



Cachi al forno

Ingredienti per 2:

2 cachi maturi ma non troppo
due cucchiaini di miele
granella di nocciole
1 amaretto scuro del tipo "Gallina"

Lavare i cachi sotto l'acqua corrente, asciugarli delicatamente e con un coltello ben affilato tagliare la calotta superiore (ma non buttattela!). Guarnire con il miele, l'amaretto schiacciato e la granella di nocciole. Coprire con la calotta e infornare a 200° per 15/20 minuti, lasciar intiepidire prima di servire.

Una farcia alternativa potrebbe essere con dei pistacchi, della cannella, della marmellata di arance e un goccio di rum :)

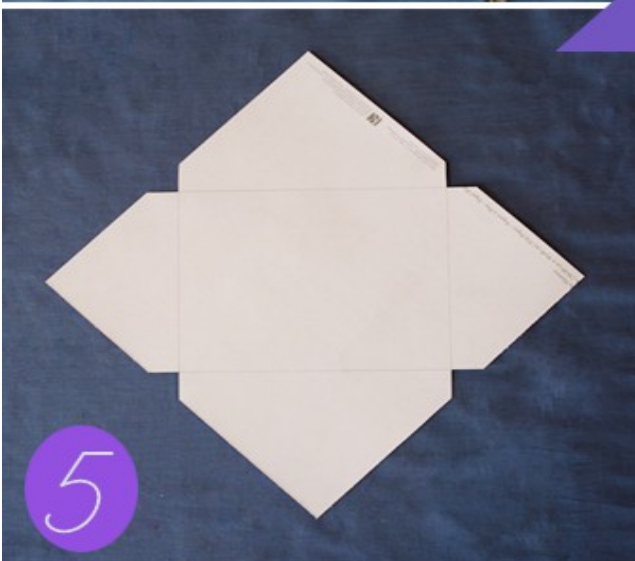




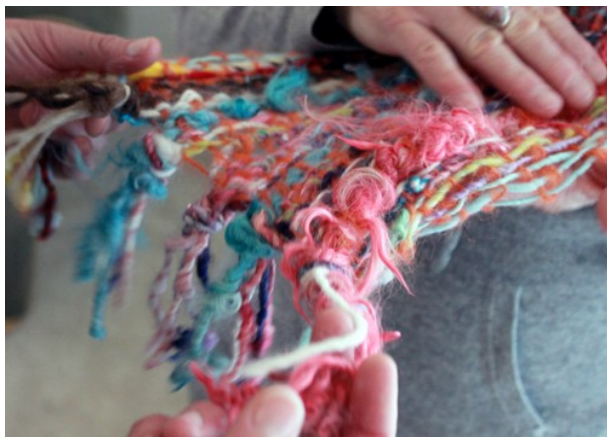




Watercolor Cards













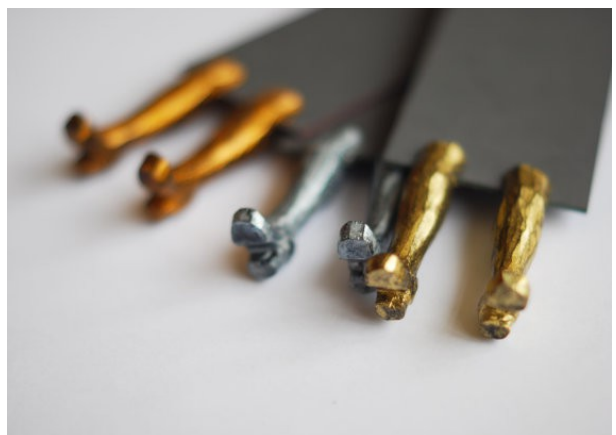
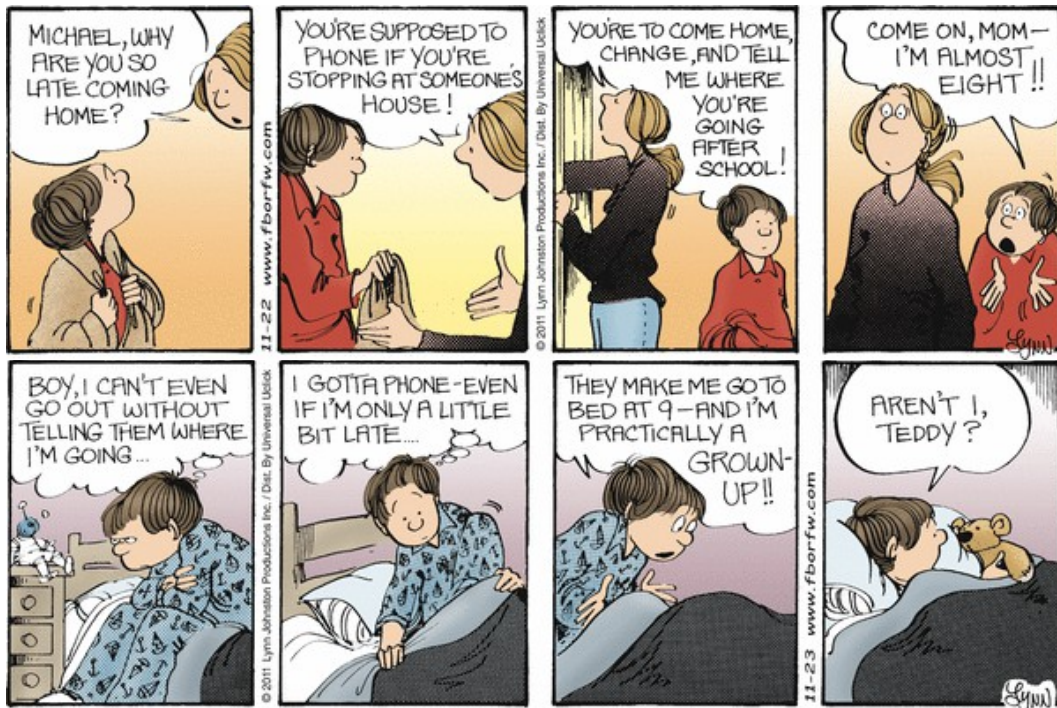
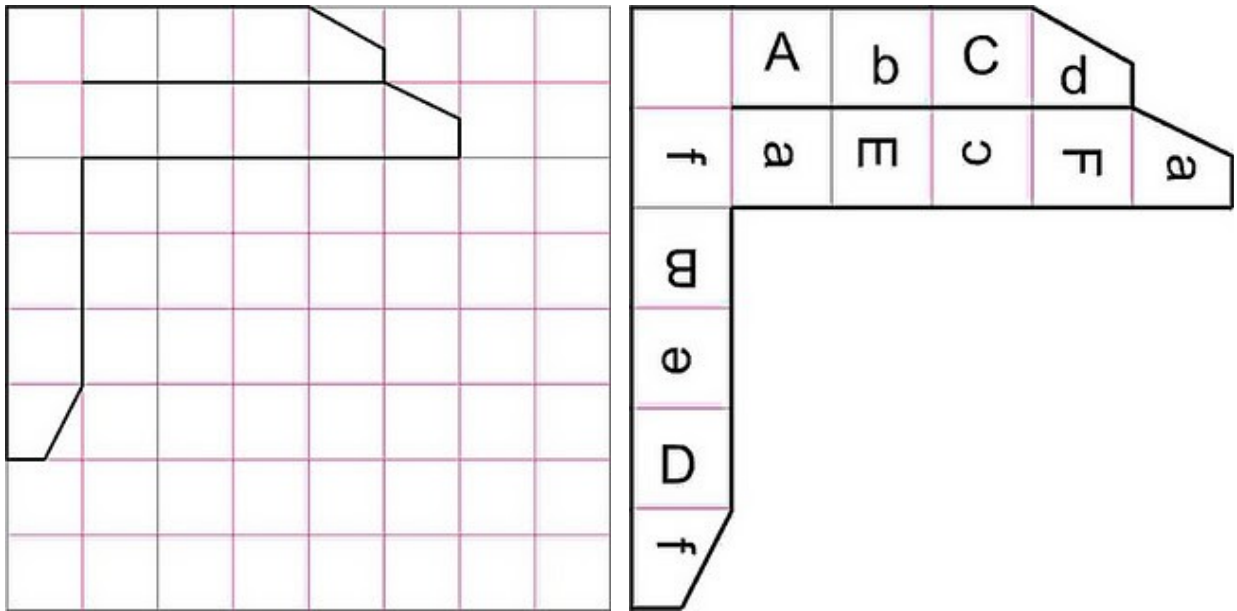








<http://extremecards.blogspot.com>











BISCOTTI AL BURRO

200 gr. di farina
 125 gr. di burro
 100 gr. di zucchero
 1 uovo + 1 tuorlo d'uovo
 1 limone bio
 1 bustina di lievito
 Sale q.b.



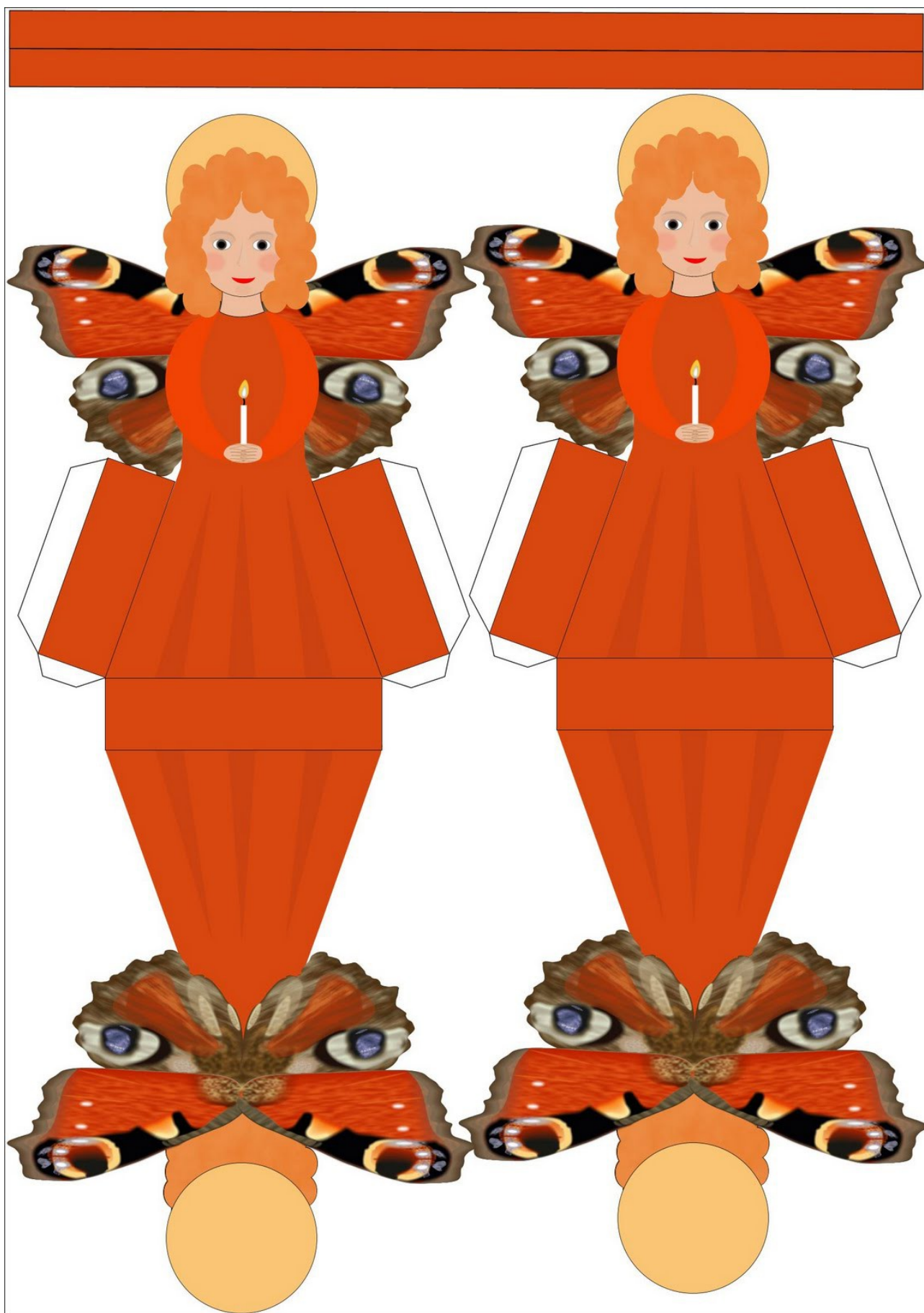
Prendete il burro, tagliatelo a dadini e mettetelo in un contenitore. Aggiungete la scorza grattugiata del limone (*io ne ho usata meno della metà*) e lo zucchero. Mescolate, con una frusta o con uno sbattitore, fino a ottenere una crema omogenea e senza grumi. A questo punto, aggiungete un po' alla volta, e mescolando l'impasto a ogni nuovo ingrediente aggiunto, la farina, il lievito, il tuorlo d'uovo, l'uovo intero e un pizzico di sale.

Impastate il tutto fino a quando il composto sarà omogeneo, compatto ed elastico. Formate, quindi, una palla di pasta, avvolgetela nella pellicola trasparente e lasciatela nel frigorifero a riposare per almeno 30 minuti.

Trascorso il tempo di riposo, tirate fuori dal frigo la pasta, stendetela e, con l'aiuto di alcuni stampini, formate i biscotti al burro. Fate attenzione che lo spessore dei biscotti non sia inferiore ai 3-4 millimetri.

Sistemateli su una teglia la carta da forno e adagiate su di essa i biscotti, ben distanziati tra loro.

Portate il forno a 180°C e infornate i biscotti al burro per circa 10 minuti.



