

Celebration of Life, 9-11:

Do Not Lose Heart: We Were Made for These Times

Posted by DR. CLARISSA PINKOLA ESTÉS,

Mis estimados:

Do not lose heart. We were made for these times.

I have heard from so many recently who are deeply and properly bewildered. They are concerned about the state of affairs in our world right now. It is true, one has to have strong *cojones* and *ovarios* to withstand much of what passes for “good” in our culture today. Abject disregard of what the soul finds most precious and irreplaceable and the corruption of principled ideals have become, in some large societal arenas, “the new normal,” the grotesquerie of the week.

It is hard to say which one of the current egregious matters has rocked people’s worlds and beliefs more. Ours is a time of almost daily jaw-dropping astonishment and often righteous rage over the latest degradations of what matters most to civilized, visionary people.

...You are right in your assessments. The lustre and hubris some have aspired to while endorsing acts so heinous against children, elders, everyday people, the poor, the unguarded, the helpless, is breathtaking. Yet ... I urge you, ask you, gentle you, to please not spend your spirit dry by bewailing these difficult times. Especially do not lose hope. Most particularly because, the fact is – we were made for these times.

Yes. For years, we have been learning, practicing, been in training for and just waiting to meet on this exact plain of engagement. I cannot tell you often enough that we are definitely the leaders we have been waiting for, and that we have been raised, since childhood, for this time precisely.

...I grew up on the Great Lakes and recognize a seaworthy vessel when I see one. Regarding awakened souls, there have never been more able crafts in the waters than there are right now across the world. And they are fully provisioned and able to signal one another as never before in the history of humankind.

I would like to take your hands for a moment and assure you that you are built well for these times. Despite your stints of doubt, your frustrations in arighting all that needs change right now, or even feeling you have lost the map entirely, you are not without resource, you are not alone. Look out over the prow; there are millions of boats of righteous souls on the waters with you. In your deepest bones, you have always known this is so.

Even though your veneers may shiver from every wave in this stormy roil, I assure you that the long timbers composing your prow and rudder come from a greater forest. That long-grained lumber is known to withstand storms, to hold together, to hold its own, and to advance, regardless.

...We have been in training for a dark time such as this, since the day we assented to come to Earth. For many decades, worldwide, souls just like us have been felled and left for dead in so many ways over and over — brought down by naiveté, by lack of love, by suddenly realizing one deadly thing or another, by not realizing something else soon enough, by being ambushed and assaulted by various cultural and personal shocks in the extreme.

We all have a heritage and history of being gutted, and yet remember this especially

... we have also, of necessity, perfected the knack of resurrection.

Over and over again we have been the living proof that that which has been exiled, lost, or foundered – can be restored to life again. This is as true and sturdy a prognosis for the destroyed worlds around us as it was for our own once mortally wounded selves.

...Though we are not invulnerable, our risibility supports us to laugh in the face of cynics who say “fat chance,” and “management before mercy,” and other evidences of complete absence of soul sense. This, and our having been ‘to Hell and back’ on at least one momentous occasion, makes us seasoned vessels for certain. Even if you do not feel that you are, you are.

Even if your puny little ego wants to contest the enormity of your soul, that smaller self can never for long subordinate the larger Self. In matters of death and rebirth, you have surpassed the benchmarks many times. Believe the evidence of any one of your past testings and trials. Here it is: Are you still standing? The answer is, Yes! (And no adverbs like “barely” are allowed here). If you are still standing, ragged flags or no, you are able. Thus, you have passed the bar. And even raised it. You are seaworthy.

...In any dark time, there is a tendency to veer toward fainting over how much is wrong or unmended in the world. Do not focus on that. Do not make yourself ill with overwhelm. There is a tendency too to fall into being weakened by perseverating on what is outside your reach, by what cannot yet be. Do not focus there. That is spending the wind without raising the sails.

We are needed, that is all we can know. And though we meet resistance, we more so will meet great souls who will hail us, love us and guide us, and we will know them when they appear. Didn’t you say you were a believer? Didn’t you say you pledged to listen to a voice greater? Didn’t you ask for grace? Don’t you remember that to be in grace means to submit to the Voice greater? You have all the resource you need to ride any wave, to surface from any trough.

...In the language of aviators and sailors, ours is to sail forward now, all balls out. Understand the paradox: If you study the physics of a waterspout, you will see that the outer vortex whirls far more quickly than the inner one. To calm the storm means to quiet the outer layer, to cause it, by whatever countervailing means, to swirl much less, to more evenly match the velocity of the inner, far less volatile core – till whatever has been lifted into such a vicious funnel falls back to Earth, lays down, is peaceable again.

One of the most important steps you can take to help calm the storm is to not allow yourself to be taken in a flurry of overwrought emotion or despair – thereby accidentally contributing to the swale and the swirl. Ours is not the task of fixing the entire world all at once, but of stretching out to mend the part of the world that is within our reach.

Any small, calm thing that one soul can do to help another soul, to assist some portion of this poor suffering world, will help immensely. It is not given to us to know which acts or by whom, will cause the critical mass to tip toward an enduring good. What is needed for dramatic change is an accumulation of acts – adding, adding to, adding more, continuing. We know that it does not take “everyone on Earth” to bring justice and peace, but only a small, determined group who will not give up during the first, second, or hundredth gale.

...One of the most calming and powerful actions you can do to intervene in a stormy world is to stand up and show your soul. Soul on deck shines like gold in dark times. The light of the soul throws sparks, can send up flares, builds signal fires ... causes proper matters to catch fire. To display the lantern of soul in shadowy times like these – to be fierce and to show mercy toward others, both — are acts of immense bravery and greatest necessity. Struggling souls catch light from other souls who are fully lit and willing to show it. If you would help to calm the tumult, this is one of the strongest things you can do.

...There will always be times in the midst of “success right around the corner, but as yet still unseen” when you feel discouraged. I too have felt despair many times in my life, but I do not keep a chair for it; I will not entertain it. It is not allowed to eat from my plate.

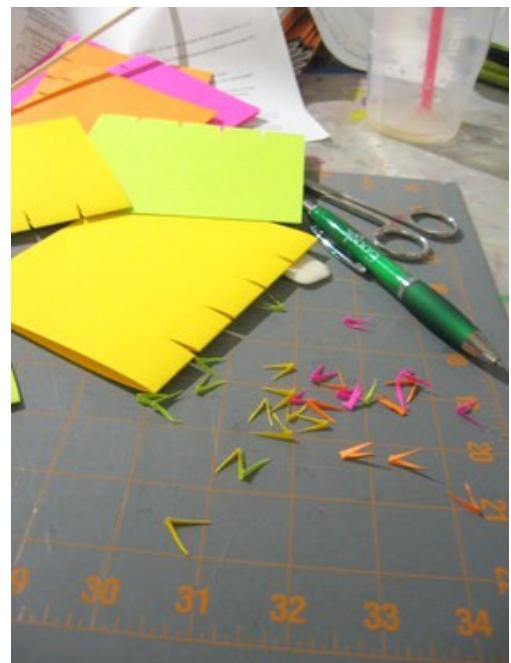
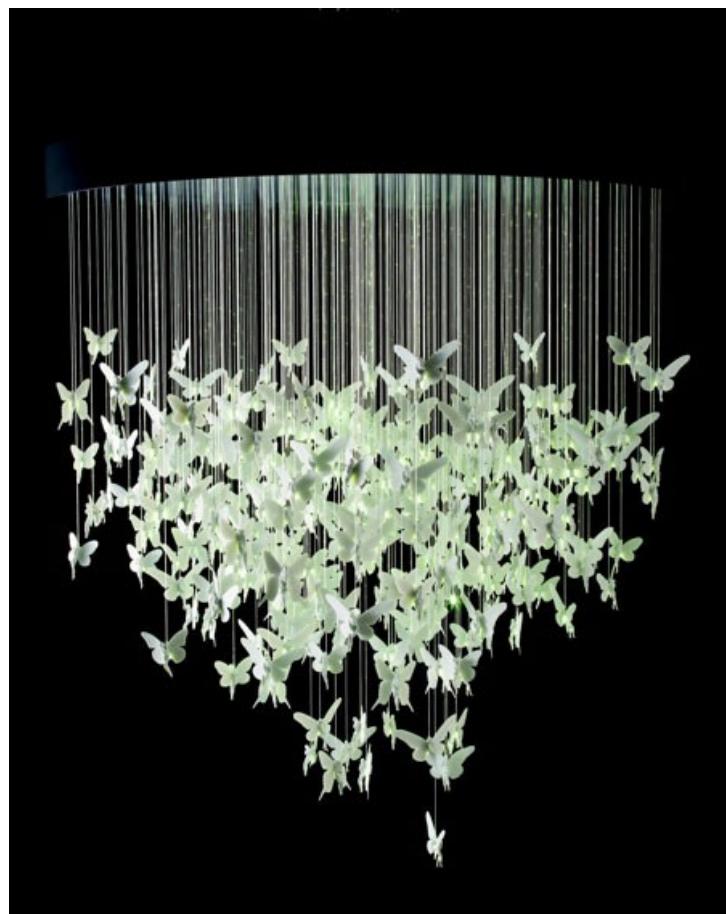
The reason is this: In my uttermost bones I know something, as do you. It is that there can be no despair when you remember why you came to Earth, who you serve, and who sent you here. The good words we say and the good deeds we do are not ours: They are the words and deeds of the One who brought us here.

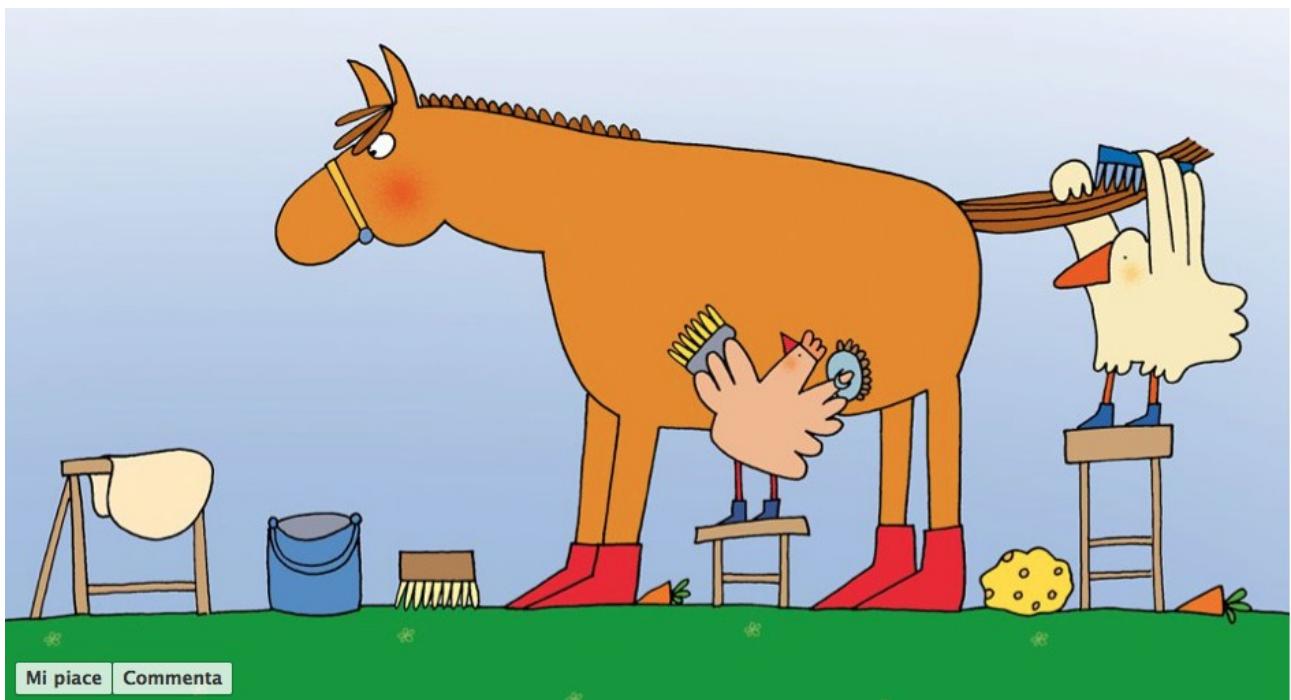
In that spirit, I hope you will write this on your wall: When a great ship is in harbor and moored, it is safe, there can be no doubt. But ... that is not what great ships are built for.

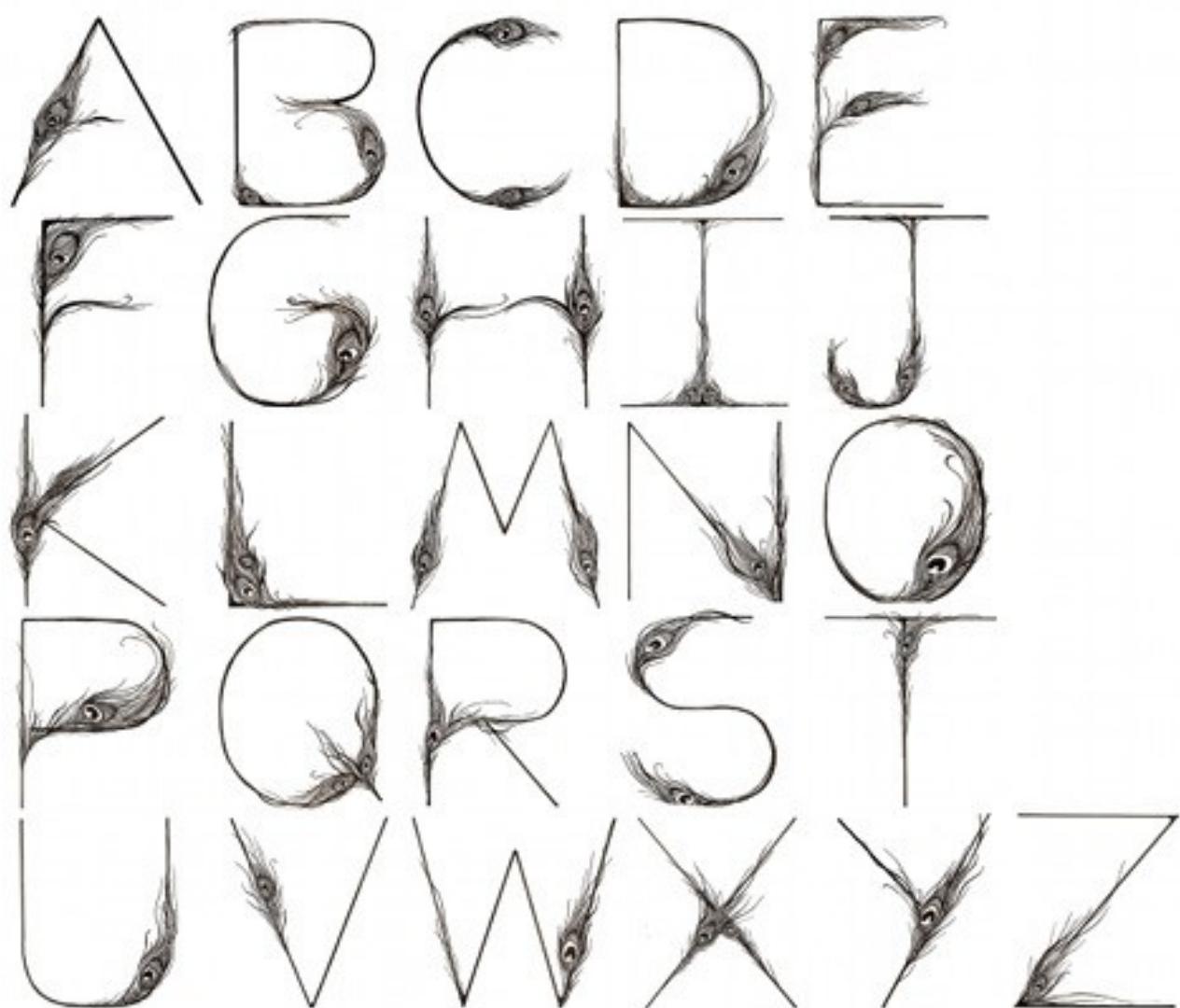
...This comes with much love and prayer that you remember who you came from, and why you came to this beautiful, needful Earth.

Dr.E.









THE BIRTH STORY PROJECT

THE STORIES ABOUT THE PROJECT TELL YOUR STORY SPREAD THE MOTHERLOVE GOT QUESTIONS? SUBSCRIBE

Welcome to the Birth Story Project

DECEMBER 4, 2010

Have you told your story?

Giving birth can unleash us, it can light us up, and it can connect us with women and babies around the world. This is a virtual collection of birth stories—all kinds—to empower and inspire women to claim the power of this potent transformation.

Peruse our collective stories, tell yours, and join the discussion on the [Facebook page](#).

Thanks for being part of The Birth Story Project. These are our stories.

NEXT POST: [Anna's Story](#)

WANT WEEKLY-ISH ELOVE?

New Graphic

Name:

Email:

**SIGN UP
TO GET THE FEATURED
STORY OF THE WEEK**

and get Anna's
LOVE LETTER FOR MOTHERS



Berliner pfannkuchen



- 4 cups (500 grams) all-purpose flour
- 1 oz (30 grams) fresh yeast (compressed cake)
- 4 Tbsp (50 grams) sugar
- 1 cup and 1 tsp (250 ml) milk
- 3 egg yolks
- 7 Tbsp (100 grams) melted butter
- 1 1/2 teaspoons salt
- plum jam (apricot or red currant would be nice, too)
- 32 oz (1 liter) vegetable oil or 35.25 oz (1 kilo) of shortening, melted
- powdered sugar or cinnamon-sugar for sprinkling

1. The ingredients should all be room temperature, and the milk should be lukewarm — not hot. Pour the flour into a mixing bowl and make a well in the middle of the flour. Crumble the fresh yeast into the well. Sprinkle a tablespoon of the sugar over the yeast and pour in the milk, mixing and dissolving the yeast and incorporating some of the flour, but not all of it. Cover the bowl and let sit for 15 minutes.
2. Mix the rest of the dough together, including the rest of the sugar, the butter, yolks and salt. Knead the dough until it is smooth and satiny. Cover again with a towel, and let it sit for 30 minutes or until the dough has doubled in volume.
3. Gently push down the dough and spread it out on a floured work surface to about 1/2 inch thickness. Cut out 3-inch circles from the dough using a biscuit cutter or a drinking glass. Transfer the circles of dough to a parchment-lined baking sheet and cover. Let them rise until doubled.
4. In the meantime, bring a pot of oil to 320°F–360°F (160°C–180°C). You must use a thermometer for this — keeping the oil temperature stable is essential for frying doughnuts. Too low and the doughnuts will be soaked with oil. Too high and the

doughnuts will burn on the outside and still be raw on the inside.

5. When the doughnuts have risen and the oil is hot, gently slip a few doughnuts at a time into the hot oil. Fry until golden brown on one side — a few minutes — and then using a slotted spoon with care, flip the doughnuts to fry on the other side. When the doughnuts are nutty brown all around, remove to a cooling rack set over a sheet pan.

