the Acropolis. Zhaolin Park's hand-carved ice lantern display is an event highlight. [craftzine.com/go/harbin](http://craftzine.com/go/harbin) or [harbin-ice.net](http://harbin-ice.net) (in Chinese)

## FEBRUARY

### **Tasmanian Circus Festival, Australia**

Clowns, hula hoopers, and acrobats converge on this Australian island for a weekend event fit for anyone who's ever wanted to run away with the circus. Workshops include tightrope, trapeze, and tips on manipulating objects. [circusfest.com](http://circusfest.com)

### **Venice Carnival, Italy**

The masquerade parties and costume balls are extraordinary, but it's the artisan-made papier-mâché masks, a tradition dating back centuries, that earn top crafter points. Today leather, feathers, and gems are also used. [carnivalofvenice.com](http://carnivalofvenice.com)

### **Carnaval, Rio de Janeiro**

Brazil's premier festival features a smorgasbord of colorful costumes fashioned from feathers, sequins, silk, and mirrors. The most elaborate of the bunch serve as accessories to parade floats, which incorporate everything from floral displays to in-flight human butterflies. [rio-carnival.net](http://rio-carnival.net)

## MARCH

### **Impress '09, Gloucestershire, England**

Printmaking rules at this inaugural event, where etchings, monoprints, screen prints, and woodcarvings are set for display. Workshops are offered, along with handmade prints, books, and cards for purchase. [gpchq.org](http://gpchq.org)

## MAY

### **Maker Faire, San Francisco Bay Area**

CRAFT magazine comes to life at this annual event, where crafters can swap and sew clothes, screen-print, make jewelry, learn how to make lace, felt, and LED embroidery, and meet other like-minded creatives. [makerfaire.com](http://makerfaire.com)



**GLOBAL GOODNESS:** (Clockwise from top left) An enormous, illuminated, ice sculpture at the Harbin Ice and Snow Festival in China; *Fandango* by Jane Henriques from Impress in England; a customized cutie from the Blythe Beauty Contest in Tokyo; cupcake cars lined up at Maker Faire in California.

## JUNE

### Blythe Beauty Contest, Tokyo

Revamped and restyled, doe-eyed dolls compete in categories like "Natural Beauty" and "Special Beauty" before a panel of live judges. The owners of the crowned winners have their original designs remade into actual Blythe dolls and dress sets.

[craftzine.com/go/blythecontest](http://craftzine.com/go/blythecontest)

### Oerol Festival, Netherlands

Terschelling Island becomes a ten-day stage for transforming boathouses, army bunkers, and streets into makeshift visual and performing art venues. Last year, visitors were treated to the vision of 250 steel silhouettes slowly migrating across a beach. [oerol.nl](http://oerol.nl)

## JULY

### Sand Sculpture Festival, Belgium

Artists sculpt stunningly realistic architectural works, automobiles, and personal images from frame-supported sand heaps. Past works have included a five-story, walk-through castle, complete with a climbable corner tower, hand-formed by 60 artists with 20,000 tons of sand.

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

### The Crucible Fire Arts Festival, Oakland, Calif.

An annual open-air exhibit of more than 50 fiery installations, such as the 40-foot, modular Steampunk Treehouse in 2008. Expect to feel the flames! [thecrucible.org/fireartsfestival](http://thecrucible.org/fireartsfestival)



**PARTY TRAIN:** The Deptford Project, a 1960s train carriage redesigned by Studio Myerscough into an organic restaurant, is a permanent installation at the annual Deptford Design Festival in London.

## AUGUST

### Melbourne Stencil Festival, Australia

It's ten days of street art and stencil celebration. Events include live spraying demos and an auction of festival-created pieces. [stencifest.net](http://stencifest.net)

### Buskerfest, Toronto

See crafty aerialists, body painters, and offbeat artisans, such as the sculptor who transforms candy into fish shapes. The lack of scheduling promotes spontaneity, but you can likely count on some type of flame show as well. [torontobuskerfest.com](http://torontobuskerfest.com)

## SEPTEMBER

### Mid-Autumn Festival, Singapore

This harvest festival honors the moon god with ornamental dragons nibbling on mooncakes, and a celebration that combines Chinese lanterns with those resembling pop-culture icons.

[2008lanternfestival.com.sg](http://2008lanternfestival.com.sg)

### Deptford Design Festival, London

This fair showcases artistic talents with events like 24-Hour Design and Make, where teams of furniture makers, graphic artists, and textile designers create before a live audience. [deptforddesign.co.uk](http://deptforddesign.co.uk)

### World of WearableArt Awards Show, New Zealand

More than 150 of the world's most inventive fashions — ranging from propeller-equipped bras to Lego-formed tutus to clothing made from human hair and Tchaikovsky sheet music — are worked

along the runway amid an awesome display of performance art. [worldofwearableart.com](http://worldofwearableart.com)

### 4 Weeks of FreeDesignDom, Netherlands

Last year's event featured the Sunday Adventure Club, an ode to urban pioneers that included an inner-city garden recreated as an outdoor beauty parlor, and Urban Play, a showcase for innovative ideas like movable parks and a carousel-themed traffic roundabout. [freedesigndom.com](http://freedesigndom.com)

## OCTOBER

### Annual Pumpkin Regatta, Nova Scotia

Sure, there's the pumpkin weigh-off, pumpkin carving, and pumpkin painting, but the real crafty highlight is the regatta where humongous, hollowed-out gourds are made into human-powered, floatable works of art, then raced along Windsor's Lake Pesaquid. [worldsbiggestpumpkins.com](http://worldsbiggestpumpkins.com)

## DECEMBER

### Noche de los Rábanos, Oaxaca, Mexico

Local artisans craft mariachi figures, flamenco dancers, and Christmas nativity scenes out of radishes at this Mexican vacation spot. Dried flower and cornhusk crafting competitions are all part of the century-old event. [craftzine.com/go/radish](http://craftzine.com/go/radish)

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.

# Craft: celebrate!

There's always a reason to throw a party — just ask Amy Sedaris.

A new year, birthday, anniversary, wedding, or just an excuse to play with your friends — in this issue, we spark that inclination to celebrate by helping you with everything from designing invitations to creating the ideal mixtape, cocktails, fancy accessories, and, of course, the perfect party cake. **So go ahead, live it up!**



Photograph by Todd Oldham

Illustrations by Sasha Barr

celebrate!

# The Art of Hospitality

What a party means to me.

BY AMY SEDARIS



Don't be afraid to  
cake on the love.



Photograph by Todd Oldham

**F**or most people, the word “party” conjures up an image that is so intimidating, so overwhelming, so terrifying that they just want to skip the whole thing — it’s just too much pressure.

A party doesn’t necessarily have to be a big, extravagant to-do. A party can be as simple as a few people getting together for conversation and snacks. As my guests leave even my most simplest parties, I consistently hear the same thing: “That was the best time I ever had,” and it’s always me saying it. But I do know in my heart they all feel the same way, probably.

I don’t even like to use the word “party” because often the word gives people grand expectations. So when you see the word “party,” don’t think of pony kegs and loud Southern rock or cigarillos and businesswomen. Don’t think about cockfights — even though it’s hard not to. Don’t think tiki lights and fruity cocktails served in coconut shells on the patio, or a large group of drunken seamen clustered together shouting over each other.

Think simplicity. Because if there is one thing I am, it’s clinically simple.

From the book *I Like You: Hospitality Under the Influence* by Amy Sedaris. Copyright © 2006 by Amy Sedaris, now available in paperback. Reprinted by permission of Grand Central Publishing, New York, N.Y. All rights reserved.

## MATERIALS

- » Angel food cake from a box
- » 10" cake pan
- » Plate
- » Slicing knife
- » Ice cream or whipped cream filling
- »  $\frac{1}{2}$ c toasted almonds (optional)
- »  $\frac{1}{3}$ c shaved toasted almonds (optional)
- » Whipped cream and frosting



## The Perfect Party Cake

### 1. Make an angel food cake from a box.

Take your 10" angel food cake and place it on a plate (Figure A, following page).

This is the only boxed cake I ever make, because to me it tastes just like a homemade one and you don't have to deal with egg whites. Egg whites intimidate me (for some people it's phyllo), but either way, the best part of making an angel food cake is that you get to hang it upside down on a wine bottle for an hour, and you can still do that with a boxed angel food cake.

### 2. Slice the top.

Slice the entire top from the cake, about  $1\frac{1}{2}$ " down. Lift off the top and put it somewhere else (Figure B).

### 3. Make a tunnel.

Make a tunnel and scoop out the angel food cake (Figure C).

Now there is a wall; it will look similar to a Jell-O ring mold (Figure D.) Take the angel food cake that you scooped out and put it on another plate.

### 4. Fill the tunnel.

Completely fill the cavity with either the chilled whipped filling (see recipe on page 46) or with an ice cream of your choice (Figures E and F).

### 5. Replace the top.

Put the top of the cake back on (Figure G).

### 6. Fill the top hole.

I like to use the cake left over from the tunnel and stuff it in the center hole (Figures H and I). »

# celebrate!







## 7. Cover the cake.

Completely slather the sides and top with whipped cream (Figures J and K).

**\* TIP:** You can optionally include  $\frac{1}{2}$ c of toasted almonds in the cake cavity and then sprinkle the outside with  $\frac{1}{3}$ c of shaved toasted almonds.

## 8. Make a decorating tool.

Scoop frosting into a plastic bag, and twist the top tight (Figures L and M, previous page). Cut the tip off the plastic bag (Figure N).



## 9. Decorate the cake.

Squeeze the bag carefully so the frosting comes out, and decorate the top of your cake how you like (Figures O and P, previous page).

Repeat Steps 8 and 9 with different colors of frosting for an elegant, layered look (Figures Q–S).

## 10. Enjoy!

Cut the cake and scoop it onto a plate (Figure T).

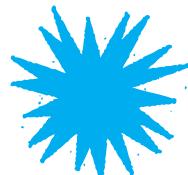


## Make the Filling

Make whipped cream using a chilled bowl and beater. You can dye the whipped cream and decorate it any way you want.

For chocolate whipped cream, use a chilled mixing bowl and add the following:

- 6Tbsp cocoa
- 2c whipping cream
- 1c sugar
- $\frac{1}{4}$ tsp salt
- food dye (optional)




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Amy Sedaris has appeared often on screen, both large and small. She's co-creator, with Stephen Colbert and Paul Dinello, of Comedy Central's hit show *Strangers with Candy* and half of the Obie-winning "Talent Family" playwright team (with her brother, David). Amy lives in Manhattan with the ghost of her imaginary boyfriend, Ricky, and her rabbit, Dusty.

## A Few Questions for Amy



### Where did you get the idea to write your book *I Like You*?

I entertain a lot and I had a lot of recipes and I have a lot of creative friends that I wanted to work with as far as crafting goes.

### What kind of crafting/making/baking are you into these days?

I'm into mindless cooking and crafting. I've been making a lot of potholders and cooking in one pot.

### Tell us about your crafting group, the Frayed Knots, whom you meet with regularly for crafting nights. What kinds of projects do you work on?

Mostly we talk about what we are going to do. I have a lot of lists and unfinished projects, but to fix this problem all I do is change the name of the club, so we are always reinventing ourselves. I have to say I have a very creative group right now — we have a lot of really good ideas. I'm thinking about doing a new book to springboard some of the new talented people I've met in the last few years.

### Your movie *Dance Flick* will be out later this summer. What role do you play?

I play a dancing instructor — Ms. Cameltoe. I loved working on that movie. The Wayans brothers are amazing. ✎



Add a little dose of craft to your party.

BY DIANE GILLELAND

# Good Times

The best parties involve some sort of crafty fun. You get to interact with everyone and go home with something you've made. But it's not quite enough just to have your guests bring and do their own knitting. For real party synergy, you need a communal act of making. Here are some ideas for sparking party creativity.

## Bead Exchange

This idea works well for both small and large groups. Have each of your guests bring 60 assorted beads, and put them all together in a large bowl. After ogling the loot, each person can select 60 new-to-her beads. You can provide some stretchy cord for making bracelets, and assorted findings and chains. Experienced beaders can bring their own tools.



## Supply Swap

We all have some yarn, fabric, rickrack, or buttons we aren't using, so why not use it all as an excuse for a party? Invite some friends to bring over a few items from their excess stash.



Provide plenty of surface area to spread everything out. Your guests can rummage through and choose their favorites. Ideas will fly, and everyone will find treasures.

**TIP:** Set a limit on how many items each person can bring, because you can easily become inundated with other people's castoffs.

You can also host a contest at this party. Set a time limit of one hour for everyone to make something from the assembled supplies. You can set a theme for these creations, or just let everyone make whatever they like. And if you have a large group, people can make projects in teams.

## Charity Craft-On

If you'd like to organize a community craft project, designate a charity and a project ahead of time. Ask everyone to bring a few supplies (the food can be potluck-style, too). Choose a night, or a few consecutive dates, for the group to work together on making a warm quilt, stitching up fleece scarves, or making softies to donate to local charities. You'll all feel great about making a contribution to your community.



## Zine Round Robin

Start your own publishing empire by making a zine with your friends! Make a stack of blank, stapled booklets in advance (one for each person); 4 1/4" x 5 1/2" is a good size. Have a supply of drawing, writing, and collage materials on hand.



Give each person one blank booklet. Set a timer, giving everyone 10–15 minutes to decorate one page. Working quickly like this adds excitement and keeps everyone loose.

When the timer goes off, everyone hands the booklet off to someone else. Set the timer for another 10–15 minutes for everyone to decorate a page of the next booklet. Repeat this process until all the booklets have been in everyone's hands once, and all the pages are filled. Everyone gets to keep an original art zine, made by the whole group.

Diane Gilleland produces CraftyPod ([craftypod.com](http://craftypod.com)), a blog and podcast about making stuff.

# Party-Time Paint Chips

Add pizzazz to your party invitations.

BY HELEN BRADLEY

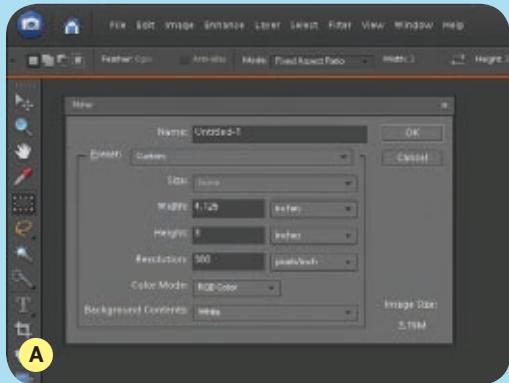


Set the tone with these inventive, personalized, invites.

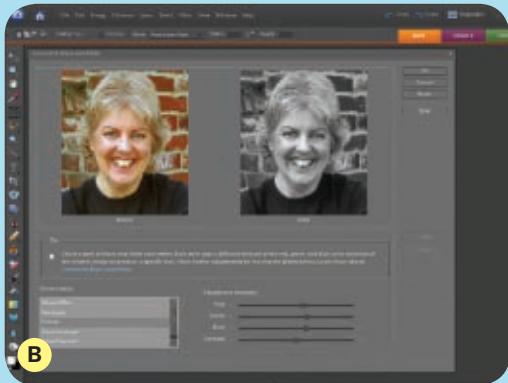
It's confession time. I love paper and I love anything that's free. Enter the humble paint chip color sample — you may have some lying around from your last paint job or, if not, ask your hardware store if they have samples from discontinued brands or colors. Paint chip strips can be folded and used to make cards, or as decorative accents for a larger card, as I've done here.

This birthday invitation gets its oomph from the vibrant colors of the paint chips. Paint chips are difficult to print on (the ink has a tendency to bleed everywhere), but if you combine them with the simple office transparency, you have a winning partnership.

# celebrate!



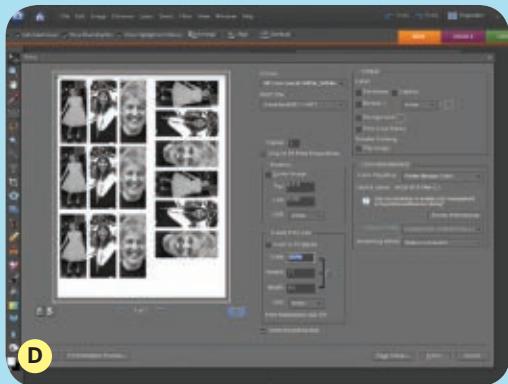
A



B



C



D

## MATERIALS

- » Paint chip color samples from paint or hardware stores
- » Brads (4)
- » Blank card
- » Adhesive index tabs (optional)
- » Small hole punch or large needle
- » Paper trimmer or scissors
- » Office transparency paper
- » Digital photos
- » Computer and printer
- » Photoshop Elements or similar software



### 1. Measure up.

Measure the paint chip color sample you'll use on the card. I used half a large strip per card to provide backgrounds for the images. Make a new working document the size of your strip in a photo-editing program such as Photoshop Elements. To do this, choose File ⇒ New ⇒ Blank File. Set the Resolution to 300ppi and the Color Mode to RGB Color (Figure A).

### 2. Select your images.

Find photos or other images to use. You can use scanned photos in color or black and white, or photos you've downloaded from your camera. You can also use line art or clip art images — anything goes!

### 3. Convert the images to black and white.

Open duplicates of the images to use on the card; never work with originals. If the images are in color, click each image in turn and convert it to black and white by choosing Enhance ⇒ Convert to Black and White (Figure B).



E



F



G



H

#### 4. Size the images.

Measure 1 rectangular paint chip. Click the Rectangular Marquee tool. On the Tool Options bar, set the Mode to Fixed Aspect Ratio and type the width and height of the rectangular chip.

Make a selection on the first image. Choose Edit → Copy, switch to the working document, and choose Edit → Paste. Size the image and move it into position. Repeat with the other photos (Figure C).

#### 5. Print the transparencies.

When you're ready to print, flatten the image by choosing Layer ⇒ Flatten Image. Make a new image at 8½" × 11" and 300dpi for printing. Copy and paste the assembled image into this document as many times as you can fit on the page, taking care not to resize the images when you do this (Figure D). Print onto the transparency paper.

 **TIP:** Make sure to buy the right kind of office transparencies, depending on the type of printer you are using — laser or inkjet. Inkjet transparencies have a special surface that the ink can attach to, and laser transparencies won't melt and destroy your laser printer!

#### 6. Make the cards.

Trim the printed images, cut the paint chips to size (Figures E–G), and if you're making your own cards, cut and fold them.

Hold the transparency and paint chips in position on the card and punch a small hole in each of the 4 corners. Affix the transparency and paint chips to the card using 4 small brads (Figure H). You can also add an adhesive tab with some words describing the event. Add the details of the invitation on the inside of your card.

celebrate!

# Printed Party Flags

Adorn your next celebration with festive party flags stamped with your own design.

BY LINDA PERMANN



Create your own foam stamp and print some simple fabric flags to make party décor that's one-of-a-kind. Foam is inexpensive and easy to cut, with no special tools required. Combine printing with the fun of mixing fabrics and you might find yourself making a banner for every occasion! Try spelling out the name of a new baby for a shower gift that's sure to bring cheer to the nursery, or use a holiday icon for seasonal decorations.

Photograph by Sam Murphy

## MATERIALS

- » **1/4yd each of at least 4 different fabrics** Use as many as you like; a mix of prints and solids makes a nice banner.
- » **Quilting ruler**
- » **Rotary cutter (optional)**
- » **Cutting mat (optional)**
- » **Scissors**
- » **Sewing machine and thread**
- » **3yds extra-wide double-fold bias tape, 1/2" wide**
- » **5"x7" wood block** You can use scraps or find this in the unfinished wood section of the craft store.
- » **9"x12" sheet of craft foam**
- » **Glue** I used Perfect Glue Formula 1.
- » **Acrylic paint in desired colors** If you plan on washing the banner, use fabric paint such as Jacquard Textile Color and be sure to set it when you're finished printing. Otherwise, cheaper acrylic paint is fine.
- » **1"-wide foam paintbrushes**
- » **Point turner (optional)**
- » **X-Acto knife (optional)**



**Fig. A:** Use the paper template to cut shapes from the foam. **Fig. B:** Glue the foam shapes to the wood block.

## Make the Stamp

1. Print the cupcake template available at [craftzine.com/10/partyflags](http://craftzine.com/10/partyflags).

2. Place the paper template over the foam sheet and cut out each shape (Figure A). For the candle, first cut the outer shape, then cut out the inside. You may want to use an X-Acto knife for this step.

3. Glue the foam shapes to the wood block (Figure B) and allow them to cure for at least 1 hour. While you let the stamp cure, continue on to the fabric flags.

## Make the Flags

4. Cut twelve 11"×8" rectangles of fabric (Figure C, following page).

5. Fold each rectangle in half lengthwise with right sides together and press. Stitch around 1 short and 1 long side of each flag using a 1/2" seam. Trim the seam allowance to 1/4", clip the corners close to the edge, and turn each flag right side out (Figure D).

Use a point turner if you have one to help turn out the corners. Press.

## Print the Flags

6. To make printing easier, decide which color of paint to use for each flag and group them accordingly. You may want to slide a piece of cardboard inside each flag as you print it to make sure the paint won't bleed through, and it's a good idea to practice on some scraps first to get the best results.

7. Starting with the lightest color, apply a coat of paint to the stamp with the foam brush (Figure E). Center the stamp over a flag and press it down for 10 seconds (Figure F). Remove the stamp to reveal your print!

8. Repeat Step 7 to print more flags with the same paint color. Reapply paint between each stamping for best results. Make sure there's no paint clumped on the sides of the foam, or you may end up with a gloppy print.



C



D



E



F



G



H

**Fig. C:** Cut the fabric into 11"×8" rectangles. **Fig. D:** Sew along 1 long and 1 short side of each rectangle, trim, and turn right side out. **Fig. E:** Apply the paint to the stamp.

**Fig. F:** Press the stamp for 10 seconds to make a print. **Fig. G:** Pin the flags in place along the tape. **Fig. H:** Sew along the open edge of the tape.

**9.** To change colors, rinse the stamp under running water and rub away the excess paint. Stamp the rinsed stamp onto a folded paper towel until it comes out clean.

Make sure the stamp is dry before applying the next color of paint. Use a clean foam brush to apply the next color. Repeat Steps 7–8 for as many colors as desired.

**10.** Let the flags dry. If you're using fabric paint, heat-set the stamped designs according to the paint instructions.

## Finish the Banner

**11.** Press the bias tape to straighten any creases resulting from packaging. Lay out the bias tape with the wider fold on the bottom side. Arrange all 12 flags along the length of the tape, leaving about 3¼" of tape between each flag and about 6" of tape at the ends.

Slide each flag into place between the folds of the tape's open edge and pin in place (Figure G).

**12.** Sew a straight stitch along the open edge of the tape, being sure to encase each flag as you go (Figure H).

**13.** Fold back 1" at each end of the bias tape. Sew the short edge to the backside of the tape to form a hanging loop.

**14.** Hang the banner as desired.




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Linda Permann is a freelance writer and craft designer who loves to crochet, sew, and cook. See what she's up to at [lindamade.com](http://lindamade.com).



# Mixtape

Create the perfect soundtrack for your party.

BY ANGELICA AMESQUITA-CARTER



The author hard at work mixing her next masterpiece.

**M**usic: it's the most essential element for a successful party, and although creating a good mix can be challenging, that's half the fun!

There are many factors to consider, and if you don't know where to start, here are a few tips as a guide. Most importantly, do what makes you happy and the rest will follow.

## The Recipe

### 1. Collect music.

You can go at it old school, get high tech, or mix it up. If you're like me, you have lots of great CDs and maybe even a cassette tape or two. Lurking in the mix are the gems that are going to set the tone for your party. Look through all your sources to find the most appropriate songs. Get on iTunes and listen to songs and bands you haven't heard of before, or download songs you love but don't have in your arsenal. It's all about the hunt.

### 2. Know your audience.

This will help you create a range of music suited

for all types of people. I've made some of my favorite mixes for those I know very well and those I wanted to get to know, and I always consider this factor when creating a mix. You can't pull out Olivia Newton-John's "Xanadu" unless you really know your audience.

### 3. Create a taster test.

Collect a list of songs that you like to hear and those you might consider playing at a party. Quickly skip through each song (this is the taster test part) and listen to the mix you've created. Does it flow? Is there enough variety for everyone? What's the timing like?

# celebrate!

## 4. Mix it up.

Don't be afraid to try different genres. This may mean throwing in the unexpected song with the mandatory hit you know is a crowd pleaser. In some cases, you can use the same artist here and there to encourage the flow of familiar sounds.

## 5. Go with the flow.

Make sure there's a good flow to the music you've selected. I like to start slow and steady, with a little build up to a more upbeat tempo. Toward the middle, I like to go all out — the works! This is a good time for the unexpected and silly little unknowns, or even funny sound bites.

Toward the end of a good party, there should be a mellow slowdown, which usually signifies that the party is coming to a close. This is a good time to play some "slow jams." Don't play one of these unless that's your intention, because it's a powerful tool, and will signal the party's end.

**NOTE: No live tracks! Live music is suited for one place and one place only: on a stage, live! If you're not there, it's not live.**

## The Playlist

Below is a sample playlist (the short version) I created for my recent wedding reception. My goals were to set the mood, create a theme, and do it in a fresh, unexpected way with music not everyone had heard before. The trick was to make it comfortable for every guest, young and old, while not resorting to the clichéd wedding songs we all know and loathe.

### Easy, Breezy, Meaningful

The first six songs are slower ballads, a bit moody, but with a quirky sense of humor thrown in to keep things light and interesting for the close listener. The theme of each song is obvious, and tells us why we're all gathered together — to celebrate love.

#### 1. "I Wish U Heaven" — Prince cover, performed by Bugge Wesseltoft and Anneli Drecker

A great starter for the occasion — a peaceful track with a powerful buildup, but simple lyrics that won't distract. The twist: it's sung by a woman, and not Prince.

#### 2. "We've Only Just Begun" — The Carpenters

A true classic, and quite literally the beginning of what's to come.

#### 3. "How Deep Is Your Love?" — Bee Gees cover, performed by The Bird and the Bee

An attention-grabber. Most people are familiar with the Bee Gees' original, so they're probably going to listen and — as the song plays on — take notice of unfamiliar voices covering the disco classic. A real conversation piece.

#### 4. "To Be Loved" — Joan as Police Woman

Gets right to the point: why are we all here gathered today? Joan explains it best while still staying in the mood.

#### 5. "Somersault" — Zero 7, featuring Sia

It's a simple choice: my husband and I love Sia and the song is true to the mood, and even includes the words printed on our invitation: "You're the warmth in my summer breeze/ You're the ivory to my ebony keys/ You would share your last jellybean/ You would somersault in sand with me." (As a further tie-in, our party favors were jars of jellybeans, with a note at the bottom of each jar that said, "Share your last jellybean.")

#### 6. "Day Too Soon" — Sia

The mix is clearly telling a story ... have you figured it out yet? This slow, soulful vocal shows how this day has come happily, and not a day too soon.

### Pump Up the Jams

So we've got the love thing down, now let's get the groove on and entice the dancers to move. The theme's still there, but the tempo is faster, the beat is funkier, and the mood is fun.

#### 7. "You're My Flame" (Justus Kohncke Vox Mix) — Zero 7, featuring Sia

We got the beat, and here it is: the moment the mood will change. Welcome to Uptempoville, otherwise known as "damn, that's my jam!" This is when the hips start moving and the party livens up. It's also a cool remix by the same musicians in songs 5 and 6, so it makes for an easy sonic transition.

