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## Carve a Rubber Stamp Kit: A Daily Practice with Lisa Solomon

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### Chapter 1 - Carve a Rubber Stamp Kit: A Daily Practice

#### Overview

- [Director] Lisa Solomon day one, take one. (clapboard clicks) (upbeat music) - I have been carving stamps and doing block printing in my studio for literally decades. I'm Lisa Solomon. I'm a mixed media artist, and an art professor and a mom, and I'm going to help you make a stamping kit. In this class, I'm going to walk you through carving stamps from both a traditional carving material and erasers. We're going to print using ink pads and rolling out ink with a brayer. We're going to print on all different kinds of stuff from paper, to fabric, to usable things like gift tags and wrapping paper. By the end of the class, you're going to have a kit full of stamps that you can use any way you want. (upbeat music) - [Director] Carve a rubber stamp collection with Lisa Solomon. Day 31, take 1. (Lisa laughs) (clapboard clicks) (upbeat music)

#### Materials

- Carving stamps can be really simple. You can use an eraser. You don't even have to cut it. You can use a utility knife or an X-ACTO knife to get yourself started. But I wanna show you all the possibilities. So there is a cornucopia of supplies here, but you do not need them all. You can add to what you have. You can get stuff as you need it. You can experiment. Let me just point out what we have here on the table. One of the easiest things to print with is stamp pads. You can get these at art stores. You can get these at craft stores. You can get 'em online. I prefer the pigment ink pads, because they've got a little bit more punch of color than just the regular old ink guys. This is what we're gonna be carving. You have lots of options. You can use erasers. These all come from Daiso, cheap and easy and fast. Speedball makes two different kinds of carving materials. The two that I like the best are Speedy-Cut and Speedy-Carve. So Speedy-Carve is pink, really easy and fast to see. Both of these cut much more simply than linoleum carving blocks. We've got the traditional block printing ink. This is for paper. This comes from Blick, but you can get all different brands, all different kinds. In a pinch, you can use acrylic ink as well. We're gonna also try printing on fabric. So you need specific block printing ink for fabric in order for that to really work. I've got a glass tile which I'm gonna use as a palette and two different brayers so I can have different colors of ink and roll them out and put them onto the stamps. This is my favorite carving tool. This is also made by Speedball. It's really cool because it opens and you can store all the little carving knives in the handle. And the good thing is you can get refills, because they do get dull, and so it's nice to know that you can get refills for the carving. You can also use a wood cutting supply kit. So I have one of these here, just a regular old utility knife to cut things into simple shapes or an X-ACTO blade to carve out maybe a little more details. I always have a lot of extra X-ACTO blades handy because they dull really fast, and you don't wanna use a dull blade. I've got some things to draw. Also, if you wanna transfer something, you'll need like a charcoal or a pencil to help you make a little transfer sheet, and I also like to use just a Sharpie to draw on the carving material or the erasers. I have a sketchbook which I've put some ideas in that we'll be using for shapes to carve stamps. You can also print in a sketchbook. So I have a watercolor sketchbook down here. The paper's a little thicker, so it's a little nicer to print in. We can also print on just some good old-fashioned paper. So Paper Source has these really great flat cards, have a variety of shapes and colors. The scalloped one could be kinda fun. I have a little canvas pouch, but you could use a tote bag or a T-shirt or anything

else to print on. We're gonna need wipes because cleaning off the stamps can be some messy business, so wipes is a great way to clean off your stamps. Got a quilting ruler, which will help me as I print if I wanna keep things in line or create a really organized grid or pattern. Some tape, just in case I wanna tape something down onto the carving service to make sure that I know what I'm carving or what I'm transferring. I've got this great shape template, easy, easy, easy to make circles or squares or ovals. Just trace it in there. And then I have some vellum, because if I wanna transfer something from my sketchbook onto the carving block, I can use a piece of vellum to make sure that I transfer it accurately, and I'll show you how to do that.

## Week 1 - Basic Geometrics with Ink Pads

### Day 1 - Circle

- This week, we're gonna start with basic geometric shapes. You may think they're boring, but they're not, because you can use them to build bigger patterns, or you can use them actually to create other shapes. Like we can put a triangle on top of a square, and make a house. We're gonna start with a circle, one of the most, but I think one of the nicest, basic geometric shapes. Circles are everywhere. In fact, you probably have a pencil that has an eraser on it that you haven't used. We're gonna use this as our very first stamp. And we're gonna talk a little bit about scale. So this would be a teeny tiny circle, like maybe the center of a flower sized circle, or really small polka dot circle, but we can also make bigger circles, and you can make a whole bunch of stamps at once. I'm gonna find a circle that's gonna fit on this eraser comfortably, and allow me to carve it out fairly quickly. Think that one's gonna work, and with my Sharpie, so I can see what I'm doing, I'm going to place my circle on the eraser. I'm gonna take my utility knife, cut this little extra bit off. And we might even be able to use that for something later. So we will save you, little bit. And then I'm just gonna carve out my circle shape. There's one circle, all set, and ready to go. You don't have to really worry about the side that you're not stamping with. This is the side that really matters. And you won't really know how well you cut it until you stamp it. So you may have to do some editing after you stamp. Let's make one slightly bigger circle too. I'm gonna use this eraser, 'cause it's got a little bit more size. Okay, I wonder if I can squeeze two in this one. Maybe not the same size, but maybe, oh, I can make another the same size as the last one, or let's make one a little smaller. So now we've got multiple size circles. Just for ease, I'm gonna cut this apart again. This eraser is thicker, and a little bit harder to cut, which is fine. You'll notice I'm cutting off kind of the corners first. Find it's easier to take the big chunks away, and then work on the little bits. All right, that looks pretty good. Now we'll get to this guy. Maybe I can actually save that as a future triangle. Be careful of your fingers when you're working with smaller shapes. No injuries. Oops. Let's even that out. All right, I've got four sizes of circles. Let's see what they look like. I'm just gonna go around this color wheel, 'cause it's so pretty, so let's see, red polka dots. And the fun thing about stamping is if you don't reload, you get different saturations of ink, bonus. So see, you can see these are a little bit chunky. If I want to adjust them, I can, or I can live with some chunky circles. Oh right, if you use a light color, you might want to remove the Sharpie before you stamp, 'cause it might end up in your ink. Or at least wipe it down, so it doesn't come off in your ink so much. Let's see if that's better. Much better. All right, let's try this guy. Let's do pink. So if I wanted to get a little bit more of a careful circle shape, I might use my X-Acto, and very carefully without injuring your thumb, go around and carve, so that it's much cleaner and neater. And you can do that really slowly, and really carefully, and just keep

stamping it to see how close you are to getting a perfect circle. You can also cut it in half, and then you have a lovely half circle. So let's cut the big one. Or you could cut it in quarters. And you can make your own stamp version of a pie chart color thing if you cut your circle up correctly. Woo, now I have half circles. This is kind of a mess. It's like a little testing sheet. I actually kinda like how it looks. You could totally plan it out, and make like a nice grid, or put all your circles lined up in a row. I used a warm palette, because this stamp pad is all warm colors. And I think that would be a really good way to think about how you might want to put a bigger pattern together.

## Day 2 - Square

- After a circle, the next most basic shape I can think of is a square so we're gonna make some squares. This is a rectangle. Half of a rectangle is a square. I can measure it if I wanna be super precise. This is in centimeters. So it's three and a half centimeters. Half of three and a half centimeters is one and something, something or I can just eyeball it which is what I'm gonna do 'cause I'm an eyeballer. All right, that looks like a square to me. Yes. Okay. So I've got one square. I'm gonna use this square. I can use my template and make it a perfect smaller square. So we have our scale thing again and we don't wanna waste this other half of our eraser. Okay. If you are worried about the Sharpie lines, you can always cut them off. So for this one, I'll cut inside the line so we don't have to worry about any Sharpie transfer which means I get an even tinier, cuter square. All right, I got two squares. The fun thing about squares, you can print them straight on. Say we have a square. Oops. Or if you don't print fully, you have a square missing a chunk but if we turn it, we get a diamond. One shape becomes two. You can cut more than one square and then you can use multiple colors with the same shape. I'm gonna alternate with these two guys, the big one and the little one. So I'm gonna stick with the turquoise for the big one. So let's do turquoise and then let's do the teeny one in this minty color and let's turn it into a diamond. We're gonna do like some basic repeat patterning. And then I can make a row where I alternate so the turquoise goes where the little diamonds were. And if I had four or five squares, I could fully bust out all these colors and start stamping with all different designs. The super simple shape of a square has the potential to become a really nice and decorative pattern.

## Day 3 - Rectangle

- Let's move on to rectangles, but today I'm gonna show you a couple techniques to change the texture of the basic geometric shape that we're working with. I'm gonna use my bigger eraser, and chop it into thirds for some really nice sized rectangles. Let's see, I'm not gonna measure, I'm gonna eyeball. (tool clicking) Two, three, okay. These two are the ends, so they're really perfectly smooth. And you just leave one of those as is, this is the middle guy. This side is smoother. You can just kind of feel it. So I'm gonna use this as the top. And I'm gonna just draw, I don't know, like little dot seed-like things. And if you don't like one, you can just kind of X it out, so that you remind yourself, don't carve that one. All right. And we'll do something similar on this side. I always feel like the second round is better than the first round, but whatever. Okay. And we're gonna do a positive negative thing. So on one of these, I'm gonna carve out the shape, and on the other one, I'm gonna carve around the shape. Gonna use my Speedball. I like this teeny size the best. So this is a number one V-shaped cutter, and it's a brand new one, so it's nice and sharp. I'm gonna start by just cutting out the seeds first. So I'm just gonna dig in to the Sharpie, and you don't have to follow your lines precisely. I like to push the carving away from me. I feel like I have more control. So that's why you see me flipping it around, so I can get both directions to get this little indent carved out. All right, I

think that's pretty good. We'll see what it looks like when we print it. And then for this one, I'm gonna carve around the little seeds. So I'm gonna start with the teeny carver, because it makes really nice small lines. And then once I've carved around all the seeds, I will either cut away using the bigger one, or you could use the X-Acto knife, although that's a little scary. I'll just use the bigger carver. So you'll see, I'm just following the Sharpie lines all the way around, kind of making like a little moat. And the beauty of something this abstract is if you mess up, and get rid of one of your seeds, it's not a big deal. All right. I think I've gotten all the way around, oh, except for that guy, I lied. Okay. Think I've gotten all the way around. I've switched to a number five U-shaped cutter to try and get the rest of my eraser carved away. So we're gonna go right up to the little moats that I made with the teeny guy. And I might need to go back to the teeny guy to get really in between there, but this is gonna help me get all these big edges off faster. You really can't over-carve. So don't worry if you're going down the side. You're only in trouble if you break it. So you just want to try and be careful, 'cause erasers are really pliable, and they do break. You'll notice I'm kind of using my finger as a stop, but just be careful, 'cause these blades are sharp. Don't cut your fingers. Which is something I have definitely done. Hopefully will not do on camera. I know it's impossible to see this, but you can actually kind of feel when you get to that initial carving, the first one you did, to kind of chase out the little seeds. You can feel when the tool is hitting those. Okay, I think I got almost all the bigger chunks out. So I'm gonna switch back to the little guy, just to get in between here, 'cause I want those areas to be really clean. Okay, so now I just need to carve out the spaces between a little bit more. You can also leave it, you could print it now, just to see what it looks like. You'd probably end up with some extra texture. I am curious where I'm at, so I'm gonna print. All right, let's see. What do your seeds look like? Oh, pretty good. You could see where you might want to carve a little extra, and if you leave the ink on, it's actually even easier. So I'm gonna carve a couple of these little bits, but I like some extra texture in my stamps, because then they look like stamps that were homemade, that you didn't buy in a store. If you wanted this to be really neat, you could just carve away all the extras. I'm just gonna clean it up a little bit, but not a lot. All right, you come out of there. Okay, let's test. Better. Now let's test the other guys. So that's our positive, that's our negative. And, oh, I used the messy side. This is the messy side of the cut, which has its own texture. This is the clean side of the eraser, should be smoother. Yes. You'll notice that you have to really pay attention to how you're pushing down. You really want full coverage. You want to push your stamp, and maybe rock it back and forth a little bit to make sure that you get a good stamp. Let's see if I can play with these guys together. See what we can do. The fun thing about geometric shapes is registration is pretty easy. You just line them up, not always the case. And if you want to create continuous patterns, you have to not be afraid of going off the edge of the paper. So you can put another piece of paper underneath to keep your surface clean, or use a cutting mat to keep your surface clean. But I'm just gonna go ahead and print off the side as if it was a continuous, never-ending pattern of positive and negative rectangles. All right, three rectangles three ways.

