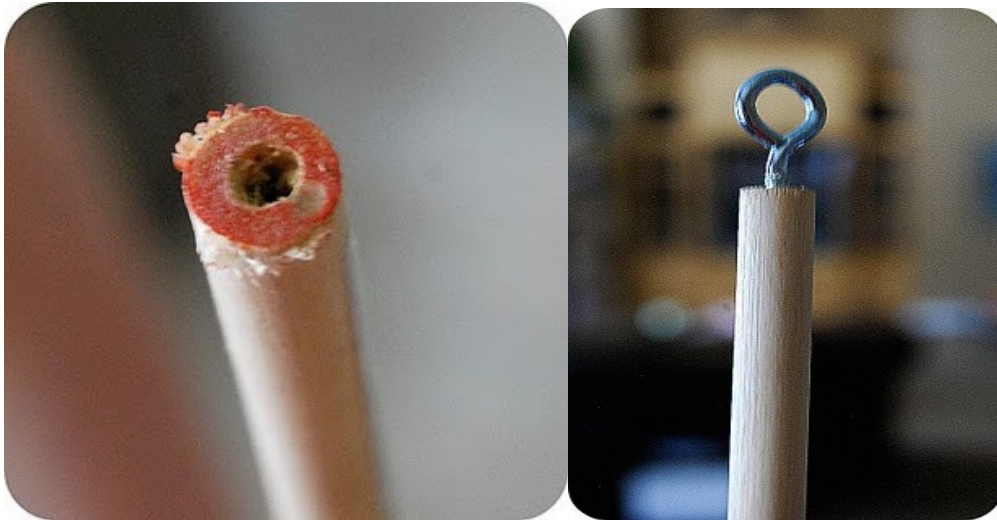


2. Screw the Eye Hook into the hole you just drilled until it is secure.
3. Cut a 100 inch piece of cotton string. And another piece of string that is 70 inches. (you can make the string as long or short as you like -- as long as one string is longer than the other -- we wanted our bubbles BIG)
4. Put the four washers through the 100 inch string.
5. Put the ends of both pieces of string through one of the eye hooks and tie a knot. Do the same thing on the other eye hook. Now you should have a long string and a shorter one that runs from one dowel to the other.



## How to Make Giant Bubbles:

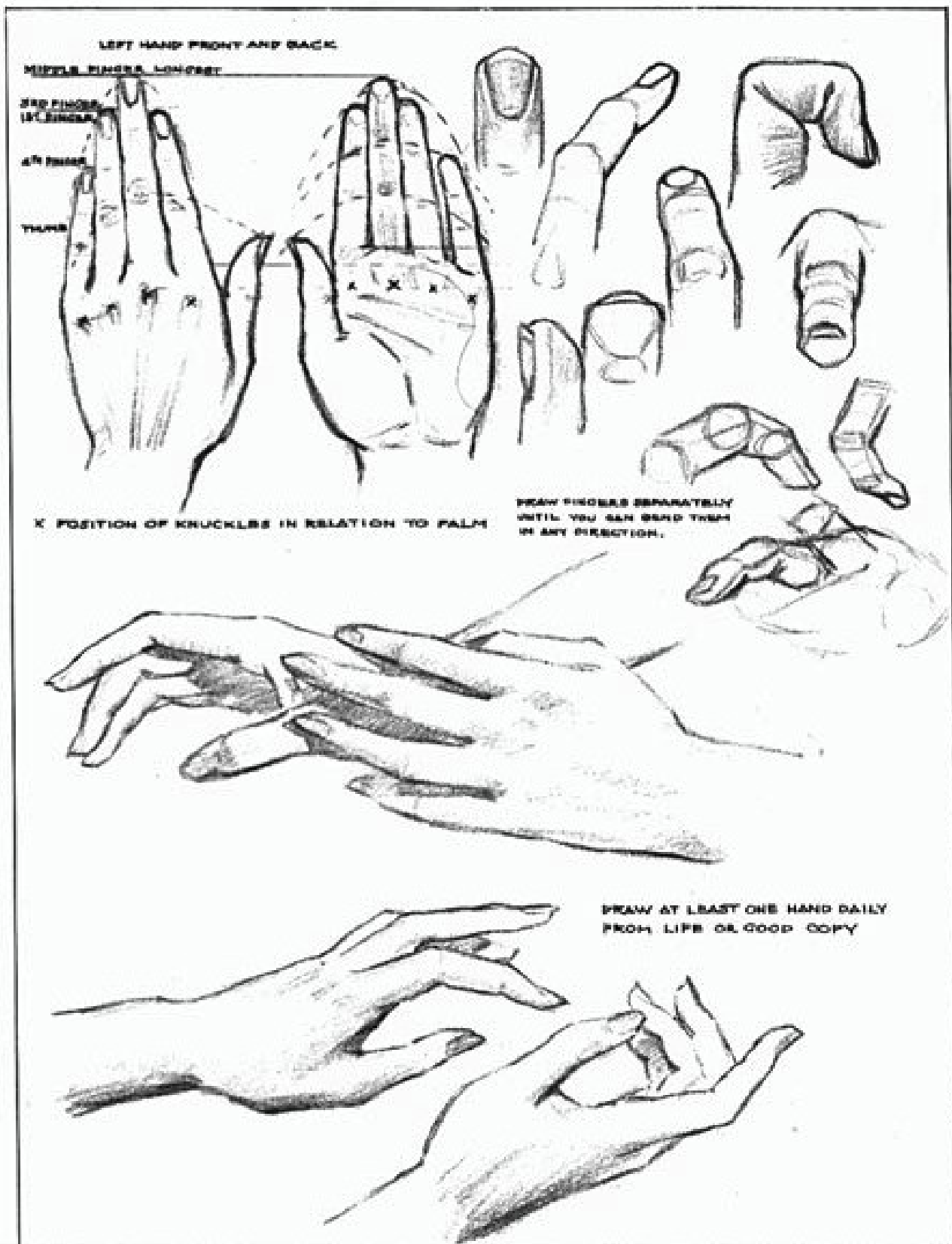
1. Take your bucket outside.
2. Put the end of the dowels in the bucket and the string should be submerged.
3. Bring the ends of the dowels up from the bubble solution, together until about chest high.
4. Then separate the dowels by pulling them outward so the string makes a triangle -- pointing down. The washers will weigh the center of the bottom string down.
5. Step backward quickly so that the air goes through the bubble solution between the dowels and makes a bubble.

Notes--

\*\*it takes quite a few times to get the hang of it. But once you figure it out, there are hours of fun to be had!!

\*\* You may have to 'tweak' the bubble solution a little depending on where you live. We had to add more glycerin that was in most of the recipes that we found in order to get our bubbles to last longer. I think this is because we live in a very dry climate.

## HANDS



## PROPORTION IN RELATION TO THE HORIZON

How to build your picture and figures from any eyelevel (or Horizon, which means the same)

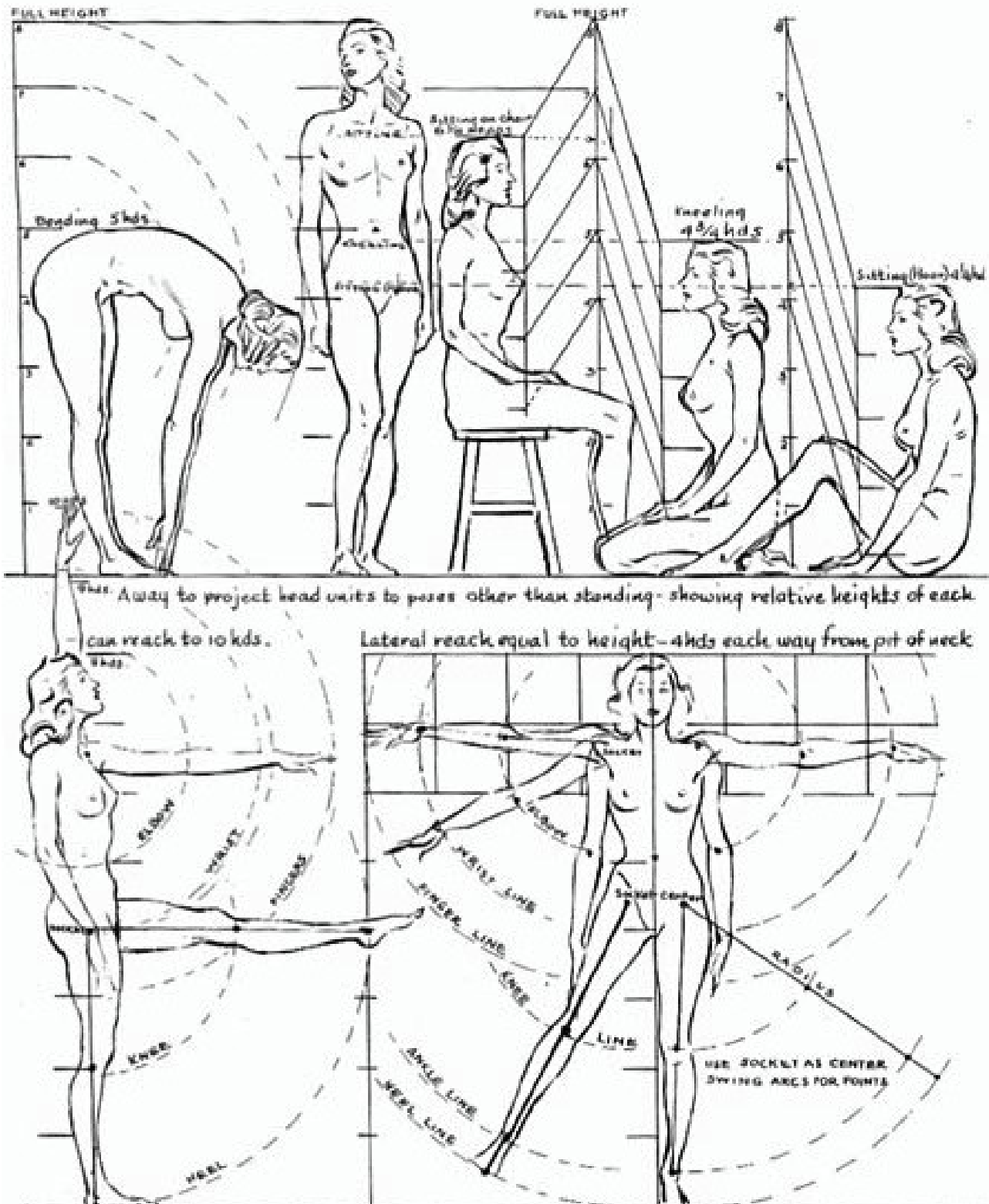
1	2	3	4	5	6
Select a placement for the Horizon.	Establish height of first figure. (Any height)	Set point for top of 2 <sup>d</sup> figure. (Place anywhere)	Draw line through point to Horizon.	Then back to "A" of top 1st figure	Erect perpendicular at "C" CB is 2 <sup>d</sup> figure
7	8	9	10	11	12
Divide into 4ths.	Build figures. If you want more.	Take another point "D" thru "C" to horizon.	Divide as you did before	Complete 3rd Fig.	Build your picture to same Horizon.

Rule: Horizon must cross all similar figures on a level plane at the same point. (above, at knees)

## HOW TO LAY OUT THUMBNAIL SKETCHES FOR FIGURE PLACEMENTS AND SIZES

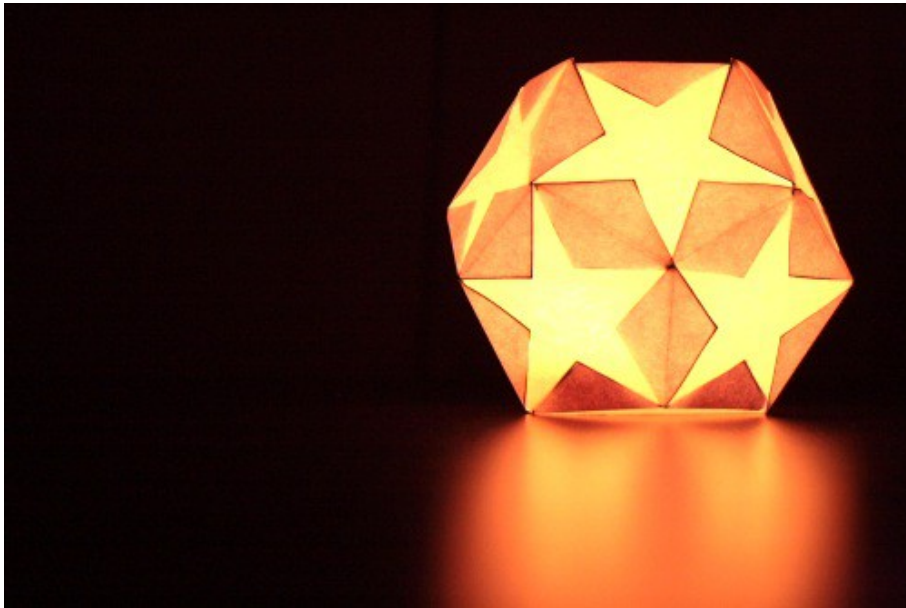
From one figure you can get any number	Take a little off for a woman's figure	A figure may run out of picture
One figure is wrong. Explain why.	For close figure find half of it.	Here are two levels