#### 8. "Beautiful Days" — Fantastic Plastic Machine

The colorful vocals on this track are surprisingly beautiful and the lyrics drive it home. A good mid-set track, upbeat with lots of highs and lows.

#### 9. "You Sexy Thing" — Hot Chocolate cover, performed by Deee-Lite

Another unexpected twist to a classic hit. We all know the 1975 classic, but watch people perk up



Young guests get their groove on.

when they hear the energetic voice of 90s diva Lady Miss Kier. She brought you "Groove Is in the Heart," but who knew she could transform this old standby? I love this track.

#### 10. "Ladybug" — Bumblebee Unlimited

While you're at it, you might as well go for it. This is your middle-of-the-party unexpected weirdness! I guarantee that nobody will know what this is, and it's just quirky enough to amaze all. Twisted disco — gotta have it!

#### 11. "Another Day" — Jamie Lidell

The lyrics go, "Another day, another way for me to open up to you" and this is how we start to bring it all back to the theme of the gathering, while keeping the mood upbeat.

#### 12. "Didn't Know I Was Looking for Love"

##### (Fast Mix) — Everything But The Girl

"... Until I found you." Those are the lyrics that follow the title, and you can see why I would choose this one. It's still quite upbeat but getting more serious.

#### Time to Go Afterglow

The sun is setting, but the beat must go on. The following tracks will set the stage for a memorable send-off.

#### 13. "More Than a Woman" — Bee Gees

A funny and classic way to work in the silly disco vibe, and to wind things down just a bit.

#### 14. "You Don't Have to Change" — Anneli Drecker

Oh, but we will! This is where the transition begins, and this song sums it up and seals the deal. It's time to relax and cool down. Drecker has a very serious tone to her voice, yet the song remains optimistic and upbeat.

#### 15. "Voyance" — Cloud

A lyric-free melody to mellow the crowd while keeping the soul alive. The rhythmic beginning of the end.

#### 16. "Sea of Love" — Phil Phillips cover, performed by Cat Power

This is the song where the winding down really begins to get noticed. A fresh take on an old favorite, meaningful and sweet but definitely signaling that things are coming to a close.

#### 17. "Magpies" — Joan as Police Woman

A personal tribute that's powerful and yet somehow quiet, and fits into the spot nicely, sending the guests off with a sentimental ode to a loved one. We're finishing what we started by looping back to one of the featured singers of our mix.

#### 18. "The Start of Forever" — Paul Weller

This is a great soul song to tie it all together, fitting perfectly in both word and melody with the entire set list. Attention to lyric detail is important, and this one works well.

#### 19. "Night and Day" — Cole Porter cover, performed by Everything But The Girl

After spending an entire day and night together, you can see why this might be a good choice. It's clearly such a beautiful song and a perfect way to end an evening.

#### 20. "We" — Neil Diamond

A bit of humor to end the night on an upbeat and cheerful note, reminding everyone that it's not about you, it's not about me, it's all about we! And who better to tell us than the great Neil Diamond. ☺

For more song ideas and playlists, go to [craftzine.com/10/mixtape](http://craftzine.com/10/mixtape).



Angelica Amesquita-Carter is an introverted extrovert and a music-loving, music-mixing maniac.

celebrate!

# Sushi for Sweet Tooths

Disguise your fruit in these clever get-ups.

BY SARAH SCHEFFEL

Bring the  
yummy stars  
of the party.



Like all the best party food, these fruity sushi and sashimi are tasty, bite-sized morsels with a cheeky twist that'll steal the show at cocktail hour.

Serve with plenty of chopsticks and a selection of sweet and tangy dipping sauces. Reserve any extra fruit for other party fare, such as mango salsa or a fruit salad dressed with ginger-lime dipping sauce.



Mango-Banana  
Rolls waiting  
to be dipped.

## Mango-Banana Rolls with Pomegranate-Seed Roe

**For variety, wrap some of your rolls with plum or papaya instead of mango. Equally moist, these fruits will adhere to the banana easily, too.**

Serves 4

1 large mango, peeled  
3 bananas, peeled  
 $\frac{1}{4}$ c pomegranate seeds, blueberries, or kiwi wedges, for topping  
2Tbsp honey (optional)

**1.** Using a Y-shaped vegetable peeler, slice the mango from top to base into 16 thin strips, about  $\frac{3}{4} \times 3\frac{1}{2}$ " each. Tidy your strips with a paring knife if necessary. Slice the bananas crosswise into about 16 pieces, each  $\frac{3}{4}$ " thick.

**2.** Wrap the circumference of each banana slice with a mango strip.

**3.** Arrange the fruit rolls on a plate, cut side up. Decorate each with pomegranate seed "roe" or other fruit toppings, adhering the toppings to the bananas with a dollop of honey. Serve with maple or vanilla yogurt cream on the side (sauce recipes on page 60).

## Strawberry and Star Fruit Sushi

**Chopsticks may be the most commonly used utensils for sushi, but fondue sticks will do the job, too, especially if chocolate fondue sauce is your dip du jour.**

Serves 4

1 small star fruit, about 4" long  
12 large strawberries, about  $1\frac{1}{4}$ " at widest point  
 $\frac{1}{4}$ c blueberries, kiwi wedges, or pomegranate seeds, for topping  
2Tbsp chocolate fondue sauce or honey

**1.** Slice the ends off the star fruit, then cut it crosswise into 4 star-shaped slices, each about  $\frac{3}{4}$ " thick.

**2.** Using a serrated knife, slice the tops and bottoms off the strawberries to create 12 rounds, each about  $\frac{3}{4}$ " thick.

**3.** On 4 dessert plates, arrange a slice of star fruit in the center with 4 strawberry slices surrounding the star fruit. Garnish with fruit topping of your choice, using a dollop of chocolate fondue sauce or honey to adhere the garnish to the fruit slices. Serve with warm chocolate fondue or other sauce on the side.

Get fresh with  
Melon Sashimi.



## Melon Sashimi

**Turn a mix of melons into a rainbow of sashimi. Watermelon makes realistic salmon, but a variety of melons makes the prettiest platter.**

Serves a crowd

- 1 honeydew melon
- 1 watermelon, preferably seedless
- 1 cantaloupe
- Large mangos, peeled
- Pomegranate seeds, for garnish

1. Slice melons in half and scoop out the seeds. Slice into quarters, then into 1"-thick wedges.
2. Turn the melon wedges on their sides and, using a paring knife, carefully remove the rinds. Slice off two 3" pieces from each melon wedge, reserving the centers of the wedges for another use. Trim the bottoms of the melon sashimi to create a firm base. Cut the "tails" on a diagonal, as shown above.
3. Using a Y-shaped vegetable peeler, slice the mango from top to base into ¼"-thick strips. Wrap each piece of melon with a strip of mango, trimming off the extra as necessary.
4. Arrange on dessert plates or a platter. Serve with ginger-lime or other dipping sauce.

## Dip It!

**What is sushi without dipping sauces? This threesome is perfect for whatever fruity sushi you concoct. Provide spoons for easy dolloping.**

### Ginger-Lime Dipping Sauce

In a small bowl, combine 1¼tsp finely grated fresh ginger or 1tsp ground ginger with 2Tbsp honey. Whisk in ½c lime juice (about 6 limes).

### Maple or Vanilla Yogurt Cream

Line a small colander or sieve with a coffee filter or a few layers of cheesecloth and place it in a bowl. Scoop one small container of maple- or vanilla-flavored whole-fat yogurt into the colander, and cover with a plate. Refrigerate for 8 hours or overnight. The yogurt will have thickened into a cream.

### Chocolate Fondue Sauce

Bring a double boiler or pot of water fitted with a mixing bowl to a simmer. Add 6oz coarsely chopped semisweet chocolate and ½c half-and-half to the bowl, stirring frequently over low heat, until the chocolate has melted and the mixture is smooth. Whisk in ½tsp vanilla or liqueur, and serve warm.

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Sarah Scheffel is a cook and craft book editor. She thanks Marisa Bulzone for a fruit basket of inspiration.

# Basic Bar Essentials

Here's the perfect arsenal of tools, liquors, juices, and mixers for a truly inspired cocktail lounge.

BY ALEX MOUNTJOY



A good start  
for the perfect  
bar setup.



Once you start collecting cocktail recipes, you'll find yourself with a shopping list a mile long. Are all these rare, handcrafted spirits and obscure liqueurs really necessary? Is it worth investing \$60 on a drink I may not like?

It's fun to try everything, but in the end, from the spectrum of spirits and mixers there are only a relative handful that I find myself using over and over. If I were stranded on a desert island, these are the ingredients and mixing tools I'd choose.

## What You Need on Your Bar Cart

### Straight-sided 4oz graduated measuring cup and measuring spoons

If you make a great drink once, you'll want to be able to make it again. The ability to measure accurately is crucial to reproducibility. Measure, and write it down.

### Notebook or PDA database

For some reason, most published recipes are imperfect as written. We can blame the publishers. (Did nobody try this drink?) Or blame the

uncertainty principle. Also, a lot of published recipes are simply too small.

You need to test and adjust. For every new drink you make, you'll want to balance the ingredients until they seem right to you. You'll need a place to keep notes, so that at cocktail hour you can pick up where you left off, building on previous work, just like a real scientist.

### Standard shaker

Don't leave a sinking ship without one. Come to think of it, don't leave without ice either.

### Lemon zester (for lemon or lime twists)

The last star in a five-star cocktail is earned by the garnish. Not necessary if you're drinking alone, but absolutely essential if you're entertaining.

### Juice squeezer

Fresh lime and lemon juice are crucial cocktail ingredients. The most kingly liqueur in the world cannot compete with the liveliness of fresh-squeezed lime juice.

### Grater (for ginger)

We rescued a lemon zester from our sinking ship, but we might just swim back for the grater, if only to release the fragrant content of the ginger root, which will be second only to lime and lemon in making your protracted island stay survivable. »

# celebrate!

## Most Important Ingredients

### SPIRITS

Buy a 1.75-liter jug of a quality version of each of the following and you'll be set.

» **Vodka** I use Stolichnaya for its superb quality and value. A key ingredient in many classic cocktails, including the gimlet, Cosmopolitan, and Lemon Drop.

» **Gin** Good gin is a fragrant pleasure, and it's the core of classics such as the Negroni and the martini. These two drinks are reason enough to keep a jug on hand. I use Bombay Sapphire for martinis and Tanqueray for everything else.

» **Bourbon** For the simple reason that you can't make an Old Fashioned or a Manhattan without it. Jim Beam Black Label is an excellent choice here.



» **Tequila** Buy 100% blue agave only. The best value here is Sauza Hornitos. For sublime margaritas, of course.

» **Whiskey, scotch, or rye** Rye is essential to the classic Sazerac, scotch to the Hole-in-One, whiskey to the Jameson Cocktail. They all have distinct flavors, but to a certain extent they're interchangeable. If you can't stock them all, just grab a jug of one and you'll be fine.

» **Rum** Mount Gay is the tastiest choice, whether the recipe calls for light, golden, or dark.

### LIQUEURS

This is the category that can really bury you financially, as every cocktail recipe you come across seems to call for a new one. Having bought most of them, I find that the one I couldn't live without is

Cointreau, the French orange liqueur that's indispensable to the Cosmopolitan, the Lemon Drop, the margarita, and many others.

» **Cointreau** There are many liqueurs to spend money on, but this one is essential.

» **Campari** This Italian classic is irreplaceable in the Negroni, and its bitter, not-too-sweet nature makes it a rewarding ingredient to experiment with.

» **Sweet vermouth**

» **Dry vermouth**

### JUICES

» **Fresh-squeezed lemon and lime juices** These 2 you'll use all the time, whereas all other juices you'll use infrequently at best. In practice, you can stretch the meaning of "fresh squeezed." Store your juice in a 10oz tonic water bottle in the fridge and it'll be fine for at least a week.

## What You Need In Your Head

**25, 34, 59** Memorize that sequence of numbers. Don't go overboard without it. These numbers are the ounce equivalents of the standard metric units for bottling alcohol: 750ml, 1l, and 1.75l. Knowing the conversion is helpful when calculating per-ounce costs for spirits or buying for a party.

**1Tbsp = 3tsp = ½oz** When a recipe calls for 1½ teaspoons, it's really just saying ¼ ounce.

**50ml = 1.7oz** Useful on a flight when you're trying to keep track of how much you're drinking in real-world units. One of those little airline bottles of spirits, it turns out, is not so much by our standards.

### TIPS

#### The sweetness of fresh-squeezed juices varies.

With lemons it varies a lot. To repeat that perfect Lemon Drop you'll want to taste-test the drink before serving. You may need more or less simple syrup depending on the variety of your lemons (Meyers are sweeter), the source, and season.

**The yield is small on standard cocktail recipes.** Pick up any cocktail book and mix up a recipe and more often than not you'll find your glass half empty. For whatever reason, the yield on most printed recipes is less than what we're used to when

## Other Essentials

» **Simple syrup** Alcohol is made palatable by sugar. You need sugar if you're going to make cocktails, and unless you want to spend a lot of time dissolving it in juice each time, you need to make simple syrup.

This recipe has the advantage of yielding a volume equivalent to that of granulated sugar. For any recipe that calls for sugar you can substitute the equivalent volume of this syrup:

2c sugar  
1½c water

Bring to a boil. Simmer covered 10 min. Makes 2c.

» **Fresh sour mix** Easy to make and very useful. Over ice, any liquor plus sour mix plus a maraschino cherry becomes a \_\_\_\_ Sour. Fresh sour mix is far superior to pre-made. Just mix equal parts lemon juice, lime juice, simple syrup, and water.

» **Martini olives and maraschino cherries**

Keep them in your fridge.

» **Old Fashioned bitters**

Fee Brothers or the widely available Angostura.

» **Orange bitters**

Hard to find but essential. Our source is Fee Brothers, from Rochester, N.Y. Chances are you won't find any in a store near you, so call them.

» **Peychaud's bitters**

An essential ingredient of the Sazerac cocktail.

» **Ginger root** Freshly grated ginger adds spice to any concoction. It's crucial in the Spice Island, and in variations on many classic drinks. Extracting the full power of the ginger essence can be a challenge. The trick: simmer briefly in simple syrup, blend, and press into a strainer to filter out the fibers.

» **Rose's Lime** This pre-sweetened, everlasting juice product actually has a place in great drinks such as the gimlet and the Candied Apple Martini because of its distinctive flavor. Good recipes call for fresh lime juice as well, to add brightness.

» **Grenadine** The value of this red syrup is mostly in its color. It's useful in summer-time on-the-rocks drinks and keeps forever in the fridge.



Always fill the glass to the rim.

we go out for drinks. Be prepared to multiply everything by 1½ or 2.

#### R&D your drinks before you serve.

This is what Mondays, Tuesdays, Wednesdays, and Thursdays are for. Every cocktail recipe, no matter the source, needs to be tested before it's served. Adjust levels of liquor, sugar, and mixers to your taste — and write it down.

#### Liquors are interchangeable.

Many classic drinks have versions that are made with alternative liquors. Although there's usually one version that is best, substituting rum or whiskey for vodka can get you out of a bind at times and you may find yourself with a variation that has its merits.

#### Garnish elevates all cocktails.

When drinking alone, you can skip the garnish. Otherwise, an excellent drink is always improved if you include the lemon twist or the fresh-grated nutmeg. Garnishes add flavor as well as improve looks. Be creative.

**Use the right glass.** A good, thin-walled martini glass extracts less heat from the cocktail, and feels more elegant in the hand. Plus the long stem keeps hot fingers from warming up the drink. With 60% of the heat capacity of regular glass, crystal is the best choice of all.

An "old-fashioned" glass is the other essential item of glassware, suitable for all on-the-rocks drinks. The heavier this one is, the better it feels. A big, glass bottom and a wide mouth are nice attributes.

**Beware glasses that are too capacious.** They make even big drinks seem small. You want your cocktail to always fill the glass to the brim.

Alex Mountjoy traces his drinking habit to the gift in all innocence of a cocktail book from his mother-in-law, "for the beautiful pictures."

## Six Recipes

## Don't forget to R&D.



### Hole-in-One Serve in martini glass »

2oz	scotch
¾oz	dry vermouth
2tsp	simple syrup
½oz	lemon juice
Dash	orange bitters



### Negroni Serve in martini glass

1oz	Campari
1oz	sweet vermouth
3oz	gin
Dash	orange bitters

### Lemon Campari Cocktail Serve in martini glass

3oz	vodka
1oz	simple syrup
½oz	Campari
1oz	lemon juice

### Orange Bitters Martini Serve in martini glass

2½oz	vodka
1½tsp	dry vermouth
Dash	orange bitters

Garnish with a slice of orange.

### Caribbean Sour Serve in old-fashioned glass »

1oz	lemon juice
1Tbsp	simple syrup
2oz	rum
dash	orange bitters



Garnish with a cherry and a slice of orange.

### Spice Island Serve in martini glass

3oz	rum
1oz	ginger simple syrup
Dash	orange bitters

Sugar-frost the rim by wetting with ginger pulp and rolling in sugar.

Make  
your own  
bitters on  
page 106!  
»



# Fancy Cocktail Hat

Stitch in some glamour with this vintage-style party hat.

BY DOLIN O'SHEA



Every girl can add a bit of glamour to her life if she so desires, and it can be done with a fancy cocktail hat. Channel your inner vintage Hollywood starlet and stitch up a little hat that expresses your unique style.

There are many possibilities, from the sexy seductress to the whimsical yet worldly woman — it all depends on which fabrics you choose. Experiment with silk flowers, sequins, buttons, costume jewelry, or anything lightweight that you can stitch on. Be creative and let your inner star shine.

## MATERIALS

- » **Buckram hat form** I made my own; instructions on how to do that can be found at [craftzine.com/10/fancyhat](http://craftzine.com/10/fancyhat). Or purchase a pre-made hat form.
- » **1/4yd buckram** Buckram is a stiff, starchy cloth used in millinery.
- » **1/4yd medium-weight fabric (fabric A)**
- » **1/8yd medium-weight fabric in a different color (fabric B)**
- » **1 1/2yds fine tulle or veiling**
- » **Elastic headband**
- » **Coordinating felt square**
- » **Beads**
- » **Feathers**
- » **Coordinating thread**
- » **Hand-sewing needle**
- » **Pins**
- » **Scissors**
- » **Iron**
- » **Water-soluble fabric pen**

**NOTE:** The hat form, buckram, fabrics, and trimmings can all be found at [lacis.com](http://lacis.com) or your local millinery store.



A



B

## 1. Cut out your fabrics.

**Fabric A:** Lay your hat form on the wrong side of the fabric. Using the ruler and fabric marker, mark the fabric  $\frac{3}{4}$ " from the hat form edge, entirely around the fabric form. Cut it out. This piece should be  $\frac{3}{4}$ " larger than the form on all edges. Then cut one 4"×12" strip.

**Fabric B:** Cut two 4"×12" strips and one 2 $\frac{1}{2}$ "×17" strip.

**Buckram:** Cut three 1"×12" strips and one 5/8"×17" strip.

**Felt:** Trace the hat form shape onto your felt. Cut just inside your tracing. The felt should be  $\frac{1}{8}$ " smaller than the form on all sides.

## 2. Cover the hat form.

Pin fabric A, with the right side facing up, to the outside center of the hat form. Then, with a needle and thread, do a running stitch  $\frac{1}{4}$ " from the edge of the fabric, around the entire piece (Figure A). Gently

pull the thread so that the fabric tautly wraps around to the underside of the form.

Once you've stitched around the entire piece, tie a knot. Then go around the form again, whipstitching the fabric's raw edges to the underside of the form, being careful not to stitch through the top outside layer of fabric.

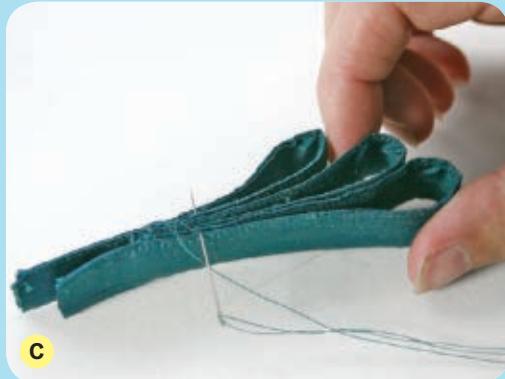
## 3. Cover the buckram with corresponding lengths of fabric strips.

With your iron, press each fabric strip (1 of fabric A and 3 of fabric B) in half lengthwise, then open it up and fold both of the raw edges in to meet at the center crease, and press.

Insert a buckram strip under one of the raw edges of each fabric strip, then fold each strip in half again, along its original crease, and press. Slip-stitch along the edge of each strip to enclose the buckram and the raw edges (Figure B).

## 4. Embellish the covered hat form.

This is the fun part, and there are no rules. With the covered strips you can create rings and loops



C



D



E



F

(Figure C) on the form. Once you find a pleasing design, stitch it to the form, through all the layers (Figure D).

With the strips in place, you can now play around with the tulle. Remember, it's up to you — you can have the tulle come down to cover part of your face, or tie it into a big bow, whatever you like. When you get the tulle in place, tack it to the hat, using small, hidden stitches. Place and tack the feathers in position and stitch some beads on for a bit of sparkle.

## 5. Attach headband and felt to the underside of the hat.

To cover up all the stitching on the underside of your hat, sandwich the headband between the hat and the felt piece (Figure E). Then whipstitch the felt edges to your hat and tack your headband in place (Figure F).

Presto! You've got a glamorous little accessory to add to your wardrobe. ☺

## RESOURCES

» For most of your hat-making needs, try Lacis: [lacis.com](http://lacis.com)

» Instructions for making your own buckram hat form: [craftzine.com/10/fancyhat](http://craftzine.com/10/fancyhat)

» To learn the various hand stitches used in this project, watch the video series Hand Sewing Stitches by designer Lauren Bradley: [expertvillage.com/expert/1537.htm](http://expertvillage.com/expert/1537.htm)




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Dolin O'Shea is a designer and freelance writer. She is interested in all things crafty, but her first love is fashion and giving clothes a second life. You can find her online at [lulubliss.typepad.com](http://lulubliss.typepad.com).



# Tying the Knot

BY LINDA PERMANN

Something borrowed, something blue ... but what about the groom? Make him stand out with a crocheted bow tie.



Photograph by Sam Murphy

**W**eddings are the ultimate opportunity to exercise your crafting skills. Don't leave out your groom and groomsmen — you can make their attire fit right in to your handmade wedding with this simple crochet bow tie pattern.

## MATERIALS

- » 1 skein Rowan Classic Silk Wool DK, 1 $\frac{3}{4}$ oz (50g)/109yds (100m) in #305 Clay You can substitute any DK-weight yarn.
- » Yarn needle
- » Size F5 (3.75mm) hook or size to obtain gauge
- » Size D3 (3.25mm) hook for finishing
- » Yarn needle
- » T-pins, iron, and blocking board

### FINISHED SIZE

Finished bow tie measurements vary based on neck measurement. Be sure to measure the wearer for the best fit. Bow ends measure 7 $\frac{1}{2}$ " long from the beginning of the curve to the edge of the tie.

### ABBREVIATIONS

sl st	slip stitch
ch	chain
sc	single crochet
sc2tog	single crochet 2 together (decrease)
dc	double crochet
RS	right side of the work

### SPECIAL STITCH

#### Single crochet 2 together (sc2tog):

Insert hook in next stitch, yarn over, and draw up a loop twice, yarn over, and draw loop through all 3 loops on hook.

### GAUGE

3 sc worked over 7 rows with size F crochet hook measures  $\frac{3}{4}$ " wide by 1" tall.

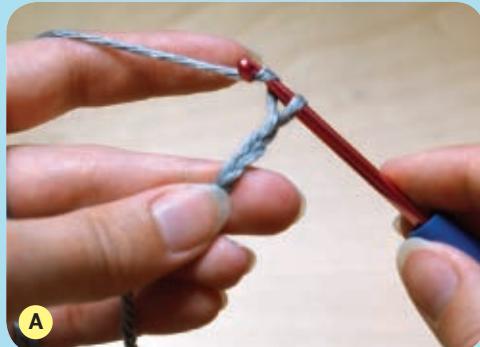
■ To tie the bow tie, check out this video: [craftzine.com/go/bowtie](http://craftzine.com/go/bowtie).

You can customize this bowtie to fit any neck size, and the world of available yarn colors means you'll be able to find a perfect match for the bridesmaids' dresses.

### 1. Crochet bow A.

With size F hook, ch 4 (Figure A).

**Row 1** (RS) Sc in 2nd ch from hook and in each



**Fig. A:** Chain 4 to start bow A. **Fig. B:** Increase on indicated rows by making 2 sc into the same stitch. **Fig. C:** Decrease on indicated rows by making a sc2tog over the 2 stitches.

ch across, turn — 3 sc.

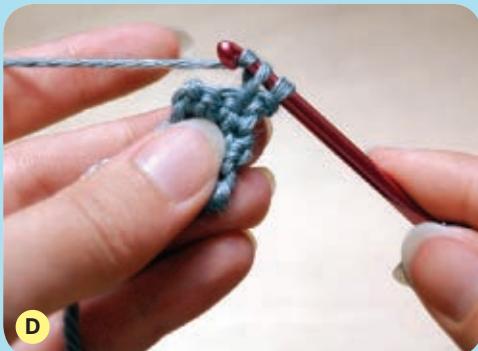
**Row 2** Ch 1, 2 sc in first sc, sc in next sc, 2 sc in last sc, turn — 5 sc (Figure B).

**Row 3** Ch 1, 2 sc in first sc, sc in each sc across up to last sc, 2 sc in last sc, turn — 7 sc.

**Rows 4–5** Ch 1, sc in each sc across, turn — 7 sc.

**Rows 6–11** Repeat rows 3–5 twice — 11 sc.

**Row 12** Repeat row 3, turn — 13 sc.



**Fig. D:** For bow B, sc in each stitch across, turn and repeat until the work measures the neck measurement plus 6". **Fig. E:** Sew bow A to bow B.

**Fig. F:** Weave in the ends. **Fig. G:** With a size D hook, sl st around the entire outside edge of the bow tie.

**Rows 13–22** Ch 1, sc in each sc across, turn — 13 sc.

**Row 23** Ch 2, sc2tog over first 2 sc, sc in each sc across up to last 2 sc, sc2tog, turn — 11 sc (Figure C).

**Rows 24–25** Ch 1, sc in each sc across, turn — 11 sc.

**Rows 26–31** Repeat rows 23–25 twice — 7 sc.

**Rows 32–33** Repeat row 23 — 3 sc.

**Row 34** Ch 1, sc in each sc across, turn — 3 sc.

**Rows 35–49** Repeat rows 2–17 — 13 sc.

Fasten off.

## 2. Crochet bow B.

Ch 4.

**Row 1 (RS)** Sc in 4th ch from hook and each ch across, turn — 3 sc.

**Row 2** Ch 1, sc in each sc across, turn — 3 sc.

Repeat row 2 until band measures 6" longer than the circumference of the wearer's neck (Figure D).

**Repeat rows 2–49 of bow A.**

Fasten off.

