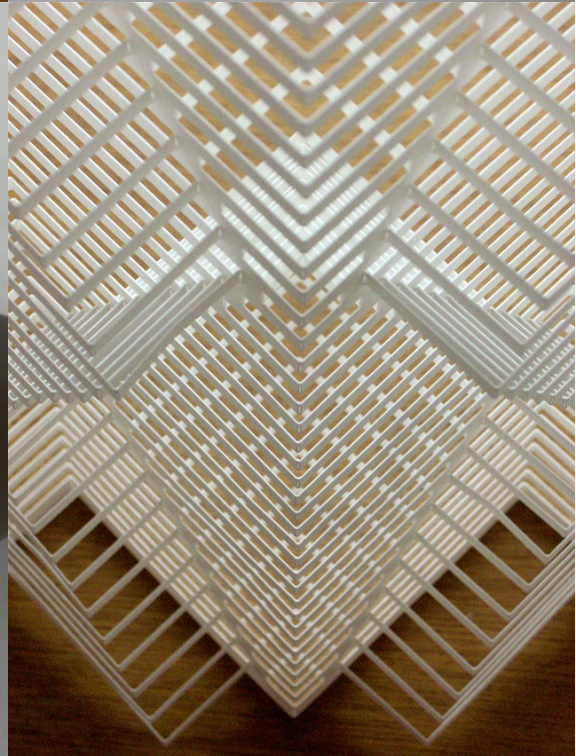
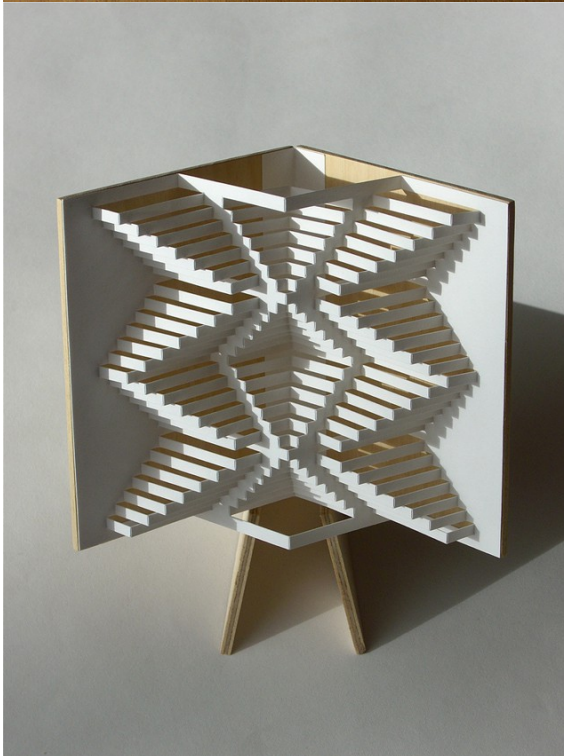
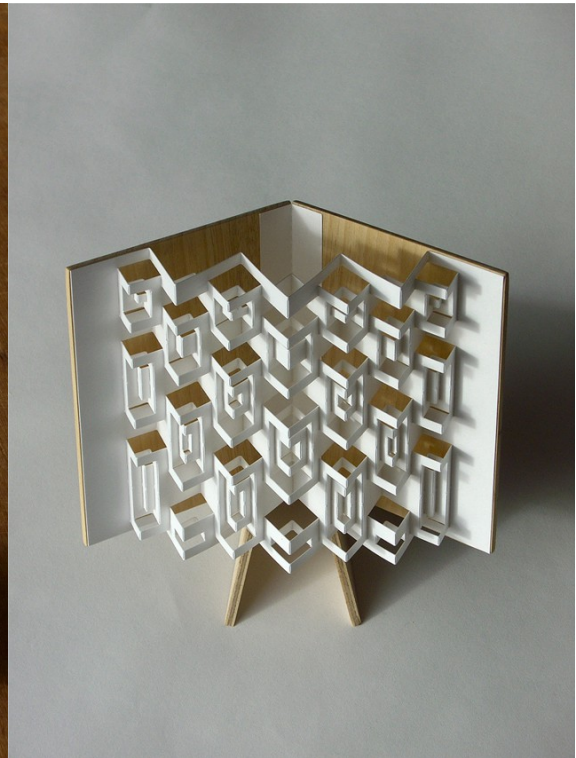
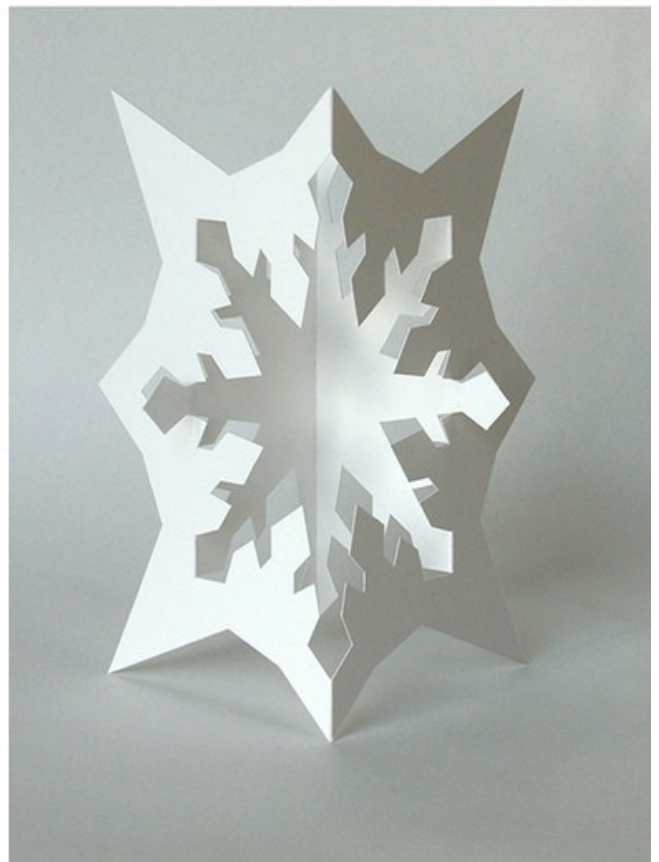
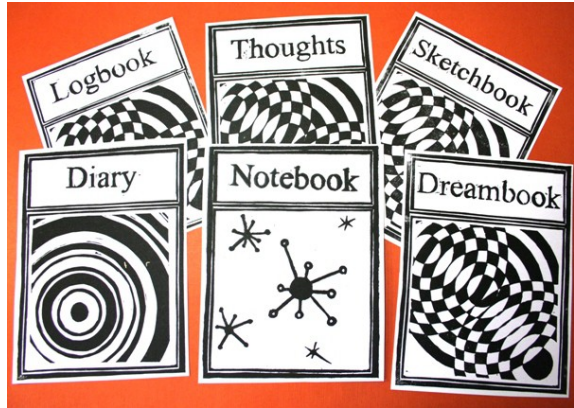
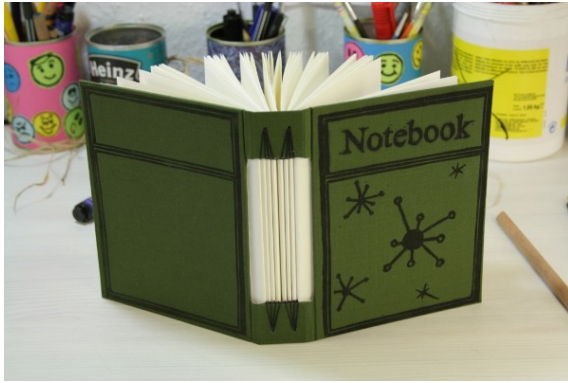


Elod Beregszaszi

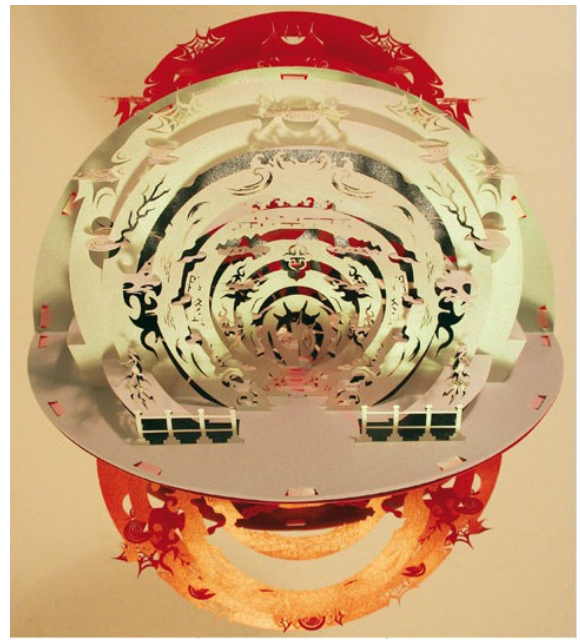






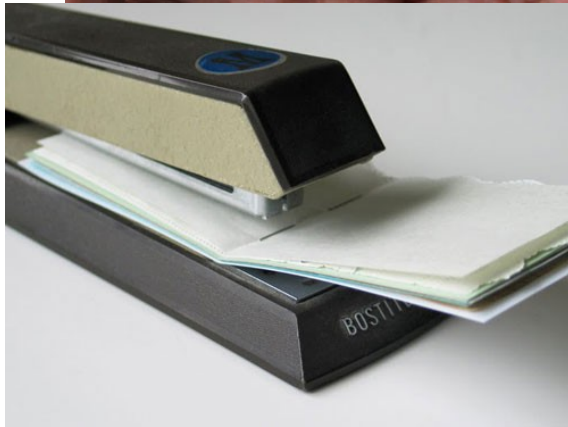


Hiroko

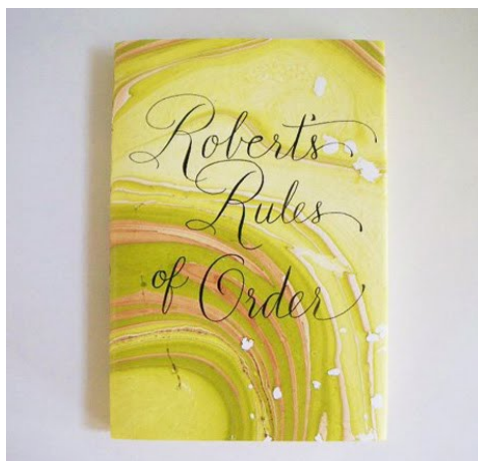


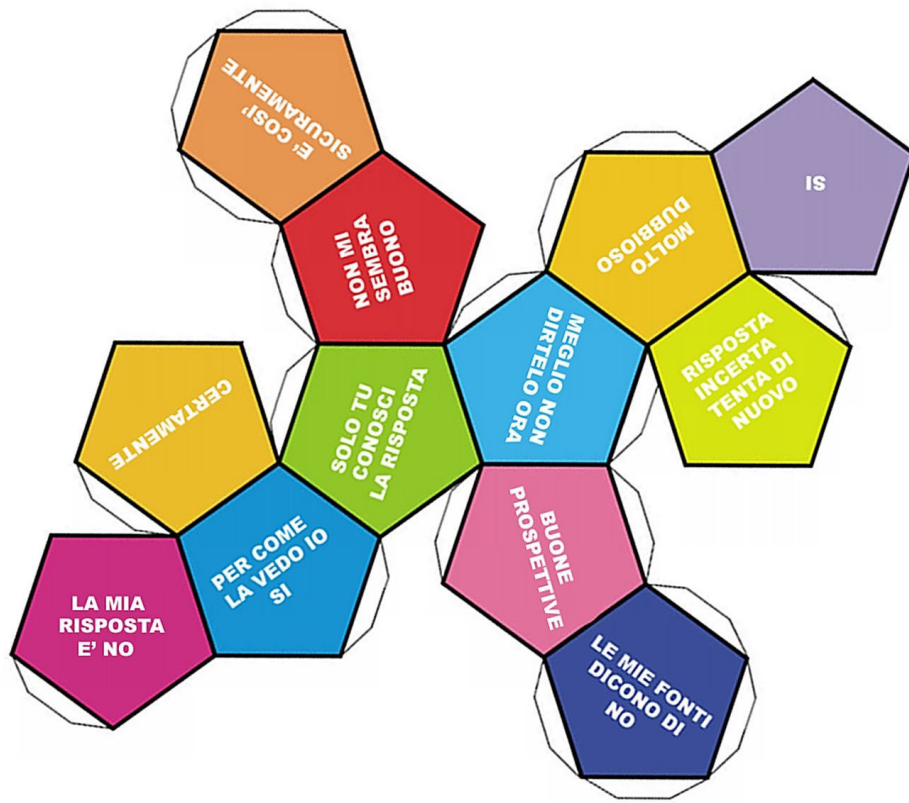
Anna Hrachovec







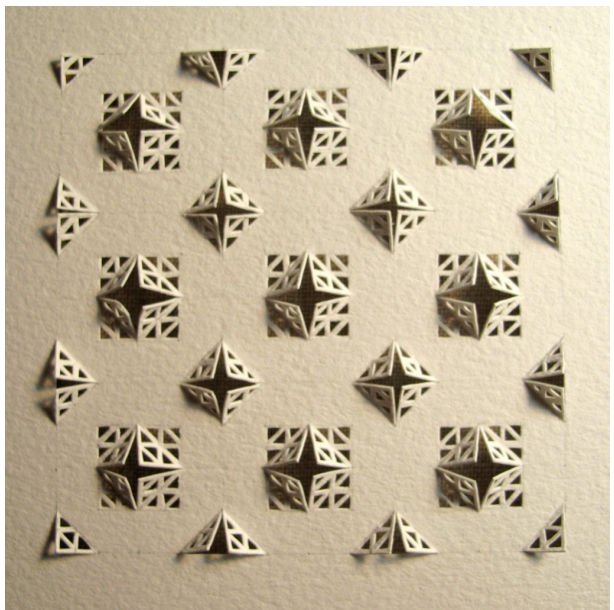
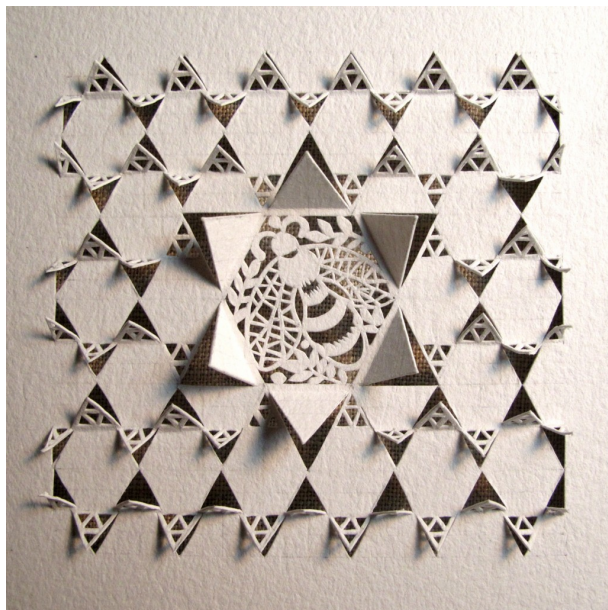
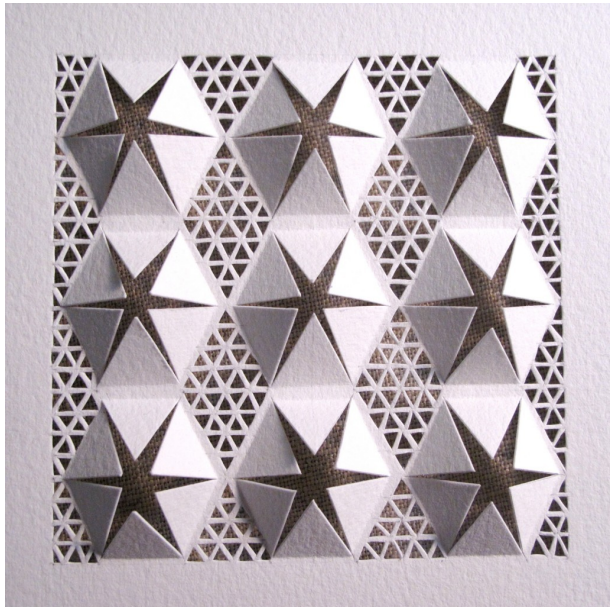
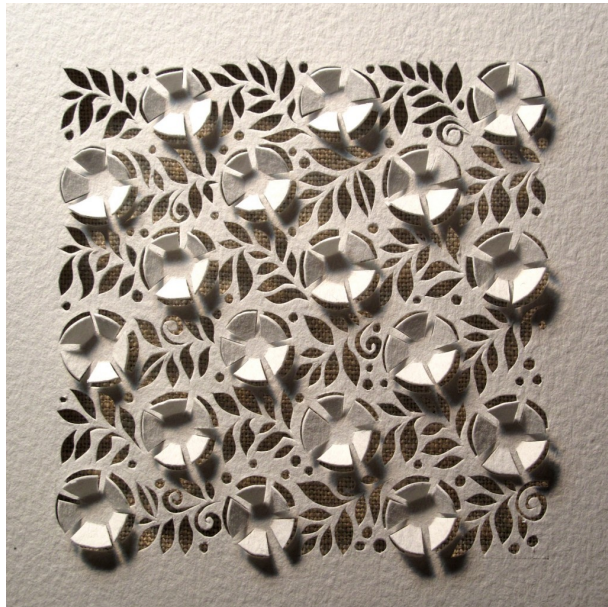
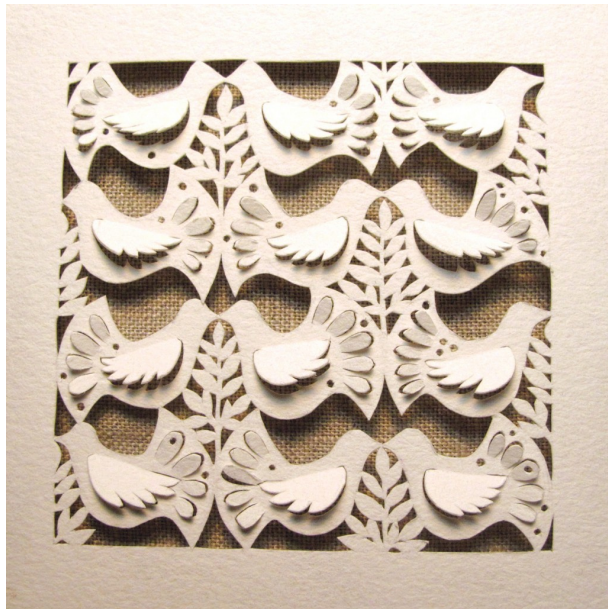


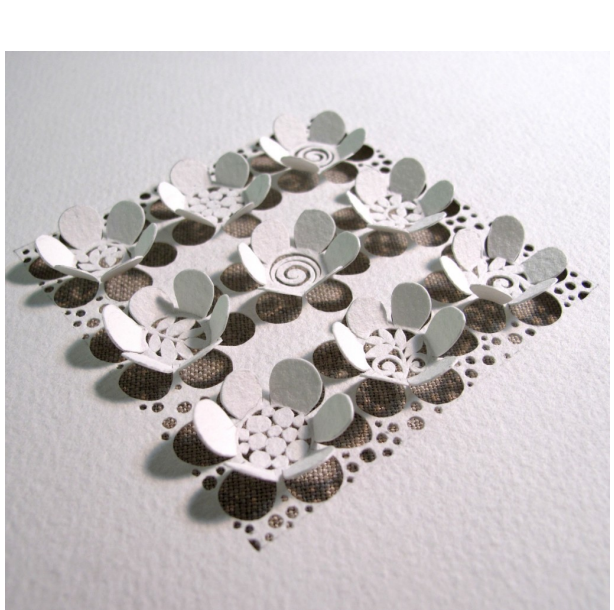
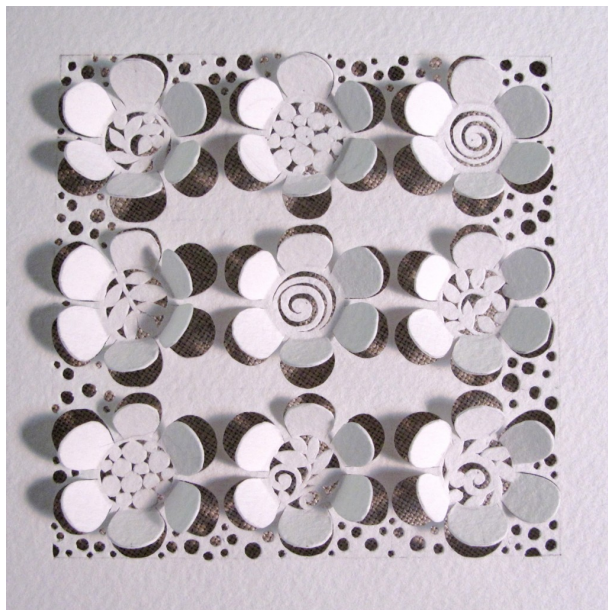
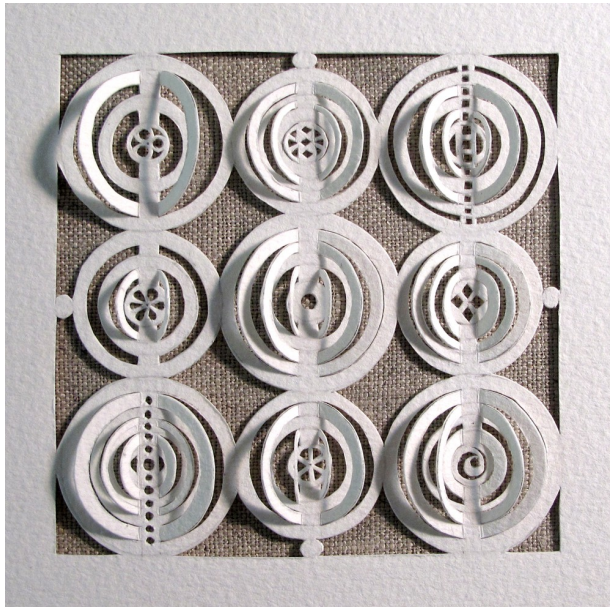
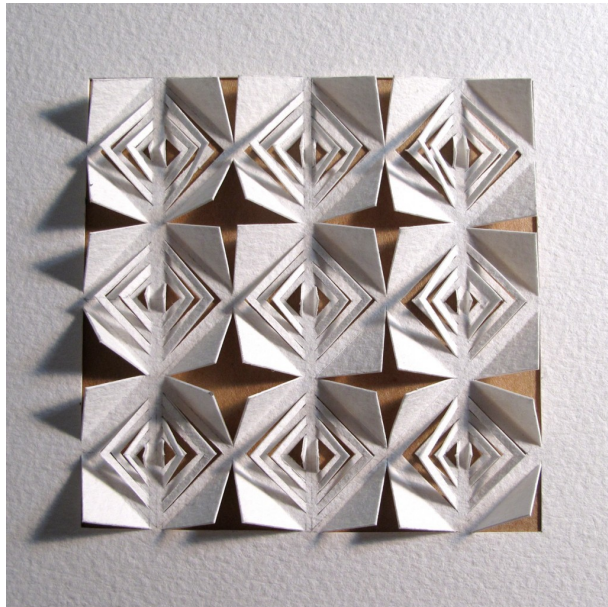
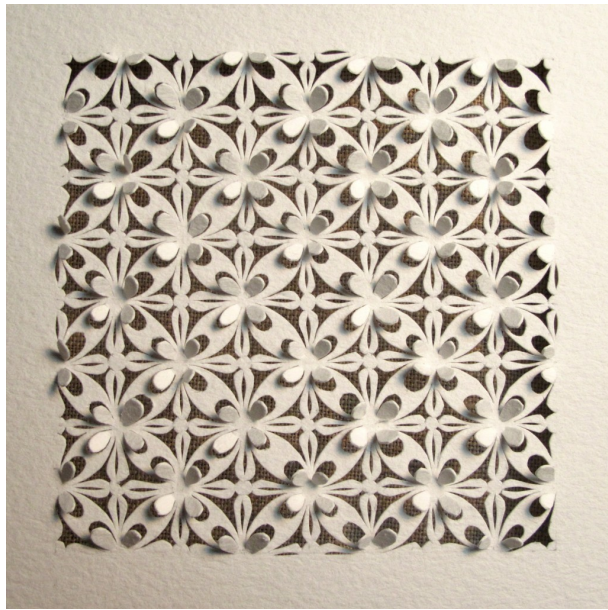


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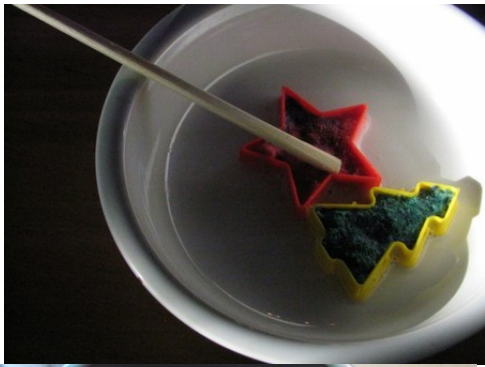






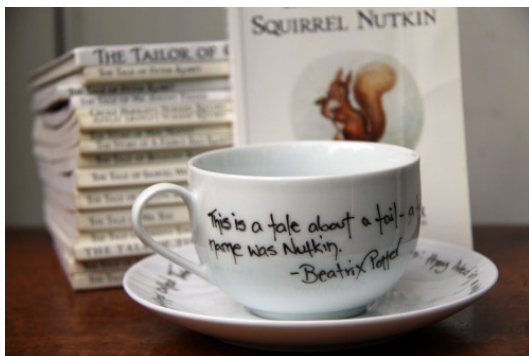
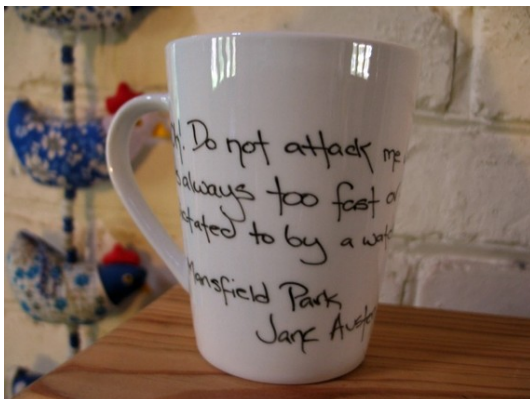
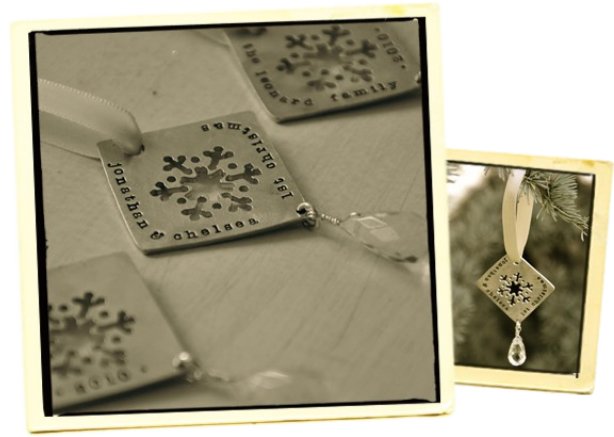


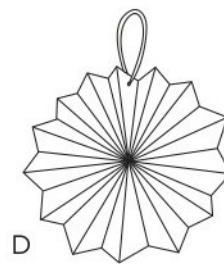
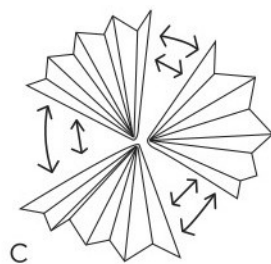
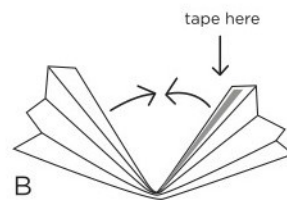
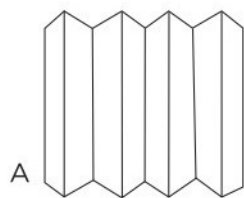
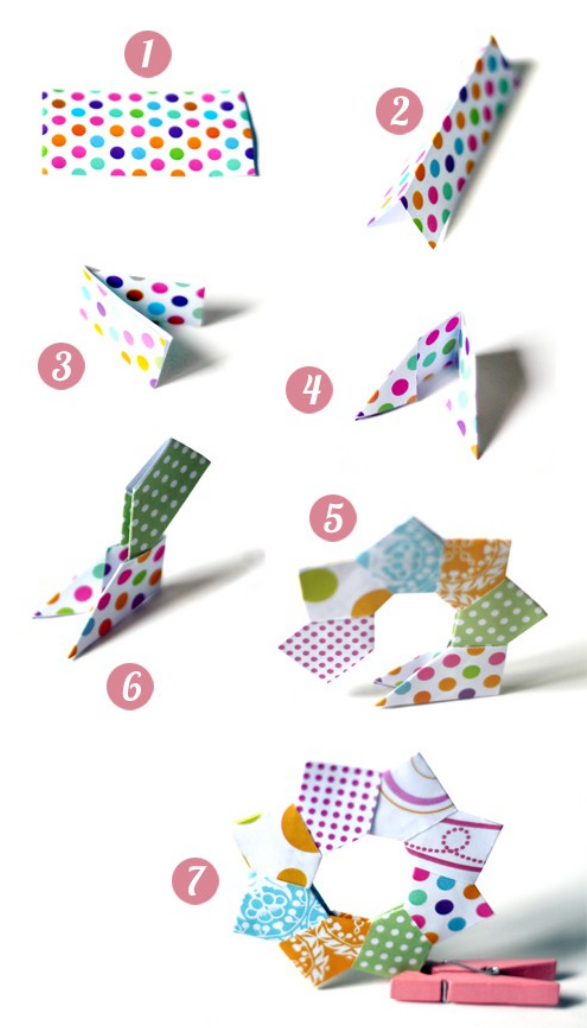






salt painted





LIQUIRIZINO

Ingredienti per 3 litri di liquore:

1 litro di alcool a 95°
900 g di zucchero
200 g di liquirizia in polvere
1,4 litri di acqua

In una pentola a bordi alti versare l'acqua, lo zucchero e portare quasi ad ebollizione; togliere dal fuoco e versare lentamente la liquirizia in polvere mescolando con una frusta in modo che si scioglia completamente ed evitare la formazione di grumi. Lasciar completamente raffreddare a temperatura ambiente e versare l'alcool; mescolare sempre con la frustina o un cucchiaino in modo che l'alcool si amalgami bene con lo sciroppo. Filtrare e imbottigliare in bottiglie ben asciutte e pulite. Non c'è bisogno di sterilizzare nulla, agli eventuali batteri ci pensa l'alcool puro :) È possibile berlo anche subito, ma se lo lasciate riposare un mesetto prima di servirlo il liquore sarà ancora più profumato. Servire freddo.