## PROPORTIONS BY ARCS AND HEAD UNITS

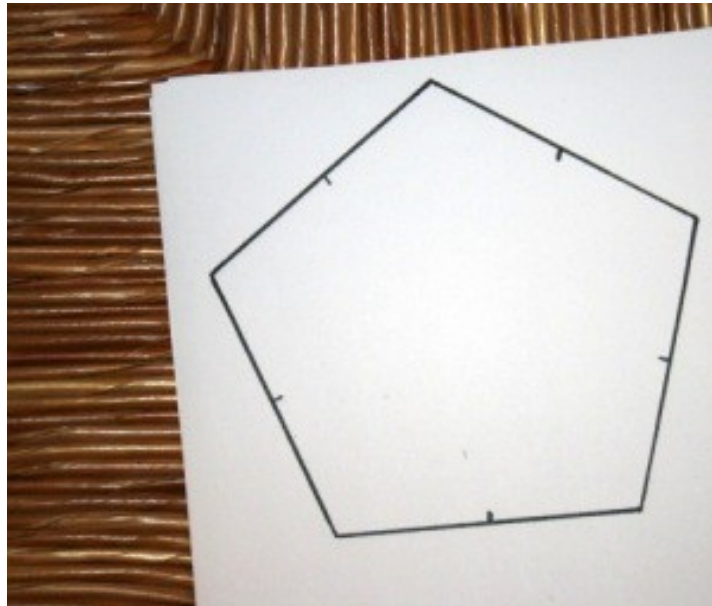


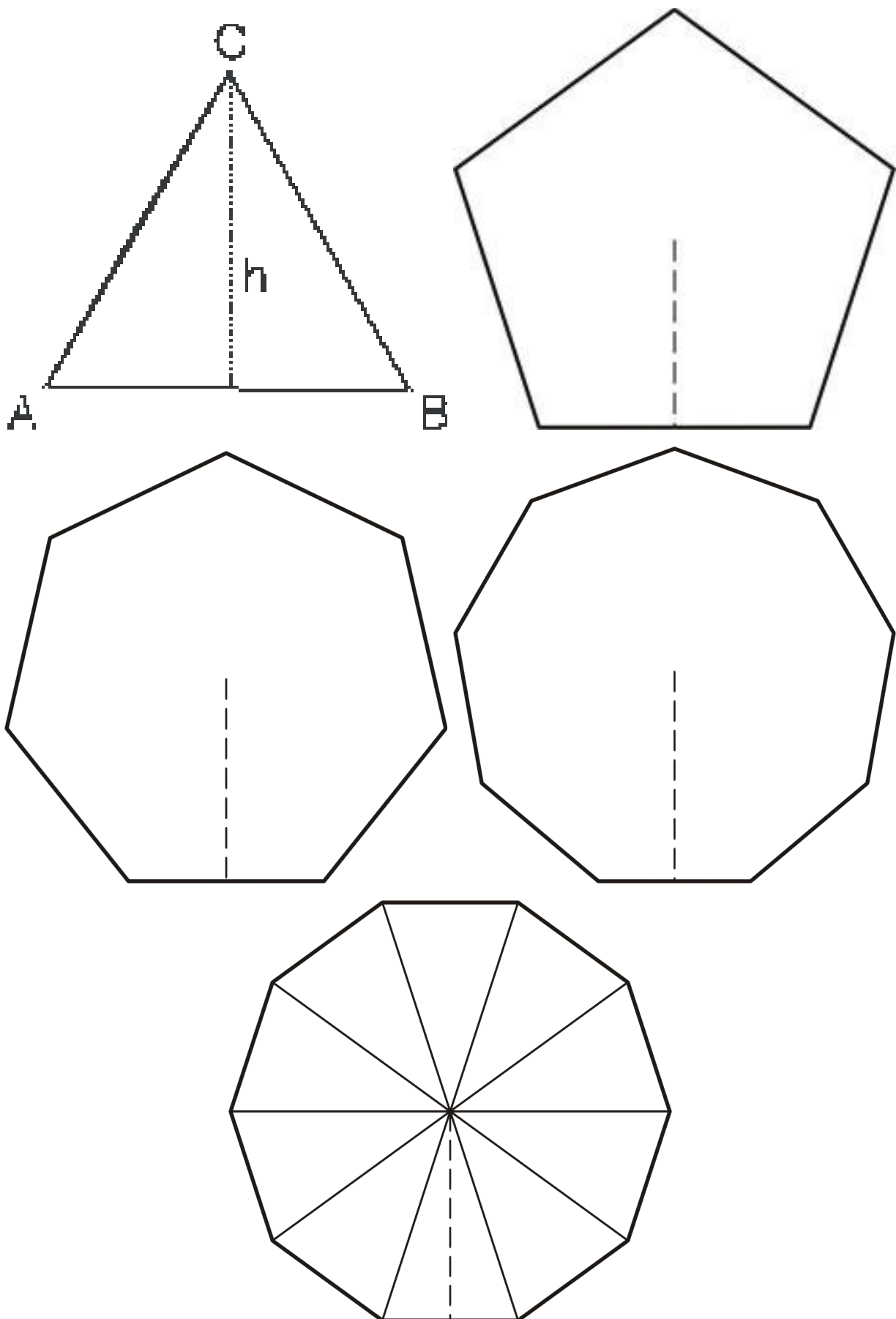
A simple method of finding lengths of extended limbs. Later you will do this in perspective.



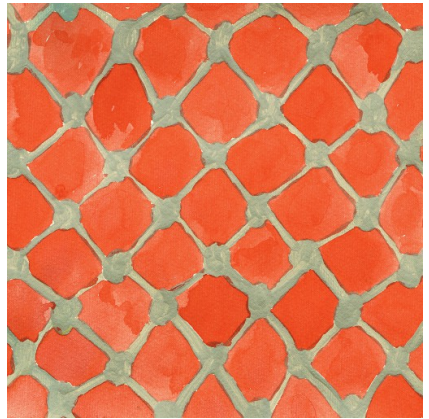
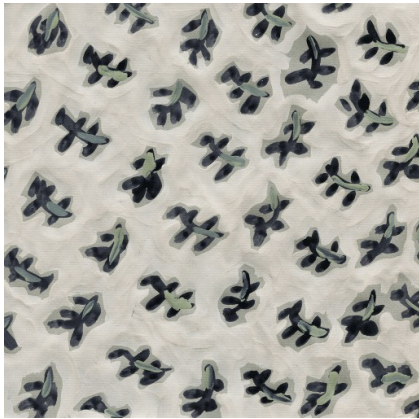
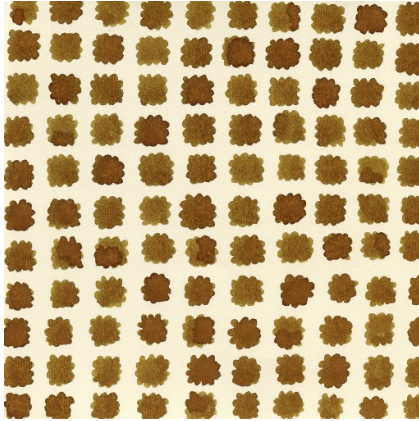
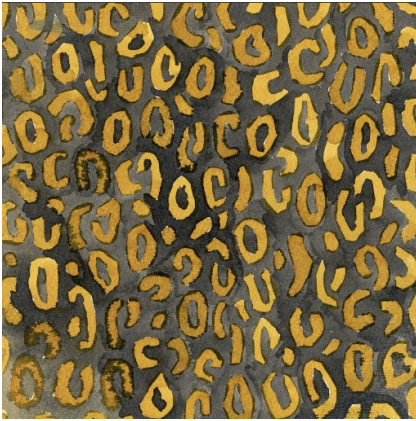


11 pentagoni

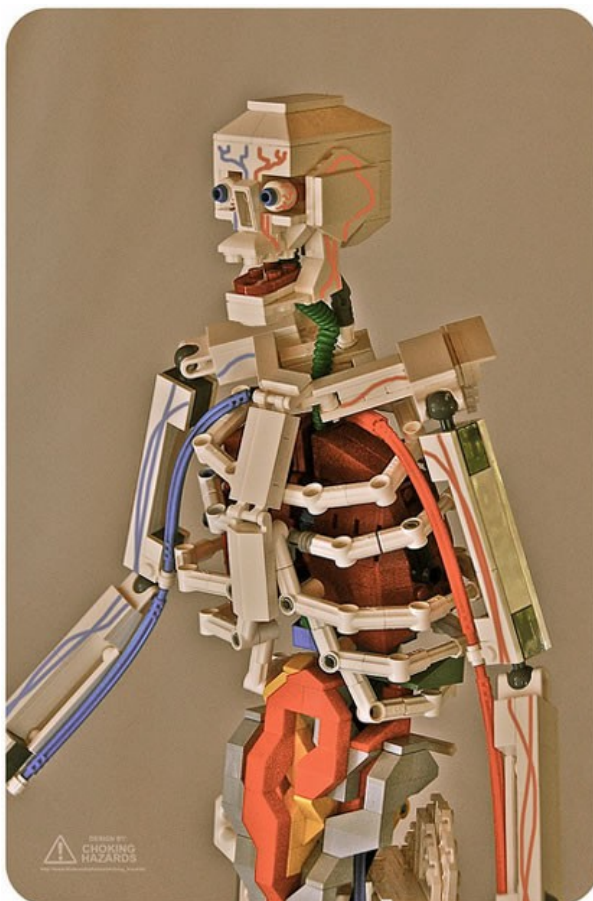
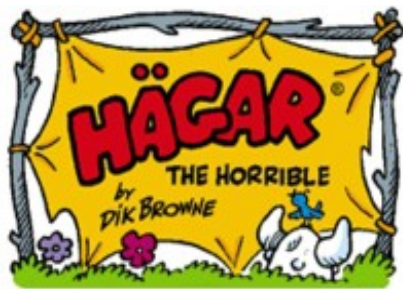




## Leanne Shapton



























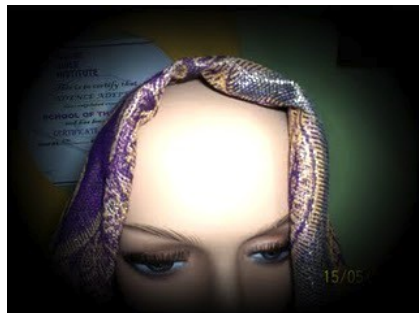
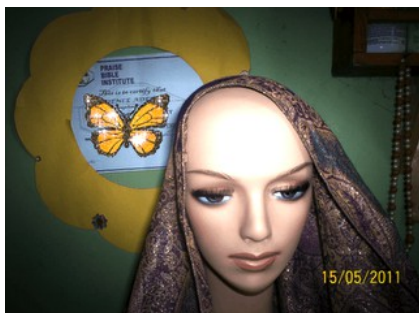






















## Contents



# creative solutions for artists who can't draw hands



MICKEY



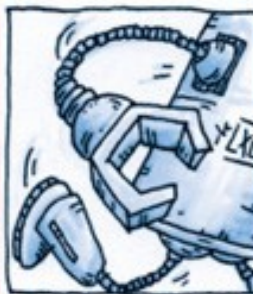
TALON



HOOK



TENTACLE



ROBOT



TAMBOURINE



PSEUDOPODIUM



ZOMBIE CASUALTY



WET CEMENT



PREHENSILE TAIL



SATAN



TRACED



# Fresh



*Ideas*





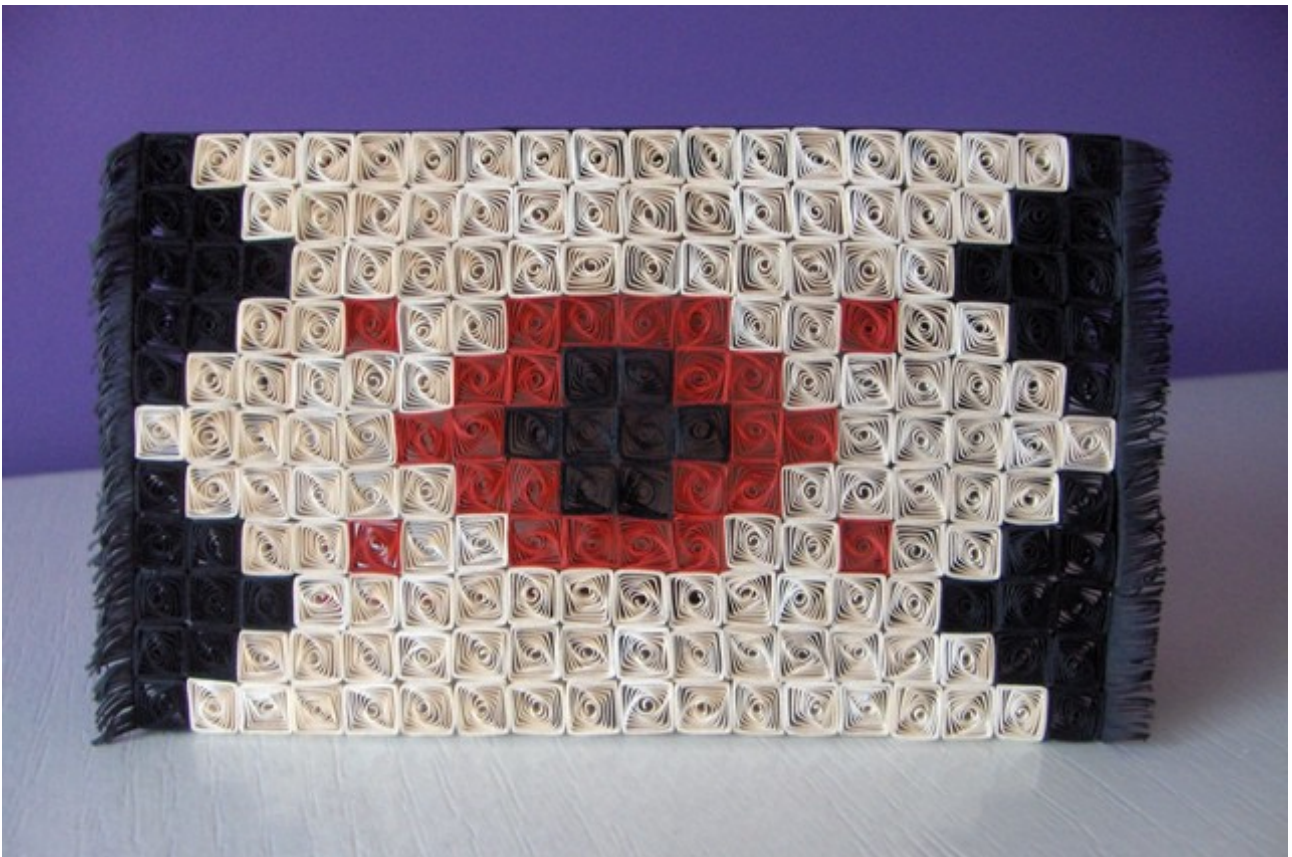




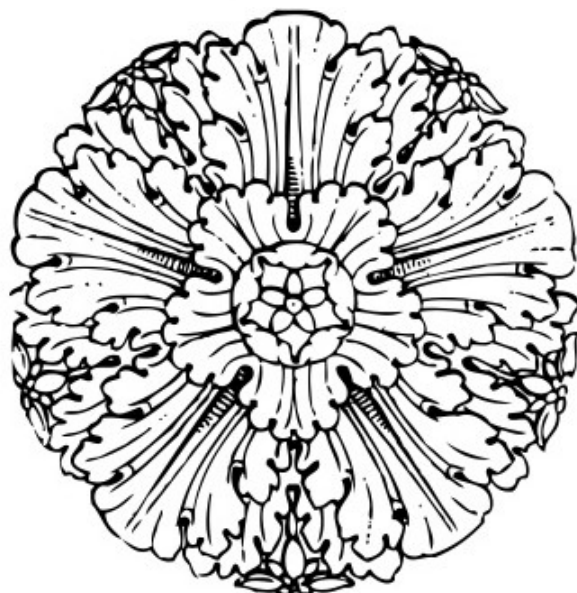


















if you don't  
like where  
you are, then  
change it.

you are not a  
tree.

i'm not telling  
you it is going to  
be easy, i'm  
telling you it's  
going to be  
worth it.

IF YOU'RE LOSING YOUR SOUL AND YOU KNOW IT, THEN YOU'VE STILL GOT A  
SOUL LEFT TO LOSE.

∞ 580 notes

CHARLES BUKOWSKI (VIA LOBALITA)

**LIFE** is not a **PROBLEM** you should **SOLVE**-  
it is a **TRIP** you should **ENJOY**.











## How To: Not Your Ordinary Book Light.

Friends have regularly recommended books as being particularly illuminating, but I admit that after opening them I was as in the dark as ever. Since I'm not one to let a good metaphor go unmolested (and because design schools seem to constantly create designers who's job it is to make ugly lamps) I made this.



Yes, it's a reading light made from a book.

It turns off when its closed and gives off a variable amount of light depending on how far you open it, up to about a 40W light equivalent. It gives a nice warm, soft light and it looks right at home on my bedside table.

What you need:

### Skills:

You need to know how to do some basic soldering and some rudimentary wood cutting. And you have to be willing to scalp a book.

### Time:

A couple of afternoons, though a lot of that time is waiting for glue and paint to dry.

