

Mindful CRAFTING

SLOW DOWN | ENJOY | CREATE | IMPROVE YOUR WELLBEING

EASY CRAFTS TO CREATE

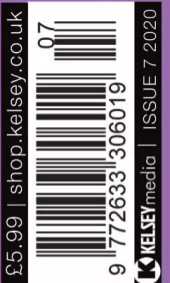
Project guide
and papers
inside to cut
out and use



Find joy in papercraft

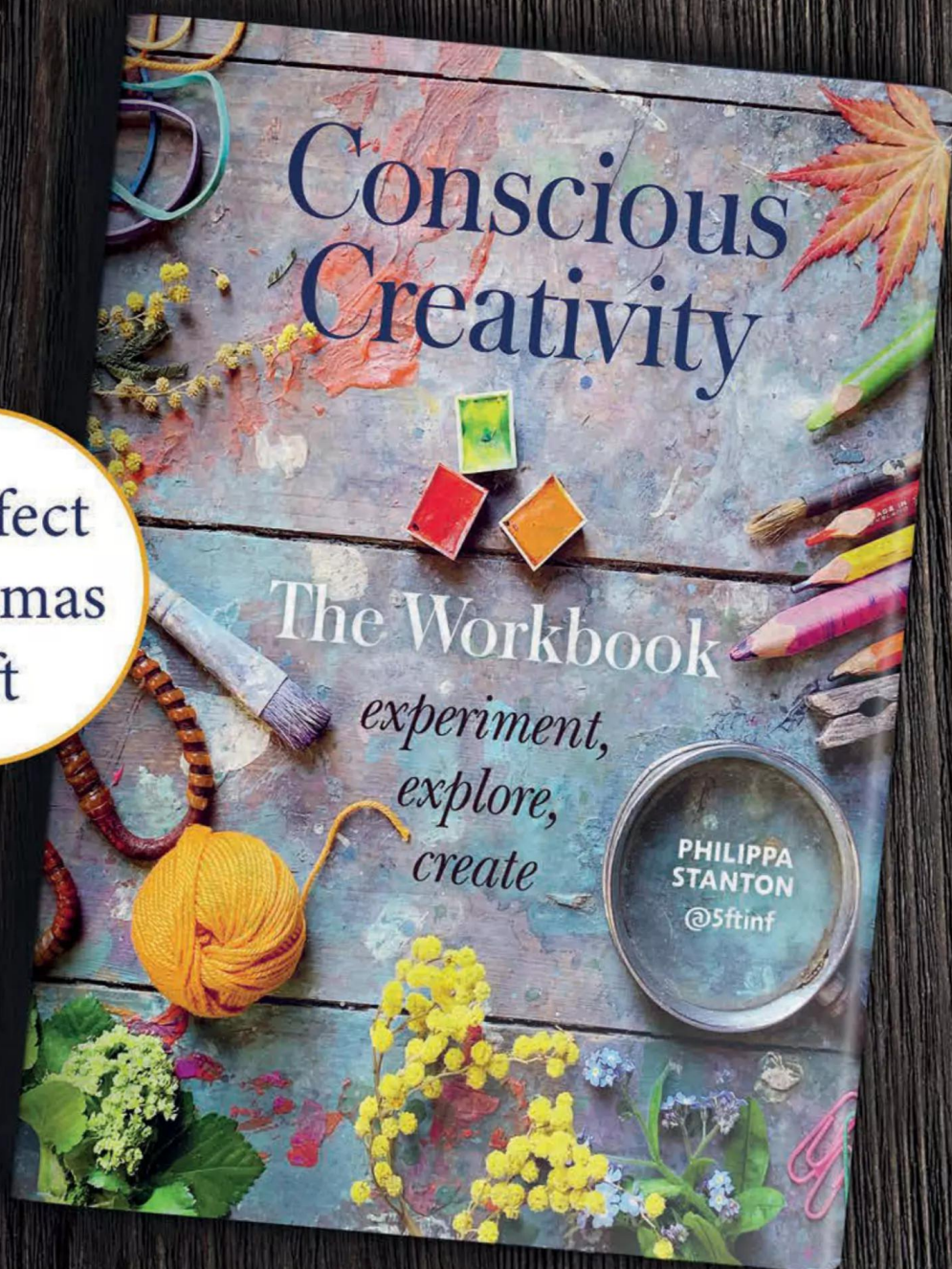
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• DECORATE YOUR HOME • HARNESS FULL MINDFULNESS



Experiment, explore and create with **PHILIPA STANTON**

A Perfect
Christmas
Gift



Packed with **simple suggestions to open our eyes** to the beauty of ordinary things, this stunning workbook draws on themes including **randomness, colour, texture** and **the senses** to encourage us to connect with things we might not normally notice.



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Welcome

Creative inspiration can come to us from all sorts of places. It might be a conversation we've had, a walk we've enjoyed or perhaps from various websites and social media platforms such as Instagram and Pinterest. What are your favourite resources to find ideas?

While I love the internet for providing such a wealth of inspiration, at times it can sometimes feel a little overwhelming. That's why I love checking out the latest books to give me new ideas and a fresh perspective. Not only

are they a great resource for project ideas, books are also excellent for learning new techniques and discovering crafts I might never have heard of otherwise. They're also an excellent reference tool, it's so easy to look back and refresh my memory with a forgotten technique using a book. That's why there will also be a place for a bookshelf in my craft room! Take a look at page 96 for a few inspirational reads that you might enjoy, followed by some of our favourite craft books on page 98.

Wherever your inspiration comes from, once you get creative how do you become fully present in the moment? We know that doing so can enhance our crafting experience, which is why Gabriella Weekes shares her tips on harnessing full present awareness. Turn to page 68 to discover how bringing your entire attention to each aspect of your crafting can allow you to find a higher level of joy from it.

There's plenty more inside this issue, so I really hope you enjoy it. If so, you can purchase back issues and subscribe to *Mindful Crafting* at shop.kelsey.co.uk, as well as a whole host of other titles. Your magazine can be delivered directly to your door and we provide digital editions if you prefer.

Are there any techniques or projects that you'd like us to feature? I'd love to hear your ideas, so please get in touch!

Heather

Editor, *Mindful Crafting*
heather.grimes@kelsey.co.uk



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CRAFT TRENDS:

What's hot right now

Looking for a new hobby or creative skill?
Look no further – here's our round-up
of the most popular crafts

FEATURE: BERNADETTE FALLON

Whether you've hit a crafting rut or just want to try something new, the best place to find inspiration is often to look at what others are enjoying right now. Craft trends will always come and go but if you want to turn your hand to what's hot right now, here are a few ideas...

Eastern inspiration

Japanese crafts including origami, wabi sabi and Kawaii are huge right now and all three are designed to raise your spirits as well as your crafting skills.

Origami, the ancient Japanese art of paper-folding, has been shown to improve hand-eye coordination, concentration and memory, as well as creating a state of flow and engagement that helps wellbeing. Beginners can start off with simple boxes and envelopes, progressing to traditional origami designs including boats, flowers and hanging decorations.

Wabi sabi is the Japanese philosophy of embracing imperfection, which is a good basis for life as well as crafting. Calling on us to acknowledge that nothing lasts, nothing is finished and nothing is perfect, it also fits very well with the ongoing trend for make do and

mend. You could for example, use broken pieces of crockery to create an eye-catching piece of wall art, darn a hole in fabric using bright contrasting colours to draw attention to and embrace the imperfection, or patch textiles using complementary colours and materials.

Kawaii stems from a Japanese subculture of fashion and style that embraces all things sweet and cute in an attempt to lift the spirits and brighten up life – think iconic brands such as Hello Kitty and Honey Cinnamon. There are lots of Kawaii craft kits available to help you get started, from crochet to cross stitch and paper crafts. We love them!

Revamping and upcycling

If you want to do your bit for the planet, think about making your crafting 'greener' and look to the recycling bin for new materials. Turn cardboard boxes into everything from toy cars and trains to dolls houses, mini theatres, boats and playhouses. Paper toilet rolls make great animals and minions, recycle glossy magazine pages into colourful bracelets and necklaces or use for wrapping gifts.

Tin cans can be painted to make vases or outdoor planters – hang a selection from hooks or



strings to make an eye-catching display in the garden.

Use up fabric from unwanted clothing, bedding and towels in patchwork quilts and kids' toys, reinvent woolly jumpers as socks and scarves and turn old pairs of jeans into denim jewellery, bags and bunting.

Plus, when buying new materials, look for those that have been recycled, as well as opting for natural dyes for your projects.

Crafting kits

If you're thinking about taking up a new craft for the first time, a crafting kit is a great way to get started; stores have seen a big rise in kit sales. Kits for all levels, from beginners to advanced and for adults and children, are available



for pretty much everything, from origami to DIY notebooks. The most popular kits right now include embroidery, crochet, felting, soap-making and clay pot kits for adults, as well as tie-dye art, jewellery kits and make-your-own unicorns for children. Check your local craft shops as well as Etsy for ideas.

Art therapy and de-stressing

Crafting for wellness is currently a big trend and online searches for art therapy activities have been on the rise over the last year. Getting creative makes us happier according to a recent BBC study, with over three quarters of respondents to the Great British Creativity survey saying that creativity helped them block out

stress and anxiety. Paint-by-numbers kits are good de-stressors say the experts, as well as creative activities that call for your full attention such as knitting, crocheting and sewing. Basket making was prescribed for soldiers to help reduce post-traumatic-stress disorder and distract from pain after the First World War, and today Combat Stress, the UK charity for veterans' mental health, offers pottery classes to soldiers suffering from PTSD.

Paper flowers

Nature is becoming more important to our everyday lives, in the face of huge global change and climate threats. So, leave flowers in gardens or hedgerows for others to enjoy and brighten



up your home with paper flowers instead. Paper flower kits are great for beginners or look for how-to videos online. Upgrade your skills to floral garlands once you've mastered the basics and your home will bloom with colour all year round. *mc*

Paperchain WALL HANGING

Apply this simple, mindful technique and let your imagination go wild with the design

For this project, go all the way back to your school days and resurrect the super simple technique of paper chains. If you used to love cutting strips of paper and interlocking them to make lovely long chains, you'll adore this! While the technique itself is easy, you can really get lost in the moment creating the design of your choice.

Here, we've decided to use a colour blocking design with no uniformity, but you may prefer something a little more organised to create stripes, squares or an ombré pattern. If you really want to take things up a notch you could even try to create an image with your piece... we'd really love to see your handiwork whatever you decide to try!

YOU WILL NEED...

- An assortment of coloured paper
- Pencil
- Rule
- Glue stick
- Dowel or small branch →



TRY THIS!

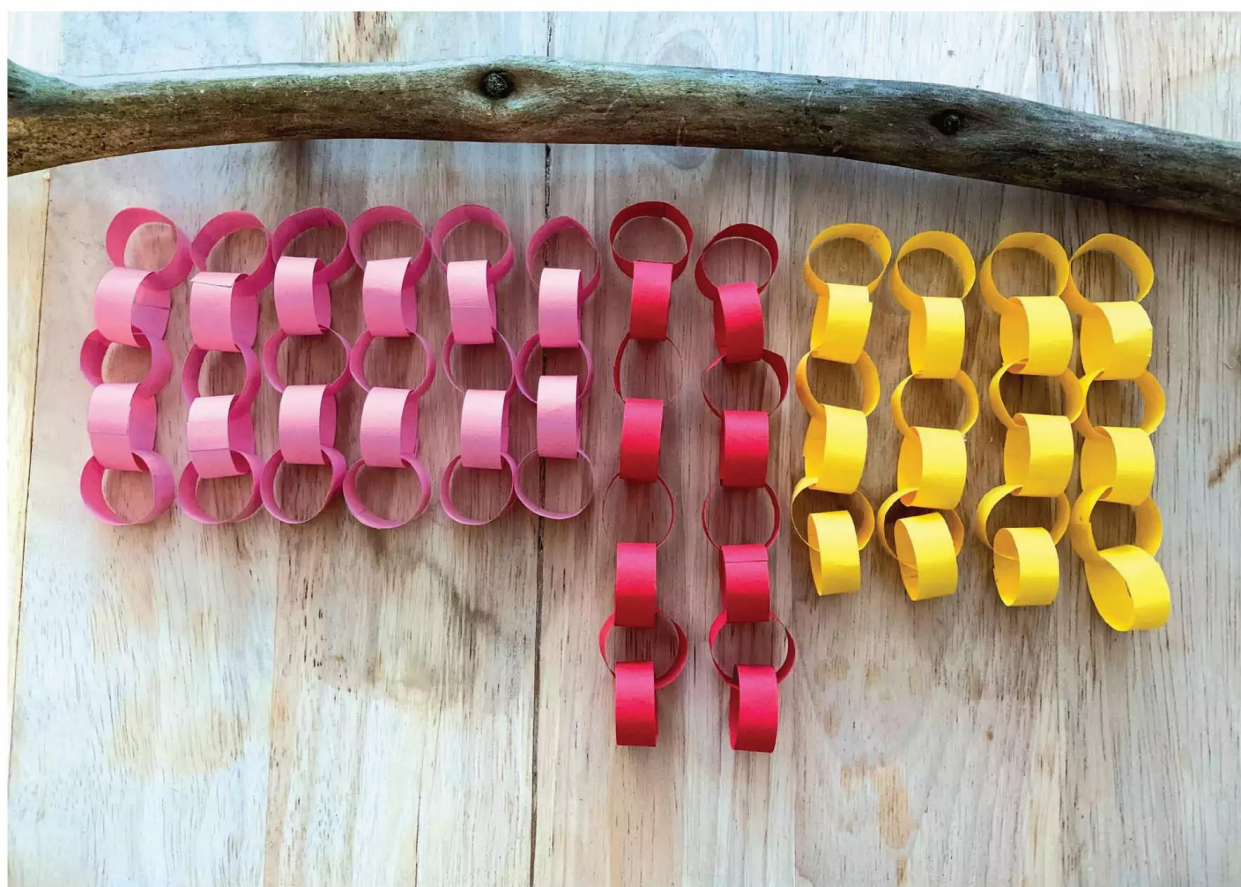
While this wall hanging uses a colour blocking design there are so many different styles you could apply to this same technique. An ombré effect with pastel paper would look really pretty, or you could try monochrome for maximum impact. Alternatively, create paper chains using old books or magazines. While this won't create a colour pattern, it will look extremely effective.





Mindful moment

Simple techniques can be the best for allowing us to find mindful moments within our crafts. Listen to the sound of your scissors cutting through the paper. Feel the texture between your fingers, watch as your pattern unfolds before your eyes. It can be mesmerizing if you find full presence and allow yourself to become lost in your craft!



STEP BY STEP: PAPER CHAIN WALL HANGING

Step 1 Cut your coloured paper into strips. For this project the strips measured 1cm x 7cm. This maximises the number of strips you can get from a single sheet of A4 - we only used five pieces of paper in total (one per colour).

Step 2 Start to build your paper chains. We wanted to create blocks of colour across the

design so we laid everything out as we went along to help us to visualise how the pattern was building up.

Step 3 Keep building that pattern up an adding in additional colours as you go. We didn't want a uniform design with this one but it did require some concentration to ensure it didn't look messy!





Step 4 Once you are happy with your design, attach your paper chains to the dowel or branch. You can do this with a larger paper strip to ensure design continuity. We didn't want a definitive edge at the bottom of this wall hanging, but you could have a straight edge or even a chevron.

Step 5 We used some red yarn to hang up the finished piece as this worked well with the colours already in the pattern. Raid your stash to see what works best for you.

Step 6 Hang your finished piece and admire! *mc*



Get INSPIRED!

Inspiration is key in the creative world, so check out our favourite instagrammers, podcasters, bloggers and teachers who are here to help you on your paper craft journey

FEATURE: SOPHIE WARREN-SMITH



We all need to feel inspired, so to help you on your creative journey we have sourced the best papercraft creatives, including Instagrammers and podcasts, the best blogs to read and courses to enrol on.

Instagram

Komal @thedsignpalette

After a decade in analytics and HR, Komal decided to change careers and launched The Design Palette in 2019. Born out of a desire to craft colourful products with bold patterns, Komal is now a self-taught pattern designer and illustrator and offers gorgeous stationery and greetings cards in contemporary designs. Everything is designed in-house and you can see her fabulous designs on her IG account.



Tracey @traceyenglish

Tracey is an illustrator and surface pattern artist who lives in South West London with her husband, two sons, dog and cat. She loves to collage with hand-painted papers and her recent clients include Quarry books, Bloomsbury Publishing, The Art Group and Clothworks. Tracey specialises in food and drink, florals and animals and you can see her stunning designs and intricate paper work.

Clare @clareyoungs

Clare is a designer maker who works with paper and fabric, originally trained as a graphic designer. She loves handmade pieces and in 2009 turned to craft full time. She writes books, runs workshops and creates beautiful artworks. Her inspiration comes from all aspects of handcraft techniques both traditional and contemporary and you can follow Clare's journey via her Instagram account, which features her fabulous drawings, sketchbooks and articulated creations.



Tom @theboyfrost

Tom graduated from Falmouth College of Arts in 2001 and after returning to his home town of Bristol, he worked as an illustrator. Today, he divides his time between print-making and restoring his crumbling Georgian house in rural Wales raising his young family. He has worked for many well-known clients - The V&A, Perry's Cider, Penguin, Yorkshire Sculpture Park and Selvedge magazine. Tom loves old materials, stamps, folk art and tin toys, which can be seen in his work style and he loves to produce pieces that will be cherished for many years to come.



