# **Crafting Together: Vintage-Inspired Halloween Buckets** with CBTV Live

**Chapter 1 - Crafting Together: Vintage-Inspired Halloween Buckets**
Vintage-Inspired Halloween Buckets
- Hey everyone, thanks for joining us. As always. We're gonna maybe give it a minute or two for people to roll on in, but thanks so much for hanging out for our very spooky Halloween Live. With me is Courtney Saru. Hello. I'm just - A Halloween fan. Oh, you are big. And I'm gonna be learning along with you all because I did not prep very much for this. - I think that's cool. I'll, I'll talk about why that's cool in a little bit. As soon as people come in a bit more, if people wanna warm up with the chat. I'm curious if, are people thinking about Halloween decor already? Is it too soon? Is it like the perfect time? Are we too late? Curious about everyone's telling me, 'cause for me personally, we're not doing really anything in the house yet for Halloween. - I think. I think we're technically like two days from Autumn, right? I think there's like two days left of summer officially. I, I don't know I should Google this, but I feel like on the radio they've been counting down how many days until tn. So I feel like we're in a, we're in good timing. Like, I don't know, it's been like a little bit cooler and I'm starting to see some Chinese peace dash trees change color here in California. I know we don't have the traditional seasons of that everyone else claims to have everywhere else. I think it's true. I - Don't think it's a claim. - Well time plenty seasons. I mean we don't get snow but I'm happy with just, yeah, I'm happy with just the fall vibes but I'm very excited. Fall is actually my favorite season. Autumn is my favorite season. - I think I'm a winter gal. I think I'm just waiting for fall pass. Oh, is that because you get hot easily? - You like just the cool weather? - I do get hot. I like, I'm just not a fall colors gal. Like I'm not wearing a lot of like oranges and browns and no like, it's like it's a palette situation for - Me. Oh, I get that. I think I'm probably, I mean I've never had my colors done but I probably am in the autumn range. And also specific colors that I deplete first in my watercolor palette other than hot pink and indigo, it's always like the Browns, the Ochers probably Ochre is my favorite color. - Oh I, I think they're colors that I like to look at but I can't wear like those are two different sets of colors. - Yeah, totally. I - Get that. I could see you as a - Winter - Make - Box. - Lianna says Hiana starting to see decor in Napa. Indoor and outdoor. I think so. - I feel like Napa's a good place for some fall. - Fall decor. Nice and spooky. Okay, we could chat forever and bore everyone else but so today we're talking about kind of upcycling, a plastic Halloween bucket or you could use a balloon if you want and turning it into a vintage inspired treat bucket. For me, I think like I, I really like the more vintage creepier side of Halloween. So that's sort of what I was leaning into. And I'm gonna be demoing this stuff called Cell You Clay, which is very much like paper mache. It's, it's all shredded, it's like a brick of like powdery paper and clay and all you have to do is add water so you don't need paper strips. And what I liked about it, it's not just, it's less mess but also it has like probably see this closer later. It has like this texture, right? Like it's kind of like you're leaning into a lack of perfection, which I really love and have learned a lot about at Creative Bug kind of leaning into like what this texture naturally is. 'cause the paper nubbins are still visible and it just kind of has this like old timey, like this was maybe made in the 1920s kind of a feel. So I definitely think it's interesting to play with. It's definitely more expensive than like paper strips and white glue for like a paper mache we're maybe more familiar with. But it's kind of cool if you wanna like grab a pound of it and play with it. It's an interesting substance - I did for that. I love vintage Halloween and I love these like tree buckets of the 1920s and thirties. You did such a good job Steph. - That was just like, I appreciate it. Well if you wanna get a preview, here's also a skull thing, skull guy and then

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kitty cat. Oh my god. And it's fun because it's, since it's like a clay, you can build up features and give it dimension and like ears and things And I didn't have to use foil or any like cardboard. This is all just a hundred percent cell. You clay and then you, what does the inside look like? The inside? - Is it still the plastic bucket? - This is, so I, I've seen like some people do this online and they just leave the plastic bucket. Like their buckets are still orange inside. I first played with lining with masking tape first. So this is masking tape with black paint on it. But we also talked about like using geso. I think the masking tape is fine for like a smaller bucket, but it's a lot of taping for a larger bucket. So if you have a big bucket you can just do a layer of gesso on the inside and it's not like the acrylic paint peels off, it's just, it paints on the plastic really kind of transparent. So you'd probably need like coat after coat and the gesso kind of helps it just kinda like get a little bit more opaque. So Nice. That was a good tip from Courtney, the Geso. Let me see, do you want to, what I always like about Courtney's classes on create a bug is there's a lot of like reference material, like lots of kind of inspirational things to look at. And I picked up this book, I don't know if y'all let me know if you wanna jump into the craft or look at Michael book for a second and we can flip. I wanna a book, it's vintage Halloween and it's just got like, there's some history of Halloween. It's a lot of like old timey pictures and I guess there was, you might be familiar with it, a company called Beisel, like B-E-I-S-T-L-E. And they like had a catalog where you could like buy decorations and the president like wrote the forward for this book. And so I was just trying to pull like what did this, oh thanks. Sorry. Thanks Ivy. Oh yeah, what did Halloween look like in the twenties? There's a lot of like German influence. A lot of these buckets are from Germany. - These are cool. I always think of, I wanted to say Dyson but that's not it. Denison, you know the pieces. Yes, but I haven't heard of bi still. I'll have to look that up. I feel like I have to get this book from my mother 'cause I grew up in - A house. We'll send you a link but like okay I have to like, sorry or rearrange some things a little bit. I'm gonna put some buckets on the floor. But the buckets like the lanterns for like were, look at how creepy that is. That's like extra creepy. Like these faces love it. So you can kind of take this project wherever you