#### Day 4 - Triangle

- We've done circle, square, rectangle. You can guess what comes next, triangle. I actually have some triangles leftover, little bits from our first carving of circles. So we'll start with those. We're also gonna carve a couple of other kinds of triangles. So let's think, there's Isosceles triangles. That's where all the sides are even? There's, what, skinny triangles (laughs)? There's cone-shaped triangles. Okay, I wanna do kind of like a triangle with a cone bottom, and I wanna maximize my erasers. So, let's do that, okay. That's one. And then, I mean we could just cut this guy in half? Let's do that. So

we'll get a funny, long, sailboat-shaped triangle. And then maybe we'll chop one of those down. Oh, or we could just leave it and think about using these as interlocking shapes. Like that could be a cool pattern. Or that could be a cool pattern. Okay, maybe we'll leave it alone, 'cause I have these small triangles, and then I'm gonna make a cone triangle. Oh, and these are gonna be triangles too. Extra bonus triangles. Look, heh, heh, heh. Okay, now I gotta get my curve. All right, I want this cone edge to be pretty nice. So, only that. Try and clean it up a little bit. Let's see what these look like. I haven't used this pearly-pink yet. I'm gonna try this first. And then let's try. This would be good if I cleaned this one off. 'Cause they're the same, I could do a really nice alternating color way. I might've just poked the edge of that triangle off with my finger, but that's okay. Yeah, okay, so we continue. This is giving me "Miami Vice" vibes. Okay, let's try these little ones. I'll do the same colors. We'll do 'em upside down. Oh, I flipped this. That's okay. Like that. The edge of these are so skinny, they wobble when I print. But that's okay. All right. I think I can actually print 'em this way too. Gonna get some messy fingers. Oh, that's kind of a rectangle. Let's see, what if I go this way? Geometric shapes. This way. No, that didn't print all the way. Bad printing job. Still a rectangle. Let's try these little guys. One, two. Still rocking the '80s. Ew, come back here. All right. And then let's try the cone shape. We'll do it in pink. Oh, this reminds me of a party hat. We could use the cone, mm, if I print it correctly. We could use the cone to make a cute tag. Let's make a tag. Okay. Clean it off. You're gonna get a tag. And I'm gonna use orange. And I'll put this in kind of the corner. And can use our pencil from day one. Make sure it's clean. Let's put a little dot on top. And we're gonna wait for it to dry. Or hopefully it's dry enough. Let's put a few. Looks like a birthday hat! Let's write. Yay. So you're starting to get the idea. We're gathering a little arsenal of simple shapes that we can compound together to make some new and interesting shapes and patterns.

#### Day 5 - Connected shapes

- Let's think about taking some geometric shapes, and compounding them. So we don't have to stamp them individual, they're somehow already tied together. When I'm thinking about ideas in this realm, I like to sketch things out. Let's take a look at my sketchbook, and see if there's something that we can use to make a stamp. And getting ready for this class, I started drawing some basic shapes. You'll see things that we did. Here's the circle, here's the cone. Here's some rectangles with the positive and negative. And I started thinking about compounding some shapes. So something like this is where I think we should go next. It's ovals, it's a geometric shape, but we're putting several ovals together, and connecting them, so we get kind of a new pattern. This is a little bit too big to put on one of these teeny erasers. I'm gonna use a part of this super carve easy speedy block thing. And I'm just gonna draw it directly on. If I don't like it, draw it again, flip it over. Am I gonna do three oval, should I do three ovals, four ovals? This is the fun part. You can take directly from your sketchbook. You can redesign it. I'm just gonna stick to what I have. Okay, so I've got that, and this guy kind of goes around. To be a little bit different, I'm gonna make the middle one a little bigger than I did in my sketchbook. And a line, make that a little thicker, and it connects to one more oval. Okay. Now I know what I'm gonna carve. I'm gonna cut this section out. I'm gonna try and save as much of the easy carve stuff as possible, but also make a block that isn't gonna fall apart right away. So if you cut too close to your shape as you carve, you are in jeopardy of going right through, and making it break, we don't want that. So I'm gonna give myself about that much space. This stuff is actually softer, and easier to carve than erasers. I'll bring in my carving tool. We'll use the bigger you. I may have been a little bit generous. Could have cut that a little smaller. All right, carefully carve around. I always start with the little moats around the shape. It makes it less



likely that I mess up, and cut into the shape. Now I'm gonna go inside, and I might go a little bit outside of the Sharpie line that I made just to make them a little bit thicker, the printing. If I test print it, and don't like it, I can make them skinnier. You can always take away, but you can't add. So error on the side of too much. I think my moats are pretty clean. Clean this one up a little bit. I may need to go in with the smaller tool to get that little bridge between the two ovals really nice and clean. But for now, let's just get rid of everything else. Some people like to do this really neatly. They go all in one direction. I don't, I just go messy. As you're carving, just make sure that everything outside is lower than the part you want to print. We'll do a test print to make sure it's clean enough. Remember, sometimes we like little extra messy bits. But sometimes we don't. Don't forget the corners. I always leave the corners too high. Okay. Let's clean that up a little bit. And then I think I'm gonna use the little carver to get into these tiny spaces. This is the number one V again. Yeah. That's looking pretty good. I think we'll do a test print, and see where we're at. I don't think I've tried this green yet, so let's try this green color out. Okay. Okay, now we can see some places we could clean up a little bit. Got a little bit of chunk pieces that I cut, but got stuck in there, let's clean those guys out. Okay, I'm gonna switch back to the big one, so I can get these larger stripes out. You be gone, you be gone. See the corners, I always leave stuff in the corners. Go away. I got a couple in here. Those actually look kind of nice. Could have left those, but I'm gonna take 'em out. It's a lot easier to see once you ink it, you can see exactly where you've got extra ink that you might not want in your print. All right, test number two. It's a little O. Better. Oh, I got a little stray bit in there. A little more, let's get rid of that. Okay, oh, and this has a little. I noticed this little tail right here on this oval. So I'm carving that off, just to make it a little bit cleaner. This too, okay. Let's see, one more time. Okay, that looks good. I like some of that little extra stuff. We know it's a stamp, a hand-carved stamp. We'll fill up this page. Sometimes with stamps like this, you can print it in multiple directions. It can be helpful to mark the back with which direction you intend to be the main direction, like up. So like this little bridge guy, we want it over here. So I'm gonna put this like this. That's the way we've been printing it, but if I wanted to reverse it, I can instead ignore my arrow, or go in the opposite direction. And I can turn it sideways. Or sideways this way. Let's see, maybe we'll just overlap it. We'll print it the correct way in this corner. Cool, now I've got an entirely caterpillary-like shape. Try connecting your favorite shapes together to see what kind of compounded geometric shape you can make.

## Day 6 - Abstract shapes

- Let's take some geometric shapes, and kind of wonkify 'em. So we won't think about carving them perfectly. We'll just kind of cut them however we want, and willy-nilly, and see what happens. Gonna use two erasers. I think I'm gonna make a circle out of this one, but a wonky one. I'm still gonna use my template though, to give me something to work off of. Otherwise, I'll be stressed out, like trying to just do a circle. All right. I'll do it on this side, so we don't waste eraser. Okay. Not gonna cut it neat at all. Gonna kinda make that side a little angular. I'm gonna cut this extra bit off first. Looks kind of like another angle. Maybe I'll even, oh, go inside the line a little bit. Okay. And I'll go inside over here a little bit too. The perfect circle is not perfect. It's okay, that's what we want, imperfection. Okay, that definitely is not perfect. So we'll print that, and see what it looks like. And we'll try this one out. Hmm. Maybe I'll do some more positive negative play, and think also about making this a double-sided stamp. So, one line, sure. Line. Maybe we'll do a rectangle within a rectangle. Hmm. This is a little less wonky. Still kind of straight. Maybe I can wiggle a little bit. Yeah, let's wiggle. Ooh, okay. That's not perfect. It is based on a rectangle, but definitely not a rectangle.

Okay, let's carve that out a little bit too. Okay. There we go. And one more. Okay. So we've got a nice big swath of positive shape there. Let's flip this over. Maybe I'll carve with the bigger one. Let's break into the frame. So maybe like a little oval. Ah, okay, okay, all right. I like this idea. Gonna carve that out all the way. Not a perfect half circle. We'll leave that one like that. And let's do, that, and maybe a little guy. Let's see what this looks like, no idea. We'll use some bright colors again. Okay. Ooh. Didn't press down on all four sides. Let's try that again. That's surprising and fun. Let's try the other side. My not rectangular rectangle. Also did not press down on all four sides. Just gonna have messy fingers. Okay, good. And then let's try the not circle circle. The not circle circle. Oh, that's good, I like that shape. Just printing it in different directions. I wonder if I can combine these. I'm not gonna switch colors, 'cause that would involve cleaning. Now let's put you down. Let's see you this way. And then, can I squeeze? I'm gonna clean this one, 'cause it's small. Can I squeeze this side of you into here? Oh, I can. (woman laughing) Okay, let's try that one more time. All right, go this way. I'll have you touching. So when you're printing, you can consider, do you want your stamps touching? Do you want them not touching? You have so many options to mess around with, and each one will give you a different look. All right, this was orange, and this was gonna fit into here sort of. Yes! All right. So now I'm just building, thinking about different ways I can repeat patterns, or not repeat patterns. This was on the top, yes, this way. This stamp would be a little bit harder to put an arrow on, since it's a multi-sided stamp. It's okay, I'll just pay attention. I can do that. Oop. Okay, orange. And you're gonna fit in there. Okay. I really like the idea of starting with a geometric shape, and letting go, and seeing what happens when you just let carving take over.