Biscottini salati al pepe rosa e timo

85 g di burro di burro morbido
60 g di parmigiano grattugiato
2 cucchiaini di pepe rosa tritato macinato
1 cucchiaino colmo di foglioline di timo tritate
1 pizzico di sale
125 g di farina

Lavorate il burro morbido con il parmigiano, il timo, il sale e il pepe rosa. Una volta amalgamato unitevi la farina e lavorando con la punta delle dita incorporatela, senza lavorare troppo la pasta. Mettete la pasta in frigo avvolta nella pellicola per 30 minuti. Stendetela, ricavate dei biscottini tondi e cuocete in forno caldo a 170 gradi per 10 minuti per biscotti da 3,5 cm di diametro, arrivando a 15 minuti per dei biscotti di 7 cm.



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iPads:



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For iPads:



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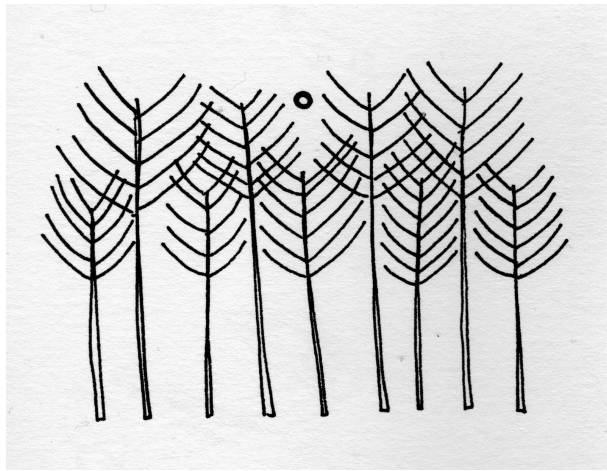
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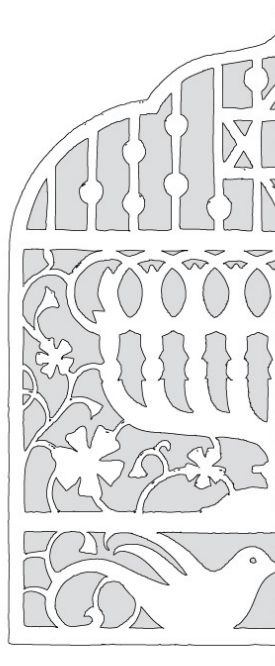
Attivita' d'avvento peferite

Go Ice Skating
Watch It's a Wonderful Life, make spiced cider.
Exchange gifts
Make Christmas Cookies for friends.
Find Mistletoe, hang it in our house and kiss under it.
Address and Mail Christmas Cards
Go to Borders and Pick out one new Christmas CD.
Go to The Nutcracker
Handel's Messiah Sing Along
Leave out wooden shoes on December 5
Make Thick Hot Chocolate and Homemade Marshmallows
Host a Christmas Sweater Party
Put up a ribbon sash for Christmas cards
Donate canned goods
Give neighbors a present
Put up a wreath
Make a Gingerbread house
Make a popcorn garland
Make hot chocolate and read The Best Christmas Pageant Ever
Sing (or listen) to favorite Christmas songs
Drive around to see neighborhood lights
Go out and see public light display
Open a gift (new stocking or pajamas or pillowcase)
Make a family traditional dessert
Eat out at a festive restaurant
Go to a seasonal movie
Tell stories of childhood Christmas around the fire
Have a romantic candlelit dinner by the Christmas tree
Make decorative sugar cookies
Sign up to purchase gifts for a needy child
Host a Christmas dessert party
Write out a Christ-centered goal to start early for the New Year
Have a movie party (classic Christmas clips)
Go to a Christmas Concert
Attend City tree lighting event
Have a full traditional breakfast while listening to Christmas music

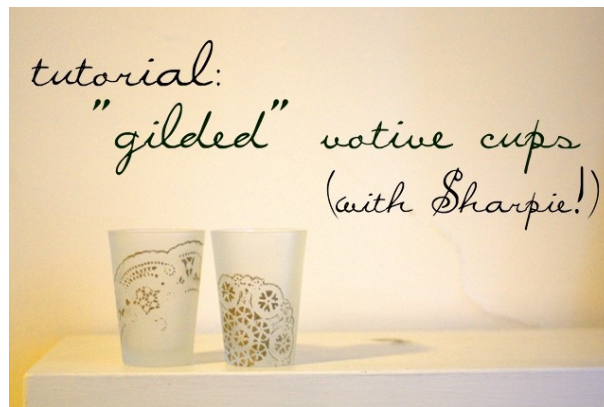
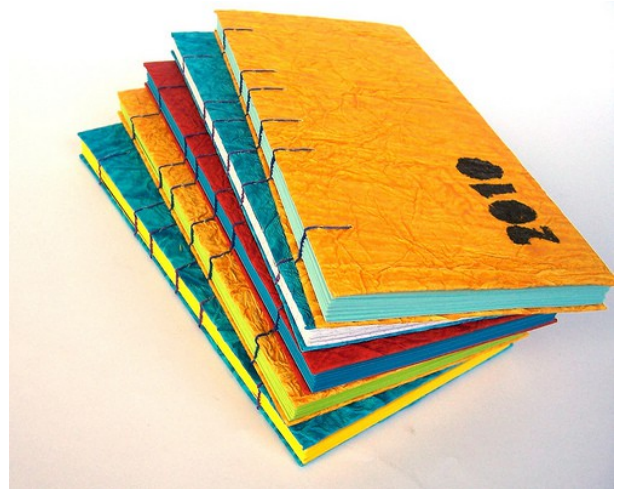
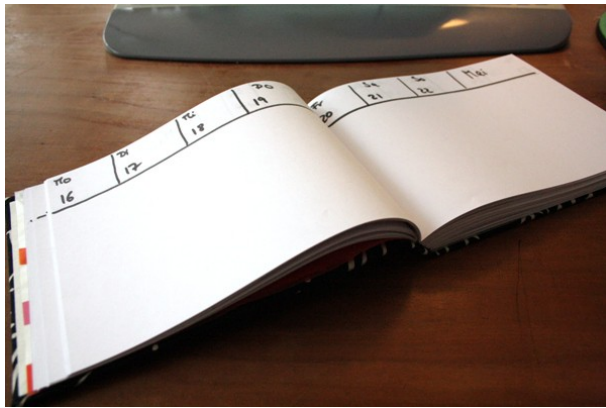




notebook cover

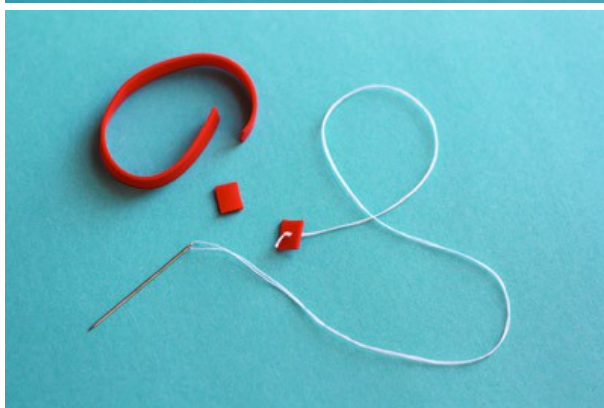
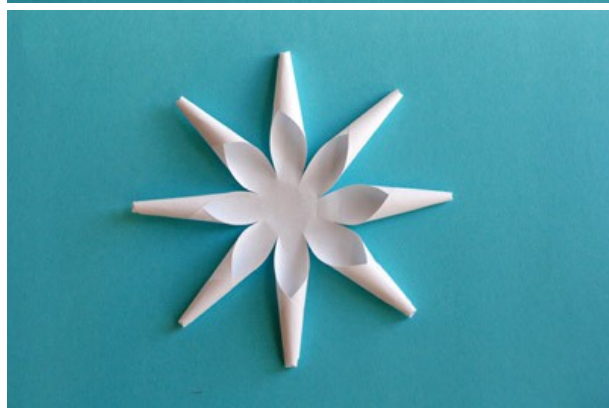
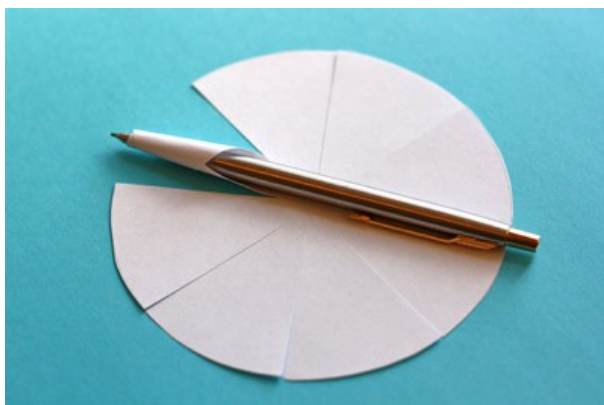
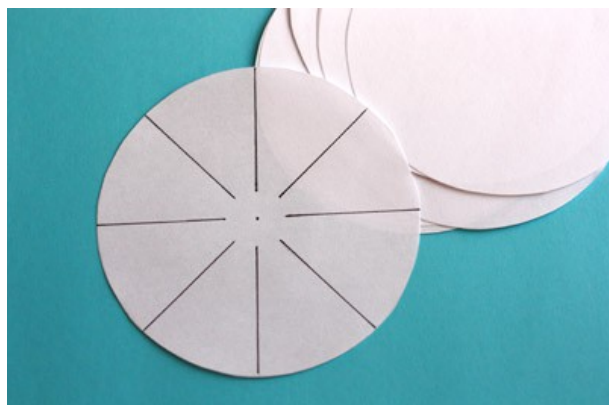
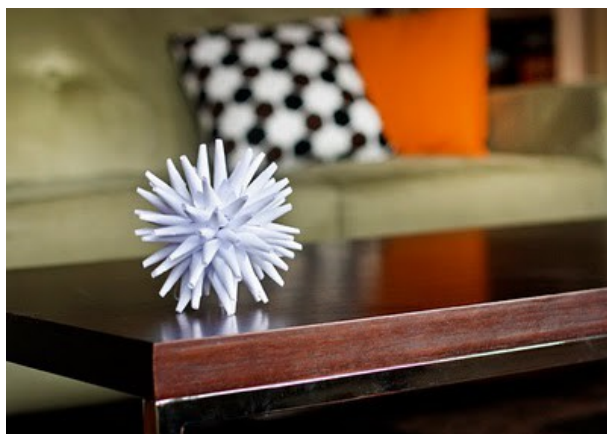






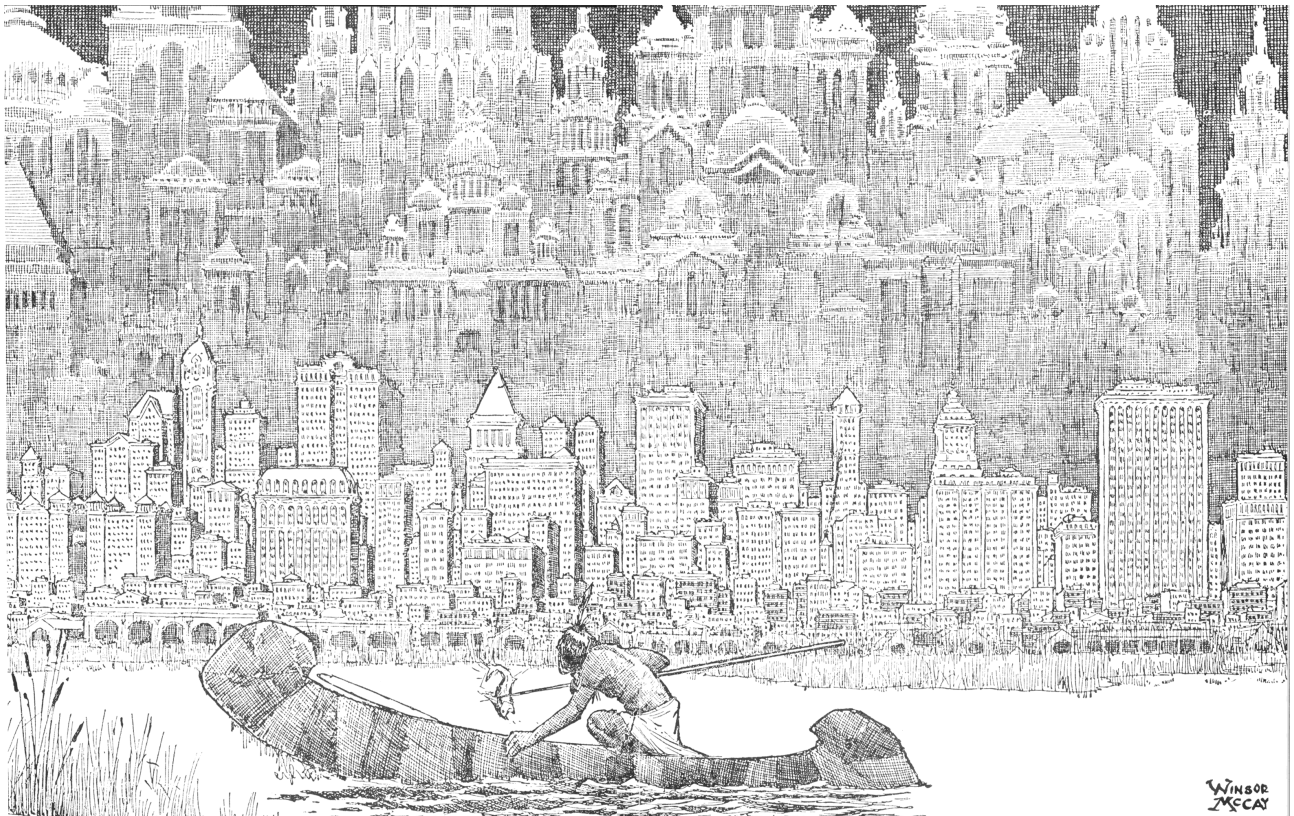














Emmy Star Brown

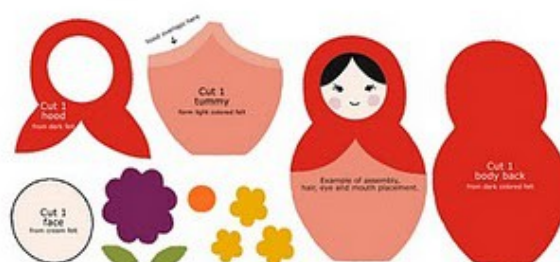




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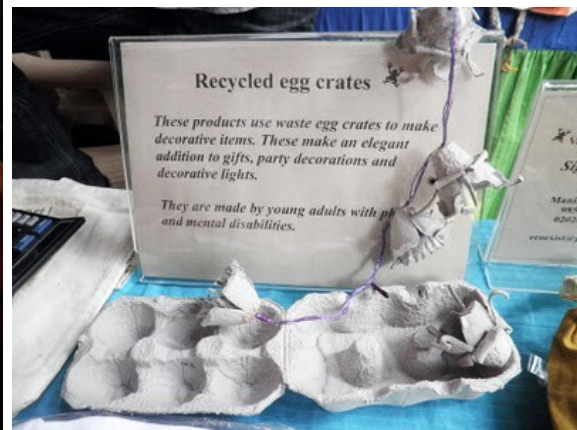


Mini Matryoshka pattern by april rhodes



This pattern is for personal enjoyment and gift making, not to be made for personal gain. Thank you and have fun! © April Rhodes

Bangalore



Sanjhi - The Indian art of fine Paper cutting



SANJHI/HAND CUTTING OF PAPER FOR RANGOLI

ETYMOLOGY & HISTORY

ETYMOLOGY There is no single accepted explanation for the etymological origins of the term 'sanjhi'. Sanjhi is believed by some to be derived from 'sajavat', Hindi for 'decoration', and linked with the Sanskrit 'sajja' or 'sringara'. Another interpretation views the word as derived from 'sancha' or mould from which the stencil is cut.

Underpinning the tradition in which unmarried girls create sanjhis is a legend that states that after due penance, the mind-born daughter of Brahma (the Creator in the Hindu trinity of Brahma-Vishnu-Mahesh, or the Creator-Preserver-Destroyer respectively) was granted three boons. She asked that her commitment to a single husband would remain unbroken and also that all those who worshipped her would have their wishes fulfilled. Transformed into the daughter of Agni (Hindu god of fire), she was taken up by the sun in whose orb she took the form of the threefold Sandhya. Sandhya represents not only the three junctures - dawn, noon, and dusk - but also the rituals to be performed at those times by men of the three upper castes (the twice-born).

Some link 'sanjhi' with 'samdhya'/'sandhya', which stands for 'evening' in Sanskrit and with 'sanjha', which is 'evening' in Brajabhasha (the language of Braja) and Hindi, thus linking the ritual with the time of worship, when the rangoli is traditionally unveiled to the sound of chanting in the temples.

A BRIEF HISTORY

Originating as a form of ritual worship by unmarried girls - in which the decorative pattern was made on a cow dung background on house walls - **sanjhi** became linked in the 17th century with temple traditions that involved Radha and Krishna, and became a 'ritual design made with forest flowers in the autumn, after the rains'. This conclusion is attributed by Dasa to devotional verses which describe the games between Radha and Krishna and involve the floral **sanjhi** in a ritual 'of nature engaged in her own beautification', the Radha-Krishna union being linked to a joy-giving potency or **prakriti** (nature). In the late 19th century, **sanjhi** is supposed to have become a temple art. According to Dasa, the **sanjhi** was now created on a platform or vedi by temple

priests; he links the creation of **sanjhis**, using coloured powders, ground from natural substances, which were applied using stencils, to some extent to the ancient art of '**dhuli chitra**' (dhuli = powder/dust; **chitra** = picture).

TRADITIONS & CONTEMPORARY PRACTICES

In Vrindavana, in contemporary times, the creation of **sanjhi** designs can be found in two forms: (a) the folk tradition that continues in homes; and (b) a formal temple tradition.

FOLK TRADITIONS

The 'celebrations' as defined by Dasa, take place after the monsoons, 'when the woods are full of blossoms'. The fortnight during which **sanjhis** are made daily (and effaced each day) is known as **pitr-paksh**. (The creation of **sanjhis** on 14 days is said to represent the 14 worlds that Krishna is a part of.) These **non-temple sanjhis** are made by young unmarried girls, who create a new design on the walls of their houses each day, using flowers, coloured stones, and metal foil, among other things, on a cow dung base. Dasa explains that each design is supposed to be linked with a part of the story of Sanjhi and her husband, Sanjha, and each evening, the completion of the **sanjhi** is followed by rituals involving offerings of food and the lighting of lamps by unmarried girls seeking 'a husband and many children'. On the final day, which is **amavasya** (moonless night), a grand design called the kota is created. All the materials used in making the **sanjhis** each day are collected and are disposed off (literally immersed or set adrift) in water (tank, river Yamuna etc.) after the holy **Navratris** or nine nights (**Nav** = nine; **ratri** = night) of Durga Puja, which come after the the **pitr-paksh**.

TEMPLE TRADITIONS

The **formal temple tradition** is rare, continuing to be practiced chiefly at three important temples in Vrindavana and a single temple at Barsana, Radha's village. The temple **sanjhis** are usually prepared in Vrindavana on the final five days of the **pitr-paksha**, from the **ekadasi** or eleventh day to the **mavasya** or no-moon day; in Barsana, however, they are prepared on each day of the fortnight. The designs are made by temple priests and local artisans, usually on a raised earthen platform, known as **vedi**. Unlike the **sanjhis** made by unmarried girls on the walls of their homes, in two of the three temples at Vrindavana - Radha-Madanamohana and Radharamana - the **sanjhi** is created behind closed doors, and only after the **bhoga** and **arati** are the designs displayed to the public. Afterwards, **darshana** or public viewing is unrestricted.

Poetry in Brajabhasha establishes the creation of **sanjhis** with flowers.

Flower **sanjhis** are integral to the temples in Vrindavana where **sanjhis** continue to be made, especially at the Radhavallabha temple, where the first 10 days of the pitr-paksha (prior to ekadasi) are 'consecrated to making flower **sanjhis**'. Often, the large temple **sanjhis** created with stencils, using coloured powders, are prepared from the **ekadasi** to **amavasya**. Asimakrishna Dasa, however, hastens to point out that this is not a rule: in 1990 such '**sanjhis** at Radharamana temple were created during the entire pitr-paksha fortnight' (diacritics omitted); moreover, in the Ladililala temple at Barsana, 'tradition is that **sanjhis** are prepared with coloured powders and stencils every evening during the fortnight' (diacritics omitted).

THE CRAFT TRADITION

In temples, to prepare the layout for each day's **sanjhi** design, a string is dipped in charcoal or coloured powder remaining from the previous day's design, and stretched across the flat surface of the raised **vedi**, created with a mixture of mud and cowdung. (Sometimes the **sanjhi** is laid on the floor.) The string is plucked to create line divisions demarcating various areas of the design. The blocked out patterns are filled in with the required colours by priests and young apprentices. Then the stencils are placed carefully and the patterns of leaves and flowers are created. The central design usually represents a **lila** (pastime) of Krishna and is created at the end, after the floral surrounds have been created. In the Radharamana temple the centre comprises of pictures of Radha and Krishna, pinned to the **vedi**; the figures are not made of disposable powder since it is considered an offence to efface the divine figures. However, in other temples, even the central figure of Radha and Krishna is made in coloured powder using stencils and effaced regularly. The size of the **sanjhi** depends on the occasion, the traditions of the temple where the **sanjhi** is to be laid, and the theme to be characterized. The maximum size of a **sanjhi** is 8 feet by 12 feet and the shape can be octagonal, square, rectangular, or circular. Traditionally the sides have detailed borders with flowers and creepers, while the theme to be depicted is at the centre and comprises the focus of the **sanjhi**.

PROCESS, TECHNIQUES & TOOLS

THE BASIC PROCESS At the core of the **sanjhi** craft tradition lies the intricate template that is created: the templates are to be seen as the artists' tool rather than the final piece of artwork. The cutting of the **sanjhi** requires enormous concentration and skill for a slip of the hand can mar hours of work. The rangoli that fills in the **sanjhi** can be made of fresh flowers, coloured stones, metal foil, pieces of mirror, and coloured powder, which is the most popular. It can be applied on the walls or floors. The equipment required to cut a **sanjhi** is minimal. Paper

or banana leaves are used as the base material.

The artisan starts work only after offering prayers to his guru who taught him the craft, his tools, and the gods. The first stage in the process of creating a **sanjhi** is when the sketching of the theme and pattern is done. If more than one copy is required the papers are pinned together on all sides so that with a single cut of a pair of scissors a number of sheets can be cut. The scissors used are very fine, with long arms for easy manipulation and a blade that is slightly curved at the end to enable the intricate cutting that is required. The curve on the scissors is individually tooled by each artisan to suit his own requirement. During the cutting, the paper is rotated around the scissors so that the design can be cut. The number of paper cut stencils that are used for any design depend on the intricacy of the pattern, the different elements of the design, and the number of colours that are to be used, as each colour requires a separate paper cut of its own. When not in use the scissors are carefully wrapped in cloth to protect the tip and as a mark of respect for the tool that creates the **sanjhi**.

Each stencil is folded at one corner tip, and the artisan uses this fold to gently lift up the paper once the colour has been filled in through the cut out. This is the moment that separates success from failure. The artisan holds his breath as even a faint whiff of air can disturb the colours and then, gently, in a single movement removes the stencil to display the final finished design.