want, right? You can kind of do like a cute cartoony or like a classic face but like these can lean like a little extra creepy. Like the one I'm gonna work on today with y'all. I think I'm gonna draw inspiration from like this. So kind of like goofy and like little teeth. So love that. See, but you know you can definitely start making like a cat or skull or, or owls. You could do like a witch. Courtney said you could do a snowman, which I think was a good idea for like the holidays. So that's some options. - So for folks who wanna make along with the sell you clay that we're, you're gonna show us how to use this is like a multi-step process, right? So we're only gonna be able to do part of it today. Like the base layer. I, I also like, I was trying to kind of see what Steph was doing. I also got this creative paper clay, which is already has water and it's more like a mul moldable clay. And I've been, I've been playing with that and that you kind of I think have to do in one swoop. So if you have this - Paper clay, - Like a prem molded paper clay and you wanna try it, I did a base layer on a little plastic pumpkin yesterday and now it's the surface is starting to dry and I tried doing features and they don't really stick so I think I should have, oh wow, that's a good tip. Yeah, so I'm, I think I'm gonna like mix up some cell clay with you but also work with the paper clay 'cause I have it and see like how things are shaping up. - Okay. It looks like a couple people are wondering what the name of the book is. It's Vintage Halloween Tricks, treats and Traditions. There are two editions, this is the second edition and the people who put it together are Robert and Heidi Pandis, P-A-N-D-I-S. And I have no idea who they are. I don't remember how I found this book, but it's just really, really cool. Okay. - You can get it online for - Sure. What was that? You can get it - Online. - Yeah, it's not, I don't think it's on Amazon. I - If you Google it, I'm like seeing it. - Yeah, just Google the title. Okay,

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so before the sell you Clay, if you're gonna geso the inside, I would do that first. I didn't justso the inside of this. I mean I don't, I could demo the geso wing but I think it's pretty like straightforward. Just paint the inside, right? So I feel like we don't really Oh thank you for the thank you for that link. - What we're - Gonna do, - The Google description of the book, - The only prep we're gonna do on these is taking off the handle and we're not going to use that. I'm not actually I haven't tried putting the handle back on after cell clay's been on something. Should we try it? Oh it actually works. Okay. If you wanna save this you can, but I like to do something different for the handle for even like a more vintage look, which I'll talk about when we get there. And you don't need to prime this, the cell clay will stick to it. And I believe Courtney said that her paper clay also stuck without a primer. Is that correct? Yes. Okay. So again, for salu clay, you just need warm water and the recipe on the bag is 16 ounces or a pound of salu clay and 32 ounces of water. So it's twice the ounces of water that you have clay. But again, you can go by feel like, I feel like this is forgiving. If yours is a little runnier or a little thicker than mine, it's fine. It's sort of what feels good in your hands and it is very dusty. So this is gonna be a little bit crinkly probably on camera, but I put it in a Ziploc bag to kind of like wrangle some of that dust. You can break up some of the clumps. I can see the dust is already kind of going onto my laptop, but we'll do our best. You can also do this outside in the yard. - Stacy, so you've already added water to that and - No, I'm just trying to break up some of the big paper clumps. This has no water in it yet. Okay. Stacy's wondering where do we find the function to pin the active screen so it can be featured in larger. I think you can go to the top right corner where it says view and you wanna make sure it says speaker instead of gallery. Okay, so you don't have to be too fastidious about this. I'm just trying to make sure it's just not one big brick so I can get a lot of water to go easily in the fiber. This Ziploc bag has about six ounces of cell clay. So I have 12 ounces of warm water and it should be warm. It kind of helps bind with the cell clay a bit. You can do this by feel, it doesn't have to be exact, you can just go right in there with your hands and start squishing it and try to keep this away from my face. Are you going to talk about paper strips and glue as well? I am not. We do have several classes on creative bug that talks about paper strips and different kinds of glue. There's one taught by our very own, what is her title? Is she artistic director? Katrina - Creative director. I - Think creative director, sorry. Our creative director Katrina Wheeler teaches a paper mache mask class and we also have a wonderful paper mache artist, Corey Beth Hogue. And you can learn all about the paper ships and glue. - Ooh, this stuff reminds me of like something you find in the wall like Yeah, - I feel like is there, I think people make their own and there is drywall powder in it. I don't, I don't know how to drywall or what that powder looks like, but they'll use like drywall powder and like white glue and like, and they make their own paper pulp like in a blender with water. - Oh okay. If you're using glue and paper, I think you can just, you water down the glue a little bit. - Yeah - And then you dip the paper strips and you just layer paper strips on top of your pumpkin. Like Steph said, we already have some classes on that. So we wanted to try a method we hadn't used before and introduce that. So we're using this cell clay. I might also use the paper clay. Woo. This is so duh dusty. Yeah, - I figured it'd be fun but at least check out a different kind of material. Like I'm always just curious about new stuff to play with. But again, I, I don't think I specified in the intro because you could still cover a bucket with paper strips and glue. - I just dropped a whole jar of water on the floor. Oh no. Yes. You can use Elmer's glue. - You can use Elmer's glue. Cory Beth Hoag uses wood glue. I think every artist has their own favorite but you can definitely use wood glue. Oh or eler Elmer's glue. Sorry. Okay. This is getting really loud and crinkly and it's pretty moist so I'm gonna transfer this to a non bag so it's not making all this terrible noise. So sorry about that. - So mine, I don't know, I've never made meatballs. I'm a vegetarian but I