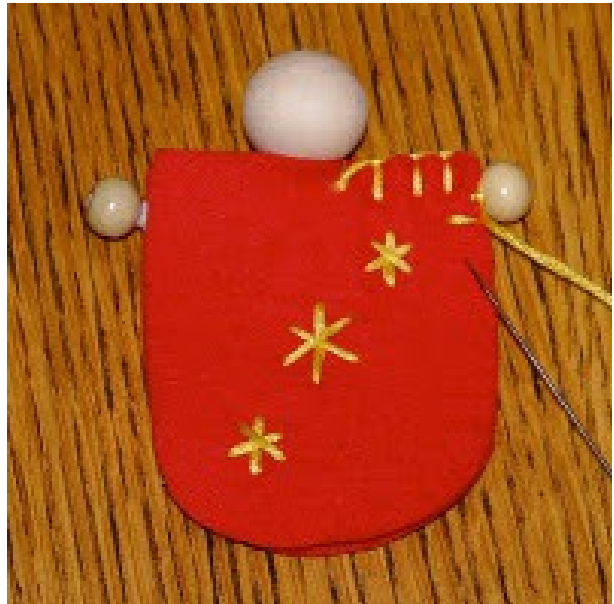
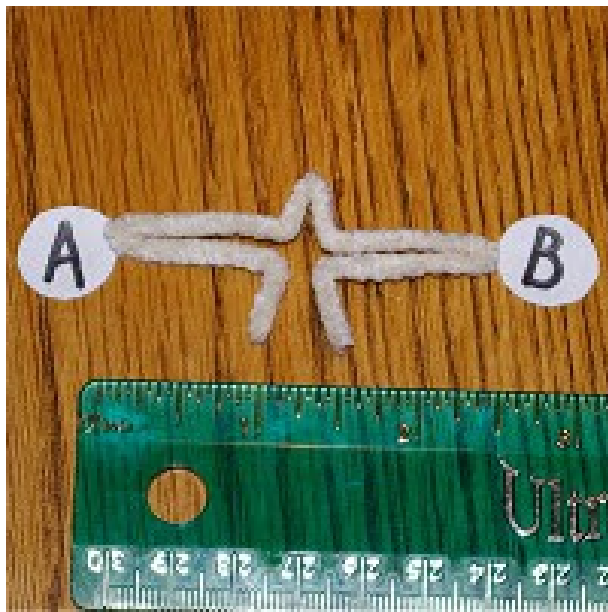


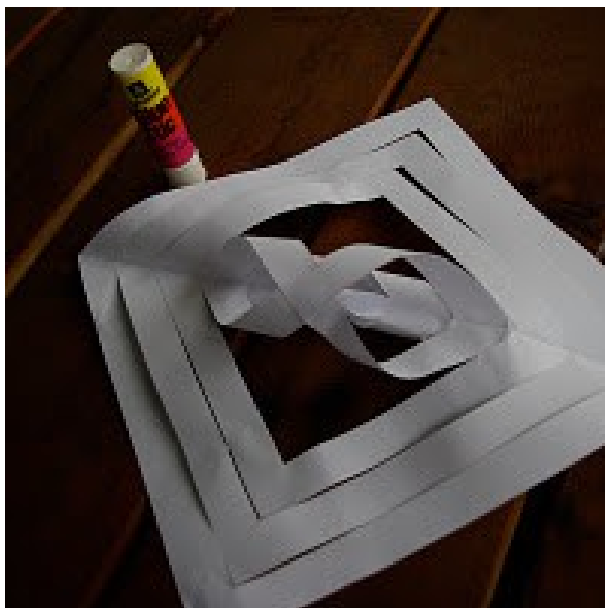
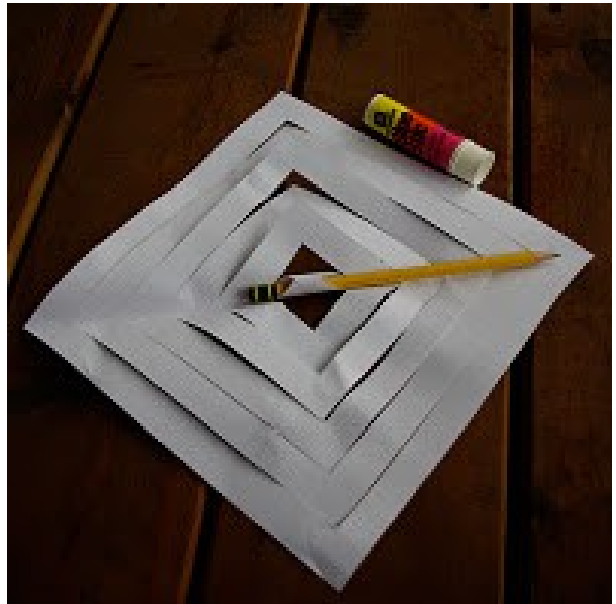
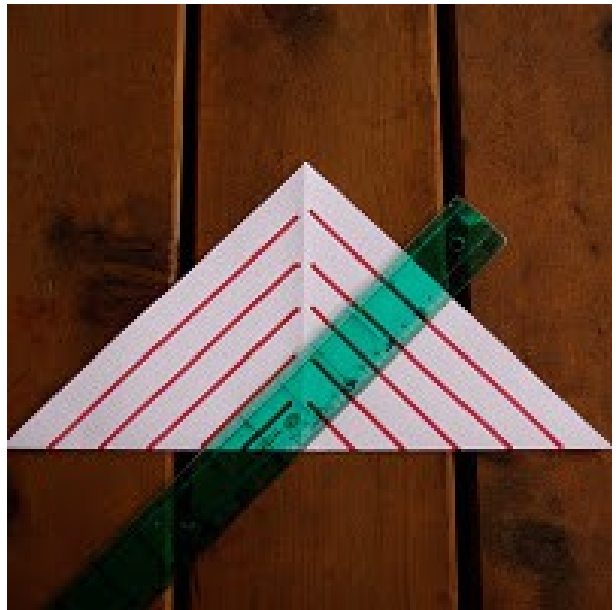
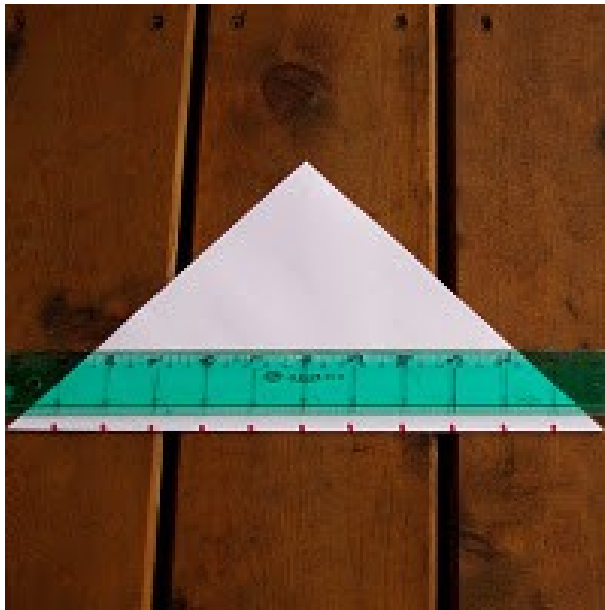
















EVERY DAY
MAY NOT BE
GOOD... 
BUT THERE IS
SOMETHING
GOOD IN
EVERY DAY. 







Pudding al cioccolato con cedro candito

per 8 persone

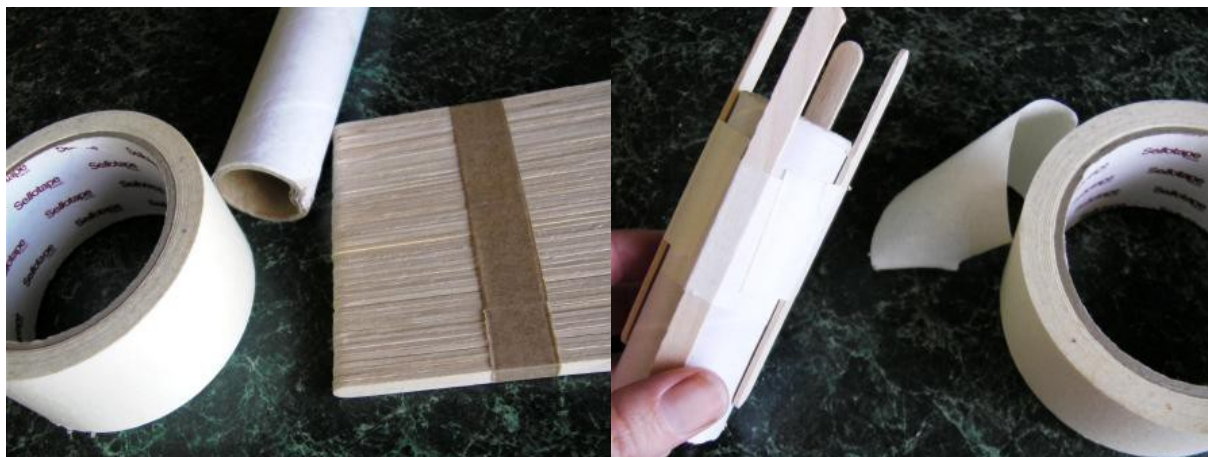
120 g di burro + 10 gr per ungere lo stampo
230 g di cioccolato +30 per l'alberello
50 g di zucchero
125 ml di panna
40 g di farina
1 cucchiaino di lievito
2 uova
cedro candito 30 g



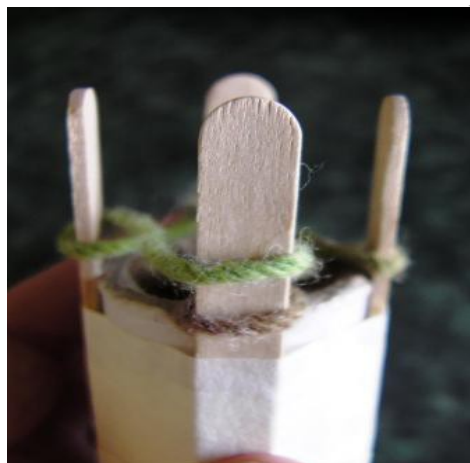
Imburrate un contenitore da pudding dotato di coperchio o in alternativa uno da terrine o una cocotte. L'importante è che il contenitore sia interamente in ceramica, dotato di coperchio e abbia una capacità di 7,5 dl.

Fate fondere a bagnomaria il cioccolato tagliato a pezzettini, unitevi il burro e lo zucchero e amalgamate bene. Quando il composto è a temperatura ambiente unitevi le uova e il cedro candito tagliato a pezzetti di 3-4 cm, infine la farina setacciata con il lievito. Versate l'impasto nel contenitore pronto, chiudetelo e avvolgetelo con della pellicola per alimenti in modo che l'acqua e il vapore non vi penetrino. Ponete il contenitore in una pentola dal fondo spesso e versate dell'acqua calda fino ad arrivare a 2/3 del contenitore. Chiudete la pentola con il coperchio e cuocete a fuoco medio in modo che l'acqua sia sempre in ebollizione per 90 minuti. Se necessario unite altra acqua. Verificate la cottura con uno stuzzicandenti o un coltello a lama fine, l'impasto resta umido ma sodo, quindi trasferitela su di un piatto.

Se lo servite caldo accompagnate con panna montata con pochissimo zucchero. Se lo lasciate raffreddare decorate con altre scorze di cedro candite e la sagoma di un alberello disegnata con 30 g di cioccolato fuso e steso su carta da forno con l'aiuto di un sac a poche e un beccuccio liscio stretto. Una volta asciutto immediatamente prima di servire potrete piantare il vostro alberello sul pudding. Ottimo con fette di arancia pelate al vivo.



