Mixtape: 2023 in Review with CBTV

Chapter 1 - Mixtape: 2023 in Review

Rose petal salt with Cobrina

- Like vanilla salt, this rose petal finishing salt feels luxurious, but without the price of the vanilla bean. In fact, if you have organic roses in your garden, it's practically free. I've tried a few experiments with dried and fresh rose petals, and found that dried works better both in color and aroma. So if you are using fresh roses from your garden, please dry them first. Let's get our blender and make some rose salt. I have a half a cup of Diamond Crystal Kosher salt. Not important to use Maldon, because we're gonna be blending it. And then I have a quarter cup of dried organic rose petals. I think that the darker the color, the more beautiful the salt. And please, please, please, use organic, because we are going to be eating it. I'm gonna start with just my rose petals. I wanna pulverize them first. (blender beeping) It doesn't really matter high or low, just wanna get them broken into smaller pieces. (blender whirring) But as you can see, too high just makes them float at the top. So, find a nice low chopping speed. (blender whirring) That looks pretty good. Now I'm gonna add my half a cup of salt. You don't wanna push this too far because it will turn to powder, so just blend it a little bit. (blender whirring) You may find you need a little shake to get it going. (blender beeping) (blender whirring) All right. You may find some dust comes out, and you can just pour this straight into your jar. Use a funnel if you need. I find that funnels don't generally help me, but just pouring slower does. So, here's the one we just made. Here's one that I made and I pulverized a little bit further. You can see that it is quite dusty, so it was extra salty, and I actually liked that. The color, I think, is also beautiful, and the aroma is beautiful. This other one I did with fresh rose petals. To be fair, the rose petals were kind of that like lilac purpley color, and I pulverized them the exact same way. And I found that it's still pretty, like, it still looks like there's flowers in there, but it has a lot less pizazz, I would say, than the dried rose petal salt. Of course, as well as rose petal salt, we can make rose petal sugar. I love rose petal sugar. Again, like vanilla in my coffee, it's just a little bit special and that feels so fun. But I don't want the chunks in it floating in my drink, so I recommend that you sift it. You can also sift the salt, but I find that I don't mind the rose petals sprinkled on whatever it is I'm eating. To sift it, you can just pour it through a sieve into a bowl. And what's nice about that then is because when you're done, you end up with a bunch of rose petals left that you can throw right back into the blender and make another batch.

Hand sew a button with Faith Hale

(light music) - If there's one truth in life, it's that buttons fall off. (light music continues) I'm Faith Hale, I'm a professional crafter, and here's how you sew on a button. (light music continues) All you need is a needle and thread, a pair of scissors, and a straight pin. You'll take your cue for how to sew your buttons based on the other buttons on your garment. We're going to aim to do elevens. However, if your buttons on your shirt are sewn in X's, you'll want to sew in in X. Ideally, they'll be sewn in elevens, because that's the most secure way to attach a button to your garment. You'll want a thread that matches the color of your existing thread, but I'm using this white for the contrast. You'll tie a double knot in the end, and if you have much more than, I would say, an 1/8th of an inch poking out, trim it down, so that it doesn't extend past your button, and then you'll notice that your buttons have a bit of movement to it. They're not suctioned to the shirt. That's because there is a shank. That's what it's called when there's extra thread behind your button. So, we're going to

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ensure that this shank is replicated on your replacement button with your straight pin. Up and down, right next to where the button's sewn on. When we sew on our button, we'll pull out the pin, and there'll be extra thread. It's harder to do the thread without a straight pin. Be sure that the button is right side up. This is the back of the button. This is the right of the button. Again, if you're confused, refer to your other buttons, and I like to start on the top, so that the knot is hidden behind my button. Go straight down. We're using as thin of a needle as we can. A larger needle will make bigger holes, and I'm not using a great length of thread, about an arm's length, and I doubled it. Come back up on the other side of our pin. You can drop your button down on top of it, and again, we're making elevens, so we're going to go top to bottom about four times. Watch your fingers behind, that you don't poke them, and pull through. With your first few stitches, you can leave the thread a little bit loose, just so that you can loop it on top, but make sure you snug it up after that. I'm going to complete all the stitches on my left side before I move over to my right side, and then, when I do move over to the right side, I'll make the diagonal stitch on the back, so I'm not going up through the front and down on the right side, I'm going up in the back. You'll notice some cheaply-made clothing will have that zigzag on the front, but because we're taking the time to do it by hand, we'll make it as nice as we can. I'm also using a thread that's kind of on the thinner side, but if you think your button's going to get a lot of use, or if it's in a place like the top of your pants, you'll want to use a button thread, which is a thicker, stronger thread. It's okay if it looks a little zig-zaggy on the back. Once you've done at least four stitches on each side, we'll remove this pin, go down through the button, but not through the shirt, we'll wrap the thread around our shank eight to 10 times. This is just reinforcing that shank, and then we'll stitch through our loops, or basically just through this bundle of thread. You don't have to be super precise, just get it through there. Once, we're going to go from the bottom to the top once, and we're going to tie a double knot. So, loop it around, go up once, go up twice. We're really just trying to make this as secure as possible. You can make another one, if you're really concerned. At this point in time, we can tip our needle back into the center, and go through to the back of the shirt, and I'm gonna make one more double knot, looping through all these stitches once, twice, and then making our double knot. Going through our loop, going through our loop again. Finally, we'll wanna bury our threads, which means going in between the layers of our fabric. So, we're not going through the shirt, we're going in between the layers of fabric, and popping it up about 1/2-inch away. You'll see you can't see it on either side. We'll pull it taut and snip it, and it should pop back in. And there we have it, a perfectly attached button.

