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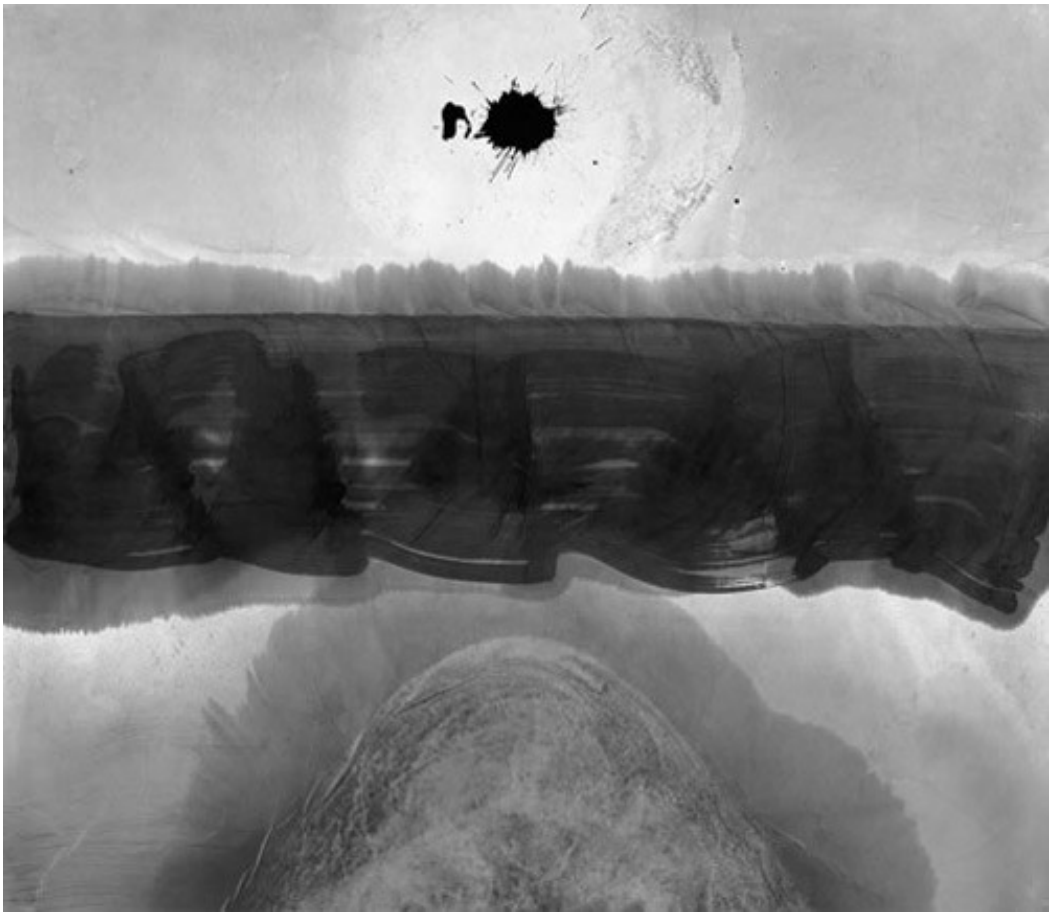
2012
january
february
march
april
may
june
july
august
september
october
november
december

520
Gao Xingjian



When I am an old woman I shall wear purple
With a red hat which doesn't go, and doesn't suit me.
And I shall spend my pension on brandy and summer gloves
And satin sandals, and say we've no money for butter.
I shall sit down on the pavement when I'm tired
And gobble up samples in shops and press alarm bells
And run my stick along the public railings
And make up for the sobriety of my youth.
I shall go out in my slippers in the rain
And pick flowers in other people's gardens
And learn to spit.

You can wear terrible shirts and grow more fat
And eat three pounds of sausages at a go
Or only bread and pickle for a week
And hoard pens and pencils and beermats and things in boxes.

But now we must have clothes that keep us dry
And pay our rent and not swear in the street
And set a good example for the children.
We must have friends to dinner and read the papers.

But maybe I ought to practice a little now?
So people who know me are not too shocked and surprised
When suddenly I am old, and start to wear purple.
Jenny Joseph


Ocimum basilicum
Thymus vulgaris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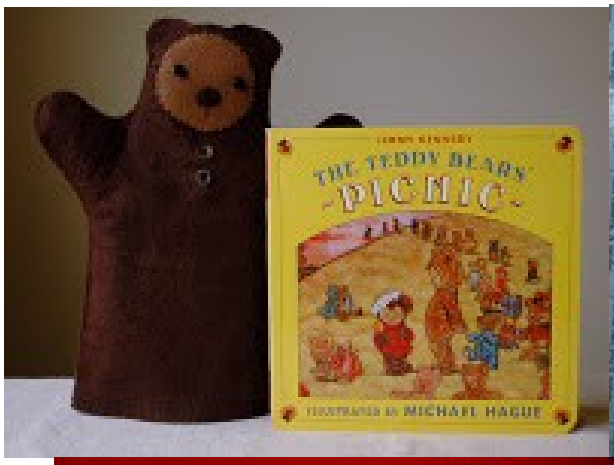
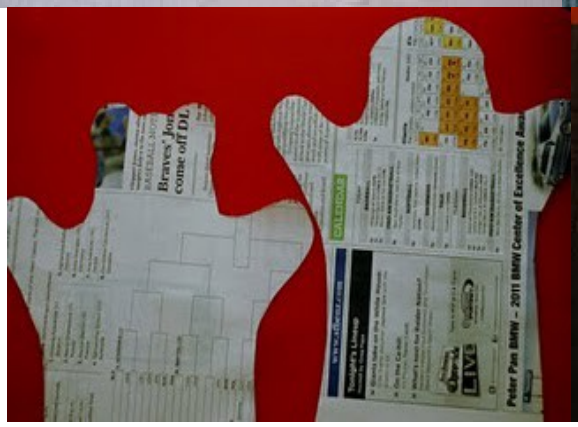
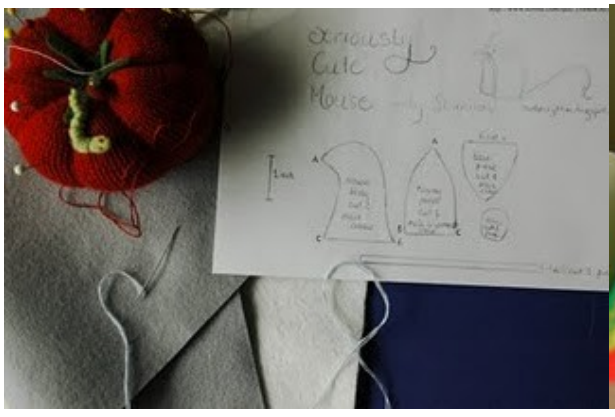
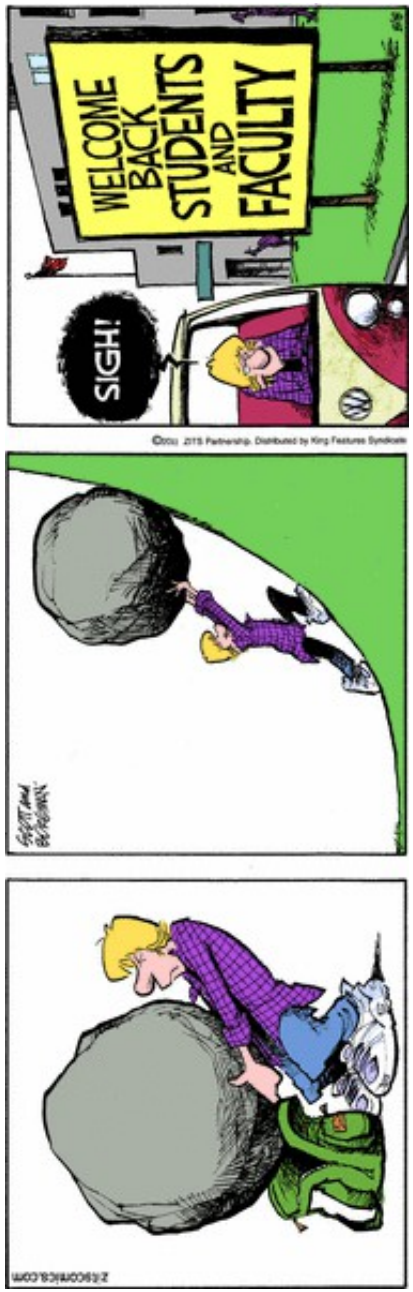

THE TEDDY BEARS' PICNIC
ILLUSTRATED BY MICHAEL HAGUE

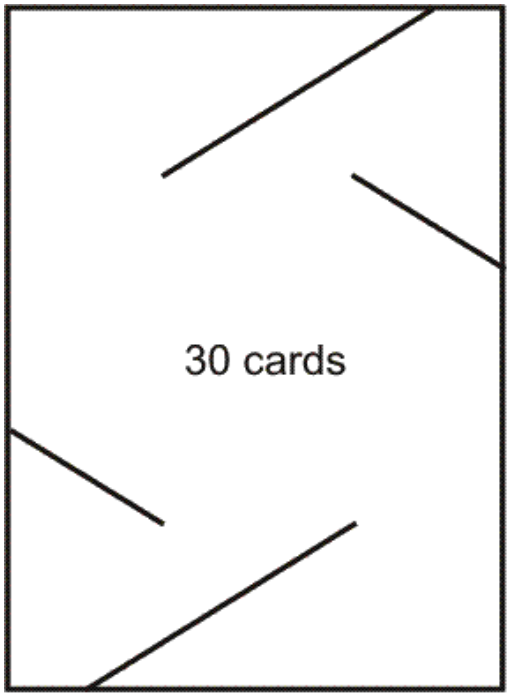

sword help
11 BMW Center of Excell

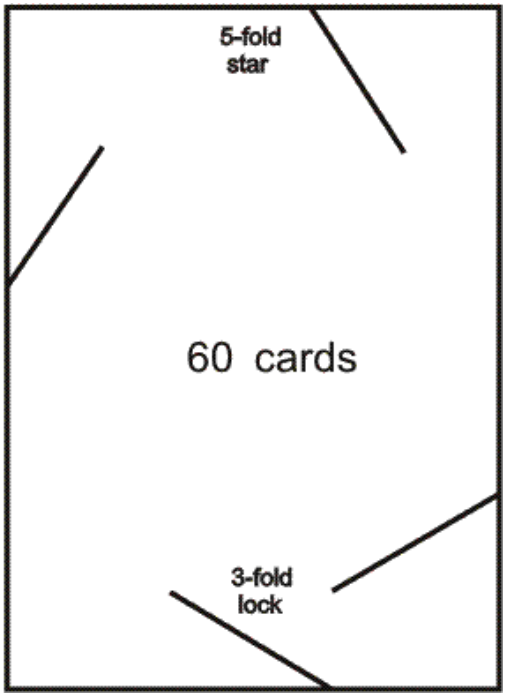

Braves' Jo
come off DL
Peter Pan BMW – 2011 BMW Center of Excellence Award


Peter Pan BMW – 2011 BMW Center of Excellence Award


Mouse


WELCOME BACK STUDENTS AND FACULTY
SIGH!


30 cards


5-fold star
60 cards
3-fold lock

Card Constructions

George W. Hart http://www.georgehart.com/index.html

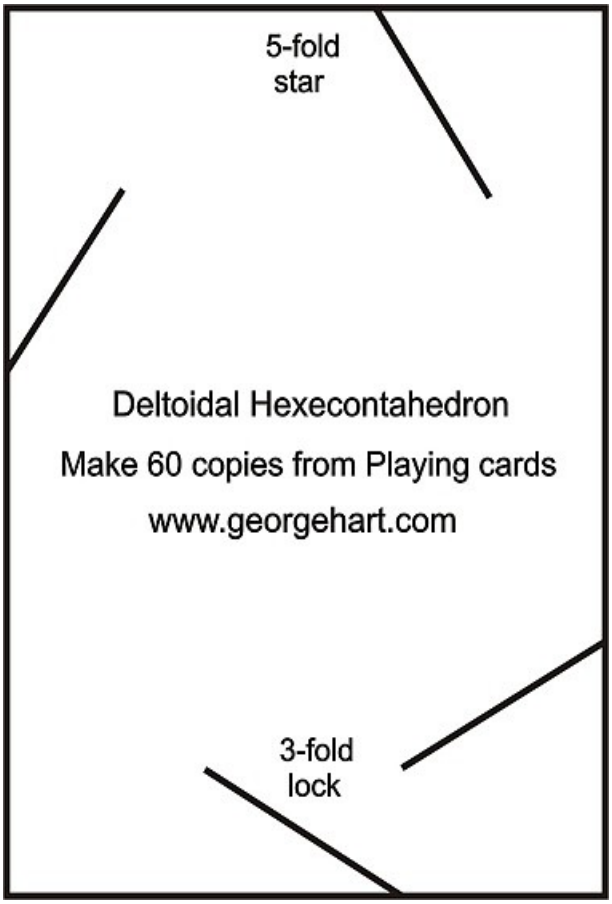
This page has ideas for two constructions that can be made with playing cards. In each case, the cards are just cut and interlocked without glue or tape. The larger one, shown at right above, uses 60 cards. The smaller one, at left, uses only 30 cards, but I think it may be harder to assemble. Together, the two can be made with two decks of cards. The templates needed to cut the slits for these constructions are given below.

First Construction --- 60 Cards

This is an idea for a classroom activity to make a construction from 60 playing cards. It is one foot in diameter. Each card has four slits in it and they "simply" slide into their neighbors. No tape or glue is required, but the slits must be cut accurately for it to work well.

The underlying idea is an extension of the "Slide Togethers" which I have described here http://www.georgehart.com/slide-togethers/slide-togethers.html After seeing that page, Francesco De Comité had the idea to adapt the 30-square construction and make it with 30 playing cards. His result is shown here http://www.flickr.com/photos/fdecomite/3611388781/in/pool-69453349@N00/ I think that is a great idea---I had thought of using old business cards and old post

cards, but I'm not much of a card player so hadn't thought of using playing cards. Cards are rather stiff, so they can hold their shape in something of a larger size as well. I thought it would be a good experiment to make a construction with twice as many cards, sixty. (I am told that used cards can often be obtained free from casinos, so this is a way to recycle those cards.)



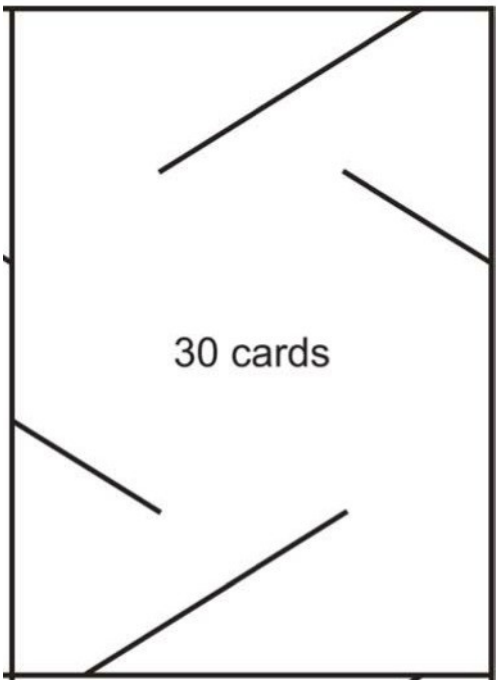
Above is the basic template. It is proportioned for a 3.5 x 2.5 inch standard US poker card. (If you use a bridge card, which is 3.5 x 2.25, just cut off a 1/8 inch strip from the left and right sides.)
You can print this pdf file http://www.georgehart.com/cards/cards-template-DH.pdf to have it in the exact size. I printed it to card stock, cut it out, cut out the slits, then traced the slits on to each card individually with a pencil, then cut the four slits on each card following the pencil line guides.

To assemble the cards, the tricky step is joining three together in a 3-fold lock, as shown above. Notice the little equilateral triangle in the center. Each point is on top of the next, around in a cycle. This is what holds everything from falling apart. I don't know how to tell you how to do this, but if you fool around and use the picture as a guide, you'll figure it out, I'm sure. A little bending is required during the assembly, but then each card becomes planar when done. Once you have mastered this lock joint, just join 20 of these 3-fold groups together as an icosahedron. You will form nice 5-fold stars with the slits at the other end of the card. The top image on this page is centered on one of the 5-fold stars.

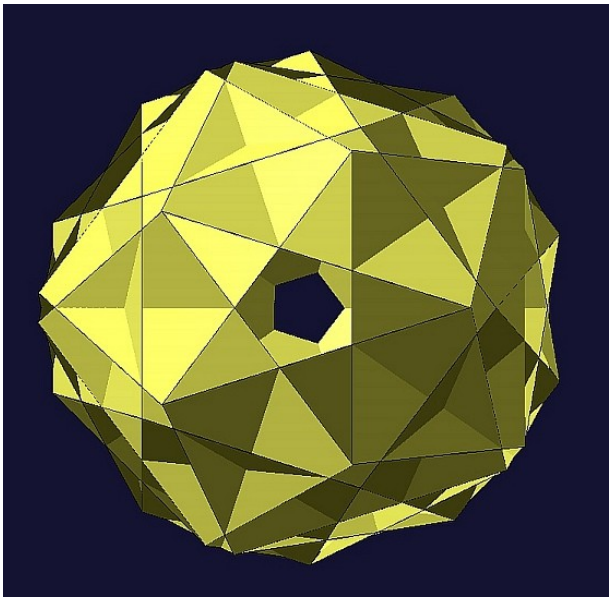
It is worth noticing that the inside is quite pretty, like a kaleidoscope.

Second Construction --- 30 Cards

This is an 8-inch diameter construction in which the 30 cards have more overlap, so it is trickier to make. All the joints are 3-fold locks, so it holds together very tightly. You can throw this around a room and it will not come apart, whereas the 60-card construction easily comes apart at its 5-fold stars. But because the locks are deeper, it is probably not a good construction to try first.



The template to make your own is here http://www.georgehart.com/cards/cards-template-RT.pdf Both ends of the cards have equivalent cuts in this construction, so you don't have to worry about which end is which. If you already made the 60-card construction, this should be pretty straightforward once you figure out how to make one of these deeper 3-fold locks.

