











Le cake très chocolat

serves 8-10

for the cake

200g plain flour
1/2 tsp baking soda
50g cocoa powder
275g caster sugar
a pinch of maldon sea salt
175g butter
2 eggs
175g chocolate, melted
80g double cream
125g boiling water

for the syrup

one tsp cocoa powder
125g water
100g caster sugar

for the topping

25g dark chocolate, grated



Preheat the oven to 170°C. Generously butter one large loaf tin and line with baking paper, making sure to cut it above the rim.

Put the flour, baking soda, cocoa, sugar, butter, eggs, vanilla extract, melted chocolate and double cream into a bowl, and mix with a wooden spoon until smooth. Slowly incorporate the boiling water and pour the batter into the prepared tin. Now, depending on the size of your tin you might have a bit extra. Just bake it along with the monster cake in a little bowl.

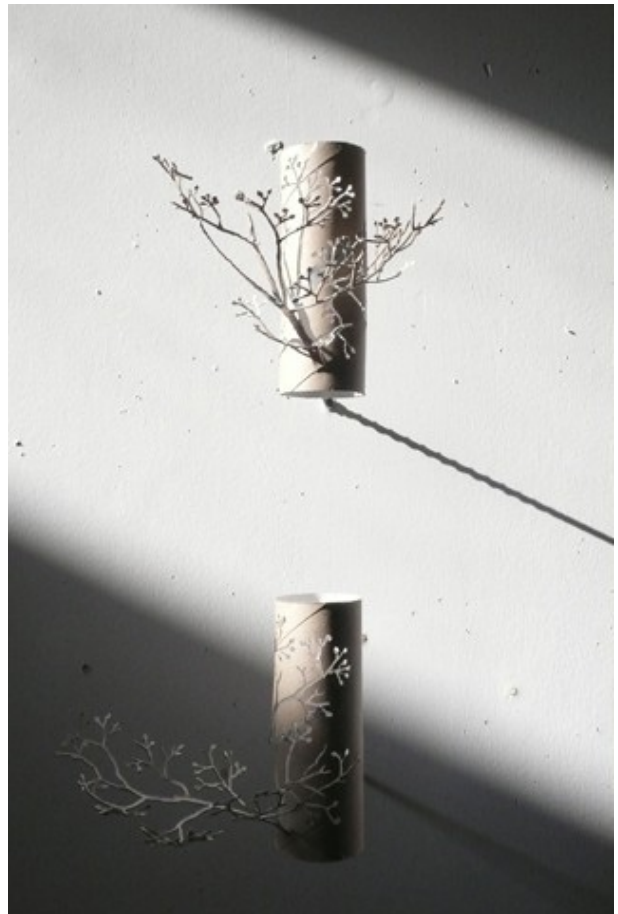
Bake for 45-60 minutes, or until a small knife inserted into the centre of the cake comes out clean.

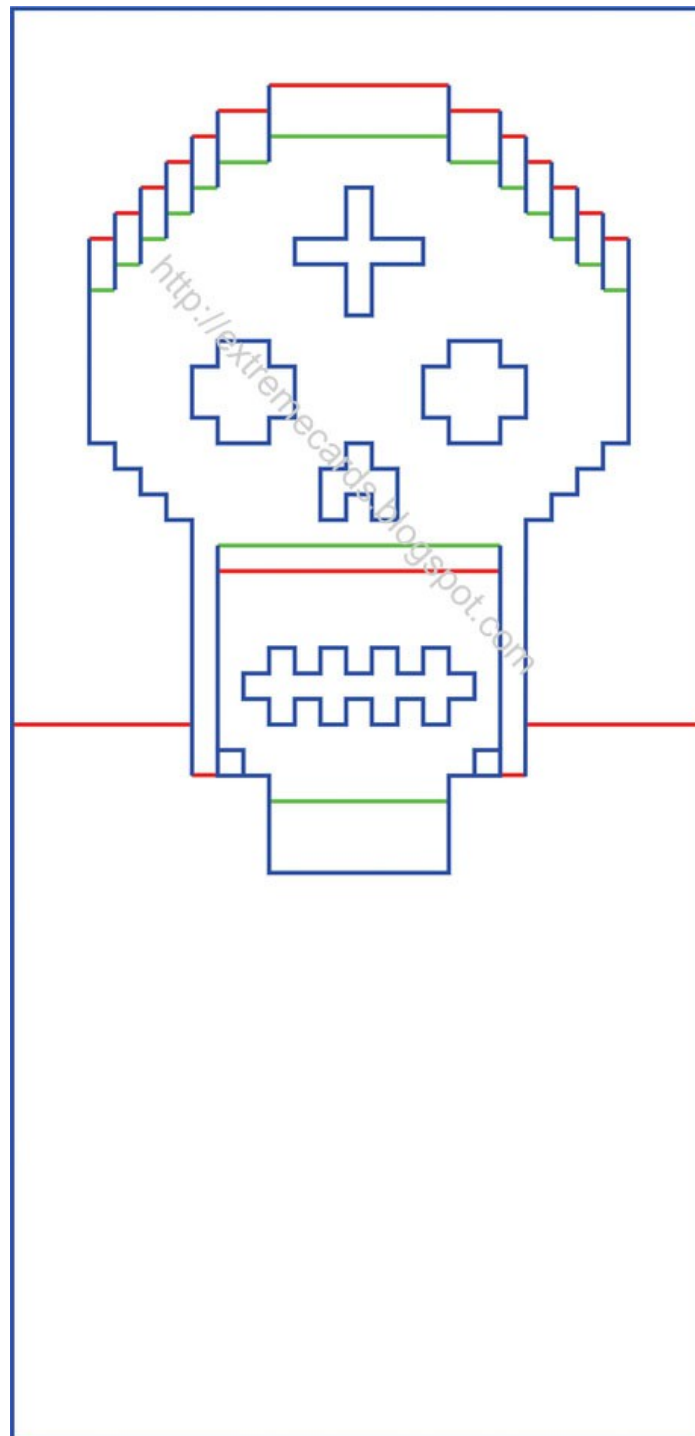
Put the syrup ingredients of cocoa, water and sugar into a small saucepan, and boil for approximately five minutes, until thickened.

When the syrup is ready, pierce the cake a few times using a skewer or a long match, and pour the syrup as evenly as possible over the cake. Let the cake cool down in its tin before removing from the tin (using the excess baking paper as handles) and place it on your serving plate.

Sprinkle with grated chocolate. And slice the cake away.

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yuken teruya









GIRLS LIKE SUPERHEROES TOO.

GEMMA CORRELL





Handmade chandelier



Ingredients you will need:

- Butterfly punch, die-cut or Silhouette Digital Craft Cutter for cutting images (We used the Silhouette to cut a 2 ½" butterfly.)- this is also a QuicKutz die that can be used in your Revolution or Cuttlebug.
- Paper in desired colors- you will need enough paper to cut 136 images (we used white cardstock and clear vellum for our butterflies)
- 14" metal ring- you can use a metal wreath base or even a large embroidery hoop
- 15-20 yards of coordinating ribbon for tying around base
- Fishing Line
- Sturdy wire for cross hairs of chandelier
- Glue Dots
- Scissors
- Tulle for hanging the chandelier from ceiling

1. Cross two wires in the center of your large circle base so that they meet in the middle of the circle. Wrap ends of wire around circle where they come in contact. This will create a cross in the circle so that you will have more surface to tie shapes to.

2. Tie ribbons in knots around circle base. This will give weight to the base of the chandelier and also cover up whatever your ring is made of. The closer your ribbons are, the more ribbon you will need, but the fuller it will be.
3. Begin cutting or punching butterflies from paper. You will need a total of 68 completed butterflies for your chandelier. We put a white cardstock and a clear vellum piece together for each butterfly, so we cut 68 of each.
4. Cut 17 pieces of fishing line to about 20". Each piece of fishing line will have 4 butterflies attached to it.
5. Begin attaching butterflies to fishing line with glue dots. Place glue dots in the center (body) of each butterfly. Run the fishing line up the body and then attach the front piece of the butterfly over the top. This will create a sandwich for the fishing line. Place butterflies about 3-4 inches apart on the line. Leave plenty of extra line at the top of the butterflies so that you will be able to tie it on to the ring at the right height.
6. When you have attached all of your butterflies to the line, begin tying them on to your base. You will tie on butterflies at three levels. The one piece of line that is tied at the cross point in the middle should be the longest. Then, you should tie one line to the center of each of the wire spokes slightly higher than the second piece. The rest of the lines should be tied around the outer ring slightly higher than those in the middle. Each quarter of the outside circle will have 3 lines tied to it (one at each point of the cross and two between each point).
7. Use tulle tied to each cross point to hang the chandelier from the ceiling or other area. (We tied a large bow at the top to create a soft fluffy look.

*Notes: This chandelier can be made with a variety of different shapes and papers to create a look that will match your room perfectly. Consider punching circles, flowers, stars, etc. to create a unique look.

*Look for a special Halloween Chandelier Kit coming soon on the Heartland Paper Blog

A Milk Jug Skeleton is a Fun Recycled Craft Decoration for Halloween



Here is what you will need to Create your Milk Jug Skeleton:

7 Clean and Dry Gallon Milk Jugs

Wax Pencil or Crayon

Craft Snips or Scissors

String or Fishing Line for Hanging

Approx. 40 Yds of String or Yard to Ties all the parts together

Glow in the Dark Paint

Paint Brush

Hole Punch



Take 4 of the Plastic Jugs and Cut Out your Hands and Feet at the Handle. 2 of Each. Punch a Hole in the end of each.



Next take 2 More of the Plastic Jugs and cut out Shoulder at the Handle. At the Top of the Jug Side Punch 1 Hole and Two at the other side.



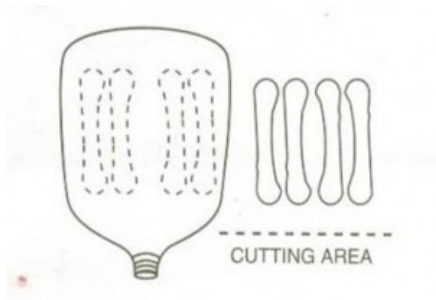
Now Take one of the Plastic Jugs and Draw a Skeleton Face on it and Cut it out. Then Punch a Hole in the Bottom at the opening on each side.



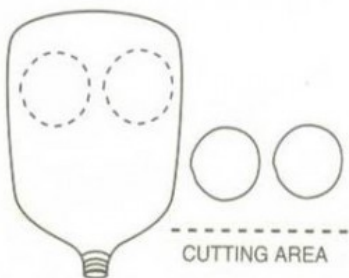
Then Draw on some Ribs on one of the Milk Jugs and Cut them out. Make a Hole in the Bottom of the Jug and Punch a Hole in each side of the Opening.



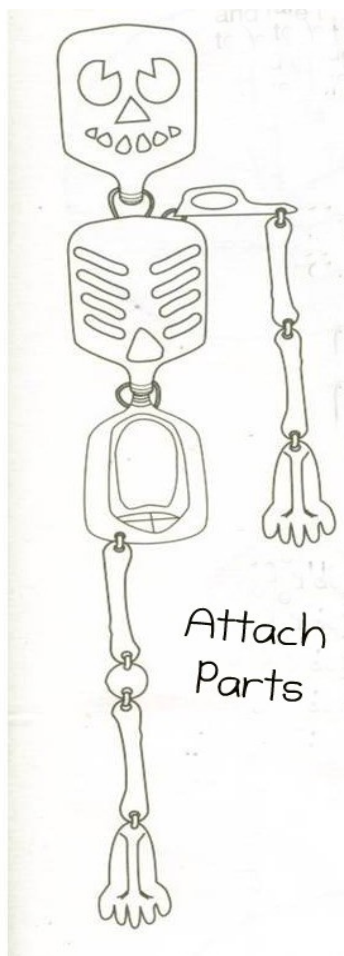
To make the Hips draw on a large area you want to cut out. Cut the same one out on both sides so you can see through it. Punch Two Holes at the Jug Opening and one on Each Side on the Front of the Jug where the Legs will hang from.



Now Cut 4 Long Bones for Arms from one Plastic Jug and 4 Long Bones for Legs from another. Punch a Hole in each end of all of them.



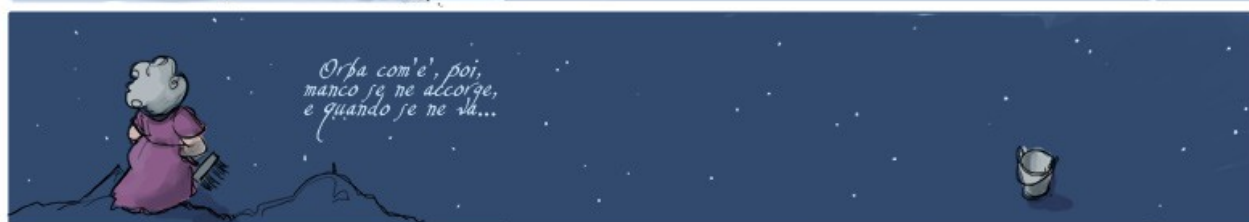
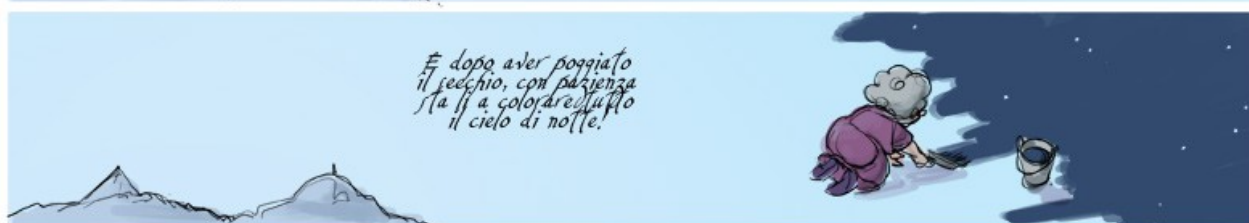
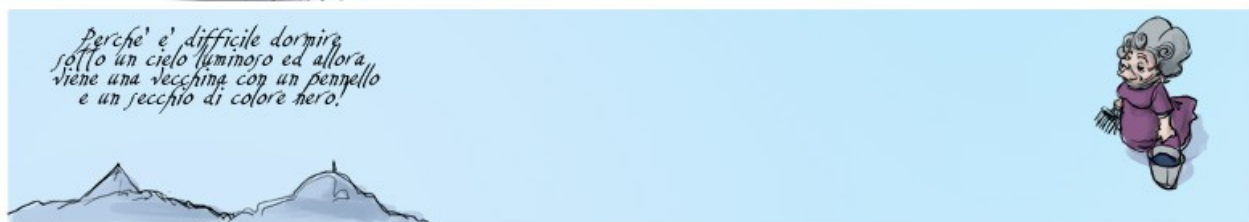
Cut out 2 Knees from a Plastic Jug and punch a Hole on each end.



Now before you attach it all together you can take your Glow in the Dark Paint and paint all the pieces. You can use the Glow in the Dark Dimensional Paint and make fun designs like the one in the photo. You can even add different colors if you wish to add to the fun. Just have fun with it. I remember when I did mine I took a Black Marker and outlined all the pieces to make it really pop.

Now Cut about 16 Pieces of String and Tie all the pieces of your Skeleton together. Have some extra Fun and add on some Hair – lol.