Accordion book foundation with e bond

- The accordion book is a book form that's been around for centuries, but it's also the backbone to a lot of contemporary artist book forms. We need to learn the beginning steps of just how to make a basic accordion before we can move forward. Our first step is I'm gonna show you how to fold any size sheet of paper into eight equal pieces. And this is something we'll be doing over and over throughout the class. First thing we do is fold the paper in half, and what I like to do is pinch down in the center of the crease to make sure that the paper doesn't wobble, and then use my bone folder in my other hand and press out from the center, and then out from the center the other way. And that gives a really nice, crisp crease. And it is important to make your creases nice and crisp because it helps with the folding. The next thing is we open it back up, and then we're gonna take our right side and fold into the center crease. And again, I'm gonna hold it and then kind of pinch down and make my crease. I'm gonna do the exact same thing on the opposite side. So now, when

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you open it up, we'll have four equal pages. The next thing is when you see a fold in paper, normally, book binders call that a valley. If you turn that crease the opposite way, you'll hear people call it a mountain. So what we're gonna do is turn our valleys here and here into mountains or peaks. So we're just changing the fold the opposite way. And then we're taking this same fold, and we're bringing that into the center. You'll notice, every move I'm making, really, is taking a fold and bringing it into the center. So that's how we made our next fold. We're gonna do the same thing on the other side. I like to just pick that top layer up to make sure I've got like a good crease going down there. Now, you've got these little wings happening here. The last step is to take those and fold those into the center. Everything goes into the center. Now, this is just a really simple way of not having to measure, not having to use your ruler, but to make eight equal spaces. So that last piece, we're just gonna fold back on itself, and we've got an accordion. You'll hear me say a lot throughout the class, I'll talk about the book block. So this is what I'll mean when I'm actually talking about the book block. It's like the inside of your book. So the next thing we're gonna do is learn how to cut covers for your book block. When making accordion books, I think it's always good to start with your book block as the measuring tool for the covers. In other forms, you know, you could start with what size your covers are and work the other way, but I think it's good to kind of know what size your book block is gonna be, and then measure covers for it. Again, this is a Davey board or a binder's board. Now, of course, you could do this two ways. You could measure your book block and then add a quarter of an inch this way and this way. Or if you're a more visual person, like me, I like to just put it down on the board and then measure an eighth of an inch on that side and that side. I'm gonna put a mark here at an eighth of an inch. And I'm gonna put eighth of an inch mark here. I'm just gonna double check my eighth of an inch over here. I was eyeballing it. Okay. And on this side, eighth of an inch, okay. So now I'm gonna use my triangle to make the straight line from that mark. Okay, that's our first one, and then I'll just measure that to make sure that my other one is exactly that. Three and seven-eighths. I'm just gonna move that up. My line's here. Three and seven-eights. Okay. And now, we'll have a board, front board and a back board. And again, if you're not sure, if you're hesitant about your measuring skills, just use that book block and put it in between your marks to make sure that it's actually gonna fit. All you really want is, again, an eighth of an inch on all four sides. Okay, so now we're gonna cut. I think it's always better, maybe, to use a mat cutter with Davey board, but that, again, also depends on how, how thick your board is. You know, like if you're using the back of your drawing pad, you might not need a heavier knife. The one thing to keep in mind when you are cutting through thick material is that you do not want to try to get through the entire material on the first cut. Just try to keep your pressure even and steady, but don't try to go all the way through because you have more of a chance of accidentally cutting yourself or having a crooked cut. And you can start to hear it. You can hear when it's gone all the way through. So I can tell. Now, I am gonna make this cut. Okay, and then do our center cut. If you find like you have a lip on your board from where your knife has been bearing down, you can always use your bone folder, too, to kind of like just press that back down. Now that you have your board's cut, we can use decorated paper or an old drawing, anything you want to actually cover the boards. Now, a great rule of thumb to know how much paper you need around your board to cover it is to just think three quarters of an inch on all sides. It's usually enough paper that will, you'll have to cut and also glue. I like to use the visual of actually putting the board down on the paper, but you can also take the measurement of your board and add three-quarters of an inch, three-quarters of an inch, which, of course, is an inch and a half to each side if you're more adept at using math. I'm gonna start here with the three-quarters of an inch on this side. And this doesn't have to be super

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exact, but you just wanna allow yourself, especially if you're new at this, enough space around your board. You're gonna need two pieces of that because you have two covers. Okay, so we're gonna cut out our squares for the paper. All right, so now, we've got some paper. So we're gonna start with one cover. And this is where you might need some scrap paper just because you wanna glue on something. I'm gonna put my board on some scrap. And I'll show you. I mean, you can use a glue stick. And one good thing to remember with whenever you're covering boards or whenever you're using adhesive, really, is it's always great to put the glue on the smaller thing. So, like, if, you know, if these are two objects, glue this and not this. I'm going to start in the center, and I'm gonna work my way out and make sure I get glue in all the edges. And the reason I'm starting in the center and working my way out is if the, you know, with this piece of board, it's okay, but if I had a really beautiful piece of paper, let's say, and I was doing this and I was starting to do this motion, I have more of a chance of getting glue up under here onto the good paper or onto the good board. Whereas if I'm always working from the center out, I don't have that problem. You're gonna take your glued board and put it in the center of your decorated paper. Of course, decorated side down, gotta make sure of that. And then use your bone folder and just kind of burnish and press out. Again, I also press from the center out because if you're using a liquid glue, and let's say you just, you've put too much on it, at least this way, you're pushing the glue out, and then you can wipe it off. But with glue stick, it's not really a big deal. I also turn it over and kind of push. If you had a really delicate paper here, you might wanna put a piece of scrap paper on top while you're pressing. Okay, the next thing to do when you're covering is to cut the corners of your paper. You'll notice I didn't quite center this perfectly, but it's really okay. We're gonna cut our corners next, and then finish covering the board. For cutting your corners, you wanna make sure you have roughly an eighth of an inch space between where the board ends and where your paper ends. A way that you can tell that you're gonna have enough space is if you just kind of push your two edges together. And if you have some extra room there, you're okay. After we've done that on each side, we're gonna grab our scrap paper, clean scrap paper, and we're gonna glue up each side of this. So I was using glue stick for this, so I'm gonna continue and, I'm just kind of running a little bead of it on that edge of the board. And then I'm putting it down just to make sure I've got the whole tab covered. So then I'm using my bone folder to push up against the outside of that board to make sure that the paper really is up against there. And then I'm gonna use my finger and my bone folder to kind of push down the tab. Whatever side you've started on, and it doesn't matter which side, just make sure that you glue its opposite next. So I'm gonna glue this next. You'll notice you have a little bit of paper on each of these edges that are sticking out, and that's okay, because that's what you wanted. But you wanna make sure now to use that bone folder and push in that little piece of paper that's sticking out before we fold this over. Because if not, let's just look at what happens if you don't. If I fold this over without it, we've got these weird corners that are sticking out, and they don't look so good. So we wanna make sure that we've pressed in the piece of paper, and that ensures that the corner of the board is completely covered. After we do that, we want to, of course, glue it down. And then use that bone folder to really make sure that the creases are good, and fold over. Same exact thing on your last side. And then at the end, I always just kind of tap the corners, but you don't have to do that. But you notice so that the three quarters of an inch of paper is really just to give you enough space to make sure that you can cover around the corner, and also, when your book block is on there, there's enough that shows. And then you have to do it all over again for your second cover. Then we'll glue our book block into our covers. We want to glue up one side of our book block so that we can adhere it to our cover boards. What I like to do is put the book block