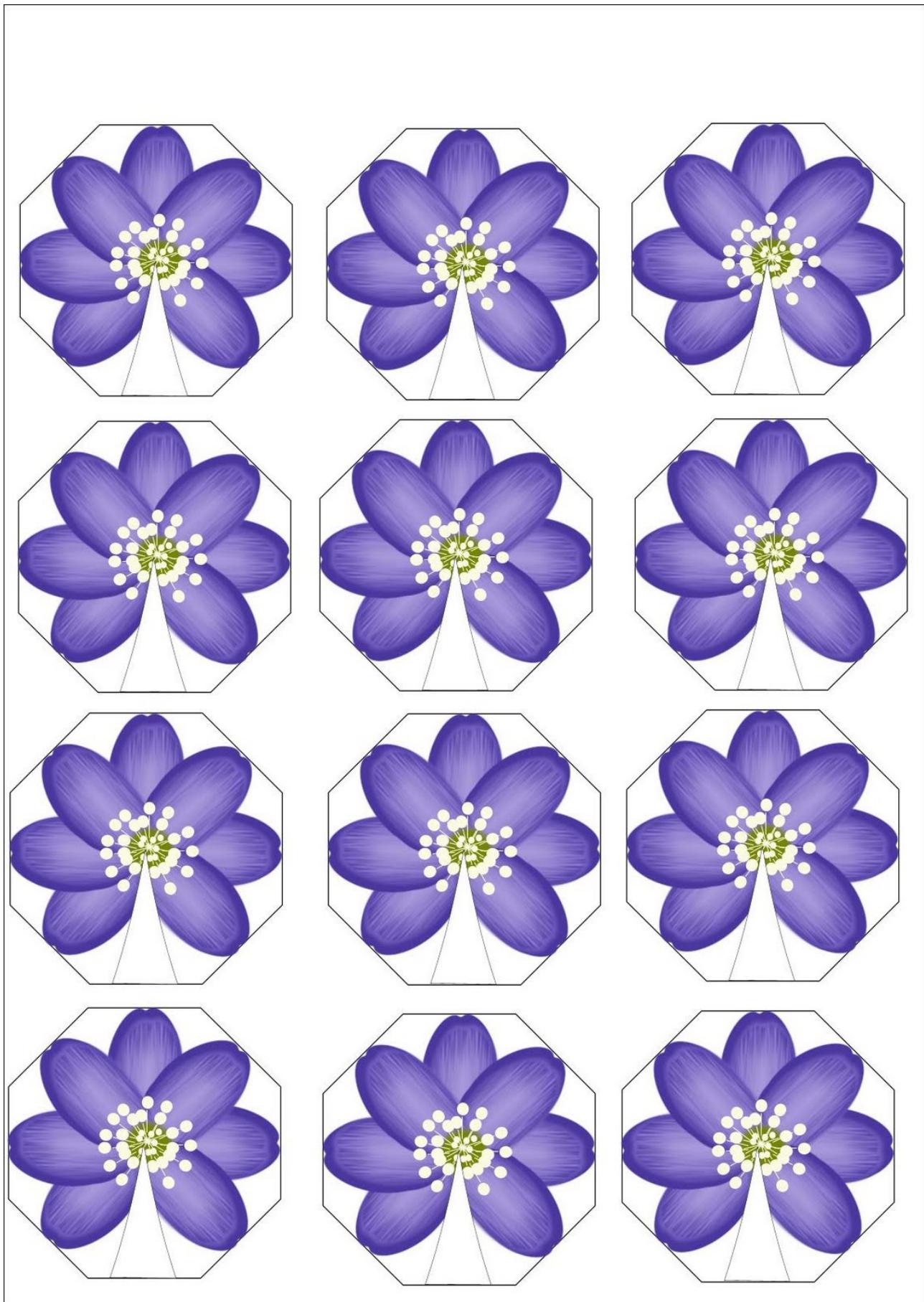
6. Fill a pastry bag fitted with a small metal tip with the jam. Stick the metal tip into the side of a doughnut and gently squeeze some jam into the doughnut. Roll the doughnut in the cinnamon-sugar. These are best eaten warm, but they keep for a few hours. Don't bother keeping them overnight, though.

Note from Kristina: I took the remaining scraps of dough, rolled them into one sheet of dough and used the dough scraper to cut this dough into small inch-long pieces, akin to doughnut holes. I fried them all then put them in a plastic bag with the remaining cinnamon-sugar, shook them up and placed them in the freezer. Now I have "doughnut holes" waiting for me when the jelly doughnuts are all eaten up!



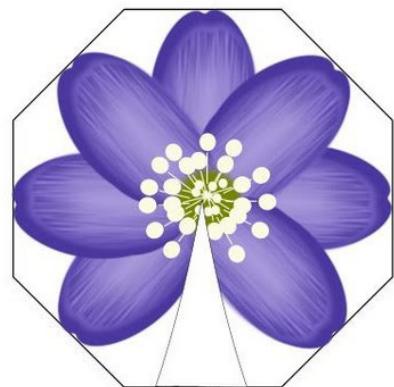
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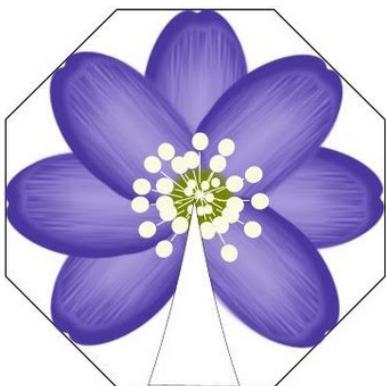
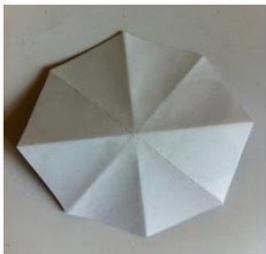




1 Klip ottekanterne ud
Cut the octagons out.



2 Fold fra hjørne til hjørne
Fold from corner to corner.



3 Klip blomsten ud og lim bladene sammen,
så bladet med krydset ligger underst.
Cut the flower out, so the leaf with
the cross is under the other.



4 Del blomstene i to bunker med 7 i hver
Lim en blomst til hvert blad i den midterste.
Kom kun lim på det alleryderste af bladene.
Til sidst limes de to halvdele sammen blad for blad.
Divide the flowers in two portions, 7 in each.
Take the first 7, use one flower as the middle,
and glue one other flower to each leave, put glue
only in the top of the leaves.
Take the two halves, and glue them together
using the opposite leaves.

1. Print denne ud på karton, de to andre på papir.
Print this on cardstock, the two others on paper.

2. Klip den grønne ring ud. Klip de grønne blade ud og lim dem på ringen i tilfældig orden.
Cut the green ring out. cut the green leaves out and glue them unto the green ring, just glue them in random direction and order.

3. Klip blomsterne ud, lim dem sammen som kræmmerhuse, så de ser ud som foto nederst på siden. Pres spidsen af blomsterne lidt flad og lim dem lidt tilfældigt på ringen.
Cut the flowers out, glue them together as flat cones, so they looks like the photo below. Press them with a finger against the table, so thy get a little flattened in the bottom, it makes it easier to glue them unto the ring.

2



3



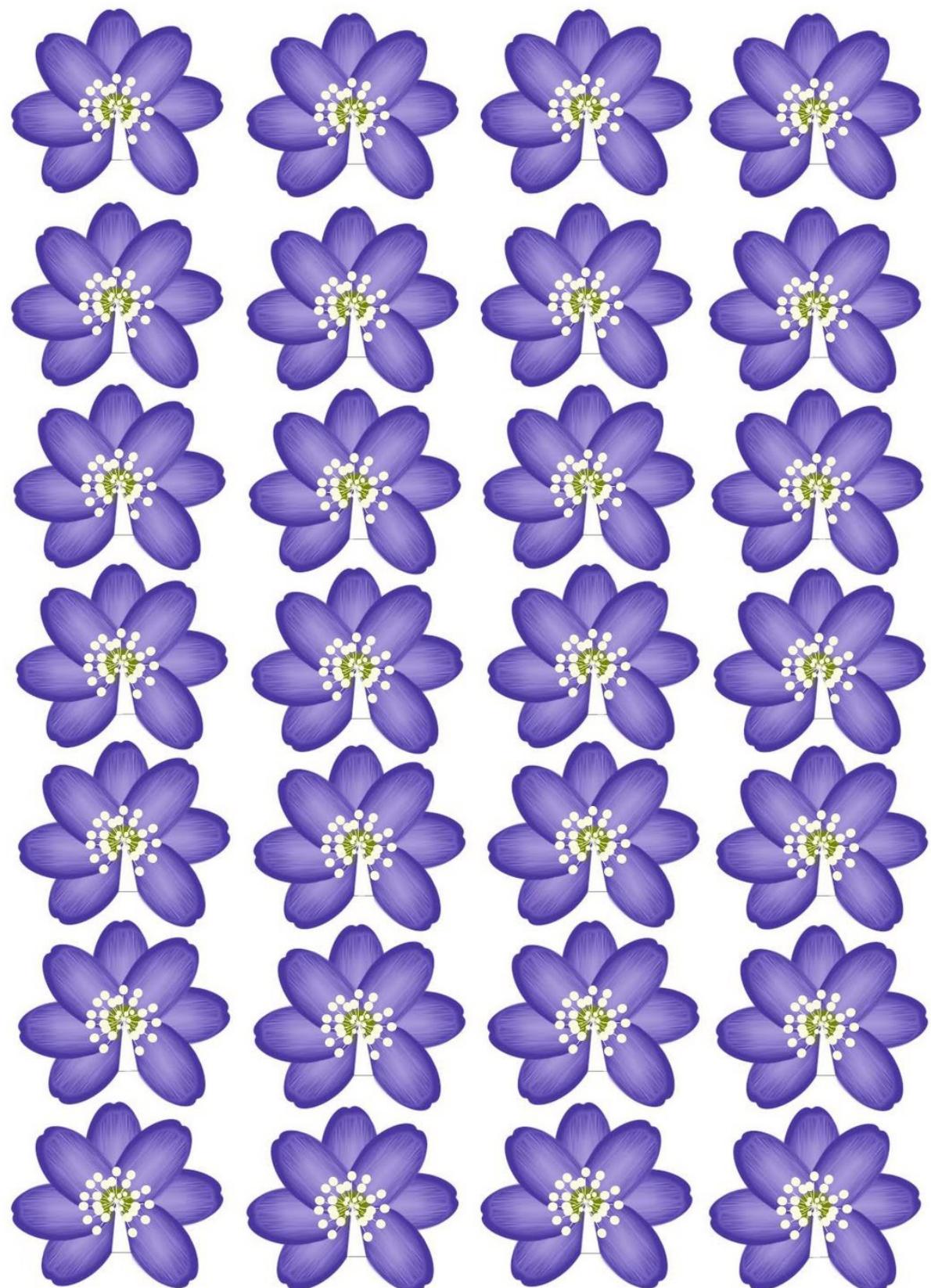
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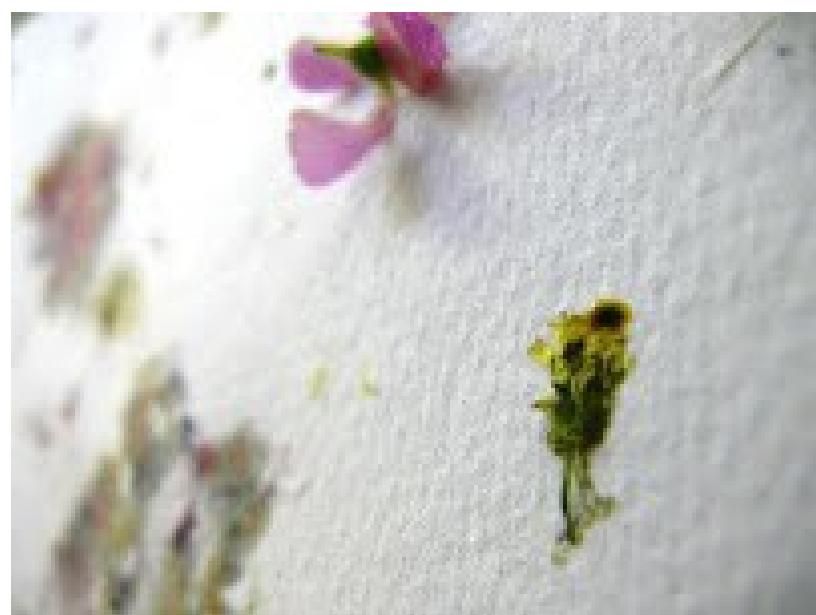
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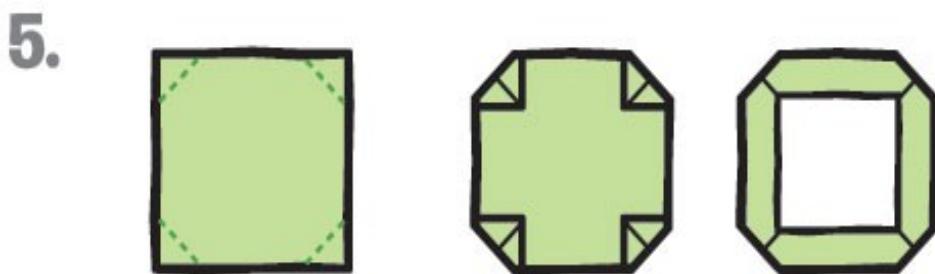
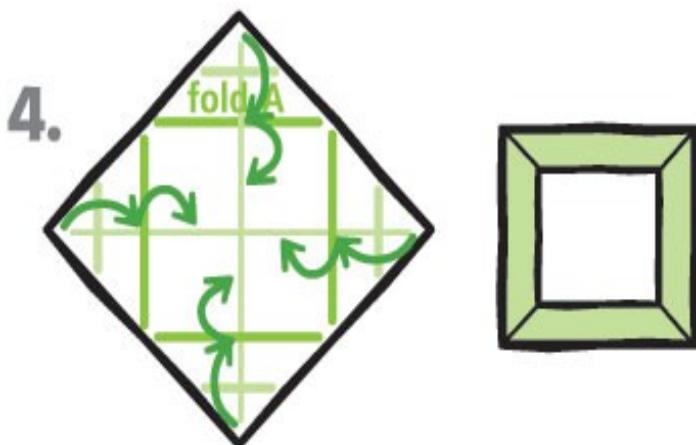
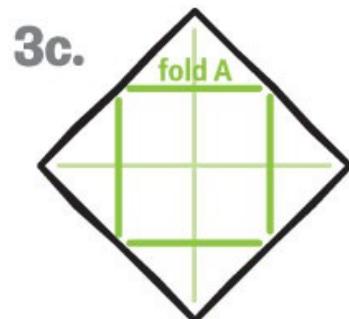
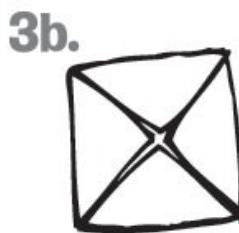
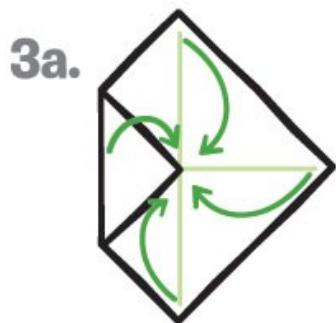
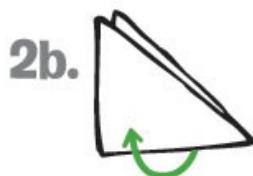
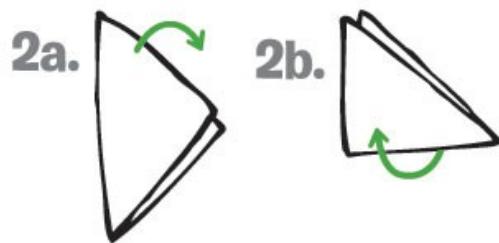
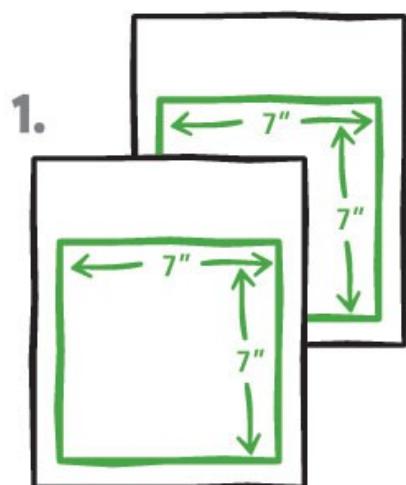


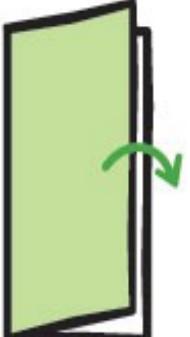
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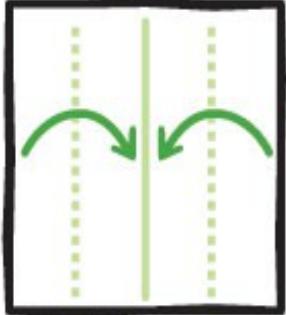


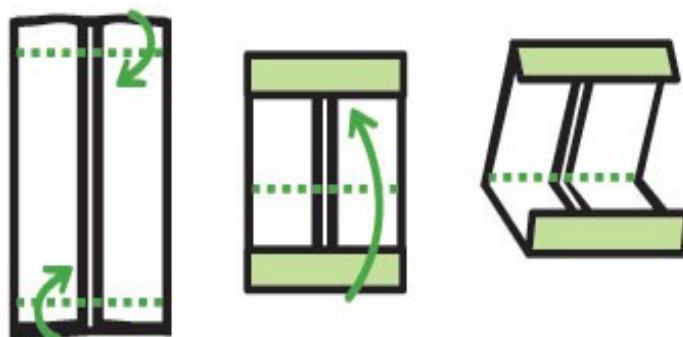
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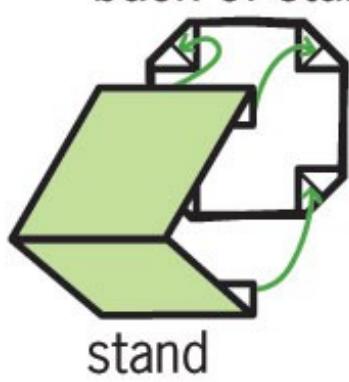




6. 

7. 

8. 

9. back of stand 

close-up 

10. 



640





642



Lemon curd senza burro (per 6 porzioni)

- 190 g di succo di limone
- la scorza grattugiata di 2 limoni bio
- 50 g di zucchero
- 3 uova intere
- 170 g di cioccolato bianco di copertura tagliato a pezzetti per servire

-biscottini, frutti rossi, meringhette, un ciuffo di panna montata a piacere

Sciogliete il cioccolato a bagnomaria. Sbattete lievemente con una frusta le uova con lo zucchero, il succo e la scorza dei limoni. Ponete il tutto in una pentola a fondo spesso e scaldate a fuoco lento mescolando continuamente fino a quando la crema non diventerà più densa (deve velare il cucchiaio). Versatela sul cioccolato sciolto in due volte e poi frullate brevemente. Trasferite il composto in 6 bicchierini monoporzione. Una volta intiepidita mettetela in frigorifero e lasciatevela per almeno 3-4 ore.

Servite i bicchierini decorati a piacere con un ciuffo di panna montata e un piccolo kit di biscotti e frutti rossi da intingervi.



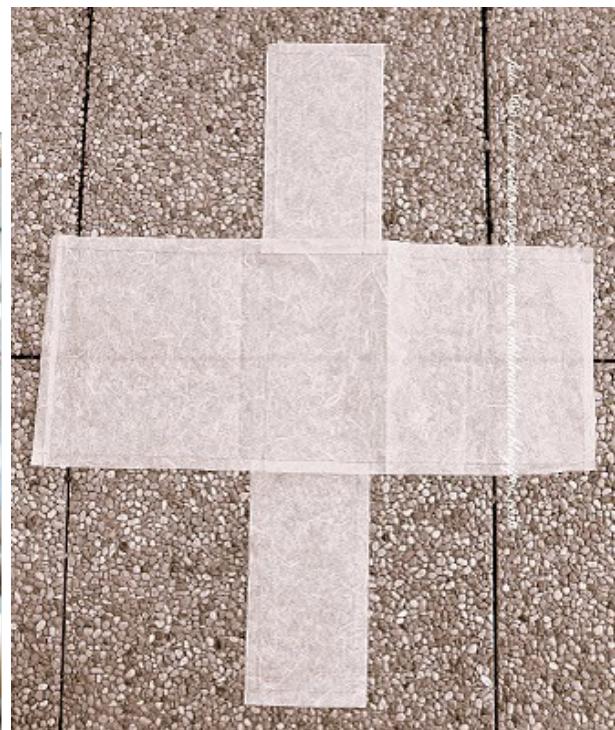
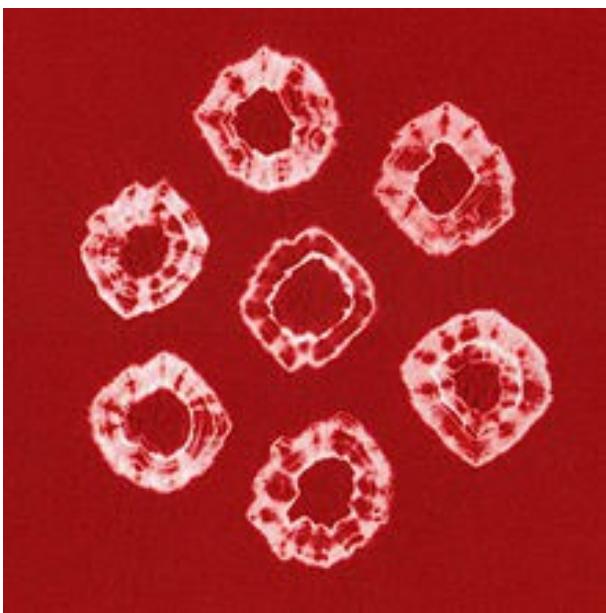


photo & project by cristina sperotto



bleech pen



Ne-maki shibori example.



Dear Friends,

What is it about these words we tell ourselves all the time; I can't, I won't and I don't have time?

I think that these words give us a false sense of control. They are excuses we use to not feel guilty. It can't be our fault if we just don't have time.

My granny always said, "Can't never could do anything!" She was so right because when we rationalize things we can talk ourselves out of doing most anything. Can't never could do anything because it is afraid to try! What if they succeeded? All those excuses would be lies; aren't they lies anyway!

"I won't" is a form of rebellion. I won't do that because it is not my time! Keeping score is so sad. All you are really doing is setting yourself up for a life of martyred living. Is that living or existing with a chip on your shoulder. It is so sad to go through each day wearing "I won't" tattooed to your forehead. No one loves a martyr not even the martyr! When we do this to ourselves we put a cocoon of un-cooperation around us for the world to recognize. Remember the commercial, "Mikie won't eat it; he won't eat anything!" The negativity becomes our persona.