**NOTE:** Before you sew the bow tie together, you'll want to make sure it fits. Pin it in place and drape it around the wearer's neck to gauge whether it will be long enough to tie comfortably. If not, add a few more rows of sc to the narrow end of bow B before proceeding.

## 3. Finish.

Sew the narrow end of bow A to the straight end of bow B, making sure that the right sides are facing each other (Figure E). Weave in the sewing end (Figure F).

With the right side of the bow tie facing you, attach yarn in the corner of 1 tie end and, using a size D hook, sl st around the entire outside edge of the bow tie (Figure G). Fasten off and weave in the ends. Steam-block the tie.

# Jam Jar Lanterns

Set your party mood with sublime lighting.

BY BROOKELYNN MORRIS



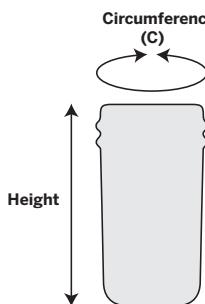
**L**ighting makes an event, and candles transform the mundane into the extraordinary. These glass jar lanterns are beautiful hanging from a tree, or from chain across a deck.

Pick any jar you like, then bend a snug-fitting cage of wire on a custom-made jig. The technique makes it easy to mass-produce a large number of lanterns in a short time.

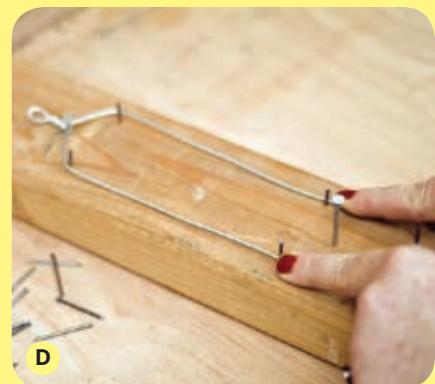
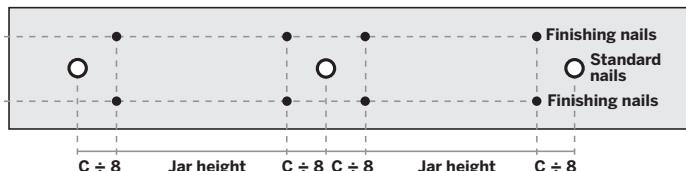
Brookelynn Morris lives in West Sonoma County, just 15 minutes from the ocean. Stay tuned for her first book, *Feltique*, due out May 19, 2009, from Random House.

## MATERIALS

- » **Jars** Any size will do; I used the quilted style.
- » **Tape measure**
- » **Wire, 16 or 18 gauge**
- » **2x4 lumber, 2'-3' long**
- » **Standard nails (3)**
- » **Finishing nails (8)** Finishing nails have no heads.
- » **Needlenose pliers**
- » **Hammer**
- » **Candles**



To make the jig, measure the height and the circumference (C) of the jar. Then map out the nails according to this template.



## Make the Jig

- Measure the jars, and then follow the diagram (Figure A) to calculate the placement of the nails on the 2x4. The diagram allows you to use any jar you like and still have a snug fit for the wire cage. Mark the points with a pencil.
- Hammer in the 3 standard nails first. The topmost nail should be pounded down most of the way. The second and third standard nails should be left to stand higher.
- Hammer in the 8 finishing nails. Leave them standing a good 1" up from the wood.

## Measure, Cut, and Twist the Wire

- Our jars measure  $5\frac{5}{16}$ " tall, so we cut roughly 4' of wire for each jar. Generally, you'll want to cut the wire to about 10 times the height of your jar. Be sure to make 1 complete Jam Jar Lantern to determine what measurements are perfect for your jars before making a series of them.

**5.** Bend the wire so that a loop is formed at the center point of its length. Pull the loop tight and pinch it down with the pliers. Then hold the loop with the pliers, and with your free hand twist the wire twice under the loop (Figure B).

**6.** Set the twists against the topmost standard nail. Run the 2 ends of wire over to the closest finishing nails, one on the left and one on the right (Figure C).

**7.** Pull firmly and bring the 2 lengths of wire down to the next 2 finishing nails. Try to lay the wire as flat and straight as possible (Figure D).

**8.** Cross the 2 wires under the standard nail in the center. Lay the wire from the right on the bottom, and the wire from the left over it (Figure E).

**9.** You now need to twist the wire. To keep it secure, use the standard nail as leverage while working this step and the next. To begin the twist, bring the bottom wire over the top wire. Bend it over the top of the nail by pulling up and to the right (Figure F).



**10.** To form the second part, bring the unbent wire down and to the left (Figure G). Finish the twist: bend the wire that's still up on the standard nail back down toward the right (Figure H).

**11.** Now that you've made the anchored twist, make a second simple twist beneath it (Figure I). Mash down the 2 twists with the head of the hammer (Figure J). You can then run the wires over to the next 2 finishing nails.

**12.** Pull down firmly, make sure the wires are straight and flat, and then repeat Steps 8–10 to make another anchored twist (Figure K).

**13.** Add a half dozen or so simple twists at the end (Figure L). Then pull the wire off the jig (Figure M) and cut off the shorter wire end as close to the twists as possible.

**14.** Wrap the loose end of wire around the nose of the pliers. Then pull the pliers free and use them to press the end of the wire into a tight curl

(Figure N). Then bend the wire into a hook like the one on a coat hanger (Figure O).

### Add the Jar and Finish

**15.** Set the jar onto the 2 twists in the center of the wire cage, and, starting from the bottom, bend the cage up and around the glass (Figure P). At this point, make any slight adjustments to the fit, and ensure that the jar is well contained in the wire.

**16.** Bend the hook and loop ends of the wire so that they meet in the center of the glass. Fold the looped end under the hook so that they fit together to lock the cage shut (Figure Q).

**17.** Add a candle. Write a message on the sticker that's included with the glass jar, or make a custom sticker and affix it to the glass. Light the candle with a long match and hang the lantern wherever you like! ✨



The stickers were printed with a starry night design, and cut to match the space with an X-Acto knife. Download the template at [craftzine.com/10/jamjar](http://craftzine.com/10/jamjar).

celebrate!

# Box Party

This party kit from the Neighbors Project makes friends from strangers.

BY ARWEN O'REILLY GRIFFITH



Once upon a time, the front stoop was a sort of open-air living room where people could see what their neighbors were up to and exchange gossip and news. These days, city dwellers are so mobile that only the rare bird can name the people who live next door, much less down the street. The 2008 election proved the power of community, but how do we take that beyond politics?

Enter the Neighbors Project, started in 2006 by Kit Hodge and a group of friends dismayed by the lack of a sense of community in their neighborhood. With their "Neighbors Checklist," outreach projects, and charming, tongue-in-cheek instructions posted on [instructables.com](http://instructables.com), the group encourages you to get to know your neighbors. Their how-tos teach the ins and outs of getting a tree planted on your block, urging trick-or-treaters to stop by your apartment on Halloween, or inviting your neighbors to a party.

The latter idea is the basis for the group's newest undertaking: the Bodega Party in a Box. The kit was inspired by the group's Food and Liquor Project in Chicago, which aims to bring fruit and vegetables into areas where it's a struggle to access produce.

"The project found that one of the main obstacles to widespread sales of fresh produce in corner stores is that many residents simply don't think of their corner store as a place to buy fruit and vegetables," says Hodge, 30. "So we came up with the Bodega Party in a Box because it seemed like a fun, appealing way to inspire many more people around the country to take a new look at their corner store."

If meeting your neighbors sounds a little scary, a party centered around your common bodega

a low-pressure way to take the first step.

For \$10, the kit includes a stack of invitations to the bodega party (to be held at any courageous neighbor's home), a 44-page cookbook of recipes using corner-store ingredients, a silk-screened reusable shopping bag, and bodega-style flags.

Summer Powell, the graphic designer on the project, says the kit's design was "inspired by all the great visual language you see at corner stores that practically explode with hot colors and graphics."

The cookbook was initially planned as a pamphlet, Hodge explains, but "we got such a great response from the food bloggers that we ended up expanding the cookbook to include many more recipes," including one from chef Daisy Martinez, host of *Daisy Cooks!* on PBS. "Daisy grew up going to bodegas, so we felt really lucky to have her donate a recipe and essay on bodega culture."

The goal is to get fans of the Bodega Party in a Box to create a new wave of bodega culture as they incorporate their local corner store into their lives, and use it as more than just a place to grab a roll of toilet paper or last-minute bottle of wine.

"Great independent corner stores are important to our neighborhoods," says Hodge. "They tend to be where most people in the neighborhood meet and mingle." Who knows, maybe the corner store is the new front stoop. ✕

» Neighbors Project: [neighborsproject.org](http://neighborsproject.org)

Arwen O'Reilly Griffith is staff editor at CRAFT and MAKE magazines.

# Mad Tea Party

Celebrating the creativity of San Francisco's gay and lesbian community.

PHOTOGRAPHED BY BRANCA NITZSCHE

The whimsical Barnaby's World of Wonderment turned up the color with handmade props and costumes at San Francisco's annual Castro Street Fair in October. A trip through Wonderland with these playful circus and street performers left us as giddy as the Mad Hatter.



**OFF WITH THEIR HEADS!** (Clockwise from top left) The Queen of Hearts (Lucy Borden) plays croquet with the help of her soldier Cards. The Caterpillar (Frieda Laye) relaxes with the March Hare (Juanita Fajita) and the diminutive King of Hearts (Dam Dyke) in the mushroom garden. Tent host Max Barnaby entices fair-goers to peek inside the tent. The Queen of Hearts menaces blossoms Dizzy Blank and Emily Ulrich in the Garden of Talking Flowers. Fabric flowers, handmade by Anna Conda and the World of Wonderment crew for the Mad Hatter's Tea Party.

❖ They're fun, easy, and great for using up your fabric stash.

Are you a fabric hoarder? As a way to use some of my mountains of fabulous tiny scraps, I made these fabric-and-button barrettes. They're fun, easy, and great for using little stashed vintage textile treasures and lonely buttons. You can make them in coordinating pairs or fun singles.

#### **1. Select and cut.**

Cut ironed scraps of fabric into rectangles just larger than the barrettes. Choose cute buttons.

#### **2. Glue.**

Apply hot glue generously to the top of the barrette. Use pliers to hold the barrette open while gluing.

#### **3. Apply and trim fabric.**

Position the fabric on top of the hot glue. Press evenly as the glue cools, with medium firmness. Allow to cool completely. Trim around the barrette, taking care to leave a slight edge (less than  $\frac{1}{16}$ ") to allow for any needed fabric expansion when you close the barrette.

#### **4. Optional fixative.**

Spray the entire fabric side of the barrette with no-fray spray. Allow it to dry completely.

#### **5. Glue button on.**

Dollop hot glue onto the back of the button. Then, with the barrette open, position the button where you want it. Press slowly and evenly. Leave it to cool on the open barrette.

**Chasity Gordon** lives in Central Texas and runs a business called Belle and Burger, selling her wares at the local farmers' market and on Etsy. She discusses how her creative energy is fueled by the Texas heat and honky-tonks at [belleandburger.blogspot.com](http://belleandburger.blogspot.com).

#### MATERIALS

- » **Ironed fabric scraps, at least 1"×3"**
- » **Cute, flat (sew-through) buttons**
- » **Hot glue gun and glue**
- » **Pliers or tweezers**
- » **Scissors**
- » **Non-painted barrettes** I use binding or hem clips; they're cheaper and bare metal. The glue has a hard time grabbing the painted barrette; if you only have painted ones, use a metal file to scuff up the paint to help the glue grab hold.
- » **No-fray spray (optional)** I find it increases the life of my barrettes.



# Craft: PROJECTS

Wedding Book

► 78

Portrait Window

► 86

Repeating Patterns

► 92



Photograph by Margaret Pesek

**A**rt can be found all around us, and in this issue art is manifested in both object and concept. Every wedding deserves a beautiful keepsake book like this one — both

functional and artful. An old window bound for the dumpster is resurrected into a piece of pop art, celebrating friends. And watch how patterns emerge from lines and dots into amazing designs.

# KEEPSAKE WEDDING BOOK

By Lesley Patterson-Marx



## GIFT A HAND-BOUND BOOK TO STORE MEMORIES FOR YEARS TO COME.

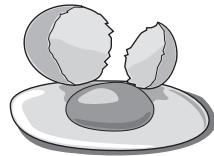
► A lovely book, bound by your own hands, may be just the thoughtful yet utilitarian gift idea you've been searching for. The cover can incorporate a window that reveals the invitation, a small drawing, a photograph, or anything else you may think of.

This versatile binding makes a great guest book (in which case you may want to reveal your gift idea ahead of time), a photo album, or a place for the couple to hold the memorabilia they collect through the years.

It can even continue on as a guest book for their home, a place for out-of-town visitors or dinner guests to make a little sketch and muse about the present moment.



» At traditional wedding receptions in Denmark, the groom disappears for a while to allow all the single men present to kiss the bride. The bride then recedes so single women can kiss the groom.



» In the Sudanese egg-breaking ceremony, bride and groom face each other at the entrance of their house (groom outside and bride inside), someone breaks an egg, then the groom is pronounced master of his house while the bride cleans his feet with water.



» Venezuelan newlyweds are encouraged to sneak out during their own wedding party without bidding farewell to guests. This is said to bring the couple good luck.

## WHAT YOU'LL NEED



### MATERIALS

- [A] PVA glue such as ordinary craft glue
- [B] Fingernail file
- [C] Pencil
- [D] Paintbrushes for glue
- [E] Light-duty awl
- [F] Bone folder
- [G] Craft knife
- [H] Utility knife
- [I] Wax paper
- [J] Matboard (optional) for making a book cradle
- [K] High-quality paper 20"x26" or larger

[L] Book board aka binder's board

[M] Colored papers of cardstock weight

[N] Book cloth from specialty paper or bookbinding suppliers, or make your own from fabric and Therm O Web's HeatnBond iron-on adhesive, following the directions at [craftzine.com/10/weddingbook](http://craftzine.com/10/weddingbook)

[O] Large metal ruler

[P] Super glue

[Q] Mica or polycarbonate plastic from Tar Heel Mica, (828) 765-4535, or Micro-Mark ([micromark.com](http://micromark.com))

[R] Miniature nails from [micromark.com](http://micromark.com)

[S] Binder's needle or other strong needle

[T] Waxed linen thread or use embroidery thread that's waxed with a chunk of beeswax

[U] Wire cutters

[V] Cutting surface such as a self-healing mat or large piece of matboard

### [NOT SHOWN]

**Book cradle** from a bookbinding supplier, or make your own following the directions at the end of the project.

## ► CREATE A BEAUTIFUL ALBUM THAT CAN BE MODIFIED FOR FUTURE USE

**Time:** 6–9 Hours **Complexity:** Difficult

### 1. PREPARE THE PAPER

**1a.** Decide the direction of your book. Will the pages fold horizontally or vertically?

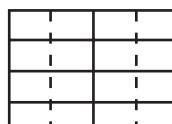
**1b.** Fold the large paper sheet in half. Place the bone folder on the folded edge and run it flat along the fold. Reinforce the fold by repeating on the other side. Open the paper and place the metal ruler along the fold. Steady the ruler with one hand and tear the paper in half with the other, starting at the top.

Continue tearing the pages in this way, along the solid lines shown at right.

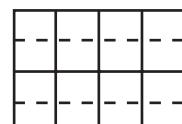


✿ **TIP:** Achieve a straight edge by using a craft knife instead of tearing.

**Horizontal book**



**Vertical book**



Solid line = Cut or tear

Dashed line = Fold (horizontally or vertically)

**1c.** With the bone folder, fold the pages to their intended size along the dashed lines shown above, and nest 4 together into a signature. Make as many signatures as needed.

**1d.** Cut the guards, using colored paper. These will wrap around the folded edge of each signature, adding thickness to the spine and allowing room for the book to “swell.”

To determine the length of the guards, add  $\frac{1}{8}$ " to the length of the spine. The width of each guard is 2". Fold the guards in half lengthwise and wrap 1 around the spine of each signature.



## 2. CUT THE BOARDS

**2a.** To determine the size of your cover boards, measure the length and width of a folded signature. Add  $\frac{1}{4}$ " to each measurement.

**2b.** Mark where you'll cut the book board. Steady the ruler with one hand, and with the other draw the utility knife from the top to the bottom of the board. Go over the scored line until the board releases. Repeat for the second board.



**\* TIP:** Test the grain of the board before cutting. Bend it in both directions. Make note of which direction is strongest and cut accordingly.

**2c.** Mark the dimensions of the window, then score it along all sides until it releases. Mark the corners of the window to avoid cutting past them. Sand the edges smooth with a fingernail file.



## 3. COVER THE BOARDS

**3a.** To determine the size of the book cloth, add 1" to the height and width of your boards. Cut 2 pieces. Center the boards over the book cloth and trace. For the board with the window, also mark  $\frac{1}{4}$ " from the edges of the window, where the book cloth will fold.

**3b.** Place wax paper on your work surface to protect it from the glue. Using a brush, smear PVA glue on the book board, then place the glue-saturated board onto the book cloth. Press it down with your hand, then flip it over. Use the bone folder to adhere the book cloth. Be sure to finish the first board before starting the second.



**3c.** Trim the excess book cloth. Place your ruler 1 board's thickness away from the corner, at a 45° angle. Mark, then cut. Repeat for the remaining corners. For the board with the window, cut along the marks drawn within the window, then cut toward the window corners 45° diagonally — but don't cut all the way to the corners, or the book board will show through.



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**3d.** Choose an edge of the book cloth and smear glue on the underside. Fold the book cloth over the board and hold until it sets. Repeat for the other 3 edges, the window edges, and the remaining cover.

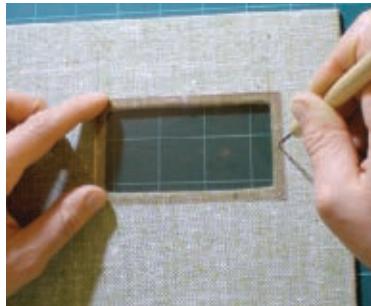


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## 4. PUT THE WINDOW IN PLACE

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**4a.** The window can be made of mica or polycarbonate. Both can be cut with scissors or a knife. Cut the material to size (slightly larger than the opening).



**4b.** Use an awl to poke holes in the window where nails will be placed. Place the mica or polycarbonate over the opening, then use it as a template to pierce holes through the board as well.

**4c.** Place miniature nails in the holes. The nails may go through the back of the board. If necessary, clip the nail ends even with the board, using wire cutters. Add a drop of super glue over each nail hole and let it dry.



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## 5. COVER THE INSIDE

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**5a.** Cut 2 pieces of book cloth that are  $\frac{1}{4}$ " shorter than your covers' height and width. For the cover with the window, center the cloth on the board, flip over, and trace. Cut the opening.



**5b.** Brush glue along the back of the book cloth. Center the book cloth over the board and adhere it using the bone folder. Wrap it in wax paper and place it under some heavy books to dry.

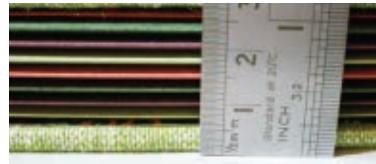
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**5c.** Repeat Steps 5a–5b with the remaining cover.

## 6. MAKE THE TAPES

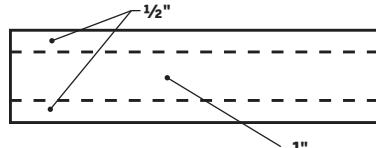
**6a.** The tapes are the horizontal bands of book cloth that connect the pages to the covers. Begin by placing the signatures inside the covers and measuring the width of the spine while pushing down gently. Decide how far you want the tapes to wrap around the book, then calculate their length:

$$\text{Length of tapes} = \text{spine width} + \text{front measurement} + \text{back measurement}$$



Decide on the width of the tapes and double this measurement to account for fold-over, as shown in the figure at right.

Decide on the number of tapes, and cut them. If your book is 6" or taller, use no fewer than 3 tapes.



**6b.** Mark, fold, and glue the tapes. Then place them under a stack of books to dry.



## 7. PIERCE HOLES

**7a.** Make a sewing template out of heavy paper, 3" wide and the same length as the spine. Fold in half lengthwise.

**7b.** Unfold the template and place the tapes along it according to where you want them on the book. Mark along the centerline of the template, on either side of each tape. Also mark  $\frac{1}{4}$ " from each end of the template.



**7c.** Stack the signatures in the order they'll be sewn, keeping them in order throughout the process. Place the guard from the first signature in the book cradle, lining it up with the stand. Nest the template over the guard and poke holes along the marks with an awl. Repeat with the corresponding signature. Repeat until all guards and signatures are pierced.

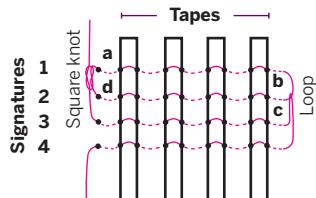


## 8. SEW THE BOOK

**8a.** Measure out thread about 10 lengths of the spine.

**8b.** Referring to the illustration at right, begin sewing from outside the first signature at the head (a) of the book and exiting at the tail (b), securing the tapes in place as you sew. Exit at (b), add the second signature and enter at (c). Continue sewing the second signature up to the head (d). Tie a square knot between (a) and (d) and add the third signature. Sew the third signature downward, then use a link stitch at (c) before adding the fourth signature.

Continue until all the signatures are added, and tie off with a square knot on the inside of the last signature. Adjust the tapes to center them if needed.



## 9. GLUE THE TAPES TO THE COVER

Place the top cover over the signatures and center the tapes in position. Apply glue to the back of the topmost tape, then hold until it sets. Repeat until all tapes are set. Place under heavy books and let the glue dry for at least 3 hours. Repeat for the back cover.

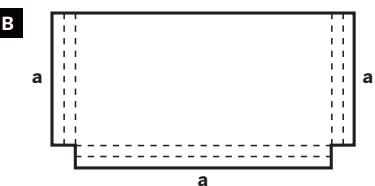
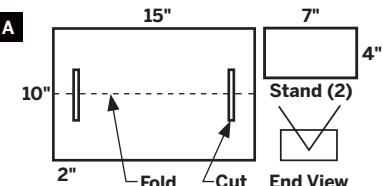


### Optional: Make a Book Cradle and Back Pocket

To make a book cradle, refer to Figure A. The board is scored down the middle and folded into a V shape. The stands fit in the slots (one in each slot), and support the cradle.

This illustration shows the size of cradle I used for my book. If your book is taller than 11", you'll need to make a larger cradle.

To make a pocket for the back cover, refer to Figure B. The pocket folds will accordion back to create a spring-like action. Note that (a) will be the edges that are glued to the surface of the back cover. With the pocket piece folded, place glue where the bottom edge and side corners meet, and adhere.



**FINISH X**

# PORTRAIT WINDOW

By Matt Maranian



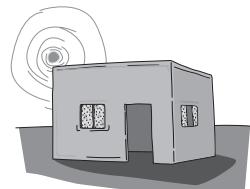
## HONOR YOUR PEEPS BY TURNING A SALVAGED WINDOW INTO A MONTAGE OF FRIENDS.

▶ This is a project that celebrates friends. The core group. The people you can count on for a ride to the airport at 6:30 in the morning, or to help you drag a new sofa up three flights of stairs. The people who allowed themselves to be seen with you in public through some of your worst hairstyles.

These are the people who have always been there, and since they keep a special place in your life, why not give them a special place on your wall? A little trick with mirrors lets them draw their own self-portraits. With some artful curbside filching, they'll have their place of honor faster than you can say, "Can I borrow your truck on Sunday?"



» One of the earliest paintings believed to be a self-portrait was painted by Dutch artist Jan van Eyck in 1433. It's called *Portrait of a Man*, or *Portrait of a Man in a Turban*.



» The first windows were just holes in walls. Animal hide, fabric, and wood eventually provided more shelter, but not until the 17th century were glass windows accessible to most people.



» Veka Umwelt Technik, a manufacturing company in Germany and the U.K., recycles thousands of tons of windows each year. After a hammermill smashes them to bits, magnets remove any ferrous metals, and the remaining PVC plastic is made into windows again.

## WHAT YOU'LL NEED



**[A]** **Masking tape** I used 1" and 2" widths for this project.

**[B]** **Glass cleaner**

**[C]** **Opaque black paint marker, fine point**

**[D]** **Acrylic paint** in one or more colors

**[E]** **Artist paintbrushes**

**[F]** **Salvaged window** its sash preferably peeled and crusty-looking, its glass windowpane intact. (The sash is the frame that holds the pane.)

### [NOT SHOWN]

**Mirror** cut to a height and width 1" larger than the glass windowpane, for the backing

**Frameless mirror** no larger than 11"×14", for drawing self-portraits

**Newspaper**

**Metallic silver spray paint**

**Mirror holder brackets (6)**

**Screwdriver**

**7" screw eyes (2)**

**Picture hanging wire (20lb)**

**Sharpie marker**

**Plastic putty knife**

**Painter's mask**

**Fine to medium grade sandpaper**

**Vacuum cleaner** with brush attachment

**Duct tape**

## ► CREATE A LOVING TRIBUTE FROM A PIECE OF JUNK

**Time:** 6–8 Hours **Complexity:** Easy

### 1. SELECT AND PREP YOUR WINDOW

**1a.** Cruise older parts of town where the homes date back to the last century — people can't get rid of those drafty, heat-leaking windows fast enough, opting instead for more energy-efficient upgrades. These old windows are as plentiful as exercise bikes and castoff sofas tagged with a "FREE" sign the day after a yard-sale weekend. Beggars can't be too choosy, however, so learn to work within the limits that your window might require.

**1b.** On whichever side of the window you choose to be the front, use a plastic putty knife to scrape flaking paint off the sash — a metal putty knife or traditional paint scraper might gouge the wood. Wearing a painter's mask, lightly sand the surface smooth, then vacuum the windowpane with a brush attachment to clear all the dust from its surface.

**⚠ CAUTION:** The paint on an older window is more than likely to contain lead, so keep children, pets, and anyone else you know who might eat peeled paint flakes away from your work area. It's a good idea to use a painter's mask to prevent the possible inhalation of lead dust.

**✿ TIP:** If you can't find the window of your dreams, try a salvage yard or the dump.



**1c.** Clean both sides of the window with glass cleaner.

### 2. COLLECT THE PORTRAITS

**2a.** Did you know that you can trace your reflection in a mirror? Test this process on your own first, using a Sharpie marker: if you stand just less than an arm's length in front of a mirror and slightly squint one eye, you can draw a self-portrait by carefully tracing the lines of your own reflection right onto the glass. (The Sharpie ink will come clean with a little glass cleaner and a paper towel, no worries.)

The net result is a somewhat loose, simple, and yet remarkably identifiable likeness. The especially confounding thing is that you can stand as far from the mirror as your arm will allow, or as close as your eye will permit, and the actual size of the self-portrait never changes. Freaky! Keep in mind, when creating your composition, that the faces will all measure about 4½"×5½", not including the shoulders and chest area.

**2b.** Take the smaller of your 2 mirrors, and secure it with duct tape onto the front side of the window, with the reflective side of the mirror against the glass, in the approximate spot where you want the first portrait. Face the window flat against a wall, at a height that will allow for optimal framing of the reflection.



**2c.** Recruit your first subject, and give him or her the following guidelines:

- » Most importantly, stand very still.
- » Whichever eye you use to squint, stay consistent. (Switching eyes will throw the perspective off and make your face look like a Picasso.)
- » Begin by following the line of your silhouette, so in case you do move or shift your body weight, you'll have a frame of reference to which you can return.