Blogs

Cass Art

Cass Art, the renowned art suppliers, have a really informative blog that is definitely worth checking out. You'll see posts on how to get started in watercolour, how to sell your art online, tips from artists and studio tours. There's a guide on how to build your own portfolio, information on digital exhibitions and interviews with artists.
www.cassart.co.uk



Handprinted

Handprinted was set up by Shirley, a printmaker and teacher, in 2003 and in Bognor Regis. There is a shop downstairs and print studio upstairs and tutors come and teach from all across the UK specialising in printmaking and dyeing. The Handprinted blog introduces you to many creatives and is full of top tips, reviews and tutorials.
www.handprinted.co.uk

Courses

The yard:ARTspace

At the yard:ARTspace in Cheltenham, you can learn all about printmaking. There are courses, workshops and solo working sessions. It caters for those new to printmaking, experienced printers wanting to learn more and is also a centre for creative development. You can also rent the space if you want to hold an exhibition or run a one-off art class.
www.theyardartspace.com





Podcasts

The Craft Room podcast

Dawn is a professional crafter and lives with her husband and two teen daughters on the Australian NSW Central Coast. You can find Dawn on YouTube, Facebook and Instagram and she also has an online shop. Her podcast is called The Craft Room and features episodes on stamping, card-making, how to make a small space craft space work, what to do when you lose your mojo and interviews with other crafters.

www.dawnlewis.com.au



Etsy Success podcast

Our favourite online craft store, Etsy, has a business podcast which is a source for tips on improving your creative business. There are episodes on trends and interviews with makers, social media experts, and business advisors. You get to 'meet' other makers and hear their stories of how they started and valuable advice on how to grow your own creative business.

www.etsy.com

Etsy

Skillshare

Creative bookmaking, card making, gift-wrapping, paper flowers and origami are a few of the skills you can learn from Skillshare. Skillshare is an online learning community with thousands of classes for those who want to learn a creative skill. Each class has useful graphics that show you what level of skill you'll need, how long the course takes and how many projects you get.

www.skillshare.com





NATURE in paper

Combine papercraft techniques and take inspiration from nature to try out this delicate project

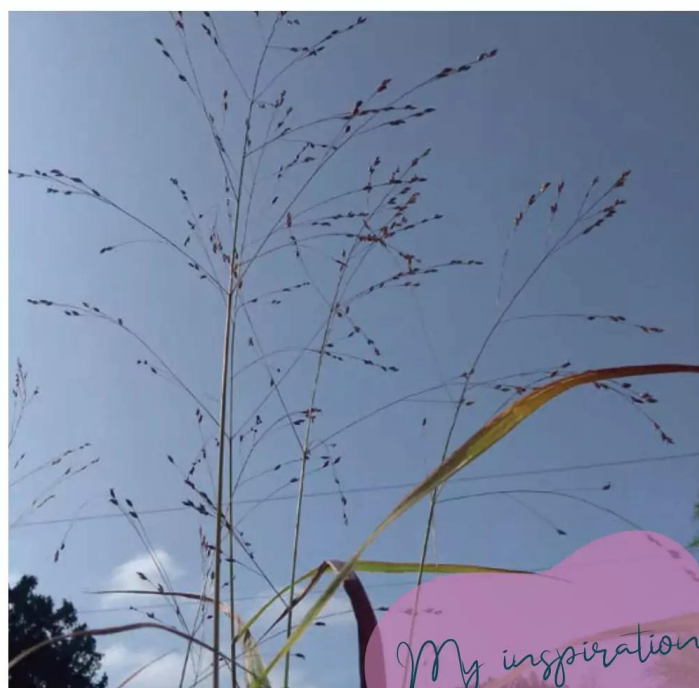
FEATURE: SARAH BEAMAN

Combine a basic quilling technique with collage and paper cutting to create your own delicate and beautiful pictures that don't involve any painting or drawing at all.

Quilling is a traditional art form that involves rolling and shaping strips of paper and gluing them together to create dimensional motifs or gluing them onto a background to build up pictures such as these. Once assembled and framed it's clear to see how a material as basic as paper can be used to represent diverse characteristics such as the fineness and elegance of grasses or the more structural quality of the scabious seed head. →

YOU WILL NEED...

- Selected sheets of paper or ordinary copier paper
- Scissors
- Quilling tool
- White craft glue
- Tweezers
- Cocktail sticks
- Thin knitting needle or skewer
- Pencil
- Embossing mat and ball ended embossing tool
- Mount board
- Patterned background paper
- Foam adhesive pads in different thicknesses
- Box picture frames



Top tip

Crop your inspiration photo so you can see how the paper strips need to bleed over the edge of the mountboard panel to achieve a natural effect.

STEP BY STEP: ORNAMENTAL GRASS PICTURE

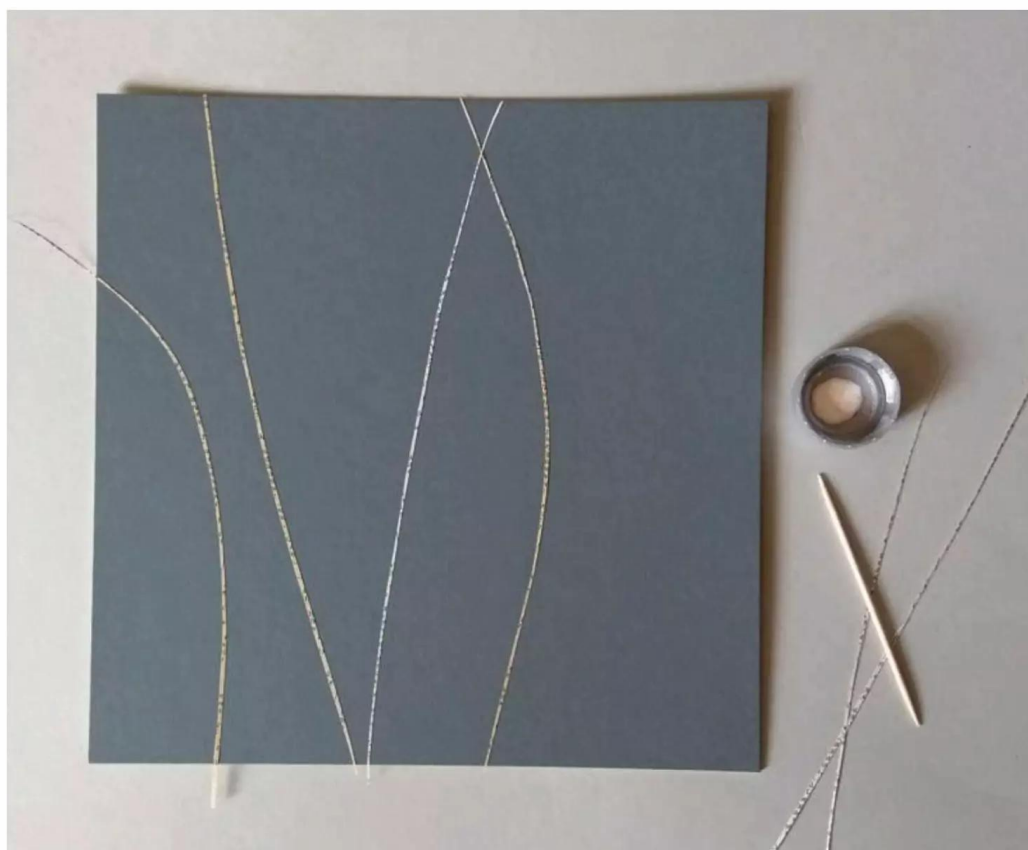
Step 1 Use scissors to cut several long straight strips approximately 2mm wide from your chosen paper; this will be used for the main stems and side shoots of the grass. Cut a number of other strips between 3-5mm wide to make the quilled seed heads – these do not need to be very long strips. Finally cut some wider, slightly curved strips that taper to a point to use for the leaves. These can be up to 1cm wide depending on the type of grass you are trying to represent.

Step 2 Cut mount board in your chosen colour to a measurement slightly smaller than the internal measurement of the box frame. Decant some glue into a small container such as a pop bottle lid and use a cocktail stick to apply a small amount of glue to the back of one of the narrowest paper strips. Place the strip onto the panel of mountboard gluing it on in a graceful curve and allowing the ends to extend over the edges of the mount board (this will help to create a pleasing all-over design).



Top tip

Although paper can be purchased in pre-cut strips prepared specially for quilling, a higher degree of visual interest can be achieved by cutting your own strips, especially if you use papers with random colour or type such as the old atlas used in these examples. Cutting the strips of quilling paper at slightly different widths adds further subtle interest.





Step 3 Using the picture references as a guide, glue shorter lengths of narrow paper strips at angles from the main stems to represent side shoots. Trim any ends off that extend over the edge of the mountboard panel.



Step 4 Use a quilling tool to roll 4-5cm lengths of the medium width paper strips prepared in step 1, securing the end with a dab of glue. When stuck, pinch one side of the roll to create a teardrop shape representing the grass seed. Repeat to make a number of grass seeds.



Step 5 Use tweezers to hold each grass seed while you apply a dab of glue to the underside before positioning each one against the tips of the side shoots, as seen.



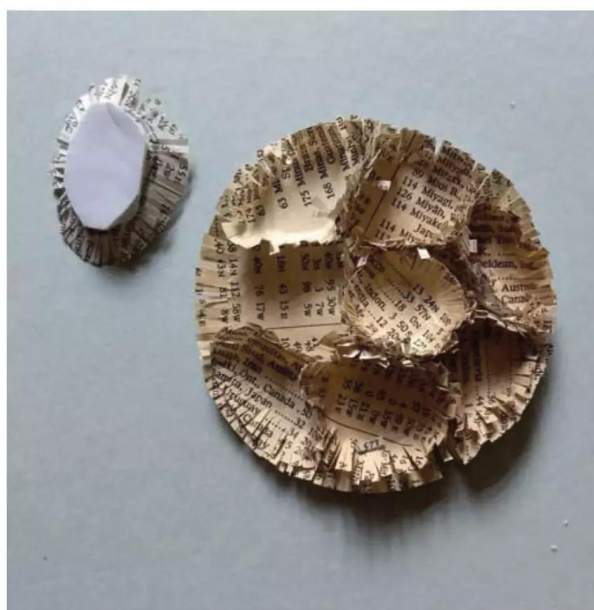
Step 6 Work out the positions for the leaves, folding the tips over for a naturalistic look. To enhance the dimensional effect cut an adhesive foam pad into tiny pieces and use small sections to attach the leaves in position on the panel. Fix the panel onto the backboard of the frame using more adhesive pads to raise the finished panel within the box frame.

STEP BY STEP: SCABIOUS 'PING PONG' PICTURE

Step 1 Use scissors to cut a circle approximately 6cm in diameter. Cut several smaller circles and oval shapes from the same paper, the smallest being about 2cm across.

Step 2 Use a pencil to draw a similar-shaped, smaller circle or oval on the wrong side of the cut-out shapes leaving a border of approximately 5mm. Create a fringed edge by cutting in towards the pencil line from the edge of each shape – the cuts should be very closely spaced to create a dense fringe. Place each shape the right way up on an embossing mat and use a ball-ended embossing tool to 'draw' around the shape at the base of the fringing – thus causing the fringe to raise up.

Step 3 Lay the large circle down and position the smaller shapes onto it as seen below. Placing the round ones in the centre and the oval ones towards the edges. When happy with the effect, fix in place using foam pads for the middle sections and glue around the perimeter – this will suggest the globe shape of the seed head and further enhance the dimensional quality.

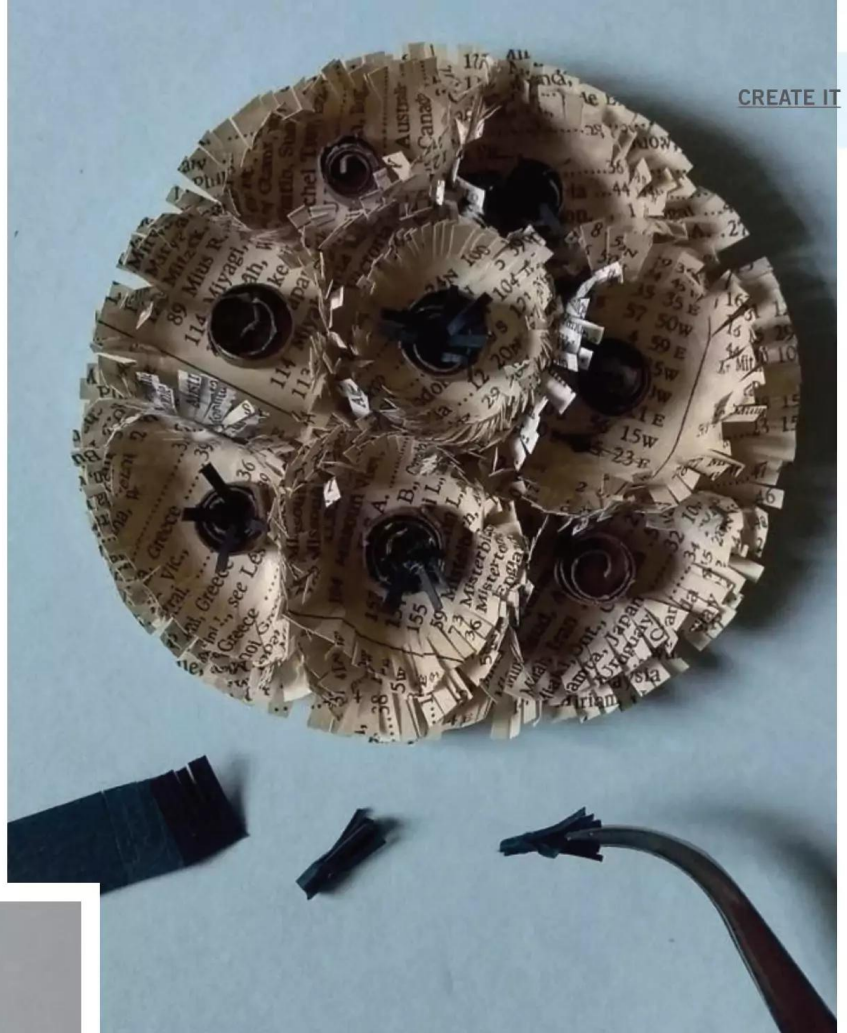


Step 4 Use the quilling tool to make a number of loosely quilled cylinders from a short strip of 4mm wide brown paper. Apply one cylinder to the centre of each fringed shape using a dab of glue.



Top tip

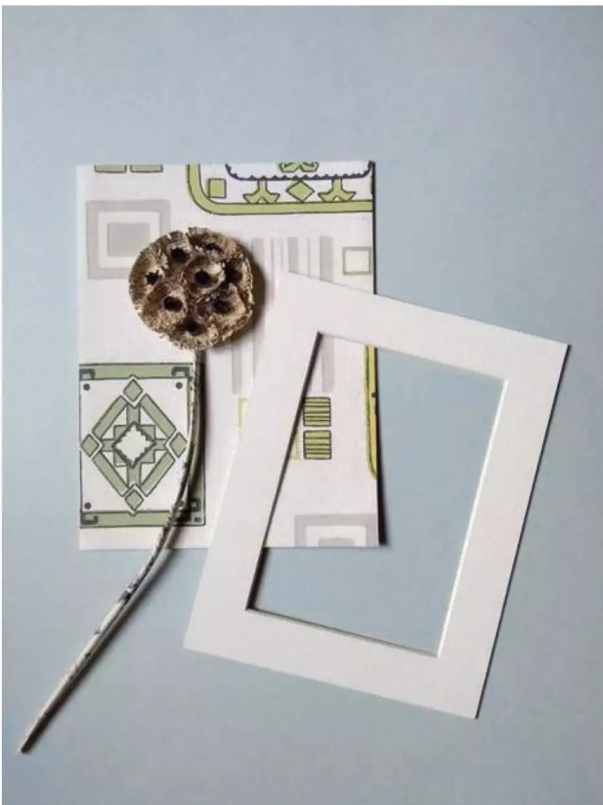
You can use any paper for the background but thinner papers are best stuck to a piece of mountboard to provide stability and support to the finished piece – spray adhesive is good for this.



Step 5 Cut a deep fringe into a 10mm wide strip of black paper and use it to make a small cylinder for the centre of each brown coil to represent the actual seed, flaring open the fringing before gluing each one in place.

Step 6 Make a stem for the seed head by tightly rolling a piece of paper around the knitting needle or skewer, gluing the edge to secure it. Remove the tube and gently bend it to create a more natural stem shape. Glue the tip behind the seed head then apply a number of foam adhesive pads to the back of the seed head.

Step 7 Select patterned paper for the background, such as this wallpaper, which has been pasted on to a piece of mountboard for stability. Work out the optimum position for the motif before removing the protective backing from the adhesive pads and sticking it in place. To continue the dimensional effect, use a tiny piece of foam adhesive pad to attach the free end of the stem at the bottom of the panel. Place the picture into the frame. *mc*



MAKE YOUR OWN

Mindful Sanctuary

Top tips on creating your perfect place to get away from it all

FEATURE: LIV O'MALLEY

Regular visits to spas for relaxation can get expensive, so why not think about creating a peaceful space in your own home where you can retreat to when you need to find a moment of calm?

Choosing where in your home

Ideally you will want to choose a place that is not your bedroom or living area, as these are already designated spaces. Opt for a spot that does not yet have a purpose, it could be a spare bedroom, or an area previously used for studying. You want your mind to instantly feel at peace when you walk into your new mindfulness zone. Avoid using a communal area as you are more likely to encounter distractions, making finding your inner Zen more complex.

Declutter your space

The more mess, the less likely you are to switch off and truly relax. A messy room encourages a messy mind. Kickstart your

preparation by having a clear out. We can all be guilty of hoarding trinkets and various other gubbins. Be ruthless – do you really need to keep those cinema tickets from 20 years ago? Once you have made your bags for the tip, resale or charity, it is time to give the space an intensive clean. I'm talking about dusting, polishing, vacuuming and even lighting a candle or two to get into the zone!

Stress-free zone

We have spoken about clearing out and decluttering but ensure you consider your essentials too. In your mindful space you do not need the distraction of your mobile phone, or any other pieces of technology. A clock ticking away will add to the distraction, as will any work paraphernalia – remove your work uniform, diary and notebooks. This is your sanctuary, nobody else's. Do not allow any form of distraction to creep in. →





Peace and quiet?

The choice is yours. Do you tend to switch off to the sound of white noise, or a piece of classical music? Or do you prefer to have pure silence? Either way, rather than using a speaker, try noise cancelling headphones. These can be worn to help block out sound from outside of the room, whether they are playing sound or not. A noise cancelling type of headphone will allow you to switch off, centre the mind to the sound between your ears and block out any extra distractions. If you choose to carry out your mindful meditation with your eyes open you will appreciate your visuals much more by cancelling out external audio distractions.

Explain it!

If you share your living space with friends or family, it can be difficult for them to appreciate that you need this time away from them. Try to explain in depth what practising mindfulness means to you, and why they should respect that you require this time away from the regular buzz throughout the home. By doing so, you are more likely to be left alone to really enjoy your moments away.

Optimise your comfort

There is truly no right or wrong way to practice mindfulness – it is why we call it a practice. Each time can be different until you find exactly what works for you. At no point should you ever feel uncomfortable or distracted during your meditation, and if you do feel that way, recognise it and try again later. It might not be right in that moment and that is okay. Remember, this is a no judgement zone!

A fantastic way to enjoy your space is to use blankets and soft furnishings to really make the most of your time. We all love being tucked up in bed – surrounded by cushions and pillows, feeling snug. Why not consider this in your mindful place? You are less likely to feel comfortable if the room feels clinical. Think about the little things that make you feel cosy, that help you to find your inner peace, and incorporate them. 

IT'S ALL ABOUT PLAYING WITH *possibilities*

Quilling artist Susan Oliver reveals how a car boot fair find launched her business

What is paper quilling?

Quilling is an ancient craft that uses long and very narrowly cut (2mm-10mm) paper, a quilling tool (that looks very much like a sewing needle with a handle) and glue. You thread a strip of paper through the tool and spin it so that the paper curls up tightly. Then you release the tool and let the paper slowly unravel so a spiral is formed. You can do all sorts of things with the spiral or you don't have to unravel it at all. That's the basic technique. The real fun is thinking up things to do with the paper and there are lots of colours to use too.

How did you get involved in paper quilling and how long have you been doing it?