Now for the biggie! I don't have time! Lies lies and more lies! We use this one more than any of them. It placates the guilt we have when we don't think we have enough time to do it perfectly or the way we were taught how to do it by our perfectionist family members. We had this old saying shoved down our throats; If you don't do it right then don't do it at all! We took this one to heart. Especially when we were given a chore and it did not live up to someone else's standards. Despite the fact that we were never informed of the standard. This is when we learned to say I can't and even I won't! We were afraid to try because somebody bigger than us forced us to clean the way they did!

Well listen here! We don't have to listen to those voices in our heads any more. Our houses can be cleaned without spending all day doing it! We can take a few minutes here and there and "hit a lick at a snake" as we say in the south! This means do something/anything to make a little progress. Progress is not perfection; it is just doing a little now to keep things from becoming a great big job and out of hand. Even if your home is overwhelming right this minute; you too can have it where you are only 15 minutes worth of messy to be ready for company.

Some time ago I had 15 minutes to get ready for a major newspaper to come to our home. They phoned to ask if they could talk to someone that occasionally drops in on us. I had just spent an hour talking to a friend that has been dropping in every few weeks to bring me her religious magazines. We enjoy talking about FlyLady stuff and what is happening in the world. I get to share with her my love of everyone and what God's purpose is for my life. I ran down the driveway to catch her so she could be interviewed by the newspaper. Here I had a surprise visit that I gladly opened my door for. She happily shared our lovely time with the reporter.

I had dust mopped my floors, dusted, my hot spots were clear and my beautiful music was filling the air. She saw how I worked and lived. I was not ashamed to let her in the house! We even walked outside to

Robert's tree house. When your home is not weighing you down; you can spend time enjoying another person's stories. As I walked her back to the front door she admired a walking stick that I had bought for Robert in Jamaica when we were on our cruise.

He had not liked it but really didn't say so. She loves to hike; so I gave it to her. I got rid of clutter that we don't love and she will use it and love it!

These words "I can't", "I won't" and "I don't have time" bound us up in lies. Release the lies of perfectionism and what people will think and find that You can, You will, and You do have time to FLY!

Are you ready to live in a can do world?

FlyLady



Cyanotypes - super easy photo prints at home.

The goal of this instructable is to explain the cyanotype process. Cyanotype is a super easy (and cheap) photo printing process that you can do at home with a few special materials. Digital pictures printed as cyanotypes make great gifts.



Process Overview

1. Mix two chemicals to create photo sensitive solution of 'sensitizer'.
2. Brush, smear, or soak the sensitizer into cotton-based watercolor paper.
3. Create a negative image on a transparency with a laser/inkjet printer or copy machine.
4. Place the negative over the dried, sensitized paper.
5. Expose to UV light.
6. Wash the image in water to develop.
7. Hang to dry, and enjoy!

Step 1 Chemistry

Cyanotype requires a simple 2 part 'sensitizer' that is sprayed, brushed, or smeared onto a high-cotton content paper.

Safety

The cyanotype is perhaps the safest photo printing method. Still, basic safety measures should be observed. Cover your work surface, don't use any utensils that will be used for food, and wear safety gear. In the picture below I'm decked out in safety glasses, a DIY style face mask, and heavy rubber kitchen gloves.

The basic formula (from [here](#)):

100 ml water and 25g green ferric ammonium citrate is mixed together.

100 ml water and 10g potassium ferricyanide is mixed in a separate container.

The two solutions are then mixed in equal parts.

What I did:

I could not find the required chemicals in the Netherlands. My cheapest option was to buy from the Photographer's Formulary in the US (even with international shipping).

<http://www.photoformulary.com>

Most tutorials suggests making 100ml of each



solution. I didn't want to store these liquids so I made a much smaller batch. I chose to make 5ml of each solution, to be mixed for 10ml total sensitizer.

I do not have a scale, so I estimated the volume of each chemical I needed based on the overall size of the bottles (100g). I mixed a very rough 0.5g PF and 1.2g FAC each to 5ml de-mineralized water (used for clothing irons, car batteries, etc. Sold in bottles in the Netherlands for ~50 cents). These were mixed individually and then combined, as per the instructions above.



Step 2 Paper

A cyanotype can be printed on almost any paper, cloth, or even tile. I used 100% cotton water-color paper from an art paper store. It was not fancy (about 2 euro for a huge sheet), nor thick (~170 lbs?). Some people are more careful about paper selection. For other's views, check out the Alternative Photography forum http://www.alternativephotography.com/forums/p_hpBB2/index.php

Brush, spray, or soak the sensitizer into the paper. **Leave the paper to dry, or speed it up with a hairdryer set to low.**



Step 3 Negative

The cyanotype process is a negative photo process. Black on the negative becomes white in the final print.

I loaded my digital pictures into photoshop. Removed the color information (for a B&W image). Did image->invert for the negative.

The negative can be printed on an inkjet, laser printer, or copy machine. I printed my negative using an inkjet printer with inkjet transparency sheets. I used "high quality black and white" mode (which uses the color inks to make B&W). I did this because the colors are more UV-resistant than the black (in my experience, I make positives for doing UV/foto printed circuit boards that need very high accuracy).

The negative was placed with the ink against the paper. This is the same thing I do for PCBs - it really helps prevent unwanted light leakage.

The paper and negative were placed in a cheap picture frame to keep everything flat and aligned.

Step 4 Exposure

The print is put under UV light until the exposed sensitizer turns from yellow-green to 'confederate grey'. The sun or a UV tanning lamp can be used as a UV source. See the The Big Cyanotype Exposure Survey

<http://www.alternativephotography.com/articles/art068.html> for more information on exposure times and techniques.

What I did:

The frame with paper & negative was placed directly under a home tanning lap set face-down on a table. This is exactly the same setup I use to make PCBs, albeit with positives and photosensitive copper-clad fiberglass board.

I did a number of exposure tests. First I tried recommendations from the survey, 15 minutes and 10 minutes. These were way over exposed. Next I tried 5, 3, 2.5, 2, 1.28 (the exact time I use for PCBs), and 1 minute. I settled on 1 minute and 45 seconds.





Step 5Developing

First, wash the print in demineralized (distilled) water until all the yellow areas of unexposed sensitizer are washed out of the paper. Next, rinse it in the sink (under running water) for a few minutes. This can be your final step - hang the image to dry.

If you are impatient (like me), dip the print into a solution of 125ml (.5 cups) water with one cap full hydrogen peroxide to finish the development instantly. Without this treatment, the image will change to its final color over a few hours (as it dries). *Note: at first I made a new solution each time, but then I used the same solution for 10 or so prints without a decrease in potency.* Rinse the print again to clean it of any remaining hydrogen peroxide. Hang to dry.

Step 6Other stuff

I tried toning and bleaching on a few of the 'rejects'

Toning

I simply steeped a bag of tea in hot water from the tap for a few minutes. I tossed the tea and print into a shallow container. It soaked for 5-10 minutes. The color is somewhat 'Diesel' denim or brown/black, depending on the observer.

Bleaching

I also did a bleach test. I mixed a heap of baking soda (naturium bicarbonate) in some warm tap water. This bleached the image clean off the paper in a matter of seconds. I know it works, but I have not tried to tune or control the process.

Improvements

My UV source is too close to the paper. Rather than getting over developed spots, I get light-ish underdeveloped bars where the reflector doesn't adequately distribute the UV light. This will probably be fixed by raising the UV light a few inches over the paper (of course this will throw off my exposure times...)

Conclusion

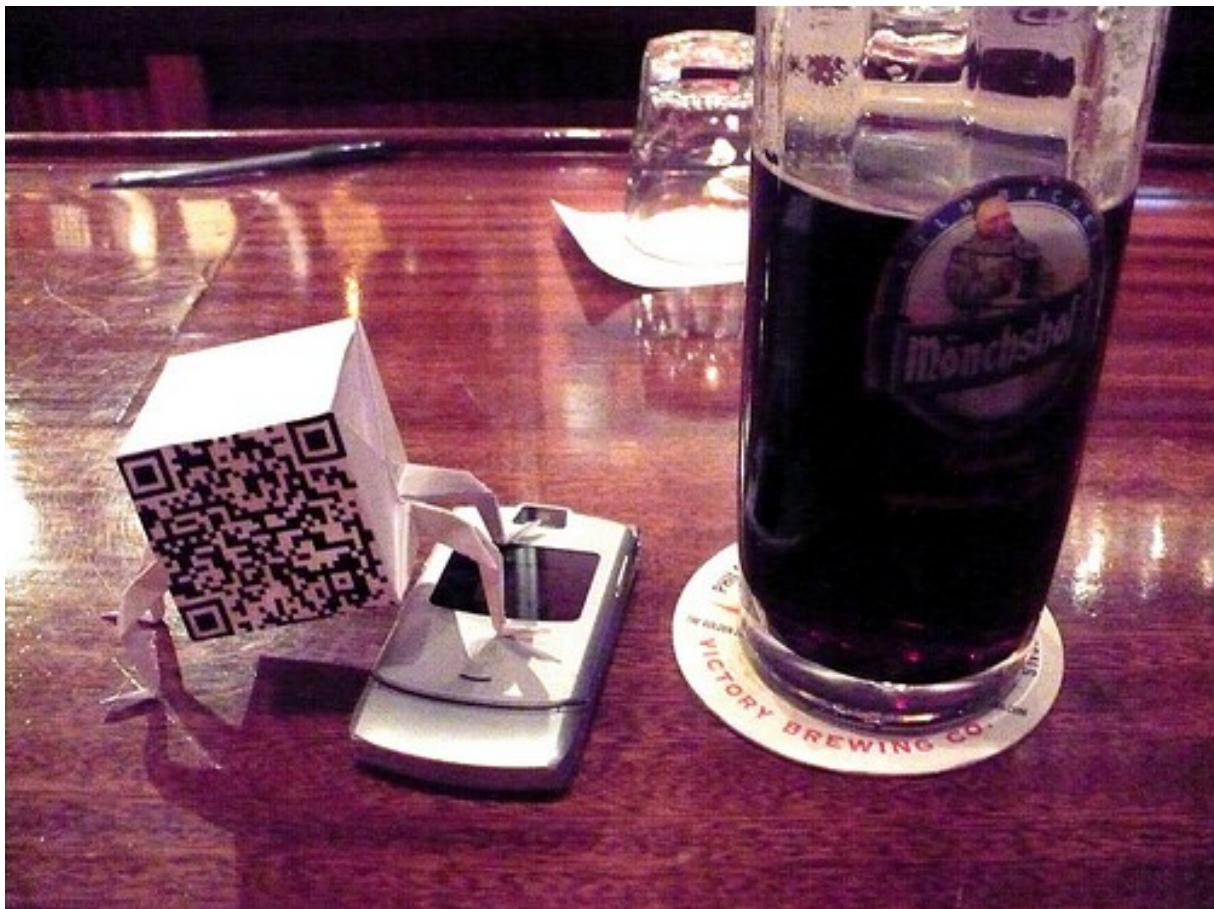
I'm really really pleased with my results. My images were not washed off by the Amsterdam tap water (my initial concern). A total lack of precision chemistry didn't hamper my ability to get great prints.



Tea toned cyanotype (left) and untoned cyanotype (right)

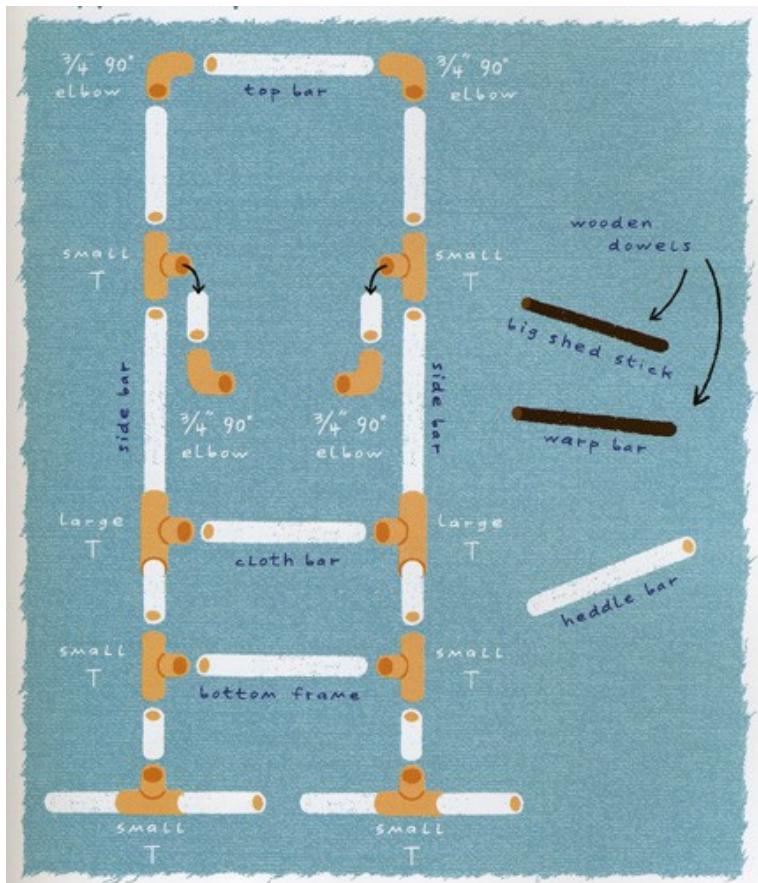








Assembling the Loom



Putting your loom together is a straightforward job. As you put the pieces together, label each part neatly with a permanent marker; this will make the warping and weaving instructions easier to follow.

Make the Side Bars: Use one of the smaller Tees ($\frac{3}{4}$ ") to connect a 20" piece of pipe to an 8" piece of pipe lengthwise, end to end. Make another one. These 29"-long pieces are your side bars. Label them.

Make the Top Bar: Put a $\frac{3}{4}$ " elbow on each end of one of the 14" pieces of pipe. This is your top bar. Label it.

Connect the Side Bars to the Top Bar: Put the top bar elbows onto the ends of the 8" pieces of pipe on the side bars. The whole frame will look like an upside down U at this point.

Make the Cloth Bar: Put the small opening of the 1" x 1" X $\frac{3}{4}$ " Tees on to both ends of the 13 $\frac{3}{4}$ " piece of $\frac{3}{4}$ " pipe. (If using the 3/4 Slip Tees then put the piece of pipe in the connection side of the Tee). Label it.

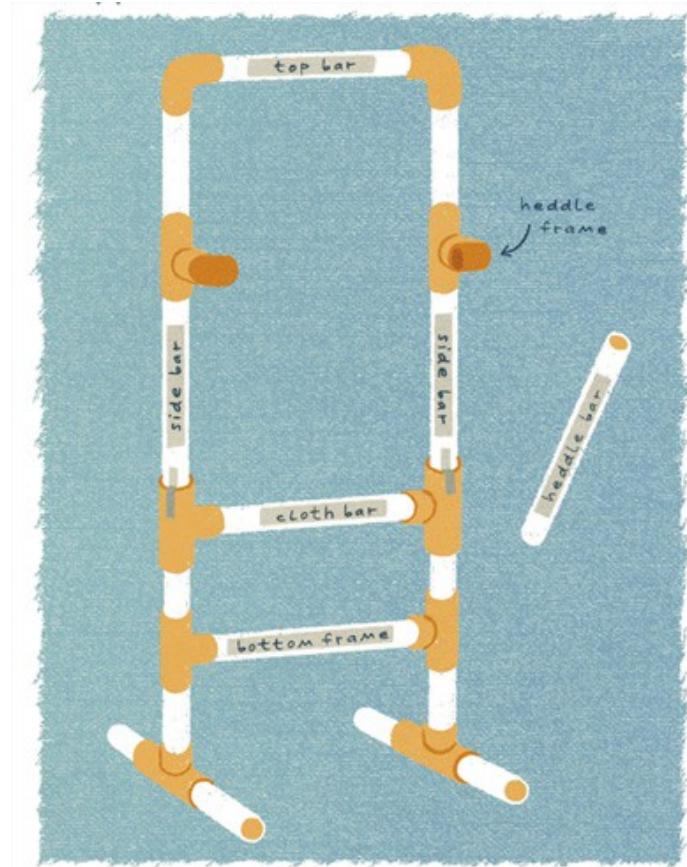
Slide the cloth bar onto the open ends of the side bars (the open end of the U).

Make the Bottom Frame Bar: Put one $\frac{3}{4}$ " Tee on each end of one of the 14" pieces of pipe. This is your bottom frame bar. Label it.

Put the bottom frame bar onto the open ends of the side bars. The cloth bar can now slide up and down the side bars without falling off.

Make Feet: Put a 2" piece of pipe into the shortest segment of one $\frac{3}{4}$ " Tee. Repeat with the remaining $\frac{3}{4}$ " Tee and 2" piece of pipe. Put an 8" piece of pipe in each of the open ends of each T. Put the 2" piece of pipe into each T on the end of the bottom frame bar. You can now stand your loom on its feet.

Make the Heddle Frame: Put the last 2 elbows onto one end of each of the two 2" pieces of pipe. Put the pieces of pipe you just assembled into the T's that stick out in the middle of the side bars so that the open holes of the elbow joints are facing each other. Label it.



Heddle Bar: There should be one 14" piece left. It is the heddle bar. Label it and set it aside until later.

Warp Bar and Big Shed Stick: The 11" piece of dowel is your big shed stick. The 13" piece of dowel is your warp bar. Label them and set aside until later (they are both used for projects in Chapter 4 of the *Kids Weaving* book).

When everything is in its place and your loom looks like the illustrations above, push firmly on every joint to make sure that your loom is as solid as it can be.

Parts

Qty	Part	Qty	Part
2	PVCFGP-5-1 - 20" Pieces	3	PVCFGP-5-1 - 14" Pieces
1	PVCFGP-5-1 - 13 1/2" Pieces	6	PVCFGP-5-1 - 8" Pieces
4	PVCFGP-5-1 - 2" Pieces	6	PVC25 - Tee
4	PVC15 - Elbow (90 degree)	2	PVC10 - Slip Tee
1	13" 1"- Round Wooden Dowel	1	11" 1"- Round Wooden Dowel
	Camping or Sleeping Bag Straps, at Least 2' Long With Strong, Easy to use Buckles (available at sporting goods stores)	1	Roll Approximately 1" wide Masking Tape
10	6" x 3/4" Craft Sticks		

Tapestry Loom

I have wanted to weave since I can remember, but I always thought it was impossible because of space constraints. Then I got my hands on a tapestry loom!

With a tapestry loom you're able to weave the full length of warp because it's wrapped around the frame. You actually shift the warp bar, and therefore the warp, around the whole frame. So even though the loom is only 22" tall, you have 40" of workable warp! With the use of 2 heddle bars, it's easy to open up 2 sheds for all sorts of tapestry weaving adventures. The materials cost less than \$20, and it takes about 20 minutes to make the loom's frame and then 2 to 3 hours to warp it.

You can make your loom any size. I have looms ranging from 8"×10" to 18"×22"; just remember that if you go larger than that, you need to build your frame from wood that is at least 1"×21/2" or the tension of the warps will, well, warp your frame. I have even snapped a few frames, not a fun experience at all.

Tools

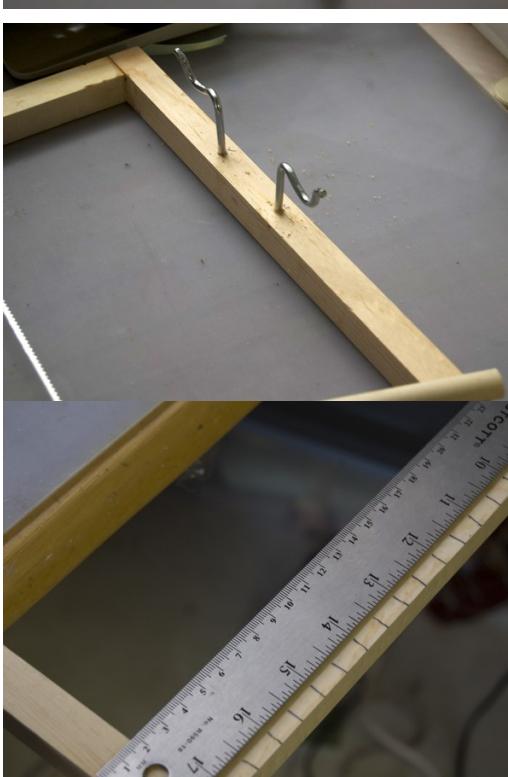
- Bench vise
- Drill
- Drill bits
- Pliers
- Saw *Small saw for cutting dowel rods.*
- X-Acto knife

Relevant parts

- Stretcher bars (4) *Uni-Stretch embroidery frame stretcher bars (2 pairs) sizes 22" and 18" available at Michaels. You can also use canvas stretcher bars in the same sizes, available at your local art store; just make sure to pick up 2 of each size.*

Relevant parts (continued)

- Dowel (2), wood 1/2"x36".
- Screw hooks (4), 9/16", 2" long
- Wood glue
- Yarn (100yds), cotton size #10 works well. *Warping yarns have to be of a particularly hardy breed. A good test is to hold a length of yarn in your hands and pull; if it holds, then it should be just fine. You want something that will make your hands hurt when you try to break it.*
- Yarn (20yds) *in contrasting color.*
- Cardboard (2), 1"x18" strips
- Paper



Step 1 — Build the loom.

