How to Make a Shadowbox Collage with Courtney Cerruti

Chapter 1 - Introduction
Overview
(bright music) - Hi, I'm Courtney and I'm an artist and author. I create displays and I make a lot of different things, and because of all of those, I tend to also be a collector of objects. I'm gonna show you how to create a shadow box, which is essentially a 3D collage. We'll talk about how to edit down your collection into those really special elements. We'll create a composition. What I love about a shadow box is it gives a sense of preciousness to these everyday objects through the making of the actual tiny little world that we're creating. And because of the scale, we're really gonna invite viewers to look into that miniature world. (bright music)

Chapter 2 - Materials
Materials
- You can use a lot of different kinds of materials for making a shadowbox, but let's talk about the things that I'm gonna use. I'm using a RIBBA frame from IKEA and it has a nice depth to it which is what you need to create a shadowbox. If you don't have this particular frame, you can go to your local craft store and see if you can find a frame that has a couple of inches in depth. That's what we need to create those layers and a lot of places do have things that they call a shadowbox so you can look around. If you don't have a particular frame in mind, you can also use something like a cigar box. Also I have a couple of images here or magazine pages for something that I have in mind for my background. I like to work with paper but you could also collage a background. And then I have some three dimensional ephemera. These tend to be more natural objects, things like feathers, branches. I have some tiny little dried flower pieces that might come in handy for this box, these little miniature boxes which I could also potentially use, and I've got some just other natural objects. You can just gather several things that you think you might use, and you can edit down as we compose. I also have some paper ephemera, a little drawing here, some pages with words on it, this random little metal element that I like. You can tell already that this is sort of a monochromatic pallet and that's one way to pare down when you're selecting elements for your shadowbox. Glues and adhesives are really important when creating a shadowbox. Just for paper to paper, I like to use a glue stick or double sided tape. Those are my two favorite things for paper to paper. If I'm wanting to give some things some height or dimension, then I'll use these double sided sticky dots, and they come in a really dense foam or a squishy foam, and if you don't actually have these or can't find them, you can just use little bits of cardboard to start adding layers. If you're using something a little bit heavier duty, I like to use these glue dots, which are kind of like the thing that when you get a new credit card, how you've got to peel it apart from the paper, it's like that but really really tacky, so this is just super sticky double sided dots, and you can get these in dimensional ones or flat ones like this one. Of course I've got my washi tape. This adds a little bit of stickiness and we can use it to adhere paper to paper, but it's mostly decorative. I've got stamps. I like to have a set of alphabet stamps in case I want to add some text to my work and not use my own handwriting, and I've got just another decorative stamp. You could pull whatever you like. If you are going to stamp into your shadowbox, you can use whatever inks that you like, but I'm going to show you how to stamp on washi tape and also how to stamp on glass, and for that you'll need a special kind of ink pad. I'm using StazOn, it's a solvent based pad, which will adhere to anything

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that's non porous, like glass, like the slick surface of washi tape, so I have that in a couple of colors, black and dove gray. I'm also going to show you how to draw on glass and I like to use a china marker, which is essentially like an adult crayon. It has sort of a waxy surface and it will stick to the glass. A handy thing to have on hand in any project are some unscented baby wipes and of course you'll need some scissors because a lot of the stuff we'll be cutting down. Again these are the items that I've gathered for my shadowbox. You'll have a different collection in front of you, but don't worry. We'll be talking about how we're going to edit down these items to create our own narrative as we compose to create our shadowbox.