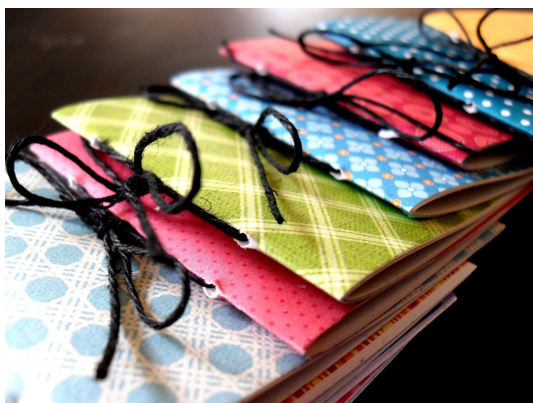
INNOVATIONS

There are other innovative methods of creating the **sanjhi**. The **submerged sanjhi** is one where a shallow dish is lightly oiled with mustard oil and then powders that are insoluble in water are evenly filled in with the help of the cut out pattern. The **sanjhi** pattern, which has been folded at the corners, is lifted off very carefully and the dish is then upturned to loosen the extra colour. Water is carefully poured in from the side without disturbing the colours. The rangoli produced is viewed from under the water and is very unusual in its appearance, as it seems to be moving gently. Also created are **sanjhis** that seem like **rangolis floating on water**. The process followed is similar to that used in the submerged sanjhi till when the oil is applied on the water that is filled in the dish. When the oil floats to the surface the stencil is carefully placed on it and the coloured powders are filled in. Here paper is substituted by a plastic sheet as it is stronger than paper and it does not disintegrate in water. Great care and skill is required to produce this **sanjhi** and though it is difficult to create, the effect is spectacular.

PRACTITIONERS & PRODUCTS

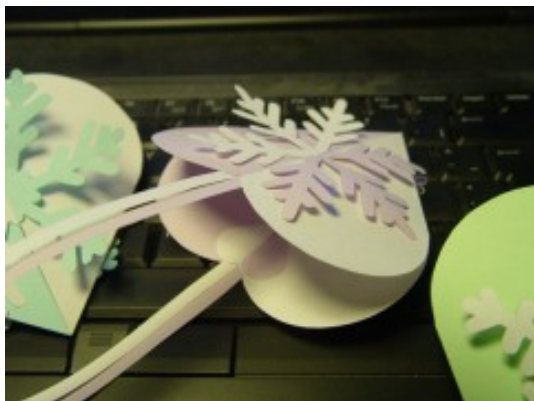
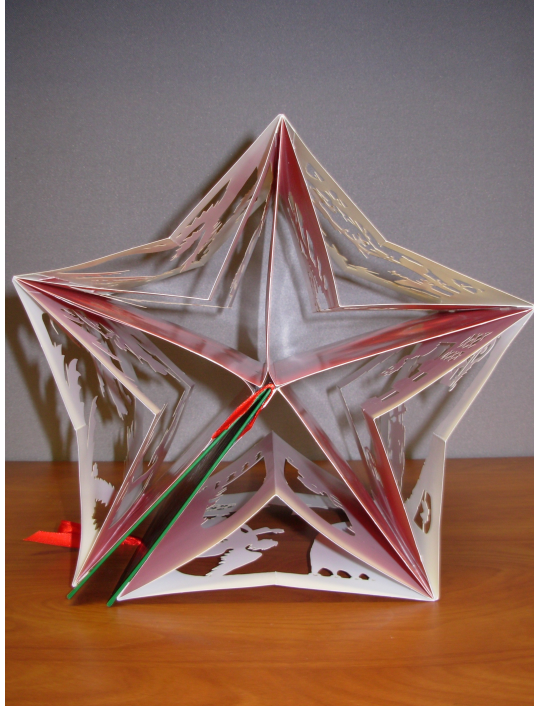
The number of artisans practicing **sanjhi**-making in Mathura and Vrindavana is limited. The demand for their work in its traditional form has been declining over the years. In a search for alternative employment for their skills, they have turned their hand to making **sanjhis** for contemporary use. **Sanjhi** templates are now used as stencils made on plastic sheets for decorative **bindis**, **henna** patterns, and **sari** borders. As a form of artwork, **sanjhis** are also used in greeting cards, cut out partitions, coasters, trays, and other decorative items. When used in lampshades and in window partitions, the **sanjhi** comes to life when lit up and the design depicted glows with light. Here the intricate and delicate cut of the **sanjhi** itself and not the **rangoli**, as was the tradition, is the centerpiece of creation. The price of a **sanjhi** artwork range from Rs 7 for a bindi-cut to Rs 3,000 to Rs. 5,000 for a large and delicate, filigreed artwork.

The Delhi Crafts Council has been doing extensive work in reviving and popularising the languishing craft of **sanjhi** in the past of few years and given a much-needed boost to the craft and the artisan(s).

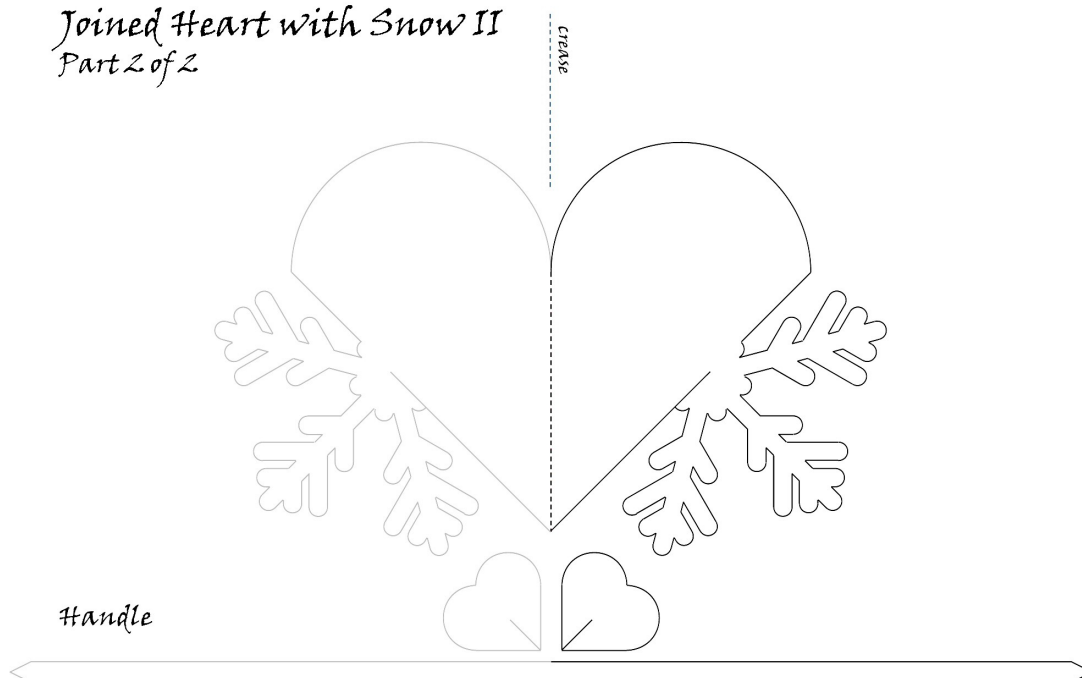






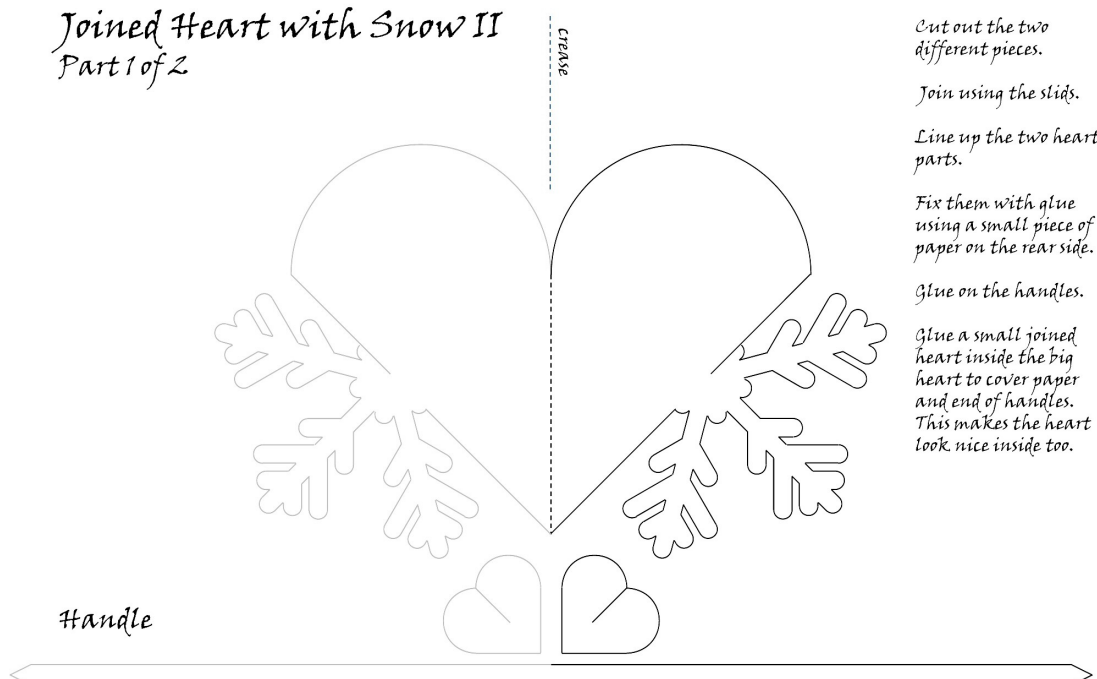


Joined Heart with Snow II Part 2 of 2



Pattern provided by PaperMatrix
November 2010

Joined Heart with Snow II Part 1 of 2



Cut out the two different pieces.

Join using the slides.

Line up the two heart parts.

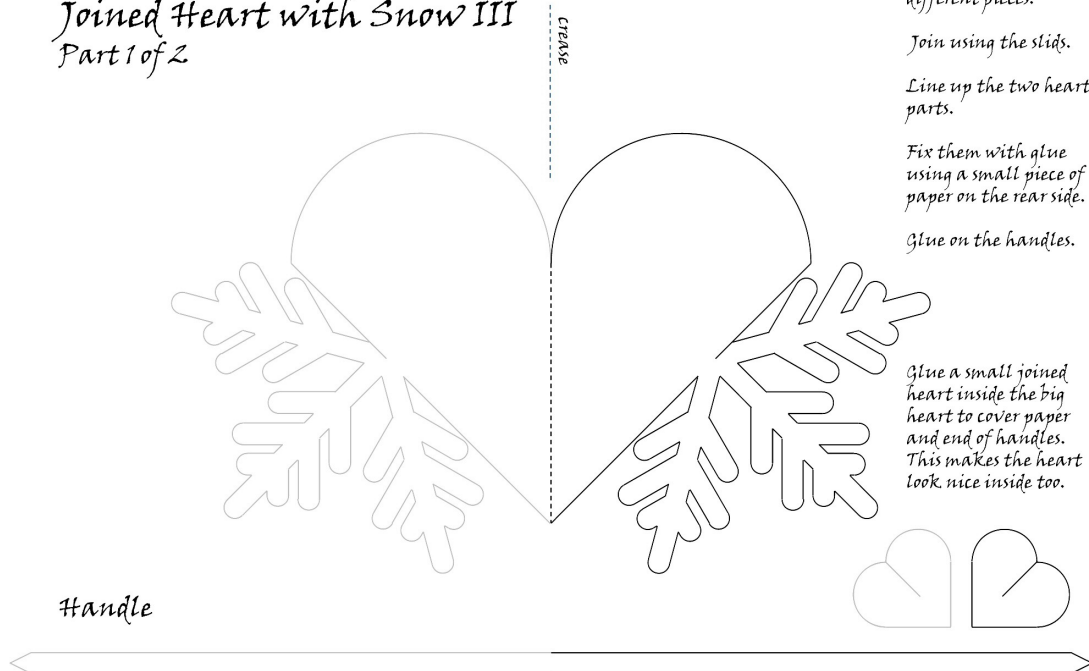
Fix them with glue using a small piece of paper on the rear side.

Glue on the handles.

Glue a small joined heart inside the big heart to cover paper and end of handles. This makes the heart look nice inside too.

Pattern provided by PaperMatrix
November 2010

Joined Heart with Snow III Part 1 of 2



Cut out the two different pieces.

Join using the slides.

Line up the two heart parts.

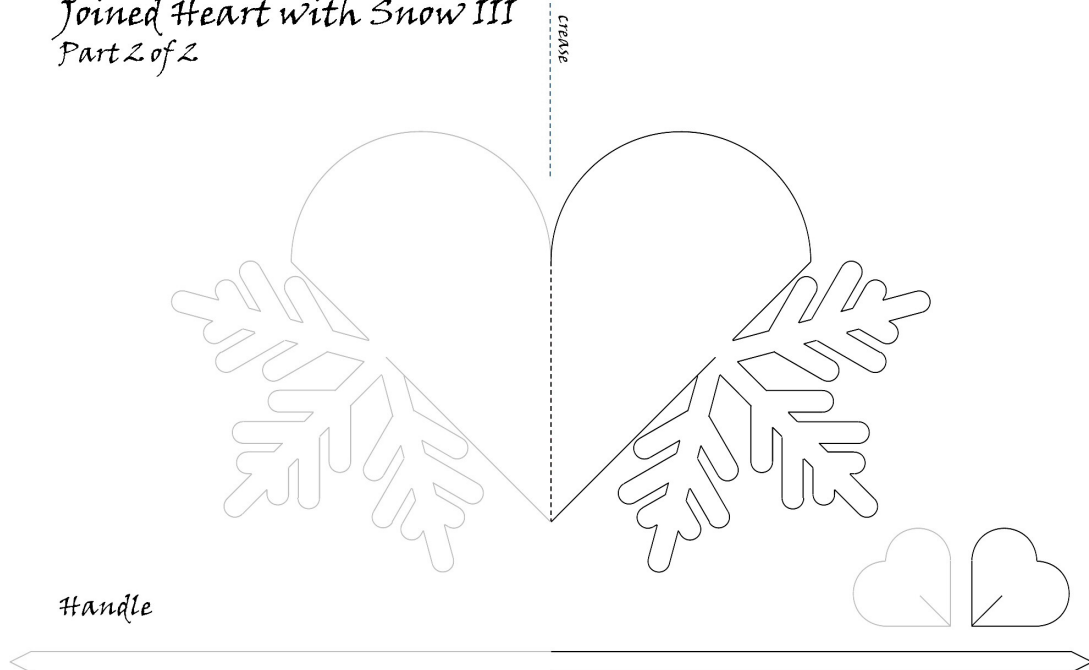
Fix them with glue using a small piece of paper on the rear side.

Glue on the handles.

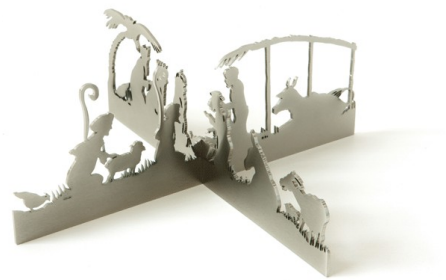
Glue a small joined heart inside the big heart to cover paper and end of handles. This makes the heart look nice inside too.

Pattern provided by PaperMatrix
November 2010

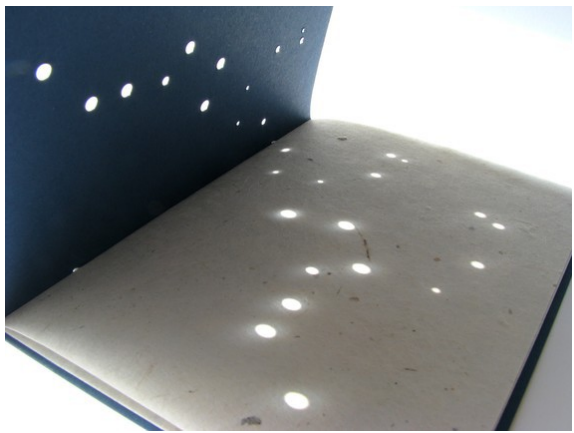
Joined Heart with Snow III Part 2 of 2



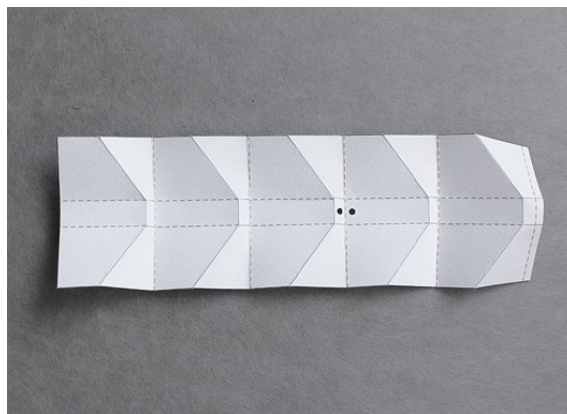
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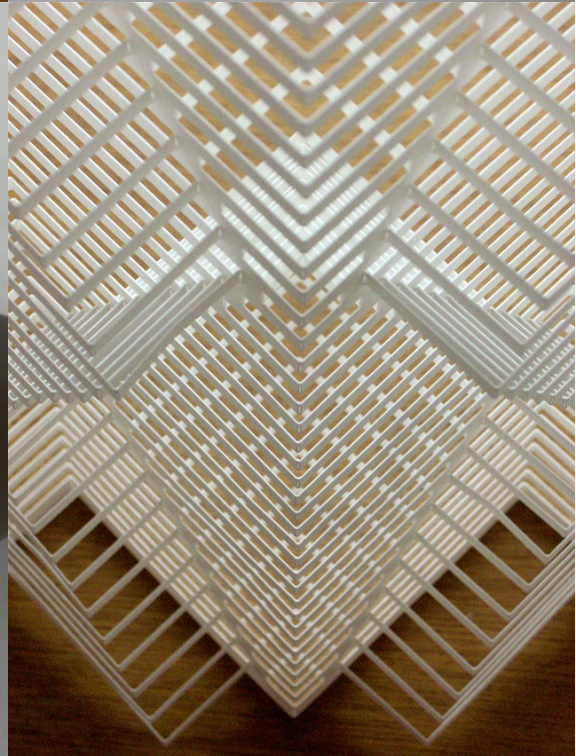
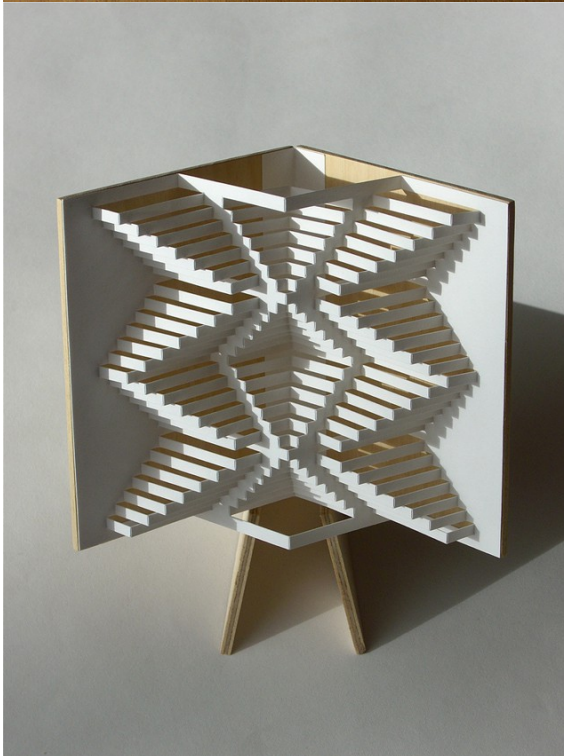
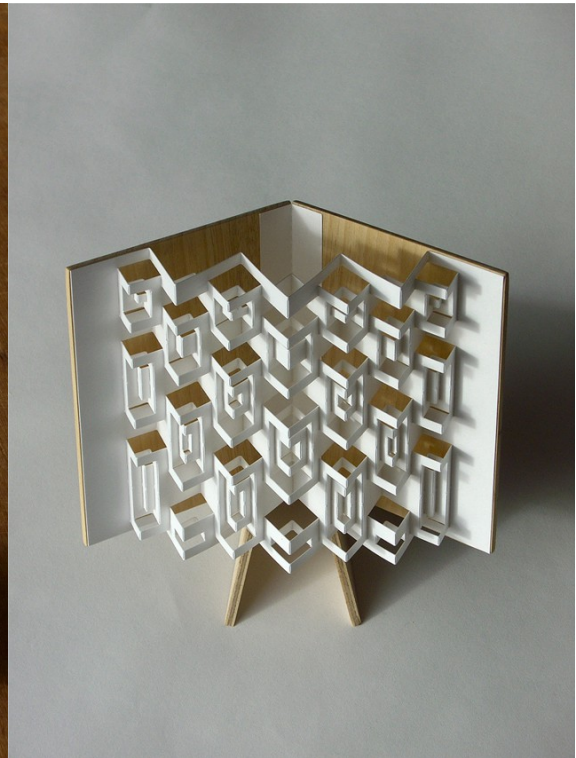


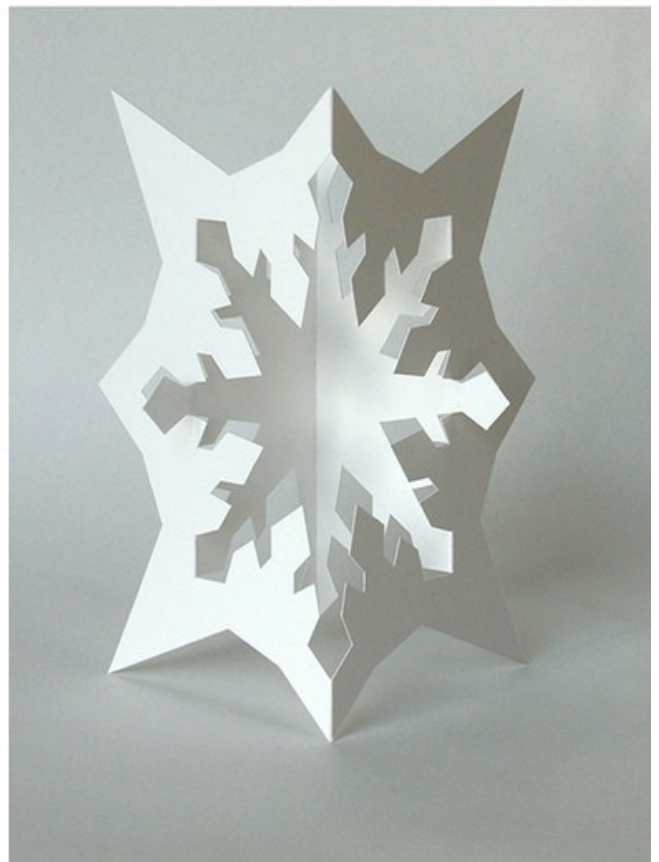


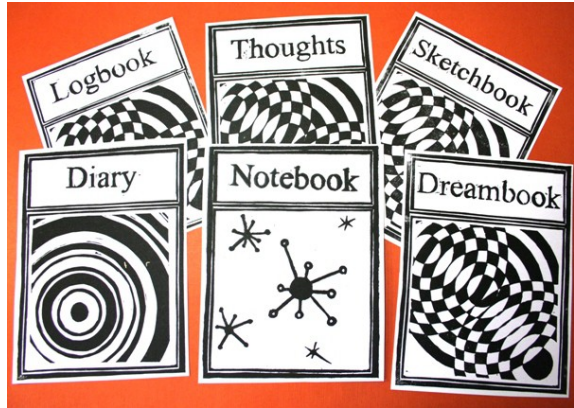
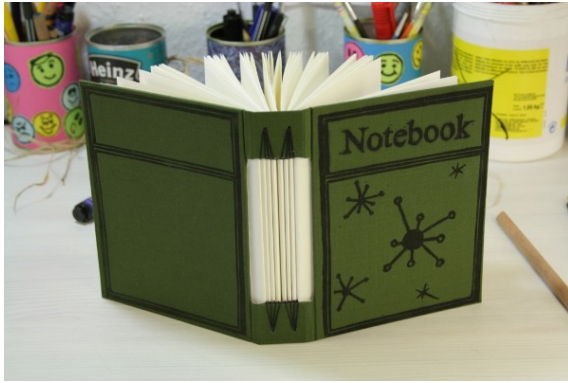