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down on a piece of scrap paper, and then put another piece of scrap paper on the inside of that first page so that when I'm gluing, I don't accidentally get glue on any of the other pages. And then I start from the center again, and I work my way out just in case I accidentally make a mistake that I'm not getting any glue underneath, like, on the page. Then I just wanna make sure that I pull that piece out and I hold the book block in one hand. And it's nice if you're standing up because then you can center it on the board as best you can. And I just press it down. And I don't press down too hard just in case, because at first, I wanna just make sure I'm gonna open it up and see if it's centered as I can make it, and then I press down. Then I can open it and use my bone folder to press down in that area. So that's our first one, and then we do the exact same thing for the second board. Our eight page accordion is now complete. This form is the foundation for the next three that we are going to make.

Sew a meditative stitch with Heidi Parkes
- One of my favorite things about hand work and slow stitching is the opportunity to get into a flow state and relax into a meditative stitch. This is an opportunity for you to include contemplating the person you love, sending them that energy of meditation and thinking about them. We're gonna do a very simple running stitch for this step, and it's an opportunity to get into the zone and think about them, and hopefully, what you make will be an artifact of that loving energy and thought about the person that you care for. For fun, I'm going to use this needle threader this time. There are two holes in it and the larger hole fits the Milliners needle. I'm placing it in with the eye side down, and now I'll send my thread snugly down into this groove. I press the button and it pops the thread all the way through. I'll pull the thread till the tail comes through, and then I can remove my needle and it's been effortlessly threaded for me. It's up to you to decide if this is a good investment for you. Now that my needle's threaded, I'll tie my quilter's knot and I'm gonna use this fabric that's been dyed with avocado pits and peels for block number two. I'm using my embroidery hoop to hold it stable for the stitches, and it's up to you if you would like to stitch with or without a hoop. Both are great ways for forming the running stitch. With my thimbles ready to go, I can begin stitching. For this type of intuitive running stitch, you're welcome to go in any direction. I don't often like to overlap rows of things, so I probably won't do that, but there's nothing wrong with that at all. You're very welcome to overlap the lines. You are welcome to go in a spiral or circle or create some kind of pattern, or you can just go back and forth and back and forth. You can use perfectly straight lines or you can stitch with curved lines or a wavy line. As you think about the person and hold them in your mind's eye, this can be a great way to just invite and stay curious as you do some stitching. As I do the running stitch on an embroidery hoop, you can see that I use my non-dominant fingers to press the fabric up and down. I like to have a little bit of slack in the hoop. It's not pulled super taut, and here, as I pierce into the fabric, I press up in front of the needle, And then as I send the needle to the front, I'm pressing up on the needle itself. I like using a hoop for this type of stitch because it holds everything taut and I don't need to worry about things gathering or getting squished together. Because I'm thinking about myself for this particular love letter quilt, I'm using a lot of my favorite things. This combination of fabric and thread is a favorite. The thread color is number 606 from DMC, and I'm using the size seven needle, which is my favorite, and I like this hoop because it allows me to relax a little bit more when I'm sewing. I have even, on occasion, practiced this without looking at my stitches. It can be a really fun experiment to sew without looking, so I can fix my gaze on something special. I could maybe look in the mirror as a self-love letter quilt for this, I could look out the window, enjoy my favorite view. I could certainly be looking

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at my favorite TV show or listening to a song that I know that I love. There are a lot of different ways to get into that really relaxing flow state and to do a meditative stitch with the person you love in mind. This can be a really fun block to take your time on because these stitches are so addictive when you're in that flow state. I'm gonna show you some examples that I spent more time on. This is an identical situation of using red thread and the avocado fabric, and I did look at what I was doing as I was stitching, and that's part of why the stitches are so close to each other. This one will be a wonderful surprise as I continue to do more sewing without looking. This other piece I did with straighter lines and I was using up all the little tails of thread. As you can see in my needle case, I don't always finish a thread once I've tied it on because for example, with this mint green, I got to the end of my letter H and then I was done. So I used it as an opportunity to finish all the loose little threads on the back of my needle case here. The colors are entirely up to you, and any time you feel called to change directions or approach or color, that can be a wonderful surprise that adds a lot to the piece that you're making.