Chapter 3 - Arrange and Assemble Shadow Box

Creating your background

- We're going to begin composing our shadow box by creating some kind of background, and I like to just attack the very back layer, so this is going to be our foundation that we'll build our shadow box from moving forward towards the glass. I've gathered a couple of images that could be potential backgrounds. Given the elements that I've collected and these images, it's going toward a nature theme. I could use a more neutral background that's in this gray or black and white pallette, but I think I do want to go with an image background. You don't always have to have an image to create your shadowbox with, but I've selected ones that are kind of soft, and have slight abstract quality to them. And so I think I'm going to play between these two. And I can keep this, or collage with this later, or save it for another shadow box. Open this up. Just pop this back guy out. When you open the back of the frame you'll have the piece of paper which is too thin to really build off of, so we'll set that aside. And then this one comes with a matte and it's pretty sturdy, so we'll actually use this as a surface to build from. It doesn't matter that it has a hole in it because we're gonna cover that up with a photo. You can actually use this and cut into this if you wanted to create some kind of decorative border as the back part of your shadow box, but we're just going to use it as a surface to build from. This particular frame also has this piece in it, which you can actually use to build off of. You can glue like little animals and thee dimensional objects on the bottom or on the sides, using this little component. We will use it in some way in the shadowbox, but you do want to remember that it's there because it takes up space in this overall shape. So you can leave them in frame or set it aside. This is the surface that we're going to build off of for our background. Obviously there's also this hard back board that comes, but I don't like to build off of this surface. I like to just save this and keep it for the back, just because I feel like things tend to get a little clunky otherwise, so we're gonna build off of this guy. And I've got my two images. I wanna see which one I want to use. This is where this little piece can be nice because it can help you frame out your image. And if you don't have this, that's fine. You can always bring the frame back. Make sure you hold in the glass, to kind of give you an idea of what things are gonna look like. I think this is a really pretty image, but it's a little dark, and I think this one is gonna evoke more of the feel of what I want to convey of this box. When I started collecting images and objects for this shadow box, I was thinking about what kind of theme or narrative I wanted to convey in the shadow box itself, and this is a good way to edit down your collection. You might have a lot of different elements, and you want to think about how you're going to bring them together. These two photos I took while I was driving back from Santa Cruz, and I took the long way home, which is through the Redwoods, and both of these images have a really soft and open feel, but this lighter one is a little bit more airy, and by choosing and image for the background that starts a story, that's one way to kind of determine what objects that you might put into your box as well. So I have an image that's starting to evoke a

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little bit of a feeling and create a narrative, and then my objects will tie off of that. So I pick this lighter image. I need to cut it down so that it fits into the box. And I'm just gonna eyeball and center it, and then flip it over, and just with a pen or pencil I'm just gonna make some make some marks so I know where to cut this. I'm just gonna cut along the line. You can see that this image doesn't go all the way to the edges. I could have blown this up, but I actually like a little bit of the white border. I'm gonna create a beginning extra layer here and some texture on this background. We're gonna use Washi tape to attach this to the background, and if you haven't used Washi tape, it's a low tack decorative paper tape. It's slightly translucent. And it works really well for just paper to paper adhesion. I'm just taping right over the top, you can see how it's a little bit transparent there. And I like this because it's gonna add a little bit of texture. Also slightly reminiscent of adding a photo into a photo album or scrapbook of some kind. Just kind of like that. I Don't need to worry about the top and the bottom because they go right to the edge of my matte. See where I want this. But I might add just piece down here, just for some balance. And a little bit of yellow. You can cut this too. I always pretty much tear my Washi tape just because I like the torn edge look. You want to get it there. Once your image is done, you've just secured the background layer, we can start adding more elements to begin creating some dimension.