Elod Beregszaszi

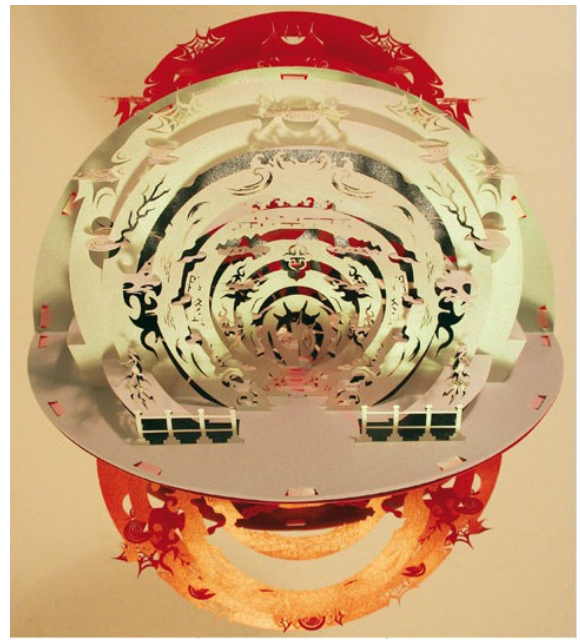








Hiroko

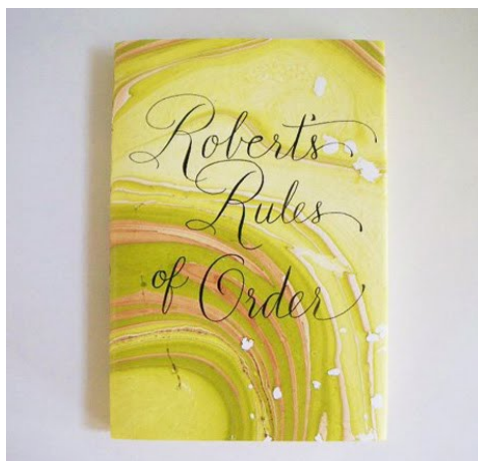


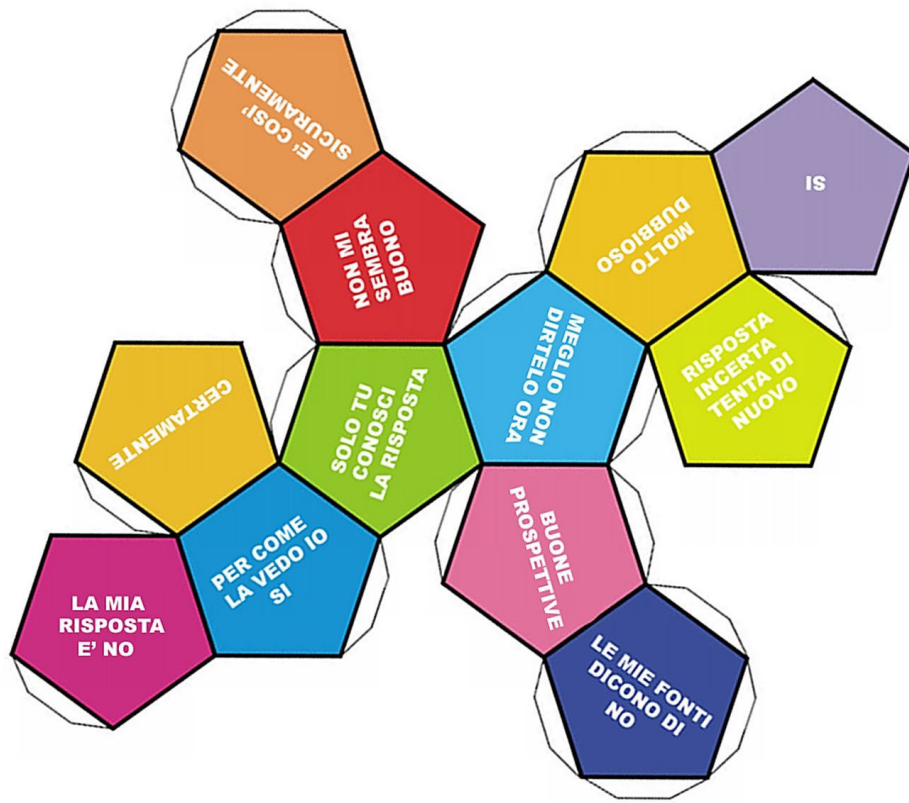
Anna Hrachovec







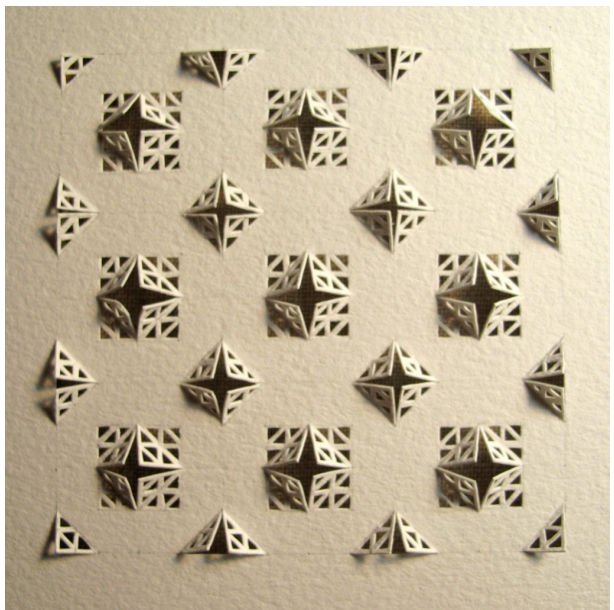
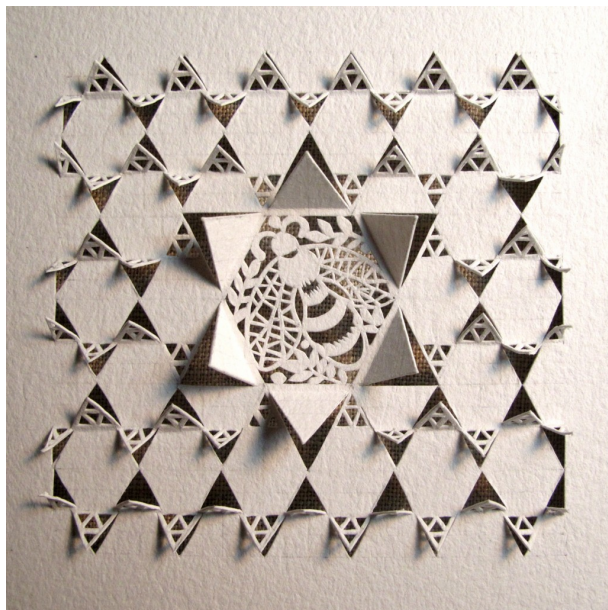
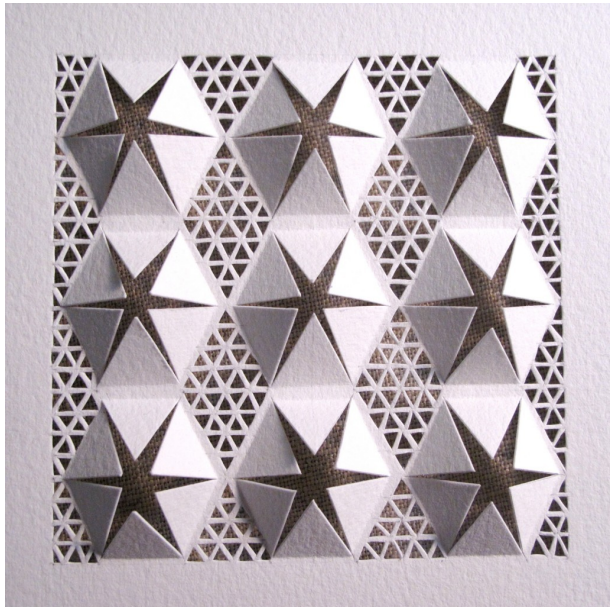
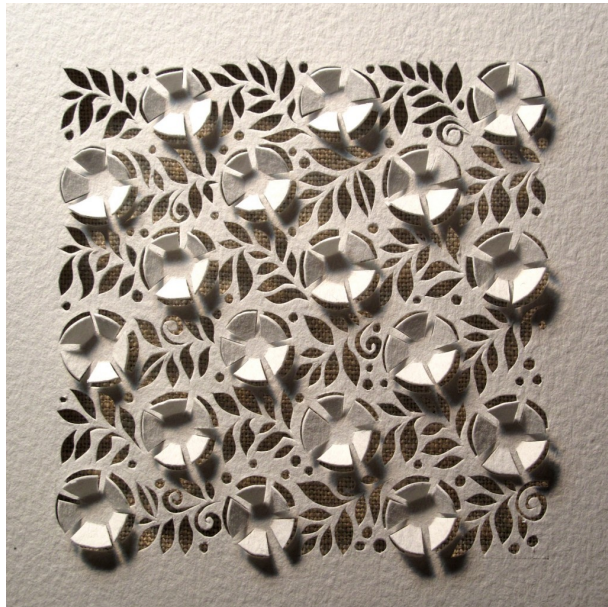
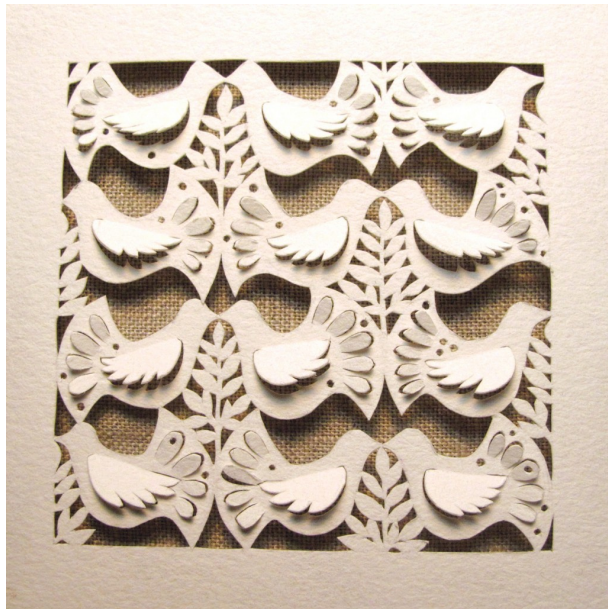


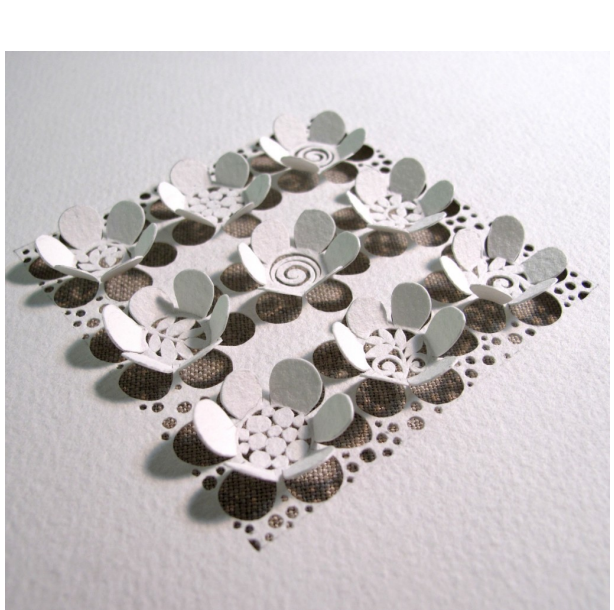
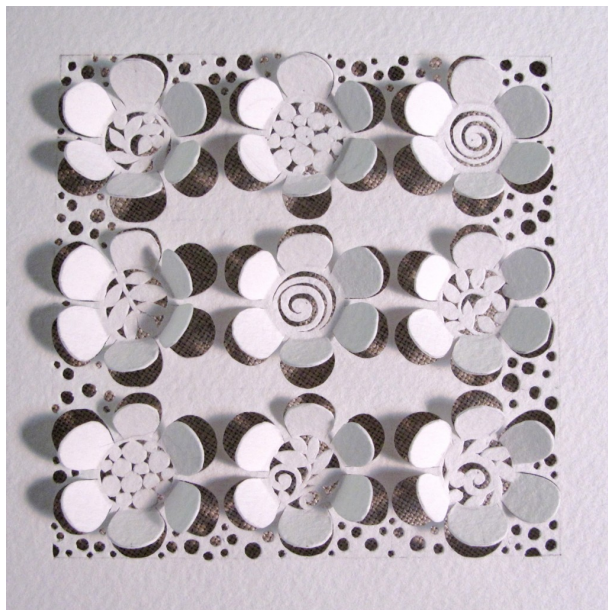
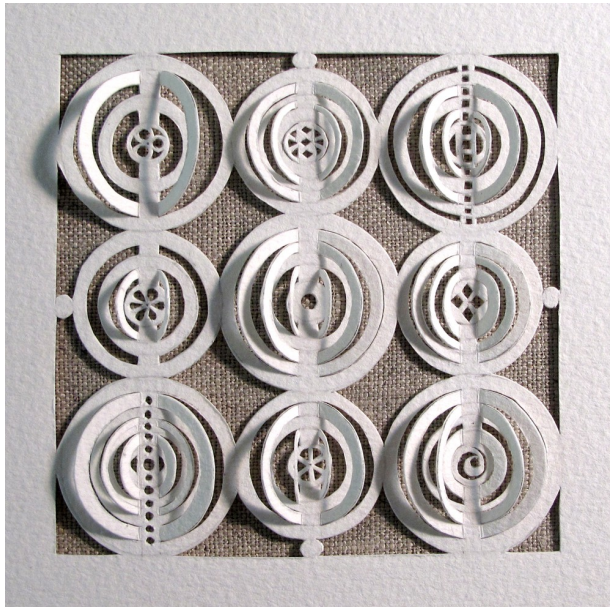
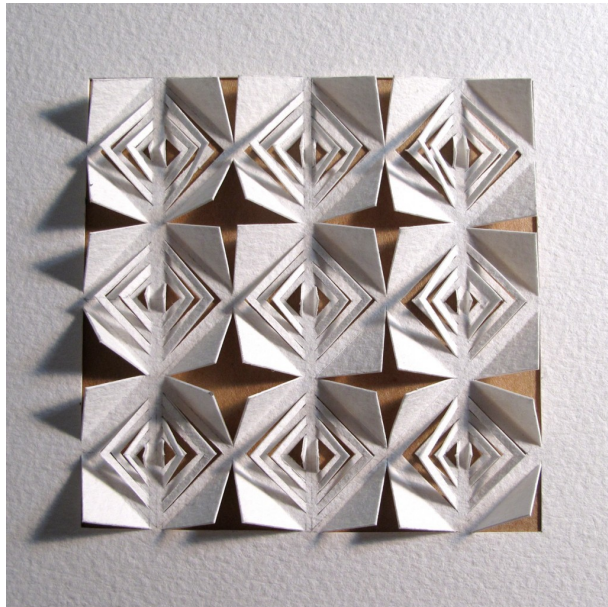
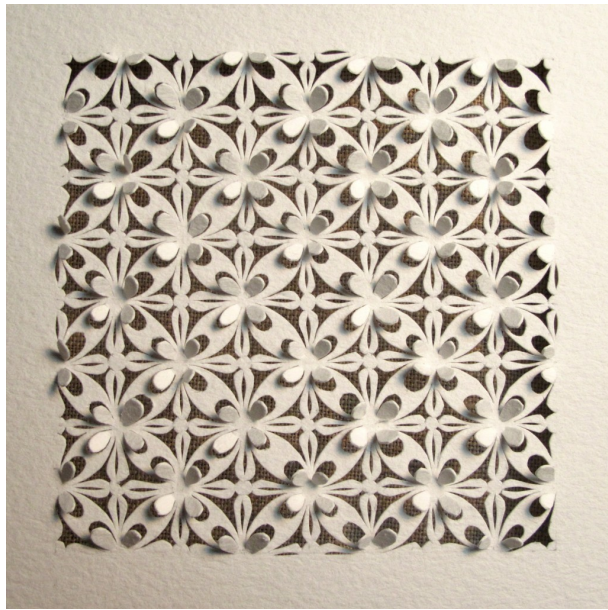


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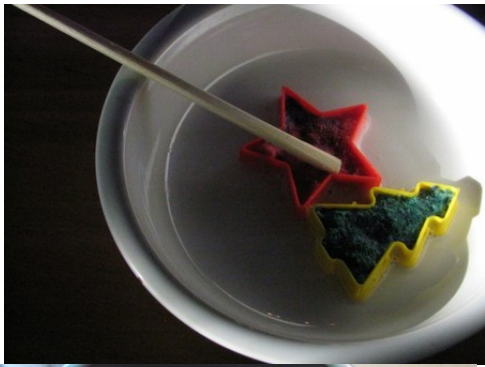






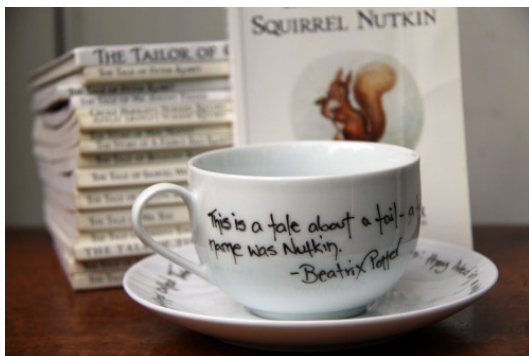
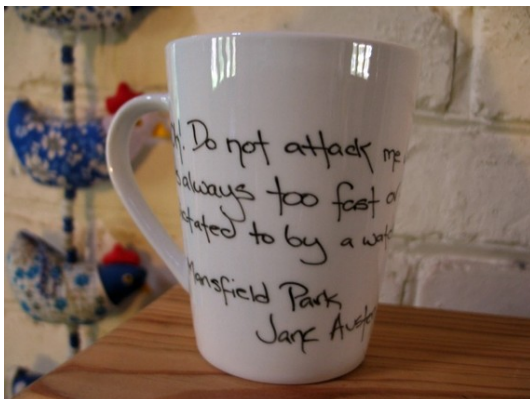
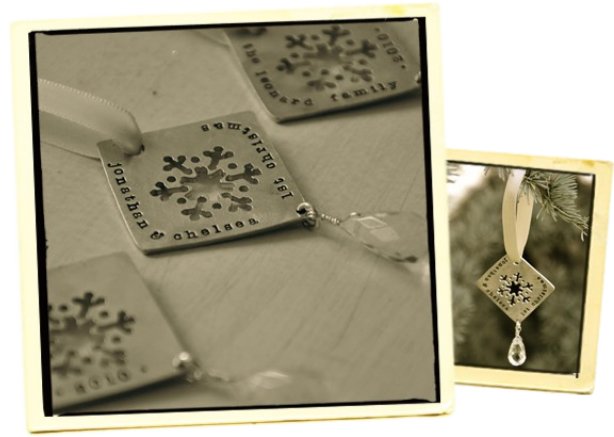


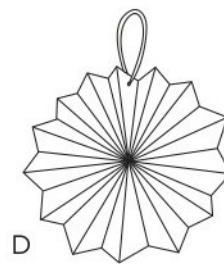
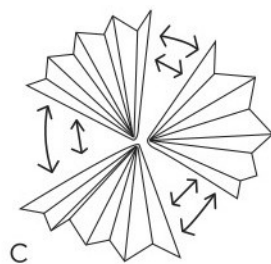
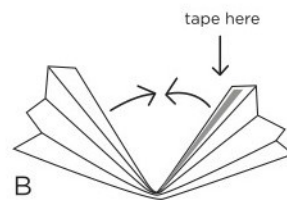
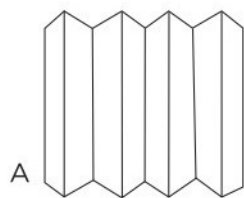
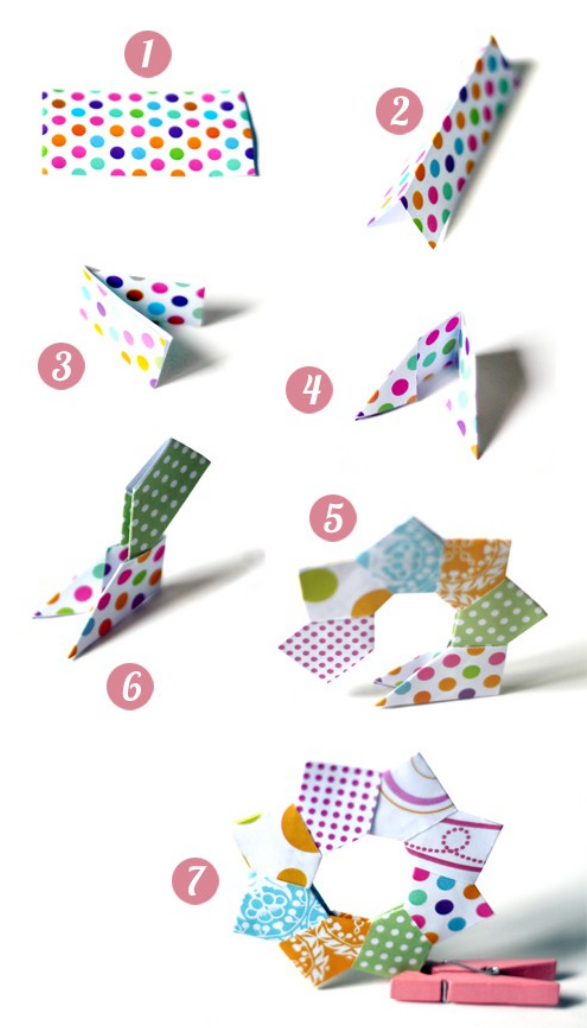






salt painted





LIQUIRIZINO

Ingredienti per 3 litri di liquore:

1 litro di alcool a 95°
900 g di zucchero
200 g di liquirizia in polvere
1,4 litri di acqua

In una pentola a bordi alti versare l'acqua, lo zucchero e portare quasi ad ebollizione; togliere dal fuoco e versare lentamente la liquirizia in polvere mescolando con una frusta in modo che si scioglia completamente ed evitare la formazione di grumi. Lasciar completamente raffreddare a temperatura ambiente e versare l'alcool; mescolare sempre con la frustina o un cucchiaino in modo che l'alcool si amalgami bene con lo sciroppo. Filtrare e imbottigliare in bottiglie ben asciutte e pulite. Non c'è bisogno di sterilizzare nulla, agli eventuali batteri ci pensa l'alcool puro :) È possibile berlo anche subito, ma se lo lasciate riposare un mesetto prima di servirlo il liquore sarà ancora più profumato. Servire freddo.

Biscottini salati al pepe rosa e timo

85 g di burro di burro morbido
60 g di parmigiano grattugiato
2 cucchiaini di pepe rosa tritato macinato
1 cucchiaino colmo di foglioline di timo tritate
1 pizzico di sale
125 g di farina

Lavorate il burro morbido con il parmigiano, il timo, il sale e il pepe rosa. Una volta amalgamato unitevi la farina e lavorando con la punta delle dita incorporatela, senza lavorare troppo la pasta. Mettete la pasta in frigo avvolta nella pellicola per 30 minuti. Stendetela, ricavate dei biscottini tondi e cuocete in forno caldo a 170 gradi per 10 minuti per biscotti da 3,5 cm di diametro, arrivando a 15 minuti per dei biscotti di 7 cm.



[illegible]

For Nooks, Kobos & Sony eReaders:

For iPads:

A collage of various iPad accessories. On the left, three cases with different patterns (purple/green stripes, brown/black stripes, and blue/green stripes) are shown. Below them is a yellow stand holding an iPad. In the center is a red and white patterned case. On the right is a silver laptop-style keyboard case. Below the keyboard case are two smaller images showing the iPad screen displaying a map application.

For Kindles:



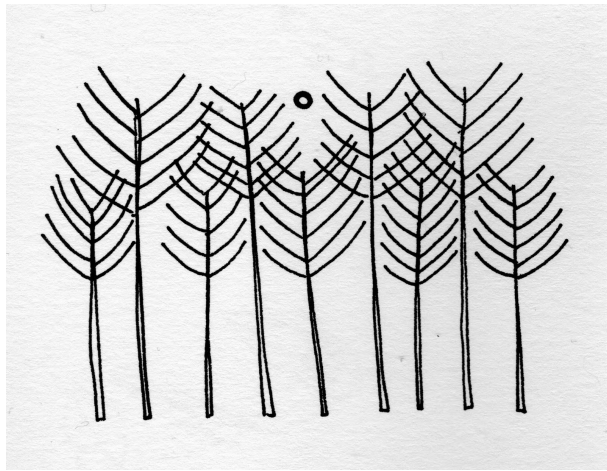
app.medgestore.com/products/nook-executive.psp





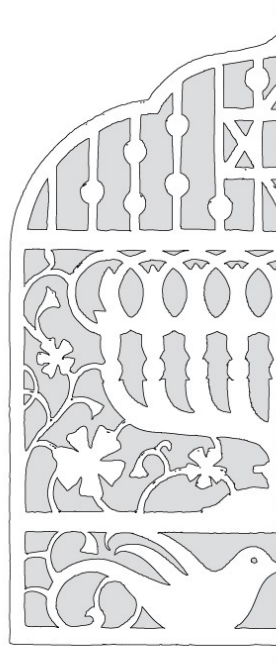
Attivita' d'avvento peferite

Go Ice Skating
Watch It's a Wonderful Life, make spiced cider.
Exchange gifts
Make Christmas Cookies for friends.
Find Mistletoe, hang it in our house and kiss under it.
Address and Mail Christmas Cards
Go to Borders and Pick out one new Christmas CD.
Go to The Nutcracker
Handel's Messiah Sing Along
Leave out wooden shoes on December 5
Make Thick Hot Chocolate and Homemade Marshmallows
Host a Christmas Sweater Party
Put up a ribbon sash for Christmas cards
Donate canned goods
Give neighbors a present
Put up a wreath
Make a Gingerbread house
Make a popcorn garland
Make hot chocolate and read The Best Christmas Pageant Ever
Sing (or listen) to favorite Christmas songs
Drive around to see neighborhood lights
Go out and see public light display
Open a gift (new stocking or pajamas or pillowcase)
Make a family traditional dessert
Eat out at a festive restaurant
Go to a seasonal movie
Tell stories of childhood Christmas around the fire
Have a romantic candlelit dinner by the Christmas tree
Make decorative sugar cookies
Sign up to purchase gifts for a needy child
Host a Christmas dessert party
Write out a Christ-centered goal to start early for the New Year
Have a movie party (classic Christmas clips)
Go to a Christmas Concert
Attend City tree lighting event
Have a full traditional breakfast while listening to Christmas music

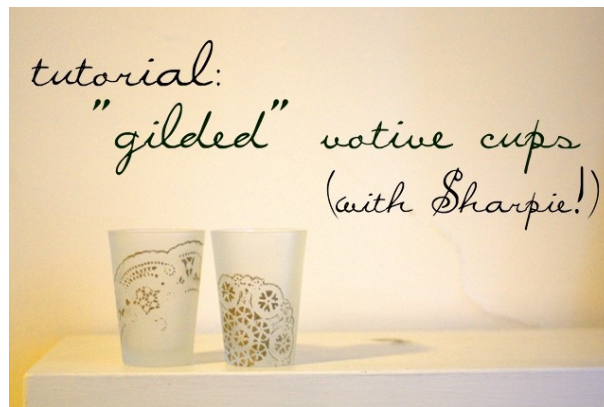
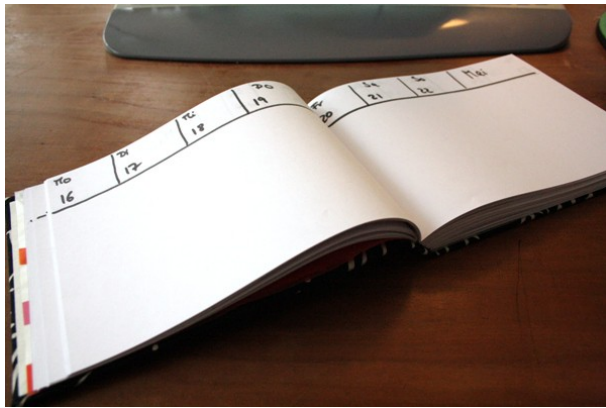




notebook cover

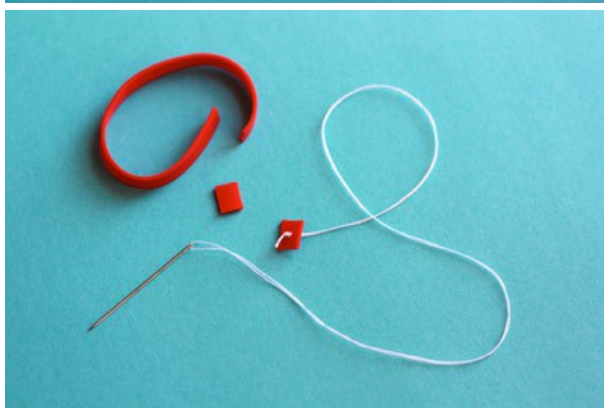
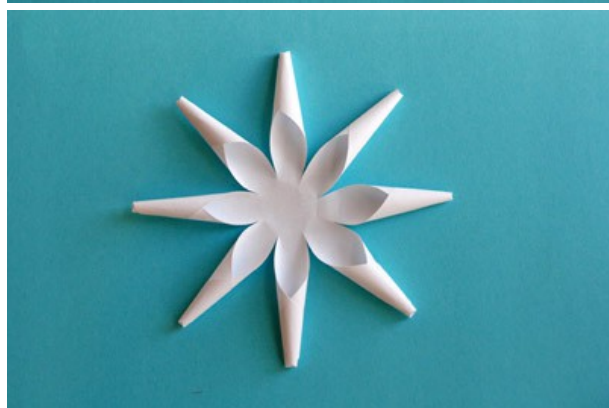
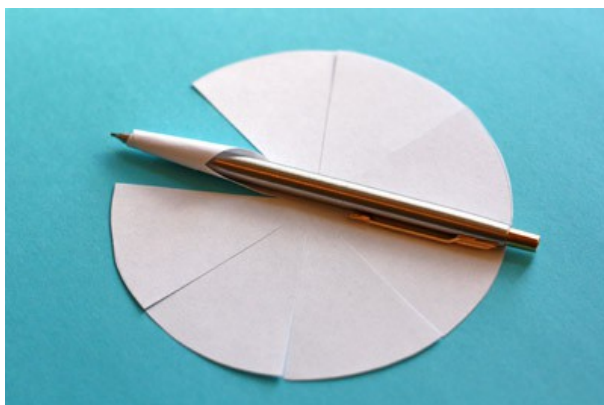
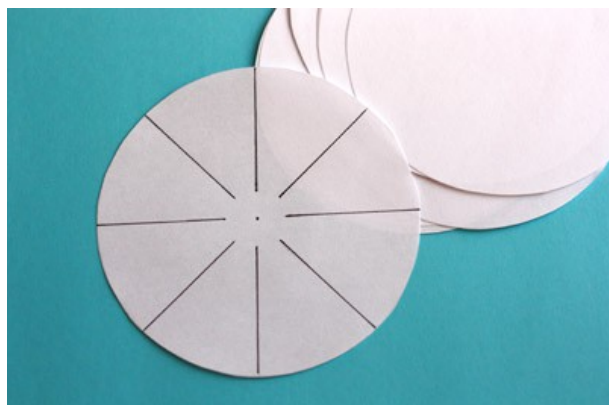
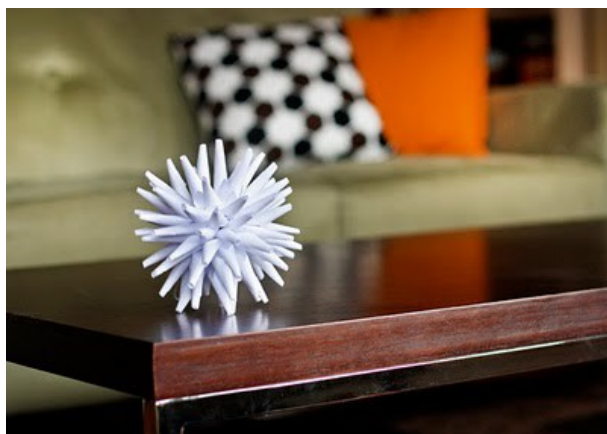