Contour lines with Abby and Violet Houston
- Exploring line is a foundational element to the drawing process. Today, the project that Violet and I are gonna start with is starting with line, observing contours, and looking around for shapes that have textural lines that are interesting. We're gonna show you how to take objects and pull them off the paper to create a really simple but sophisticated piece of work. Before we get started, we like to do something called a blind scribble. It's where we take a piece of paper and close our eyes with our pencil down on the page and we move it around in a continuous line. After we do that, we're gonna swap papers and add to each other's blind scribble. Does that sound like a good idea? - Yeah. - [Parent] Okay, can I have a pencil? - [Violet] Yeah, here you go. - [Parent] You tell me when to start. - Okay, three, two-- - Are your eyes closed? - Yeah. - Okay. - Okay, let's go. - [Parent] And stop. - [Violet] Okay. - [Parent] Ooh. What do you notice about the two different lines? - [Violet] You added a bunch of circles and I kind of just did, well, I see triangles, I also see circles, but. - [Parent] Yeah. - [Violet] You mostly did circles. - Yeah, let's trade and add to each other's. Again, this process just helps you to loosen up and to create an organic line that moves off the page. This is also gonna help us as we start to talk about contour lines and different textures of objects that we observe. You ready again? - Yeah. - Okay. Wait, and you tell me when to go. - [Violet] Go. - [Parent] And stop. Ooh, I noticed some kind of parallel overlapping lines that you did that time. That was a really different sound also. - [Violet] Yeah. - [Parent] Cool. What would we maybe do with this if we came back to it later? - [Violet] I think we could draw over it or we could add, we could overlap it with lines. - [Parent] Yeah, totally. Okay, do you wanna sign your name on the back so we know whose is whose later? - [Violet] Sure. - Okay. Okay, let's get started with our project. So Violet and I are each going to grab a fresh piece of paper. We're each working with a half sheet of paper just so that we can get the project completed. But you're welcome to work with any size. - [Violet] I went around and grabbed a bunch of different objects to use like cookie cutters or pieces of wood, and we're going to go around the sides and trace them. - [Parent] Great. I'm gonna start with the spatula. So remember, Violet, the contour line is the line on the exterior of an object, and the kind of nice part about tracing things is that the line ends up giving you the structure that the object provided. You can also do this by looking at an object and drawing it, right? - [Violet] Yeah, because some of these are kind of hard to draw over, so. - [Parent] Yeah. - [Violet] Not this one though, it's kind of. - [Parent] I like that star. - [Violet] But this one, it has round sides, so you can't really put it on and it'll, like, bump over. So you can look at it and it's like, oh, it's kind of oval. -

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[Parent] Do you think that flat objects work better? - [Violet] Yeah. - [Parent] Yeah. I think so too. I can also take my, like, I like this sort of heart shape that the scissors are making, so I'm actually gonna repeat that. Watch what I'm gonna do. I'm gonna, like, move it this way and overlap it. - [Violet] Oh, I'm gonna do that with the spatula. - You're gonna try that that way too. One thing I love to do when I'm working with my kids is to reflect on their choices and try them out. It ends up being reciprocated as the process goes along. So I might try something that Violet's doing. She might look over and try something that I'm doing. The sharing of ideas and materials is really important when you're working at home together. Okay, tell me when your page is full and then we'll start with the next part, okay? - [Violet] Oh, this looks kind of weird. Look. - [Parent] Ooh, that's fun. What object was that? - [Violet] It was the spatula, but I put two sides of it. - [Parent] Yeah. That's cool. - [Violet] So, like, it overlapped and made it look different. - [Parent] I'm also gonna rotate my paper every once in a while to get a different perspective. - [Violet] Oh, now I see it. This was one side and then this was one side. - [Parent] Do you think these will fit on here? - [Violet] I don't know. - [Parent] This is more of a fluffy object, but I'm gonna try and get the texture of it, 'cause I think it's kind of fun. - This kind of has a flower shape and so it, instead of just being a normal circle, it kind of, like, it's in a, it's a flower here, but it doesn't really go out on the side, so it kind of looks different. - Awesome. Sometimes I like to repeat tracing over something that I like the shape of, but this is hanging halfway off. I think we're both feeling pretty much done and ready to move on to the next step. The last step in our project is that we're gonna take markers or colored pencils and outline all of the shapes that we just found line in, and then we're gonna color them in. The cool thing about them overlapping is that you can choose to use color in any way you want. There's no right or wrong way to do this portion of the project. You ready? - [Violet] Yeah. - [Parent] Okay. - [Violet] You can also change color if stuff overlaps and so you get to have a lot of colors. - [Parent] Yeah, show me what you mean by that. - [Violet] So, like, if I had this, it overlaps with this part. - [Parent] Nice. - [Violet] So I could do blue instead and then it comes up. - [Parent] Oh cool. So same object, but the line changed, so you decided to change color? - [Violet] Yeah. - [Parent] That's cool. - [Violet] Wait. Oh yes. - [Parent] You can also go in and, like, add extra details into the different shapes if you wanted to. How do you feel when you work on this project? - [Violet] I like it because it's kind of calming. - [Parent] Yeah. - [Violet] Because you're not really doing some, like, humongous project, but it's still fun. - [Parent] Yeah. Can you recognize any of the objects or are they more abstract? - [Violet] Most of mine are kind of abstract except some of them, like, I mostly see some of them. Like, I can kind of see the shape of this cat, because of the ears. - [Parent] Yeah. - [Violet] And also the spatula. - [Parent] Yeah. I'm using kind of a different colored pencil. This is one of those color-changing colored pencils. As you move to different sides of it, it shows you different colors. It's kind of fun. That fluffy key chain is giving me a lot of texture here. - [Violet] Yeah, you can also do patterns inside your objects. - [Parent] Oh cool. Turn that into like a little checkerboard. - [Violet] Yeah. - [Parent] Yeah. That's fun. Violet, if I make a mistake or I'm not feeling like I like a certain area, what would your recommendation be to do? - [Violet] I feel like you could turn it into something else or you could just keep on working with it. - [Parent] Okay. Do you ever have the impulse to like scribble something out? - [Violet] Yeah. - Yeah, me too. (giggles) I feel like when you've done this project enough times, you really learned that the process is about trying new things. If you feel like you've made a mistake that you just aren't liking, you can always flip your paper over and start again. We love do overs. - [Violet] My scissors, I'm gonna try to add more detail to them, because you just see the heart shape, but you don't really see the rest. - [Parent] Oh yeah, you can retrace the inside of the scissors if you want to. Nice. - [Violet] Thanks. I mean, I have