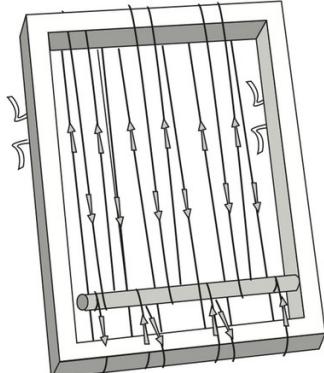
- Fill the joins of your frame with glue and snap them together. This usually requires the gentle nudge of a floor or a rubber mallet.
- On your frame, mark where your 4 screw hooks will go. Mark the 16" and 18" points on the long sides. Drill the 4 holes just deep enough to get the screws started, 1/4" or less.
- Bend your screw hooks over backward. Clamp the screw end into your vise, with the open part of the hook facing toward you. Grab the end of the hook with your pliers and bend it away from you until it is parallel to the floor or as close as you can manage.

Step 2

- Twist the screws into your starter holes.
- Cut your dowel rods by clamping them in your bench vise. You need 2 lengths of 20" and 1 length of 16". The latter is your warp bar; it needs to be able to fit inside your frame.
- Measure out every 1/2" across the top and bottom of the front side of your loom. Start by finding the center, and mark every 1/2", working your way to the outside of the frame. Make sure you mark the center so that it stands out a bit.
- Make notches at every 1/2" mark, using your X-Acto knife; just score the frame lightly.
- The front of your loom is the side with the modified screw/hooks in it.



Step 3 — Warp your loom.



- Tie temporary supports to your 16" warping bar, the bar that shifts your work around the frame. This bar needs to be positioned in the bottom quarter of your frame. Secure the warp bar by tying yarn to both ends and then to the top of your frame. Repeat, this time tying the bar ends to the bottom of your frame. Adjust the temporary supports until the bar is parallel to the frame and is held tight.
- When planning your project, you may only want an 8"-wide piece. Measure 4" to either side of your center point so it will be nice and even. I went for the full 16" this time around. Remember, though, that the wider the piece, the longer it will take to warp.
- Tie 1 end of your warp to the left side of the warp bar, where your piece will start. For an 8" wide piece, you would tie it 4" to the left of the center point of your warping bar. You'll also want to think about how many warps per inch you want. For our project we'll use 10 epi (ends per inch). We marked off every 1/2" with a score mark, so we just need to make sure we get 1 warp into each score and 4 in between.
- For the warping pattern, you need to go down and around the bottom of the loom from back to front, up and over the top on the front side, down and around the bar on the back side, up and over the top on the back side to the front, around the bottom to the back, around the bar, and repeat from the beginning until you have the

right amount of warps. Just tie off your warp end to the bar. If you're a visual learner, this diagram with fancy arrows will totally help. Here is my warping in progress, about 4" into the 16".

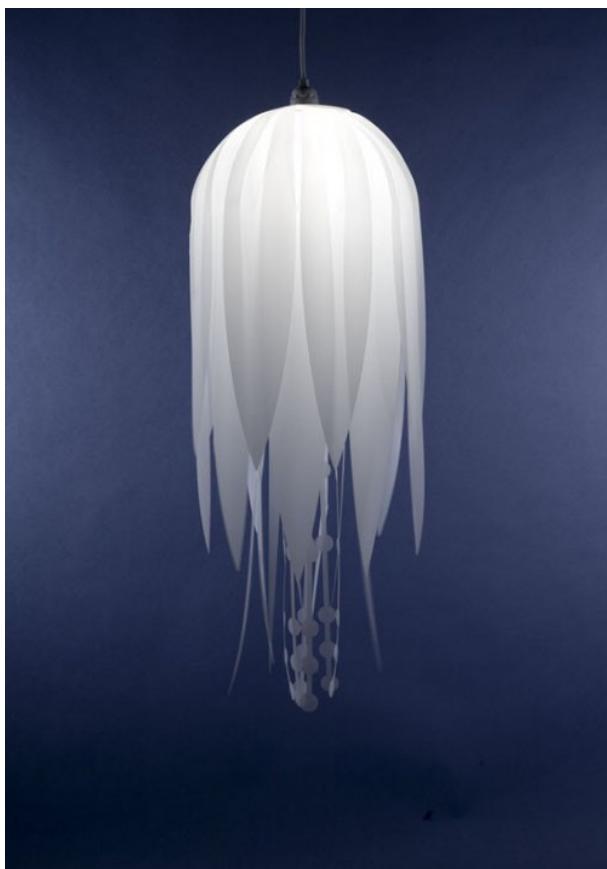
Step 4 — Make the heddles.

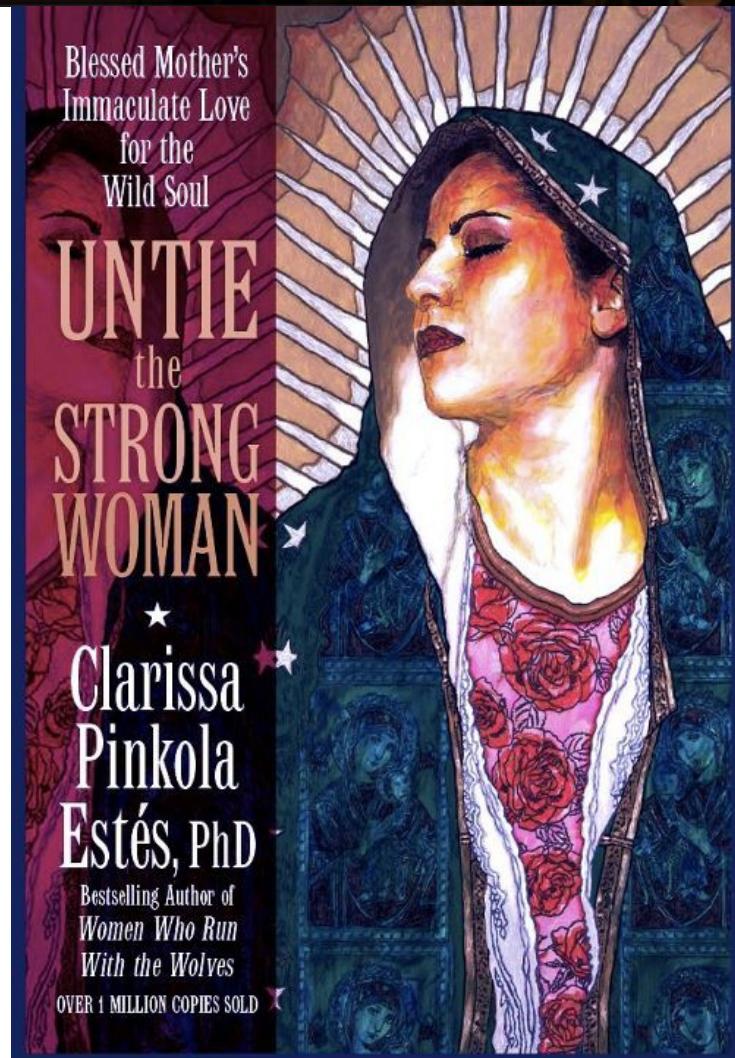


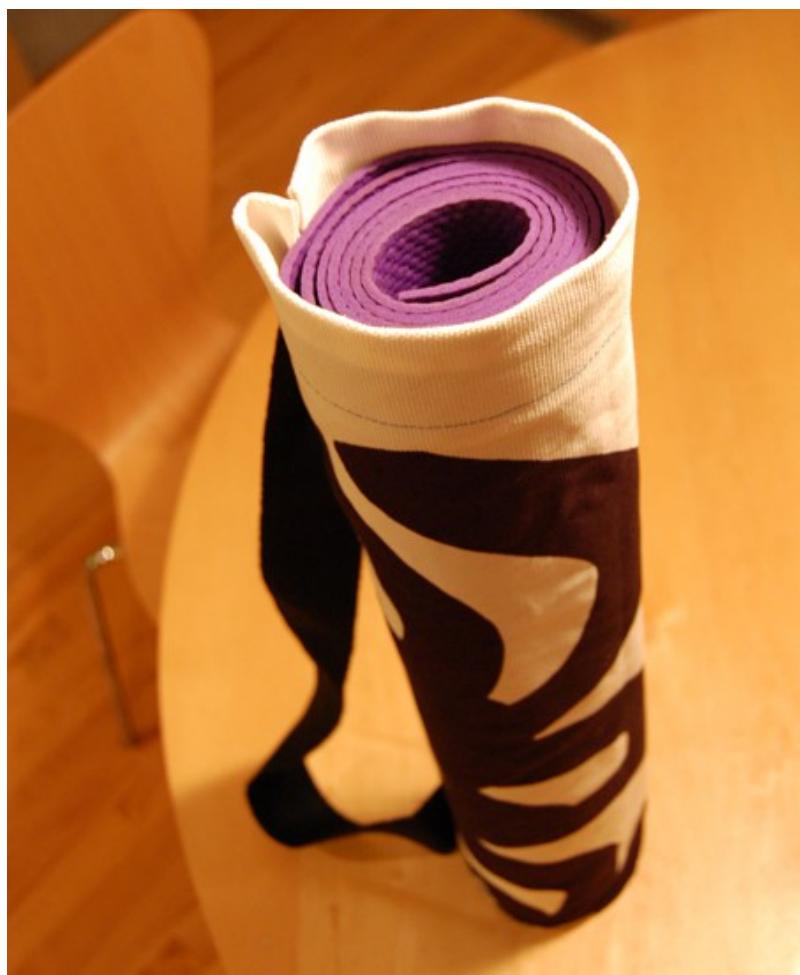
- First you need to make sure your warps aren't crossed. The best way to do this is to weave one of your cardboard lengths through the warps by picking up every other warp. Then pick up the remaining warps with the second piece of cardboard.
- It's clear when the warps aren't lining up correctly and you need to re-pick some warps so they're in the proper order. If a warp crosses, it's much easier to fix now than later.
- Place a 20" dowel rod into the lower pair of screw hooks and tape it in place. This is your bottom heddle bar. Using your cardboard as a guide, slip the leftover 16" dowel into one set of alternating warps. This is your shed or pick-up stick. Scoot it so it's directly below the bottom heddle bar.
- Tie the end of your yarn to the bottom heddle bar and start looping the warps to the bar. Bring the yarn under the warp, over the bar, and back under the bar, through the loop you just created, and down to catch the next warp. Continue until you have picked up all the warps, and tie the end of the yarn to the heddle bar.
- Repeat for the second, top heddle bar and the other set of alternating warps. Now you're ready to start weaving!



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ManualMente

Dove: Torino

Quando: 29 settembre 2011 - 2 ottobre 2011; orario 9.30 – 19.30.

http://www.manualmente.it/index.php?option=com_content&view=frontpage&Itemid=59

Creattiva

Dove: Bergamo

Quando: 7-9 ottobre 2011; orario 9.30 – 19.00.

Sito web http://www.bergamocreattiva.it/index.php?id_menu=15

Hobby Show

Dove: Roma

Quando: 14-16 ottobre 2011; orario 9.30 – 19.30 (domenica chiusura 19.00).

Sito web <http://www.hobbyshow.it/roma/>

Abilmente

Dove: Vicenza

Quando: 20-23 ottobre 2011; orario 9.30 – 19.00.

Sito web http://www.abilmente.org/nqcontent.cfm?a_id=1764

Passatempi e passioni

Dove: Forlì

Quando: 28-30 ottobre 2011; orario 9.30 – 19.00.

Sito web: <http://passatempietpassioni.blunutilus.it/>

Hobby Show

Dove: Milano

Quando: 4-6 novembre 2011; orario 9.30 – 19.30 (domenica chiusura 19.00).

Sito web <http://www.hobbyshow.it/milano/>

Fantasy & Hobby

Dove: Genova

Quando: 11-13 novembre 2011; orario 9.30 – 19.30.

Sito web <http://www.fantasyehobby.it/Default.aspx>

Il mondo creativo

Dove: Bologna

Quando: 18-20 novembre 2011; orario 10.00 – 19.00.

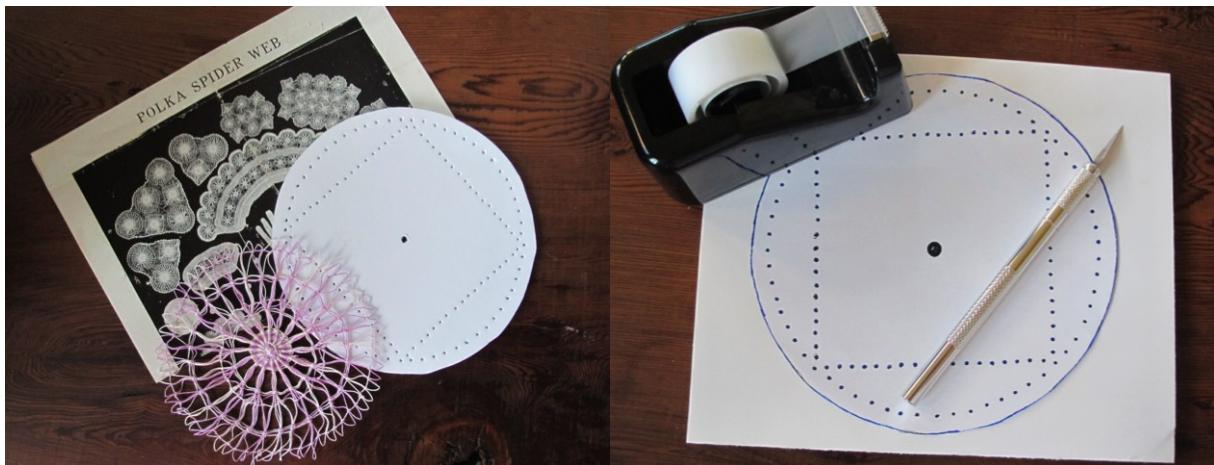
Sito web <http://www.ilmondoCreativo.it/imc/>



Bookmarks & Journal Wraps

by CraftSnob.com

How-To: Make a Spider Loom for Lace



Materials

Pattern, provided below as PDF

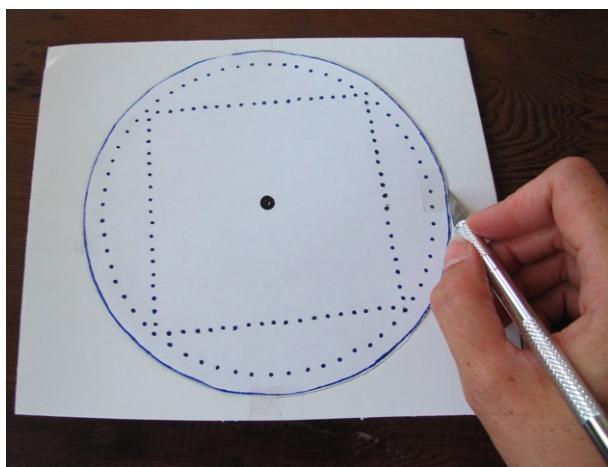
Scissors

Scotch tape

Scrap of foam board

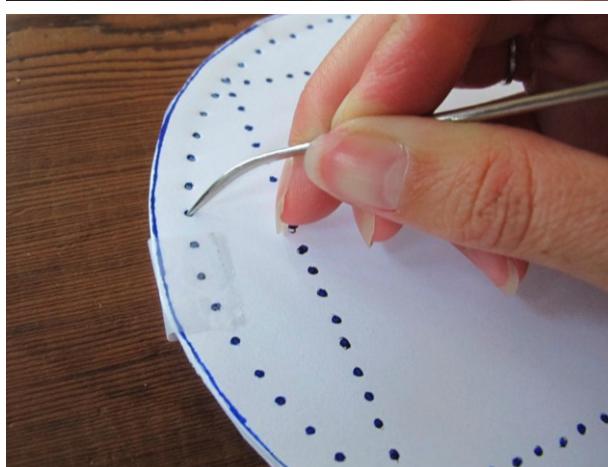
X-Acto knife

Tapestry or upholstery needle

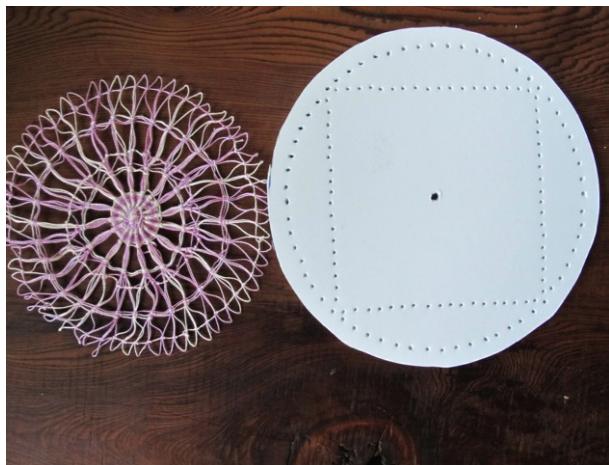


Step 1: Print the PDF pattern provided and cut it out along the solid line.

Step 2: Tape the pattern onto the piece of foam board and carefully cut the foam board with the X-Acto knife.



Step 3: Make sure the pattern is still taped onto the now-round foam board. Then use the needle to punch out each dot on the pattern. Make sure the hole goes through to the back. You will also need to punch a hole in the center of the pattern, where the large dark circle is.



Step 4: Remove the paper pattern, and you have your very own loom!

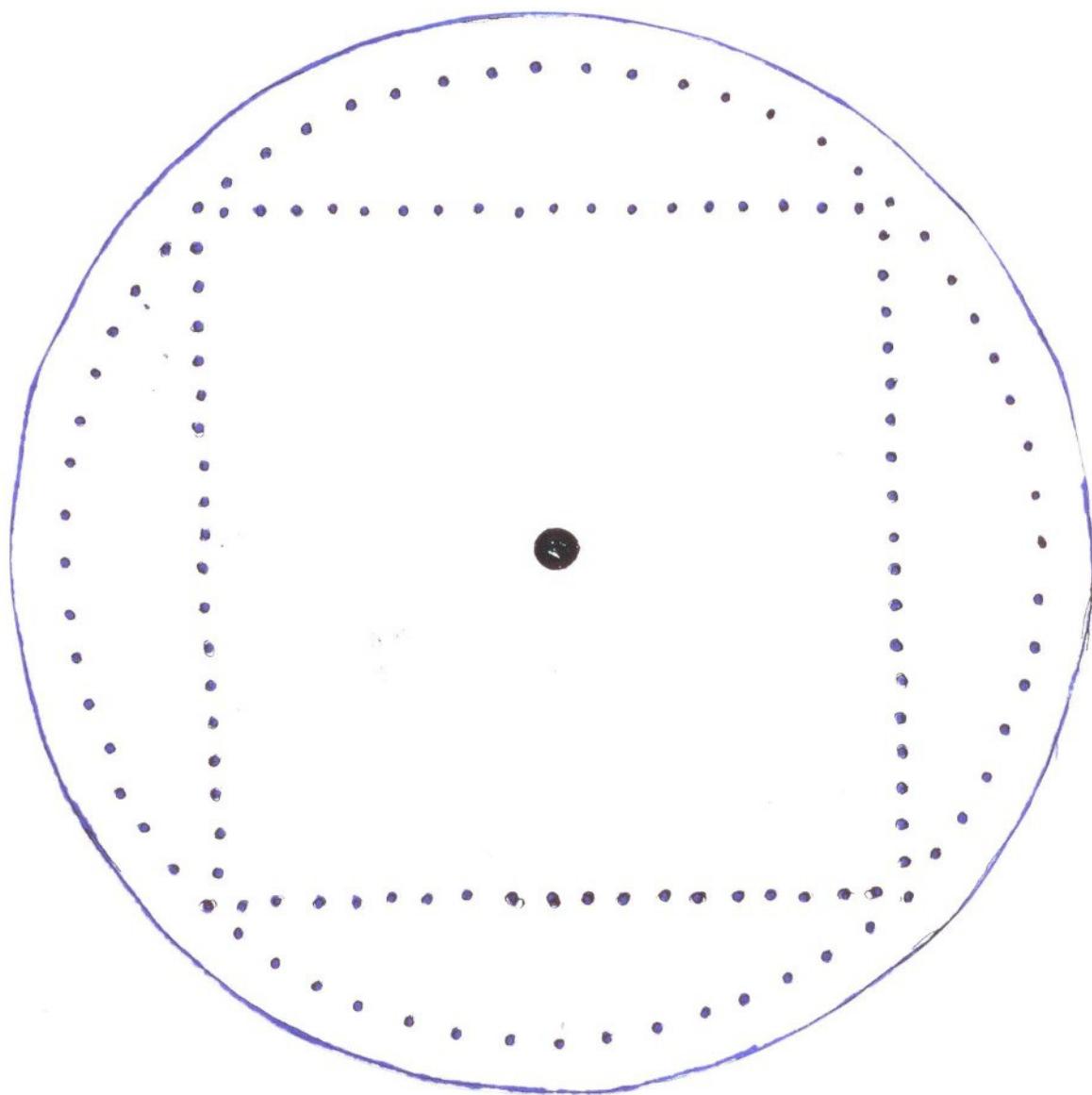
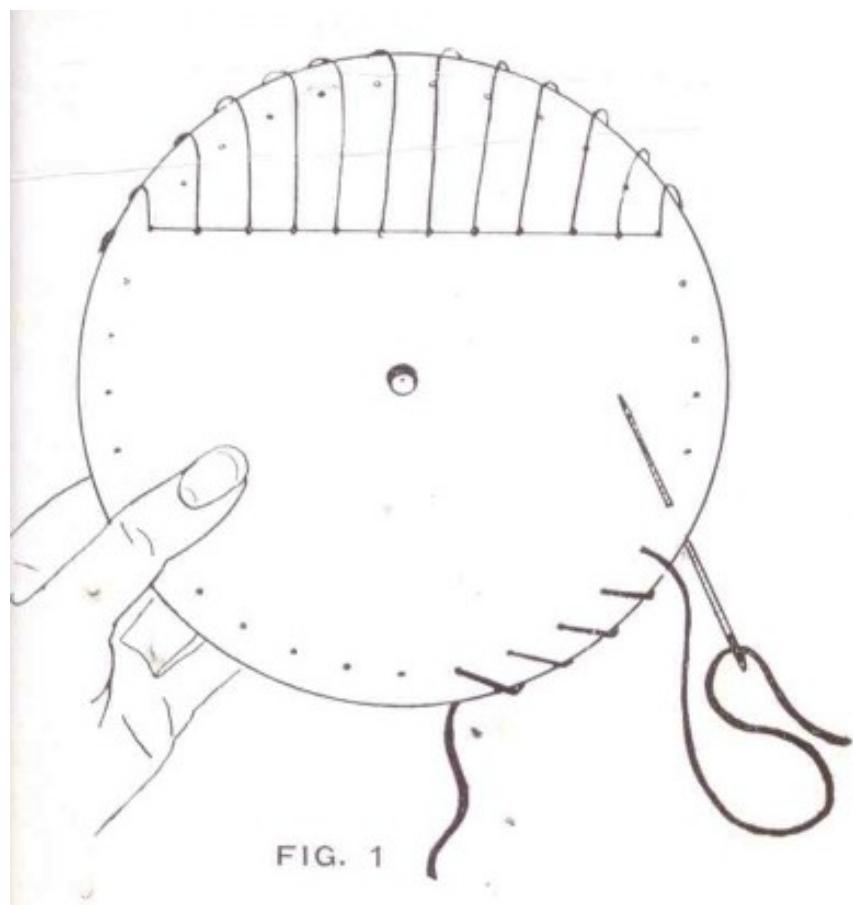