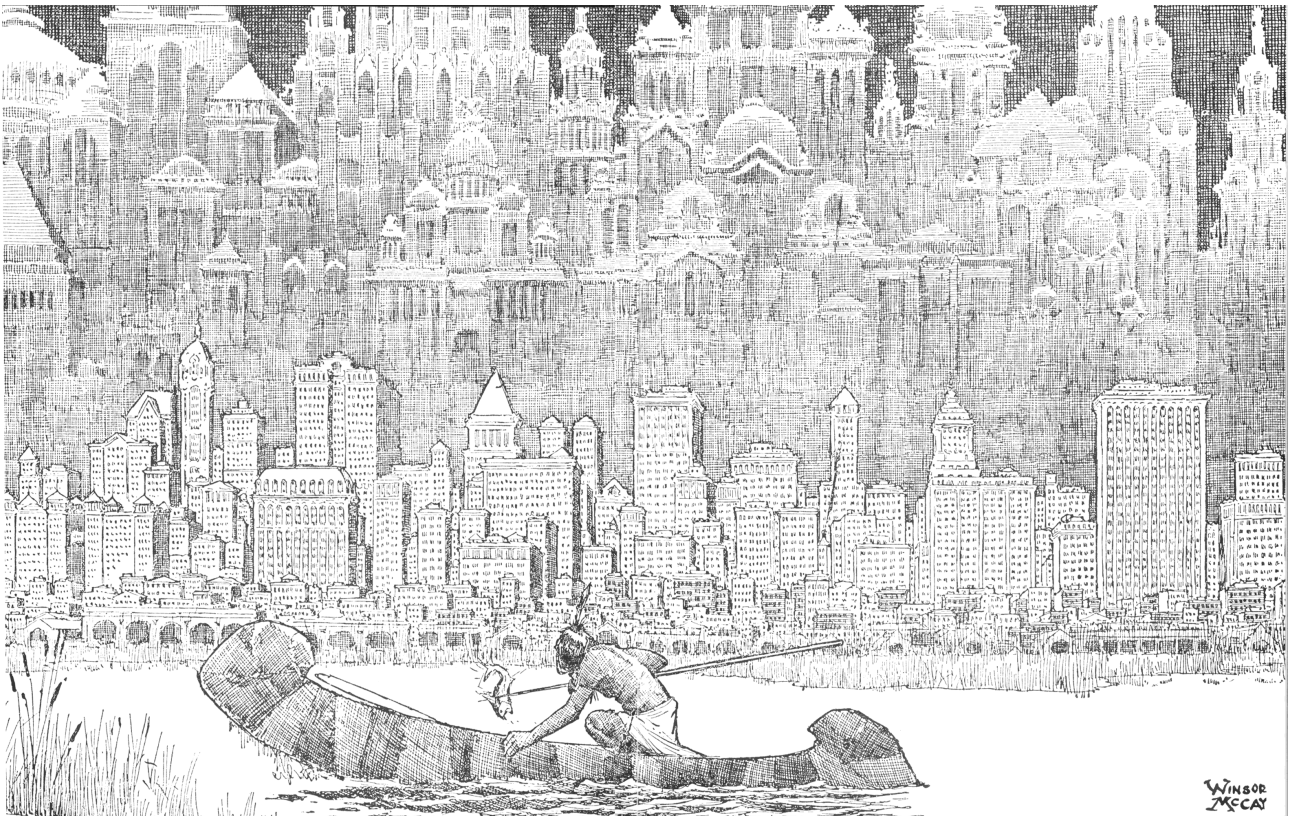














Emmy Star Brown

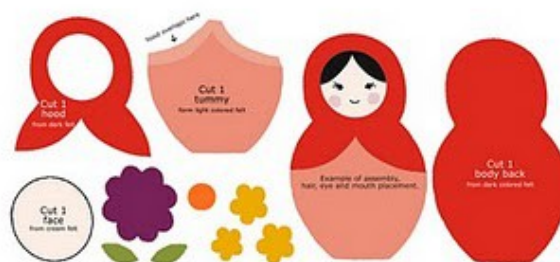




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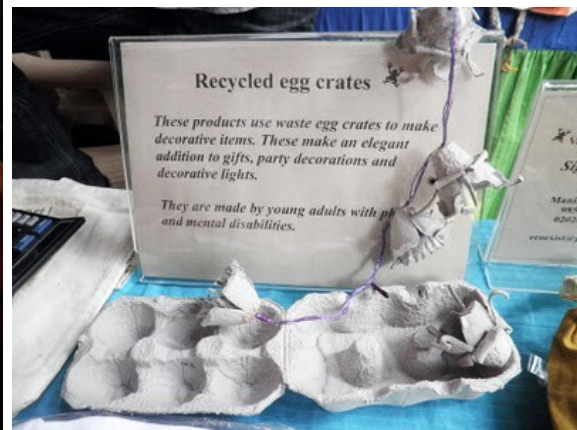


Mini Matryoshka pattern by april rhodes



This pattern is for personal enjoyment and gift making, not to be made for personal gain. Thank you and have fun! © April Rhodes

Bangalore



Sanjhi - The Indian art of fine Paper cutting



SANJHI/HAND CUTTING OF PAPER FOR RANGOLI

ETYMOLOGY & HISTORY

ETYMOLOGY There is no single accepted explanation for the etymological origins of the term 'sanjhi'. Sanjhi is believed by some to be derived from 'sajavat', Hindi for 'decoration', and linked with the Sanskrit 'sajja' or 'sringara'. Another interpretation views the word as derived from 'sancha' or mould from which the stencil is cut.

Underpinning the tradition in which unmarried girls create sanjhis is a legend that states that after due penance, the mind-born daughter of Brahma (the Creator in the Hindu trinity of Brahma-Vishnu-Mahesh, or the Creator-Preserver-Destroyer respectively) was granted three boons. She asked that her commitment to a single husband would remain unbroken and also that all those who worshipped her would have their wishes fulfilled. Transformed into the daughter of Agni (Hindu god of fire), she was taken up by the sun in whose orb she took the form of the threefold Sandhya. Sandhya represents not only the three junctures - dawn, noon, and dusk - but also the rituals to be performed at those times by men of the three upper castes (the twice-born).

Some link 'sanjhi' with 'samdhya'/'sandhya', which stands for 'evening' in Sanskrit and with 'sanjha', which is 'evening' in Brajabhasha (the language of Braja) and Hindi, thus linking the ritual with the time of worship, when the rangoli is traditionally unveiled to the sound of chanting in the temples.

A BRIEF HISTORY

Originating as a form of ritual worship by unmarried girls - in which the decorative pattern was made on a cow dung background on house walls - **sanjhi** became linked in the 17th century with temple traditions that involved Radha and Krishna, and became a 'ritual design made with forest flowers in the autumn, after the rains'. This conclusion is attributed by Dasa to devotional verses which describe the games between Radha and Krishna and involve the floral **sanjhi** in a ritual 'of nature engaged in her own beautification', the Radha-Krishna union being linked to a joy-giving potency or **prakriti** (nature). In the late 19th century, **sanjhi** is supposed to have become a temple art. According to Dasa, the **sanjhi** was now created on a platform or vedi by temple

priests; he links the creation of **sanjhis**, using coloured powders, ground from natural substances, which were applied using stencils, to some extent to the ancient art of '**dhuli chitra**' (dhuli = powder/dust; **chitra** = picture).

TRADITIONS & CONTEMPORARY PRACTICES

In Vrindavana, in contemporary times, the creation of **sanjhi** designs can be found in two forms: (a) the folk tradition that continues in homes; and (b) a formal temple tradition.

FOLK TRADITIONS

The 'celebrations' as defined by Dasa, take place after the monsoons, 'when the woods are full of blossoms'. The fortnight during which **sanjhis** are made daily (and effaced each day) is known as **pitr-paksh**. (The creation of **sanjhis** on 14 days is said to represent the 14 worlds that Krishna is a part of.) These **non-temple sanjhis** are made by young unmarried girls, who create a new design on the walls of their houses each day, using flowers, coloured stones, and metal foil, among other things, on a cow dung base. Dasa explains that each design is supposed to be linked with a part of the story of Sanjhi and her husband, Sanjha, and each evening, the completion of the **sanjhi** is followed by rituals involving offerings of food and the lighting of lamps by unmarried girls seeking 'a husband and many children'. On the final day, which is **amavasya** (moonless night), a grand design called the kota is created. All the materials used in making the **sanjhis** each day are collected and are disposed off (literally immersed or set adrift) in water (tank, river Yamuna etc.) after the holy **Navratris** or nine nights (**Nav** = nine; **ratri** = night) of Durga Puja, which come after the the **pitr-paksh**.

TEMPLE TRADITIONS

The **formal temple tradition** is rare, continuing to be practiced chiefly at three important temples in Vrindavana and a single temple at Barsana, Radha's village. The temple **sanjhis** are usually prepared in Vrindavana on the final five days of the **pitr-paksha**, from the **ekadasi** or eleventh day to the **mavasya** or no-moon day; in Barsana, however, they are prepared on each day of the fortnight. The designs are made by temple priests and local artisans, usually on a raised earthen platform, known as **vedi**. Unlike the **sanjhis** made by unmarried girls on the walls of their homes, in two of the three temples at Vrindavana - Radha-Madanamohana and Radharamana - the **sanjhi** is created behind closed doors, and only after the **bhoga** and **arati** are the designs displayed to the public. Afterwards, **darshana** or public viewing is unrestricted.

Poetry in Brajabhasha establishes the creation of **sanjhis** with flowers.

Flower **sanjhis** are integral to the temples in Vrindavana where **sanjhis** continue to be made, especially at the Radhavallabha temple, where the first 10 days of the pitr-paksha (prior to ekadasi) are 'consecrated to making flower **sanjhis**'. Often, the large temple **sanjhis** created with stencils, using coloured powders, are prepared from the **ekadasi** to **amavasya**. Asimakrishna Dasa, however, hastens to point out that this is not a rule: in 1990 such '**sanjhis** at Radharamana temple were created during the entire pitr-paksha fortnight' (diacritics omitted); moreover, in the Ladililala temple at Barsana, 'tradition is that **sanjhis** are prepared with coloured powders and stencils every evening during the fortnight' (diacritics omitted).

THE CRAFT TRADITION

In temples, to prepare the layout for each day's **sanjhi** design, a string is dipped in charcoal or coloured powder remaining from the previous day's design, and stretched across the flat surface of the raised **vedi**, created with a mixture of mud and cowdung. (Sometimes the **sanjhi** is laid on the floor.) The string is plucked to create line divisions demarcating various areas of the design. The blocked out patterns are filled in with the required colours by priests and young apprentices. Then the stencils are placed carefully and the patterns of leaves and flowers are created. The central design usually represents a **lila** (pastime) of Krishna and is created at the end, after the floral surrounds have been created. In the Radharamana temple the centre comprises of pictures of Radha and Krishna, pinned to the **vedi**; the figures are not made of disposable powder since it is considered an offence to efface the divine figures. However, in other temples, even the central figure of Radha and Krishna is made in coloured powder using stencils and effaced regularly. The size of the **sanjhi** depends on the occasion, the traditions of the temple where the **sanjhi** is to be laid, and the theme to be characterized. The maximum size of a **sanjhi** is 8 feet by 12 feet and the shape can be octagonal, square, rectangular, or circular. Traditionally the sides have detailed borders with flowers and creepers, while the theme to be depicted is at the centre and comprises the focus of the **sanjhi**.

PROCESS, TECHNIQUES & TOOLS

THE BASIC PROCESS At the core of the **sanjhi** craft tradition lies the intricate template that is created: the templates are to be seen as the artists' tool rather than the final piece of artwork. The cutting of the **sanjhi** requires enormous concentration and skill for a slip of the hand can mar hours of work. The rangoli that fills in the **sanjhi** can be made of fresh flowers, coloured stones, metal foil, pieces of mirror, and coloured powder, which is the most popular. It can be applied on the walls or floors. The equipment required to cut a **sanjhi** is minimal. Paper

or banana leaves are used as the base material.

The artisan starts work only after offering prayers to his guru who taught him the craft, his tools, and the gods. The first stage in the process of creating a **sanjhi** is when the sketching of the theme and pattern is done. If more than one copy is required the papers are pinned together on all sides so that with a single cut of a pair of scissors a number of sheets can be cut. The scissors used are very fine, with long arms for easy manipulation and a blade that is slightly curved at the end to enable the intricate cutting that is required. The curve on the scissors is individually tooled by each artisan to suit his own requirement. During the cutting, the paper is rotated around the scissors so that the design can be cut. The number of paper cut stencils that are used for any design depend on the intricacy of the pattern, the different elements of the design, and the number of colours that are to be used, as each colour requires a separate paper cut of its own. When not in use the scissors are carefully wrapped in cloth to protect the tip and as a mark of respect for the tool that creates the **sanjhi**.

Each stencil is folded at one corner tip, and the artisan uses this fold to gently lift up the paper once the colour has been filled in through the cut out. This is the moment that separates success from failure. The artisan holds his breath as even a faint whiff of air can disturb the colours and then, gently, in a single movement removes the stencil to display the final finished design.

INNOVATIONS

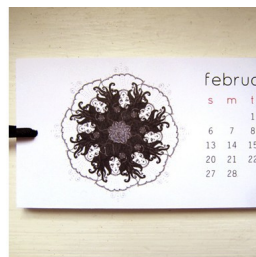
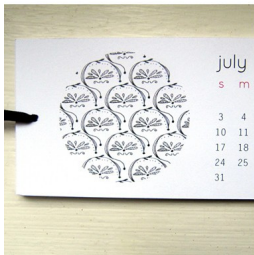
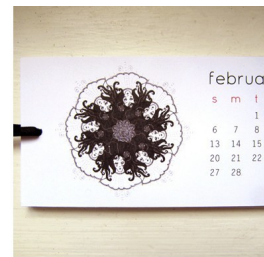
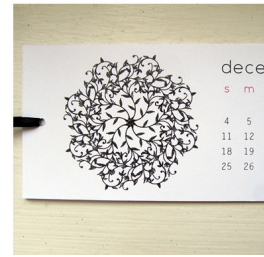
There are other innovative methods of creating the **sanjhi**. The **submerged sanjhi** is one where a shallow dish is lightly oiled with mustard oil and then powders that are insoluble in water are evenly filled in with the help of the cut out pattern. The **sanjhi** pattern, which has been folded at the corners, is lifted off very carefully and the dish is then upturned to loosen the extra colour. Water is carefully poured in from the side without disturbing the colours. The rangoli produced is viewed from under the water and is very unusual in its appearance, as it seems to be moving gently. Also created are **sanjhis** that seem like **rangolis floating on water**. The process followed is similar to that used in the submerged sanjhi till when the oil is applied on the water that is filled in the dish. When the oil floats to the surface the stencil is carefully placed on it and the coloured powders are filled in. Here paper is substituted by a plastic sheet as it is stronger than paper and it does not disintegrate in water. Great care and skill is required to produce this **sanjhi** and though it is difficult to create, the effect is spectacular.

PRACTITIONERS & PRODUCTS

The number of artisans practicing **sanjhi**-making in Mathura and Vrindavana is limited. The demand for their work in its traditional form has been declining over the years. In a search for alternative employment for their skills, they have turned their hand to making **sanjhis** for contemporary use. **Sanjhi** templates are now used as stencils made on plastic sheets for decorative **bindis**, **henna** patterns, and **sari** borders. As a form of artwork, **sanjhis** are also used in greeting cards, cut out partitions, coasters, trays, and other decorative items. When used in lampshades and in window partitions, the **sanjhi** comes to life when lit up and the design depicted glows with light. Here the intricate and delicate cut of the **sanjhi** itself and not the **rangoli**, as was the tradition, is the centerpiece of creation. The price of a **sanjhi** artwork range from Rs 7 for a bindi-cut to Rs 3,000 to Rs. 5,000 for a large and delicate, filigreed artwork.

The Delhi Crafts Council has been doing extensive work in reviving and popularising the languishing craft of **sanjhi** in the past of few years and given a much-needed boost to the craft and the artisan(s).



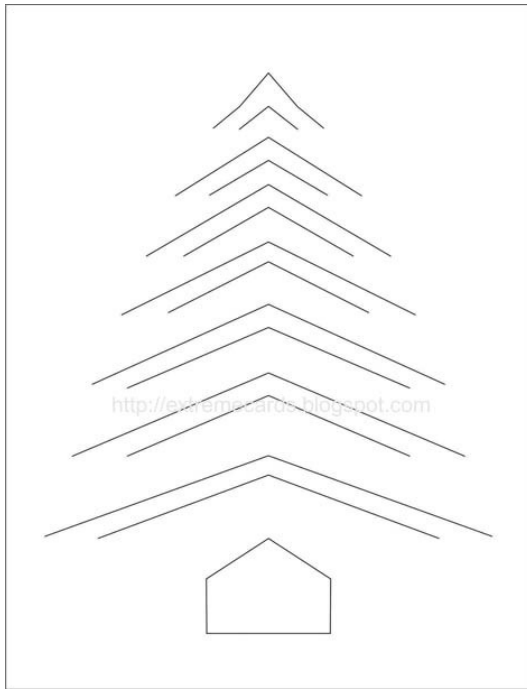




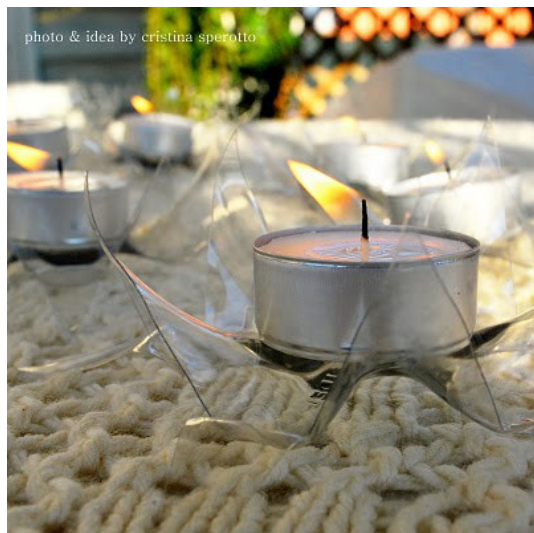
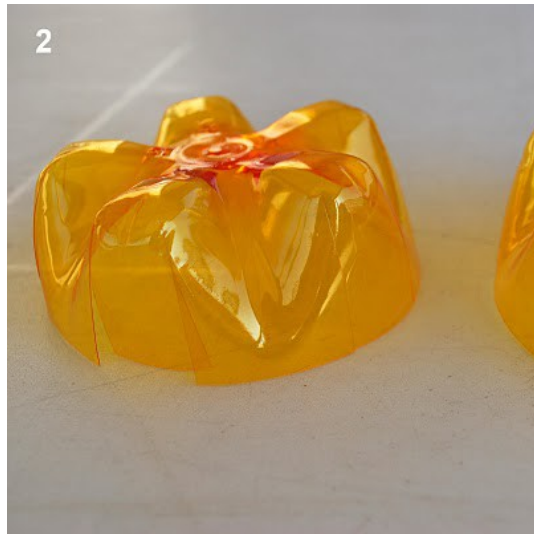


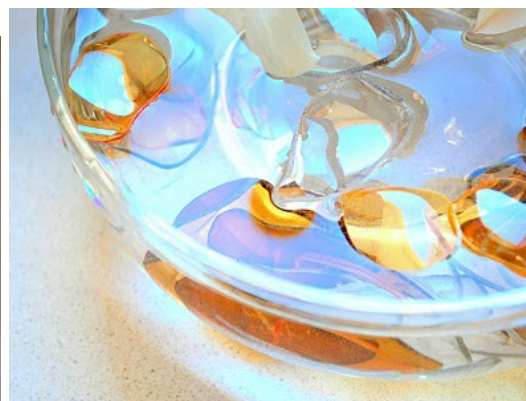
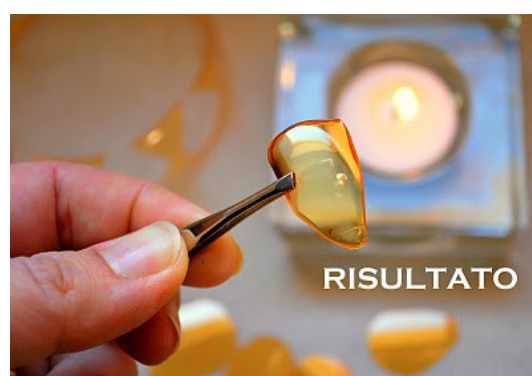
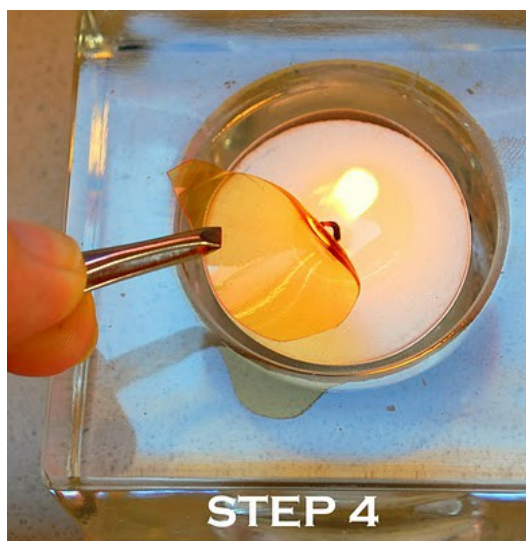












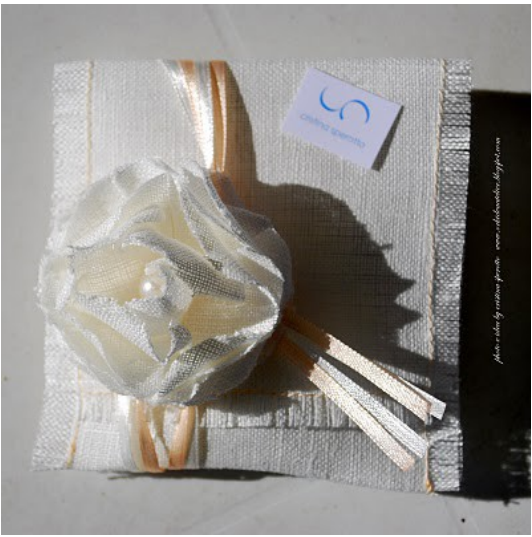




foto Cristina Sperotto

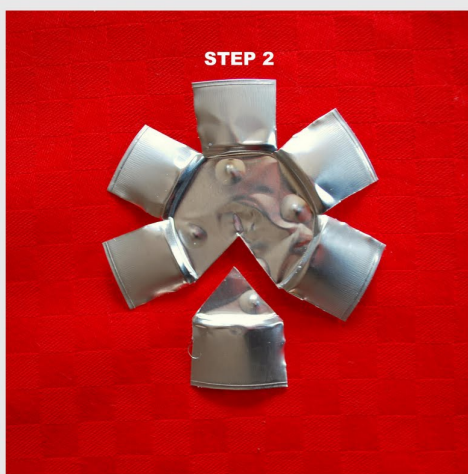




foto Cristina Sperotto



STEP 1



STEP 2



STEP 3



STEP 2 bis

foto Cristina Sperotto



Muffin cachi e melgrano



Ingredienti per (circa) 12 muffin:

3 cachi maturi

200 g di farina autolievitante

100 g di zucchero

2 uova

3 cucchiaini di olio di semi

il succo di un melograno non troppo grande

In una ciotola lavorare con delle fruste i tuorli con lo zucchero, aggiungere poi la polpa dei cachi, l'olio, la farina e infine il succo di melagrana. Montare a neve gli albumi ed unirli al composto lentamente, mescolando dall'alto verso il basso.

Versare negli stampini da muffin fino ad un terzo della capacità e infornare a 180 °C per 20/25 minuti.

WATER BALLOON LUMINARIAS

These are some of my favorite gifts to make. They're fairly simple, inexpensive (less than a buck each) and lovely. Each one has a unique, organic form that I can stare at for hours.

They would also make gorgeous table decorations for a wedding reception.



The **Simple and Abbreviated Instructions** are as follows...

- Fill balloons with water (not water balloons, regular ones).
- Dip them in high melt wax until desired thickness
- Pop balloon and drain water
- Smooth top on hot cookie sheet

As usual, though, I've included a much more detailed version. And pictures. Lots of pictures because [Jenny](#) helpfully offered to photograph this project.

These really only require just a few **Supplies** to make.

-[high melt wax](#)

-a large screwdriver and a hammer

-recently purchased, high quality 12" balloons (Don't buy actual water balloons. You don't want the kind that break easily. Fill a couple test ones way overfull to check their strength.)

-a double boiler, which consists of the following...

*an inner container for the melted wax (at least 5" wide and 8" tall)

*an old pot for the water (the outer container)

*something to lift the inside container up off of the bottom of the pot (a metal cookie cutter will work)

-an old cookie sheet and parchment paper (not shown)



I also always pick up a pack of [soy tealight candles](#), the kind in plastic containers, not metal. I linked to some on Amazon so you can see them, but they've got 12 packs of them at Target for only 4 or 5 bucks. This kind won't ruin the luminarias because the soy melts at a lower temperature than regular wax and also because the kind with metal containers will conduct too much heat and melt right through the bottom.

Obviously, a battery operated LED tea light would work too, but I prefer real candles.

For our first attempt, we used a saw to get small enough pieces of wax. And by "we" I mean Jeff. Because I didn't have enough patience for that nonsense. But since Jeff is immune to nonsense (or at least has learned to pretend to be during our 13 years together), he volunteered. This took a really. long. time.



Luckily, in later years, I found a much better solution. Using a screwdriver instead of a handsaw will save you about 45 minutes and a huge mess.

I took a couple of wacks at it, working the screwdriver partially in and removing it, lining up the holes in a straight line. After a few, a nice sized chunk easily broke off.



Next time I'll do it on a folded up towel on a slab of concrete or something, though. You run the risk of gouging whatever it's on. Which is something I didn't notice until the next day.

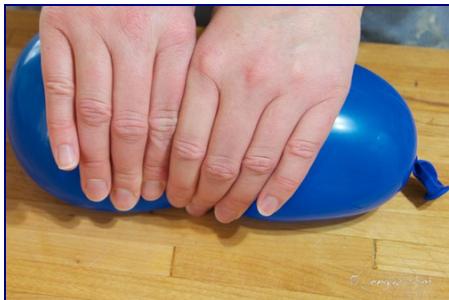
Then I melted the wax in the double boiler. The picture below shows my set up, with wax in the inner container and water in the outer container. If you want, you can use a much smaller outer container for the water, like shown [here](#). In fact, I'd check that link for more information about safely melting wax. If you are attempting this, DO NOT put the wax container directly on the stove; it can create a very interesting fireball if overheated. Also, it's a good idea to have a fire extinguisher on hand, just in case.



