

craftposium

magazine

PREMIER EDITION

travel

verb \ˈtra-vel\

to go on a trip or journey :
to a place and especially one
that is far away



The world is a book, and those
who do not travel read only
- Saint Augustine



LETTER FROM THE EDITOR



Dear Crafters!

What an exciting time to be in an industry that offers so many unique and different opportunities for us to be creative! The freedom to express ourselves by painting a picture, decorating a cake, knitting a sweater, turning fabric into a quilt, or any one of a dozen other crafts, allows our spirits to soar and our souls to dance. I love it!

At **Crafttours**, we recognize that combining these crafts with a holiday vacation makes the experience even greater. As you "**Travel Your Passion™**" on any one of our specially designed cruises or tours, you will find a great combination of education, fun, culture and relaxation in an environment that lends itself to your particular craft.

We travel to Bali for Batik workshops, Tuscany for cooking lessons, Ireland for knitting in the Aran Islands, Kenya for beading, England for cake decorating, and introduce you to crafts you may have never dabbled in with our "*first time crafters*" cruise in the Caribbean and Norway. Photographers will be on photo-overload with the many destinations we will take them, and quilters, painters and other crafters will find some very special and unique travel opportunities in their specialized niche markets. All of this, plus having the expertise of knowledgeable instructors as your tour escorts!

With this first edition of **Craftposium**, you will find information about some of our travel destinations, links to all our cruises and tours, highlights about some of our instructors and tour escorts and much more.

Our motto "**Travel Your Passion™**" really does give you the opportunity to do just that. We have taken tens of thousands of crafters around the world in the past 20 years, and we continue to fine tune our product and services. With the launch of **Crafttours** last month, we find ourselves as the largest travel company worldwide in the craft industry. The experiences we provide for our participants are truly once in a lifetime, and we appreciate all of you who have and continue to join us on our trips. I am proud of what we have accomplished so far, and I am happy about the new opportunities that continue to make your experience even better.

I encourage all of you to visit our **Crafttours** website at www.Crafttours.com and click all the buttons and links. We have a special program to help you find a travel companion if you are a single person, a chance to join our new frequent traveler program called **Directions**, and soon we will be announcing our new hobby companies that will offer trips for bird watching, antiquing, literature & poetry, geocaching, gardening and many others. Our *Sea Broadway* and *Autograph Tours* will include television, Broadway and movie stars who will join us as our special guests on cruises and tours around the world. In our fall issue, we will highlight these hobby tours in full detail.

Thank you for reading our premier issue of **Craftposium**, and be sure to tell your friends about us and how they too can read it for free. It makes a nice surprise gift to send onto your craft friends. Enjoy the rest of your summer it is going by quickly!

Jim West

Craftposium Editor
Jim@Craftposium.com

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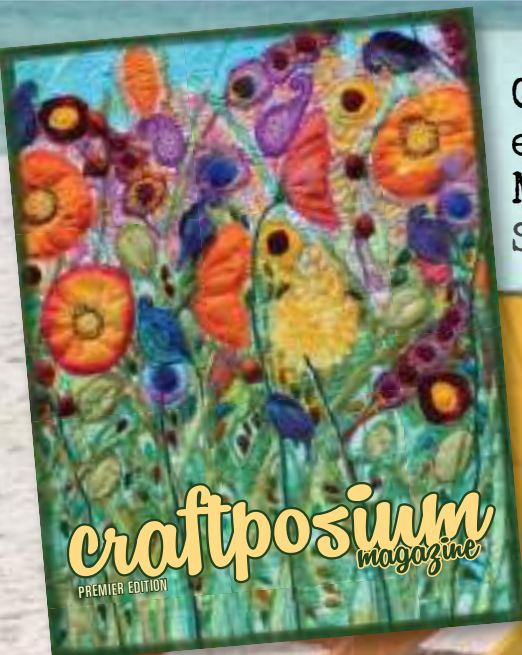
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ive Soul Dances

The ocean stirs the heart,
inspires the imagination and
brings eternal joy to the soul
- wyland





When you photograph people in colour
you photograph their clothes. But when
you photograph people in B&W, you
photograph their souls!

~Ted Grant

Crafter's Jukebox

Crafting is always a lot more fun when you can sing along to your favorite tunes. You don't need a nickel to throw in the nickelodeon, just click the PLAY button on our Crafter's Jukebox and enjoy!



MENU

*Songs of the
1970's*

play

Cake Decorating



Cake
&



Icing on the
Cake Cruise
May 26 - June 3, 2015



International
England Tour
March 2015



Decorating for
Beginners Cruise
October 25 - November 1, 2015



Exploring French
Cakes & Desserts
May 2015





*No matter what the recipe,
any baker can do wonders in the kitchen
with some good ingredients
and an upbeat attitude!*

-Buddy Valastro



In speaking to a friend of mine who is very much involved in the craft industry in the U.K., I discovered cake decorating is the number one craft in the country. Who knew? From a country with millions of sheep roaming in all directions, one would think knitting might have the upper hand, but not the case.

Every year, there are no less than four major cake shows that provide some of the most extraordinary opportunities for cake lovers to dive into their craft. Whether your focus is decorating or simply making cakes, there is something for everyone at these shows.

The largest of them is in London, **Cake International**, where visitors will find over 100 vendors offering everything from latest cake pans and piping bags to cupcake recipes and decorating techniques. Classes and workshops are also available during the show, from beginners to the more advanced, all taught by master cake experts.

Of all the shows and conventions I have ever attended, there is no question, this is the sweetest one of all. Be sure to check out our England tour next year and travel with us as we visit not only visit the largest cake show in England, but also take cake decorating workshops from the U.K.'s top chefs.

For those of you who have never decorated cakes at all, maybe you will consider our "beginners" craft cruise to Norway or the Caribbean, where cake decorating is one of the workshops we will offer!



Cake Decorating Tips

Piping Tips

- Make sure your icing is stiff enough for piping otherwise your leaves, rosettes or basketweave design will collapse. Try a practice rosette and watch if the detail disappears and becomes smooth.
- When piping ruffles as a border at the bottom of a cake you should ensure the heavy part of the design is against the cake to hide it. The “ruffle” will be on the outside.
- When piping swags on an iced cake always take the time to measure around the cake with a flexible tape measure and mark exactly where each swag should begin and end to ensure even spacing.

Fondant and Marzipan Tips

- When rolling out marzipan do not sprinkle your work surface with cornstarch because it dries out the marzipan and your work can crack.
- Coloring white fondant to black using black paste is impossible because the fondant will end up gray. Try creating dark green first, then add brown color and finally the black in stages. This will create a true black.
- Commercial fondant can be less elastic than homemade. Try adding tylose or gum tragacanth to the fondant to make it more elastic and less likely to tear when rolling or shaping designs.
- Store fondant cutouts in a sealed container or wrapped in plastic until you need them or they might dry out and look less attractive.
- Knead a little vegetable shortening into fondant before covering a cake with the fondant to make sure that cracking at the shoulder or seams will be at a minimum.
- To remove air pockets from a fondant covered cake use a pin to prick the pocket and then gently smooth the air out using a fondant smoother. This is similar to removing air bubbles from wallpaper!





Gum Paste Tips

- If your gum paste is too dry knead a little white vegetable shortening into it before using to soften the gum paste and make it easier to use.
- Use luster dust to make the pollen on the flower centers of lilies. Load a paint brush heavily with yellow lustre dust and apply liberally to the flower.
- Always make extra wired petals or leaves when creating gum paste flowers in case of breakage or color mishaps.

Buttercream and Royal Icing Tips

- Buttercream covered cakes that have been refrigerated will on occasion sweat when removed from the fridge. Do not try to blot or otherwise fix this unfortunate circumstance. Simply leave the cake sitting at room temperature until the moisture is reabsorbed.
- Most of the decorations you usually pipe in buttercream can also be piped using royal icing.
- Royal icing will break down when exposed to any type of fat or grease so it is important to not use any utensils or piping bags that have been used for buttercream. Plastic piping bags in particular cannot be cleaned thoroughly enough to remove residual grease even in very hot water.
- Never pipe royal icing on a buttercream iced cake.

Misc. Tips

- Cakes decorating entirely in vivid bright colors can sometimes be less successful than a pastel hued cake with bright accents. Obviously some designs, especially topsy turvy cakes, are gorgeous in bold colors so use your best judgement.
- If you are using paper cones to decorate try securing the edge of the cone with masking tape or scotch tape to lessen the chances of it falling apart mid squeeze.
- When creating icing colors add the paste or gel color in small amounts using a clean tooth pick. Stir to incorporate the color completely and then continue adding color until the icing is exactly the right shade. It is much easier to add color than remove it.
- Always practice your design element before trying it on the cake to ensure the flow and texture of the icing is perfect.
- When a top tier is placed on the bottom tiers it is important to cut the dowels so the cake will sink slightly into the top. This will eliminate the need to pipe a wide border to hide the cake board and gap.



OUR CRAFTING

BY LEE BREHON *Self-Worth!*

On any given day as we create our ideas, jot down our notes, save pictures, read magazines and see all the beautiful creations others create, have you ever asked yourself, *“Why isn’t that me in those articles, selling at the shows, being asked to teach my skill?”*

Have you worked at your craft for a long time, only to see less experienced artists pass you by with their seemingly effortless ability to get noticed? It’s all too common that we will all feel these emotions at some point in our creative endeavors. We may feel angry, frustrated, depressed or even want to give up our desired skill. For many of us faced with these emotions, it’s not easy to just brush them aside. Even after years of dealing with this rejection, a part of us feels resentment in some small way, and this is normal.

But how do we rise above these events in our crafting pursuit? How do we finally, once and for all come to complete and total acceptance of our own abilities and really be happy for our fellow artists, happy with our own results and have the willingness to find the next awesome idea?

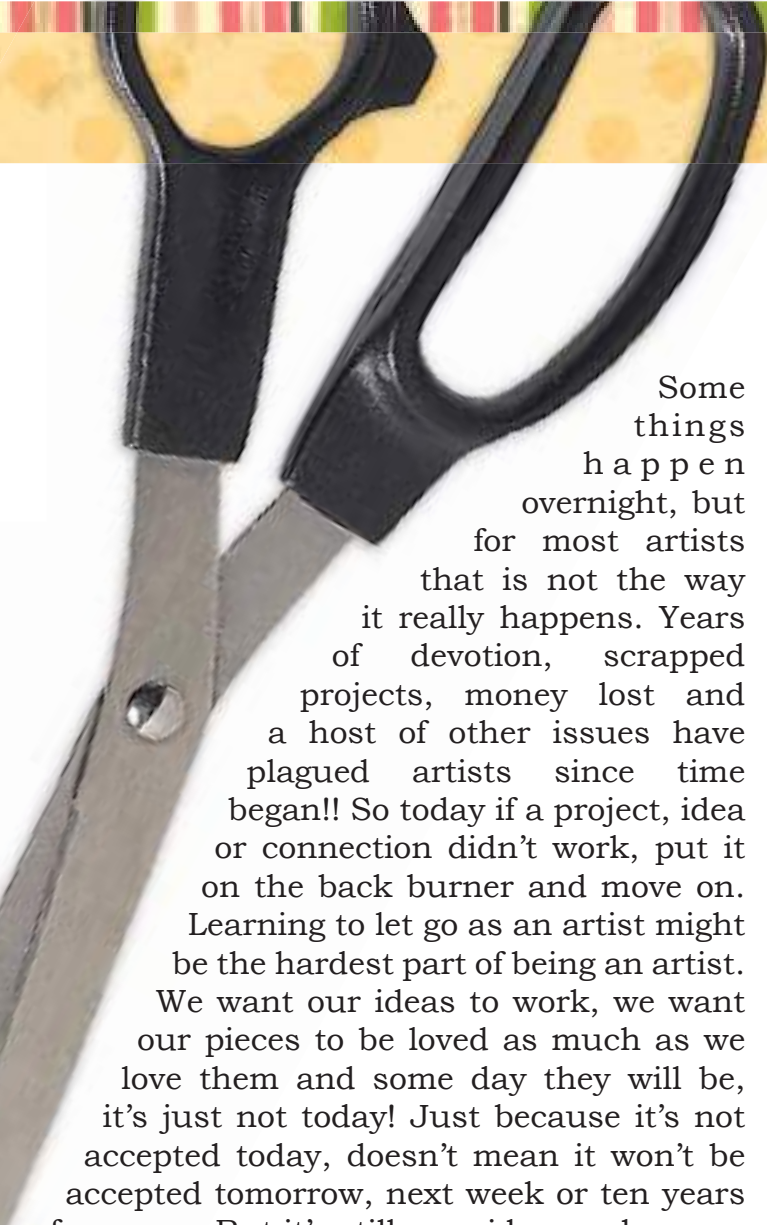
When in the moment of such self doubt, one should always remember a few things. The first and most important thing to remember is your skill as an artist is not dependent on what others think of your work!!! You create because it is your muse, your energy, and your passion. If you do get noticed it’s because someone can see that passion loud and clear and has taken notice!!! Which leads to the second most important point to remember as an artist:

- BE YOU -

Create for your enjoyment and no one else’s. Let those colors of your imagination shine in all you do! We all don’t see color, texture or pattern the same way, thank goodness for that!! When you allow yourself the freedom to create with no rules, uncertainty or whimsy if you will, what wonderful creations can you come up with?

Pat yourself on the back for achieving what many can’t! All hobbies take endurance, time, patience and passion. Rare is the person that can bring all those skills together into one package right away!! Don’t be too hard on yourself. **Michelangelo painted The Sistine Chapel over a period of four years,** and it’s said that he did it on just bread and wine. But imagine what he could have done on just bread alone! The point is if you are expecting to see immediate results, be realistic.





Some things happen overnight, but for most artists that is not the way it really happens. Years of devotion, scrapped projects, money lost and a host of other issues have plagued artists since time began!! So today if a project, idea or connection didn't work, put it on the back burner and move on. Learning to let go as an artist might be the hardest part of being an artist. We want our ideas to work, we want our pieces to be loved as much as we love them and some day they will be, it's just not today! Just because it's not accepted today, doesn't mean it won't be accepted tomorrow, next week or ten years from now. But it's still your idea, and no one can take that away from you!

We're not all gifted with knowing the right people at the right time. It is important to network and commit to understanding your craft better. It may take years to really progress in this area. A person can let their work speak for itself, if you're really talented. But for most of us, we need to take a few extra steps to win that approval. The first step is overcoming the fear of rejection! As artists one would hope that we have the sensibility to appreciate the time and effort that goes into such creations, but the larger community of potential purchasers may not always feel that way about our work. The only way to know for sure is to put it out there for all to see! We will only be holding ourselves back, if we can't accept some criticism along the way! Send photos of your work to the magazines, buy some booth space at the local markets, tell your friends and family about your hobby, and live your crafting life as if you've already made it! What have you got to lose, every attempt to make your craft more visible has the potential for more opportunity.

Many of you have seen this same scenario, you go to a market or show and see 5 vendors with similar items for sale, you look at each booth, you don't see much different from the next, but one table across the room has the same items, but has a lot of business that day! WHY? Because of the passion that person puts out there, the willingness to put it all on the line! Lights, camera, action! This person came to the show today with the intent on going home with nothing and contracts for more! Use your creative skill to master the art of sales; this is the key to promoting your work! Show people the fine details, include pictures of the process, and give a history of the pattern or design. As a buyer I would love to know those details. Jazz it up by saying this is an award winning design, this pattern won't be repeated, or for a limited time only, etc.



Value your work accordingly - if you don't, nor will your customer. So don't be afraid to get a fair price for your efforts! Mostly, understand your market, if it's a slow economy maybe focus more on your craft during those periods of time. But always use your creative time wisely! When the mojo just isn't happening for you, check out the competitors, make tags for your products, and register for upcoming events, sales or classes. The whole point is that whatever you do for a hobby, only you can decide what its value is to you! Don't take work to a sale that you wouldn't part with at any price; keep that at home, but bring pictures!! Try to avoid this sort of negative energy!

It's been said that the only way to improve one's skill level is to study the masters. Well what are you waiting for? Whether we are a beginner or professional at our craft, we all have to accept that our work is only as good as the next persons! What makes us stand apart, what gives our work its uniqueness, why would someone favor our work over others?

It's simple really:

**PASSION, DEVOTION &
PERSEVERANCE!**

Don't be afraid to take a class by a fellow artist, make new friends, open up your connections and maybe just learn something along the way! Remember that each and every one of us struggles with blocks of all sorts. **A true artist moves on with humbleness and gratitude that he/she will learn by and each piece thereafter will be better and more worthy of the acceptance we all desire.** Don't be afraid to keep sharing your work, inspiring others and working towards the beauty we call our own ART! We never want to call our hobby WORK - if we work our hobby, our hobby will work for us!

PASSION

DEVOTION

PERSEVERANCE



CHECK OUT LEE'S BLOG AT
WWW.CREATEALWAYS.COM



BRAIN Teasers

These puzzles represent expressions that we use. Solve them by carefully noticing the positions of the words, & pictures. Are they under, over, mixed up, inside, or in a certain size.

1 U S T I	2 STROKES! <i>STROKES</i> STROKES	3 SOMETHING	4 KJUSTK
5 S T I N K	6 W A L K G N I	7 you just me	8 M M A P
9 FISHING c	10 GET IT GET IT GET IT GET IT	11 more it it thani	12 VAD ERS
13 i.e. ●	14 GOLDEN GATE H ₂ O	15 WAY <hr/> PASS	16 END N D

CLICK HERE FOR THE ANSWERS.

NEED A HINT... #1 The Word it's leads up to the letter u...
Answer: It's up to you.

Cooking



Caribbean Cuisine Cruise
October 25 - November 1, 2015



Romantic Cooking
in Tuscany
May 2015





Exploring the Palate of France
September 2015



Flavors of Asia: Cuisine Tour
November 2015



The Tuscany tour was amazing! Italy has been on my bucket list for quite some time. I am so happy that Jim West and his team made this trip of a lifetime exceed my wildest dreams! The magnificent itinerary, lodging, food, transportation and tour guides were beyond spectacular! Our group became one big family because we shared such amazing memories that will last a lifetime! Thank you all for such a grand time!

~Paula Morrison



Tuscany

COOKING TOURS

www.TUSCANYCOOKINGTOURS.COM



Summer

RECIPES

Tomato, Zucchini & Olive Bruschetta

serves 8 people for appetizers

- 1 zucchini, diced
- 2 tablespoons of olive oil
- 1 small pinch of red pepper flakes
- 1 clove of garlic, minced
- 1 teaspoon of sea salt
- 1/2 teaspoon of cracked pepper
- 3 cups of diced tomatoes
- 1/2 cup of kalamata olives
- 2 tablespoons of olive oil
- 1 teaspoon of sea salt
- 1/2 teaspoon of cracked pepper
- 1 large baguette, sliced into 24 slices
- 2 tablespoons of olive oil
- 1 clove of garlic

Heat oven to 425 degrees. Place diced zucchini on a baking sheet and toss it in 2 tablespoons of olive oil, 1 small pinch of red pepper flakes, minced garlic clove, 1 teaspoon of sea salt and cracked pepper. Roast it in the oven for 10 minutes until the zucchini begins to brown on the tips. Remove from the oven and let cool.

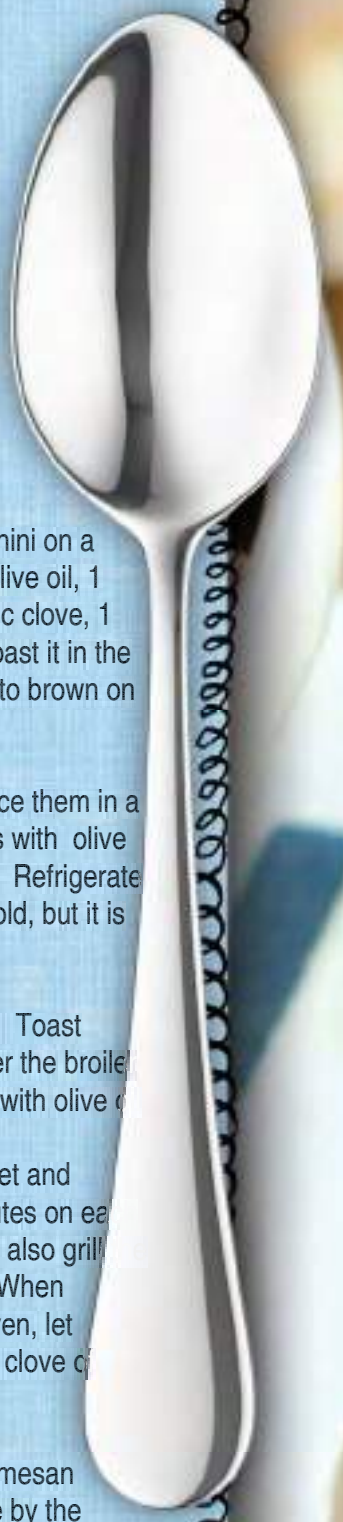
Meanwhile, dice tomatoes and olives and place them in a medium bowl. Dress the tomatoes and olives with olive oil, salt & pepper. Add the zucchini and toss. Refrigerate until you're ready to use- I like to serve this cold, but it is great at room temperature, too.

Prepare the bread by slicing it into thin slices. Toast bread just before serving. You can do it under the broiler in your oven, or on the grill. Brush the bread with olive oil on

both sides. If broiling, place them on a sheet and place them under the broiler for 1-2 minutes on each side. Be careful not to burn! If grilling, also grill bread on each side for 1-2 minutes. When you remove them from the grill or oven, let them cool slightly, then rub the raw clove of garlic on each piece.

Serve with the tomato mix and parmesan cheese on the side to be assemble by the guests, so the bread does not get soggy. If you would like to serve them pre-assembled, I recommend assembling, then serving them immediately from a passed tray.