### Materials:

- Hardback book. At least 1" thick. (I got mine from the local thrift store.)
- A small amount of 1/4" plywood or MDF  
[http://en.wikipedia.org/wiki/Medium-density\\_fibreboard](http://en.wikipedia.org/wiki/Medium-density_fibreboard)
- Wood glue.
- White or clear 2-part epoxy.
- Smoked or sign white acrylic, 1/8" thick and as big as your book. (I got mine <http://www.tapplastics.com/>)
- Whisker switch. (I used <http://www.sparkfun.com/products/98> from SparkFun)
- 2.1mm female panel mount plug. Like <http://www.mouser.com/ProductDetail/Kobiconn/163-R123B-E/> or <http://www.jameco.com/webapp/wcs/stores/servlet/ProductDisplay?langId=-1&storeId=10001&catalogId=10001&pa=151555&productId=151555&CID=octopart>.
- 12v 600mA power adapter with a 2.1mm male plug. (Like <http://www.sparkfun.com/products/9442> from SparkFun)
- 22 gauge (or so) insulated wire. Stranded or solid core.
- Flexible warm white LED strip. You'll need enough to be double the width

and height of your book. I bought mine by the inch at the local hardware store, but if you can't find it there,

<http://www.phenoptix.com/index.php/leds/prewired/warm-white-12v-led-strip-5cm-smd-leds-flexible-tape.html>. You can also find other suppliers at

[http://www.google.com/search?](http://www.google.com/search?hl=en&biw=1186&bih=813&tbm=shop&q=warm+white+thin+led+strip+-waterproof&aq=f&aqi=&aql=&oq=)

[hl=en&biw=1186&bih=813&tbm=shop&q=warm+white+thin+led+strip+-waterproof&aq=f&aqi=&aql=&oq=](http://www.google.com/search?hl=en&biw=1186&bih=813&tbm=shop&q=warm+white+thin+led+strip+-waterproof&aq=f&aqi=&aql=&oq=). You don't need waterproof, regular watervulnerable is fine.

- White acrylic paint.

- Electrical tape (ideally white)

- Either a) Off-white linen & white glue or b) Ivory or white acrylic paint.

Thick, from a tube, not a bottle. This is for simulating the outside pages. Paint is easier to do but it doesn't feel as nice.

### Tools:

- Craft knife

- Soldering iron and solder.

- Pliers.

- Clamps.

- Square.

- Drill.

- Fine grain sand paper (220 or so.)

- Wire cutters.

- Wire strippers.

- 1" paintbrush.

- Saw.

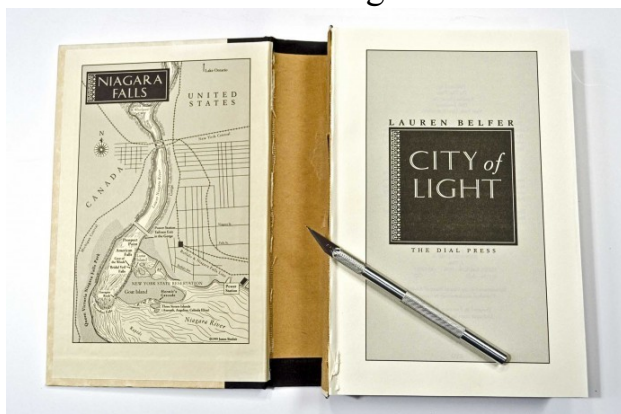
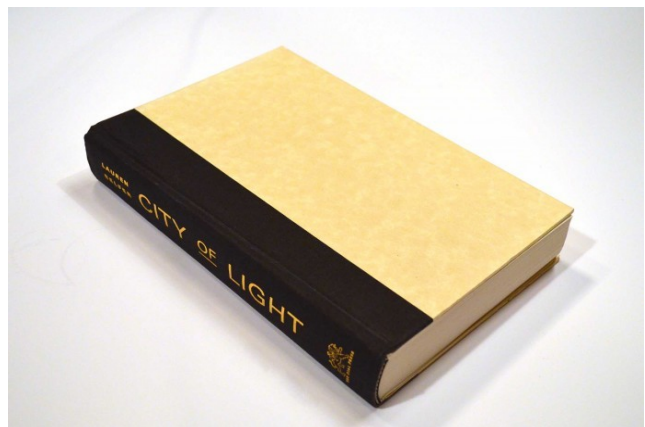
- Pencil.

- Ruler.

- Tape.

### Preparing the book

First we need to scalp the book. Find an appropriate hardcover book. It should be one you won't weep if you have to re-bind it. It should be at least an inch thick, and have an attractive binding. You can find cheap hardbound books at most thrift stores. I chose City of Light by Lauren Belfer since it was the right size and I the title was irresistible for this project.



Nothing against this book. I just couldn't resist the title. Next cut the pages from the book. You should be able to do this by drawing a craft knife once across the binding at the front and once at the back of the book. (If you want to rebind these pages, look

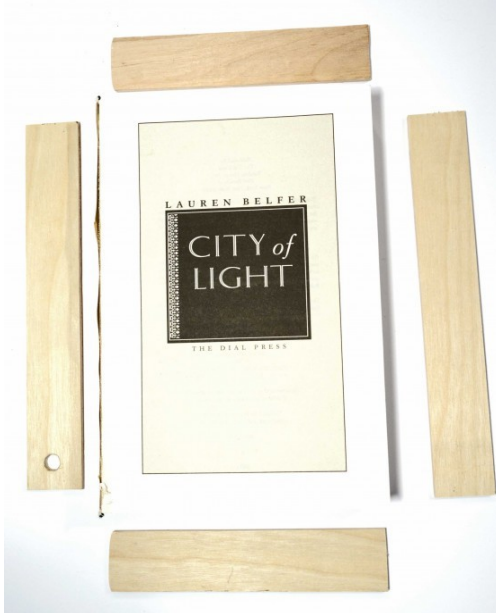
<http://www.instructables.com/id/How-to->



bind-your-own-Hardback-Book/ . I don't want to be accused of scalping books.  
[http://grathio.com/2011/05/book-camouflage-the-speakerbook/.](http://grathio.com/2011/05/book-camouflage-the-speakerbook/))

### Making the basic frame

Measure the width, height, and depth of the pages you took out. From 1/4" plywood (Which is usually only 3/16" thick. I know!) cut two matching pieces that match the top and bottom of the book, including the slight arc where the binding is. (I actually cut the ends square and sanded the difference.)

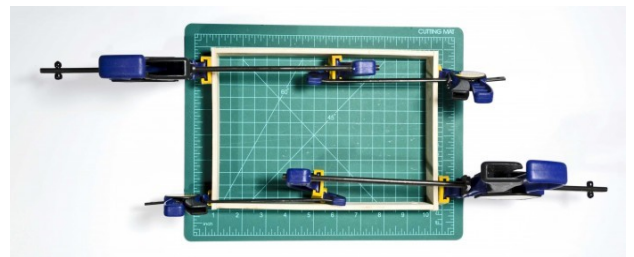


Cut the front and back pieces, which should be 3/8" shorter than the pages are tall. The back piece should have a hole near the bottom for the power plug. The size of the hole depends on the size of your plug.

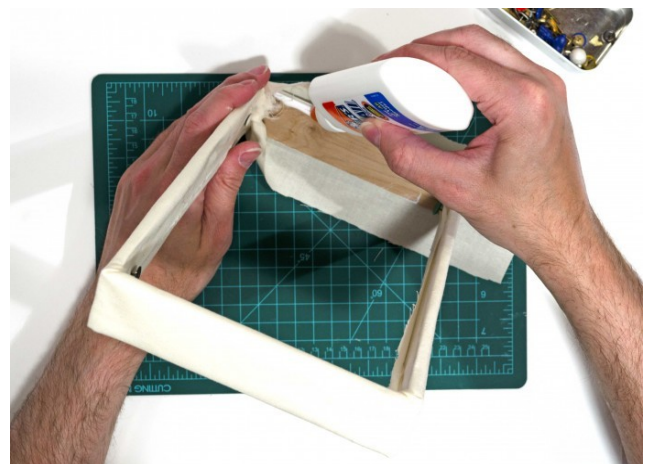
Use wood glue to attach the basic frame for the book. Use a square to make sure everything is true and clamp until dry. Remove any extra glue with a damp cloth.

I couldn't find my long clamps so I improvised. After its dry, remove the clamps. Sand the outside and corners smooth. Now we need to make it look like paper again. We can do this one of two ways.

The way I prefer is to cover it with cloth that might look a bit like paper. Sackcloth, a cloth flour sack, or other cloth with an ivory color and a noticeable grain is good. You can also use suede or velour if the book is particularly deluxe. (Or even gold leaf if you want!) The other way is to paint it, though I like the feeling of the cloth covering better.



Cloth covering: Cut a strip of cloth as wide as your book is thick, plus an inch or two. (If it's 1 1/4" thick, cut a strip 2 1/4" wide). The length it should go all



the way around the edge of the book, plus a couple inches.

Working one side at a time spread a bead of

white glue on the inside of the frame and pull the cloth around the outside and fasten it firmly with the glue. You might want to use thumbtacks to help hold it until it dries. Be careful not to get glue on any surface on the outside.

Alternately, you can paint it. Apply several coats of thick white or ivory acrylic to the outside of the frame, aligning the brush strokes so they go parallel to the cover and simulate the edge of pages. Let dry between coats.

If you look closely you can see the brush strokes that vaguely simulate pages.

### Inside frame

This is the frame that supports the smoked acrylic. It fits inside our bigger frame and is 1/8" shorter so the acrylic is flush with the top.

Measure the inside of the frame for the book. In general it should be 3/8" smaller than the outside frame, since that's how thick the plywood is. The height of the It should be 1/8" shorter, since that's how thick our acrylic is.

Cut the inner frame out of the 1/4" plywood. Be sure to allow for the hole for the power plug. (I cut mine 3/4" to allow for the power plug's fastening nut.) Also be cut notches in the lower right corner for the switch. (My switch is 1/2" x 1/4" by 7/16" high (When closed).

Use wood glue and clamps to glue it in place, leaving the 1/8" space at the top to hold the acrylic. After the glue is dry apply a coat or two of white paint to the inside to make it a good reflecting box.

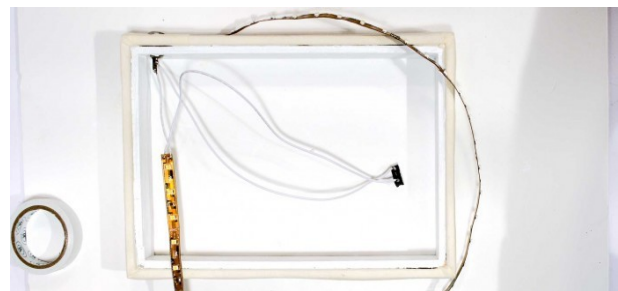


### The Electronics

Okay, "electronics" is a bit strong. All the hard stuff is already done, we just need to get power to the LEDs and put a switch in there.

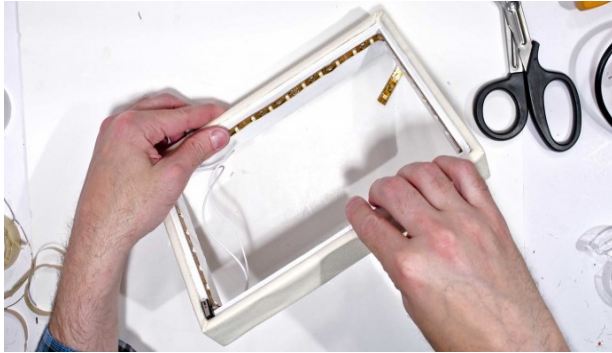
First attach your power plug to the frame. (Especially if it's like mine and has to be put in from the outside before soldering any wires.)

Now lay out the LED strip the way you want it. The stuff I used you can cut about every 2 inches or every 3 LEDs. The more LEDs you use the more power it will require. With a 600mA power supply you can power at least 3 feet of LEDs. To get nice indirect lighting I fastened mine to the inside of the frame. You could also make a pattern inside the back of the box or something else. I used 30" (or 45 LEDs) to go around the outside and made roughly the same light as a 40W bulb.





Next run a wire from the power plug to the switch and the LED strip. I used white wire to keep it as bright as possible inside the box, though keeping track of polarity was a pain. I used bits of tape labeled with e polarity to keep them straight. The



center connection on the power plug will be positive. Run that to the leftmost pole on the switch and solder it in place. Solder another wire from the rightmost pole on the switch to the + side of the LED strip. (If you use a different switch follow the wiring diagram and choose the pins so the circuit will be on in the default position.) Solder a final wire from the – side of the

LED strip to the outside of the power plug. Plug in the power to make sure everything works. It should turn off when the switch is pressed

The LEDs should have an adhesive back. Pull the backing off and stick the lights around the inside of the frame. I started at the power plug and went around counter-clockwise.

### Mounting the frame



If the back of your book cover isn't as bright as you want cover it with a piece of paper or card stock. (Or a big piece of sticker paper like I did.)

Fasten the frame in place inside the book cover. I like using a 2-part epoxy for this part for extra durability, but you might be able to get by with a good white glue.

Both the back and the spine should be glued to frame. Clamp and wait for the epoxy/glue to cure/dry.

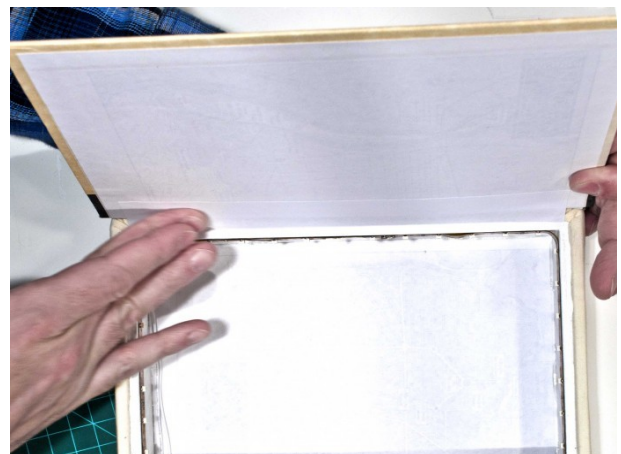
Notice how hard I'm trying to keep my epoxy covered fingers from touching the outside of the book.

Using epoxy, fasten the switch into place. The body should be flush with the top of the frame so that it will close when the book closes, but the cover should close completely. Clamp until the epoxy dries.

(Tip: To keep the epoxy from sticking to the clamp, put a little masking tape on the thing being clamped.)

Cut a small hole in the spine of the cover for the power plug to pass through. (You could also mount the power plug as the colophon, but I didn't think it matched this book.)

Plug it in and once again be sure that everything works and the power goes off when



the cover is closed.

Take a look at where the edge of the frame connects to the cover. If it's not as smooth as you would like, cut a piece of thick paper or card stock to cover that area and glue it in place with white glue. (Or use sticker paper if you hate messing with glue. )

### **The Acrylic Diffuser**

Now we get to cut the acrylic to size. I'm using 1/8" 40% lighting white acrylic, you can just call it "Smoked". The 40% part means it blocks 40% of the light. (Actually it's more complex than that, but you get the idea.) Most diffusing acrylic blocks more light and gives a more even lighting. "Sign White" is probably the most common and blocks quite a bit of light. As its name indicates, it's commonly used in lit signs to provide even lighting. However I'm using a more transparent version. I like the milky appearance and how the light changes depending on how you look at it. It also makes the final light brighter without needing more LEDs. What you use is up to you.

Measure the inside lip of the frame, and note the notch for the switch. Cut the piece yourself or, if you can, get the friendly folks at your local plastic store to cut it for you.