A friend of mine did it in the 1990s but I didn't see the potential in it then. It was only



about 20 years later – in 2014, when I picked up a book on it at a boot fair in London, that I decided to try it out for myself. I bought the book and about £10 in supplies and soon I was hooked.

Tell us about the type of work you like to make

At first, I did traditional quilling, which is working with the spirals. I made a lot of geometric designs, small and large. Then around 2016, I realised that I really liked the look of keeping the quills solid paper, with variations on that. I dubbed this 'Chunky Funk Quilling' because it's chunky and it's funky! Using this technique, I like to make cards, larger wall hangings and Christmas decorations.

It's really about love. I love doing it. There's a spirituality to doing arts and crafts that is incredibly beneficial and satisfying.

Concentrate on the relationship you have with your craft because that's ultimately your closest friend, whether you are successful at selling or not.

Where do you find your inspiration?

I usually work with the idea, 'What do I really want to do today? What's going to give me joy? What seems really fun?' I can feel my heart jump when I think about different ideas. It says: 'YES! Let's do this!' That internal process is where I take all my artistic directives from.

Have you worked in other artistic mediums?

Sure! My journey was basically about recovering from artistic frustration.

For many years I did a lot of drawing, which at times was more like scribbling, and let myself do whatever I wanted to do on a piece of paper. I explored many mediums – pencil, markers, watercolours, pastels – trying to find that place within me that wanted to do art. That really is the key – to want to do it. That's the well that never dries up.

I actually wrote a book, based on the key ideas that helped me, called *That Spark of Life: Developing the Desire to Do Art* (available on Amazon).

Are there any areas you'd like to move into in future?

Occasionally I do a bit of drawing and painting but there's a lot more to explore with the quilling.

I've only recently discovered

that Chunky Funk Quilling is a perfect companion to ornamental papers like Japanese Chiyogami. It's amazing to use them both at once. There's a collage vibe to it.

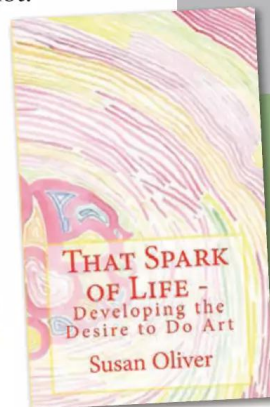
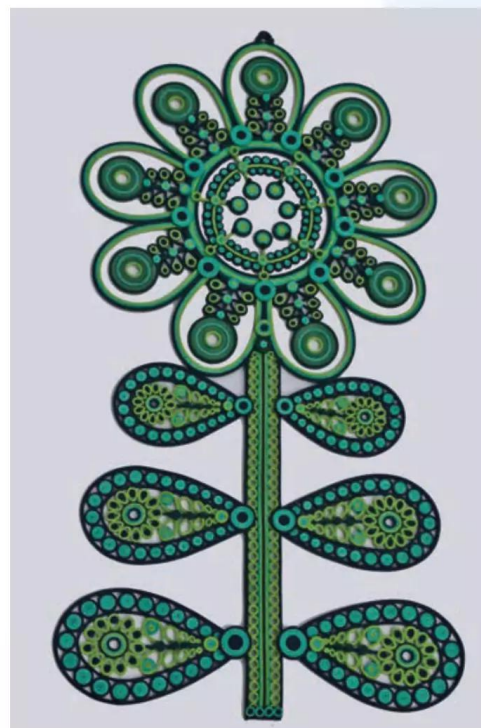
How does being creative make you feel?

It's really about love. I love doing it. There's a spirituality to doing arts and crafts that is incredibly beneficial and satisfying. I haven't really made much money through my quilling but that does not matter; I do it because I love it. I get curious about what I can do with these bits of paper: 'What if I do this? What if I do that?' It's about playing with possibilities!

What advice would you give to anybody wanting to turn a creative hobby into a business?

Concentrate on the relationship you have with your craft because that's ultimately your closest friend, whether you are successful at selling or not.

If my goal had been to make a profit doing quilling, I would have given up a long time ago. And I know what it's like to be disappointed at a craft fair! I put my focus on enjoying quilling and see selling my work as a secondary concern. *mc*



See Susan's designs and find out more about her work at www.soliverquilling.co.uk, and www.etsy.com/uk/shop/SusanOliverQuilling. You can also find her on Facebook @SusanOliverQuilling, Instagram @soliverquilling, and Twitter @soliverquilling.

Rainbow

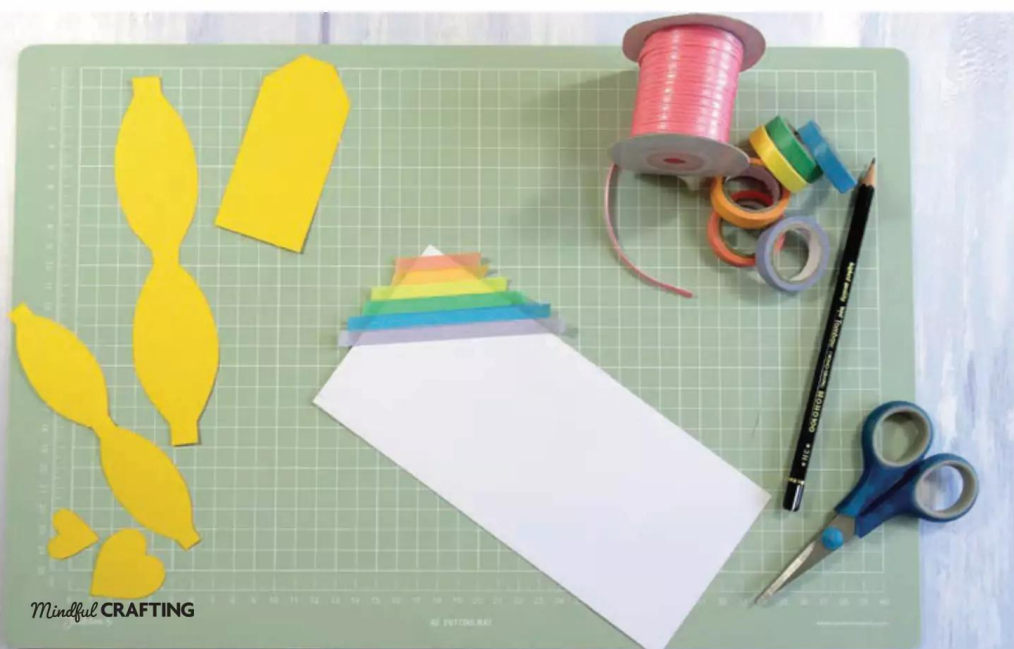
GIFT TAGS AND TOPPERS

This simple project will make all of your presents pop with colour!

These colourful creations will bring a wonderful splash of colour to any gifts. While this design uses plain washi tape in rainbow colours, it will work with any combination of colours and designs, so have fun with it!

YOU WILL NEED...

- Washi tape in narrow rolls of rainbow colours
- White paper – 120gsm works well, but use what you have
- Card (for templates)
- A small piece of brightly coloured paper
- Glue
- Ribbon or string
- Hole punch
- Scissors





STEP BY STEP: WASHI TAPE TAGS AND TOPPERS

Step 1 Cut out your templates from page 92. If you want to make lots of these, it's a good idea to stick your templates onto card first to make them more durable.

Step 2 Take a piece of paper that is big enough for your templates. I used two pieces – one for the gift tag, and one for the gift topper. Stick the washi tape down to give a rainbow striped effect, ie. red, orange, yellow, green, blue, indigo, violet.

For the gift tag I had my stripes going straight across, and for the bow I went diagonal.

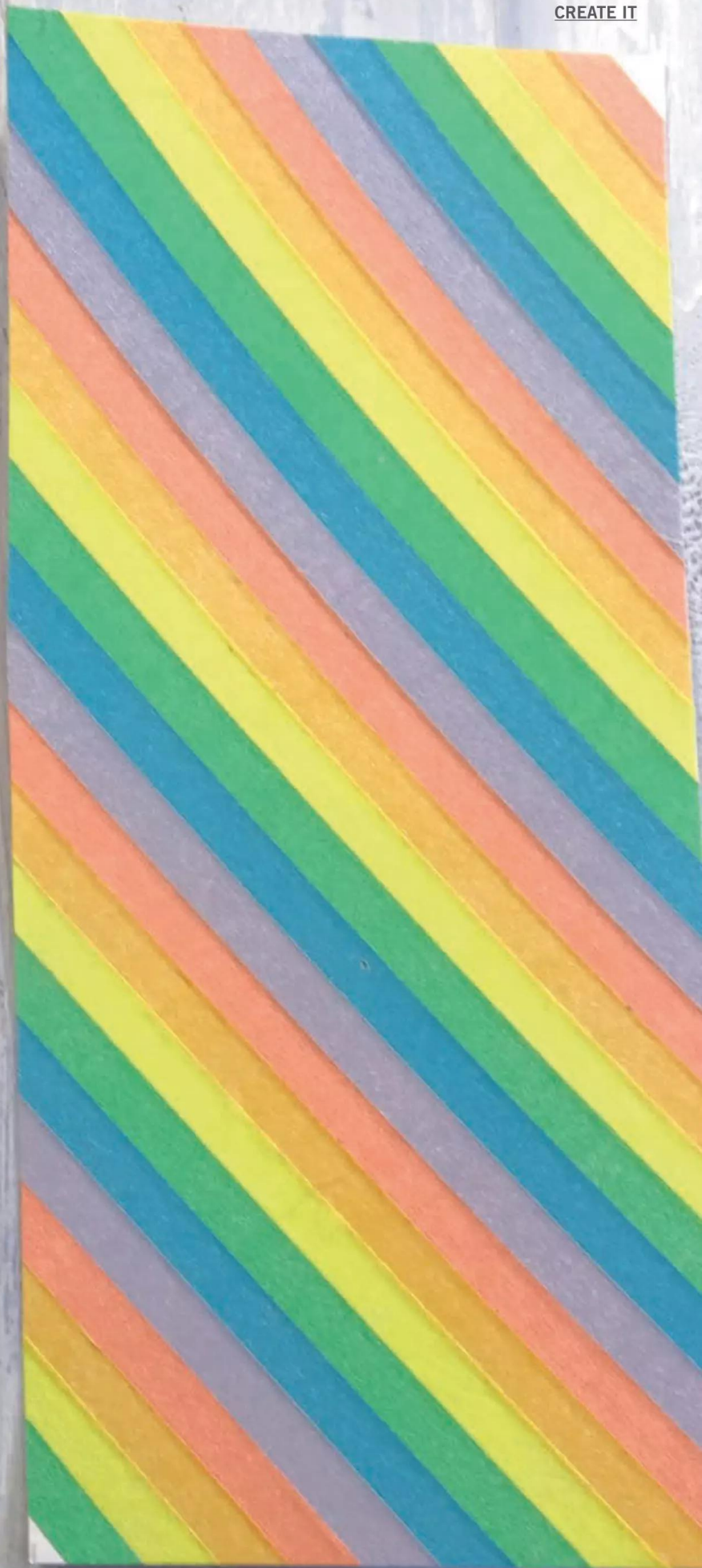
Keep going until the whole of the paper is covered with washi tape.

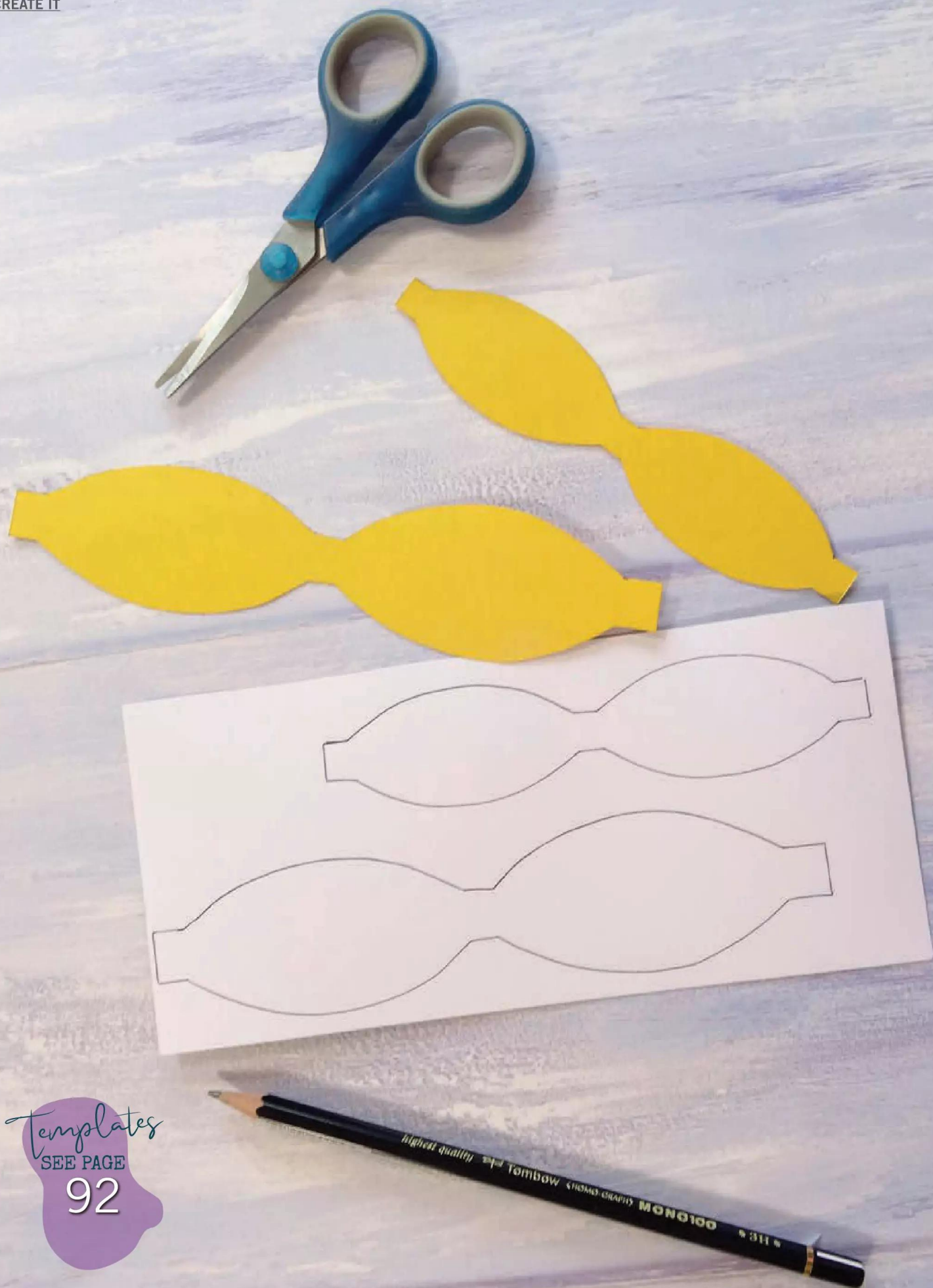


Mindful moment

There's something lovely about focusing on sticking down the washi tape in rainbow colour order... I get completely lost in moments like these!

Step 3 If it's stuck to your work surface, carefully peel it off, so you don't rip any of your strips. Trim all the ends with scissors so you have a nice neat design. →





templates
SEE PAGE
92



Step 4 On the plain side, draw around your templates and cut out the shapes.

Step 5 For the gift tag, stick the larger heart onto your tag. Line it up so the stripes are next to different colours for contrast. Cut out a smaller heart in a bright colour to stick inside the larger heart. I used bright pink for this as it isn't in my rainbow – and who doesn't like a splash of hot pink?!

Step 6 Punch a hole at the top of the tag, and attach a length of ribbon.

Step 7 For the gift topper, take one of the bow pieces. Add glue to one of the end tabs, and stick to the middle, making one half of the bow. Repeat on the other side. Do the same with your other bow piece. Let the glue dry a little.

Step 8 Glue the smaller bow to the larger bow.

Cut a small piece of paper – I used the same hot pink as the small heart on the tag to tie it all together – and glue around the centre of your bow.

And voila! You have gorgeous rainbow toppings for some special gifts. *mc*



A FRAMEWORK FOR THE FUTURE

How the Heritage Crafts Association is working to prevent traditional crafting skills from dying out

FEATURE: JANINE STERLAND

From marbling artistry, to basket weaving and sign writing, the UK has a rich and varied landscape of traditional crafts. Sadly, the future of many crafts face growing uncertainty, with fewer people learning these practices and many skills becoming lost to ageing generations. The Heritage Crafts Association aims to prevent the extinction of traditional crafts to ensure that they are passed onto the next generation.

'Have nothing in your house that you do not know to be useful or believe to be beautiful.' A famous and thought-provoking quote by William Morris; an inspiring and prolific designer of the Arts and Craft Movement. Formed during the nineteenth century, the Arts and Craft Movement was a reaction to the domination of industrial manufacturing. Morris, amongst others, understood the detrimental effects that industrialisation caused to social equality, standards of living and the originality of design. The movement emphasised the importance of integrity, quality and craftsmanship over mass-produced counterparts.

During this period and in the centuries following, skilled craftsmen and designers such as blacksmiths, clock makers, basket

weavers and ceramic artists contributed extensively to the creative heritage of the UK, with many skills being passed on through the generations from one family to the next. A 'heritage craft' is defined as a skill passed through two successive generations; requiring concentration, proficiency and an extensive understanding of creative processes using traditional materials.

Unfortunately, due to a combination of factors including mass manufacturing and a competitive internet market driving low consumer costs, many traditional crafts have been disregarded and are regrettably endangered.

Protecting traditional crafts

However, The Heritage Crafts Association, a pioneering UK charity aims to raise awareness of endangered crafts and is working in partnership with Government and key agencies to support skilled craftspeople from a variety of backgrounds. The organisation currently represents several hundred businesses and, since its formation in 2009, has been a vital platform, providing grants, raising the profile of traditional craft skills and aims to 'work towards a healthy and sustainable framework for the



‘Craft skills are part of British culture, which benefits everyone. They should be considered as a resource for the future of the UK.’



future'. An independent organisation with Prince Charles as president, the charity relies on membership support and private charitable donations.

The organisation has also formed an All-Party Parliamentary Group for Craft, which meets three times a year and has been campaigning for the UK to sign the UNESCO Convention on the Safeguarding of Intangible Cultural Heritages, which would offer traditional crafts the same protection and recognition as other forms of

cultural heritage.

Prior to the formation of The Heritage Crafts Association, Daniel Carpenter, Heritage Crafts Association operations manager, explains: 'Traditional crafts people didn't feel they were being represented, whilst the interest is in contemporary arts, the traditional side was being left behind'. Unfortunately, many heritage crafts fall in the gap between applied art and heritage: 'Most of heritage is focused on the tangible; museums, stately homes and monuments, not the intangible such as music and dance, festivals, religious practices and traditional crafts. Craft skills are part of British culture, which benefits everyone. They should be considered as a resource for the future of the UK.'

Discussing the difference between art and craft, Daniel explains that: 'Fine art demonstrates the individualism of an artist as a form of expression whilst heritage crafts have a sense of shared ownership between maker and all those that have gone before, in a lineage of practice stretching back generations.'