FIG. 1. Thread needle with string. One yard for the small wheel, $1\frac{1}{4}$ yard for the large one. Baste all around the wheel and tie on top. If a square pattern is desired use the holes lower. This is the base.

FIG. 2. To make the web, thread needle (single thread) three yards of any cotton (or yarn) for the small. Hold one end of thread as shown in fig. 2. Start at one point of the corner, pointing the needle up to the right, under the string, and down across to the left, under the string and point of corner there. Crisscrossing the threads until you have covered half the wheel. Then reach with needle end of thread you have been holding with your left hand and pass under as shown by dotted line in fig. 2 holding it there. Continue crossing of threads until the whole wheel is completed. Now, bring the needle over and under the center and up, reaching the thread you have been holding opposite the one on the needle and tie. If two medallions are desired, put the web on the other side. Large wheel requires eight yards of cotton, by taking four yards each time. First four yards covers half. Tie the other four yards to end just finished seeing to it that knot meets in the center.



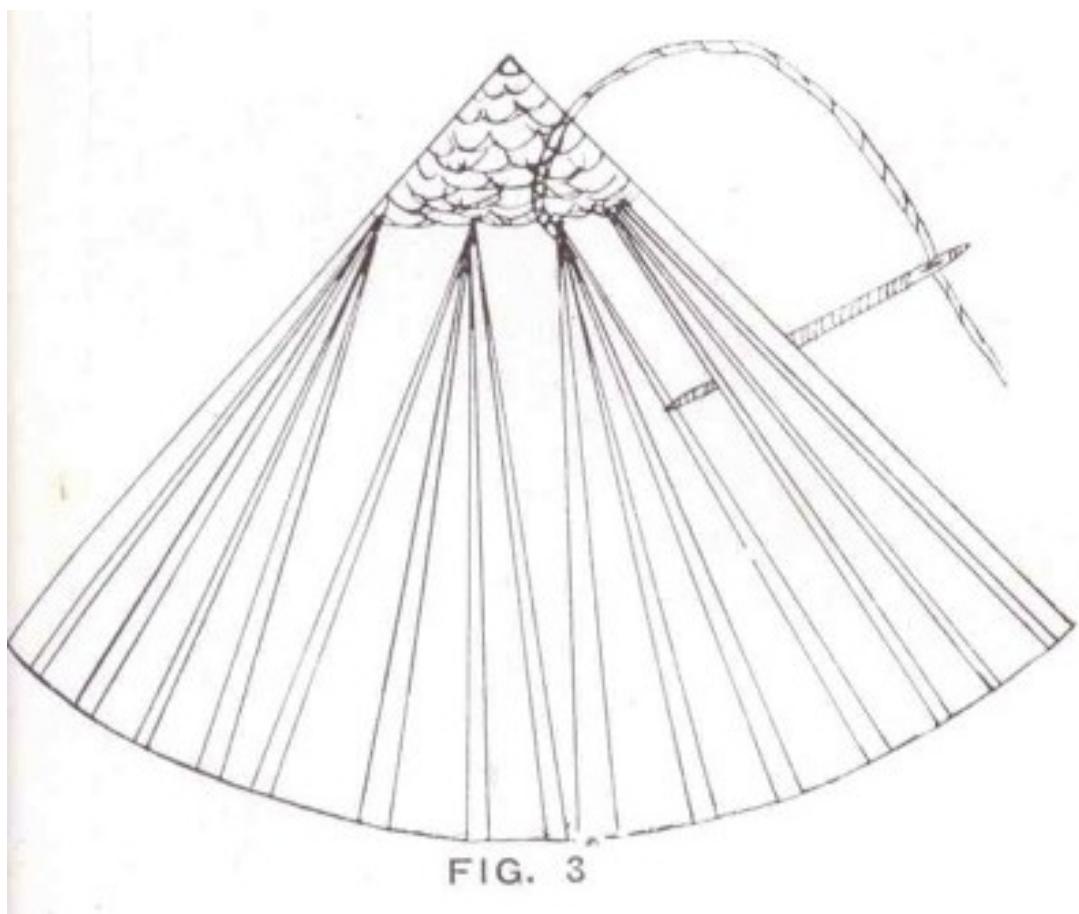
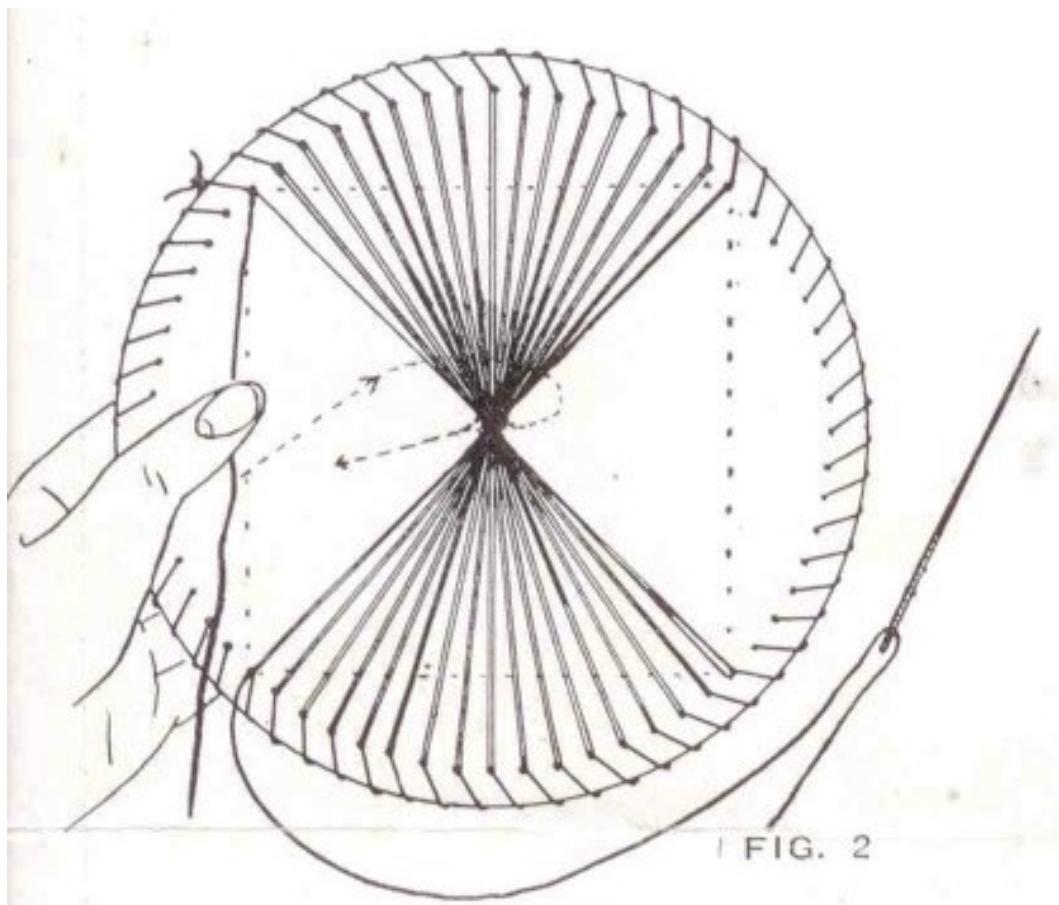


FIG. 3. Centers are made with any color, and number of cotton desired. For the small two yards completes the center and tieing. For the large three yards. To begin, slip needle directly across the center of well and tie. Point needle towards you, thread left of the needle. Take four pairs, pass the needle under, and over going backwards, always taking the same amount of pairs, going around eight times for the small, and twelve times for the large. (The same can be made with two pairs). All ends should be woven in a few times and cutaway. You are always working on the wrong side.

Now, tie as shown in fig. 4. Last row around of the center is finished by a slip knot as shown in fig. 5. Slip knot is made by holding the thread in the same position as in making the center, only pointing the needle away from you, drawing it down, and catching the loose loop from the top, and pulling it towards you to control the thread, then away to fasten the loop.

FIG. 6. Start to tie slip knots single pairs $\frac{3}{4}$ in. from finished center all around finishing with a slip knot where you have started.

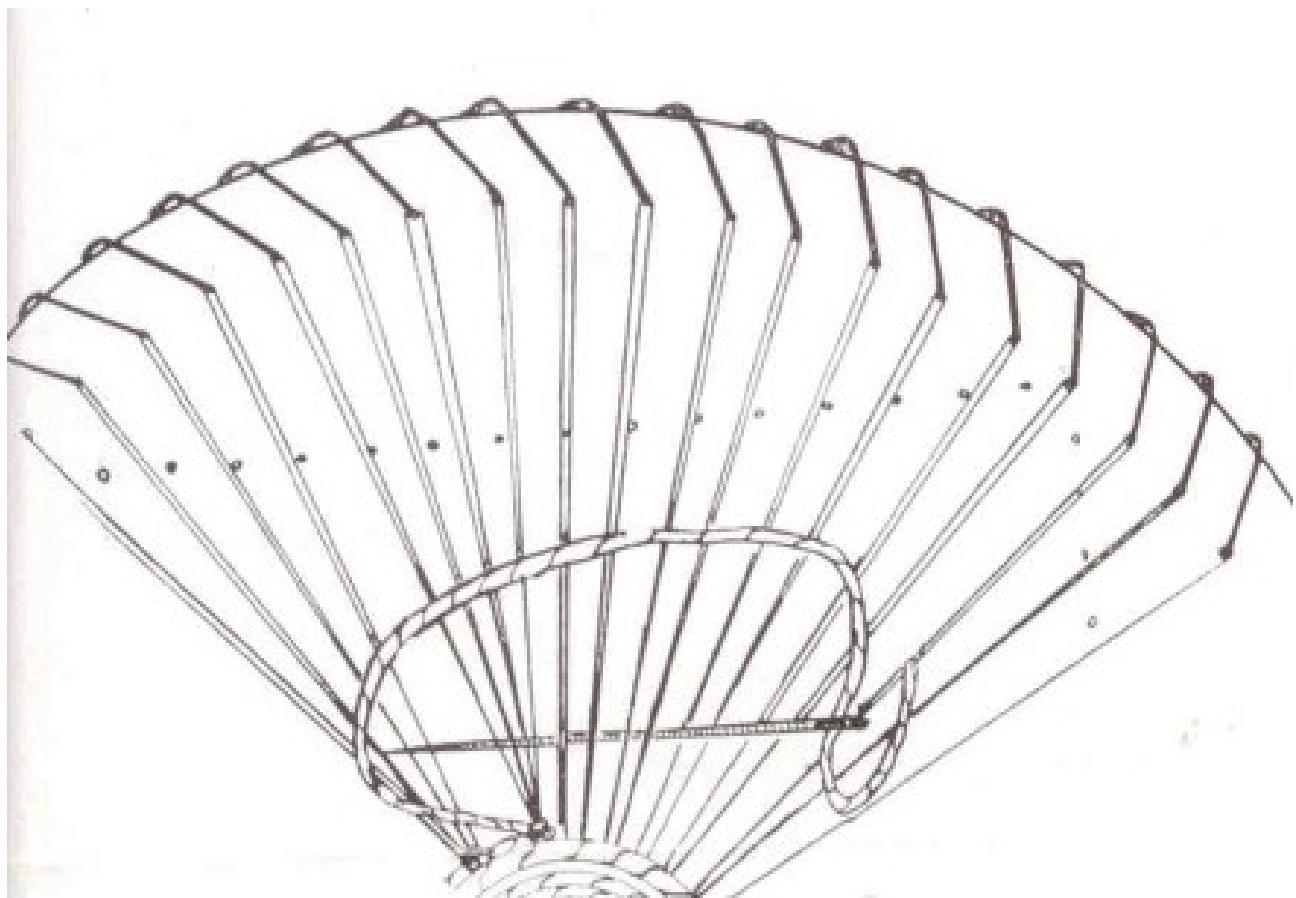
FIG. 7. Put the needle from the top over the last row of knots, and in between the four pairs, drawing the thread down in a twist as shown above to form a fan. Then take two pairs and two pairs opposite of the next four pairs and tie a slip knot.

FIG. 8. Shows a leaf made by weaving (using darning method) weaving thru eight pairs twenty-four times, decreasing to six pairs sixteen times, four pairs eight times, two pairs sixteen times. To finish a leaf, make a slip knot and run thread on top of leaf and cut. (For a square pattern with a leaf design use nine pairs). To begin a new leaf, tie $1\frac{1}{4}$ yards of thread to the third pair, from the leaf to your right. When making the last leaf take an extra yard to tie the last row of slip knots around finishing by running the thread up to top of leaf.

FIG. 9. Can be made by tying slip knots all around. Opposite pairs, each time around and as many times as desired. Tie twice, around opposite pairs if this pattern is made with a leaf design.

FIG. 10. The last row, the finishing of each pattern is made by a slip knot splitting the pairs, forming loops about $\frac{1}{4}$ in. from the edge. When you have completed a pattern on one side, make another on the opposite side.

FIG. 8



When both are completed cut around the grove in the outer edge, remove the loose pieces of string, and you have two beautiful creations which may be sewed or crocheted together. Can also be used as insertions in pillow cases, towels, etc.

The same procedure is used on yarn. On the large wheel the center is woven and pairs split. On the small centers are only made. For making flowers weave around the center twice, and cut yarn instead of base thread.

A number of these beautiful patterns can be made with the Polka Spider Web that cannot be made by any other method.