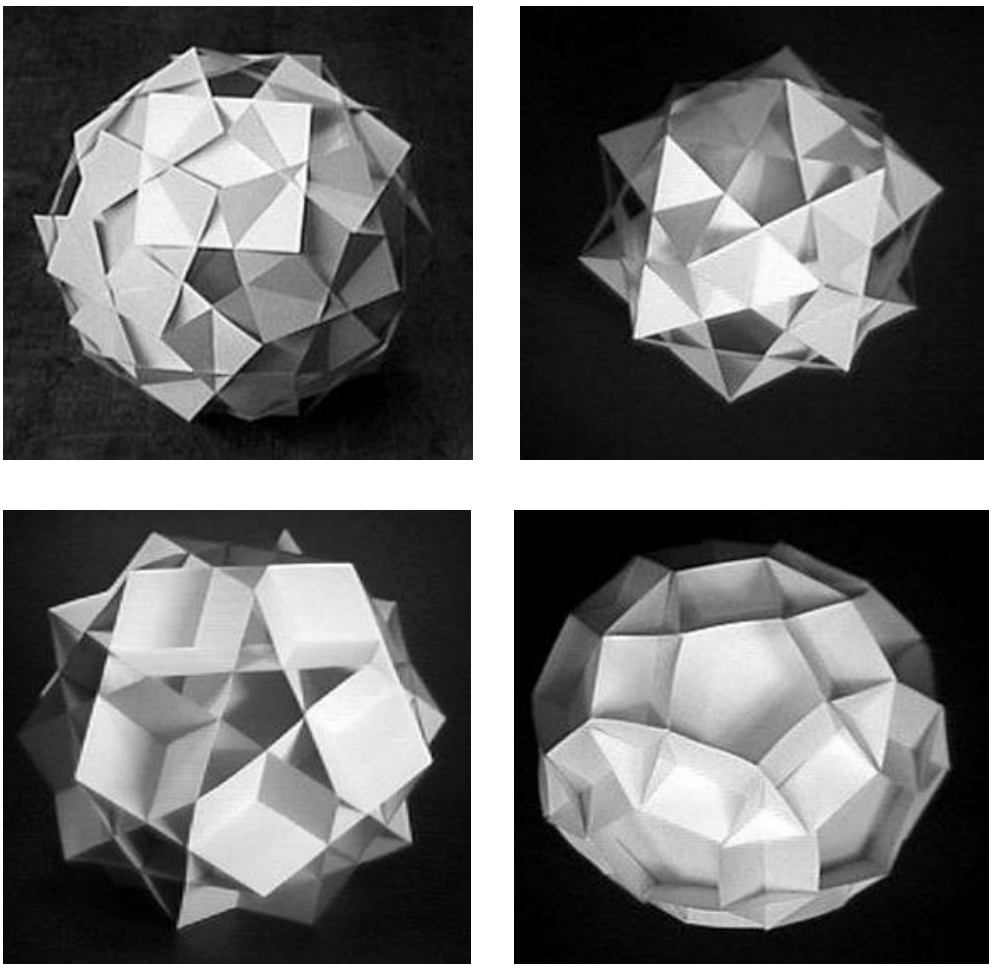


532

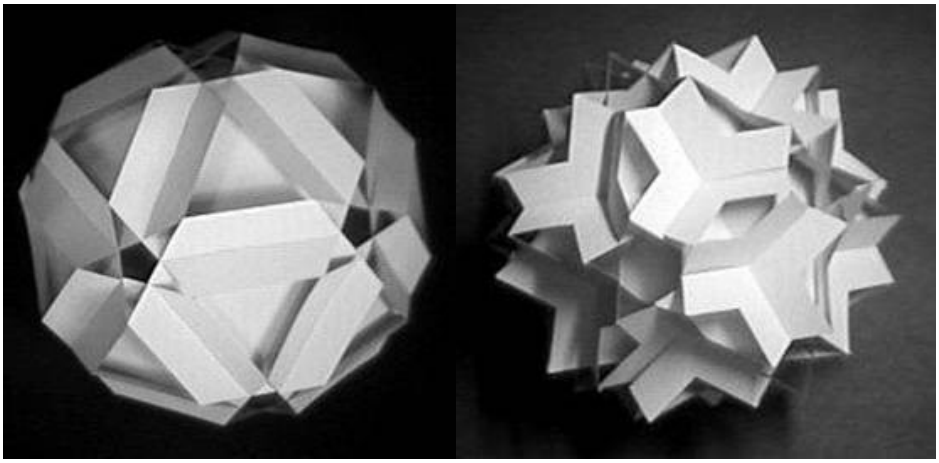
I like the 5-fold stars which arise on the sides of the cards. The geometry of this construction is the same as the slide-togethers with squares, http://www.georgehart.com/slide-togethers/slide-togethers.html except that I've used a rectangle instead of squares. This requires that the relative size of the triangles and stars change. I've make one particular choice for that change here, based on my aesthetic preferences. In Francesco De Comité's version, shown here, he made a different choice. His has no 3-fold locks at all, as his cards are turned 90 degrees from my version. So his has triangular openings instead of locks, and the cards are less obscured in his version. This may make his easier to assemble, but also easier to fall apart. Take your pick or make both!

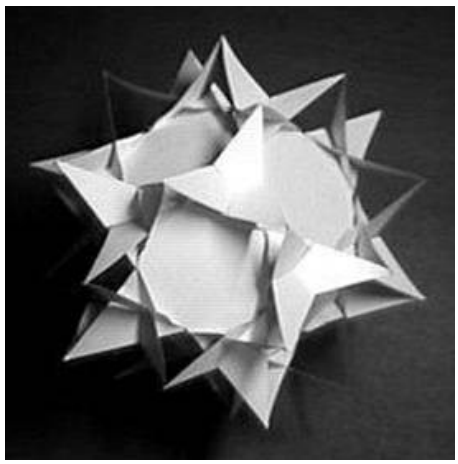
"Slide-Together" Geometric Paper Constructions

http://www.georgehart.com/slide-togethers/slide-togethers.html



"Slide-togethers" based on squares, triangles, pentagons, and decagons





"Slide-togethers" based on hexagons, decagrams, and pentagrams

Differentiating Instruction. The seven models are illustrated above in approximately increasing order of construction difficulty. I suggest starting with the squares. Instructions for it are detailed below, and the others are analogous. One strategy is to have everyone in a class make the squares model and then have different teams each work on a different one of the remaining models. Assign the more difficult ones to the teams which want a greater challenge. Combining the results can make a very attractive display. A mobile I made with all seven models was exhibited at the 1997 Math and Art conference at SUNY Albany, NY and has since been on view at the Goudreau Museum of Mathematics, in New Hyde Park, New York.

Constructing the 30-Squares "Slide-Together"

Copy and Cut. For one model, use five sheets of "card stock" of five different colors. (Ordinary paper is too thin. Card stock is a heavy weight paper, stiffer than standard paper, but thin enough to snake through the rollers of a copy machine or laser printer. Most copy shops have a selection of colors on hand that they can copy on to for you, or you can buy it by the ream to put in your own copier.) Copy the squares template (below) on to the five sheets. If you wish, you can scale it up a bit to make six 3.5 inch squares within one 8.5 by 11 sheet of paper; it is only essential that all thirty squares be the same size. If only a single color of paper is used, the construction still works geometrically, but much of the beauty is lost.

Using scissors cut on the lines to release thirty squares. Individually cut the four slits in each, i.e., do not stack squares and try to make several slits with one cut as that will be too inaccurate. Neatness counts! You do not need to cut all the pieces before beginning assembly. You can start construction once you have cut and slit at least one square of each color.

In what follows, keep in mind the following:

1. the squares are planar; you will bend them temporarily during assembly but they should end up flat;

2. when two squares are slid completely into each other, two edges of one square intersect two edges of the other (one crossing occurs at each end of the slit); and
3. each square will join to four squares of the four other colors, e.g., a blue square never touches another blue square.

Cycle of Five. Notice that there are two long slits and two short slits in each square. You will always slide a long and a short slit into each other. Begin by joining two squares of different colors. Then observe in the first photo above that the central five-fold opening is surrounded by five squares and see how two of those five are arranged like the two squares you just joined. Continue the pattern and add a third square, a fourth, and a fifth. Join the fifth to the first to complete a cycle around a five-fold opening. Be sure always to keep the corners of the squares all on the outside of the construction. A common problem is not sliding the slits completely into each other; you can detect this by noticing that the edges do not intersect.

Three-way Corners. At this stage, the joints are free to rotate, so the assembly will be very flexible and some joints may disassemble spontaneously. If this happens, just repair the joints to maintain the pentagon opening. What locks the parts together are the "three-way corners" which are added next. To visualize where they go, keep in mind that of each square's four edges, two (opposite) edges will touch pentagonal openings and the remaining two (opposite) edges will touch three-way corners. Observe this in the photo above.

To make a three-way corner between squares A and B, you choose a new square C and join it into both A and B. The first issue is to determine what color C should be. The trick is to look directly across the pentagon from where A and B touch and see what color square is there; choose a square C of that same color. The second issue is to make the three-way corner symmetric with a neat little triangle at its center. The trick to this is to first join C into A and B with a kind of rotation of C, and then temporarily bend and unbend the little points of A, B, and C as needed to get around each other and make a sort of spiral. It is easier to do than explain in text, and typically some students will discover this and be able to demonstrate it to their peers.

Completing the Structure. Once this trick is mastered it is straightforward to create another three-way corner, and another, etc, so all five initial joints are locked. In each case, the color of the new square that is added must be determined by looking across the pentagonal opening to match the color of the square opposite. When all five of the original joints are locked in this way, you will have used a total of ten squares, so you are a third done. Completing the structure is just a matter of noticing there are several incomplete pentagonal openings, choosing any one to complete, and locking its joints, etc. until all thirty squares have been used. Double check as you go along that every opening is surrounded by five different colors and each square joins with four other squares of the four other colors. If properly made, the six squares of any color are arranged like an exploded cube.

Constructing the other six "slide-togethers"

Similar techniques are used to assemble the six other slide-togethers. Each can be visualized as sets of intersecting polygons, with the slits being used to allow the planes of the paper to get through each other. One tricky issue is the choice of color of each part so the whole arrangement is symmetric. A second issue is the technique of making more difficult 3-way corners with larger parts that have to bend and unbend around each other. The illustrations above should be helpful guides. In each case, interesting patterns of edges are formed, often five-pointed stars.

The one with triangles and the one with hexagons each have twenty components—four parts in each of five colors. These do not have three-way corners, so they are easier in that respect, but are correspondingly prone to self-disassembly. I suggest using a bit of tape on the interior to lock the slots together. Alternatively, dots of glue can hold the corners to each other. If properly assembled, the four parts of any color lie in the planes of a regular tetrahedron. The one with triangles is especially interesting because among its edges you can find the edges of five cubes; if at first you do not see the cubes, they may pop out at you if you simply rotate the model slowly.

The four remaining models each have twelve components. For each, make two parts in each of six colors and assemble them so pairs of opposite parts are always the same color. Each part will touch five neighbors of the other five colors. The three-way corners can be tricky at first. The most difficult one is the construction of twelve pentagrams, because the segments where two stars pass through each other have two pairs of slits to join instead of just one.

Classroom ideas from Middle Grades to Architectural Design

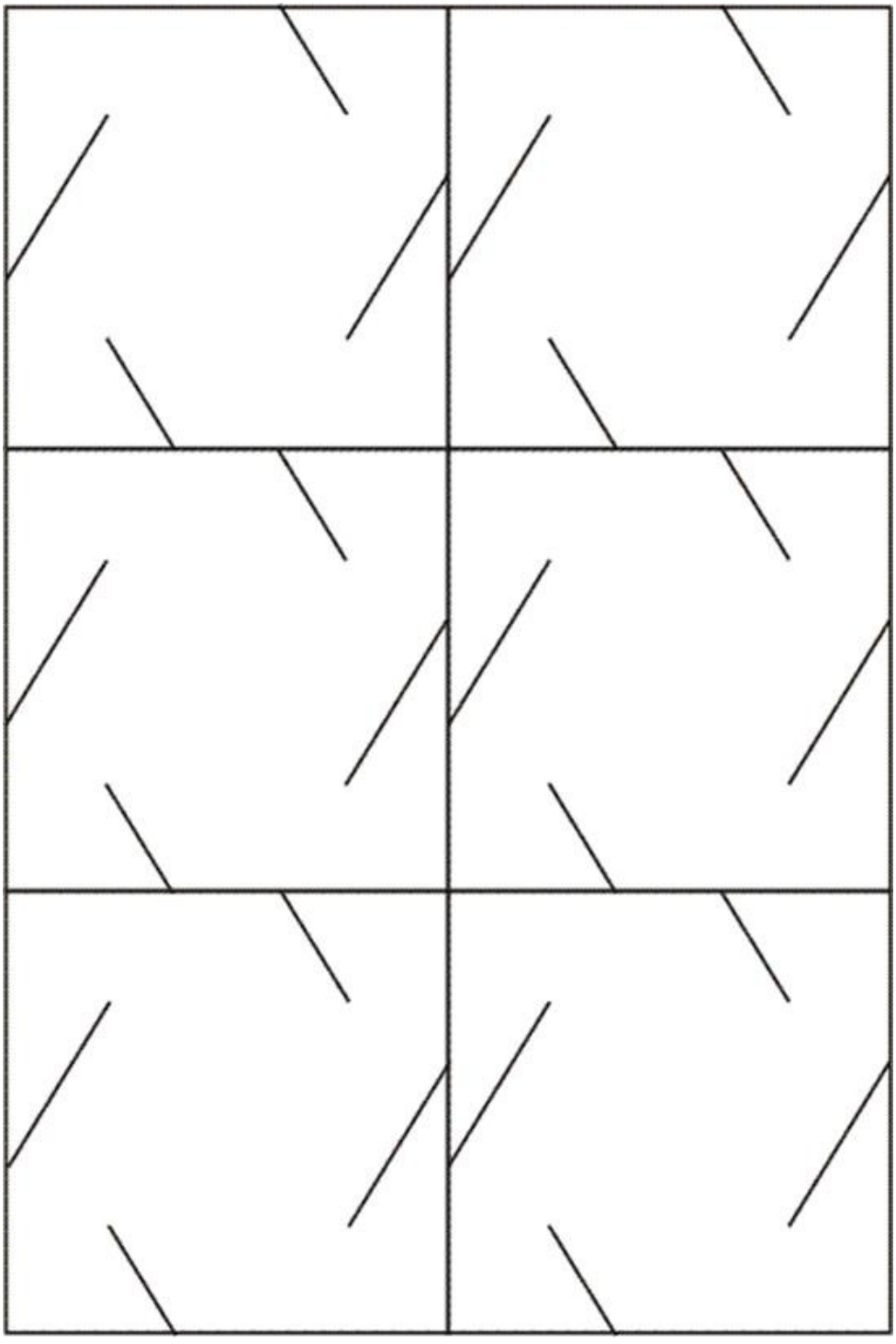
In the classroom, the completed models can be related to the regular polyhedra and used to explore ideas of counting or symmetry. For example with the 30 squares construction, you can ask: How many "three-way corners" are there? (Answer: 20, they correspond to the 20 faces of a regular icosahedron. One way to count them is based on the fact that each of 30 squares touch two three-way corners, and it takes three such contacts to make each, so 30 * 2 / 3 gives 20.) How many 5-sided openings are there? (Answer: 12, corresponding to the 12 faces of a regular dodecahedron, similarly calculated as 30 * 2 / 5.) How many 5-fold rotation axes are there? (Ans: 6. One connects the centers of each pair of opposite 5-fold openings.)

One possible advanced project is to have students make their own templates using either straightedge and compass or a computer drawing program. The key in many cases is to start with a regular polygon and find points which divide the edges in the golden ratio. (You can derive this from the golden-ratio properties of a five-pointed star, which the edges form.) The cuts where parts slide into each other should add up

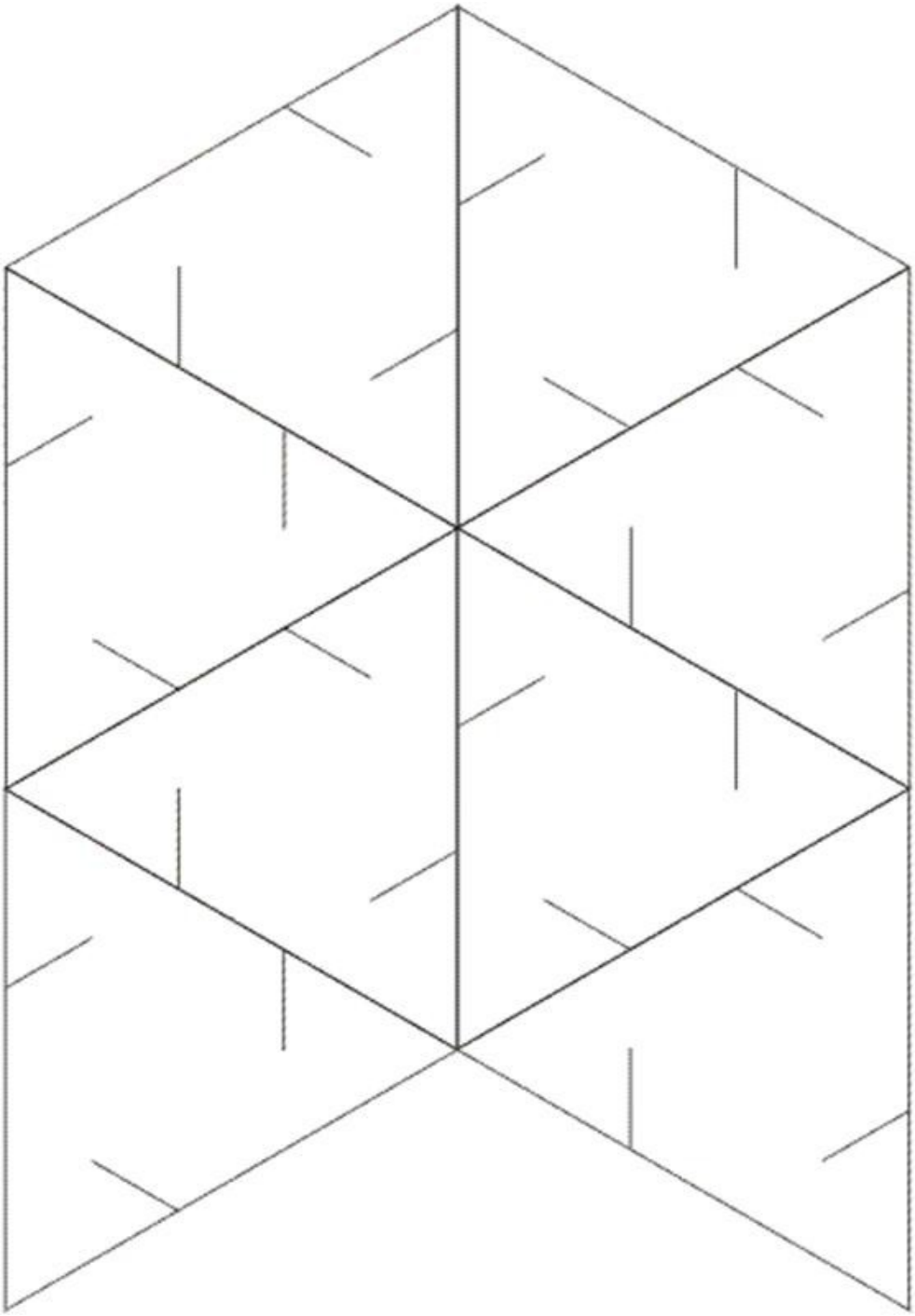
to the length of the segment of intersection.

If desired, after practice with these melon-sized models the idea can be applied at a much larger scale. Large cardboard versions about five feet in diameter have been made by students in a college-level architectural design course taught by Prof. Patricia Muñoz at the University of Buenos Aires.

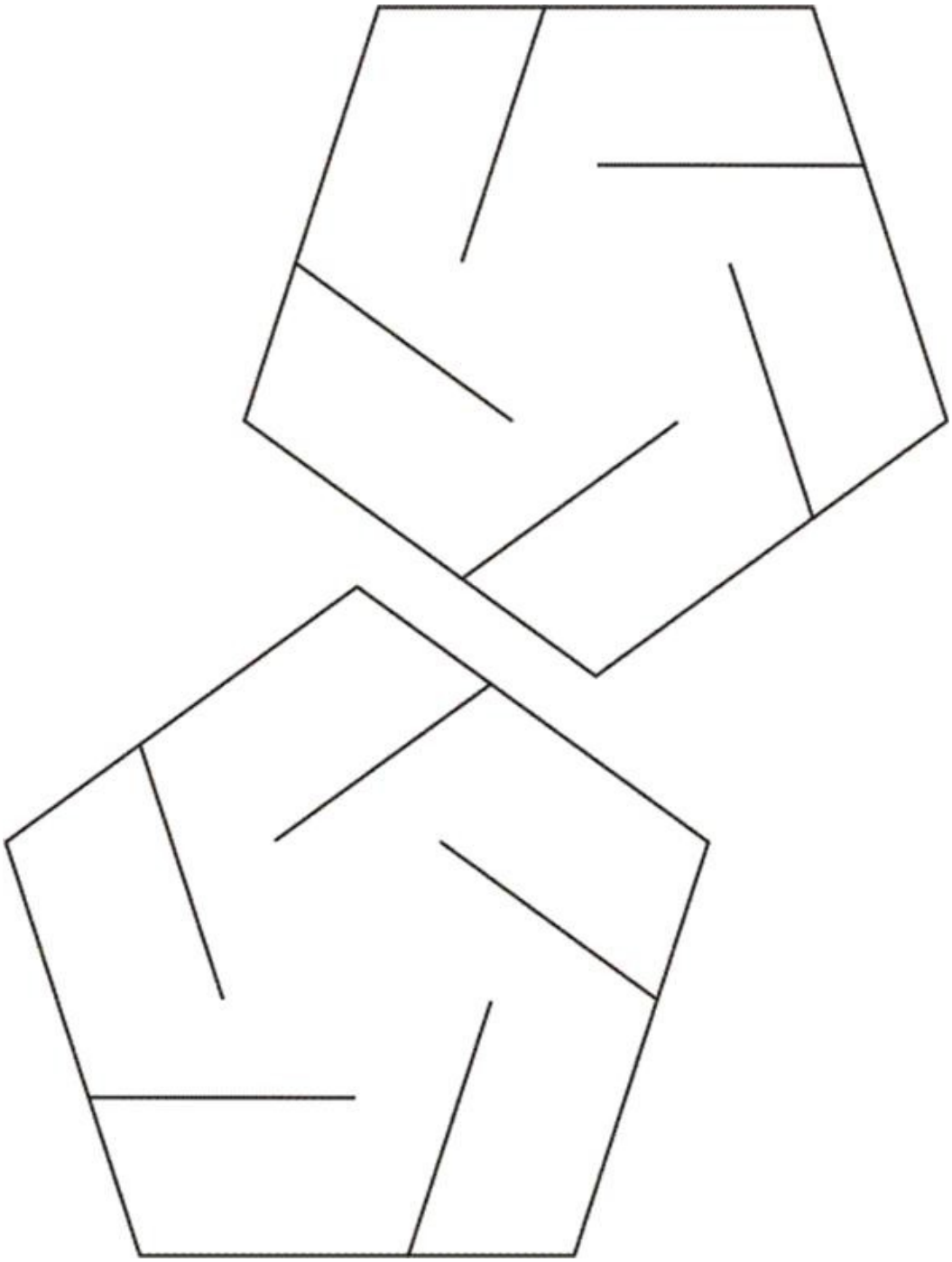
At the high school or college level, one can use the constructed models to explore topics in combinatorics, such as the following about the 30 squares: How many different cycles of five colors are possible around a five-sided opening? (Answer: 24—This is 5!/5 because of the 5! permutations of the colors, "equate" groups of five that are cyclic rotations.) How many different cycles are present in one model? (Ans: 12—a different one around each of the 12 openings.) So how many differently colored models are in the classroom? (Ans: 2—If the order of initial cycle of five colors is chosen randomly, roughly half the class will have one coloring pattern and half will have the other.) What determines which 12 of the 24 possible cyclic orders are found in the same model? (Ans: The "even" permutations of the five colors are in the same model.)