wrap wool around clockwise



2nd loop

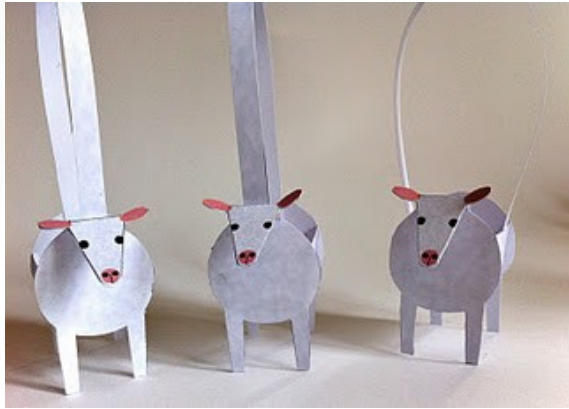


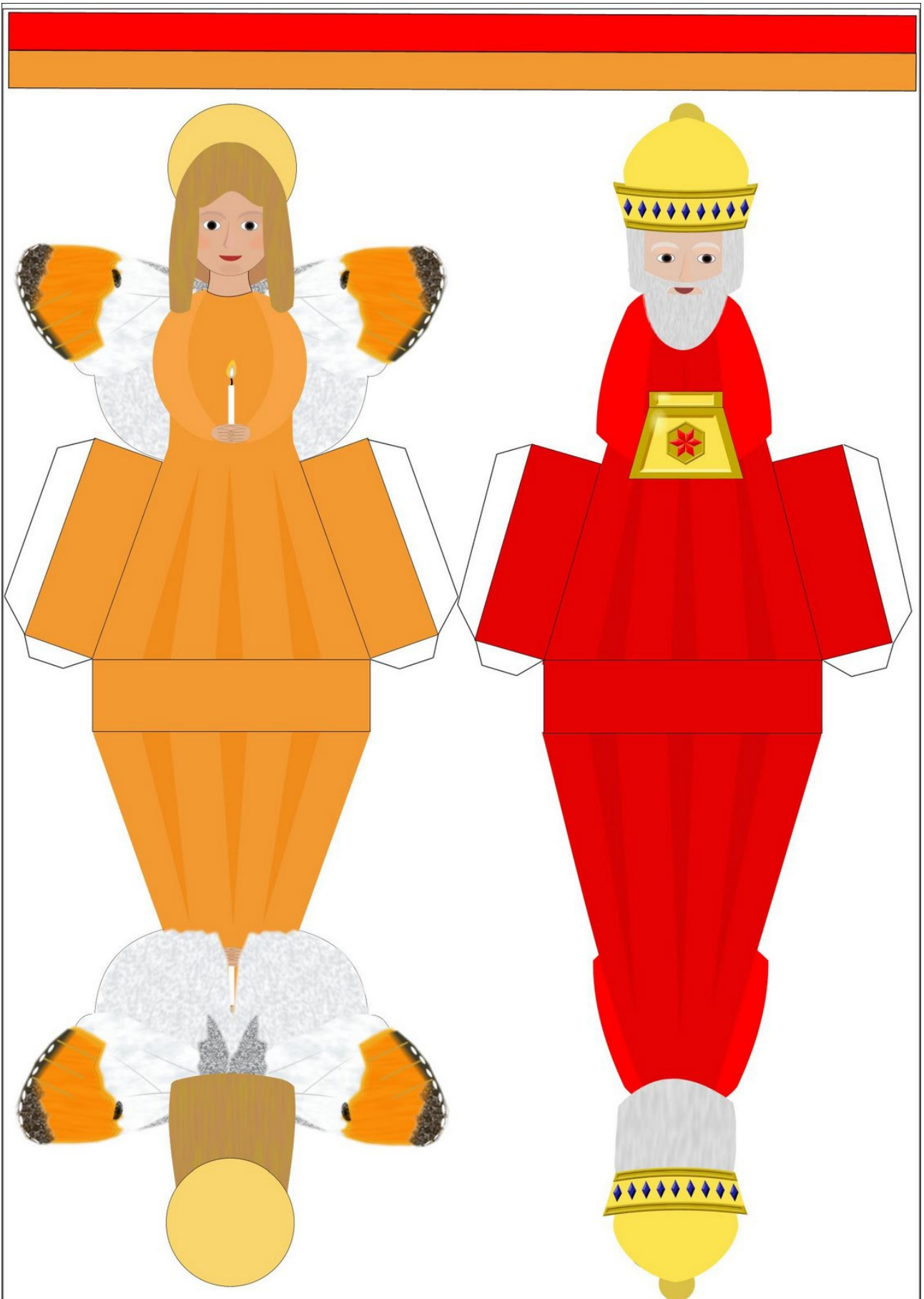
pull loop over

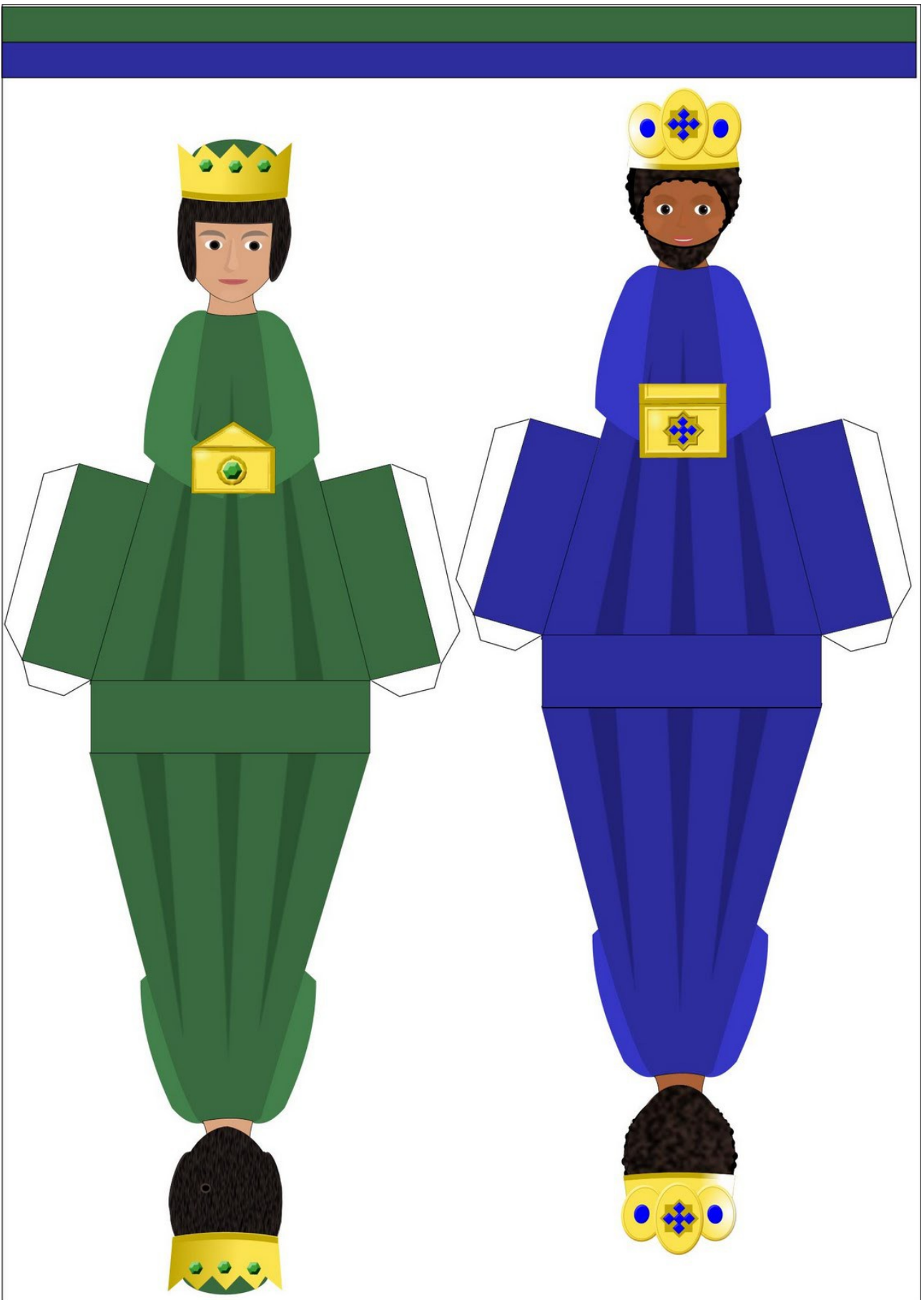


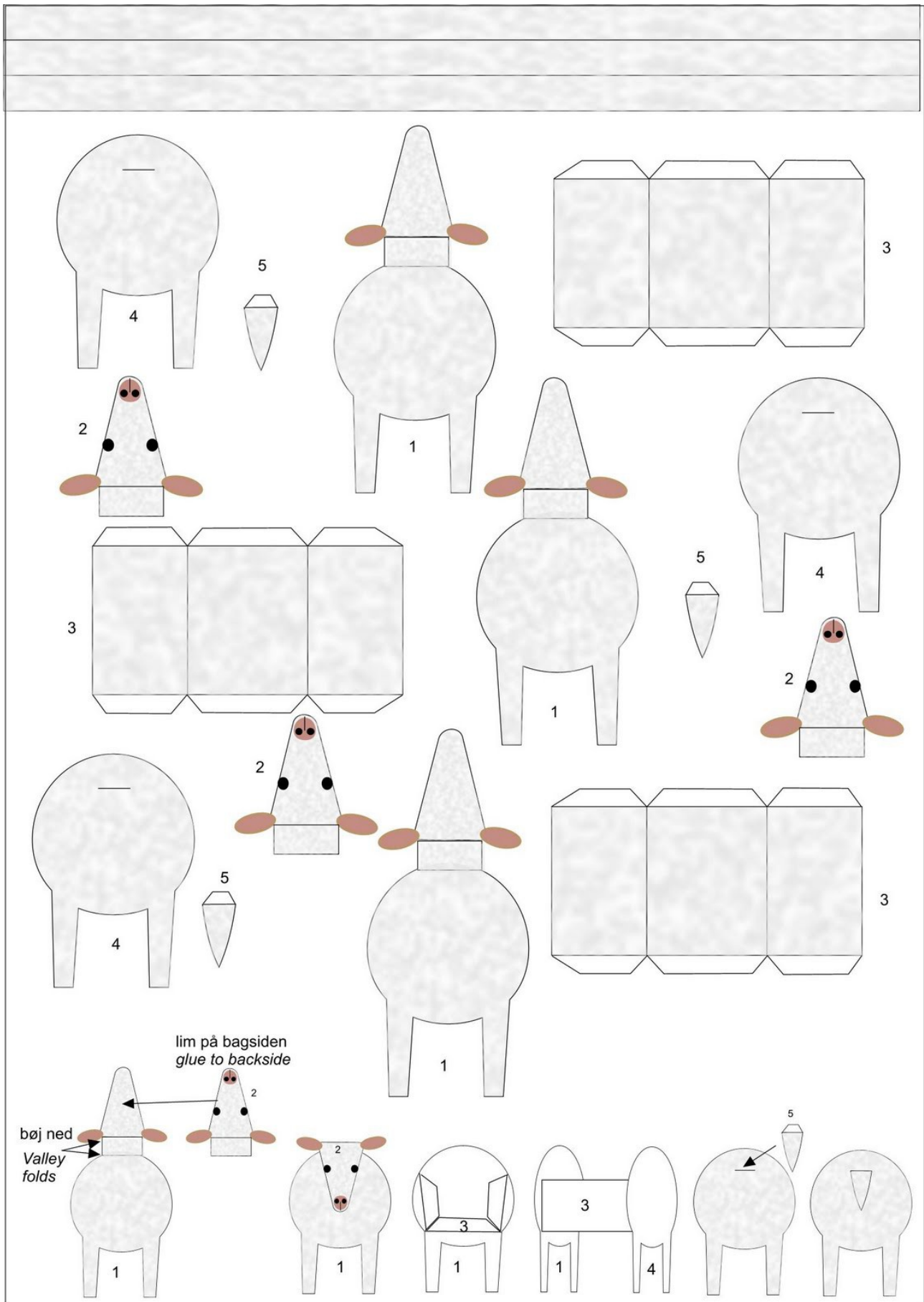












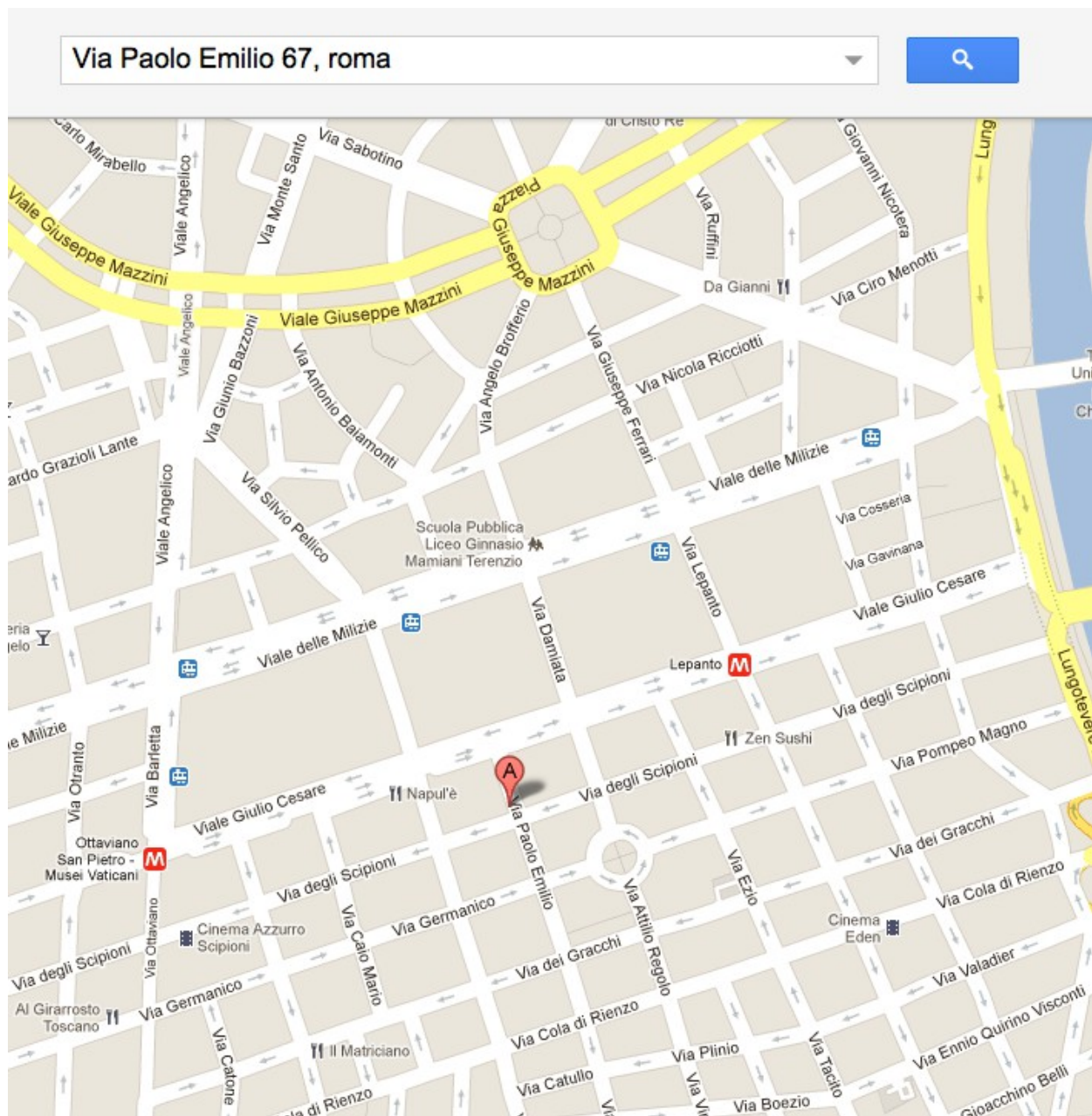








Marron glacée a roma







Yakadoodle-a-day

WEDNESDAY, DECEMBER 7, 2011

1 - pen and ink





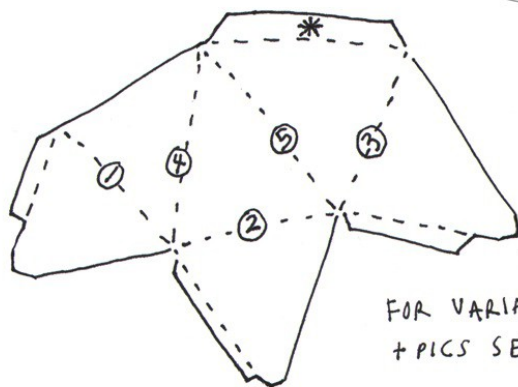






CHICKADEE TREE TOPPER!