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feel like it's kind like a meatball texture. I - Was thinking yes, I was thinking maybe like a dough. - Oh yeah, lumpy. - Like a red dough or something. I don't bake bread but a lumpy dough. Your D aren't supposed to be a lumpy like this. Oh well no I get that. Oh the other thing is the cellulite is pretty, it's it's kind of, you can do a lot with it. You can, you can make it thinner or thicker and some people also mix it in a blender or food processor and it gets some of that like lumpiness out. But I don't wanna buy a separate blender for my crafts and I'm okay with the lumpiness of the cellulose. Sort of why I picked it. - Yeah, I think you like it's really cool to see how vintagey it makes it look. Yeah, the texture - And if you have made too much you can, I would put some saran wrap over it but you can keep it in the fridge for like weeks. Like I kind of took a two week break and I, the cell clay was a little harder but it was still perfectly fine to use. It hadn't molded or anything, which I think might be the concern but, so you don't have to worry about wasting it if you have like a project you wanna do in the future. How's your clay feeling Courtney? - I think it might be a little too wet but I'm afraid of it. It's so dusty. I'm kind of, I can put - More. Yeah. Oh I like that Stacy used a potato mash. Sure. - Oh cool. Ah cool. - Okay. - We're try to make like a little tiny bucket and so I have like a wooden egg. I just rated the craft room downstairs. - What are you gonna do? Like cover the bottom half and try to pull the egg out or? - Yeah, I just put saran wrap over the wooden egg and then it looks like a lumpy George Washington wig ice cream cone but or cauliflower. It looks like cauliflower. It looks really big. Is it too thick? Should it be thinner? - Well the only problem is it might take a long time for yours to dry like so I'll just go in and just start squishing it on and I can try to do it as thin as I can. Like I don't wanna be able to see the plastic but, 'cause it's been like 90% humidity here. Right. And it takes typically about 24 to 48 hours for the cell to dry. And I believe for paper mache it also take like overnight or a day to dry if you're using glue and paper strips. - Yeah, - So if it's really thick, like if your glue is really thick on your paper strips or this layer of cell cell clay is really thick, it'll just take a long time. For me it already took like three days for a thin coat to dry completely. - Okay. I think mine needs to be drier so I am gonna add more. So you're just pressing it on? - I am and it's just sticking. Yeah. - Okay. Maybe I should do that on the big guy. I do have one. - I'm wondering if Deb h was referring to the cleanup of sauc clay being yuck or the Elmer's glue being, because I find this a little less yuck than G gluey hands, but I think we'll probably all have our own personal preference over which is which feels messier or gluer. - Oh yeah, this does stick nicely to this. - Yeah, I was surprised. - I don't know that I mix up enough cell clay for this, but I'm just gonna try to start, I wanted to and didn't do this yet, but I was thinking like what other kind of bases could you use that aren't plastic? You know, I'm always trying to like get rid of the plastic. Although these are something you can find at like the craft reuse store. So that feels good to reuse it. - Yeah. - And also keep it light, right? If you are gonna give this to a kid or you're gonna use it to actually trick or treat with. - Yes. - But I was tr thinking about those like compostable plant pots could be an interesting, it would be a slightly different shape. It wouldn't be as round for a pumpkin but it could be cool for like a witch to make a nose on and stuff. - Mentioned that to me and I cannot visualize what this, the shape of a flower pot - It is. Yeah it is the shape of a flower pot, but they're not that they're not super big. And then I feel like you could build up a surface with this paper mache and you can make, you know, you can make like features and stuff so it wouldn't still feel like a flower pot. - Also for this cellulite, if you want to try smoothing it a little, you can have like a dish of warm water and you can get some smoothing just with like a wet finger and smoothing it out. - Yeah, this is surprising like how, how easy it's working. I feel like I could definitely do this with my - Five-year-old for sure. Yeah, I've seen teachers use it and you can, I think again it would take forever to dry. You might want like an armature like foil underneath it, but I've seen people make like kinda like faux taxidermy

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with it like an animal head or just like creatures. So it can, it has similar properties to like a clay or a Play-Doh. - How are you addressing the opening? - What we're gonna do is don't forget, but you can do this whenever you want. I usually wait until I'm done covering did I cover yet? Okay. You want it like a pokey tool? Use like a hairpin. I have just have a skewer the end of a paintbrush and I go from the inside so I can see the hole and poke out and now that I know where the hole is, I'll go poke it back in and kind of wind it around just to open the hole. So really easy. It's just the hardest part is remembering to do it before it dries. Right? - Totally. What about the lip though? Like are you making a smooth line there? Are you going over the ridge? - I like to cover the ridge. - Okay. - Like everything's probably like, I would paint everything anyway so it ends up being pretty seamless. But yeah. And I'll, I'll usually try to cover the ridge and smooth things out with a little bit of water. - Okay. - Like when I lined the inside with masking tape, that's why I did it first because some of that masking tape would peek over the edge then I could just use the clay to go over it and you would never really know that there was any tape hanging out under there. - Nice. - Stacy, I'm curious what kinds of things you've made with your solu clay before. Is Stacy's still here? So graphic somewhere - Basic. He uses the potato mesher. - Yes. Oh, small sculptures. Very cool. - Yeah, I feel like this could be cool for like little ornaments or do you do the bottom? - I do. And so I was on set with Cory Beth when she was filming her paper mache classes and she used these little painting pyramids to like prop up her projects. But since I was using such a tiny pumpkin, it wasn't, there wasn't enough surface really for that. So I ended up using just like a jar, like this was just on my table and I oh oh it's a jar lid and I just, yeah, so like a, like a little bit of airflow that Yeah. Or true - It's still low cup. I just happen to have hanging out - And then I would just kind of like check in on it and like rotate it like every 12 hours. So like, you know, it would be exposed to air in different spots. And if you want to do like, like if you're doing a cat and you wanna do an ear, it is really just like clay, you can get a clump gonna guesstimate like how much you might need. Sometimes I'll moisten it