How To Tie a Sari

(And a Chiton)

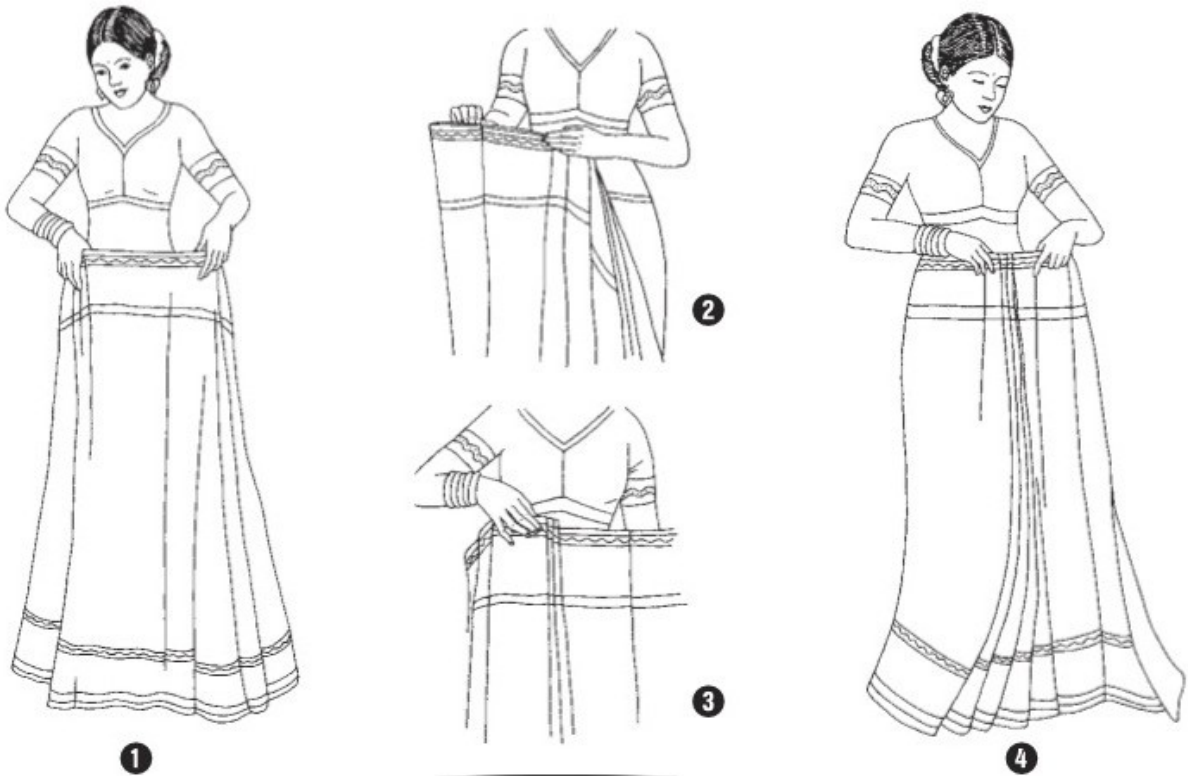
WE DON'T KNOW when the first sari was made, but stories and artistic renderings of saris have been around for roughly 5,000 years. Saris are still worn today all over India and around the world, and the design, fabric, patterns, and wrapping styles vary depending on the region and status of the wearer.

The contemporary sari is actually a three-piece garment: the sari itself (unstitched fabric 42-49 inches in width and 5½ to 9 yards in length, usually with ornamental borders and an end piece called the *pallu*, which is the part draped over the shoulder); the petticoat, or underskirt; and the *choli*, a tight-fitting cropped shirt, also known as a sari blouse or sari jacket.

The underskirt is a fairly recent development in sari wear. It's not absolutely required, though it has practical applications: in addition to acting as a slip beneath sheer fabrics, the petticoat also provides the wearer with a waistband to tuck the cloth's edges and pleats into. Some modern sari-wearers use capri leggings instead. Most saris come with a matching piece of fabric for the *choli*, but a pre-made cropped top or tank top can be worn instead.

The most popular modern style of tying a sari is *nivi*, which is created most basically by wrapping the sari around the waist, tucking one end of it into the underskirt, and then draping the *pallu* diagonally across the chest and over the shoulder. Here are some step-by-step instructions for wrapping a sari in the *nivi* style.

Choose your 9-yard length of fabric for the sari, and put on the *choli* (a cropped top or tank top) and petticoat (full-length slip, or capri pants).



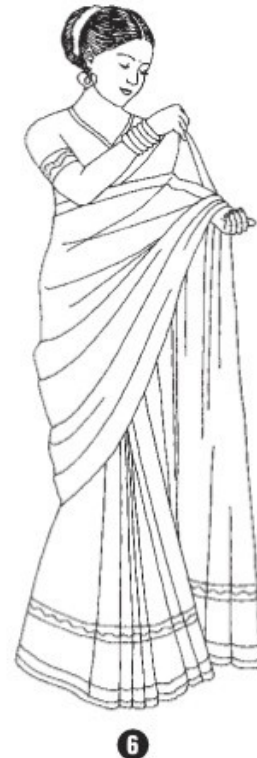
❶ Tuck the inner top edge of the sari into the petticoat just to the left of where your belly-button is. Wrap the sari from left to right so that it goes completely around you one time, making sure that the bottom edge of the sari hangs evenly and touches the ground. Tuck that first wrap-around into the same left-of-belly-button place where you made the first tuck.

❷ Hold the tucked part of the fabric at your waist tightly and begin to make pleats. You'll be using about a yard of material for about seven to ten pleats of 4-5 inches in depth. ❸ The first pleat should lie the center of your body, and as you continue to fold, take care to keep the pleats even and straight.

❹ Hold the pleats together and make sure they line up evenly. Tuck the pleats into your waist to the left of your belly-button, making sure the folds are turned toward the left. You can use a safety pin to fasten the pleats for more security.

❺ Wrap the remaining material around your waist again from left to right. ❻ Pull the sari up diagonally with your right hand so that it fits just beneath your right armpit, then drape the material over your left shoulder so that it hangs down your back. You can pleat the material and secure it with a safety pin if you wish by pinning from inside the *choli* along the shoulder seam. Or you can wrap the *pallu* over your left shoulder, bringing it behind your back and over your right shoulder to rest in front.

Now you have a beautiful *nivi*-style sari. It might take some getting used to to walk around in. But if you can't be bothered to master the art of wearing a sari as a dress, did you know that a sari can be tied as pants?



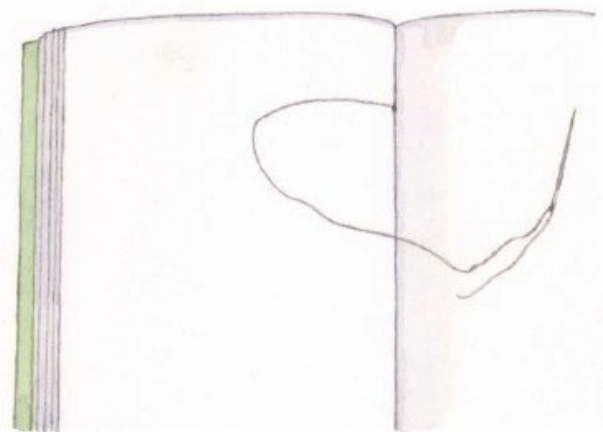
Making a Cloth-Covered Book

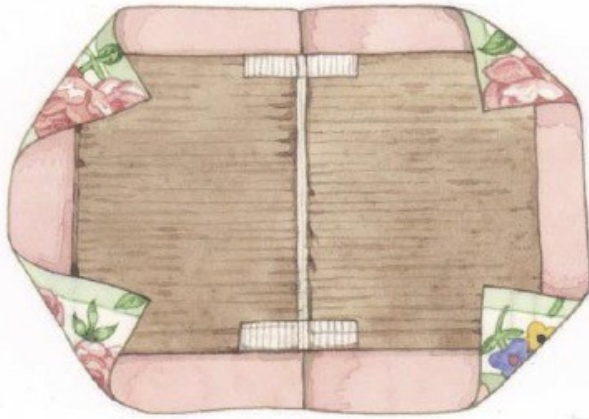
YOU WILL NEED

- ◆ Two pieces of $6\frac{1}{2}'' \times 9\frac{1}{4}''$ cardboard
- ◆ A needle or embroidery needle and thread
- ◆ Fabric (about $16'' \times 12''$)—an old dress, T-shirt, or pillowcase works well
- ◆ Eight pieces of $8\frac{1}{2}'' \times 11''$ plain white paper (for a longer book, you can use more paper)
- ◆ 1 piece of fancy or colored $8\frac{1}{2}'' \times 11''$ paper
- ◆ Wide packing tape and regular tape
- ◆ A ruler
- ◆ Fabric glue
- ◆ 12'' ribbon
- ◆ Scissors

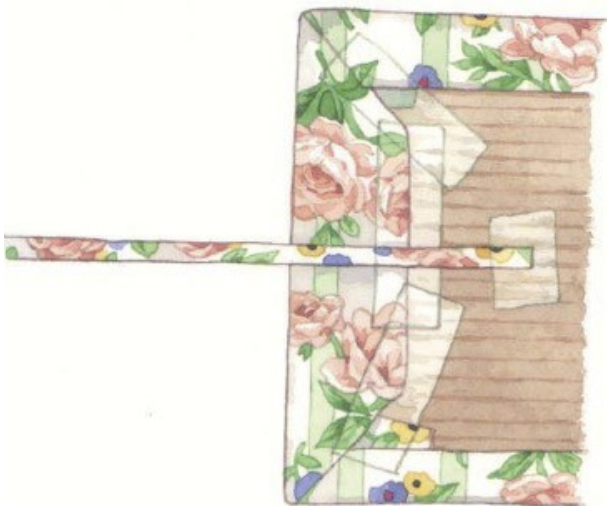


Fold the plain paper and the fancy paper in half. If the fancy paper looks different on the front than it does on the back, fold it so that the "front" side is on the inside. Put the folded plain paper inside the folded fancy paper, like a book. Then use your needle and thread to sew the papers together in two places, about an inch and a half from the top and an inch and a half from the bottom.





Cut your fabric to about 16 inches by 12 inches and lay it out, wrong-side facing up. Place the two pieces of cardboard in the middle of the fabric, leaving about a quarter of an inch between each piece. Tape the cardboard pieces together and maintain the quarter-inch separation. Coat the back of the cardboard lightly with fabric glue and then glue the cardboard to the cloth. Fold and glue each of the corners first and then fold and glue the fabric on each side. You can use tape to secure the fabric if necessary; just make sure the tape doesn't stick up close to the outer edge. Now you've made the fabric book cover.



Cut your 12-inch ribbon in half. Use your ruler to find the center of the left side of your fabric cover and glue the end of one ribbon there (starting about two inches from the end of the ribbon). Try not to overglue, but also try to make sure you glue right to the very edge so that the ribbon is firmly attached. Secure with tape. Do the same thing on the right side of the cover with the other ribbon.



Open your papers and place them in the middle of the cardboard and fabric so that the fold of the paper is right in the center of the tape between the cardboard pieces. Using the fabric glue, glue the outer paper (the fancy paper) to the inside of the cover and let it dry. Once dry, tie the ribbon to close your book. It's not as secure as a lock and key, but it's a pretty way to keep safe your handmade journal, should you choose to use it as a secret diary.



God's Eyes / Ojos de Dios

OJOS DE DIOS (oh-hoes day DEE-oes), or “God’s Eyes,” are yarn and stick creations traditionally made by the Huichol Indians. The Huichol, who live in the southern mountains of Mexico’s Sierra Madre Occidental Range, call their God’s eyes *sikuli*, which means “the power to see and understand things unknown.” The design, created by yarn wrapped around the intersection of two sticks at right angles, forms the shape of a cross that is meant to symbolize the four elements: earth, air, fire, and water. When a child is born, a *sikuli* or *ojo de dios* is made by the father; every year on the child’s birthday, another one is woven, until the child reaches the age of five. The *ojos de dios* are bound together and are kept throughout the person’s life as a means of guaranteeing health and well being.

Watercolor Painting On the Go

ONE OF THE MOST ENJOYABLE ways to begin watercolor painting is to work outdoors, when the weather is nice and the light is good. Working outdoors is also great because nature is a fabulous subject for beginners to paint. Unlike trying to paint, say, a family portrait, or a picture of your friend, a landscape is a forgiving subject: even if you aren’t able to capture the rolling hills and colorful flowers perfectly, your painting can still resemble an outdoors scene. (And you can always call it “impressionistic” if it doesn’t!) Here is what you’ll need in your traveling watercolor kit.

Brushes

Bring an assortment of round and flat watercolor brushes in a variety of sizes (0, 2, 4, 8, 12). Best brands: Winsor Newton Sceptre Gold, Robert Simmons, Grumbacher. Synthetic sable is an economical, long-lasting alternative to the more expensive pure sable bristles.



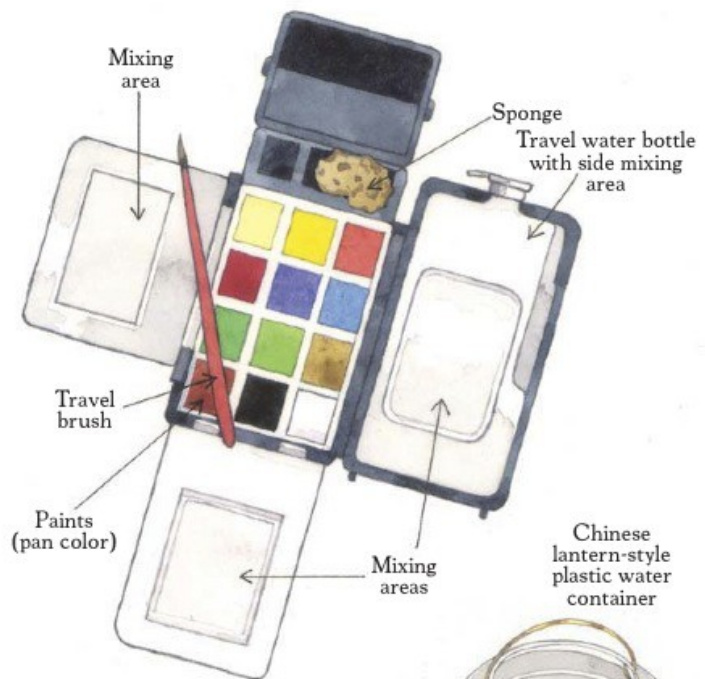
Brush holder

A flat bamboo mat that can be rolled up and tied with a ribbon or string. Weave a piece of white elastic band through the lower third of the mat and insert brushes. Roll up and tie!



Travel-sized palette

Make sure the mixing area is large enough, and that there's a good range of colors (red, orange, yellow, green, blue, violet, yellow ochre, burnt sienna).



Water containers

Two plastic collapsible water containers (they look like Chinese lanterns), or plastic jars—one for clean water and one for dirty.



Bottled water

If you're not near a water fountain or a restroom with a sink, bring your own bottled water.



Paper, or a watercolor block, $8\frac{1}{2}'' \times 11''$ (good brands include Arches, Fabriano, or Strathmore).



A sharp tool to remove sheets of paper from the block.



A No. 2 pencil and a kneaded eraser.



A towel to sit on, or a small beach chair.

TIPS

Never leave your watercolor brush standing in water—it will ruin the bristles. Instead, keep the brushes on your bamboo mat. Let them dry in the air.

Clean your brushes before adding a new color (especially when changing from dark to light hues).

If you wish to work on a separate sheet of paper rather than a block, use watercolor masking tape to secure all sides and edges of the paper on a board. Not doing so will allow air to get underneath and buckle the paper.

Do not overwork your painting! Wait for an area to completely dry before adding more water or pigment. Too much water can break down the fibers in the paper and make it look too “scrubbed.” As with so many things in life, less is more.

Less water will give you a more opaque, darker color. More water will yield a more transparent, lighter color.

Lightly sketch your landscape or seascape in pencil before starting—you can always erase pencils marks, once the paper is completely dry, with a kneaded eraser. Darker, heavier lines are more difficult to remove.

GREAT WATERCOLOR ARTISTS TO CHECK OUT

Beatrix Potter (19th-mid 20th century British watercolorist)

Sara Midda (contemporary British watercolorist and designer)

Winslow Homer (American, 19th-20th centuries)

Andrew Wyeth (American, 20th century)

John Singer Sargent (American, 19th-early 20th century)

Charles Demuth (American, early 20th century)

Carl Larsson (Swedish illustrator, late 19th-early 20th centuries)

Charles Reid (contemporary American watercolorist)

J.M.W. Turner (British, 19th century)

Albrecht Durer (German, Northern Renaissance)

Phansakdi Chakkaphak (contemporary Thai botanical watercolorist)

Charles Rennie MacIntosh (Scottish, late 19th century)

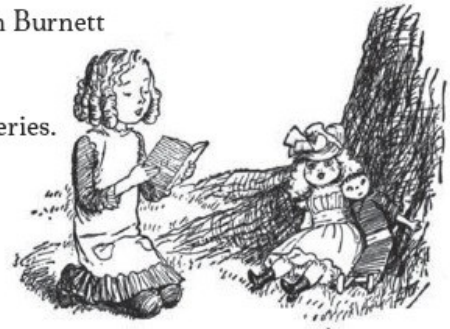
Books That Will Change Your Life



WE PRESENT these titles for your reading pleasure, knowing there are endless books beyond this list to discover and love, too. We know you will read them in your own fashion and at your own pace.