1. CUT OUT SHAPE
2. FLIP OVER & WORK
DRAWING - SIDE
DOWN
3. MAKE FOLDS
1-5 (IN ORDER)
4. USING DOUBLE-STICK
TAPE, FOLD TABS
& ASSEMBLE SHAPE. START
WITH TAB MARKED *
5. USE OPEN FLAPS ON
BOTTOM TO PUT ON
TREE TOP



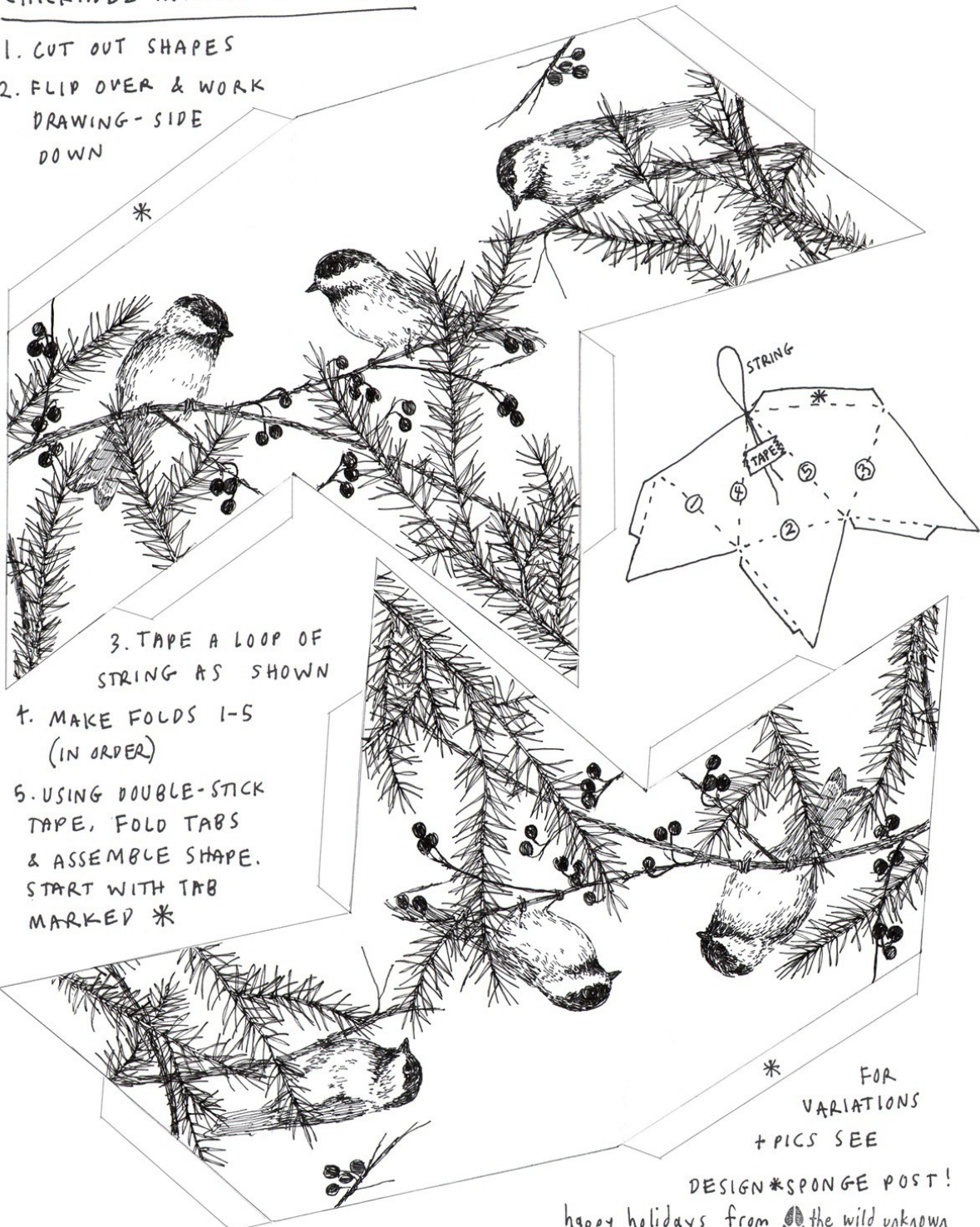
FOR VARIATIONS
+ PICS SEE
DESIGN * SPONGE POST!

happy holidays from the wild unknown



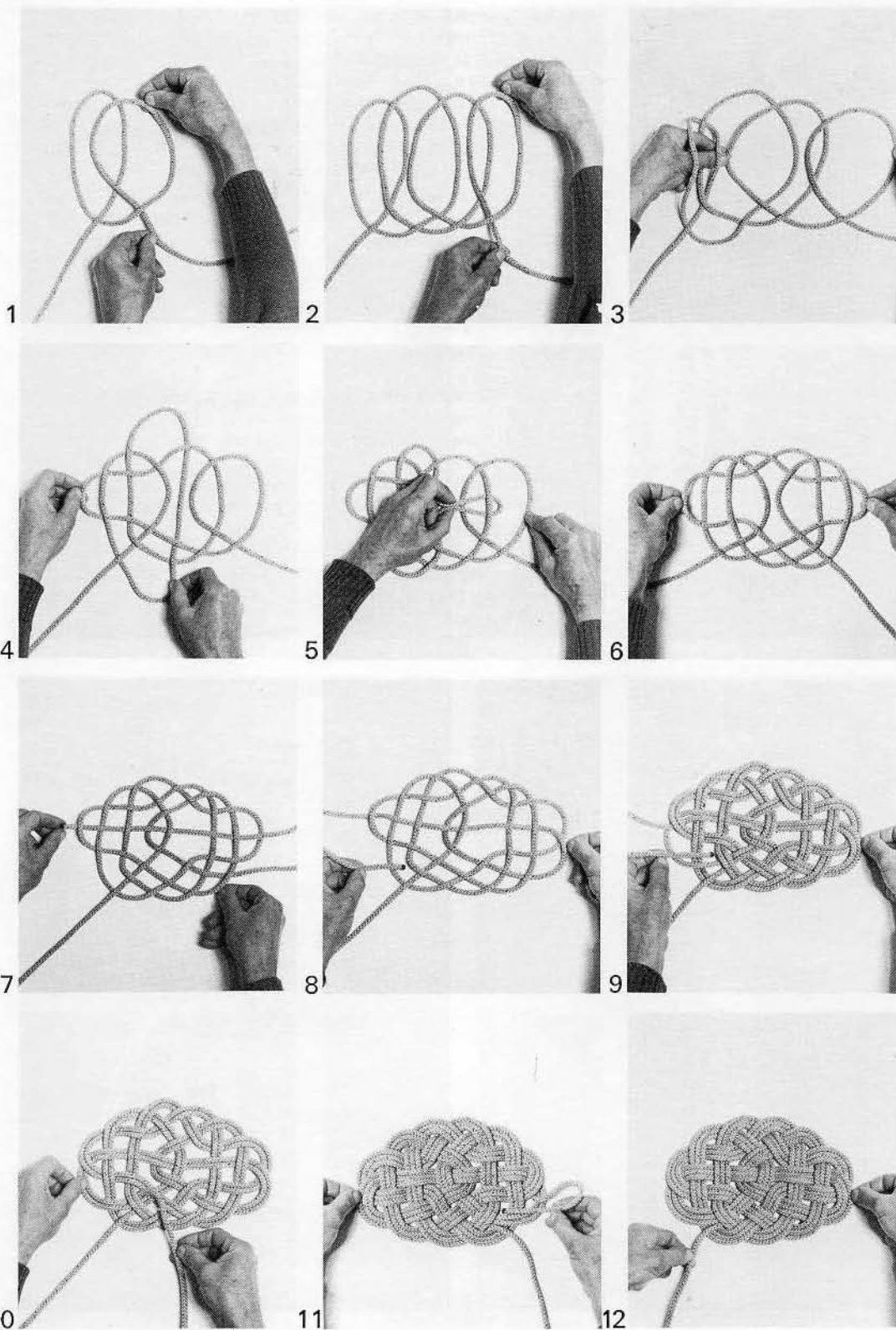
CHICKADEE HOLIDAY ORNAMENTS!

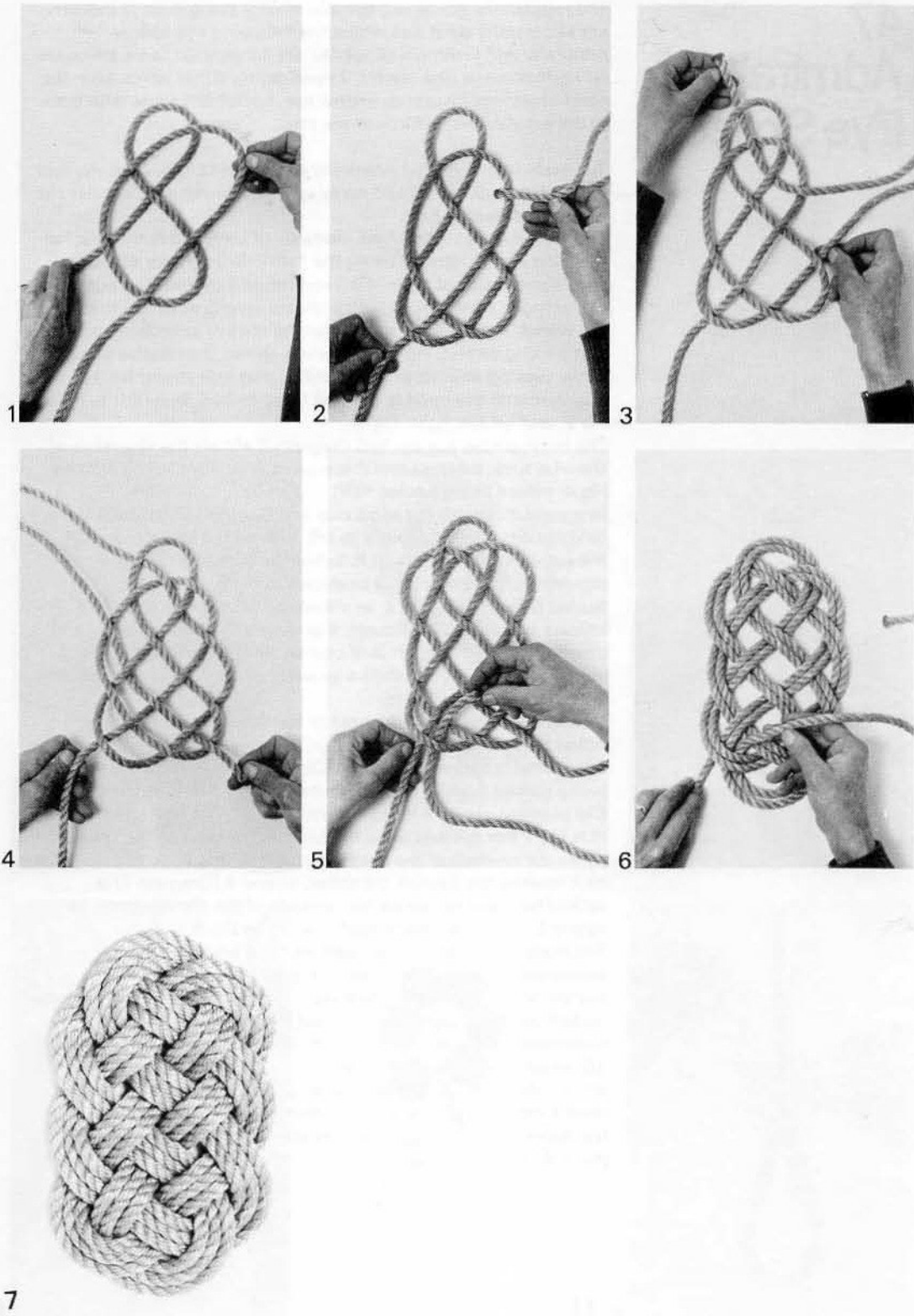
1. CUT OUT SHAPES
2. FLIP OVER & WORK
DRAWING - SIDE
DOWN

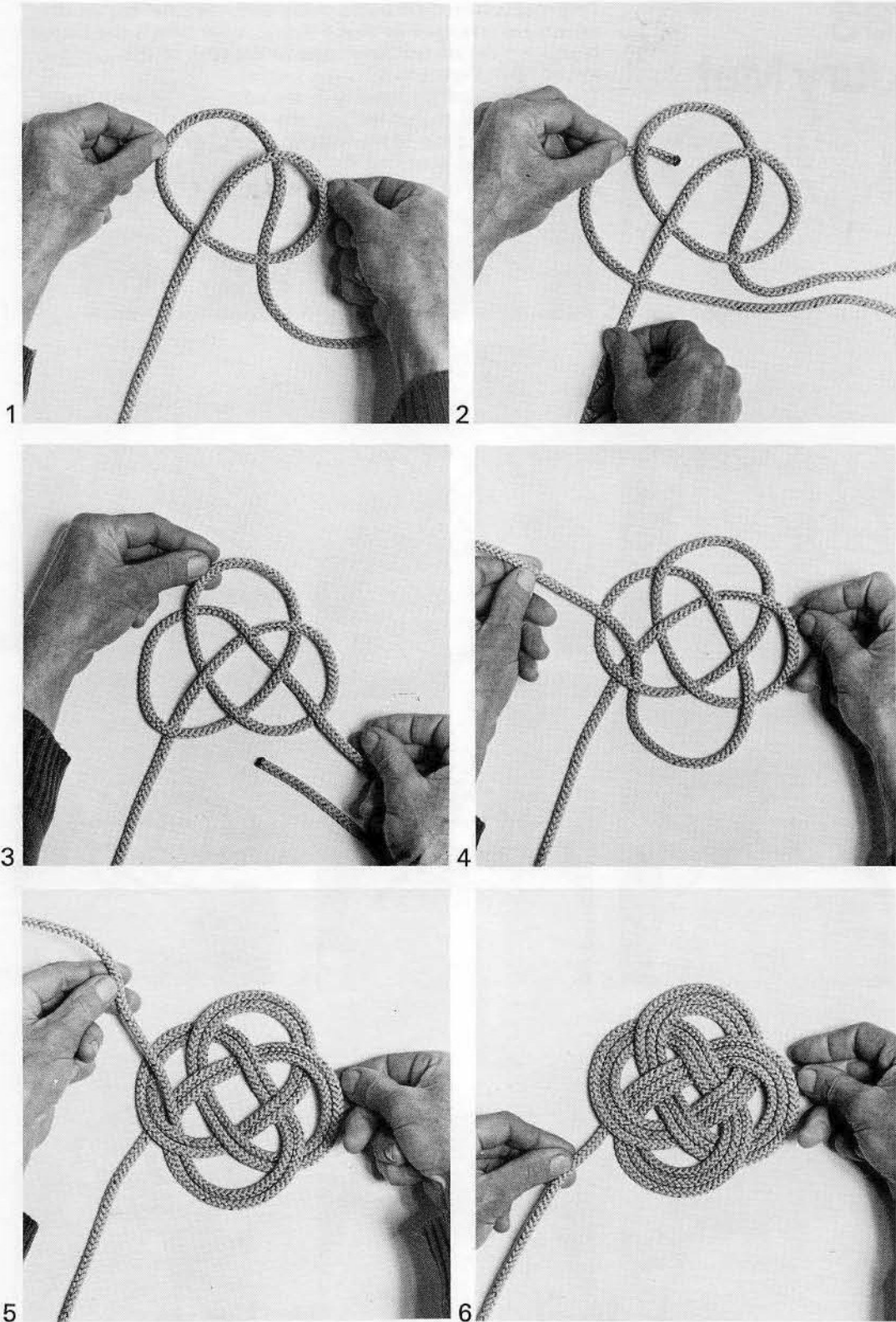


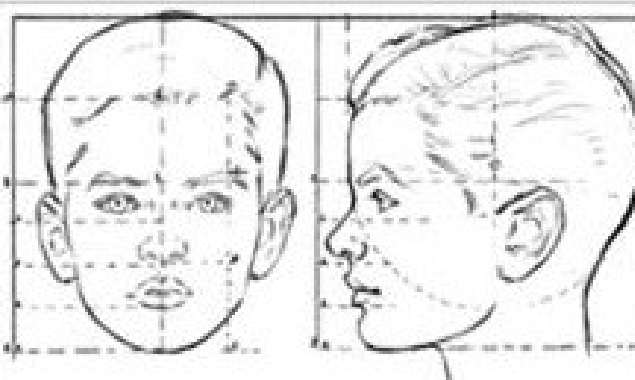
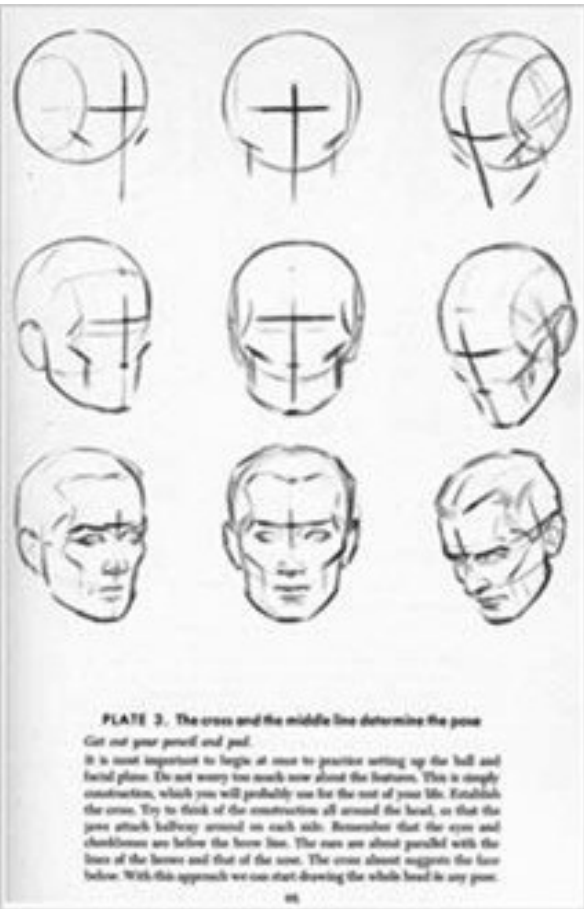
DESIGN * SPONGE POST!
happy holidays from the wild unknown