#### Day 7 - Printing day

- We now have a nice box full of stamps. I'm going to see how I can put them together, maybe make a little picture, or a full-on pattern utilizing more than one stamp, and we'll see how it goes. Let's start by making a picture. I'm going to combine a square with a triangle, and we'll get a little house. Do I have something that kind of looks like grass? This one kind of looks like grass. Oh, I can use like a little half circle to make a hill. And maybe we'll put a little house on top of the hill. I'm just planning out, so I'm like playing and planning at the same time. This house has a too big of a roof, but that's okay. Maybe we'll do like the full-on kid thing and put a sun in the sky. I have a nice little scrap that maybe I can use as the rays. This looks good, all right, let's start with this. So I'll be really traditionalist and we'll do green grass. All right, let's put some grass down. I'm going to stamp multiple times so that I get some saturation play, make it a little more realistic. And then what color house should we have? I'm gonna put the hill in while I think about my house color, I don't know. Oh, we could do little pink houses, shout out to the '80s. Maybe we'll do a couple of hills, we'll overlap them a little bit. And I think I'm going to do the pink house. A little lighter pink house on top of the hill. I'm gonna stamp that again. More ink. (tapping) There we go. And roof, okay, we'll do dark pink roof. And then we'll do dark pink house. We'll put it right here. And a light pink roof, we'll go opposite. I could totally see doing this with like a bunch of little kids, whole box of stamps, everybody messing around. We'll do a yellow sun. Maybe I'll do a little dark orange in there too. We'll double it up. Okay, we've got a sun, we've got two houses. What else could we do? Maybe we could do like a little brick path. I'm going to use the side of my triangle. Maybe just do some bricks. Anything else? I guess we could some clouds. Still have this clean circle. Let's do a couple of bluish, cloudy-type things. Maybe I can wipe this off and see if the white will sit on top, let's try. Kind of does, pigment, giving depth to my clouds. Cool, very cute. I feel like that should be a kid's birthday card right there. And then let's think about making a repeat pattern. And we're going to use this

really nice, scalloped mustardy-colored paper, and I think for clarity, let's just use black so we can really kind of concentrate on a pattern. But of course we could mix it up and use any color, or multiple colors, or if you carve multiple stamps, you can go back and forth. Think I'm gonna use our cone shape, my organic, weird, wonky circle. And how about the tiny little square? We can make a little nesting family-ish design. If you want to test things out, can just have an extra piece of paper next to you. Maybe I can do that. And also we can put this on the paper, so if I want to stamp off the edges, it won't get on the table like it did over here. Okay, let's test this out. What if we go cone, wonky circle, square, kind of fitting together, that's interesting. We could also try to cone this way, wonky circle, although that's really the same thing, just on its side. What if I? I think I like this direction and this direction, so maybe I'll alternate. And I'm going to put the cone down first. I'm trying to think do I want it to go off the edge or do I want to start in the center so that it's kind of aligned? Let's do that. So we'll start in the center-ish. Cone. Wonky circle. Square. And I'm going to place my quilting ruler right underneath. Let's go opposite direction. Cone. Circle. All right, now I've set up the pattern. Ideally, you would wait for that to fully dry, but we're just gonna go for it. And now I'm going to try and do the opposite. So go this way. So I'm sort of mirroring the pattern. Gonna have this go this way. Don't need the ruler anymore. We're just going to stamp it off the edge. So if I was going to do this again, I might also start in the middle so that both ends go off equally, but it's fine. Yay that's exciting, we have an overall repeat pattern. We have a week's worth of geometric shapes. You can see here how different you can make imagery from them. We've got something that looks like a picture, something that's really abstract. Have fun playing with and combining the shapes and the colors, and stamp away.

## Week 2 - Florals and Botanicals with Brayer Rolled Ink

### Day 8 - Blossom

- Let's move on from geometric shapes to say florals and botanicals. Although, maybe I'm gonna do something that's kind of a transition, so it'll be a little bit geometric and a little bit floral. And the shape I wanna make, or that I have in mind, is a little bit bigger than one of these little erasers, so let's use a big block. I wanna do something kind of like a simplified tulip, oval, vessel thing. We could use it as a top of a flower, we could also just use it by itself. That's what I'm thinking. So, and then maybe like that. I'm gonna carve out the inside of the oval. That's my plan. Okay. So, cut a little square out. Okay. And I have a little bit of space on the bottom, so let's utilize that. Let's make this a little bigger. I'm editing. Okay, there we go. All right, let's start with the big, I might not even need the small one for this. These linoleum carving tools actually come with a whole bunch of different shapes. There's V carvers and U carvers. I tend to just stick to the big U, this one, and the tiny V, but the other ones can come in handy too. All right, make my moat. A little piece stuck in there. Okay, that looks good. Can't be sure until you print, but I think it's good. I'm gonna show you how to print with block printing ink and a brayer. This ink gives you a little bit more coverage than stamping ink does, so if you're working with dark paper or if you want prints to overlap one another this ink will give you better saturation, better opacity. So, because I said printing on black, let's try that. So, we'll print with white on black. You don't need a ton of ink. You can always add if you need more. And this is called a brayer, and you use the brayer to kind of roll your ink out. And you just want nice and smooth coverage. There's something in the brayer, but that's okay. We're not gonna worry about it. That's what that pattern is coming from. There's a hair, also not gonna worry about it. And you take



your stamp and you just use the brayer, and you roll the ink on top. So, you get nice coverage, and we'll try it on the black paper and see what happens. Ooh, pretty. Let's try upside down. I'm just trying out some different alternating patterns, trying it in different directions. Let's try it sideways. We'll have 'em facing each other, okay. Now, try and eyeball it to line it up. Cool. It looks kind of like a pot or a vase right now, but I think if we stick a stem on it it'll become a really simple flower shape. We're gonna be using this kind of ink and this brayer all week long, but I want to show you how to properly clean it because if you don't clean in between colors or in between usages your brayer can get stuck. It won't roll around really easily, and you want to prevent that from happening. The first thing I usually do is clean up the palette. If you have a palette knife, they work really well. You just want to scrape all the excess off. You can also use a razor blade, a straight edge, or one of these scrapers, which you can get at a hardware store. Once you have all the excess off you can take a wipe and clean your blade off, or a paper towel. All right, I'll clean the palette knife off. And then I will clean the glass. This is definitely why I prefer a glass palette to a plastic. The plastic will get scratched, it'll keep ink. Glass also gets scratched, but it doesn't hold the ink. It's a lot easier to clean in the long run. And then we need to clean off the brayer. I'll start with wipes and get all of the excess ink off. This is water-soluble ink. You can get oil-based inks. They are a lot harder to clean. You'll need solvents. Not good for you, not good for your skin. This is why we like water-based. Okay, I've got the brayer pretty clean, which is great. I am gonna wash this off in the sink though, especially if I've used it multiple times in one day 'cause, as you can see, ink gets in here, it gets kind of stuck. If you don't put some water, some soapy-warm water in there, it does tend to freeze up, and then you won't get nice coverage of your ink. So, I'm just gonna run this under some warm water with a little bit of soap, and then let it dry before I use it again.

#### Day 9 - Flower stem

- Now that we have a flower top, let's make a stem, but something that could be used, not just as a stem, we can use it kind of on its own, flip it around a little bit, make an organic thingamabob. But if you want to, you can pair it with yesterday's stamp and make a full flower. If I wanted a really basic stem, I could turn one of these erasers on its side. It'd be a little thick, I cut it in half, make a skinny one. So I want to add some leaves to imply a little more of a flower. Make it a little longer maybe. But again, nothing too realistic, more abstract. It could almost be a cactus. I think that's good. All right. Cut you there. I think I can use the big carver, we'll see what happens. I'm a little worried about where the leaf runs into the stem. All right, I got the moats. Now let's just get rid of this stuff. I might be able to just take that out with an X-Acto carefully. You gotta slice under. There we go. Phew. We want to try red? Let's try red. Get some red out. I think red would look nice on craft paper color. I can see I did not cut that edge, I'm gonna cut that off now, before I even print it. Boop. Make this a teeny bit skinnier too. There we go. Get out of there! Okay. All right, here we go! I think I got a little nub under there. There's gonna be a gap in my print. Oh, not too bad. Go away. It looks like that area I'm gonna clean up a little bit more with the X-Acto, 'cause that big carver just doesn't get into those teeny spaces. Yeah, let's clean that up a teeny bit. So I'm gonna make this a little bit skinnier. And I'm gonna make the top a little bit thinner. I didn't quite go to my outline. That looks a little dangerous. Go back to you. There we go. Okay, and then the bottom is also still a little thick for my taste. There we go. Let's try that! Making sure I don't get any of the nubs that I just cut right back in the print. Okay. How does this look? Better, getting close. Still a little bit on the side, so I'm just looking at these little details. I'm gonna clean those up just a teeny bit. Okay. And that's already cut, but still stuck in there, so come on out. I'm gonna straighten the top just a little bit. Okay. For

such a simple shape, doing some pretty big edits. Well they're little edits, but a lot of them. As I always tell my students, simple is hard. All the little things to consider. See where we're at. Ha, much better. There's just a little rubber guy in there. You go away. Okay, good. Now let's see what happens if I print a bunch of them, nice and clean. Keep your workspace clean, people. I don't do that. Let's just stack it first. If you want to, you can get really tricky and precise with registration. You can measure out your stamp. You can measure out your paper. You can put grid lines down, stamp between your grid lines, erase the grid lines. You can be as precise as you would like, or not. Let's see what happens if we go in the opposite direction right next to it. By itself, it looks like a stem. This way, it just looks like a pattern. Let's print our flower friend on top and we will make a full, simple flower. Voila, we have a flower and we have a pattern.

#### Day 10 - Grass and stems

- We've made a single flower top and a single stem. What if we make something that's a few stems together? One of the great things about carving stamps on your own is you can think about printing multiples kind of at once. So I'm gonna make like a series of lines that could be grass, it could be stems. It could just be what it is, a series of lines. Let's think lines, do I want them to be straight lines? No, that would be stripes. I want them to be a little bit shifty. How many do I want? Oh, I don't know. I tend to like odd numbers. Humans actually tend to like odd numbers. All right, one, two, three. Let's do five. Four, five. Oh and then I have all this space over here. Let's do seven. (chuckles) Six, seven. You put that together however you want. Okay. Cut this out. Alright, here's all the tools that come in the little speed ball. (metal clinks) I think that's a V. That's the two. I have two tiny V's. This one is the same, okay. None of these are, well, maybe this one let's try the square. The square might be a better option. I'm branching out of my two go-to shapes. Only because I'm trying to do this in the fastest way. Yeah. See, that's good. All right. This guy fits really nicely in between the lines. I'm not going to have to use the teeny one. Save me some time. Although really, I like the carving process. I know some people think it's kind of tedious or boring, but I like it, I like just having a job to do, like, I know what I'm supposed to do. I don't have to think too hard to be a little careful, but it's not like trigonometry, I'm not thinking. And I end up with something that I can use for a very long time. This tool definitely makes really nice straight, deep lines. To be a texture. I mean, for fun, we could just print this like this now and see what it looks like. It would be opposite of what I was originally thinking. But it could be good, too late now. All right. I just want to be a little bit careful here, so I don't mess up the line adjacent. You might be wondering what the difference is between the pink carving material and the kind of beige colored. There isn't a huge amount of difference. Both of them are pretty simple to carve out. They're a little softer than the erasers. You can go to an art store and get all different kinds of erasers too. There's like squishy soft erasers, which would carve a little bit easier. There's the plastic erasers. This pink carving material is a little bit more stiff than the beige and you might wonder why, what difference does it make? So if you're doing things with really small, really intricate tight lines, you might want to use the pink because you can carve really small, fine details into this. And it doesn't quite break or isn't as brittle. But the beige stuff is really nice. I think for like super fast, it's really easy to carve. It's a little bit softer. If you want things to be like a little bit more on the fuzzy side, like you don't want, you really want that printmaking look then I would say use the beige carving material. This pink stuff is the Speed Ball Speedy-Carve. All right, I think... I'm a little bit worried about in between there, but let me get the rest. That looks good. Alright, switch back. (metal clinks) To my new best friend the square and get in there. There we go. All right. And I just trim that off too. All right. I'm gonna introduce you to a printmaking

technique that is called a split fountain. So you put two colors next to one another on your palette. You have to be a little bit, whoa, more careful as you brayer. I had a bunch of liquid in it, so I'm gonna clean that off (paper rustle) And I'm gonna make sure all the liquid is gone. So that's just a mixing problem when stuff sits in a tube, it's separates. All right, so we want two colors next to each other, and we're gonna brayer down the middle of those two and we're gonna try and keep the brayer in line. We're not going to go in diagonals. So I'm going to tilt this. Some people like to leave a bit of space between the two colors so as they mix, they kind of blend into a space together, but I'm gonna try it this way and see what happens. There we go. (roller squishes paint) So the blue side is a little bit bigger. So I'm gonna put a little bit more pink down. Gonna add this pink to this side. There we go. Okay, so I still have a larger blue side than pink side, but that's okay. And you'll see that they're mixing together in the middle to kind of make a cool purple lavender. All right, now that that's mixed, I'm gonna run this over my stamp. And again, you're gonna try and not go in a diagonal. So you keep the split colors and we'll see what happened. Yay! We have blue and purple and a teeny bit of pink, which is basically what we have on the palette. So we'll do it again. (roller squishes paint) This one I made sure to get a little bit more pink, on that one side so you get a better split. I can use this to fill up the whole page or thinking about how this could be stems for flowers. I could take my pencil. Dip it in my ink. (paper rustles) Do some abstract floral action. They also kind of looked like birthday candles.