A couple tips for this bit.

- The water only needs to be at a bare simmer. Boiling isn't necessary or helpful.
- The water level only needs to be a couple of inches up the side of the inner container, not at the same level as the wax inside.
- Make sure to add more water as necessary to account for evaporation. DO NOT let this boil dry.
- Only add enough wax so that the level is about 3 or 4 inches from the top. The water balloon will displace lots of wax, so you don't want it filled to the top.
- Try to keep the wax at 180 degrees (F) while working.

While the wax is melting, I fill up the balloons with water, letting as much of the air out as possible before tying them closed. Make sure that these are small enough to fit down inside the inner pot without touching the sides.



Since some of these seemed somewhat misshapen and a bit too squatty, I adjusted their shape, rolling them back and forth like so.

It can make a difference. If you care about that sort of thing.



Once the wax is liquefied, I slowly dip one balloon 3 times and then place it on a parchment paper covered cookie sheet, pushing down gently to make the bottom flat. On the last dip of the three, I try to pause for a few seconds, shaking it a bit and letting as many of the drips as possible fall off before setting it down.



Note- if you forgot to remove all the air from the balloon, just make sure that you don't dip it any further than the water/air line. In fact, don't get near it. The water inside regulates the temperature and, you know, keeps the balloon from exploding. Also, be sure to keep the balloon from touching the side of the container.

Then I dip two more balloons the same way. I only have three going at a time because it's easier to keep track of the number of dips.

Then I repeat. Total, I do anywhere from 5 to 8 sets of 3 dips (15 to 24 layers total), depending on how thick I want them. This time they were on the thinner side, only 15 layers.



After they are completely cooled, I empty them over the sink.



The tops will be raggedy at this point. I've considered leaving them this way, but I'm worried they'll get mangled.

Now I remove the parchment paper and place the cookie sheet on top of my double boiler. After about 5 minutes, it gets hot enough to melt the rim smooth.

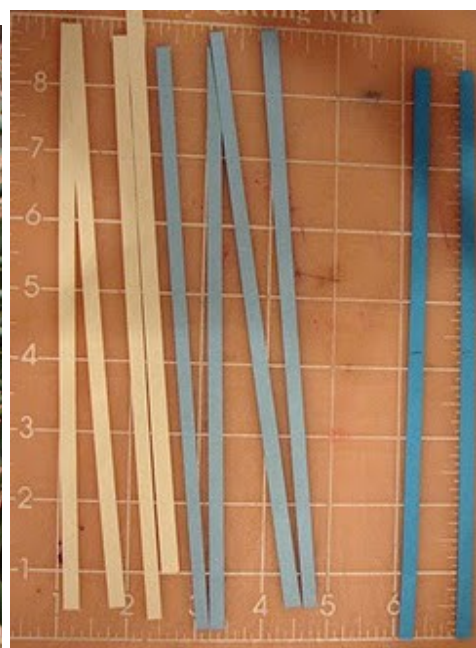
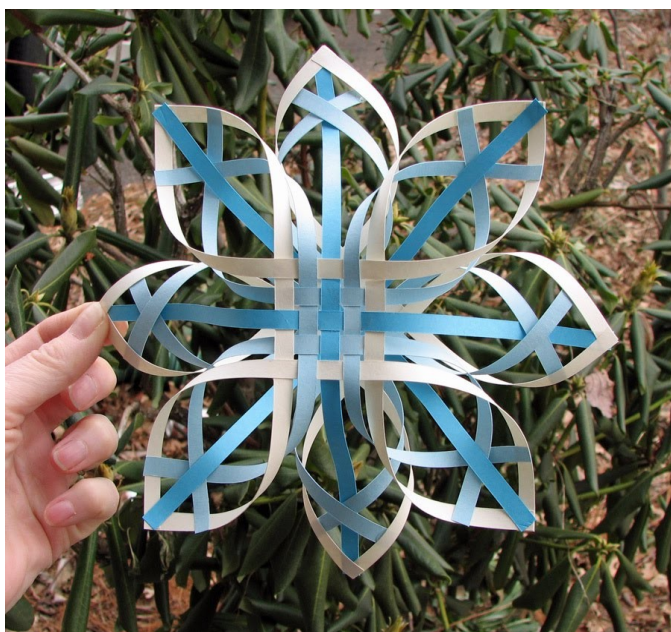


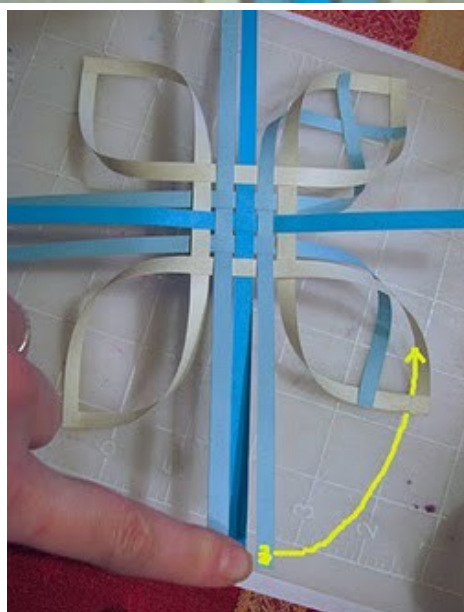
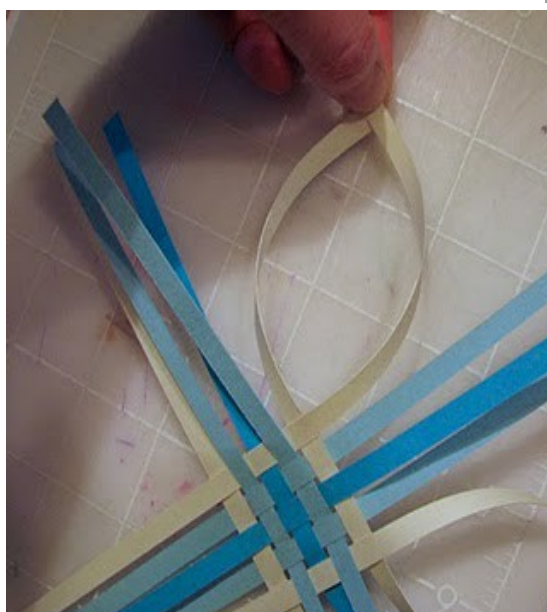
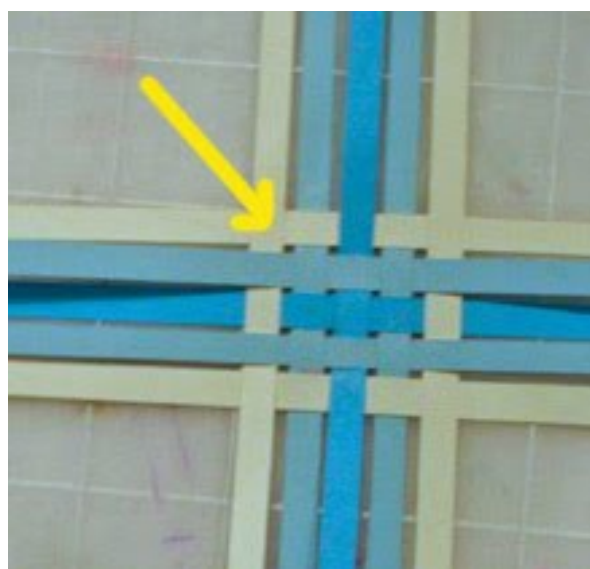
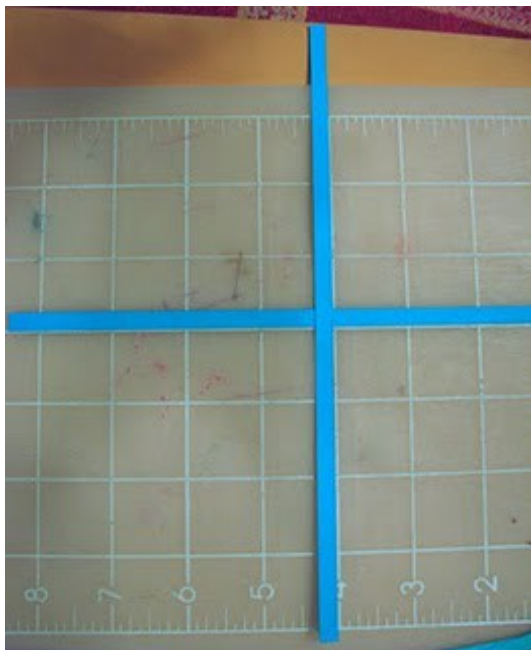
If you're using a smaller double boiler, you can put the empty cookie sheet in a low oven and heat it that way. Just rub the top of the luminaria around on it until it's smooth.

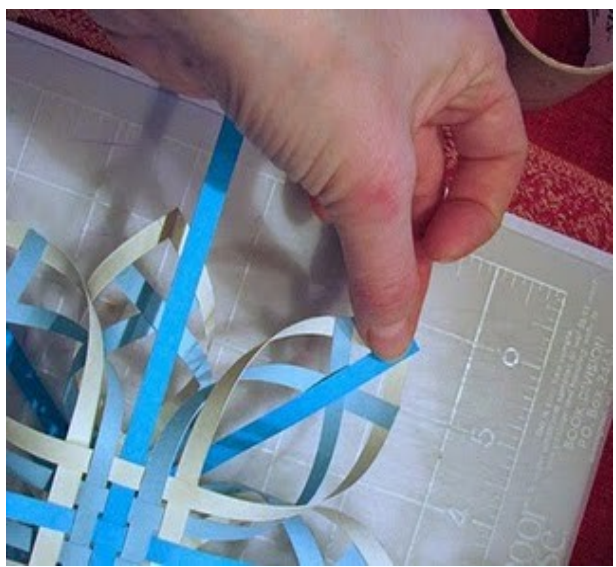
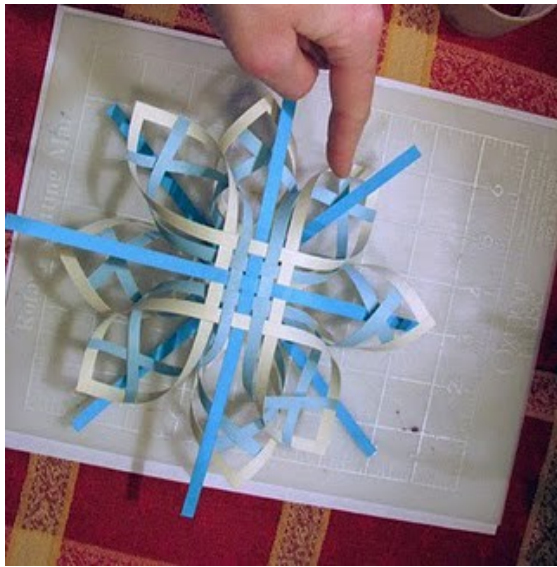
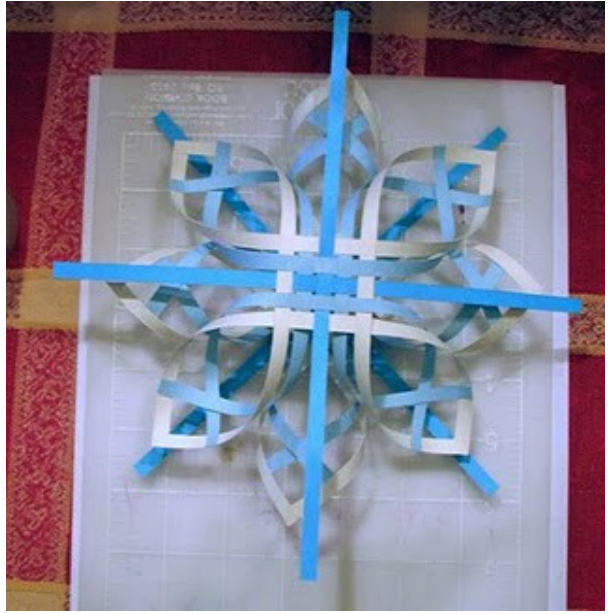
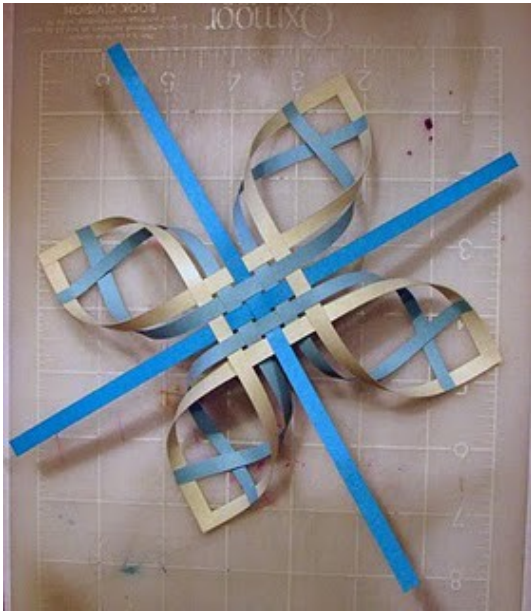
Add a tealight and you're done.

One final and important note- The idea originally came from [Peak Candle Supply](http://www.peakcandle.com), where I bought my wax. I've made these on many occasions and have never had any problems. But if a balloon were to break during the dipping process, it would be very bad. So this project is very much one to do at your own risk.

(There is a REALLY easy to break your wax into usable pieces. Simply stick the entire block into the freezer and let it get good and frozen. Take the block out to the sidewalk or garage floor and hit it several times with a hammer. Voila! Usable sized pieces effortlessly!)







Christmas tree ornament mobile, how-to





The Supplies

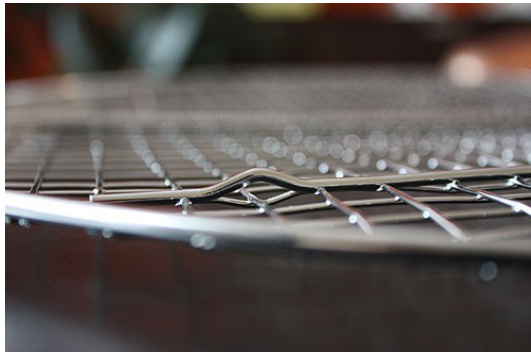
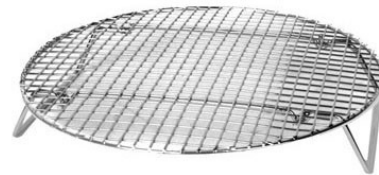
- a 17" steamer rack from a restaurant supply store
- about 5 feet of lightweight jack chain
- a small carabiner
- 100 basic ornament hooks
- one roll, 500 feet, monofilament jewelry string (not the stretchy sort)
- 200 jewelry crimp beads or tubes
- jewelry crimping tool
- 100 lanyard hooks
- 100 ornaments

Note: In the photo above I show earring wire instead of ornament hooks. I changed that later as I found ornament hooks made it far easier to move ornaments around after they'd been hung. Also, my supplies are based on a 4 foot tall mobile using almost 100 ornaments, you'll need to adjust amounts if you make one larger or smaller.

Creating the Mobile Frame

Creating the frame for my ornament tree mobile turned out to be fairly simple. I used a lot of hooks to allow for easy adjustment and additions as the mobile was being assembled. I gathered materials from a restaurant supply store, a hardware store and the jewelry section of a craft store.

For the top of the mobile I needed something that would allow me to easily secure a lot of hanging points without them sliding around too much. The perfect thing turned out to be a 17-inch steamer rack bought for about \$6 from a restaurant supply store (I found mine at [Encore Restaurant Equipment](#) in the SODO neighborhood of Seattle). The rack comes with folding feet attached that were easy to pop out with a little bending.



Turn the rack upside down and the spots where the legs were secured neatly become four hanging points

I bought some inexpensive jack chain to use for hanging. You can open and close the links in the chain with needle nose pliers so there isn't any need for heavy duty wire cutters. I separated four lengths of chain, attached them to the points using lanyard hooks found in the jewelry supply section of a craft store.





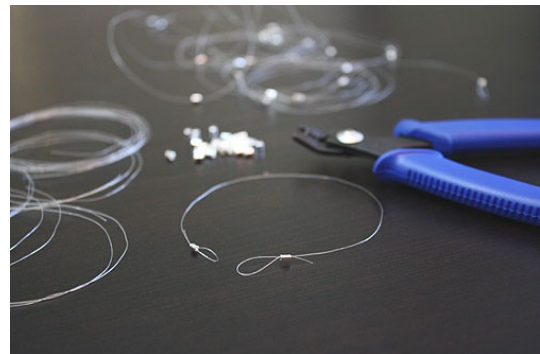
I joined the chains using another lanyard hook, and put that on a little carabiner which hung from the hook in the ceiling.

Notes: Why so many hooks and bits? Because it makes it is simple to adjust and shorten the chain and can later be disassembled and reassembled with very little effort and without needing tools. I kept the same thing in mind when creating the lines that the ornaments were suspended from. This added a bit of visual clutter but made the entire thing mobile easy to adjust and reuse in another year.



Suspending the Ornaments

I used jewelry monofilament secured with crimp tubes to hold the ornaments. I simply created loops at both ends. I made a bunch of different lengths (details on that below). I secured each line to points in the rack grid using lanyard hooks, and hung a basic wire ornament hook at the bottom ends. The lanyard hooks at the top are strong enough to hold heavier ornaments, and because they close they won't fall off if the mobile is bumped.



The basic ornament hooks allow one to easily move ornaments around from one spot to another. My tip to you: Keep the lines as separate as possible while you're working with them. I spent more time untangling clear threads than doing anything else on this project. It was maddening. After I discovered just how maddening I started hanging them in groups by length from a curtain rod and weighing them down with an ornament to keep them separated, doing this made the hanging of the ornaments go quickly.

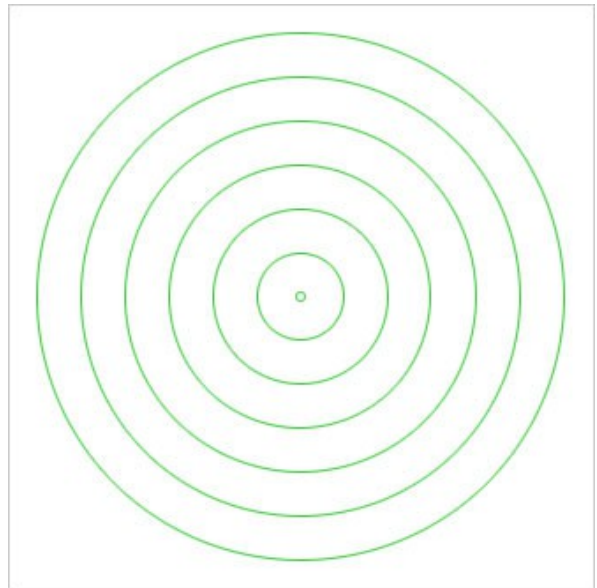
Notes: The use of ornament hooks allows for ornaments to easily be moved around. It does add visual clutter, though. If you want to create a mobile that would only be used once securing the monofilament line directly to the ornaments would look much tidier. I initially planned to use earring wire hooks that closed to hang the ornaments but quickly found that they were frustrating to fiddle with every time I wanted to move an ornament from one spot to another. They were prettier, though, and because those close as well would hold ornaments more securely if the mobile is moved around. (Which I don't suggest as it tangles the lines horribly. So horribly.) Crimp tools come in three sizes Micro, Regular and Mighty (large). I used the regular size. I did try to use nylon sewing thread but found that the crimps didn't secure it well enough. I did consider using nylon sewing thread with micro crimp beads and the micro crimping tool but think one would need a lot of patience and really great lighting to get all that done. The monofilament jewelry

string is pretty stiff and easy to work with.

Determining Placement and Lengths

Figuring out where to put the hanging points on the rack involved a bit of math, most all of which I abandoned. I'll do my best to describe what I did.

I decided to create rings on the rack, with the longer threads hanging on the outside rings to create the cone tree shape. Actually it creates tiers, think a tall skinny wedding cake. I figured that my ornaments were usually about 2 or 3 inches in diameter so I needed to space the rings a little more than 1 inch apart so that the ornaments would have room to hang without being crowded by the longer threads around them. I spaced the rings about 1.5 inches apart. This gave me a center point and 6 rings to work with, with the last ring being the outer edge of the rack, like so:



I determined I wanted my tree to be about four feet in total height from the top ornament to the bottom. I made the first ornament, the center point, hang 3.5 inches, and added length from there. For my needs, each set of string needed to be 1.75 inches longer than the last. Each ring on the hanging rack held for different lengths of string. I added 2 inches to the length of string I actually cut to allow for the loops.

To figure out how many ornaments per ring I, well, completely made it up. I decided the first ring should hold seven ornaments and went up by four from there. So the number of ornaments went: 1, 7, 11, 15, 19, 23, 27. I divided the four lengths of string between those, giving the longest length more ornaments to help the triangle effect. Whew. So I cut this many at these lengths for these rings:

For the Center Point: 5.5"

For Ring 1: one at 7.25", one at 9.0", two at 10.75", three at 12.5"

For Ring 2: two at 14.25", two at 16.0", three at 17.75", four at 19.5"

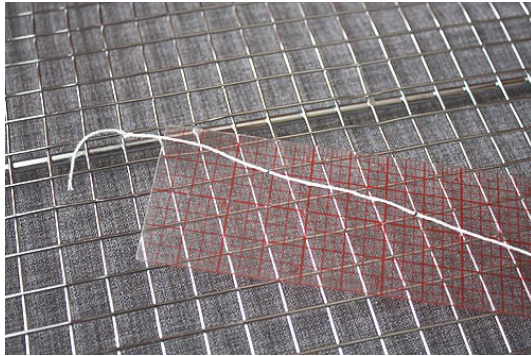
For Ring 3: three at 21.25", three at 23.0", four at 24.75", five at 26.5"

For Ring 4: four at 28.25", four at 30.0", five at 31.75", six at 33.5"

For Ring 5: five at 35.25", five at 37.0", six at 38.75", seven at 40.5"

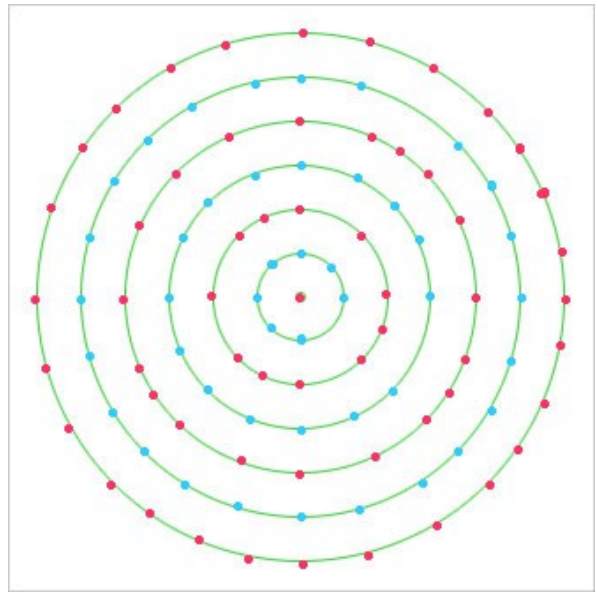


For Ring 6: six at 42.25", six at 44.0", seven at 45.75", eight at 47.5"

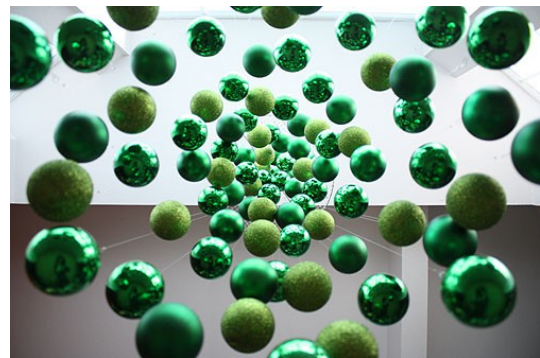


In order to make the measuring and cutting go as quickly as possible I taped a cloth measuring tape to a tabletop and marked each length with the number I needed to cut with sticky notes. So all it took was to stretch some string out and clip at the needed point. Keep these in groups at this point forward, it will make it far easier later. I looped and crimped the ends, then hung them in groups on a curtain rod weighted down by an ornament.

To figure out where my rings would fall on the rack I tied a cotton string to my center point and marked it at 1.5 inch intervals. Then I swung the string around and put as many hooks as I needed on each given ring. I usually put them on the X and Y axis first, then filled in the quadrants. It went faster than it sounds, promise. I spaced the hooks, aka the hanging points, like so:



Looking up at the mobile from below you can sort of see the rings emerging:



And after this I attached a hook into my ceiling and hung the rack. I found the best way to hang everything is to work from the center out, hang each set of lengths of monofilament string spacing it around it's designated ring as evenly as possible, then hang ornaments before moving on to the next set of lengths of string. By weighing the strings down as you go along it will help them from getting tangled as you work. You can add or move string, and move ornaments around if needed. I didn't worry too much about getting everything just perfect and I think it worked to my advantage, the slightly controlled randomness gives it a nicely organic look. At least I hope so.