In the small boy the general proportions are about the same as those in the older boy. But now the face is relatively narrower, causing well made the square in the front view. The eyes appear smaller, because they do not grow and the face does. We can only see the large "bushy" ears for very young children. The jaw and chin of the boy pointed above have started to grow, making the chin more prominent. The bridge of the nose is higher, and the nose is a little longer, almost touching the bottom of the second quarter. The lips touch the bottom line of the third quarter. At a fairly early age a full shock of hair grows. This accentuates the large cranium but keeps the face looking small and adds to the roundness of the child. If a child has early hair, another suggestion for the hair grow until it begins to look grotesque. So it is well to know where the cranium really is.

It is hard for little boys to sit still, in drawing them, as in drawing babies, practice from photographs and clippings. Note that the ear is coming up to the halfway line. Little boys' heads seem to extend far back because the neck is small and the muscles which attach to the base of the skull are not yet developed.

Notice particularly that the mouth has grown and the upper lip appears to be somewhat shorter. The ear grows considerably during this period and the ear which follows, I believe the ear is fully developed by the time the child is ten or twelve. The space from the nose to the ear still appears quite wide. Ears are quite long. The hair grows quite well over the temples.

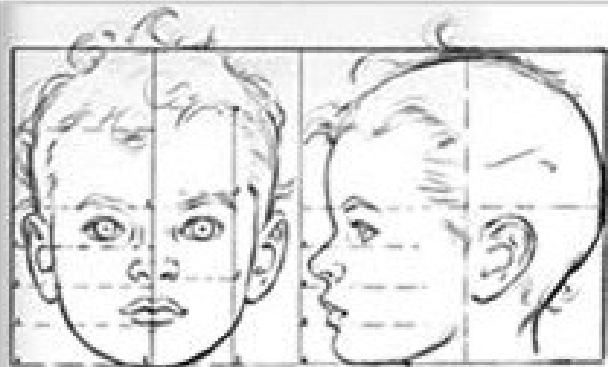
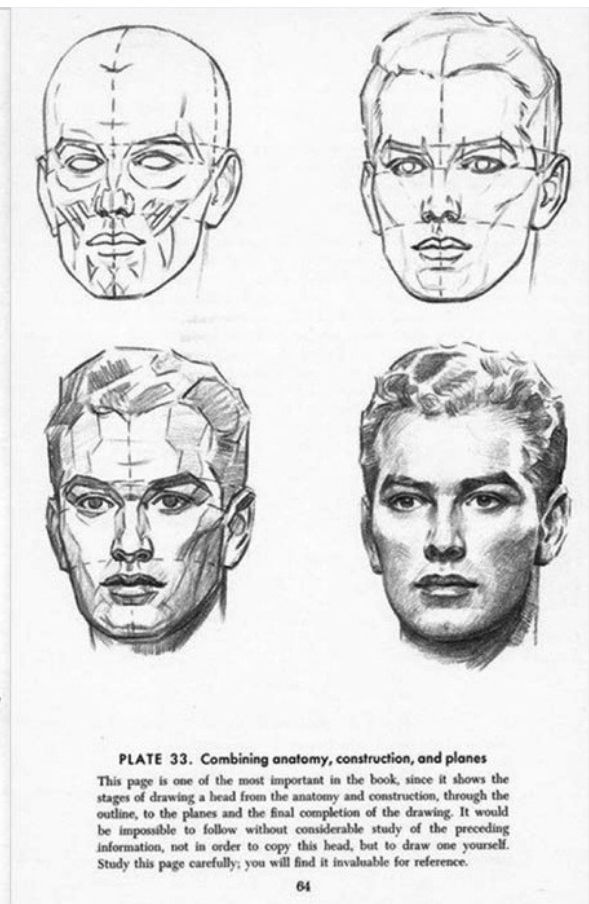


PLATE 32. Proportions of the baby's head—second and third years

By the second and third year the eyes are about halfway up the top quarter space, which I have designated the number 1 space. The nose and mouth also appear to have moved up, and the lower eye appears to be above the halfway line. Now the lips just touch the bottom of the third space. The ear has not reached the halfway line. However, the face has reached the proportion of three spaces. Halfway to four, from bottom of nose, bottom of nose to bottom of chin. Notice that these three spaces are all contained, and each will grow further. But they maintain their proportion to one another while growing. The ear is still well below the middle contour. Note the line divided into thirds in the right half of the first drawing.

When drawing babies and children it seems easier to estimate how far from the top to use the three divisions of an adult face. While the actual head is much smaller, the space between the features are proportionally wider. The eyes are wider apart, the upper lip is longer, the space from eye to ear appears more wide. You have to struggle with these proportions in order to make a baby look like a baby and not like a little old head man. The baby mouth is more puffed when relaxed. The upper lip runs deeply to the peak and usually protrudes. The chin is small and well under, with often a little fat under it. Babies' ears vary a great deal, some being quite small and others quite large. They are usually smaller and appear flatter in comparison to the face. Babies' bones are usually lighter and thin, so even quite transparent. They are usually much more evident in dark-skinned children. The nose is usually small and upturned, and quite rounded. The bridge of the nose is fairly round even if the ear had been to develop. The cheeks are rounded and full.



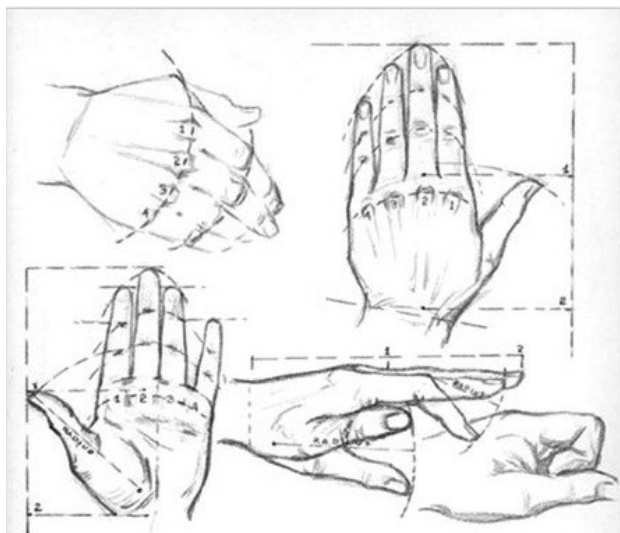
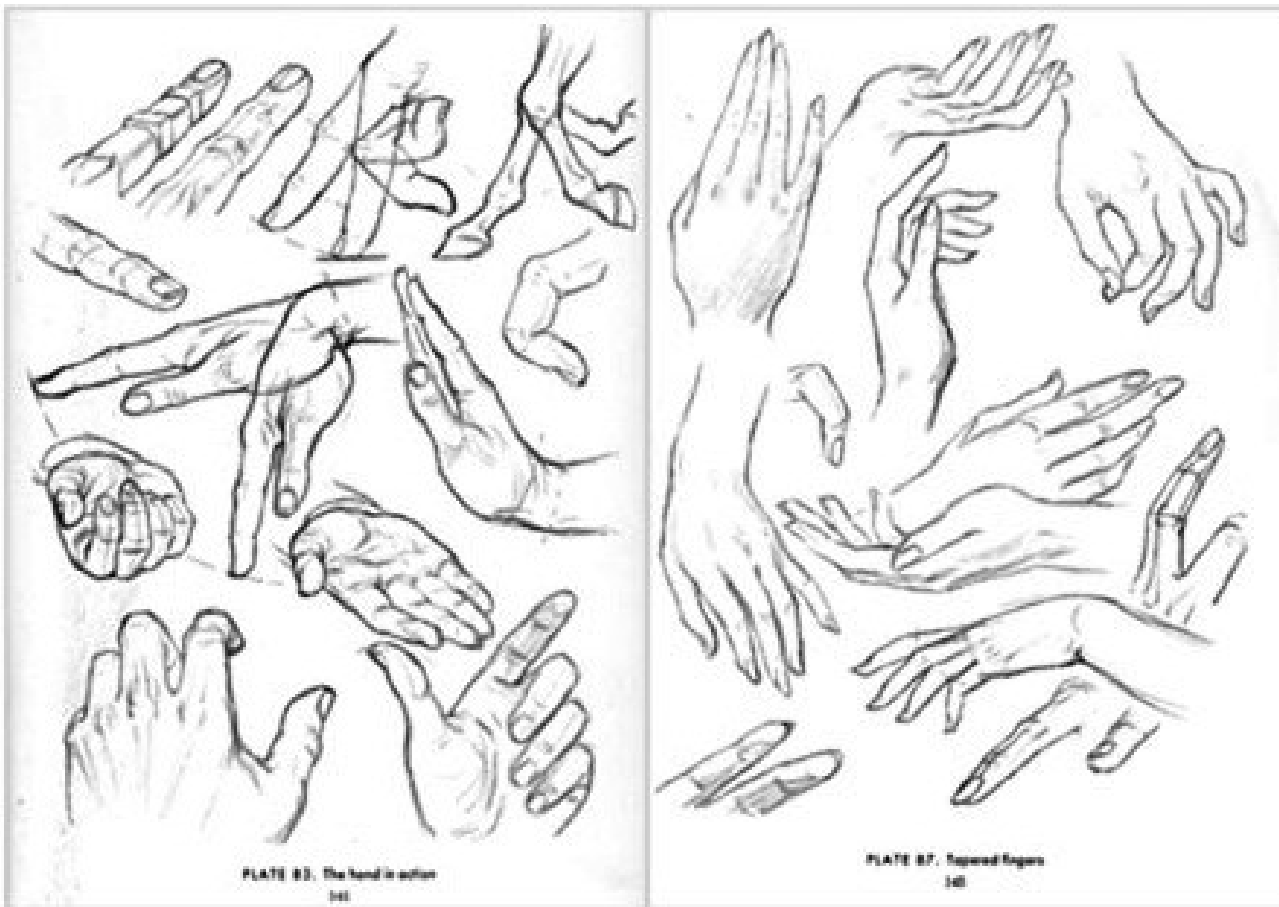
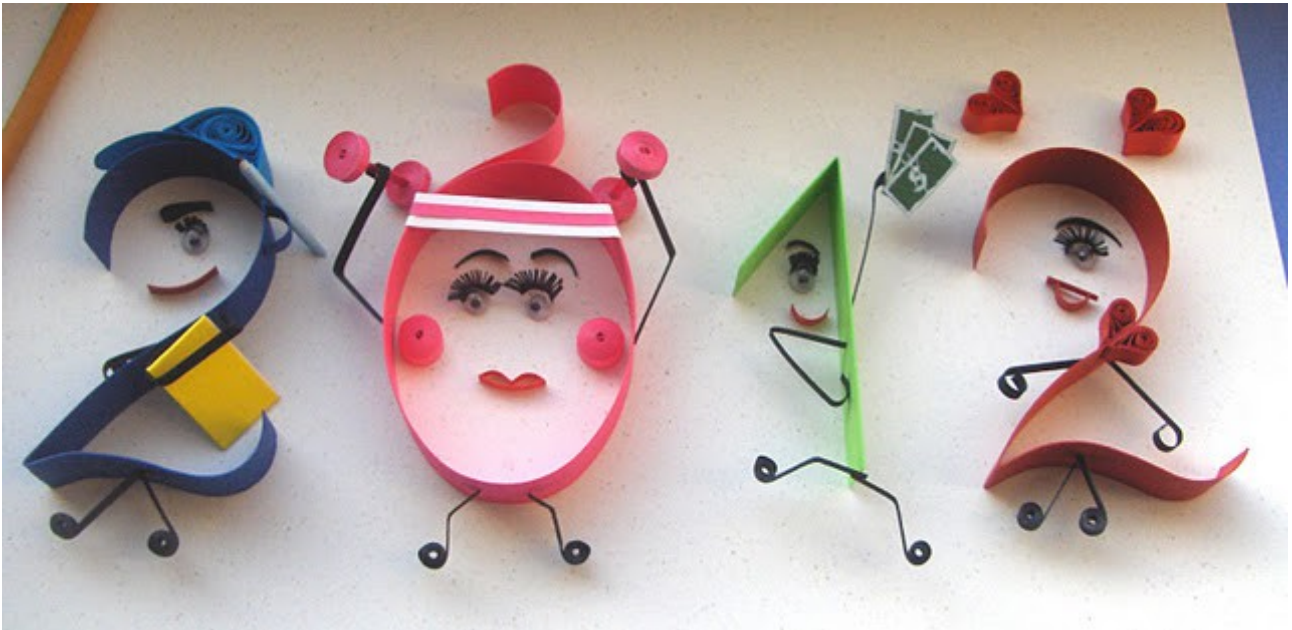