PRINT A RECIPE CARD



Sangria Shrimp Skewers

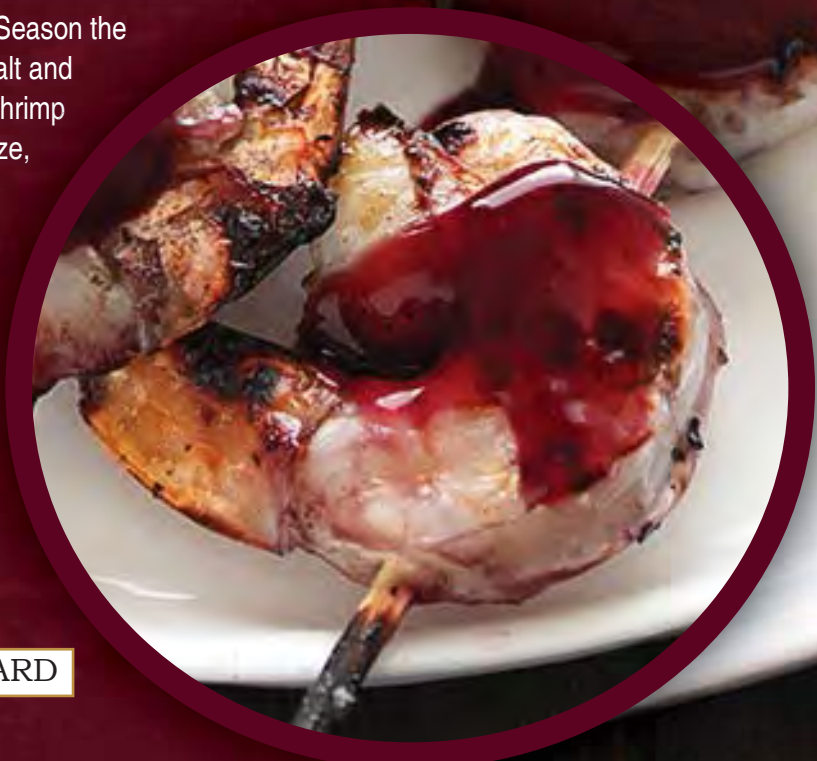
Yield: 4 servings

1 cup red wine
1 orange, zested and juiced
1 lime, zested and juiced
1/4 teaspoon cayenne pepper (optional)
1 tablespoon honey
1 tablespoon cornstarch
Kosher salt and freshly ground black pepper
1 1/2 pounds extra large shrimp, peeled and deveined with tails on

In a small saucepan set over medium-low heat, combine the wine, orange zest and juice, lemon zest and juice, cayenne pepper, and honey. Bring to a simmer and reduce the liquid by half, about 5 minutes. In a small bowl combine the cornstarch with 3 tablespoons cold water until dissolved. Whisk into the wine mixture then reduce the heat to low. Simmer until thickened. Season to taste with salt and pepper. Let cool.

Prepare the grill for direct cooking over medium-high heat.

Thread the shrimp evenly among grilling skewers. If using wooden skewers, be sure to soak in water for at least 1 hour before grilling. Season the shrimp on both sides with salt and pepper to taste. Brush the shrimp all over with the sangria glaze, reserving the remaining glaze. Grill for 2 to 3 minutes per side, or until the shrimp are firm and opaque in the center. Brush with additional glaze before serving.



PRINT A RECIPE CARD

Poached Salmon & Vegetables

with lemon garlic aioli

serves 4

1 pound of salmon (4 filets)
2 pounds of carrots, peeled and large dice
1 pound of baby potatoes, quartered
1 pound of green beans, trimmed and halved
spring greens & spinach mix

....

4 cloves of garlic
1 teaspoon sea salt
1 egg yolk
2 tablespoons of fresh lemon juice
1/4 teaspoon of crushed red pepper flakes
1/4 teaspoon of cracked black pepper
1 cup of olive oil

Season a large pot of simmering water with 2 tablespoons of sea salt. Cook potatoes and carrots in simmering water for 5 minutes.

Add green beans and cook for another 3 minutes.

Remove vegetables from water (keeping the water in the pot) and set aside.

Add salmon and cook for 5-10 minutes (depending on the size of your filets).

Meanwhile, make the aioli in a food processor or with a small bowl and whisk. Begin by chopping (in processor or by hand) garlic and salt together. Add egg yolk to the garlic and whirl. Add lemon juice (after juicing, I added the lemon to the pot of water for extra fresh flavor), red pepper flakes and black pepper. Slowly drizzle in olive oil while whirling (or whisking) until mixture has thickened.

To serve, place a pile of greens on the plate, then add vegetables and top with salmon pieces. Drizzle aioli over the entire plate.

PRINT A RECIPE CARD



Summer Vegetable Sweet Corn Chowder

2 Chicken Breasts (skin-on/bone-in)
olive oil
salt & pepper
2 tablespoons of olive oil
3 carrots, peeled, small dice
2 celery ribs, peeled, small dice
1 small white onion, small dice
1 sm can chopped green onion
1 sm can of diced tomatoes
4 cups of chicken broth
4 cups of water
4 ears of sweet corn
Sea Salt
1 small zucchini
1 small yellow squash
cilantro

On a baking sheet, drizzle the chicken with olive oil, salt and pepper. Bake in the oven for 25-30 minutes at 350 until cooked through. Remove from oven and let cool. When cool, remove meat and shred into bite-size pieces.

In a large stock pot, saute onions, carrots and celery in olive oil until soft. Add green chiles, tomatoes, chicken broth and water. Season with 1 tablespoon of sea salt and 1 teaspoon of pepper. Bring to a simmer.

Cut corn kernels off of cobs and add cobs and half of corn kernels. Reserve the other half of the kernels to add just before serving. Continue simmering the soup uncovered for 30 minutes and up to 2 hours.

Before serving, add shredded chicken, zucchini, squash and reserved corn. Simmer until vegetables are tender.

Taste for seasoning and add salt as needed. Garnish with cilantro for serving.

PRINT A RECIPE CARD

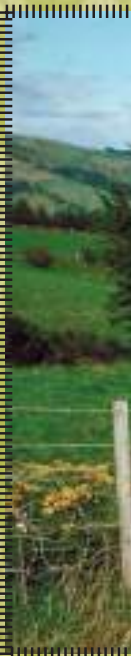




Away to
Scotland
Au

Crocheting

Crochet & Crafts Cruise
September 20 - 27, 2015



Crochet Tour
England & Wales
August 2015



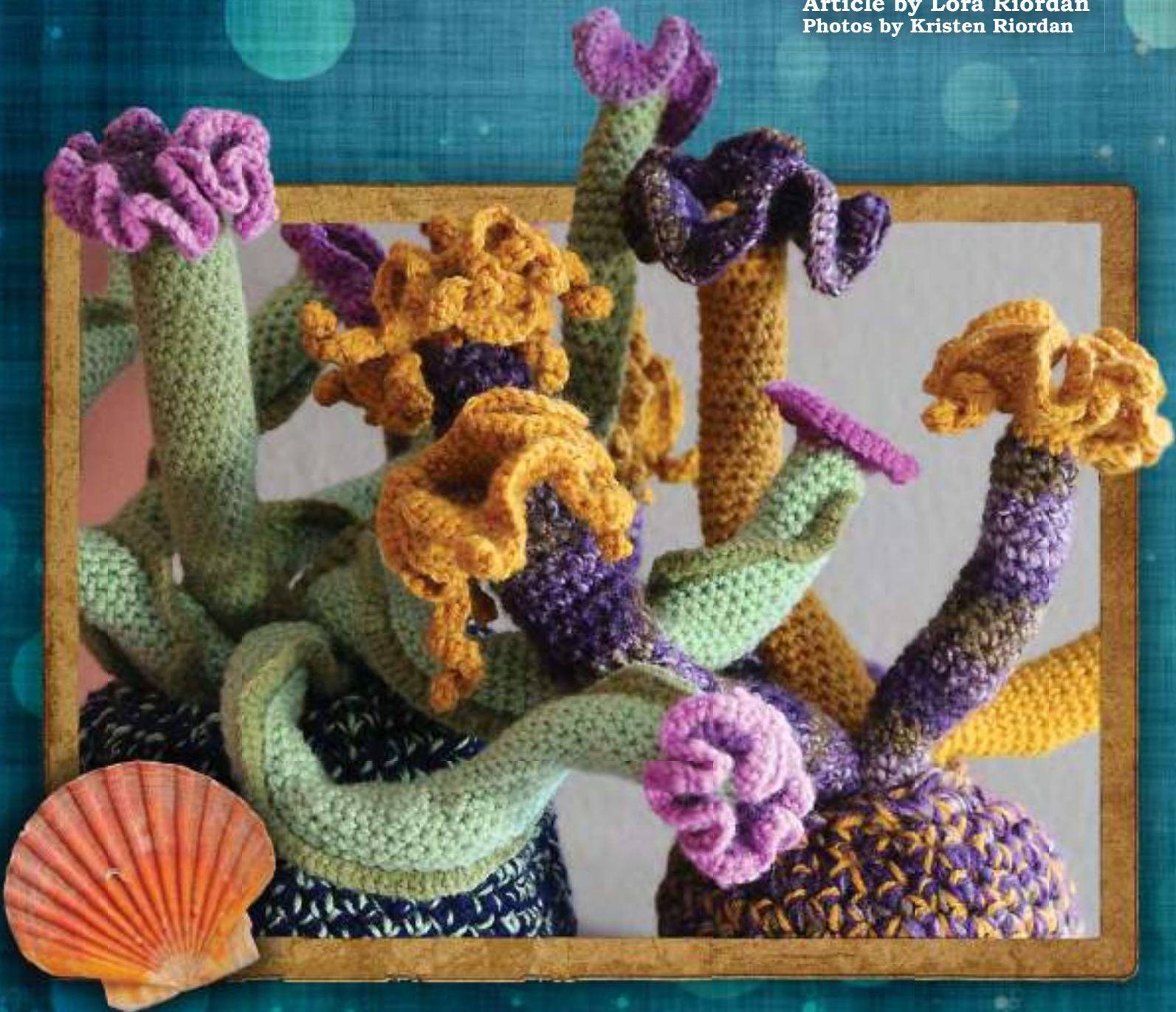
New Zealand
Crocheting
Adventure
September 20 - 27, 2015



Crocheting in the Emerald Isle
September 2015

JOURNEY TO THE CROCHET CORAL REEF

Article by Lora Riordan
Photos by Kristen Riordan



A friend told me that crocheting and knitting were equally easy, but crocheting might be just a little easier than knitting since it only uses one hook! So began my crocheting journey that would lead me to the crochet coral reef.



The ease of learning crocheting was the craft's initial attraction, but its compact size – one hook and a small ball of yarn – made it perfect to occupy my time during my daily bus commute to work.

My first projects were scarves, but living in Phoenix, AZ, it was hard to find people that really needed a scarf. Next was a crochet pattern for a pair of slippers. Even after following the simple pattern so carefully and precisely, the first slipper was for a giant and its mate was never attempted.

Not ready to give up on crocheting, an Internet search led to the Institute for Figuring (IFF) and their book *A Field Guide to Hyperbolic Space; An Exploration of the Intersection of Higher Geometry and Feminine Handicraft* by Margaret Wertheim. (<http://www.theiff.org>) The work of the Institute for Figuring began with



mathematician Daina Taimina who used crocheting to make a three-dimensional model of hyperbolic space. Upon seeing the photos, I was hooked!

The hyperbolic curve is easy to make. Starting with a circle or straight line of chain stitches (about 8 stitches for a short curve or a long curve with 30 or more stitches), the single crochet stitches are increased (for example one increase in every 3 stitches) to create the undulating curve. The pieces created have an organic appearance. It is the naturalness of the curves that allows the

creation of shapes that mimic those found in the formations of a coral reef. Making a coral reef piece is instant gratification! The type of yarn used and the ratio of increased stitches is what makes each piece unique. The crochet pieces are made of acrylic, wool (felted), mixed fibers, and plarn (plastic bag yarn).

Crocheting is no longer an activity relegated to the bus commute. New coral reef pieces are being created while watching television and even while sitting in restaurants. My family did not understand my love for the coral reef and as more and more crocheted pieces appeared around the house, there was talk of an intervention. Vindication came while visiting the Hyperbolic Crochet Coral Reef exhibit in New York City. To see a huge reef in person with many unusual pieces is beyond words! The Crochet Coral Reef project through the IFF now has satellite reefs worldwide. Soon thereafter, I was invited to participate in the creation of a satellite reef for the City of Scottsdale. When a piece I had contributed to the Scottsdale project was displayed in the Smithsonian Museum of Natural History, my family was in awe and all of the intervention talk ceased!

Many, many crochet coral reef pieces later and two crochet coral reefs are growing in my cube at work. One is a "bleached" reef of white, off-white, light colors, the other a "colorful" reef. The reefs never fail to surprise and delight the visitor who can't believe they are created by crocheting.



For more information on the Institute for Figuring (IFF), the Crochet Coral Reef (CCR) and their soon to be published Crochet Coral Reef: The Book visit <http://www.crochetcoralreef.org>

Lora Riordan is a quilter and crocheter living in sunny Phoenix, AZ. She participated in the Scottsdale, AZ Crochet Coral Reef and her coral reef piece was exhibited with others in the Denver Art Museum and the Smithsonian Museum of Natural History. She continues to create coral reef pieces while riding the bus.



Crocheting Tips

Balls of Yarn Vs. Skeins

- If you're impatient to get your project started, you might be tempted to rip the label off your skein of yarn and get to work. Technically, you can crochet with skeins of yarn, but in many cases you can achieve better results if you take the time to wind the skein into a ball first. This is especially true for beginners.
- Balls of yarn have a couple of advantages over skeins:
 - Avoid Tangles. Center-pull skeins of yarn can tangle easily towards the end. Balls of yarn are less likely to tangle.
 - Improve Tension. If you have a hard time achieving even tension, try working from a ball of yarn rather than a skein.
 - Ball winders are available to help you with this task, but you can also do it by hand.



Yarn Position

- Position the ball of yarn so that it can unwind easily as you crochet.
- If you are crocheting at home in a comfortable chair, you can keep the ball of yarn in your lap or on the floor at your feet, whichever you prefer.
- If you are crocheting on an airplane or in a moving vehicle, tuck the ball of yarn inside a tote bag to keep it from rolling around and unwinding.



Switch Hooks When Necessary

- Novice crocheters tend to work either too tightly or too loosely.
- If your work is too tight, choose a larger crochet hook.
- If your work is too loose, choose a smaller crochet hook.
- Keep in mind that the hook size indicated on your yarn label is no more than a suggested starting point.
- Do your experimenting with hooks prior to starting a project. The ideal time to do this is when you are making your gauge swatches.

Remove Obstacles

- **Long Hair:** If your hair is long enough to get in your way, be sure to comb it and tie it back before you start crocheting. This helps to avoid getting hair tangled in your work.
- **Jewelry:** You may wish to remove your jewelry, especially rings and bracelets, prior to crocheting. Yarn can catch on jewelry and hamper your progress.
- **Cats:** If possible, keep cats out of the room when you are crocheting. A cat can't seem to resist a moving ball of yarn. A cat can also ruin a crochet project without much effort.



Don't Be Afraid to Experiment

- There are no “crochet police,” and nothing tragic will happen to you if an experiment fails. Practice and experimentation are two of the best ways to break out of beginner status. Consider some simple experiments.
- Substitute colors in a pattern.
- Choose different yarns.
- Add or subtract details. If a pattern calls for fringe you don't like, substitute an edging. Add a flower to a plain hat.
- As you learn more, don't be afraid to try more complex experiments.
- Add stripes to a plain pattern.
- Vary the stitches you use.
- Improvise customizations. Make long sleeves instead of short sleeves on a sweater. Modify the neckline.
- Some of these experiments might not work out, but each one will teach you something new.

Don't Be Afraid to Unravel

If you notice that you made a mistake a few rows back, rip out the stitches up to that point and try again.

Take the Time to Make Gauge Swatches


You might be tempted to think that crocheting gauge swatches is a waste of time. It's actually the most critical part of the project, particularly if your project is a garment. If you skip the gauge swatch, your project is likely to end up being the wrong size.



Inspirational STORY

Sarah Jeanette Shanes

written by Dana Lynch



My Mother, Sarah Jeanette Shanes, is 87. She is the shining example of everything good. She married my Father when she was 15, and I am an only child born almost 20 years later. We had very few extra things when I was growing up, but my Mother always made it seem like we had so much. She worked hard, and taught me at a very young age the necessity of giving back. Now that I am older, I realize just how much she always gave of herself to others. And she still does. She makes soup for the sick, and fried pies to donate money to her church. She sews heirloom clothing for a shop in Memphis, TN to compensate her income. I say these things about her because she shows every single day that life is what you make it no matter your age or your circumstances.

During a recent visit with my Mother, she started talking about her life through the years when she worked at the local shoe factory. She went to work in the Genesco shoe factory when she was barely 16 and worked there until she was 67. She worked there for 51 years and missed very few days during that time other than the six months for her chemotherapy in 1982. So many times, I've wished I would have written down things she said and I did not. So this





time, I did. This little story speaks volumes about who she is. This is what she said:

“Well, since I had sewed all my life, sewing shoes was just like sewing clothes except with leather. So I was good at it from the beginning. I never did really love it, but I decided from the start that if that was the best job I could find, then I would do my best at it. And I always did. I would try to do the stitching on each case of shoes better than the one before. I tried to teach you that. Even if it’s not what you love to do the most, you can do your best. I am always


so proud of the way you work to do what you want to

do. As the years went on and on, some of the ladies at the factory were much older than me, but they could not quit because they had to have the money. Bessie Webb and Wonnie Carroll were my best friends there. The three of us had worked together since the beginning. They were about 20 years older than me. When they were in their 70’s they were still working, and they both had arthritis in their hands and had a hard time making their production each day. So I always had enough tickets for my production by about 2:00 in the afternoon, and I would do some extra to save for myself, and then I would do some for them. They both told me later that those tickets I gave them are what helped them be able to keep working for the last few years. Sometimes I think I haven’t had a grand life or made a lot of difference, but when I have some thoughts like this, and then I think about the person you are... well, maybe I just might have done ok.”


I’m so thankful to still have my Mom as a part of my everyday life. We talk on the phone several times each day and she is always busy with something. Her grace, her love, and her kindness will live on for many years in the hearts of those her life has touched. She is something really special without even knowing it!

“Amazing people are often formed through the simple choices of everyday”





Embroidery



Craftours School @ Sea
February 22-28, 2015



Caribbean
September



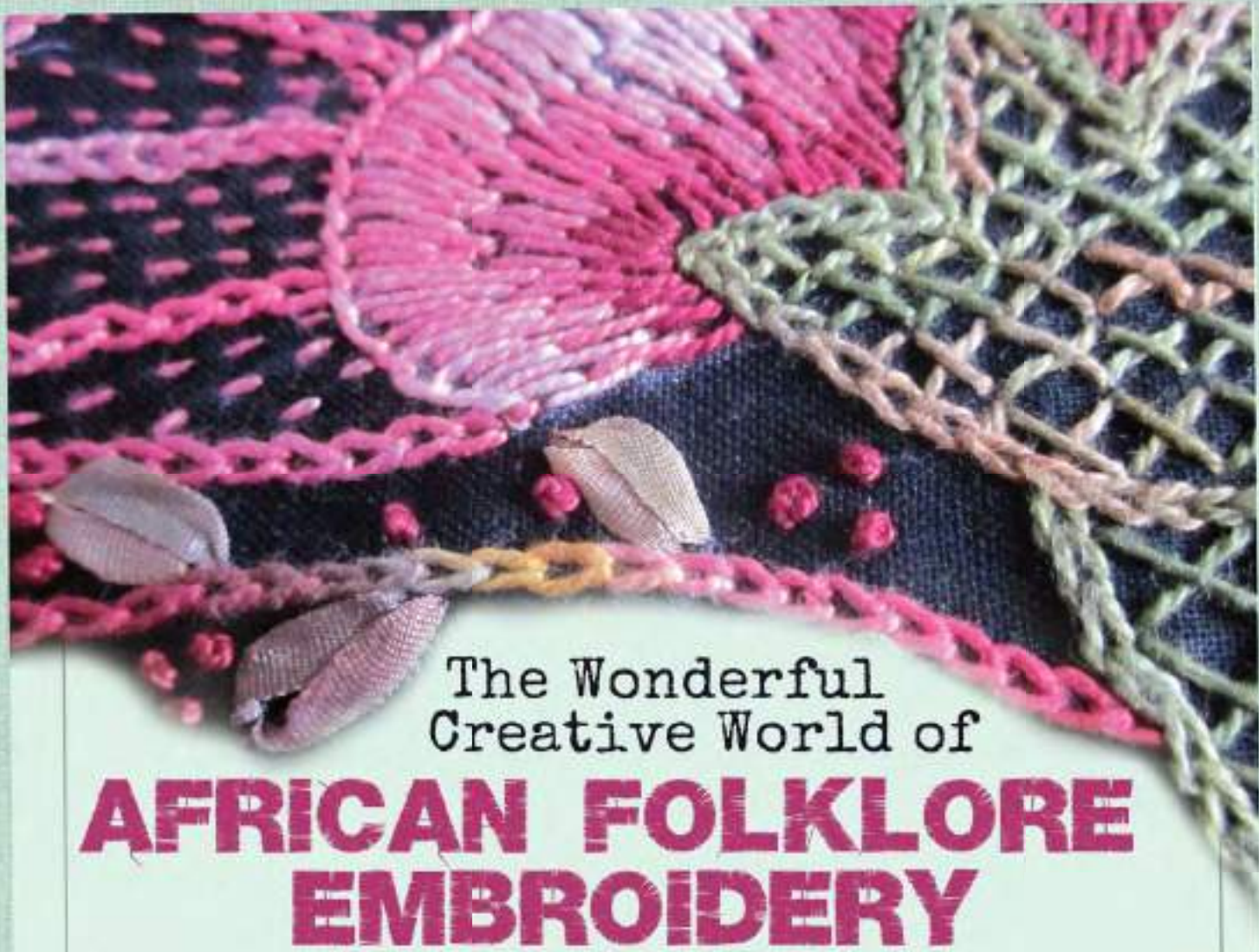


an Cruise
20-27, 2015

Treasures of Tuscany
September 2015



China Embroidery Expedition
November 2015



The Wonderful
Creative World of
**AFRICAN FOLKLORE
EMBROIDERY**

by: Catherine Redford

There's an African proverb that says,
*"The best time to plant a tree is twenty years ago but the
next best time is today!"*

I started stitching on printed tablecloths when I was seven, making a present for my grandma. I have no idea what happened to that gift but I am sure it was loved; no matter the level of expertise I reached. My skills have surely improved now but without starting my first project, and a lot of practice, I can certainly say I would not be where I am today.

I met Leora Raikin six years ago and invited her to speak at my local quilt guild in 2010. Leora, a South African native, living in Los Angeles, is the owner of African Folklore Embroidery™. I was able to host Leora in my home and we enjoyed our time together, so much so that Leora invited me to be an independent educator for her.