#### Day 11 - Three petals

- We have a bunch of stems, so let's make some petals. I wanna make more than one because when you look at a flower in nature, all the petals are not exactly the same. And I wanna mimic that, so it's a little bit more naturalistic. Let's go for three. I'm thinking of a heart-based shape, kind of a little skinnier, something like that maybe? Gonna square off the end a little bit. Okay, so that's one. Let's make one that's less defined as a heart, and we'll just have that one go off the edge. Okay, that's two. And now, all right, I made a skinny side on the left. Let's see if I can make a skinny side on the right. I don't draw that way though, so, okay, bigger, skinnier, there we go. Okay, good. Okay, three different petals, similar, of the same family, but not the same. Okay. Let's do the easy parts first. We get another free triangle. You might be wondering why I'm chopping away the erasers and carving into the speedy cut stuff. The erasers, you can carve into them, especially to do positive, negative, little shapes, but I find it just simpler to do a reductive taking away of the extra eraser for my stamp in the erasers. You could just as easily carve around them, like I am with the speedy cut. It's just a personal preference thing. And I guess cutting away kind of makes a cleaner stamp edge. You don't have all those extra bits to worry about. And if you make a stamp that's teeny tiny and hard to handle, you can always glue it to a piece of wood or use one of those clear stamp blocks that you can get. Okay. All right, three petals. Gotta try them out. Hot pink. All right. I'm gonna ink them all up. One. Two. Oops. Three, oop, okay. We can use these in any direction. Ooh, stamp cleaner. Eh, eh, eh, eh, eh. 'Kay, let's see what this one looks like. Because I'm just testing it, I don't really care about the Sharpie or if they're perfect. I'm just trying to see if I like the shape. 'Kay, that's good. That top might be a little pointy, yeah. This top, teeny bit pointy, getting rid of you. Okay, let's try this one. 'Kay, good. So these are similar, but look different enough, which is exactly what I wanted. Let's see what we've got so far. We could use a circle friend. We could use a really teeny one too, so maybe the pencil. We might be able to use a half circle too. Okay, so we can think kind of about a traditional sunburst-y flower. Maybe I'll use the circle for that. I'll do that in this corner. So I'll use that. There we've got our flower center, and then, we can kind of alternate the petals. You could do

the center in a different color too, obviously. They do not have to match. Petal number one. Petal number two. All right, repeat. Three, I think I only need one more, and I don't want two next to each other that are the same, so I'm gonna use the yellow one. 'Kay, flower style number one. We can also use these kinds of petals to do more of a Black-Eyed Susan type flower. So I'm gonna use the little half circle for the center. Put that there. Then, one. Three. So in a Black-Eyed Susan, the petals live kind of around the bottom of the flower. So let's put these around here. One. Two. Kind of overlapping these 'cause that's kind of what the flower looks like in my mind. This could be fun with two different colors for the petals. You could alternate colors. Do I need one more? No, I think that's good. And then do I wanna add a stem? Do I wanna add this stem? We could try it, let's try it. If we don't like it, oh, well. You won't know unless you try it. Okay. So I'm gonna go ahead and stick that kind of on the petal, so hopefully the petal looks like it's on top of it. Cute! Which one was that, this one? Yes. I'm gonna stick it back on top. As you can see, these petals are really versatile. You can create a pattern on its own, you can make all different kinds of flowers, and you can even use them as leaves.

## Day 12 - Two leaves

- We've got petals. We've got stems. Let's make some leaves. I think I'll make two leaves, a little one and a big one. So we get to play with scale, and that way the big one can really fill up some room if I'm gonna print with it, and the little one can maybe be in addition to the petals and the stems that we already have carved. Kind of thinking abstractly, three-part leaf. I don't know, something like yeah, there we go. Okay. That's good. And let's put a little, it's not the stem. What do you call that part of a leaf? It's not a stem. Vein, it's a vein. We've got a leaf. I'm gonna do a similar leaf in the large size. I mean, I can't draw it exactly the same, but close enough. This one will give a little bit more of a stem, and then we'll put the vein in. That's a little close to the edge there. Maybe there. Not you. Carve away you. That's definitely a way I edit myself. Cross things out. Ignore that. Okay, and then this, we chop off here. Okay, now we have a nice, big sheet of that left. Maybe we'll just carve both of them this time. Since I'm normally cutting the erasers, let's just carve this one and see how it goes. Carves very similarly. These could double as trees, kind of tree-like leaves. And just be careful if you're carving that eraser because it's small. Don't want to carve your finger, but you definitely want to hold it firm so it doesn't slip. Okay. That is ready for the vein, but I'm gonna do both veins at the same time since I have to change to the smaller. Okay, you, done. Your turn. Okay. This is still that nice, thick square carving one from the stems, stems slash grass. Here we go. Now I'm wondering if I can do this in one pass. Can she do it without jinxing it? Yay! The crowd roars. No. Just kidding. So I'm just gonna look at it sideways to see if there's any places that are kind of on the high side. When I'm looking, this is a little close, so I'm gonna cut that down. You can also kind of just feel it. Like as you rub across, you can feel it. And then of course, we'll do the test print to see if anything is really sticking up. We've got both our mama and/or papa and baby leaf, so let's switch to our tiny V and carve the center out. That looks good, and I might go in here and just make sure this is pretty clean with the teeny one. Okay. All right, and then let's put a vein in the big one. That stem might be a little thick too, but let's do this first. Okay, because this leaf is a little bit bigger. I'm gonna make the vein a little bit bigger, so we'll make it a teeny bit wider. There we go. All right, we'll have to see what that looks like when we test print. I'm just gonna clean up the stem just a little bit. Still feels a little big. Okay. At the end there. I just don't want to tear it, so I'm trying to be really careful. There we go. Trying to carve in two directions to make sure that I got that stem without tearing it, although worst comes to worst, there's no stem. Not a big deal. So let's test print these

and see what they look like, see if I want to carve that vein any bigger in the big leaf. And actually, we're gonna print on a really large piece of paper, so I'm putting more ink out. Still might need more, but we'll start with that. Do the little guy first. Nope. Let's try that one more time. I want to see if that's a carving error or a stamping error. I think it's a stamping error. Still. Okay. There we go. All right, let me get rid of that. All right, I like that vein. That looks good. Now let's try the big one. I think there's enough room next to all these little ones. It even looks like it's gonna print good. I'm just already gonna cut this off 'cause I can see it. Cut that off. All right. Let's see. So with bigger stamps, I actually think it's kinda easier to make sure you get pressure, but you do want to make sure you push down. Ooh. Okay. Good. I want to show you one of the many ways that you can use these stamps. You can make wrapping paper. This is just plain old craft paper that you can buy ready to go. I taped it down to my table so that it won't move while I'm printing on it and I've tried to set myself up so this will be as easy for me as possible. I'm not necessarily gonna re-ink between every printing. That'll give us a little bit of variation in the print which I think is gonna look cool, but I am just gonna go simply in one direction back and forth, and I'm gonna use both sizes of my leaves, and we'll see what happens. Okay. So, I think I'm gonna start with the big one, and just do the big one first, and then I'll figure out where the little one is gonna fit in. I will line up the bottom of the stamp with the bottom of the paper. I'm not gonna freak out about registration, but that'll just give me a little bit. You get the idea. You would keep going till the whole page is filled in. I'm gonna add some small leaves just to kinda see how it's gonna look. Hmm. I don't want to think too much. We'll just put them in the middle. Obviously, you can come up with much more intricate patterns where you change directions, you measure things out, but it's also really fun to do it fast and simple. With all the stamps you're gonna make, you can make a whole bunch of personalized wrapping paper.

### Day 13 - Pomegranate

- Here is the paper we made with our last stamp. Cute little gift, right? It's our last day of botanical, floral, I'm thinking something fruity, but could secondarily be used like a flower top maybe? Maybe like a pomegranate. Let's do a pomegranate. Round with like a little balloony tail, and there we go. All right! So now cut this away. Can you use this big one to get around the circle, for sure, but I will need the teeny one to get in the little crown top. And the balloon tail. I'll go ahead and get rid of this. All right. Have to be careful. Don't wanna get rid of my top. Okay. (exhales deeply) When I'm working in highly detailed, kind of scary, "Oh, my God, I could totally ruin this" areas, I try to carve a little lighter and then slowly make it deep enough. Okay. Once you have those little moats, it's a little safer. Okay. This one, definitely gonna have to check out in a test print to see how this little crown area is coming out. I think it's definitely time for a test print to see where I am, 'cause I can't see anymore in those little areas. Just gonna get you. Okay. And since we have a nice present, let's make a gift tag for the present. I think a red pomegranate would be nice on a gift tag with our black leaves. Here's a little piece of paper for our tests. Oh, yeah, see? Sloppy. I can see it now, even when I ink it. Yup, wanna clean that up a little bit. It's kinda nice when you have the ink on here too, you can see a little clearer. I think that looks a little better. Gonna wipe it off, just 'cause there's carving, little nibs everywhere. Oh, and I can see there's a little gouge there, so I'm gonna try and get that off. There we go. We're making the stamp a little higher. Okay, let's give it a whirl. Yeah, that's better. I don't mind a little bit of texture, 'cause the pomegranate is, you know, not perfect. Good! Let's make a tag. Got a craft papery tag and then a white tag. FYI, this is kind of glossy and shiny on one side, and I don't think that's gonna take ink. I think the ink will just slide on it. But this side feels a little rougher, and doesn't have a coating, so we're gonna print on that side. You could do one



simple pomegranate in the corner, or you could do a little pattern. Then we can tie it on our gift. Fully homemade, wrapped present.