Composing middle ground elements
- Remember I said that a shadow box is essentially a 3D collage and the way that it's like a collage is that we're combining lots of different elements. But the part that makes it specifically a shadow box is that we need to create depth and dimension. We're gonna do that by creating separate layers that are gonna read as taking up the space within the shadow box itself. Once you have your background down, you need to think about how to build up off of that background surface. We're not gonna just layer flat things over and over. We wanna create a little bit of play in the space that we're using within the shadow box itself. I'll gather my paper elements. Again you can see that we're working with a very similar color palette. This adds a little bit of pop and it's another texture but it's also flat. That's why I'm including it with the paper. I have this little drawing and I like these pieces. I like the color of this and the size, but I don't know that I want such a strong word in this at this stage. But I might reserve it for later. I really like the texture that this text adds. But I'm not sure if I'm gonna use it right now. I wanna start with these guys. I think your natural instinct might be to just glue these right on top of each other and then attach them to the background. But I wanna already introduce more depth right from the outset if we can. First I'm gonna trim down this piece of paper. I like the border of this yellow color with the little hint of the silver leaf, but I don't want it to be quite so large. So I'll just trim this down, figure out where it's gonna sit. This is where foam dots are gonna come in handy. They're gonna help us just lift these elements off of one another so that they can kinda float in the space a little bit more. You can get these at the craft supply store. They're essentially a piece of foam that's sticky on the back and on the front, so on both sides. I think I'll attach this to this piece and then I'll attach this to the backdrop. Let's just add these. They come in different sizes, they come in different densities. I wanna add a few. I take off a little paper that's protecting the sticky back so now it's sticky on both sides. I'm gonna attach that to this element, to this paper piece. You can see how much lift you get on just the one, but if you wanted to double them up and stack them to get even greater lift, you totally could. If you don't have these foam dots, you can just use little scraps of cardboard or fold some paper up and then add glue to either side. Let's add another set to the back. They come in different sizes so if I wanted to use the circular ones I could. There's this kind that's squishier. See I'm pressing into that, it's like squishy

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foam. I like the ones that tend to just be more rigid for this particular one. They're so tiny. We'll just add a few again. You can put them on the corner too if you have elements that you feel are curving forward. This is curving a little but I'm okay with it. You can peel those little paper backings off. Then stick it down. They're pretty permanent though so just make sure you know where you're sticking this down before. Alright, we're creating a little bit of that middle ground that's popping up off the background. I have this element, this little rusty shape. It's a little dark so I'd wanna create some separation if I was attach this next to the background. I'm gonna keep it here, I'm not sure how it's gonna work into my shadow box just yet. I also have these little boxes which were originally just to contain these elements. But I actually want to use them in my shadow box too. Before I begin to move forward and really adhere everything down, I wanna bring that extra piece back in because it is gonna take up a margin. I don't wanna glue anything where this is gonna land. It also helps me get a sense of depth and kind of frames and brings my eye in to let me know what this composition's gonna look like. If you don't have this center piece, that's okay, you can use the frame in the same way. You may wanna take the glass out or just remember that it's there so you don't drop it on your project. You can kind of start to see how these elements are gonna look once they've got the frame around them. You also wanna make sure you're not gluing anything three dimensional along this edge that's gonna get sandwiched into the frame or where this component is gonna sit if you have it. But I like these guys. This is gonna help us create that second layer. But I do wanna consider some of my three dimensional objects before I actually attach them. Just so that I'm not gluing something down permanently that then takes up space that I might need for a heavier or bigger object later. I like something that's vertical. This is vertical, this is vertical. I like how those reference each other. This also is very gridded. So it's very at a right angle, not putting them soft, they're not tumbling. I'm keeping them rigid and giving them a sense of structure. But them I have these elements that are very soft and organic. They're actual organic elements to kind of help create a little bit of movement. I have these rigid up and down elements and then I have these soft, round elements. You can kinda play. I think this feather's really pretty but it's sort of large and taking up a huge part of my overall composition. It's also very similar in kind of shape and weight to this stick. I think I'm gonna not use it. I also have things like this greenery that's actually really pretty. It kind of plays off the greens in the background. I'm not actually gluing any of these elements just yet. I'm just kind of bringing them in to see if they might fit with the shadow box. This is an opportunity for you to really edit down which pieces feel like they are working the shadow box. It could be by color, it could be by shape, it could by weight or it could just be to reinforce that narrative I talked about, that drive on the long road home. Some of these things maybe feel or invoke that spirit a little more than the others. If you're trying to determine where these things might go and you're afraid you'll forget once you start to glue things in, you can also just use your phone to take a picture so that you have it as a reference later if you think you might forget where the elements are gonna go. I'm gonna glue those little boxes in. So I'll take these other things out. Remember this is gonna be standing up. I'm afraid that those little flowers or dried elements might fall out of the boxes, I need to attach those too. I'm gonna pop those flowers out. They're a big sticky in here but I'm afraid that they could fall out over time. For attaching these dry elements, I like to use the Tacky Glue. This is essentially like Elmer's glue but thicker. It's good for grabbing on three dimensional objects. I'm just gonna add a little dot. It dries clear also. You know you wanna be a little careful and not just put a giant puddle of glue. But you don't have to worry about it if you have a little smudge in there 'cause it'll dry clear. With something that light, it holds pretty immediately. If you keep the bottle standing on the table, you're gonna be constantly shaking it like this to get it to come to the tip. If you leave