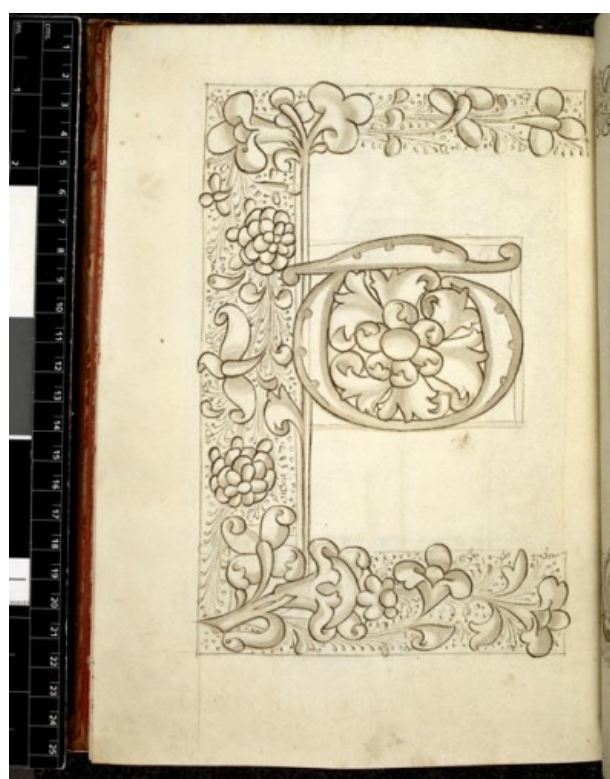
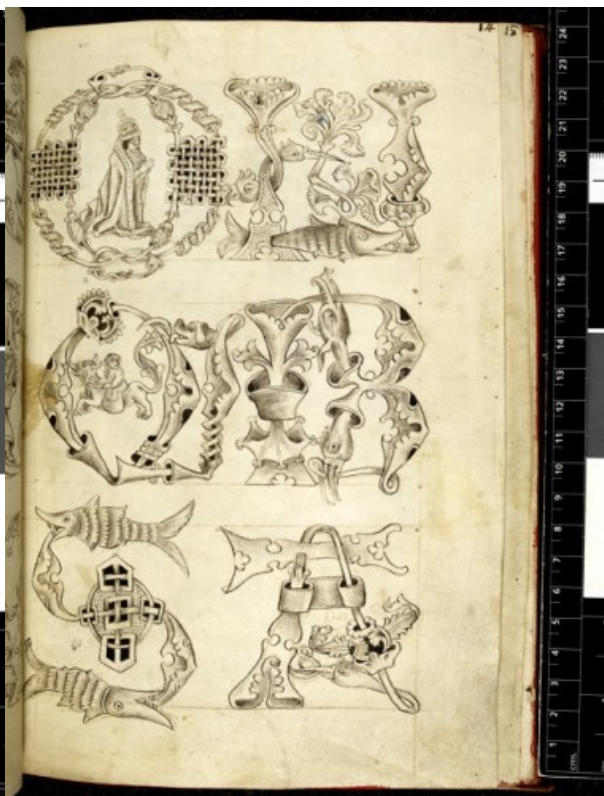
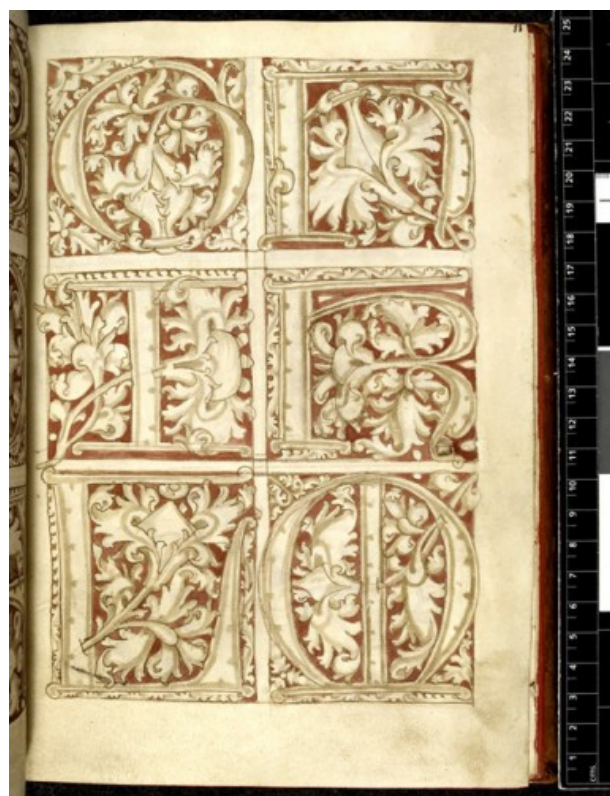


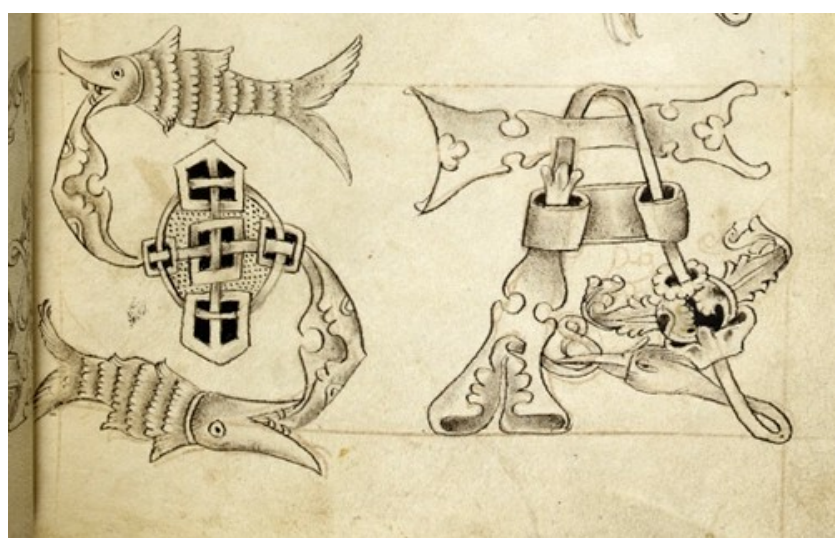
If I were to do it again I would make my tree taller and more dramatic. I think I would try to squeeze in one more ring and stagger the ornaments with even more lengths of string, maybe in increments by the inch. As it was I found that there are lots of spots where two of the same length are side by side. If I had more money to devote I would buy glass ornaments that don't have a metal cap, just a glass loop at the top, and would skip the ornament hooks to make it look tidier.

I'm growing more and more fond of the mobile with clear glass ornaments







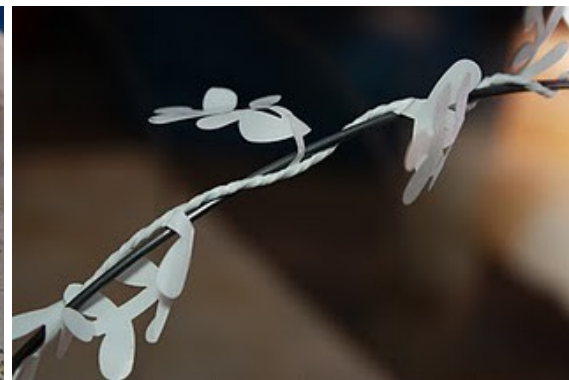












I ricciarelli di Siena riadattata da una ricetta del 1879 tratta da Giovanni Righi Parenti



Ingredienti per 1 Kg di ricciarelli:

A.

300 gr di zucchero semolato

400 gr di mandorle pelate e asciugate 10' in forno a 50°

50 gr di farina debole

scorza grattugiata di 3 arance medio-grandi

qualche goccia di estratto naturale di mandorla amara

una bacca di vaniglia

B.

20 gr di zucchero a velo

20 gr di farina

1/2 cucchiaino scarso di ammonio bicarbonato

1/2 cucchiaino scarso di lievito per dolci

C.

47 gr di zucchero semolato

14 gr d'acqua

D.

20 gr di zucchero a velo

60 g albumi sbattuti

zucchero a velo e maizena per la spianatoia

ostie (facoltative)

A. Raffinare nel mixer le mandorle con lo zucchero, la scorza d'arancia e i semi di vaniglia, aggiungere la farina in modo da non scaldare eccessivamente le polveri (altrimenti le mandorle tenderanno a formare una pasta). Unire l'estratto di mandorla amara e mescolare bene il tutto.

B. Setacciare la farina con lo zucchero a velo e gli agenti lievitanti.

C. Preparare uno sciroppo con l'acqua e lo zucchero e toglierlo dal fuoco non appena lo zucchero sarà sciolto. Versarlo subito sugli ingredienti di A ed impastare velocemente aggiungendo anche gli ingredienti del punto C. Si otterrà un impasto piuttosto asciutto e sbricioloso. Coprire con un panno umido e lasciar riposare al fresco per 12 ore.

D. Riprendere l'impasto ed aggiungervi gli ingredienti del punto D, lavorare il tutto fino ad ottenere un impasto compatto e lavorabile. Spolverare la spianatoia con la miscela di zucchero a velo e maizena, formare con l'impasto dei salami del diametro di 4/4,5 cm e tagliarli a fette spesse 1 cm (ognuna dovrà pesare intorno ai 25 g). Dare ad ogni fetta una forma romboidale piuttosto arrotondata e spolverare i ricciarelli con abbondante zucchero a velo. Sistemarli su una teglia rivestita con carta forno (oppure sull'ostia) e cuocerli a 140-150°C fino a quando non si formeranno delle belle crepe sulla superficie dei ricciarelli (nel mio forno ci vogliono 15 minuti). È importante sfornarli ancora bianchi e molto morbidi, altrimenti risulteranno troppo asciutti. Lasciarli raffreddare completamente e conservarli in scatole di latta. Sono decisamente più buoni a partire dal giorno successivo.





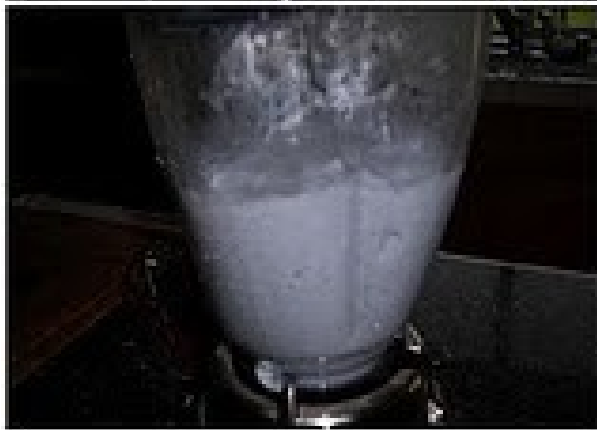
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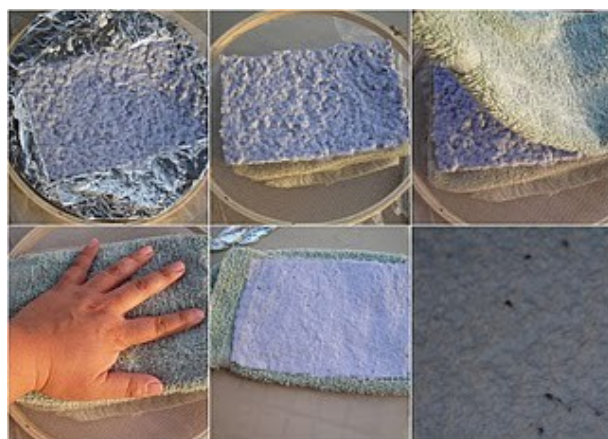


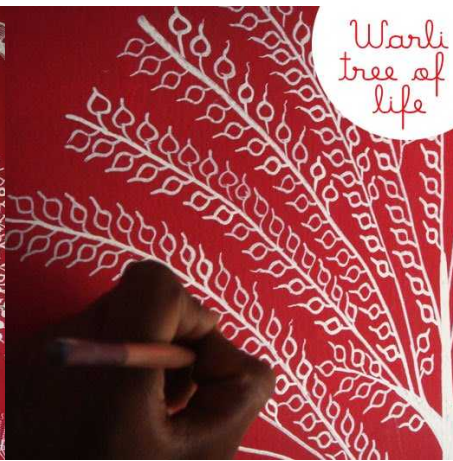
Mehendi times = Wedding Times



plantable cards











dolcetti al cocco con crema al limone

Ingredienti:

per i dolcetti al cocco (ricetta di Aran)

- 250 g di cocco disidratato
- 150 g di zucchero
- 2 albumi grandi
- la scorza grattugiata di un limone
- un pizzico di sale
- 30 g di latte di cocco o latte intero

per la crema al limone

- 50 g di burro morbido
- 80 g di zucchero a velo
- 1 cucchiaino di succo di limone
- la scorza di 1/2 limone grattugiata finemente

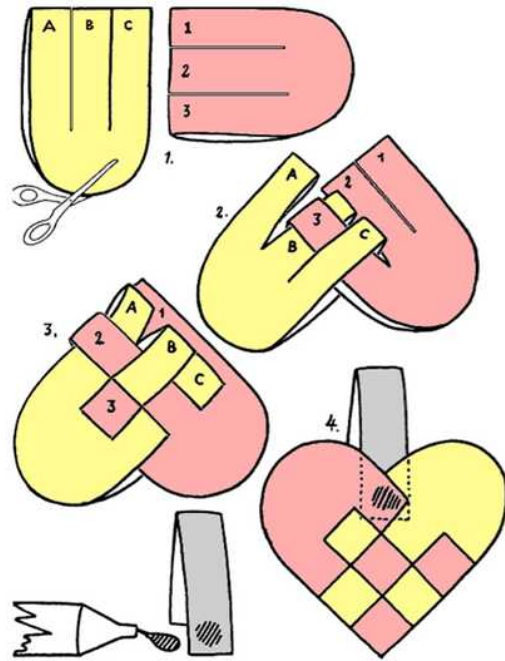
Lavorare assieme il cocco, lo zucchero, gli albumi, la scorza di limone e il sale, unire il latte di cocco ed amalgamare bene il tutto. Coprire e lasciare in frigorifero per circa 2 ore, in modo da permettere al cocco di assorbire l'umidità. Riprendere il composto e formare una cinquantina di palline, sistamarle sulla teglia (non serve che siano molto distanziate) e schiacciarle leggermente. Cuocere in forno preriscaldato a 180°C per una decina di minuti, o fino a quando i bordi dei dolcetti risulteranno leggermente dorati. Lasciar raffreddare completamente e conservare in una scatola di latta. Per preparare la crema, lavorare il burro morbido con lo zucchero e la scorza di limone, aggiungere il succo di limone e continuare a lavorare fino ad ottenere una crema vellutata e consistente (aggiungere qualche goccia di limone, se necessario). Usare la crema per farcire i dolcetti al cocco, unendoli a due a due. Lasciare almeno un'oretta in frigo, in modo da permettere alla crema di rassodarsi. Conservare in un contenitore a chiusura ermetica, per due o tre giorni al massimo (in estate è meglio tenerli in frigorifero).

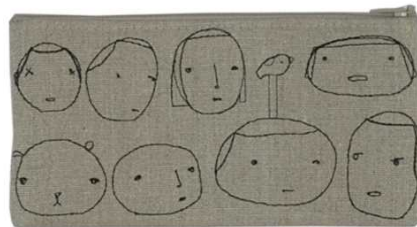


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buy





edp pouch
Image 1 of 3

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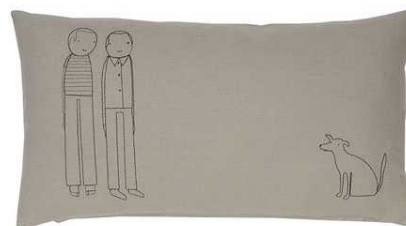
family series pillows
Image 4 of 4

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couple series pillow
Image 1 of 5

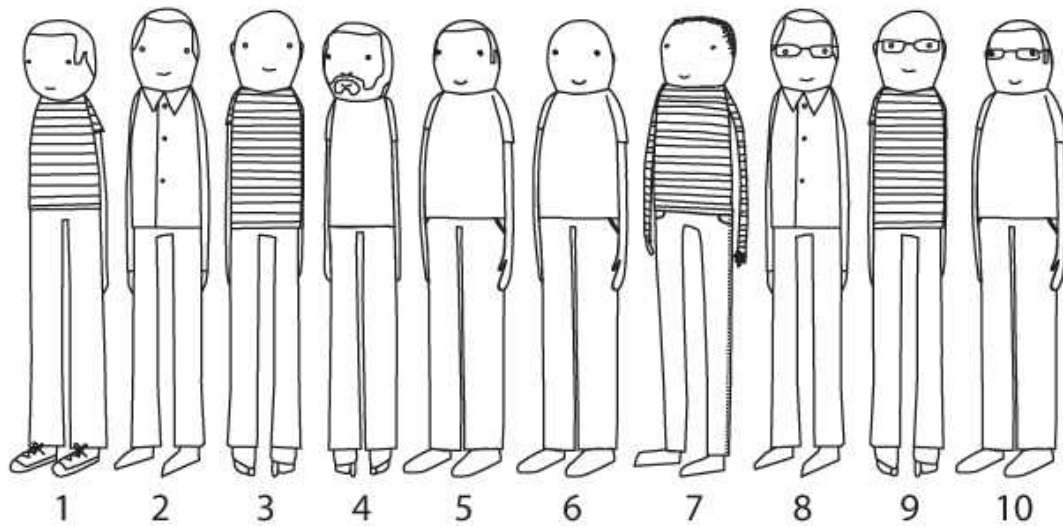
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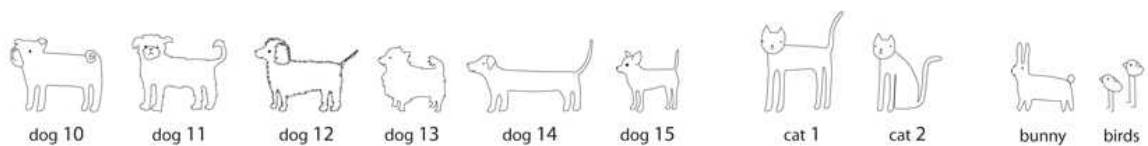
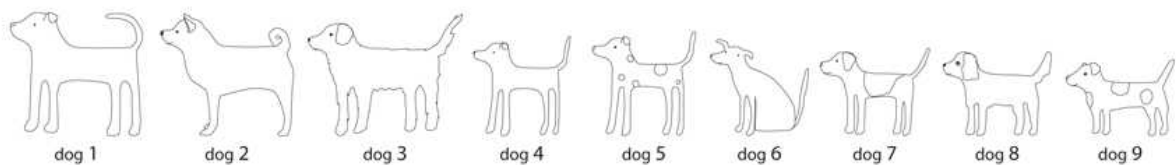
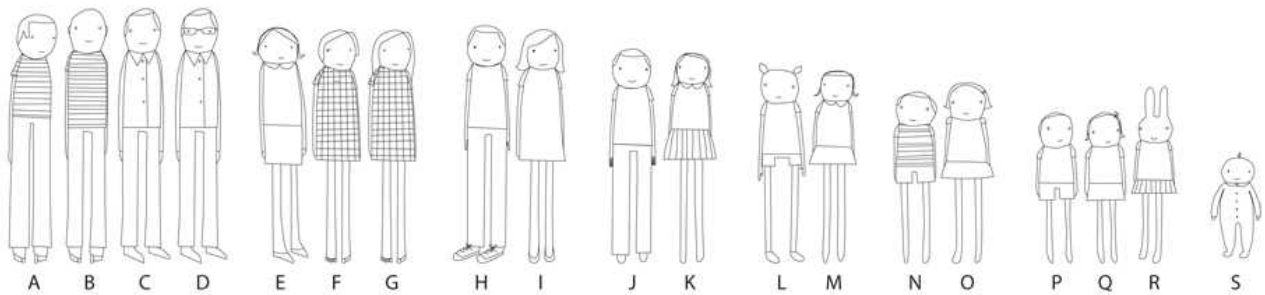
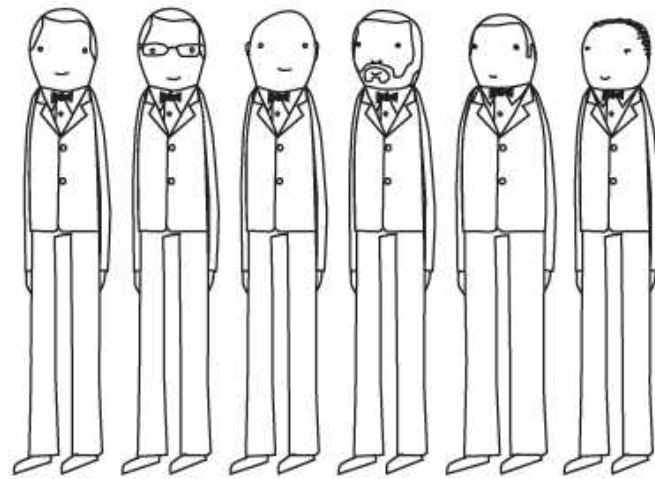
family series pillows
Image 2 of 4

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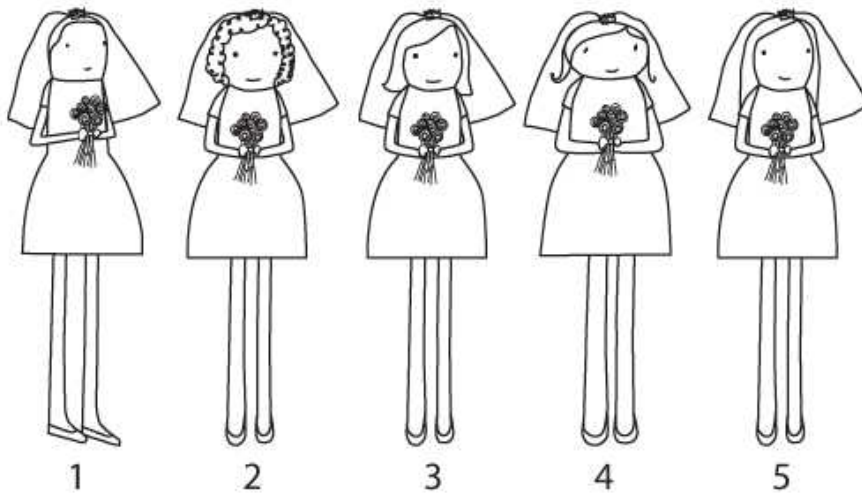
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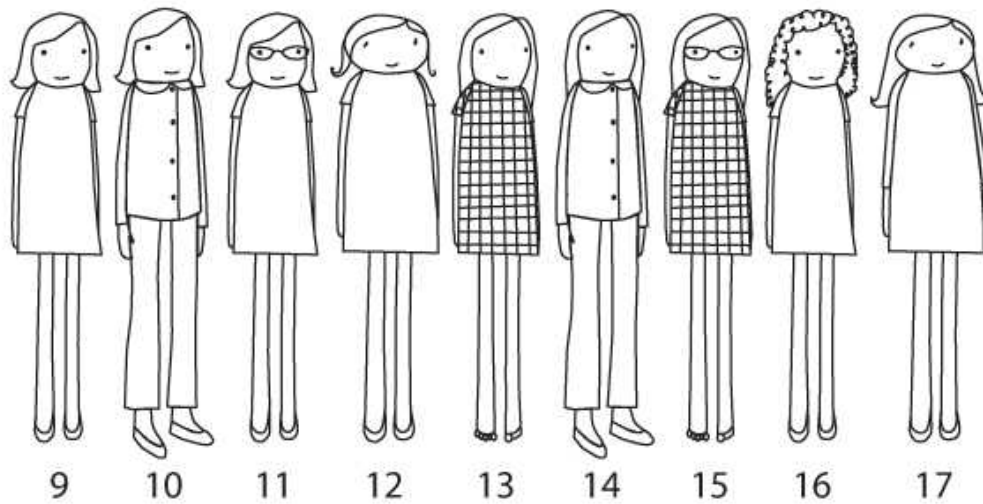
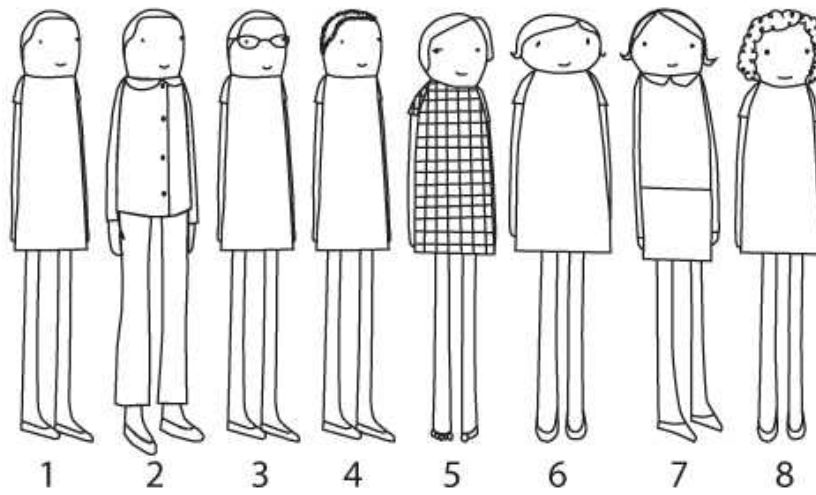
groom



bride



woman

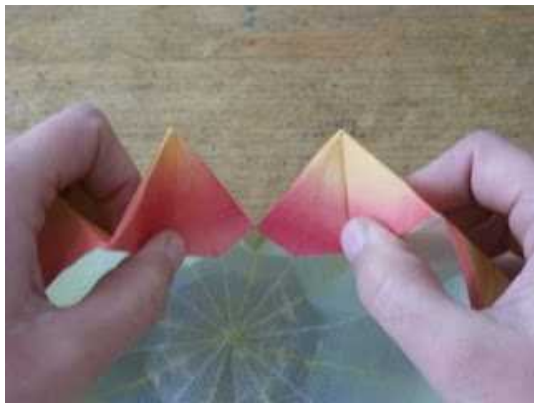
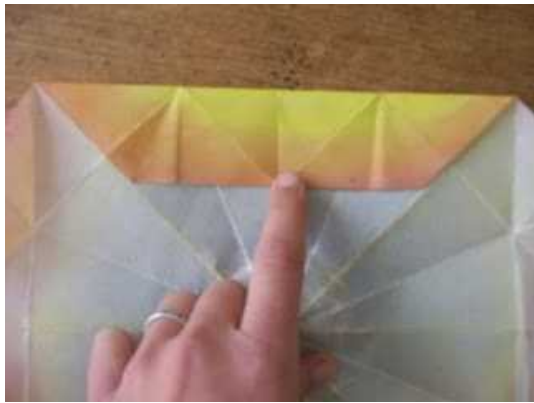


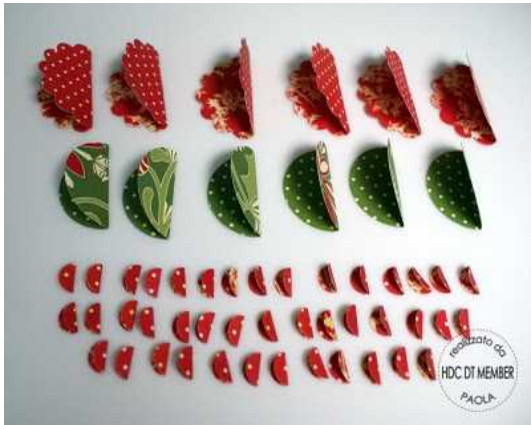
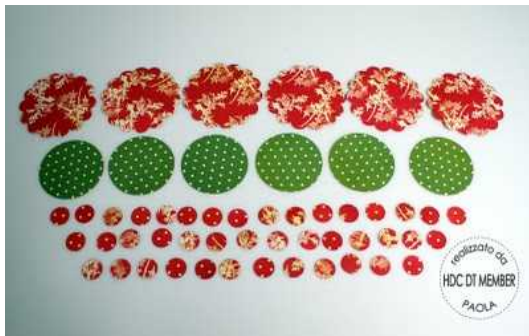