20 GIRL CLASSICS

- *A Wrinkle in Time* by Madeleine L'Engle, and her other books too.
- *Anne of Green Gables* (and *Emily of New Moon*) by L.M. Montgomery
- *Behind Rebel Lines: The Incredible Story of Emma Edmonds, Civil War Spy* by Seymour Reit
- *Bridge to Terabithia* by Katherine Paterson
- *Caddie Woodlawn* (and the sequel, *Magical Melons*) by Carol Ryrie Brink
- *Charlotte's Web* by E.B. White
- *The Famous Five*, a series by Enid Blyton, with Dick, Ann, Julian, George (a girl!), and her dog Timothy.
- *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* by E.L. Konigsburg
- *Harriet the Spy* by Louise Fitzhugh
- *The Illyrian Adventure* series by Lloyd Alexander
- *The Little Princess* (and *The Secret Garden*) by Frances Hodgson Burnett
- *Keep Climbing, Girls* by Beah H. Richards
- *Little Women* and *Jo's Boys* by Louisa May Alcott
- *Little House on the Prairie* by Laura Ingalls Wilder—the entire series.
- *Lizzie Bright* (and *The Buckminster Boy*) by Gary Schmidt
- *Mandy* by Julie Andrews
- *Matilda* (and *The BFG*) by Roald Dahl. Actually, make that anything by Roald Dahl.
- *Miss Happiness and Miss Flower* by Rumer Godden
- *Pippi Longstocking* by Astrid Lindgren
- *Ramona* by Beverly Cleary (the series)



OTHER FAVORITES

- *Alice's Adventures in Wonderland* and *Through the Looking Glass* by Lewis Carroll
- *Amazing Grace* by Mary Hoffman
- *All of a Kind Family* by Sydney Taylor
- *The Borrowers* by Mary Norton
- *Call of the Wild* by Jack London
- *The Chronicles of Narnia* by C.S. Lewis. Seven classic novels from the 1950s, including the most famous, *The Lion, the Witch, and the Wardrobe*
- *The Good Earth* by Pearl S. Buck

- *Great Expectations* by Charles Dickens
- *Harry Potter* by J.K. Rowling. All seven, in time, and as you grow.
- *The Hobbit* and *The Lord of the Rings* by J.R.R. Tolkien
- *The Hoboken Chicken Emergency* and other madcap stories by Daniel Pinkwater
- *Island of the Blue Dolphins*, by Scott O'Dell, about a girl Robinson Crusoe. When you're done, read the original *Robinson Crusoe* by Daniel Defoe.
- *Jane Eyre* by Charlotte Brontë
- *Johnny Tremain* by Esther Forbes
- *The Little Prince* by Antoine de Saint-Exupéry
- *Marjorie Morningstar* by Herman Wouk
- *Mary Poppins* by P.L. Travers
- *Mrs. Frisby and the Rats of NIMH*, by Robert C. O'Brien
- *My Side of the Mountain* and *Julie of the Wolves* by Jean Craighead George
- *Out of the Dust* by Karen Hesse
- *The Phantom Tollbooth* by Norton Juster. Yes, another boy-hero-rescues-the-princesses plot (though here the princesses are Rhyme and Reason), but a great book nonetheless.
- *Pride and Prejudice* by Jane Austen
- *Treasure Island* by Robert Louis Stevenson
- *A Tree Grows in Brooklyn* by Betty Smith
- *The True Confessions of Charlotte Doyle* by Avi
- *Winnie the Pooh* by A.A. Milne. The original books, and the poems.
- *The Witch of Blackbird Pond* by Elizabeth George Speare
- *Wuthering Heights* by Emily Brontë
- *The Wonderful Wizard of Oz* by Frank Baum

SCIENCE FICTION AND FANTASY BOOKS

- Lloyd Alexander's *The Chronicles of Prydain*
- Isaac Asimov's *Foundation* and *Robot* series
- Ray Bradbury's *Dandelion Wine* and *Fahrenheit 451*
- Orson Scott Card's *Ender's Game* and all the books in the Ender series
- Susan Cooper's *The Dark is Rising* sequence
- Lois Lowry's *The Giver*, *Gathering Blue*, and *Messenger*
- Ursula K. LeGuin's *The Tombs of Atuan* and her *Earthsea* trilogy
- Anne McCaffrey's *Dragonsong* trilogy
- Robin McKinley's *The Blue Sword* and *The Hero and the Crown*
- Philip Pullman's *His Dark Materials*

CLASSIC GIRL-AND-HER-HORSE BOOKS

- *Black Beauty* by Anna Sewell
- *Misty of Chincoteague* by Marguerite Henry
- *My Friend Flicka* by Mary O'Hara
- *National Velvet* by Enid Bagnold
- *The Girl Who Loved Wild Horses* by Paul Goble

MYTHOLOGIES AND FAIRY TALES

- *Bullfinch's Mythology* is a start. Some might say it's for grown-ups, but read a few lines to yourself out loud and you'll see whether or not it works for you.
- *The Complete Hans Christian Andersen Fairy Tales* by Hans Christian Andersen
- *One Thousand and One Arabian Nights*
- *The Complete Grimm's Fairy Tales* by Brothers Grimm
- *The Adventures of Robin Hood*
- *The Once and Future King* by T.H. White, about King Arthur's Court.
- *Beauty: A Retelling of the Story of Beauty and the Beast* by Robin McKinley
- *The Odyssey* by Homer

OLD-FASHIONED GIRL-DETECTIVE SERIES

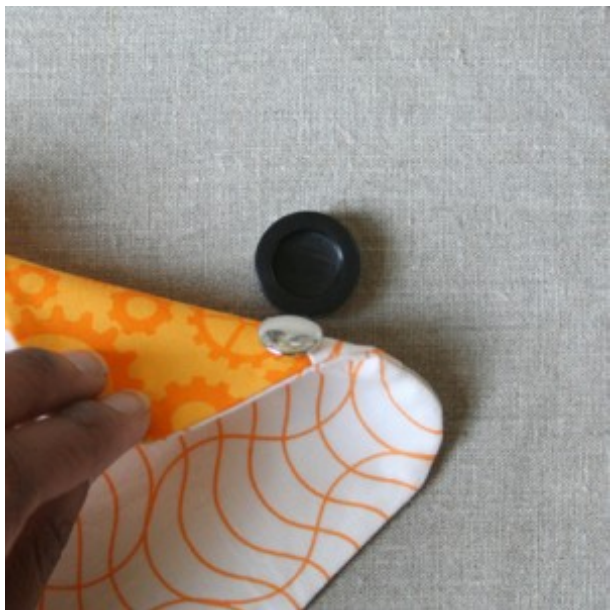
- *Nancy Drew* by Carolyn Keene. Starting with *The Secret of the Old Clock*, all the mysteries in River Heights end in Nancy's lap, and with her girlfriends George and Bess at her side, she always finds the secret passageways to solve them. The series began in the 1920s, and was revised twice, in the 1950s and the 2000s, each time becoming slightly less intrepid.
- *Trixie Belden*. An even better girl detective series is the *Trixie Belden* books, featuring Trixie, a teenaged, freckle-faced tomboy from upstate New York whose down-to-earth nature, pluck, and quick thinking aid her in solving mysteries with her friends Honey and Jim. Julie Campbell started the series in 1948 and wrote the first six books; after that the books were written by a series of writers using the pseudonym Kathryn Kenny.

NONFICTION

When we were young and bored, our parents told us, "Go read the dictionary!" We did, and look where it got us. One should never underestimate the pleasure to be found flipping through a dictionary, an encyclopedia, or an old science book.

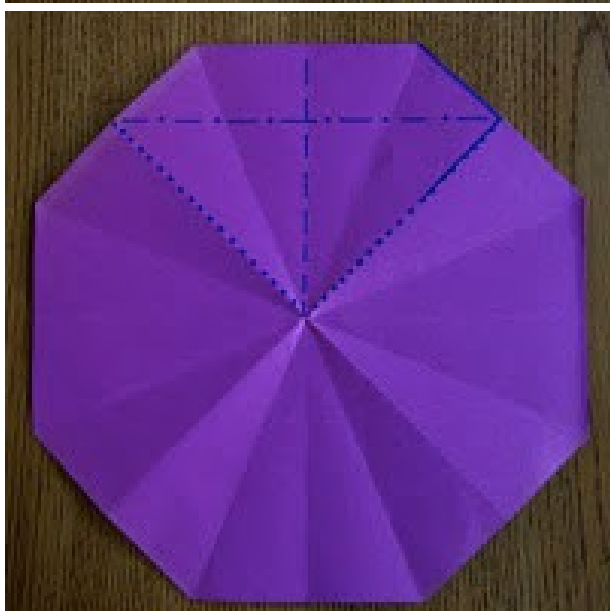
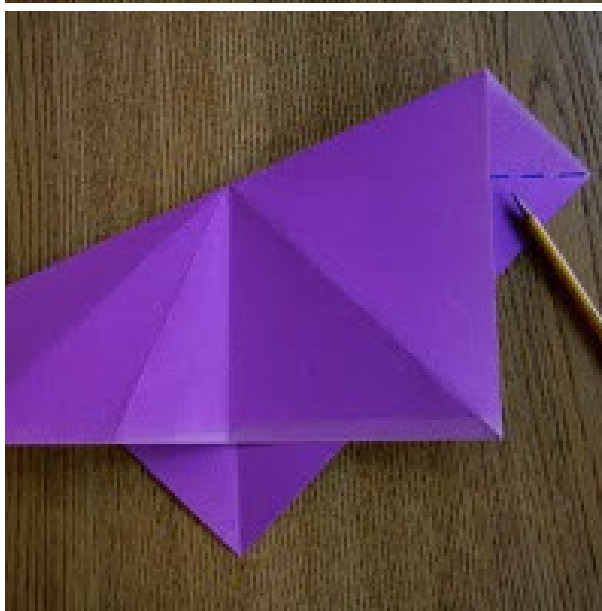
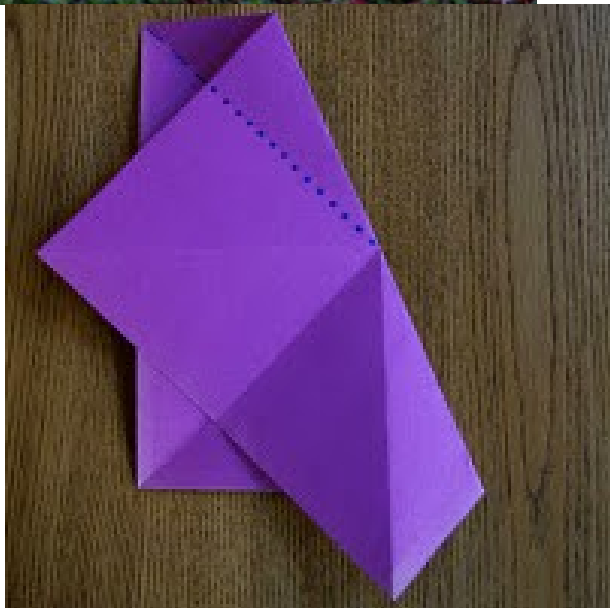
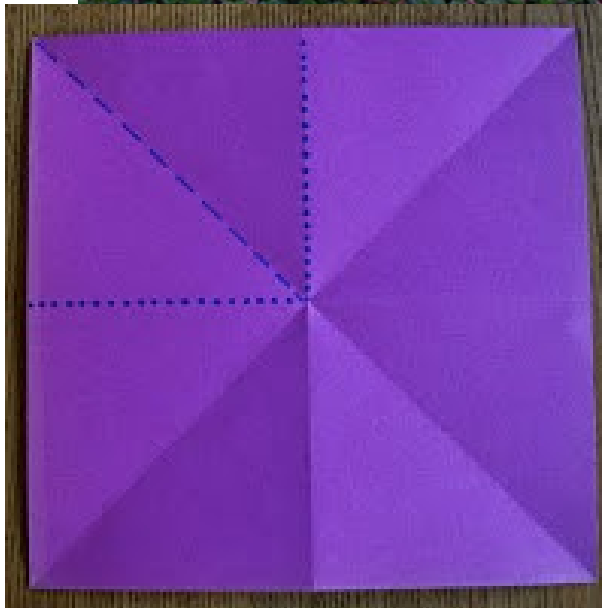


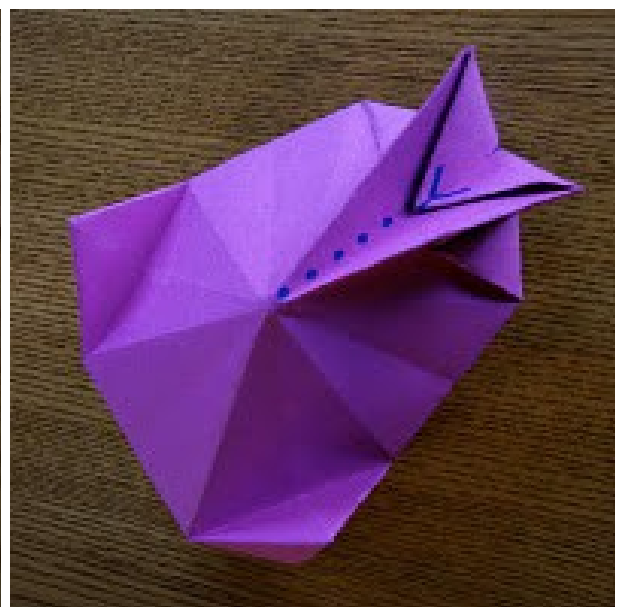
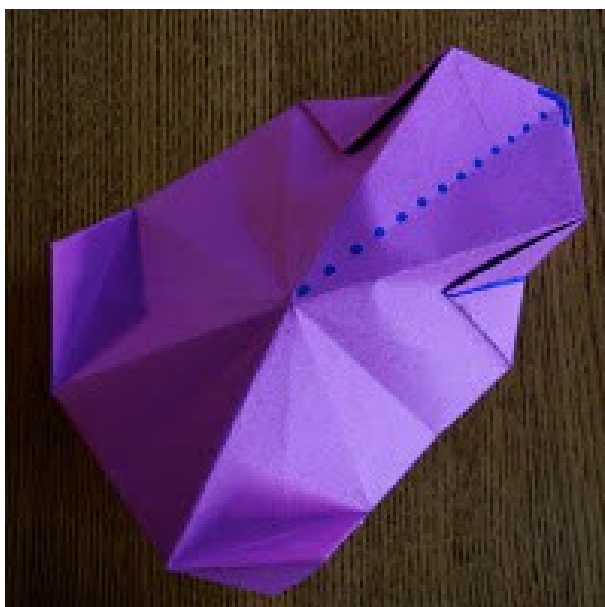
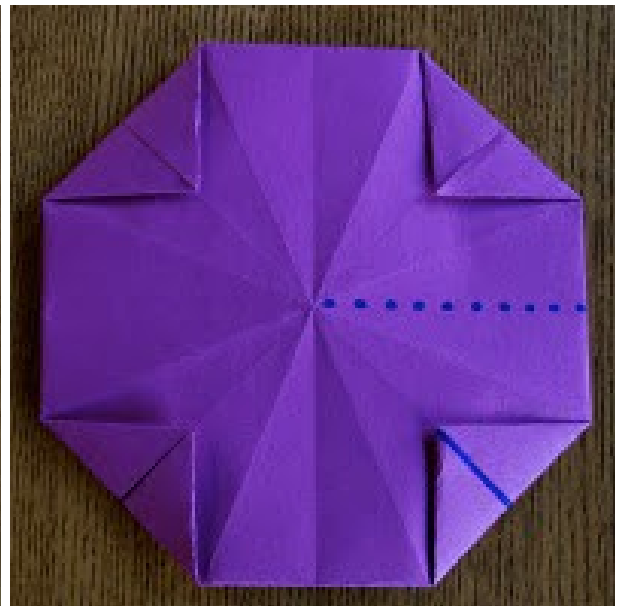
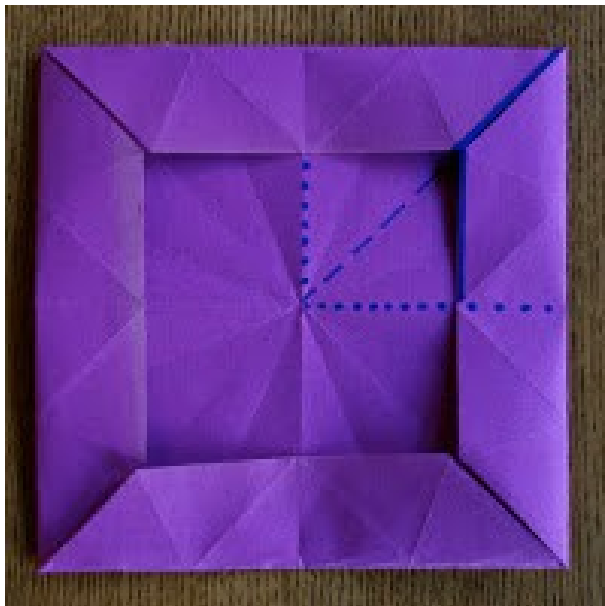
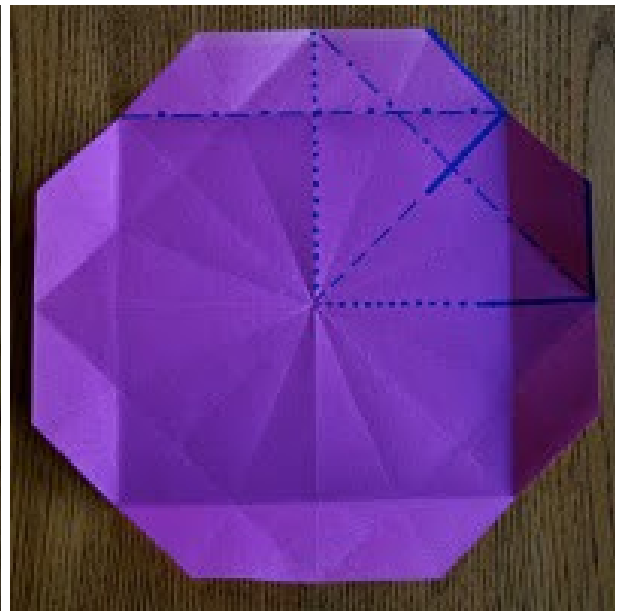
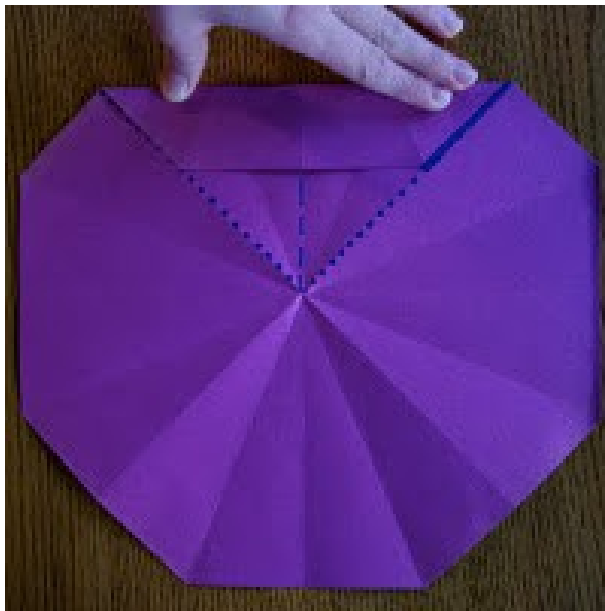