with a little bit more water and you can just press out the shape of a triangle or whatever. If you're making a monster you can make horns, you can make all kinds of things. - So would you recommend doing that at this stage? - Yeah. - Okay. - But it, so you can do it whenever you want. I think when I did it I was impatient and I just, because I wasn't sure it was like this gonna be strong enough, was it gonna like flick or fall right off of my structure. But it actually just worked really well and like I don't score it or anything like let me see, I wanna know where the holes are for the handle. - Oh that's so nice. When something works out better than you, - It's like there's some experimentation and I'll kind of like smooth where they join like smooth out that outline so it looks like one kind of smooth piece and that was really all it needed and it was very sturdy. You know like I, when it was dry I wasn't trying, trying to like actively yank it off, but I did put some pressure on it and I was like, this is, this is great. Like it's a little more like reliable than I thought. I was a little scared it was just gonna fall off. But that's very cool. It's easy to kind of make like lumps and bumps and points and shapes coming off. Like if you're doing an owl you could give it a little beak. Oh cute. It could really, - Luca and I have been drawing like the man in the moon sort of like a, you know Yeah personified moon. I feel like this would be really good for that. If you think about, you know, I always think about totally that's smashing Pumpkins video that's in that, you know like French early cinema style with the kind of like a little bit wicked looking moon face. Yeah, totally. Totally. I think this is the perfect texture for that. - I think about that a lot. Yeah. Oh also was gonna mention for more like contemporary artists who are also kind of inspired by these projects. I'm not gonna know how to pronounce her name. It's like Johanna Johanna Parker. If you google her, she actually, I found out just yesterday as I was googling around, she had an interview with Activa, which is the company that makes this

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cellulite because I didn't realize she uses it in her art. Like she kind of does mass produced Halloween decor and Christmas decor. But when she makes her art at home it's with cellulite. So cool. Thought that was cool And you can sand it so if, if people want like a really smooth surface, they'll do like a layer and then sand it and do another layer and build up. So you, you can actually do like a lot of really fine art with it. Thank you. There's another artist, Bethany Lowe as well. LOW. - Oh - Yeah. Have you heard of Bethany? - I have heard of that name, yeah. I'm not as into it as I was when I was younger, but yeah I remember like being into this sort of look and checking out different artists that used this and also like spun cotton, which is also like an old German holiday decor kind of material. Yeah. So yeah, that name does is familiar. Plus I'm always buying my mom Halloween things. Her birthday was a few days ago and she got a three foot, which that my daughter picked out. - Did you say your daughter? Oh she picked out. - Yeah. Yeah my daughter picked it out for with the antique store. So cool. So had we had this live earlier this month, I would've made something like this from, it's not too late, like it doesn't have to be, it's not too late Halloween present. Mine's coming together but I still need mix up more. So you Clay. - So you could also, at this stage if you want to add dimensional facial features, you could do that at Stacy's like our co-host. She's like, we busted at all the links. Thank you. Thank we - Appreciate you. Our fingers are sticky so we dare not touch - Anything else. You wanna help and chime in or I'm always open to learning and hearing you could put on your facial now. When I made my first pumpkin, I just did everything all in one go and it's totally possible and you can be successful. But I really found it was less stressful for me to do like a base coat, like a base layer and let it dry and you don't even have to have, it doesn't even have to be thoroughly dry just so it's like you're not denting it with your finger anymore. And then you know, add eyes and a nose and a mouth. It was just less stressful. I wasn't like disturbing stuff I had already smooth by adding more things on. So you can definitely decide how you wanna go with that. To me it was very stress free to wait and do this in layers even though it took a couple days. But I felt it was with it because then it was also easy, like if I didn't like something I had added, I could just scrape it off and it didn't just layer. So it's kinda like if you're nervous about it or if you're doing it with kids, like you could put on the base layer and then like let them put on the faces also you don't have to put on a face. What was that - Then they have to wait to paint it though. - That's true. Is it a I don't have kids. Is it a lesson? Im patience. No, not a thing. Yeah, yeah. - Less impatience even for me. - No, it's true. I would, I feel that I, I was looking into shoe racks for my dryer. - Wait what shoe - Racks, like people I guess like dry their shoes in the machine dryer but they have a rack in the middle - So they don't T like tumble. - Yes. - Okay. - I was thinking I could get one and put my paper mache in there because you can, you can, on a low bake you can dry cell clay out in the oven. But since I have plastic in here, I'm not gonna do that. Like I've had like a glass base or like a metal base maybe. But like if it was tinfoil inside. Yeah. - Jane's asking, do you dry the base layer completely or just partially before adding features? - I've done both. Both work. If you're feeling impatient, you don't have to wait for it to be completely dry. Just more handleable. I mean it's still pretty handleable handleable now. It also could depend on how much water you put in your clay. But also if you're like, I need to take a break from this, I'm busy. Like it'll wait for you, you can wait forever before putting on your facial features or your ears or whatever. So I find it very forgiving. - I love how you described that makes me think about like putting on your, when people say like, oh I'm gonna put my face on now and they mean their makeup. - Yeah. - Forever. - I'm not, I don't leave the house without hair or a face. Some of us really don't have a face without makeup. We're just born with the base layer. We need to add second, we need to add the features. Yeah, - It's true. - I didn't really plan on like fully covering this here. I'm gonna, I might move on a little bit