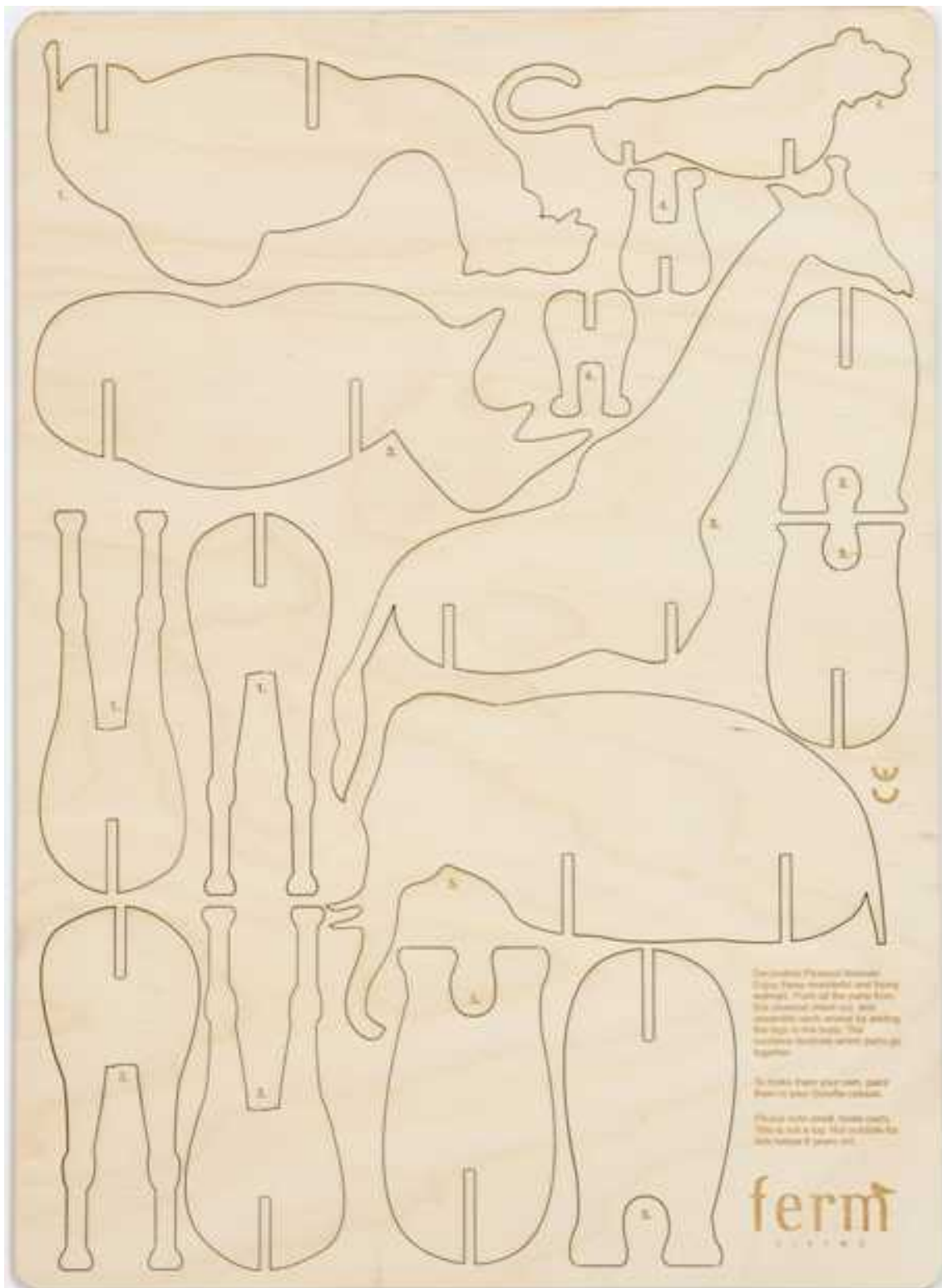


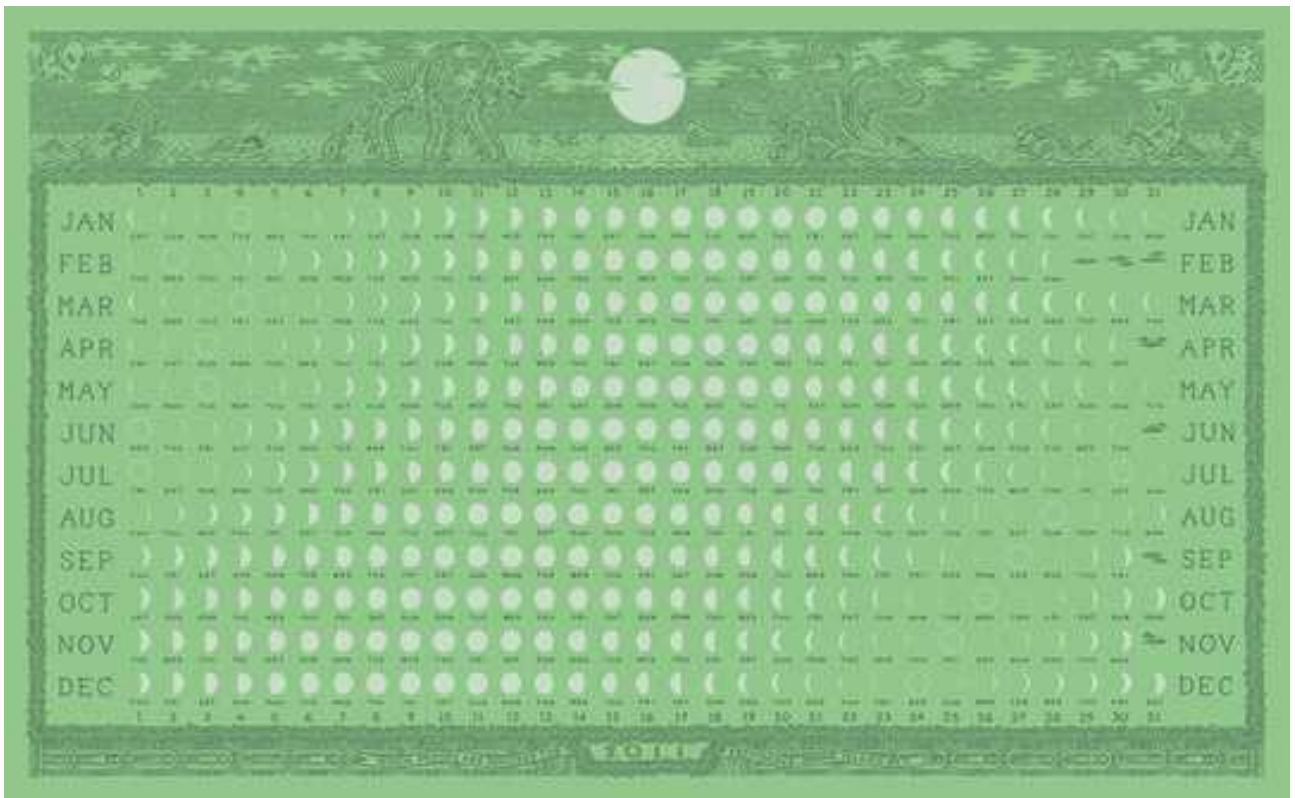














Chocolate Gingerbread Cookies

3 1/3 cup all-purpose flour
 1/2 cup [Scharffen Berger Unsweetened Cocoa Powder](#)
 3/4 cup dark brown sugar
 3/4 teaspoon baking soda
 1 tablespoon cinnamon
 1 tablespoon ground ginger
 3/4 teaspoon ground cloves
 1/2 teaspoon salt 1 teaspoon orange zest
 12 tablespoons unsalted butter, soft but still cool and cut into 12 pieces
 1 egg, room temperature
 3/4 cup molasses
 2 ounces [Scharffen Berger 62% Cacao Semisweet Chocolate](#), very finely chopped
 optional stir in: 3/4 cup dried cranberries

Directions:

In the bowl of a stand mixer, using the whisk beater stir together the flour, cocoa powder, brown sugar, baking soda, cinnamon, ginger, cloves, salt, and zest at low speed until combined. Stop the mixer and add the butter pieces; mix at medium-low speed until the mixture is sandy and resembles fine meal, about 1 1/2 minutes. Add the chopped chocolate and stir to combine. Remove the whisk beater and add the paddle.

Whisk the egg and molasses together. Reduce the speed to low and, with the mixture running, gradually add the molasses mixture. Mix until the dough is moist, then increase the speed to medium and mix until thoroughly combined, about 15 seconds.

Scrape the dough onto a work surface. Divide it in half and wrap in plastic wrap. Refrigerate for an hour, or until firm enough to work with without becoming sticky.

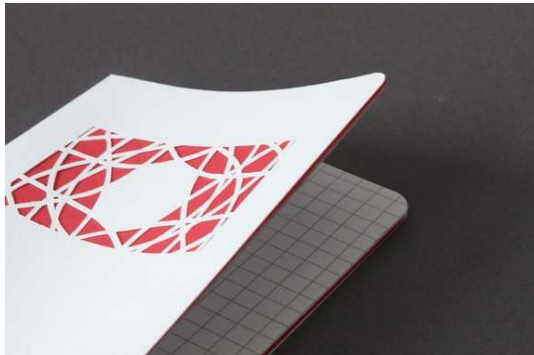
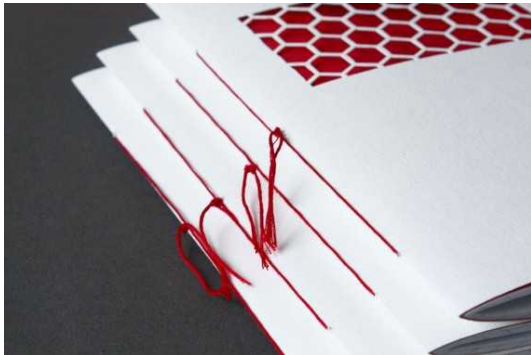
Working with one portion at a time, roll the dough into 1/4 inch thick between two sheets of parchment paper. Repeat with the other half of the dough. Leaving the dough sandwiched between the parchment paper, stack the dough on a baking sheet and freeze until firm, about 15 minutes.

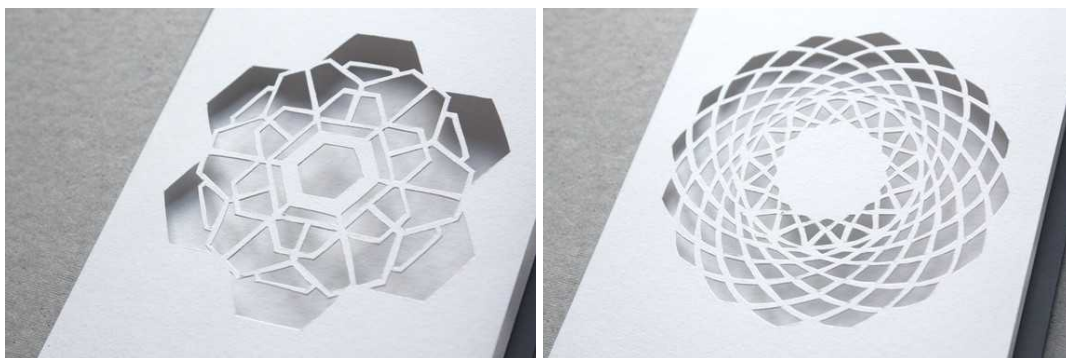
Alternatively, refrigerate for 2 hours or overnight.

Preheat the oven to 350 degrees F. Line two baking sheets with parchment paper. Remove 1 dough sheet from the freezer and place on a work surface. Peel off the top parchment sheet and gently lay it back in place. Flip the dough, remove the bottom layer and discard.

Cut the dough into 5-inch gingerbread people or 3-inch gingerbread cookies, transferring the shapes to the baking sheet with a wide, metal spatula and spacing them 3/4 inch apart. Set the scrapes aside for reuse.

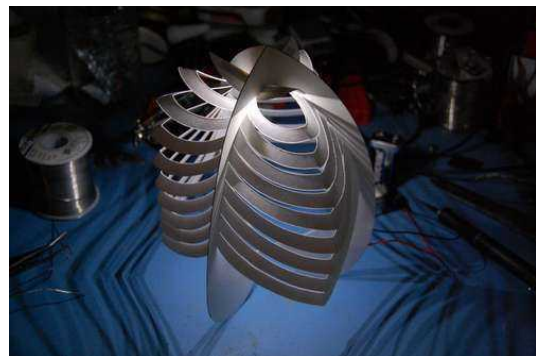
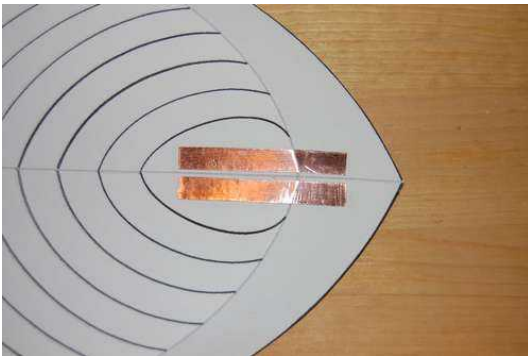
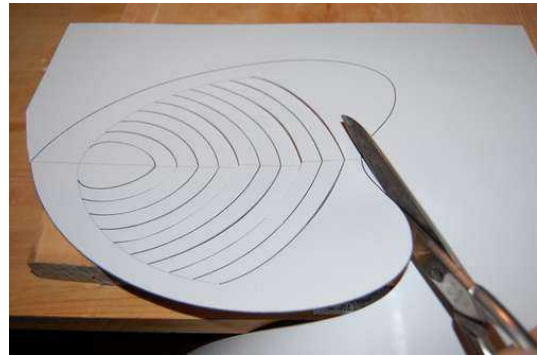
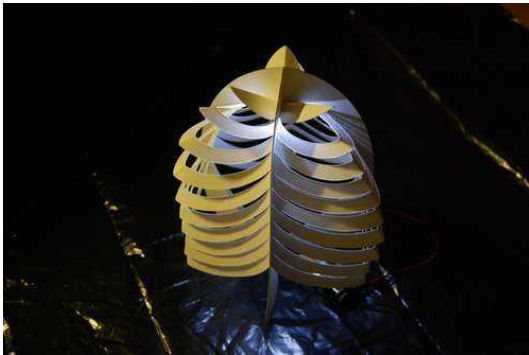
Bake cookies at 350 degrees F for 8-12 minutes on the middle rack. Let cool on baking sheet for 2 minutes before transferring to a wire rack. Repeat with remaining dough. Frost as desired, once completely cool.









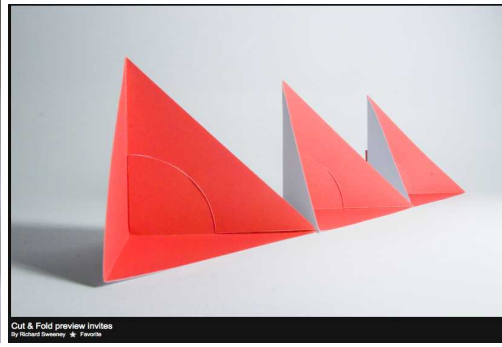


Richard Sweeney



Wakefield Empty Shopfronts Exhibition
By Richard Sweeney ★ Favorite

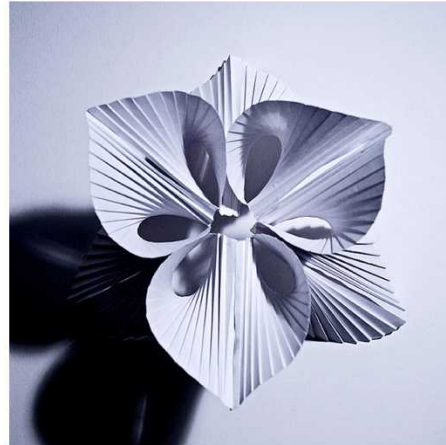




Cut & Fold preview invites
By Richard Sweeney ★ Favorite



Pleated test model.



Pleated test model.
90gsm copy paper and sellotape.

Cut & Fold

the art of paper

Exhibition
7 Nov 2009 – 3 Jan 2010

Pagemakers
Artists' Book Market
Guest curated by Andrew Eason
14 – 15 November 2009
Admission free

Please **Cut & Fold** this card, designed by Richard Sweeney, into a modular tetrahedron sculpture, with the colour on the inside. Add your shape to the paper installation that will grow during the exhibition.

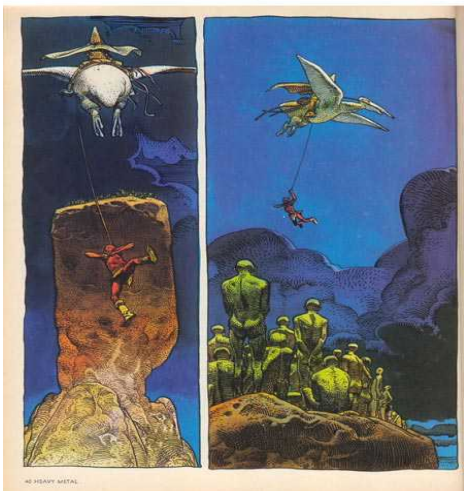
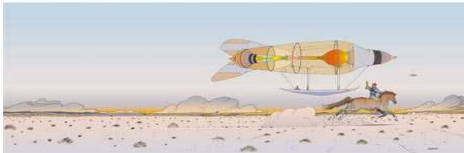
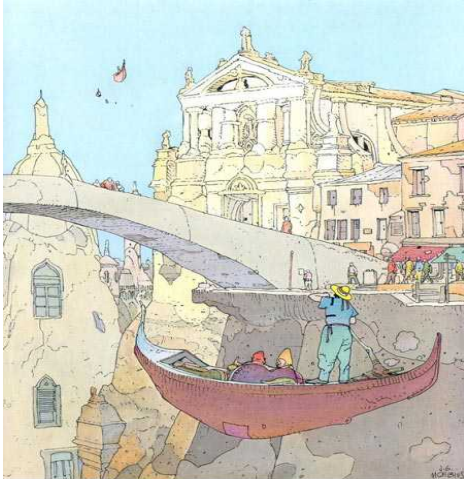
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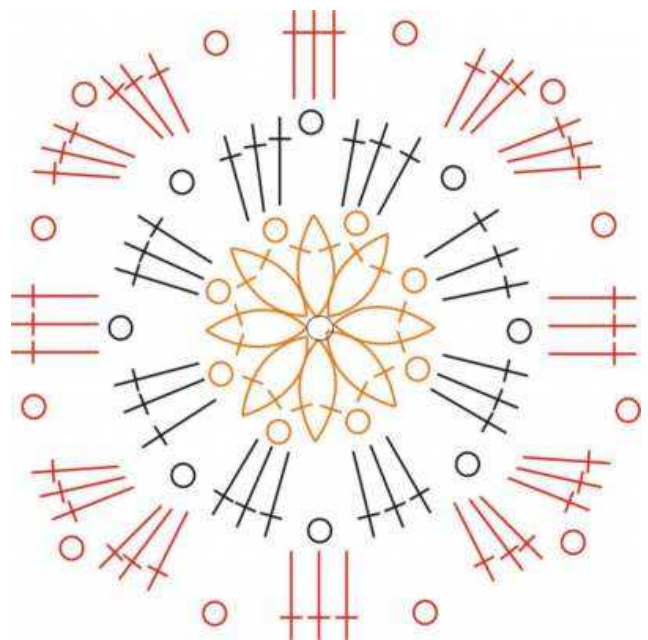
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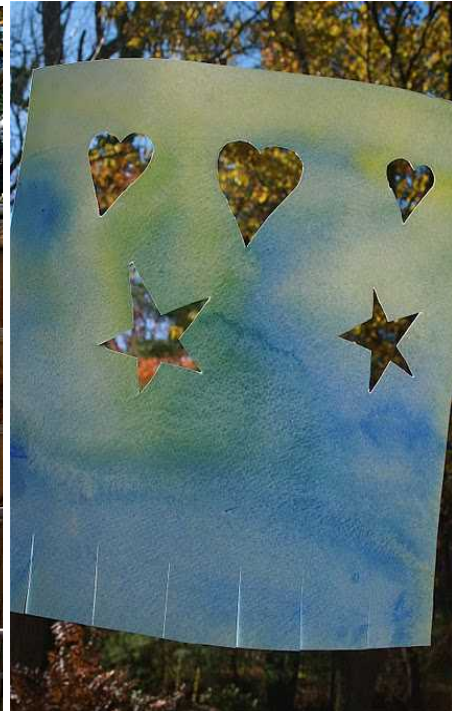
Cut & Fold preview invite
By Richard Sweeney ★ Favorite



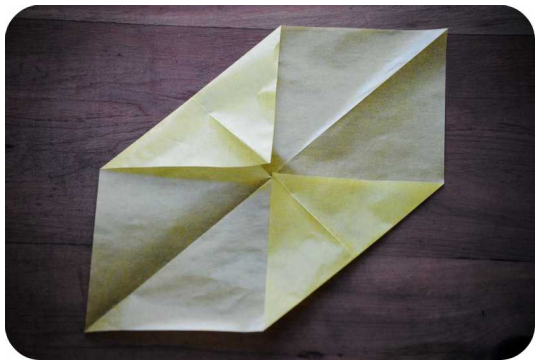
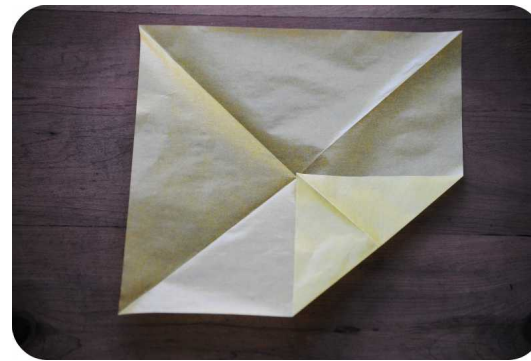
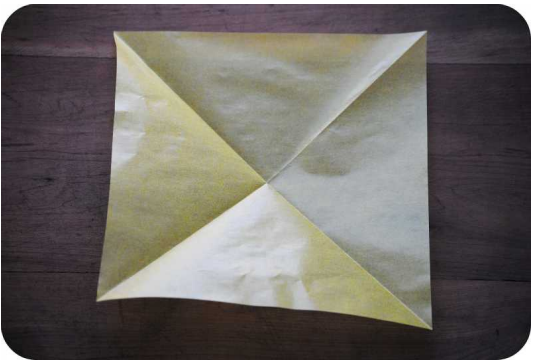
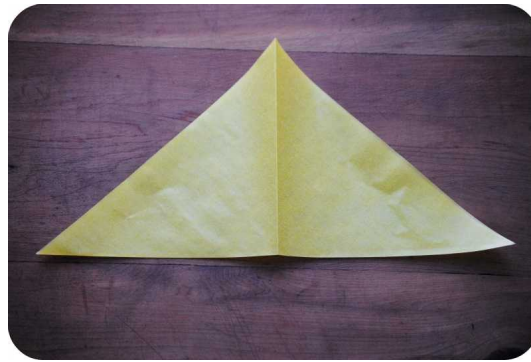
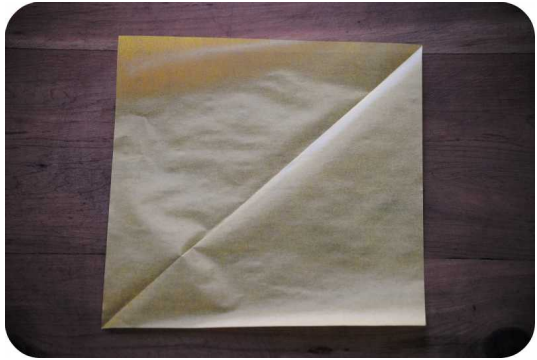
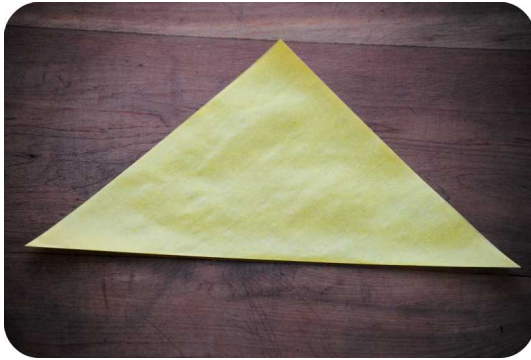
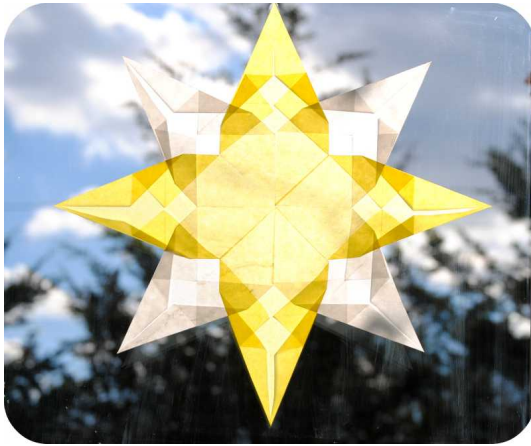
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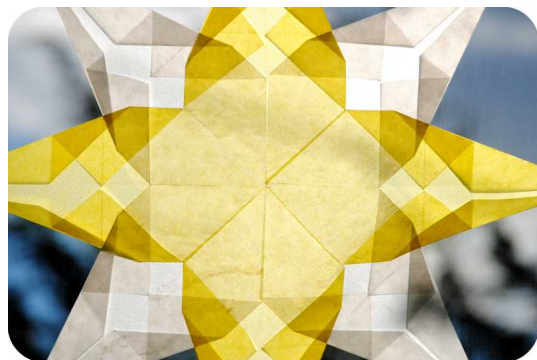
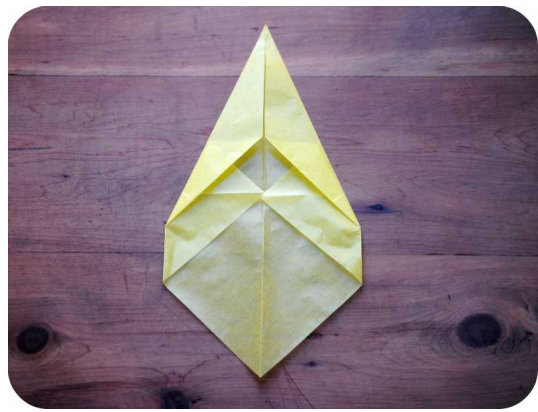
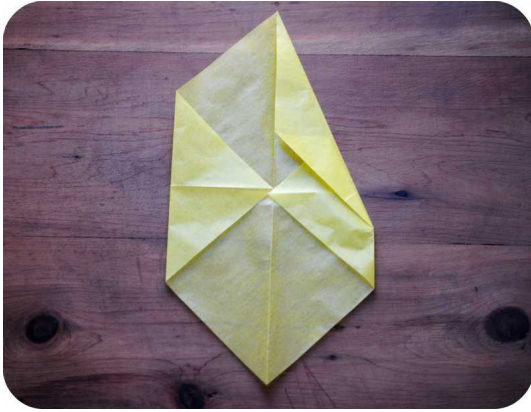














Christmas COOCIES

To make these coocies we need following things:

- 200 gramme butter or margarin
- 200 gramme sugar
- 1,5 decilitre sirup (or honey, but it's more sweet so then use less sugar)
- 1 dl creme
- 450 gramme flour
- 2 teaspoon baking soda
- 1 teaspoon cinnamon
- 1 teaspoon cloves
- 1 teaspoon allspice
- 1,5 (half) teaspoon ginger

1. Melt the butter in the pot (don't boil). Add cinnamon, cloves, allspice and ginger. Add sugar, sirup and creme – mix well! Mix soda with small part of the flour and add this to your dough. Add the rest of the flour – don't mix too much not to make it tough. Leave the dough in the fridgerator till the next day! I hope there is some left tomorrow...

Next day you are ready to bake the biscuits! Heat the oven + 190 degrees. From the following photos you can see how to make thin ginger biscuits!

It's better to make the dough in two parts and keep the other half in the fridgerator. If it's too warm and soft you can't get the biscuits out from the table! Also if you feel that it's difficult to make them even the dough is cold, you can add still some flour.

Bake your biscuits in +190 degrees. They don't need long time so don't go to your computer...even Nero didn't want a black biscuit...The biscuits shouldn't be soft when you take them from the oven. Leave them to cool...

Ecawasbal: 1,000 Washes With No Detergent? Apparently.



The Ecawasbal washes your clothes... without detergent! Designed by GreenHabits, a company based in Amsterdam, the Ecawasbal is made of environmentally-friendly polypropylene plastic. Just toss it in your laundry and it promises to save you up to 80% of the amount of detergent you would normally use. It sounds like science-fiction, but apparently it works very well. Anyone tried it?

H10462

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Enjoy all the ambience of candlelight without the worries of an open flame thanks to this flameless pillar. Glowing and flickering with patented embedded technology, the candle emits a light vanilla scent. The convenient timer mode enables the candle to turn on and off at the same time every day. From Candle Impressions.

- Five-hour timer mode
- Three-way switch
- Glow time is approximately 500 hours
- Requires 2 C batteries, not included
- Measures 6"H x 3-1/4"W
- Made in China



Candle Impressions S/2 Scented 4" Flameless Candles w/Timer
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Candle Impressions S/3 Paisley Embossed Flameless Candle w/Timer
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