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this space inside the scissors. I could leave it out or I could do a pattern or I could fill it in with light blue. - [Parent] Nice. Yeah, I like that you're making different decisions as you're going along. It doesn't seem like you have a plan to start with. - [Violet] Yeah. - [Parent] Yeah. I'm also glad we chose these smaller papers, 'cause I feel like now that we're really focused, we can really take our time on 'em without having a really big space to feel like we need to fill up. - [Violet] If you don't, like, trace over it, like, the right way and there's still pencil, you could always go over it and erase it if you want to. - [Parent] Oh, like your extra pencil marks? - [Violet] Yeah. - [Parent] Yeah. That makes sense. Are you rotating your paper very much or are you kind of working in one direction? - [Violet] Sometimes I rotate it, because, like, I have to get over here and my hand's over here. - [Parent] Yeah. - [Violet] So yeah. - [Parent] Can I borrow one of those? - [Violet] Sure. - [Parent] This guy? - [Violet] Yeah, you can borrow any. - [Parent] Awesome. Thanks. I'm gonna go in and erase a couple lines that I'm not liking. - [Violet] Yeah, I'm gonna do that too. - This fine point Sharpie will make some little extra lines. All right, did you put stuff down? I feel like we have a little bit more to go, but I'm really enjoying where the process is leading us and I think we're good to stop. I have a few other examples from home that I brought to show you. - [Violet] We did these projects at home, but we. - [Parent] that one's yours. - [Violet] This is mine and my five-year-old sister, she made this one, but at different ages, it can be different techniques, because sometimes she changed colors when, well, there wasn't a line that she had to, but I kind of kept to the lines and it's different techniques. - [Parent] Yeah, kinda an all ages project. - [Violet] Yeah. - Yeah. And this is my example from home that I haven't finished yet, but you can see that this is a project that can appeal to all age ranges. And I really like what you pointed out, Violet, that Cora chose to do things a little bit differently, but it's really developmentally appropriate for a five-year-old. Don't be too concerned about what your product looks like. Try to enjoy the process and engaging in a creative activity with your kid. - Yes. (parent giggles)

Color vocabulary with Lorene Edwards Forkner
- I collect color names or the names of colors like some people collect teacups and trinkets. I really find that by using language, I can see more nuanced colors. I am a writer, so I obviously work in words all the time. So let's do an exercise where we think of a color, red, for instance, and then try and think of all different sorts of different names of the color red. When we think of the color red, is probably more closely related to this like a red stop sign, but what we're trying to think of is all the other nuances so maybe poppy, or rose, or burgundy. Of course now I'm gonna forget all of them. Garnet. Ruby. You can see how one word kind of suggests the next one. Yellow. Daffodil. The daffodils are blooming. Gold is an expression. Banana. It's almost like a little kid, when you're walking around the world, you just start naming things and the fact that you're naming it, means you are seeing, in your head, a different expression of that color. Let's try blue 'cause that's kind of a little more difficult, because there aren't a lot of blue flowers in nature, but there's blue sky, there's night sky, there's lapis, a beautiful stone. There's ocean, river, lake. See where I'm going with this? Midnight is kind of a very dark blue. Greens. Teal. The color of so many cool carnation plants. Garden hose. I just can't get away from the fact that most of the greens you find in palettes are garden hose. Olive. Turquoise. Basically, if it helps, you can have a reference of something to refer to and you're basically just telling yourself, well, this color blue is different than that color blue. So how do I identify the difference between them? These beautiful kind of plum colors in there are kind of stonelike. So maybe one would be concrete and one is sandstone. Here's a nice olivey green stem green, might even be the way you talk about it, because so many of these colors, the words are

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based in nature or food. So you might even wanna just go through the grocery store and look, you know, kind of like a scavenger hunt for the different colors. Obviously, there's no right or wrong to this and how you look at color, how you perceive color, how you express color, is very personal. So I might add to the red, bubblegum, and you might go more towards rose. Oh, I guess I already had rose on there. Plant world is filled with different iterations of red. A lot of them lean towards pink. It's a playful thing. It's supposed to have fun, and I find I refer back to these word lists all the time, that by naming it and writing it down, I'm kind of cementing it in place. It becomes a part of my collection.

Poster ideation with Maria Carluccio
- Before we even start painting, let's talk about what you're passionate about. I like to start with a list of things that I'm really interested and fascinated by. You can certainly do fascinations, but passions are also really good. Maybe you are interested in LGBTQ topics or Black Lives Matter, maybe, it could be ecology, any topics that you would say you're really interested in learning more about. I'm personally really interested in literacy, so I'm gonna do this thing called a mind map. I'm gonna write reading in the center and I'm gonna make a big circle. And I like mind mapping as opposed to mapping this way. Sometimes they're both really good, but I like this because you can, you feel a little freer to go in different directions. So I think about reading, I think about what comes to mind. It's a brainstorm type of thing. So I might think about teachers, I might think about objects that I think of when I think of teachers, maybe apples, it's really random sometimes, but I'm just gonna put it in there. Bookshelf, I'm gonna put that in there. I'm thinking about playful reading and maybe kids doing playful things. So I'm gonna put playing, maybe it's specific words or phrases. I wanna make sure that I think about how to add the animals in but really being playful again, another thing might be a library. Libraries are inside of a building, so maybe chairs in the library or sitting on a comfy chair with a book, I like that idea. I'm gonna put inside, and I'm thinking maybe also outside. So outside with books. Could be in a tree, maybe flowers could be fun. Other outside places, reading under a tree. The shade, maybe shade. Oh maybe those free libraries that I see when I walk along the street and stuff, I like that too. Finally, let's think of one more thing. Oh, I know, how about stacking books? I love the way when you stack them, they kind of create these vertical shapes. So stacking books, you can certainly draw little, little things on the side margins too. I know people that do that as well. Another thing is you might try another mind map. This is one that I've done just thinking about symbols. And so I did this positivity mind map with symbols that I think of for positivity and that's also helpful for me for my process. I also really enjoy looking at books that have reference images or books that can get my ideas kind of flowing. If I like to do animals, I pull out children's books sometimes and I love to draw mice. So for this project I think I'm gonna look at different kinds of mice, and Leo Lionni is a great illustrator and I really love how simple he makes his little mice. And so this book has been really inspiring to me. Really like it a lot. Very easy to draw mice through his method if you look at it. And then this book is also a wonderful reference book of mushrooms. I find it so incredible to look at these pictures of mushrooms. The photography's amazing in here. The way that the images are composed are incredible. So another thing is to just get beautiful books that have amazing photography of the topics that you're interested in. I like books, but you can certainly use magazines or Google stuff on the internet. All of that's great, as long as you're looking for inspiration. I'm gonna grab my mind map and some scratch paper. I'm gonna think about this fun scenario that I wanna do for my literacy poster. So I think I'm going to start off with some fun animals, the mice doing some interesting little things. I like this idea of doing