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here. We're at like the, but you can keep going with yours. I have a, a dry base layer over here. - Oh great. Swap out Steph. Is it okay that like if I hold this up to the light I can kind of see through it? Does that mean it's not thick enough? - I can see through mine too. - Okay. Oh yeah, I can see yours when you hold up to the, okay. - Yeah. Are you able to see? Oh yeah, I think it's okay. And the drying process is interesting because before it gets hard it feels dry but spongy. So don't be alarmed. Like don't worry, it just needs more time and it'll get hard. - Okay. So the way you can tell it's fully dry is if it's hard to the touch. - Yeah. So I probably like gently poke it. It'll, it'll also turn slightly lighter in color. Oh. And you can feel it kind of like paint, you know, when you're like, oh you know the paint's dry when it doesn't feel cold. So you'll feel spots that feel colder than others. So when it all starts feeling like room temperature, then you know it's dry. - Okay. And I don't know, I feel like my lip is questionable here. This like, use more water. Are you feeling like it's lumpy and bumpy or Well, am I supposed to curve over? - I mean with mine it's, you could, it's not necessary. It's whatever you want. The more buildup you have on the lip, the harder it is to like get paint on the inside. But if you're not worried about that then - Okay. - I don't think you have to be too particular about that part. Okay. - I do wanna make a snowman now. I feel like that would be so cute. - I think that would be cute. Oh, I had a printout. I'm not gonna go run to the printer now. So I'm, I always tell Courtney I'm not a, I'm not a painter. Like I kind of need to like, I need to plan things out. So before I put on my features, I like to sketch on the dry base layer. Like where are the eyes gonna go? How big are that? You know what I mean? Like, so if you want to plan, have a pencil and you don't have to plan. I didn't plan the first one and I kind of was like, oh no, like my eyes are wonky. Which is fine because we, we saw earlier like some of these like vintage lanterns are very wonky and scary looking. So that could, that could add to that. But I try to find the center, I put my fingers in those little holes that we remembered to poke out for the handles. Try to find the center ish and I'll draw like a center line and remember this will get painted over and cell you played over. So it's okay if there's pencil mark and since we're, I'm demo I'm demoing a pumpkin, but you could do a kittycat or or an owl. I just like to give myself kind of a place to go because I am not confident about just kinda winging it, trying to give myself the tools to succeed. I'll do a little triangle nose. I guess one other thing I would say about the pencil mark is if you know like your eyes are gonna be white and you could either paint that white later or just leave it the white of the cell clay. If you're gonna leave anything unpainted, you probably do not want to be putting pencil over that because the pencil might be hard for a erase. So like if I'm leaving some of my teeth white, I might not like do a whole bunch of pencil there. But no that's, it's easily fixable. You can always just decide to paint or put a little bit of clay back over there to cover the pencil. - Does painting it make it like more robust later? You - Know like kind of seal it, I mean it's just acrylic craft paint. So I think if you really wanna seal it then you would do a sealant proper seal. - Okay. Yeah - I didn't seal any of mine but - I have the paper clay one. I'm gonna maybe follow along with that. 'cause obviously my cell clay is not - Dry. Is the paper clay dry? I'm just curious. - No, but it's not wet so I did just, someone's asking about how did the paper clay work? It's much smoother. Although you can til you can see, see that it's lumpy. Like I didn't smooth, smooth it down perfectly, but it's, the texture itself is smoother. I just rolled out two slabs with a jar and then press them into place. However, I did read that paper clay is will shrink a little bit and it's on a non shrinking surface so it's probably gonna crack a bit. - I've seen people use paper clay on their pumpkin zone. It didn't crack. - Okay. So we'll see how it goes. But it is dry to the touch which, and I was thinking about adding features in a second step, like step recommended for the cell clay and it doesn't really wanna stick 'cause it feels a little bit powdery on the surface. So I think if you were to use the paper clay, I'd add your features at the same step when

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everything's wet. So do everything textually form wise at one go let it dry and then paint. So this is kind of dry, so I'm gonna paint along with stuff, but on this thing. - Okay, sounds good. Yeah, my brain's like, what if we add ze clay onto the paper clay. But that's just getting, you know, really - Wild. You probably could do that actually, but the textures are so different - Would be different. So for features I guess it's just like Play-Doh. Oh Stacey's mixed them. JC we gotta get Stacy on live. Yes. Stacy look the camera on. Let's see. So I think there are, to me, I mean there are multiple ways, probably infinite you can make your features. One is if you want it to kind of just be like a three dimensional like shape, I would just squish it on and smooth out with water. But the other thing I really like is if you try to almost mimic something that's cut out. - Hmm. - So it's more of like an more like a crater. I kind of do like a crater and again you, you all can do just explore all kinds of things. But for a small feature like an eye or a nose, I'll kind of get just like a shape on and I use my thumb, just squish it in the middle and oh like build out like a crater, kinda - Like a thumbprint cookie. - I don't like a thumbprint cookie. You could also roll out a little snake and make an outline, which I do for the mouth 'cause it's bigger. But for littler ones, I don't know why. I just find it, it's more accessible. It's easier for my hands to like make a bigger shape and then squish it out with my fingers. - Hmm. Yeah this paper clay does stick to the, I'm sorry, the cell clay does stick to the paper Clay, if I wanna build up my features, - Like if you're okay with that like mix of texture, - But I think I'm just gonna paint it. Yeah. It won't have the cool three dimensional features like you're making. I really do like - That. Well you know, I was looking at the ones that I made and, and maybe I didn't build mine up high enough, but it's actually quite subtle. Like you kinda have to pick it up and 'cause the paint. You know, my painting was just really kind of big and bold and mostly what I was looking at was paint. So I think like if you're building up features, like don't be afraid to like really make them kind of stick out and protrude because the effect can be subtle. And again, you mentioned shrinkage. Yeah. And I'm sure there's a little of