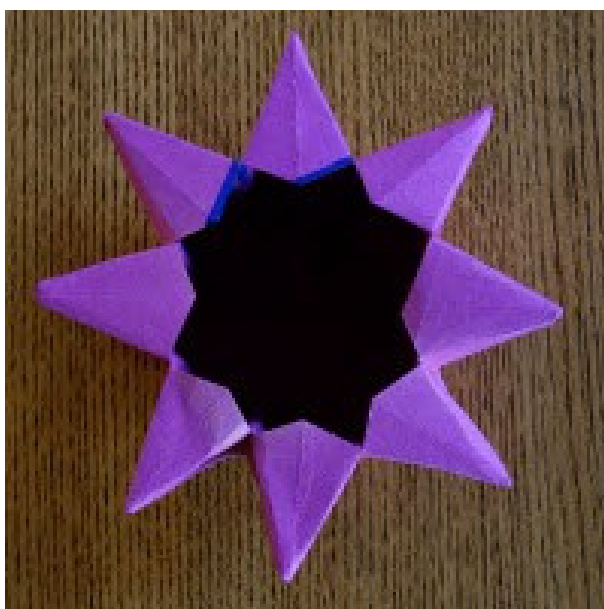
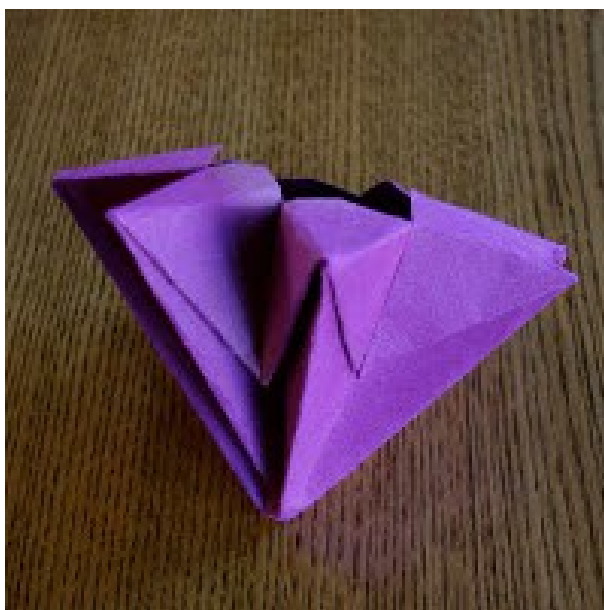
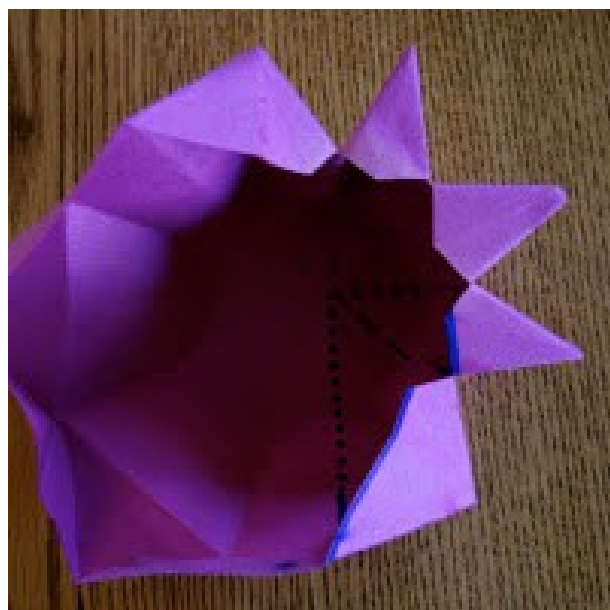














	Alizarin Crimson Hue	Permanent Rose	Cadmium Red Hue	Cadmium Yellow Pale Hue	SapGreen	Hooker's Green Dark	Cerulean Blue	Ultramarine	Dioxazine Violet	Raw Sienna	Vandyke Brown	Paynes Gray
Alizarin Crimson Hue												
Permanent Rose												
Cadmium Red Hue												
Cadmium Yellow Pale Hue												
SapGreen												
Hooker's Green Dark												
Cerulean Blue												
Ultramarine												
Dioxazine Violet												
RawSienna												
Vandyke Brown												
Paynes Gray												

origamido butterfly

Designed by Michael G. LaFosse



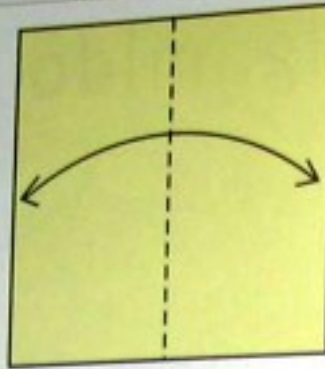
Alice Gray, an important origami pioneer, was also an entomologist at the American Museum of Natural History in New York City, at the same time that I was visiting Lillian Oppenheimer's Origami Center of America. We shared a subway trip from Lillian's apartment to the museum, and inspired by Alice's vocation, I spontaneously folded an origami butterfly from a scrap of paper for her. Alice critiqued my creation, and lamented that it was not from a square, since the general feeling amongst origamists in the 1970s was that all good origami must be from an uncut square. Since this design required a nonequilateral rectangle, I realized it was easy to start with a square, and simply fold one or more of the edges inward. As a bonus, the extra paper folded inward at the first steps could be fashioned later to produce interesting shapes and patterns in the final steps.

This design is actually a system of generating dozens of species of butterflies, simply by mixing and matching several possible options at each of the first few steps. We have included this model to encourage creative play using origami. See if you can think through the final effect of making a particular change at an early step in the folding.

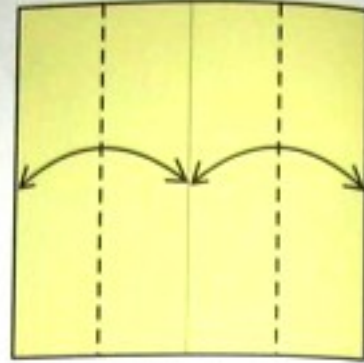
ADVANCED ORIGAMI

PAPER SUGGESTIONS

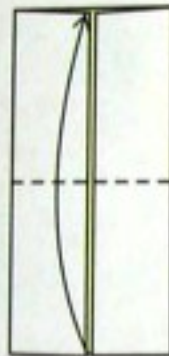
When using duo paper, the body will be colored differently than the wings. Though there are many duo papers prepared for the origami hobbyist, you can make your own duo papers by painting one or both sides of the sheet so that they are different. Almost any paper can be used as a base sheet. Let your imagination soar! You can apply any coloring or decorating techniques that you wish: tie-dye, sponge, spray, stamp, pencil or crayon. . . You can even run paper through a color printer! Just make a colored area in a graphics application and print. Flip the printed paper over and repeat with a different color, then cut out a square shape for folding. Another method of making duo paper is to paste two different sheets together. If you are making handmade paper, you can form two sheets, each a different color, and press them together, back-to-back. When dry they will be a duo sheet.



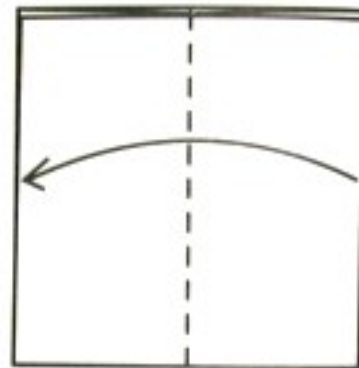
1. Begin with the color desired for the wings facing up. Fold in half, edge to edge. Unfold.



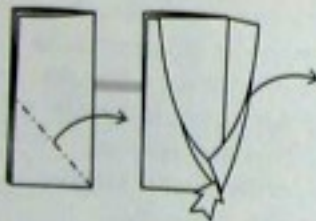
2. Fold left and right edges to the crease.



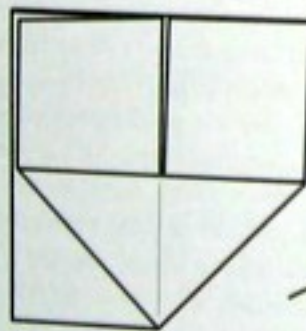
3. Fold in half, short edges together.



4. Fold in half, right-side double folded edges to the left.

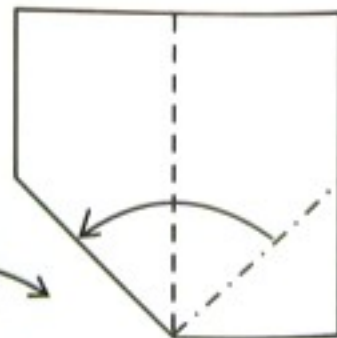


5. Squash-fold the bottom corner.

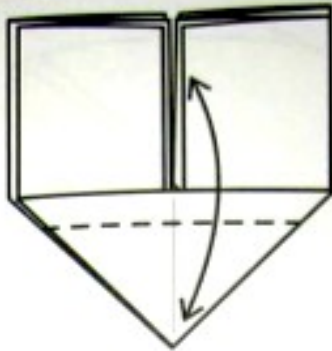


6. Your paper should look like this. Turn over.

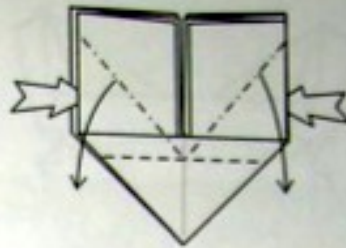
7. Squash-fold the bottom corner.



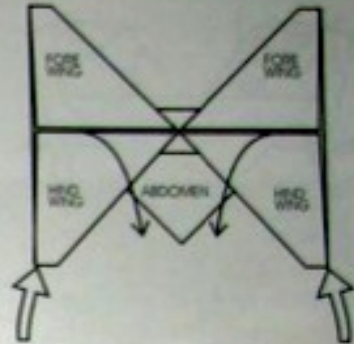
ORIGAMIDO BUTTERFLY



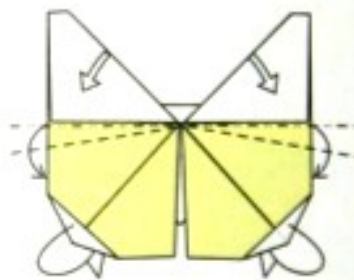
8. Fold up the bottom corner, about one quarter down from the middle folded edge. Unfold.



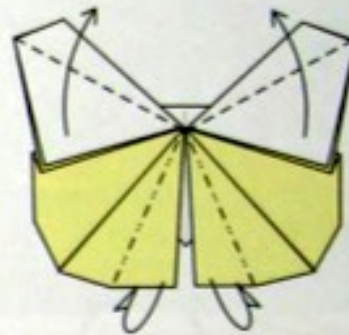
9. Squash-fold the upper left and right sections, being careful to make the squash creases hit the center of folded line made in the previous step.



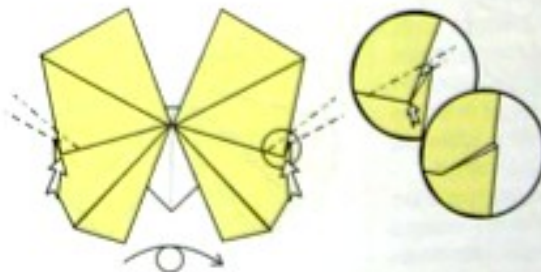
10. Your paper will look like this. With the abdominal corner at the bottom, move the top layers of the hind wings down, squashing the bottom corners of both wings.



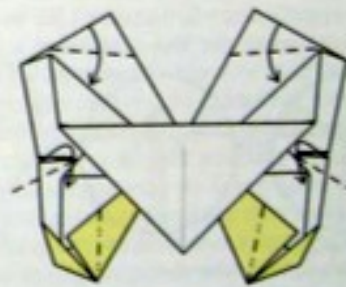
11. Form a mountain crease edge across the middle of a wing and move it downward, reshaping the forewing and defining a separation between the forewings and hind wings. Repeat with the other wing. If desired, turn the triangle of paper on each hind wing inside out.



12. Mountain-fold the hind wing edges under to reveal the abdomen. Fold up the top layer of the forewings.

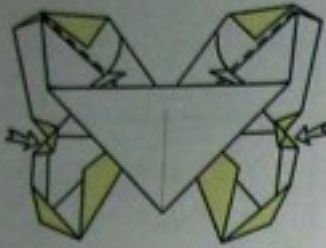


13. Inside-reverse-fold the indicated corners at the separation point of the forewings and hind wings. Turn over.

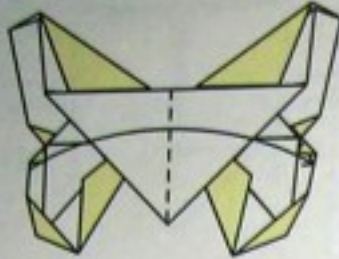


14. Clean up the back side with the indicated folds. You can be creative with the shapes of the top folds and the midside folds.