Have your friend stand in front of the mirror and trace her reflection onto the back of the window glass, using the paint marker. Don't touch the finished tracing, and allow it to dry completely for at least 1 hour.



**NOTE:** If an egregious error should occur, the paint marker can be wiped clean from the glass with a cloth or paper towel while it's still wet. Once it dries, however, you'll need acetone, lacquer thinner, or something of that ilk, like nail polish remover.

**2d.** Once the portrait has dried, remove the mirror and reposition it on the front of the window at the spot where you'd like to place the next portrait. Repeat with more portraits, until the back of the glass is filled to your liking.



## 3. PAINT THE DRAWINGS

Once the last portrait is completely dry, remove the mirror and clean any tape residue from the front of the glass.

Place the window flat on a work surface with the illustrated side (the back) facing up, and fill the forms with acrylic paint, using the silhouette of each portrait as your border.

With this step you may take liberties, leaving eyes or lips transparent, for instance, or deliberately allowing the paint to cross outside the lines. Try using alternate colors for clothing or hair — or keep the composition monochromatic. Allow the paint to dry.



## 4. PREP AND PLACE THE BACKING MIRROR

**4a.** Working in a well-ventilated area, place the larger of your 2 mirrors flat on a work surface, over newspapers, with the reflective side up. Clean the glass.

**4b.** Using the masking tape, create a striped pattern on the glass, as in the picture at far right. For this project, I used 1" and 2" widths of tape, in a repeating pattern of two 1" and one 2" strips spaced  $\frac{1}{4}$ " apart, followed with a space of  $1\frac{1}{2}$ ".



**4c.** Spray a thin, even coat of the metallic silver spray paint over the exposed surface of the mirror. Allow the first coat to dry, and follow with a second.



**4d.** Once the paint has dried completely, remove the masking tape and discard it. Place the window flat on a work surface, front side down. Center the backing mirror over the window sash, and secure it in place with mirror bracket hardware.



## 5. HANG

On the left and right sides of the window, secure a  $\frac{5}{16}$ " screw eye approximately 8" from the top edge of the window, centered in the sash. Run a strand of picture hanging wire through each, and twist the ends securely. Hang, and admire those precious mugs.



## FINISH X

# REPEATING PATTERNS

By Gerry Arrington  
with Aidan Meehan



## CREATE BEAUTIFUL PATTERNS FROM SIMPLE GEOMETRY OR REFINED SHAPES.

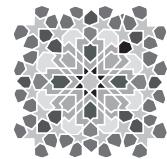
► I've been a fan of M.C. Escher's optical illusions since I was in junior high. Many of his designs seem to change depending on your focus, and it's fascinating how an element transforms into new patterns and illusions as it's repeated (see *CRAFT, Volume 04, "Tessellations"*).

Want to design your own unique patterns? Here we offer a primer for drawing geometric step patterns in the Celtic style. Then we show how to create repeating figures in your own style, and how new patterns emerge as your element is tiled in various arrangements.

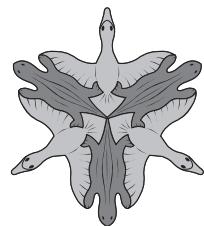
Block prints, transparencies, ceramic tiles, letterpress, textile printing, and knitting are just a few possible media for your original patterns.



» Seen on floor mosaics during the Roman Empire, knot patterns first turned up in the third and fourth centuries A.D., and were adopted by the ancient Celts.



» Repeating, interwoven geometric patterns are prevalent in Islamic religious iconography.



» M.C. Escher, one of the best-known graphic artists in history, first became fascinated by patterns in 1922 after visiting the Alhambra, the 14th-century Moorish castle in Granada, Spain, where carved mosaic patterns cover the walls, ceilings, and archways.

Gerry Arrington is the production designer at *CRAFT*. In his spare time, he enjoys the creative life with his wife, Karen, son, Ethan, and their dog, Katie. He also makes stoneware ceramics that one editor says would make Mother Nature blush. Aidan Meehan studied Celtic art in Ireland and Scotland and has authored many books and publications on the subject. He works from his home in Vancouver, B.C., Canada.

# STEP PATTERNS

## BUILD DAZZLING GEOMETRIC PATTERNS WITH DOTS AND LINES.

BY AIDAN MEEHAN

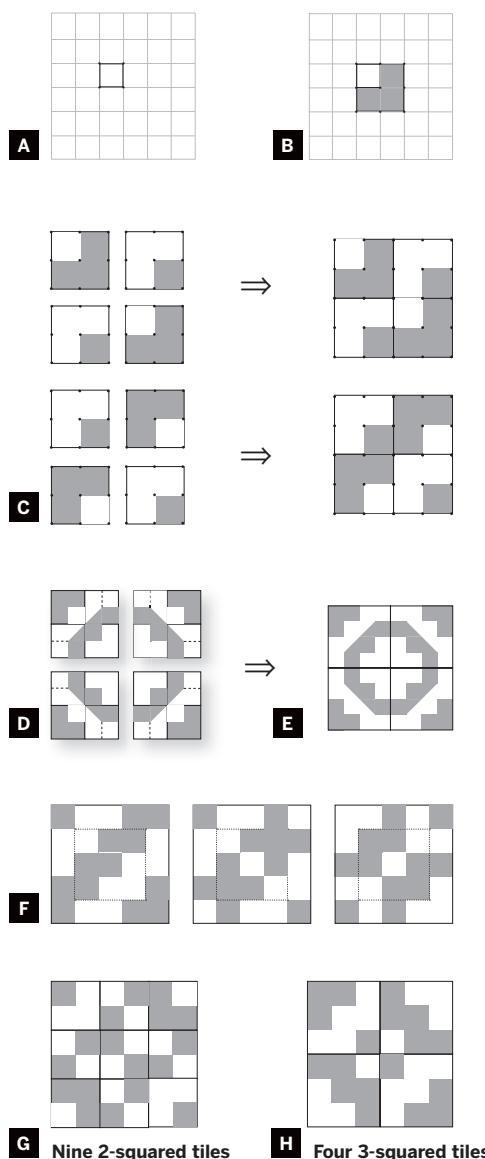
Step patterns are the easiest form of creating Celtic art. Learning how they work gives you a deeper understanding of how ancient crafters created their designs. I've seen them applied on clay bowls, engraved on silver bracelets, quilted, silk-screened, carved on wood, illuminated in manuscripts, sculpted in stone — and they look stunning in every form.

The word *step*, as used here, means a type of 2-dimensional pattern formed by joining dots on a square grid with straight lines of 3 kinds: horizontal, vertical, or diagonal. As a rule, every dot on the grid is covered by a line. Lines are drawn along a series of squares, either diagonally or along their vertical and horizontal sides, alternating to form zigzag paths.

A 1-squared step (Figure A) is the building block of the step pattern, but a pattern needs more than 1 cell. The 2-squared grid in Figure B holds 4 cells: 1 is a single square, while the other 3 form a step in the shape of a shaded elbow.

With a 4-squared grid (Figure C), we meet the first proper pattern. Think of this one as being 4 tiles together, 2 across and 2 down. Opposite corners have the same tile, and tiles in adjacent corners have their shading inverted. More patterns can be made by giving 1 or 2 of the tiles a quarter or half turn, or by inverting the shaded and unshaded cells on a tile. The dots at each corner of the square grid aren't included in the remaining figures, but the process in these more intricate patterns remains the same.

Because Figure C is made of 2-squared tiles, it's not a true, stand-alone 4-squared step pattern. A true 4-squared pattern is a whole unit such as those in Figure D. This pattern began with 2 elbows filling opposite corners (1 shaded, 1 white) and 2 white squares in the other 2 corners. I erased 1 side of each white square and tied them with a diagonal line. Note the symmetrical pattern that





results from repeating this tile 4 times, turned 90° each time (Figure E).

A 5-squared pattern, like all odd-numbered grids, has a square in the middle (Figure F) so it can't be made of tiles.

A 6-squared step pattern can be made from nine 2-squared tiles (Figure G) or four 3-squared tiles (Figure H), or it can be a true, stand-alone 6-squared pattern like those in Figure I.

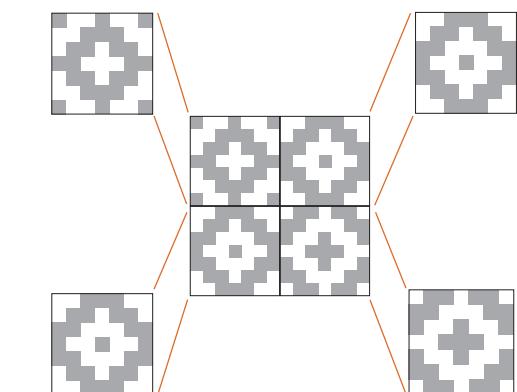
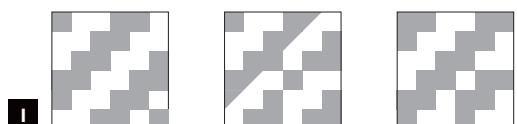
The grids in Figure J are 7-squared patterns used as tiles in the 14-squared Figure K. This 14-squared pattern is dynamic because it's symmetrical on 1 diagonal only. Inverted shading of the otherwise-same tiles in the upper left or lower right quarter allows the background to flow across the boundary between the 4 tiles. Coincidentally, a new motif appears in the middle of Figure K, the same motif as in the upper right or lower left corner tiles.

If, by treating this set of 4 tiles as 1 big tile, we take the pattern one stage farther and apply it 4 times on a 28-square grid, it comes to rest in a symmetrical expression of the pattern (Figure L). And that's always a good place to stop.

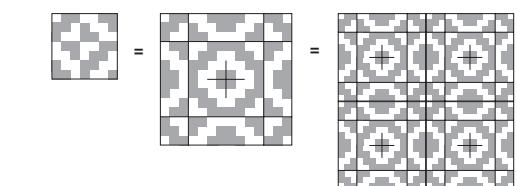
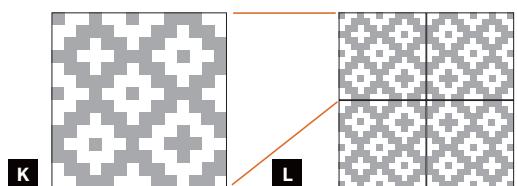
Even a strongly asymmetrical tile can become balanced and symmetrical when multiplied out to a much larger grid (Figure M). The only limit is your patience and your imagination.



**CONNECT THE DOTS:** In the strongest step patterns, lines cover every square on the grid.



**J** Three 7-squared grid patterns tiled to make one 14-squared grid pattern.



**M** An asymmetrical tile becomes balanced when multiplied to a 28-squared grid pattern.

**START**

## ► DESIGN REPEATABLE ELEMENTS AND TILED PATTERNS

**Time:** 3 hours **Complexity:** Varies

Pattern grids can be comprised of any shapes, as long as they match up to enable the pattern to repeat. Geometric forms lend themselves best to this purpose, but you can develop virtually any grid you choose. In the previous section, you learned about using squares within squares to develop step patterns. Here, we'll expand on the concept to open up additional possibilities.

Instead of using a group of squares to establish a pattern, we'll create a unique "element" that we'll use as a building block to develop several patterns. Each pattern conveys a different feeling of complexity and duality.

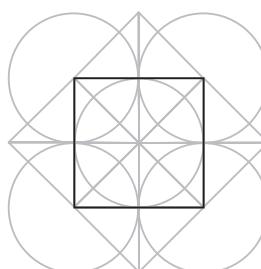
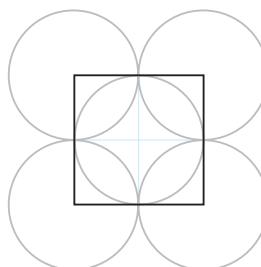
### 1. DEVELOP THE GRID

While the grid will be contained within the square, an effective grid also borrows part of the pattern from adjacent squares. So, when laying down the shapes, experiment with including parts of larger shapes.

- 1a.** Create a grid within the square. For this type of patterning, any number of squares will work, as long as the grid is symmetrical. Here, I use a 2x2 grid.



- 1b.** Build up the grid pattern within the square by adding more shapes, making sure the shapes align on the established grid. Here, I used 5 circles followed by 8 triangles. These overlapping lines serve as your guides in the next step.

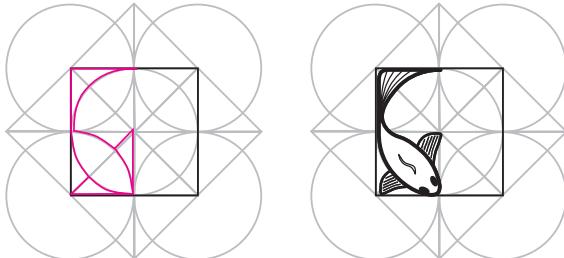


**\* TIP:** Think outside the box, too. As the pattern within the square is tiled, new patterns emerge from the combined squares.

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## 2. FIND YOUR ELEMENT

Look for interesting shapes within the overlapping lines. The element shape doesn't always have to strictly conform to the grid structure but should stay within the guides. In this case, I saw the shape of a koi fish.



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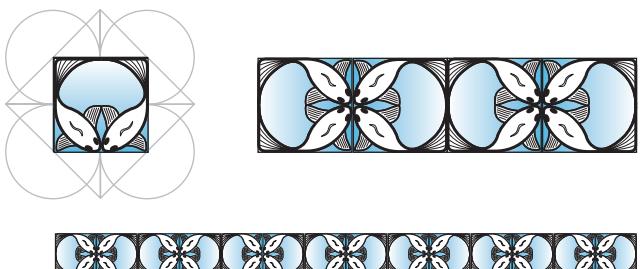
## 3. EXPERIMENT WITH REPETITION

Small changes in the orientation, numbers, and colors of the element can make large changes in the pattern. As long as the element remains tied to the grid, changes in scale will result in interesting alternatives.

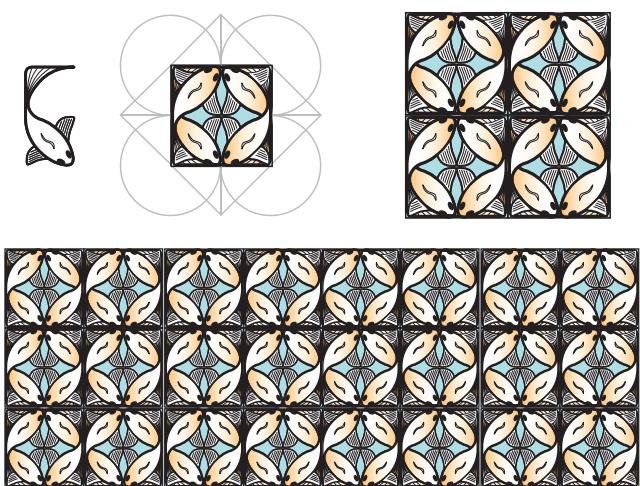
- 
- 3a.** Create a 2-element tile by adding a mirror reflection of the koi shape.

Combine 2 of these tiles rotated 180° and facing each other, and you'll see that a floral pattern emerges.

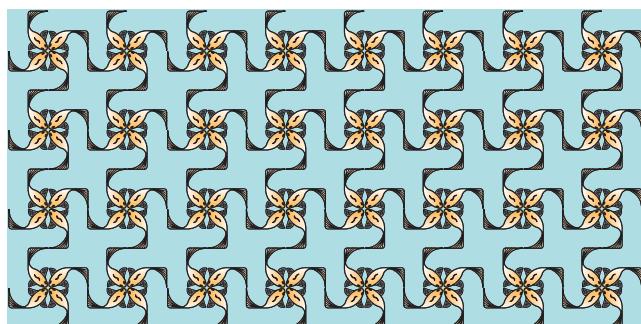
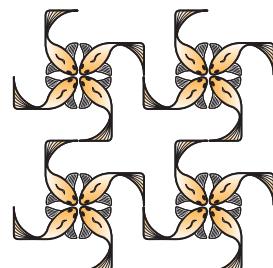
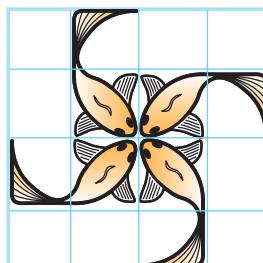
A pattern like this lends itself well to making borders with tiles.



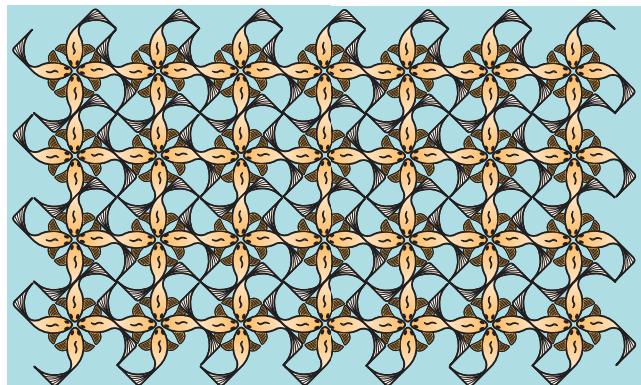
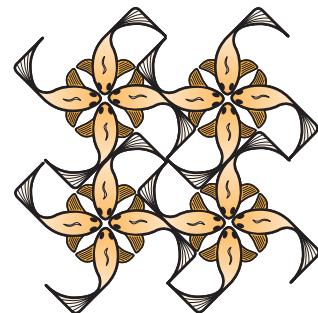
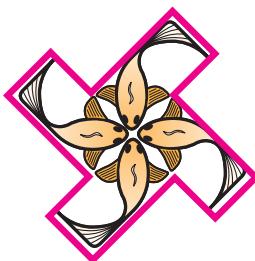
- 
- 3b.** By overlapping 4 koi shapes, each rotated 90°, you can emphasize the circle portion of the pattern. However, as this tile multiplies out, the larger pattern flip-flops between X and O shapes.



**3c.** Change the scale for more possibilities. Take 4 koi shapes, each reduced in size by 50%, and rotate them 90° around the center of the square. This pattern uses the white space around the koi shapes to create a new shape (negative space).



**3d.** Expand on a concept. Take the pattern from above and trace its outline to create an irregular tile form. This new shape can be tiled to create an even more complex form of poinsettia-like flowers and pinwheel forms.



**FINISH X**



#### A PATTERN LANGUAGE

Patterns from around the globe, ancient and modern.

**A:** Kalev's Mittens, knitted by Irene Friedman, design by Nancy Bush, *Folk Knitting in Estonia* **B:** Sashiko stitched messenger bag by Lazy Monk, [lazymonk.com](http://lazymonk.com)

**C:** Block print by Lindsey North **D:** Russian Prime vest knitted by Lola J. Lee Beno **E:** Tiling at the Alhambra in Grenada, Spain

Find inspiration in this lively city's colorful neighborhoods.

# PARIS

FRANCE



By TINA BARSEGHIAN & FRANCOISE STEIBEL

Tina Barseghian is editor-in-chief of CRAFT magazine. Francoise Steibel is a former boutique owner who loves 50s memorabilia. She lives in Lille, France.

Crafters converge upon Paris for its unique shops, galleries, and artist studios, where they can find both the inspiration and the materials to indulge their artistic whims. Here are just a few.



1

## CRAFT SHOPS

In the Bastille, beneath a lushly landscaped promenade that goes on for a mile, is a row of artisan and craft storefronts called the Viaduc des Arts, where weavers, dressmakers, woodworkers, designers, and glassblowers work and show their products.

One of those storefronts is **Le Bonheur des Dames** ("ladies' delight"), an embroiderer's dream housed in a bright, two-story space filled with goodies. Crafters can choose from hundreds of cross-stitch and embroidery patterns, and racks of floss, fabric, and ribbon of all shades, colors, and patterns. Framed vintage embroidery covers the walls, and all the merchandise is neatly organized, tidily arranged in baskets and elegant armoires, so browsing is an absolute pleasure.

Beautiful beads, jacquard ribbons, buttons good enough to make jewelry with, and a unique mix of yarns and sheets of felt are just a few of the attractions of **La Drogquerie**, one of the better-known craft institutions in the city. Located in the Les Halles neighborhood, the shop is packed at all hours with creative crafters.

Set in a shop straight out of 1930s Paris, the height of Art Deco in France, **Le Comptoir** boutique is the retail personification of the Moulin Rouge. The shop is stuffed with a gorgeous selection of wool yarn — the best in quality and color — as well as a huge selection of pattern books and magazines for the avid knitter. You'll also find ribbons, embroidery floss and tools, and buttons galore.

Photograph courtesy of Bonheur des Dames



2

**1. Le Bonheur des Dames**

Le Viaduc des Arts  
17 Avenue Daumesnil  
[bonheurdesdames.com](http://bonheurdesdames.com)

**2. Caravane Emporium**

22 Rue Saint-Nicolas  
[caravane.fr](http://caravane.fr)

**3. Le Comptoir**

26 Rue Cadet  
[lecomptoir.canalblog.com](http://lecomptoir.canalblog.com)

**4. La Droguerie**

9 and 11 Rue du Jour  
[ladroguerie.com](http://ladroguerie.com)

**5. French Touche (not pictured)**

1 Rue Jacquemont  
[frenchtouche.com](http://frenchtouche.com)

**6. Artazart (not pictured)**

83 Quai de Valmy  
[artazart.com](http://artazart.com)



3



4

## CRAFTY GALLERIES

Local crafters, artists, and musicians exhibit their handmade wares at **French Touche**, a quirky shop in Montmartre that sells one-of-a-kind clothing, posters, hats, incredible jewelry, leather wallets, ceramics, and CDs. Browsing through the shop gives you a good idea what local designers and makers are up to, such as the paper-thin hand-crafted ceramic cups, saucers, and bowls by Fanny Laugier, wire sculptures by Marinettechou, and silkscreened pillows by Auberginette.

The third shop to open under the Caravane brand in Paris, **Caravane Emporium** purveys hand-crafted objects, antique and modern textiles, and glassware made by crafters from all over the world. Visitors can ogle clothing from Japanese designers,

blankets from the Himalayas, woolen hats from Morocco, and Japanese cutting boards while browsing the multilevel store, which invites exploration from one room to the next.

In the picturesque part of town along Canal Saint-Martin, design hounds from all over the city pile into **Artazart Bookstore**, taking their time, browsing the many aisles filled with lush art, design, fashion, photography, and architecture books, many of them in English. The shop, originally an online retail store, found a home in this artsy enclave more than eight years ago, and has its share of regulars coming through to check out the latest titles. A portion of the store is designated as a revolving gallery for local artists' works.

## CRAFTERS

**Nathalie Lete** has her hands in all manner of crafts. Her studio is packed with decorative ceramics (sculptures, tea sets, and accessories); hand-sewn dolls; jewelry made with brass, leather, ceramics, and fabric; patchwork and embroidery; clothing for grownups and kids; and brightly colored, hand-tufted rugs. She illustrates books, paints on fabrics, and obliges famous names like Issey Miyake and Shiseido with one-of-a-kind commissions.

Lete's whimsical, folksy designs play up elements of nature — animals and flowers — in big, bold colors. She's huge in Japan and London, and now has a line of bedding and home accessories with Anthropologie in the United States.

Although her work can be found in shops in San Francisco, Tokyo, and London, why not pay her a visit and see where it all happens? Just be sure to send her a note before dropping by.

» [nathalie@nathalie-lete.com](mailto:nathalie@nathalie-lete.com)

» [nathalie-lete.com](http://nathalie-lete.com)



Each of **Maïssa Toulet's** cabinets of curiosities, painstakingly crafted inside its glass box, tells a story, and it's up to the interpreter to decide what that story is. In *Echographie*, eggshells, golden talons, a chicken's head, and white coral have the starring roles. *Les Végétaux* features a miniature park bench, a butterfly, two tiny doll busts, and many plant-life reproductions.

Toulet is democratic about where she collects her materials: antique shops, toy stores, trash cans, the beach. For some of her pieces, a bit of bric-a-brac inspires the entire theme; for others, she seeks out particular items to complete an existing idea. Antique science, anatomy, and botany books, plus old catalogs and encyclopedias help her collect ideas. She trawls the web for collectibles, especially eBay, where she can find almost anything she's looking for, and she spends a lot of time at museums and galleries looking at both classical and modern art for inspiration. Visitors can arrange a trip to her atelier by first sending her an email.

» [mtoulet@yahoo.fr](mailto:mtoulet@yahoo.fr)

» [maissatoulet.fr](http://maissatoulet.fr)



Photography courtesy of Nathalie Lete (top); by Jean-Baptiste Pelegrin (middle); and courtesy of Maïssa Toulet (bottom)



DECORATE IT

## Sweet Sugar Flowers

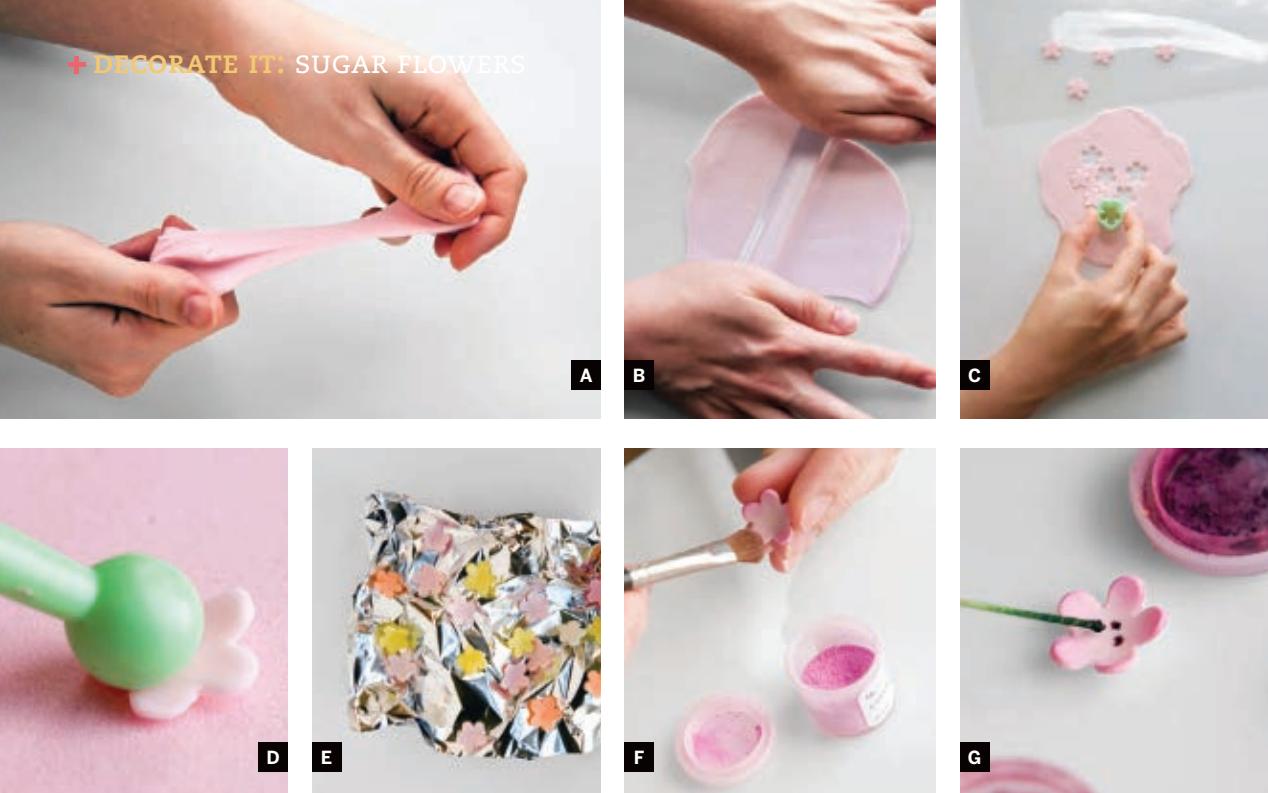
*Turn a plain cake into a feast for the eyes  
with these simple blossoms.* BY JULIE SLOANE

**I**t's one of those wedding industry secrets: cake decorators charge a lot for sugar dough flowers, but in fact many aren't that difficult to make. Elaborate, realistic flowers do take skill and practice, but even a novice can elicit "You made that?!" reactions with simple blossoms that will last almost indefinitely if kept cool and dry.