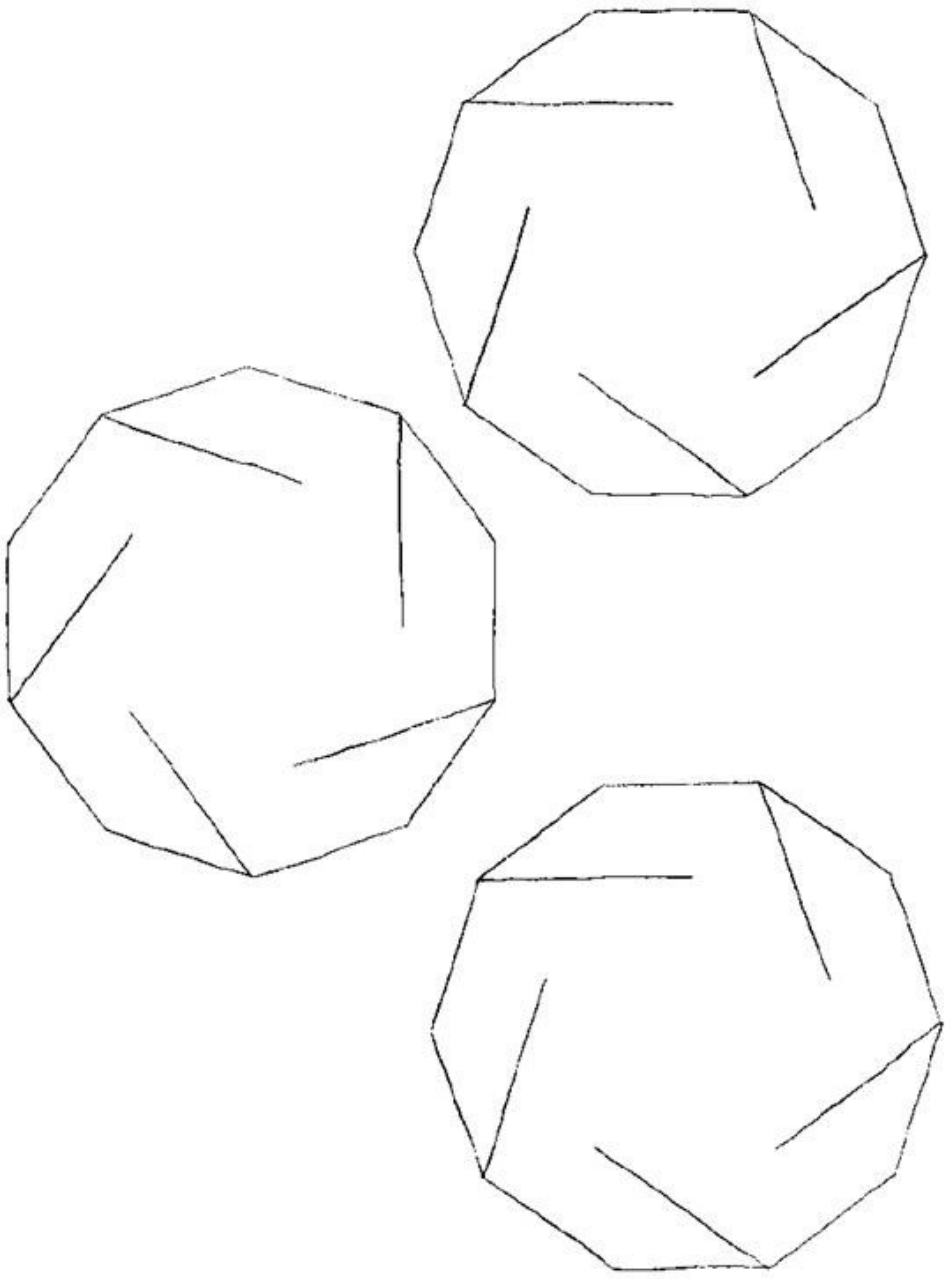
Square Slide-together Template — make five copies for one model



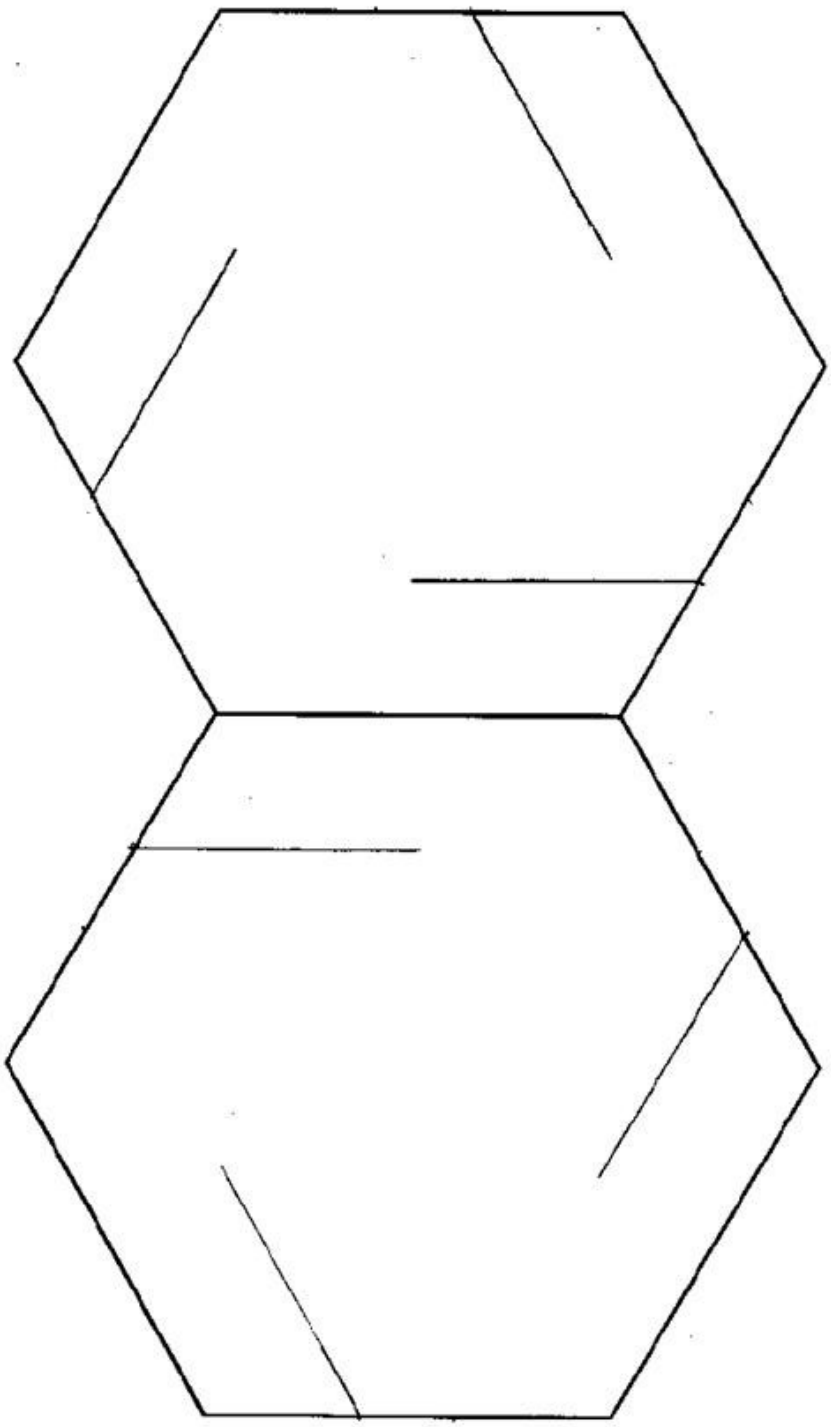
Triangle Slide-together Template — make five copies for two models



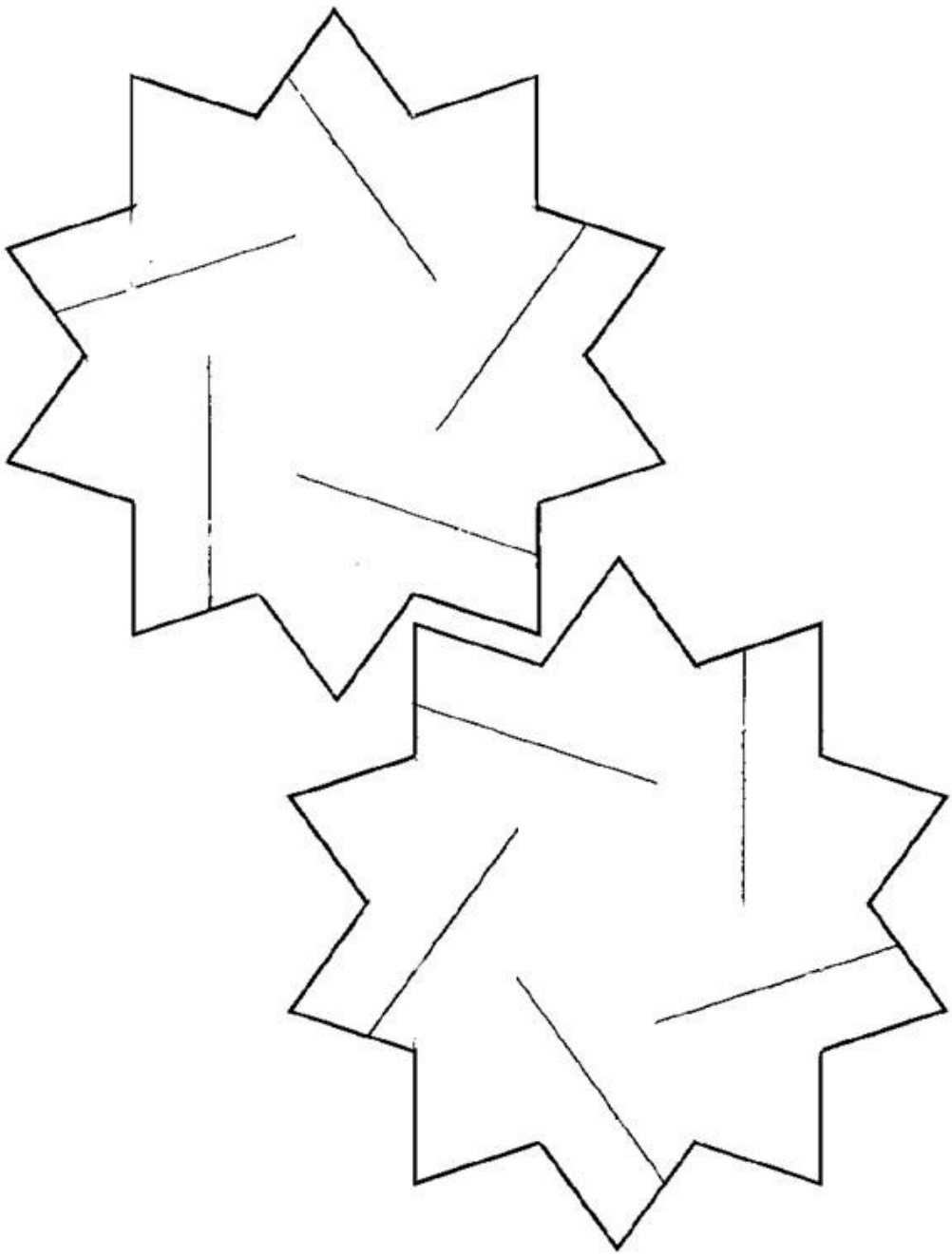
Pentagon Slide-together Template — make six copies for one model



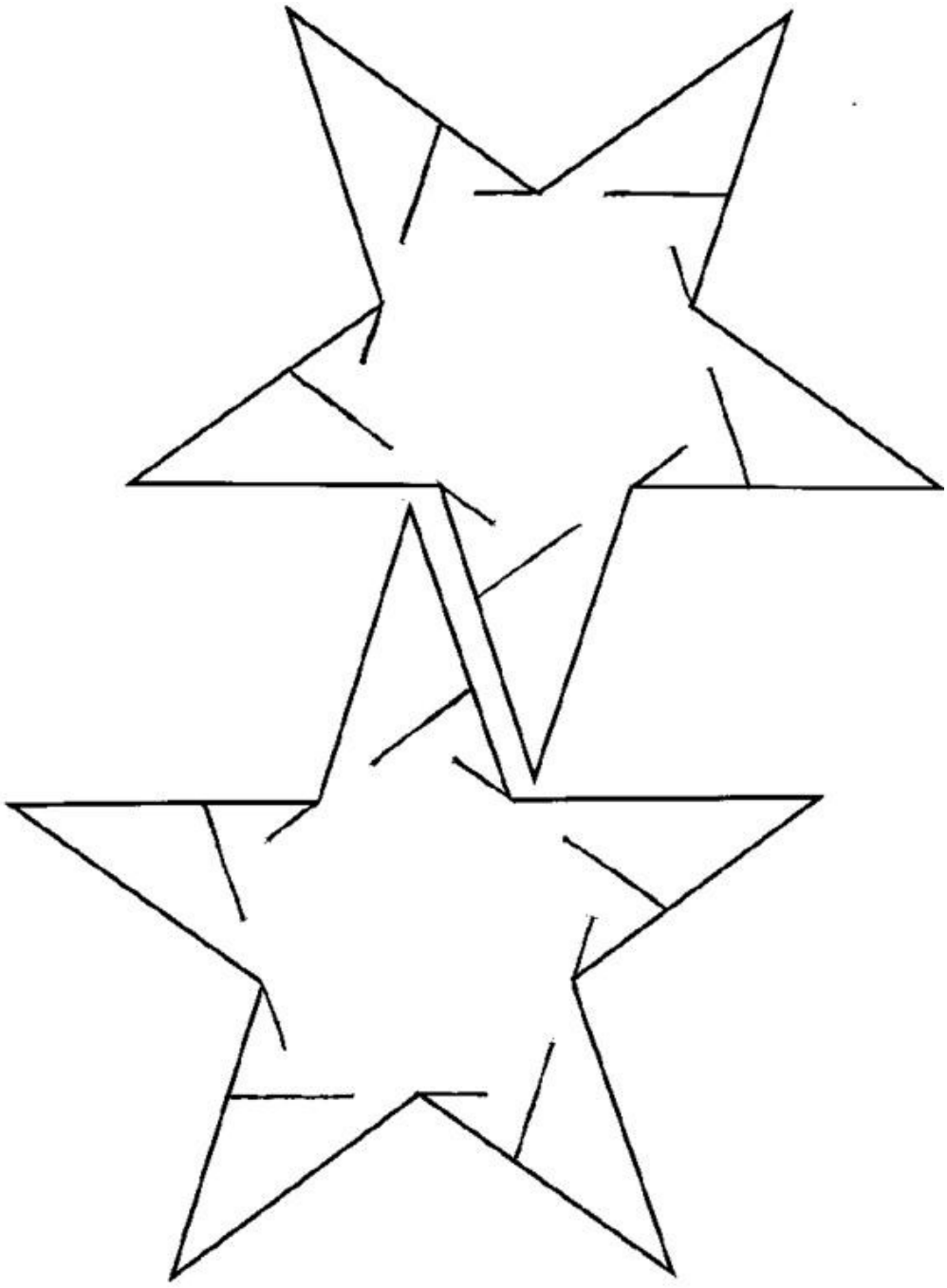
Decagon Slide-together Template — make six copies for 1.5 model



Hexagon Slide-together Template — make ten copies for one model



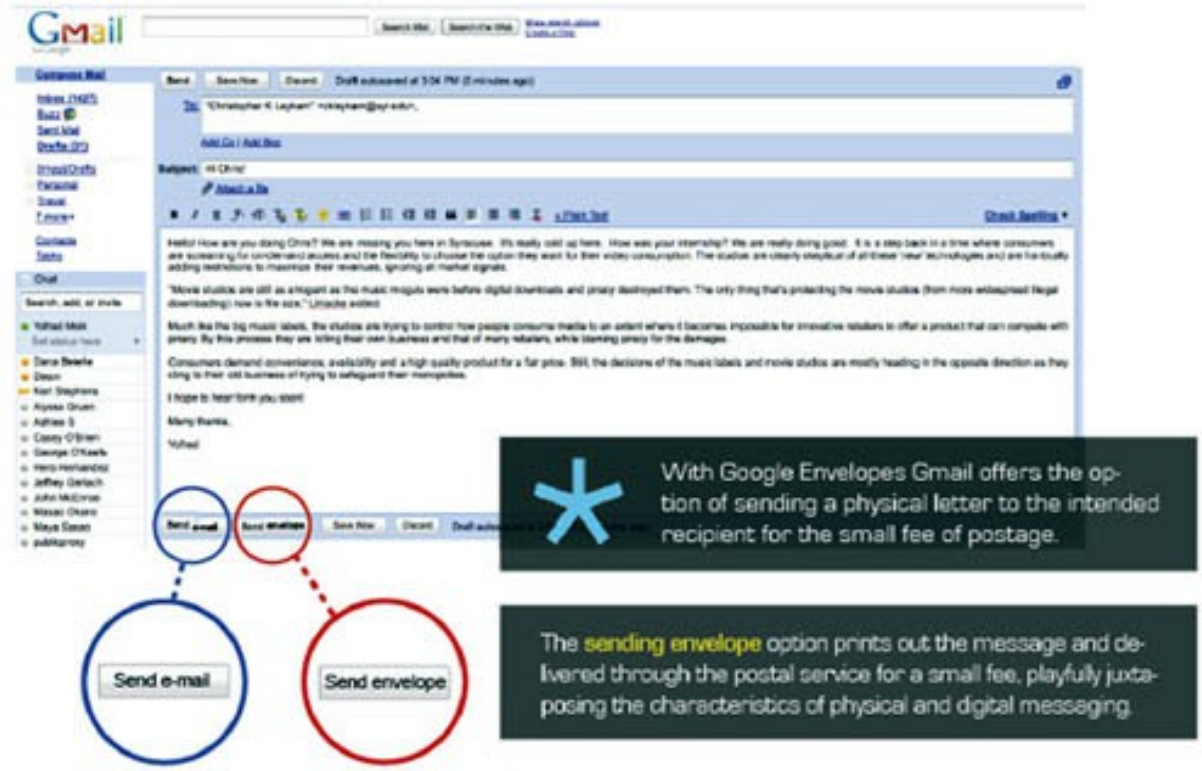
Decagram Slide-together Template — make six copies for one model