#### Day 14 - Printing day

- It's printing day. We have a whole crew of awesome botanically themed stamps. I wanna use them all. I think, let's make a mandala. So we'll go kind of around and around and around using all the different stamps. I've laid out two colors of ink 'cause I have two brayers. So we've got hot pink and white, which I think will look really cool on this black paper. And we're gonna see how it goes. Just to make it easy on myself, I think I'm going to eyeball the center of the paper and put a circle, since we have our geometric shapes, in the middle so I can kind of work my way around. That's approximately middle. Am I starting with pink? Am I starting with white? Let's start with white. Just keep your inks and brayers a little bit separated on two sides of your glass palette, unless you wanna do the split fountain. But I'm not going to. I'm gonna keep them separate. All right, so that's all set. This is set. Circle. All right. Eye ball, I mean you could measure, but let's just eyeball, middle, middle somewhere around here. Come back. Okay. You go up there. Now, let's do some petals. So we have three petals, and we'll just rotate them. So it'll almost be like we're starting a more traditional flower. I bet this pink is really gonna pop on the black. So excited. Yes. Try to avoid stray stamps. This whole week we've been using block ink and a brayer with our stamps, but especially for the small stamps, you could so easily just use the ink pads, the pigment ink pads, and then you could clean in between the colors that you're using. So you could have a rainbow mandala, no problem. The larger stamps, it's a lot easier, I think, to use the block printing ink. And if you want kind of thicker coverage, you might wanna consider using the block printing ink, but pigment inks are pretty great these days. All right, we're gonna use leaf and white. I'm gonna put you over here to clean all at once together. So little leaf. Okay, maybe. Ah, oh well. It's not gonna be perfectly clean. I'm trying to think if I wanna flip the shape. Why not? How perfect. Yay! I did not plan this, but it's very nice that the last stamp completes the pattern. Okay. You go in the clean, to be cleaned pile. I think, let's alternate our flower top vessel and the pomegranate. We're on pink, but we'll do them both. And then hopefully, by the time we get to the white, I can kinda cover up that little finger splotch that I accidentally put on the paper. All right. I'll start with you. I'm gonna go. I'm not gonna alternate the direction 'cause that's gonna confuse me. I'm just gonna alternate the stamp. Okay, made it all around. Then to make sure we use all of our stamps from this week, let's do these in white as the last row around. Okay. I am definitely gonna try and strategize to see if I can get that little blotch into one of my stamps. Which would work better? This one, or this one? I think the flower. Ha! What blotch? Okay, I think I might tilt the paper just a little bit, so. Oh, I like this. This is also not intended, but it's kind of like our vessel flower in reverse. Instead of the flower sitting on top of the stem, the stem is sitting on top of the flower. I did this this way. Obviously, you can put a catch all paper underneath here, so you don't have to keep cleaning up after yourself like I am, but it all works. Last stamp. I like this size 'cause my whole hand can kinda fit on it. All right. There's a little bit of paper left. We could keep going. But I think I'm gonna stop here. Maybe trim off the ends of this paper, so it feels like everything is going off all the sides. You could also so easily use any of the geometric stamps in here too. You could use all the stamps that we've made to create an even wilder mandala. That would be really fun. I think you can see that by separating some of the things in the botanical arena, like the top of the flower and the stem of the flower, you can end up utilizing them in a whole bunch more ways, so we can make things that are pictorial, but we can also make all these really cool abstract designs.

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Week 3 - Complex Shapes

## Day 15 - Rainbow arc

- Okay, we've gotten our feet wet. You should feel a little bit comfortable covering stamps by now. Let's do something a little bit more complex. How about a rainbow arch type thing? I think I'm gonna make a larger size stamp again. We've got a lot of really teeny ones. So let's think about something a bit bigger. Okay. Still gonna be relatively easy to carve. I'm just gonna do that so I know to carve around it. I want that to be the positive. We got arcs. Do I want them thicker? I believe I do. So I'm just gonna go ahead and kind of give myself a visual. This does not need to be an exact science. It's just so that I don't over-carve. All right. Can use a big U. You probably don't need to switch on this one. Just gonna go over this one one more time 'cause there's a little hiccup in the carve right here. I'm thinking I might just try and do like single passes between these little arcs. So I'm gonna try and go a little more slow and careful and turn the stamping material. We're pretty close, if not finished. Thinking about maybe doing a little bit of color switching, a little bit more tricky printing technique, just to switch it up a little bit. Definitely gonna test print it first, but we'll set up a sheet. What I think we're gonna try is maybe printing three arcs in one color and then switching colors and printing the last three arcs in another color. So I want to have a little bit of registration on my paper so that I know things are gonna line up and I'm just gonna use a light pencil to mark kind of the corners. So this will be easily erasable, but it will help me guide me to put the stamp back in place when I do the second round of colors. Time to do a test print and time to think about what two colors I want to use. Hmm. Get rid of this messy bit while I think about that. Let's do warm colors. So let's do red and pink. Could be fun to do, I don't know, the black again. I think it's kind of funny when you take something happy, like a rainbow, and print it in black. All right. I'll put red over here. Got my two brayers. We'll just test print it in one. I'm gonna use the block ink for this stamp because it's a little bit bigger and it could be a little trickier to make this fit on an ink pad. You could. You can turn the ink pad upside down and kind of place it on the stamp. That would work. But I've got brayers, so I'm gonna do it. Great. Yeah, on these like two tiny little... Boop. We'll make this one clean. I know I said I like when it's kinda messy and print makery, but I'll make this one clean for fun. Okay, so that's nice and clean, ready to go. I need to wipe it off. I would definitely suggest if you're gonna bust out the brayers and the ink, make more than one print while you're working. Okay. We are gonna try and do a two color, simple two color. So I'm gonna start with the pink. We can do this two ways. We could do the registration, like I can print it. I'll show you both ways. And this way, we're just gonna try and register it and print it in the same area. So I'm gonna clean up the parts that I don't want to be pink. I have my little marks. Put this down, make it line up. We've got pink. Clean off the pink. Now I'll use the red. Trying to stay away from the center ones as much as possible, so less cleanup. All right. Clean up those. Let's carve you off. Okay, that looks pretty good. All right, here comes the fun part. All right. Two colors. You can also attempt to just put two colors on your stamp. It's a little trickier because once you get a color down, it's really hard to clean up in between them. But if you have those tiny stamp pads, those little square ones, those actually work really well for this process. And you can also like paint the ink on or use like a little sponge. And if you don't care about it being super clean between the two colors, this is a fun way to just experiment. Agh! And I already got red on that one row. So I'll clean that off and re-pink it. This is kind of like a, do I want to spend the time registering or do I want to spend the time being futzy with the ink dilemma? So it's a personality quiz for you. All right, and then we'll try to very carefully

put the pink there. There we go. Okay, let's give this one a whirl. You guys move. Now, and I already got red ink on this one. I'm gonna keep these prints super clean. New paper. All right. And... I clearly didn't press too hard on that side, so, seem to always miss on the right-hand side, even though I'm right-handed. All right. Voila! Two colors, two ways. This would actually look really cool like that. It's like a bulls-eye.

#### Day 16 - Garland

- Yesterday, we did arcs. Let's expand that a little bit. Let's do an arc with another shape tied into it. So maybe a circle or a square or bunting-inspired triangles, we'll see what happens. I know I'm gonna wanna use my stamp pads for this so I am going to make sure that my stamp is going to fit on the pad. I'm just gonna mark a little bit smaller that way, and we'll make it, let's see, this was the top, so I will cut kind of like here. That way I know that my end result is gonna fit on the pad. And I can double-check it, too, before I started to carve. I'm just gonna cut all of this off. And let's see, we'll do like that. Then I have this shape I can use later, I'm gonna go ahead and carve that off. Save the scraps! Okay, and then we'll check, yep, perfectly gonna fit. All right, arc with a shape. Okay, let me arc. Now I could think about doing something that I could flip and mirror, and kind of make like a wreath almost. That's a nice idea. So we'll kind of make it a little bit more even. Okay, and then maybe just some simple circle. Not quite circle circles, oval circles, something like that. Okay, I like that. I need to start with the littlest one to make my moats, so I can carve. There's kind of a lot of excess in this design, but that's okay. All right. With the little carver, a lighter touch is definitely helpful. You'll see here, I was like digging a little too hard and the lines got a little bit messy, which is fine. But, pro tip, don't be heavy-handed with a little carver. Okay. I want this to be a little bit more like an arc. That's better. Okay. Switch to the big guns. Okay, all the big areas gone, now I'm gonna get more careful inside. I'm trying to make these berry shapes a little bit varied, so they're a little naturalistic. Not computer generated. Okay. All right. Time for a test, I believe. If we're thinking about making this like a little wreath, maybe a little fancier paper. I don't know what color is gonna look good, let's just try and see what this mint color looks like on this mustard. Okay. And gonna carve you away, you're a little high. All right. So this way first. Hm, okay. Got a lot of Sharpie in there, but that's okay. Test print. Let's see if I can make this work. You might say, "Why don't you just carve a wreath?" Yes, I can carve a wreath, but this shape is kind of exciting 'cause I can use it in multiple ways. As maybe just a decoration in the corner, or along the bottom of some stationary. A little off, but you get the idea. That definitely is gonna work. Gonna clean it off. See if I can get some of the Sharpie off, too. Or maybe I'll use black on craft paper, I bet that would be pretty. But I'm thinking you could so easily just like, you know, put your initial in here, especially if you're practicing hand lettering. Okay. Let's see. Let's try black. You could do kind of a fun border, almost border type situation. Maybe here, let's do this, opposite. That can be fun. And the black, too, I can really see, like this one, this one is a little less round than I would like, so I'm gonna shave that off. There we go. Get into that corner. There. Good, try it again. Maybe I'll just go ahead and see, can I eyeball register? Oh, yes! (chuckles) It actually is pretty circular, that's pretty great.

#### Day 17 - Rainbow waffle

- We're about halfway through, and guess what? We needed a bigger boat. I mean, tray. So look at all these stamps. There's so many of them, it's so awesome. And we're gonna continue with our more compounded shapes. All of these are kind of living in rectangles and I'm thinking I wanna do a pattern, a design, that lives in a circle. And I think I wanna do maybe some geometric linear things

inside of the circle. We have this awesome multi-colored stamp pad, and I wanna experiment with it. So, I wanna make a stamp that's gonna fit inside this fairly comfortably. I can just cut off this extra scrap. There we go. And I'm gonna do a circle. I'm not gonna worry about if it's absolutely round. You could trace something, a little cup or a little plate, if you want, if you're feeling uncomfortable with your circle powers. Gonna do something linear. I'm gonna make this a little bit bigger, or thicker. Okay. Oh, you know what? Let's just do like the easiest thing imaginable. Let's make a grid, and this will kind of be like a waffle. I'm just gonna do that. That's what I'm leaving. Don't cut there. Could make this wonkier, so this one could be skinnier, this one could be fatter. I'm just gonna go ahead and carve it and not worry about if all the lines are even, I want it to look a little handmade. Start with my big carving tool, and get all the way around, and we'll clean up the outside too. I purposefully went outside on one side just to kind of create a more uneven circle. We'll see what that looks like. I'm trying to think if I need to use the little guy to get into these corners, I probably should. But I may be able to use my new favorite square afterwards. Okay. So, making the moats. Think I've carved out most of these insides. I know that a few of them are not perfectly clean. This might be a time to use the X-acto, to like really try and clean up some of these grid lines. It's a little tricky using an X-acto blade. You wanna like slice down and then slice under, but it can give you really nice sharp, clean lines if that is something that is important to you. I'm super curious to see how this looks, so I'm gonna print it and just give it a whirl. For my test print, I'm just gonna use some white paper and I'm gonna use a big pad only because I just wanna see what it looks like and I'll clean it off. Also sometimes when you ink and print, the Sharpie comes off, but these are all light colors and I don't want the Sharpie ink in those. Gonna have this at the ready. And I already see that I totally missed that spot. This is a really nice color combo. I wish I had some pink paper. All right. With stamps this size, you'll notice I did the stamp in reverse so I didn't, you know, put the stamp onto it, I put the pad onto it. You can also do that with the paper. You can go this way and kind of rub the paper. Sometimes this gives you cleaner prints. Just make sure you don't move the paper around and that you get everywhere, so a wooden spoon can be helpful. Aha, that's exciting! It's like a little waffle. I must've had some red ink on my hand. Or a tennis racket. It can be a tennis racket. Okay, let's see. Is there anything I'm really anxious to clean up? Maybe a little bit. I'll clean that up. Okay, anything else? I kinda like the funky texture. I'm just gonna leave it. Clean it off really well. Hopefully some of that Sharpie will dissipate. You can use some soap and water. There's an alcohol cleaner that I think also works fairly well to get the extra ink and some of the Sharpie off. You could just keep stamping too. The more you stamp, the Sharpie starts to disappear. Okay. And we'll see if we can use this color wheel stamp pad to our experimental advantage. I'm gonna use this and turn it upside down and just put it on our stamp. So I don't know what color is gonna end up where or how's this is gonna work out. The big reveal. I'm gonna cut a few more of these outside edges off 'cause they seem to be on the yellow orange side, not on the rest of them, so clean up just a little bit more. Okay. If you are worried about keeping your stamp pad pristine, you probably wanna clean up between each stamping, at least a little bit. If you don't care about keeping your stamp pad clean, you can just keep going. I'm gonna turn this around a couple different ways so that the colors are not in the exact same place, for sure. This could also be a super fun wrapping paper with all these colors. I gotta little bit of red or orange on the yellow. I'm just gonna use my wipe to clean it off. Since I'm moving so fast, I'm not being pristine in between stamp cleanup. I'm just trying to rotate the colors and the stamp as I print. And we got these bonus like pie chart lines, because this is like a pie chart, and I think that's pretty great. I think it's really fun to see how different a print can look when you do it in multiple colors and you do it in a singular color. I also really like how random this