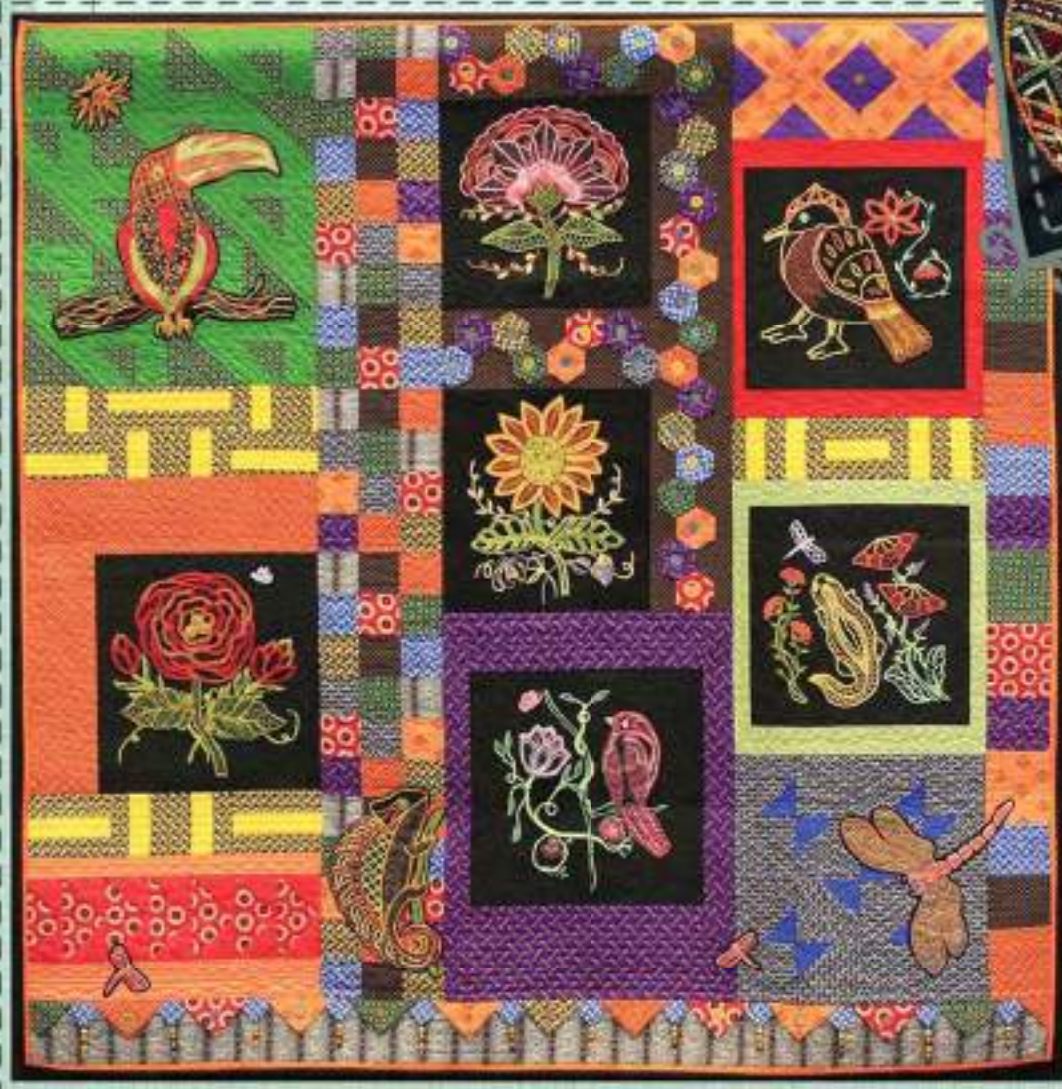




That means that I now travel throughout the United States (I'm open to going further!) to share stories of South Africa and teach embroidery techniques using the hand drawn designs from African Folklore Embroidery.

African Folklore Embroidery needlecraft kits are creative, fun and colorful. They are for the beginner as well as the sophisticated stitcher. The extreme contrasts of brightly colored threads against the black fabric make any completed design both striking and beautiful.

African Folklore Embroidery is for those who love to quilt, embroider, hand appliqué, knit and crochet. The embroidery designs can be used as part of a quilt pattern and are ideal for incorporating into crazy quilting or patchwork. Fabric can be incorporated into the design or around them. They are perfect for including beads. I have also used the designs for pillows. They look stunning on a special jacket or bag.





In the past year I have visited quilt guilds in several states and also embroidery guilds in my local Chicagoland area. It is as much fun to introduce quilters to chain stitch for the first time as to encourage experienced embroiderers to branch out and use their favorite stitches in a new way. I have also appeared on Quilting Arts TV and have classes lined up at the new Quilt! Knit! Stitch! Show in Portland, OR and at AQS Quilt Week in Chattanooga.



African Folklore Embroidery designs are a beautiful form of folk-art. Everyone enjoys the freedom inherent in this art form, which emphasizes individual expression through color and style choice. The threads used for the embroidery projects are hand-dyed by South African women, providing much-needed income for village communities. Leora's business also supports the Kidspositive™ Family Fund whose purpose is to improve the lives of HIV-positive South African children. By participating in African Folklore Embroidery and buying supplies from its online store everyone can enjoy the traditions of another culture while helping South African children and families.



Lectures are humorous, interactive and informative. Check my schedule to find out where you can find me or book me for your group. African Folklore Embroidery is great for a retreat as classes are fun and sociable. No sewing machines are required and I bring all the supplies needed. Students only need to bring scissors and sewing glasses (if necessary). No two completed kit designs ever look the same. They are just waiting for your creative touch!



VISIT MY WEBSITE
www.catherineredford.com/afle/
for more information and
www.aflembroidery.com
to buy kits and threads.

言わざる

HEAR NO EVIL

聞かざる

SPEAK NO EVIL

見ざる

SEE NO EVIL



三猿



Embroidery Tips



Needle Tips

- Swab needles with a bit of silicone to prevent adhesives from sticking to them.
- The size of the needle is dictated by the thread.
- The eye of the needle is dictated by the thread.
- The point of the needle is dictated by the fabric.
- Damaged needles are often the cause of ragged edges and holes in the corners or in tight corners.
- Use small needles when stitching small letters and details.

Bobbin Tips

- Clean the bobbin area with an electric razor brush.
- Test tension with a full bobbin; a half-used bobbin can be flatter which can decrease the tension.
- Clip the bobbin thread's tail to three inches so it doesn't get wrapped around the hook shaft.
- Check for debris on the leaf-adjustment spring on the bobbin if your tension goes out or bobbin threads show on the surface of the embroidery. Debris will open the space which removes tension from the bobbin thread, compromising your stitching. Use a thin piece of plastic to clean between the leaf adjustment spring and the bobbin case.



Backing Tips

- Hide some waxed paper under the hoop when stitching through heavy fabrics or those backed with vinyl or rubber. The wax coating this creates on the needle will keep build-up from fouling the needle and help the needle pass through the fabric more easily.
- Adhere the backing to fleece or knit before hooping. This lessens any movement between the backing and fabric and results in crisper embroidery.

Hooping Tips

- Don't remove a shirt from the packaging to embroider a sleeve.
- Leave a placket shirt buttoned, hoop the target area so that the shirt loads upside-down and then reverse the design on the machine. Trim through the bottom, fold the shirt and be done.
- Hoop a piece of backing on the top of a garment, then cut a window out for the embroidery. This will create a tighter hold without wrapping the hoop.
- Never tighten the thumbscrew on the hoop after hooping. If it's not right, start over. Since the fabric can easily be bruised or cut, leave the hoop a quarter of a turn looser and then tighten it carefully. Before you un-hoop, loosen that turn. (An exception is on T-shirts.)
- Digitize a walking stitch around your design when it first starts. This will baste the garment and backing together. Use long running stitches that can be removed easily.
- Baby or talcum powder applied to the rubbery side of a fabric will allow the goods to slip easily into the hoop and to glide across the throat plate during stitching.

Fixing and Finishing

- A needle-threading tool or thread pusher will slip through the reverse of a shirt, grabbing any unruly threads or loops and pulling them easily to the back. A very thin crochet hook will work as well. Secure them with a small amount of fabric glue or weave them under adjoining threads.
- Use a table with a black light to check incoming goods. Holes and oil spots will be easy to see.
- Fly-tying scissors from the sporting-goods store are great for trimming threads. The fine points and larger finger holes make for comfortable and easy clipping.
- For easy topping removal, steam and then blot with a coffee filter.
- Salt added to water sets dye. Vinegar and water will set color.
- When trimming threads between letters, cut one side and then the other to leave a longer tail to trim.
- Bleach is a color remover, not a stain remover.



Felting



Best of New Zealand Felting
January 2016

Canary
April 2





Islands Cruise
24 - May 4, 2015



Felting in the Emerald Isle
September 2015



Felting for Beginners
Caribbean Cruise
September 27 - October 4, 2015

ARTFELT®



Felting made Easy!
It's **NOT** needle felting.
It's **NOT** wet felting.
It's **NOT** fulling.
It's **Artfelt®!**



In the world of felting, **Artfelt®** is the newest, and possibly the most versatile way to felt. Unlike anything that has come before, it truly is a tactile, colorful art form. The entire process is made possible by a special, patented paper, called **Artfelt®** Paper, and with it you can create light-as-air scarves and wraps, functional accessory items, and even fabric thick enough to cover a chair and ottoman!

Artfelt® is suitable for every skill level, and no prior felting experience is necessary. However, those who have worked in felt making before will find some aspects of the **Artfelt®** method to be similar, but it is faster and easier than all of them.

The patented paper is a non-woven, starch-based paper, first developed by Gerhard Schoppel in Germany. His invention was the direct result of helping his children with a felting project for school. The school project was labor intensive, and he began to wonder if there might not be a better way to create felt...?

Once the paper was perfected, Mr. Schoppel sent some to Karin Skacel, the owner and CEO of Skacel Collection, Inc., and she began to play... She soon found that not only was this an amazing product that has the best aspects of all three previous felting techniques, but it has the potential to be so much more! The paper was patented, the name **Artfelt** was chosen and registered, and we've been playing and creating ever since!

Is your interest piqued? Are you ready to try felting in this newer, faster, easier way? Join us in 2015 for the chance to learn this truly limitless technique from Marcy New, a teacher who learned this art form directly from Karin Skacel. Marcy has been playing and creating with Artfelt® for over six years, and is passionate about sharing it with the world!

In this issue, we are featuring the **Abstract Eyeglass Case** in the color *Groovy*. This kit, as well as many other kits and supplies can be found at www.makersmercantile.com, and all kits are supported with online YouTube videos. Links to these videos and other helpful tricks can be found at www.itsartfelt.com.



Felting Tips

2. Wool:

- When making larger animals, use polyester batting or polydown for the base shape in order to save wool.
- The base shape should not be felted too hard. As you felt the base shape and then add layers of wool, the felted material gets harder and harder with each needle stroke.
- At a certain stage in the felting process you can start shaping with your hands instead of a needle -- in the same way in which you would be working on a clay sculpture. The animal needs to be hard enough to keep the shape that you give it by hand-sculpting.
- A dog brush with metal bristles can be used to make felted animals fluffy. Felt the surface hard enough first to avoid ruining your toy when brushing it.
- Wool can be matted even without a needle, just by rubbing, so to keep its fiber structure intact, it should be handled carefully before being felted.
- Limbs can be created separately and then needle felted to the body at any moment. Just leave (or add) some unfelted wool at the end of the limb to attach it to the body with. It may be recommended to use wire in legs for heavier animals as even hard felted limbs may bend under weight over time.

1. Needles:

- #38 medium star, These are all-purpose needles with extra notches that make them felt faster.
- There are 'needle holders' that combine several needles for faster felting. These can be especially useful at earlier felting stages to create the base shape.
- To avoid breaking your needle while felting, don't jitter it from side to side, but push in a straight line. Needles break when you drive them in and then move sideways, even slightly.



- Use undyed carded wools or batts (sheets of wool) that are available in a wide range of natural colors.
- To mix wools of different types or colors, you can use carding paddles.
- For horse manes and tails, fleece works fine.
- Basically, all sorts of wool can be needle felted, although some are not as easy to use as others. As a general rule, finer wools are felted faster



Base Shape

3. Pictures

- Sketching and making clay sculptures helps figure out particular details in animal anatomy. If you get stuck, it may be a good idea to make a sketch or a clay sculpture/detail sometimes since this works faster than felting.
- Using pictures as a reference is inevitable but not always very helpful, as a 2D picture often tells surprisingly little about a 3D shape. Realistic animal toys, figurines, and sculptures can provide a more useful source of information.



4. Process

- Much of the felting process is tedious; before you even start sculpting, the base shape needs to be completed. This preliminary work, as well as some other stages in the felting process require very little concentration.
- Be careful: it's easy to hurt your hands with needles, especially when felting miniatures or miniature details.



5. Legs, Eyes, etc.

- For thin legs, create limbs from pieces of wire. Apply some glue to a leg 'bone' and then wind a piece of wool around it tightly. If after that if you need to add more wool to the leg, do so using a felting needle to attach new wool to the first wool layer.
- To create bird legs, do the same as above, but use a thread instead: apply some glue to the wire leg, then wind thread around it tightly.
- Try using glass eyes on wire for animals. Cut the wire so that an inch is left, make a hole with a big sewing needle in the shape where the eye needs to be attached, stick the wire in, apply some glue to the wire, then drive it all the way in. If you use clear eyes, try to avoid applying glue to the eye itself.



ALEGRIA

Colour for the Soul

Who can resist the vibrancy of colour which is the hallmark of Michelle Mischkulnig's textile art?

Inspired by the winter sun, darting dragonflies, spring gardens, butterfly kisses, the sound of the ocean and joy of life. Michelle's life is a happy one allowing the viewer the luxury of basking in the glow through her work.



Michelle, describes herself as a textile artist who uses the sewing machine to tell a story using freehand embroidery techniques. She grew up in a making family, both her mother and grandmother were dress makers, she was surrounded by fabrics all her childhood and continues to be.

Michelle is influenced by the joy of life, artists such as Gustav Klimt and Antoni Gaudi and greatly admires textile artists such as Australian Annemeiki Mien.

'Colour is essential to life, it creates positive and negative energies, emotions and memories. I hand paint my silks, I love silk because of the way it holds and resonates colour. Colour should never be laboured it should come from the heart.'





Her artistic journey started with three treasured gifts; a creative mind, a sewing machine and a book on textile art. These things were the essential ingredients for Michelle's artistic journey.

She studied textiles design printing at RMIT Melbourne, but her techniques are self-taught and have evolved and been refined over more than 30 years.

The method Michelle uses to hand paint her silks is unique. She does not paint directly onto the silk but paints onto a silk screen and then transfers this onto silk fabric. Each design can only be printed once. This method gives her more control and an ability to create wonderful effects with procion dyes. She uses these hand painted silks in every piece of textile art work.

These hand painted silk panels are the canvas for her large textile pieces on





which she builds layers of carefully considered papers, yarns, threads, silks, found objects and other fabrics. All these ingredients are obvious in her overflowing studio that is full of containers bursting with texture and colour, as is the floor after a busy week in the studio.

The secret is how she uses a sewing machine to incorporate these into her textile art. Each piece is put together by tearing, folding, cutting, twisting, fraying and held together by freehand machine stitching and sometimes with the addition of a little hand stitching. The diverse textures and layering of each piece are vibrant and enchanting. The result is a unique piece of art, some are hung on walls and others are worn as garments.

She is constantly looking for new and different textures and explores various ways they can be brought together to form both representative and abstract scenes.

Very rarely does Michelle sketch out an idea; she does all her creating in her head.



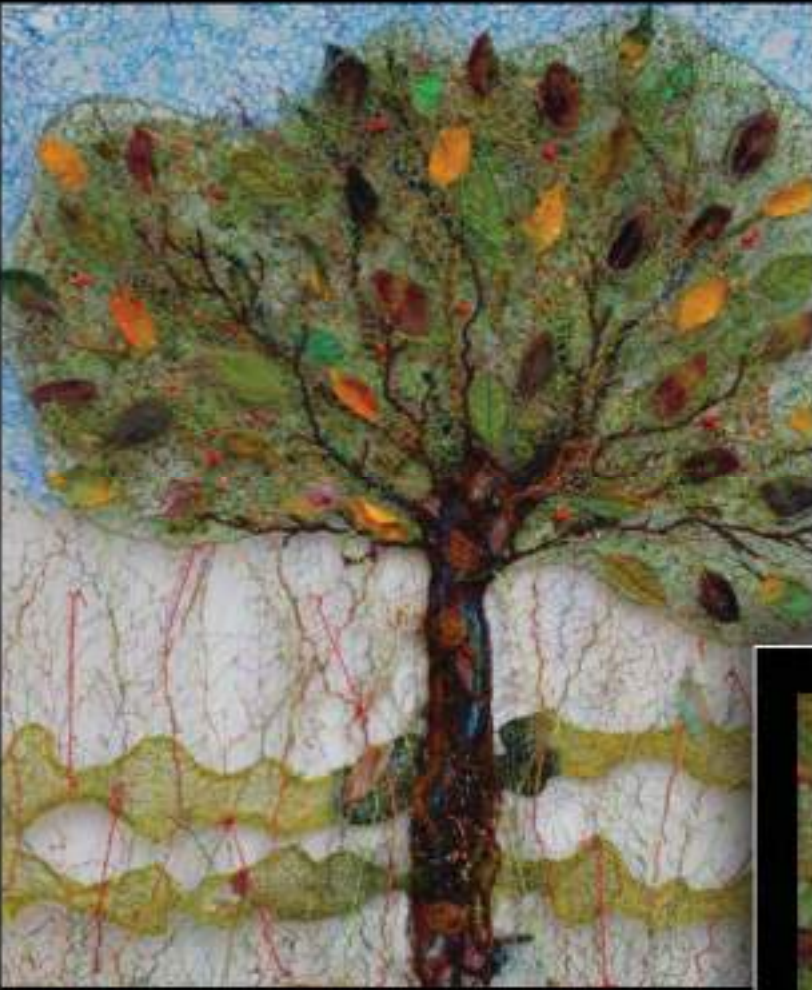
She likes to allow her art to develop organically, each piece evolves and changes as the different colours and textures come together. She explains:

'I don't think I was ever very good and colouring between the lines. I do not confirm to rules or like a lot of structure. I use water soluble fabrics and Vliesofix in nearly all of my work rather than pins and tacks. I believe textiles are very forgiving—if a piece of work doesn't quite look how you expect it, then you cut it, paint it, stitch it, add or take something away. Don't throw it out; you would be surprised how these mistakes can take on a life of their own.'

She is a very disciplined with the time she spends in her studio but does not find this hard as she is passionate about what she is creating. She loves letting her creative energies flow into her work each day.

Michelle has held 19 solo exhibitions and been involved in many group shows. She has won many awards and her textile artwork is enjoyed by many all around the world.





Every child is an artist.
The problem is how to
remain an artist once
we grow up.

- Pablo Picasso



-Picasso-



craftours



Summer

COCKTAILS





Blueberry Mojito

INGREDIENTS:

1 cup fresh blueberries, plus extra for garnish
4 oz clear rum
10 fresh mint leaves
2 teaspoons sugar
juice of 2 limes
6 oz club soda
ice

DIRECTIONS:

- In a food processor or blender, puree blueberries until smooth. Set aside.
- Add mint leaves and sugar to a cocktail shaker. Use a muddler (or the end of a wooden spoon) to muddle the mint and sugar. Add the lime juice, rum and pureed blueberries: shake vigorously.
- Pour ice and club soda into two tall glasses and then pour in rum mixture. Gently stir. Garnish with a lime wedge, extra blueberries and a sprig of mint. Serve immediately.



Pink Grapefruit Margaritas

INGREDIENTS:

1 cup ruby red grapefruit juice
1/2 cup fresh squeezed lime juice (about 4 limes)
1 cup triple sec orange liqueur
3 cups ice
1 cup silver tequila
1 lime cut in wedges, optional Kosher salt.

DIRECTIONS:

- If you prefer to rim the glasses take a lime wedge and rim, then dip in salt, if you do not like a salted rim sprinkle a touch of salt in each glass, the salt really brings out the flavor.
- Combine the grapefruit juice, lime juice, triple sec and ice in a blender. Pour into a large pitcher (or just keep it in the blender) and pour in the tequila, stir.

PRINT THE RECIPE CARDS





Sexy White Wine Sangria

INGREDIENTS:

- 1 bottle of Sauvignon Blanc
- 1/2 litre of club soda (or ginger ale if you like it really sweet)
- 2 kiwis
- 1/2 cup of raspberries
- 2 limes
- 1/2 cup of sugar

DIRECTIONS:

Cut the kiwi and the lime into wedges. Pour the wine into a large, preferably glass, pitcher. Add all the fruit and the sugar then mix well. Cover and let it sit in the fridge for at least one hour. When you're ready to drink, add the club soda and about two handfuls of ice. Mix again and serve immediately.

Summer Sangria with Rum

INGREDIENTS:

- 1 bottle red wine (I used a Pinot Noir)
- 1 cup light rum (such as Bacardi Puerto Rican Rum)
- 1 cup simple syrup (see recipe below)
- 2 plums, pitted and sliced
- 1 pint cherries, pitted
- 1 pint strawberries, sliced
- sprig of mint, optional
- 12 oz lime soda
- ice (optional)

DIRECTIONS:

In a pitcher or glass bowl, combine wine, rum, and fruit. Gently muddle the fruit into the alcohol by pressing and stirring with a large spoon. Stir in the simple syrup (and mint if desired), cover tightly with plastic wrap and refrigerate until chilled, at least 1-2 hours. Before serving, stir in the lime soda. Serve over ice if you wish. Cheers!



PRINT THE RECIPE CARDS

CREATING AN OUTDOOR LIVING SPACE

by: Debbie A. Homer

Summer is such a fun time of year, entertaining with family and friends outdoors. Having those wonderful BBQ's, sitting around the open fire and we can't forget roasting those marshmallows!

I love sitting out on the patio enjoying that summer time weather but most of all I love creating an outdoor living space that depicts a beautiful indoor room. I have had some much fun over the years, making cushions and table coverings to all combine together in giving my patio that outdoor feeling that I want to spend time in.



There are many fabrics available on the market for outdoor use but the one I love is Sunbrella. Sunbrella has an anti mold resistance and will not fade out like other fabrics plus dries very quickly. I love the body the fabric has and the many varieties of colors and patterns that are available. It is also washable. Do not dry in the dryer, simply set outside to dry. Using the Nu Foam pre made cushions work wonderful; they are made for boating and outdoors.



STYLE YOUR OWN CUSHIONS

The Nu Foam cushions come in different thickness and many sizes as well. I usually use the 3 inch in most of my outdoor cushions.

Making your own box cushions is very simple and adds so much to a bench or a special chair. It can brighten up a front porch or even a sunroom with a special fabric to depict your theme.



You will notice the cowboy fabric on a special western bench for my father. My father is a cattle rancher and farmer. So I took a darling western fabric and created a special cushion for him with pillows to match. Then took another western fabric and made cushions for benches that daddy had made for their sunroom. It adds so much to the sunroom and gives it their personality.



This little vintage bench is on the front porch of my mother's home. A little cushion with a small pillow to match adds charm and charisma to her front porch.

ACCENT YOUR OUTDOOR SPACE

Another way to decorate your outdoor space is to make your own tablecloths, with placemats and table runners for your picnic table can add the special look that brings your outdoor space together.

Adding pockets to the end of your table runner to hold your napkins and utensils will keep them from escaping when that unexpected wind breeze comes up. You can even take drapery weights and add them to the corners of your tablecloth to help it stay in place for the breezy moments as well.

Don't be afraid to express yourself through fabrics and trims to add the charm to your space. Even using monograms on pillows and cushions can add that special touch. Also using color and texture will give you that special look you never dreamed you could achieve.

Included in this issue on page 154 is a simple box cushion pattern for you to enjoy. Happy sewing and creating that outdoor living space you will want to spend time in all summer long.



To see more of Debbie's fun and functional projects visit her website.

www.DebbieHomer.com



BRAIN Teasers



These puzzles represent expressions that we use. Solve them by carefully noticing the positions of the words, & pictures. Are they under, over, mixed up, inside, or in a certain size.

1 safe s r y o c	2 FUSS ○	3 apple cake	4 (TIK ○
5 o L D	6 TILL IME	7 JOB AN	8 WORL
9 P P O D	10 INITIA _	11 FILE	12 JUS 144 TICE
13 WOHNICLEE	14 L O V	15 1 T 3 4 5 6	16 BRING BALLERINAS

CLICK HERE FOR THE ANSWERS

NEED A HINT... #2 The word Fuss is large/big...
Fuss is over what?? There is nothing in the circle...
Answer: Big fuss over nothing.