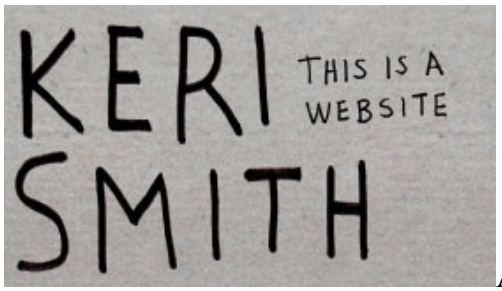


Pentagram Slide-together Template — make six copies for one model


Naomi Uezu no Manhã Gazeta 09.06.2011 parte 1
by AtelierNaomiUezu
ao vivo
manhã gazeta

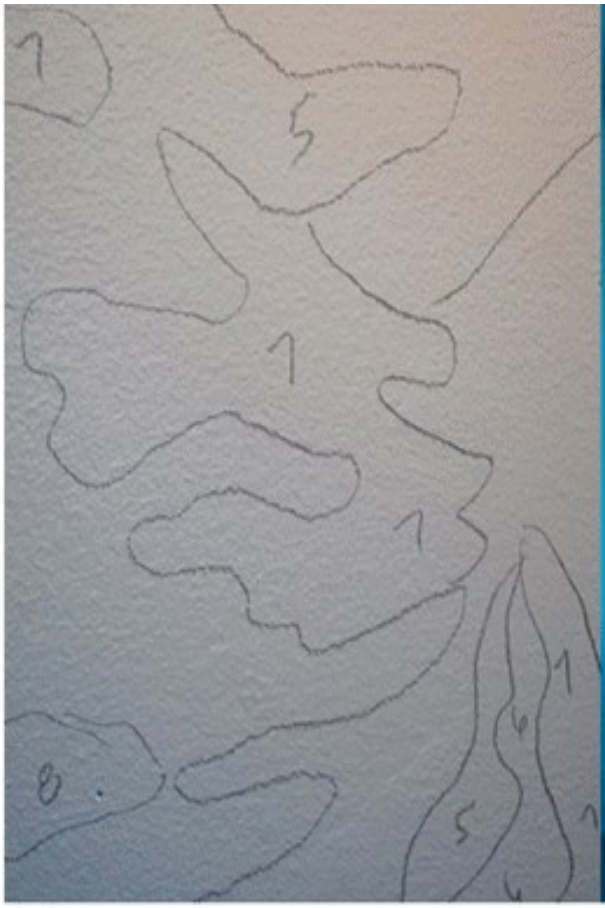
Interface for Gmail Integration

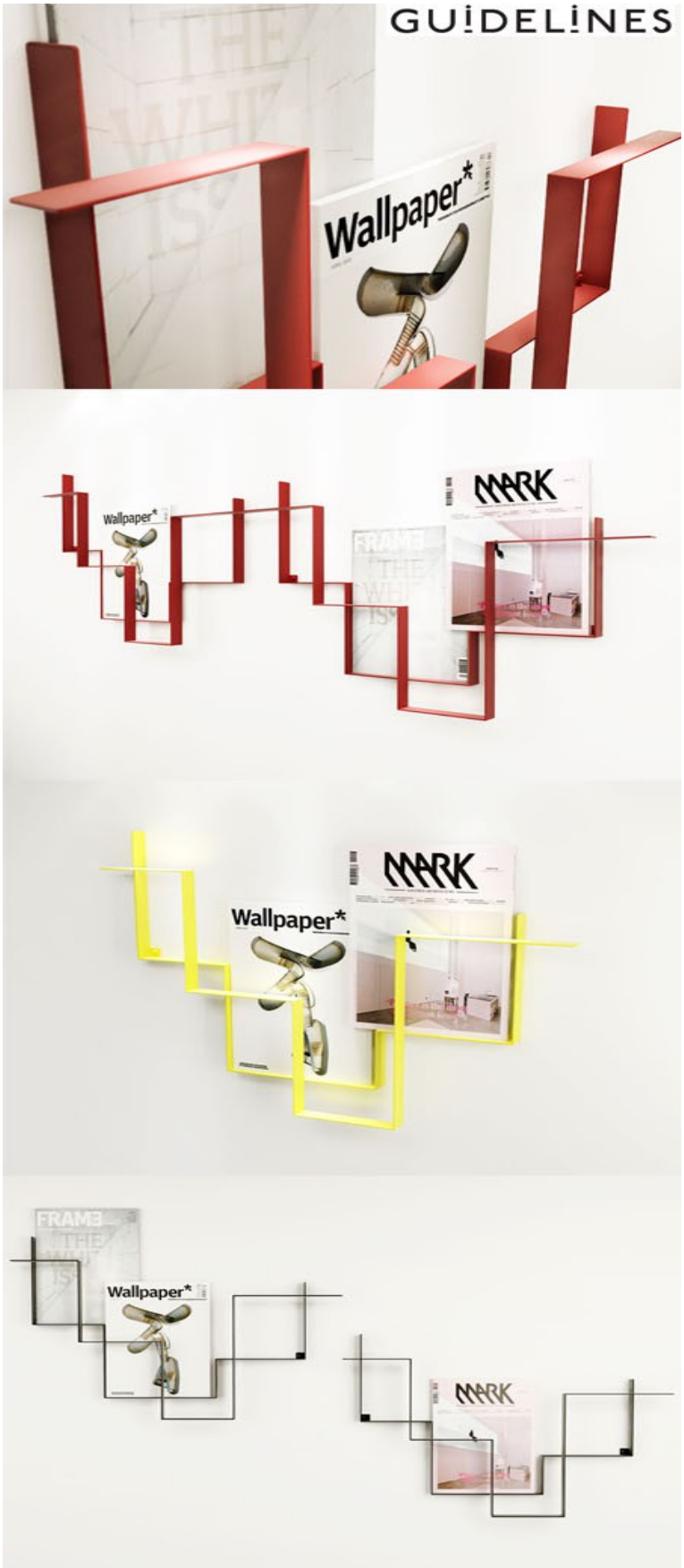




August 18th, 2011

TAP TAP
every night I walk several hours.
my baby has decided she does not like to stand still.
my husband and I take turns walking.
it has turned into a kind of poem.
a sleep deprived repetitive motion during which I notice the sound of the leaves and hear my feet hitting the ground.
tap tap tap tap tap tap
most nights I notice the sky, the clouds, the sunset, the hills in the distance.
little gifts amidst the chaos.

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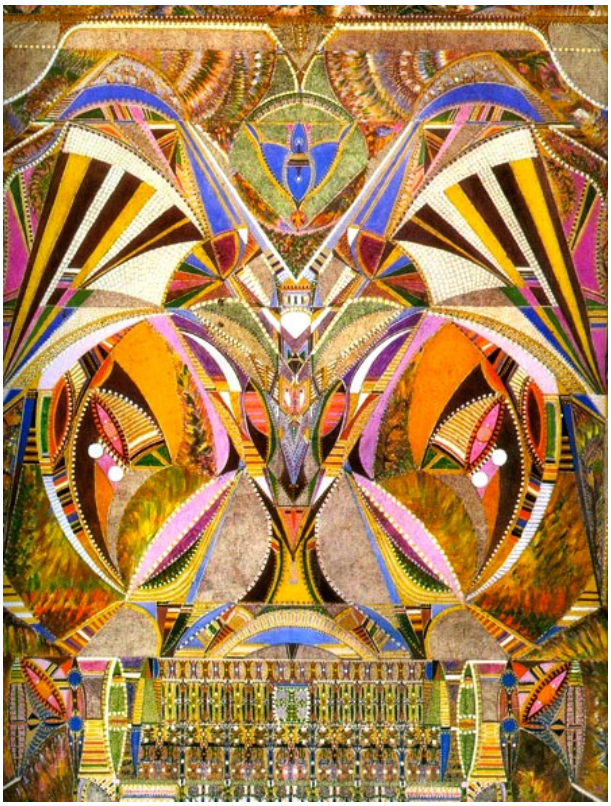

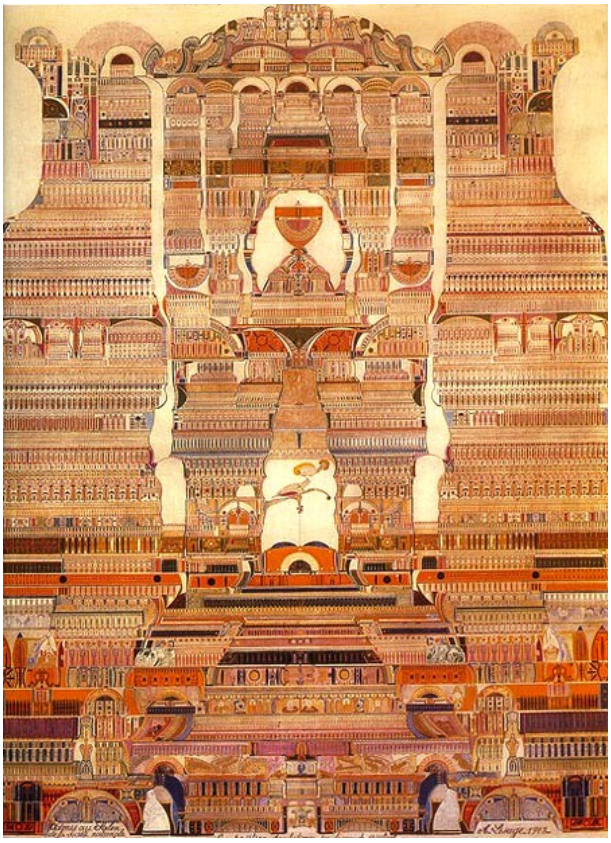


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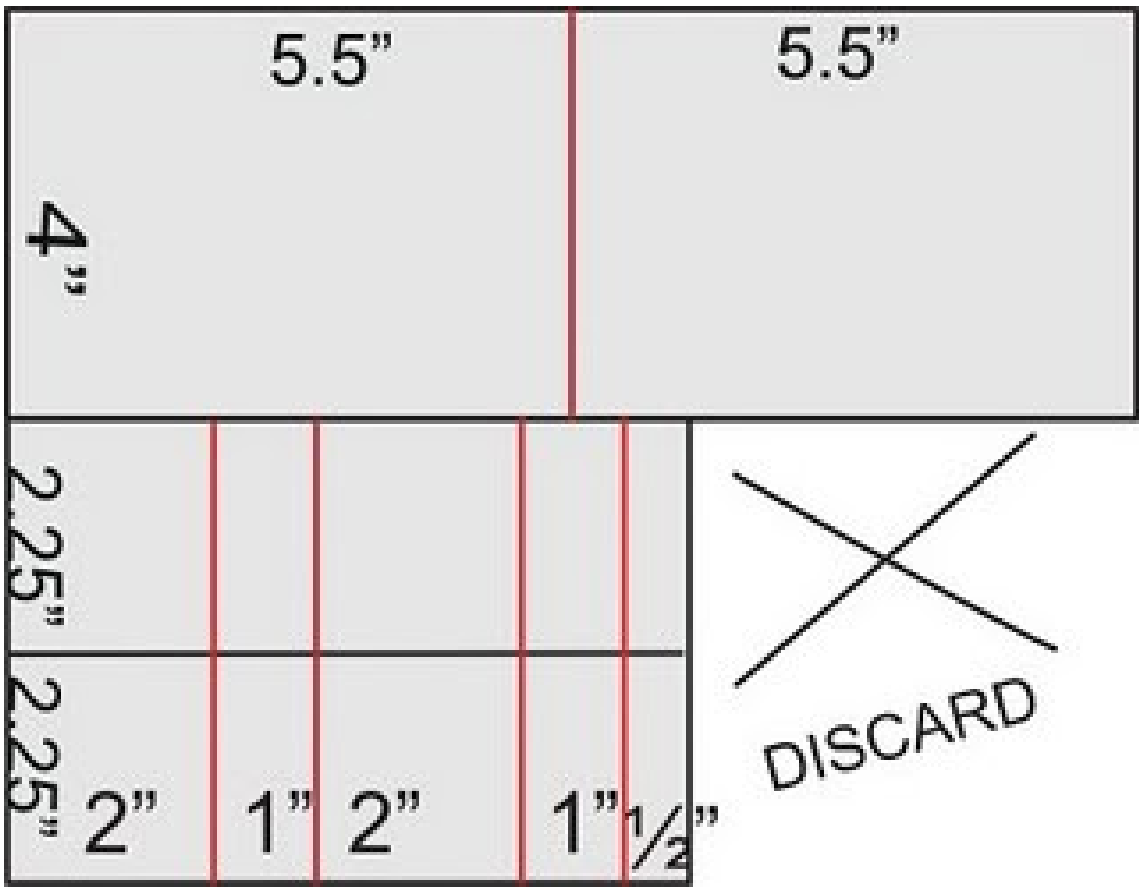
5.5”
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DISCARD


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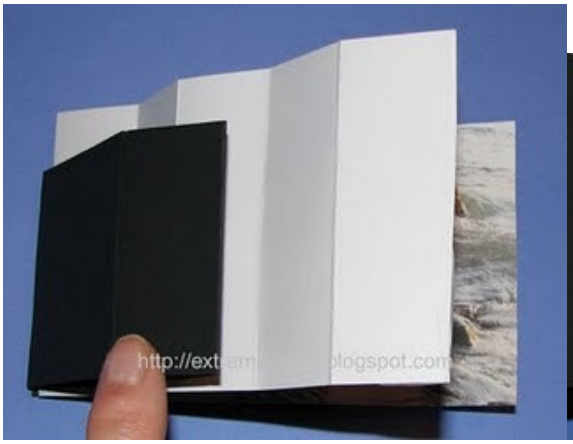


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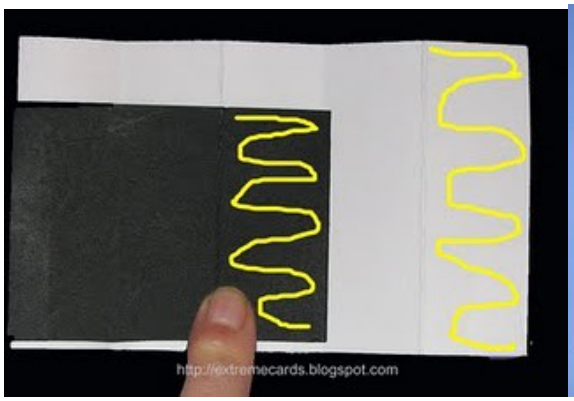
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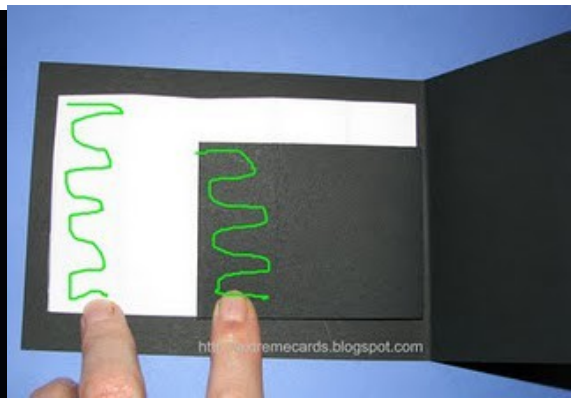
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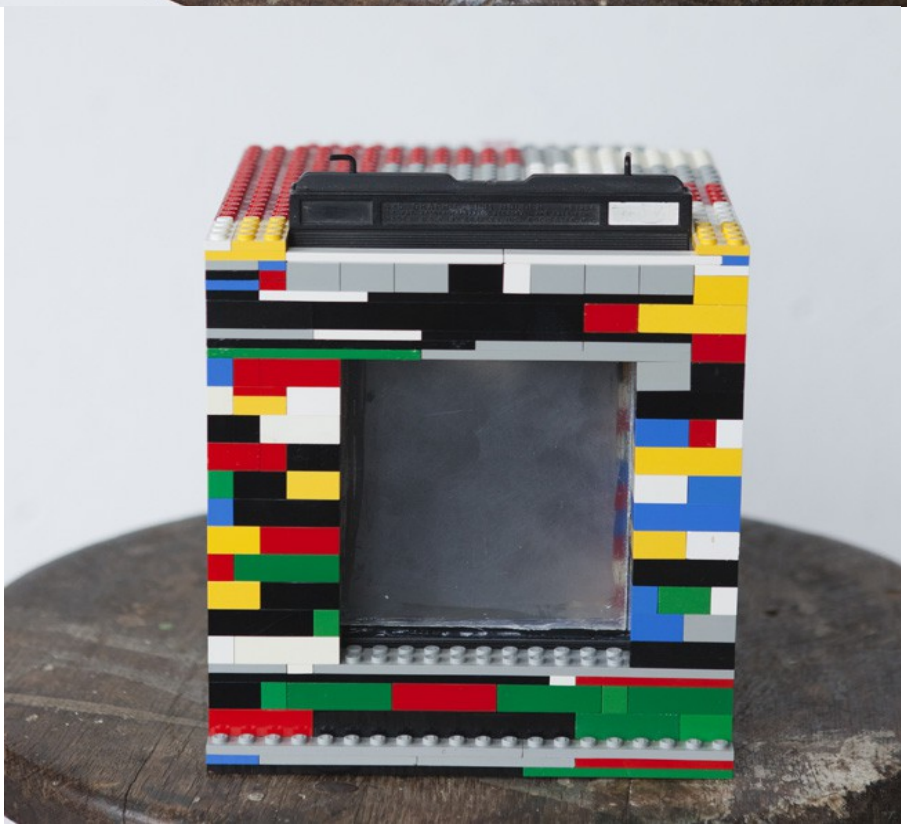
Legotron, Mark I — 4×5 Camera made of LEGO bricks
http://carynorton.com/
http://carynorton.com/legotron-update



I'll go into a bit of detail, for the nerds.

- I have no clue how many pieces are in this camera
- It's dimensions are roughly 7″x6.5″x7″
- The main parts are a Main box, internal box, film holder/ground glass slot, lens board, lens.
- The lens is a 127mm *f*4.7 I got on ebay for ~40 dollars
- The lensboard is two Plates deep and fits perfectly in the slot I built for it (though, I cut it down to one plate in the center to actually mount the lens).
- Focus is achieved by sliding the internal box forward and backward.

The focus range is limited to roughly 3 feet to about 18 inches. It's good for portrait, but certainly can't focus to infinity. Mark II (once I get to that) should have a way better focusing range. I'm planning on making a pinhole lens board too.

The ground glass is just plexi, sanded with various fine grits. It's held in place by a film holder that previously had light leaks, but now has the aluminum center cut out. The fit is tight and I ran a line of liquid nails too, just in case.

Before the lens board was modified and installed. I had to shave off the stubs on the front and the circle-y things on the back side of the plate to make it shallow enough for the retaining ring to fit on.


Geographica

561

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and is tune is heard
on the distant hill
for the caged bird
sings of freedom

The free bird thinks of another breeze
an the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

Maya Angelou http://scrapsofstarlight.blogspot.com/ *un mese di poesia*

Ukiyo-e woodblock prints by (Toyohara) Yoshu Chikanobu,

from the late 19th century [http://ccdl.libraries.claremont.edu/home.php]

563


POLICE

Make your own fabric prints using the sun

The folks who make Inkodye http://inkodye.com/ sent over a sample the other day. Inkodye is light-sensitive dye for textiles or any natural fibers, including wood and raw leather. It acts like the Sunprint paper http://www.sunprints.org/ you might have used as a kid, only you can brush this dye on anything you want and it comes in lots of colors. Like orange, of course.For my first test of this magical stuff, I planned to make a safety pin print on fabric. Something quick and easy in case it was a flop

I wrapped cardboard with a piece of old plastic tablecloth to make a waterproof surface. I laid white cotton fabric on top and taped down the edges to make brushing easier.

Then I poured a little Inkodye onto a paper plate, and with a foam brush, I painted it onto the fabric. It has a little color in its unexposed state, so it was easy to see where I'd already applied it.