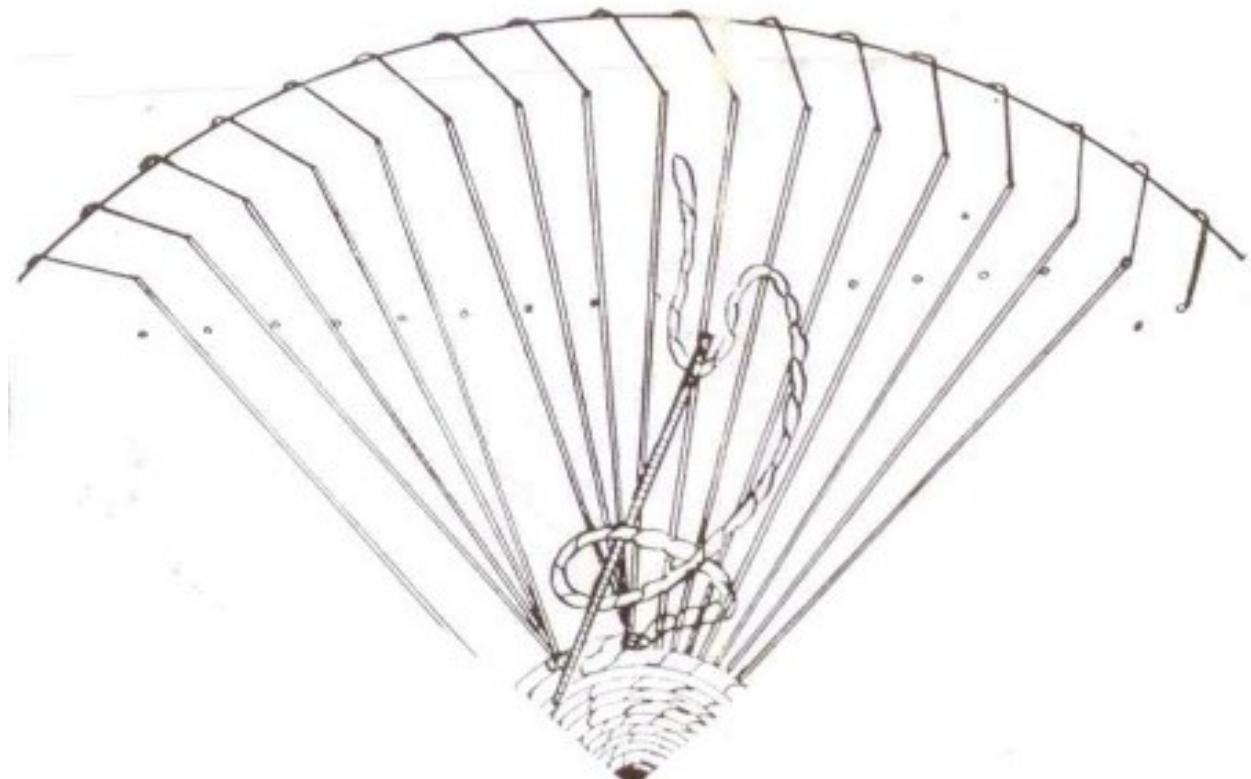


FIG. 5

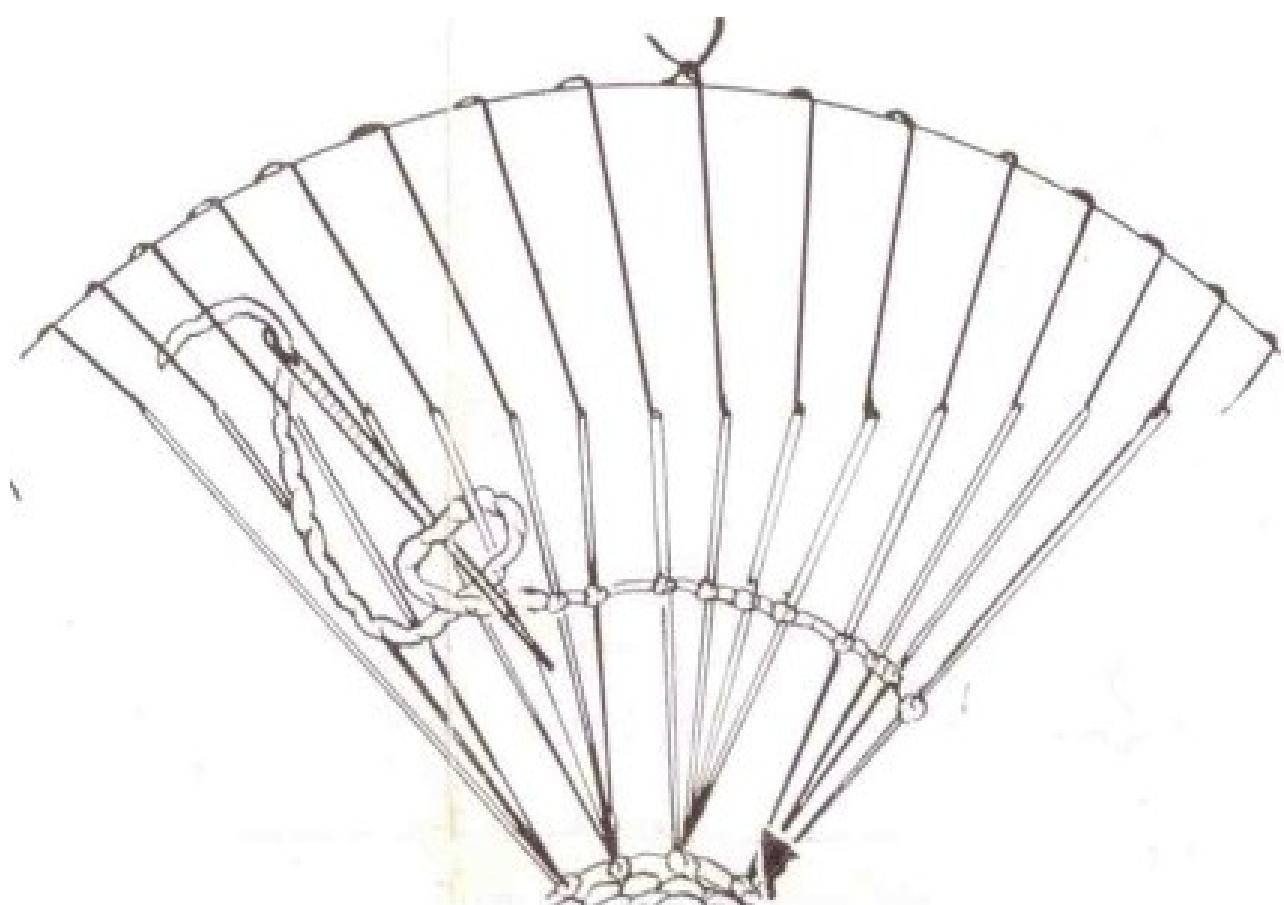




FIG. 7

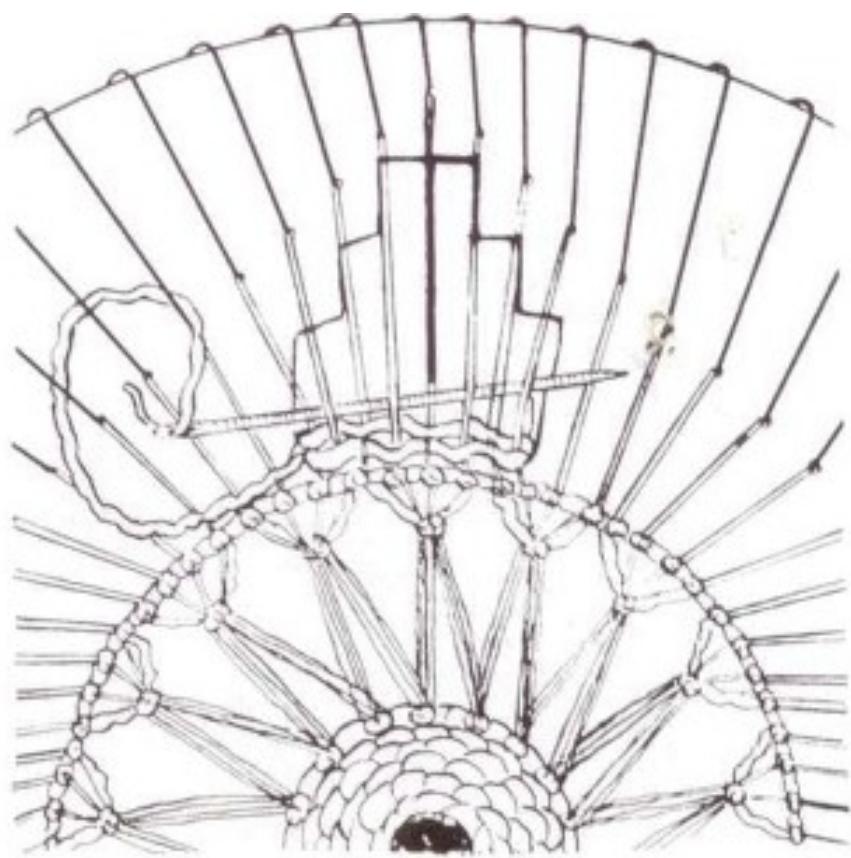


FIG. 8



FIG. 9

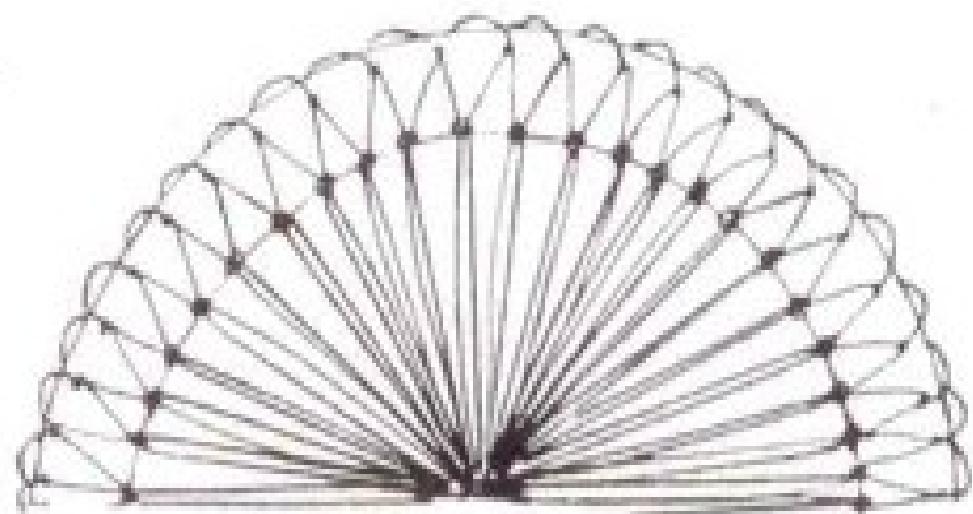
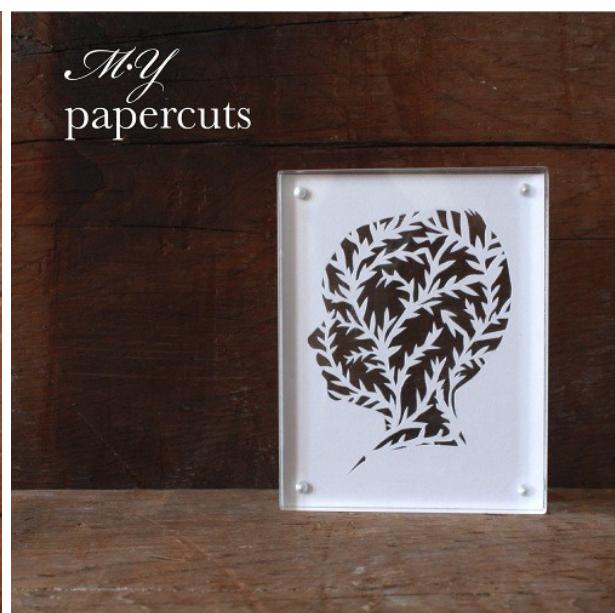


FIG. 10



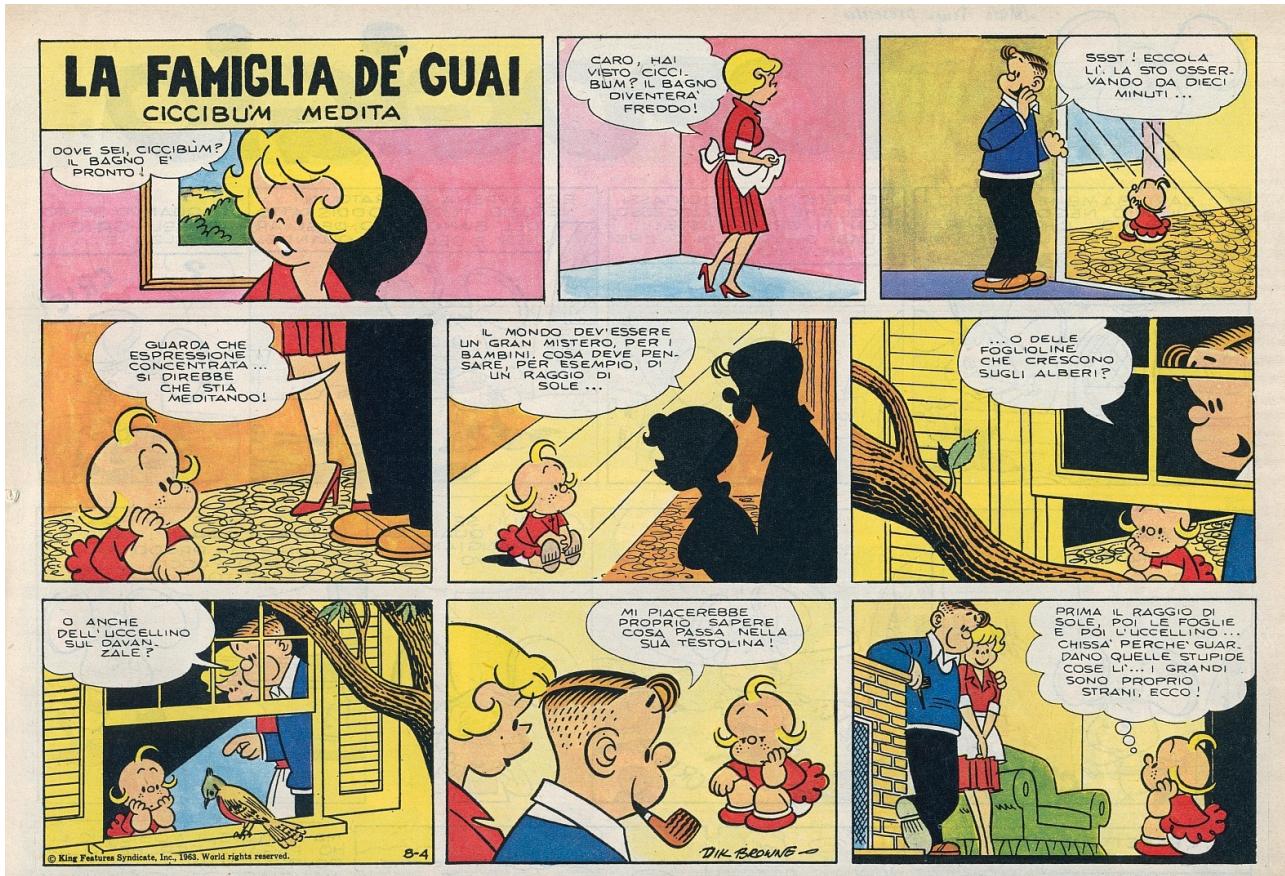


fig. 1

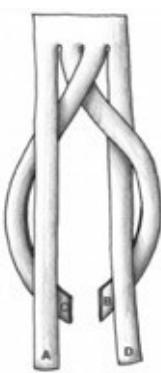


fig. 2



fig. 3



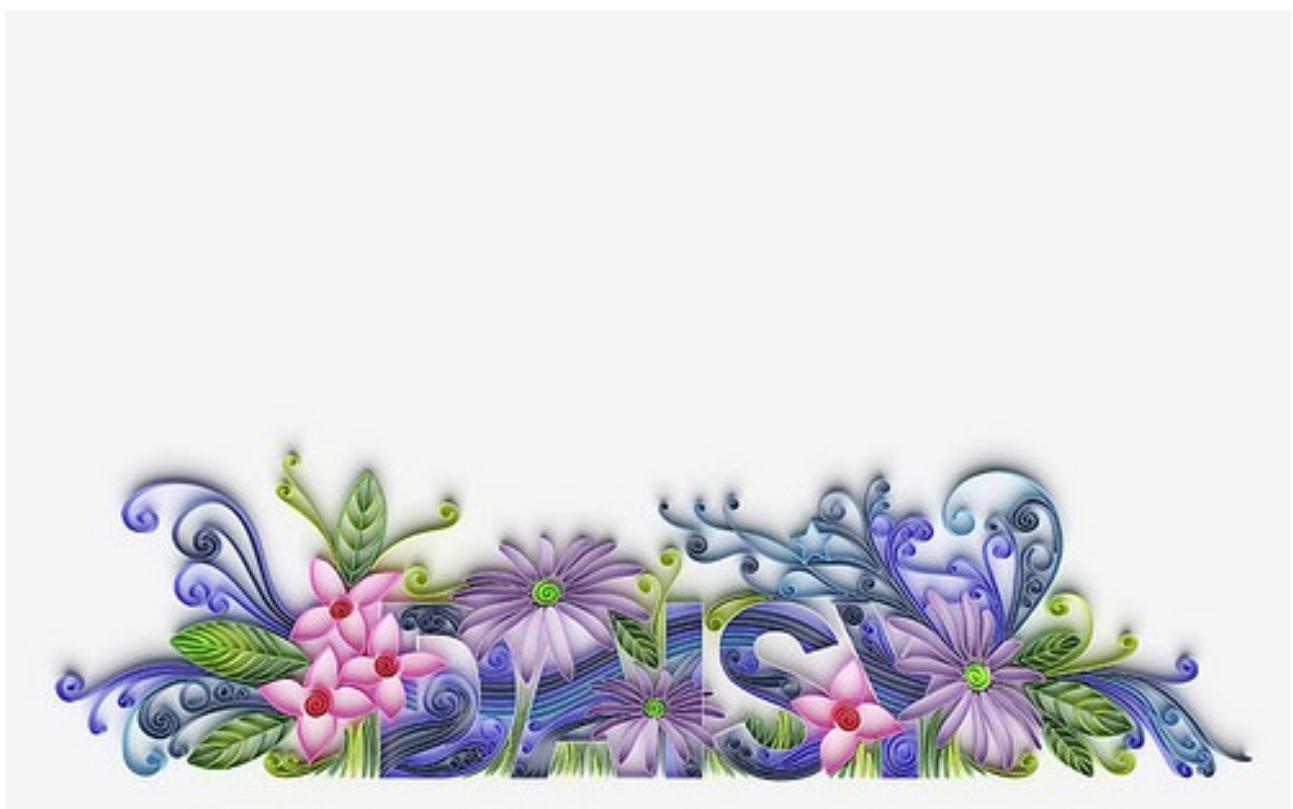
fig. 4



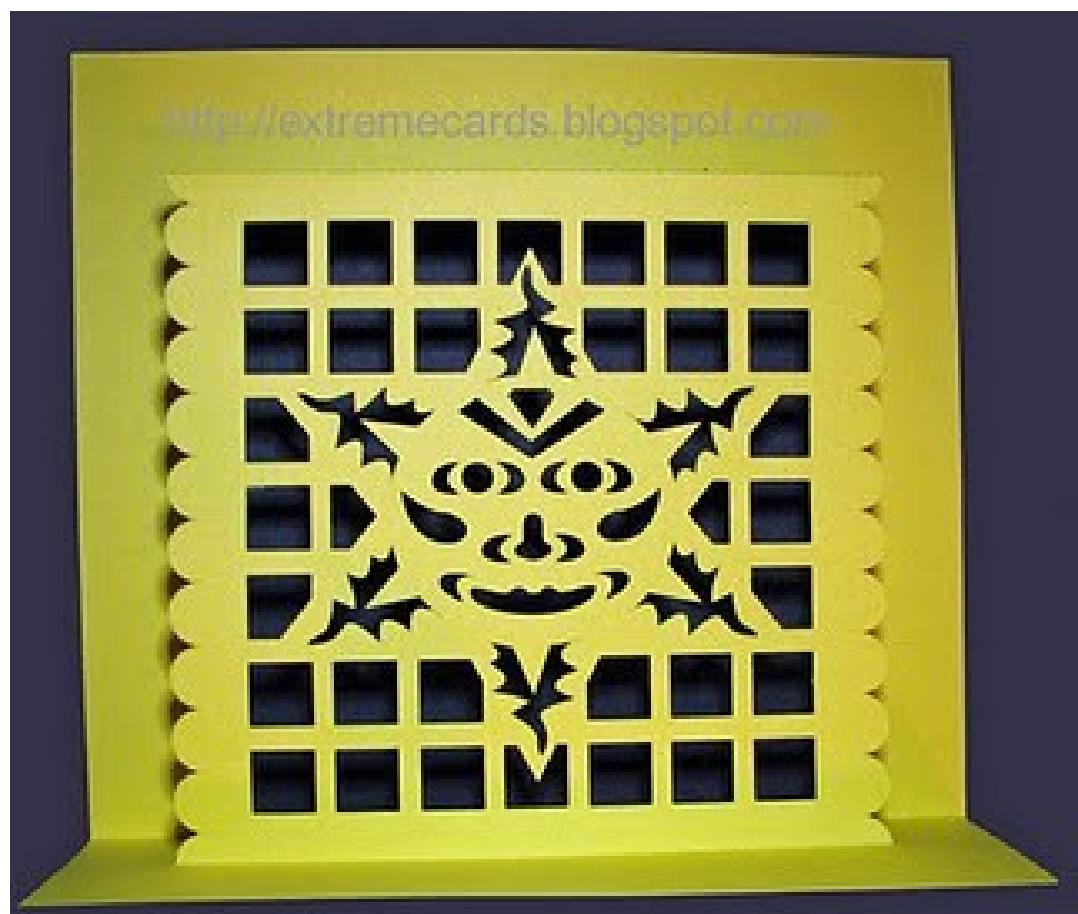
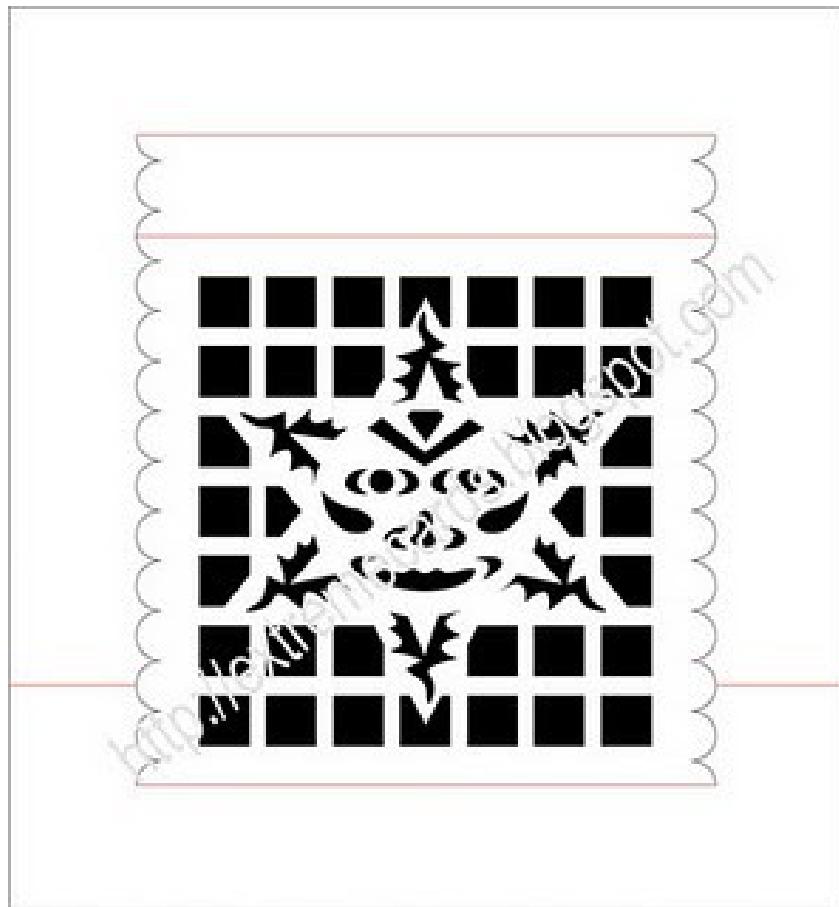
fig. 5



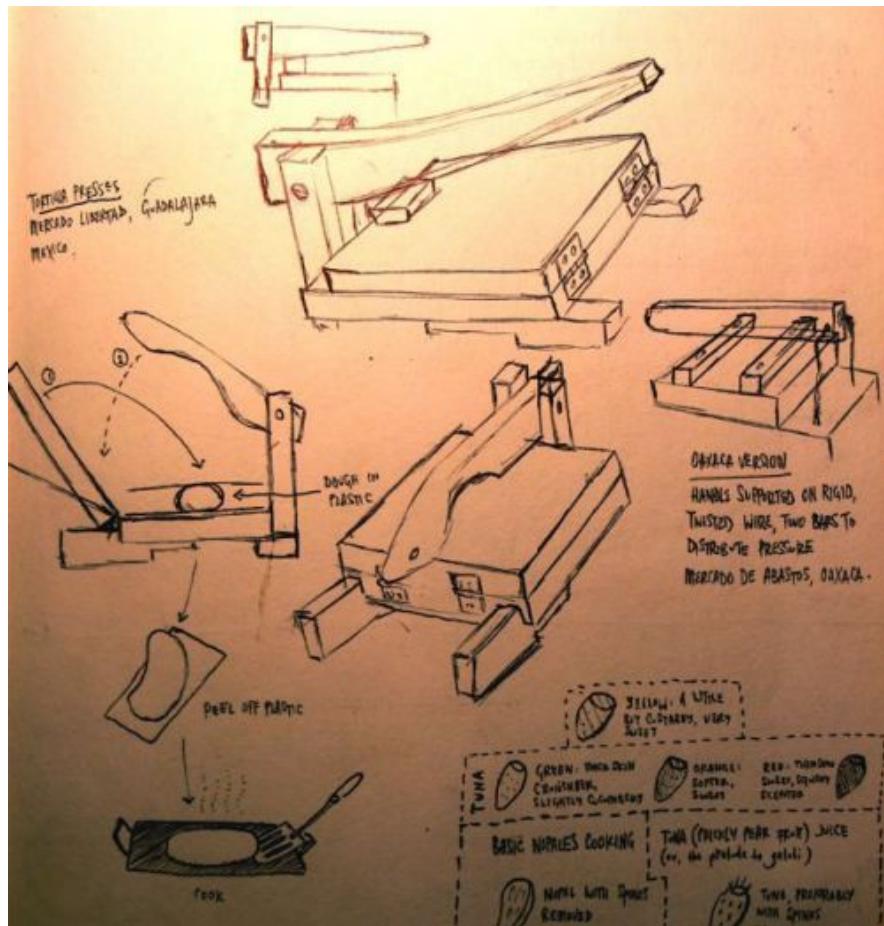
fig. 6











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To make maize tortillas, you need:

- 2 cups of maize flour, or masa lista
- 1 teaspoon of sea salt
- 1 1/4 cups warm water (plus perhaps a little bit extra)

Combine flour and salt in a bowl and add the warm water. When the mixture is cool enough to touch (which might be immediately) mix with your hands. If the dough is a little dry, add warm water bit by bit until the dough stays together without crumbling. Knead the dough for a couple of minutes, ensuring that there is enough moisture that it doesn't crumble, and enough flour that it isn't too sticky.