PLATE 79. Proportions of the hand

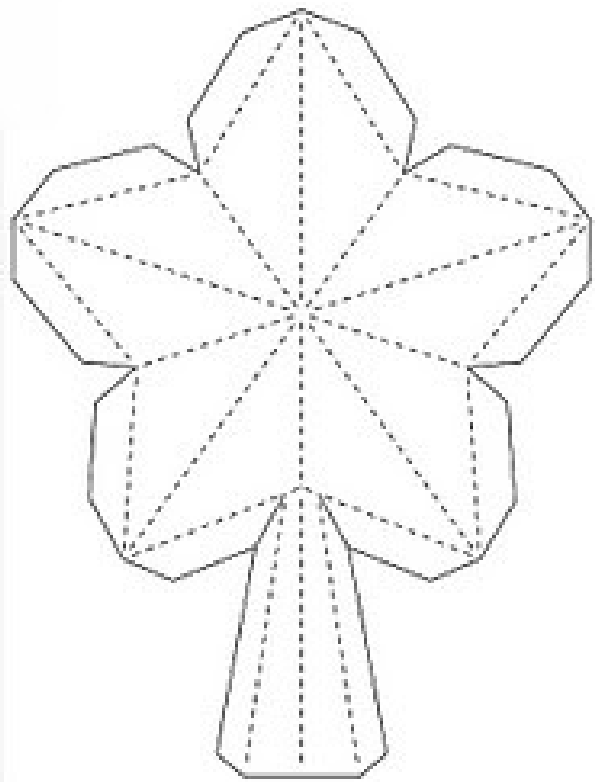
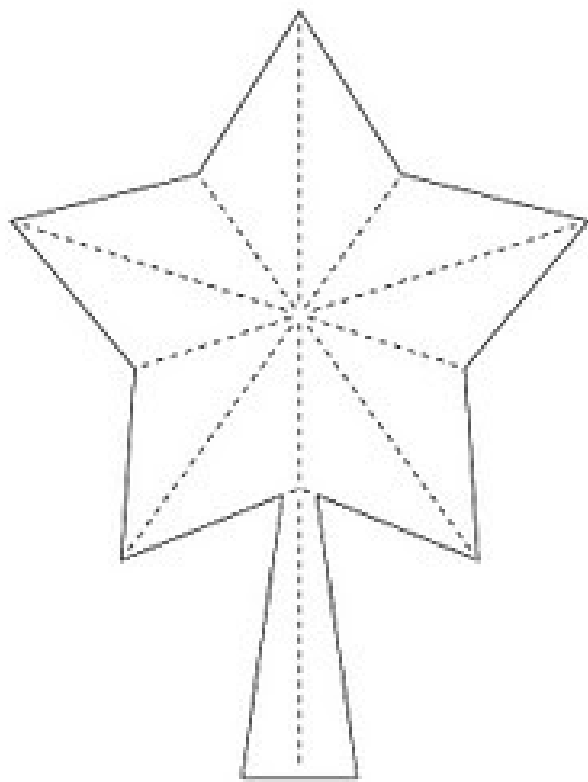
The next thing of importance is the curved arrangement of the fingertips and knuckles. Two fingers lie on each side of a line drawn through the middle of the palm. The tendon of the middle finger just about divides the back of the hand in half. Important also is the fact that the thumb is turned at right angles to the other fingers. The thumb operates mostly in and out from the palm, while the fingers open and close toward the palm. The knuckles of the fingers are slightly above their creases on the inside of the fingers. Note the flat curve of the knuckles across the back of the hand, with the curves getting deeper as they cross the knuckles toward the fingertips.

The middle finger is the key finger from which we determine the length of the hand. The length of this finger to its knuckle in back is slightly over half the length of the hand. The width of the palm is slightly more than that of half the hand on the inside. The first or index finger just about reaches the fingernail of the middle finger. The third finger is about equal to the index finger in length. The little finger just reaches the top knuckle of the third finger.





















MY PERSONAL MISSION STATEMENT.

In the beginning of this year *I read a book* (The 7 Habits of Highly Effective People) that taught me a lot. One of the things that this book recommended was to write a personal mission statement. It had to be something short that expressed the very essence of what you want to do in your life. I agree with Mr. [Stephen R. Covey](#), writing your personal mission statement is a great way to remind yourself where you want to go. Here I'm sharing what I wrote with you. I keep it in a visible place so I can read it often and make sure that I stick to it.



Personal Mission Statement

Mi purpose is to maintain a deep connection
with the process of self-improvement.
To develop and express my creative potential as an artist
and as a human being in general.
To inspire other people by communicating hope and positivism.
And to keep a calm and clear mind in order to make
good choices in all the areas of my life.

Elsa Mora.
2011 until the end.

PAPERCUT ON POLYMER CLAY TECHNIQUE.

STEP 1:

Trace your design on paper.

The paper I use is Strathmore Bristol smooth 260 g/m2, 300 series. You can buy the same paper in tiny size if you're not planning to use lots of it. If you're in a hurry just use paper from a cereal box.



STEP 2:

Cut out your design using a #11 X-Acto knife or your favorite knife. It has to be very sharp. Use a self healing mat for support.



STEP 3:

I recommend that you apply baby powder all over the papercut so it doesn't stick to the polymer clay later on. The baby powder also extends the life of the paper a little bit longer if you want to use it over and over. (I didn't do it in this tutorial so you could see the images more clearly).



STEP 4:

Prepare a flat sheet of polymer clay with the thickness of your preference. I made mine using a pasta machine on the setting number 2.

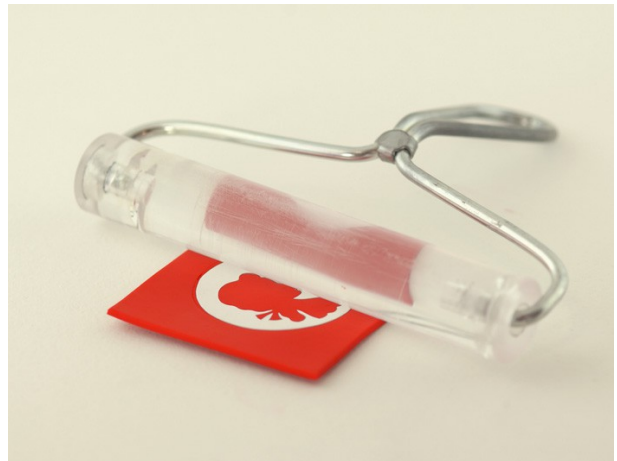
STEP 5:

Carefully place the papercut on the polymer clay sheet.



STEP 6:

Now apply pressure using [*a roller*](#) or any similar tool until the papercut and the polymer clay form an even surface. Here is when the magic of this technique happens. Apply the pressure slowly and gradually.



Step 7:

Lift the papercut carefully using a needle to reveal the embossed design.



STEP 8:

Here is the magic unveiled. Basically, as you apply pressure the paper gets embedded in the polymer clay and the areas where there was no paper become embossed to the thickness of the paper. The thicker the paper the higher the embossed areas will be and vice versa.

After removing the papercut I cut around the circle of this cameo using an X-Acto knife. Then I baked the piece at the recommended temperature. The polymer clay used in this project was [*Sculpey PREMO*](#). In the picture below the piece is already baked.

Embossed



You're free to finish the piece as you want. Here are some of the things that you can do:

1. Apply acrylic paint clay on the surface and then clean it up with a rag as I did [*with this piece.*](#)
2. Polish the embossed areas with a rotary tool until smooth and shiny to make them stand from the background.
3. Rub some metallic powder or metallic acrylic paint on the embossed areas using your finger tips.
4. Paint little details in selected areas of the design and then protect them with 2 or 3 coats of varnish.



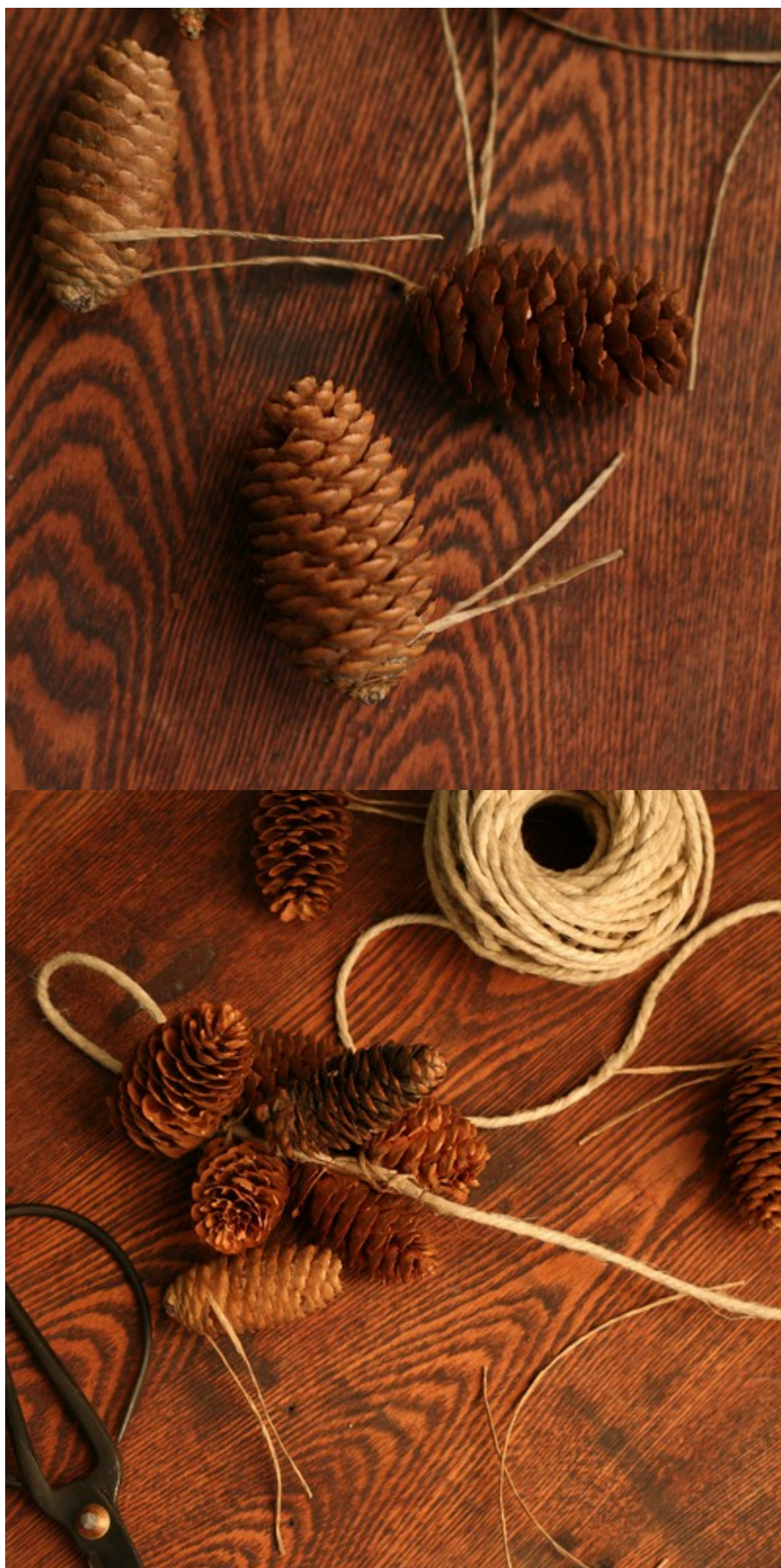
16_17_18 settembre 2011
Modena Carpi Sassuolo
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festival *filosofia* sulla *natura*

Sotto l'Alto Patronato del Presidente della Repubblica



















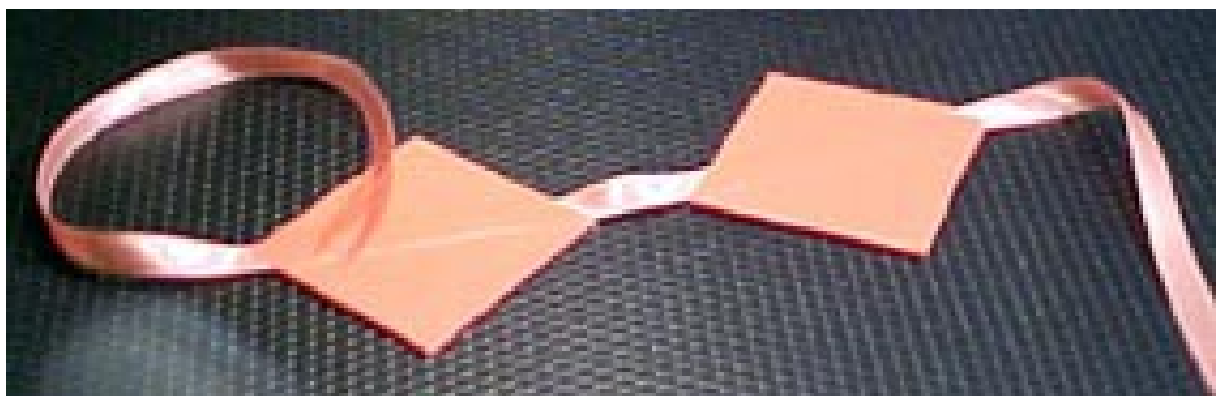
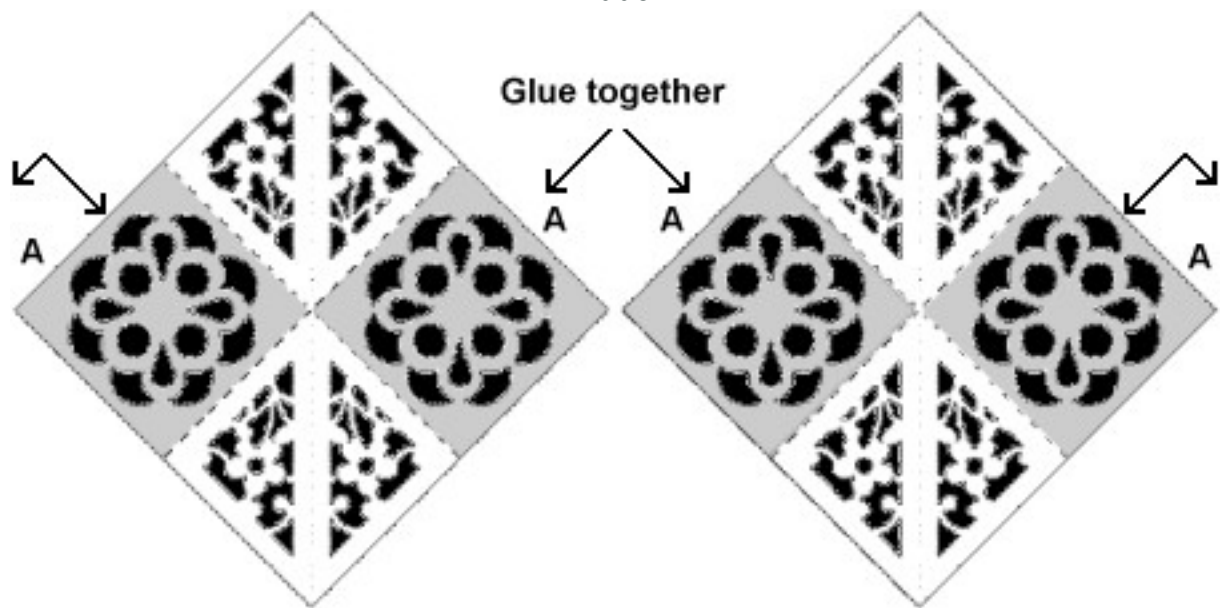