As soon as I was done brushing on the dye, I scrambled to arrange some safety pins on top of the fabric. I was a little paranoid that the dye would start to develop before I brought it out into the sun, so in my haste I forgot to take a photo. (Turns out it's not quite that tricky, so I didn't need to hyperventilate as much.)
Outside the back door, I placed the board in direct sunlight. Immediately the orange color started to deepen. After 5 or 6 minutes it was super orange so I brought it back inside, removed the pins, and took the fabric off the board.

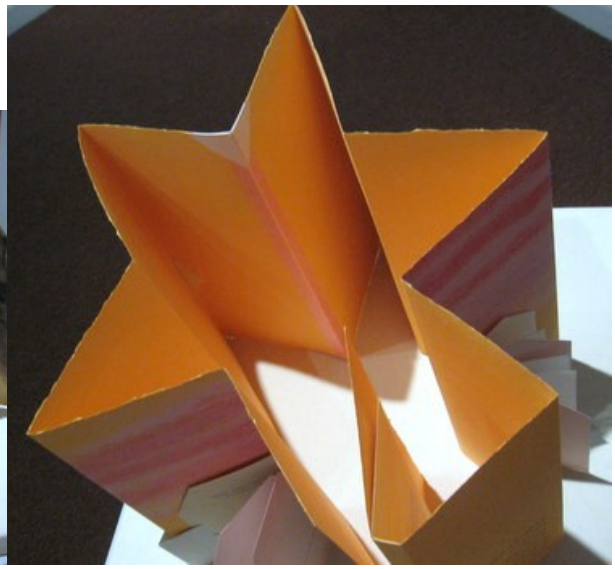
567 To keep the dye under the pins from developing, I immediately rinsed the fabric

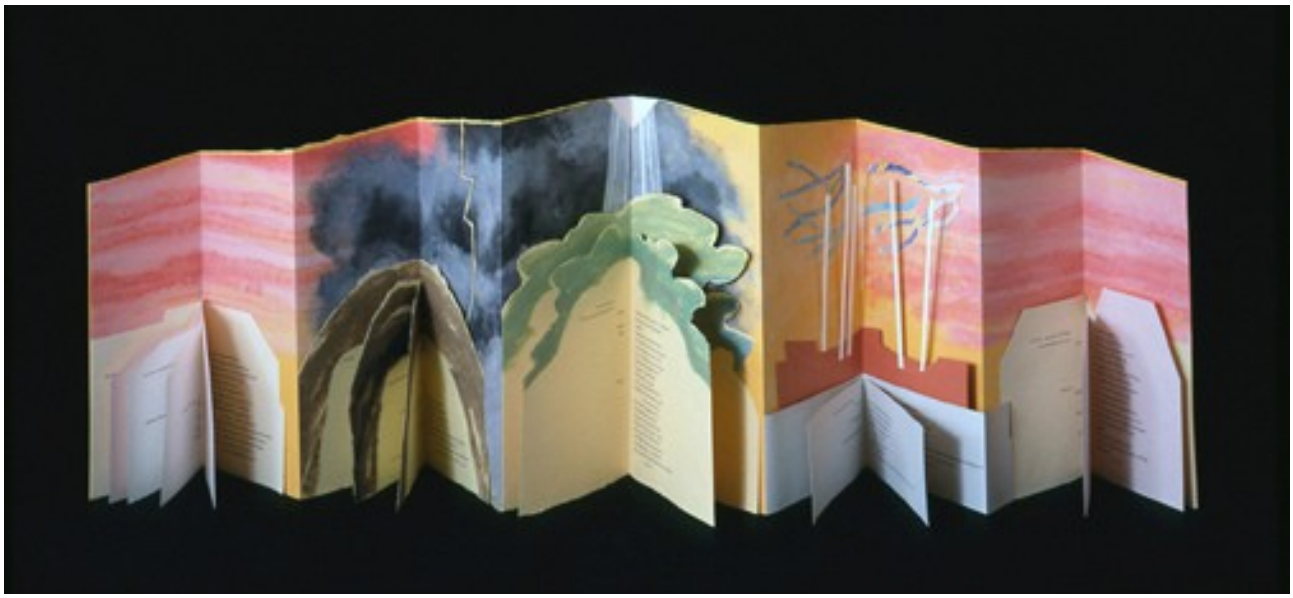
under the faucet and then washed it out with laundry detergent. (You can use a washing machine and dryer for this step if you like.)

Here's what the fabric looks like when it's dry. The color is really vibrant, and I was quite pleased. I sewed it into a zipper pouch.

"Claire Van Vliet: A Celebration of Paper," exhibit at Brattleboro Museum & Art Center

Dido and Aeneas (1989), pulp painting and letterpress:





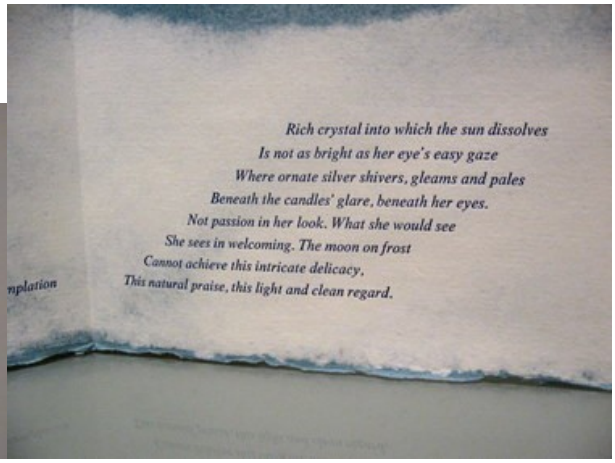
Snowfield (1993), pulp painting:

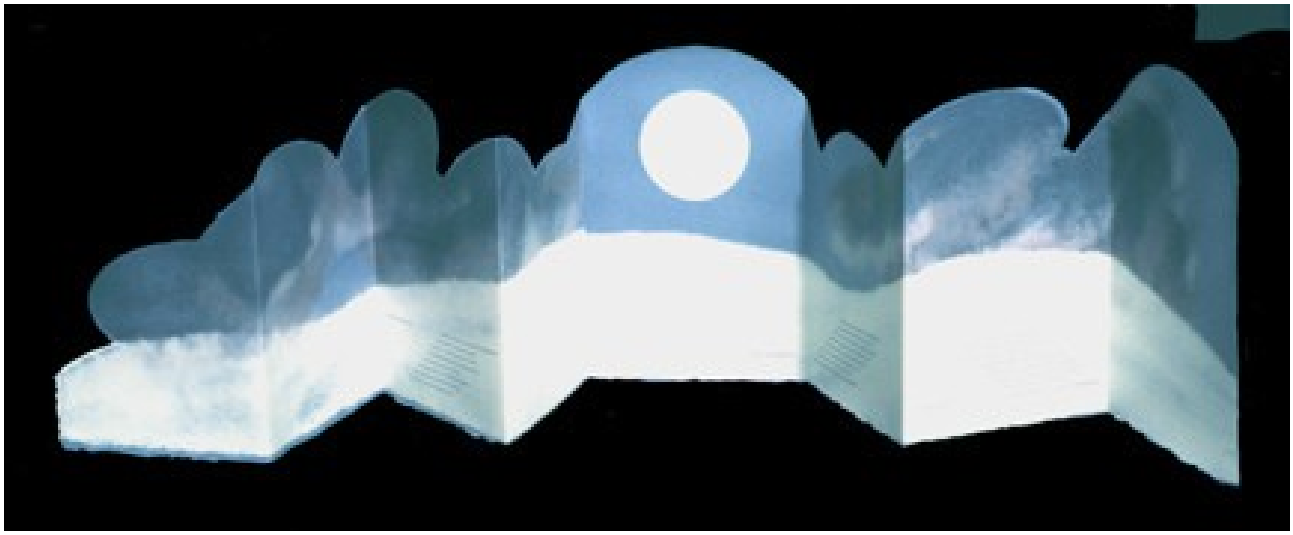
Claire Van Vliet, "Winter/Ploughed Field," pulp painting

Saint Hildegard, *Circulus sapientiae: Circle of Wisdom.* Newark, Vt.: Janus Press, 2001

Clouds (1992), pulp painting:

"Lilac Wind," pulp painting, letterpress printing with handset type





The Bookish Life: Weaving memories into handmade books

Odds and ends such as wrappers, ticket stubs and antique photos add a personal touch to tomes.

By Jeannine Stein Los Angeles Times - August 14, 2011

I make books. That's what I do.

I made my first book about 17 years ago, a feat I consider a miracle. On a whim I took a class on making cased-in books with hard spines, and when I looked at the finished product I was astounded, as if I'd made a car with my bare hands.

I say that not to brag, since I completely credit the teacher with my success. But the fact that I could actually construct a book that had covers and pages and could be written in was thrilling. That feeling has never left me in almost two decades, and it's what compels me to make and design books as well as write books on bookbinding.

What brought me to this place goes back to elementary school, when every year we'd be allowed to order books from the Scholastic book club: Encyclopedia Brown, Doctor Dolittle, "Anne Frank: The Diary of a Young Girl." When they arrived it was better than all the holidays rolled into one.

Books were an escape for me, so the pages never seemed two-dimensional. When I read "The Lion, the Witch and the Wardrobe," I wanted the book to provide a secret passageway to Narnia when my Danish Modern dresser wouldn't. "Chitty Chitty Bang Bang" made me frustrated that our car couldn't fly, and I kept hoping each spider I encountered would talk, à la "Charlotte's Web."

Pop-up books were endlessly fascinating, and I'd work the mechanisms over and over until the paper was practically worn through. Being able to conjure up a three-dimensional world just by pulling a tab never got old, and I still find it mesmerizing — even though I know how to make them.

Second only to reading was my love of crafting. I grew up when home economics classes were a big part of junior high curriculum and practically every home had a sewing machine. My catalog included every crafting cliché: hand-sewn aprons, needlepoint pillows, crewel embroidery doorstops, knitted afghan squares, decoupaged recipe card boxes and the always-popular macrame jute plant holders. My crafting took a temporary back seat to my studies, but my sewing machine was

never far away.
Years later, in that first bookbinding class I should have known this convergence would have a profound effect. I realized I could create any type of book I wanted, from a simple blank journal to an elaborately illustrated storybook. I continued to take classes and learn techniques on my own, ultimately designing books and bindings.
As I learned more complicated traditional bindings, I also gravitated toward unorthodox materials such as 19th century photographs, old quilts, cereal boxes and vintage record albums. My fascination with these materials was really born from books. Reading Laura Ingalls Wilder books made me crazy for worn, faded quilts, calico fabric and rough, unbleached cotton and linen that to this day inform my work. I cannot go to a flea market or thrift store without pawing through every basket of vintage linens, and I have a vast collection of 19th century tin types, *carte de visite* photographs and cabinet cards that inevitably become book covers or embellishments.
Reading Louisa May Alcott's "Little Women" and imagining scenes of the girls sewing with their mother fueled my love of hand-sewing and embroidery. In fact, sewing the binding is my favorite part of a book's construction — there is something about the cadence I find meditative and calming.
Some of these influences show up in my first book, "Re-Bound: Creating Handmade Books From Recycled and Repurposed Materials" (Quarry Books, 2009). A two-sided sketchbook uses cabinet cards for covers and the spine and a pretty Victorian ribbon for a closure; in my imagination I see a modern-day March sister filling it with drawings and poems while at a neighborhood cafe.
More recently, Barbara Hodgson's books "Trading in Memories: Travels Through a Scavenger's Favorite Places" and "Italy Out of Hand: A Capricious Tour" had me making travel journals like a woman possessed, adding tickets, photographs, food wrappers and my sketches to the pages. The author's love of tattered relics of a city's past resonated with me; finding a hand-written letter or a worn goatskin glove from another century literally makes my heart skip a beat. In "Re-Bound" a travel journal made from vintage game board covers has pockets made from cookie wrappers, a sketch of the Duomo of the Basilica di Santa Maria del Fiore in Florence, and a scrap of gauze that came from a beautifully tied package in Santorini. Its copious pockets and hiding places are perfect for scroungers and ephemera hoarders.
My second book, "Adventures in Bookbinding: Handcrafting Mixed-Media Books," (Quarry Books, 2011) features more journals with literary legacies. A few are hand-stitched and made from earthy, coarse linen that tap into my "Little House on the Prairie" aesthetic.
In "Adventures," a decoupage food and wine journal came about as a direct result of reading "My Life in France," the Julia Child memoir. I didn't want that book to end, but when it did I was inspired to create something that would house not only recipes but musings on favorite meals, restaurants and dinner parties hosted and attended. The covers are laminated with vintage cookbook pages that feature such Julia-era recipes as veloute sauce and cheese fondue.
When people look at my handmade books there's often an immediate connection —

sometimes to familiar objects like a paint-by-numbers canvas or a relic from the past, like a tin type. But more often people connect with what's inside — drawings, text, or even flotsam like tickets, torn magazine pages or fabric scraps.

A couple of months ago I visited a friend, a talented artist and writer to whom I've given many blank books over the years. I noticed some notebooks I'd given her recently were sitting on a side table, already written in. She then led me around her house, showing me every book I had made her. Each was filled with sketches, project ideas, lists, sticky notes and bookmarks. Some were a little dusty, but I didn't care. They had taken on an energy they didn't have when the pages were bare.

A handmade book's life starts when it is bound and the pages are blank. They reconnect me with that feeling I had decades ago when books transported me to another place. I am thankful they still do.

jeannine.stein@latimes.com

Book Arts Class at the Bountiful Davis Art Center

10 Book Workshop

Bountiful Davis Art Center

745 South Main Street

Bountiful, UT 84010

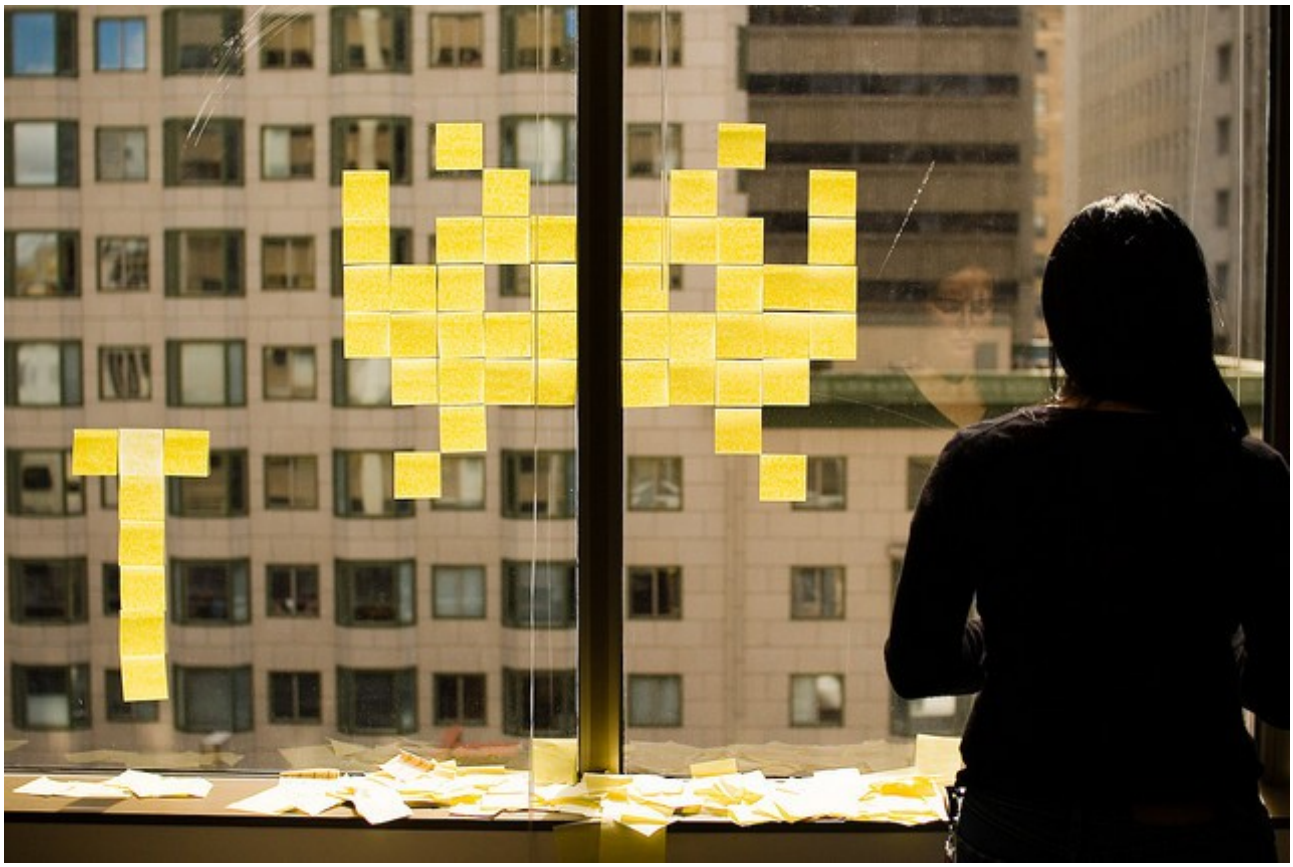
Bookbinding course includes the following 10 books
Single Sheet Books
Chapbooks
Japanese Stab Bound Books
Flower Fold Books
Accordion with Pockets & Sewn Signatures
Hinged Hardcover
Circle Accordion
Softcover Leather Longstitch
Hardcover Longstitch
Tapes Bound Book (a traditional hardcover book)

All books you create in the class will be designed, created and kept by you! The cost of the class is $125 which includes all the materials for the class as well as some small bookbinding tools so you can continue to make books at home!