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it flat is a lot less frustrating to use. You could drizzle some glue in the box and then sprinkle these elements in, but if you add too much glue and then you go to stand this up, all of that will sink to the bottom. It'll all be for not. I prefer to just add these elements one at a time. But if you have a method that works better for the pieces that you're working with, then by all means go ahead and use it. So much of this is just about experimenting and responding to what you like. I think that's good in that box. I'm gonna add just a few in this other box. If you're using something heavier to create this little vignette within the shadow box, something like a Monopoly figure or something that's like heavy metal. It could also be something like a little tiny, miniature pool ball, you'd wanna use a heavier glue. Also the Tacky Glue takes just a moment to set up and so something really heavy might have a tendency to fall out. You can always use hot glue for that instead. Hot glue has a tendency to create those spider webby wings, those little strings. Those will stick to the front glass immediately if you've forgotten any in the shadow box. I shy away from it unless I absolutely need the hot glue. I like the amount of flowers that are in the boxes but now I need to actually attach the boxes themselves to the background. You could use the Tacky Glue for this because those objects aren't very heavy. But you could also use double sided tape or you can use a glue dot if you haven't used a glue dot before. I'm gonna use the glue dot. The reason is the Tacky Glue would be an excellent choice. But if want to stand this up in a little bit to get a sense of it, the glue dot is gonna have immediate adhesion where as the Tacky Glue, these could just start to slide ever so slightly. If you haven't used a glue dot before, what you wanna do is not touch the surface of the dot because that will reduce the stickiness. But you just wanna kiss the dot to the object that you're gluing and then peel back the little wax paper. You can add two. You wanna figure out where you're gonna place this because once this is down, it is stuck down. So try to make it as straight, if that's what you're going for, as you can. Then you can just press it down. That is stuck on there. I'm gonna do the same thing to this guy. I wanna stagger it a little bit. I just like the way the boxes look staggered. It reminds me sort of honeycomb or beehive which will reference this element that we'll bring in later. Let's add some more of our three dimensional materials in here, all these little natural objects. I also have this piece of paper that I'm thinking of using at the very end. I might put a quote or some kind of writing on here. I wanna make sure I leave room for that. I want this stick or twig over here too. I just wanna make sure I'm leaving some space for that. We'll bring this element back in and maybe tuck it under a bit. I liked this pine bow, but I feel like again that the weight of this and the weight of this is too similar. So I may not use it. Also if you were to use something like this that's green, you wanna make sure it's pretty well dried out before you stick it into your box. You don't want anything creating any moisture in here once you've got class covering it. Be mindful of that if you're gathering stuff from your garden. I did like this as well. Because this guy is really large, I'm gonna add him. I'm liking how this composition looks. I can always bring my phone back in to see if there are any elements that I had that I liked before that are now out of place. This is pretty close. I think I'm good. I'm gonna move these out of the way and just go ahead and glue down this little wasp nest. He's not that heavy, he's a little fragile. Because the back of him has all this texture, I'm not gonna use a wet glue like the Tacky Glue because when he gets placed down, the only thing that's gonna be touching is this one point. Instead I'm gonna use my sticky dots like we used for the boxes. I think because he's so light, the sticky dots will be plenty of adhesion and I can layer them to build up a surface here. So I have two points that are gonna be touching the background. So I'm gonna build this up with sticky dots and we're gonna add a sticky dot here as well. With natural elements that tend to have dust and dirt, you can see that the sticky dot is not gonna wanna come off the paper and go right onto this. This is where we're gonna break our rule and we're gonna use