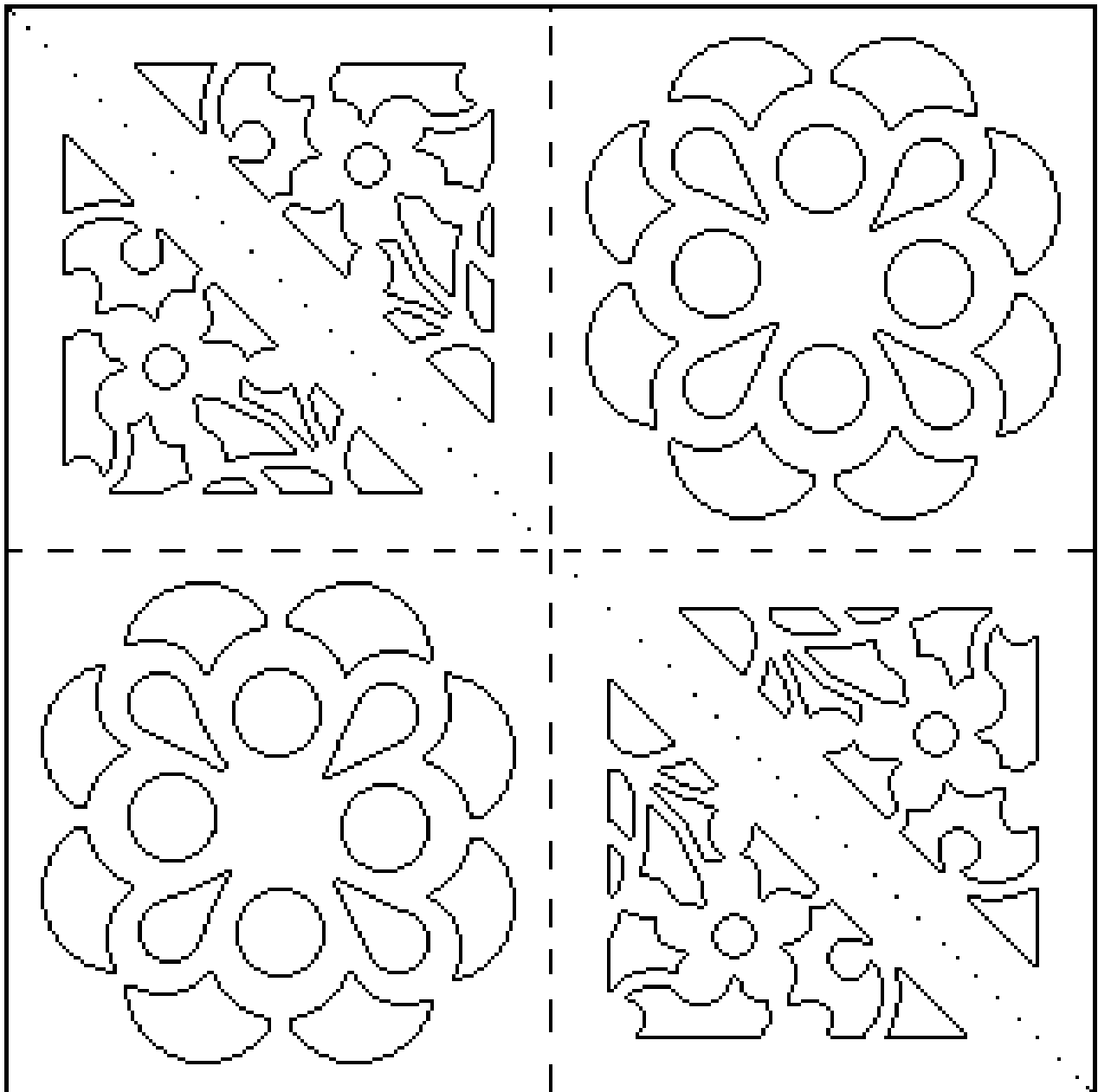
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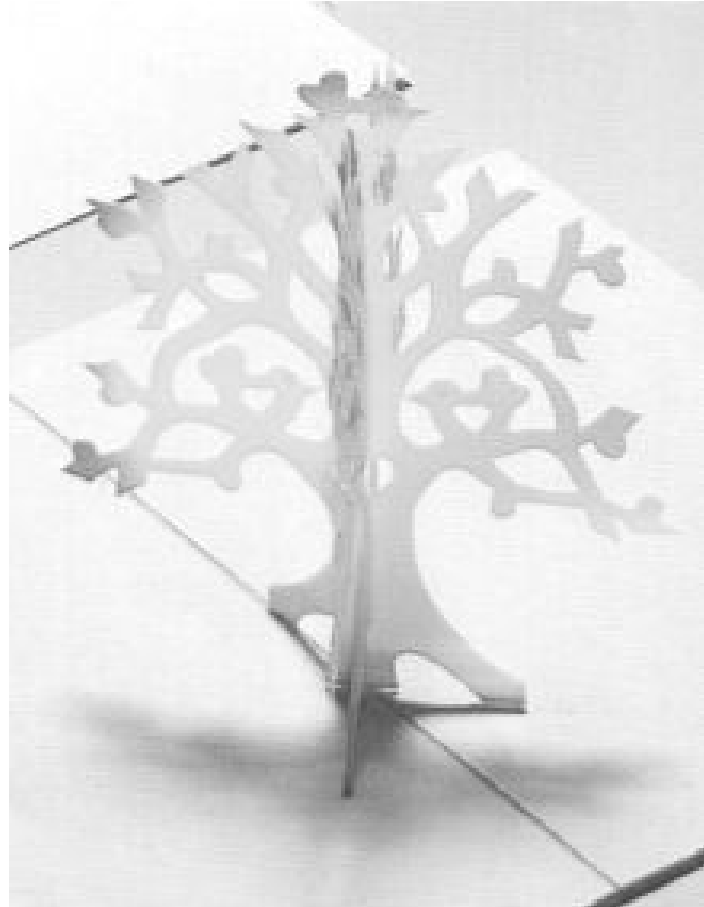


SYMMETRICAL FESTIVE TREE

1006

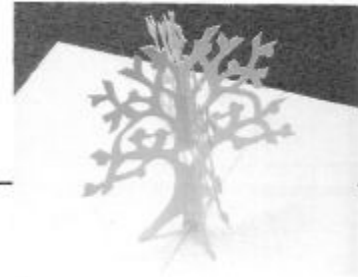




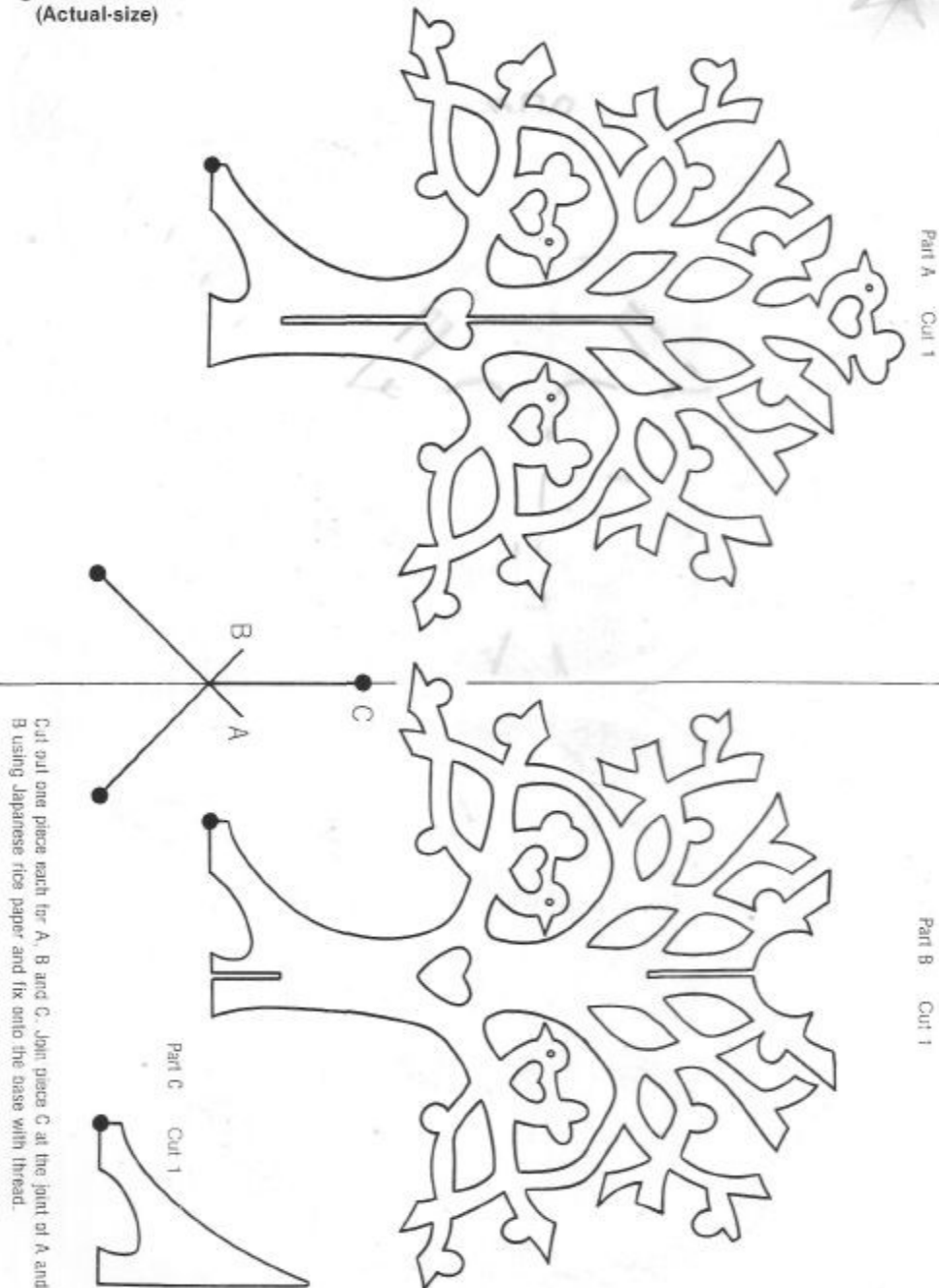


②8 **Tree of Life**, shown on page 16.

MATERIALS: One sheet of Kent paper for the base, 15 by 20cm ($5\frac{3}{8}" \times 7\frac{7}{8}"$). One sheet of Kent paper for parts, 15 by 20cm ($5\frac{3}{8}" \times 7\frac{7}{8}"$). 2 sheets of Kent paper for backing, 15 by 10cm ($5\frac{3}{8}" \times 3\frac{3}{8}"$). Japanese rice paper and sewing thread.



● **Patterns and Placement for thread**
(Actual-size)



1 この木何の木 What tree is this?

その時の気分しだいで名前がつくふしぎな木。あなたがこの木の名づけ親。
A fantastic tree that you would give a name with your imagination.



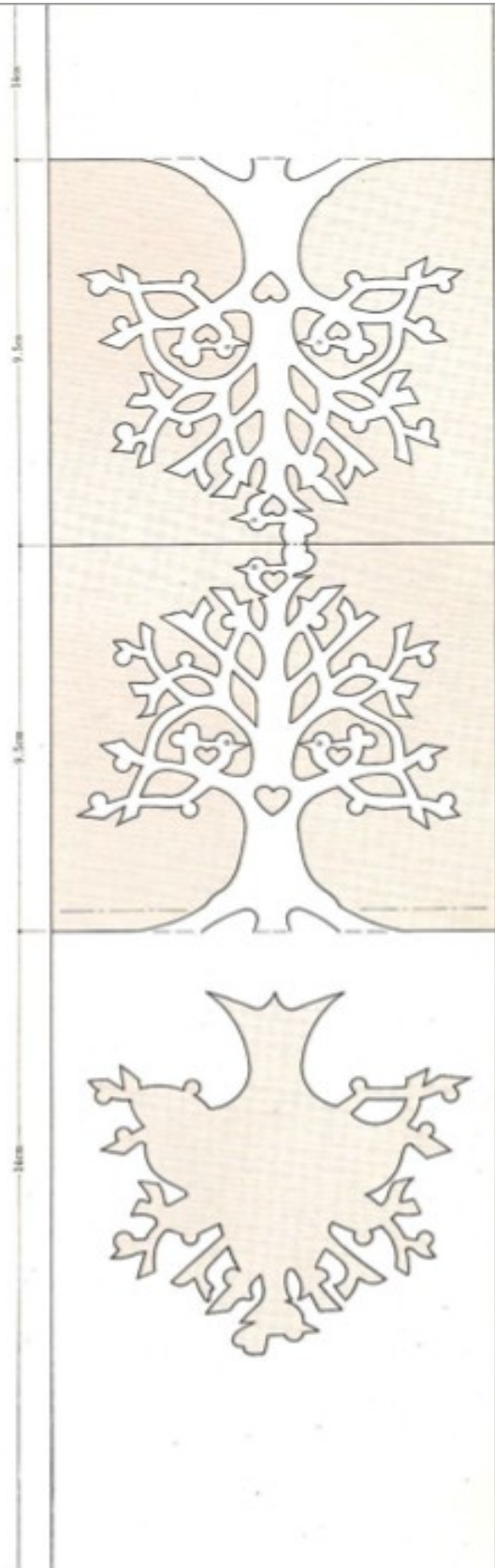
図面を1.5倍に拡大し、ケント紙に写して作成して下さい。
To make this work, it is necessary to enlarge to this drawing 1.5 times before tracing it onto another sheet of paper.