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something outside with the mice and the mushrooms. So let me start to sketch a couple mushrooms just to start. And I really like doing mushrooms from the angle where you can see all the little lines underneath. So I wanna start with that guy and I'll put a couple other mushrooms there at different angles. Maybe this guy is a little bit more circular. (hands swishing) And in second one wanna vary the shapes so that it's makes for an interesting composition. (hand swishing) Got one there. And maybe a third one down here. (pencil scratching) Little one over here year. (pencil scratching) I don't wanna do them all from underneath. Maybe I wanna do some more from above just 'cause they grow in lots of different ways. So I'm thinking about as I draw these, about kind of a hilltop and having some little tufts of grass here and there interspersed. (pencil scratching) I'll maybe put a little mouse leaning against the shade of that one mushroom there. One, two ears. I maybe have to move this one out just so I can see my mouse. (pencil scratching) You don't have to get too precise on it at this point. We can do a tighter sketch later if we need. And I'll put another mouse in the foreground, reading, kind of tilt it over maybe more. There's a stack of books maybe there. Maybe there's an open book there. I definitely wanna move the eye to the top of the page, so I'm gonna put a cute little guy sitting, reading at the top there. I wanna add some more playful whimsicality between the mice since they're kind of separate. So I think I'm gonna have two mice at the top and one is gonna be leaning over that way. Reading as well. (pencil scratching) I'm going to sketch the next little guy. And if you need to practice sketching mice, 'cause sometimes they're a little complicated, I mean I'm drawing them as two circles for the ears and a little bit of a pointy triangle for the nose of the mouse. But I've also done a bunch of sketches before to kind of, it's in my muscle memory a little bit of how I've explored that. So you can see I'm doing them in different positions just to get familiar with the body shape and the proportions as well. So we can just continue with some more mushrooms and maybe some books open and closed and maybe there's a books leaning on there, some more grass. (pencil scratching) So I'm thinking about this little hill and I'm thinking the vignette shape is going to sit in this area. Also, I'm thinking about the word read up at the top here somehow. So I'm just gonna block out a shape that's centered. (pencil scratching) I like that the ears are overlapping on the letter there because I think it'll be a really nice way to integrate the illustration with the type. (pencil scratching) I think I'm gonna continue to think about, do I need another mouse down here? Do I wanna put some little mushrooms maybe over here? Maybe cluster some tiny ones because I'm thinking these will be red as I compose this. And then I wanna get some red down to the bottom there. And as I work on things, I start to, in my head, think about where the colors are gonna go. And I like to do a photocopy of my sketch sometimes so that I can explore the colors. And this is a photocopy where I've blown up a sketch and I can take some of the colors and say, "Oh, maybe I'm gonna do some red." You can kind of figure out your color palette with your pencils. And so that's also really helpful. I'm doing like a warmer red, (pencil scratching) you can see, the red kind of in different proportions. I might wanna put a little red down here. And the green, (pencil scratching) it just really helps you get a little confidence when you're going into doing your watercolor piece. And the third color I'm just gonna do is the pink, but I think I wanted to do maybe a little bit more of a cream color, something like this for the stem of the mushroom. So that's gonna be my basic palette for the nature scene. And the mice, I think I'm gonna stick with different kinds of grays. That's gonna be easy to do because this is already kind of in the gray palette. And I might just do warm grays, cool grays, darker grays, that sort of thing. (pencil scratching) And I think that's gonna be the basic palette for this. This is about the point where we stop sketching and we're gonna start to dig into our watercolor.

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A legacy of quilt making with Sarah Bond
- I love a lot. I love a lot of action. (gentle music) I like pattern and repetition, and I like the way colors come together, and I like to see a lot of it. (bright music) My name is Sarah Bond, and I've been making quilts for about 40 years, and I love what I do. (gentle music) After I started quilting, I found out that I have a lot of quilters in my family. I came across this book called "Stitched from the Soul," which is a book about slave quilt makers. So I'm flipping through this book and I come across Jane Arthur Bond. Jane Arthur Bond, an enslaved woman, was my great-great-grandmother. It was wild. (gentle music) So I came across Jane in a book, and I also came across Ruth. She was married to one of Jane's grandsons. Ruth was a social justice warrior back in the day. She was an artist, so she designed a few quilts, and they're quite beautiful. They're very recognizable. (gentle music) I also found out that my father's maternal grandmother was a quilt maker. Her name was Louvinia, and she was born an enslaved person. Many of the quilts that I saw growing up on the beds were made by Louvinia, and so there's a part of me that feels as though I was maybe channeling somebody or maybe being prompted to embrace this particular art form. I'm very inspired by the work of my foremothers, particularly the work of Louvinia. We hear a story that American quilt making was driven a lot by a need for warmth and by using scraps, and that is definitely true, but she clearly made some of these quilts for her own pleasure and also to be things of beauty. That's something that we do now. You know, we make quilts because they answer a need to create. Whenever I feel a little whiny about being tired or working so hard, all I have to do is think about these women, what they created, and the circumstances in which they created these amazing quilts, and I'm inspired to persevere. (gentle music) I'm very lucky because I have a lot of information about my family and about what they did from the stories that people tell and from the memories that people have. And if you think of a quilt telling a story, I'm not done talking until I get a lot of quilt in there. (gentle music)