Acrylic is hard to cut smoothly. It's brittle and likes to chip and crack. If you cut it yourself here are a few tips:

- Use a power tool. Cutting it with a hand saw is more likely to cause pressure at an angle which will cause cracks.
- Go at low speed and go slowly. You do not want to melt the plastic. If it starts melting it will start to bind the blade which will mar the cut. If you think it's getting close to melting stop for a bit and let everything cool off.
- Tape the top and bottom of the material where you cut. This will prevent chipping.
- Use a blade specific to acrylic. If you can't get one then use a fine toothed blade.
- If it comes with a paper or plastic covering on both sides, leave it on until you're ready to glue it in place. It will keep it from scratching.
- It can be helpful to use styrofoam or construction foam under the acrylic to support it while cutting. Just cut straight through the foam.

After it's cut and you're happy with the fit use a clear or white two-part epoxy to attach the diffuser in place



**Done!**



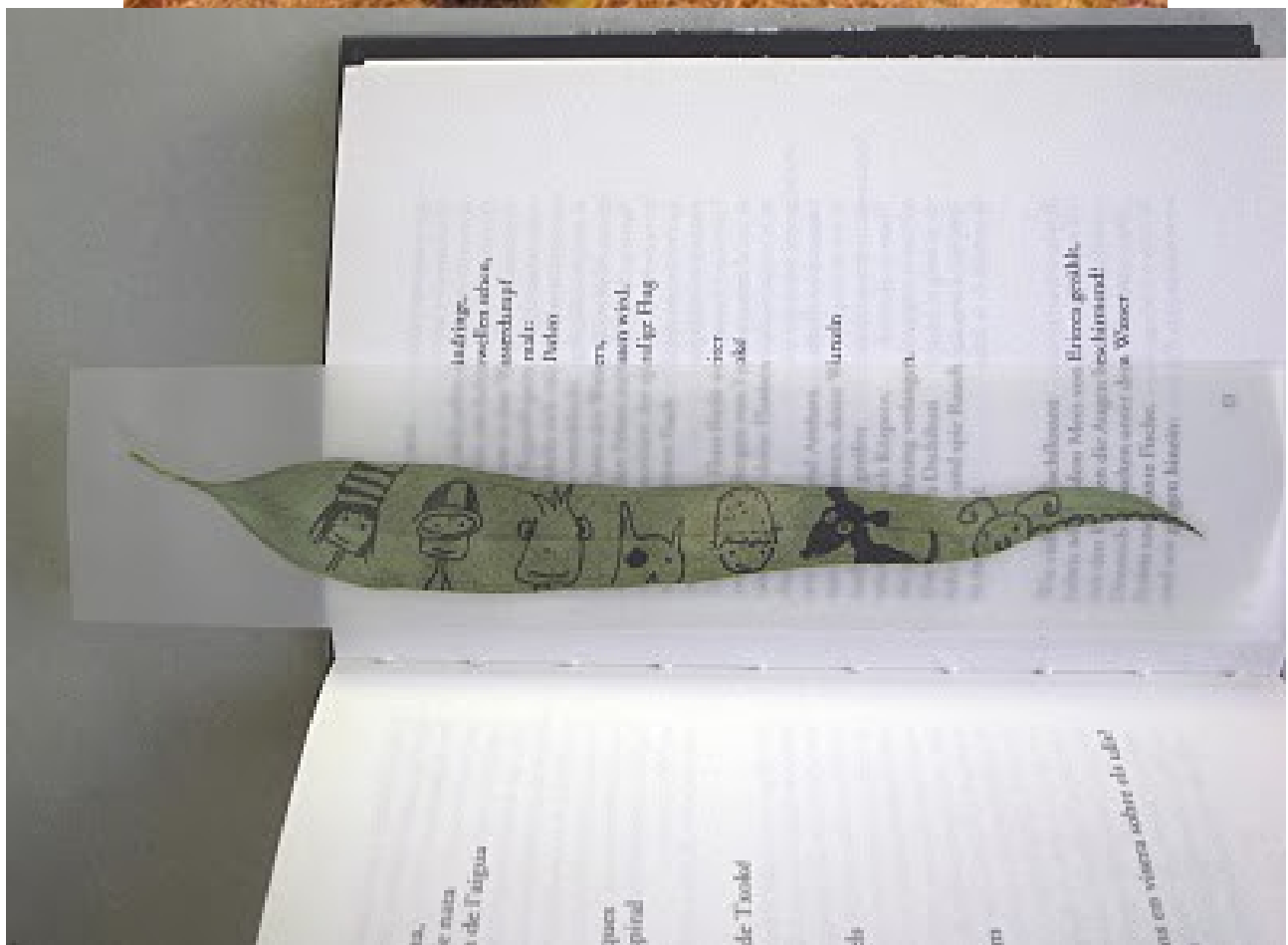
















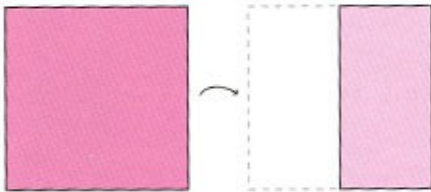




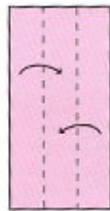


# INSTRUCTIONS

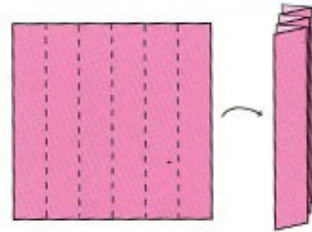
- 1** Take a square of paper, and fold it in half. Crease the fold sharply.



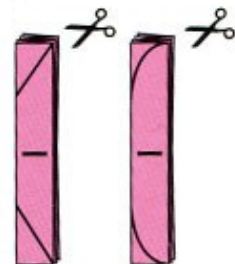
- 2** Fold the left edge in by one-third, then fold the right edge in by one-third, over the top of your previous fold. Crease both folds sharply.



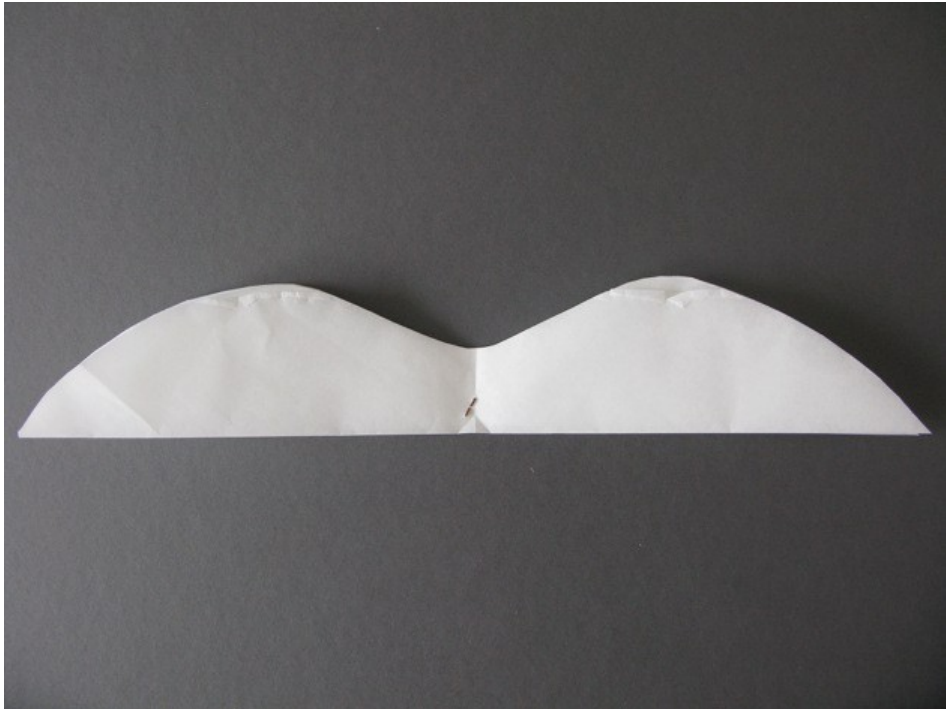
- 3** Open the paper. Using the 5 creases you have already made, refold it into an accordion shape (see page 10), with the right side of the paper visible at the ends of the accordion.



- 4** Staple through the center of the accordion. To create the petal shapes, cut through all the layers of paper starting at the front corners and ending at the back, halfway to the center. For pointy petals, cut straight lines; for rounded petals, cut gentle curves.









## Paper Peonies

### Tools and Materials

20-pound recycled paper (20 sheets)

Blender

Silpat

Cookie sheet

Sponge

Rolling pin

Paper Peonies template

Acrylic paint (magenta and green)

Paintbrush

Acrylic varnish

Pearlizing medium

Plastic bag

Thin paper

Scissors

Glue gun

Cable wire

Floral tape



1. Rip 20 sheets of 20-pound recycled paper into strips.
2. Boil ripped paper in 5 quarts water; let cool.
3. In a blender, pulse to reduce to a paper pulp.
4. Place 3 cups pulp onto Silpat-lined cookie sheet; spread out.
5. Use sponge to soak up excess water. Let dry for a couple of hours.
6. Flatten with rolling pin. Let dry for one day.
7. Download and print template.
8. Cut 50 petals for each peony: 10 small, 20 medium, and 20 large.
9. Make mixture of 2 cups water, 1 teaspoon magenta acrylic paint, 1/3 cup acrylic varnish, and 1 teaspoon pearlizing medium.
10. Dip petals into paint mixture. Dry overnight on cookie sheets lined with a plastic bag.
11. Curl and wrinkle petal edges.
12. Make a pistil by cutting a 3/4-inch-by-8 1/2-inch strip of thin paper. Fold lengthwise. On the fold, make 1/4 inch cuts, approximately every 1/4 inch. Roll to resemble a paper decoration for a "lamb chop" end. Secure with glue gun.
13. Make a 1/2-inch diameter wad of pulp with a point (shaped like an acorn); let dry.
14. Take dried wad and glue (using glue gun) to uncut end of "lamb chop," pointy side down. Flare ends.
15. Assemble a flower. Using a glue gun, glue five small petals overlapping, surrounding the wad. Glue another layer of small petals. Repeat process for medium, then large petals, working in layers, until you have a full peony.

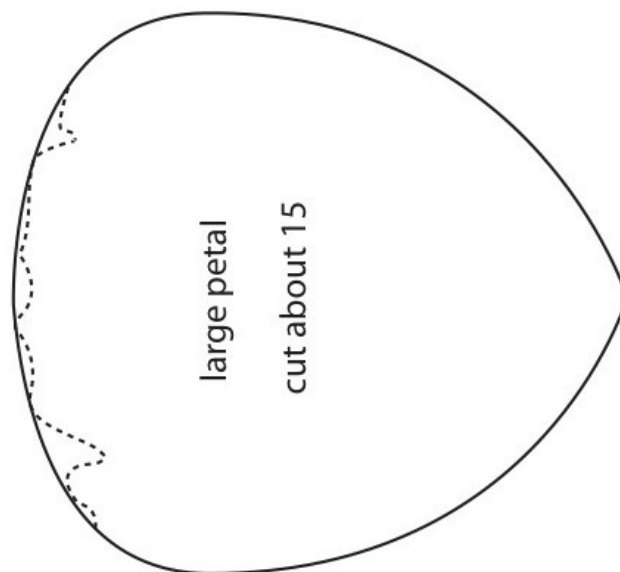
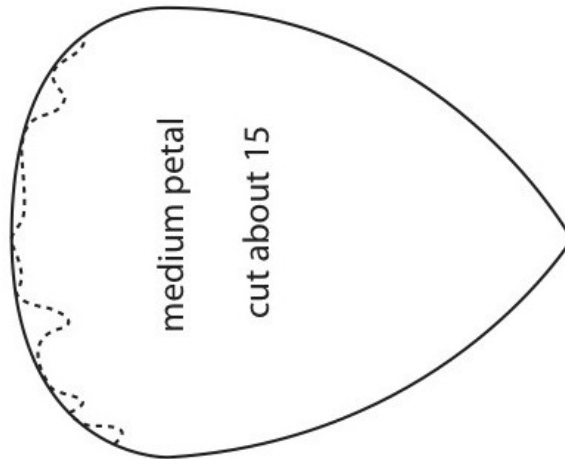
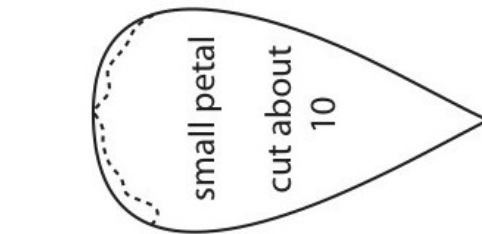


16. For stems, use the glue gun to glue the end of a length of thick electric cable wire to the base of the flower and wrap, then wrap in floral tape. Paint stems green with acrylic paint.

#### Resources

Recycled copy paper is available at office supply stores. We used magenta acrylic paint from Delta, Iridescent Tinting Medium from Liquitex, Acrylic Glazing Gloss Liquid Medium from Golden Makes, yellow card stock or yellow/pink origami paper for the stamens, and a hot glue gun by Dremel. You can find cable wire for the stem at hardware stores.

Special Thanks  
Lisa Yuen,  
[www.paperbloomsters.com](http://www.paperbloomsters.com)



**Note:** Cut on solid line first, cut jagged edges second (represented by dotted line).  
For the most natural look, jagged edges should vary from petal to petal.

## DIY - Crepe Paper Flowers



### Supplies:

Crepe paper sheets

Scissors

White floral cloth wire

White floral tape

Glue

Microbeads

1. Cut a strip of crepe paper about 5-4 inches wide and about 18 inches long. The grain of the crepe paper should be parallel to the longest sides. Fold in half several times until you have a small rectangle about 2 inches wide.
2. Cut the top edge, rounding it out to create a semi-circle shape. Unfold crepe paper strip.
- 3-4. Refold the crepe paper strip, but not exactly in half. When bringing the short ends together, stop a few inches short of matching them up exactly. Fold a few more times and cut a rounded petal edge on the opposite side as before. This will ensure that the scallops on each side are somewhat staggered. Unfold.
5. Now fold in half length wise. Take one end of crepe paper strip and secure it to the top of floral wire by making a loop with the wire and twisting it around crepe paper.
6. Begin to form flower. Gather the crepe paper as you turn the wire stem, and secure it with floral tape. Once the flower is fully formed, wrap the tape partially down the stem.
7. Using your fingers, adjust flower petals. Crepe paper has a bit of a stretch, so you can gently pull edges of petals to create a more realistic look. In the center of the flower, add a dab of glue and cover with microbeads.









## The Secret Belgian Binding

These instructions show you how to bind a book with an interesting pattern of weaving which laces the front and back covers to the spine. Included is the sewing of the text block (a set of four signatures) which is attached to the inside spine of the cover. The secret is in the weave of the cover and in attaching the text block. It is not difficult to do but requires patience in getting the threads taut so that the book does not wobble. Hedi Kyle rediscovered this binding attributed to the Belgians and she solved the mystery of how to make it.



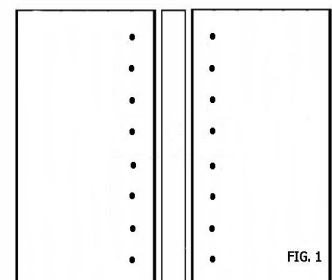
### The materials and tools needed are as follows:

- decorative paper to cover the mat board covers and spine
- colored waxed thread or embroidery cotton
- 16 sheets of text weight paper to make up the signatures
- a metal edged ruler
- Xacto knife and blades
- scissors
- pencil
- bone folder
- carpet thread
- sewing needles
- white glue
- brush for gluing
- masking tape
- 2 clothes clips
- an awl

### Secret Belgian Binding Instructions

Cut two covers out of mat board 4x5-3/4", and one piece 5/8x5-3/4", for the spine. Cover and line each piece with solid or decorative paper. Cut 2 thirty-inch lengths of thread for weaving together the covers and spine. The second length will be attached with a square knot on the inside of the spine when needed.