page looks. It's sort of cohesive because it's all the same shape, but each one is slightly different and unique in its own right.

#### Day 18 - Positive/negative

- Our last stamp was kind of a waffle. I'm thinking I want to do something that's a little rounder with a positive negative within the shape itself. If you remember, this is a little leftover scrap, so I'm gonna use it. Don't waste your carving material. And last time we did a waffle, this time, how about like a peanut type shape? Kind of thinking two circles smushed together, and positive negative. Let's carve out kind of a little half circle. If we did both sides, we'd end up with the number eight. Okay, that looks good. I'm gonna keep the square carver on. Nothing here is too finicky. All right. Just gonna reiterate that a little. And then we'll carve this out so we have the positive on this side and kind of the negative on this side. And then to really continue on with our positive negative theme, let's print white on black and black on white. I keep thinking about how we teach positive and negative space to kids using that picture. Is it a lady or is it a vase? Okay, I think that's good. I'll go one time around. Nice and clean, I think. Never know for sure until you print. Let's start with the black 'cause that'll help get rid of the Sharpie. Okay, we can do horizontal, we can do vertical. We'll do horizontal with the black. Yes. I love, love, love, simple shapes like this. This is like such an easy thing, but just printed, it looks so fun. Since I'm going into white ink, I wanna make sure this is fairly clean. Otherwise, our white ink will turn gray. This might be a good time to bust out an alcohol wipe if you have one. And I'll print this one vertically. Maybe I'll flip it too. (giggles) This kind of looks like a bottle tab or a can tab like a soda top when I print it this way. Okay, we've got positive and negative, and you can just flip them to change the orientation.

#### Day 19 - Melons

- One of the greatest things about these kinds of stamps is how versatile they are. We can use them to print on fabric, so I'm gonna make a napkin. And I'm thinking about what I want on my napkin, in terms of shape and decoration. How about like a melon? We could put some seeds in it to create a little bit of texture. I think that's gonna be good. I know I'm gonna print this on a napkin. I know my napkin is this big. Of course I have options, I could print all the way across. I can print just in the corners. I can print on one side. I think I wanna make a stamp that's large enough so that I'm not doing these tiny little prints to fill up a space. So melon, melon, melon. I'm just gonna do a really nice oval, something very simple. That seems like a good size, could put in a corner. And I'm gonna carve out some seeds, because otherwise, how would we know it's a melon? So. Oh wait, no, I don't like that. I'm gonna draw a line in the middle, so I know where the middle is. There we go, that's better. And I'll start up here. Little seed there, little seed there. I'm not gonna, I could carve the line, but I don't think I'm going to. It's just there for me. I'm ignoring you. Okay. That's cool, abstract reminds me of a melon, isn't exactly a melon. Cut this out. Definitely gonna stick with my big tool, to get all of the outside. Definitely need to switch to the smaller carving size for these little seeds. Because these seeds are tiny, sort of tiny, and they end up with a point, I'm utilizing the tool. It has a very small point, and I'm trying to get the last moment of carving to be the point of the seed. Kinda looks pretty good. I noticed I didn't quite carve all the way there, but I'm gonna print it and see. I'm gonna try and get all the little bits out, 'cause they will definitely mess with your printing. Because we're gonna print on fabric, we have to use fabric-friendly ink. This is Speedball's block printing ink for fabric. There are other fabric inks out there for sure. Just make sure you read the directions about setting the ink. A lot of times you'll need to iron it, or heat set it in some way, to make sure that it



stays on your fabric. Hmm, I was just thinking, black or turquoise? I could alternate. Ooh, I think I'm gonna go with the turquoise. Okay. I'm gonna test it on paper first, even though this is fabric ink, it'll just give me an idea of what it looks like, and make sure I'm happy before we print the napkin. Maybe it's a pickle? Hmm. (laughing) Oop, see that little nub, that's okay. Just gonna print one more, just to make sure. There was a nub. You can see how nice the seeds are though, once you carve them out, as soon as you put the ink on. All right, whole hand method (snickering). Okay, much better. Now, a couple of little side parts to remove. So here. Here and here and here. And I actually liked the shape, so I'm not gonna change that at all. Because we're gonna print on fabric, I'm gonna put a plain protective piece of paper down underneath the fabric. Ink will tend to seep through. And I don't want it all over the table. And instead of filling up the napkin, I'm gonna print in the corners. That way you can fold it in any direction, and you'll have a very sweet pickle melon to look at. You could print four different colors, so then you could have napkins that you turn around for different seasons, or different meals. That could be fun. All right, in the corner. You could use more than one stamp on your napkins, and you could make mandala napkins. I'm seeing a couple of more blue spots, now that I'm inking more, I'm just gonna get rid of, 'cause I see them. Okay, corner number three. I am noticing it takes a little bit more ink to print on fabric, and that last print was a little light. So I'm just gonna add a teeny bit more ink to my ink pile. Voila, you could make napkins for a special occasions, specifically for a person. There's so many options with this.

#### Day 20 - Starburst

- I wanna carve a stamp based on something that I draw all the time. I'm thinking about what I do in my sketchbook or when I'm on the phone and just kind of like doodling, and I always draw kind of like a starburst. So it's just a bunch of lines radiating from a central point. So we're gonna carve that for our stamp today. I'm just gonna use this part, nice little square, make it easy. Cut that off. Okay. And I will draw a circle to start with and just some lines. I can draw short lines and long lines. I can draw them all the same size. Kinda looks like one of those cool, modern clocks that I don't own. I'm hoping I can get away with mostly the big one. Okay, some of the little points in between, I might need a smaller one, and I don't have to stick to these lines. I can make them a little thicker or thinner. Here, yeah, we'll just stick to this one. And if I want a point, I'll go in at the end. I need a point to get into some of the sun bursting. I don't know if I need the teeny one. Let's see if there's a bigger. That might work. This nice little V. Well, I'm using all the carving tools that I don't always use. Yay, there's a reason they make them. Okay, let's see. Uh, perfect. You may be noticing a couple things. First off, I clean my tool out when I'm doing a really detailed area. Because if there's a piece of rubbery stuff in the tool, I can't see very clearly. When I'm cleaning the bigger areas out, I'm not as concerned if there's scraps left in the tool. And then the other thing is, I don't know if you've noticed but occasionally my finger is here and I'm carving toward my finger, and then I move it really quick because I have stabbed my finger when the tool slips. And these are sharp enough to draw blood so just be careful. Okay, I think it's time to test print this to see where I'm at in terms of cleanliness and starburstiness. Not the candy, okay. Now I wanna try using this dusty rose. It's such a delicate pretty color, and I don't know exactly what it's gonna look like. I think it'd be fun to try it on all four colors just to see how it works. And I'm gonna flip my pad around this way. Oh, and it's probably gonna be sharpied the first couple times, so I'll print on black. Hmm, pretty good. Clean up a couple of these edges. Maybe even out some of those smaller Vs. This one's got a little bit. Clean that. Okay, I think this one little one is a little bit uneven at the end. So I'm gonna carve it just a little bit. There. Okay, this one's got a little extra too. Okay, let's see. We're not gonna be able to get the

whole thing on unless I flip it. So we'll flip this and see. Good. When you have a stamp that has a lot of space between what you've carved out, you have to push down a little more in order to get even coverage, and you'll notice that you have more sort of random straight areas that get touched by the ink pad and then put on the paper 'cause you're pushing down so hard to make sure you get the entire image. So if you want this to be really clean, you can just go around it again a couple times anywhere you see ink, or you can leave it 'cause it's that whole homemade stamp look, either way. Okay, let's see what this looks like on all the other colors of paper we have. In the middle, can do one in the corner, and let's fill up this page if it shows up nicely. Ooh, it does show up. Surprise! Okay, all the starbursts, all the ways.

#### Day 21 - Printing day

- It's printing day. Let's try some stuff that's a little more practical, something you could use on stationery or maybe on a recipe card. We're gonna use the stamps that we've been making all week to try some stuff out. Creativebug letterhead, we can jazz this up. I think this stamp will fit nicely around the word which will be super cute and we've got kind of a shift from turquoise to red and I happened to have turquoise and red so let's do two colors and I wanted to go opposite so I want the red on this side, which means red over here and I need to see, see how much red I can get on there safely. Okay, good. So that's about half red and then I'm gonna use this stamp and go this way so I don't get into the red and I'll have it overlap a little bit just like on the actual stationery and clean that off later. And I need to try and register this, eyeball it. Wish me luck, think that's about right. Okay. Yay, we could put one down in the corner too where you could sign your name to kind of individualize our stationery. All right. We could sign over or under. Maybe let's go this way since that one is that way. Put cute little hearts, love Courtney. Okay, we can also maybe put a rainbow down at the bottom. That could be really nice, like kitty corner and we could do it in turquoise to kind of go with the logo. (taps stamp) Nice little rainbow. You can also obviously just start from scratch. We could do some starbursts in each and every corner. Maybe we can do the full on, whatever happens, happens. You could go all the way around and make a border if you wanted to. I'm just gonna clean it a little bit so I don't get my ink pad totally dirty. It's kinda fun cause the center circle isn't getting any ink because there isn't any ink in there so we're kind of altering our sunburst in a fun way. Okay, two, I'm gonna try and not move the paper so I don't get lots of ink on the back side. Great, that over here to dry. Keep in mind that you can also layer your stamps. You do wanna wait for the ink to dry in between your stampings. This cute little folded note. I put the melon on here a little bit ago so hopefully it's dry enough for me to stamp on top. I'm gonna put the peanut shape cause they speak nicely to one another and I'm gonna use just the darker green on top of the lighter turquoise. So same color family, but this should give it a little depth so we can do anything we want right directly on top, maybe slightly off centered. I still believe in sending out thank yous and little notes to people and this way you can just make your own. You just need card stock lying around. We have an envelope too. We can decorate our envelope. Maybe I'll use pink. So pink on the outside, green on the inside, little matchy matchy. Just gonna try and clean all the green off. Oh we can use the little window in the peanut to write to. Okay, so let's do it this way. And then when you're addressing, you can say, cause that's cute. Now they go together. Use your stamps to jazz up some stationery or you have so many options. What are you gonna print on?