Jewelry & Beading



Japanese Traditional &
Costume Jewelry Tour
November 2015

Canada &
New England
Cruise
September 2015





Beading, Jewelry &
Safari in Kenya
October 2015



Celtic Inspirations
in the Emerald Isle
July 10 - 18, 2015



Wire Beading Tips

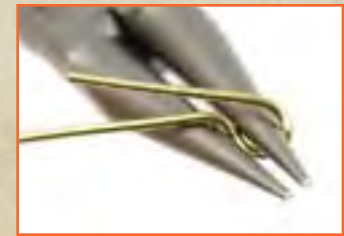


How to Make a Simple Loop

Use Chain Nose or Flat Nose pliers to form a right angle bend 1" from the end of the wire.



Use Round Nose pliers to hold the wire just after the bend. Roll the pliers toward the bend and stop at the bend. Do not roll past it.



Use your fingers to wrap the wire the rest of the way around the nose of the pliers. Trim the wire next to the bend.



Note: Open a simple loop just as you would a jump ring, but twisting it apart rather than pulling the ends apart.



How to Make a Wire Wrapped Loop



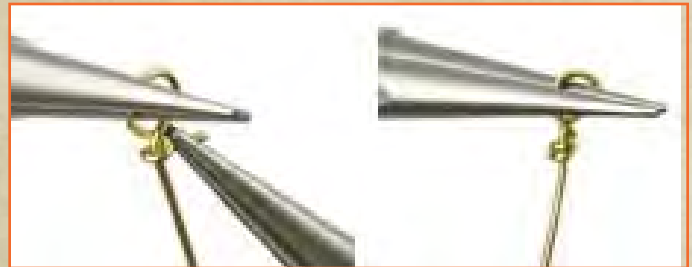
Use Chain Nose or Flat Nose pliers to form a right angle bend 1" from the end of the wire.

Use Round Nose pliers to hold the wire just after the bend. Roll the pliers toward the bend and stop at the bend. Do not roll past it.



Use your fingers to wrap the wire the rest of the way around the nose of the pliers.

Use Chain Nose or Flat Nose pliers to wrap the tail end of the wire tightly down the main section of wire. Trim excess wire.



How to Make a Dangle

String a bead onto the head pin. Using a pair of chain nose pliers, create a right angle leaving 2mm of space between the top of the bead and the bend in the wire.



Using a pair of round nose pliers, bend the wire into a loop. Attach to chain, jump ring, split ring etc

Using a pair of chain nose pliers, grip the loop and coil the wire around the base until it meets the bead. Cut off excess wire.



WORKING IN A KUMIHIMO FASHION



By Nancy Hinds



Kumihimo is the Japanese term for “**group of cords**”, or making braids. There are endless combinations to create braids on traditional wood looms, using anywhere from 4 to 100’s of threads. Different types and thicknesses of threads and ways of moving the threads around the loom will create a variety of cords. Here is a simple loom and easy pattern to try.

You can make a small round loom with a 5: circle cut from matte board, with 24 slits spaced evenly around the loom and a small center opening for the threads to feed through. **(See Diagram)** Start with 8 threads, 4 of Color 1, and 2 threads each of Colors 2 and 3. All threads should be cut 36”. Fold all of the threads in half and attach the center of the threads to a counterweight, such as a small lock. Attach the threads to the lock with a slipknot. Feed the loose ends through the hole in the center of the loom, bringing the weight up against the bottom of your loom. You now have 16 threads spouting from the opening.

Arrange the threads around the loom in groups of two. Place Color 1 threads in a “X” across the loom. Place Color 2 in the center slots in between the arms. You now have 8 sets of threads evenly spaced around your loom and are ready to begin weaving.

Hold the loom so that Color 1 sets are at the bottom and the top. Pick up the left thread of Color 1 in this lower group, and move it to the top, placing it in the first slot to the left of the upper Color 1 group. While your hand is up there, pick up the thread at the right. Move it straight down into the notch to the right of the remaining bottom thread.

Move the loom so that the Color 2 groups of threads are at the bottom and the top. Repeat the same movements with these threads, saying to yourself, “Bottom left, up to top left. Top right, down to bottom right, then pivot loom.” Always rotate your loom in the same direction as you work.

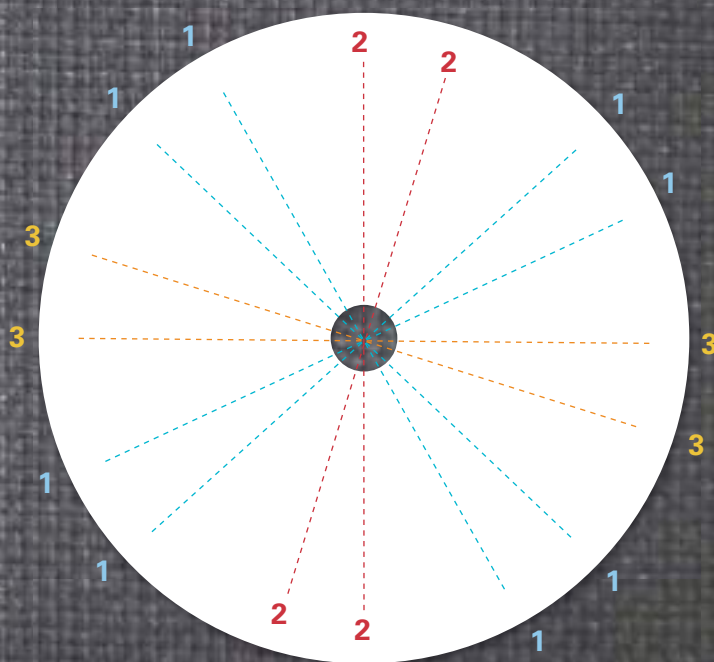
Continue weaving, and your braided cord will appear below the loom. When you are out of thread, slip the ends through the center and tie off. With this particular pattern, the finished braid will be approximately 1/3 the length of the threads you began with.

There are hundreds of patterns that can be formed, using different colors and braiding combinations. Cords can be used as fan or lamp pulls, necklaces, key chains, scissor fobs, or couched onto quilts. Experiment with various weights of yarn to create fantastic results!

Nancy Hinds

nancy@fiberartsstudio.com

www.fiberartsstudio.com



Knitting



Knitting Tour of England
March 2016



Knitting in Norway Cruise
May 26 - June 3, 2015



A W
Ne
M



Wool Tour of
New Zealand
March 2016



Emerald Isle Knitting Tour
with 2 day Aran Islands workshop
October 24 - November 1, 2015

Knitting Project

Simple Reversible Basketweave Blanket

CO 236 sts. First 8 rows: seed stitch all rows: (K1, P1) Row 9: continue seed stitch over 6 sts, (K8, P8) 14 times, seed stitch 6 sts Row 10: seed stitch over 6 sts, (K8, P8) 14 times, seed stitch over 6 sts Row 11, 13, 15, 17: same as row 9 Row 12, 14, 16, 18: same as row 10

Then, alternate the basketweave... Row 19: seed stitch over 6 sts, (P8, K8) 14 times, seed stitch over 6 sts Row 20: continue seed stitch over 6 sts, (K8, P8) 14 times, seed stitch 6 sts Row 21, 23, 25, 27: same as row 19 Row 22, 24, 26, 28: same as row 20 start over with row 9.

When the blanket is about the length you want, finish with 8 rows of seed stitch.

(170 rows of the basketweave, 188 rows total, for 23,312 stitches)
This Blanket was knit from 2.5 skeins on size 7 needles.



Mixed Media



A Creative Journey in Mexico
with The Gentleman Crafter
February 14 - 20, 2015



Art
in Ger
w





Make Art in England
with Wendy Vecchi
July 26 - August 1, 2015

Journaling
Germany, Austria & Bavaria
with Dyan Reaveley
May 23 - 31, 2015



Mixed Media Cruise
in the Caribbean
October 18 - 25, 2015



ARTIST SPOTLIGHT



Wendy Vecchi



HOW I GOT STARTED

I first met Ted & Michelle Cutts, the owners of Stampers Anonymous, at a stamp store in St. Charles, Illinois in September of 2007. I was the only person to sign up for Ted's class, so we had plenty of time to chat. They liked the art that I brought & we immediately became friends. A few weeks later, I met Tim Holtz and then a few weeks later I went to Ranger U to become certified.

FAST FORWARD to January of 2008...

I was in a booth at CHA Winter 2008. Ted (Mr Stampers Anonymous) came to the booth to ask me to design stamps. I said NO, because I LOVED what I was doing (staying home & making Tim's CHA samples). When I said NO, Ted got down on his knees and got louder & louder. Michelle, (Mrs Stampers Anonymous) was telling him to stop because he was embarrassing me. Lots of people started to gather

around, to see what the commotion was. I'm sure they were thinking he was proposing! I about fainted. I said yes so he would get up and go away! 100% true story.

And It All Starts...

My first 7 stamp sets debuted 6 months later at CHA summer 2008. The response amazing and people were so kind. remember thinking... maybe Ted right. This just might work. 6 years later... I KNOW he was right!

Since that lucky day in 2007, I have designed 124 stamp sets (with more coming), lots of stencils, art parts and have my signature line of embossing pastes.

In July of 2013 my first 6 Archival inks were released with Ranger, at CHA. In January of 2014, we added another 6 colors to my signature Archival palette. Stamps need inks and inks need stamps, so this is the perfect combo of products.

In 2009 I was lucky to be a guest instructor for Tim Holtz on his Artful Voyage to Mexico.

These days you'll find me traveling to teach and demo across the USA and working on designing new products.

So that's my story and I'm stickin to it!

Wendy Vecchi

artist/designer/owner studio 490

Visit me online at <http://studio490art.blogspot.com>



LONDON • STONEHENGE • STOW ON THE WOLD • COTSWOLDS
STRATFORD UPON AVON • WARWICK CASTLE



7-DAY Make Art In ENGLAND

July 26 - August 1, 2015



Jim West
Scrap Map Founder



Wendy Vecchi
Author, Educator & Designer

PACKAGE INCLUDES: Round trip airfare from New York City, most meals, deluxe hotel accommodations, private motorcoach and driver, activities as listed in the itinerary, and traveling with the sensational *Wendy Vecchi* and ScrapMap founder, *Jim West*!

The ENTIRE cost is only

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(per person based on double occupancy)

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JUL 26 - DEPART FROM U.S.

Our adventure begins with an evening flight departing from **NEW YORK** to **LONDON**. Dinner will be served onboard the plane. **D**

JUL 27 - LONDON - ARRIVAL

This morning before the plane arrives at the **London Heathrow Airport**; a light breakfast snack will be served. We will pass through customs, collect our luggage and meet our driver and tour escort, **Jim West** who will take us on a **PANORAMIC TOUR OF LONDON**. We will drive past many recognizable sights like the Tower of London, Harrods Department Store, Big Ben, Buckingham Palace, Piccadilly Circus, Temple Station, Notting Hill, London Bridge, Westminster Abbey, Downing Street, the West End, St. Paul's Cathedral, Trafalger Square and more. There will be time to stop and enjoy lunch on our own before driving to our first class hotel. We will check into our first class hotel in the middle of the afternoon where we will unpack and relax. Tonight, we will all enjoy a special "welcome dinner," and have an opportunity to meet our special guest **Wendy Vecchi** and our fellow travelers. **B, D**



London

JUL 28 - CLASS & FREE DAY

This morning, following breakfast, **Wendy** will provide a special class designed especially for our group. Following class, you will have the entire afternoon and evening to enjoy **LONDON** at your leisure. You may opt to visit one of the many museums, shop in a variety of specialty shops, take in a West End play or just roam through the city and see where it takes you. Whatever you decide to do, enjoy your day in this extraordinary city. **B**



London Eye

JUL 29 - STONEHENGE

Today, following breakfast, we will check out of our hotel and drive to the charming countryside town of **STOW ON THE WOLD**, located in the scenic **Cotswolds**. Along the way we will visit iconic **STONEHENGE**, the most famous standing-circle stones in the world. There will be a brief stop for photographs before we continue our drive and arrive at our charming hotel and unpack. This afternoon we will drive into the small village and have free time to shop and walk around. We will return to our hotel for dinner. **B, D**



JUL 30 - STRATFORD UPON AVON

This morning follow breakfast, we will participate in another wonderful class with **Wendy**. Following class there will be time for lunch before we check out of our hotel and drive to the quaint town of **STRATFORD UPON AVON**, home to **William Shakespeare**. We will check-in to our hotel and have a delicious dinner before we settle in for the night. **B, D**



Stratford Upon Avon

JUL 31 - FREE DAY

Today you will have time to explore this historic town on your own. For those who might be interested, we are offering an "optional" tour this morning to see the extraordinary **Warwick Castle**. We will tour the castle and have time for lunch and shopping before we return to our hotel. (COST OF THIS TOUR IS €48 AND WILL BE COLLECTED WITH THE FINAL PAYMENT) Enjoy your day whatever you decide to do. **B**



Warwick Castle

AUG 1 - RETURN HOME

Today following breakfast we will check out of our hotel and drive to the airport in **LONDON** for our flight back to **NEW YORK CITY**. **B**





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Stamping Tips

Inking Tip

Make sure when you go to ink your stamp, place the stamp with the rubber side up. Then take the stamp pad and holding it above the stamp, press the pad straight down to the stamp several times so you don't get any ink on the wood or the edge of the rubber. Those edges that get inked can appear as Halos when you stamp your image. Here's a good Rubber Stamping Tip - Ink the stamp with the pad - Don't stamp the pad with the stamp. And, don't just stamp it once to get ink on it, but stamp it several times, moving the pad around, to get good solid coverage.



Don't Rock The Stamp!

When you go to use the rubber (or acrylic) stamp, press it straight down on the paper (hopefully with something soft, but not squishy, like a mouse pad or magazine underneath). Press down with several fingers but don't rock the stamp or move it - this causes the halos. Then lift the stamp straight up off the paper. Depending on the type of ink, the paper may stick to the stamp, but the trick is to always go straight up and down with the ink and stamp, so when removing the stamp, you may wish to hold the paper or card stock down with your other hand. The easiest way to insure you are always going straight up and down is to stand up when you ink and stamp your stamp.

Rubber Stamping Tip

If you have a particularly large stamp or the block is too big to handle with comfort or accuracy, place the stamp upside down on your work surface. Gently and carefully place the card stock on the stamp, then using your brayer, rolling along the flat surface of the paper and stamp while holding the card stock firmly in place. Lift up carefully.



Unmounted Stamp Tips

If you are using rubber or acrylic that is not mounted on wood, make sure the edge of the rubber or acrylic does not extend more than about 1/4 inch past the design part of the stamp. Sometimes the portion that extends beyond the design can collect extra ink. Rubber Stamping Tip: you can cut off some excess with a pair of scissors, but again, make sure you cut straight up and down and do not cut the rubber at an angle.

Stamp Cleaners

Stamp Cleaners can be purchased at any craft or scrapbook store and most can be used on acrylic and rubber stamps. Water and a mild dish soap and a soft toothbrush work fine, too. This is how I clean mine. If your acrylic stamps stop sticking to the block, wash the stamps and the blocks in a mild soap and water and let them air dry. Stamp Cleaners can be in liquid form or in a spray or dabber top container and can also consist of a pad with fibers to run your stamp on and clean out all the crevices.



Ink Types

1: Dye based Inks seems to work best for most stamping, but it is water soluble, so it won't work on a slick or glossy surface as there is no place for the ink to go. It dries almost instantly.

2: Chalk Inks, like Dye based ink, dries fast and does not work well with the glossy or slick card stock.

3: Pigment inks take longer to dry and are good to use when you want to emboss the image after stamping it. These work on the Glossy surfaces and will work well with embossing powders. If not embossing, either heat set or give the project time to dry.

4: The Staz-On Inks will really stain your stamps and the quicker you clean them off, the cleaner they will become. Rubber Stamping Tip: You will need to use Staz-On Cleaner to get these clean, but it will ruin an acrylic block, so remove the stamp from the block before cleaning it. I have also heard that you can use non-alcohol baby wipes to clean any stamps, but the really cheap ones may leave lint and threads all over your stamps.

5: Alcohol Inks are made to work on glossy surfaces, and work particularly well on Glass & Metals.





Mosaics



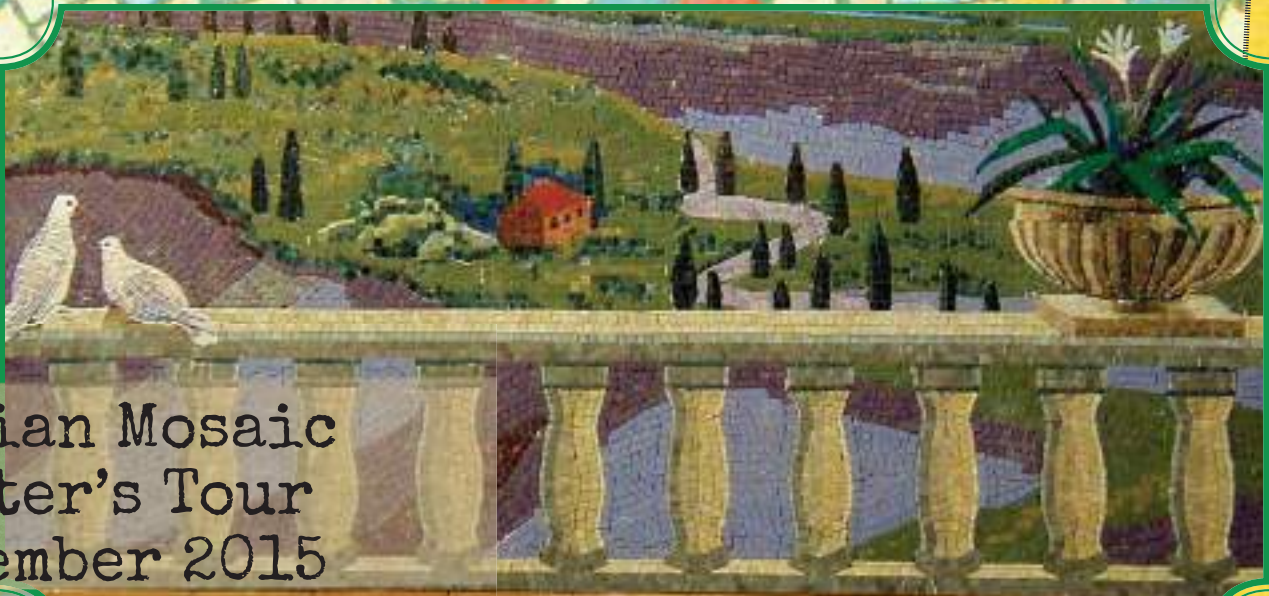
European Mosaic Cruise Adventure
July 2015



Mosaic Cruise
for Beginners
February 8 - 13, 2016



Italian Mosaic
Master's Tour
November 2015



Mosaic Designs Cruise
February 22 - 27, 2016



Mosaic Tips

1. Pick a surface:

- Indoor - Plywood for wall hangings, vases, pots, backsplashes, wooden boxes, an old table, pretty much anything.
- Outdoor - Cement stepping stones or a cement bench, terracotta pots, cement board for wall hangings, or your car if you don't mind the "eccentric" look. Avoid anything that will absorb outdoor humidity and warp over time.

2. Pick a design:

- Draw your design onto the surface and be sure to keep it simple...at least a first until you find what works for you.
- If you'll be using light colored translucent tiles, be careful not to place them directly over the lines you've drawn, as the lines will show through the tile.
- Consider a background color that will contrast with the focal point of your design. If you're making dark red flowers with dark green leaves and then use dark blue tiles for your background, it will all blend together. A lighter background will help the vibrant colors of your design jump out!



3. Pick a method:

- Direct method - Glue tiles directly to your surface, one at a time. This method is the most popular & recommended for most projects. Your end result will give you a masterpiece that looks handmade, which is probably what you want. You don't want to work you heart out only to have something that looks like it was just mass produced in a factory.

Indirect method - Set tiles in place on a sheet of mosaic mount, face down, before flipping over to place on mosaic surface all at once. This method is recommended for a table top that needs to be smooth. The end result will give you a flush surface.



4. Glue those tiles!

- Most mosaic adhesives come in a bottle with a narrow squirt-top. You can choose to put a dot of glue on the back of each tile one at a time, or dot your surface as you go, or draw a whole line of glue & work your way across it. It's entirely up to you. If you see too much glue squishing out to the sides of the tiles and filling the spaces between tiles, try using a little less.
- Use the two-wheeled Mosaic Glass Cutters for nipping glass tiles. Even if you plan to glue your tiles in the shape they're already in, there's always that little space at the end of a row, or a corner, or wherever, that you need a little different shape to fill in a space. Use Mosaic Nippers for ceramics or other forms of tile. These tend to just crush glass tile, while the two-wheeled cutters produce excellent results!
- Keep in mind that the beauty of mosaics is their uniqueness. Don't shoot for perfection! The less perfect it is, the more you'll love it in the end! Tiles that don't lay perfectly flat or in line with each other will play with the light in different ways.

More Tips:

- Work outside while grouting whenever possible and wear old clothes.
- On wall-hangings, you may want to place wall-hanging hardware on the back of your plywood before you start your mosaic.
- If you do decide to nail wall-hanging hardware to your work after it's completed, lay it face-down on a soft surface like a carpeted floor while you do it. Also, use screws instead of nails if possible to avoid exposing your hard work to the impact of a hammer.
- Be sure you have enough tile before you start.

5. Time to grout:

At least 24-hours after glue has dried.

- Pick a color that will contrast with your tiles nicely. If it's too similar in color to your focal point, your design will be lost in the grout. You're not limited to just black or white!
- Powder-form - You have more control over how thick or runny you want it to be!
- Pre-mixed - This comes in a small tub and is ready to go.
- Finely sanded grout is best because it fills gaps of just about any size, big or small, and it leaves you with a smooth and even surface when it dries.
- Grab a handful of grout, drop it into the middle of your project and then spread it around using a grout spreader. **DON'T USE YOUR HANDS!**
- Once the grout has filled in every last space, wipe off the excess. At first there will still be quite a bit of grout on your tiles. Let it dry for 10-20 minutes, then go back with a wet sponge or rag and wipe again. After 24-hours you'll probably see a haze on your tiles left behind by the grout. This is very easy to buff off now that your grout is dry.



Painting



Exploring the Colors, Textures
and Beauty of Tuscany
October 1 - 9, 2015



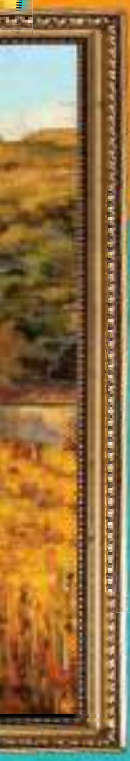
Colors of Bali Expedition
September 2016



Painting with
the Impressionists
in France
September 2016



Painting for Beginners
Caribbean Cruise
November 16 - 21, 2015



MONTECATINI TERME · PISA · SAN GIMIGNANO · CINQUE TERRE
FAMILY OWNED WINERIES · FLORENCE

9-DAY EXPLORING THE COLORS, TEXTURES AND BEAUTY OF *Tuscany*

October 1-9, 2015



SHEILA FRAMPTON-COOPER



JIM WEST



PACKAGE INCLUDES: Round-trip airfare, all taxes, deluxe hotel accommodations, all sightseeing as mentioned in the itinerary, an "optional" authentic, hands-on Tuscan cooking lesson, most meals, private motor coach, professional local guides and much more! This tour is personally escorted by **SHEILA FRAMPTON-COOPER** and **JIM WEST**!