Fig. 1 represents the outside of the cover. With an awl punch holes that are 5/8" apart and 5/8" from the spine edge.

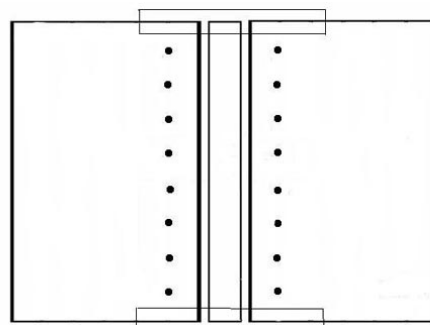




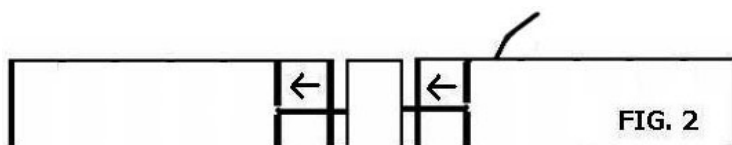
To hold the spine and covers in place while weaving, place masking tape at the top and bottom as shown below.

There should be 1/16" space between the spine and covers.

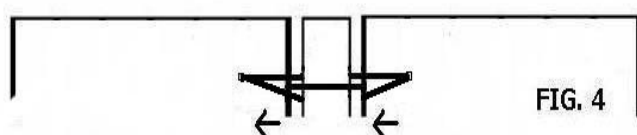
It is best to test the masking tape to be sure it can be removed without pulling the paper with it. Always remove it carefully to prevent it from tearing the paper. After weaving a few rows, the top masking tape may be removed.



Thread the thirty-inch length of the thread onto a needle. With the cover design facing, start on the other side of the front cover (Fig.2) and bring the thread through the top hole. Leave 2" of the thread and secure it with masking tape. It will later be tied into a knot.

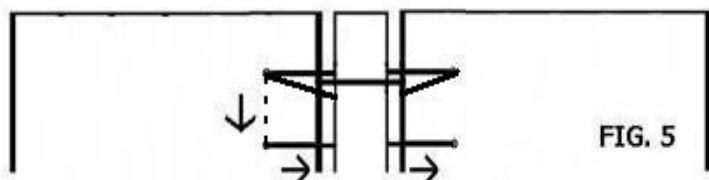
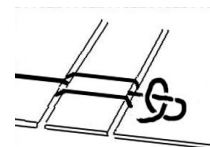


Weave the thread over the front cover and under the spine, then over the back cover into the top hole. Turn over and check that the thread is pulled taut but leave the 1/16" space between the covers and the spine. Weave the thread back under the back cover, (Fig. 3) over the spine and into the back of the hole of the front cover. Keep turning the cover to make sure the thread is not loose.



Weave back (Fig. 4) under the spine and into the top hole of the back cover.

Knot the thread at the end of the cover on the other side, as shown above.

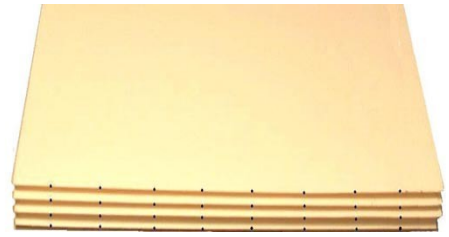


Bring the threaded needle down the back to the second hole in the back cover. (Fig. 5)

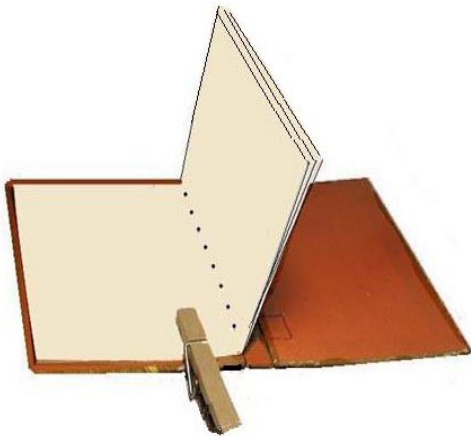
Continue weaving as in Fig. 2, 3, and 4. Knot the end.

## The Textblock

- Cut 16 sheets of paper 5-1/2" x 7-3/4"
- Separate into 4 stacks of 4 sheets each.
- Fold each stack in half and bone the crease with a bone folder.
- Each stack is called a signature.
- Place the 4 signatures on top of one another
- Mark the sewing guide on the folded edges.
- The first and last marks are 1/2" from the edges.
- The rest are 5/8" apart to match the weaving on the cover.

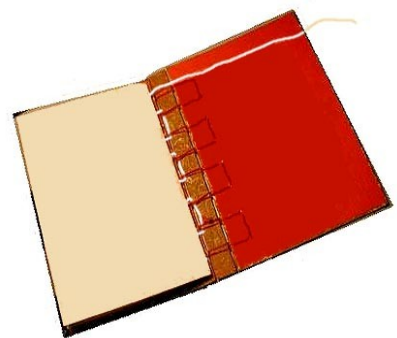


Insert the needle into the first hole of the first the signature. Leave a 2" tail:



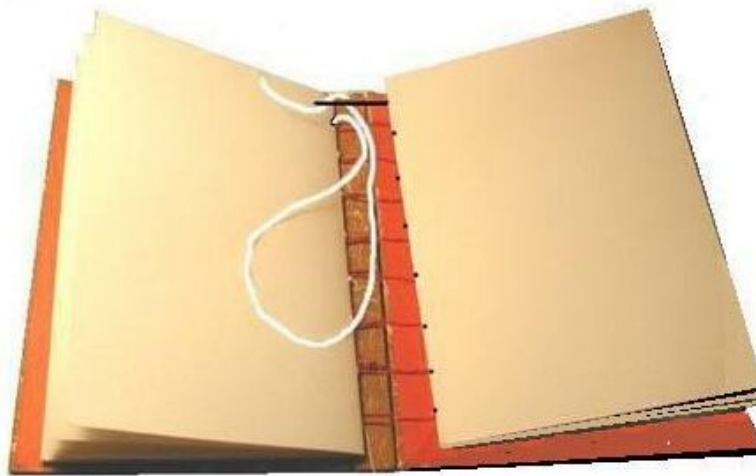
Open the signature. Use a clothes clip to hold the signature in place while sewing:

Lay the signature on the left side and weave in and out catching the lacing on the inner spine as it is sewn across the signature:

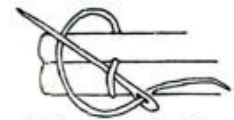


At the end of the first signature insert the needle into the second signature as shown below. Weave in and out of the holes catching the lacing in the spine as before. At the end of the second signature tie the thread to the 2" tail with a square knot. Continue sewing into the third signature in the same manner. At the end of the third signature the thread must be fastened to the second signature or there will be a gap. Do this by making a kettle stitch into the

second signature before entering the fourth signature. At the end of the fourth signature do the same. Be sure all threads sewn from the text block to the spine are taut before securing the last stitch with a kettle stitch knot.



kettle stitch right side



kettle stitch left side

Usare un ago curvo



## The BASIC KIT

At the end of each class description you will find a list of materials the student should bring.

Most classes ask for the which consists of:

- a bone folder
- scissors
- an awl and/or piercing tool and a cushion to place under the pierced item
- a pencil, eraser and sharpener
- a metal straight edge or ruler (12" - 18")
- a small (4" - 8") metal triangle
- a small glue brush and a glue stick
- an X-Acto knife or craft knife and blades for that knife, and a cutting surface
- an apron

## Animated Pop-up Structures

*Shawn Sheehy*

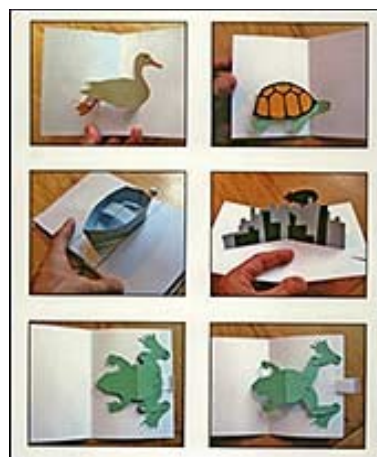
In this three-day class, students will learn the fundamentals for building pop-up and movable structures. They will begin by building a series of increasingly complex structures that are set in motion by lifting or moving the figure, and ultimately creating an articulated pop-up figure. On the third day students will invent and engineer their own structures. Throughout the workshop, trade pop-up and movable books will be viewed and discussed. Each student will leave with a bound book containing samples and original work.

Skill level: All levels

Length of workshop: 3 days

Materials fee: \$30.00

Materials: basic kit + #11 X-acto knife with extra blades; compass. Optional: micro-spatula; tweezers; hole punch.



## Wood Shop Basics for the Book Artist

*Susan Collard*

This class provides an introduction to cutting, drilling, shaping, and fastening wood and other materials using common hand tools. Each student will produce a small board book with wood, metal, and glass pages bound with Tyvek and Japanese repair tissue. The books will include enticing features of the “constructed” book: a shadow box with mitered corners, simple brass or magnetic



closures, windows and fold-out mirrored pages. Students will use collage and assemblage to integrate content into their books prior to binding.

Skill level: All levels

Length of workshop: 2 days

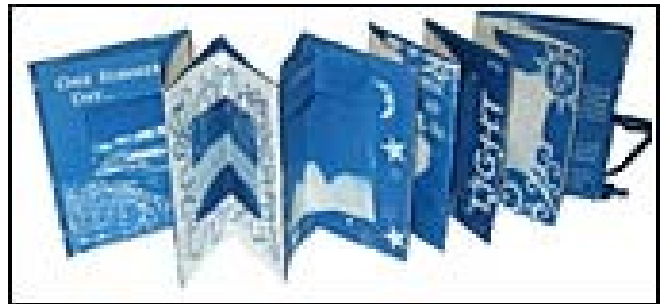
Materials fee: \$15.00

Materials: basic kit + Small stash of collage and assemblage materials

### **Sunprint, Blueprint, Cyanotype in a Leporello Book**

*Patricia Grass*

Whatever you call this photographic process, it's fun, amazing, and addictive. Here in the Northwest the sun can be unpredictable; so, while we will use whatever sun we have, we will also have available an artificial light source. Images can be made from a variety of sources-- photographs, direct drawing



on acetate, desktop printer on acetate, black paper cut-outs, leaves, shells, pasta-- whatever! We will use both paper and cloth to make our prints. After experimenting, we will make an editioned book of cyanotypes: each student will make multiple copies of one print and exchange them to make our book. Each person will come away with a leporello book-- an accordion structure with pop-out pages.

Skill level: All levels

Length of workshop: 2 days

Materials fee: \$30.00

Materials: basic kit + both a utility knife and an X-acto knife.

### **The Caterpillar Revisited: A Book Sewn on Cords**

*Patricia Grass*

The caterpillar stitch can be both decorative and functional. It can hold a book together on its own or it can be combined with other stitches to create an amazing structure. We will combine several techniques such as the caterpillar stitch as headband as well as structural stitch, sewing on cords that we have made, wooden covers that are decorated with heat transfer images, cord ends and stitching through the wooden boards, and wrapped sections decorating the open spine.



Skill level: Intermediate

Length of workshop: 2 days

Materials fee: \$25.00

Materials: basic kit + Optional: a hand drill or battery operated Dremel that can be used as a drill; low temperature wood burning tool with the flat disk attachment for image transfer.

## Bookbinding Structures for Photographers and Printmakers

*Andrew Huot*

This workshop will present book structures useful for photographers, printmakers, and collage artists making imagery on one side of sheets of paper. Structures will include the Drum Leaf Binding, Multiple-Leaf



Accordion, and Storage Book, all of which allow the artist to print, draw, or collage on single sheets before binding. These books use adhesive instead of thread to bind them, leading to an uninterrupted view of images across the pages. These structures will also be useful for making journals and sketchbooks. Students are encouraged to bring samples of their favorite printed papers or photographs to discuss, and sample prints to bind in class.

Skill level: Intermediate

Length of workshop: 2 days

Materials fee: \$30.00

Materials: basic kit + old prints and/or photographs to bind in class.

## Clamshell Box

*Andrew Huot*

The drop spine (or clamshell) box is a traditional way of preserving or presenting books and papers. It can be a house for a rare book, or a set of prints, photographs or letters. The box opens to reveal two trays that hold the item in place. It is constructed of book board, cloth and paper. This workshop will give the student an understanding of box making, the materials and how to use the appropriate tools and equipment.

Skill level: Intermediate

Length of workshop: 2 days

Materials fee: \$20.00

Materials: basic kit + Decorated papers of your choice





## Altered Pop-up Books

*Ann Kronenberg*

A twist on the altered book, using an existing pop-up book provides paper engineering more complex than what one might hope to be able to construct on one's own. Inexpensive pop-up books are available from many sources. We will examine surface preparation; painting and repairing damaged mechanisms; adding imagery and text; repairing, covering, painting or otherwise treating covers.



Choosing subject matter, including working with the imagery found in the book, or working completely abstractly will be discussed. We will also be making richly patterned and textured papers using stamping, stenciling, and sponging technique.

Skill level: All levels

Length of workshop: 2 days

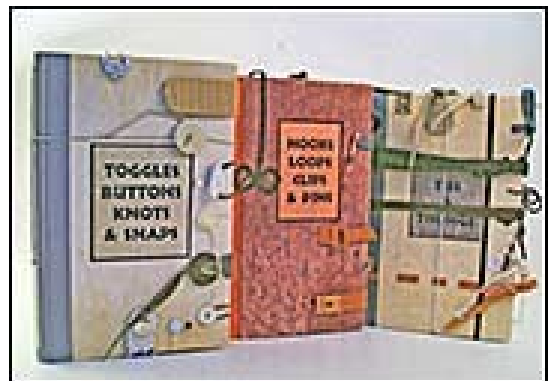
Materials fee: \$10.00

Materials: basic kit + a cheap pop-up book in any condition; heavy weight paper; sandpaper; 2 pairs of straight scissors (one large and one small); clam knife or bookbinder's knife; rubber gloves; colored pencils; painting materials; collage materials; stamps and pad. More detailed list in the registration packet. Optional: notebook and pen.

## Closure Encounters

*Peggy Johnston*

Closures on books have been around from the beginning. Early books were springy due to their materials, so a closure was necessary. The closure on a book adds a sense of mystery and privacy. The reader becomes involved in the book immediately with the anticipation of and participation in opening it. You will explore a variety of closure methods in this class: hooks, loops, clips, pins, ties, thongs, buckles, toggles, buttons, and snaps. The closures will be fashioned from readily available materials from hardware, fabric, and office supply stores. Tools to fashion the closures are probably already in your home or studio. If you have a project needing the perfect closure, bring it along.



Skill level: All levels

Length of workshop: 2 days

Materials fee: \$25.00

Materials: basic kit + 4 or 5 mid-sized discarded books with hard covers; a hand or power drill, hammer, and needle nose pliers; buttons, beads, special cords and other doo-dads you might like to try including in your closures. Optional: Japanese screw

punch

## **The Artist's Journal: Binding & Design Magic**

*Andie Thrums*

The journal is a powerful creative tool for capturing fleeting images and insights, experimenting with techniques, and privately exploring drawn, painted and written marks. Students will begin by binding a simple beautiful book, using artist-quality paper and a soft leather cover. Andie will share her unique approach to grid formatting, as inspired by medieval scribes, to magically design quilt-like pages that invite and jumpstart the creative process. Demonstrations and directed exercises in ink and pencil will explore approaches for combining text and imagery within the journal; students will end the class with journal pages that inspire continuing work.