Pinch off the dough and it into smooth, round balls with your hands, covering the other dough to stop it drying out

Now, the tortilladora enters the scene. Open the tortilladora, and lay cling wrap on the inside of the squasher and base (or you could try coating it with lots of flour, although I can't vouch for its success). In Mexico, we saw people using plastic of about the consistency of a Zip-Lock bag so it can be washed, dried and reused.

Place one of your small, unsuspecting balls of dough in the centre of the base. Close the press, and push the handle down.

Open the tortilladora, and unpeel the top piece of plastic. Then, pick up the plastic, flip it over so the tortilla rests in your hand and peel the plastic off the tortilla. Then, drop the tortilla into a hot, heavy-based pan or hotplate. We use a well-seasoned cast-iron frying pan and it works well without oil. A bit of olive oil doesn't hurt from time to time though.



688



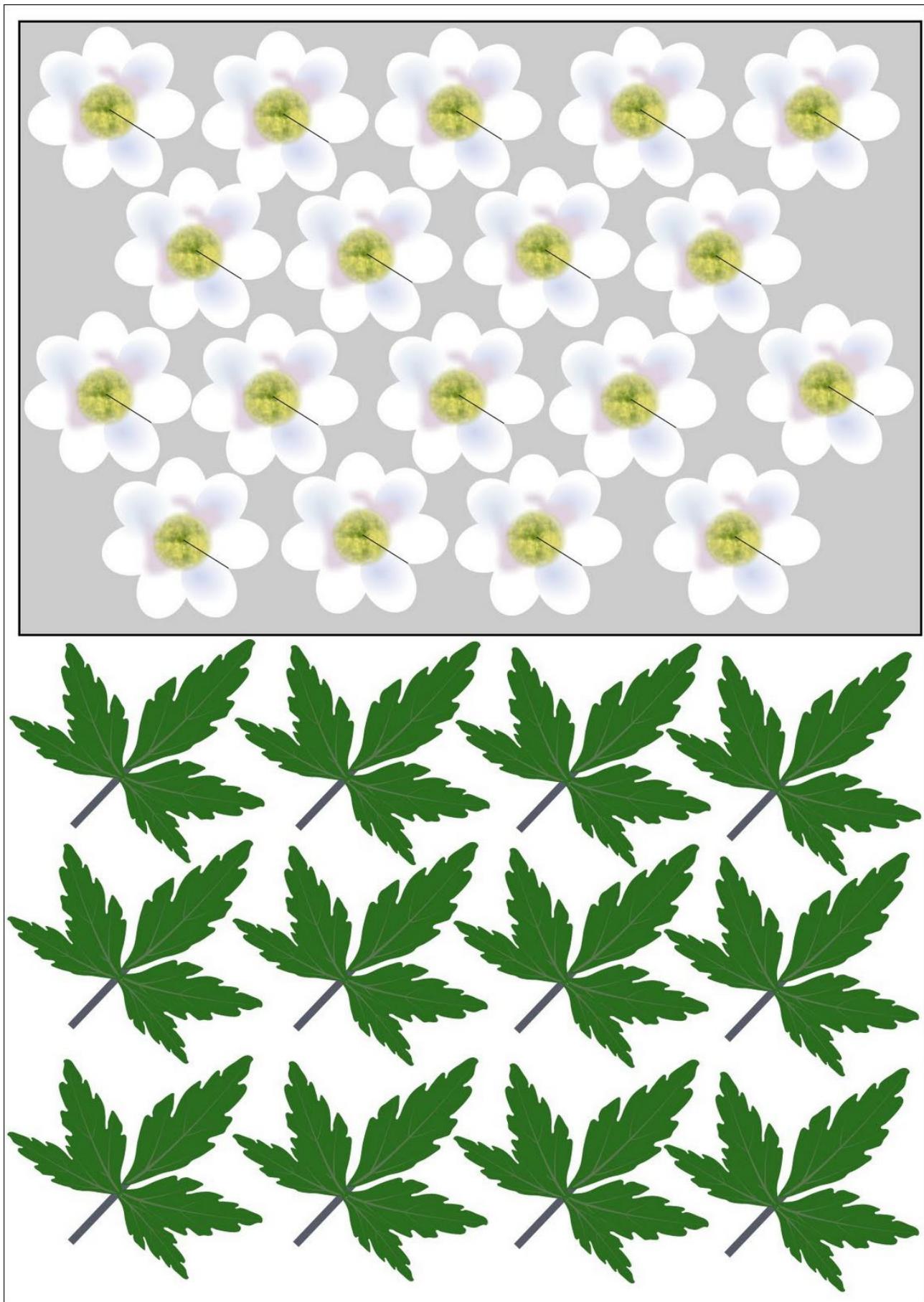


690



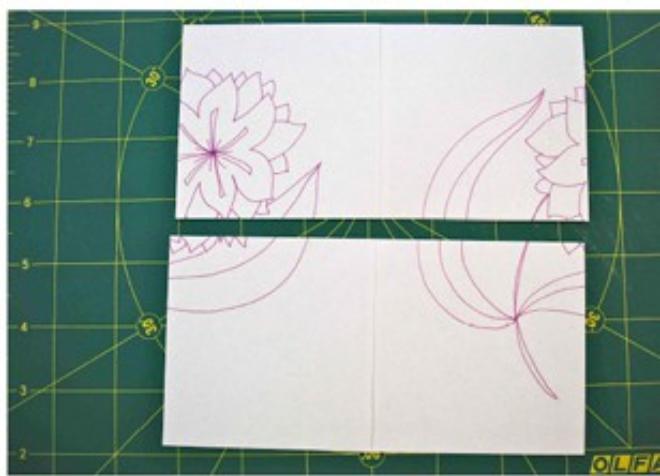
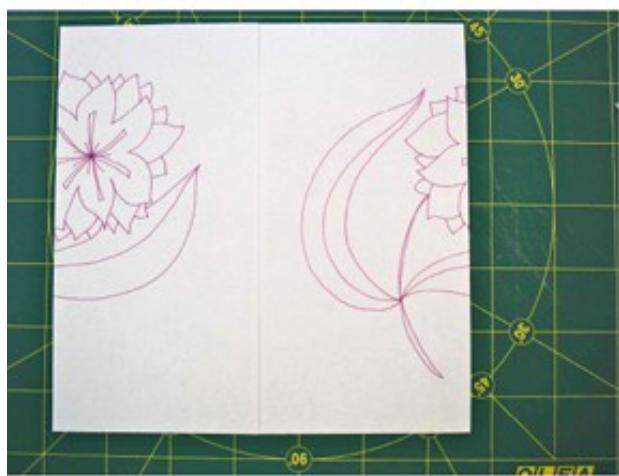
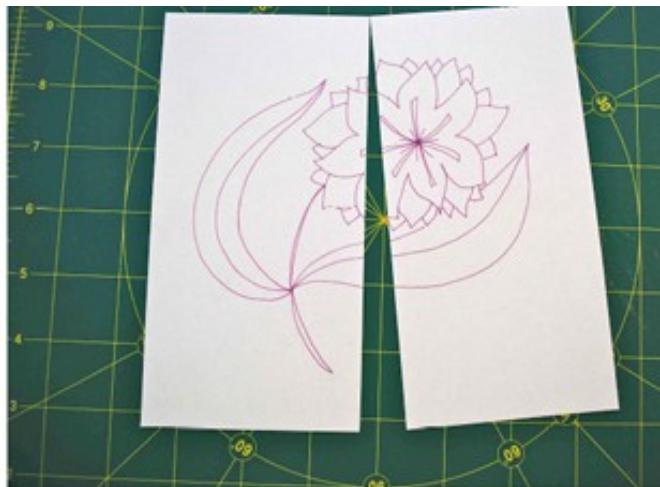


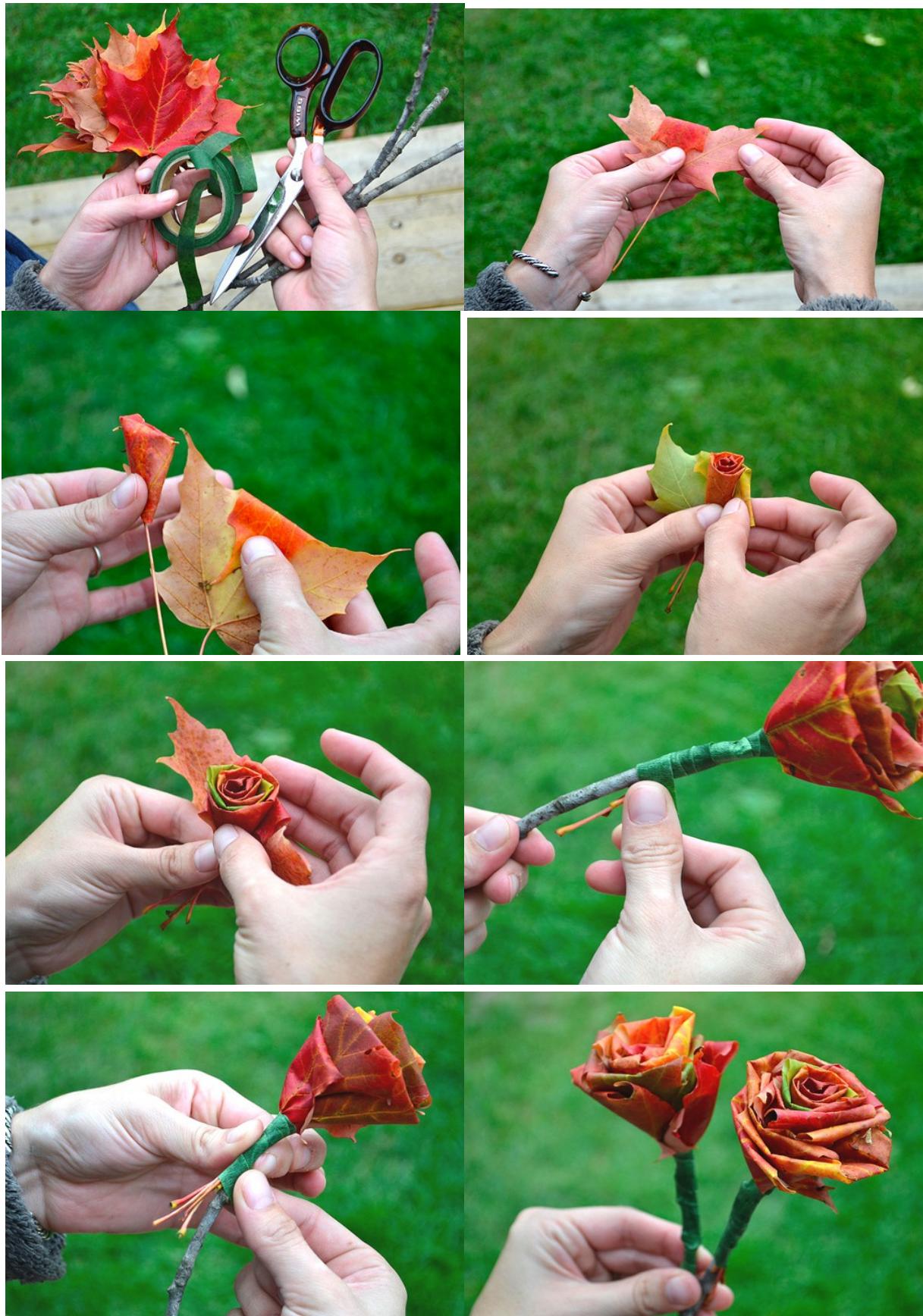




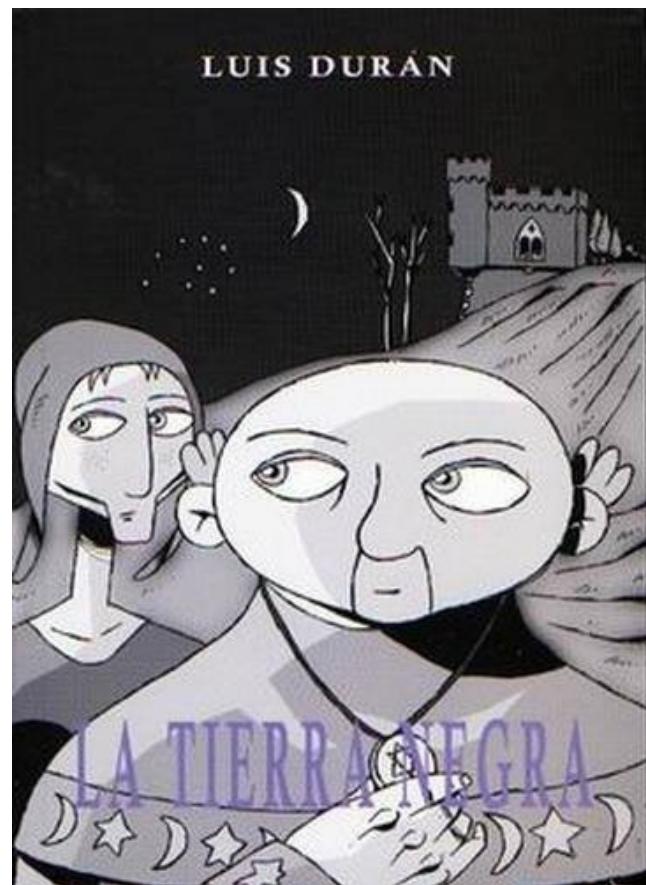












700

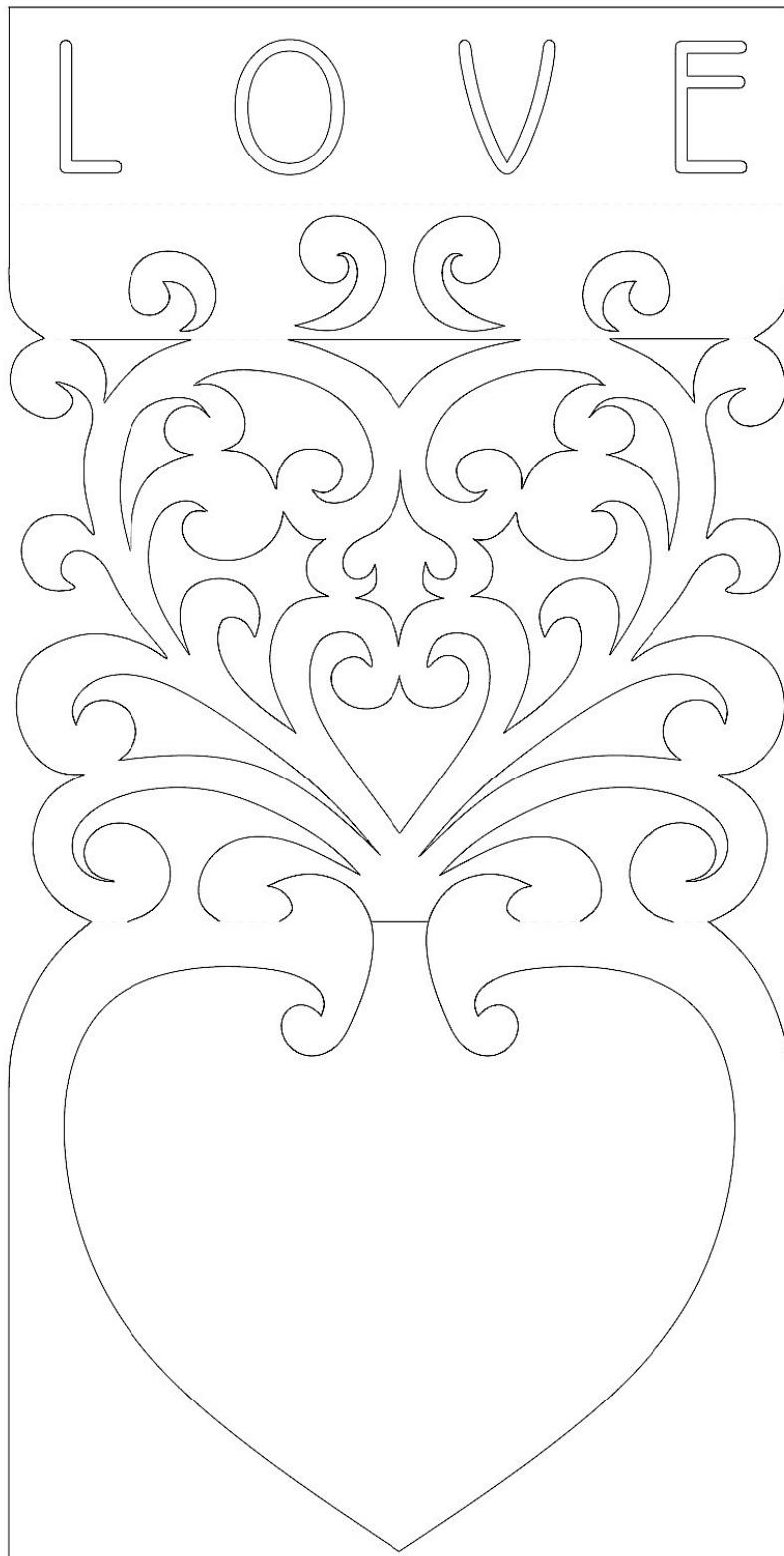


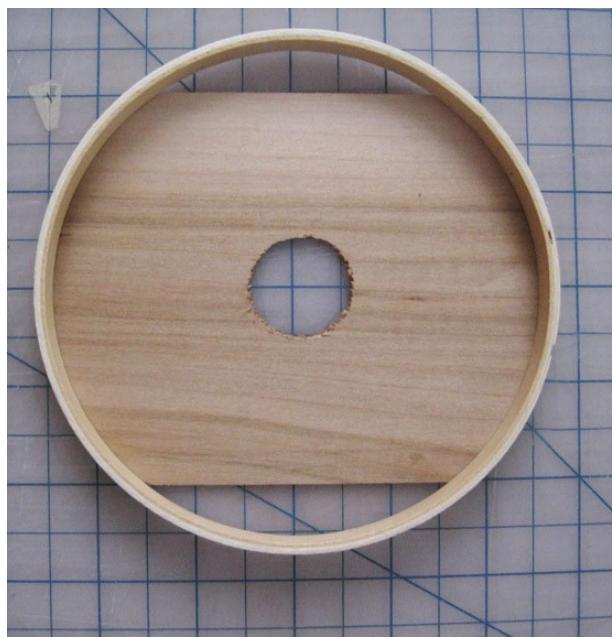
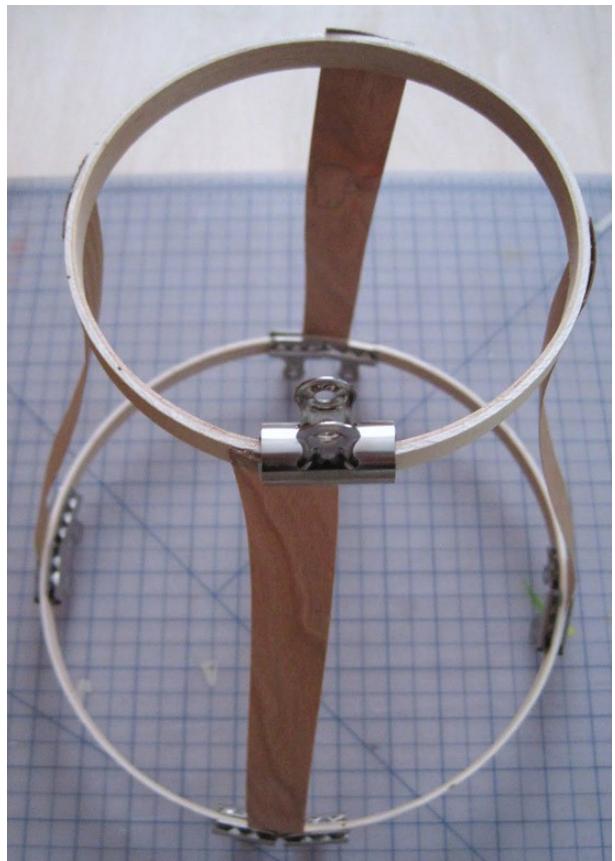
701



Pop-up Scherenschnitt "Herz" für Quadratfaltkarte 13 x 13 cm

Darf für private, nicht kommerzielle Zwecke genutzt werden. Viel Spaß!