Thriving

Crucially and fundamentally, every two years these at-risk skills are listed in a meticulously researched Red List of Endangered Crafts, including three tiers of concern; endangered, critically endangered and extinct. Every six months the organisation awards a number of grants as part of its Endangered Crafts Fund to support makers to keep their craft alive, which may include businesses adapting to new technologies and practising in new markets.

Working with such partners as the Institute for Apprenticeships and Technological Education,

the Cockpit Arts Creative Employment Programme and University Staffordshire in Stoke on Trent to support ceramic makers, the Heritage Crafts Association encourages apprenticeships to form a new generation of skilled craftspeople.

Marbling artist, Lucy McGrath founder of Marmor Paperie, developed her business as an apprentice with the Cockpit Arts Association and is an encouraging example of a heritage craft thriving in a competitive retail environment. Most recently, Lucy's business, amongst other heritage crafts, has benefited from changing consumer interests. A resurgence in home baking and tangible creative pastimes have reinvigorated many traditional craft businesses, as Daniel explains: 'With the recent increased demand for locally produced flour we have seen a high demand for the skills of the millwright, who maintain windmills. Traditional paper makers have been busy as people are spending more time at home producing art, whilst online workshops have provided an effective and engaging method for many craftspeople to promote their business.'

Celebrate craft

Many of us have used methods of creativity as a form of escapism, to relax, or simply as a means to learn a new skill. Daniel passionately explains:

'Traditional crafts are not primarily a focus for artistic expression, they use dexterity, and hand-eye co-ordination effectively and efficiently to produce something that is well made with ergonomic function that fits perfectly in your hand or

against your body. There is something innately beautiful in something that has been produced by skill honed over many generations.'

A sentiment that resonates with William Morris; that heritage crafts will remain an important addition to our lives, which should be celebrated and protected from one generation to the next. *mc*

CONTACT

For more information including membership visit:

www.heritagecrafts.org.uk



TURN TO PAGE
50 TO FIND OUT
MORE ABOUT
LUCY'S MARBLING
CRAFT!

PAINTED LINE ARTWORK

You don't have to be a brilliant artist to
recreate this lovely project!

FEATURE: HEATHER GRIMES





This project came about because I was searching for some artwork to hang in our guest bedroom. I love simple, continuous line drawings but wanted a splash of colour that would work with the rest of the room. Guess what? I was being

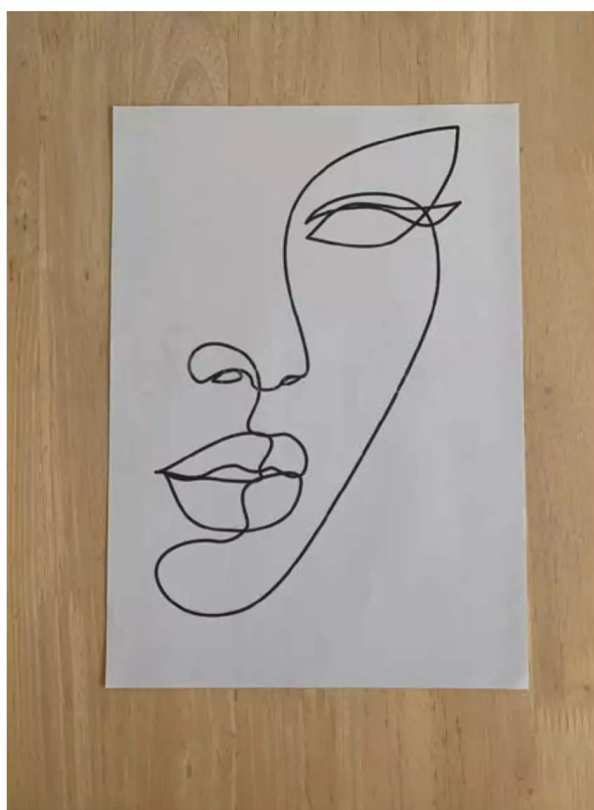
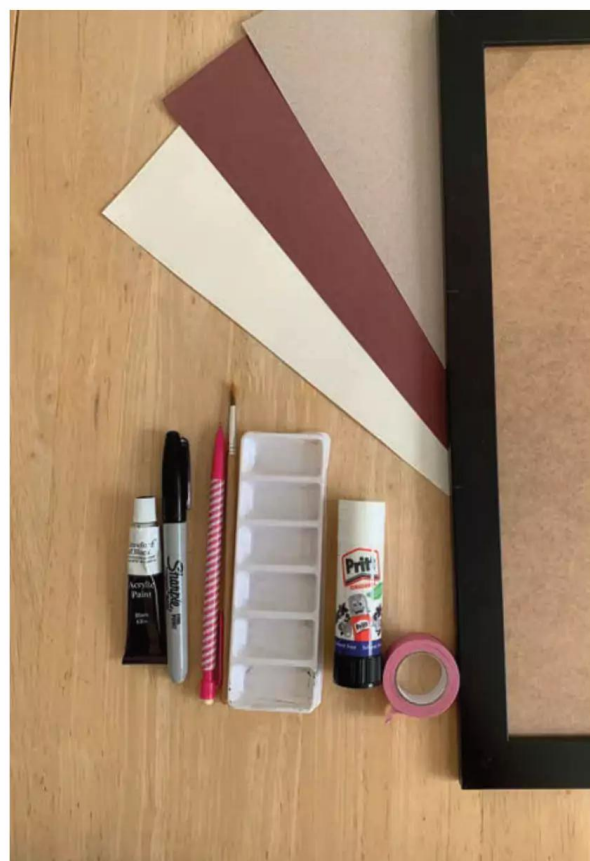
too specific and couldn't find the right thing!

After hours of trawling online, I decided to make my own artwork. It works perfectly with my colour scheme and the styling of the room... I hope you love it as much as I do!

→

YOU WILL NEED...

- Plain A4 paper
- Pencil
- Black Sharpie
- Masking tape
- Backing paper – I used pastel paper from The Range in a natural colour
- A selection of accent papers – I used pastel papers from The Range in 'mottled grey' and 'dusk'
- Glue stick
- Black acrylic paint – I bought an inexpensive set from The Works
- Fine paint brush – My one came with my paint set
- Picture frame – These are simple black ones from IKEA (Nyttja)



STEP BY STEP: PAPER ART

Step 1 Decide on your design. You can either sketch something freehand or print something from the internet. As art is not my forte, I cheated and used online images that I printed out onto A4 paper.

Step 2 Go over your design with a black sharpie, this will make it easier to see it through your backing paper. At this stage I chose to simplify some areas, namely the nose and the mouth.

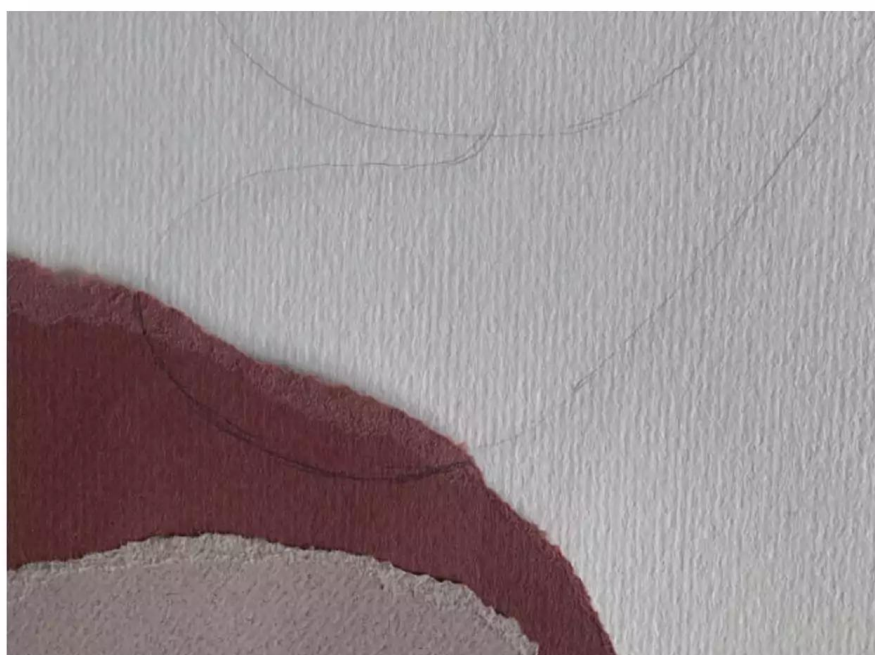
Step 3 Using masking tape (or any tape that will peel easily later on), tack your design face down onto the back of your backing paper.

Step 4 You should be able to see your design through your backing paper but I like to trace it lightly with pencil too. →



Step 5 Once your design is marked up, decide where you would like your accent colours to be placed. I only wanted a hint of colour on mine but you can be bolder with your artwork if you prefer! I love the texture of torn edges so I simply tore up some shapes from the coloured papers, layered and placed them until I was happy. Glue in place with a glue stick.

Step 6 If you want your line work to go through some of the accent papers (as mine has), take the time to ensure your pencil sketch is in place before beginning to paint.



Step 7 Go over your pencil line/trace your line work design with black acrylic paint. I love this bit, it's really soothing to paint the continuous lines as it requires concentration... I get really lost in the moment!

Step 8 Remove your original sketch from the back and leave your painting to dry before framing. I left mine overnight just to make sure. *mc*





Let's get cosy

We all love snuggling up and surrounding ourselves with creature comforts, which has created the perfect inspiration for Rosie's latest bullet journal theme...

FEATURE: ROSIE HORSLEY

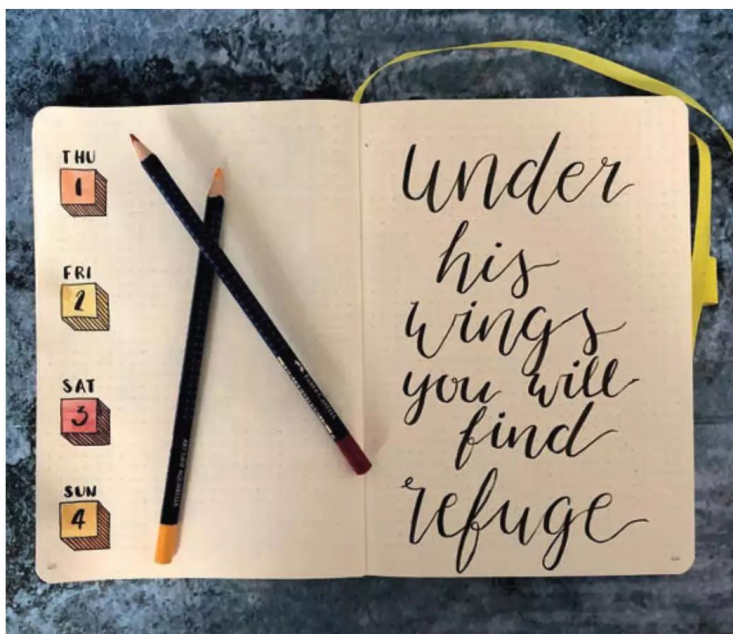
I love being cosy, whatever time of the year, which probably explains why autumn is definitely my favourite season. The mornings are still light enough to enable me to drag myself out of bed without too much reluctance, and the evenings are long enough to see

the sun after work. There's something so comforting about the onset of snuggly nights and a sense of nesting in the home – while some may collect shoes or watches or jewellery, I seem to have collected blankets. To be clear, I have no regrets about this! Spending an evening wrapped up under a blanket watching a film, reading a book or drawing is a wonderful way to unwind, especially if I can hear the rain outside.

Near where I grew up, I still remember the stunning sight of the woods changing from deep greens into beautiful shades of russet, gold and crimson and this change throughout nature is one reason why I love autumn so much. The bursts of colour almost make the whole place look like one long sunset. With this turning of leaves, trees are able to protect themselves in wintertime as the temperature drops and conserve resources. Perhaps there's a metaphor to be made here? Either that or I'm making excuses to avoid going out in the rain...

All joking aside, there's something to be said for taking stock of where you are emotionally, physically and spiritually every once in a while. Evaluating what drains you – whether it's an unnecessary responsibility or difficult friendship – can help you →

“There's something to be said for taking stock of where you are emotionally, physically and spiritually”







GOALS



Energy boost

If your energy levels have dipped, take the time to recharge. This month, why not set aside a couple of hours in your bullet journal each week to do something for yourself whether that's cross-country running or running a bath, you do you!

re-prioritise what's most important and allow you to carve out precious time to recharge and avoid burning out.

Snuggle up

I've decided to go with a cosy theme for my bullet journal, something reminiscent of waking up to cold mornings and feeling almost smug when you can wrap up warm while sipping a hot drink. You might be familiar with the Danish and Norwegian word *hygge*, which is all about creating those cosy moments and sense of contentment. I'm definitely all about that so why not join me in grabbing some scented candles, fluffy blankets, your favourite drink and maybe even a stroopwafel for good measure!

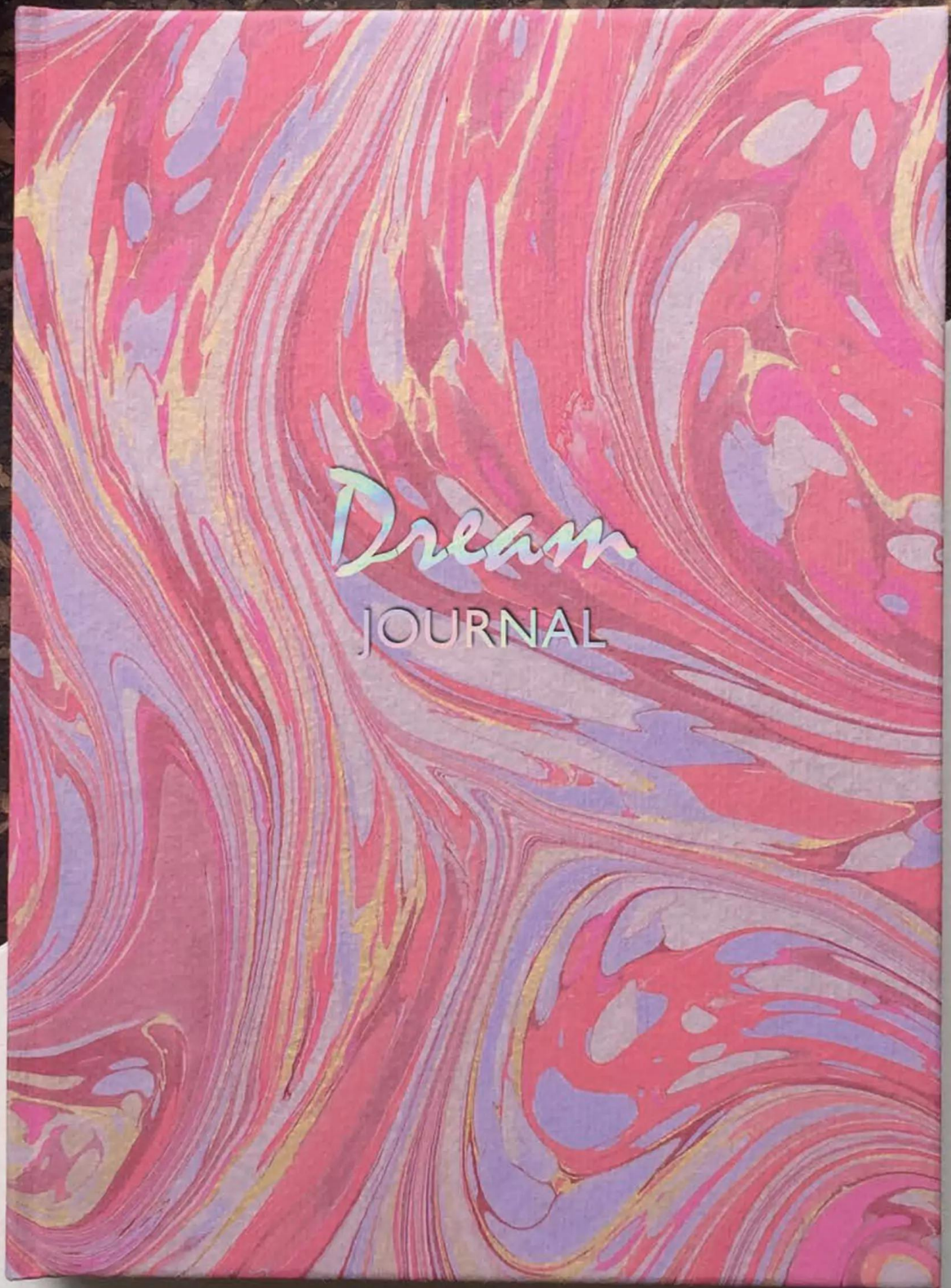
To get you well on the way to being a bujo master, spend a few minutes meditating and be inspired by what gives you those little moments of happiness when setting out your journal for this month. If you're confident with colour, perhaps try and capture some cosy moments.

Remember, if you are using watercolour and pens together make sure that the pen is waterproof else it will bleed and spoil all your hard work. I'll happily admit that my confidence when it comes to watercolours is minimal but the wonders of watercolour pencils never cease to amaze me. These can really help reduce the amount of water needed, and also limit the amount of wrinkling you experience on the page! *mc*

Inspired LISTENING

To inspire your own mindful music playlist, here are my current top three albums:

- *Lumiere* by Dustin O'Halloran
- *Isolation Jams* by Etherwood
- *Through the Deep, Dark Valley* by The Oh Hellos



Marvellous MARBLING

An exciting, expressive, yet endangered traditional craft, we discover the potential for contemporary creations with Marmor Paperie

FEATURE: JANINE STERLAND PHOTOGRAPHY: LUCY MCGRATH (unless otherwise stated)

A beautifully unpredictable and hypnotic form of decorative art, marbling is considered a vanishing skill and is included on the 'red list' of endangered heritage crafts as compiled by The Heritage Crafts Association. An ancient practice dating back centuries, marbling has origins throughout Turkey and Asia from traditional forms of bookbinding to paper artistry. We met Lucy McGrath from Marmor Paperie to discover the promising effects of her business on the resurgence of this exquisite artform.

Have you always had an interest in design and creativity?

Yes, I went to study illustration at Brighton University and quickly realised that small, precise pencil drawings were too restrictive as a perfectionist. While on this course I studied book binding, which I found very satisfying. My interest in marbling developed through collecting antique books, which all had different kinds of marbling inside.

Are there any memorable personal experiences that have inspired your interests?

While on a holiday to Turkey I



Picture credit: Jamie Troughton Photography

met a marbling tutor at a workshop where we were staying, and I learnt the Turkish form of marbling called 'Ebru'. This was a revelation! I wanted to learn more and booked a course with an incredible British marbling artist called Victoria Hall. During this time marbling was mainly used as a restoration technique so →

I started to develop ideas on how to give a contemporary twist to the skill.

What does the word 'Marmor' mean?

The original inspiration came from the Latin word meaning to cover a surface with marble and 'papierie' has evolved from French words of paper supplier. I have had a number of different people telling me that in their language it means something else, I quite like that it has a different meaning for everyone!