Skill level: All levels

Length of workshop: 2 days

Materials fee: \$28.00

Materials: basic kit + Kneaded eraser; fine or extra fine black felt tip pen; black felt tip brush pen; two large bull dog clips; one piece foam core; push pin; script, rigger or liner brush; spray water bottle; black or sepia drawing ink.



## **Carousel Book Structures**

*Ann Kronenberg*

Carousel book structures are usually displayed circularly and the viewer rotates or circumambulates the book. The structures are useful for representational dioramas, graphic explorations, and 3-dimensional abstract constructions. We will make models of two versions of this structure and their variants: the first a star book (because of its appearance viewed from the top), and the second a dollhouse book (from its most frequent commercial application). Then, each student will complete a bookwork using one of the variant structures.

Skill level: Intermediate

Length of workshop: 2 days

Materials fee: \$15.00

Materials: basic kit + X-acto knife or scalpel with extra blades; clam knife or all-purpose bookbinder's knife; compass; sandpaper; drawing or collage materials or rubber stamps and stamp pad; 3 or 4 sheets 19"x 25" or 2 or 3 sheets of 22"x 30" or larger heavy weight paper of any color, such as Canford Heavyweight, Stonehenge, or Mohawk Superfine Cover.



## Finding Your True Colors: The Summer Palette

*Andie Thrums*

Mixing colors is one of the joys of making art, yet it can be full of uncertainty and frustration without a clear understanding and practice of the fundamentals. If you have forgotten, never knew, or just want to delve more deeply into the language of color, come study, mix and find out how to get those colors you seek down on paper with a sense of ease and enjoyment. We'll work both systematically and intuitively, creating a beautiful color wheel and a wide range of color studies, recording our observations of color as we proceed. Our experiments will focus on the summer palette, using subjects such as leaves, flowers and petals, to deepen your awareness of how colors interact, create mood, dimension and movement, what colors you are drawn to, and how to make use of this powerful knowledge in your future projects.

Skill level: All levels

Length of workshop: 2 days

Materials fee: \$20.00

Materials: basic kit + 2 sheets 140 lb. watercolor paper; watercolor brushes; tube watercolors; mixing palette; rags or paper towels; push pin; small spray bottle for water. Detailed materials list will be sent with registration confirmation.



## The Amazing Dremel

*Jill Timm*

In this creation transforming class you will learn how to use the magic tool every artist should have... the amazing Dremel tool. You will drill, cut, carve, etch, shape, polish, and grind non-traditional book making materials such as glass, plastic, metal, wood, clay and more. You will be able to make books out of just about anything! After this class your material options will be limitless. You will try your hand at working with different materials and using different bits for different purposes and effects. As you play with different materials you will be making pages for your sample book for later reference.

Skill level: All levels

Length of workshop: 2 days

Materials fee: \$50.00

Materials: basic kit A multi-speed rotary Dremel tool (purchase info will be provided with registration confirmation); ear plugs, safety glasses, dust mask; pencil, ruler and fine point felt marker; X-acto knife; simple designs, images or letters that will fit on 4" square. Optional: acrylic paint; embellishments; two 5" squares of paper or book cloth

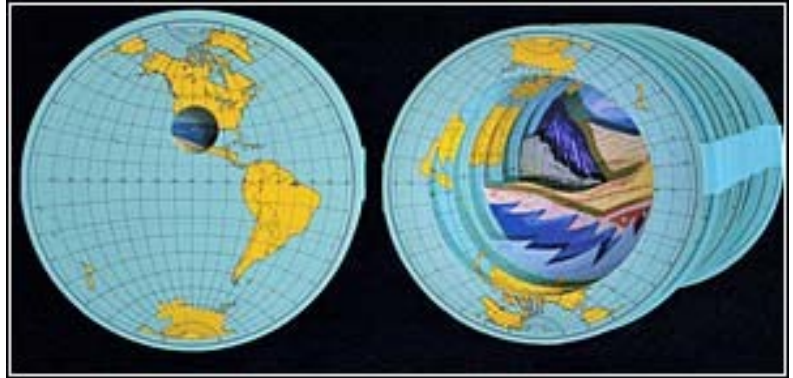




## Tunnel Books

*Carol Barton*

A “tunnel” or “peephole” book is a set of pages bound with accordions on two sides and viewed through a central opening. This exciting book form dates from the mid-eighteenth century and was inspired by theatrical stage sets. Students will learn the basics of



constructing a tunnel book and then will explore options for text and imagery. Participants will be encouraged to experiment in adapting this book to their personal styles. Historical and artists' examples will be presented in a brief slide show. No experience necessary. This is a great class for teachers, artists, and graphic designers.

Skill level: Beginner

Length of workshop: 1 day

Materials fee: \$12.00

Materials: basic kit + utility knife and blades; mat board at least 12" x 20"; a variety of text weight papers and a few decorated papers; a few images, photographs and collage Materials: basic kit non-waterbased art materials including rubber stamps, markers, etc.

## Carousel Books

*Carol Barton*

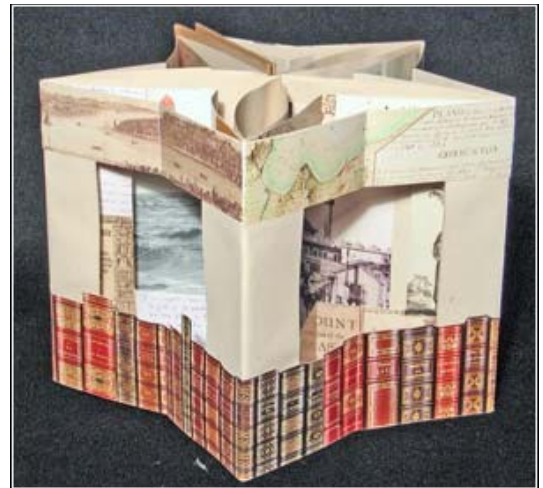
A “carousel” or “star” book consists of several accordion folded sheets bound together to create dimensional stage-like pages. Students will learn the basics of constructing this book form and will develop one or two pages in class with visual images. Students will be encouraged to experiment in adapting this structure to their personal style. No experience necessary. Perfect for teachers, artists and graphic designers.

Skill level: Beginner

Length of workshop: 1 day

Materials fee: \$12.00

Materials: basic kit + Utility knife and blades; mat board at least 12" x 20"; a variety of text weight papers and a few decorated papers; a few images, photographs and collage materials. The format will be 5 1/2" high x 6" wide.



## Pyramid Power

*Karen Hanmer*

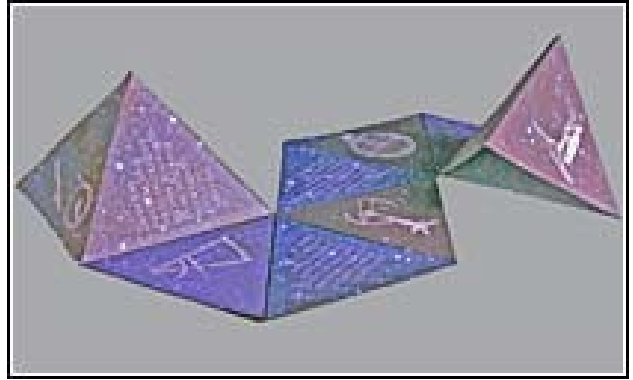
This artists' book structure functions on numerous levels: as a codex held in the hand and read page by page in sequence, as a sculpture, and as a delightful object to play with. Students will have the opportunity to examine a variety of finished pieces and models. Discussion will include cutting triangles of consistent size and angle, techniques to ensure flexibility of the structure, how to determine a path through the structure for text and imagery, and various patterns for assembly. The importance of creating and refining prototypes will be stressed. Students will make one or more models as time permits, with the triangles hinged to form different patterns and plans for adding imagery and/or text to future books.

Skill level: Intermediate

Length of workshop: 1 day

Materials fee: \$30.00

Materials: basic kit + A 30°/60°/90° triangle is required; washcloth or small towel to keep space/tools/self clean and dry. Optional: decorated paper. Note: the triangle must be accurate. The neatness of the structure depends upon the paper triangles being cut as accurately as possible.



## The Adaptable Japanese Box Structure

*Patricia Edmonds*

Instead of working from a pre-made kit, students in this class will learn how to design and construct a project-specific finished box. Depending on what the box will be used for, the size can be easily altered to accommodate anything from photos to . . . well, anything.

Skill level: All levels

Length of workshop: 1 day

Materials fee: \$25.00

Materials: basic kit + a T-square, at least 18".



## Paste Paper Palooza

*Jackie Wygant*

Learn the art of brushing colored paste (methyl cellulose) onto paper and manipulating the wet paste to create your own decorated papers for use in books, scrap booking, card making, and other paper projects. A variety of methods will be taught involving intricate and controlled pattern making as well as gestural and abstract marks. Students will produce exquisite, unique papers with bold colors, textures, and depth. Colored pencils, metallic wax resists, metallic pastes, and glitter can be used for over the top effects.

Skill level: All levels

Length of workshop: 1 day

Materials fee: \$20.00

Materials: basic kit An apron; a portfolio to transport finished papers. Optional: stamps, texture plates, roller stamps; other marbled or paste papers for secondary layers; brown or other wrapping paper.



## Collographs: Creating Printed Images for Book Arts

*Jo Hockenhu*

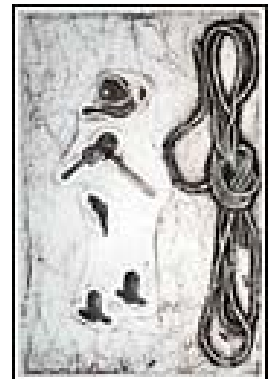
No experience is necessary to make a print from a “plate” that is a collage of shapes and textures. The collograph plate will be built with cardboard, textured papers, string, sand, lace, and organic and recycled materials. These plates will be printed both by hand and with an etching press. Four different techniques will be used: embossing, relief, intaglio and a combination of these. Participants will gain an understanding of complex printmaking methods and experience using water based inks on rag papers.

Skill level: All levels

Length of workshop: 1 day

Materials fee: \$25.00

Materials: basic kit + Bamboo baren or large wooden spoon; masking tape; small newsprint pad. Optional: hot glue gun





## Box of Books

*Peggy Johnston*

In this workshop you will produce at least eighteen model booklets using a variety of simple binding techniques including folding, sewing, and stab bindings. The basic techniques taught in this workshop will provide you with a good foundation on which to build more bookbinding skills. Examples of books using the model techniques will be

available. An origami box will house your collection of book models which will serve as a reference tool for future projects.

Skill level: Beginner

Length of workshop: 1 day

Materials fee: \$25.00

Materials: basic kit + 1/8" paper punch or a Japanese screw punch



## Inset and Raised Designs in Fabric, Paper & Leather

*Karleigh Jae Heywood*

In this class, we will create three samples that can be used as covers for books, one each of leather, fabric and paper. Tips and techniques will be explored as well as design layout instruction. Many samples will be shown and techniques discussed. The instructor's embossed hinges design will also be demonstrated. We will discuss different glue options for each type of material and technique.

Skill level: All levels

Length of workshop: 1 day

Materials fee: \$25.00

Materials: basic kit [t](#)



**Limp Binding with Direct Tacketing***Peggy Johnston*

This book is a model of a limp binding created in 1364 in Estonia for a register of membership, regulations, and chronicles. The book is sewn with parchment strips directly through the spine. It has thick leather supports on the outside and parchment supports on the inside. The flap of the book is held closed with a handmade hook and eye.



You will make your own imitation parchment cover by manipulating and painting various papers.

Skill level: Intermediate

Length of workshop: 1 day

Materials fee: \$30.00

Materials: basic kit + 2-oz jar of neutral color liquid acrylic paint and 2" brushes.

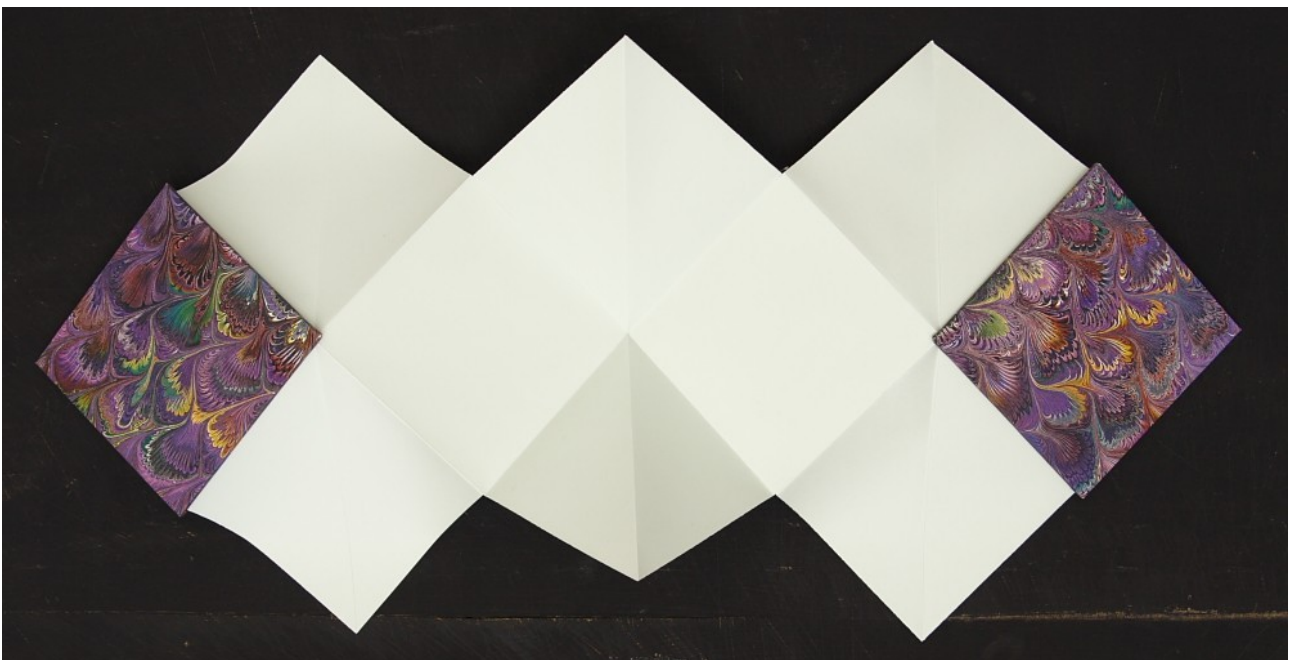
Optional: Japanese screw punch (if you have one).







**Take Out Farfalla**  
[www.stampingdani.blogspot.com](http://www.stampingdani.blogspot.com)









## 10 Book Course

This class is either taught as a 2-3 day workshop or a 5 week course in which we meet once a week for 3 hours. Price varies depending on location and number of students taking the course. The course fee will include all the materials for your books and a bookbinding tool kit!