QUINOA BURGERS



1 cup uncooked quinoa

2 cups water

1/2 teaspoon salt

In a medium saucepan bring the 2 cups water and 1/2 teaspoon salt to a boil over high heat. Add quinoa and reduce heat to low. Cover and cook for 18-20 minutes, or until all water is absorbed and the seeds are tender. Allow to cool for a few minutes.

3/4 cup shredded cheddar cheese (or other variety, if you prefer)

1/2 cup cottage cheese

1 medium carrot, finely grated (**OR** 1 cup shredded zucchini - squeezed)

3 eggs

3 tablespoons all purpose flour (add another 1/2 to 1 tablespoon if they just will not hold together)

2 green onions, including white parts

1/2 teaspoon Splenda or sugar

1/4 teaspoon black pepper

1/4 teaspoon ground cumin

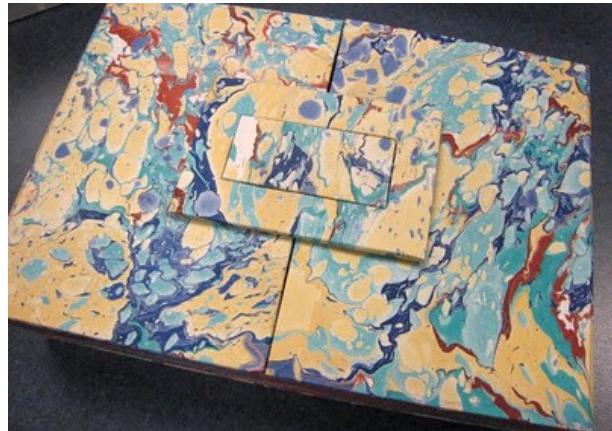
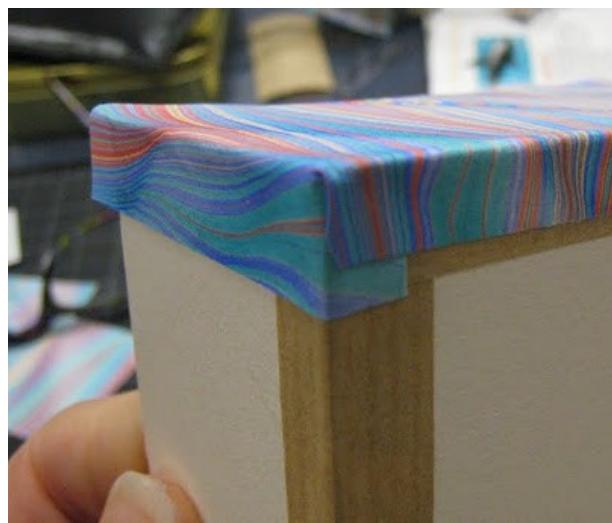
1/8 teaspoon salt

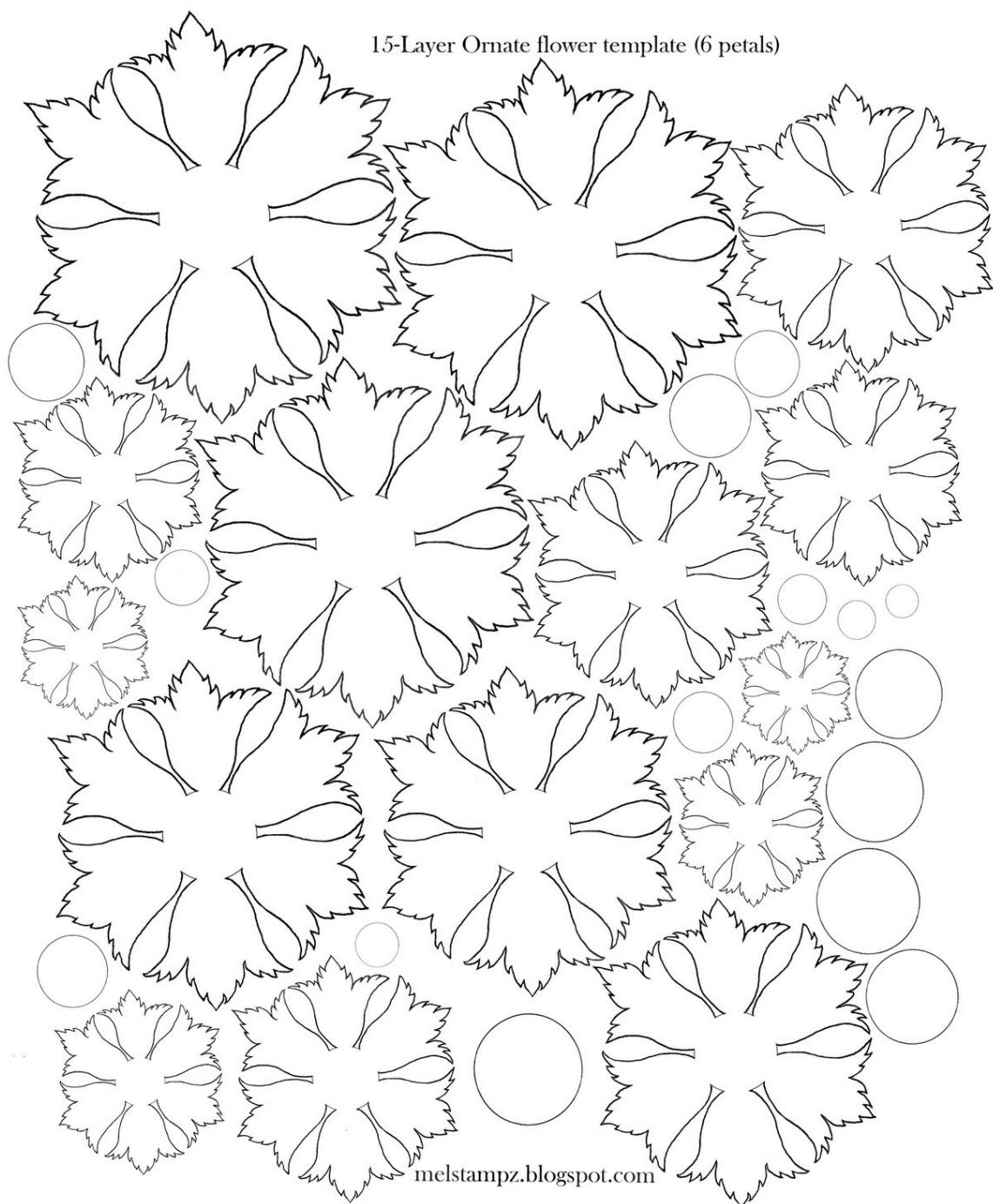
1/8 teaspoon garlic powder

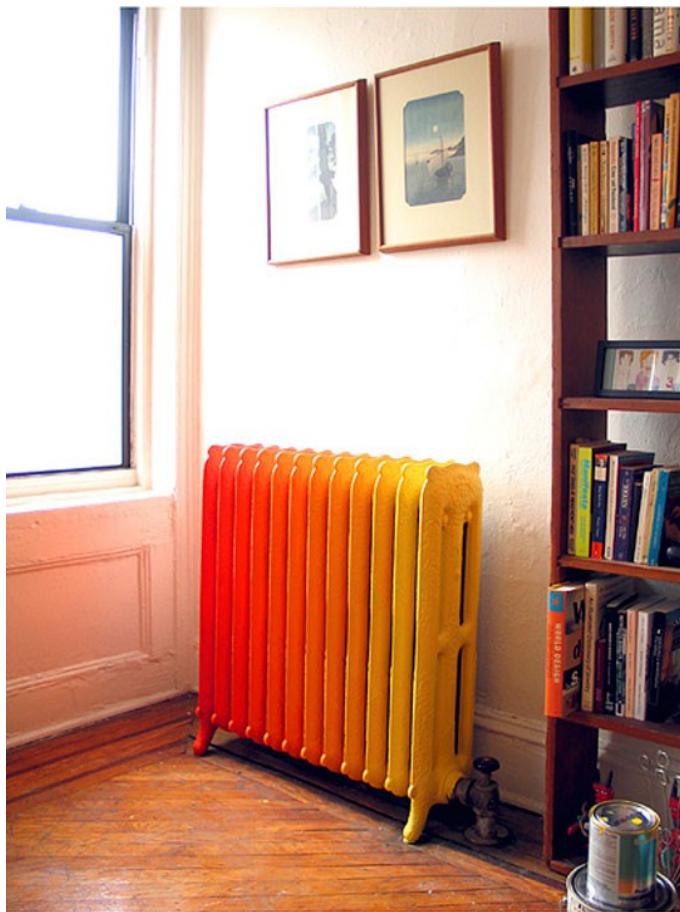
Olive oil for frying

In a large bowl combine the cooked quinoa, cheddar cheese, cottage cheese, carrot, eggs, flour, green onions, Splenda, pepper, cumin, salt, and garlic powder.

Heat a frying pan and a couple teaspoons olive oil over medium-low heat. Measure 1/4 cup and form into patties about 1/2 inch thick - mixture will be slightly sticky. Fry until golden-brown, about 4 minutes on each side. Makes approx. 10 burgers.



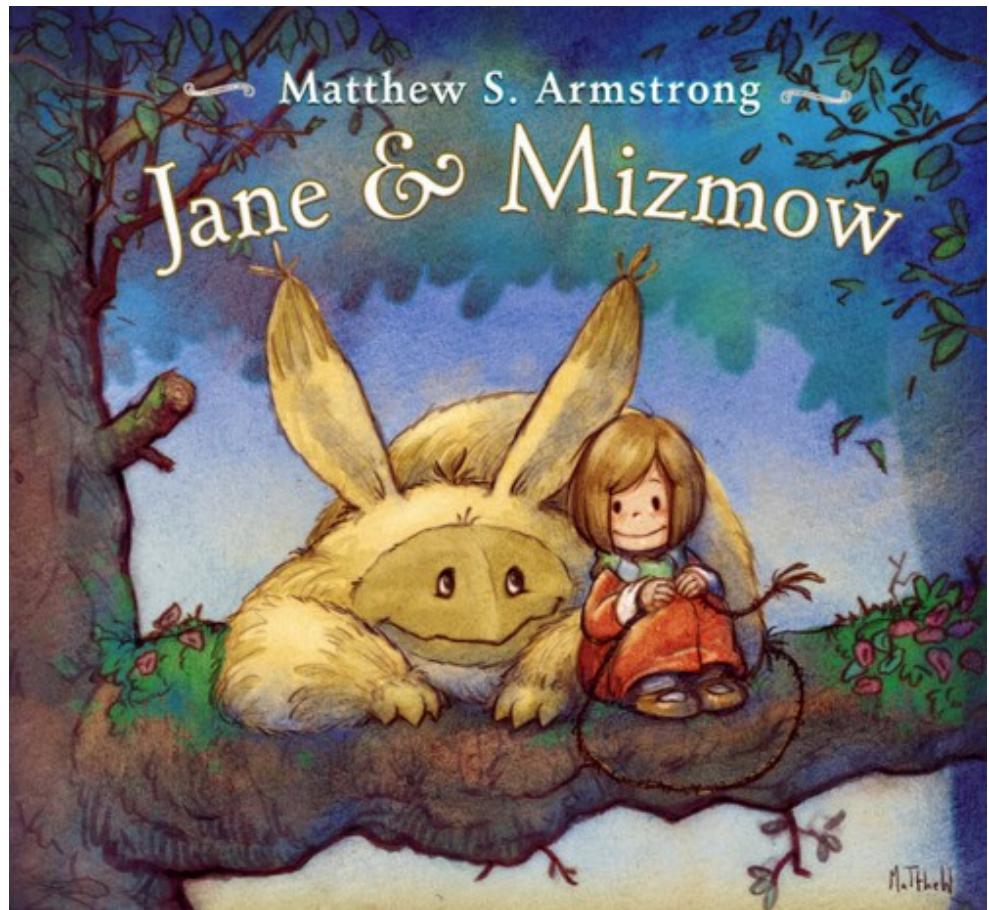












10 Book Workshop at the Central Utah Art Center

November 11th and 12th 9am- 5pm (with a one hour break for lunch)

Taught by Karleigh Jae Heywood

Each student has the opportunity to create and keep 10 different books. This course covers the beginning basics of bookbinding but all levels are welcome.

The ten book structures are:

Single Sheet Books

Chapbooks

Japanese Stab Bound Books

Flower Fold Books

Accordion with Pockets and Sewn Signatures

Hinged Ledger Book

Circle Accordion

Softcover Leather Longstitch

Hardcover Longstitch

Tapes Bound Book (A traditional Hardcover Book)

Each student needs to bring:

An xacto knife (or scalpel) with extra blades

A Pencil

Scissors

A metal edged ruler

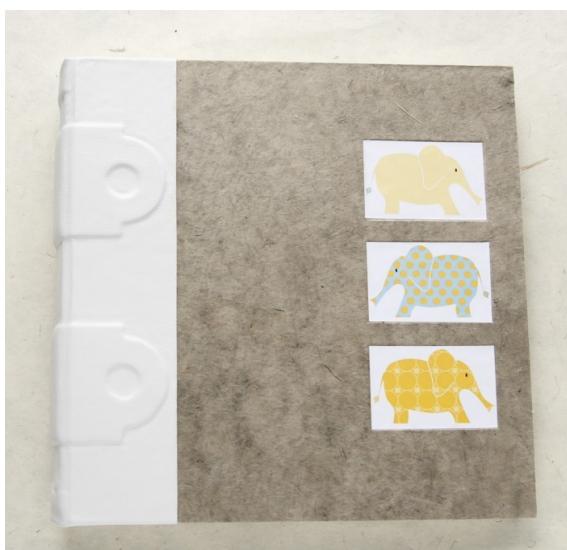
Bonefolder

Glue Brush (PVA glue will be provided)

All other materials and tools are provided.

The workshop fee is \$100 which includes all materials and some bookbinding tools.

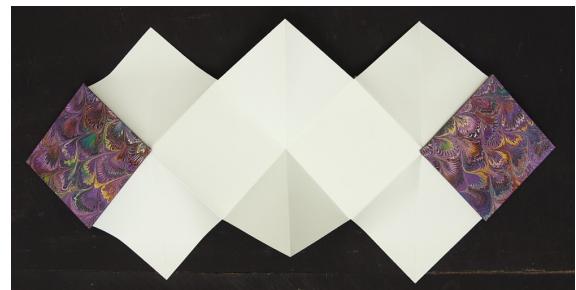
This class has a maximum of 15 students.



Tapes Bound Book with leather spine
and paper cover

A flower fold book full open, showing 713

the front and back hard covers



Top view of an accordion book with
sewn signatures

An accordion book with pockets and
sewn signatures-



A flower fold book

A Japanese Stab Bound Binding

714

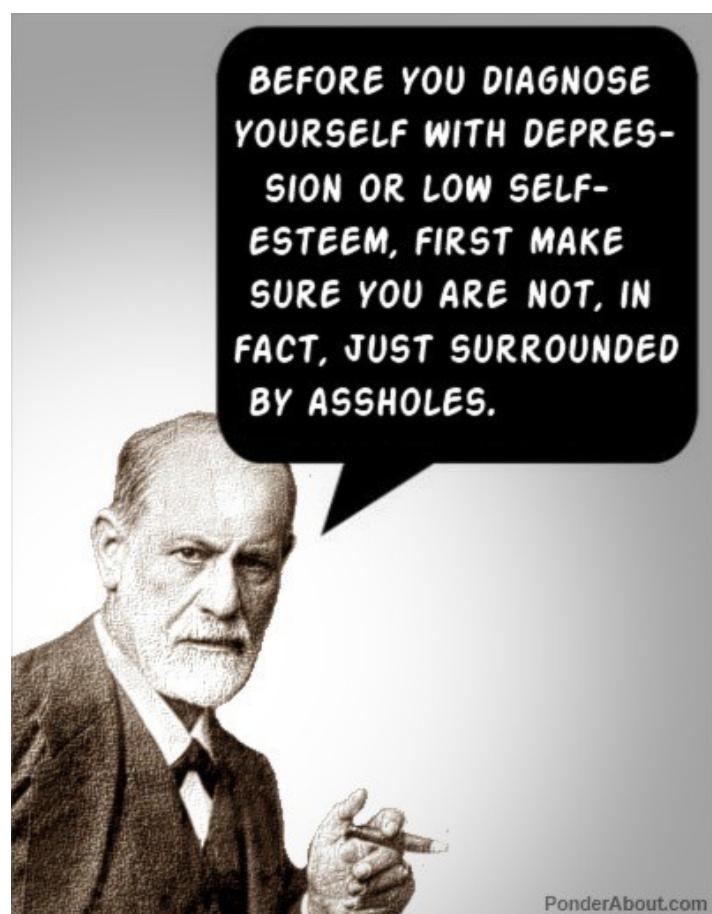
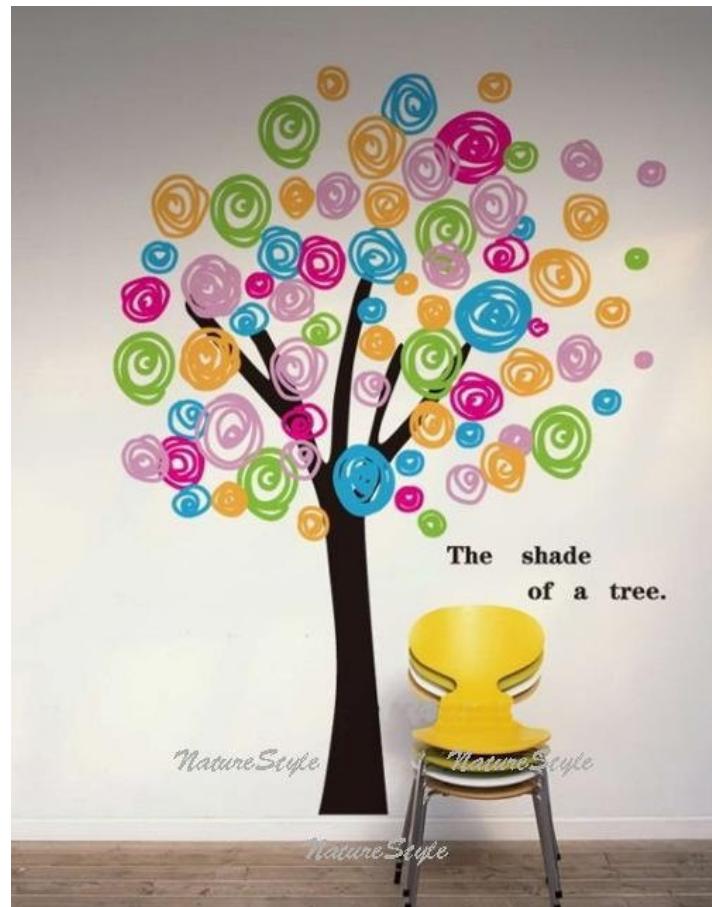


A Hardcover Longstitch

Leather Longstitch Books



Chap Books, front view



Free calendar from Crafty Secrets © 2011

2012

JANUARY.

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FEBRUARY.

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23	24	25	26	27	28	29
30	31
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The FREE calendars from Crafty Secrets work great with CS06-ds Calendar Creative Scraps and HJ09 Seasonal Image and Journal Booklet. For ideas and inspiration see www.craftysecrets.com www.heartwarmingvintage.blogspot.com

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73-96