How did you establish and develop your business?

I started in 2015 and set up the business shortly after winning an award funded by the Arts Society to have a studio space at Cockpit Arts studios, which was backed through the Heritage Crafts Association. This was amazing and really supportive as I had a year that was fully funded and allowed me to grow my business.

Did you have to overcome any challenges with the growth of your business?

Professional marbling is very time consuming and it was difficult keeping on top of the rest of my business such as book keeping, digital marketing and emails. However, the Cockpit



Arts Scheme provided a grant that allowed me to take on my first apprentice, Eloise, which provided me with a much-needed extra resource.

Marbling is considered as a traditional craft, how have you modernised it to give it contemporary appeal?

Previously linked to fine bindings, marbling was a very niche market mostly involving replicating marbled papers in antique books for restoration. I wanted to bring it into the contemporary age with new and exciting patterns, vibrant colours and practical everyday items such as sketchbooks, journals and ceramics, this modernises the craft helping it survive into the future.

What is so appealing about the process of marbling?

I find it chaotic, expressive, it challenges perfectionism, it is



Picture credit: Jamie Trounce Photography



very addictive and it is satisfying to produce immediate results. You have to be in the moment and in touch with the water, it is very liberating. Taking control is almost impossible, a lot of the results are out of your hands. Although, it can be frustrating, as a professional you need some element of control to replicate colourways so I always take notes and work with swatches for future designs.

Your colour combinations are amazing, what inspires your colour concepts?

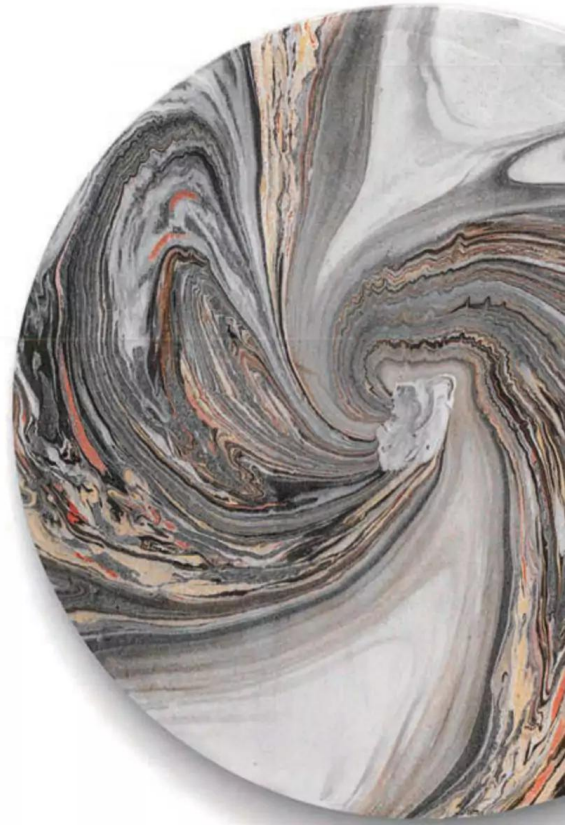
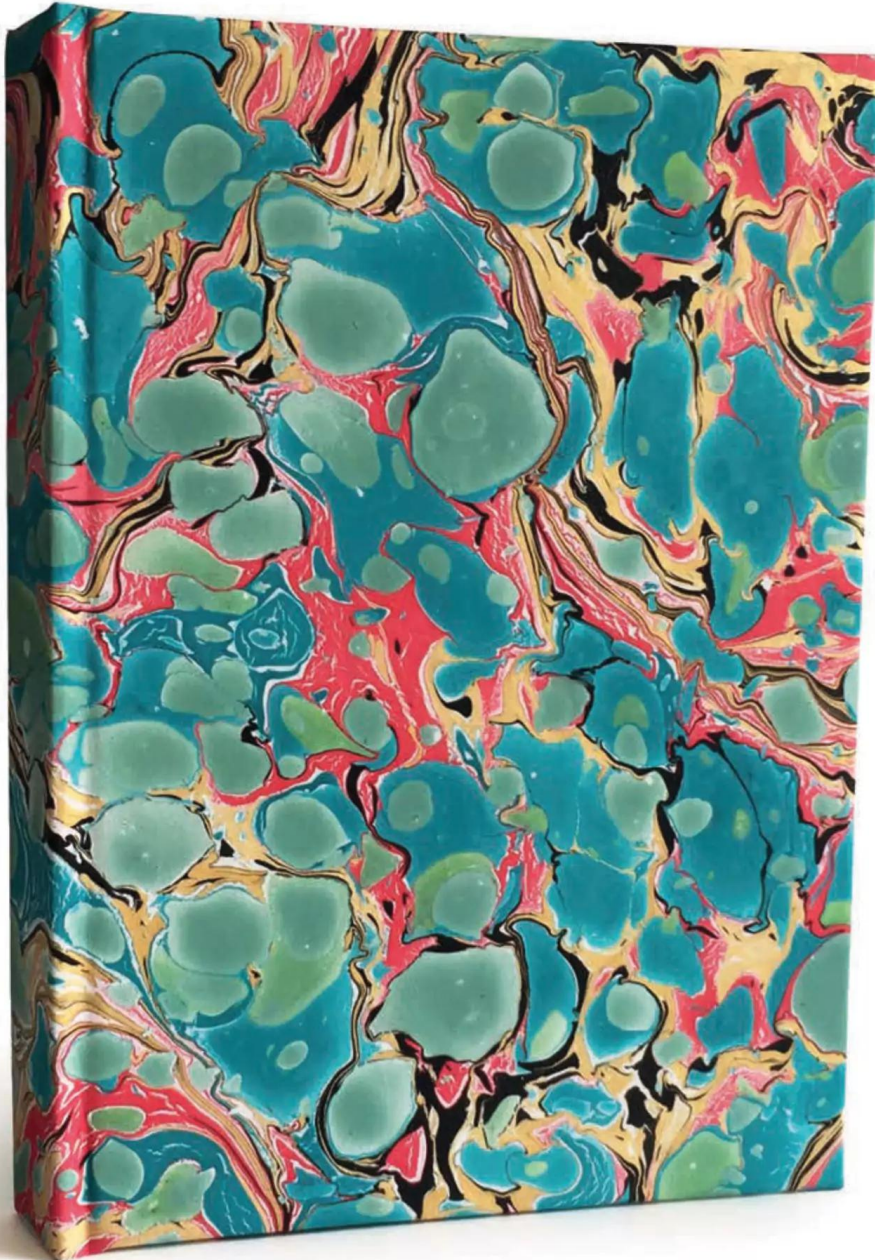
Nature, including forests, meadow flowers and abalone shells. I find Islamic architecture and mosques very inspiring; I adore the stepped arches with their decorative design concepts and in the future, I would love to visit Morocco and Japan – there is a form of Japanese marbling called Suminagashi, which is very effective and traditionally monochrome.

How do you describe the marbling patterns, are there specific names given different techniques, were they inspired through other cultures?

Yes, as the art of marbling gradually gained popularity through Europe, there are many European linguistic influences; 'nonpareil' creates a combed pattern, French curl gives a 'swizzle' effect on a nonpareil pattern, stone designs are very naturalistic and Italian Vein designs have origins in Florence and Venice.

Can traditional practices, such as marbling, complement modern technology concepts such as social media? Do you see present technology advances such a help or hinderance?

Instagram has been very effective, as marbling is very visual and mesmerizing, I have found this a compelling method →



LUCY'S TOP MARBLING TIPS...

- Make sure that your paper choice is not too thin as it will disintegrate and does not have a coating that will resist inks
- Choose an object or paper that isn't too absorbent as this will deaden the colours
- Use a sealed tray that fits your paper, deep enough to fit about 3cm of water
- Always protect your clothing with an apron and gloves
- For Ebru marbling apply 'mordant' with a sponge before applying the marble effect, this will make your paint stick to the paper
- Apply with confidence and practice, develop a feel for that works for you
- Fine hair combs and skewers will produce effective patterns, pull through the water, swirl a design or drop circular splashes of ink for a 'stone' effect
- Rinse the paper with water after marbling to remove excess ink and to set the design
- You can use the 'size' (marbling water made with seaweed) multiple times but stop when it becomes too dirty or has a bad odour
- Hang to dry on a washing line or clothes horse.

TRY THIS!

Japanese Suminagashi is a monochrome concept that works well on coloured papers for simplistic marbling patterns...

- This process requires black oil paint, water and a sealed tray that fits your paper, deep enough to fit about 3cm of water
- Ideal for beginners, this uses water (without requiring an additional

thickening agent) and ink

- Apply drops of ink to the surface of the water with a pointed brush and alternate with drops of strongly diluted washing-up liquid
- Carefully lay your desired paper onto the surface of the water
- The water will create a twisting and chaotic look
- Rinse the marbled paper with water and peg on a line to dry.



to engage audiences. Recently, I have created marbling kits for people to try at home and intend to launch online virtual workshops. Unfortunately, there are threats from digital technology as people can scan and print marbling designs, but you can't replicate the vibrancy of colour and you lose the joy in creating something that is unique.

Tell us about your experience speaking at Parliament, how did this happen?

Through the Heritage Crafts Association I spoke at an All-Party Parliamentary Group; this was fantastic exposure as it allowed me to talk about my business and express how I believe the craft industry should be supported. Advances in technology should be developed to support the modernisation of traditional crafts and ensure they don't die out.

I understand the Heritage Crafts Association has supported you throughout your career, have they instigated any other opportunities?

I went to the Amsterdam annual craft fair, Ambacht in Beeld, and every hour I arranged workshops

and met other craft makers. I had the opportunity to work with a hurdy gurdy maker, which was an unusual experience!

Which brands have you collaborated with on projects?

Through Airbnb I have developed holiday experiences and had the opportunity to work with the acclaimed photographer John Rankin. I have also worked with Fortnum and Mason, Molton Brown and my work is stocked at the Tate Modern lifestyle shop 'Tate Edit'. Recently I have created workshops with Adidas. It was really interesting to see the results of marbling on trainers, this was a step into the unknown with surprising results!

Do you envisage a positive future for marbling and what plans do you have for Marmor Papierie?

Marbling needs to appeal to younger generations through social media and experimenting on different surfaces and products. I would love marbling to be used in textile design as art in wall hangings or in fashion design collections. As for me, I am led by the opportunities that come my way and will always try to make things happen, but I have learnt to go with the flow. *771C*



Picture credit: Jamie Trounce Photography



■ Lucy's book, *Contemporary Paper Marbling* will teach you how to do techniques such as Turkish-style Ebru marbling on seaweed-thickened water with vibrant colours and detailed designs. Lucy also runs half-day marbling workshops, visit marmorpaperie.co.uk for more information.

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Gift it

Create beautiful gift tags to give your presents that extra special touch



Picture credits: Shutterstock



Monochrome style
We love the way black and white work together to create a really chic visual impact that looks great for all occasions.

YOU WILL NEED...

- Scissors and/or craft knife and cutting mat
- Glue stick
- Card
- String or ribbon
- Hole punch

Step 1

Cut out your gift tag templates and the monochrome papers from the following pages.

Step 2

Mount your gift tag shape onto card so that it is nice and sturdy.

Step 3

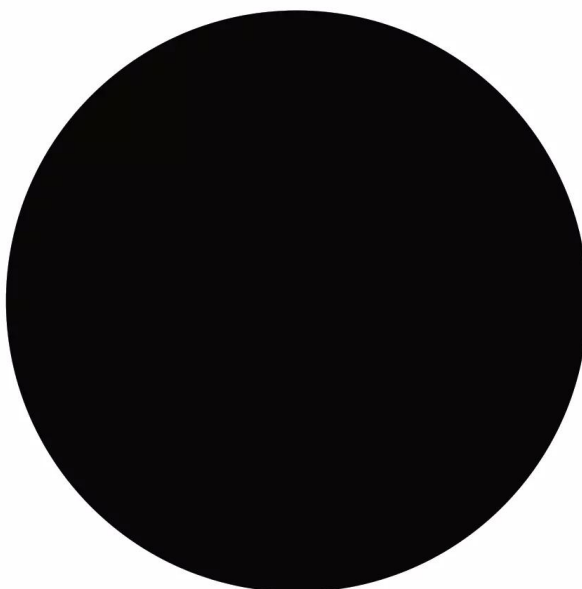
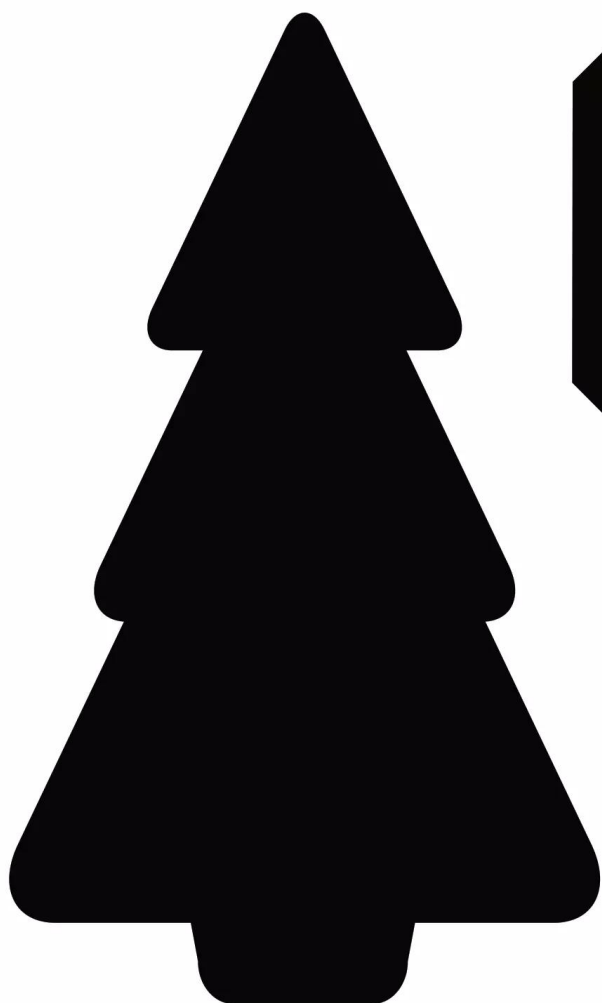
Play around with your monochrome papers until you are happy with the arrangement. Layering works really well for this! Glue into place.

Step 4

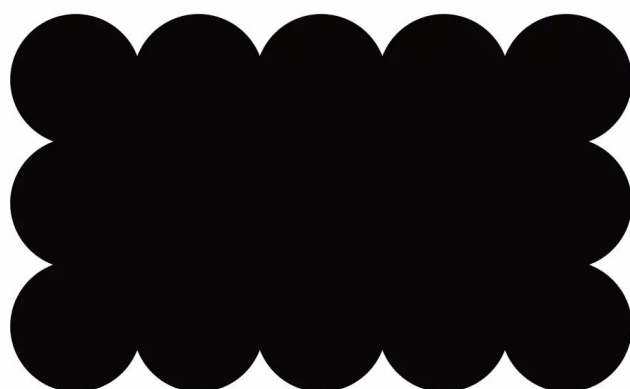
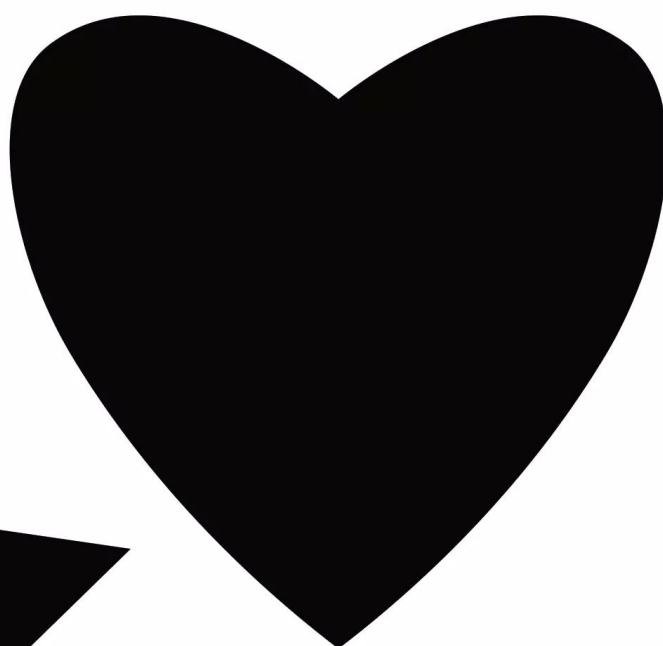
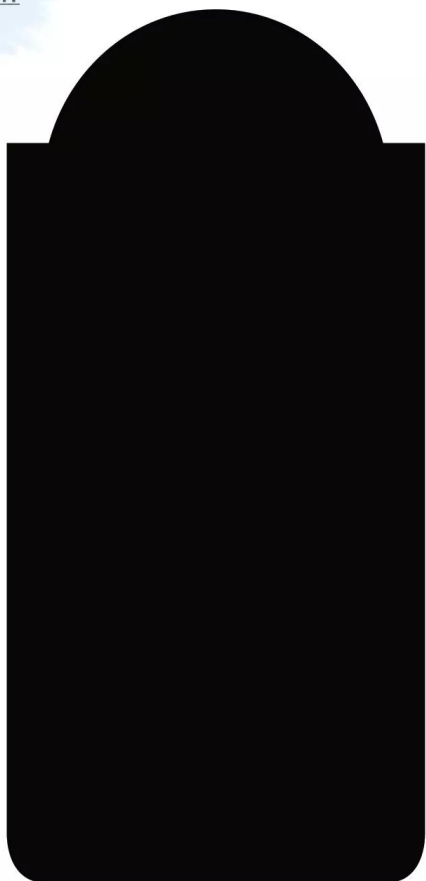
Make a hole in the top of your tag and thread your string or ribbon through.