You'll need to bring:
A pencil
Scissors
X-acto Type Craft Knife with extra blades
Ruler with Metal Edge
Cutting mat or old magazine to cut on


flight


DREAMS




ANNE- I HAVEN'T WORKED FOR SO LONG- I NEED THIS CHANCE!
- BESIDES, IT'S JUST A COUPLE OF MORNINGS A WEEK.
-AND I'LL GET TO DO DIFFERENT THINGS. -TRY SKILLS I HAVEN'T USED IN AGES.
LIKE TALKING TO GROWN-UPS!
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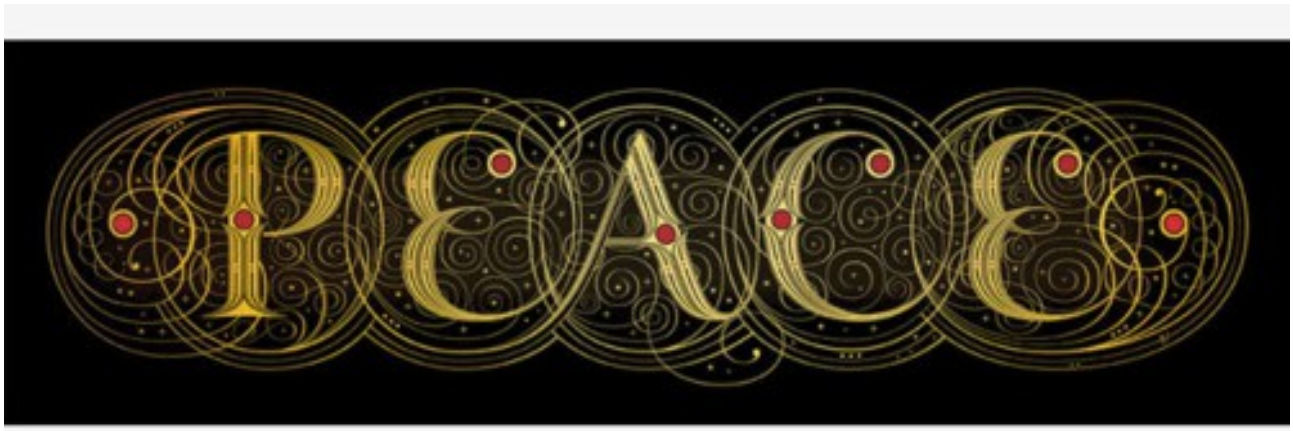
LYNN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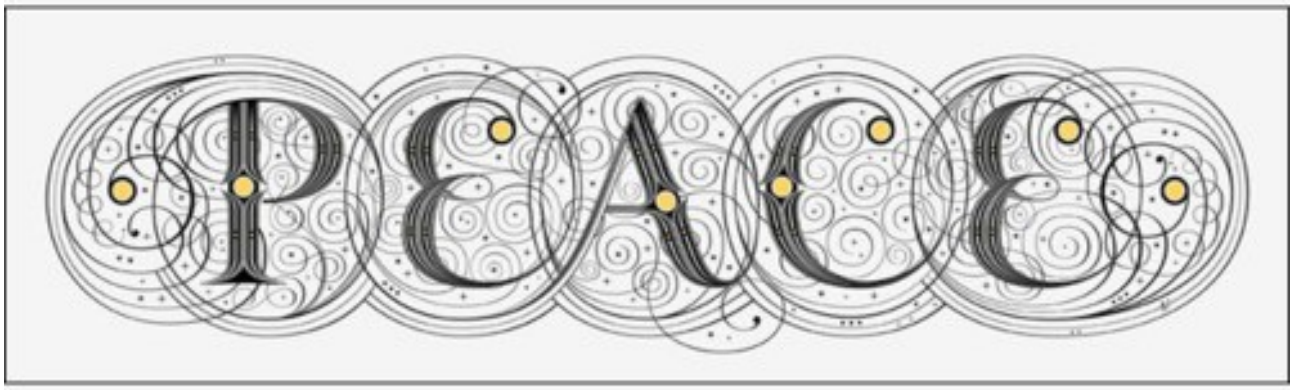
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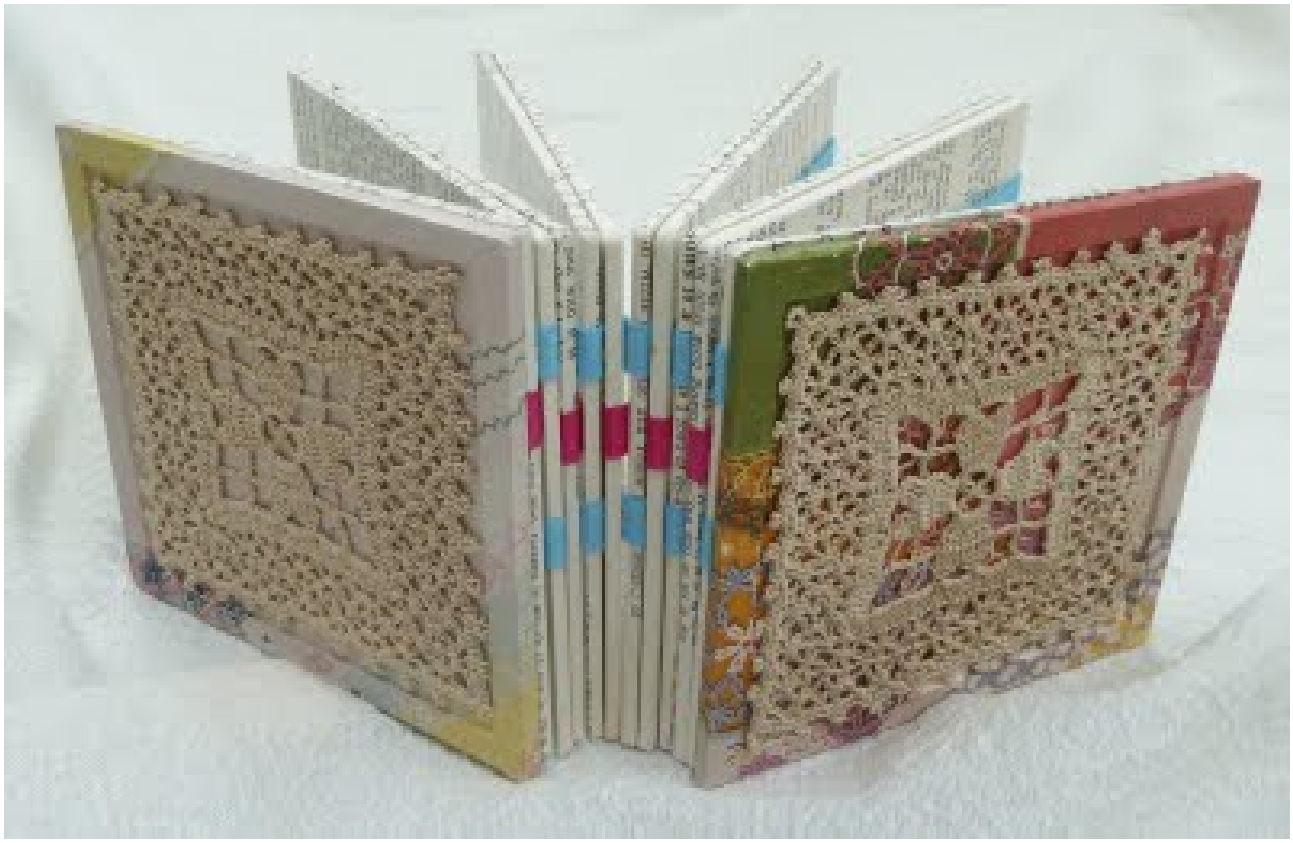

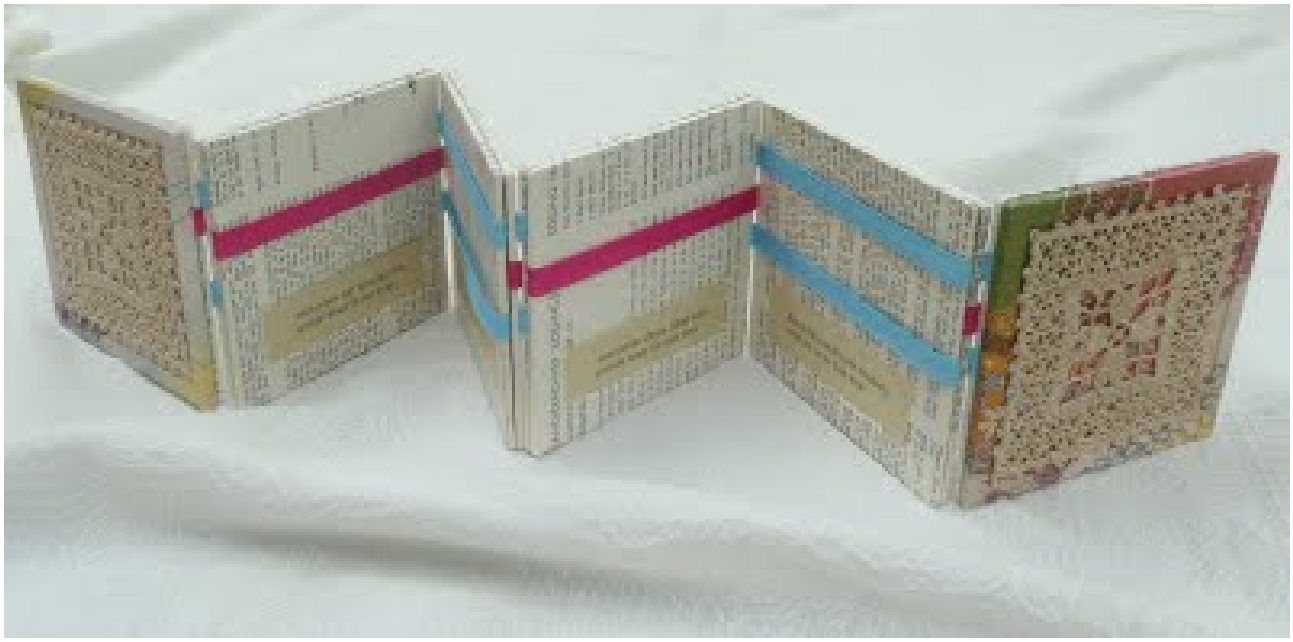

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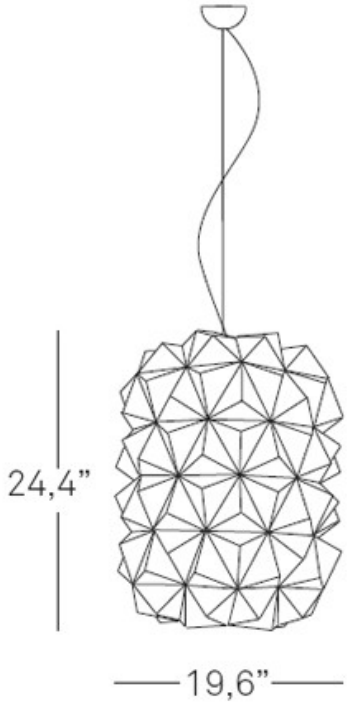

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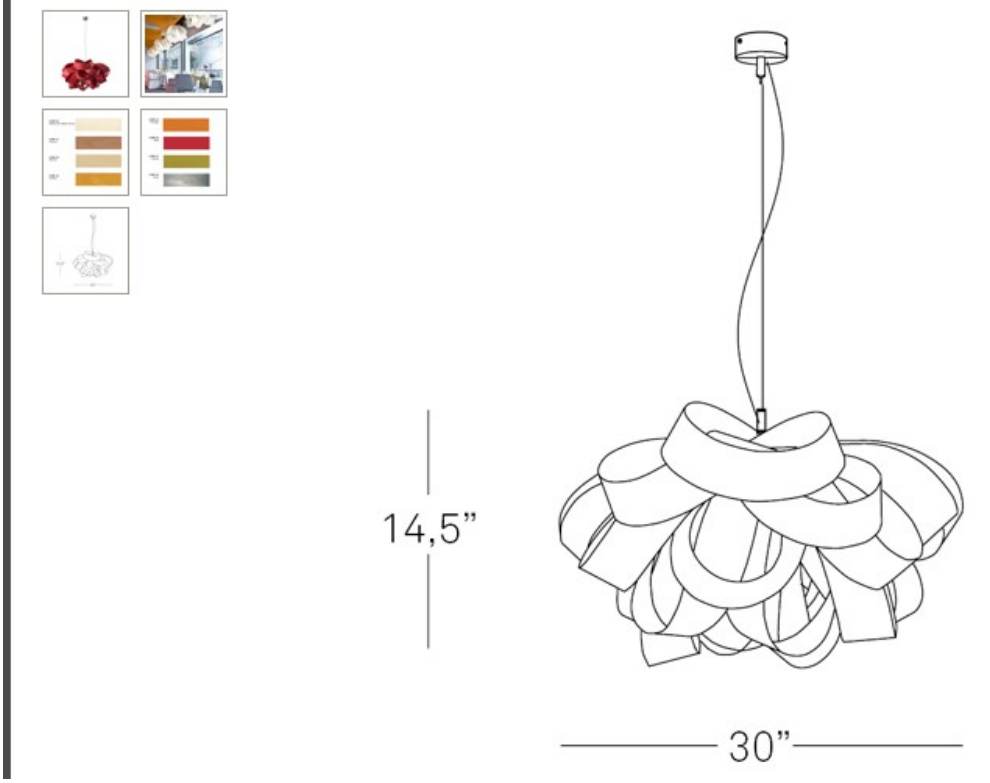

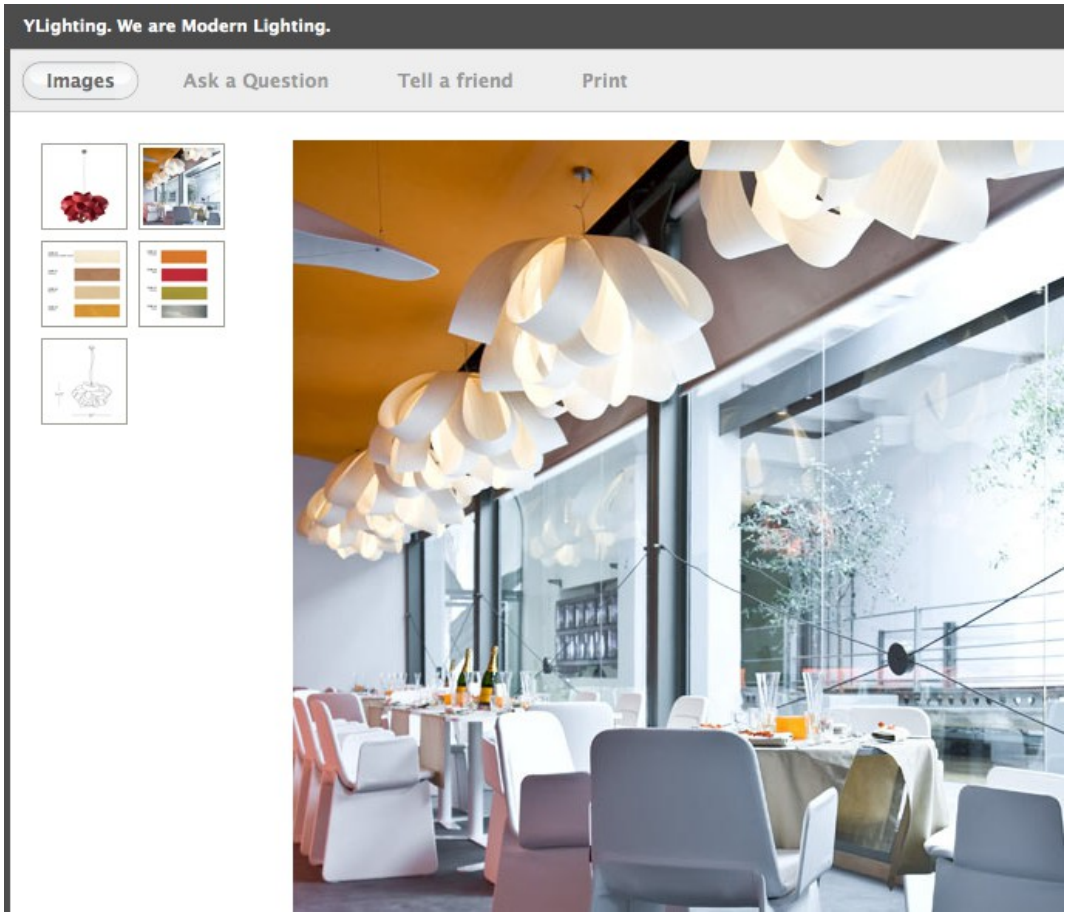
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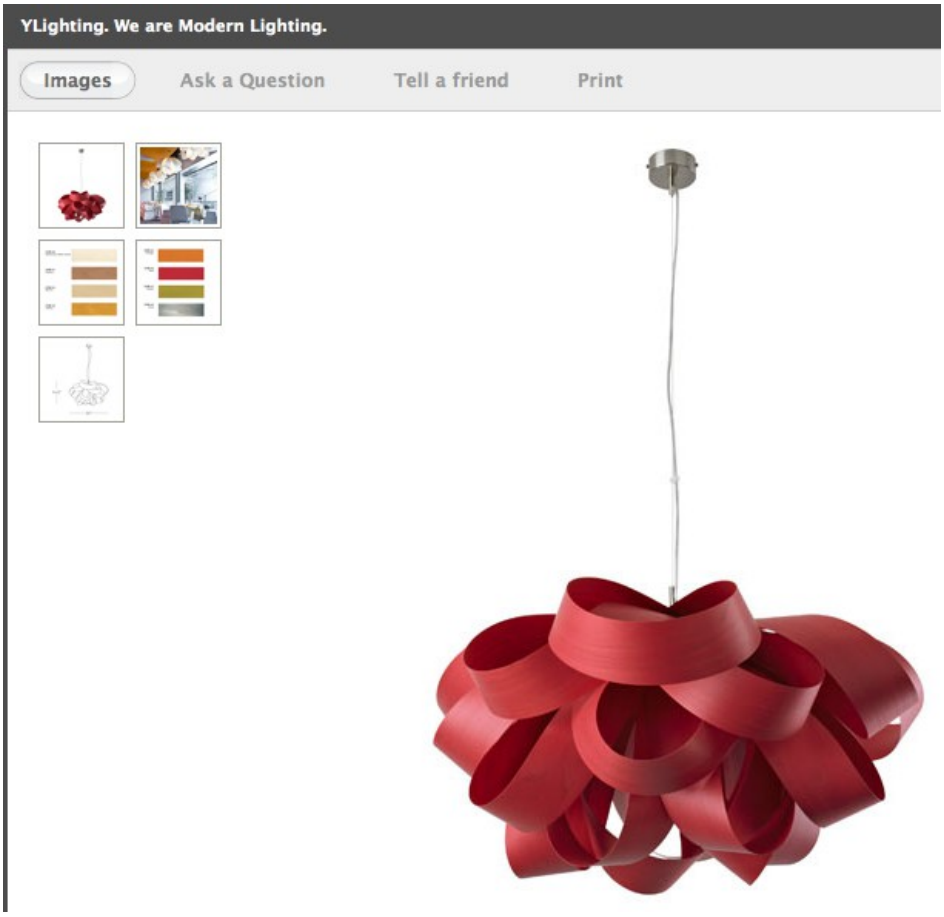
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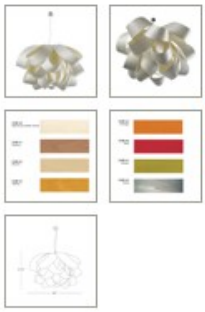

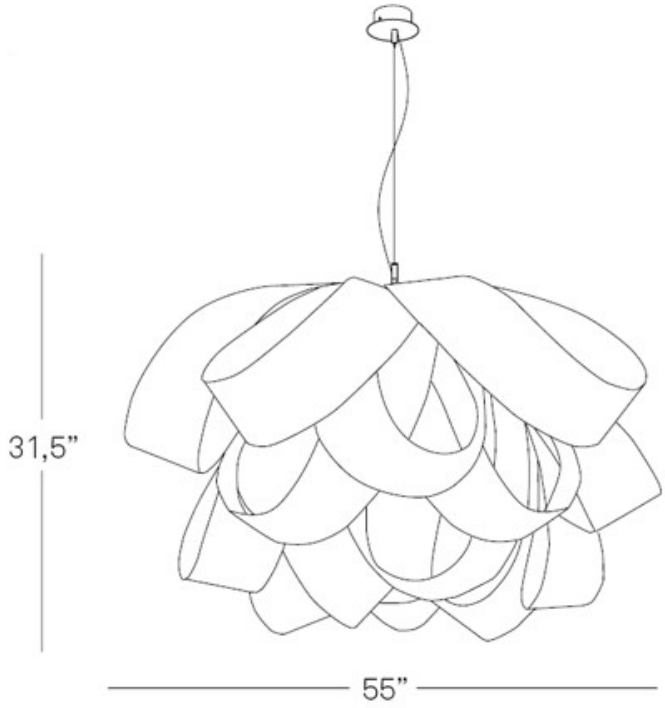

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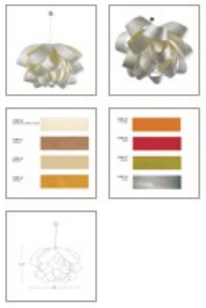