This sugar dough, known as gum paste, isn't necessarily delicious, but it is edible. More importantly, it can turn any plain cake or cupcake into a feast for the eyes.



## + DECORATE IT: SUGAR FLOWERS



**Fig. A:** Knead the gum paste until it's firm but stretchy. **Fig. B:** Roll out your conditioned gum paste as thin as possible. **Fig. C:** Stamp out flower shapes with your cutter. **Fig. D:** Thin out the blossoms on your foam.

**Fig. E:** Lay the blossoms on a crinkled piece of aluminum foil to dry overnight. **Fig. F:** Brush petal dust onto the blossoms. **Fig. G:** Apply wet petal dust dots to the blossom centers.

## Materials

- » **Gum paste** see recipe at right
- » **Shortening and cornstarch**
- » **Gel food coloring (optional)**
- » **Nonstick board** Try a plastic cutting board from [tapplastics.com](http://tapplastics.com).
- » **Nonstick rolling pin** I made mine out of a 6" acrylic rod from Tap Plastics.
- » **Small plastic bag and aluminum foil**
- » **Plastic sleeve for 3-ring binder**
- » **Small soft paintbrush and floral wire**
- » **Petal dust** can be bought at specialty baking stores or at [globalsugarart.com](http://globalsugarart.com)
  
- » **Flower making tools** Get the Wilton Floral Collection Flower Making Set (\$22 at [wilton.com](http://wilton.com)) or buy individually:
  - » **Ball tool**
  - » **Small 5-petal flower cutters**
  - » **Gum paste foam former**

## GUM PASTE

### Materials

- » 1lb confectioner's sugar, less  $\frac{1}{2}$ c
- » 2 egg whites
- » 3tsp vegetable shortening
- » 6tsp tylose an edible thickening agent, available at cake shops or online



Lightly beat the egg whites with an electric or stand mixer. Add the powdered sugar and beat for 5 minutes on medium speed. Add the shortening and mix for another 15 seconds. Add the tylose and beat for a few seconds. The mixture will thicken rapidly, so be careful not to burn out the mixer's motor.

Store gum paste in a plastic bag, and sealed inside an airtight container. Refrigerate and let rest overnight. The dough will last several weeks if refrigerated when not in use and can be frozen for a longer shelf life.

Adapted from a recipe by sugar art guru Nicholas Lodge. His site, [internationalsugarart.com](http://internationalsugarart.com), sells many of the needed supplies.

## 1. Knead a lump of gum paste until it's pliable.

Break off a lump of gum paste from the main ball and knead it with your hands until it's firm but stretchy (Figure A). Blend in a small amount of shortening to condition it.

To create colored gum paste, work in a tiny bit of gel food coloring as you knead. It's potent stuff and too much gel will make the dough sticky and unworkable. (For this reason, dark colors are hard to achieve.)

## 2. Roll the gum paste thin.

On your nonstick board, roll out all or part of your conditioned gum paste as thin as possible (Figure B).



**✿ TIP:** Air is the enemy — it can dry the gum paste within minutes. Store what you aren't actively using in a plastic bag. If you're in a humid area and the gum paste becomes sticky, use cornstarch to dry it.

## 3. Stamp out the blossoms.

Use the flower cutters to stamp out flower shapes (Figure C). Push firmly to give each blossom a clean edge. Put the newly cut blossoms into your plastic sleeve to keep them from drying out. Put your scrap dough back in the bag to keep it moist.



## 4. Thin the blossoms.

One at a time, put the blossoms onto the foam and thin them with the large end of the ball tool, using small, circular motions and light pressure (Figure D). You want to thin them, particularly on the edges, but not distort the shape. Rolling the ball tool in the middle of the blossom will also give the blossom a slight cup shape. Mother Nature isn't uniform, so don't worry if your blossoms aren't either.



## 5. Dry the blossoms overnight.

As you complete each blossom, lay it on a crinkled piece of aluminum foil. This preserves the curves in the flowers while giving them all slight variations in shape (Figure E). Within 24 hours, the blossoms should be fully dry.

**NOTE:** Petal dust is essentially ground, nontoxic chalk made for this purpose.

## 6. Apply petal dust.

Brush petal dust onto the blossom's center or its edges with a paintbrush, allowing for a gradation in color (Figure F).

## 7. Dot with wet petal dust.

Mix a drop of water with dark petal dust and use a floral wire to apply it in dots to the center of each blossom in clusters of 3 or 4 dots (Figure G). Let the petal dust dry, and then you're ready to start decorating your baked goodies!

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Julie Sloane is a freelance writer in San Francisco. She is making gum paste flowers for her own wedding cake, which will be eaten in May.

## SWILL IT



# Better Bitters

*For the tastiest drinks, make your own flavored bitters.* BY DIANE GILLELAND

**B**itters add a little depth and mystery to the flavor of cocktails and nonalcoholic drinks. You can buy them in most supermarkets, but why not make your own? It's so easy, and you can experiment with all kinds of flavors.

You can follow this bitters recipe, find a recipe online, or create something of your own. It's important to have at least one bittering agent in the mix, like gentian or quassia. Aside from that, you can have fun mixing various flavors. It's a great way to make your party beverages truly special!



**NOTE:** Check out page 63 in this issue for drink recipes and ideas.



## Materials

Makes 2 batches of bitters

- » **750ml high-proof vodka or neutral grain spirits** such as Everclear Grain Alcohol
- » **Scale**
- » **1oz bittering agent** such as gentian root or quassia wood, available from [humboldtherbals.com](http://humboldtherbals.com)
- » **½oz each of fennel seeds, coriander seeds, caraway seeds, and whole cloves** I buy spices from [penzeys.com](http://penzeys.com).
- » **4oz unsweetened dried cherries or other fruit**
- » **8oz jars with tight-fitting lids, sterilized (2)**
- » **Eyedropper**
- » **Wire mesh strainer**
- » **8oz glass dropper bottles (2)** available from [sksbottle.com](http://sksbottle.com)

### 1. Measure.

For an 8oz jar, you'll need about 2oz of herbs in total. Put the jar on the scale and reset it to zero. Add ½oz of bittering agent. Then add ¼oz of each of the spices (Figure A). Next, chop up 2oz of dried fruit, so more of its surface area will come in contact with the alcohol. Add it to the jar.

### 2. Steep.

Pour vodka until the jar is filled to about 2" below the rim (Figure B). Cover it tightly, and set it in a cool, dark place. Let the mixture steep for 1–2 weeks, gently shaking the jar daily.

### 3. Test.

Now it's time to taste your bitters and see how the flavor is developing. But don't taste them straight! The flavor is much too concentrated. Try putting a few drops in a half glass of sparkling water (Figure C).

If you like the flavor, move on to Step 5. If you're not quite happy, try Step 4.

### 4. Adjust.

If your bitters need a little flavor adjustment, you can add more of any of the ingredients you like



and steep for another 1–2 weeks. Keep tasting and adjusting until you like the flavor.

### 5. Bottle.

Strain out all the solid ingredients with a wire strainer (Figure D). Press the solids to squeeze out as much liquid as possible. Pour the bitters into a dropper bottle and label. Store in a cool, dark place.

#### Recipes and Resources:

- » Cherry bitters, and notes on the bitters-making process: [craftzine.com/go/cherrybitters](http://craftzine.com/go/cherrybitters)
- » Cherry-vanilla bitters: [chow.com/recipes/12040](http://chow.com/recipes/12040)
- » Orange bitters: [craftzine.com/go/orangebitters](http://craftzine.com/go/orangebitters)
- » Basic bitters: [craftzine.com/go/basicbitters](http://craftzine.com/go/basicbitters)
- » House bitters: [craftzine.com/go/housebitters](http://craftzine.com/go/housebitters)
- » A roundup of recipe links: [artofdrink.com/ingredients.php](http://artofdrink.com/ingredients.php)
- » An exhaustive list of bitters ingredients, and suggested blends: [craftzine.com/go/bittersingredients](http://craftzine.com/go/bittersingredients)

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Diane Gilleland produces CraftyPod ([craftypod.com](http://craftypod.com)), a blog and podcast about making stuff.



## Country Gent Tweed Coat

*Keep your pup warm and stylish in all kinds of weather.* BY LILLY SHAHRAVESH

**M**y dogs love this traditional tweed coat for weekends in the country when the weather is crisp. Short-haired breeds and older dogs, in particular, benefit from an extra layer to keep them warm in winter. This coat's woven tweed keeps out the chill on cold days, while its fleece lining makes it extra snuggly and soft to wear.

Tweed is the ideal choice for a country dog — perfect for romps through the woods and fields — but you can use any wool fabric for the outer layer. Something with texture and a pattern will make more of a statement, so think about your dog's coloration, and choose a fabric that will complement his markings, to ensure that he's the best-dressed hound on the hillside.



Photography by Vanessa Davies



**Fig. A:** Before cutting your fabric, have your dog model the paper pattern, and alter as needed. **Fig. B:** Sew velcro onto the belly straps and the right neck strap of both the top coat and the lining. **Fig. C:** Sew the belt and buttons

onto the top coat. **Fig. D:** Center the collar, fleece side up, along the neckline of the top coat. **Fig. E:** Attach the belly straps with their velcro strips facing each other. **Fig. F:** Use bias tape to edge the coat.

## Materials

- » **Tape measure**
- » **Strong medium-weight paper** for the pattern
- » **Pencil**
- » **Scissors** for paper and fabric
- » **Adhesive tape**
- » **Wool fabric** for the top coat
- » **Sherpa fleece** for the lining; synthetic, not cotton
- » **Pins**
- » **Fine fabric-marker pen**
- » **Velcro**
- » **Sewing machine**
- » **Medium-weight iron-on interfacing**
- » **Iron and ironing board**
- » **Buttons (2)** for the belt
- » **Needle and thread**
- » **Double-fold bias tape**
- » **Pattern template** download at [craftzine.com/10/doggone\\_coat](http://craftzine.com/10/doggone_coat)

### 1. Size the coat and cut the fabric.

Determine your dog's coat size by measuring his back from approximately 1" (2.5cm) below his collar to 2" (5cm) from his tail. On a computer or copy machine, enlarge the template for the body of the coat by 400%, then by another 110%. Then reduce or enlarge as needed, so that the length of the pattern block matches the length of your dog's back. Enlarge the remaining sections of the pattern by the same percentage.

To check the fit and work out the position for the belt and belly straps, cut out the shapes in paper and tape them together, then place the paper mock-up on your dog. Make any alterations, and mark the positions for the belt and belly straps, adjusting the length as necessary (Figure A).

If your dog has a long back but a small girth (like a miniature dachshund, for example), you may need to reduce the length of the paper pattern by 2"-4" (5cm-10cm) to get the right fit around the neck, then lengthen the back end of the coat only. Or draw around the template with a marker and cut off the excess areas.

Once you're happy with the fit, cut out the fabric using the paper mock-up as a pattern. A ½" (1cm)

seam allowance is required only for the belt piece. Cut all the pieces for the coat as follows: 1x main body with integral neck straps (in top coat and lining fabrics); 2x belly straps (in top coat and lining fabrics); 1x belt (in top coat fabric and iron-on interfacing); 1x collar (in top coat and lining fabrics).

For the belt, cut out a rectangle in pattern paper, sizing it in proportion to the rest of the coat. Fold the paper in half lengthwise, then crosswise, and cut off the short ends on the diagonal to make a point on each end when it's opened out.

## 2. Attach the velcro.

Place the top coat on your dog to check where the neck straps meet under his chin. Using pins or a fabric-marker pen, mark the position for the length of velcro you'll need to fasten the straps.

Cut the velcro to length. Pin and machine-stitch 1 piece onto the right-hand side of the neck strap (on the right side of the fabric). Pin and stitch the corresponding piece onto the right-hand side of the lining (again, with the right side of the fabric facing you), making sure that the velcro pieces are attached in the same place on the straps so that they'll match up when the lining and top coat are sewn together. (The top coat and lining will be sewn together with right sides facing out, so the strips of velcro will end up on opposing neck straps.)

For the belly straps, cut the velcro to length. Pin and sew it centrally onto the right side of 1 top coat piece and onto the right side of 1 lining piece (Figure B, previous page).

## 3. Make and attach the belt.

Sew zigzag stitches around the top coat belt piece to prevent fraying. Following the manufacturer's instructions, back it with iron-on interfacing. Sew a small hem around the belt.

Position the belt on the back of the top coat body piece, making sure that it's straight and centered. Pin it in place, then sew a neat line from point to point down the middle of the belt to attach it (Figure C). Sew the buttons onto the belt, positioning them on the central line of stitching at an equal distance from each end of the belt.

## 4. Join the top coat and lining pieces.

For each piece of the coat in turn — the main body, collar, and 2 belly straps — place the corresponding pieces of fabric and lining together with wrong sides

facing. For the belly straps, make sure you pair 1 top coat piece that has velcro with 1 lining piece without velcro, and vice versa. Pin around the edges of each piece, then machine-stitch.

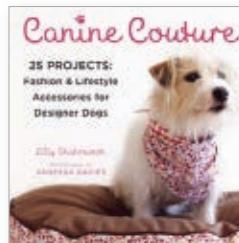
## 5. Attach the collar and belly straps.

Pin, and then sew bias tape around the edge of the collar and the long U shape of the belly straps (as shown for the main body in Figure F). Place the collar centrally, fleece side up, at the front of the top coat, with the collar's inner edge lined up with the neck of the body piece, and pin (Figure D).

Turn the coat over so that the fleece lining is facing up, and position the belly straps opposite each other, folded inward with the lining facing down so that the velcro meets. Line up the raw edge of the belly straps with the edge of the body piece, and pin (Figure E). Sew the collar and belly straps securely to the main body.

## 6. Edge the coat.

Conceal the raw edges of the coat with bias tape (Figure F). Sew as close to the edge of the bias tape as you can, ensuring that you catch both sides in the stitching.



This project is excerpted from *Canine Couture* by Lilly Shahrvesh (St. Martin's Griffin).

Every dog owner knows that dogs are people too, and now you can make sure your dog is stepping out in style. With 25 projects to suit every occasion — from romps in the park to jaunts about town, from country getaways to trips to the beach, from birthdays to bedtime — *Canine Couture* answers the age-old dilemma facing fashionable dogs today: "What should I wear?" With a wide range of sewing and decorative techniques, it's got something to suit every dog.

Lilly Shahrvesh, based in London, founded her pet couture and accessory business Love My Dog ([lovemydog.biz](http://lovemydog.biz)) in 2003, after a 14-year career in fashion as a knitwear designer.



# DIY Dog Collar

*Build a leather collar with style and substance.*

BY ANA POE

I began working with leather seven years ago when I stumbled across it during the hunt for the perfect collar for my dog, Paco. Since I've never taken a class, most of the following techniques are either self-taught or passed on to me by old-time leather workers.

When working with leather, remember that it falls under the same rules as wood, metal, and stone: measure twice, cut once, and when you can't beat it, learn to work with it.

## Materials

- » **Leather strip** or piece of hide
- » **Collar template** from [craftzine.com/10/doggone\\_collar](http://craftzine.com/10/doggone_collar)
- » **Buckle, D-ring, and rivets**
- » **Water-based edge dye**
- » **Leather conditioner** I recommend a combination of mink oil, cream conditioner, and beeswax.
- » **Decorative studs and/or conchos**
- » **Leather stamp and paints (optional)**

Using high-quality materials will pay off in the long run. Use brass hardware whenever possible (nickel finish is available) and start with a high-quality latigo leather. Originally used as horse tack, latigo leather is meant to tolerate sweat, dirt, and weather, and will not only stand the test of time but will look better doing so.

### TOOLS

- » Ruler
- » Strap cutter
- » Mallet
- » Tack hammer
- » Leather scissors
- » Small scissors
- » Needlenose vise-grip pliers
- » Skiver
- » X-Acto knife
- » Hole punch
- » Scratch awl
- » Screwdriver
- » Rivet setter
- » Edge beveler (optional)

Some of these tools you may already have lying around your house. You can find the specialized tools online at [tandyleatherfactory.com](http://tandyleatherfactory.com) or at one of its many branches. If you need to speak to an expert leather worker, call up Chris Howard at the Michigan branch and tell him we sent you.

**!** CAUTION: The nature of leather tools — sharp! — means that your skin poses no serious obstacle. Use every tool appropriately and safely, and before you begin each step, watch where your hands are!

### 1. Strap-cut the hide.

If you have a piece of hide, adjust the strap cutter to the width of the collar you want and run along the straight edge to create a strip from which you'll cut the collar (Figure A). You can also buy pre-cut strips from most leather suppliers.

### 2. Cut a generous length.

To determine the length of leather to cut, take your dog's exact neck measurement and add 10". It's a healthy measurement, and you may end up cutting off some excess, but while you can always subtract, you can never add. At both ends, crop off the corners for a finished look (Figure B).

### 3. Bevel the edges (optional).

Using a keen edge beveler, run the tool along the top corner of the leather to remove the edge (Figure C). Repeat on all sides and ends. This step creates a more polished look and a comfortable fit for the dog.

### 4. Dye the edges.

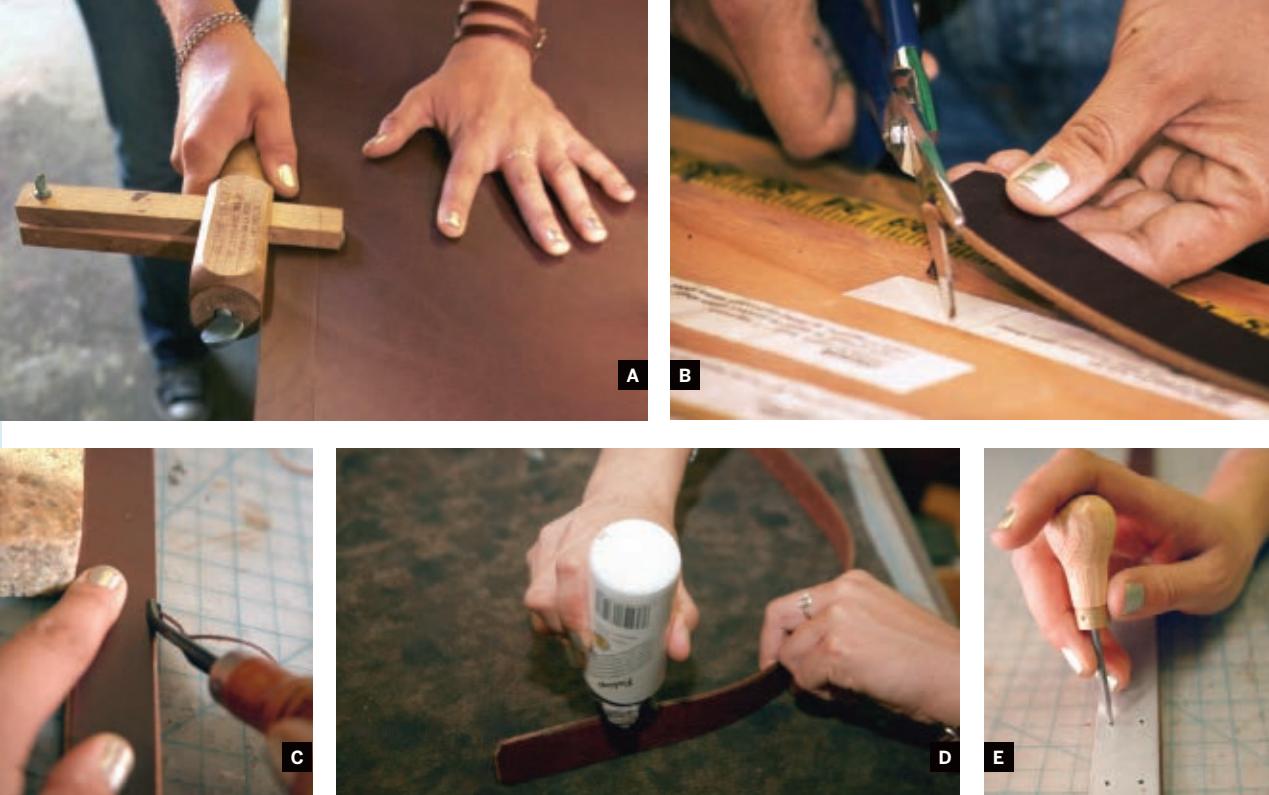
Select a water-based edge dye that matches the color of the leather you're working with. Keep a wiping rag handy and use an applicator or specialized dispenser to cover the exposed edges with an even coat of dye (Figure D). Take care not to drip over the leather, as the dye stains quickly.

### 5. Condition the leather.

Taking the time to apply conditioners will extend the life of your leather goods. They can also bring an old leather product back to life. Apply mink oil and cream conditioner on a rag and, using your hand strength, work into the leather. To finish, wipe beeswax lightly onto the leather and then wipe off the excess. This last step protects the collar against water.

### 6. Mark the holes, and trim.

Download the appropriate template from [craftzine.com/10/doggone\\_collar](http://craftzine.com/10/doggone_collar). Take the side marked "buckle end" and slide it flush to the end of the leather. Use a scratch awl to mark the leather where indicated (Figure E). For the tail end, follow the



**Fig. A:** Use a strap cutter to make a strip of hide for your collar. Watch your fingers! **Fig. B:** Snipping off the corners of your strip will give the collar a finished look. **Fig. C:** For an even more polished look, bevel the edges

of your leather strip. **Fig. D:** Cover the exposed edges of your leather with edge dye. Be careful not to drip — the dye stains! **Fig. E:** Prepare to make buckle holes for the collar by first making marks with a scratch awl.

instructions on the template and line up the second hole at your dog's exact neck size. Mark the leather at the end of the template, cut off the excess, and bevel and dye the end.

## 7. Skive the collar.

Working from the suede underside of the leather, use the skiving tool to remove about half the thickness of the leather from the mark on the template to the buckle end (Figure F, next page). This step will remove bulk and make it easier for the leather to conform around the buckle.

## 8. Punch holes.

The hole punch tool comes with many different head sizes, from #0 to #5. The template will tell you which size punch to use for each hole. When preparing to punch, always lay a scrap of leather underneath, as impact with a hard object can crack or bend the punch.

Line up the punch, using the scratch awl mark as the center of a bulls-eye. With several firm whacks, use the mallet to depress the punch through the leather (Figures G and H). Repeat until all holes are punched.

Using an X-Acto blade, cut out the leather where indicated to create an oblong slot for the buckle (Figure I).

## 9. Add the buckle and rivets.

Weave the punched leather through the buckle and fold the tail underneath (Figure J). To set a rivet, push the male end of the rivet through both layers, from the bottom, and top it with the cap.

Place the rivet-setting anvil on something hard, like a piece of marble. Select the appropriate anvil (it will be the slightly concave one the same size as your rivet cap) and use the mallet to set the rivet firmly (Figure K). You cannot hit the rivet too hard! If you don't set it firmly enough, the collar will fail, so if you're not sure, tug the leather the same way your dog on a leash would, and reset the rivet if need be.

Set the 2 rivets closest to the buckle first, slide on your D-ring, and set the remaining 2.

## 10. Decorate!

Now comes the fun part. Select your decorations and map out their placement on the collar. Mark the leather by using the actual decoration itself (apply pressure to make a mark) or a scratch awl. For



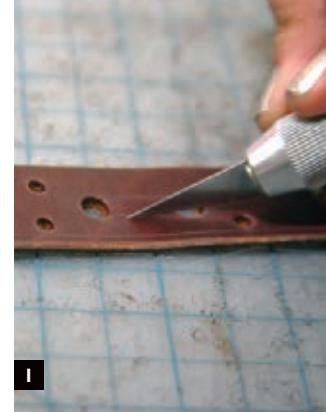
F



G



H



I



J



K



L



M

**Fig. F:** Skiving the underside of the collar prepares it for the buckle. **Fig. G:** Center the hole punch over each scratch awl mark to make a hole. **Fig. H:** Whack the hole punch with a mallet several times. **Fig. I:** Use an X-Acto

knife to make a buckle slot. **Fig. J:** Weave the punched leather through the buckle. **Fig. K:** Hit hard to set the rivet. **Fig. L:** Some decorations can be screwed into place. **Fig. M:** Finish off studs with a gentle hammer tap.

studs, it helps to lock them in a pair of needlenose vise-grips so you can easily mark both tails at once.

Decorations attach to the leather in 1 of 3 ways: screw-back, rivet-back, or tails. For screw-back conchos, use a #4 or #5 hole punch, punch the hole, and then screw into place (Figure L). For added security, apply a drop of threadlocker on the backing.

For rivet-back decorations, use a #0 punch and the appropriate setting tools. Without machinery, setting rivet decorations securely enough for daily wear while simultaneously not damaging the decoration can be tricky, so we recommend staying away from rivet-backs if you can help it.

For studs, cut parallel holes with an X-Acto blade, push the stud through the holes, turn the tails in with a screwdriver or pliers, and then gently tap with a tack hammer (Figure M). Studs are an easy way to add a lot of flash to a collar, like spelling out a dog's name, that's sturdy enough to last.

There are also a variety of leather-stamping tools on the market as well as paints and finishes, so you can stamp shapes or re-create your favorite 70s belt.

Leather working can be challenging, but the reward of creating a piece of art that can potentially outlive you or your dog is worth it. Most leather workers are

more than happy to share techniques and solutions if you find yourself stuck, so don't be afraid to call on us!



**NOTE:** Most leather decorations are calibrated for the thickness of leather, so if you want a vegan option, the best thing to do is start with a pre-made vegan belt that measures at least  $\frac{1}{4}$ " thick. Treat it like a strip of leather, as all the tools and instructions stay the same.

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Ana Poe is the owner of Paco Collars ([pacocollars.com](http://pacocollars.com)), maker of custom handmade leather dog collars. She belongs to Paco, a 7-year-old American pit bull terrier.

Photograph of Sheena in collar by Loretta Hodgdon



STITCH IT

# Fingerless Mitts Times 3

*Free up your crafting fingers while warming up your hands.* BY LEE MEREDITH

I always have cold hands, and being a crafter, photographer, and all-around doer of stuff, I feel trapped when my fingers are covered. So fingerless mitts are the perfect solution.

Way back in my early knitting years, I developed my super-easy, fingerless, shapeless, fat and squishy “ninja mitts,” as I’ve always called them. Then, when I dove into recycled crafting, I cut up some old socks and came up with a couple of versions of sock mitts, which are warmer than you’d think, and totally comfortable.