1. This ten book course includes the following books:
2. Single Sheet Books
3. Chapbooks
4. Japanese Stab Bound Books
5. Flower Fold Books
6. Accordion with Pockets & Sewn Signatures
7. Pop-up Books
8. Circle Accordion
9. Softcover Leather Longstitch
10. Hardcover Longstitch
11. Tapes Bound Book (a traditional hardcover book)



Chap Books, front view



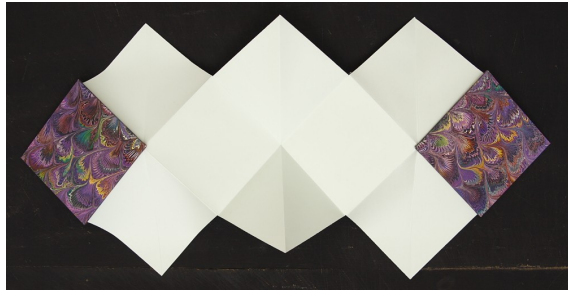
Chap Books (durata corso 1,5h; 5 dollari)



An accordion book with pockets and sewn signatures-



A flower fold book



A flower fold book full open, showing the front and back hard covers



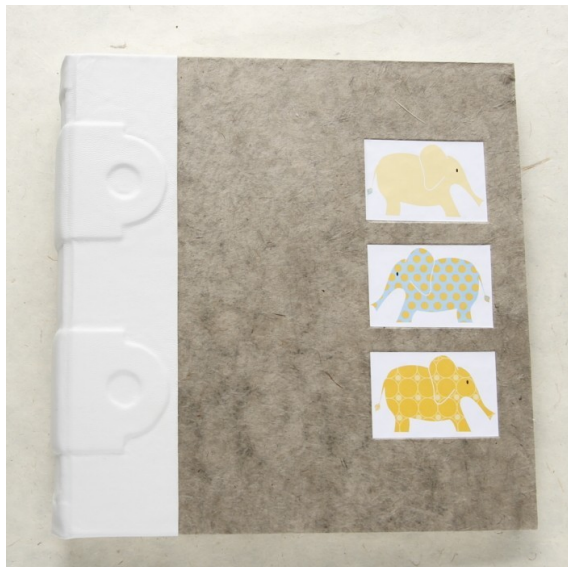
A Japanese Stab Bound Binding



A Hardcover Longstitch



Leather Longstitch Books



Tapes Bound Book with leather spine and paper cover



Top view of an accordion book with sewn signatures



## **Are you prepared for success?**

Two years ago, I really wanted to be Etsy's featured seller. I thought "if only I could be picked, then my business would soar!"

Then, I had a rush of sales for one week. I was frantically putting things together, ordering supplies, trying to rush last minute to the post office and getting too little sleep. I was stressed!

I realized that I was not prepared for any big sales, let alone the opportunity to become a featured seller on Etsy!

I decided I needed to organize my business and prepare myself so that one day, if the opportunity came, I would actually be ready.

Two years later, not only do I feel prepared, but my business is doing so well that I'm not in desperate need of that featured seller position (although I would still love the opportunity and the boost it would give my business!)

By becoming prepared for that opportunity, I prepared my business for success and it has become a success. How did I do this?

1- Inventory became priority! I realized that if I expected to sell X number of items a day, then I should be listing that many per day. You can't expect to earn thousands of dollars from your online sales if you only have \$100 worth of product in your shop. I now have shelves and shelves of product waiting to be sold.

2- I set up shop the right way. I filled in every bit of information in my shop policies, profile, announcement and descriptions. I used all the features Etsy sets up for me right in my shop including alchemy. Believe it or not, I started selling better when my shop policies were set. This not only helped the seller to feel better buying an item from my shop but it helped me to be organized with the questions that arose with shipping, returns, and custom orders.

3- I kept up with Etsy. I followed announcements in forums, read the Storque, subscribed to all the emails and I found that there were many promotional opportunities I could be a part of. If Etsy was promoting a certain holiday (Veteran's Day for example) through email or a Storque article, then I made a Veteran's Book and listed it in my shop at least a few weeks before the holiday. I also tried to comment often on the forums and kept up with other online opportunities to increase traffic to my shop, mainly free blog advertising from other etsy sellers or promotional opportunities like the yearly yart sale.

4- I organized my time and space. I have a shipping station that is filled to the max with bubble mailers, boxes, packing tape and craft paper. When I first started, it took me about 20-30 minutes to wrap up one book. It now takes me all of five minutes to wrap a package, write a thank you note, label and address the mailer and tape it all up. Organizing takes time but by being organized, I cut down on my work time drastically, which means more time to be able to create or promote instead of being frustrated that I can't find the packing tape.

5- I joined an Etsy team, the bookbinding etsy street team (BEST). We share information with each other and help boost each other's sales and boost our

motivation to keep at it. I didn't know it would help my business so much. Joining a team has really helped me prepare my business for success.

My sales are steady as well as my custom orders. Two years ago, I was only selling a few items per month. Currently, I'm selling a few items per day. I now feel prepared for any opportunity that comes my way. I've worked for those opportunities that will boost my business further. I'm no longer stressed. I am prepared.

Is your business prepared for success?

<http://karleighjae.blogspot.com/>

8 novembre 2010

## Selling Your Handmade Books: Selling by the Golden Rule

Since my first post on deciding what level of a seller you want to be, we have ventured into pricing, keeping record of finances, taxes and making all the small print decisions.

We are now taking a step from behind the scenes to the viewable you. For this post, I'm going to start by taking you shopping.

We're going to take a stroll through my local grocery store. There are certain things that I expect when I go grocery shopping.

- 1- I expect a clean store. I don't want to see muddy footprints all over in the produce section or dust all over the jars of peanut butter. I want to know things are fresh, new and clean.
- 2- I expect the store to be well organized. I want to know that when I go down the aisle marked "Baking Goods" I can expect to find the flour and sugar that I'm looking for.
- 3- I expect visually pleasing displays. I don't want to be distracted by ugly neon sticker flags all the way down the aisle. But an occasional little poster to show a new item is often received well.
- 4- I expect well marked sale items with no tricks involved and no hassle (like mail in rebates...ick!)
- 5- The store must be well lit so that I can see the food that I am purchasing. I want to know whether the food is good or if it's gone moldy.
- 6- I expect the boxes/bags of food to have good descriptions of the contents. I expect them to be in a language I can read and I like it when they make the item sound like it's the perfect food even if it's just a box of graham crackers, however, they must remain honest in their advertising of it. I also expect all the ingredients to be on the box so I know what I'm getting.
- 7- I expect a friendly atmosphere. I want someone there to answer my questions when I need them answered or help me with getting stuff down from the top shelf (which happens often as I'm only 5'2")
- 8- I like my grocery store to have a variety of items but hate it if the store is just too big and I don't like it if it takes 5 minutes just to get the milk from the back of the store.
- 9- I expect things to be in the right place. It's annoying to me when I go to get a canister of oats, to find that there isn't any. And then while browsing the juice aisle I happen upon a lost canister of oats that has been misplaced. I like to know I can find what I need in the place it should be.
- 10- I expect fair prices and honest people to run the store.
- 11- I expect a simple, hassle free check out.
- 12- I expect the bagger to bag my groceries well so that the eggs will not be broken and the jar of pickles doesn't end up on top of the grapes. I want my food to be packaged nicely to arrive safely home.

Your expectations of a good shopping experience might be different than mine. However, I am now going to illustrate how my shopping experience has affected the way I run my own Etsy Shop. This is called Selling by the Golden Rule. The golden rule: Treat others the way you would like to be



treated. Do you provide your own ideal shopping experience for your customers?

1- Is my store clean? Well, no one is tracking mud in, but when a customer comes across my store, they get to see my banner, shop announcement, and titles of my items. I like things in my grocery store to be clean, so this is the feel my banner has. I keep my shop announcement short to allow for a nice flow right into the items of my shop. I also try to keep my titles to the point and I don't clutter the titles with too many adjectives.

2- I expect my store to be well organized and I do this by using the "sections" option. I keep my sections to the point and well organized. I also make sure that if I'm using the sections, I put everything in a section so all the items have a place or "shelf" in my shop.

3- I expect visually pleasing displays. Eye candy, that's what my items should be to my customer. My sale announcements should be as well. Think about how you like to be notified of new items or promotions. Keep this in mind when creating your own announcements in your Etsy Shop or for advertising elsewhere.

4- If I offer something on sale, I shouldn't make the customer go through a lengthy process of paying and refunding and then putting up a custom listing and then making them pay again etc. If I offer a deal, it should be hassle free on the customer's part.

5- I can't exactly change everyone's brightness on their monitor screens, but when it comes to lighting, having good lighting on the items in my shop can really help the item to sell. Just as I don't want to have to squint at items on the back of a shelf in the dark, my customers expect to see the item in detail up close and in the light.

6- Since I expect good descriptions of food, that's what I should give my customers. Nice clear descriptions in a language they can understand (without too much jargon and fluff) and I should make the item sound appealing while being honest about it. I should also let my customers know what the item was made with.

7- Since I expect help when I want it, I should also give that to my customers. I should respond promptly to conversations about my products and answer any questions I can.

8- Since I don't like huge mile-long stores, I shouldn't make mine too long to wade through. Keeping the number of items in a reasonable range is best so that my customers can easily find the item they are looking for without a long wait of trudging through page after page. However, I should offer more than just a few books and really give my customers a variety to choose from.

9- To keep things in the right place, I need to use the right tags. If someone does a search in my shop for a blue book, I hope they can find it, as it's been properly tagged. I also hope they don't have to stroll down the red aisle to find that a blue book was misplaced.

10- Since I expect fair prices and honest people...well...that's just a given from me right?

11- I expect a simple hassle free checkout and hope my customers have that same experience. This also goes with #4- a simple checkout in my opinion requires very little of the customer.

12- Since I expect all my groceries to arrive home safely, I should package all my own handmade goods in such a way so that they can arrive safely to their destinations as well.

Have I reached my ideals in all these areas? Probably not, but I work toward them, and try to

improve when I begin to see where I need to.

We'll talk more in depth about some of these aspects of our Etsy shops in future Tuesday posts but for this week, I urge you to take a moment to list your own expectations from the places you shop and how you can reflect those expectations in your own Etsy Shop.

Please share your own expectations of an ideal shopping experience!

<http://karleighjae.blogspot.com/>

26 aprile 2010

## SELL OUT! Tips for hand-selling stuff

Now that Memorial Day weekend has officially ushered in the summer craft show season, let's talk sales.

Usually craft sellers aren't naturally into the whole sales-person role; we are artists, not salespeople. But if you've ever done a craft show or are thinking about participating in a craft show, you know that sometimes you have to put on the sales-person hat. So, how? What's the best way to go about this task?

For the next 9 weeks, I'll be posting weekly tips on being a better sales-person in a series of posts entitled "SELL OUT!" It's a series on hand-selling homemade work without losing your soul or compromising your integrity. The focus here will be on the actual act of selling.

This series was originally posted on my [own blog](#), starting a few months ago. Laura, of Prairie Pheasant, asked if I'd be willing to re-post the series on the BEST blog for fellow book artists. I'm happy to do so; I hope others find it useful. I've tweaked a few things to be more specific for this blog and I'll be putting up a new post on Wednesdays for the next 9 weeks or so.

I based this series on what I learned from years working craft shows myself, as a vendor, as well as what I learned working as a salesperson at a small and highly successful handcrafted pottery retail store for many years. Also, please know that I didn't start out as being good at hand selling stuff, but I'm happy to say that I did become good at it. It was something I was kind of proud of when I was regularly doing shows (I took an extended break from shows when I became a mom). It felt like a bit of magic every time I engaged with a customer. I felt like sales I made were most often of the win-win variety, which is the best sort. And that is a good good feeling that I want other crafty people to share.

Most of the tips will be aimed towards selling at craft shows, but a lot of the principles of hand selling could easily crossover to other sales venues too. All types of hand selling are not the same, but many principles are. **The idea is learning how to be engaging and helpful when you are in a position of selling things to people. To be engaging but not annoying, pushy or slimy. Mostly it's about being true to your best self and your product.**

I also want to acknowledge Bruce Baker, a jeweler who I bought a cassette tape about "being a dynamic craft-seller" from a decade ago. I listened to that tape several times in the car on my way to some of my earliest craft shows, and even though it's been nearly a decade since I listened to that tape, as I read over my tips I see many echoes of what I remember learning from him present in what I have to share. I owe Bruce a great deal of gratitude; if there is or was a Bruce Baker school of thought on sales, I'd be in it. I'd like others to know that and look up Bruce's products if they find this series helpful.



## SO onto TIP 1:

### 1. To sell stuff, you actually need to do something. It is an active job.

The reason non sales-people often have an impression of a sales job as being one where you have to be annoying, pushy or slimy is because people bad at sales come across this way. But this image is missing a major part of the picture. **If you are in a position of being a sales person of sorts, you should actually be trying to sell something.** If you just sit aside or ignore the role or don't do anything active, you are also being a bad salesperson.

The annoying, pushy or slimy sales person is, in fact, at least trying to do their job. They just aren't doing it well. **The inattentive salesperson who hides in a corner and reads a book when they could be engaging with potential buyers *isn't even trying to do their job.*** They are running away from it. Creative people who are thrust into the role of selling stuff (I.E. newbie vendors at craft shows) often end up being the types who don't even try to sell, lest they do it poorly.

So consider this a shake-up. I am grabbing anyone out there who is guilty of hiding in the corner when they should be engaging with potential customers and I am shaking you awake. You need to figure out how to better do your job.

So what the heck do you do with yourself when someone walks into your craft booth? How do you go about “doing something” or being "active" as the tip suggests? And by doing something, I mean without becoming annoying, pushy or slimy?

### **TIP #2: Always, always, always (you must!) smile and say hi when someone enters your booth or your selling space.**

You simply MUST do this or you aren't even trying.

This is the simplest and most effective thing you can do to be a good craft seller. It's that simple. Just "hi" with a smile. It immediately lets people know you are friendly and available to help if needed.

Yet I mention it because I can almost guarantee that this one tiny little no-brainer of an action will already give you a huge advantage over other booths at a craft show. Believe it or not, few craft sellers take their sales jobs seriously enough to even do this much. I'm not exaggerating. I've walked around many a craft show and noticed that it really is the rare booth where the seller doesn't clam up the second anyone walks in to check out their work. All a person has to do is say hi, and surprise! People are set at ease and might stick around to shop instead of rush out of your booth because they are afraid they interrupted you or made you feel awkward. So take note. If you do nothing else to be a good seller, just smile at people and say hi. Take a deep breath and set yourself at ease too.

### **TIP #3: Use the word “If,” to help you break the ice with customers.**

To sell your work at a craft show, you must learn to talk to people. Buyers of craft

like things with a personal touch. They want to know the story behind the art they are looking at. That's one of the best things about craft shows, after all – you get to talk to artists. So artists need to learn how to engage people, which is not always an easy task for people used to hiding out in their studio making their work.

So after I've said hi when someone comes into my booth, and waited a few seconds, I try saying something like, **“If I can answer any questions about my work, just let me know.”**

It's an invitation and often people will take it. A conversation often naturally flows.

Before we move on though, please note the difference between the above ice-breaker and the more familiar, "Can I help you?" or "Can I answer any questions for you?" where the answers will usually be, "No thanks, just looking," at which point a shopper will most likely leave rather soon. Why? because they feel cornered.

When a sales-person says, "IF I can answer any questions," it changes everything. Like I said, it's an invitation, not a requirement. Everyone is put at ease. **When I use the IF line at a craft show, I am letting someone know I'm available, but I'm not aggressive.**

Then that person knows that it's fine to have a look around my shop a bit. They don't have to make a decision fast, or if they engage me it doesn't mean they have to buy. They don't have to ask questions but they can. The control is in their hands. All because of the word “if.”