Altered book texture collage with Faith Hale
- For this day, we're going to be doing a collection of textures or colors, all in the same shape. I'll be using my punch, but you can cut strips or squares or triangles if you'd like. The goal of this process is to abstract the images we're looking at to kinda soften our gaze. I love this part so much. It's like a treasure hunt. I'm gonna take a couple of samples from each of my sources. I can't cut up something like that. That's so cool. But I'm just gonna look for texture, color imagery. Oh, that's perfect. (punch clicking) I might do, I'm gonna do a strip too just in case. (scissors clicking) I like that. (punch clicking) See, that wasn't close enough to the edge, so I can cut it out. (scissors whooshing) (punch clicking) Ooh, that writing's cool. (punch clicking) And since those were black and white, I'll really be focused on color here. Ooh, this is gonna go well with my (punch clicking) "Oceans of the Night" book. (punch clicking) Makes it easy. (punch clicking) (punch clicking) For something totally different, a magazine. Oh, these pinks are amazing. I love working with magazines as source material because they have art directors. People have already done the work of making sure it's wonderful to look at. Do some of this red. (punch clicking) Ooh, I didn't get enough. Save that for later. (punch clicking) Blue's incredible. These sparkles. (punch clicking) And don't think too hard about it. Just take a snap of something that catches your eye and move on. We'll look at it afterwards. (punch clicking) (punch clicking) (punch clicking) If this process really excites you, you can create further limitations for yourself. So deciding to only get one color or only get one texture. (punch clicking) (punch clicking) And I'm saving this for last because it's nice and matte, and I prefer to have more glossy, I think. Just what I'm feeling at this exact moment. Ooh, I don't really

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want the edge there. (scissors whooshing) (punch clicking) And I love the punch 'cause it kinda feels like it's like taking a snapshot. You just make it happen. There's not a lotta decision making that happens in it. (punch clicking) And once you've gotten a decent amount, I'd say upwards of 20, survey what you have. You might even forget what side you were going for, what side of the page. And sometimes your test stamps end up being more interesting or more exciting than what you intended. I think this is a really excellent way of softening your gaze, acting on impulse, on instinct. Like look at these, these are fabulous. And then we're going to compose them kind of just as randomly. So bring your book. And you can choose whether or not you want to do a two-page spread, if you wanna do it just on one page and then do a reduction poem on the other side. If you're finding your pages seem kinda floppy, you can adhere them together to make it a little bit stiffer. So I want to do my composition on these two pages, so I'm going to glue these two together. We will definitely want to let this dry under weight today, since we're using glue. Glue adds a lot of moisture to a page. And this, I'm not even necessarily gluing up the whole page, but I am gluing the top, the bottom, and the fore edge and the spine. Because this is the floppy page, I'll be folding this over, pressing down pretty firmly. You can see this is the glued page. It's a little ripply. It's totally fine. And now I'm going to be gluing my findings down. Oh, see I just flipped this one over. That's neat. One thing you can do with those pages that don't line up is you can, oh, I just love this part, you can line up the line, make a composition out of that. We're just gonna be doing the basic collection. I might not even use all of these. I'll save some of them for later. We could do like a poem and put these on top. I think I'm going to do. Oh yeah. Don't force it, but also don't, if it doesn't feel good, change it until it does. Oh, that's so neat. And when you are gluing, you're always going to glue the smaller piece. So instead of covering this page with glue and gluing these on top, we're going to be gluing these out individually. Get yourself some scrap paper. We already glued on this, so I'm going to set it aside. Keeping glue off of the front of your pieces will be very helpful in making sure your book does not stick to itself. So you're just covering the entire back of your piece and adhering it to the book. Sometimes I'm very pro using a bone folder. But if you're gluing it to a book, a book has a lot more movement to it. And the bone folder can be a little vigorous. So you have glue on here. Fold it in half to cover up the glue. We're hiding the glue from our surfaces. Going around. If you feel any glue on the surface, gently dab it with like a baby wipe, like a half used baby wipe. And this might feel like a waste of scratch paper, but honestly, if your book pages don't stick together, it will be worth it. Ooh, this was a happy accident. I didn't try for this at all. That's what I'm talking about, the eyes, they've already resurfaced. I might have to do this. I don't wanna do this one. And you'll continue doing exactly this method until you've covered your page or your spread. (paper crinkling) Because we're working with glue, we'll definitely want this to dry under weights overnight, being sure to put the parchment paper in between your two sheets so that they don't stick together. And hang onto these circles until the end of the month. You never know when you'll need an extra scrap.