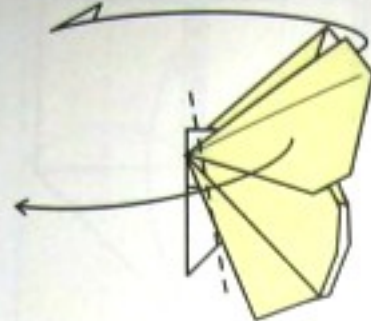
ADVANCED ORIGAMI



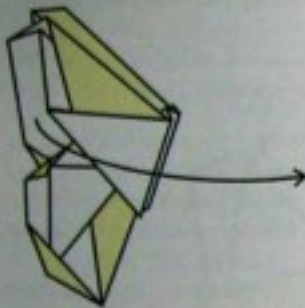
15. Fold the top edges inside. Notice the notches created at the midside points.



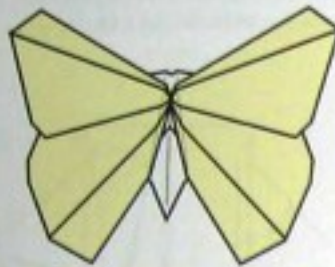
16. Fold in half.



17. Fold each wing set against the body, one to the left and one to the right. You can be creative with the angle.



18. Open, display side up.



19. Your model should now look like this.



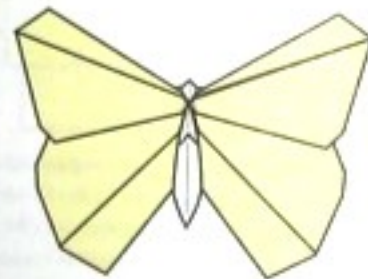
20. Head detail. Squash-fold the center rib in the head area.

21. Inside-reverse-fold the top corners, left and right.

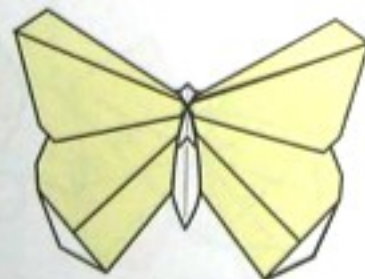
22. Turn over.

23. Fold edges down.

24. Turn over.



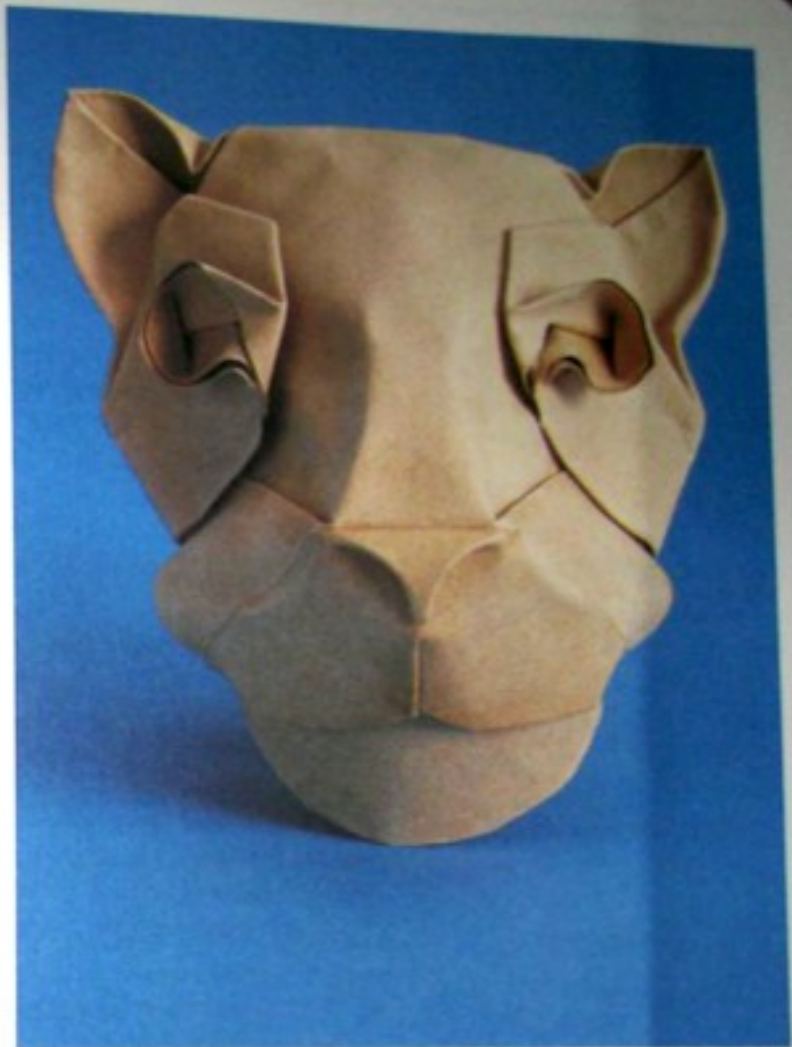
25. The finished Origamido Butterfly.



26. This version leaves the triangle layer displayed upon the hind wings.

panther mask

Designed by Michael G. LaFosse

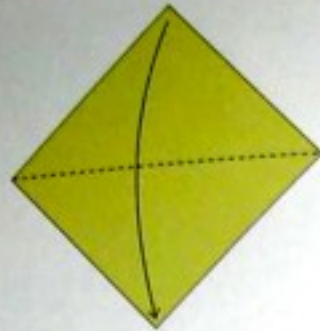


I designed a similar mask during my artist-in-residence experience at the Arizona-Sonora Desert Museum in Tucson, where an actual mountain lion was their early mascot in the 1950s. Another art-residency, this time at the Morikami Museum and Japanese Gardens in Delray, Florida, reunited me with his cousin, the Florida panther. Unfortunately, these cats are gaining increased newspaper publicity because of conflicts with humans, as our suburbs encroach on the wild cats' natural habitat. This subject reminds us that we share the planet with other creatures, which deserve our protection and respect. This model also allows us to explore the paper mask, a time-honored and versatile use of paper art. Some say that masks often resemble their folders, since we are most familiar with the proportions of the features of our own face.

ADVANCED ORIGAMI

PAPER SUGGESTIONS

Use a heavy art paper, colored the same on both sides. An 18-inch (46-cm) square will produce an mask 8 inches (20 cm) high.



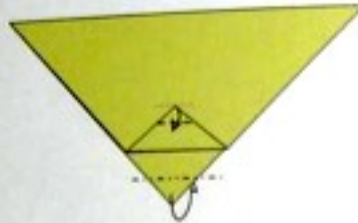
1. Fold in half, corner to corner.



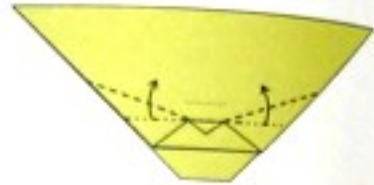
2. Make a pinch-mark in the middle of the paper.



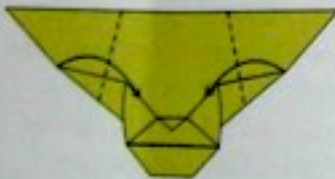
3. Fold the bottom corner of the top layer to the middle of the pinch mark.



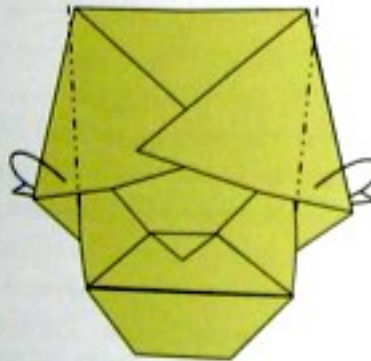
4. Fold the corner down, about one-third. Mountain-fold the bottom corner to the back, displaying an amount equal to the folded shape above it.



5. Mountain-fold straight across the edge at the top of the nose. Grab a mountain crease edge from one side of the nose and move it higher up the face. Valley-fold. Repeat with the other mountain crease. This will form the muzzle.



6. Fold the left and right corners over the face. They will cross over each other. Look ahead at the next step for guidance.



7. Mountain-fold to the back.



8. Fold the corner over and over for an eye. Repeat with the other corner.

PANTHER MASK



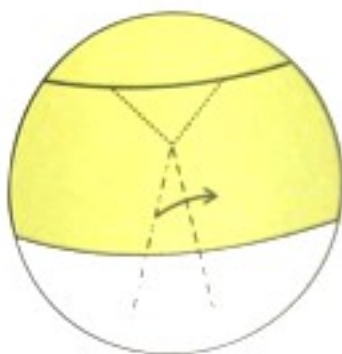
9. Turn the model over.



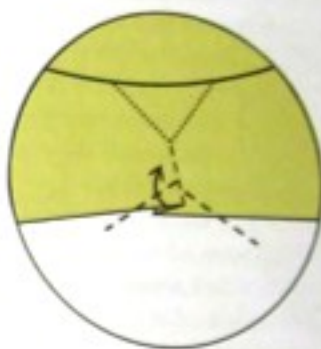
10. Lift up the lower jaw to clear the way for the next step.



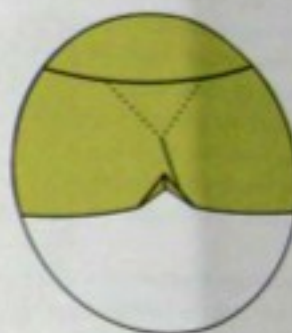
11. Mountain- and valley-fold a dart in the middle of the bottom edge.



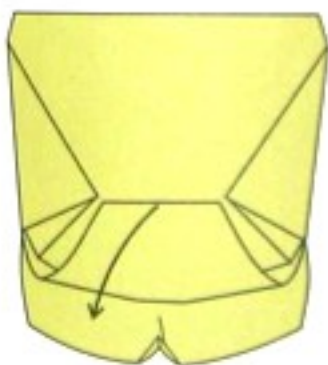
12. Detail; notice that the top of the dart stops at the X-ray view of the bottom of the nose paper, which is on the other side.



13. Lock and shape the dart by folding the center up, making symmetrical valley-folds on each side. This will be the middle of the upper lip.



14. Completed lip.



15. Replace the lower jaw.



16. Fold the top corners down, forming a point in the top center. Mountain- and valley-fold the left and right sides of the lower jaw.



17. Fold the points out for the ears.

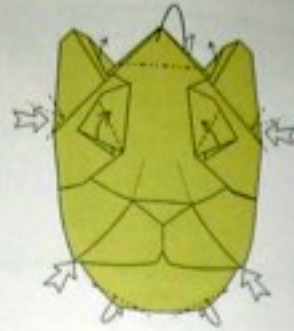
ADVANCED ORIGAMI



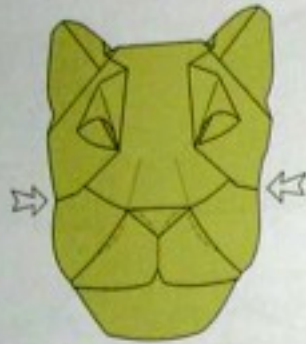
18. Inside-reverse-fold the top of each ear.



19. Turn the model over.



20. Fold the top point behind. Crimp in the bottom of the ears. Open the eyes. Round and shape the sides of the mouth and the bottom of the chin.

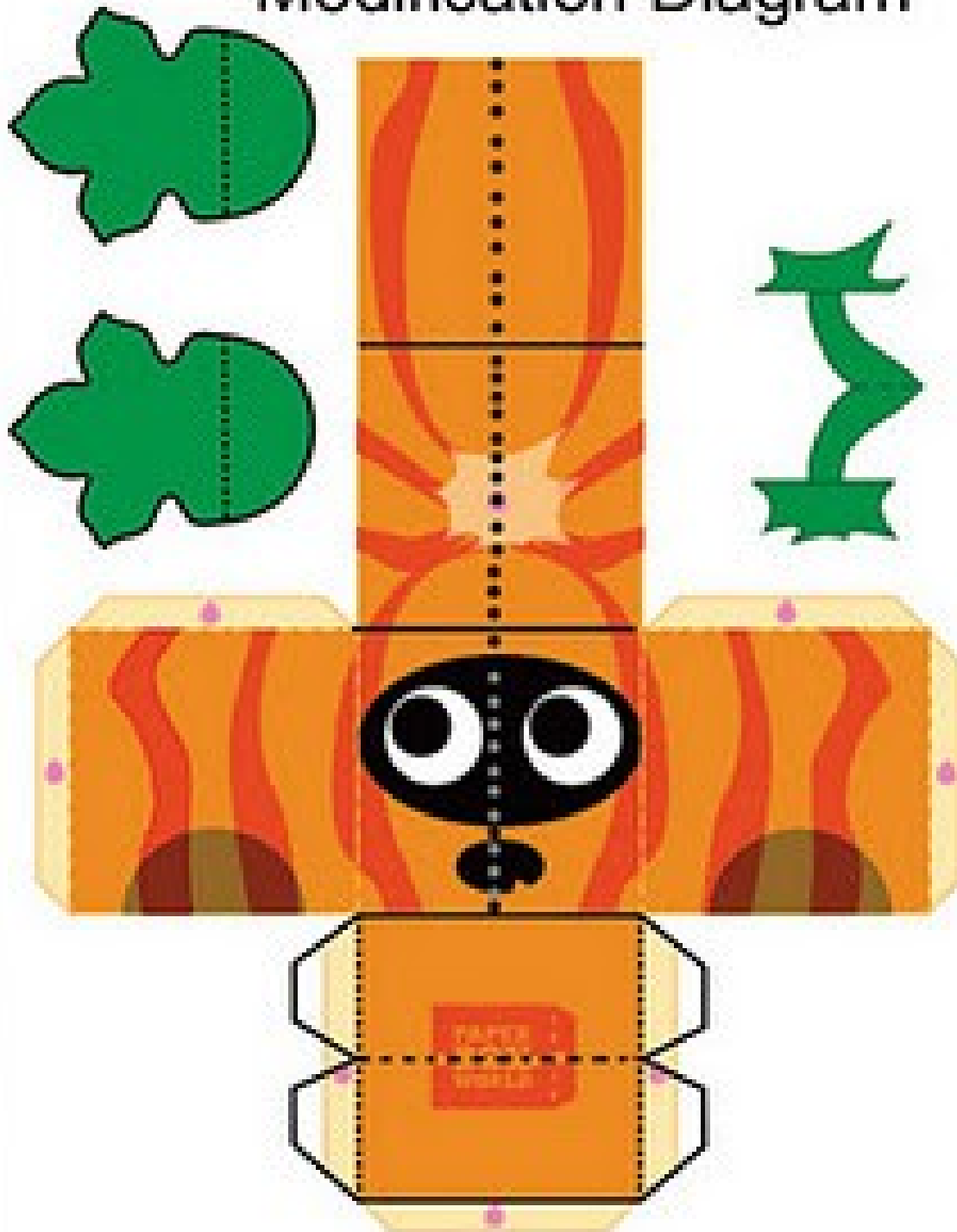


21. Apply curved folds to the nostrils and muzzle. Push in the sides of face to accentuate the muzzle.



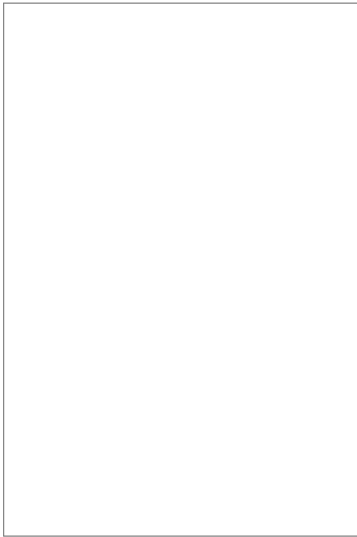
22. The finished Panther Mask.

Modification Diagram









Mousse all'arancia con base croccante al cioccolato (Marangoni)

Per il croccante al cioccolato:

- gr 150 di cioccolato fondente al 60%
- gr 150 di cioccolato al latte
- gr.250 di corn flakes

Sciogliere i due tipi di cioccolato a bagno maria. Togliere dal fornello e mescolando lasciare che si raffreddi fino a circa 32°. Aggiungere i corn flakes e versare su ciotoline in alluminio. Abbattere la temperatura in frigo

Per la mousse all'arancia:

- gr 250 panna liquida 35% massa grassa
- gr 350 cioccolato al latte
- gr 200 panna 35% semimontata
- scorza e succo di mezza arancia

Scaldare la panna con la scorza grattugiata di mezza arancia. Aggiungere il succo a mano di mezza arancia. Filtrare. Al primo bollore togliere la panna dal fornello e lasciare raffreddare per circa 4 minuti. Aggiungere il cioccolato precedentemente sminuzzato e creare una emulsione liscia priva di pezzi. Infine appena l'emulsione sarà a temperatura ambiente (20-25°) aggiungere al composto la panna semimontata fredda. Tenere in frigo finchè abbia la consistenza di una crema dura ma malleabile

Montaggio:

Prendere come base il croccante al cioccolato e con l'aiuto di un sac a poche creare un ricciolo di mousse. Sopra alla base, tenere in frigo normale. decorare con una fetta di mezza arancia tagliata fine. Servire fredda.