--- 白紙の谷折り線 Valley fold line in lining

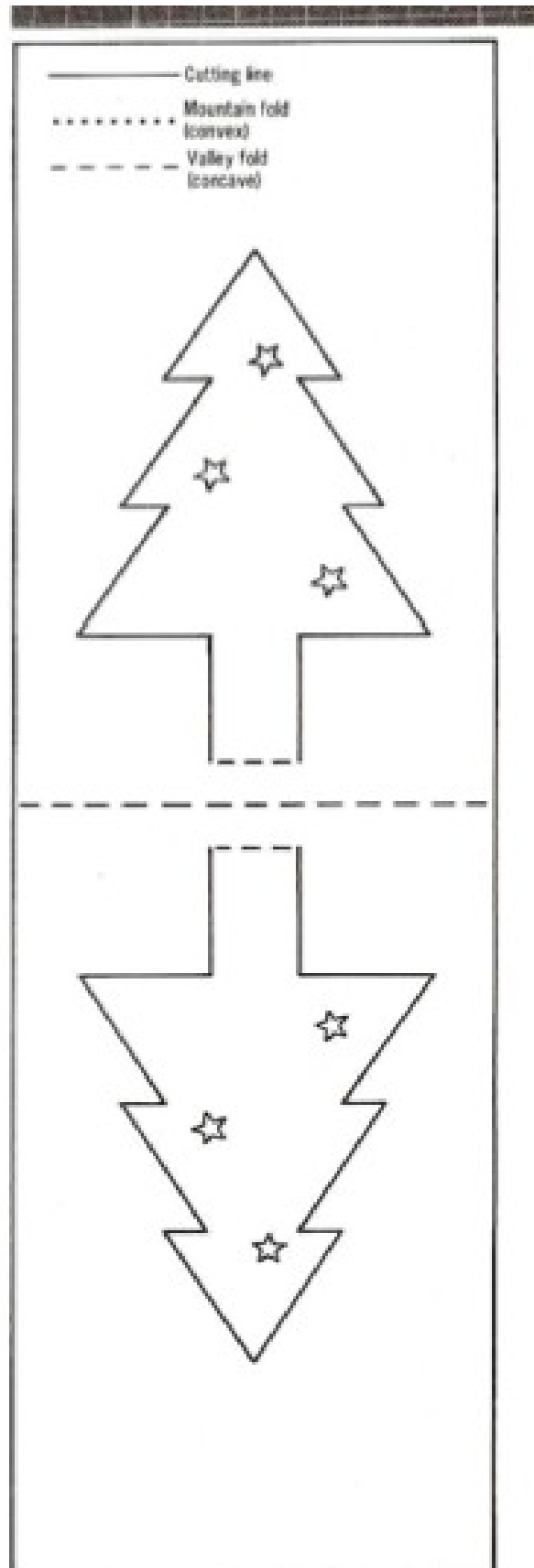
□ 切り抜き Cutout

白紙が必要です

The lining must have these two techniques applied



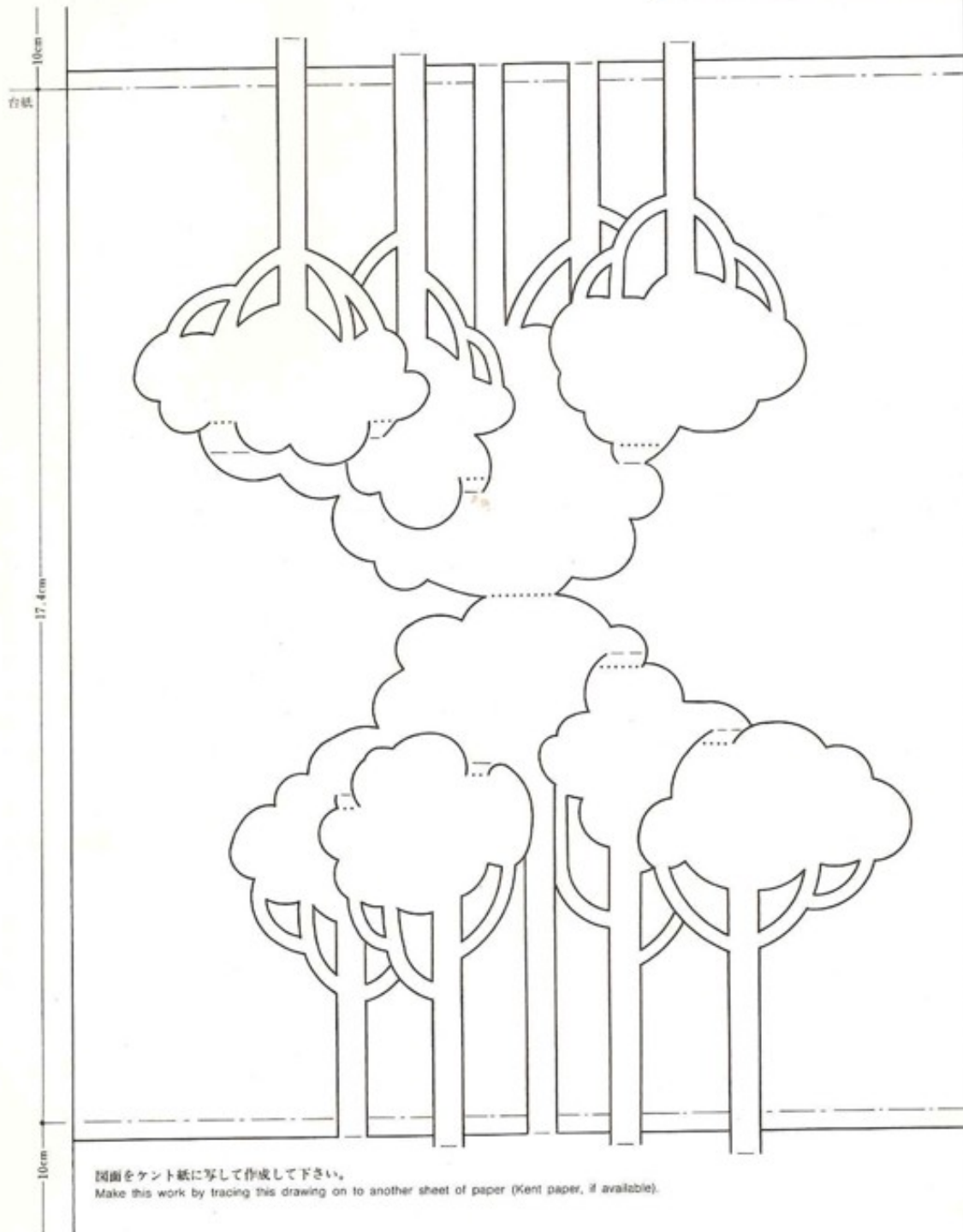
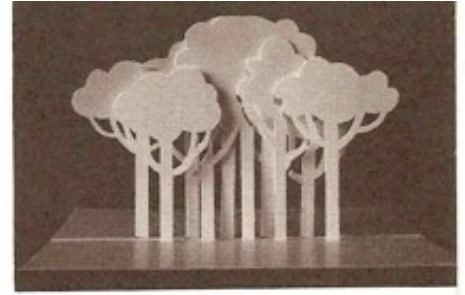




7 森 Forest

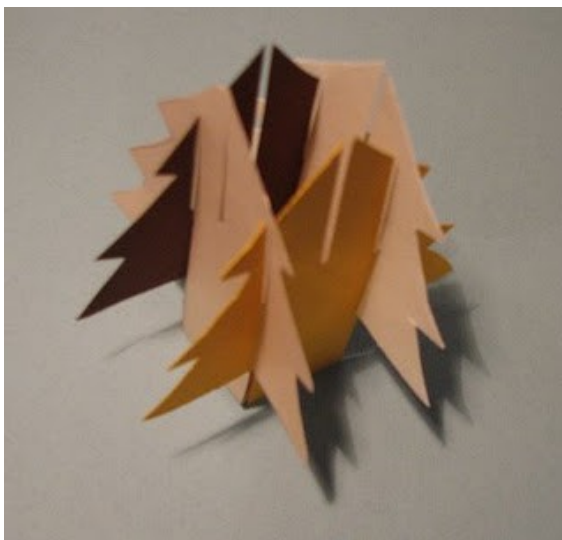
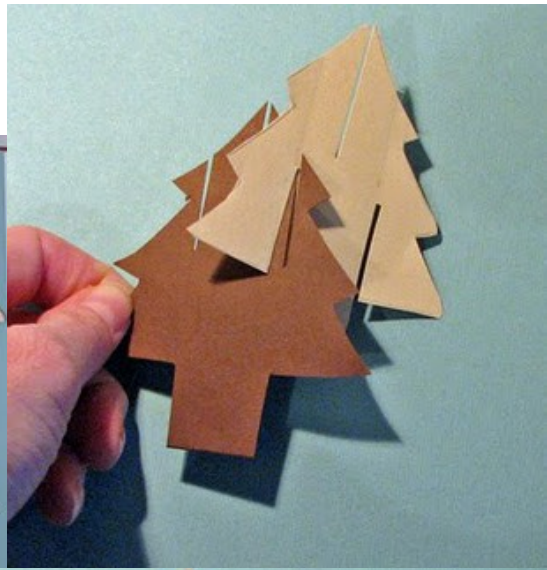
夏の日の朝、森に入るとひんやりとした空気が身を包み、木漏れ日が光のシャワーとなって降りそそぐ。木の葉の夜露が真珠の光をはなち……。こんな表現を折り紙でできたらいいなあ――。

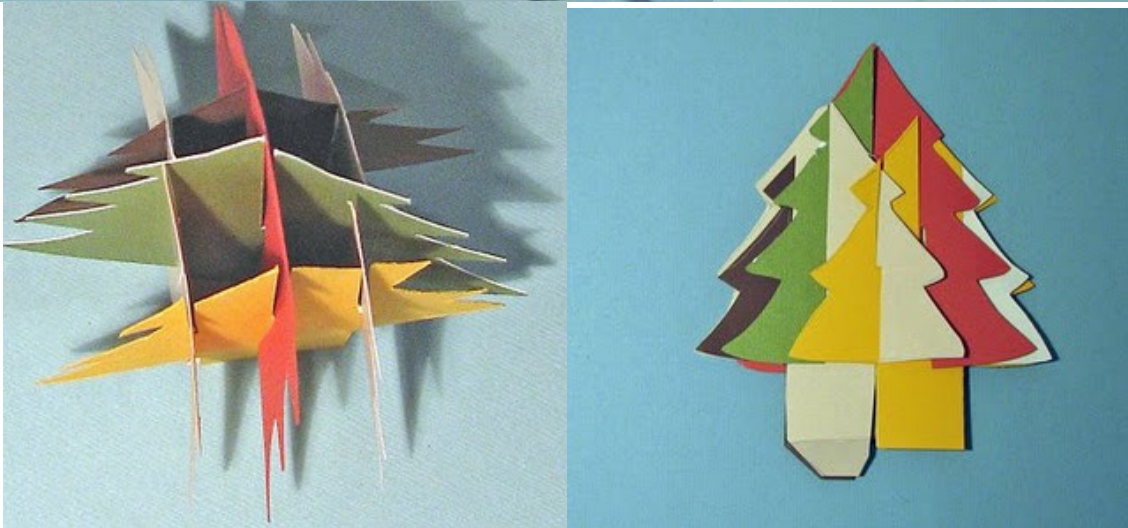
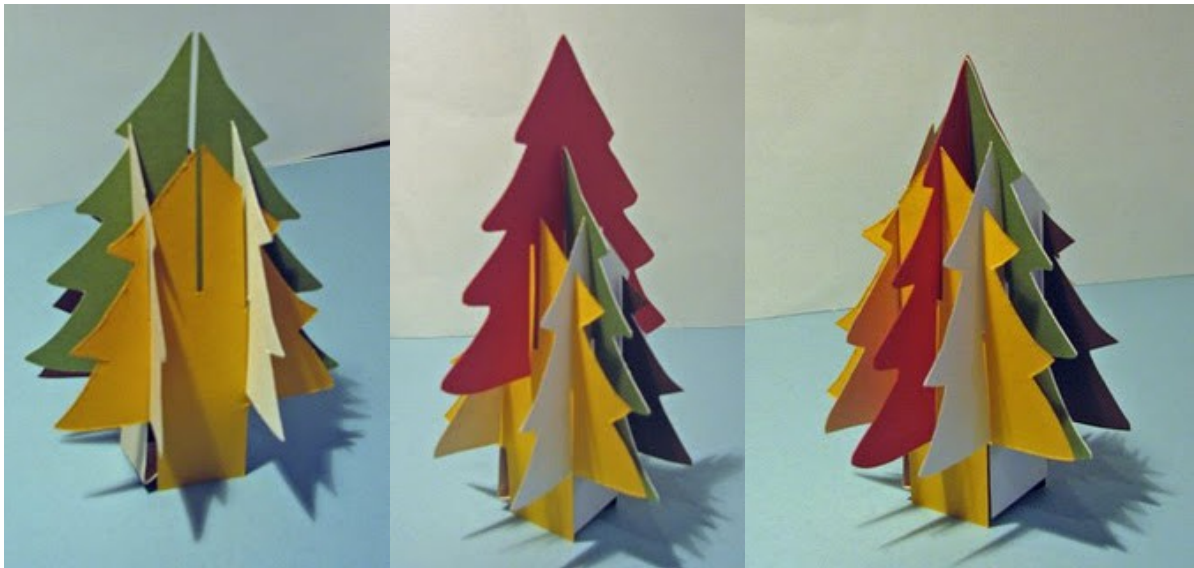
In the morning of a summer day, cool air covers your body softly in a forest. Sunbeams, shining through branches of trees, shower on you. The night dew on the leaves is glittering like pearls. It would be great if I could express such a scene by origami.

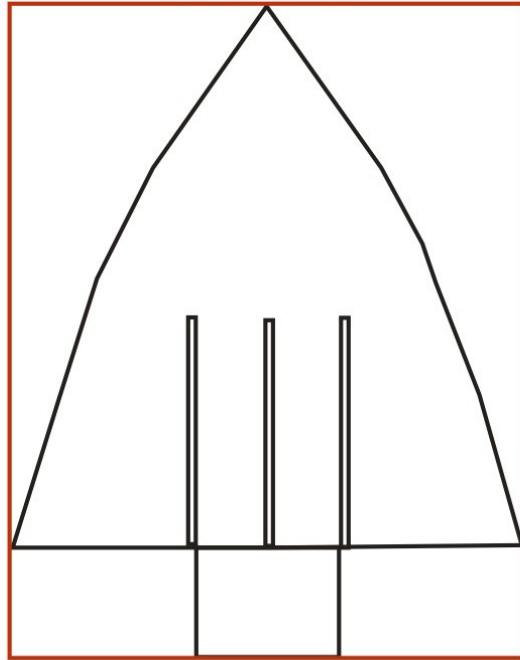


図面をケント紙に写して作成して下さい。

Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).





3.4×4.325 

1 inch

25 mm