that with the cell clay as well. Someone just started like mowing or something. Sorry, I don't know if that was loud. Anyone could hear that. So I'm just like smoothing the outside of my crater to join my eye to the face. And then trying to define the inner edge more with my thumb. And you can use a tool like a little pallet knife, which I ended up not really using very much. If anything, for some reason for like small features like the nose ended up using the end of my skewer. So you can just use whatever you have. If your fingers feel a little too big for any of the marks you wanna make or any smoothing that you wanna do here, - I think I'm gonna make like a sort of Jack Skelton style skull. So I'm just painting mine white with craft paint - I bought, I'm like, oh I'm gonna have like this, like antique white whatever. It was like basically the same color as the same way. Like why did I, I just painted for like no reason - Same color. I feel that way. Like often I, I've re plastered things like walls and been like, oh I love the plaster color. Like why can't I just keep that? But you can't. You have to paint over it. But it doesn't have the same texture. - Stacy said, I guess her base layer was cell clay. Mm. And she used the paper clay, paper clay as this to smooth it. - Oh, that's cool. I like that. But - Again, also - Say that the paper clay is more expensive. - Paper clay is more expensive. - I think so because you just get eight ounces. I think that was like 10 bucks roughly. And I think the cell clay is much more, makes much like more volume. - Yeah. I'm wondering if Stacy's ever tried sand her cell clay? I think that's a thing. I don't love sanding anything 'cause of all the particles, but it's just me. But it is standable drillable. So even after, yeah, so if you forgot the hole you could still use a drill and drill through. - Oh - Interesting. Not great results with standing. That's good to know. - Yeah. Have such a mess up here. I'm in create a book conference room making a hot mess. This is not the art room. - What part is your mess? I thought this was a lot less messy than I thought it would be. Like it ended up being not as much mess on -

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My, as long as I'm messy, except for I spilled a whole jar of water on the floor and now I've got my brush and my drinking water. No, you have my tea very far away. Just a reminder for anyone who thinks everything works out perfectly every time, this is what's going on in the margins of the camera here. And the black that I got from downstairs is like solid as a rock on the inside. So that's not gonna work for my features. So is yours gonna be a - Pumpkin? Yeah, I kinda have the journey of a pumpkin. It's really cute. I mean, after the live I'll probably scrape off this face and make it something else because I already have pumpkins. So I'm like, what else can I do? Yeah. - So when you're looking at the features, I mean you did a little bit of a sketch, but you're also kind of referencing your vintage Halloween. - Yeah, I mean I, you know, I'm again not a painter. I don't draw very much. So I think I needed to look at a lot of inspirational stuff first. And for me, all of that kind of probably in informs the painting more than the sculpting part. Got it. Because I feel like, you know, even at this stage, this could still end up being like a skull or a pumpkin, you know what I mean? Until the paint goes on, there's still like, there's so many different ways you could paint the eyes in or paint the teeth in. And that just completely changes the vibe of the whole thing. - Yeah. I mean, yeah, also the base is white versus orange. Yes. It's gonna be a An indicator. I know I need it should, I don't know what I do with my phone. I need another screen that shows me what Jack Skelton looks like. But I think he just says like really big black eye sockets. - Oh yeah, I don't, again, I think we talked about this. I've only seen that one time and it was really long time ago. - Oh my goodness. And I remember before Christmas, for anyone who hasn't seen it, if you, I'll do a rewatch. I'll do, that's my homework. You watch a lot of movies stuff, I feel like you should watch it. - I know, but it's one of those things where like, oh I've seen it. But I mean, again, I don't really remember it but my brain is like, oh, you've seen that. It's so good. Rosalie is asking, can you tell us a little bit how you make feature using glue and paper strips? You would need to use something underneath it to make the form. So a lot of people use tinfoil. Tinfoil is a big one. So you would use tinfoil and possibly masking tape over the tinfoil so that your paper strip can stick to it. But you could also maybe just try straight up tinfoil. But I think the masking tape is a good idea. I saw someone and it wasn't that dimensional. She might not have had foil at the time, but she like used masking tape and she made like, like, like rolled it up and used that to like outline an eye, outline a nose and then paper machete over it. So you'll definitely need something to go under either like cardboard foil, masking, taped so that your paper strip has a form to go over. That's a good question though. And Katrina's paper mache class, she makes masks and so you can definitely see how she builds like a dimensional face with her paper strips and other materials. And I'm thinking about, Courtney was talking about the chail things. Do you think that like maybe like a hot, hot glue, a chail circle onto the, onto your paper mache base and then paper mache over it. Would it create like a little, like a subtle Yeah, - I think the tin foils probably still would work better. Okay. Yeah, I mean I do think that tin foil and masking tape, those two things work well for lightweight but sturdy and moldable things. Like one of my first creative bug classes, it was like a paper mache birds class and I just use like torn paper and masking tape to build up all the layers. That is, that's a deep, that's deep creative bug archive. I'm like, I don't remember this class. Yeah, long time ago. Yeah. - Stacy, about juke twine. Maybe it becomes really thick or if you have like, I don't know, I, I have all kinds of random stuff in my dining room, which I know is not like maybe normal for a person, but like if you have like macrame rope, like you could kind of root around and see what you have like in the kitchen or your craft space. - Yeah, that's a good idea. Just what do you have in handy? Yeah. Old shoelace. Yeah. Throw that under some maybe braid the shoe lace. Yeah. Yeah. You're just trying to put something, yeah, make something to lay your paper clay or whatever on. - So for, for painting, I never know