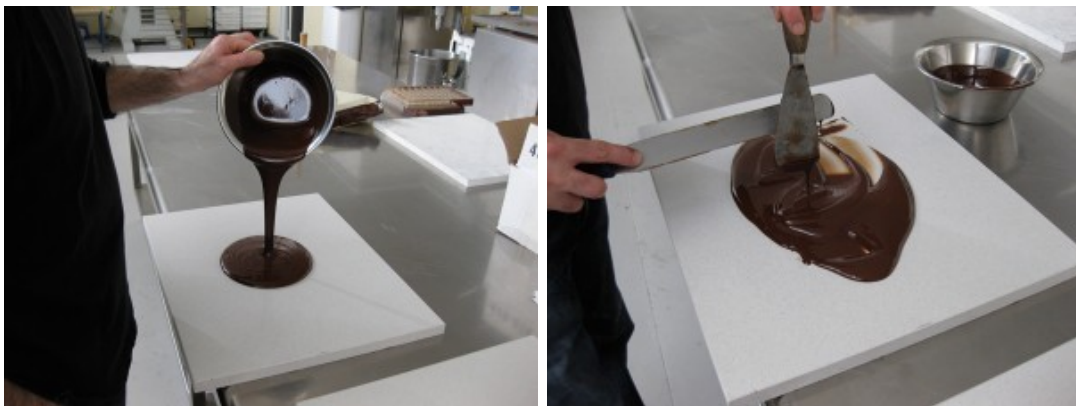
Temperare il cioccolato. (Marangoni)

Qualche breve indicazione su come temperare il cioccolato a casa, senza troppi intoppi tecnici. Ecco di cosa avete bisogno:

- un piano in marmo
- un pentolino ed una ciotola, meglio se in acciaio
- una spatola (reperibile anche in ferramenta)
- una spatola lunga
- un termometro da cucina (o molto intuito)

Sciogliete il cioccolato a bagnomaria facendo attenzione a mantenere la temperatura del cioccolato intorno ai 50 c°.

Quando tutto il cioccolato sarà sciolto versatene circa 2/3 sulla superficie di marmo e spatolate in maniera che la temperatura scenda intorno ai 29 c°.



A questo punto riversate il cioccolato ormai freddo nella ciotola e mischiatelo con il restante cioccolato.



A cosa serve sostanzialmente la messa in tempera del cioccolato?

Quando il cioccolato viene fuso i grassi contenuti al suo interno cristallizzano in maniera disomogenea, causando la formazione di una patina bianca superficiale. Il processo di temperaggio permette alla massa di cacao di precristallizzare e quindi di disporsi omogeneamente, evitando l'imbiancamento della superficie.

Come candire le scorzette d'arancia. (Marangoni)

Ingredienti necessari:

- gr.200 zucchero semolato
- 3 arance bio non trattate
- un baccello di vaniglia

Attrezzatura:

- un pelapatate
- un coltellino affilato
- una casseruola
- una gratella

Lavate bene le arance non trattate, asciugatele, quindi, con il pelapatate prelevate delle strisce di scorza. Cercate di asportare meno parte bianca possibile, perché tenderà a diventare amara.

Tagliate a filetti sottili, 5 mm basteranno, oppure della dimensione che ritenete adatta. Mettete le scorzette in una casseruola con acqua fredda (3dl) e portate l'acqua a bollore, a fuoco basso, lentamente. Ripetete questa operazione altre 3 o 4 volte, quindi scolatele e mettetele su un piatto.

Preparate uno sciroppo con 3dl di acqua e i 200 gr di zucchero semolato e la vaniglia, facendolo sobbollire lentamente, per 5 minuti. Togliete il baccello di vaniglia e immergete nello sciroppo le scorzette. mescolate e lasciate bollire a fuoco lento per circa un'ora, finché lo sciroppo non sarà completamente assorbito, quindi lasciatele raffreddare sopra la gratella distanziandole l'una dall'altra (in modo che la canditura sia uniforme) e tamponandole con carta da cucina. Lasciate raffreddare.

Con questo procedimento potete candire anche scorze di limone, di pompelmo, di chinotto e di cedro.

Potete utilizzare le scorzette di agrumi per guarnire torte e praline, per cannoli siciliani e cassatine, o ricoprirle col cioccolato fondente, come facciamo noi.





POPPY LOVE, PAGE 126

SILK POPPIES

Don't worry about the poppies' being perfect—the raw-edged look mimics the real thing and is part of the flowers' appeal. The finished poppies can be attached to pins or barrettes.

TOOLS AND MATERIALS

Fabric scissors

Silk shantung fabric
(one color for petals, another
for flower centers)

Needle and thread

Buttons

Brooch backing or barrette

1. Cut a rectangle of silk 8 to 12 inches long and 2 to 5 inches wide. Note that the grain of the fabric should run vertically along the width so the fabric's surface looks similar to that of real petals.

2. Using a needle and thread, sew a running stitch along 1 long side of the rectangle ($\frac{1}{4}$ inch from edge), and then pull thread to tighten the fabric into a bunch. Hand-stitch center, and knot it off.

3. Cut a smaller rectangle of silk 6 to 8 inches long and 1 to 2 inches wide. This time, cut so the grain runs horizontally. Create a fringed edge by removing a few horizontal threads at the top of the rectangle.

4. Sew a running stitch along 1 long side of the rectangle ($\frac{1}{8}$ inch from edge). Pull thread to tighten fabric into a bunch. Hand-stitch center, and knot it off. You will have a small rosette.

5. Snip small curved triangular shapes, *above left*, from poppy to create defined petal shapes. (Alternatively, cut fringed petals.)

6. Place a button in the center of the rosette, and then place rosette in center of poppy. Sew button and rosette onto poppy, and knot it off.

7. Hand-stitch flower to brooch backing or barrette.



BLOCK-PRINT POPPIES

It's a good idea to experiment with the designs on scrap paper before committing to fabric. Start with the stem and leaves to help map out the composition.

TOOLS AND MATERIALS

Self-adhesive foam sheets

Craft scissors

Clear Plexiglas or acrylic blocks (½ inch thick)

Small chip brushes

Water-based transparent textile paint (in colors for stems and petals)

Fabric (such as linen pillowcases or tablecloth)

1. Print templates for flower, stem, and leaf shapes at marthastewart.com/poppies onto card stock. Trace templates onto

foam sheets, and cut out with craft scissors.

2. Peel off backings, and attach shapes to clear blocks.

3. Using a chip brush, apply textile paint to foam stem and leaf designs bearing in mind that the brush strokes will appear exactly as you paint them when printed on fabric (this is part of the prints' charm).

4. Lay fabric flat, and choose a section to print. Firmly press painted stem and leaf block face-down. Lift block from fabric gently and completely. Repeat the process with flower block: As you paint the color onto the block, use strokes that mimic the direction of petal growth.

5. To add more color and depth and to give petals a sense of movement (optional), print again in the same spot, slightly overlapping the design.

6. Let dry. Heat-set on reverse side of prints with an iron using setting recommended by fabric manufacturer.

*Plexiglas blocks are available at most hardware stores; have them cut to size. **Foamies Sticky Back foam sheets** (FSBW10), \$7.50 for 10, craftsuppliesforless.com. **Pebeo Setacolor transparent fabric paints** (SETT), in Pernod Yellow, Cardinal Red, Bright Orange, and Moss Green, \$3.59 each for 1½ oz., dharma trading.com. **Chip brushes**, \$1 each, homedepot.com.*

TALL ORDER

Framed botanical prints are an entryway go-to, but you can also let your favorite floral out of the frame by turning it into an enormous wall decal. One of the best sources, muralyourway.com, has a selection of ready-made murals and will also create a custom design based on an image you send. The decals, which have adhesive backings, typically arrive in two pieces; apply the top piece first and then the bottom one, lining up the pattern. The decal can be easily removed and reused without losing its adhesiveness.

Orange Peony SmartStick mural (based on Will Peony, by Eric Beare, ebean.com), \$21 per square foot, muralyourway.com (enter promotional code MAR14A for a 30 percent discount). **Two-tier console table**, \$1,500, theshopnewyork.com. **Lucite-and-gold candlesticks**, \$375 per pair, elizabethbauerdesign.com. **Ovale Venetian decanter**, in ivory, \$1,755, cursivenewyork.com. **Patio rug**, \$240 for 4'6" by 6'6", in Key Lime, company.com. **Hee Jacobsen tall lace-up boots**, \$179, endless.com.



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Believe in What YOU can Bring to Others.
 Believe in your passion to inspire.
 & BELIEVE in what MAKES YOU Happy &
 BELIEVE in the Whisper of your inner self.
 Be thankful FOR all the
JOY
 The Journey OF YOUR
 life can TAKE YOU TO MANY Places.
 Be Kind to yourself AND OTHERS.
BELIEVE in YOU!
 The Story of YOUR life is the BEST BOOK you Will write.

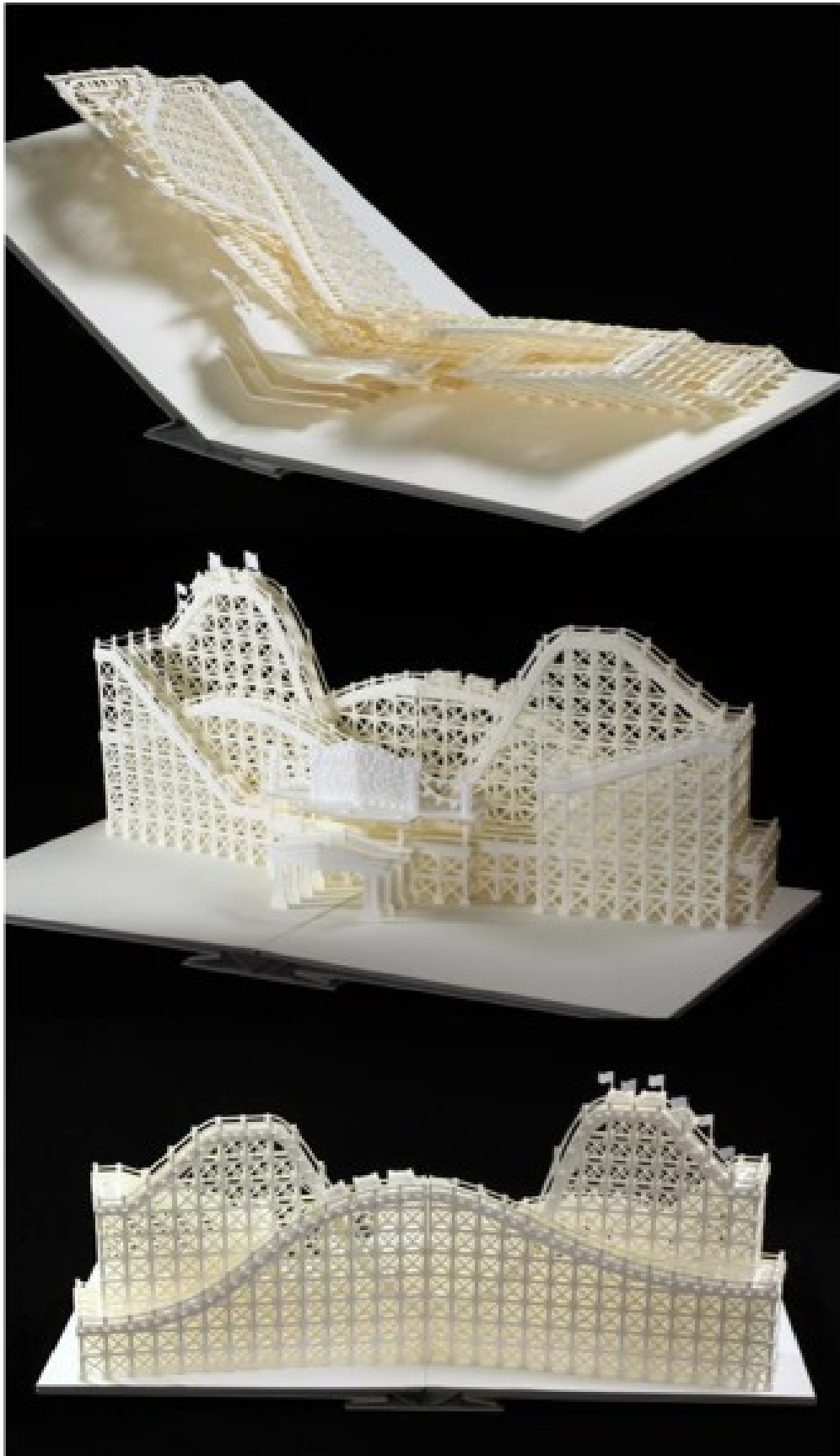
BELIEVE IN the Truth of of YOUR soul's Purpose.
 BE your TRUE self.
 BELIEVE in possibilities.
PEACE
 LOVE & charity.
 BELIEVE in YOU!





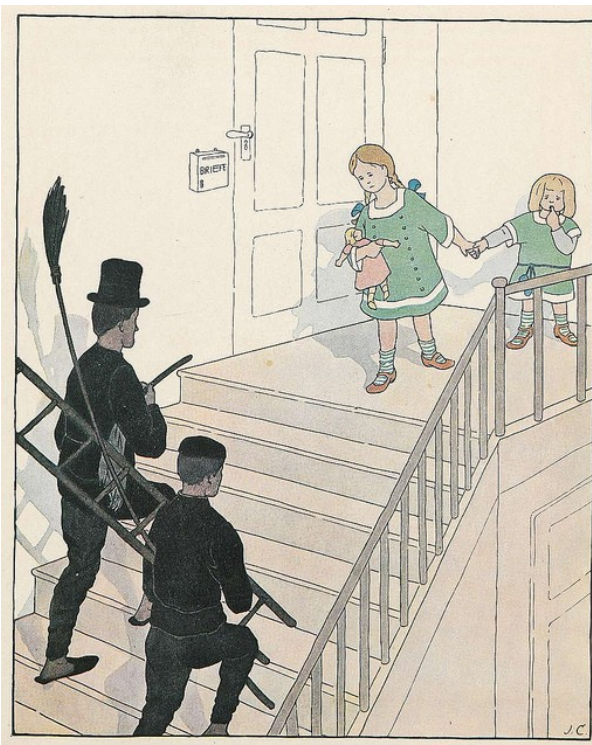
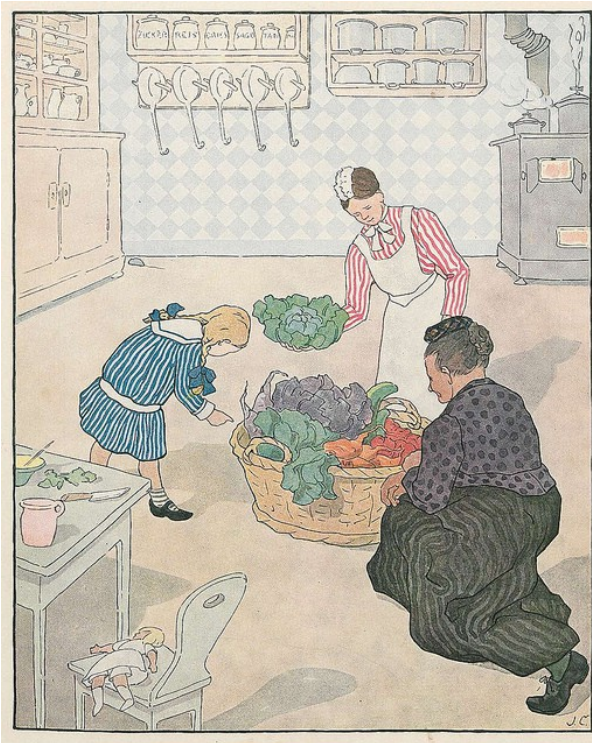
かみかざり