Usually the response is, "Thanks." Or "I will, thanks."

But as a bonus, I've often found that a nice conversation flows right from there. That word “if” opens people up and lets them ask me questions about my work. But it also allows me to take the next step if the customer doesn't. So what is that? How do I keep things at ease and move on to talking about my work with people? Check back next week for tip #4.





## Eggplant Fries

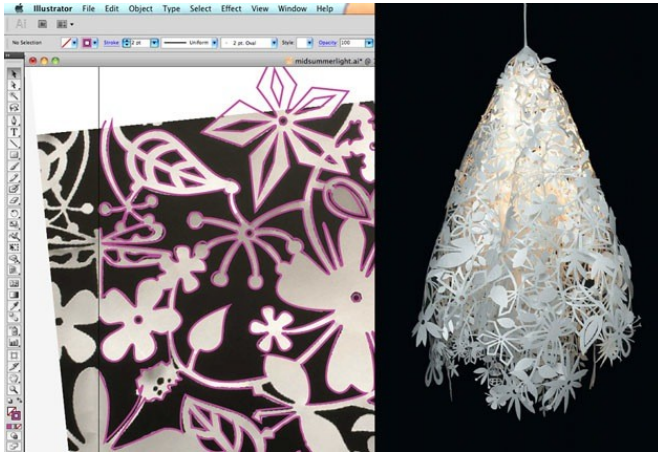
3/4 cup flour  
2 tsps garlic powder  
1 tsp dried oregano  
1 tsp fresh parsley, minced  
1 tbsp kosher salt  
1/2 tsp black pepper, fresh ground  
oil for frying  
3 baby eggplants or 2 medium eggplants  
salt for seasoning  
honey

In a shallow bowl, combine the flour, garlic powder, dried oregano, parsley, salt, and pepper until thoroughly mixed. In a heavy-bottom medium saucepan, heat at least two inches of oil to about 350F. Peel the eggplants and slice into 3/4-inch thick fingers. Toss the eggplant slices a few at a time in the seasoned flour until well coated. When the oil is ready, drop a few sticks of eggplant into the oil – they should begin sizzling immediately. Be sure not to overcrowd the pan or have the oil temperature drop too much. When they begin to brown (about a minute) flip them over and cook for another 30 seconds to a minute. Remove the eggplant fries from the oil and let drain on a cooling rack. Serve hot with a shake of salt and a drizzle of honey. A great snacking appetizer for 4 people.

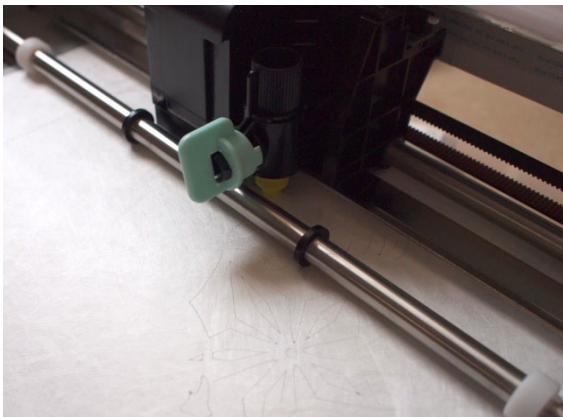


## Tool Review: Silhouette Electronic Cutter

I recently got my hands on a Silhouette SD electronic cutter <http://www.silhouetteamerica.com/whatisit.aspx>. It's a little computer-controlled craft robot with very sharp teeth! Use it to cut out designs for all sorts of things: paper crafts and scrapbooking, vinyl lettering, glass and metal etching, stencils, and anything else that involves precision cutting of small planar materials. There's some pretty neat stuff out there: sticky vinyl, flocked vinyl, magnet sheet, even temporary tattoo paper.



I really like this lamp Meg Allan Cole has hanging in her living room-- it's the Midsummer Light by Dutch designer Tord Boontje. I found a flat-ish picture of the design online and traced over it in Adobe Illustrator, setting to cut out some delicate flowers. Hit the jump for the results, the rest of the review, and a discount coupon code for the machine.

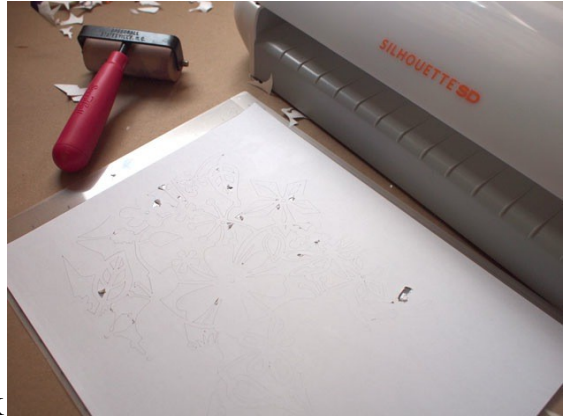


I then cut the proto-design out of Tyvek (a FedEx mailer, actually), just like Mr. Boontje's delicate yet durable lamp.

I tried a few times to change the speed and cutting depth settings, but the Tyvek was proving difficult. It would snag at sharp corners and the "grain" of the material is coarse and uneven. I decided to switch to printer paper.



I used my trusty brayer to press the paper super firmly to the carrier sheet. I figured the paper snags were due to poor settings on my part, and I was able to lower their frequency by playing with the speed and cutting depth variables. The settings seem easy to change, but difficult to master: a process of material/settings experimentation that I know well from the last time I cut anything with a laser. The software has setting presets for a few materials they think you're likely to use, which make for good starting points.



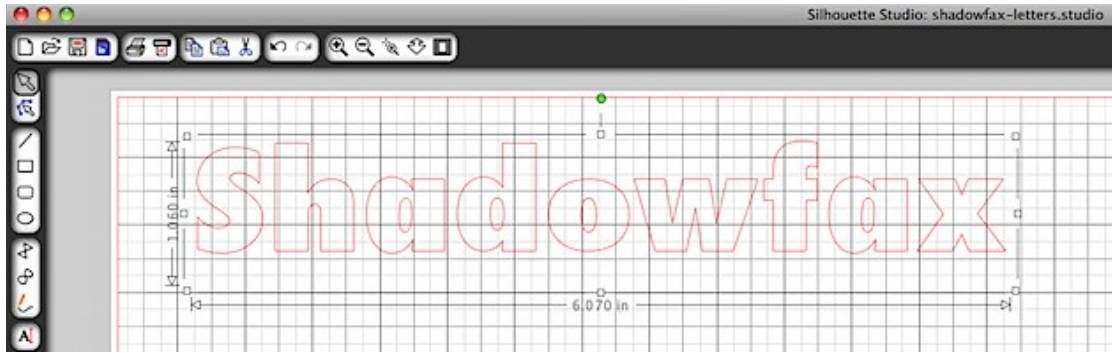
Despite the snags, the paper cutout came out a lot cleaner than the Tyvek edition!

Take a look at all those paper pieces stuck to the carrier sheet. Say you trace and cut a design entirely by hand, and it takes you 40 minutes. You could probably draw and cut that design with the Silhouette machine in 20 minutes, but you'll spend the other 20 cleaning up tiny scraps off a sticky pad with tweezers. They use some pretty well-engineered adhesive that holds the whole sheet tight but gives up tiny pieces easily, but not so easily that you can just shake them loose. This is my biggest pet peeve about the Silhouette, but there's away around it: just make adhesive-backed stickers!



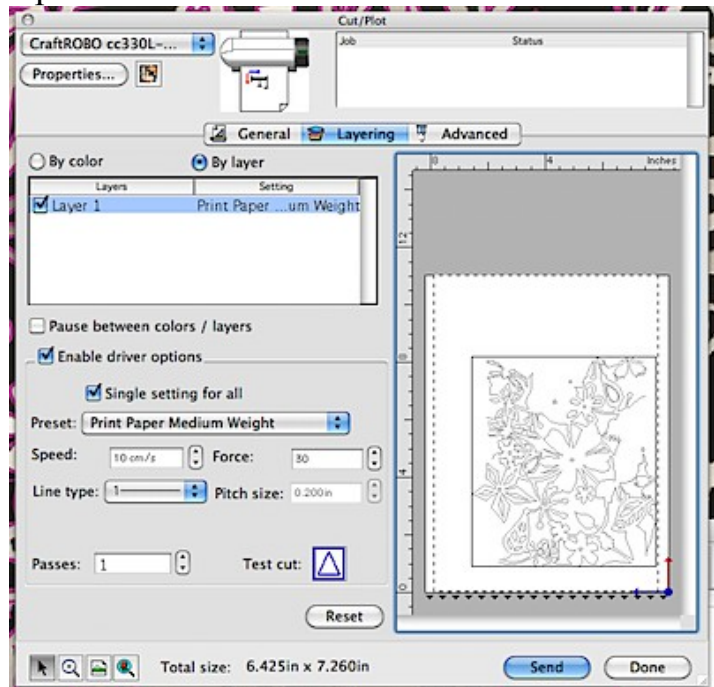
I tried using the Silhouette to make some sticky vinyl bike lettering. I used Scotchlite reflective vinyl and looked up the Fuji bike logo font online.





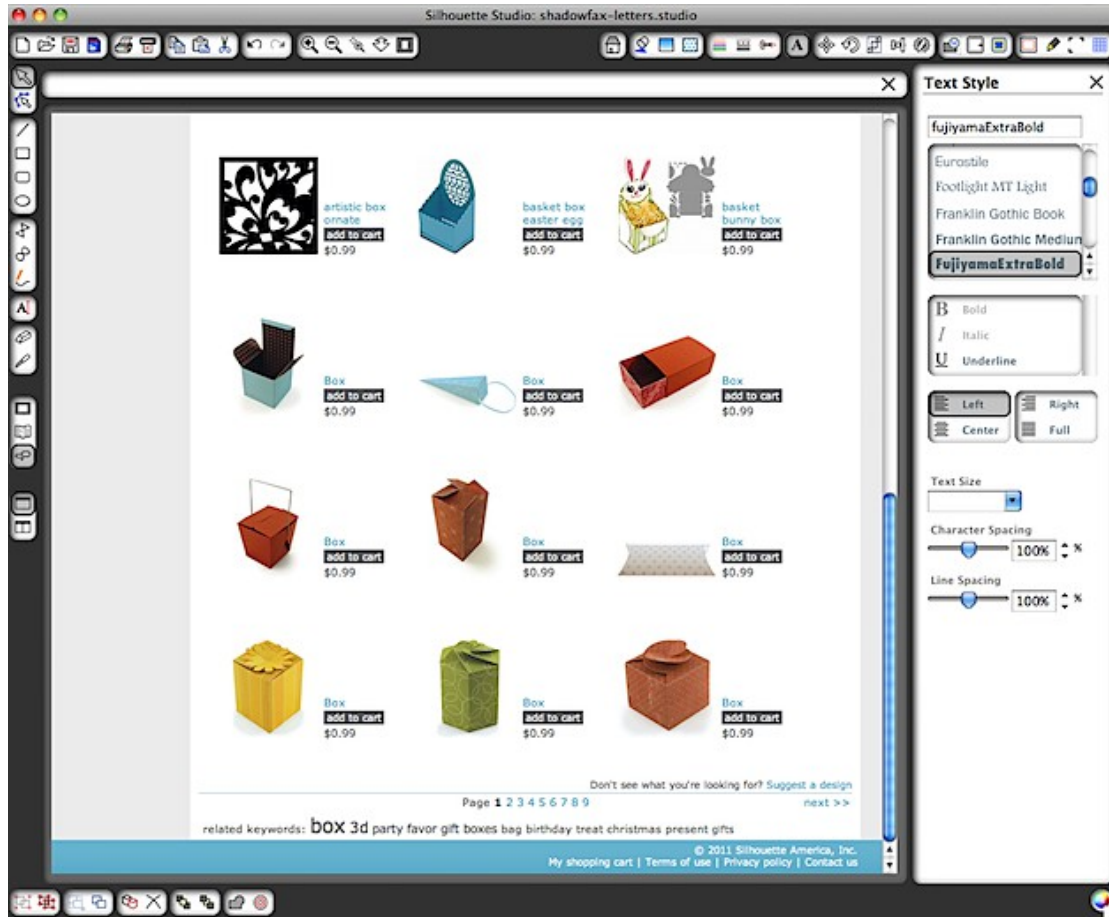
It was easy to adjust the size of the letters and connect to the machine in both Silhouette Studio and Adobe Illustrator with the (unsupported) CraftROBO Illustrator plugin available for PPC Mac <http://www.silhouetteamerica.com/support/programs/C-Master2forCraftROBO%28W%29v180.zip> (works on Intel with Rosetta) or Windows [http://www.graphtecamerica.com/imaging\\_software/CuttingMaster2-V1.80/C-Master2forCraftROBO%28M%29v180.zip](http://www.graphtecamerica.com/imaging_software/CuttingMaster2-V1.80/C-Master2forCraftROBO%28M%29v180.zip)

Here's what the interface looks like on the Illustrator plugin.



without too much to clean up.

It took me two tries to get the cutting depth right for the vinyl. The blade cuts through the vinyl but not the backing, so you end up with ready-to-place stickers instead of bits of paper everywhere. This has been my favorite use of the Silhouette so far. I got fast results on some pro-looking bike detailing



The Silhouette online store, accessed from within the design software, is generally stocked with shapes and lettering appropriate for scrapbooking or greeting cards, and designs are usually 99 cents. I was able to find some interesting box shapes reminiscent of those found in one of my favorite design books, *Structural Package Designs* <http://www.amazon.com/Structural-Package-Designs-Pepin-design/dp/9054960515> While I'm not inclined to buy preformatted text graphics to make greeting cards, I'm happy to pay a buck for a rad folding box design that would take me at least 20 minutes to draw up in Illustrator.

Silhouette is running a special promotion through June 29 2011: use promo code CRAFTZINE to get a Silhouette SD machine and 2 packages of temporary tattoo paper <http://www.silhouetteamerica.com/blogbndl-611.aspx> for \$199, plus 25% off anything else in the Silhouette shop.

## COMMENTS

**I love mine!!**

I've had one for about a year now and I love it!! You can let your imagination run wild then design and cut out whatever you like. I use mine for card making and other paper crafting and would be lost without it now, I post some of the designs I've made on my site, for free of course. Here are the GSDs that the Silhouette (Craftrobo in the UK) uses: <http://www.birdscards.com/Default.aspx?tabid=599>

I'm not overly computer savvy but I design in Illustrator and export in a DXF format which can be loaded into the CraftRobo/Silhouette then saved as GSD from there.

Posted by: Shelby on June 21, 2011 at 9:31 PM

### **illustrator support?**

I am really interested in this tool! A CraftROBO isn't really feasible for our small paper engineering studio, but we have been dying to get something to help with our sizable card stock cutting load. This sounds like a good option!

I'm just wondering, how well does it work with Adobe Illustrator (and beyond that, older versions of CS)? I'm sad to see that the CraftROBO plugin is unsupported, because we create our die lines solely in Illustrator, and it seems like having to use the more rudimentary proprietary software would limit our options drastically. It would be great to at least be able to export Illustrator-generated files for cutting.

In the past we had access to a CraftROBO, but the Illustrator plugin was finicky and frustrating in our experience (though that could have been the fault of the ROBO itself). It just doesn't make sense that industry standard software isn't supported for such a useful tool...

[http://blog.craftzine.com/archive/2011/06/how-to\\_reusable\\_sandwich\\_bags.html](http://blog.craftzine.com/archive/2011/06/how-to_reusable_sandwich_bags.html)

