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how much to show a painting 'cause I feel like the painting is very straightforward. But again, yeah, wait for it to dry. Be patient. Oh there you go. It's so cute. Really cute. See it's, these are just so cute. Even if you don't build up any features, I think that's just extra. - It works. Oh, that really looks like, looks like a lizard, like a jack lizard. That's okay. - I mean I think that looks exactly like I, you know, again, I haven't seen it but I don't dunno. I think that looks right. - They're pretty cute though. I wanna make some more of these. It's still wet also. It's like still a little bit wet. So we'll see how it looks in three days. I, sorry, I feel like interrupted you Steph. - Oh no, actually I was just reading a message from Kate. Yeah - We were talking about chail sticks a minute ago to go underneath like pipe cleaners to go underneath features. But I was also telling Steph earlier, I think it would be fun to do some pipe cleaners, like the sparkly ones or, or the old school vintage fuzzy ones in black and orange and make that for the handle. - Yes. Fun. - That's such a - Great - Idea. I just love pipe cleaners. I can't get enough of them before I had a child. I don't know why. I just love pipe cleaners so much. I have yet to find the perfect craft for them. But I still love them. Have - You seen people make these incredible flowers with them? Or like the petal is like, yes, describe it but - Okay. I haven't seen that on like Instagram. Yes. Or whatever. I dunno, that's like a whole other level. I don't know that I, I wanna make realistic flowers with them. I wanna make like vintagey looking strange things with them. - Like little dolls I've seen - Like cute little - Dolls. - Yes. Little dolls. Yeah. Thank you Kate for saying my painting looks good. I appreciate you. But if you feel like you are nervous about the painting, the other thing you could do is like, for something as simple as this that has very blocky shapes, you could try cutting out paper just to try stuff on like, oh that's, you know, cut out a little piece of paper and see like, okay, I like how big that circle might be. Oh my god, - Stuff that looks so good. No, this is the layering. It's just a little, oh my gosh. Yeah, I was gonna try to like clean my hands off a little bit with a baby baby wipe. But it's not verys. Just like bits are going everywhere. Okay, I'm gonna give up. So I think that K for layering and things again there, there's so many ways you could do this. My brain kind of like stopped for a second because the layering can be so, because you can take advantage of this really cool texture. Like dry brushing is really easy, right? So like I started with my orange and if you wanted to build up texture you could dry brush over this super easily and enhance like with a darker color or a lighter color, like this texture, the lumpy bumpies. But you could also, your, your first coat of paint could be like a black, right? And then when you paint over the orange, some of that bl you can let that black show through. - So like a distressing kind of technique? - Yeah, yeah. Without actually having to like sand anything or whatever. Like you can mimic that with paint. So I did not really approach sort of a distressed look. I was just using the texture, do the talking. But if you're thinking ahead in that way, you can decide what color your, your base coat is gonna be. And as I mentioned before, you can think about if you're gonna have any white or just different colors. No, if you, if you, if you wanna have white, if it's going to be the white of your cell clay or your paper clay for paper mache, that's, you probably will just need to do a base coat all over. Right? Because like, it just depends on what your paper looks like. But if you're using salu clay or paper clay, it's gonna be like a white or a gray. So I left these spaces just not painted because I knew I wanted them white and I left the nose also white because on my other pumpkin I painted my black over my orange. And for some reason that bothered me to see the orange showing through underneath and I could have painted more. But there was something about it where like, okay, this time I'm just gonna try having a white space for where I'm gonna have other colors. So you can think about that too. Like do you wanna layer different colors over your base color or do you not want to like co-mingle and just kind of like block out where all the different colors go? Kind of like with like a paint by number. Okay. The other thing that I do also

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is you can use sharpies or paint pins because then I have my nervous painter and I feel like I have more control with the pen. - That's exactly what Kate was saying. She is gonna Oscar pens. Yeah, yeah, yeah. Which I think that's a great idea. Like, like Kate's saying, like stuff saying if you don't feel confident with a brush but you feel good drawing or just writing, then yeah, paint pen's. Great. And even though that may seem like, oh will that work? Or is that cheating? That's what Cory Beth Hogue does and all of her super meticulously, beautifully illustrated paper mache projects, her trays, her sort of urns and they're all with paint pen. It's mind-boggling how amazing it looks. So yeah, definitely give that a try. And if I was gonna do it with kids, I might also try the paint, the paint pen. Someone's also asking, what do you do with it at the end? Steph? Like for me. Okay, I amm gonna give it to my mom or I'm gonna give it to my 5-year-old. But like for you, I know you're not a huge Halloween person and you're probably not going trick or treating with it. So what are you gonna do with it? - It's decor. - Just - Decor. Decor. Yeah. You could put treats in. Like I have a friend who has a year long candy dish. It's just out all the time. So for like, you know, when this the holiday comes around, you could swap out the glass candy dish and put all your, your candies in there. - I love it. Does your friend have different seasonal - Candies? I did not ask her that. I should. - It feels like a, like a very charming granny thing. Like cinnamon bear is always in the, - I think hers are more along the lines of like, you know, the fun size snicker. Oh nice. - Okay. So you're ivy. If you wanna un spotlight me, you could. We could just have Steph and her C cam. Oh. Oh. You're not drawing and my hands are too messy to do anything. Oh, this is cool. So you, it seems like you're doing like little strokes 'cause of the texture. - Yeah. And again I, I like also leaning into the texture. Like I don't think it has to be like perfect, you know what I mean? Because that's why I like chose the cell clay. I liked that it was lumpy and bumpy. I was gonna leave a white space for like the sparkle in the eye, but I think it was too small. I'm just gonna add that with paint later. Or another paint pen. - So because that white space is unpainted, does it you feel like it's absorbing the ink