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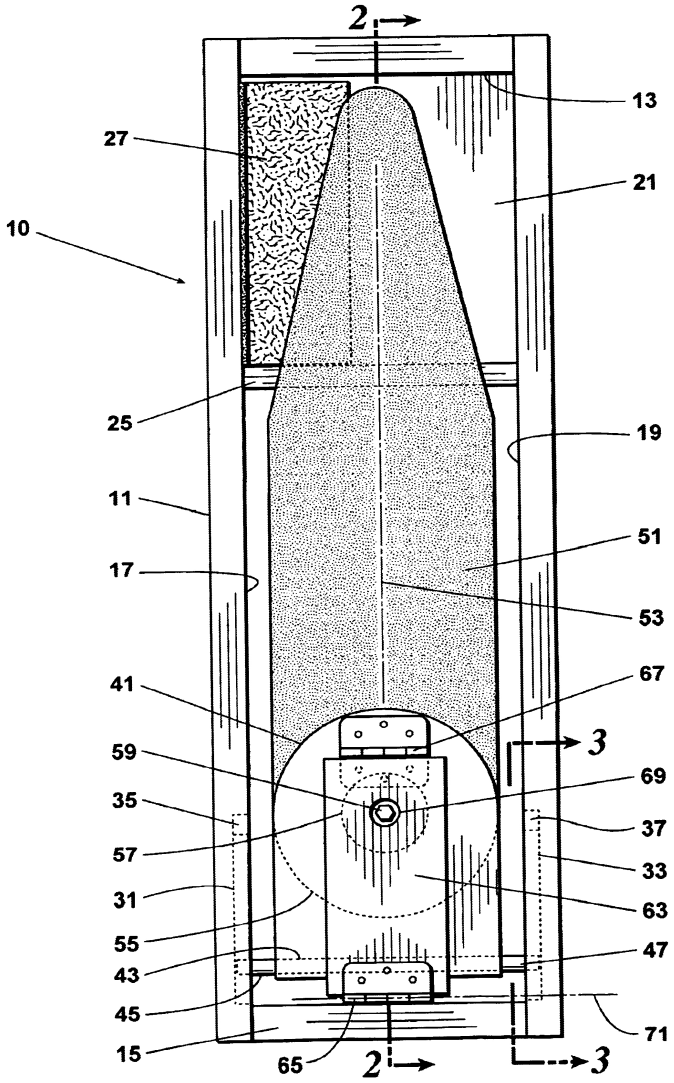
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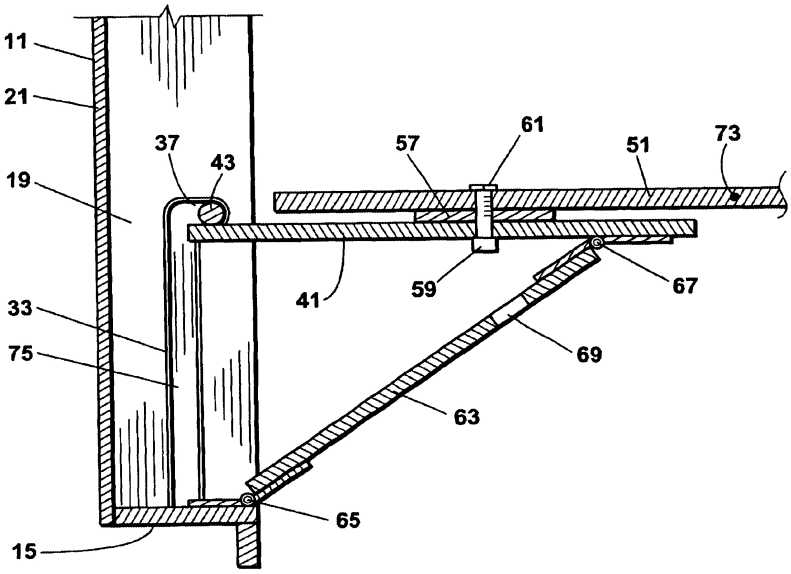
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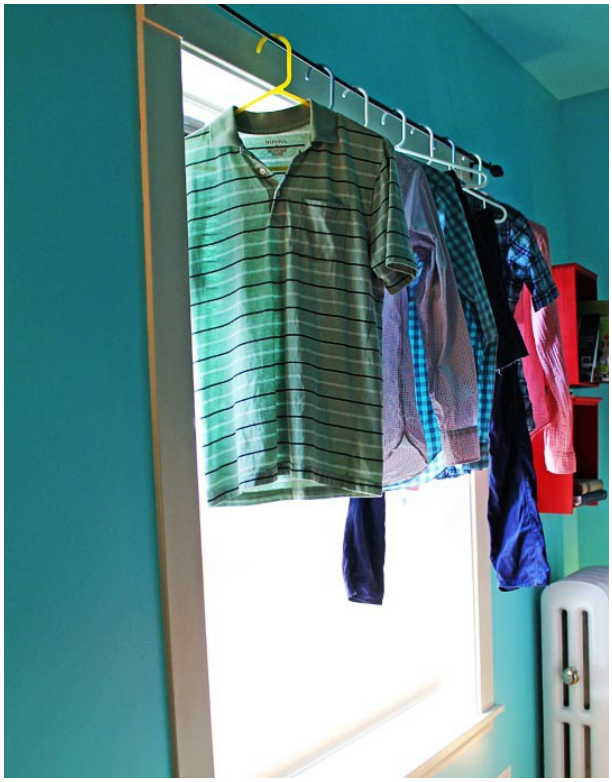
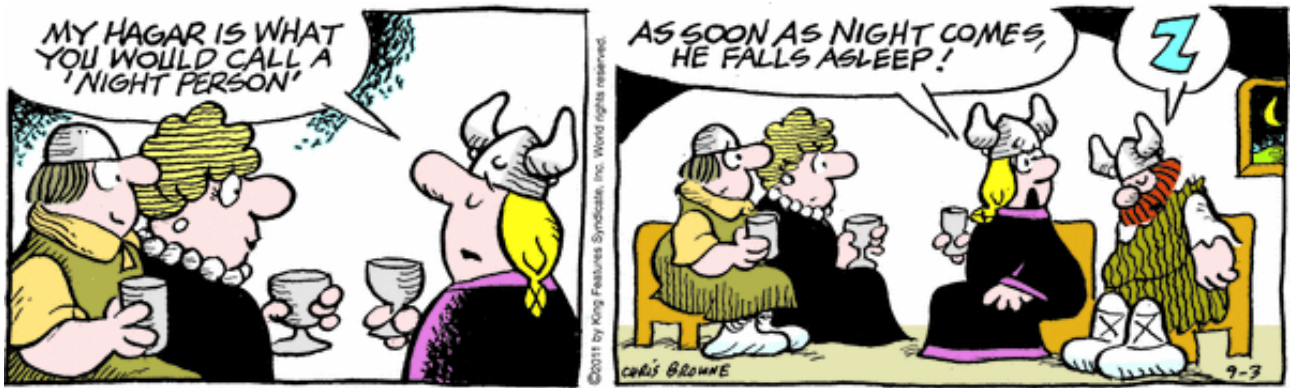



Ali Libby


MY HAGAR IS WHAT YOU WOULD CALL A 'NIGHT PERSON'
AS SOON AS NIGHT COMES, HE FALLS ASLEEP!
Z
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CHRIS BROWNE
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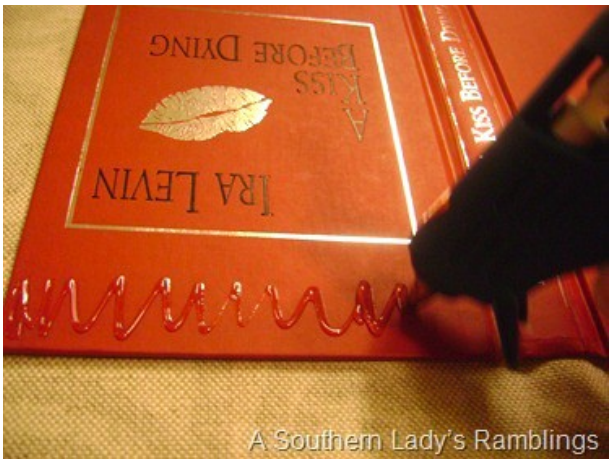
A Southern Lady's Ramblings


A Southern Lady's Ramblings


A Southern Lady's Ramblings


A Southern Lady's Ramblings


IRA LEVIN
A KISS BEFORE DYING
A Southern Lady's Ramblings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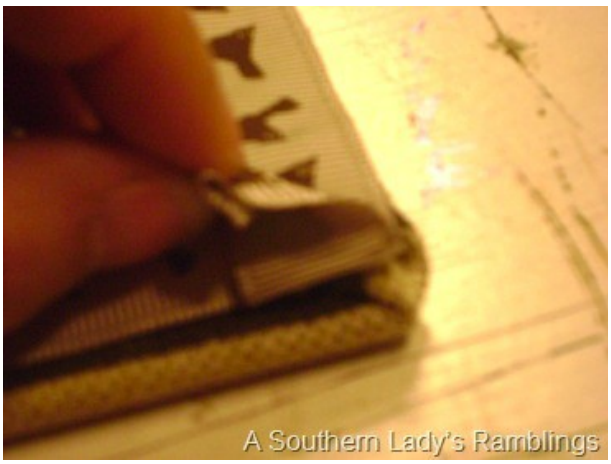
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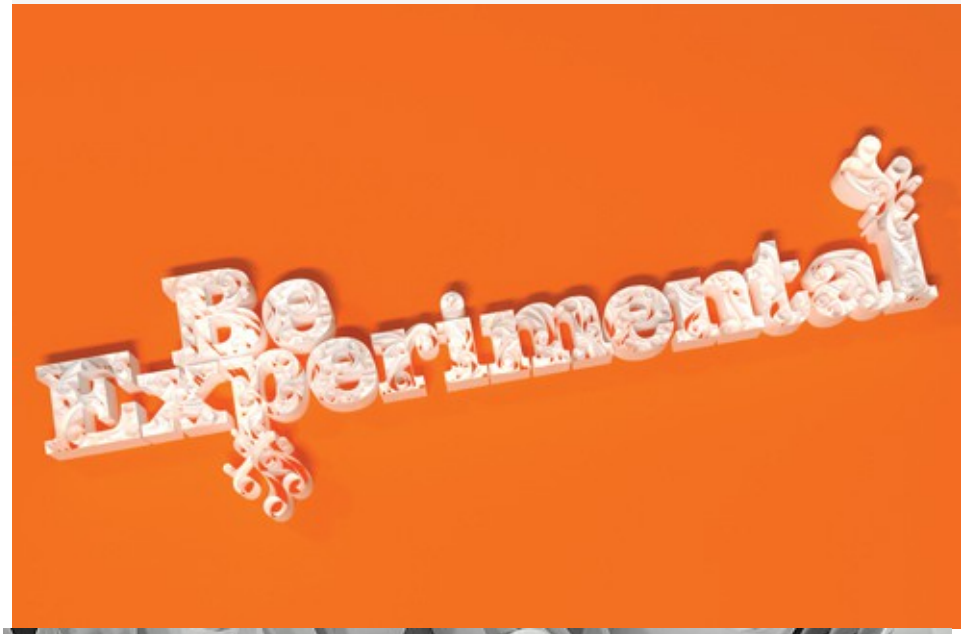
Be
Experimental

CICCIBÙM E LA MAGIA DELLA MAMMA

Self Esteem Meditations

by Serge Kahili King

You can read about increasing your self esteem and you can practice a mind-boggling variety of techniques from many sources to increase your self esteem, but nothing is going to work until you begin to *feel* better about yourself.

Based on our natural human ability to mimic - and eventually grok - whatever we keep our attention on, here are some meditations designed to bypass all the intellectual stuff and work directly with your Ku.

Because these meditations require a lot of sustained attention in order to produce the desired effect, please do not do them while reading a novel, watching television, playing a video game, driving a car, flying an airplane, or operating heavy equipment. Each meditation involves imagination and reflection, so prepare yourself for that. Choose a comfortable posture - standing, sitting, or lying down - that will help you maintain conscious awareness, keep your eyes open or closed as you prefer, and take two or three slow deep breaths (or use pikopiko if you know it). Although the descriptions are short, take the time to experience each part as fully as you can.

Be a tree

Think of a tree, one you know well and feel good about. Imagine what it might be like to be a tree, with roots growing down into the ground, with a trunk and branches and leaves or needles. Imagine what it feels like to draw nourishment from the soil, to have sap moving upward through your trunk around your core and protected by your bark. Feel the sensations of new branches growing, of leaves or needles forming, and perhaps flowers budding and blooming, of generating seeds that eventually fall away. Be aware of the wind as it moves you, of the sunlight that empowers you, of the slight weight of birds or animals moving upon you. And reflect on the fact that you simply are what you are. There are no rules in Nature that tell you how you should grow or how you should look. There is no hierarchy of trees that tells you how to behave. You are simply a tree, complete, and yet always becoming more than you are.

Be an island

Think of an island that you know, or know of. It might be tropical, desert-like, or arctic; mountainous, hilly, or flat; forested, jungled, or barren; inhabited or not. Imagine what it would be like to be such an island. There may be a lot of things to consider, so take your time and explore yourself. Pay attention to the water that surrounds you and how it feels as the waves touch your shores. At first it might seem like the water separates you from the rest of the world, but if you reflect on it a bit you'll realize that it actually connects you to distant shores of other islands and continents. In the same way, the wind that blows over you, perhaps bringing clouds and rain, also connects you to all the places that the wind has been and that the clouds have drawn their water from. And be sure to shift your awareness to that part of your island self that lies below the water, the part that actually, physically, does connect you to the whole of the earth.

Be a river

Think of a river that you know, or know of. It can be the part of the river that tumbles down a mountainside, the part that emerges from a waterfall, the part that moves like rapids through gorges or canyons, the part that flows slowly and broadly through forests or farmlands, or the part that is close to the sea where it can taste the salt of

the ocean. Be aware of the feel of your banks and your bed as you brush past or over them; be aware of the life of other creatures that live on you or in you; and be very aware of the irresistable urge that keeps you moving downward, toward a place that is as close to the center of the earth that is possible for you to reach. Reflect on the fact that this is your primary focus, your main motivation, to reach the center. And reflect also on the fact that even when you are not directly moving toward the center as rapidly as you can, there are some parts of you that continue to seep downward as far as they can go, and other parts that evaporate upward to form clouds that release rain that helps you continue your life as a river.

Be a butterfly

Think of a butterfly, the type of your choice. Imagine what it would be like to find yourself trapped in a prison of your own making, triumphantly breaking free of the cocoon, and sun-drying your wings in the open air. How would it be to lift off and fly for the first time, moving and adjusting four wings as you adapt to the wind and change direction rapidly when you need to or want to? Be aware of how your antennae test the scent of flowers, and how your eyes see colors that range beyond human vision. Notice how wonderous it is to be able to sense the taste of leaves and flowers through your feet when you gently land upon them. Reflect on how quickly your memory of being imprisoned fades away and how easy it becomes to let go of the past without worrying about the future, not caring where you came from, letting the future take care of itself, and spending all your time just flying around, sipping nectar, and making love.

Be the Earth

Think of the Earth as a planet in space, all mostly blue and white with touches of green and brown; abundantly, joyfully alive and beautiful. Imagine what it would be like to be a planet that is consciously aware of itself, aware of being alive, and aware that there is no difference between its life and the life of everything in it, on it, and around it. As the planet, be aware of your molten core and the great mass of matter that forms your body, moving around yourself, around the moon, and around the sun. Be aware, too, of the short-lived creatures that burrow, crawl, swim, walk, run, and fly all over your wrinkled surface and be glad that the wrinkles don't even show from a few miles away. Feel the constant movement of water and wind across that surface, notice your magnetic and ionized aura, and welcome the energy granted you by your parent sun. Take pleasure in your own unconditional granting of air, water, food, and shelter to those parts of yourself that need such things, doing it out of caring, enjoying appreciation, but not requiring it. You are the Provider, that is what you do, and within you there is neither anger, nor fear, nor doubt. You are the living embodiment of love.

Be the sun

Think of the sun, a fiery ball of light, pulling planets along with it as it slowly circles the galaxy. Imagine what it must feel like to be such a gigantic source of endless energy, using your powerful gravity to keep your family of planets together, while at the same time radiating enormous amounts of light to help produce warmth, visibility, and life itself. You and you alone are the primary source of every kind of power in your entire solar system. On Earth, yours is the power that moves the winds to mix the elements needed by plants and animals, that heats the oceans to allow rain to fall that causes rivers to flow, that gives plants and animals the power to grow and

multiply. You are also the source of great beauty, of sunrises and sunsets, of the auroras, and of colors of every kind. From within yourself, you empower life elsewhere, and you have enough and to spare for everything and everyone everywhere in your domain.

Be a wave

This may be a stretch, but think of a wave. Most people will probably find it easiest to think of an ocean wave, so we'll start with that. Imagine what it would be like to be a wave moving through the deep ocean, like a swell. Imagine yourself big or small, broad or narrow, moving steadily forward, and do your best to imagine yourself as a pure wave of energy. You are moving *through* the ocean. You are not made of water, you are not made of anything. Something started you moving, but that doesn't matter right now. What does matter is where you go and what you become. Imagine moving toward a landmass of some kind. As you move closer and the water that you are moving through becomes more shallow, you feel yourself rising higher and higher until the water impacts against a cliff. You are suddenly aware, perhaps with surprise and delight, that although the water has stopped, you have not. Now, however, you are moving forward as a different kind of wave, a vibration in the rock. You move in all directions, but for the moment you pay attention to a part of yourself that moves upward towards the roots of a tree, and then you become a vibration wave in the tree that stirs you into becoming part of a wave in the wind that carries the scent of blossoms to a young couple sitting on a hill with hands entwined and you, as the wave, touch their skin and you turn into a wave of pure pleasure that turns into smiles on both of their faces.

by Kate Pruitt 2

diy project: salt + coffee watercolor technique

Materials

- freshly brewed espresso
- cobalt blue watercolour paint
- 140wt coldpress watercolour paper
- watercolour brushes (one wide for washes & one thin for strokes)
- white drafting eraser
- pencil
- water
- sea salt
- masking tape
- brown ink pen
- tracing paper (optional)

1. Make yourself two Americanos — shouldn't every project begin this way?! One for you, and one for the project. Alternatively, strong brewed coffee or even tea will work.
2. While one espresso cools, assemble the rest of your materials: a small cup of water and a pinch or two of salt. Rule out your paper to 8″ by 10″ and tape the edges with art tape (or low-tack blue painter's tape).

3. Begin painting a region of the paper using the espresso. Alternate with brush strokes of pure water. It's okay to have small areas of puddling because when you add the salt, it will absorb some of the liquid, but don't go overboard. See below for an example:

4. While the region is still damp, gently sprinkle on salt crystals.
5. Continue until the entire paper is covered.

6. Let dry for several hours to overnight. The salt crystals will absorb the liquid around them, creating variations in the color on the paper and giving the piece an antique-map feel. This is also a great technique for aging any kind of print or pre-made map.

7. Use Google Earth to find your favourite place on earth! Sketch lightly on your paper free-handed (or if desired, print out, trace and transfer to your paper). Don’t worry about the pencil — a good white eraser will pull up any stray pencil marks!

8. Fill in oceans with blue watercolour.

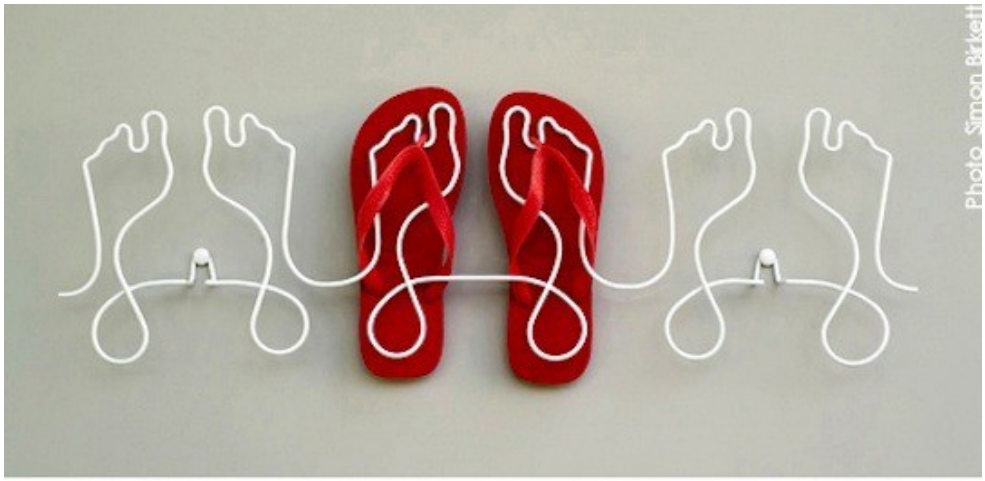
Photo Simon Birkett

one a day

FATHER SUN
MOTHER EARTH
FATHER AIR
MOTHER WATER

Secondo la tradizione Maya, sta per iniziare un nuovo tempo. E' importante mantenere splendente la luce, la nostra e quella collettiva. Dobbiamo riflettere su cosa possiamo fare e cercare di visualizzare quello che stiamo facendo perche' senza volere, a volte, alimentiamo gli aspetti negativi della vita. (Rigoberta Menchu')

Recipe: How I made enormous scones (suitable for walkers)

1 lb (450g) of self raising flour (or all purpose flour with 4 teaspoons of baking powder)
2tsp baking powder
2oz (50g) caster sugar
2 oz (50g) butter
pinch of salt
2 eggs
about a 1/4 of a pint (150ml) milk

1. Use your fingertips to rub flour, bp, butter and salt together, in a bowl. (Or mix it with the paddle attachment in your food mixer). Should be no butter lumps left by the end.
2. Stir in the sugar and the eggs.
3. Mix in enough milk to make the dough into a firm ball without it being too sticky or too dry.
4. Put dough on a well floured surface. Pat gently flat with your hands, so that it is about 1.5 inches or 4 cms thick. (DO NOT use a rolling pin, unless flatter, crispier scones are desired)
5. Use a 3 inch (7.5cm) cookie cutter and cut out the scones. Place each scone on a tray with baking paper on it. Space them out as the scones will expand.
6. Brush beaten egg on to the top of each scone.
7. For a 2 oven Aga, hang the tray from the third runner from the top for 15 mins (no cold shelf required.)
For other ovens, 220 c, 425 F or gas mark 7 . Check after 10 minutes.
The scones should be firm on top and golden brown. They will be pulled in slightly around the softer middle with almost a crack to show where they need to be split.
8. Cool on a wire tray.
Best eaten after a long walk, with a cup of tea.
I serve my scones by splitting them in half and adding a generous spoonful of strawberry jam, with a spoonful (no knives) of Cornish clotted cream on top. I know some people do it the other way round. Then again some people say scones (rhymes with bones) and some say scones (with “on” in the middle). Each to their own, as long as the scones are enjoyed.