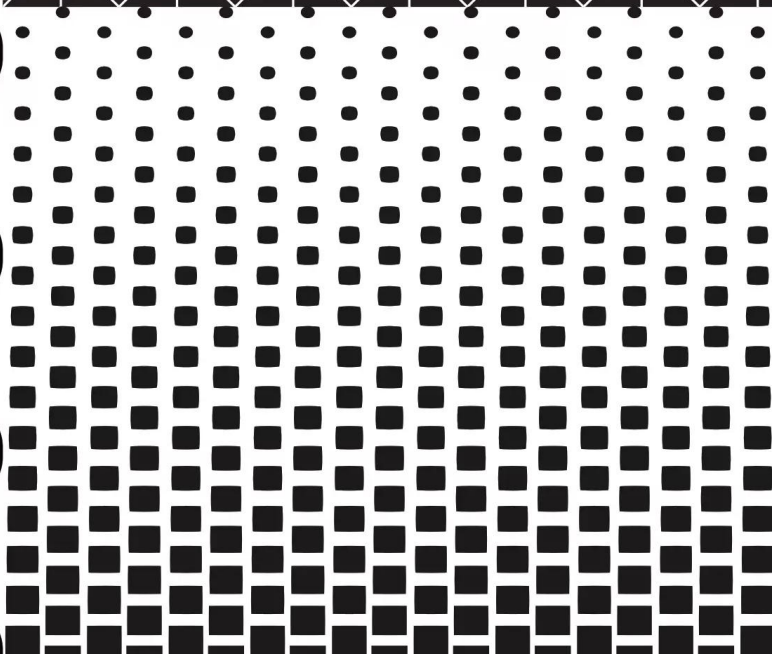
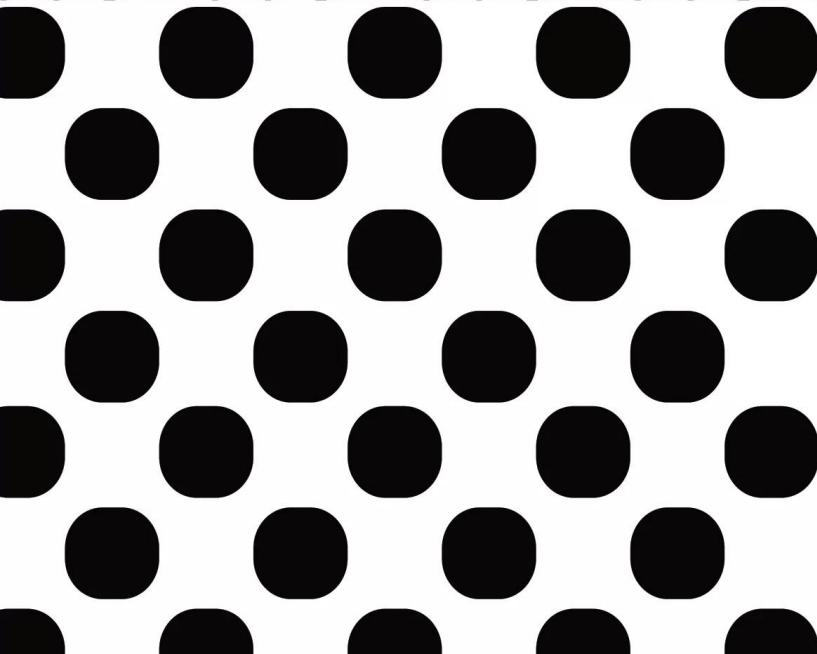
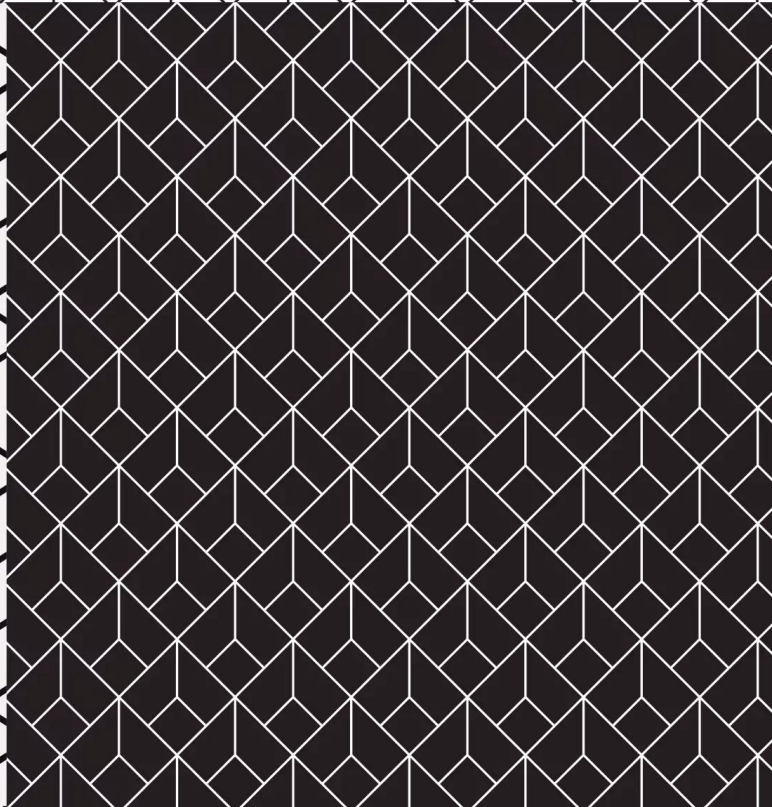
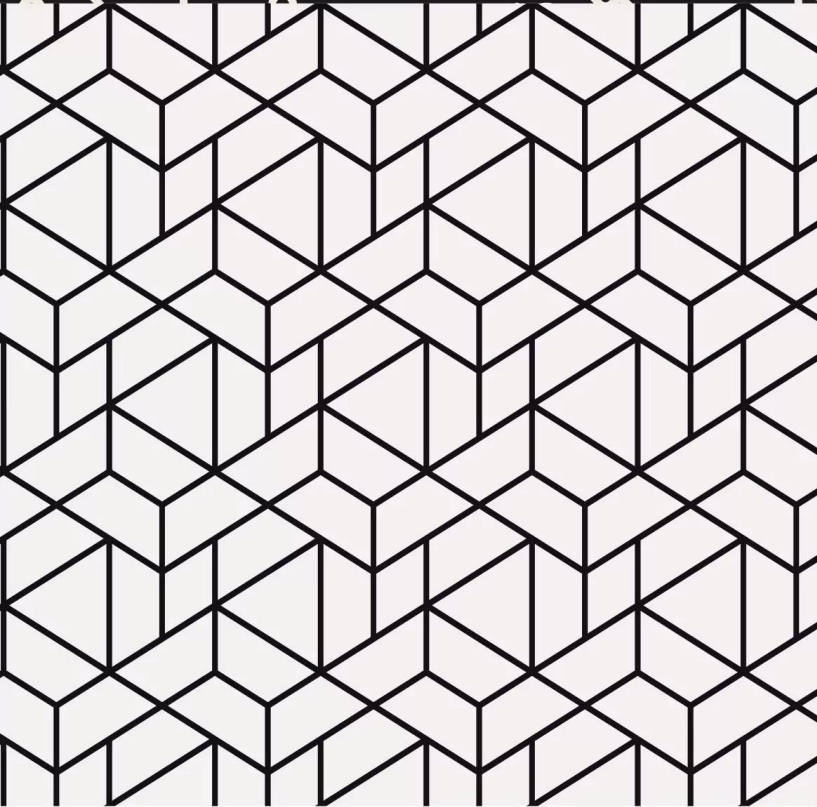
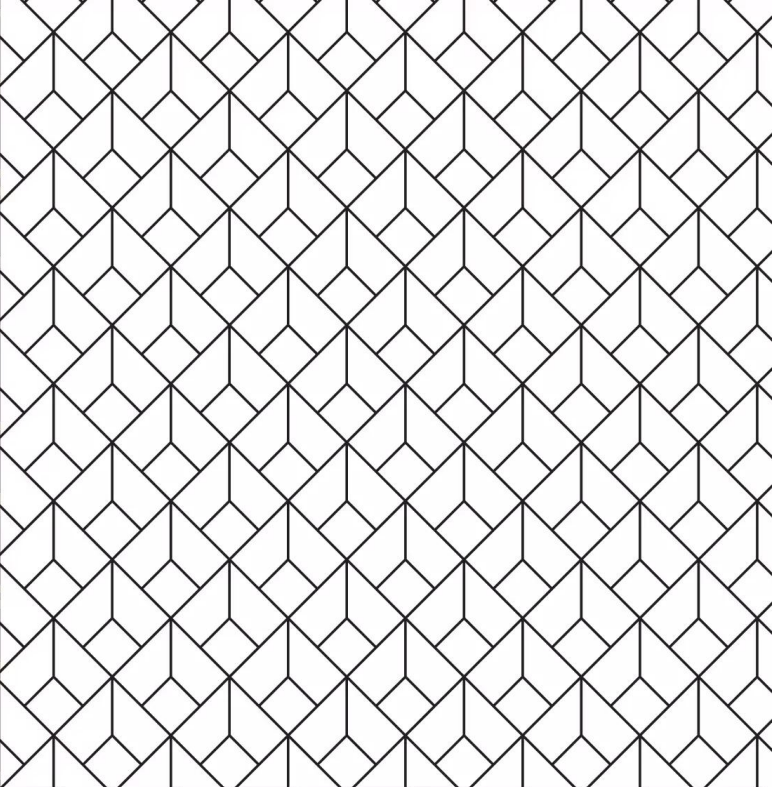
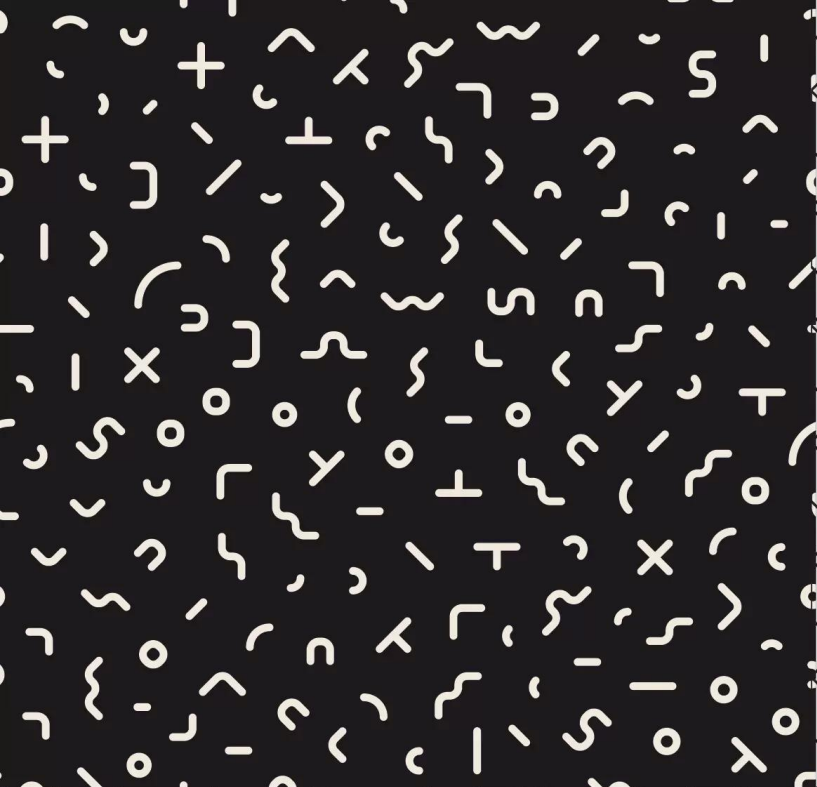






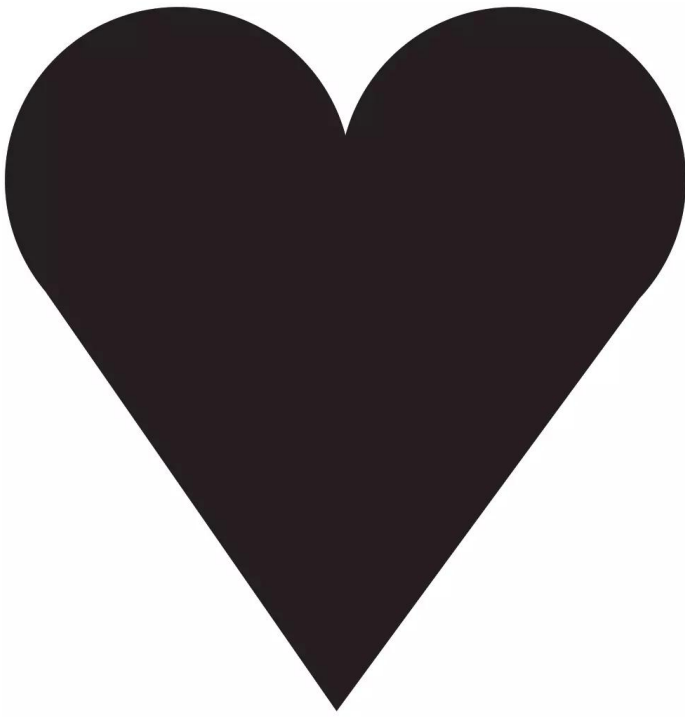








Celebrate love!
Weddings, anniversaries,
Valentine's Day or just little
love notes... we adore any
excuse for pretty hearts
and declarations
of love!



Wedding day

Be my valentine?



congratulations

Happy anniversary







Top tip

CREATE CARD
VERSIONS OF THE
GIFT TAG
TEMPLATES THAT
YOU CAN SAVE TO
USE TIME AND
TIME AGAIN!

Birthday greetings

Try decorating your gift tags with trinkets from your stash. We love metallic tape as it adds a sophisticated touch that works well with simple brown gift wrap.



Savour THE MOMENT

Harnessing full present awareness in crafting

FEATURE: GABRIELLA WEEKES

When was the last time you did anything with full presence? Often we find ourselves multi-tasking, daydreaming, or distracted by the TV or social media, that we forget what being present actually feels like.

When I bring my full attention to something, I am often surprised about how differently I experience the moment. Take eating a piece of chocolate for example. If I take my time to enjoy each square, letting it melt in my mouth, the flavours, aromas and textures of the experience come alive. All of my senses awaken as I focus completely on the simple task of eating.

The exact same energy and focus can be brought to our crafting process.

Find full presence

To become fully present with what is coming through us involves a process of slowing down. If you are rather fast natured like myself, this might take some practise.

I often find myself jumping from task to task, finding satisfaction in completing as many tasks as possible in the quickest time frame. Before I know it, many hours have passed and I haven't got through nearly as much as I would have liked to, because I wasn't giving one hundred per cent of my focus to any one thing.

Slowing down for me first involves tuning into my breath. Taking a moment in meditation helps me to feel into what my breath is showing me about the present moment. Is it short and

→



WHEN YOU ARE FULLY PRESENT IN THE MOMENT, ASK YOURSELF THE FOLLOWING QUESTIONS...

- What does the tip of the brush feel like? Is it soft or coarse?
- Do scissors and pencils feel any different to you?
- What do you notice differently about the paper or card you're using that you had never noticed before?
- Is your work neater and more refined when you create in this way?
- Do you find yourself being more careful with what you create?
- How does it feel to observe the process of crafting in a much slower and more considered way?
- How can you bring more presence to more of your creative process?

shallow, or long and deep? Is my breath irregular or balanced? A lot can be determined by the rate or frequency in which we breathe.

Once I am present with my breath, I can shift my focus of attention onto the task at hand, which in this case is my crafting. You can do this too! The trick is to observe what you notice throughout your crafting process. Notice how the colours look in the moment, how the texture of your materials feel in your hands, the smell of your paint, the feel of your brushstroke. Incorporate all of your senses into each part of your crafting process and savour every little moment. You will find a higher level of joy and a real sense of peace and calm. *mc*

Gabriella Weekes is a life coach, shamanic healer, and theta healing practitioner. Discover more at www.spiritchildofthemoon.com

■ Picture credits: Shutterstock



BRINGING PEOPLE TOGETHER

We discover more about Anna Roebuck, a mixed media artist well-known for her extraordinary recycling and upcycling techniques

FEATURE: RACHEL WARRILLOW

In a very ordinary street in the town of Burton Upon Trent in Staffordshire, lives and works an extraordinary woman; Anna Roebuck. Anna is a mixed media artist and jeweller, best known for her innovative recycling and upcycling techniques. She is also a freelance teacher and community arts facilitator. Passionate about using creative activities to bring people together, many of her projects are only made possible because of the people who are so keen to get involved and share her enthusiasm. The environment, recycling and sustainability have always been the core inspiration behind Anna's work.

Over the years she's worked with a huge variety of groups in all sorts of settings; pre-school children, people in residential homes, adults with profound and multiple disabilities, young people excluded from schools, A-level students and WI groups. She will often go into schools for a day or two, to create something different and fun, but also delivers longer residencies, pop-up shop projects, drop-in workshops, as well as apprentice and business-support projects.



To Anna, the act of making together is very important and essential to what she does; she wants the end outcome to be amazing, but the process is equally important. 'It allows people to develop their skills but more importantly gives the group an opportunity to chat, discussing ideas around the project, whether that is the environment, wildlife, industrial heritage, or whatever the theme may be.'

The process of encouraging people to be part of a larger project or the making of a sculpture, offers a wonderful



ABOVE Anna Roebuck at The Making House
RIGHT Anna created Giles the Orangutan with her Craft Club





LEFT Horace the Hedgehog was a community project in Cambridge; BELOW LEFT Angels made with willow and tissue paper



sense of pride and ownership to all those involved. Anna says: 'There's nothing like seeing all the communal elements come together and watching enthusiasm build as a project comes close to completion. It's fantastic when I'm exhibiting a piece and a child bounds along with their parents in tow, to say hello and show them what they've made.'

Here are some of Anna's community projects...

Horace the Hedgehog

Horace was commissioned by, and created with, Orchard Park Wildlife Project in Cambridge. The aim of this piece was to work with the local community to discourage littering and encourage recycling.

Orchard Park wildlife area is next to a skate park where they have lots of problems with littering. The aim of Horace was to work with the local community to encourage them to think about their waste and the effects of littering on the local wildlife and the environment as a whole. A hedgehog was a perfect symbol for this as they often fall prey to rubbish. It is also combined well with a neighbouring project to create a superhighway for hedgehogs, necessary as people pave and fence in their gardens making it a tough world for our spiky friends.

Anna worked out the design and concept, creating the face and structure. Then it was time to work with residents of all ages,

making and placing his spikes using recycled plastic bottles.

Giles the Orangutan

Giles the Orangutan was created by Anna with lots of help from her Craft Club members and passers-by at The Making House. Over the course of a few weeks, she guided her helpers to knit and create pom-poms from recycled plastic bags. Anna constructed the basic structure out of chicken wire and then everyone added to the form with the plastic elements. His face is made from recycled plastic bottles and uses specialist techniques developed by Anna to create the colour and detail.

Giles the Orangutan was an arts project for St Giles' Hospice annual fundraising week, known in the community as 'Orange Week'. Following a conversation with one of the hospice volunteers, the idea came about to make an orangutan. Not only are they orange, but they also symbolise many environmental issues, which also link back to Anna's ethos in her art work.

Reindeers and Angels

While best known for her recycling, Anna is a mixed media artist and has created a variety of willow and tissue paper projects. Her favourite event of the year is a local Light Switch On Event, where she works with school children to create large, light-up sculptures. Every year, there's a different theme, from the 12 days of Christmas to penguins. Her favourites of late have been their troupe of recycled plastic and paper reindeers, closely followed by a set of glorious angels. Like all projects, it's very much about working together and it's lovely to give the children this opportunity to create something so striking that will be seen by their townsfolk. There is always much joy and chatter around the projects as they all begin to think about the festive season.



The Making House

The Making House is Anna's studio and also a dedicated workshop space where people can learn and develop skills in a variety of crafts.

The Craft Club, which meets every Friday morning, is a key point in the week at The Making House. This is a space and time for the group to experiment, try out lots of new crafts and share ideas, but more than anything it's a chance to meet up with other like-minded people and have a good old chat. 'Everyone takes it in turns to introduce a theme or project and together we work out what to do; sometimes it works, sometimes it doesn't!'