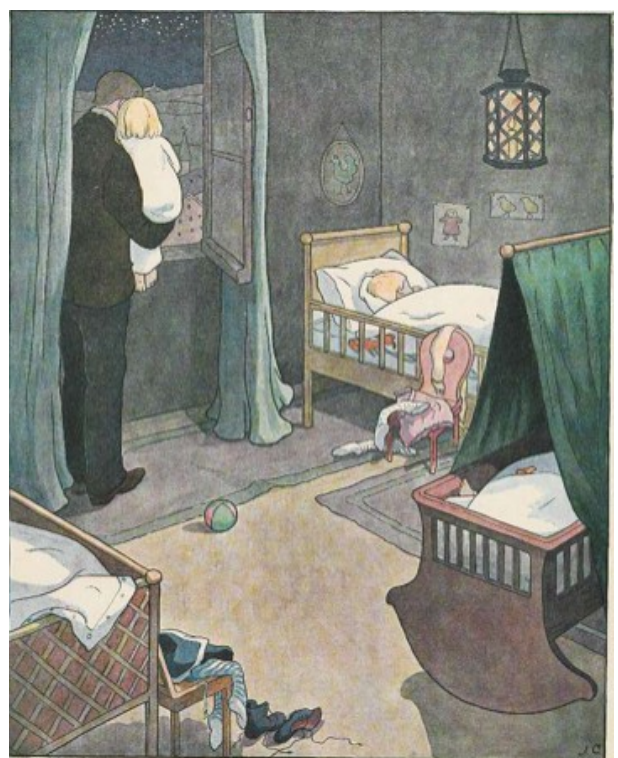
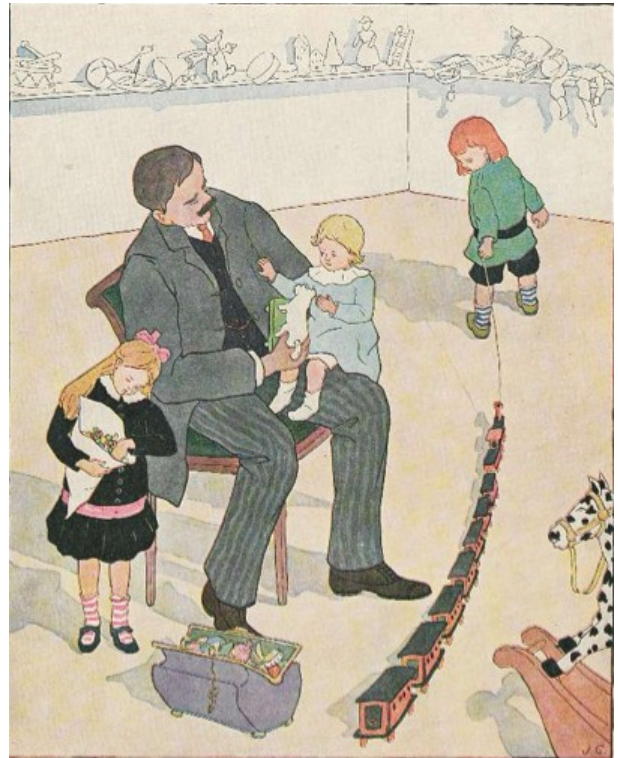


'Wer kommt? : ein Buch für Kinder von 3 bis 7 Jahren' (Who's Coming?
 - a Book for Children aged 3 to 7 Years) is online at the State Library of Berlin.
[http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?](http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN623990598&PHYSID=PHYS_0005)
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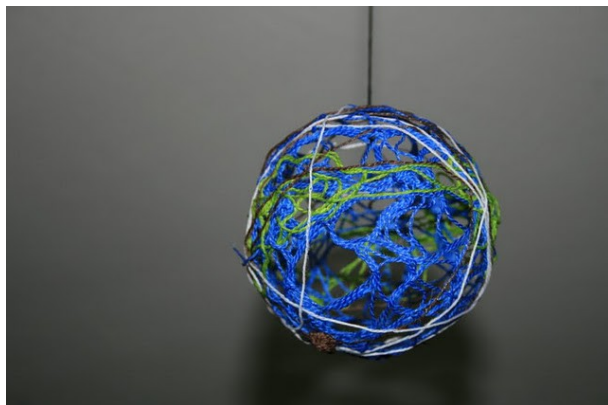






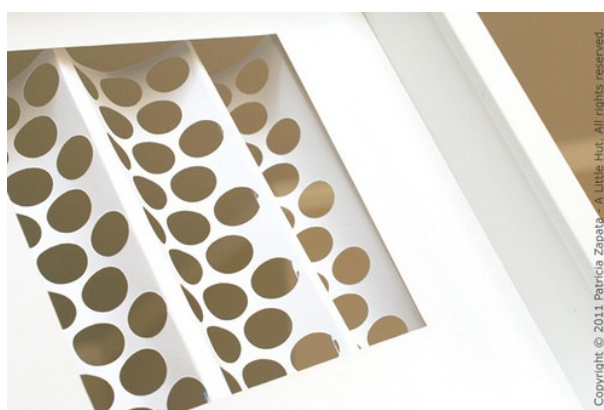








Patricia Zapata









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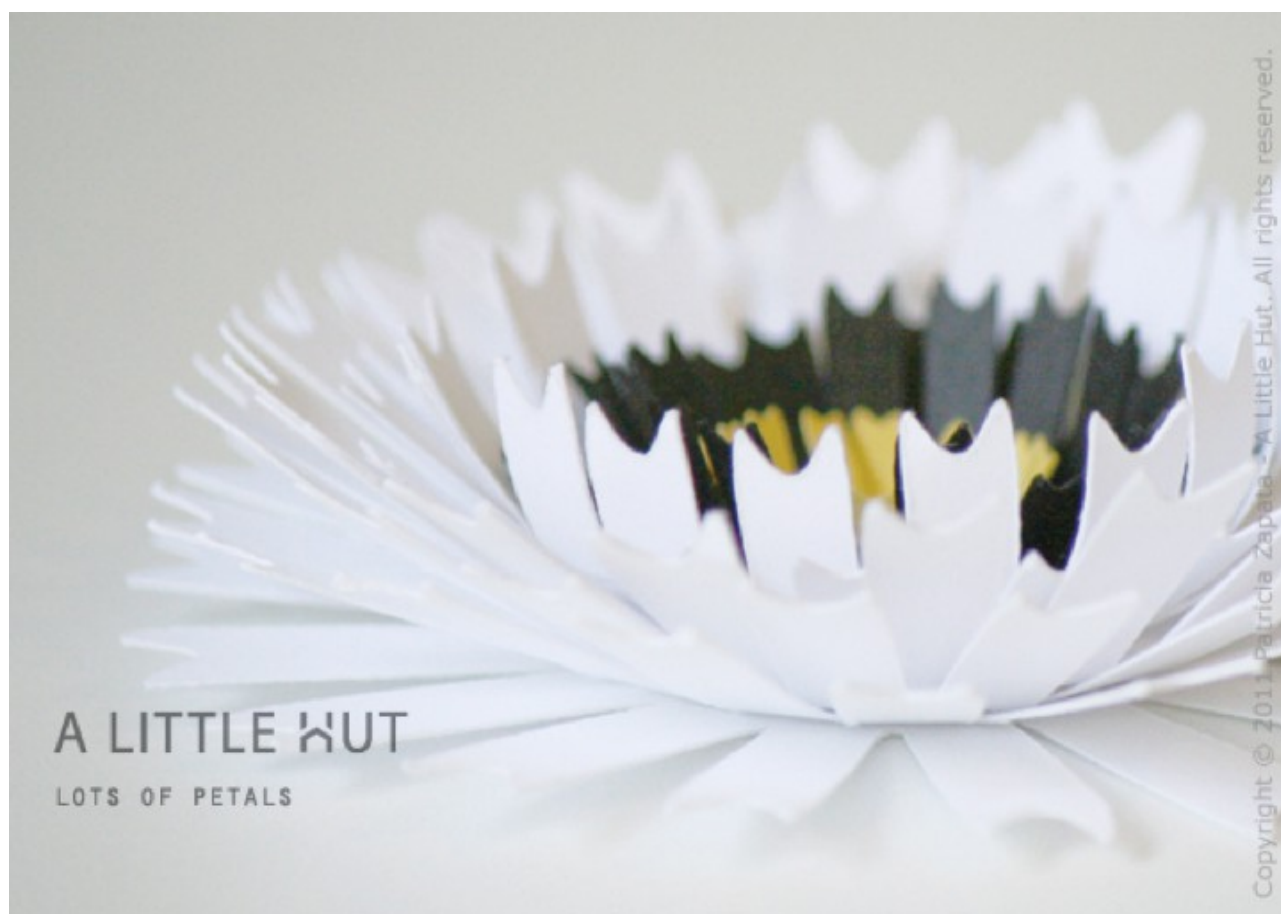


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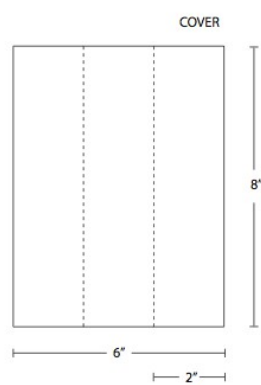
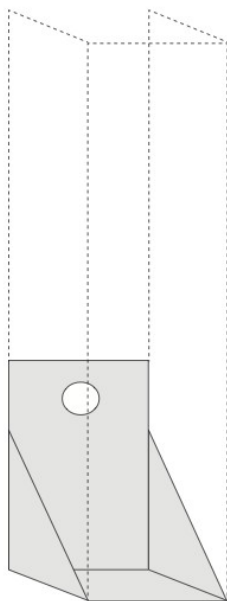
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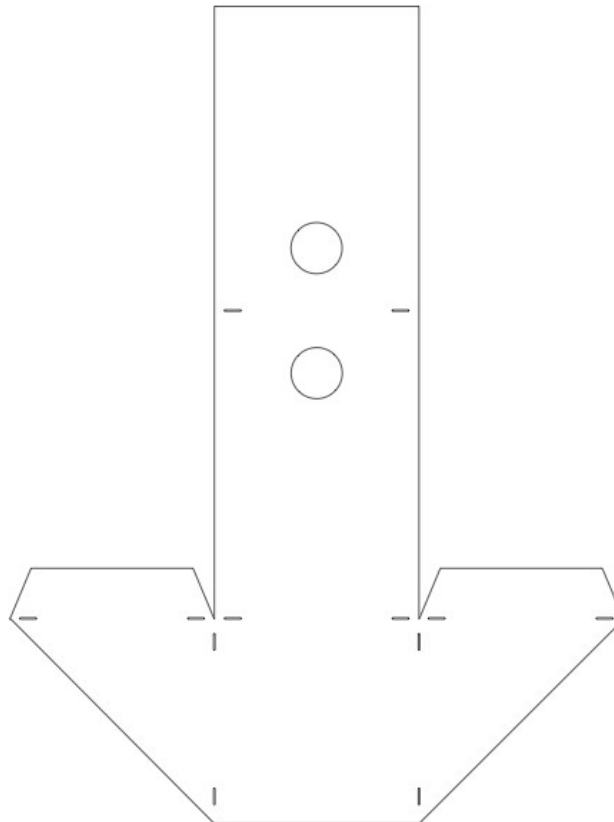
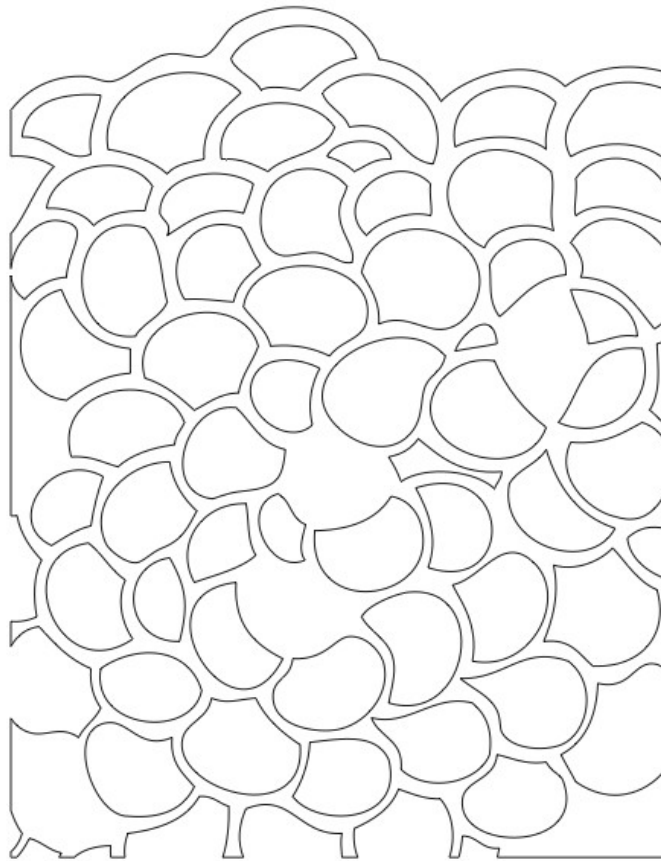