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OCT 1 - DEPART FROM U.S.

Our Tuscany Adventure begins with an overnight flight from **New York** to **TUSCANY**. Please check in 3-4 hours before our departure time.

OCT 2 - MONTECATINI TERME

Upon arrival at the airport, we will collect our luggage and meet our tour escort **Jim West** and our bus driver **Adriano** who will take us to our awaiting motor coach. We will then travel to our deluxe hotel located in the heart of the charming resort town of **MONTECATINI TERME**. This will be our home for the next seven nights. Later in the afternoon we will meet in the lobby of our hotel and Jim will take us on a leisurely stroll through the streets of the town, as we learn what makes this place one of the most attractive resort spa towns in all of Italy. Tonight we will enjoy a "welcome dinner" at our hotel where we will meet everyone traveling in our group, including our celebrity artist, **Sheila Frampton-Cooper!** **D**



Montecatini Terme Spa

OCT 3 - PISA

This morning following breakfast, we will meet with **Sheila** and enjoy an introduction workshop as we prepare for our creative journey throughout Tuscany. In the afternoon we will travel to the town of **PISA**. There will be time to paint and also visit the church, baptistery and the famous **Leaning Tower of Pisa**. We will return to our hotel in the late afternoon, where the remainder of the evening is on your own.

B



Leaning Tower of Pisa



OCT 4 - SAN GIMIGNANO

This morning after a hearty breakfast, we will drive through the picturesque landscape of Tuscany to the hillside town of **SAN GIMIGNANO**, famous for their ceramics. Here we have free time to shop in one of the many shops along the main thoroughfare and paint the scenery of the Tuscan countryside. We will all meet and board our coach midday, for a short drive to visit a lovely family owned winery. Here we will have a unique opportunity to learn how Tuscan wines are produced in this region. A light lunch will be served at the winery, along with wine tasting, and our afternoon will be filled with great fun and good cheer. We will return to our hotel later in the afternoon where the remainder of the day is free to enjoy Montecatini Terme on your own. **B, L**



San Gimignano

OCT 5 - COUNTRYSIDE PAINTING

This morning following breakfast, we will travel into the Tuscan countryside and spend the morning painting. **Sheila** will inspire us as we ignite our souls and let the colors flow onto our canvas. We will enjoy a picnic lunch with wine, cheese, salami and biscotti and then travel onto another location. In the late afternoon we will return to our hotel where the remainder of the evening is on our own. **B, L**



OCT 6 - CINQUE TERRE

Today following breakfast, we will travel along the coast to one of the most picturesque places in all of Italy, the extraordinary **CINQUE TERRE**. Our drive will take us to the northwest area of Tuscany, where we will pass the famous *Carrara Marble quarries*, made famous by Michelangelo, who obtained his marble from this location. Upon our arrival at the *Cinque Terre*, our first of three stops will be a visit to the town of **MANAROLA**. Here we will walk down into town and have a short time for photographs and sightseeing before we board a train that will take us to our next stop, the town of **VERNAZZA**. There will be plenty of time to enjoy lunch on our own and for painting. We will board the train again for our next stop, **MONTEROSSO**. Again, we will have time to explore this small town on our own. There is a limoncello tasting bar, a great place to enjoy a gelato and painting on the seashore. In the later part of the afternoon we will board the train and ride to the town of *La Spezia*. Here we will meet our coach driver who will take us back to our hotel. Tonight for those who are interested, we will visit the hilltop town of **Montecatini Alto** and enjoy a delicious dinner. **B**



Cinque Terre



OCT 7 - TUSCANY COOKING LESSON

This morning following breakfast, we will have the entire day at our leisure. For those who are interested, we are offering a very special "optional tour" to a family owned winery where we will participate in an authentic **TUSCANY COOKING LESSON**. This is a hands-on class, and we'll each learn how to make homemade pasta, different sauces, sample homemade crostini, and learn the recipe to make the popular Italian drink, *Limoncello*. Following our cooking lesson, we'll walk into the vineyard and learn about wine making and olive oil production. This is followed by wine tasting and a delicious five course lunch! We will return (stagger) back to our hotel later in the afternoon, where the remainder of the afternoon is free. (Cost of this optional lunch and cooking lesson is €98.00 per person.) **B**



Tuscan Cooking Lesson

OCT 8 - FLORENCE

Today, following an early breakfast, we will journey to the "*Cradle of the Italian Renaissance*," the beautiful city of **FLORENCE**. Upon our arrival, we will drive to the **Piazza Michelangelo**, where we will have an opportunity to paint the city of Florence from above. We will see the *River Arno*, the famous *Ponte Vecchio* and many of the landmark sights. We will then travel into the central part of the city, where we will meet our local expert guide, who will take us on a leisurely walking tour, enlightening us with many highlights of the city's priceless treasures. We make our way from piazza to piazza, and pass special boutique shops that will beckon us to step inside. We will finally arrive at the **Church of Santa Croce**, burial place of *Michelangelo, Galileo and Machiavelli*. This will be our meeting place later in the day. We will give everyone an opportunity for free time in Florence for lunch, shopping in the markets and sightseeing on their own. Later in the afternoon, we will drive back to our hotel where we will all enjoy a special "*farewell dinner*" as we bring our artistic journey in Tuscany to a close. **B, D**



Florence

OCT 9 - RETURN HOME

This morning following breakfast, we will drive to the airport for our flight back to **NEW YORK**. **B**



craftposium

word search



K C U L K M B B Q F I R E W O R K S A V
D N A L E R I V U N N O I T I D E P X E
K R V S S D W F I A W M H M J Y O W F S
A G E Y M Z D O L A B G F E F A S A D T
T R H M V O O D T E G N E E O D I X O S
L M T W M Y R E P S X I S L U L E X U E
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Z O O O U M S K S U H M I E T I C N D A
L M M H E I H D I R Z I V E H R E O A L
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M H O V A S T T M J F S L V F M R H O Y
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APPLE PIE
ART QUILT
BALI
BARBECUE
BEACH
BUTTERFLY
CAMPING
COTTON CANDY
CRUISE
EDUCATION
ENGLAND

EXPEDITION
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MEMORIAL DAY
MEMORY
NEEDLE

PENCIL
PIN CUSHION
SCHOOL
SCISSORS
SEA SHELL
SMORES
SUMMER
SWIMMING
TOUR
WATERMELON
WEDDING



My garden is my
most beautiful
masterpiece.

- **Claude Monet**



MONET

When your creative Soul Dances

BY: JIM WEST

I have never professed to be an artist by any means, although I am a creative person. I appreciate art, especially paintings, and I am a collector of many masterful original pieces. So when an artist friend of mine in Ireland told me he was going to go on a painting adventure in the Connemara (a scenic region north of Galway) I joined him.

Our first stop was an art store in Galway to purchase a small canvas, some acrylic paints and some paint brushes, and off we drove in my car with our supplies and a picnic lunch. I had even brought an old book on the Connemara to inspire me.

Just to "paint" the picture of what the Connemara Region looks like, no matter where you drive in this area, every place you look is spectacular scenery. You see gorgeous mountains, rolling hills, pristine landscapes, streams & lakes and sheep roaming free for miles. It is what most people envision of Ireland.

I told my friend I had never painted like this before and his advice to me was simple and to the point, "*You can't make a mistake when you paint from your soul. Allow your soul to dance,*" he said. These were great words of advice. Now this was going to be fun and the pressure to produce an extraordinary painting was off!

We found a place that looked like the perfect spot, so I stopped the car, pulled everything out of the trunk, and walked to our little outdoor painting studio. I set my small canvas up against a large rock, and organized my paints, brushes, water and a old cloth. I even had a thin plastic cutting board that I used as a painter's pallet for mixing paints. I was ready to go.

I started by drawing some basic sketches on the canvas of what I saw. There was a lake, rocks all over, some trees and gorse. Gorse is a yellow flowering evergreen plant that grows all over Ireland and blooms twice a year. It fills the landscapes with this vibrant yellow color and most photographers when they are taking photos of Ireland for brochures, shoot landscapes during this time of year.



The bridge from the movie, The Quiet Man.



The gorse blooms everywhere!



After my sketches were drawn, I started to paint. There was no rhyme or reason to what I painted and what colors I chose to use. Was I supposed to start with dark colors and then paint light colors over them? Was I supposed to paint the background first then the foreground last? Was I supposed to match the colors exactly to what I saw? I had absolutely no clue, all I knew was I wanted to play and have fun and let me soul dance. And dance it did. After a half hour I was like Picasso the way I mixing and applying paints with pure abandonment.



This is where I added the page from the Connemara book and the piece of yarn from my sweater.



My final masterpiece!

I didn't care about whether it matched what I saw on the landscape or not. I was in my own little world and in my zone.



I tore off a page out of my book and even added that to my picture. I had a piece of yarn that was hanging off of my sweater and incorporated that into the picture as well. It was starting to look like a collage and I was really enjoying every moment of the experience.

After about an hour, I had finished. My masterpiece was complete. I stepped back and looked at the canvas that was leaning up against the rock and thought to myself, boy this was a great experience. Now I proudly hang this painting in my kitchen in my house in Ireland along with the other masters who also allowed their soul to dance!

WOULD YOU LIKE TO HAVE A SWITCH THAT CAN TURN YOUR MIND OFF?

by Nancy Smith

Have you heard about ZENTANGLES?

Zentangles can do just that. IT is both a stress reliever and a way to unify body, mind and spirit. It is a fun, easy to learn meditational drawing experience. Guaranteed anyone can learn it. The drawings look complicated and intricate, but really it is an art form that is composed of small, simple to learn, repetitive patterns. It is abstract and it is done "one stroke at a time". Drawing Zentangles can help you develop an artistic spirit, even if you have never had one. The deliberate strokes give you focus and help you to be in the "moment". It is a Zen type of experience. It is process and not product oriented. It is meditation through pattern drawing.

The origin of the Zentangle program was started with Maria Thomas and Rick Roberts. He is the "Zen" and she is the "Tangle". Zentangle is the combination of Maria's art work, and Rick's meditation background. She is an artist and calligrapher and he was a Zen Buddhist Monk. Maria seemed to slip into a zone while working and Rick felt it matched his relaxed focus of meditation. Together they developed a series of steps whereby they could teach each other how to create beautiful art while easily experiencing the benefits of relaxed focus, a meditation type experience, at the same time.



Since the time I was in about the third grade I knew that I couldn't draw. I would try to make a person look like a real person or a truck to have the right perspective and always feel disappointed that it wasn't what I imagined. So after a while, I didn't try any more. I just knew I couldn't draw. Until that is about three years ago, I found out that I CAN draw. It was there all along, just hidden. This one little fact has unleashed a torrent of things for me because if I could draw when I knew I couldn't, how many other things are lurking in there that I can do but I think I can't? It was and is mind altering.

About 3 years ago I saw an article in a magazine and it told about Zentangles. I was fascinated. I had always wanted to do calligraphy, but as I had tried it before I found that it was too structured for me. I had been a quilter, author and owner of a quilt store for 30 years. I was looking for simplicity. I read more about the Zentangle process and in probably 15 minutes from reading the article I had signed up for the teacher training, had hotel and air reservations. Something clicked inside of me. The classes were being held in Whitinsville Mass. I lived in the Denver Area. I was sure that I would be one of the people to travel the farthest distance. How wrong was I? There were several people from France, one lady from Germany, and a lady from Tasmania! I took the full course to become a Certified Zentangle Teacher (CZT) and have never looked back since. It has been one of the most wonderful presents that I have ever given to myself. I teach others in the metro area, as well as I practice daily. There are Certified Zentangle Teachers (CZT) all over the country and throughout the world as well as numerous books have been published describing the process. Zentangle drawings are not meant to look like anything. They are abstract and non-representational pieces of black and white art. Because the art is unplanned it is totally possible to lose yourself in the unfolding of the repetitive patterns. There is no up or down as it can be viewed from any direction or angle. Each pen stroke is intentional and mindful. It is NOT doodling. If you think you have made a mistake and put a line where you didn't want it that becomes your opportunity for creativity. It allows you to do something new and unplanned. You aren't predicting the outcome and therefore can sit back and enjoy the process as it unfolds through your hand. You really had no expectation of what it was to look like in the first place, so you are free to enjoy the drawing of each stroke. It is black and white so you don't have to think about the color choices. It is a small project so you are not going to have one more unfinished project. You can set aside the time and do it! The border and string give you the parameters so you have a set framework within which to work.



The tools for doing Zentangles are minimal.

You need a #2 pencil, a fine tip black pen, and a good quality piece of paper about 3 1/2" square. This is the tile that you will work on. That's it! It is so unbelievably portable. It can go anywhere with you. You don't need anything other than these few things. No expensive clothing, gear, electricity or technical training. It is unplugged. It is a reconnection of putting pen to paper and reigniting eye/hand coordination. And you can do it anywhere! Not only do you need very few supplies but you need very little space.

Zentangle is a Ceremony.

It is a meditation achieved through pattern drawing. Knowing what to expect is comforting and relaxing.

The basic 10 steps are:

- Relax and breathe
- Appreciate your paper, pen and pencil
- With your pencil place your dots
- Draw your border
- Draw your string (the string gives movement and shape and takes away "the blank canvas syndrome")
- With your pen draw your tangle patterns
- With your pencil shade in your patterns
- With your pen initial the front and sign and date the back
- Reflect
- Appreciate and admire your art

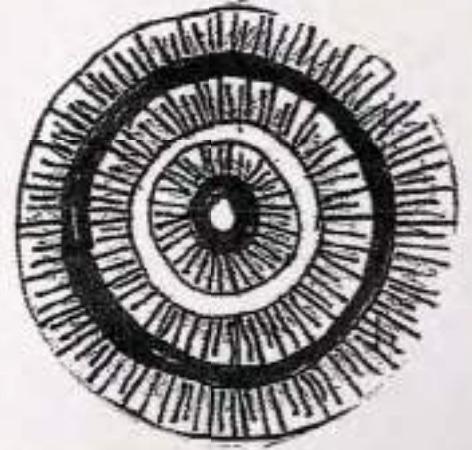
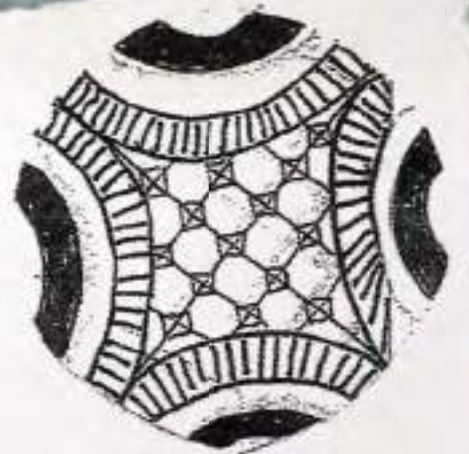
Zentangle patterns are repetitive patterns. They are drawn one stroke at a time. Each pattern is usually made up of several simple lines. If you can draw this:



Then you can do Zentangles. All patterns have names. It is a way to communicate with each other. You can say to someone that you drew the pattern crescent moon. They will understand what you are talking about. It becomes a language.

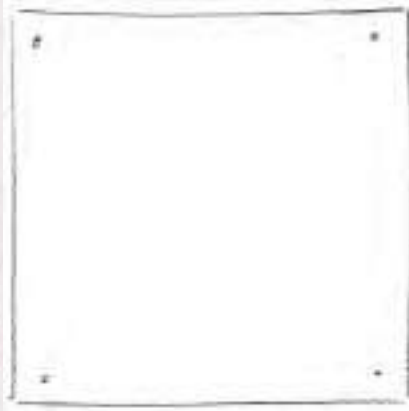
To Begin: Assemble

- A fine tip marker such as a Pigma micron .01 pen
- #2 pencil
- 3 1/2" piece of good quality smooth paper which is your tile.

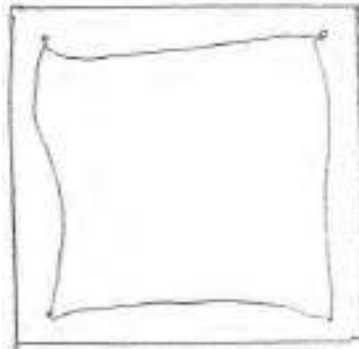


Begin Your Ceremony

Take a deep breath and relax for a moment. Take a moment to appreciate your opportunity and the tools you have assembled. With your pencil, lightly place a dot in each corner of the tile about 1/4" in from the edge.



With your pencil lightly connect the dots. This is your border.



Still with our pencil lightly divide your space by drawing a string". You can divide it any way you like with as many divisions as you would like. It have used 4 divisions for this example.

Now with your pen fill the sections with Zentangle patterns. The patterns look very complicated but are actually very easy when broken down into small, simple, repetitive steps.

There are hundreds, if not thousands of patterns, but like life a few patterns will go a long way.

Crescent Moon an Original Zentangle Pattern

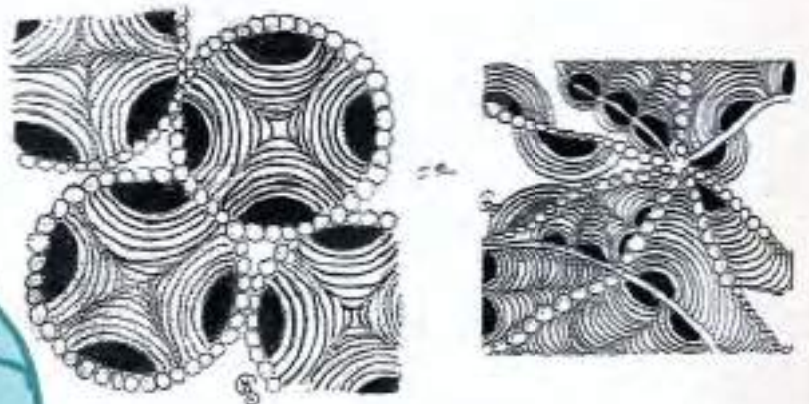
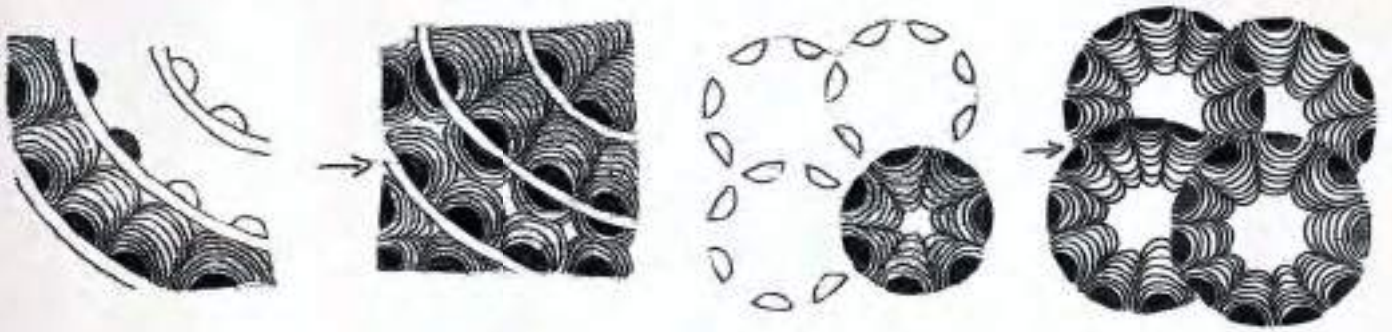


Now take this one simple pattern and see what you can do with it. It actually can become mind blowing and mind dexpanding at the same time in the possibilities that exists!

And now take that one little pattern and see what you can do with it! Push it, pull it, put circles, mait it into a border or just see how many ways you can draw it on your tile.

You have just become an artist.





etc.

Zentangles unlike doodling demands a lot of brain's processing power. It is not a passive activity. It does not require very many "executive functions". It requires just enough cognitive effort so you don't daydream. It actually stops your brain from day dreaming and you tend to become more attentive.

Zentangles are now being taught in schools, hospitals, and many clinical settings. It has become a way to lessen pain and refocus the brain. This can even lead to weight loss as you may enjoy picking up a pen more than a potato chip! If you are interested in finding out about the amazing benefits of this process go to tanglepatterns.com and click on "stories". There you will find :

- Overcoming artist block: overcoming fear of failure
- Dealing with loneliness and loss
- Respite and relief for caregivers
- Overcoming panic attacks
- Relieving mental exhaustion and increasing productivity
- Relief from medication withdrawal and Parkinson's
- Help to heal a broken heart
- Tangling with Parkinson's disease



Zentangles make art accessible to everyone. You are able to see your own amazing creativity. You always succeed with Zentangles. If anyone ever says you, nice but what do you do with it, ask them if they encountered an oil painter or a water colorist, would they ask them what are they going to do with their painting? Zentangles are real ART!!

Below are a few of my Zentangle pieces of art. I have also added into the packet two very recent magazine covers that are showing how important mindfulness is. I have included an article that was written a couple of weeks ago in the Grand Junction Sentinel again describing Zentangle art.

If you are interested in trying it yourself and would like to order a beginners kit and also to find a list of Certified Zentangle Teachers (CZT) in your area you may go to the official Zentangle web site, Zentangles.com. You will also find other patterns and step outs available.

If you would like more information I would be happy to talk to you or present a program for you. Please feel free to contact me. It is wonderful. Nancy Smith (Certified Zentangle Teacher) nancyjsmith8970@gmail.com

Papercrafts

Italian
Inspirations in
Colors & Designs
September 2015



Japanese Paper
Crafts Tour
May 2016





**PaperCrafts
Cruise**
January 3 - 9, 2016



Holiday Card Making Cruise
October 18 - 25, 2015



Papercrafts Project

Materials

- Cardstock: Off-White, Light Green, Red, Olive Green.
- Printed paper to match cardstock
- Stamps for letters or words on and inside card.
- Dye Ink Pads: Light Brown Distress, Dark Brown
- Black Fine-tip Pen
- White gel Pen
- 15 inches 5/8 inch wide ribbon to match cardstock
- White Twine
- Dies: Scalloped Rectangle (XL) Rectangle (XL) Apple
- Die-cutting and embossing machine
- Adhesive Foam Dots
- Paper Adhesive



Other Back to School Card Ideas!