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our hands. But I really am just peeling it up by the corner and laying it down. I don't wanna touch a lot of the surface if I can help it. These guys are really sticky, they're gonna wanna stick to everything. This is a little finicky. You could use hot glue, I don't know I'm gonna shy away from that just because of all those little strings that pop up later just when you least expected them. I'm kind of creating this squishy bundle and that's fine. That's gonna build up so that these wind up becoming even. So they're both making contact with the background. This looks messy, but that's fine. No one's gonna see this. I think that's probably good. I might add one more, stretchy, right here. Good. We're gonna tack this guy into place. You wanna press lightly so that you are really making contact with the background, but I don't wanna smoosh this really nice delicate surface here. That guy's in. That one looks like it's moving a little, that's fine. The thing about the sticky dots is they are jelly so you can kinda move them a little. This guy's gonna go in, I wanna make sure that I'm leaving room for him. He's a little tall but I'm actually gonna use that tension to wedge him in. That's gonna hold him in place. If I am concerned that he might pop out, I could add a little sticky dot here at the bottom toward the trunk. No one's gonna really see into that or I could use a little pile of glue like hot glue or the Tacky Glue too as long I let it dry. Let me just see if he feels pretty secure in there. I think he's good. Later if I need to add a stick dot I can. You do wanna remember that this middle piece is not glued down to your background, so don't start laying a bunch of stuff in with tension and then go to pick up that middle piece and have it all pop out. You wanna move it around with its background if you're gonna start kind of playing with this as one unit that's not attached just yet. I wanna add this as well. I could have it be high and have it pop into the negative space of this photo. If I have them on the edge here, it's too similar to this and I don't like that. I think we tried something where it was laying down on the surface and I thought that was really pretty. You just get a little bit of that texture. It's not popping off a lot because of the contrast here. As an element, it's coming forward toward the glass and I like that as well. This guy's gonna be a little bit trickier to glue down. When it's standing, it'll stay in place but I might wanna secure it just a tad. I need to consider what points are touching either the background or even this little point here. You can see that the branch is coming right up to that corner and I think that's the point I'm gonna use to anchor this. I could maybe add a little glue right where this also meets the beehive. I want it to be as discrete as possible. This time I'm gonna use the glue dot or sticky dot. I'm gonna actually use it's jelliness to my advantage and get it into a little ball. Again, I'm not trying to stick my thumbs all over it because the oils from my hands will make it less sticky. I'm gonna put it right in the corner. I'm gonna carefully just kind of press the branch right into it. That's gonna secure it in one point. You'll be surprised how some of these elements don't need a lot of glue or glue dots to stay in place. I just have that little point of contact in the corner and then I'm gonna add a little bit of my Tacky Glue right where that bud is touching the hive. Remember this dries clear. I still just wanna give it a little bit. Just press that into it. There we go. I'm just gonna stand this up so I can get a sense if I like the way it's looking, how it's gonna be in its final form. I do really like all of the three dimensional elements that we've added. I still have this rusty shape that I wanna include but I really wanna push it toward the foreground. We're gonna talk about how to create your foreground next.