These mitt designs are great for finger mobility, can be pulled up over balled fists for extra warmth, or can be taken off the thumb and pushed back onto wrists for eating or added dexterity. Once you make yourself a pair or three, with all that mitt agility you will indeed feel like a ninja!

Photography by Pete Bejarano



## + STITCH IT: FINGERLESS MITTS



A



B



C



D

Fig. A: Try on the mitt to make sure the thumbhole fits well. If the socks are well-worn or slightly felted, they'll be less likely to unravel. Fig. B: If the socks have noticeable seams, keep them on opposite sides of the thumbholes

on the 2 mitts. Fig. C: If you decide to sew around the mitts to prevent unraveling, it'll create a cute ruffled edge. Fig. D: Adding decorative buttons or stitching with yarn or embroidery floss can dress up your sock mitts.

## No-Sew Sock Mitts

### Materials

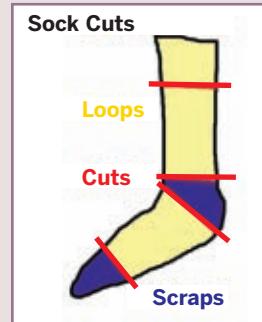
- » Pair of socks that won't unravel easily
- » Scissors
- » Sewing machine or embellishing materials (optional)

### 1. Cut off the foot.

Cut the first sock straight across the ankle, just above the heel.

### 2. Create the thumbhole.

Slip the cut sock over your hand with the top end closest to your fingers, and determine where you want the thumbhole to be. For mitts that will keep your hands warm, you should place the thumbhole farther down from the top; for mitts just meant for wrist-warming, the hole can be closer to the top. To make the hole, crease the sock along the side where the hole will be, and then use scissors to



make a small slit. It should be about 1" wide, but make your first cut smaller than you think it should be. Try on the mitt to see if you need to make the hole bigger (Figure A). Make small snips until it fits comfortably.

### 3. Repeat to make the second mitt.

Hold the first mitt up to the second sock and repeat the 2 cuts to match (Figure B).

### 4. Stitch and embellish (optional).

**4a.** This is the "no-sew" version, so this step is completely optional, but if you're using a pair of socks that might unravel, you can sew a zigzag stitch around the bottoms and thumbholes of each mitt to prevent that from happening (Figure C).

**4b.** If you want to dress up your mitts, you can add decorative buttons, stitching, or other embellishments (Figure D) — be creative!

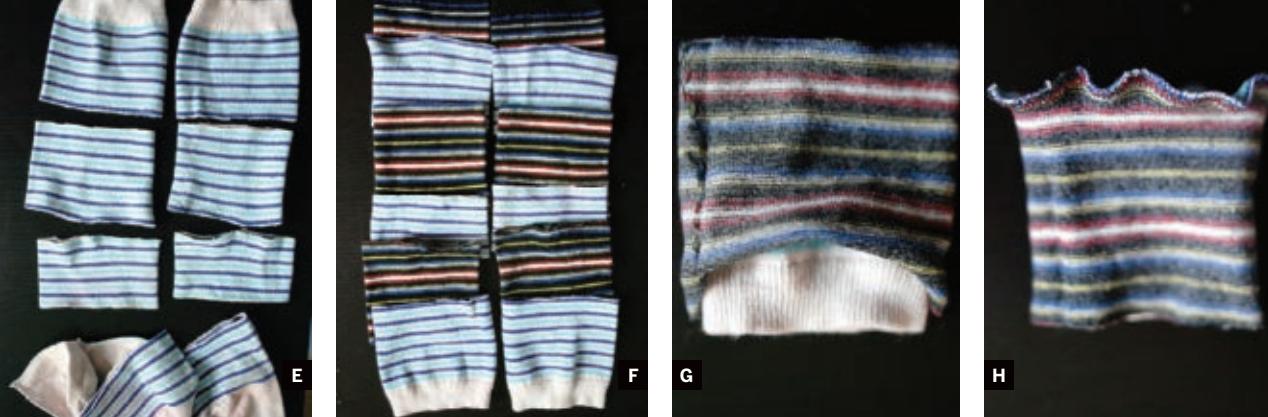


Fig. E: Toss heels and toes in your scrap fabric stash, or the trash. Fig. F: If one pair of socks is bigger or stretchier than the other, use it for the mitt bottoms. Fig. G: The right sides are facing on the bottom 2 loops,

ready for sewing. Fig. H: The stitching makes a ruffled edge. Fig. I: The fabric stretches a bit when sewing, but try not to stretch it too much. Fig. J: Be sure your thumbholes are the same size and reinforced.

## Multi-Sock Mitts

### Materials

- » **2 pairs of socks (or more)** with similar thickness and stretchiness
- » **Scissors**
- » **Sewing machine** with a zigzag stitch

I'll show you how to make a basic 2-sock pair of mitts, but you can use several socks and make a crazier set.

### 1. Cut your socks into sections.

Cut each sock into 2 or 3 loops (see Sock Cuts diagram) in the following places: 1) straight across the ankle just above the heel; 2) across the middle of the calf; and 3) if the foot is not too worn, cut across the foot just below the heel, then make another cut across the base of the toe section (Figure E). The leftover heels and toes are scraps. The 3 loop sections don't all need to be the same width, but the cuts of each sock should match those of its mate.

### 2. Design your mitts.

Put the sections in order, switching between the 2 different patterns. Your mitts will look best if you use the tops from one pair of socks for the tops of the mitts, and the tops from the other pair for the bottoms of the mitts (Figure F).

### 3. Sew them up.

Turn the section second from the bottom inside out and slip it over the bottom section (closest to the elbow), with the top edges aligned (Figure G). Use a zigzag stitch to sew the sections together around the edge (Figure H).

Repeat, sewing the next section(s) the same way (Figure I), but stop when you get to the top section, closest to the fingers.

### 4. Create the thumbhole.

Sew the last section on as you did the others, except this time leave about 1"-1½" open for the thumbhole. Lock the ends of this stitch well by sewing back and forth several times, since there will be tension on this stitch at the thumb (Figure J).

Now try them on and admire your handiwork!

**Color 1 (C1)      Color 2 (C2)**

1 Row	5 Rows+ Bind-Off
2 Rows	5 Rows
3 Rows	4 Rows
4 Rows	3 Rows
5 Rows	2 Rows
Cast-On +5 Rows	1 Row



Fig. K: Color chart. Fig. L: I used multiple strands of yarn together to equal a bulky weight. Fig. M: Bring new yarn underneath and over the old when changing colors, to prevent seam holes. Fig. N: This is the color change

seam when turned inside out. Fig. O: Binding off and casting back on creates a thumbhole. Fig. P: Cast on the thumbhole stitches tightly — they loosen as you knit into them. Fig. Q: To prevent curling, bind off a little loosely.

## Knit Gradient Mitts

### Materials

- » U.S. size 11 (8mm) double-pointed needles, and tapestry needle
- » 1 skein each of 2 colors of bulky yarn or use multiple strands of finer yarn held together

This pattern is for sizes small, medium, or large.  
Gauge: About 3 stitches per inch.

### 1. Cast on.

Cast on 18 (for small, or 21, 24 for medium or large) stitches around 3 DPNs with the first color (C1), so each needle gets 6 (or 7,8) stitches (Figure L).

### 2. Knit up to the thumbhole.

**2a.** Join in a circle and knit 5 rows in the round with C1, then knit 1 row with the second color (C2). Switch back to C1, with the tail end of C2 over C1

from left to right, and the working end of C2 over C1 from right to left (Figure M).

**2b.** Following Figure K, knit up to the C2 stripe with the thumbhole. Carry the yarn across the stripes without tension; bring the new yarn over the old with each change. Knit the first stitch of each stripe looser than the rest for a stretchy seam (Figure N).

### 3. Make the thumbhole.

Knit the first 2 rows of the C2 stripe. On the third row, bind off 4 (or 5, 6) stitches in the center of the first needle for the left mitt, and the third needle for the right mitt (Figure O). Knit around to the hole, then cast back on those 4 (or 5, 6) stitches using a single cast-on (Figure P). Finish knitting that row, and knit the last row of the C2 stripe normally.

### 4. Finish and repeat.

Follow the pattern to the top and bind off (Figure Q). Tie off and weave in the ends. Repeat all steps for the second mitt.

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Lee Meredith writes, teaches, designs, blogs, and vends her creations at her home in Portland, Ore., and online at [leethal.net](http://leethal.net).

A photograph of a person from the waist down, wearing a bright yellow t-shirt and blue jeans. A large, red, guitar-shaped bag is strapped across their torso. The bag has a white pickguard-like panel with blue and grey buttons. The background is a blurred indoor setting.

STITCH IT

# Guitar Bag

*Show the world you rock with this cool and easy-to-make bag.* BY MEREAM PACAYRA

There are countless ways to show your personality through crafts. It's easy to create beyond the traditional and come up with something truly unique. Instead of sewing a bag that can simply carry your stuff, you can come up with something that reflects who you are. This guitar bag does just that. Not only does it shout to the world that you have rocking sewing skills, it also shows that you rock, be it as a genuine or wannabe rock star.

With an endless array of colors to choose from, you can even express what kind of music you're into. Whether you're a punk princess or a hardcore metal artist, you can sport this bag and be the envy of everyone. After all, everyone can relate to loving music.

Photography by Meream Pacayra and Uzi Emperado



## Materials

- » **Fabric in 2 or 3 colors**, for the body, pickguard, and lining
- » **Metallic silver fabric** for the bridge and input jack
- » **Buttons (3)** for the tone and volume controls. They should match the pickguard fabric.
- » **Silver embroidery thread** for the screws
- » **Black webbing and strap adjuster** for the strap
- » **Bias tape** for the single-coil pickups. The color should match your fabric for the pickguard.
- » **Small piece of interfacing** about 2"×1"
- » **Computer, printer, and legal-sized paper** to print out the guitar image
- » **Sewing machine**
- » **Measuring tape**
- » **Scissors**
- » **Pins**
- » **Tailor's chalk**
- » **Velcro or magnetic snap (optional)**

### 1. Trace your pattern.

**1a.** Find and print an image of a Fender Stratocaster onto legal-sized paper. Don't include the fretboard. You'll use only the body shape as your pattern.

**1b.** Cut out the guitar shape, and then trace the image onto your fabric. Make sure that your guitar body, lining, and pickguard pieces mirror each other (Figure A).

**1c.** Mark the highest points of the body and lining pieces. These are the highest points of the curved horns on each side of the fretboard of a real Fender Strat (Figure B).

### 2. Create the bridge and input jack.

**2a.** Cut a small piece of interfacing, approximately 2"×1". Cover this with metallic silver fabric, and pin. Don't sew it! This will be your bridge, and you'll sew it directly onto the bag (Figure C).

**2b.** Draw a teardrop pattern on 2 small pieces of the same silver fabric, similar in size to your bridge. Sew, right sides together, and turn inside out. This teardrop piece will be your input jack (Figure D).

Set your bridge and input jack aside.

### 3. Sew the pickguard, bridge, and input jack onto the guitar.

**3a.** Pin your pickguard pieces, right sides together (Figure E). Sew all the way around, leaving a 2" opening for turning it inside out. Before turning the pickguard inside out, clip or cut around it. This will nicely define the curves. Then turn it right side out.

**3b.** Position your pickguard on the body and sew, using the image you printed for reference (Figure F).

**3c.** To position the bridge and input jack, again refer to the image you printed out. Sew them onto the body, using matching thread (Figure G).

### 4. Sew the single-coil pickups.

**4a.** Cut three 2" strips of bias tape (Figure H). Position them on your pickguard. They should be aligned to the bridge, except that the bias strip near the bridge should be slanting. Again, use your printed image as a reference. Sew the bias strips onto your pickguard (Figure I).

**4b.** Using tailor's chalk, mark 6 points on these bias tape strips and on your bridge. These points should also align; they're the pickup pole pieces and the bridge saddles for each string. Mark another 2 points on the opposite ends of your input jack, and the points near the edge of the pickguard where there are more screws (Figure J, page 122).

Embroider these points with silver thread, using a backstitch or French knots.

### 5. Add tone and volume controls and finish the body.

**5a.** Sew the 3 buttons onto your pickguard as the tone and volume controls (Figure K).

**5b.** Sew the body pieces, right sides together, beginning and ending at the highest points that you marked in Step 1c (Figure L). Turn the body inside out.

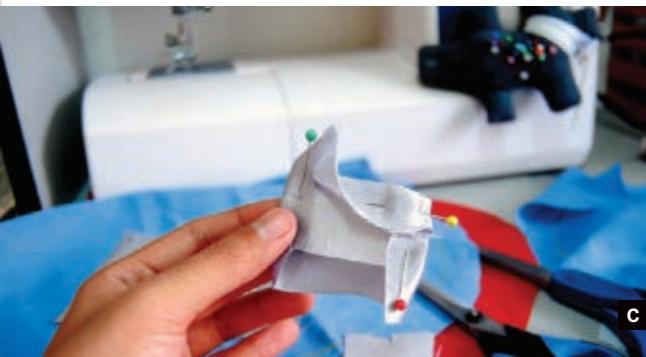
**A****B****C****D**

Fig. A: Cut out 2 body and pickguard pieces. Also cut 2 lining pieces to back the body (not shown). Fig. B: Mark the highest points of the body and lining pieces.

Fig. C: Fold and pin the bridge, but don't sew it yet.  
Fig. D: Draw a teardrop shape, cut 2 pieces and sew them together to make the input jack.

**E****F****G****H****I**

Fig. E: Sew the pickguard, right sides together.  
Fig. F: Sew the pickguard to the body. Fig. G: Sew the bridge and input jack to the body.

Fig. H: Cut bias tape to represent the single-coil pickups.  
Fig. I: Sew the single-coil pickups to the body. The one near the bridge is slanted.



J



K



L



M



N



O

**Fig. J:** Use straight pins to mark points where screws and other doodads will be sewn. **Fig. K:** Sew the tone and volume controls. **Fig. L:** Sew the body pieces, right sides together.

**Fig. M:** Insert the body inside the lining and sew. **Fig. N:** Topstitch the opening of the bag. **Fig. O:** Attach the straps to the back of the bag's top horns.

## 6. Sew the lining and the strap.

**6a.** Sew the lining following Step 5b, but leave a gap at the bottom. Don't turn it inside out. Before sewing the lining, you may choose to add velcro or a magnetic snap for the bag closure.

**6b.** Insert the body inside the lining (Figure M). Then sew the mouth of your bag by sewing the lining to the body.

**6c.** Turn the bag inside out through the gap in the lining, and topstitch the opening of your bag (Figure N).

**6d.** Take a 1"-wide piece of black webbing and fashion it with an adjuster to use as a strap. Sew the ends of the webbing to the back of the bag's top horns (Figure O).

## 7. Finish your bag.

Sew up the gap in the lining. Attach your favorite band buttons to the strap, and you're ready to rock!

## Going Further

There are other ways to create your own guitar bag, and I'm sure you'll come up with great ideas that speak to your own uniqueness. Add a whammy bar or real guitar strap!

Instead of sewing the individual elements, one alternative is to print an image of a guitar on fabric, then stitch it up to a coordinating backside (or maybe you'll print the back of a guitar for that piece, too).

And once you've finished your guitar masterpiece, there are other musical bags to sew, such as:

### Boombbox Bag

[cutoutandkeep.net/projects/boombox\\_bag](http://cutoutandkeep.net/projects/boombox_bag)

### Piano Tote

[craftzine.com/go/pianotote](http://craftzine.com/go/pianotote)

### Music Satchel with Real Speakers

[evilmadscientist.com/article.php/musicsatchel](http://evilmadscientist.com/article.php/musicsatchel)

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Meream Pacayra is not a rock star but a simple music lover. She writes about all sorts of crafty stuff at her blog, Bored and Crafty: [boredandcrafty.wordpress.com](http://boredandcrafty.wordpress.com).



TRANSFER IT

# Getting Older? How About Some Comic Relief?

*Make custom party plates and matching coasters.*

BY MARK MONTANO

I'm a huge fan of comics, always have been. I love the colors, the stories, and the little bubbles with exclamations of POW! BOOM! ZAP! and my all-time favorite, BLAM! Look, no matter how much of a girly boy I was as a child, I still wanted to be Aquaman. It probably had to do with the outfit more than anything, but he was still really cool.

Roy Lichtenstein brought comics images into pop art and I'm going to bring them into party accessories. These coasters and plates are easy to create and they make the perfect gift for the birthday boy or girl when the party is over.



## + TRANSFER IT! PARTY PLATES

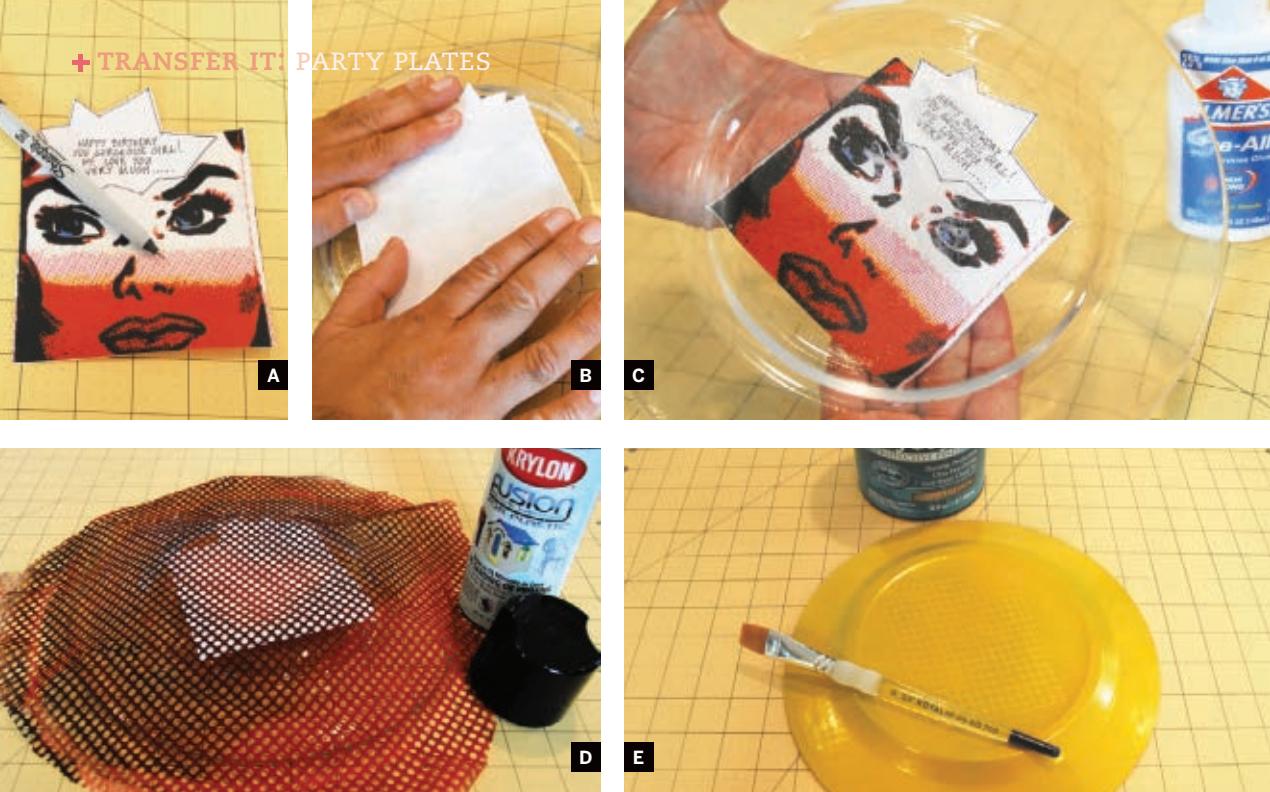


Fig. A: Using a dark marker (Sharpies work great), write your funniest exclamations in your best comic book script. Figs. B and C: Glue the image side of your design to the bottom of the plate. Fig. D: Stick the holey fabric

to the back of the plate, then spray-paint in black, red, or blue to make dots. Fig. E: After the final yellow coat is dry, use a paintbrush to slather on Minwax Polycrylic.

## Materials

- » **Glass plates** from the 99-cent store
- » **Nylon athletic mesh** or other fabric with lots of holes in it, like lace
- » **Krylon spray paint in flat black, red, blue, and yellow**
- » **Krylon spray adhesive**
- » **Minwax Polycrylic semi-gloss or high gloss** depending on your taste
- » **Comic books** that you can cut up
- » **Wite-Out correction fluid**
- » **Computer, printer, and paper or a black pen and paper** to print or write your sayings
- » **Elmer's glue** the plain stuff
- » **1" paintbrush**
- » **Scissors, masking tape, newspaper**
- » **1/4" birch plywood, 4"x4" squares** for the coasters
- » **Elmer's paint pen with chisel tip, in black** for the coaster edges
- » **Sticky felt or Ultrasuede**

You'll notice that I suggest certain products when I write about crafting. That's because I craft all day and all night so I know what works best. I've tried it all and tossed tons of different products in the trash along with projects that didn't hold, or smeared, or for one reason or other just didn't measure up to the standard of quality I set. So if you can, stick to the recipe for the best results.

## Make the Plates

1. Cut out a comic that you think will work. I like squares. Using Wite-Out fluid, cover up the wording in the speech bubbles. Then enlarge the image on a color copy machine to the sizes you need — 4"x4" will work for both the coasters and the plates.
2. Carefully write the words you'd like to put in the bubbles (Figure A). The funnier the better! You may want to create extra bubbles with the birthday greetings.
3. Spread Elmer's glue on the face of the image and adhere it to the back of the plate so that you can see it through the front of the plate (Figures B and C).



F



G



H



I

**Fig. F:** Apply Elmer's glue with a paintbrush to the back of your coaster image. **Fig. G:** Draw a neat border around the edges to give it a nice, finished look. **Fig. H:** Spray-paint the bottom and sides of the coaster with one of

the matching colors from your plates. **Fig. I:** Using a paintbrush, apply Minwax Polycrylic to the top of your coaster, starting with a very thin coat. Be sure to let each coat dry before adding more coats.

- 4.** Cut out a circle of the holey fabric the size of the plate and spray it with the Krylon spray adhesive (Figure D). Press it onto the back of the plate, making sure that it sticks all over.
- 5.** Notice that a couple of the finished plates have one color of dots on one half and another color on the other half — this is really easy to do! With the fabric still over the back of the plate, cover up part of the plate with some tape and newspaper and spray one part of the plate blue. Let it dry, then move the paper and spray the other part of the plate red. Let dry, then remove the fabric and spray the entire back of the plate yellow, giving it at least 2 coats.

- 6.** When the plate is completely dry, paint over the back several times with the Minwax Polycrylic (Figure E). Hand-wash with warm, soapy water and a rag.

**NOTE: Don't put these plates in the dishwasher!**

## Make the Coasters

- 7.** Copy and customize your images as you did for the plates, in a 4" x 4" size. Then paint Elmer's glue

on the back of an image and adhere it to the plywood square (Figure F).

- 8.** With your paint pen, draw around the edges to give it a nice, finished look (Figure G). Then, with the coaster face down on a flat surface, spray-paint the sides and back with one of the colors from the plates (Figure H). Let it dry.

- 9.** Flip the coaster right side up and paint it with several coats of the Minwax Polycrylic (Figure I). Start with a very thin coat and let it dry, slowly building it up and letting dry in between coats.

- 10.** Finally, cut out sticky felt the size of the coaster and adhere it to the back of the coaster.

*BOOM! BAM! ZAP!* You're ready to party!

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Mark Montano is a craft-a-holic completely addicted to Elmer's glue and all-night craft sessions in his boxer shorts. He is the author of the best-selling book *The Big Ass Book of Crafts*. You can email him at [markmontanonyc@aol.com](mailto:markmontanonyc@aol.com).

## TRANSFER IT



# Polaroid Emulsion Transfer

*Use photos to turn ordinary objects into works of art.* BY TY NOWOTNY

**E**mulsion transfer is an interesting photographic technique, a blend of photo manipulation and object decoration all rolled up into one weird process. The best part: you can put photographs in the most unexpected places. I've put them on glass bottles, wood, ceramics, and even metal.

In a nutshell, an emulsion transfer is where you remove a photograph from the paper it came on, and put it on something else. Of course, you can't just do it with any old photo; you need either Polaroid 559 or 669 or Fuji 100C film, all of which are used in the obsolete Land camera, or in a Daylab slide printer. This is the same film used in the transfer technique described in CRAFT, Volume 08 ("Polaroid Transfer-mations," page 122), but the end results are very different.



Photograph by Ed Troxell



A



B



C



D



E

**Fig. A:** Aside from the photo, you can find everything you need for this project in the kitchen. **Fig. B:** Snipping the white border off the photo will make it easier to remove the emulsion from the paper. **Fig. C:** Pour enough hot

water into your tray to completely cover the photo. **Fig. D:** Submerge the photo into hot water for about 1 minute. **Fig. E:** The photo emulsion will begin to wrinkle and lift up from its backing.

## Materials

- » **Developed print on Polaroid 559 or 669 or Fuji 100C film** that has dried for at least a few hours
- » **Object** to put the image on
- » **Very hot water** recently boiled
- » **Cold water**
- » **Small tray** for the hot water
- » **Bigger tray or bowl** for the cold water. The object you're putting the image onto must fit into this container.
- » **Chopsticks, fork, or spatula** to remove the photo from the hot water
- » **Acrylic clear coat (optional)**

**NOTE:** Polaroid has discontinued manufacturing these films but Fuji makes a comparable film called Fuji FP-100C.

### 1. Find your object.

It could be anything, but it's best if it's white or light-colored, because the colors in the photo will display better. You could always paint the area where the photo will go with white acrylic paint if your object isn't white.

### 2. Cut the white edges off your print.

This isn't absolutely necessary, but it makes it easier to get the emulsion off the paper (Figure B).

### 3. Get your water ready.

Begin by boiling some water, enough to cover the photo in the small tray. Put cold water in your big bowl. When the hot water is ready, pour some in the small tray (Figure C).

### 4. Transfer!

Submerge your print in the hot water for about 1 minute (Figure D); you'll see the photo emulsion begin to wrinkle up and rise off the backing paper (Figure E). Using your chopsticks, move the print to the cold bath (Figure F, following page).

## + TRANSFER IT: EMULSION TRANSFER



F



G



H



I



J

Fig. F: Use chopsticks or a similar utensil to help move the photo into the cold water. Fig. G: Carefully lift the emulsion from the photo's backing. Fig. H: If you see a bit of jelly-like substance clumped onto the emulsion,

swish it off in the cold water. Fig. I: Use one hand to submerge your object in the water while your other hand gently positions the image on top of the object. Fig. J: A new vessel is born.

Using your fingers, gently coax the emulsion from the paper (Figure G). Be careful, because it's quite fragile and prone to ripping at this point. You may see some clear, jelly-like schmutz on the emulsion; try to wave it away in the water (Figure H).

Now take your object and submerge it in the water. Float the emulsion on top of it (Figure I) and gently lift the object back out of the water. Smooth out any air bubbles or pockets under the emulsion.

If you need to, you can adjust the emulsion — wrinkle it up a little, or reposition it — then set it aside to dry. In about 30 minutes, the emulsion will dry to a thin film on your object.

The final product (Figure J) is pretty sturdy, but it's subject to damage by rough handling and is not waterproof. You may wish to spray on a layer of acrylic clear coat to protect it.