a lot faster? Or does it not? Not a big difference. - I don't think it's a big difference. Cool. - Okay. - I don't know if it's because of the craft paint that I happened to use and I just used like this chewy craft paint, like not fancy acrylic paint or anything. - Yeah. - And I don't know what else to address about the painting because for me that's probably the thing that I am least familiar with and I just kind of like, it's just experimenting and playing. - Yeah. Does it, do you find that the tip of the marker gets messed up because the ru the texture is rough? - No, I'm not pushing particularly hard. I don't think it's getting super damaged in any way. Not anymore than it would if I were, you know, drawing on paper. - Okay. - For like a canvas. - I think too, like if somebody is feeling more control with the paint pen, you could do your outline with the pen and then go back in with a brush. True paint to fill it in if you're worried about - It. Yeah. I think I am too lazy for like a two part process like that. Let's just get it done. Oh my god. It's got such personality now that you've added the little pupil's really happy. Why don't you look scary? No, the other thing I kept in mind when I was painting my base layer was 'cause I made these little craters, I made sure to paint like right up to the like top edge. I don't know really how to describe it. 'cause I felt that would make it look more like a cutout rather than if I had just painted to like the base, like the bottom of my crater. Is that making sense? Kind of - Like where you're supposed to put your lip liner on? - Sure. More like, I think like over lining is the trend. I I, this is more like an underlining and yeah. So yeah, like my eyes are not the exact same size, but that seems to look great. I think I might take this to the inner edge as well. Yeah. I'm - Wondering if I can make more of these in our meeting during our meetings. - Why not? I'm actually really bad multi multitasking. I try to craft during my meetings and then I feel like someone asks me a question, I'm like, what? - You're like, huh? What'd you say? I dunno what you just said. The only

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thing I'm worried about is the top of mine. I feel like I, I don't know, the lip is still escaping me. I feel like if I go over it's too weak and if I go under it's not covering enough. Using the cell clay, the vapor clay, I seemed I got it. Okay. - That's interesting. I'm not really sure. I can't really see what you're talking about. - No, I know. I don't think you can help me - Beyond help. So I just have to make peace with, oh, in the last few minutes, I'm definitely gonna finish this one later. I'll post it on Instagram. I use like a thick wire to make a new handle. Like as we experimented with at the beginning of the hour, you could pop the plastic candle back on. But I think the wire just, I don't know, it's a little more charming to me. It is pokey. So if you're making this for a kid to trick or treat with, I would use the Chanel the pipe cleaner. Like Courtney suggested, you could also try putting a blob of hot glue on the end of the wire. I just feel like no matter how I wrap this or tucked it, because it's such a thick wire, it was hard to like hide that pokey end. So this is really just for like table something decorative. Yeah, it's super easy, right? Like you just kind of wind that around, kind of map out how big you want your handle and then maybe cut it off at like four inches, four or five inches to give yourself some runway for twisting. Yeah, it's super easy, but I think it just adds like, I don't know, here it's, can look at some non pumpkin things for a second. So cute to make it like that. Much more charming and weird looking. So - I love it. Yeah, it's really cool with the wire. That one is adorable. So that's a smaller one that you did. These are all smaller. Oh my - God. Yeah, these are like four inch pumpkins if you, if that's something that you're interested in trying to find. But, - And for these ones, did you use the posca pens for the features or did you use a paintbrush? - This white on the cat is posca. Everything else is acrylic paint. And this is all Sharpie. - Sharpie. And then that paint color, is that the bone acrylic? The bone colored acrylic, - Yes. I can tell because the bottom is unpainted, so it's very close. But yeah, this is my, my like vintage white or whatever, craft paint. Yeah. - I love that. - Do you have any other one? Do you have a finished pumpkin to share? - I do. I mean we all saw these already, but I suppose it's nice to finish with them. I wanna see them again. Oh my god, this is the first one that I made. So you can see like, there aren't any craters. It's just, it's, you can barely see, right? Like the dimension, everything, like the eyes, the cheeks and the nose are all like raised, but really it's the paint that pops. So, - Yeah. That's so cute though. But I, I get what you're saying, like just the difference in the features like raised versus cratered, like the skeleton is cratered. - Well, for the skull like that I can see, but when there's so much color that really takes over, like for the cat, I try to do like the, what do you call this part? Like the upper lip? I don't know, like whatever. This part is also raised, but you can like barely tell. So if I were to do this again, I would really dome it out. Like make it really dimensional. Like puffy. - Yeah. - Yeah. I was like go big if you're gonna do it, go big. - Oh my goodness. These are adorable stuff. I feel like you have a new career ahead of you. Vintage paper mache, Halloween items. And also I wanna see them for every holiday. So yes. So whatever after Halloween, we'll be back for Easter. One final question before we wrap up. Someone's saying can you glue googly eyes onto the clay? - Yeah. Or we, your base layer is still wet. You could probably push the googly eye in. - Oh yeah. - Could put an island on it. Oh my gosh. You could do so many things. Oh, you could - Put an eye in, I wonder how big you can get those googly eyes. Probably pretty big. - Pretty big. I've seen people stick them on some very large items like a car. Yeah, totally. Eyelashes - Put some, embed some eyelashes in - There. Oh my goodness. You could - That hour flew by. Thank you so much for sharing stuff. This is so cool. - Well thanks for hanging out with me. Thanks to our new co-host. No, I'm just kidding. She was very helpful. Stacy, thank you hanging out. Thanks everyone for hanging out, even if you don't try to sell you Clay, I hope I see you post some of your fun DIY Halloween decorations because I love seeing what everyone makes Me too. Yeah. Alrighty, we'll see you next time. Thank y'all. - Thank you,

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Steph. - Thank you. Bye.

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