Creating foreground and finishing shadow box

- The last layer that we'll add will be our foreground, and there are a couple of elements that I've reserved just for the foreground, which is the space closest to the glass. I have this strip of neon yellow that I like, it adds a really bright pop of color. It's still within our color pallet of greens, yellows, and neutrals, but it's a nice surprise, because it's so bright. And I want to add that really

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close to the glass somewhere in there. I also have this metal shape that I think adds a nice touch somewhere close to the glass. And I can also stamp on the glass itself, as a final layer. Be careful; these edges are usually unfinished. You just want to be careful 'cause they're pretty sharp. So I can stamp on this surface as well. And I want to show you how to do that. Move this guy out of the way. And I'm using an ink called StazOn. It's a solvent-based pad, and it is permanent on anything that's non-porous, like glass or ceramic. Anything that has a slippery surface. You can even use this to stamp onto washi tape. You want to make sure that your glass is clean to start with. I did spray it with some Windex. And then we can stamp on it. I'm just gonna show you how to stamp on the glass, and we can wipe it away if we don't like it. So, I'm dabbing ink all over the surface of the stamp. And then I'm gonna press down firmly just like you normally would, but you have to be careful, 'cause this can be a little slippery. That's kind of faint. I think my stamp pad is drying out slightly. Which, it wound up leaving this outline effect which I actually really like. We can test that, on the shadow box itself, to see if we want to keep that element. I'm gonna tip that up and see how it looks. If you don't like where you've stamped, you can always use a baby wipe, or a paper towel and some Windex or other glass cleaner just to wipe off the ink. I don't want the surface of the glass to be wet when I stamp, so I'll use my paper towel, to wipe off the dampness. And I can stamp again, or we could try one of the other stamps. This one is just little dots, and it can be a nice way to add some texture. Then just place on the glass. Let's see how that looks. Oh, I really like that. It's so subtle, but it allows us to really make use of that foreground plane. And so definitely, I'm gonna use that. I just stamped that and I really liked it, but, I'd really like to have my stamp on the back side of the glass, that way it's always protected. This guy is permanent, but if you were to scratch it, or if it were to fall or something, and also if you're dusting this regularly, you might wear down on that ink after time. So I know where it's gonna be. What I'm gonna do is flip the glass and stamp on the other side, flip it back over, and then it'll be trapped on the underneath side of the glass in the shadowbox. So I'll use my baby wipe. Now I said the ink was permanent, which it is, but on glass, nothing is really forever permanent. You could also draw on this with Sharpie, but if you used a cleaner, then it would come off. But it's not going to smudge like a regular ink would. The baby wipe tends to leave a little bit of a film, so I use my paper towel to get any remnant off. And I know that I want my dots here, so I'm gonna stamp here and flip over, to really trap that ink in. So make sure everything is clean and dry. And we're gonna stamp one more time. This time for keeps. And I'm really pressing down on this, 'cause I think my pad is drying out just a tad. Tap that. Stamp, just like I did earlier. Great. Now I can flip it over, and it'll be trapped on the backside of the glass, and permanently in there, which is really nice. I'm gonna set that aside, because I still have a couple things to do inside the shadow box. I've got that yellow strip that I want to include, and I've got the E that I'm gonna put in. So, this guy is tricky, because he's so thin, there's not a really wide surface to adhere glue or adhesive to. What we're gonna do is cheat a little bit with our sticky duct. Because they're stretchy, I can pile up a couple of them and stretch them out to make a line of adhesive. You might be able to buy it in a line as well. Stretch this guy out. I'm just gonna, place it on the bottom. When you stand this up, you want to fiddle with this guy until he's in place, and you really are gonna push him to behave. That gel will form, the sticky dots, will form where you want them to. And hold him up. This guy might fall a little while he's flat, but I'll re-adjust him right before we put the glass on the front. The last thing I want to do is add this yellow band, and I can glue him right to the front here. I still want to add some text, and I have my neon strip of paper, but I also want to show you how to add text to washi tape if you want. You could lay it right on your table. My table's a little messy. I'm going to use this piece of wax paper that came from the sticky dots that we used. But