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Ty Nowotny lives in Davis, Calif., where, as a mechanical engineer with an art degree, he is starting a bicycle gang called Frankencyclists Without Lycra in order to crush boredom and apathy.

## + MORE POLAROID TRANSFERS

For more fun with Polaroid transfers, check out how to make antiqued images in CRAFT, Volume 08, page 122, "Polaroid Tranfer-mations."



Every fish deserves a vacation, right? Here's a project that'll help you satisfy Goldie's wanderlust while keeping him safely submerged in his aquatic home.

### 1. Measure your tank.

Measure the back of your aquarium, including the metal borders, not just the glass. Your photo should be large enough to cover the entire back pane of your tank, overlapping the metal on the top and bottom.

### 2. Print and crop your photo.

When printing your photo, be sure the height and width are equal to or larger than the dimensions of the back of your aquarium. With a large tank, you may need to get your prints made at an online photo shop. We recommend matte prints to reduce glare.

Choose a crop that's appropriate to the tank dimensions, and mark it on the back of your photo. Then use scissors or an X-Acto knife to crop your photo.

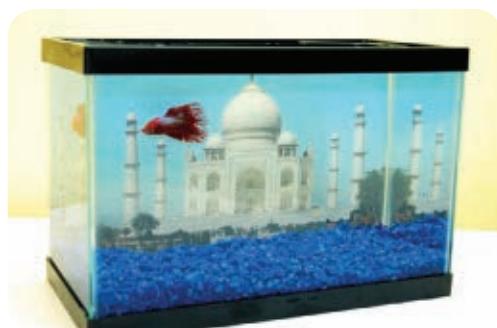
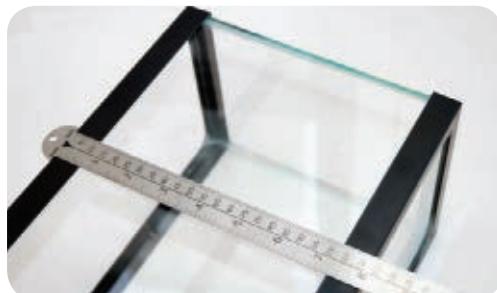
### 3. Stick it on.

Attach double-sided tape, sticky tack, or rolled-up plain tape to the 4 corners of the front of your photo. Don't fret — the hood on the top and the gravel on the bottom of the aquarium will hide the tape.

Press your picture to the exterior of the back of your aquarium, facing forward. Then watch Goldie enjoy the scenery.

#### MATERIALS

- » Ruler
- » Scissors or X-Acto knife
- » Double-sided tape, sticky tack, or regular tape
- » Photo
- » Photo paper
- » Aquarium
- » Fish





Élena Nazzaro  
The Art of Cooking

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

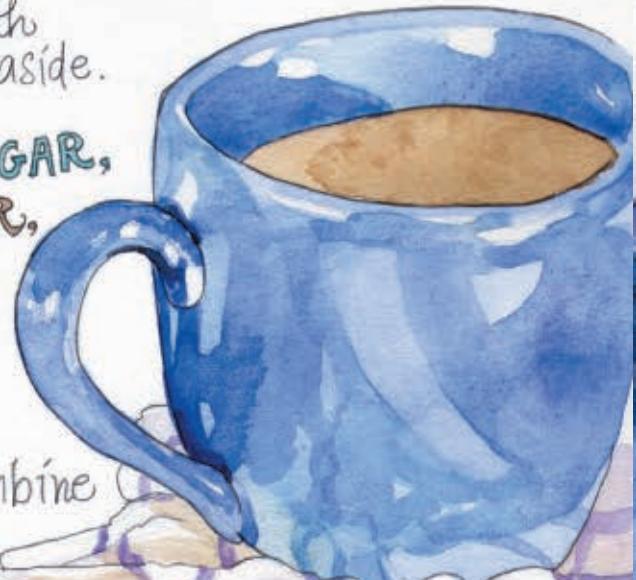
# HOW TO MAKE Cinnamon Swirl cake

Celebrate the cold weather with a warm, luscious **COFFEE CAKE** with this easy recipe!

Mix 1c **SOUR CREAM** with 1tsp **BAKING SODA** & set aside.

Cream ¼ lb **BUTTER** & 1c **SUGAR**, Add 2 **EGGS**, 2c **SIFTED FLOUR**, 1½tsp **BAKING POWDER**, ¼tsp **SALT**, and 3tsp **VANILLA**.

Mix thoroughly and combine with sour cream mixture.



In another bowl, make the Swirl topping mix:

 **1/2c CHOPPED NUTS**

 **1tsp CINNAMON**

 **1c BROWN SUGAR**

 **1/2c CHOCOLATE CHIPS**

AMOUNTS  
GIVEN MAKE  
**1 LOAF PAN.**  
DOUBLE FOR  
SPRINGFORM  
and  
ADJUST  
TIMES  
ACCORDINGLY.



Pour half the batter into a well-greased loaf pan. Make it uneven—give it hills and valleys. Add half of swirl mixture, covering all batter. Add remaining batter and top with rest of the swirl mix. Bake at 350°F for 45min-1hr.

### OR TRY:

BLUEBERRIES instead of chips.

 PUMPKIN PIE SPICES: 1/4tsp ginger & 1/8tsp ground cloves

GRATED APPLE 

or... forget the nuts and spices & use PEANUT BUTTER CHIPS along with CHOCOLATE CHIPS!





## Craft: Collection

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

# Knitters and Crocheters, Celebrate!

We've got the patterns to these beauties ready for you at [craftzine.com/10/craftcollection](http://craftzine.com/10/craftcollection).



### ❖ Vickie Howell

Crochet Erykah Coat  
From *Pop Goes Crochet* (Lark Books)

### ❖ Shannon Okey

Katalin Möbius Wrap and Wristlets  
[knitgrrl.com](http://knitgrrl.com)



❖ **Nikol Lohr**

Into the Woods Cape

From *Naughty Needles: Sexy, Saucy Knits for the Bedroom and Beyond* (Potter Craft)



❖ **Wenlan Chia**

Weaver's Cardigan

From *Twinkle's Town & Country Knits* (Potter Craft)

❖ **Cecily Keim**

Crochet Stewardess Scarflette



true love



Ms. Ellen Thorgood and  
Mr. Jeffrey Fitzgerald

Request the pleasure of your company  
at the celebration of their marriage

Saturday the fourth of February, Two-thousand and nine  
At four o'clock in the afternoon

The Inn at Thistle Island  
Thistle Island, Maine

RECEPTION TO FOLLOW

# 10: ADOBE ILLUSTRATOR

By Stefanianna Moore

Design dazzling invitations while learning how to use a crafter-friendly drawing program.

Adobe Illustrator is an amazing drawing program because it helps you design almost anything two-dimensional: graphics for your website, wallpaper and fabric patterns, and just about any print piece imaginable.

This project is a twofer: learn to become an Illustrator-savvy designer *and* create your own unique wedding invitation.

# BASICS »

In this project you'll use basic Adobe Illustrator tools that will get you started learning the program's functionality and creative power. You'll learn how to set up a document, set up a color palette, add fonts, import clip art, and manipulate it. You'll be able to change colors and sizes, plus copy, paste, rotate, and move things around on an "artboard" as you wish, to create a design that will serve your needs. In the end, you'll have a finished document that you can take to a printer, bringing to life the invite of your dreams.

## START »

### 1. SET UP AN ILLUSTRATOR DOCUMENT

**1a.** Open *Starter\_Template.eps* in Illustrator, then select Illustrator ⇒ Preferences ⇒ Units & Display Performance. Set the menus to the following:  
**» General:** Inches **» Stroke:** Points **» Type:** Points

**1b.** Turn rulers on by selecting View ⇒ Show Rulers. Show guides by selecting View ⇒ Guides ⇒ Show Guides. Save your work as *Main\_envelope\_inside.eps*.

### 2. ENVELOPE: SET UP THE COLORS

**2a.** I selected 4 colors: black, blue, gray, and white. If the Swatches window isn't already on the screen, open it by selecting Window ⇒ Swatches.

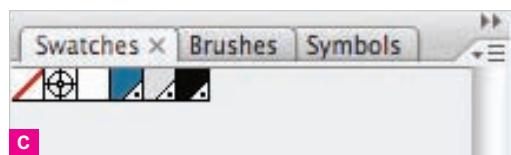
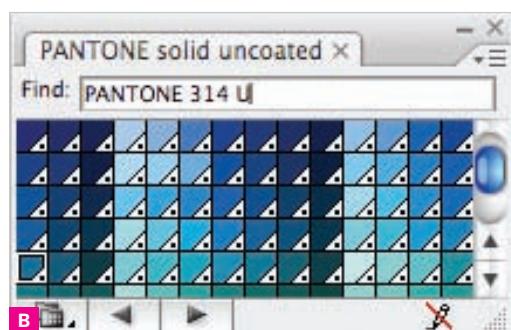
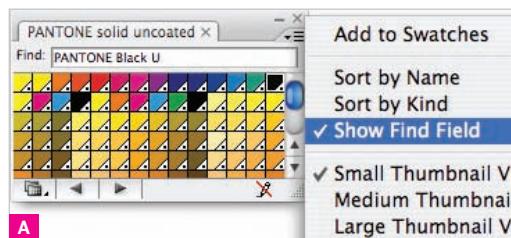
**2b.** Remove all the colors in the swatch palette except white, by clicking on the first color after white and then the last color while holding down the shift key. Drag all the highlighted color squares to the trash icon on the bottom right of the swatch box.

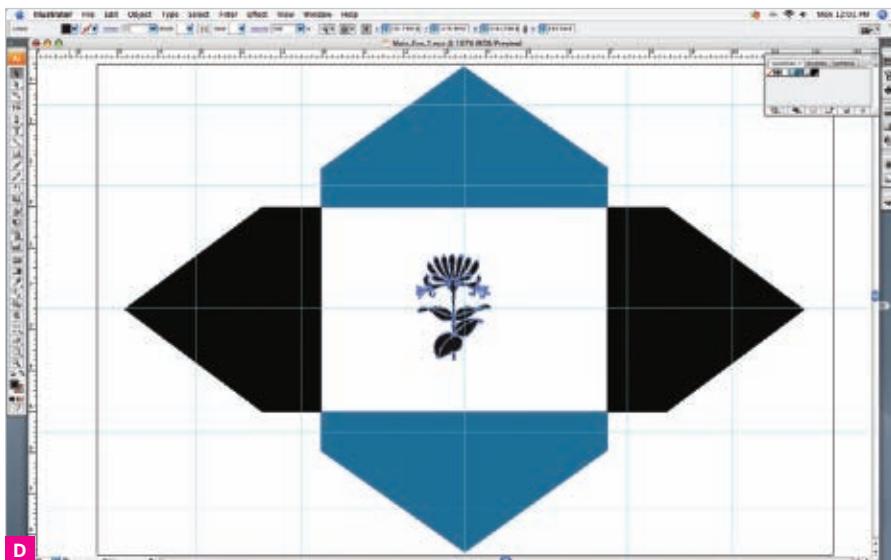
**2c.** Select Window ⇒ Swatch Libraries ⇒ Color Books ⇒ Pantone solid uncoated. Click the little menu icon on the right side and select Show Find Field (Figure A).

**2d.** Type "314" in the find field. The color will be highlighted (Figure B, bottom left). Drag the highlighted color from the Pantone box to the swatch box. Do the same for "427" and "black." Your swatch box will look like Figure C.

## MATERIALS

- » **COMPUTER**
- » **GRAPHICS SOFTWARE** I USED ADOBE ILLUSTRATOR CREATIVE SUITE 3. YOU CAN FIND OLDER VERSIONS ON EBAY FOR LESS THAN \$50.
- » **HIGH-END DIGITAL PRINT SHOP** TO PRINT YOUR FINISHED DESIGN
- » **X-ACTO KNIFE AND EXTRA BLADES**
- » **AVERY #5353 WHITE FULL-SHEET LABELS** FOR STICKERS
- » **RIBBON** I USED ½"-WIDE SILVER.
- » **TRANSPARENT ENVELOPES** IN YOUR CHOICE OF COLOR; I USED CLEAR.
- » **CLEAR ADDRESS LABELS**
- » **TEMPLATES** VISIT [CRAFTZINE.COM/10/101](http://CRAFTZINE.COM/10/101) TO DOWNLOAD STARTER\_TEMPLATE.EPS, AND POSTCARD\_TEMPLATE.EPS.
- » **CLIP ART** OF YOUR CHOICE





### **3.** FILL IN AREAS WITH COLOR

**3a.** Click the black arrow at the top of the toolbar. This allows you to select elements in the Illustrator document.

**3b.** Select the envelope's top flap. Hold down the shift key and select the bottom flap, too, so both are active.

**3c.** Near the bottom of the toolbar, select the fill color icon, bringing it in front of the outline icon.

**3d.** Click on Pantone 314 in the swatch box to color the flaps blue.

**3e.** Select the stroke (outline) color by clicking the outline icon behind the fill color icon in the toolbar.

**3f.** Change the stroke to Pantone 314 by selecting 314 in the swatch box.

**3g.** Select the right and left flaps, and repeat Steps 3c–3f but color them black.

**3h.** Save the file. Then save it again as *Main\_envelope\_outside.eps*; this will be the outside of the envelope that we'll work on later. Close the file.

### **4.** IMPORT AND MANIPULATE CLIP ART

**4a.** Open the file *Main\_envelope\_inside.eps* again. Open your clip art file. (Going forward, I'll be referring to the flower image I used, but the instructions will apply to any clip art).

**4b.** Use the black arrow in the toolbar to click on the flower. Select *Edit* ⇒ *Copy*.

**4c.** Bring the envelope file window to the front and paste the flower image in the center by selecting *Edit* ⇒ *Paste* (Figure D).

**4d.** Select and drag the flower to the top blue flap.

**4e.** Select the fill box in the toolbar, then click white in the swatch box.

**4f.** Make sure the flower is selected, then select *Object* ⇒ *Transform* ⇒ *Scale*. In the pop-up box, select *Uniform*, type in 75 for the scale, and click *OK*.

**4g.** Now you need a copy of the flower for the bottom flap. First, center the flower's graphic bounding box on the vertical centerline by clicking and dragging or by using the arrow keys on your keyboard. Line up the stem on the bottom guide line in the blue flap.

To copy the flower and rotate it, click on the image, then select Edit ⇒ Copy, Edit ⇒ Paste In Front, and Object ⇒ Rotate. Type in 180 in the pop-up box, then click OK.

**4h.** With the black arrow, click and drag the flower copy while holding the shift key. Align the bottom of the stem lines with the top guide line of the bottom flap.

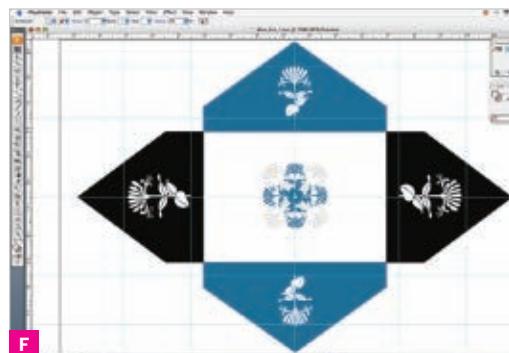
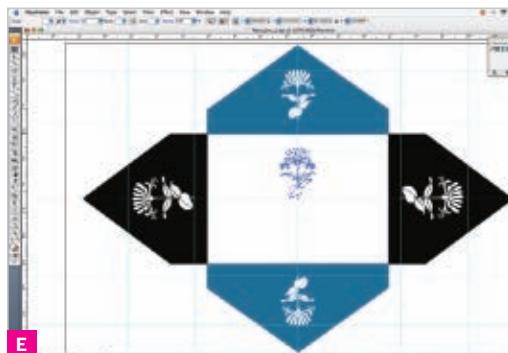
**4i.** Now you'll make 2 slightly larger copies for the black flaps. Select both white flowers, then select Edit ⇒ Copy, Edit ⇒ Paste in Front, and Object ⇒

Transform ⇒ Rotate. Type in 90 and click OK. You've got a new sideways pair.

To enlarge the new pair, select Object ⇒ Transform ⇒ Scale, type in 125, and click OK. Deselect by choosing Select ⇒ Deselect.

**4j.** Select the right flower only. Use the arrow keys to line up the stem with the leftmost vertical guide in the right flap. Center it on the horizontal guide as well. Deselect the right flower.

**4k.** Select the left flower; align it like the right flower.



## 5. CREATE A PATTERN WITH YOUR CLIP ART

**5a.** Select the top flower, then copy it: Edit ⇒ Copy, Edit ⇒ Paste in Front.

Select the new copy and drag it while holding the shift key, until the bottom of its stem is at the envelope's center point (Figure E).

**5b.** Select the fill tool from the toolbar, and select color 314 from the swatch box.

**5c.** To shrink the blue flower, choose Object ⇒ Transform ⇒ Scale, type in 65, and click OK. Use the arrow keys to realign the bottom of the stem.

**5d.** Copy the blue flower, then rotate the copy: choose Object ⇒ Transform ⇒ Rotate, type in 90, and click OK. Select and drag the second blue flower to line up its stem with the center point.

**5e.** Shift-click with the arrow to select the first blue flower, so that both are now selected. Make a copy of both, then rotate the new pair: choose Object ⇒ Transform ⇒ Rotate, type in 180, and click OK. Drag the new pair to line up their stems with the center point as well, forming a plus sign. Deselect.

**5f.** Shift-click to select all 4 blue flowers, then bond them together by selecting Object ⇒ Group. Now make a rotated copy of all 4, but larger and in gray: copy and paste the group, then select Object ⇒ Transform ⇒ Rotate, type in 45, and click OK. Then select Object ⇒ Transform ⇒ Scale, type in 125, and click OK. While the new 4 are still selected, click the fill tool on the tool bar then select Pantone 427 from the swatch box.

Lay the gray flowers underneath the blue ones (Figure F), by choosing Object ⇒ Arrange ⇒ Send to Back. Deselect.

## 6. ENTER YOUR TEXT

**6a.** In the toolbar, select the T icon for the text tool. Then select Type ⇒ Font ⇒ Bernhard Modern Std.

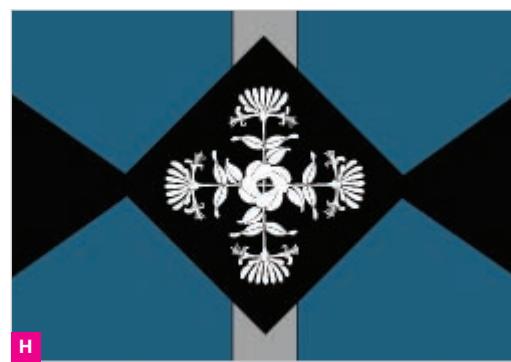
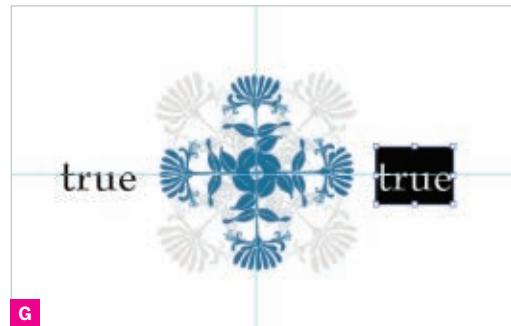
**NOTE:** You may have different fonts installed on your computer, so select one that you like.

Click the cursor to the left of your new flower pattern. To create a text box, select Type ⇒ Size ⇒ 48, and type in the word “true”.

**6b.** Use the arrow keys to center the text box on the horizontal guide, about  $\frac{1}{4}$ " to the left of the pattern.

**6c.** With the black arrow, select the text “true”. Copy it, paste it in front, and then click and drag it with the shift key down until the text is about  $\frac{1}{4}$ " to the right of the pattern.

**6d.** Select the text tool (T) again. Double-click on the second “true” to highlight it (Figure G), then replace it with “love” and save the file.



## 7. FINISH THE OUTSIDE

**7a.** Shift-select both parts of the flower pattern, blue and gray. Group them, then copy the whole pattern, by choosing Object ⇒ Group, then Edit ⇒ Copy.

**7b.** Open the file *Main\_envelope\_outside.eps*. To paste and enlarge your copied pattern, select Edit ⇒ Paste in Front, Object ⇒ Transform ⇒ Scale, and type in 165%. Ungroup them (Object ⇒ Ungroup), and deselect.

**7c.** Select the blue part again. Select the fill tool in the toolbar, then select 314 from the swatch box. Open the Color window (Window ⇒ Color), and in the color box, type in 30%.

You did it! The envelope's finished. Save your work.

## FINISH X

Stefanianna Moore ([stefaniannamoore.com](http://stefaniannamoore.com)) is a freelance graphic designer working in the San Francisco Bay Area.

## 8. SEND TO THE PRINTER

When you're ready to send your files to the printer, first ask them what format they prefer. Some printers only accept PDFs, in which case that's how you should save your final files.

### GOING FURTHER

Three other elements complete this project: a square sticker to seal the envelope (Figure H), the invitation card, and the RSVP postcard (see page 134). Instructions for these, including all the templates, can be found at [craftzine.com/10/101](http://craftzine.com/10/101).

You can use any clip art you like. Mine came from a book and CD-ROM called *Old-Fashioned Floral Designs* by Dover Publications. [doverpublications.com](http://doverpublications.com)

PLAY



## SILLY SNAKE

Sew a cuddly serpent  
with felted wool.

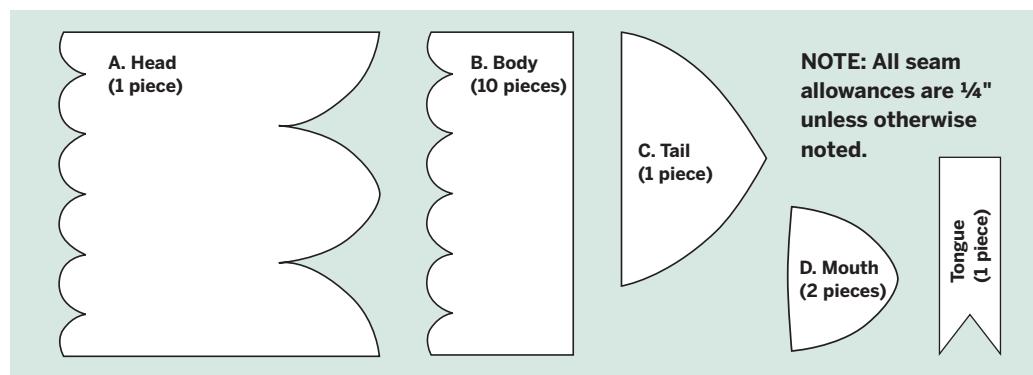
By Jenny Ryan



Excerpted from  
Jenny Ryan's new book,  
*Sew Darn Cute!*

## MATERIALS

- » **Pattern** available for download at [craftzine.com/10/play](http://craftzine.com/10/play)
- » **Assortment of felted sweaters**  
(I used 8 to make my snake), from which you will cut the following pieces: A: head (1), B: body (10) C: tail (1), D: mouth (2), and 1"×6" strip: tongue
- » **Buttons (2–4)** for eyes. I used 2 stacked together for each eye.
- » **Embroidery floss**
- » **Beanbag filling** available at most craft stores



Usually, putting a wool sweater into a hot washing machine is a surefire recipe for tears and recriminations. But in the case of this fun project, it's cause for celebration! Using fuzzy felted sweaters gives this kooky stuffed snake toy an ultra-cozy look and feel. Felted wool is also easy to work with, since it doesn't fray when you cut it.

Measuring more than 4 feet long, Silly Snake makes a snuggly bedtime companion and can also be used as a colorful draft stopper on cold winter nights.

### Hot Fuzz

When you agitate a sweater made with at least 50% animal fiber (wool, alpaca, cashmere, etc.) in a hot washing machine with a bit of soap, it mats the fibers together and shrinks it up into a nice, tight felt that you can use to craft with. Tossing it in the dryer afterward can help shrink it even more.

It's a good idea to cut the sweater into pieces before washing (separate the arms from the body and front from the back), and if you plan to felt a bunch of sweaters at once, combine like colors so that nothing is ruined if they bleed.

## 1. GET STARTED

Place the scalloped edge of 1 piece B over the straight edge of piece C, overlapping by about  $\frac{1}{2}$ ". Pin into place and topstitch along the scalloped edge, sewing about  $\frac{1}{8}$ " from the edge (Figure A).

Repeat with the 9 remaining piece B panels, adding onto the strip and alternating colors however you prefer. Finish with piece A.



## 2. TRIM OFF THE EXTRA FABRIC

Flip the snake so the wrong side is facing up, then trim off extra fabric where each layer is joined together, following the scallop-shaped stitching (Figure B).

## 3. SEW THE BODY

Fold the snake so the long, straight sides are together, pin into place, and sew (Figure C), leaving the mouth end open. Turn the snake right side out.



## 4. MAKE THE MOUTH

Flatten the mouth and pin 1 piece D to the right side of the snake's mouth, curved edges together. Sew along the curved edges of the mouth. Repeat on the other side of the mouth. Fold both sides of the mouth in so that their straight edges meet up inside the snake's mouth. Slip the tongue into the snake's mouth and hand-sew to the center bottom of the mouth (Figure D).



## 5. SEW ON THE EYES

Mark 2 spots for the eyes, and hand-sew the buttons in place over them using embroidery floss (Figure E).



## 6. FILL THE BODY AND STITCH CLOSED

Fill the snake's body with beanbag filling (using a funnel made from a piece of cardstock works well) until full. Hand-stitch the mouth opening closed using coordinating thread. Snuggle!

*Project excerpted from Sew Darn Cute: 30 Sweet and Simple Projects to Sew and Embellish, 2009, copyright © St. Martin's Press.*



Cathy Callahan  
Old School

» Cathy Callahan is a crafter and window dresser who draws inspiration from vintage crafts. She blogs about 1960s and 1970s crafts at [cathyofcalifornia.typepad.com](http://cathyofcalifornia.typepad.com).

# Lollipop Sculpture

Make delicious-looking candy that's too good to eat!

**C**enterpieces can really set the mood for a party. I fondly remember the gumdrop trees that the PTA moms made for one school party. Gumdrops were glued on manzanita branches that had been painted white and mounted in flowerpots. Some of the kids picked off and ate the gumdrops, but if those crafty ladies were upset, they didn't let on as they cheerfully served up punch and cookies.

I wondered where the PTA ladies got their idea, so I looked at my mom's 1970s-era cookbooks, and I became fixated on Betty Crocker's "Lolligog Party," a strange but wonderful combination of Tinkertoys and lollipops. It looks like it was dreamed up under the influence of Charles and Ray Eames with a little Mary Blair and Alexander Girard thrown in.