Anna's Craft Clubbers have supported her in creating many of her large-scale projects. They have designed and made work for her window displays as well as taken part in a variety of national projects too. *mc*

For more information about Anna's projects, crafting community and workshops visit www.themakinghouse.org

ABOVE Anna in her element

Pretty PAPER ORGANISERS

Keep your desktop tidy with these cute little storage boxes

These little organisers are fun to make and they look great on any desktop. You don't need many materials to get started, which makes it a great little stash buster as you can easily use it bits and bobs you already have. Once you've got the technique mastered you can start thinking about different design ideas and colourways to really make these personal.

This size is perfect for A4 card but you can use the same method to create a larger version to store your important documents, or even try making teeny tiny ones just for fun!

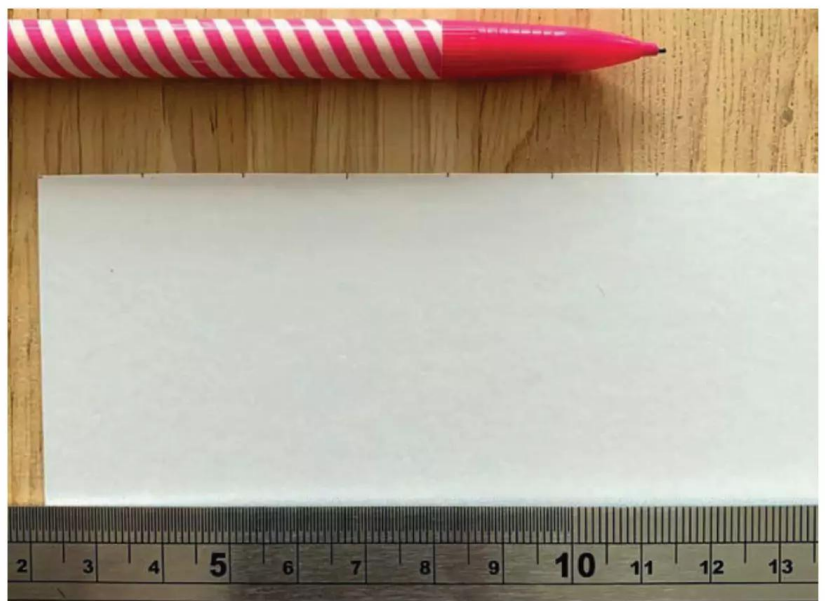
YOU WILL NEED...

- 2 A4 sheets of white card
- 1 A4 sheet of coloured or patterned card
- Scissors
- Ruler
- Eraser
- Pencil
- Cutting mat

STEP BY STEP: PAPER ORGANISERS

Step 1 Measure out your side strips. You will need two strips that are 27cm x 9cm each.

Step 2 Mark 1.5cm increments on your side strips. This will help you to get folds at a uniform size. →

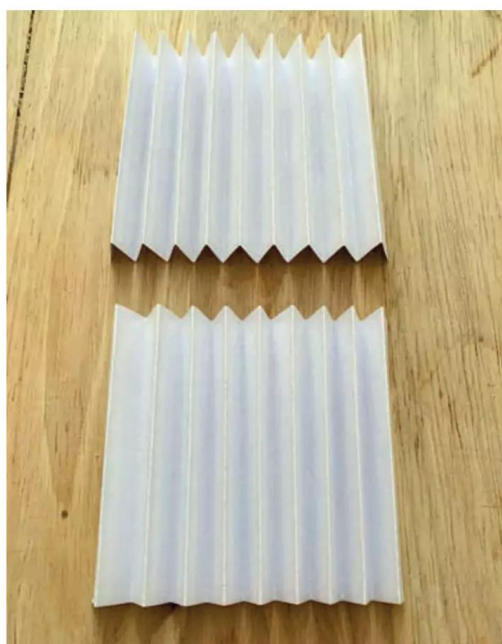
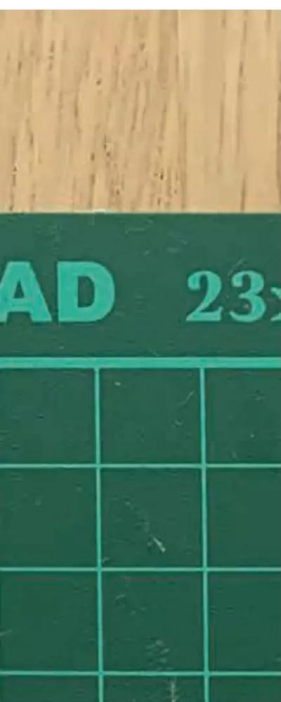


TRY THIS!

WHILE THIS COLOURWAY IS QUITE SIMPLE, YOU COULD HAVE LOTS OF FUN WITH YOURS DEPENDING ON WHAT'S IN YOUR CRAFT KIT... WHY NOT TRY A RAINBOW DESIGN WITH PASTEL COLOURED CARD, OR DECORATE A PLAIN OUTER SECTION WITH SOME PRETTY WASHI TAPE? YOU COULD EVEN ADD SPARKLY EMBELLISHMENTS, GO WILD!







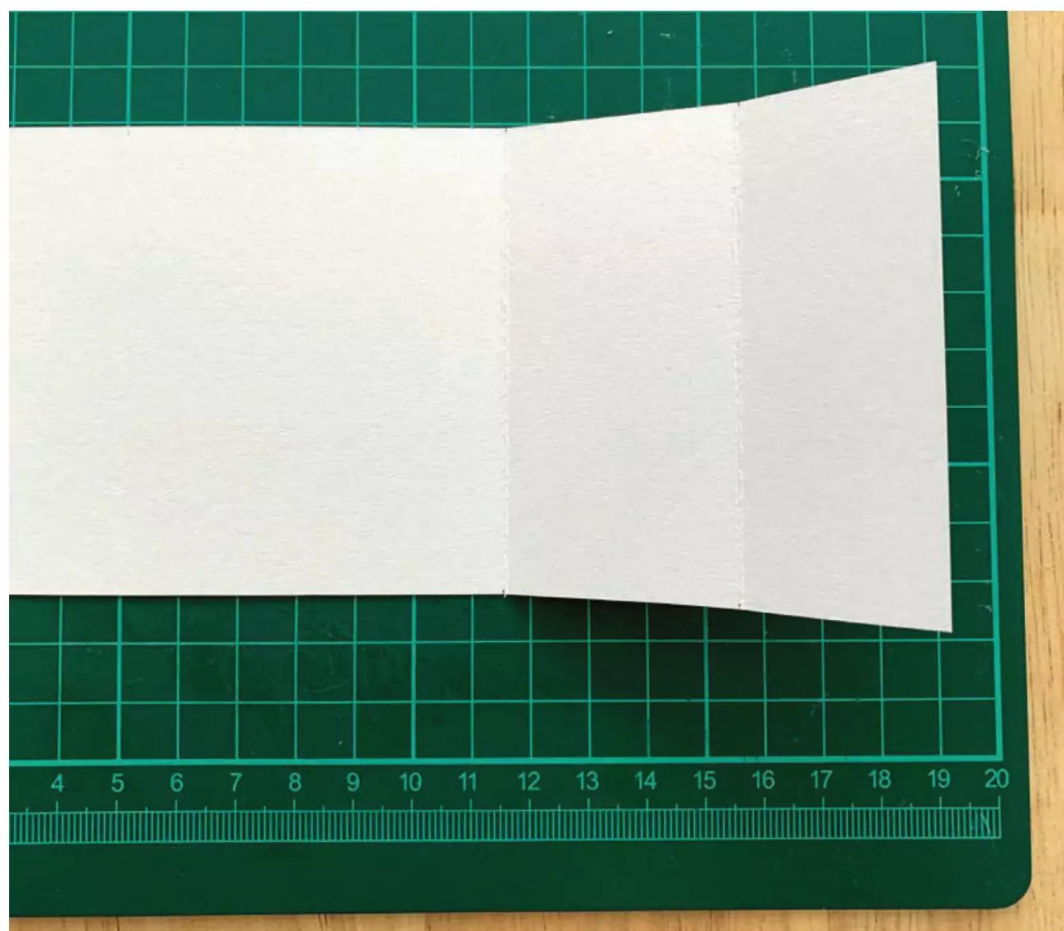
Step 3 Score your fold lines using your rule and scissors or a scoring tool if you have one. Once your lines are scored, rub out the pencil marks you made for the increments.

Step 4 Fold along your score lines, concertina style.

Step 5 Cut out your inserts. You will need nine inserts each measuring 9cm x 8cm.

Step 6 Glue your inserts into alternate folds on one of your side strips. Once this is dry, do the same with the other side strip. Your inner is then complete. →



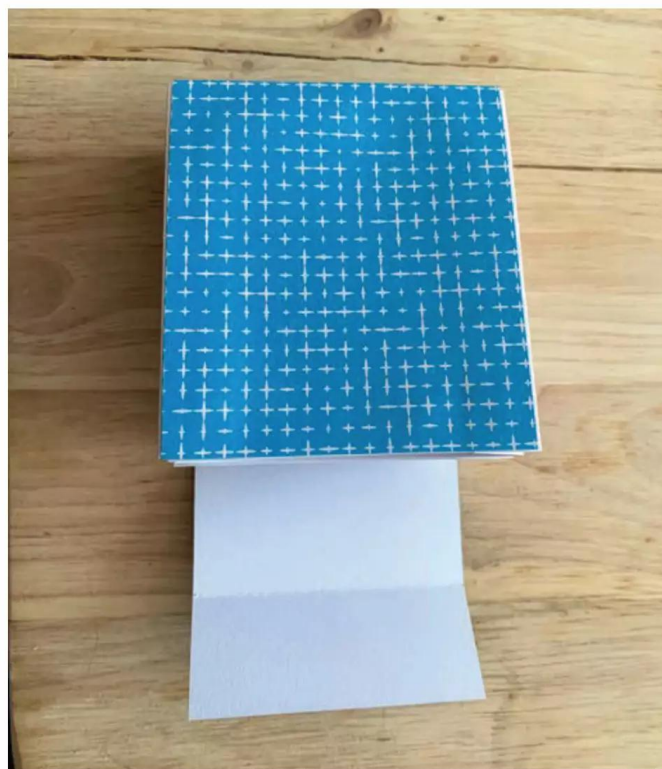


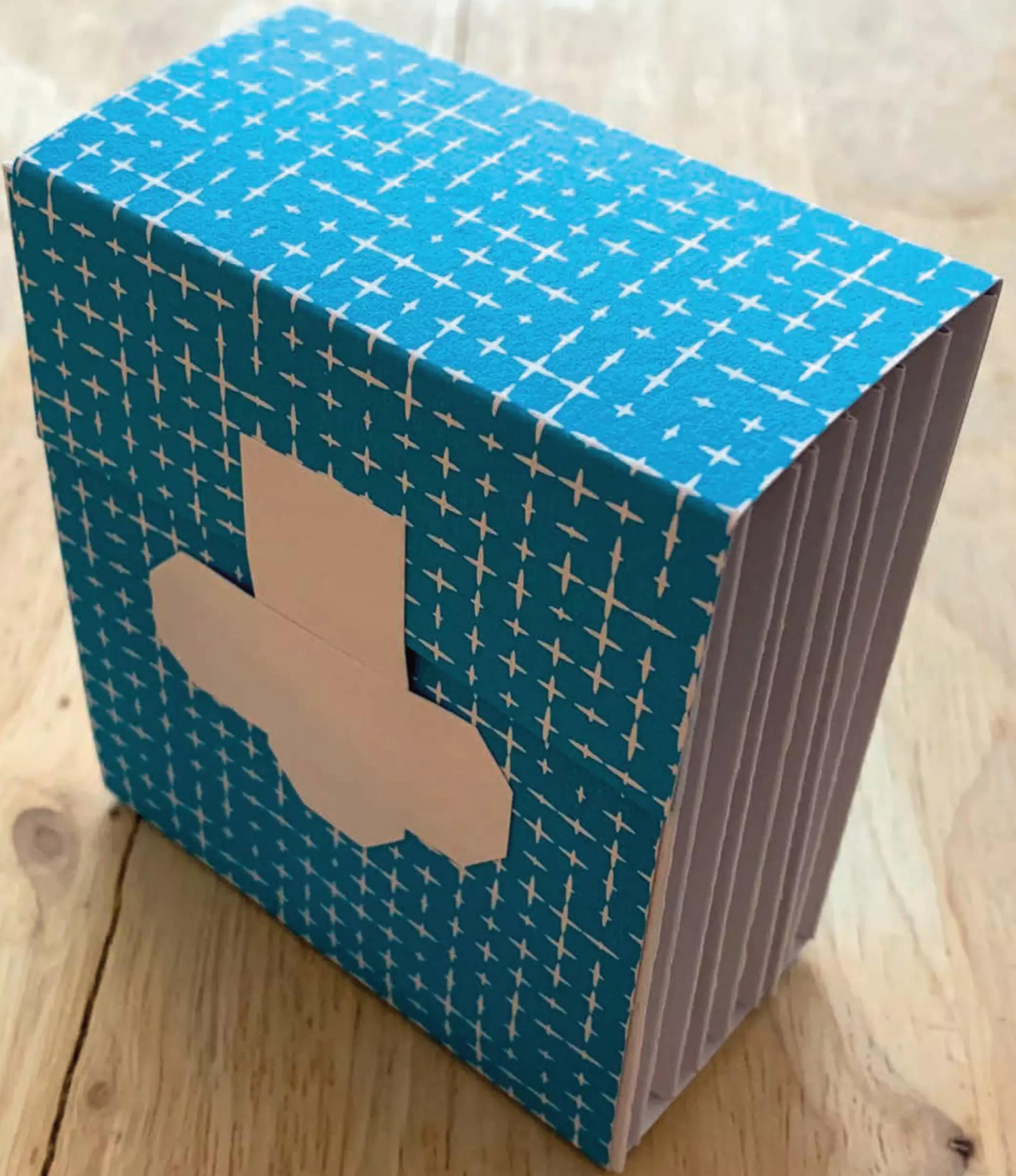
Step 7 Now it's time to make your outer section. You can use the template on page 93 for this. Score your fold lines as before so that you end up with lovely, crisp fold lines.

Step 8 Glue your outside section in place.

Step 9 Cut out two tabs of card, these will form your 'lock'. You can keep them simple with square edges, round them off or bevel the corners as I have here.

Step 10 Glue your tabs in place. *mc*





CRAFTING THROUGH THE AGES: Calligraphy

The art of calligraphy can be used in conjunction with so many of our paper crafts but do you know where it all began? Let's take a look...

FEATURE: BERNADETTE FALLON

Calligraphy quite simply means 'beautiful writing' and comes from the Greek words for beauty (kallos) and to write (graphein).

It's been around for a very long time – pre-dating Christianity – but with its exquisite detail and delicate execution, calligraphy is still very much relevant and practical today. In a world where so much of our communication comes to us via screens, carefully crafted hand-lettering is a stylish and elegant breath of fresh air. It is a beautiful and very personalised form of communication that can make a penned letter, note or card come alive. It's also a wonderful art to employ when creating wedding or event invitations and designing posters, prints and framed quotations.

Origins

Calligraphy originated in ancient China during the Shang Dynasty, from 1600 to 1046BC, but became more popular in the Han Dynasty, 206BC to 220AD. Early forms of calligraphy were carved on the bones of animals and baked, usually created as pleas for

success in war, harvests and good weather. Each kingdom of China had its own set of calligraphy characters and the art became the most famous form of creative expression, alongside painting, of those early dynastic periods.

Western calligraphy evolved from about 1200BC in Phoenicia, the ancient civilisation that stretched along the east coast of the Mediterranean, modern-day Syria, Lebanon and north Israel. It was adapted by the Greeks in the eighth century and afterwards by the Romans, and today's styles descend from our Greek and Roman forebearers.

Globally, there are three main types of calligraphy in existence – Eastern, Western and Arabic. Arabic calligraphy is concerned with proportion, while Eastern practices – the brush calligraphy of China and Japan – emphasises balance.

Today we look to the Romans for the origins of Western calligraphy, with so many fine examples still in existence – think of the exquisite lettering carved so ornately on classical statues and buildings. Christianity too played a huge part in developing →

Picture credit Shutterstock



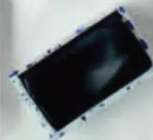
I loved you,
even now I may confess
some embers of my love
their fire retain; But
do not let it cause
you more distress,
I do not want to sadden
you again. Hopeless &
tongue-tied, yet I loved
you dearly, with pang
the jealous & the timid
know. So tenderly I loved
you, so sincerely, I pray
another loved you so.

Bride

Groom



Ment
starter
Main Course
Dessert





the art, through the illuminated religious manuscripts created painstakingly by monks and scribes working with feather quills. Famous medieval examples include the Lindisfarne Gospels (dating from 715, now housed in the British Library), the Book of Durrow (dating from 650) and the Book of Kells (dating from 800 and is available to view, along with the Book of Durrow, in Trinity College Dublin).

Calligraphy continued to thrive through the Renaissance from the fourteenth century, when classical Greek and Roman forms of expression were back in vogue. And while the advent of the fifteenth century printing press clearly didn't do the production of hand-written manuscripts any favours, certain ones, including musical scores and scientific notations, survived.

It came under threat again in the Industrial Revolution, as handmade products gave way to the age of mechanisation. However, even here there were trade-offs. More books were produced, so more people read and accordingly, more people wrote, at the same time as the mail service became more reliable. Fine handwriting and calligraphy became a mark of status, education and intelligence. And printers themselves drew on the art of calligraphy for typefaces and design inspiration.

Revival

The art had a revival during the Arts and Crafts movement in the late-1800s, celebrating traditional craftsmanship.

Medieval and folk styles of decoration became popular again, harking back to pre-industrial times, and medieval techniques for cutting pens and mixing inks were revived.

William Morris, one of the most celebrated designers of the movement, was a huge advocate for calligraphy, writing and illuminating manuscripts with quills on parchment and paper and encouraging his peers to pursue the art. Inspired by his example, the British calligrapher Edward Johnston developed the 'foundational hand' technique from which other calligraphic styles could be developed. His book *Writing & Illuminating & Lettering*, published in 1906, heralded the modern revival of calligraphy and gave contemporary typography its historical basis.

Modern Calligraphy

Today, the ancient art of calligraphy continues to inspire commercial typesetting, graphic design and a whole new generation of creative crafters. A twentieth century revival was inspired by the widespread availability of new tools and materials, as calligraphy and specialist fountain pens and inks hit the market.

For modern day calligraphy you'll need ink and a brush or a pen with a nib that is flat, round or pointed – multi-nibbed pens are also available. Use a speciality paper with high ink absorption quality and smooth texture for best results, with fine rulings every quarter or half an inch. For practice, you could use a ballpoint or felt-tip pen until you have mastered the techniques. *m*

WASHI TAPE CARD

Make your own greeting cards with this fabulously easy design idea using washi tape

FEATURE: SOPHIE WARREN-SMITH

Washi tape is so versatile, this tutorial will show you how to create a colourful, handmade card with just a few simple ingredients. And once you get started, you won't want to stop! →

YOU WILL NEED...