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you could also just use regular wax paper. Just something to stick this onto. You could use regular ink on the paper, if you're stamping on paper, but on the washi tape, it has a slick surface. And if you use regular stamp padding, it's gonna smear. So we're using the StazOn just like we used for the glass, on the washi tape, and we're also just going to use it on the paper, just because we have it out, that's fine. The bit of text that I want to use, which is really going to help me evoke this feeling of that whole sense of driving though the Redwood Forest that I was talking about, is from a Tom Waits song, it's one of my favorite ones, and it's called "The Long Way Home," and I think that applies to this drive, where I took the long way to get home. I just remembered, that I want this to be vertical in my box. So I'm going to have to stamp this one vertical, and I'm testing the washi tape, I'm going to do that horizontal. "The Long Way Home," let's start with the T. Just stamp, as best you can. You should be cleaning your stamps in between uses, if you're going to switch colors or something like that, but I am only using this with black, so it's okay. We've got the vertical one, which I actually really like. I didn't really leave a ton of room here, for the t to start. I wanted a little bit of breathing space. And I'm gonna have to glue this here, which will be hidden behind my frame. So instead of gluing it right at the edge, I'll glue it down just a tad, so I'll get a little more breathing room there. But I like how the text is asymmetrical on this long strip. That's just my personal sensibility. You could, of course, center text when you're using it. Let's take a look at the washi tape. Which, if I want to use this, and peel it off, of my wax paper, or whatever surface I'm holding it on. I'm gonna probably use it in the back, right onto the background. You could, of course, tape onto the glass, but I don't like the tape on the outside. I'd rather have it nestled in there. I could also use this strip of paper instead, and bump it up by using those little foam dots, and so it would be kind of floating in the middle. I think this is really pretty too. But I really like the unexpected pop of the neon yellow, so I think I'm gonna go with the vertical quote. To glue this guy in, we'll use our tacky glue. And I'm not gonna have him right up on the edge. I want to leave about a third of an inch of space there. So I'll add some glue right at the top. Tack that into place. Coming down just a tad, from the edge. Until I give the t some breathing room. I'm gonna trim this guy, carefully. Press that down again. And then add glue at the bottom here. And then just kind of align it. You have a little bit of wiggle room here, while the glue is drying, just to get that set into place. And now we can assemble our shadowbox. My E is falling a little bit. But, that's okay, it's because it's lying flat. It's not gonna lie flat, and it just doesn't have any support when it's flat. But it'll be fine, and stay permanently upright when we've got this upright. Just make sure there aren't any glaring fingerprints on my glass. There might be one or two here. Give it one final look. Now let's place him in the frame. (snaps) Oh, I forgot the back. We'll add that board. And actually, I'm gonna pop this off. This is to hang it. And I don't like the sticker showing on the back, so I usually flip it to the inside. And you can write the title of the piece, "the long way home." It's ready to go on a shelf, or hang on the wall. I wanted to share with you one variation. This one I made in a black frame, and it's a collection of ephemera from when I went to Paris. In the foreground, I used a tape transfer for the word Paris. And if you don't know how to do a tape transfer, you can check out my image transfer class, or it's a project in the "Playing With Image Transfers" book. And then I used China marker to draw on the backside of the glass, and that's a part of Paris. That's what these lines are here. And then all of the middle ground is made up of bits of paper ephemera that we used the film dots with to create various layers, and then the background, again, is just a photocopy of some vintage ephemera. What I love about a shadowbox, is it's a really intimate way to put together a little collection and present it. Unlike photos from a trip that you might have shoved into a photo album that you never get a chance to look at. This is a way to take all of those little bits of ephemera, like ticket stubs, and metro tokens,

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and little things that you've picked up on a walk on a vacation, and present them in this one-of-a-kind art piece. And these are just two ways to approach a shadow box. There are other ways you can do it, of course. There are really no rules. Just go through your materials, and start adding elements and layering to create your own little tiny world in this forum. And if you need some more inspiration, you can always check out the artist Joseph Cornell, who was working in the '40s and '50s to create shadow boxes as well. And you can hang it on the wall, put it on a shelf, or give it to a friend.

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