Back to School Greeting Card for Teacher

01. Start with off-white cardstock and make a 5 1/2 x 4 1/4 inch top-folded card.
02. Next use your light green cardstock and die-cut a 5 x 4 1/4 inch scalloped rectangle.
03. Then use your chosen craft paper to cut a 4 1/2 x 3 1/4 inch rectangle, you may emboss the paper.
04. Using your paper adhesive attach the rectangle to the scalloped rectangle
05. Next cut a piece of ribbon and wrap around the layered paper and cardstock, glue ends to back.
06. Then using the rest of your ribbon make a bow and attach to front of card.
07. Now using your Red, Olive, and Light Green cardstock die-cut 2 each of Olive and Light Green and 3 of Red.
08. Use your Dark Brown ink to ink the stems of the apples.
09. Add one of each color apple to front of card.
10. Using Off-White cardstock adhere to back of remaining apples if there is an opening for the "shine" otherwise use your white gel pen to add "shine" then adhere these apples on-top of the first set using the foam dots, saving one Red apple.
11. Using your dark brown ink on off-white cardstock stamp a message for teacher, even if it is just hello!
12. Cutout the stamped cardstock and add to the front of your card above the apples.
13. Tie a small bow with your twine and attach it to your just added greeting.
14. Add your last apple to the inside of the card and write or stamp a personal message for teacher, whether it's your grandchild's teacher or a teacher friend of yours they will love the thought behind this easy handmade gift!



ARTS
CRA
F
D

Art is not what you
see, but what you
make others see.
- Edgar Degas

Why do we **LOVE** the Art of **ART?**

by Cheryl Nick

You have a love for your craft. You are an Artist. That's no doubt. After all, you are reading this article. When you are in full creative mode, you are in the moment. Time spent "Creating" keeps you in the present. Which is a wonderful place to be.

Let's look for a moment at the States of "Being".

We have the "Past", the "Present" and the "Future".



cheryl's
musings

When we stay too long in the past, we may have sad or depressing thoughts. When we project our thoughts into the future, worry or anxiety can creep in. That's not a good feeling. Past and future events are also filled with wonderful dreams and fond memories, and that's a great way to experience these past or future states.

However, the "Present" State of Being is the only state where you can just...." Be" and exist without attention to time. It reduces stress and tension.

You, as an Artist, in the midst of creating, do this unconsciously. You plan your project, gather your craft supplies, and begin. Before you know it, hours have past. Your creativity flows freely. And you feel at peace.

You have just experienced "being" in the moment. The past, nor the future come to mind while you are in "the zone". You've given yourself the gift of time. It's as if time stood still.

When you are in this state of "be-ing" in the present, you experience the essence of bliss and of course... the joy of your creation. Pure Magic.



Now let's add travel to the mix. A trip away from your own day-to-day environs has much to offer. The thought of a new adventure brings excitement. And the thought of no responsibilities brings freedom. Free to do what you wish with your time.

Time away from day-to-day life is exhilarating. Giving yourself the gift of a new environment can offer you the inspiration and the space to create more freely. Thus, your creativity can flow and flow. Now just relax into the zone of "Be-ing". Savor the moment. Create. Slow life down by stopping time.

When you mix freedom and adventure with staying in the present moment... You have pure bliss. It can't get more perfect than that.

Photography



Castles & Gardens Tour of the Emerald Isle
Including the BLOOM Festival in Dublin
May 26 - June 3, 2015



Photography Safari
in Kenya
November 2015

Amazon & Machu Picchu
Expedition
February 2016



Photography &
Sightseeing in
Toscana!
October 2016



I have been doing photography both professionally and as a hobby for over 40 years. I pride myself in being able to shoot photographs in all conditions. The included photos were taken in below freezing temperatures in high wind. Join me on a Craftour of photography and expand your knowledge of common photography techniques. Respectfully submitted, Barry Basiliere.

I wanted to share with everyone at the photos that I took during our "Blood Moon" the evening of April 14th to April 15th. This picture is a compilation of some of the photographs I took throughout the evening.

First I will list the equipment that I used to take the photographs.

- Camera** Canon 1D X Digital SLR
- Lenses** Canon 100-400mm f/4.5-5.6L IS USM
Canon 2x EF Extender II
- Tripod** Alta Pro 263AGH 3-Section Aluminum Tripod with GH-100 Pistol

The evening that the moon so graciously presented itself to all of us to see was not only cold, but at our place, very windy. I took close to 50 photographs to get the 8 that I used in this compilation. It was because of the high wind that it was essential that a tripod was used. For the purposes of this article as I reference an individual photograph it will be numbered 1 through 8 going from the left side of the photo to the right side.

The settings that were used on the camera were: F-stop (aperture setting), Exposure time (shutter speed), ISO speed ("file" speed), exposure bias (exposure compensation), Focal Length (zoom). Manual zoom was used on all photographs.

Photograph #	F-stop	Exposure Time	ISO Speed	Exposure Bias	Focal Length
Picture 1	f/81	1/500 sec	25,600	-5	800mm
Picture 2	f/81	1/320 sec	25,600	-5	800mm
Picture 3	f/81	1/200 sec	25,600	-5	800mm
Picture 4	f/81	1/100 sec	25,600	-5	800mm
Picture 5	f/81	1/6 sec	25,600	-4.3	800mm
Picture 6	f/81	1.6 sec	25,600	-2.3	800mm
Picture 7	f/18	1/3 sec	25,600	-0.7	800mm
Picture 8	f/11	1/13 sec	25,600	-1.3	800mm

Once the photographs were selected I used Photoshop Elements 10 to create a new image with a black background. I then used the oval tool to create an oval on the new blank image. I used the top portion of the oval to use as an alignment tool for the individual images that were copied in. I then cropped each image of the moon so that they were all the same size and added the cropped moon images to the blank image in the order that I had taken them. Once all images were placed on the line created by the oval I deleted the oval.

Craftshot



While traveling with a group of quilters on a river cruise in France, I took this photograph of a butterfly resting on some purple flowers. In taking a longer look, I noticed the **face of an old man with a beard** in the center part of the butterfly. Do you see it?



Photography Tips



Don't go crazy buying the most expensive equipment right away.

It's possible to get very nice photos with an inexpensive point and shoot. See these examples on Flickr. The more photos you take, the more you'll know about what kind of camera to get when it's time to upgrade.

Consider a tripod.

On the other hand, an inexpensive tripod is worth getting, especially if you have shaky hands like mine. When I got a tripod, my satisfaction with my shots skyrocketed. For even more stability, use your camera's timer function with a tripod.

Keep your camera with you all the time.

Photo ops often come when you least expect it. If you can keep your equipment relatively simple – just a small camera bag and a tripod – you might be able to take advantage of some of those unexpected opportunities. Or, if your phone has a camera, use it to take “notes” on scenes you'd like to return to with your regular camera.



Make a list of shots you'd like to get.

For those times you can't carry your camera around, keep a small notebook to jot down places you'd like to come back and photograph. Make sure to note any important details, like the lighting, so you can come back at the same time of day or when the weather's right.

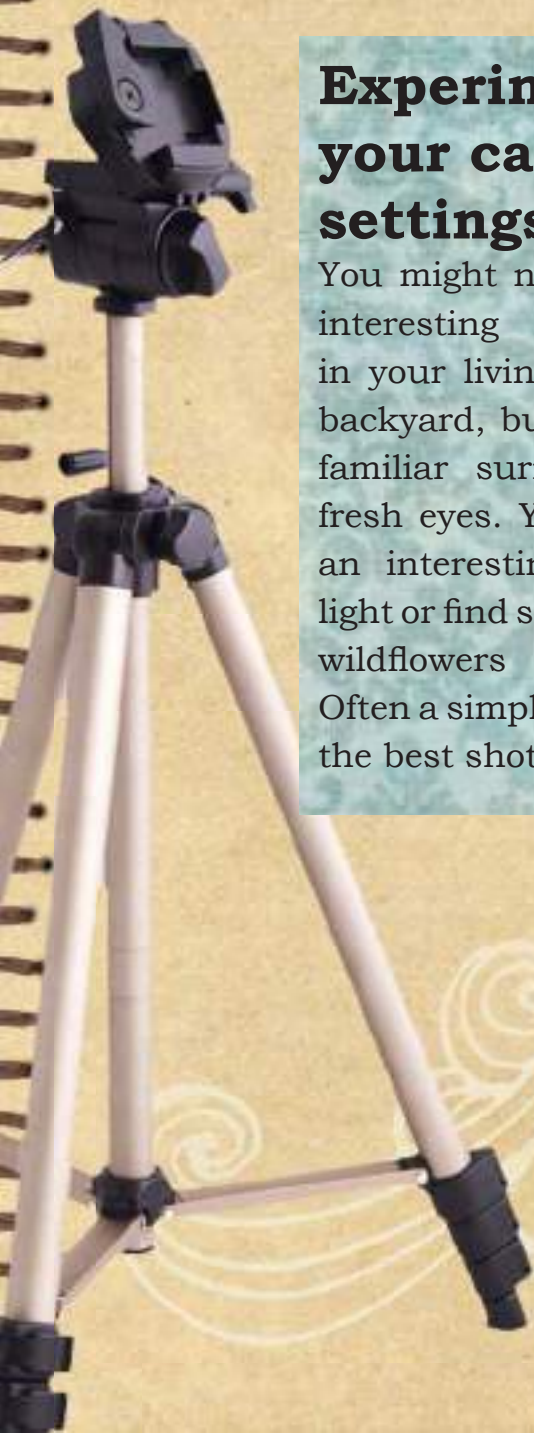


Experiment with your camera's settings.

You might not see anything interesting to photograph in your living room or your backyard, but try looking at familiar surroundings with fresh eyes. You might catch an interesting trick of the light or find some unexpected wildflowers in your yard. Often a simple subject makes the best shot.

Don't overlook mundane subjects for photography.

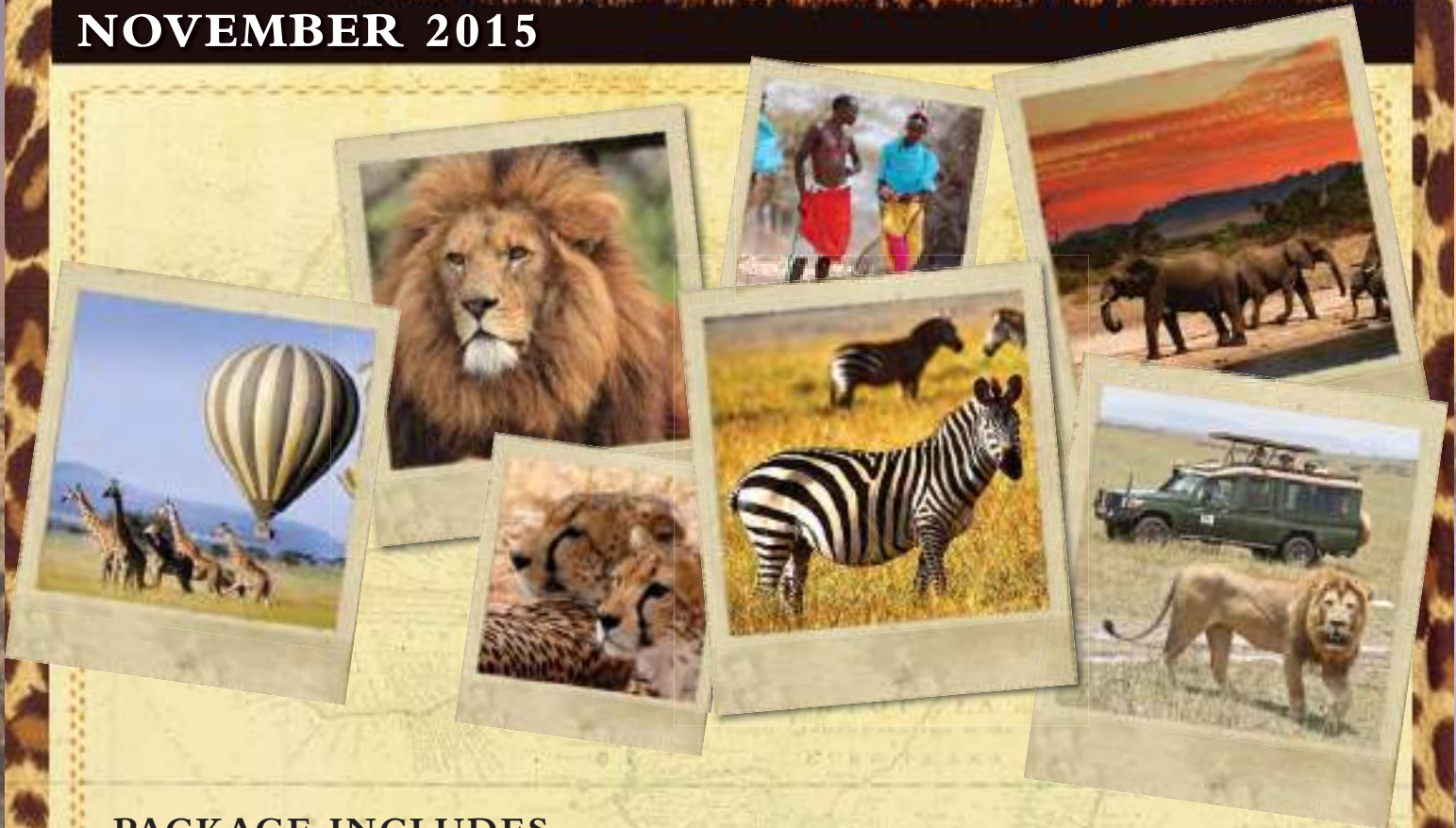
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11-DAY PHOTOGRAPHY
SAFARI EXPEDITION

AFRICA

NOVEMBER 2015



PACKAGE INCLUDES

Round trip airfare from the United States, transfers, most meals, private sightseeing coach, comfortable safari vehicles and professional safari guides, deluxe hotel, lodges and tented camp accommodations, unique and extraordinary sightseeing as listed in the itinerary, special visit to a Samburu Village, commemorative gifts, and personally escorted by a Craftours escort.



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DAY 1 - DEPART FROM U.S.

We begin our *Photography African Expedition* with an overnight flight from **United States** to **NAIROBI**.

DAY 2 - NAIROBI (KENYA) ARRIVAL

Today we are continuing our journey to **Nairobi** in **KENYA**. Upon your arrival at the **Jomo Kenyatta International Airport** this evening, you will obtain your *Kenyan Visa*, collect your luggage and meet your tour escort, who will bring you to your awaiting transportation for your drive to your deluxe hotel, one of the *Leading Hotels of the World*. We will check in and retire for the evening.



Hotel in Nairobi

DAY 3 - KAREN BLIXEN MUSEUM & KAZURI BEADS

This morning, following a delicious breakfast, we will participate on an early morning **Panoramic City Tour** of **NAIROBI**. We will drive through the city center, past the colorful city market, Parliament buildings, the Railway Museum and the National Museum and stop to purchase gifts and trinkets in one of the local shops. We will continue our drive to the **David Sheldrick Elephant Orphanage**. Here we will have an opportunity to photograph and learn more about the adorable baby elephants. Our next visit is to the **Nairobi Giraffe Center** where we will enjoy a briefing about these semi-habited giraffes and actually have the opportunity to pet and feed these extraordinary animals. From here we will have lunch at the nearby Coffee Garden Restaurant before visiting renowned **Karen Blixen Museum**, home of famous novelist Karen von Blixen. The house contains many of her original pieces along with some items donated by the makers of the film "**Out of Africa**". We will end our day with a short drive to the **Kazuri Bead Factory**. We will have an opportunity to walk through the factory and photograph the artists as they create each bead by hand. There will be time to shop in their wonderful little gift shop before we drive back to our hotel for dinner. It is a full day of fun that is sure to capture the Kenyan culture. Tonight you will learn more about the exciting things that are planned for this expedition. **B, L, D**



Karen Blixen Museum



DAY 4 - NANYUKI REGION & GAME DRIVE

This morning, following breakfast, we will check out of our hotel, meet our guides and board our safari vehicles as we begin our drive north to the **NANYUKI REGION**. Our drive will take us four hours and we will stop along the way for restroom breaks and regional shopping. Upon our arrival at our deluxe tented camp, we will check into our very unique tents, where we will stay for the next two nights. This is no ordinary tent, but rather a deluxe facility, complete with toilet, shower, sink, desk and all the comforts of home. What makes this experience so incredibly special is that it is located in the heart of game park, so animals are easy to spot and close at hand. But don't fear, we are safe as can be.

After we settle in, we will enjoy a delicious buffet lunch. Following lunch, there will be a special photography workshop! Later in the afternoon, we will board our safari vehicles and explore the African plains with our first **Game Drive**. We will return back to camp and enjoy dinner together. It will be a long, but eventful day, and we will be off to sleep as we hear sounds of the animals in the distance.

B, L, D



Deluxe Tent



Cheetah Family

DAY 5 - NANYUKI SPINNERS & WEAVERS

This morning very early, we will board our safari vehicles and enjoy an early morning **Game Drive**. Be sure to pack your binoculars and camera, as we are sure to see some extraordinary things. We will return to our camp for breakfast and leisure time. Following lunch we will drive to see the **Nanyuki Spinners and Weavers**. The Nanyuki Spinners & Weavers are a women's self help project registered under the ministry of Culture and Social Services started under the umbrella of the Presbyterian Church of East Africa on July 4th, 1977.

We will return to camp for lunch which is followed by another photography workshop. In the later part of the afternoon we will board our safari vehicles for an afternoon Game Drive. Dinner will be served back at the camp. It is another full day of sights and game drives that are sure to have your senses on overload.

B, L, D



Nanyuki Spinner & Weaver



DAY 6 - SAMBURU GAME RESERVE

This morning following breakfast, we will check out and drive north to the Samburu Game Reserve and our next tented camp. Upon our arrival, we will check in and enjoy a relaxing lunch together. Following lunch, there will be time to relax before enjoying an afternoon **Game Drive**.

Samburu, Buffalo Springs and Shaba National Reserves are three of the best animal game reserves in the entire region. Lying 225 miles from Nairobi, they are adjacent to each other, in effect forming an incredibly large area that makes up a total of 633 square miles.

During our game drive it is possible we may see wildlife species rarely found anywhere in the entire continent of Africa, including Grevys' Zebra, the long-necked Gerenuk and the Reticulated Giraffe. As the area is so arid, the game is concentrated around the Ewaso Nyiro River which runs through the park, making game viewing particularly good.

We will return to our camp later in the afternoon. Dinner will be served at the lodge and the remainder of the evening is at your leisure. **B, L, D**



Game Drive in the Samburu National Reserve

DAY 7- GAME DRIVE, SAMBURU VILLAGE

This morning we will board our safari vehicles for an early morning **Game Drive**. We will return for breakfast and then travel out again to visit an authentic **SAMBURU VILLAGE**, where we will have an unbelievable encounter with the locals. Here we will learn firsthand about their way of life and have an opportunity to take many photographs. It will be certainly be one of the highlights of our expedition. We will return to camp for a delicious lunch. Later in the afternoon we will venture out for another **Game Drive** as we search for the **Big Five**. Be sure you have your camera ready to also capture the colors, textures and design of the African plains. We will return to camp for dinner and a relaxing evening under the stars. **B, L, D**



Samburu Local



Animals of the Samburu Reserve

DAY 8 - FLIGHT TO THE MASAI MARA

This morning, we will check out of our camp and drive to the nearby airstrip for a flight to the incredible **MASAI MARA!** We will arrive in the Mara and be met by our safari guides who will take us our first class lodge. Here we will check in and unpack for the next three days. This afternoon we will enjoy a late afternoon Game Drive and dinner back at the lodge. **B, L, D**

DAY 9 - Game Drive

Very early morning, for those of you who are interested, we will drive to the location of our **HOT AIR BALLOON** as we prepare for a morning flight and safari. Our professional pilot will glide this 16-passenger balloon just above the tree tops as the sun begins to rise and we enjoy the sights from above. It will be one of the most memorable moments of the safari, if not your entire life! Our balloon will peacefully glide over river banks and across the Masai plains until we land and our greeted by our guides. From here we will enjoy a specially prepared breakfast, complete with linen table cloth and champagne. We will drive back to our lodge to relax and enjoy the rest of the morning. This afternoon we will arrange for a couple Masai women to come to our camp and teach us how to make jewelry with beads. In the afternoon, we will board our safari vehicles for another exciting Game Drive. Tonight following dinner, we will relax and reminisce about our extraordinary day. **B, L, D**



Hot Air Balloon Safari

DAY 10 - GAME DRIVES, DAY OF RELAXATION

This morning we will enjoy an early morning **Game Drive**. We will return for breakfast followed by one final workshop. This afternoon is free to relax, have a massage or take photographs of the surrounding area. Later in the day we will board our safari vehicles and enjoy an afternoon **Game Drive**. Tonight during dinner there will be a special show by the Masai village people. **B, L, D**



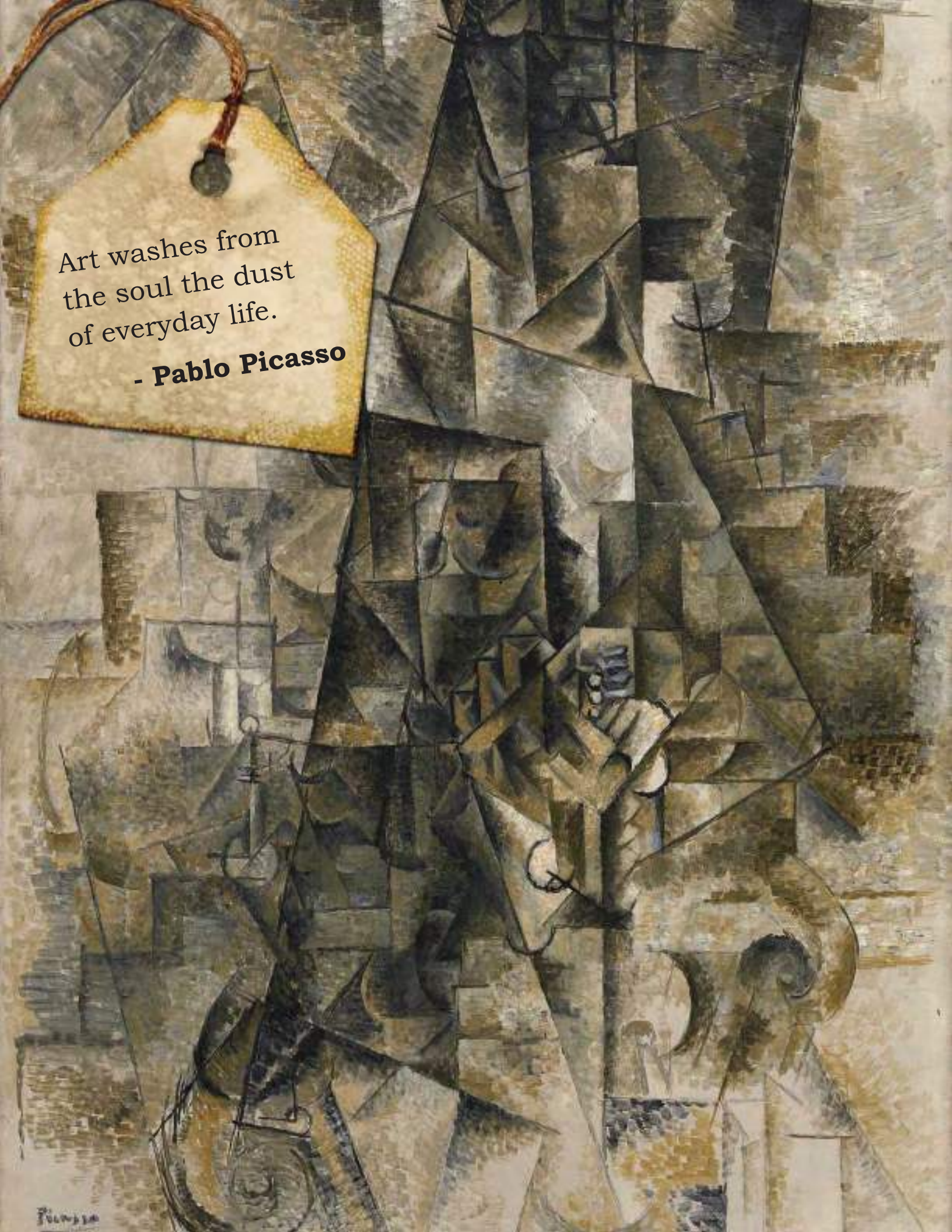
Impala Herd at Dawn

DAY 11 - FAREWELL DINNER, RETURN HOME

This morning we will drive out into the Mara for an early morning Game Drive. It is our last morning in Kenya, and our final opportunity to photograph this extraordinary place. We will have lunch and then pack our belongings for a departure flight back to Nairobi. After a one hour flight, we will arrive back into Nairobi and transfer to the **Somak Reception Center** where we will freshen up and repack our luggage for our flight back home. Tonight, we will enjoy a special **"farewell dinner"** at the world famous **Carnivore Restaurant**, renowned for its variety of delicious exotic meats, as well as other dishes. Following dinner, we will transfer to the **Jomo Kenyatta International Airport** for our flight back to **NEW YORK**. **B, L, D**



Carnivore Restaurant



Art washes from
the soul the dust
of everyday life.