- A pack of blank cards and envelopes, these are from The Range
- A good selection of washi tapes
- Glue
- Pencil
- A sheet of A4 paper
- Scissors





STEP BY STEP: WASHI TAPE CARDS

Step 1 Using your A4 paper, trace around the card so you are left with a box the size of it. This will ensure your design doesn't end up too big (or too small!!).

Step 2 Draw a simple design – it could be a flower, a bird, a house (for new home), a birthday cake shape... be creative! Then, cut around your design, leaving approximately 1cm around your drawing.

Step 3 Turn your design over and start carefully applying the washi tape.



Top tip

Colour clashing or mismatching patterns work really well, so don't be afraid to use up washi tape scraps from your stash!



Step 4 You can keep the tape designs random as I have for a lovely, bright pop of colour, or try something monochrome or tonal.

Step 5 Turn your paper over and carefully cut around your original design.

Step 6 Glue your design onto your card, making sure it's secure.

Step 7 I added some washi tape to the envelope too, it's nice to have some continuity and it looks great! Be as inventive as you like!

Step 8 Now your design is finished you can send it to your nearest and dearest, or why not make a range? *mc*



THE IMPORTANCE OF *memories*

How your own photos can enhance your mindful moments

FEATURE: ALISON MANNING

Whatever point you are at in your life, we can all agree that memories are so important. Reminiscing about the past can be extremely therapeutic, taking you through a wide range of emotions; happy, sad and everything in between. Some memories are gorgeous, such as beautiful holidays, wonderful weddings or fun with friends, but other memories might not be so great and can trigger feelings of sadness or even anger, but these are just as vital as remembering good times.

I used to be a counsellor, which often meant delving through lots of memories with my previous patients to try to unravel the root causes of feelings. Fast forward to the present day where I have been diagnosed with small vessel disease, which means I suffer with memory loss. When you think about it, remembering the past has always been a huge part of my life in one way or another.

Mindful memories

How often do you take the time to go through old memories? This is a great task to fit into a mindful moment and it's really easy to do. Most of us have smartphones with cameras meaning that we have all sorts of snaps right in the palm of our hand... we don't even need to dig out the old photo albums anymore – although I do still love to do this! Taking the time to scroll through your own pictures can help you to relive other memories from the same moments in time.

I try to do this more often now as it really helps me with my own



memories, a type of brain training if you will. I have so many lovely photos that I have taken when walking through the countryside, pretty sunrises, interesting flowers, animals, the beach, the list goes on! On holiday last year, I saw an old red Royal Mail letter box in a wall, it had all ivy around it and it just looked so lovely. This gave me the idea to take photos of red letter boxes everywhere I go, I then print them and pop them in small frames. Not only do I love how they look with that happy pop of red, they also give my memory a jog as to where I was when I spotted that particular one.

Next time you take a moment to yourself, try using your own photos to drift back to moments from the past. Really think about the details that you may otherwise have forgotten and imagine yourself back in that time. Be warned, you may experience a few tears (I often do), or it may cause you to pick up the phone and call an old friend to talk about old times... but there's nothing wrong with that!

Alison
X

TRY THIS

Get your photos out and display them so that you can enjoy your favourite memories more often. Make a collage with them or put them in albums and write little captions on the bottom.



■ Picture credit: Shutterstock

CRAFTING TEMPLATES



Gift tag toppers

SEE PAGE

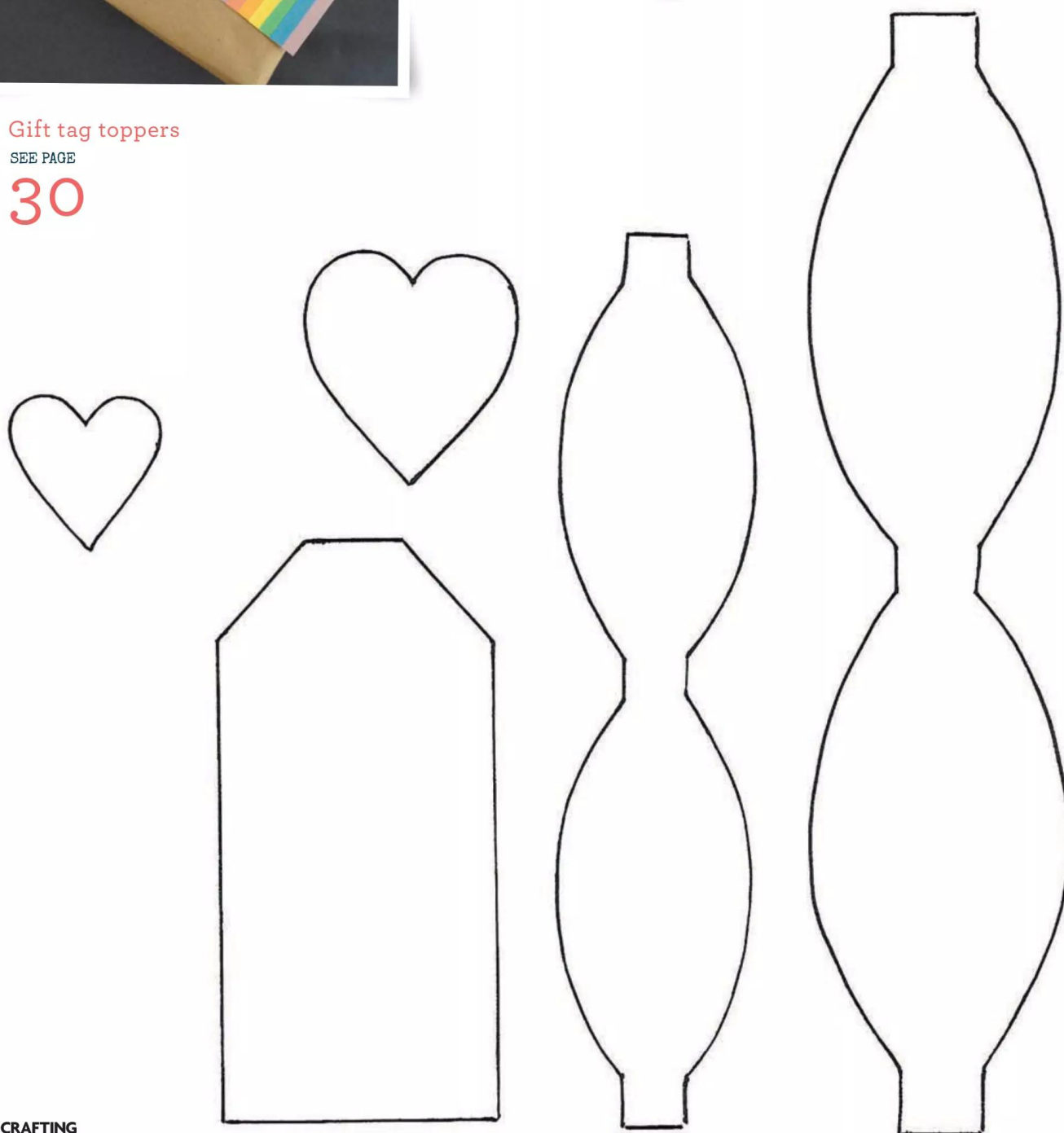
30



Paper organiser

SEE PAGE

76



FRONT

FOLD LINE

BASE

FOLD LINE

BACK

FOLD LINE

TOP

FOLD LINE

FLAP

Fabulous

STORES TO VISIT + BUY ONLINE

Check out our guide on where to buy beautiful craft projects and stationery pieces both instore and online

FEATURE: SOPHIE WARREN-SMITH

It can be hard to find special craft supplies, that's why we've sourced the best stores and online suppliers in the UK to meet all of your creative crafting needs.

Notes & Clips

Notes & Clips are makers and curators of beautiful premium planner stickers and stationery accessories. Their unique designs feature spots, florals, and quirky prints and there's lots of foiled products, which are great for those who love some sparkle!

What you'll find: Plenty of stickers that you can use as planning tabs, and lots of designs that you could use if you make greetings cards. There are also traveller's notebooks and inserts, which are great if you want to keep adding to yours.

www.notesandclips.com

IG: @notesandclips



Annie Montgomery Design

Annie is a London based artist and graphic designer who creates lovely whimsical designs. Her ethos is that great design has the power to change perspective and welcome someone into your home. Annie has designed for stationery companies like Minted, Zazzle and Society6 and you'll see her designs on fabric by Spoonflower.

What you'll find: Gorgeous hand-drawn art prints, postcards, greetings cards and some lovely notebooks. You can buy Annie's original prints too.

www.anniemontgomerydesign.com

IG: @anniemontgomerydesign

Cambridge Imprint

Cambridge Imprint is a small paper-making business in Cambridge that designs and creates printed patterned paper. It was formed by painter Claerwen James, textile artist Jane Powell, and ceramicist Ali Murphy. They use simple hand-stencilled screen printing to create iconic, eclectic designs that are known for their pretty colourways and simple prints.

What you'll find: Patterned papers, paper crafts, origami kits, boxes and portfolios, notebooks, printing blocks and inks and giant scrap books – to name but a few!

www.cambridgeimprint.co.uk

IG: @cambridgeimprint





Factory Direct Craft

Formed in the 1980s by Shari after needing a way to bring in extra money, Factory Direct Craft started with Shari selling items at local flea markets and festivals. Now, she has turned the company into one that distributes and supplies artists, crafters, event planners and schools across the globe – they ship to the UK!

What you'll find: Every single craft supply you can think of! Plus home décor pieces, floral supplies, knitting and crocheting items, ribbons, trims and seasonal buys.

www.factorydirectcraft.com

IG: @factorydirectcraft



Wilko

Wilko have been running for 90 years, supporting hard-working families with over 14,000 of their own brand products. They have over 400 stores in the UK and an expanding online shop. Covering both home and garden products, they also have an extensive art and crafts section at great value prices.

What you'll find: Stationery products like notebooks and folders, wool and knitting accessories, a great selection of pens and pencils, craft paper, pads and kits. Plus stickers, glue and paints.

www.wilko.com

IG: @lovewilko

Argos

Argos was founded in 1972 and is named after the Greek city of Argos. It was started by Richard Tomkins who had previously established Green Shield Stamps in the UK. The idea was to buy goods from his 'Green Shield Gift House' with cash rather than the saving stamps, and in 1973, he rebranded to the Argos name. There are now more than 883 retail shops and nearly a billion online visitors a year. What you'll find: A great selection of Sharpies - perfect for drawing out craft designs, easels, good quality paints sets, craft kits and a selection of paper.

www.argos.co.uk



Emily Dawe

Emily is a freelance interior stylist, writer and craft designer, with over a decade of experience working in magazines.

Emily loves to teach and has presented online tutorials for the likes of Heals, Paperchase and Hobbycraft. What you'll find: Emily holds really informative and fun workshops, both in person and online. One of the most popular is her calligraphy workshop. She also takes on bespoke commissions for wedding stationery and parties.

www.emilydawe.com

IG: @editbyemily



Quarto Publishing

Quarto publish a fabulous range of books and products specifically designed to enhance life experiences. It was founded in the 1970s by London based designer Bob Morley and writer Michael Jackson when book designing was a little different to how it is now! They worked up some illustrated book proposals and took them to New York to pitch to the US publishers, and that was the beginning of an exciting new publishing company that we still love today.

What you'll find: A diverse range of creatively designed books that cover subjects like crafts, art, graphic design, gardening and home improvement.

www.quartoknows.com



Books to inspire you

From the visual arts to writing and everything in between, here are some words of wisdom to help get your creativity flowing

FEATURE: BERNADETTE FALLON



■ Illustration credit Shutterstock

Feeling sluggish, blocked, life getting you down? Crank up those creative juices with one of these inspirational volumes...

Big Magic: Creative Living Beyond Fear

by Elizabeth Gilbert (Bloomsbury)

If you're having trouble locating your creative self, Elizabeth Gilbert explains how fear may be preventing you from taking the first steps.

In this book, she shows readers how to tackle fear to free up the artist inside.

With lots of practical tips and real-life examples, her chapters variously tackle the tools that are needed on the journey – 'courage, enchantment, permission, persistence, trust and divinity'.

Creativity

by John Cleese (Hutchinson)

This is a pocket-sized hardback, which starts with the belief that anybody can be creative. Drawing on his own lifelong experience as a writer – from his early days in the *Cambridge Footlights*, to *Monty Python*, *Fawlty Towers* and on to Hollywood with *A Fish Called Wanda* and *Fierce Creatures* – Cleese shows us how to create the circumstances in which we can be creative.

With practical tips and insights into the working processes of some of the world's most creative minds – from screenwriters to scientists – he offers advice on freeing your mind so ideas will come and explains the skills needed to spot a good idea. Using techniques such as Hare Brain and Tortoise Mind, he reveals that when he tried it out on his own writing – the script for *A Fish Called Wanda* – it won several BAFTAs and a few Oscar nominations.

Monkeys with Typewriters: How to Write Fiction and Unlock the Secret Power of Stories

by Scarlett Thomas (Canongate)

Extremely detailed and comprehensive, this book is recommended to any aspiring writer. It's packed full of advice and insights, all conveyed with the authority of a bestselling novelist who has been teaching creative writing at Kent University since 2004. Exploring plots from Plato to *The Matrix*, Thomas delves deep into the nuts and bolts of plot construction and the essential elements of a novel. Which are, in case you were wondering, characters we invest in, a sense of unity and focus, clear narrative and thematic questions. She also takes us behind the scenes with a look into her own writing practice, sharing her own templates and working processes.

The Artist's Way: A Course in Discovering and Recovering Your Creative Self

by Julia Cameron (Macmillan)

This is an iconic bestseller, a 12-week self-guided course designed to unlock your latent creativity and use your talents in a range of different ways, whatever your artistic leaning.

In addition to this classic, a number of Cameron's other publications also explore the creative journey and provide inspiring guidance, including *The Listening Path: The Creative Art of Attention*, *Walking in this World: Spiritual Strategies for Forging your Creative Trail*, and *The Artist's Way for Retirement: It's Never Too Late to Discover Creativity and Meaning*. Packed full of creative inspiration and practical advice, the books are full of examples from her own life and the creative workshops she runs all over the world.

Flow: The Psychology of Happiness

by Mihaly Csikszentmihalyi (Harper Collins)

This is a rather wonderful and inspirational book, charting the psychological concept of 'flow' – a highly focused mental state conducive to productivity. During a distinguished academic career, Professor Csikszentmihalyi, who has held posts at the University of Chicago and Claremont Graduate University, has become widely recognised for his work in the study of happiness and creativity. But it is his concept of 'flow' that made him famous – the state of being totally absorbed and fully immersed in a task, so that all other concerns fall away. 'Flow' is a state of joy, creativity and total involvement, in which problems seem to disappear and there is an exhilarating feeling of transcendence. It is in 'flow' he claims, that we are most happy. Certainly something to emulate!

On Writing

by Stephen King (Hodder)

If you seek to unlock your inner novelist or prose writer, this book is essential reading according to pretty much everyone with something to say on the matter. Stephen King, the masterful writer of horror and suspense, reveals the writing methods that have helped his books sell over 350 million copies.

Producing several drafts of your magnum opus is key, he says. And once the basic plot is in place, it's vital to ask some fundamental questions about the story and how you can make it resonate with the reader, using your conclusions to enhance subsequent drafts.

'To do less is to rob your work of the vision that makes each tale you write uniquely your own,' he explains.

Discover SOMETHING NEW

A round up of some of our favourite crafting titles

Conscious Creativity, The Workbook

Philippa Staunton

Price: £12.99

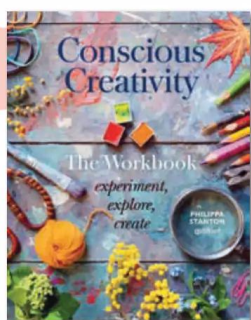
ISBN: 9780711253490

A liberating place to be random, get things wrong and make a beautiful mess.

Artist Philippa Stanton dares you to throw away technique and open the door to free creative movement.

Acknowledging the power of chance and experimentation, this is a safe space in which to scribble, sketch, tear, scratch, fold, weave – anything that Philippa's playful prompts inspire you to do; there are no rules here.

Packed with simple suggestions to open our eyes to the beauty of ordinary things, this workbook draws on themes including randomness, colour, texture and the senses to encourage us to connect with things we might not normally notice.



Crochet Your Own Merry and Bright Baubles

Katalin Galusz

Price: £7.99

ISBN: 9780760369517

'Tis the season to be crocheting! Crochet Your Own Merry and Bright Baubles includes instructions to make two retro-style crocheted ornaments in a day.

Each kit in the *Crochet in a Day* series is a crafter's dream, including everything needed to make an adorable crochet project from start to finish – no need to hunt down materials or stock up on more than you need.

Spread holiday cheer and add homemade warmth to your Christmas tree or holiday wreath with these colorful baubles. Whatever your skill level, you will be able to complete the project with ease.

Inside you'll find six skeins of yarn, crochet hook, Fiberfill, and the 32-page colour instruction book!

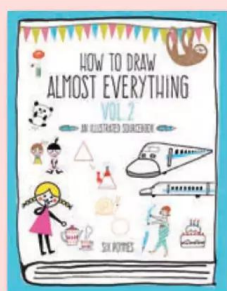
How to Draw Almost Everything

Volume 2, Six Pomes

Price: £14.99

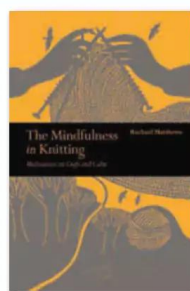
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How to Draw Almost Everything Volume 2 - part of the Almost Everything series from Quarry Books shows how easy it is to draw even more cute illustrations.



Learn to draw each illustration in easy-to-follow steps. You'll also find helpful tips and ideas for drawing variations.

Start with basic shapes, such as circles, triangles, and squares, then add special details to personalise your illustrations. Draw animals, people, everyday objects, patterns and borders, and holiday and seasonal themes, along with warm-ups and special lessons. An inspiration gallery offers fun ideas for adding illustrations to everyday objects or creating one-of-a-kind notes, cards, and gifts.



The Mindfulness in Knitting

Rachael Matthews

Price: £8.99

ISBN: 9781782407584

Rachael Matthews explores the joys of making and looks at the benefits of taking up one of the simplest and most useful of crafts.

Anyone can pick up a pair of needles and a ball of yarn. And everyone can be mindful. *The Mindfulness in Knitting* casts fresh light on this renowned calming craft and reveals how the act of 'knit and purl' can be the epitome of conscious living.

Ethical textile artist, Rachael Matthews unpicks the threads of this popular pastime to explore how knitting connects us to each other and to the world around us. Through personal anecdote and expert insight, she unravels the true value of what it means to craft, its therapeutic benefits, and the joys of mindful making.

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