#### Week 4 - Variety Pack

### Day 22 - Butterfly

- Let's move away from the abstract, and back into something a little more literal. How about a butterfly? I'm gonna think about how I drew butterflies when I was a little kid. And I'm not gonna do the antenna. Maybe I'll make this a little smaller, because the other side is so close to the edge. Just something really simple. (marker tapping) (utility knife clicking) Okay, I'm just gonna do this to know that I am cutting that. (woman laughing) I'm gonna get in that other, the little body area later. Maybe with that V that I just took out. This is a nice fast carve. I just need the V to get into a few of these spaces. Oh, and get you. Okay. Okay, so let's get between the wings. And the body in the wings. And around. I might have just carved a little bit into the head. (woman laughing) Or the tail, or the end, I don't know. Since there's no antenna, we don't know which way is the head, but that's okay. I'll make it a little bit skinnier. There we go. All right. There's a little bit right there. Let me clean this side up just a teeny bit more. All right. Butterflies are so many different colors in the real world. (lid tapping) I don't know if that's gonna fit comfortably on there. So maybe I'll do a blue one, 'cause I like the blue butterflies. See, you can see I carved into the head just a little bit, or what I'm calling the head, the tail. So maybe I'll use the teeny one, and clean that up just a little bit. There we go. Just making it a little skinnier. And we'll make the separation a little bit higher. Perfect. Now I've got all these lovely bits. Okay, so we've got a butterfly flying through the air. And then of course we could get pictorial, and use our botanical series to have the butterfly interact with the flower. So, here's our stem. And. Cute flower! Super!

### Day 23 - Elephant

- A while back, I used to own a crafty business with a friend of mine, and we would make these elephant stuffies out of recycled cashmere. And it took me forever to draw an elephant that was simple enough to sew into a stuffy shape but still looked like an elephant. I think there are times that you might wanna make a stamp that's a little bit more tricky that you can't just draw right onto the rubber that you're gonna carve. So I'm gonna show you how to transfer something from your sketchbook or a piece of paper onto the stamping material. Here's the elephant that I'm gonna transfer in my sketchbook. Gonna use a piece of vellum. You can use tracing paper whatever you have that you can see through. This is a total basic, simple, easy way to transfer. You need a pencil, or a pen, ball point pen, and then you need something softer. So I have this sketching watercolor pencil and I know that this is really soft. And I also have a carbon kind of charcoal pencil. Either one of these would be good, but first I just need to copy my shape. And now that I've copied it I wanna flip it over. And actually this is a really good time to talk about direction. If you wanna do anything with letters if you wanna carve letters, you need to flip your letters so they're backwards. So when they print, they're forwards. So if I want my elephant to face this direction in the end I actually need to transfer it this way. So the trunk will end up to the right. If I don't care, I can keep it this way. And when I flip it, the trunk will be to the left. So it's just something to consider as you are transferring or carving lettering or something that might be a little more complicated. I'm gonna use one of my soft. I usually like to kind of start away from it. So I know that the material is working and you just need to cover what will be the backside with a thin layer of your material. I'm gonna put this on my stamping material with enough space around. I'm gonna use my pencil again. Or a ballpoint pen is really good for this part and just retrace my shape. Can't quite see where my foot is. There we go. Now I've transferred my elephant and I can decide if I wanna put the eye in or not. The eye would be a little bit tricky to carve but we can give it a go. And I'm just gonna draw my eye in. And I'm gonna actually go over this with Sharpie, just 'cause the charcoal might very easily come off. Okay.

Now back to what we know. There aren't too many pointy corners. I'm gonna use the U tool and see if I eventually need one of the smaller tools to get around. I think I am definitely gonna do the eye only because I really wanted to read as an elephant and without the eye, it could look like kind of an amoeba shape which is also fine, but I'm thinking elephant. Okay. Definitely gonna need the teeny tiny tool to get the eye out safely. Let's get the outline first. Okay. I think that's set. With a shape like this, I often think about how it could look like a kid's thing in bright colors, but it can also be more adult if we use something like black. The eye looks good. I think I'm gonna make the trunk a little bit skinnier and I'm gonna clean up some of those ink splotches on the side. That feels good and balanced to me. In terms of the width of the trunk then it looks like I have a little bit down here. Maybe recurve this foot. Yeah. All right. Little bit of stamp dust. Okay, I'm just gonna ink it one more time in case there's any dust left on there. Hopefully it'll just print through it. We'll put a little elephant in the corner of our craft paper. Yay! I feel like this would make a really cute name card for like a table setting.

#### Day 24 - Matisse-inspired

- Do you all know about Henri Matisse? He was a painter in the early 20th century known for his use of color, he's a Fauvist, which is basically using color in an emotional way instead of an accurate way, but he also did this series that was called the "Jazz" series, where he cut out all these amazing shapes in paper, and he kind of collaged them and overlayed them together, and the shapes in the "Jazz" series are something I have always loved, so I wanna carve a stamp that is inspired by that. The shapes that Matisse used are organic, reminiscent of leaves and flowers, but not exactly. So, kind of like a leaf, maybe or coral, I don't know, and like a little tail, something like that. Do I want that? Do I not want that? I want that. Definitely not Matisse, but this is my version. And I'll save this little end over here. I'm gonna cut a little bit more off this so I have a little bit less to carve, and this is a totally useful scrap. Here we go. Okay. In the pieces that I've seen of this series of Matisse's work, there's a lot of blue and green, so I think I'm gonna print in those colors, and I might steal our leaf from Botanical Week, and have them interact together. I have some wipes so I can do some color changes. Let's just put some ink on and see how this looks, if there's anything I wanna clean up a little bit. Oh yeah, see, in the top of that one, curve is not as curvy as I thought it was. Let's fix that. Let's make this a little curvier. All right. That looks pretty good. Matisse's shapes tend to float around in his composition, so, not gonna do anything really precise. And that still has some of the carved out nubby bits on it, but that's okay. I'll try the blue. Kind of. That's definitely starting to feel like some of those Matisse pieces to me. Maybe just repeat the order, then I will switch to the leaf, put a few of these in here too. Trying to just have things go in completely opposite randomized directions. It's also nice, 'cause now we've got three things in each color, so it's starting to feel pleasantly balanced. All right. I could definitely keep going, but I think I'm going to stop here.

#### Day 25 - Crown

- Yesterday, we worked on a stamp inspired by Matisse. I wanna choose another artist that I really love, Basquiat, and choose something from his kind of vocabulary to make a stamp out of. If you're familiar with his work, he uses crowns a lot. He just kind of places them all over the canvas. Sometimes they're on top of characters or people's heads. I'm gonna make kind of a fun, little bit graffiti-esque crown. We've done the bulk of our stamps carving around an image. This time around I'm gonna draw the image, and carve into it, so we kind of have an opposite type stamp. Because of that, I wanna make sure that the outlines of my stamp are really straight. So I'm gonna cut with a

ruler. It'll make it easier if I wanna do any kind of registration, or put them next to each other. So I'm gonna cut this, so it's straight. (cutter thudding) And our stamp does not need to be huge. I think, let's see, how big is this? This is like two inches. So let's do that. Okay, now this is straight. And maybe we'll just make a cute little square. Okay. Save you for later. I have not seen a Basquiat in a little while, so I'm just gonna go for it. Hopefully it is reminiscent, but not exactly. I think his actually have three points, but I'm gonna stick with four. And I might wanna bring this down just a little bit, so that my negative space is a little bit more even. Okay. The crowns are pretty pointy. I don't think I need the teeny tiny V, but I definitely want a V. I'm gonna just start with all the points first. Okay, let's test it. When I think about Basquiat's color palette, it's usually some pretty bright reds, some gold colors, some black. Found this kind of luscious gold. Let's see how this looks. Cute. I wonder if the gold will show up more on white paper. Let's give it a shot, and clean off my Sharpie. All right. There we go. I think this is a ink ink pad, not a pigment ink pad. So you can see how it prints a little differently than some of the pigment pads we've been using. Just for fun, let's do a couple of them next to each other. Maybe on this one, I'll try red. I don't know if I can get the square in that little triangle of red, but we'll, we'll try. I might have to do some turning action. Not bad, not bad. All right. I actually think the, the variation is kind of in the spirit of Basquiat, so let's see how this looks. Oh, great! And then really thinking about how his paintings work. There's often an outline, and he actually often uses black. Maybe I want it to be a little bit more textured, so I'm gonna need my charcoal, and just kind of. That makes me really feel like we're channeling Basquiat.

#### Day 26 - Cactus

- I don't know if you'd know that I was born in Arizona but I was and when I was about eight or nine-ish, something like that, I asked my parents to take me to where I was born which was Tucson and we drove around and there were so many saguaro cacti like everywhere you went and one time we were driving and we saw this cacti that looked like it was bowing and for some reason, I blurted out, it's saying, "How do you do?" and so then every time we drove around, we were looking for how do you do cacti. So that's what I'm gonna make a stamp of, a semi saguaro cactus. I am going to print on this beautiful pouch. So I wanna measure my stamp size and I wanna print a million little cacti. So maybe, maybe this size is good. We can do a couple. I'll just chop this part off. I'm gonna do a practice run on this piece of paper. That one might be a little too simple. Maybe we need one with, yeah, there we go, two arms. Can double as a ghost. Okay. Now that I have somewhat of an idea, I'll make that a little higher. There we go. And I'll make this come in. As I'm doing this, I'm wondering if I wanna put a few texture kinda dots on inside to hint at the prickly spikes of a cactus. It would be cute. Okay because I'm not sure if I wanna do the spikes. Let's see. I think that would work. I need to get in there too. Let's see. Little. I'm gonna use the little V for the needles and I'm not gonna worry if these are exactly like what I drew. Time to test. I have this paper down to protect the table. I have paper in my pouch so that the ink will not bleed through. Normally, I would say wait till one side is dry before you flip it but I'm gonna try kind of two configurations which is also why I have the paper down. This is the fabric ink. Gonna use a little bit more. This is a pretty big stamp. And I'll just test it on this craft paper. So keep my white paper fairly clean. All right. How do you do? Cute. Let's print on the pouch. Let's do two kind of in the corner. I think that would be cute. Hehe. I'm gonna do this one just a little bit lower. And then I am just gonna go ahead and print on this other side. I suggest you wait until your first side is dry but for speed sake, let's do a whole row. I think the row might be three 'cause I don't want one of these to go off the edge although you certainly could do that. Okay. Remember to let this fully dry and follow the instructions on the ink in



terms of heat setting it and then you'll have a nice little pouch.