Map a poem with Creativebug Mixtapes
- I love to use my own words in my work, but I also love taking inspiration from other people's work as well. Your prompt today is to pick a poem or a song that you love and use it in your map. This book by Katrina McHugh is a great example of using text, already existing text. In her case, she used song lyrics in a really fun and inventive way. You can pick your inspiration from either a background that you've already made, or the already existing text that you pick. In my case, I was using this as a piece of scrap paper, where I was cleaning off my paint scrapers, and then all of a sudden, it started

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to remind me of one of my favorite poems by Marie Howe called "The Meadow." The first thing I'm gonna do is look through the text again and start to point out things that I wanna remember, maybe things that I wanna add to my map. Once you've got some key phrases or some words that you really love and wanna work with, start to add them, along with any other lines, or other elements that you might have onto your background. For this drawing, I was thinking I might keep it simple, so I just have a bunch of black pens of different weights, and then one white one. There was a line in the poem about a fence, so I'm gonna add that in first, I think. There's a lot of sound in this poem, which is so beautiful, so I'm trying to think of ways to visually illustrate what sound might look like in an abstract way. She mentions a lot of beautiful words, like "murmuring," "crying out." I'm choosing to free write, or use my handwriting on this one, but you can also use a typewriter or a computer and print out pieces of the poem or the song that you use, if that goes better with your drawing or map. She ends the poem with this really great line about a sentence that could change your life. Thinking about that might be the thing that kind of goes off my map into oblivion. When I saw this scrap paper, it automatically made me think of this poem. I mean, some of it, for obvious reasons, the color. Made me think of a really green space like a meadow. But the other reasons were that it also felt very optimistic, in a way, and promising, without being like overly cheery. If you're having a hard time at this point, trying to figure out what to actually draw, I would go back to the initial text and take a moment and look at the list that you've isolated, and the words, and then try to visually think about what each word would look like as a symbol, or an abstract mark, or even a shape.

Mend w/ blanket stitch and crochet with Cal Patch
- I usually do this technique onto knit garments, but I do wanna show you first a way to work with wovens by adding a blanket stitch first. I have a scrap of woven fabric here that I've cut a neckline out of. And I zigzagged around the edge on the sewing machine just to keep it from unraveling. And then I pressed back about 1/4 inch with the iron to prepare it. And I'm working with a size 5 pearl cotton. I'm gonna pull off about an arm's length, maybe a little extra. Thread it onto a large-sized sewing needle. And I'll make a knot in the end of my thread. I'm just working with a single strand of the thread not doubling it up. And I'll bring the needle up from the backside right into the crease. I usually like to start in the vicinity of a shoulder. I don't really have shoulder seams here, but I'll pretend that I do. I'm looking from the right side, and to begin this blanket stitch, I'm putting the needle in from where the thread is coming out of the fold, I think over one and down one. So over about 1/8 of an inch, maybe between 1/8 and 1/4 inch, and down an 1/8 to 1/4 inch, poking through, and just bringing the needle straight up, making sure the thread is behind it. And then repeat over and down, and just pulling this up. And the thread is already sitting behind. So that means the thread wraps around the stitch and creates these little boxes. And these little loops at the top of the blanket stitch are where we'll be crocheting into later. Very simple. You can crochet right into a woven edge. But I find with finer fabrics like this, it's better to do this blanket stitch first to give you a foundation to crochet into. Otherwise poking holes in the fabric with the crochet hook can be a little bit damaging, and those holes might kind of fray and wear out quickly. So this method is good for more delicate, finer fabrics and woven fabrics. And let's take a look from the backside just to see what's happening. I'm basically wrapping, the stitches are wrapping right over the little turned edge and closing it within the stitches. But from the front, it looks nice and clean. I don't see any machine-stitched hem or anything, which is what I like. I try to pull them fairly snugly. And I'll just keep working this blanket stitch edging all the way around. I'm almost back to the beginning. I'll show you how to connect. I'm about one stitch before where I started, and I'll just loop this needle

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through that stitch, and then put the needle in from front to back. You can see now, it's smoothly joined across. And I can flip over and finish this off with a little knot. So I just take a tiny stitch into the fabric, pull until I have a small loop. That's the starting tail, which just happens to be getting involved here. Tighten up that knot and then, tuck the needle and the thread into that folded tunnel of fabric. And before I pull it, I'll just check, yeah, making sure I didn't just stick the needle to the front. And I can cut that off. And this beginning tail wants to get in the way, so I could use one of these tiny hooks to pull it into these stitches so that it behaves. There. And back to the front. You can't even tell where it begins and ends. Well pull off, actually, I don't need to pull off any thread. We can stay connected to the ball for the crochet. Make a slip knot. And I'm gonna select a hook that seems like a good compatible size with this thread. I might need to experiment a little to figure out the perfect size, but I feel like this looks like a good starting place. And now I can treat these blanket stitches just like crochet stitches to work into. So I'll join on with a slip stitch. And then I'm going to just do a simple single crochet edge around this neckline. So I'll chain one, single crochet right into that same stitch, and then move to the next stitch. And it's just like working into crochet stitches. But I've created workable stitches on a delicate woven fabric that might have seemed at first, impossible to crochet into. And let's just take a look to see if the hook size is good. I think it is, so it's just adding this nice little decorative, almost like a trim, onto this neckline. Just this simple one row of single crochet is looking pretty nice as a very delicate little edge. And I could also do multiple rows of it. But there are a few other ways I could play around with variations. One would be I could add a chain, skip the next stitch, and single crochet into the next stitch. And if I keep going with that, it will open up and not be as dense, have a lighter, more lace-like look. We'll look at it in a second after I do this one. So you can see these are a little, just a little looser and more open than these denser ones I started out with. And then I could go back with a second row of this, and alternate the chain and the single, working into these chain spaces for another interesting stitch pattern. I could do even bigger spaces. I could chain two and skip two, single crochet into the next stitch, chain two, skip two stitches, two blanket stitches, single into the next. Let's do one more of those, and then we'll take a look at it. So that's maybe a little easier to read. Ah, you can see the spaces a little better than in the previous one. But you can just play around with different combinations of chain stitches and skipping stitches to make spaces and holes, alternating with your single crochets. I've worked my way all the way around the neckline, and there's my last two chains and I'm skipping, and I'm just going to join into the very first stitch, just like normal crocheting in the round, I'm working a slip stitch into the first single crochet. And then I can finish that off. Cut my yarn with a little bit of tail, pull it through, and I would weave that in with a needle. Let's take a look. It's almost like a little jeweled necklace around the neckline. It'd be so pretty on a lovely blouse or dress.

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