- **Pablo Picasso**

Pottery



Colors of Mexico Tour
March 2015



Castles &
Gardens Tour of
the Emerald Isle
May 26 - June 3, 2015



Beginner's Pottery
Caribbean Cruise
February 22-27, 2016



Ceramica Italia Tour
March 2016



Leaf Bowl Project

Materials:

- Air-dry clay
- Leaves
- Clay rolling mat
- Acrylic clay roller
- Clay scissors or sharp scalpel
- Aluminum foil

1. Begin by rolling out your clay to approximately 1/4-inch thickness, then place the leaf, vein side down, on the surface of the clay. Use the roller to roll directly over the leaf, both pushing it into the surface of the clay and thinning the clay at the same time.



2. Lift the clay off the mat, with the leaf still in place, and trim the excess clay with scissors (I just cut a general shape around the leaf, then go back and do the detailed cutting). Put the excess clay back in the package to keep it from drying out




3. Make an oval shaped ring from a piece of aluminum foil and gently arrange the leaf covered clay inside, making sure the bottom of the clay is resting on a flat surface (so that your "bowl" will sit upright once it's dry. The aluminum foil is mostly to support the outer part of the leaves). Carefully remove the leaf and let the clay dry before removing the foil, at least overnight. At that point, you can turn it over so that the underside dries as well.





Quilting



Safari Expedition in Kenya
with McCall's Quilting Magazine
November 15-23, 2014





Craftours
School @ Sea
Caribbean Cruise
February 22-28, 2015



A Colorful Journey of Food
Art and Landscapes of Tuscany
with Jinny Beyer
April 17-25, 2015



Houston Quilt Festival
and Caribbean Cruise
November 2-9, 2014



The Ultimate
Africa Expedition
with Jinny Beyer
February 1-11, 2015



Celtic Treasures
in the Emerald Isle
with Ricky Tims
June 3-14, 2015



Pieces of Tuscany
with Bonnie Hunter
May 2-10, 2015

A Quilting Journey
in England
with McCall's Quilting Magazine
August 5-15, 2015

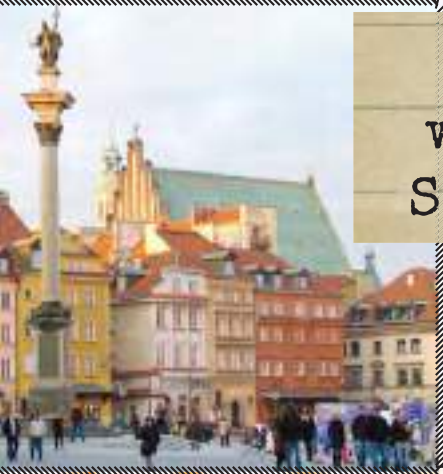


Textile Expedition
in Bali
with Michelle Mischkulnig
July 2-9, 2015



Budapest Vienna & Prague
with Ricky Tims
August 21-31, 2015

Journey to Poland
with Mark Lipinski
September 2-10, 2015

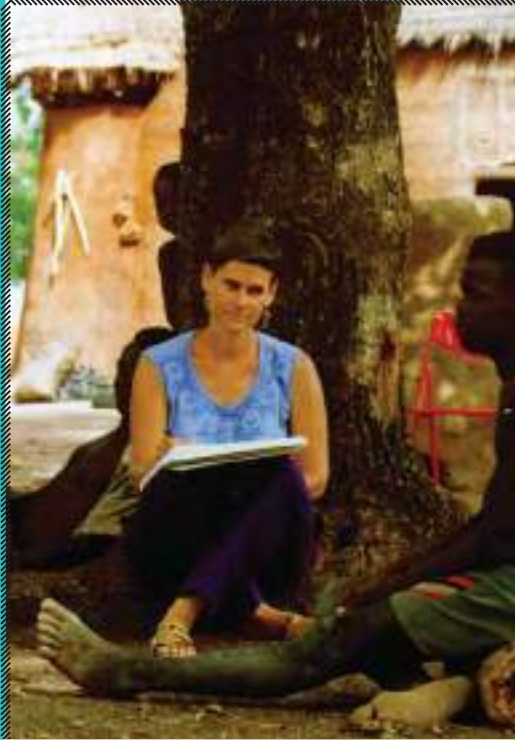


Ultimate China
with McCall's Quilting Magazine
June 16-24, 2015





The Colors, Fabrics &
Culture of Bali
with Jinny Beyer
September 12 - 20, 2015



Africa Deluxe Expo
with Hollis Chatel
November 7-17, 2015



Exploring the Colors, Textures
and Beauty of Tuscany
with Sheila Frampton-Cooper
October 1-9, 2015



Treasures of Tuscany
with Fons & Porter Magazine
September 22-29, 2015



South America:
One Piece at a Time
with Bonnie Hunter
October 26 - November 4, 2015



Tuscany with Kaye England
November 2015



edition
ain
2015

Christmas Markets
Germany, Austria & Bavaria
with McCall's Quilting Magazine
December 5-13, 2015



McCall's QUILTING



When I was 5 years old, my mom always told me that happiness was the key to life.

When I went to school, they asked me what I wanted to be when I grew up.

I wrote down "happy."

They told me I didn't understand the assignment and I told them they didn't understand life.

eat

pray

love

my journey to Bali

- Jenny Beyer

I'm so excited to be traveling back to Bali in September 2015 with Sew Many Places, the tour company dedicated to quilters and other crafters. If this trip is anything like the last one, it will be as fascinating as the sights and sounds of Indonesia itself. Jim West, the founder of Sew Many Places, certainly knows how to run a tour! We stayed in a first class resort and took day trips from there. We did lots of sightseeing, eating the delicious Indonesian food and sewing, but the highlight of the trip was our hands-on batik printing workshops with native craftsmen.



◀..... That's me stamping a design onto fabric

Indonesia is made up of a series of islands, each with its own language and many sub languages and dialects. Indonesian is the official language, and the next most widely spoken language is Javanese, followed by Sudanese. In all, there are more than 700 living languages spoken in the country.

The art of batik making in Indonesia was developed on the island of Java. When selecting the name for my batik collection,

I chose the word malam, the Javanese word for wax.

On my last trip, prior to touring Bali I visited the company in Solo that prints my batik collections. It was amazing to watch the entire process from start to finish. Everything is done by hand and I came away in awe that it costs so little per yard for the amount of labor that goes into each and every pattern.

How I Design my Malam Batik Fabric Collections



I've been designing fabric since 1981, but designing my Malam batik fabric collection brought new challenges. For example, not all patterns that work well in screen or roller printing are suitable for batik. For example, the pattern can have a repeat no larger than eight or nine inches. The cop (pronounced chop) used to stamp the fabric is made with copper and anything larger would be too heavy.

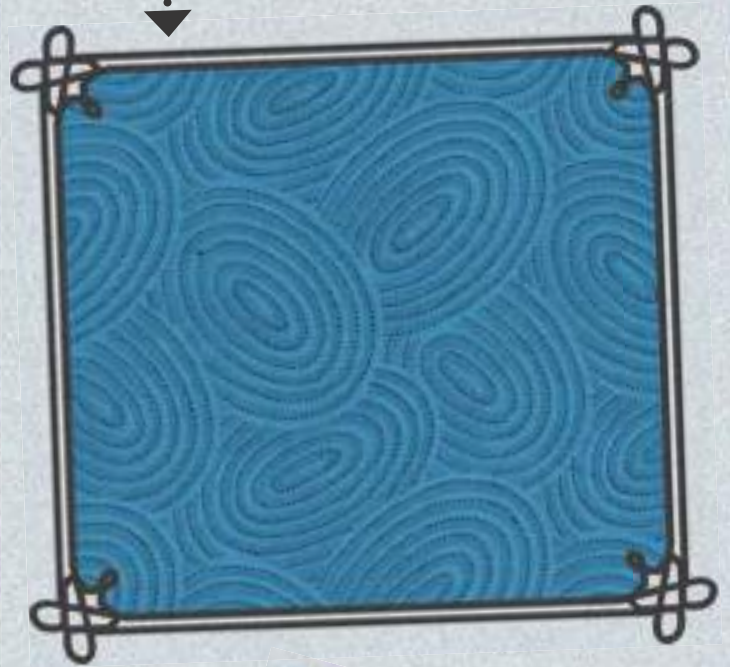
I will walk you through a bit of the process from start to finish.

Because batik makers use hand-mixed formulas and not computers to make the dyes, batik dying is not an exact science. Also, sun and shade can influence how the

Original Ovals fabric design that
..... inspired the batik you'll see in
the final photo.

1. The first step is to come up with designs for the batiks.

I consulted my archive of fabrics I had previously designed to find patterns that would be suitable for batik. One thing I learned is that designs may look much different in batik than other fabric printing— by the time designs are produced in the batik process they're not always recognizable as being the same design you started with. The ovals pattern shown here, which I designed more than 25 years ago, is one of the designs I chose for my second Malam collection that will be debut this summer.



2. Once I find designs I want to use or create new ones, I send them to Indonesia so the company artist can put the designs into a pattern suitable for a cop.

..... Company artist
working on designs to
send to the cop maker.



3. After I approve a design it is sent to the cop maker. He takes that design and produces the cop out of thin sheets of copper. It takes anywhere from 10 days to a month to create a single cop.

A cop maker works from the design and thin pieces of copper to create the cop



4. When the cop is complete, they send it back to me to input on my computer. There I repeat the design to see how it would look on fabric, and experiment with colors. When I am happy with the results I send digital printouts of the colors I want back to Indonesia, and they send the cop and my digital images to the facility that will print the fabric. They first produce a sample of a couple of yards, called a "strike-off". The strike-offs come to me and I either approve them or make comments on colors that need to be adjusted. This is a back and forth process that goes on for several months until the colors are just right.

5. When I am satisfied with the colors and patterns, fabric production begins. A typical batik fabric run is 15 meters, just over 15 yards. In the first step, the cloth is dyed one or more colors to create what will become the line work of the design.

This cop was used to stamp a design onto the fabric. It's a work of art in itself!

6. Next the cop is dipped into melted wax and then pressed onto the fabric.

7. After the wax is stamped onto the fabric, the cloth is bleached. The places where there is wax will not bleach and will retain the color of the original dye.



8. Next the cloth is again dyed the desired color for the background to the cop design.

9. The fabric is then boiled to melt and remove the wax.

10. Finally it is sent to the "finishing" facility to go through the process of setting the dyes and getting the proper hand of the fabric.



The "Ovals" fabric from my second Malam batik collection, and the cop used to create it.
The colors were inspired from another fabric I had designed, which can be seen at the top left.

color comes out, as can the judgment of the particular dye maker. But that's part of batik's charm; it has the look of handmade, with lovely variations.

I've done two batik collections, and each time it was a wonderful design journey as delightful and unexpected as Bali itself. I do hope you'll join us on our Batiking in Bali trip on September 12 - 20, 2015, when we can explore this ancient art form together.

To keep up with the latest at Jinny Beyer Studio, please read our blog! You can sign up for our popular newsletter on our website homepage.

www.JinnyBeyer.com



Paris Flea Market

by: 3 Sisters

Designed using the Paris Flea Market fabric collection from Moda Fabrics.

Size: 84" x 84"

[download](#)



Town Square

by: Wendy Sheppard

Designed using the Quilter's Garden and Bread & Butter Collections by Lynette Anderson for RJR Fabrics.

Size: 77" x 77"

[download](#)



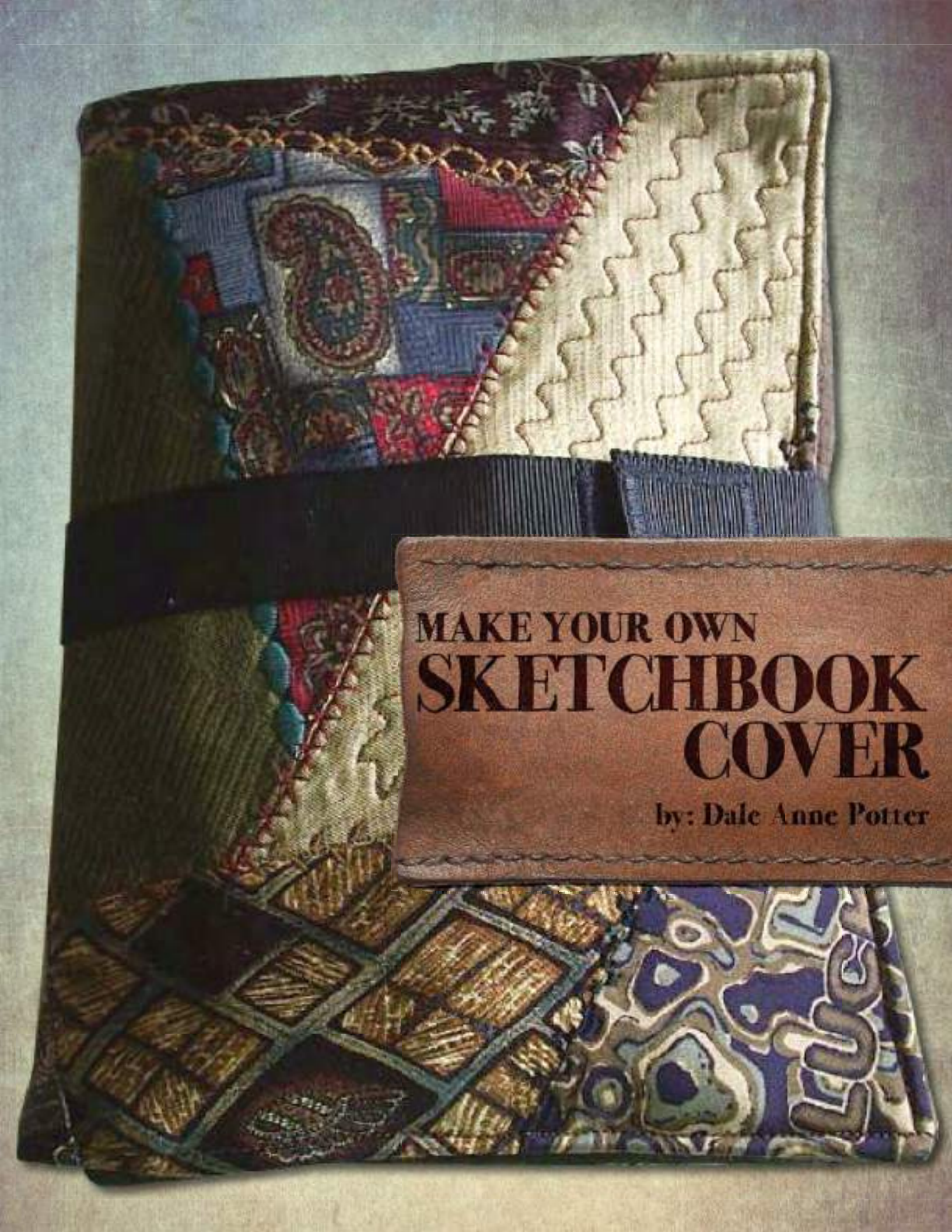
Wrens & Friends

by: Gina Martin

Designed using the Wrens and Friends fabric collection from Moda Fabrics.

Size: 57" x 66.5"

[download](#)



**MAKE YOUR OWN
SKETCHBOOK
COVER**

by: Dale Anne Potter

This project is a nice gift for anyone who likes to draw or sketch, in this case I made it for my husband, Brian.

- 1.** Measure the sketch pad you will be including in this project. In this case, the sketch pad was $5 \frac{3}{4}$ inches wide and $8 \frac{3}{4}$ inches high.

I wanted to use some of the ties that had been delegated to the recycle bin by my husband, who used to wear them before he retired. So, the front of this project is a crazy patch of tie pieces.

- 2.** I used felt as the batting in this project, gives it more stability than the batting I normally use in my quilting (Hobbs 80/20).

- 3.** Place your centre tie fabric in the centre of your felt, pin in place. Lay your next piece right side down on the pinned fabric. Sew, trim the excess so that the seam allowance is $\frac{1}{4}$ inch. Flip and lightly press. Continue adding fabric pieces until the felt is totally covered. On the seams, this is the perfect opportunity to use decorative stitches with different threads. Trim the crazy patch cover to $6 \frac{3}{4}$ inch X $9 \frac{3}{4}$ inch.



- 4.** For the back & fold over piece of this cover, measure a piece of felt & fabric that is 11 inches X 15 inches. Quilt as desired. Trim to $9 \frac{3}{4}$ inch X $13 \frac{1}{2}$ inches. Sew the crazy patch piece to the quilted piece, trim to a neat $\frac{1}{4}$ inch seam and press. You can add a decorative stitch on top of the seam.

- 5.** The inside of the cover is made up of 3 parts, a zippered pocket for erasers, pencil sharpeners, etc., a place to hold the sketch pad and slots for your sketching pencils or your watercolour pencils.



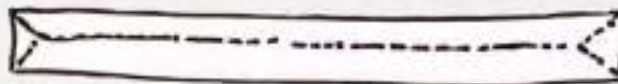
6. For the sketch pad holder and the pencil slots, measure one piece of fabric that is 10 X 14 inches. Pick a coordinating fabric that measures the same size, fold in half lengthwise and press. Find the centre of both pieces of fabric, lengthwise and lay the folded fabric with the fold in the middle of this piece.. On that centre line , sew from the top of the fold to the bottom of the fabrics. Continue until you reach 1 inch from the right side of the fabrics. Trim to 9 3/4 inches X 13 1/2 inches. Set aside.



7. For the zippered pocket, cut a piece of fabric for the inside pocket that measures 8 inches X 9 inches. For the outside, cut a piece of fabric the same as the fabric you used for the back of the pencil slots & sketch pad holder that measures 9 3/4 inches X 7 inches. I used a 7 inch zipper for this project.

8. Mark a line on the reverse side of your outside fabric, about 1.5 inches from one edge lengthwise. About 1/2 inch below that drawn line draw a rectangular box that is 1/2 inch x 7 1/2 inch also on the reverse side of the fabric. Pin the pocket fabric onto your outside rectangle piece. Position it so that the rectangle is where you want the pocket to be. I placed it about 1 inch from the right edge and centered on the rectangle piece from top to bottom. Stitch along the marked lines. Cut a slit in the center of the rectangle through the pocket and the pocket fabric stopping about 1/4 inch from the ends and cut at an angle to the corners. Push the pocket fabric through the slit you just cut to the back of the outside rectangle and press flat.

This is what it should look like.



9. Center the zipper right side up in the opening and pin securely in place. (you could also use fusible tape to secure the zipper before stitching). Be sure the pocket fabric remains open flat and away from the opening. Stitch along the edge of fabric, close to the zipper tape all the way around the zipper. Bring the sides of the pocket together and stitch along the sides and bottom. Trim to 6 3/4 inch X 9 3/4 inch.

10. Sew the pocket to the sketch pad holder & pencil slot piece with 1/4 inch seam, trim neatly.

11. Place the crazy patch cover right down on the pocket, holder, pencil slot piece which is right side up. Pin, and starting where the sketch pad will be, start sewing all the way around, leave a 4 inch opening for turning. Turn right out, press and sew all the way around.

12. For a closure I used a piece black ribbing with velcro sewn on the ends.

Dale Anne is a Mixed Media artist, specializing in textiles. See more of her work at: www.daleannepotter.com



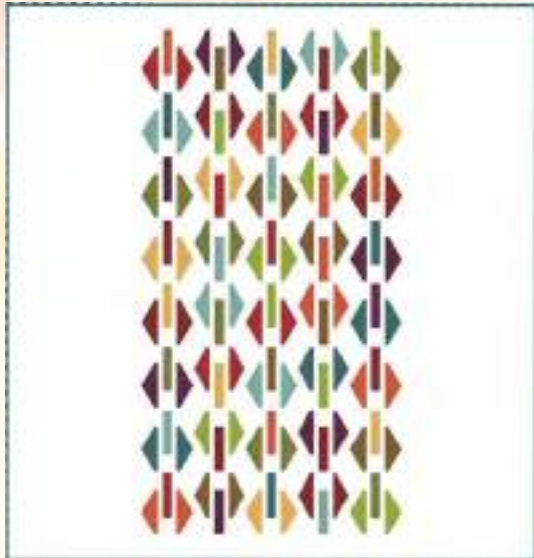
Lattice

by: Robert Kaufman

This colorful quilt features the Pointillist Palette fabric collection by Lunn for Robert Kaufman Fabrics.

Size: 36" x 44"

[download](#)



Hexagon Shuffle

by: Moda

This quilt features some of Moda's fun color coordinated fabrics .

Size: 55 1/2" x 57 1/2"

[download](#)



Bargellos

by: Lunn Studios

This colorful quilt features the Pointillist Palette fabric collection by Lunn for Robert Kaufman Fabrics.

Size: 20" x 38"

[download](#)

Pure Color Runner

by: Jenelle Clark

This table runner features the Kona Cotton Solids from Robert Kaufman Fabrics.

Size: 15" x 28"

[download](#)



Simple Streamers

by: Robert Kaufman Fabrics

This quilt features the Remix Fabric Collection by Ann Kelle for Robert Kaufman Fabrics.

Size: 70" x 70"

[download](#)



Monkey Bars

by: Linda Leathersich & Stephanie Sheridan

This fun quilt features the KANVAS Monkeying Around Collection by Gretta Lynn for Benartex Fabrics.