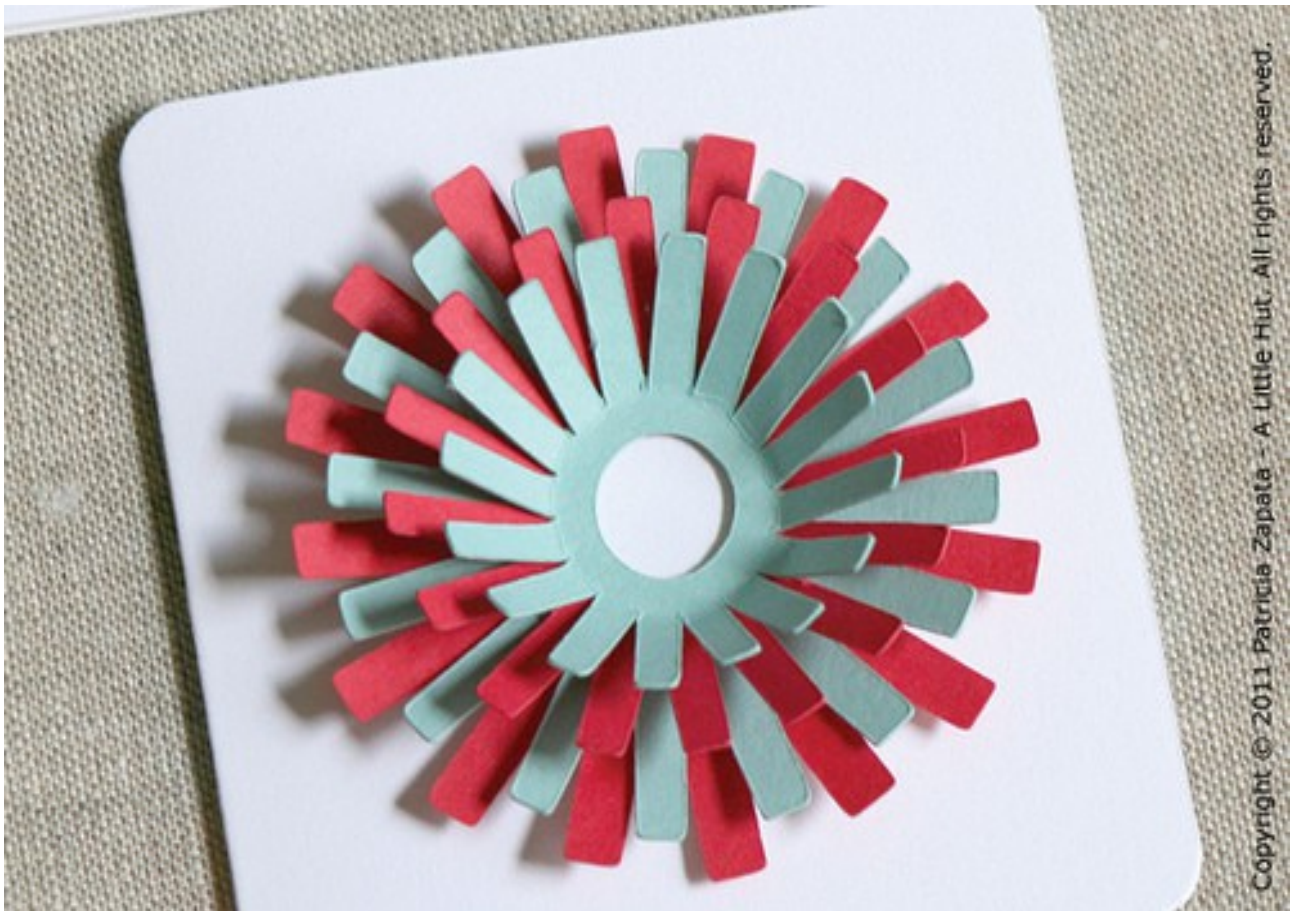








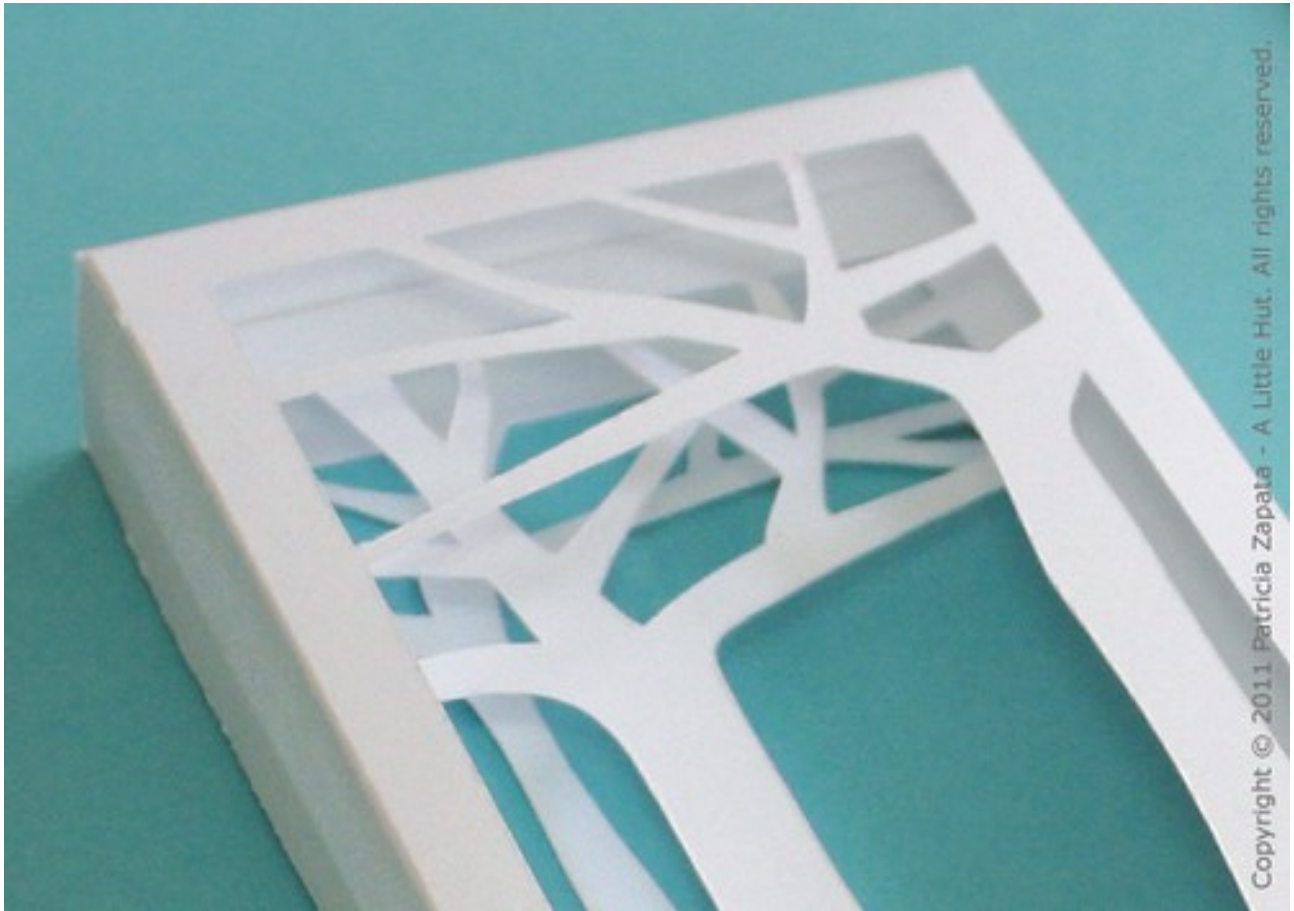




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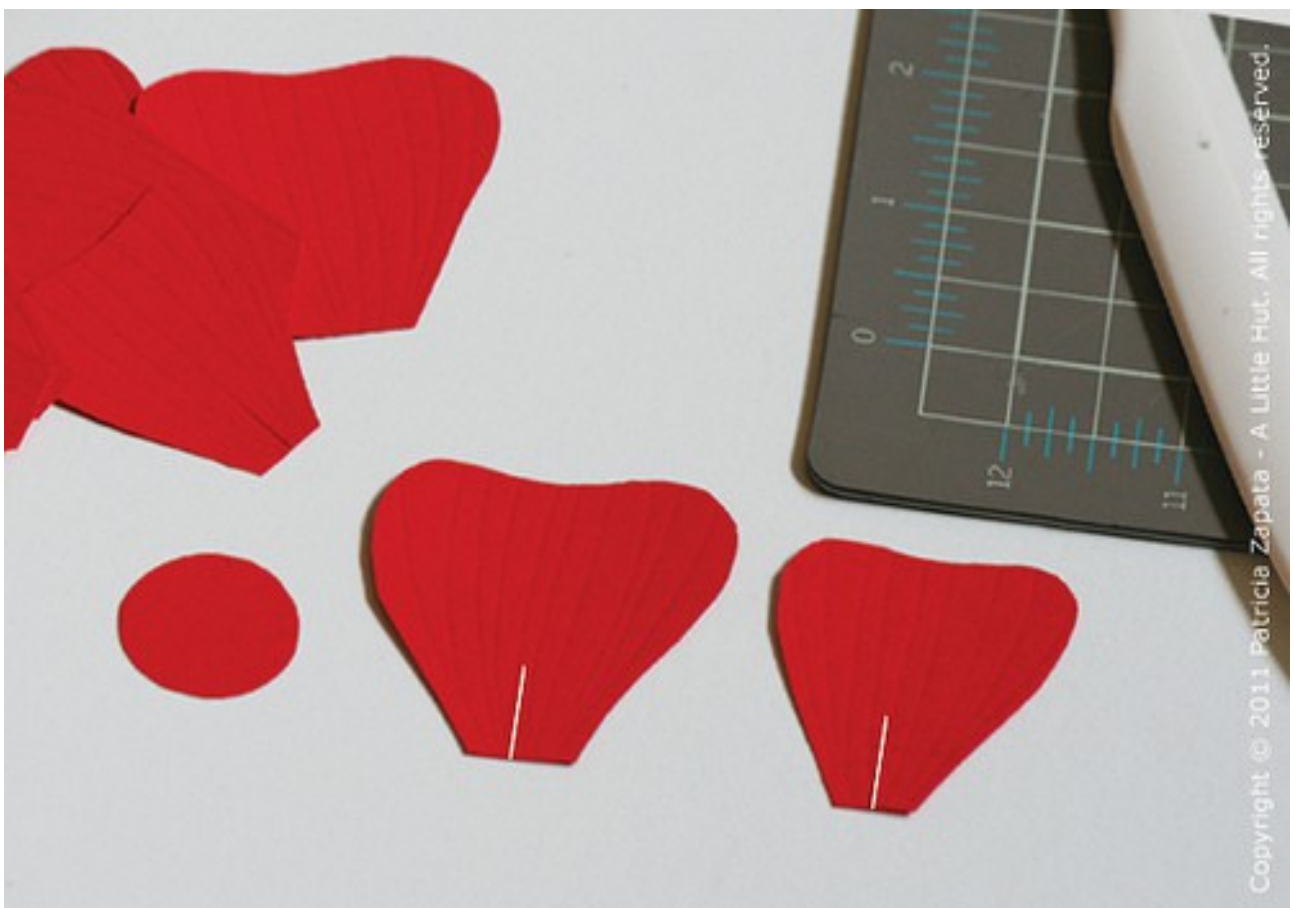
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gallery



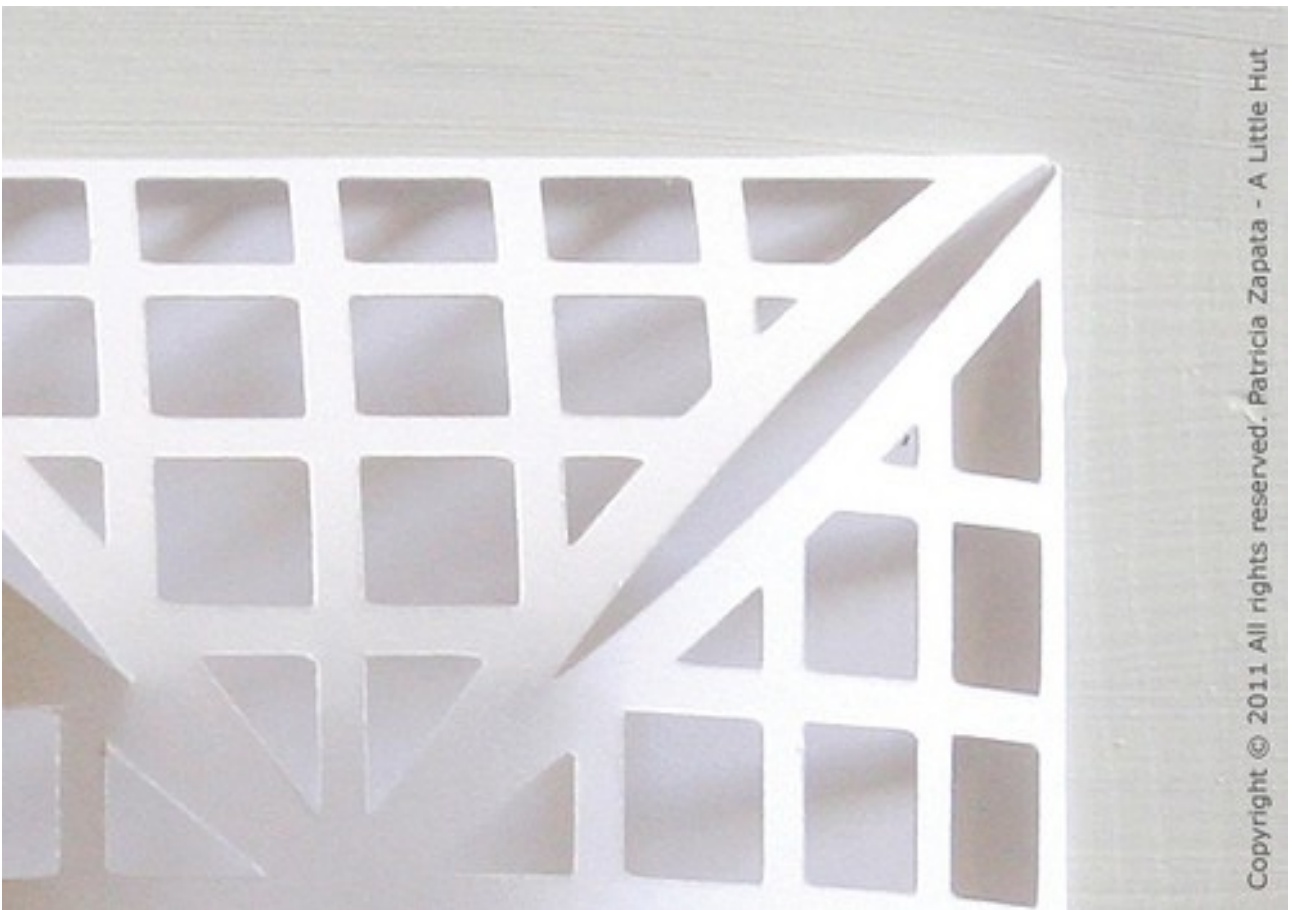
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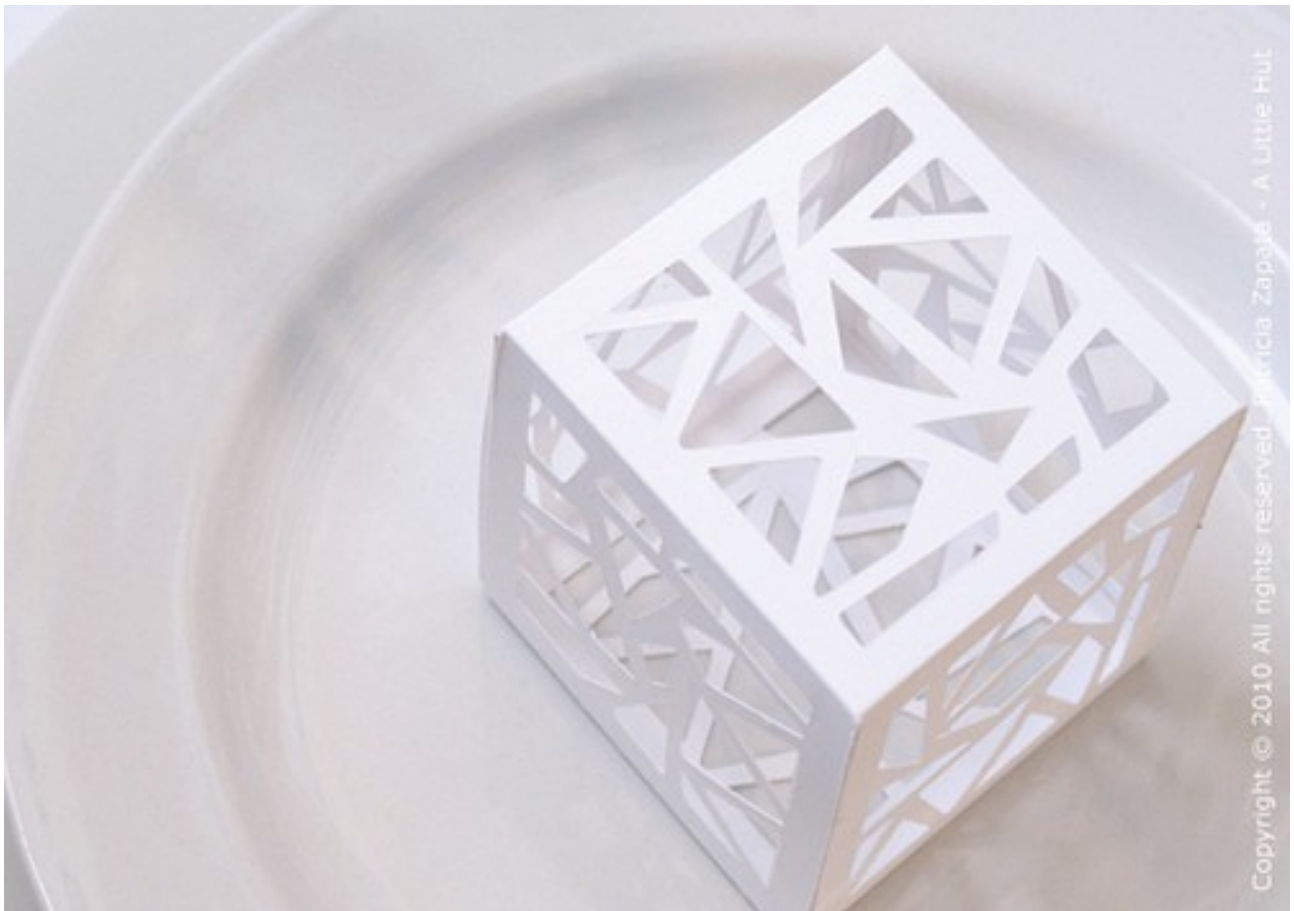


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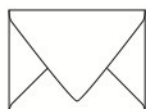


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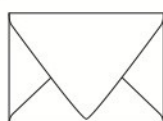
ENVELOPE & INVITATION SIZES



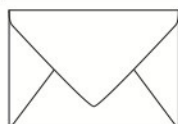
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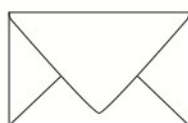
A2

Envelope Size
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4 1/4" x 5 1/2"

A6

Envelope Size
Invite Size4 3/4" x 6 1/2"
4 1/2" x 6 1/4"

A7

Envelope Size
Invite Size5 1/4" x 7 1/4"
5" x 7"

A9

Envelope Size
Invite Size5 3/4" x 8 3/4"
5 1/2" x 8 1/2"

#10 Policy

Envelope Size
Invite Size4 1/8" x 9 1/2"
4" x 9 1/4"



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