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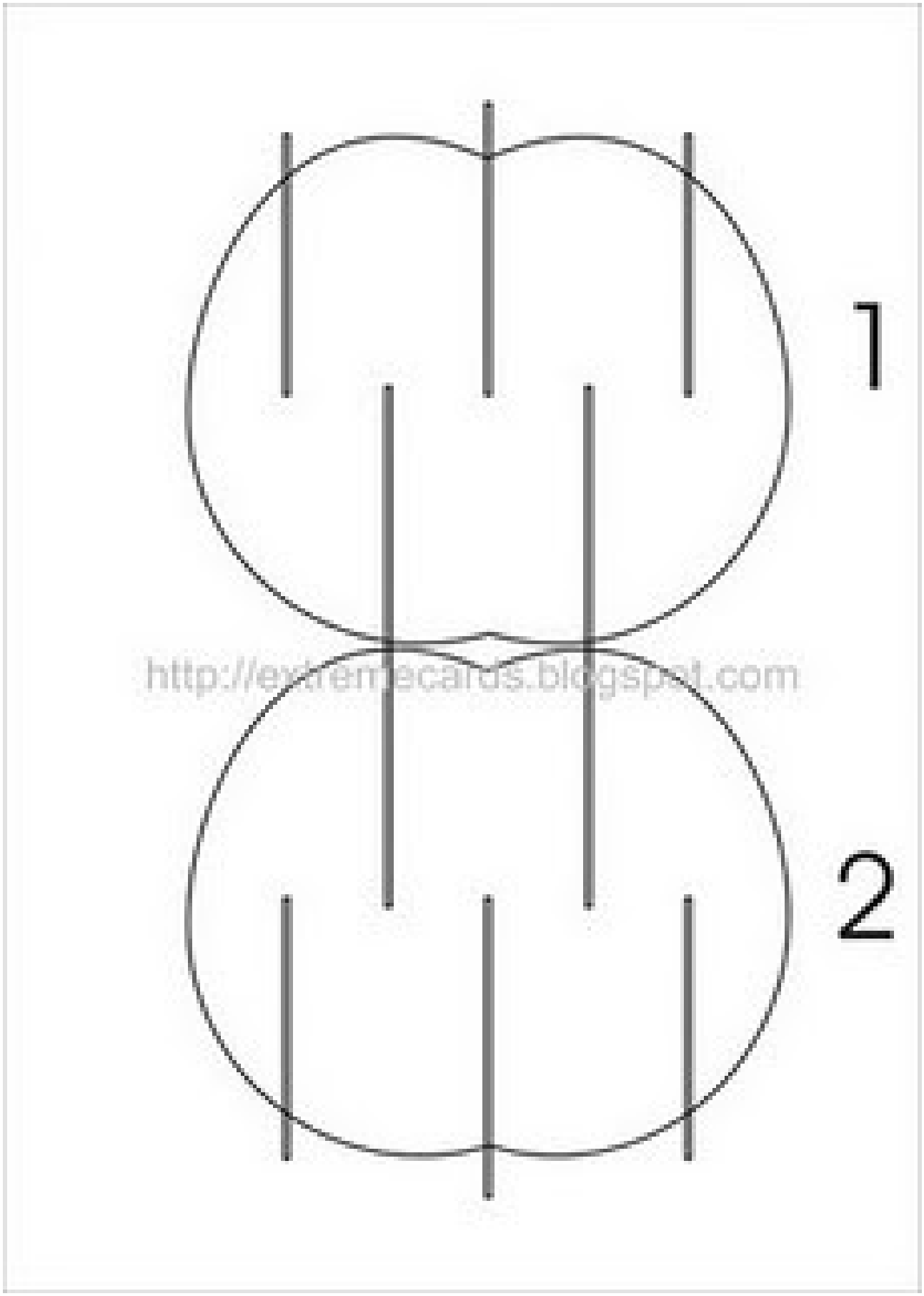
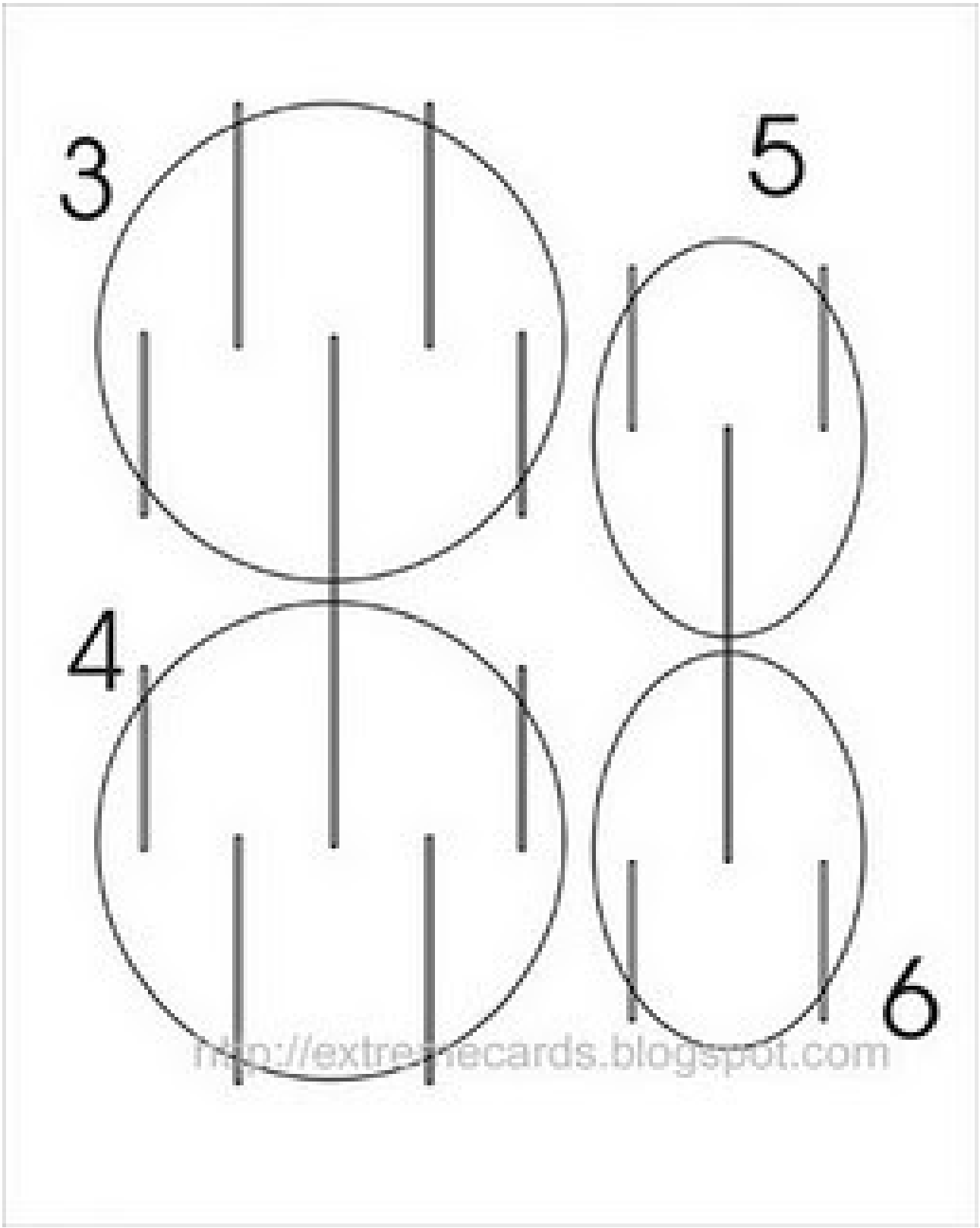
michael velliquette

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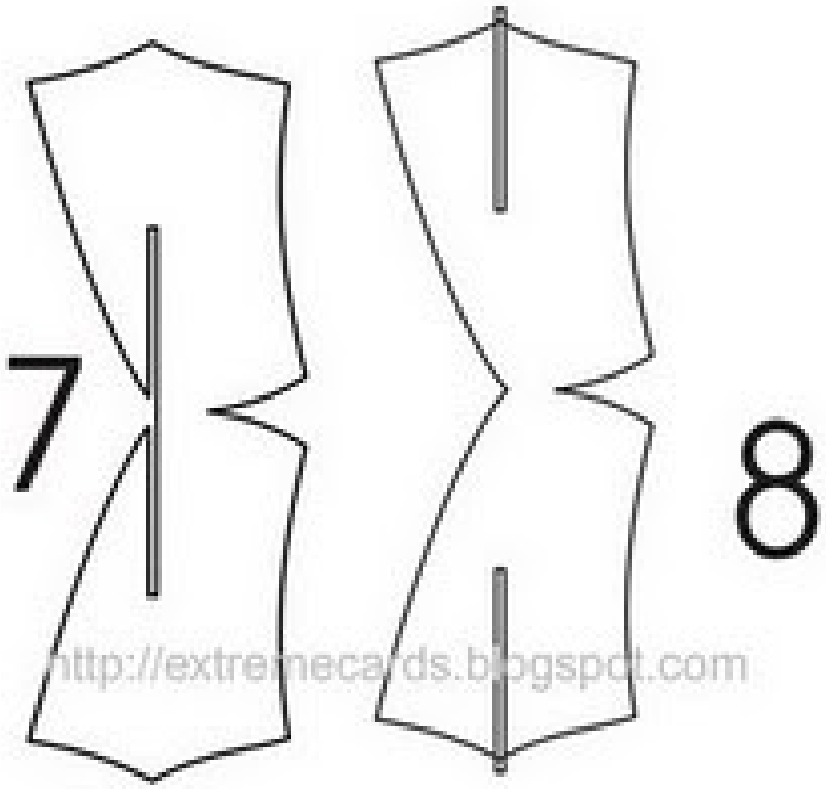
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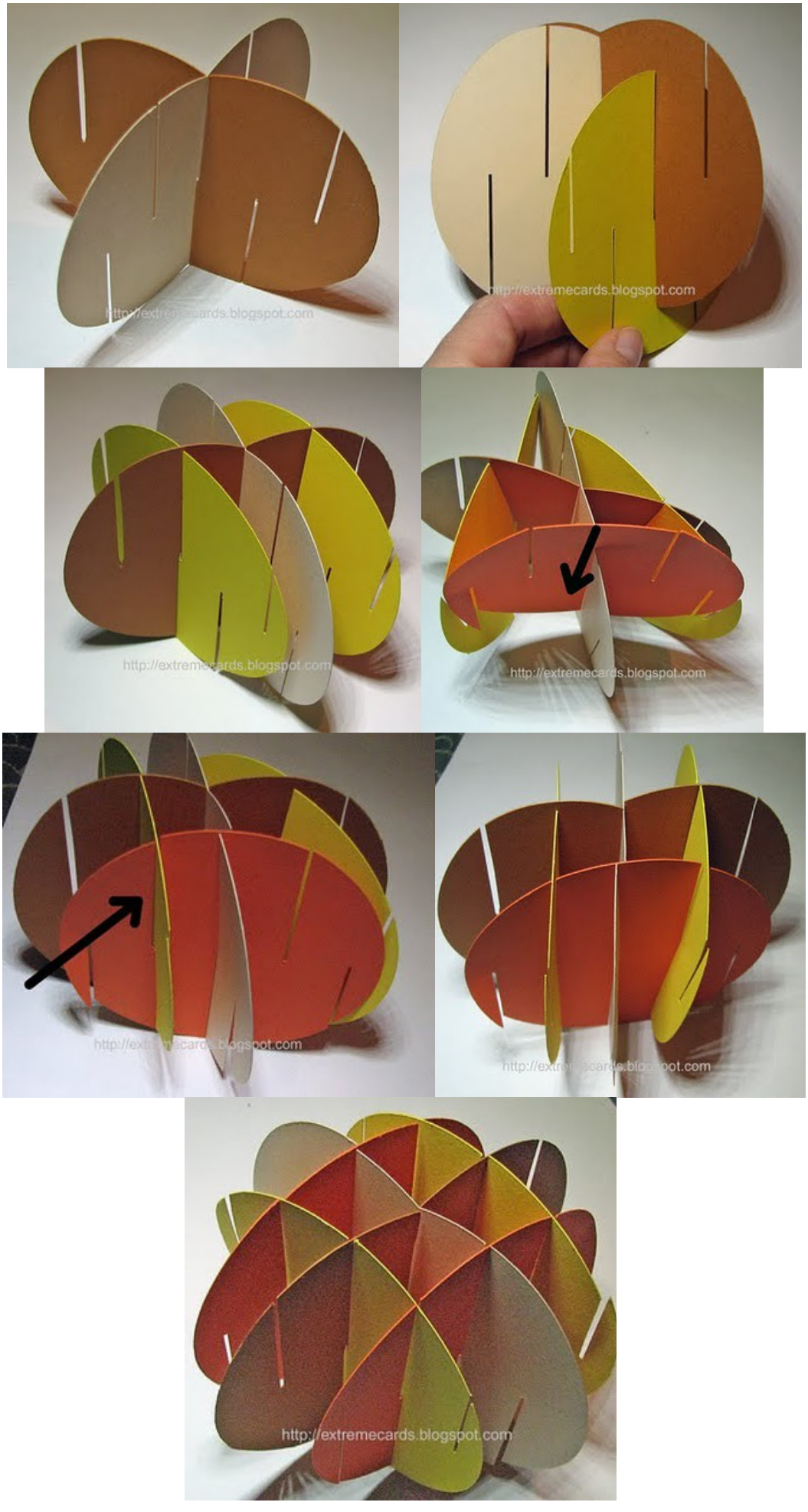
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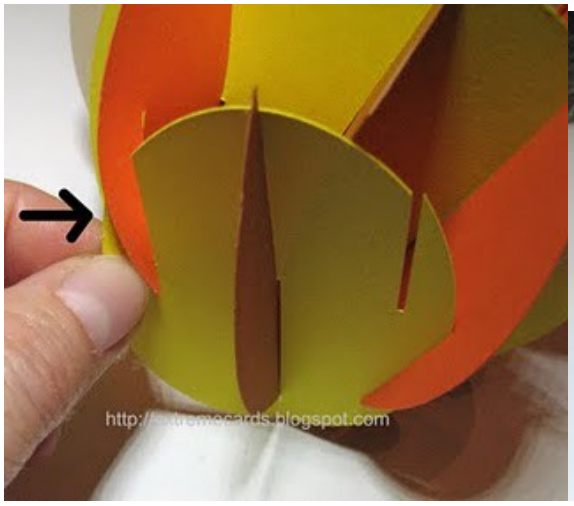
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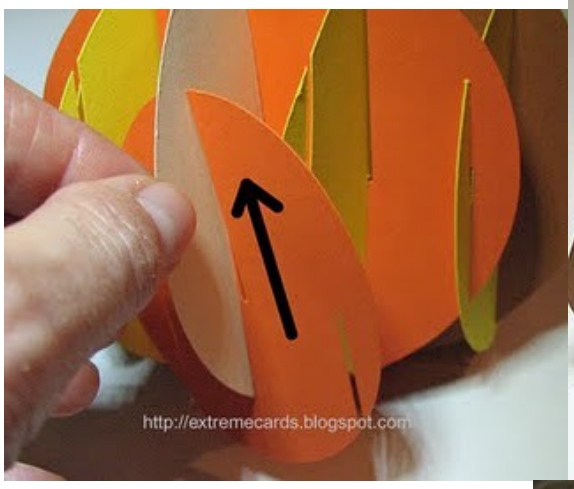
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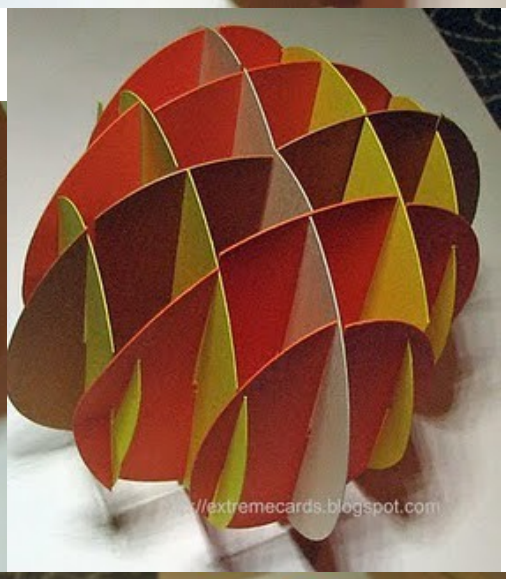
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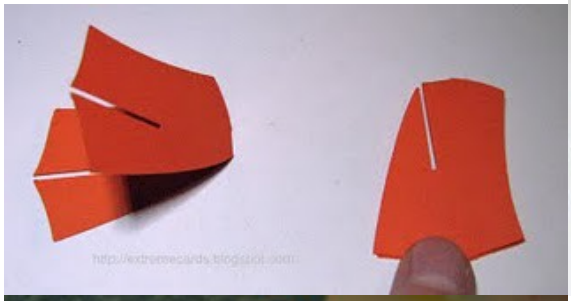

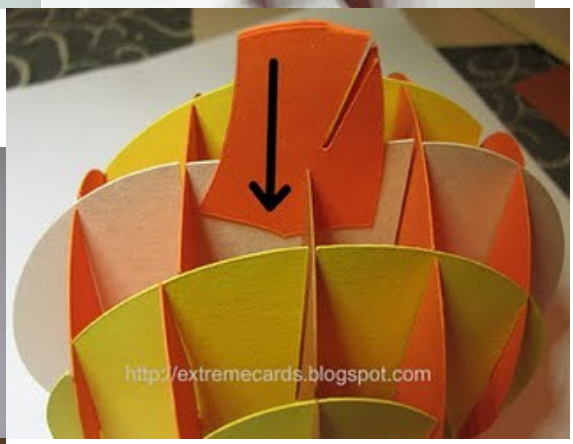
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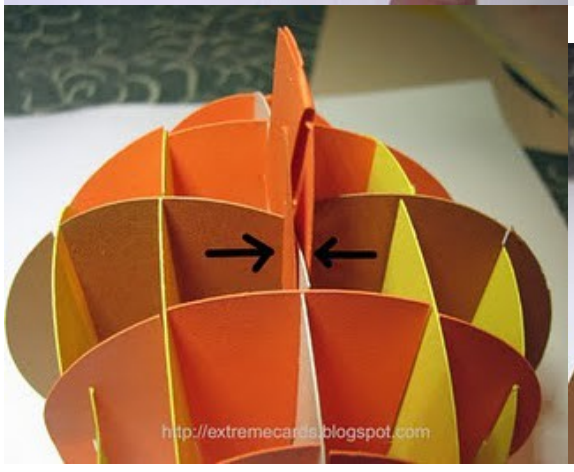
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