Size: 58" x 63 1/2"

[download](#)



Summer & PILLOWCASES

By Lesley Rackowski

When I think of summer, I think of sunny days at the beach, running through the sand barefoot, hamburgers and hotdogs on the grill, picnics with family and friends, the sound of children playing on the playground, and pillowcases. What? Stop the presses. Pillowcases? I think of pillowcases when I think of summer? Yes, I do! I imagine pillowcases made out of beautiful bright colorful fabrics hanging out on the backyard clothesline flapping in the wind. Take a deep breath and smell that fresh clean smell of laundry hanging on the line. I reminisce about summer camp. What better part of home can there be than to send your child to summer camp with a fun bright personalized pillowcase that you have made? I think of adventurous summer trips. Throw a few fun pillowcases in the car for the kids to rest their heads on, and maybe they won't keep asking, "Are we there yet?" And be sure to take a few for you and your spouse (or significant other). I remember watching a summer eclipse of the moon out in the front yard when I was a kid. Now I do this with delightful pillowcases on the blankets to rest our heads. It is much more comfortable that just laying on the hard ground. And we bring a few fun ones to lay back on to watch the Fourth of July fireworks.

Pillowcases do not get the respect they deserve. After all, they are the first thing we see when we get up in the morning and the last thing we see before we nod off to sleep. They stick by us through thick and thin -- when we are sick and when we are healthy. They don't leave our room if we snore. They stay with us through the entire night. They've been prayed into. They know our darkest secrets, when we're upset and cry into our pillow. Oh, the secrets those pillowcases must know. If only they could talk. But I think if they could, they would say, "What's been told to me will stay with me." They are used to hide our eyes when we're watching a scary movie from the couch. There's even my dad's favorite joke about how someone dreamt that they had eaten a big marshmallow, and when they woke up their pillow (and pillowcase) were gone. We used to laugh every time he told that joke, even though we'd heard it a thousand times. So pillowcases can bring back fun memories, too.

So when summer is here, be sure to think of your pillowcases. Don't leave them behind on your bed. There are so many more fun uses for them. It can be "sew" enjoyable to make some for fun activities. Just to help get you started, here are some ways to have fun with your pillowcases this summer. If you can think of any more, please write me at pillowcasegram@aol.com. I don't want to miss out on any of the fun.

z z z z z z z z z z

EIGHT WAYS

to have fun with pillowcases!

1. Instead of a burlap sack race, use pillowcases. (Okay, you may not want to use some that you've made, so for this one, you may want to use some old ones.)

2. Stage your own pillow fight out in the backyard. Invite all the neighbor kids.

3. Decorate a pillowcase - at a birthday party, give the kids fabric crayons to decorate a light-colored pillowcase.

4. Autograph pillowcases - at a slumber, give the kids pens to sign each other's pillowcases that you have made.

5. Camping - let the kids camp out in the backyard, and be sure they each have their own fun pillowcase, maybe with their name embroidered on the cuff

6. Pillowcase dresses are fun to make for summertime.

7. Get all the neighbors together to see how high a pile of pillowcases you can make before it falls over. BYOPC.

8. Have a scary movie fest, and be sure to pass out pillows for the kids to eye their eyes. Make the pillowcases kind of scary looking by appliquéing scary shapes on them, like eye balls or spiders.



Scrapbooking



Adventure in South America
September 29 - October 8, 2014

France & Spain Cruise
April 2015





Scrapbooking in China Expedition
October 2015

Scrapbooking in the Caribbean
November 16-21, 2015



Scrapbooking Tips

Tip 1: Clean Hands!

Because you're working with glue, markers and other messy objects, make sure to wash your hands frequently. When they are clean, they won't mussy up your pages and photos.

Tip 2: Save Scraps!

Save all your scrap paper--you never know when you might need it.

Tip 3: Paper does not have to be paper!

I've used old maps, wrapping paper and fabric scraps as paper. It adds a neat feel to the pages and won't break the bank!

Tip 4: Double-sided Tape

I prefer using double-sided tape to adhere my photos and paper to the pages. It's easy to peel off if you mistakenly place a picture in the wrong spot or decide to change the layout of your page. Also, double-sided tape won't ripple your pages like some glues can.



Tip 5: Rip It!

To create a cool look on your pages, take a piece of paper and rip it along one side. It creates a neat looking border with a cool edge.

Tip 6: Storage!

Store your pages in plastic archival sheets. You can guarantee they'll fit your book exactly if you buy the same brand and specific kind associated with the book you're using. The plastic will help keep the pages clean and neat for years to come.

Tip 7: Small Gifts!

Making small scrapbooks that just showcase a particular event, family member or friend make a great gift. You can buy books that are 6" by 6". Finishing a whole book that is really small doesn't take as much time as a 12" by 12". It's a really sentimental gift for someone you love.

Tip 8: Poor Handwriting?

If your handwriting isn't too great, save time and frustration with alphabet stickers.

Tip 9: Tell A Story!

Don't just display your photos, tell stories! Did something really funny happen at last year's family reunion? What was Tommy's first word? If you offer little stories and quotes on your pages, your scrapbook will take on a more personalized feel. People looking at it years from now will have a little insight to what happened.

Tip 10: Crumple!

Try crumpling up your cardstock. It adds interest and dimension to the page.



SEWING



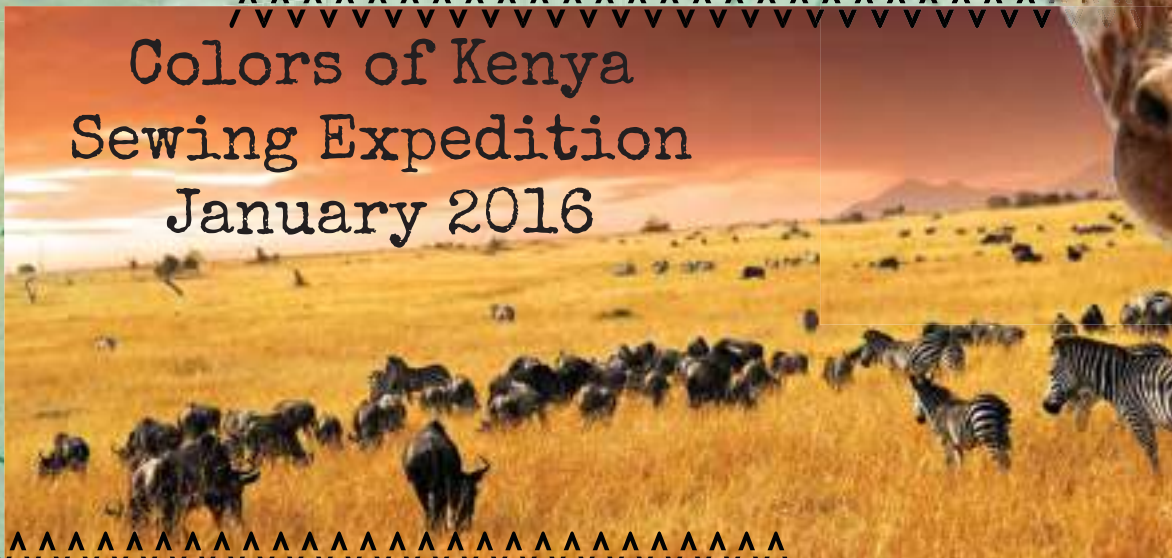
Sewing in Tuscany
with Stuart Hillard
October 10 - 18, 2015



Fashion &
Design in
Paris!
May 2016



Colors of Kenya
Sewing Expedition
January 2016



Canada & New England Cruise
September 2016



Vintage Book Bag

by: Connecting Threads

This colorful vintage book bag is a great way to store and tote your books, tablet, sketchbook or whatever comes to mind!

Size: 9" x 12" x 2"

[download](#)



Mustache Hankie

by: Angela Yosten

A quick and easy project to make this trendy little hankie, perfect for a gift or to decorate your own space!

[download](#)



Techi Book Cover

by: Susan Terpin

This cute tablet cover is shown in the Prim Hollow collection by Cindy Vitale for Connecting Threads.

Size: 5-1/2" x 8-1/2" x 1" closed

[download](#)



Crown Pattern

by: Susan Terpin

This cute little crown is perfect for the princess in your life! It is shown in the Friendship Patchwork collection by Jody Houghton for Connecting Threads

Size: Adjustable to 23" x 4"

[download](#)



Just Beachy Tote

by: Craft Junky

This colorful tote is great to take to the beach or just out having fun anywhere with friends and family!

Size: 16" x 17" x 5"

[download](#)



Just Beachy Towels

by: Craft Junky

These colorful towels are great accent pieces to go with your Just Beachy Tote. Featuring the This and That Fabric Collection from Robert Kaufman Fabrics

Size: 30-1/2" x 56"

[download](#)



CREATE YOUR OWN BOX CUSHION

by: Debbie A. Homer

Zipper Roll: comes 3 yards to a roll
Welting Cord: measure how big your cushion is around and double it, for top and bottom.

Nu-Foam Cushion: good for outdoor cushions, it dries out faster and is mildew resistant.

Quilt Batting: enough to cover top and bottom of cushion.

Thread to match

Welting foot

Zipper foot

Rotary cutter and matt

Scissors, pins, sewing accessories that came with your machine

Sewing machine needles: Size 14, I like Microtex



1. What ever your cushion size you are making, 20 x 20 inches was mine. Cut 2 pieces 20 x 20. I do not add for seam allowances, I like mine when stuffed looking full not skimpy!

2. Cut 1 piece of rise 3 inches x 60 inches.

3. Cut the second piece 3 inches x 30 inches.

4. Cut one more piece of rise 2 inches x 30 inches. You now have 3 pieces of rise. The 2 inches x 30 inch piece is your zipper placket along with the 3 x 30 inch rise.

5. Press under $\frac{1}{2}$ to $\frac{3}{4}$ inch on one long edge of your 2 inch x 30 inch of zipper placket.

6. Press under 1 inch on one long edge of 3 inch x 30 inch rise. You're ready for your zipper. (I use zippers on a roll that way I can cut off just what I need and no waste.) I get the heavy duty, they come in many colors, but I usually just keep off white and taupe in my work room.

7. Take your 2 inch zipper placket; hold it in your right hand with folded edge on the left and right side up. Place the folded edge next to your zipper teeth, butting up. Don't butt up to close, or your zipper will not glide. Using a zipper foot and moving your needle, sew close to the folded edge the length of the placket (30inches).

8. Move your zipper foot to the other side. Take your 3 inch pressed zipper placket, placing it over the first stitching, just barely covering the stitching, now using your zipper foot as a guide to follow along the edge of zipper, (you can feel the edge of the zipper) move your needle to the other side, now stitch the full length of the 30 inches. You have completed your zipper placket.

9. Take your zipper placket checking the width, making sure it is still 3 inches wide, you may need to cut off a little, if so cut off on the widest leaving the narrow side the same.

10. Now find the center of each side of the 3 inches, mark with a pin on each edge.

11. If you're adding cording now is the time. You can make your own, or purchase cording. Of course I prefer making it myself. I will give separate instructions for the welting cord.

12. Sew your welting cord all around both top and bottom cushions.

13. Let put in our rise. Take your completed zipper placket, marked with center points on each side. Mark your cushion top and bottom the same way marking the center with a pin. I like to call my back, where I joined my welting cord ends together. That is where I put my zipper placket in.

14. Matching center of zipper placket and center of top cushion pin into place up to corners. (Just pin one cushion at a time.) Starting in the center sew out to the corner, when getting to the corner, clip your rise at the corner where turning, and clip your cushion right on the corner, leaving your needle in the down position at the corner, lift up your presser foot, leaving needle down, pivot turning the corner, pulling your cushion so it lays nice and flat and your rise, continue sewing leaving about 1 ½ of rise un-sewn.

15. Go back to where you started sewing in the center and sew from the corner not turning yet, sew to the center. Not always is the best way in one continuous line of sewing. Clip your rise in the corner along with your cushion, pin together. Again leaving 1 ½ inch of rise not sewn, sew to corner pivoting and turning as before.



16. Now do the same for the back of cushion, matching center points again, and sewing in the same direction.

17. Take your other rise piece 3 x 60 marking center points with a pin.

18. Mark your cushions front and back with a pin in center points also.

To see more of Debbie's fun and functional projects visit her website.

www.DebbieHomer.com

TURNING BACK TIME



BY: SVAVA K. EGILSON

I have often had the feeling that I was born in the wrong century. Not that I have to go back a 1000 years – but the things that capture my mind these days take me back to the Viking era.

I think the reason is the urge to do everything from scratch and to search for inspiration from within, to let nature work with me and to use it as an energy source.

When I was eight years old my father gave me a book about ancient Mexican symbols and patterns. This book has always been one of my favourite without really knowing how I would benefit from it. But when I started working with the Viking era in my art work I felt the parallelism and how different cultures intertwine. It is amazing how alike we all are despite where we come from or where we are heading in life.

Every summer since 1995 a small Viking village has risen in my home town Hafnarfjörður where the hosts dressed in Viking costumes have shown us different customs and traditions from the Viking era, such as sailing, crafts, cooking, games, storytelling, archery, battles and music. A number of Viking enthusiasts and artists come from all over Europe and America to honour the memory of their ancestors. Last summer I participated in this festival and it was just like entering an ancient fairytale.

I was fascinated by the clothing and all the creative joy in Viking arts and crafts, ranging from the Viking ship decorations and artistic jewellery to all the items the Vikings used in their everyday life. It reflects the urge for decorating our surroundings with beautiful things to please the eye and the need for creating.





My journey through the Viking world has been very exciting and has inspired my work in many interesting ways. I have allowed myself to go with the flow and almost let the artwork create itself, so to speak. The forms fascinate me and the close connection to nature and the passing moment. During these studies of the Viking era, I have discovered that it doesn't really matter what our environment is like or which century we live in – we somehow all seem to have similar hopes and expectations.

Even though Vikings are usually described as cruel warriors, they were first and foremost explorers, farmers and merchants. But of course greed, cruelty and thirst for power has always been a part of human nature. I wonder if the Vikings were more vicious than the villains of our time. On their travels they brought back culture and knowledge from other nations. Fortunately we all have positive qualities that outweigh the negative and I believe that the good within every one of us always conquers in the end.



“I have allowed myself to go with the flow and almost let the artwork create itself, so to speak. The forms fascinate me and the close connection to nature and the passing moment.”



*with the flow and almost let the
ak. The forms fascinate me and
re and the passing moment.”*

– Svava K. Egilson
svavakegilson.com

Stained Glass



Beginner's Stained Glass
Caribbean Cruise
November 16 - 21, 2015



The Windows of Italy Tour
March 2016



Celtic Design Tour of Ireland
August 2015

Stained Glass for Beginners
Caribbean Cruise
February 8 - 13, 2016



Glass Cutting Tips

Select a high-quality, self-oiling glass cutter that fits comfortably in your hand

Always check the oil level in your cutter before you start cutting, and make sure the oil lubricates the cutting wheel as it turns. Add more oil when needed.



Make sure you have good lighting in your studio so you can see what you're cutting.

Cutting in low light is dangerous and can lead you to make poor, inaccurate cuts.

Purchase a pair of safety glasses that fit your face comfortably

Wear your glasses every time you work with glass to keep your eyes safe from flying glass chips and dust.

Clean up any rough edges using the ridges inside your grozing pliers or glass grinder.

Each cut piece has to be the exact size as your pattern template so all the pieces fit together during the building process.



Stand whenever you cut glass.

Applying the right amount of pressure to the cutter is difficult to do when you're seated.

Position all your pattern templates at least 1 to 2 inches away from the edges of the glass.

Doing so gives you enough glass to hold when breaking and helps support the glass.



Score from one edge of the glass to the other, and don't apply so much pressure that the cutting wheel crushes the glass.

Try not to have any gaps or skips in your score line. You may be overscoring if your score line is bright white and chips of glass are flying from that line.

Don't go back and forth over a score line with your cutter.

If your initial score line doesn't turn out right, move over 1/4 inch and try again.



Use your hands to break the glass whenever possible.

If you need more leverage, use your glass-breaking pliers. If you're using a pair of breaking-grozing combo pliers, make sure the flat side of the pliers is on top of the glass and the curved side is under the glass.

Keep your cutting surface clean and free of glass chips and shards.

Use a bench brush or a clean paint brush to sweep your cutting area in between cuts. If you try to cut your glass pieces on top of small chips of glass, your glass may break unexpectedly.

Weaving



Irish Weaving &
Textiles Tour
July 2015



Textile Tour of South America
January 2016

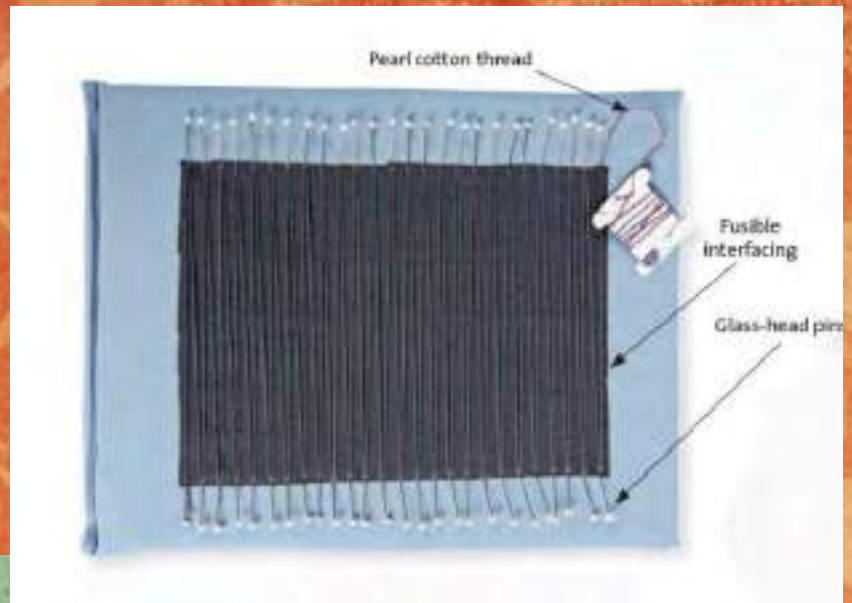


African Textiles & Safari
January 2016

Australian Art &
Textiles Cruise
March 2016



Weaving Tips



Build a loom

To make the loom, you need fusible interfacing in the size and shape of your desired weaving and glass-head straight pins (glass-head pins are a must because you will iron the piece later). You can use recycled cardboard for the base. Be sure to use a durable fabric to cover it and pearl cotton thread for the warp loom strings.

1. Cut the cardboard. Cut two, 11-inch by 14-inch rectangles from corrugated cardboard with the corrugation running in opposite directions on each piece — vertical on one, horizontal on the other — to make the loom sturdier. Make the rectangles larger or smaller, depending on the size you want your weaving to be.
2. Cover the board. Cut a 24-inch by 16-inch rectangle from a durable fabric such as denim. With right sides together, fold the rectangle in half, aligning the 16-inch edges. Sew a narrow seam on the raw edges, and leave a 12-inch end open. Turn it right-side out, and insert the cardboard layers. Turn the open end inside, and sew it closed.
3. Position the interfacing and pins. Lay a piece of lightweight, fusible interfacing (the shape and size of the intended weaving plus seam allowance) on the board, fusible side up. Insert straight pins 1/3 inch apart to hold the interfacing edges in place. They should lay flat in a row along the longer edges.
4. Weave the thread. Tie a pearl cotton knot to the first pin. Next, lace the thread back and forth between the pins, as shown above. Then tie another knot on the last pin. Now, your “loom” is ready.

Weave a unique design

To weave the design, you need 20 to 30 pieces of yarn (1 to 2 yards each) and a no. 16 tapestry needle. Choose a collection of yarns, ribbons, and fabric strips with contrasting textures—thick, thin, fuzzy, smooth, matte, glitz—and a harmony of colors, including light and dark choices. If you find creating the perfect color combination difficult, start with a print fabric or magazine ad that features colors you love, and duplicate them in the yarns you choose.

1. Start the weave. To begin, choose a yarn which blends with the rest of your selected yarns. Thread it through a tapestry needle, and start a simple over-under weaving process to form a curve across the loom.



2. Always begin and end on the outside. When weaving your yarns, don't start or stop in the loom's center because it throws off the over-under sequence. Leave the yarns dangling on the sides. Use glass-head pins to secure yarns; avoid pulling the motif's sides. If a yarn is thick or you've included a strip of fabric or ribbon, weave it across in one pass, not going back and forth. As the design builds, push new rows close to the previous ones to tighten the weave.



4. Change the curve direction. To avoid monotony, change the curve direction at the sides by weaving wedge shapes from the edge to fill in a void.



5. Check your design. Turn your board periodically so you fill in areas equally. When choosing the texture or color yarn to use next, "try it on" by placing a ball of the new yarn on top of different areas to see where it will best complement the piece before you weave it.



6. Remove unwanted yarns. These abstract weaves often grow on their own—sometimes in surprising and delightful ways. If, however, you regret that bit you just added, remove it, and substitute something more to your liking. You can also push sections around as they freely slide on the warp threads if you want to change a curve direction.

3. Highlight your favorite yarn. Choose a "star" yarn (one that stands out), and weave it to fill in a space along the curve you made in step 1. Weave this yarn back and forth, and with each pass, extend one warp yarn nearer or farther to smoothly blend it into the space; it has more impact if used in a concentrated area.



7. Press to finish the piece. When you've finished weaving your design, pull out the straight pins holding the yarn tails on each side, leaving the top and bottom pin rows in place. Cover it with a press cloth, and steam-press to secure it to the fusible interfacing. The press cloth is necessary because direct contact with the iron could melt some of the yarn fibers. Remove all the pins. Press again on both sides, and your woven piece is ready to be used as you please.

A GOOD THING IN KENYA

by: Jim West

Every year when I bring my groups to Kenya, one stop we always make is a visit to the Weavers and Spinners of Nanyuki. The organization was founded in 1977 as a project that was meant to provide women and single mothers with a way to support their families. The organization has grown to allow hundreds of women have jobs as spinners, who work to produce the yarn or as a weaver, who creates the rugs and accessories on hand looms. Many of the rugs are based on the same basic pattern, but with the hand looming processes no two projects ever are exactly alike.

Our groups have an opportunity to see how wool is hand spun and also how it is dyed with natural roots, flowers and minerals. The process is a very basic and is a traditional way of creating wool yarns that are used in their weaving products.

Everyone in our group who visits this facility is inspired and supportive, and we walk away with not only the opportunity to purchase one of these lovely rugs, placemats or wall decorations, but with a sense of support for some ladies who work to support themselves under dire situations.





BRAIN Teasers

These puzzles represent expressions that we use. Solve them by carefully noticing the positions of the words, & pictures. Are they under, over, mixed up, inside, or in a certain size.

1 cry milk	2 MAN campus	3 111111 another another another another another	4 BUSINES
5 CANCELLED	6 ○ ○ ○ ○	7 K U A I D	8 sitting world
9 ME ME ME day AL AL AL	10 VIT _ MIN	11 S T E P P I N G	12 REVIRDTAES
13 NO NO CORRECT	14 head ache	15 deatheatherheal	16 MOUNTAIN

[CLICK HERE FOR THE ANSWERS.](#)

NEED A HINT... #1 Cry is over milk... Milk is split apart... Answer: Cry over spilt milk.

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CRAFT JOURNEY
BEGINS
AND ENDS