Hostesses have been turning to Betty Crocker for ideas since the 1920s. It turns out there never was a real Betty; she was concocted by General Mills' corporate ancestor as a persona to answer consumer questions. Cookbooks were launched in 1930, and according to author Susan Marks, in 1950 the sales of *Betty Crocker's Picture Cook Book* rivaled those of the Bible. Here's my adaptation of the recipe so you can make your own centerpiece. ☺

## MATERIALS

- » **CANDY APPLE STICKS** ORDINARY LOLLIPOP STICKS ARE TOO SMALL TO FIT INTO TINKERTOYS.
- » **1/4C BUTTER OR MARGARINE**
- » **1/2C CORN SYRUP OR SIMPLE SYRUP**
- » **3/4C SUGAR**
- » **CANDY THERMOMETER**
- » **FOOD COLORING AND CANDY DECORATIONS**
- » **TINKERTOYS**



## LOLLIPOP TREE

1. Arrange sticks on a lightly buttered baking sheet.
2. In a 1qt saucepan, combine butter, syrup, and sugar, and heat to a boil over medium-high heat, stirring occasionally.
3. Reduce heat to medium, stirring frequently until the candy thermometer reads 270°F.
4. Remove the saucepan from the heat and stir in food coloring.
5. Dollop the mixture by spoonfuls around each stick for a 2"-3" diameter.
6. While the candy's still hot, press in decorations. After cooling, dab syrup onto the candy like glue to attach decorations, and allow to dry.
7. After cooling (overnight is best) arrange your lollipops with a Tinkertoy set and have fun!

✿ **TIP:** If necessary, you can use a small dab of "quake tack" or poster putty to secure the stick in the spool hole.



# BAZAAK

CRAFTY GOODS WE ADORE. Compiled by Arwen O'Reilly Griffith

## Beeswax Birthday Candles

\$6 [mahardrygoods.com](http://mahardrygoods.com)

When you've taken the time to perfect all the big details of your party, it's easy to forget the little things that can make a difference. These beeswax birthday candles are a nice way to add a bit of sophistication to your celebration. The candles are hand-dipped in pure beeswax and have 100% cotton wicks, which means they burn cleaner than chemical-packed alternatives. They're the perfect wishing sticks!

—Rachel Hobson



## ↗ Kichi Inc. Wrapping Paper

\$6 [kichiinc.com](http://kichiinc.com)

These gorgeous art papers will have you dreaming of all kinds of fantastic paper crafts (or maybe just lining every drawer in your house). Many of the papers are hand-silk-screened by Tomoko and Salim Khassa in their Brooklyn, N.Y., studio using eco-friendly inks, and the rest are printed in Japanese factories for that wonderful texture found in origami paper.

—Arwen O'Reilly Griffith

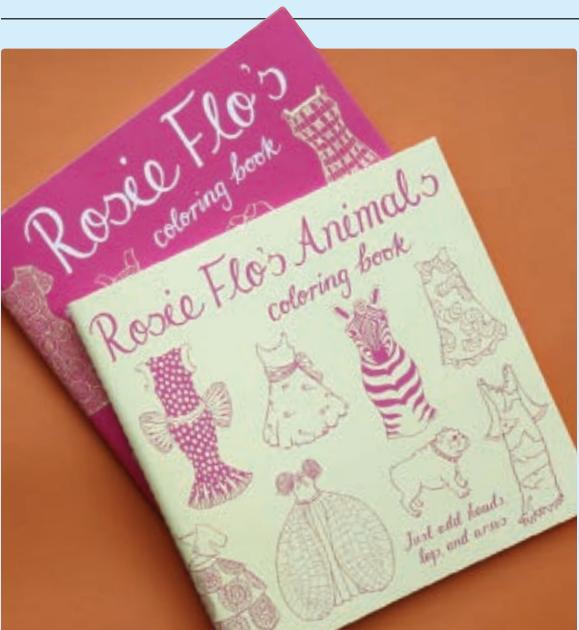
## Frustration-Free Packaging

Free [amazon.com](#)

One of my favorite things about buying handmade is that most of the time your purchase is wrapped in packaging that's also handmade, which is both aesthetically pleasing and good for the planet. In a sign that the rest of the world is coming around to our point of view, Amazon is using its tremendous clout to get manufacturers to offer simple, recyclable packaging.

As of press time, it was not available on many products, but the fact that such a huge company is working with other huge companies to reduce waste (and frustration — who needs more of that?) is encouraging. Amazon CEO Jeff Bezos says he wants to offer the entire catalog of products in Frustration-Free Packaging. Learn more at [craftzine.com/go/ffp](http://craftzine.com/go/ffp).

—AG



## ↖ Rosie Flo's Coloring Books

\$9 [chroniclekids.com](http://chroniclekids.com), [rosieflo.co.uk](http://rosieflo.co.uk)

Remember all those wonderful hours you spent coloring the day away? The joy of coloring should not be relegated only to kids — grownups can take as much pleasure in taking coloring pencils in hand and bringing illustrations to life. Rosie Flo's Coloring Books elevate the medium to an art form and make it gratifying for aesthetes to lose themselves in the fantasy of coloring dresses in different patterns. And, of course, kids love 'em too, so you may have to get one for you and one for them.

—Tina Barseghian

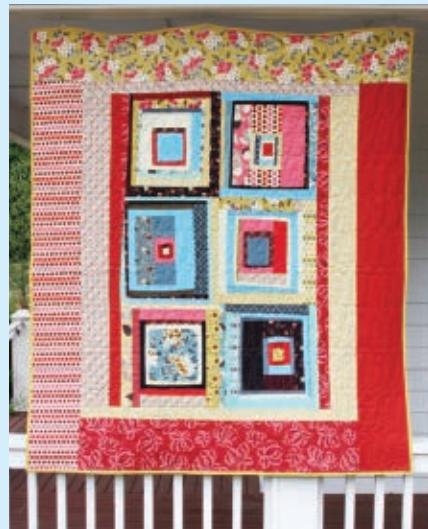
## ➤ Carousel Quilt Kit

\$60 [pinkchalkfabrics.com](http://pinkchalkfabrics.com)

Kathy Mack's stunning modern log cabin quilt draws on Denyse Schmidt's vibrant County Fair fabric collection. The design pairs a center grouping of six intricate log cabin blocks with long surrounding strips of colorful contrast prints. The secret of this beautifully constructed pattern is that the eye-catching squares are a single panel of colorful Patchwork Promenade — Schmidt's contemporary revival of a vintage-style "cheater" print in her own signature style!

This kit is beginner-friendly: pre-cut panels and strips, easy-to-follow instructions, and straightforward piecing yield a gorgeous twin-size quilt. The kit includes everything you'll need except the binding, batting, and backing of your choice.

—Susan Beal



## ➤ Eye Can Art Printmaking Kit

\$24 [eyecanart.com](http://eyecanart.com)

Everything you need for some printing fun is right in this simple can, including a brayer, ink, scissors, glue, papers, and instructions. It's great for kids, but adults will have just as much fun inking and printing to their heart's delight. And the applications are endless: greeting cards, valentines, business cards, family portraits, on and on. Just open the can, add imagination and a willingness to get messy, and you're in business!

—RH

## The Sockett Kit

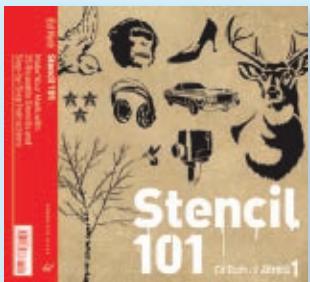
\$35 [tigercandyarts.com](http://tigercandyarts.com)

This sock puppet kit is a fun and easy way to express your creativity. It's extremely kid-friendly, and it supplies everything you need with the exception of scissors and a hot glue gun (if you want to speed things up). In about 15 minutes, not including drying time, I made a new puppet pal. Your puppet starts as a colorful sock and gradually becomes more as you layer on fabric and felt. Fun!

—Lindsey North



# CRAFT LOOKS AT BOOKS



## ◀ Stencil 101

By Ed Roth Chronicle Books \$25

More hands-on tool than flip-through craft book, *Stencil 101* presents 25 graphic stencil designs to instantly make your mark. Whether your canvas is a shirt, wall, tabletop, or poster, Roth shows you how to customize anything with his iconic images. An A-Z of his clever motifs such as deer, turntables, and cans of spray paint packs a visual punch. The sturdy full-page stencils are reusable — just wipe them clean and stash them in the cover folder.

—SB



## ◀ Scrapbooks: An American History

By Jessica Helfand Yale University Press \$45

This is an amazing book, whether you're a scrapbooker or not. Helfand, a graphic designer and cultural critic, has created a coffee table book that puts modern scrapbooking in context. She covers broad movements in scrapbooking (from honeymoon albums to soldiers' journals), but also takes an in-depth look at individual scrapbooks. You get a jolt of recognition as you look past the crumbling pages to map someone else's life against your own. A powerful moment for me was seeing honeymoon scrapbook pages and finding out they were created by a young Anne Sexton as she experimented with poetry. —AG

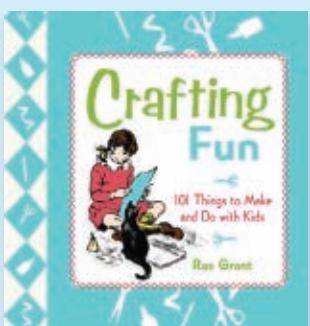


## ◀ Fabric Inspirations

By Kate French and Katherine Sorrell Ryland Peters & Small \$30

I'm a bit of a fabric addict, but I'm not quite a good enough seamstress to take the plunge with my favorites. *Fabric Inspiration* really is full of inspiration — now I have a whole list of things to do with the scraps and yards I'm afraid to touch. It's definitely an aspirational book, full of drool-inducing antiques and lush fabrics, but most of the ideas are straightforward and they're tucked into every gorgeous photo. The best part is that some of the ideas don't even involve sewing: you can cover matchbooks with leftover pieces, re-cover an office filing tray, or use a quilt as a bench cushion cover.

—AG



## ◀ Crafting Fun: 101 Things to Make and Do with Kids

By Rae Grant St. Martin's Griffin \$20

I wish I'd had this book when I was a kid: illustrated with beautiful vintage art, it's full of slightly old-fashioned things for kids (or nostalgists) to play with. Organized by season, how-to projects like a pumpkin seed necklace or a coffee can lantern are mixed in with fun tidbits like the names of all the children present at the first Thanksgiving. The book has a quaint sensibility, but it's a nice change from some of the more science-heavy kids' project books. For the aspiring chefs in the house, Grant has a companion book called *Cooking Fun*.

—AG



K.B. VanHorn  
**Recycle It**

K.B. VanHorn ([kokoleo.com](http://kokoleo.com)) lives in North Hollywood, Calif., with her husband, Erik, son, Sage, and baby girl, McKenna. An avid thrift-store junkie and flea marketeer, she's constantly looking for ways to give new life to old things. Many of these things are chronicled on her blog, A Patchwork World.

# Art for All to See

Give new life to old eyeglass lenses with this crafty, wearable art.



I discovered this craft one day when I found a cute little pin at a thrift store. On closer inspection, I realized it was handmade, and using an eyeglass lens! Genius!

As soon as I got home I started working on one of my own, and ever since then I've been making them out the wazoo.

Before starting this project, consider sending your eyeglasses to the Lions Club or another charity to distribute to people in developing countries. However, the Lions Club website says it does not want "loose and broken lenses or damaged lenses and frames," so don't send them your crappy broken ones. Instead, make art!

You can also use cheap reading glasses or non-prescription, sample glasses from optometrist shops. Sometimes you can find a stray lens at the bottom of the bin at the thrift store. It's funny to watch the cashier's face when you ask how much it is.

Be aware that this project can get messy. If you're like me, you'll muck up your ironing board, spill Mod Podge down your skirt, and glue your fingers together. Learn from my mistakes.

## MATERIALS

- » **OLD AND WORN EYEGLASS LENSES** TRY EBAY OR YOUR LOCAL OPTOMETRIST FOR UNWANTED SAMPLE GLASSES.
- » **WELDBOND UNIVERSAL SPACE AGE ADHESIVE**
- » **X-ACTO KNIFE OR SCISSORS** USE A CHEAP, UTILITARIAN PAIR, NOT YOUR GOOD SEWING SCISSORS.
- » **MOD PODGE**
- » **GLASS PAINT OR OLD NAIL POLISH**
- » **NOTIONS** SUCH AS RICKRACK, BUTTONS, FELT, RIBBONS, AND LACE
- » **BAIL** FOR MAKING A PENDANT
- » **PIN** USE A FLAT-BACKED CRAFT PIN.
- » **MAGNET** SMALL ENOUGH TO FIT ON THE BACK OF AN EYEGLASS LENS
- » **BARRETTE**



## LENS CRAFTING

### 1. Pop out and clean the lens.

To get started, pop the lenses out of their frames. Sometimes a little twist will do it; other times you'll need to break out the mini screwdriver and the pliers. Be careful. If you try to force it, you might end up scratching the lens, or yourself!

Once out, get the gunk off the edges and wipe off any fingerprints on the inside.

### 2. Find and cut out an image.

Now you're ready to find an image to immortalize. You can create your own, or use a cutout from a magazine or a piece of printed fabric. Look for an image that fits nicely inside the frame. Cut it 1"-2" larger than your glass. You can trim it later.

### 3. Use your Mod Podge.

Next, coat the back of the lens in Mod Podge and lay the image on top of it, face down. Look through the front of the glass and press out any air bubbles, then coat the back to saturate it.

### 4. Let it dry.

*Resist the urge to mess with it.* Allow each piece to dry completely before beginning the next step. Also, make sure to keep them away from children and pets while they're drying.

### 5. Trim and seal.

When it's completely dry, trim the fabric around the edge. *Do not* use your good fabric scissors — you will ruin them.

Next, coat the back and sides with a water-resistant sealant, like nail polish, to protect the image from wear and tear.

Now, what do you want it to be? Here are some fun ideas.

## PINS

To make a pin, glue a flat-backed craft pin to the back of the lens. To cover it, glue felt to the back. Simply cut holes in the felt for the prongs to fit through, glue it down, let dry, and trim the edge again. To hide the edge, glue a cord around it.

You could also paint the outside edge (I used nail polish), or wrap it with skinny rickrack, ribbon, lace, beaded wire, or other notions. If you have a nice clean edge, you could just leave it the way it is.

I'm still searching for the perfect glue, but so far I like Weldbond Universal Space Age Adhesive. It takes a day to dry, but when it does it's strong and clear. I also tried hot glue (too plasticky) and super glue (too sticky).

## PENDANTS

I had to Google "jewelry component that makes something into pendant" to find out that this is called a "bail." I like the look of the bails from Blue Moon Beads and Elite Better Beads.

Simply glue them on the back and let dry. To turn pendants into necklaces, you can hang them from a cord, chain, beaded string, ribbon, wire, etc.

## BARRETTE

Glue the barrette to the back of the lens art you've created. Let dry. That's it!

## MAGNETS

Glue a magnet to the back of your piece. Make sure the magnet is facing the right way! Let dry.

I'm sure there are other ways of doing this and other things you can make with eyeglasses. Show us! Share your work and tips with others in the "Crafting with Glasses" group on Flickr, as well as the CRAFT Flickr pool. I can't wait to see what you create. ☺



Grace Bonney  
**DIY Design**

» Grace Bonney is a Brooklyn-based freelance writer and the founder/editor of Design\*Sponge ([designspongeonline.com](http://designspongeonline.com)). She also runs a national series of Biz Lady Meetups, designed to connect women who run design-based businesses.

# Functional Frames

Use chalkboard paint to create a utilitarian piece.

**I**t's amazing what just one coat of paint can do. Whether you're refinishing a yard-sale chair or just brightening up the back of your bookshelf, a coat of paint is one of the easiest and most affordable ways to brighten up your home.

Though we're all familiar with what a coat of white paint can do for a piece of furniture, think of the added benefits of magnetic or chalkboard paint. For the last few months, I've noticed DIYers applying these nontraditional types of paints to found objects in order to create functional, one-of-a-kind designs.

*DIYers are applying these nontraditional paints to create functional, one-of-a-kind designs.*

Magnetized paint contains microscopic particles with metallic properties that make the painted surface attractive to magnets. Chalkboard paint dries with a finish that's comparable to a chalkboard for easy chalk writing.

Both may require touch-ups every now and then, but they'll turn practically anything into a functional surface onto which you can write notes or attach pieces of paper. Rather than just making an aesthetic change, these paints bring a new level of functionality — great for those in small apartments where space is limited.

I've seen chalkboard and magnetized paint on doors, refrigerators, office walls, kitchen cabinets (great for describing their contents or for grocery lists), and even on the tops of tables, where chalk

drawings can serve as place cards and placemats.

But my favorite application of these functional paints is creating chalk or magnet boards with vintage frames. I first saw one at Blue Bell Bazaar's shop on Etsy ([bluebellbazaar.etsy.com](http://bluebellbazaar.etsy.com)). Gosia Korsakowski had fitted a chalkboard-painted board inside a beautiful vintage frame, and when I saw it, I instantly fell in love.

I shared the link with friends and readers, and was thrilled to hear back from people who had made something similar using chalkboard or magnetized paint. We agreed that using a lovely frame as a place to jot down notes gave the piece an added sense of importance, as if each note you leave is a piece of art worthy of being studied and admired.

Instead of having to settle for poorly made, mass-marketed objects, we can now use our own two hands and a bucket of paint to create something that serves our needs and fits our unique style.

## MATERIALS

- » **VINTAGE OR NEW PICTURE FRAME** I SUGGEST FLEA MARKETS AND YARD SALES FOR THE BEST DEALS.
- » **MAGNETIC PAINT OR CHALKBOARD PAINT**
- » **PAINTBRUSHES**
- » **SANDPAPER**
- » **SMALL FINISHING NAILS OR BRADS**
- » **1/8" PLYWOOD OR MEDIUM-DENSITY FIBERBOARD (MDF)** CUT TO SIZE
- » **PRIMER**
- » **PAINT FOR FRAME (OPTIONAL)**
- » **PICTURE HOOK (OPTIONAL)**

## VINTAGE FRAME CHALKBOARD

*Inspired by Gosia Korsakowski*

**1.** Once you've found a frame you like, you can either leave it in its original condition (Figure C) or repaint it. Remove any glass or cardboard that's still attached to the frame.

If you decide to repaint, you should lightly sand your frame to remove any chipped paint, and follow with a coat of primer, then a coat of paint.

**2.** Cut your thin piece of plywood or MDF to fit the frame, where the backing goes. Sand it well and prime it with a thin, even coat of primer.

**3.** Once the primer is dry, apply 2–3 thin, even coats of chalkboard (or magnetic) paint. The fewer the coats, the rougher the surface will be to write on. With both of these paints, follow the instructions on the can for drying time. Some brands require 2–3 days.

**4.** Once the paint has dried, put your board into the frame and use finishing nails to hold the board in place (Figure A). Tap the nails sideways into the frame, bending them to secure the board (just like the metal tabs you normally bend on a store-bought frame).

**5.** If you want to hang your board, attach picture hangers, as in Figure B (be sure they can hold the weight of your board and frame), and hang in your desired location.

This project can easily be changed to create a framed corkboard instead. When you cut your plywood or MDF to fit the frame, simply cut a sheet of cork (available in thin rolls at most hardware stores) to fit the board and secure it with nails or super glue. Once dry, attach as described above. Then use shallow thumbtacks to keep things in place. ☀



**CHALKED UP:** An old picture frame is reincarnated as a lovely and functional chalkboard.



Wendy Tremayne  
Re: Fitted

» Wendy Tremayne ([gaiatreehouse.com](http://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](http://swaporamarama.org)), is a clothing swap and DIY workshop designed to offer people an alternative to consumerism.

# A Party Clean Enough for Gaia

The Purple Fig makes green cleaning accessible for all.

**P**arties begin and end with cleaning. Many event producers agree that guests keep a clean space clean and make a messy space dirty because they follow the intention they feel in the room when they arrive.

But I recently learned from Amanda May, owner of The Purple Fig Cleaning Company, that some parties begin, end, and are entirely about cleaning. The Purple Fig, located in Austin, Texas, offers chemical-free cleaning services, a line of natural cleaning products, and DIY parties that educate, empower, and inspire.

May is anxious to point out that simple ingredients such as vinegar and baking soda will solve most household cleaning needs. With the addition of essential oils such as tea tree oil, anyone can make a plethora of products that are safe for people and the planet.

The Purple Fig offers more than products and services — they offer education about plants that clean the air, information about the off-gassing of common products, and natural suggestions for scouring, polishing, and sparkling.

A recent DIY party May hosted opened with biology student Corrina Kalish talking about the harmful effects of chemical cleaners.

After Kalish's presentation, guests engaged in the making of a peppermint glass cleaner and an oregano-mint countertop spray, ate and drank, and had fun together. Host and guests alike received gifts such as cleaning products and air-cleansing plants.

Missy LaMunyon, a Purple Fig employee and event organizer, says, "I like knowing that if a toddler licks an oregano-mint countertop spray it won't hurt them like bleach would."

She adds that she enjoys the parties because she has friends who are working on environmental issues and she wants them to be healthy so they can do their work in the world.

May's commitment to educating the public through seminars and DIY parties is in line with the ethic of a growing community of small business owners who opt to share knowledge rather than hoard it. Her perspective is that quality of life includes life itself, and not just her own life.

When I ask May if she is concerned that giving away information might turn would-be customers into makers of their own products, she says, "I count karmic points."

Speaking about the challenges inherent in her work, May notes, "Most people know that they should use natural products to clean, but they are not sure how to use them. They're also not entirely convinced that the products will work."

She knows that she's also helping people get off big brands: "I am teaching people to outsource one less aspect of their life to multinational corporations."

Her ethic includes a return to "power to the people." May believes that small companies like The Purple Fig can outshine the multinationals because people have a renewed interest in craftsmen and seek trust in the relationship between consumer and producer.

May's future plans include serious testing of her products. She's getting out the microscope so she can provide scientific data to support the effectiveness of natural cleansers.

She's also preparing a class for fourth-graders. Do you ever wonder what happened to home economics? May knows that change often comes from the kids.

"Imagine if kids brought home an all-purpose cleaner that they made in class," she says, "and then started looking on the back of the cleaning products at their house and asking their parents why they have these things." ✎



## DIY CLEANING PRODUCTS Recipes from Amanda May

For CRAFT readers, May offers three simple how-tos: an all-purpose cleaner, a glass cleaner, and a counter spray for your home.

### ALL-PURPOSE CLEANER

1. Mix 1Tbsp borax and 1tsp baking soda in 2c warm water (Figure A).
2. Add  $\frac{1}{2}$ – $\frac{3}{4}$ tsp (3ml) tea tree oil (Figure B).
3. Add  $\frac{1}{2}$ – $\frac{3}{4}$ tsp (3ml) liquid Castile soap.
4. Pour this mixture into a spray bottle, label your product, and enjoy (Figure C).



### GLASS CLEANER

1. Mix  $\frac{1}{2}$ c vinegar with 3 drops of peppermint essential oil.
2. Add to a spray bottle and fill with purified water.
3. Label and enjoy.



### OREGANO-LAVENDER COUNTER SPRAY

1. Mix 1Tbsp borax and 2c warm water.
2. Add  $\frac{1}{2}$ – $\frac{3}{4}$ tsp (3ml) lavender essential oil.
3. Add  $\frac{1}{2}$ – $\frac{3}{4}$ tsp (3ml) liquid Castile soap.
4. Add  $\frac{1}{4}$ tsp (1ml) oil of oregano.
5. Pour this mixture into a spray bottle, label your product, and enjoy!

» The Purple Fig: [cleanfig.com](http://cleanfig.com)



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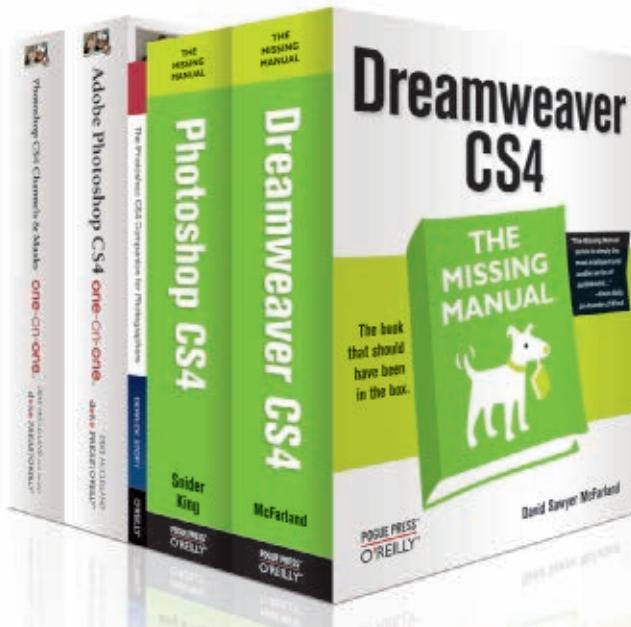
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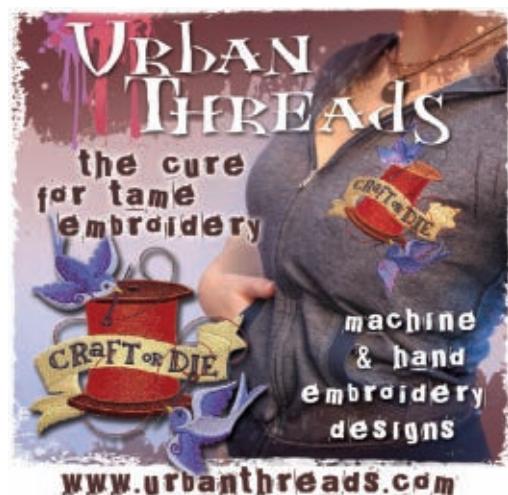
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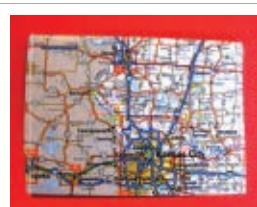
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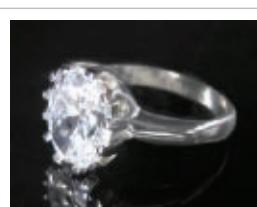
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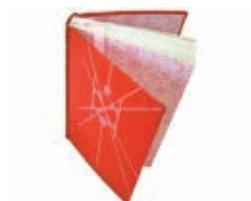
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# Button Up Your Table

At first glance, this grass-hued tabletop may look like a mosaic of delicate sea glass, but on closer inspection it becomes clear that these shimmery round tiles are actually plastic buttons. The table owes its whimsical beauty to **Marianne Kirby**, 31, who found the nightstand — pre-paint, pre-buttons — at a yard sale for 5 bucks. Her first thought: "It was dingy and plain and boring, when it really wanted to be something fabulous."

Although Kirby, who's lived in Orlando, Fla., for the last ten years, had never tiled with buttons before, she's familiar with round plastic pieces. "I've made several cigar box purses that have been totally covered in googly eyes, and I love the way tons of little round things look in quantity," she says.

A professional writer and editor, Kirby spends her free time making jewelry, building baroque miniature shrines, dabbling in bookmaking projects, sewing and altering clothes, and cruising around on trash night to look for "stellar curb finds" that she can paint, tile,

upholster, or in some other way repurpose.

Her button table project took only one week from start to finish. The process included sanding, painting with semi-gloss spray paint, gluing on the buttons, and then applying a few coats of resin. The most amazing part of this project was how accurately Kirby estimated the amount of buttons she would need. For the tabletop's surface of two square feet, she bought a total of 1,600 buttons, which she found on eBay.

"It got kind of scary as I neared the end of gluing the buttons on, because I was afraid I was going to run out with just a little bit of space left," she says. But as it turned out, she ended up with about 150 leftover buttons.

Her button table now sits in the living room with all of her other recycled pieces. When people see the table, they immediately touch the top, she says. "People really seem to love it! It's really gratifying."

—Carla Sinclair



Photograph by Marianne Kirby

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