#### Day 27 - Berry basket

- One of my favorite things at the farmer's market are those cute baskets that the berries come in, strawberries, blueberries, raspberries, boysenberries, all the berries. I just love that shape. I have secretly collected a few of them, the ones that did not have like berry stains on them, and I just keep them on my shelf, 'cause I like them so much. In my sketchbook, I've drawn a version kind of of the bottom, so it's a little bit more abstract, and I'm gonna make a stamp out of that. I like the size of this berry basket in my sketchbook. So I am going to just trace it right out. If you wanna change the scale of things that you've drawn, use your scanner, or take a photo, and adjust the size, and print it out. And you can try, 50%, or 150%, and see if you like that size better. I am using a piece of velum, so I can see through, and trace my drawing. You can use a ballpoint pen, or a pencil, or anything at this point. You can also use tracing paper, anything you can see through. I'm not gonna color it in, 'cause I know that that's gonna be the positive. And remember if I want it to print in the same direction, I have to flip it over. And I think I do want it to print in that direction, so I'm gonna put my soft charcoal, or really soft pencil on the same side that I just drew. The goal here is to make sure you have your charcoal, or soft material over the lines, so that when you redraw them, they transfer to the stamp material. Okay, that look good to me. So, I'm gonna put this on my stamp. You can tape this down if you want, or this isn't too big, so I'm not gonna worry about it. And I'm just gonna redraw the pencil lines. Okay, and then I'm gonna redraw these lines with a Sharpie, so they don't disappear as I touch the stamp material, 'cause that will happen. And then you'll be sad, and you'll have to do it again. It's my abstract berry basket. Ready to carve it out. We're working through the stamp material. I'm gonna start with the V, but I might need to switch out a couple times, we'll see. Before I switch, I'm just gonna try and make sure I like the way these internal spaces look. They're really what clues you in to that this is a basket, although I'm sure most people won't know what the heck this is, and that's fine. Okay, now I can switch to a bigger, and carve away the outside. Okay. Looks pretty good. Let's do a test print. In real life, I feel like these baskets are often kind of creamy in color. Sometimes white craft paper. This minty color seems like a good fit. Let's see what it looks like. Oh cute. I'll try it on the white paper too, and see if the mint shows up nicely on that. And I'm thinking, if you want this to be a little bit more pictorial, I know that's a berry basket, 'cause I love berry baskets, but other people might not know it's a berry basket. And if you wanna be a little bit more literal, we could use stamps that we already have in our giant tray. So we could use maybe our slightly funky circle, maybe some pink berries, I don't know, or red berries. Or if we had a dark purple, you could make blueberries. We can have like a couple of berries that have fallen out of this cute basket. And if you wanted to, you can even like do a little like stem thing. Maybe they're tomatoes (woman laughs), and not berries. Who knows? But there's our berry basket.

#### Day 28 - Full flower

- In preparation for this daily practice, I drew a bunch of pages in my sketchbook of stamp ideas. We've done the peanut, we've done some of the petals. We did the melon. I think I'm gonna do this flower, because we have some components that make a flower, but we don't have a whole stamp that can read like a flower. This is a little abstract. It's not like a particular flower, but I think that's what I'm gonna do. You'll notice I have two sheets of paper here that have some stamping material already on them. All I did was take the color wheel, and flip it, and put it down on my piece of paper. And in this one, I took the mint color and the light pink color, and overlaid them a little bit, kind of a

la Rothko. I set these up prior to carving, because I want them to be pretty dry. I'm gonna try stamping on top of them, so that I get a more layered effect. Let's mimic my abstractish flower. I think I like the shape that is not a absolute circle. And I've got a stem. Looks similar enough. And. I'm gonna start with the larger V, so I can get into the leaf areas. And I'll do a little moat all the way around, and then I'll switch. Get that out too. Okay. I'm gonna test it with the black, 'cause I think I wanna print black on top of the color wheel, and then I'll clean it off, and print a different color on top of here. So you'll notice this is pretty textured. I wanted to see what that would look like. You could also paint in your background with ink, or with acrylic paint, or watercolor. The watercolor might lift a little bit with the ink, as it gets re-wet, but it would be fun to experiment with all different kinds of materials. I think I might actually flip it this way, so I get better coverage. There we go. Okay, and then I will definitely clean this stuff off, 'cause I can see it. Okay, let's see how it looks. Cool, I think that is me and the pressure, but I'm gonna go back in there, and clean up this little area with the little V. It's mostly just extra stuff that has already been cut, but didn't quite get shaved away. Okay. And then I'm gonna clean up in between these two little leaves. They're very close to each other. It's a little scary. Let's do a black print of this flower, kind of on top of the color wheel, and see how that works. I'll do it a little bit off to the side. Not perfectly centered. And then I'll clean it off. (bag crinkling) Maybe do the turquoise. Remember, alcohol will clean this up really well if you wanna change colors quickly between prints. Invest in some alcohol wipes, or rubbing alcohol with some cotton balls or a towel. Okay, let's see how this works, or maybe, oh yeah, that ink is still really nice and wet. I think we've used a lot of the black. It's already starting to dry out. And I'm trying to think vertical, horizontal, let's do horizontal. Hmm! I really like those colors showing through. It's a really nice way to create more depth in layers in your stamping practice.

#### Bonus - Printing day

- It's printing day. We have so many stamps now. We're just gonna play around with them. Let's start small. We'll make a couple more gift tags. I think the Matisse inspired shape would be a really fun one on our tags. I've brought out some larger warm colored stamp pads because, even though I love this Color Wheel, these guys are so small, it can be hard to get a larger sized stamp to fit on them, so I'm just gonna make it a little easier on myself. And since I don't know what these colors look like, 'cause I haven't played with them, let's see what they look like. Ooh, this is actually a neon stamp pad. I'm kind of excited. Maybe a little too excited. It is really neon. That is amazing. Okay, so, I'm gonna clean it up. I want these to be a little bit different each of them. I definitely recommend working this way, though, kind of assembly line when you're printing if you have a whole bunch of tags. Just print like 10 of 'em at once and then you have 'em all ready to go when it's gift time. I'm gonna do two prints of this shape on each tag. Okay. Great. And I think I'll just do contrasting colors, so let's do green with the neon. Maybe I'll flip it this way. And yellow with the purpley color. Yellow and purple are complements, so I know that will be interesting. This is kind of a magenta purple, but that's cool. I love when they overlap. It's just so nice to see what happens. And then let's do blue and orange. We'll do complement city. Okay. Three Matisse gift tags. When I carved the elephant, I immediately wanted to put a party hat on the elephant, and I also think a crown on top of the elephant would be really fun, so let's try a semi-adultish elephant white on black. And I think the pink shows up on the black, so I'll do that light pink for the crown. Elephant here. And, the crown is not gonna sit directly on the elephant's head 'cause remember we did this one as a faux negative, but I still think it's gonna be super cute. (laughing) We have an elephant with a crown. I really wanna take like a gold or white gel pen to that page and add some stuff or glitter. You could have like

glitter shooting out of the trunk. That would be so cute. All right, so let's do elephant with a party hat. What color do I want my elephant on this pretty ochre paper? Hmm. How about green? And I'll give him a minty party hat with some polka dots. That is so cute, I can't stand it. Okay, so we've got elephant with party hat, elephant with crown, and then let's just make a design. And I think it'd be really fun to try and do the same design twice, once in cool colors, once in warm colors, just so you can kinda see how a pattern might shift depending on the colors. And I've pulled out some stamps that I think are kind of relational to one another, so I like how these two kind of speak together and I think we could use these to fill in some space, and maybe we can use these as a border. And if we have any extra space, we could maybe sneak in a leaf, but I'm not gonna worry about it if the leaf doesn't make it in. So, you could do this monochromatically. You could do just a singular color, or we can think about using all of our cool colors together and all of our warm colors together. So, I'm gonna start with this one and kind of think about putting it in the middle of page. Sometimes in thinking about a design, I like to think of like an anchor. This is gonna anchor our design. And I'm gonna have it go in the same direction, just for simplicity. So, remember, we put the arrow on the back. (laughing) I'm gonna have the arrow facing me on the left. I think I need one more. And then, let's use these kind of down the right edge, just gonna use the mint. And I think I'm gonna alternate the positive and the negative. Okay, and then I'll put the peanut shape on the left-hand side. I haven't done green yet, so let's do green. I'm not gonna alternate direction on this either, but you could. I don't think we have room for the leaf, but I might be able to sneak in some half circles. Maybe I'll do them in mint so there's a nice little conversation from the left-hand side of the page to the right-hand side. And then maybe to continue the balance, since I have two, I'm not even gonna clean that one off, and I'll go in reverse this way. We have a full page mixing and matching. Here is another nice clean white sheet. Start with the big, kinda like the anchor. I think I might wanna do it neon pink, 'cause that pink is so awesome. And arrow to the left facing me. And now I wanna do this and we know that it's gonna be repeated here, so let's try yellow maybe. This is also why I love having a sheet of paper underneath. You can just test right on the paper. And then our peanut friend. I think I'm gonna do the peanut in orange. And then this is yellow. And this is orange. You can really see how, even though these are the exact same stamps placed in almost the exact same way, these two look really different just because of the colors that we used.

#### Bonus - Show and tell

- I've been making stamps for a really long time. I wanna show you a few more tricks that you can use as you build up your stamp collection. First off, you do not need to cut your stamps in a square or a rectangle. You can actually make shapes and carve into those shapes and then they can fit really nicely together. So you put this on both sides, you can flip it. You can use like a polygon shape or this is one, two, three, four five, a pentagon in order to make them fit into one another. Sometimes I carve stamps that I need to use in a bigger art piece. So I was doing a larger piece with a lot of Sakura flowers, and I needed that motif in various sizes. So I just made a stamp so I could print it and use it in the background kind of as a collage. You can also just make patterns that are easily repeatable. These are particularly great for fabric, which is actually what I used them for and these stamps are over 12 years old. I don't even know exactly how old they are anymore but you can see that the material has gotten a little brittle and a little crumbly, but they still work. You can also do really complicated imagery if you want to. You just have to be very careful as you're carving. So this will was a lot of that very small V tool inside of all these spaces. I just really wanted to make a scarf that had some thistles on it so this was what I carved for that. I also wanted to make sure that

you saw some letters in reverse. This is the word "stamp." We're being very meta here, but it's been carved backwards so that when we print it, it will be forwards. Lastly, this is a really fun trick. So this stamp looks like it's a single piece but it actually comes apart. So you can plan stamps and then you can cut them into pieces that fit really nicely together. And the reason to do this is so you don't have to register to do two color printing. So I'll show you how this works first and then we'll print our stamp friend. I'm gonna pick a color for the inside. So I'll pick this hot pink. Great and a color for the outside. Let's do the minty. Going for some serious contrast And then we'll fit them back together. And then we'll print. You have to be a little bit careful 'cause you don't want them to fall apart like I just did. This actually might be an easier one to put the paper down on top of your stamp. So I'm gonna do it that way, but you can flip it. You just have to be cautious and kind of like fast. Confident, you have to do it confidently. Okay, but we'll do it this way so we have less potential for drama. So we have two colors and I didn't have to register and I didn't have to do anything other than pop that piece out. Some print makers, the ones who are really talented and think very far ahead, take a whole block and slowly carve areas out and print them in between their carvings and you can build a whole landscape or some very intricate design and have multiple colors. You only get to print it once 'cause if you're carving away, like say you put a cloud in you start with clouds and they're blue and then you want the clouds to go away, so you remove the clouds. So you get one print out of it. But it's a really fun way to experiment with stamping. Let's print the word stamp And let's do white on black for some nice contrast. You can obviously pick you font you want. So you can print it out in your computer, just make sure you reverse it and you can transfer it to your stamping material and then you are good to go. Stamp! (laughs) That's so cute. There are so many ways you can use all these stamps. Remember you can stamp on fabric. You can stamp on paper. I like to think of a stamp kit as kind of building a vocabulary. These are images that really appeal to you that you're gonna wanna use again and again. It's like a lexicon of aesthetics. I wanna show you one more thing before I say goodbye. This is a Sonya Philip pattern shirt that I made and my friend actually, Trisha Royale, she made these pockets. This is really just an eraser with these little notches cut out. It's so simple. But when she printed this fabric, I was like in love and then she gave it to me so I turned it into pockets for a shirt that I now wear with love.