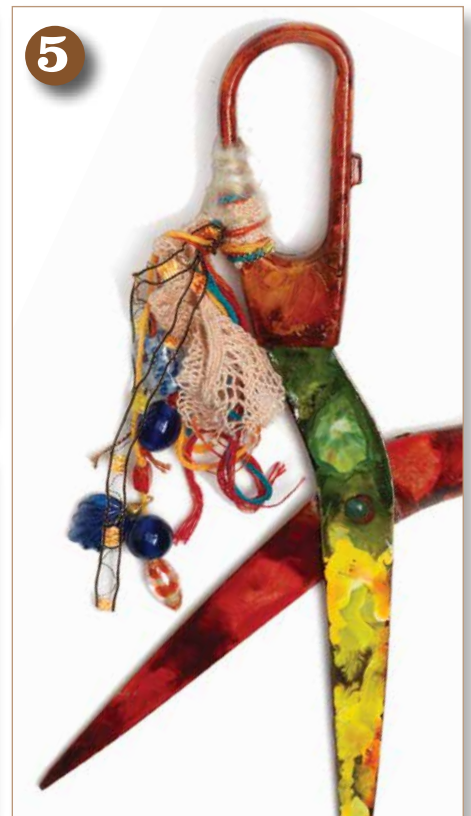
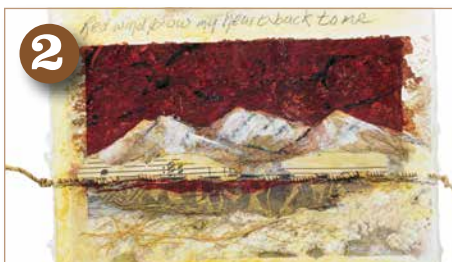


exploring mixed-media techniques

free mixed-media art techniques and projects

presented by cloth paper scissors®



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JUNE PFAFF DALEY



What is mixed media? At its essence, mixed-media art is about using more than one medium in a piece of art. Beyond that requirement, mixed-media art techniques are boundless.

To give you an idea of the range, we've assembled five different mixed-media artists with five different approaches in *Exploring Mixed Media Techniques: 5 Free Mixed Media Art Techniques and Projects*.

Whether you like to work on paper, canvas, or fabric, these ideas will get you started. Use any or all of these art techniques to jumpstart a day of creativity or work them into your own private day of experimentation.

Diana Trout explores color, stitching on paper, and journaling together for a mixed-media approach to the color wheel in the "Color Wheel Journal Quilt."

Roxanne Evans Stout's unique mixed-media painting and collage pieces use watercolors and ink, fabric, vintage papers and hand-stitching. "A Study in Color & Texture" shows you how to include these mixed-media techniques and materials in your own art.

In "The Workshop: Get Your Stencil On," Linda Blinn takes a sophisticated graffiti approach to mixed-media art. With new spray paint products and hand-cut stencils and masks, she shows how you can make textured backgrounds and completed mixed-media art projects.

Leilani Pierson has a mixed-media art project you can roll up and take with you: "Pocket Scrolls." Leilani gathers ephemera, images, and dreams as she travels, recording them in a mixed-media art journal with water-soluble crayons, hand stitching, and collage.

Finally, June Pfaff Daley uses scissors as a substrate for mixed-media techniques. In "Running with Scissors," June shows you how to transform these essential mixed-media tools into works of art using fiber and paint—and you can still use them afterward.

Whether you like to lay it on thick or layer it on in transparent washes, this eBook contains mixed-media ideas you can start using today to kick off a creative spell of mixed-media art making.

Warmly,

Cate Prato
Online Editor,
Cloth Paper Scissors Today

cloth.paper
scissors COLLAGE ARTISTIC
MIXED MEDIA DISCOVERY

Exploring Mixed-media
Techniques:
**Free Mixed-Media Art
Techniques and Projects**
presented by

Cloth Paper Scissors®

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Where mixed-media
artists come to play



clothpaperscissors.com

color wheel journal quilt

Adapted from
CLOTH PAPER SCISSORS®
January/February 2010

A MIXED-MEDIA APPROACH



MATERIALS

- Color wheel, available from the art or craft store
- Watercolors (I used Winsor & Newton watercolors in these colors: Permanent Rose, Winsor Blue, lemon yellow, Winsor Yellow Deep, Sap Green, black, and burnt umber.)
note: If using acrylics, water them down well and keep your paper wet. Please note that the color-lifting techniques may not work with acrylic paints.
- Paintbrushes: 1" flat, 1/2" flat, and small round
- 2 cups filled with water
- Old toothbrush
- Paint rags
- Pencil and other writing instruments of choice, such as gel pens, gesso in a squeeze bottle, and fabric paint writers (I use the bottles and tips from Loew-Cornell®, which are widely available, or try misterart.com if your local stores don't carry them.)
- Sewing machine (hand sewing can be used) with thread of choice
- 18 (or more) 4" x 6" pieces of watercolor or printmaking paper (I used 140 lb. watercolor paper.)
- Foam stamps
- Found objects such as cereal boxes and matchbook covers
- Rubbing alcohol in a spray bottle
- Glue stick

Recently, I'd been in a bit of a color rut, reaching for the same hues and combinations over and over. After some dabbling with new colors, I decided it was time to freshen up my eyes and skills. I grabbed the color wheel that hangs by my worktable and spent some quality time rediscovering its wonders and renewing my palette.

BY Diana Trout

Get your color wheel and come along to explore using watercolors (or acrylics) to create a paper journal quilt. This process should freshen up your color sense, help you practice color mixing, and give you insight into your color choices. The resulting quilt will be an excellent source of color inspiration to hang in your studio, with the added bounty of some hand-painted papers.

I used watercolors for this project. You could use acrylics, markers, or store-bought colored papers. Don't use anything waxy or smeary as that might gum up the works in your sewing machine.

directions

paint your papers

Work your way around the color wheel, creating at least two paper swatches for each color. Have your journal nearby to record your color recipes. If you make ATCs or postcards, this is a great time to paint a bunch of backgrounds for them.

color exploration

In addition to spinning the color wheel and creating random color combinations, I went through magazines, looked at flowers and plants, and visited the tropical fish and birds at the pet store. Going through my fabric stash, I created fabric color wheels and more combinations. Many combinations that I just love, such as green and purple, are juicy to begin with, but what would happen if I dialed back the purple to red-violet and combined it with yellow-green? Or dimmed the violet to a duskier color? Or made the green more mustard? What feelings did those combinations conjure up in me?



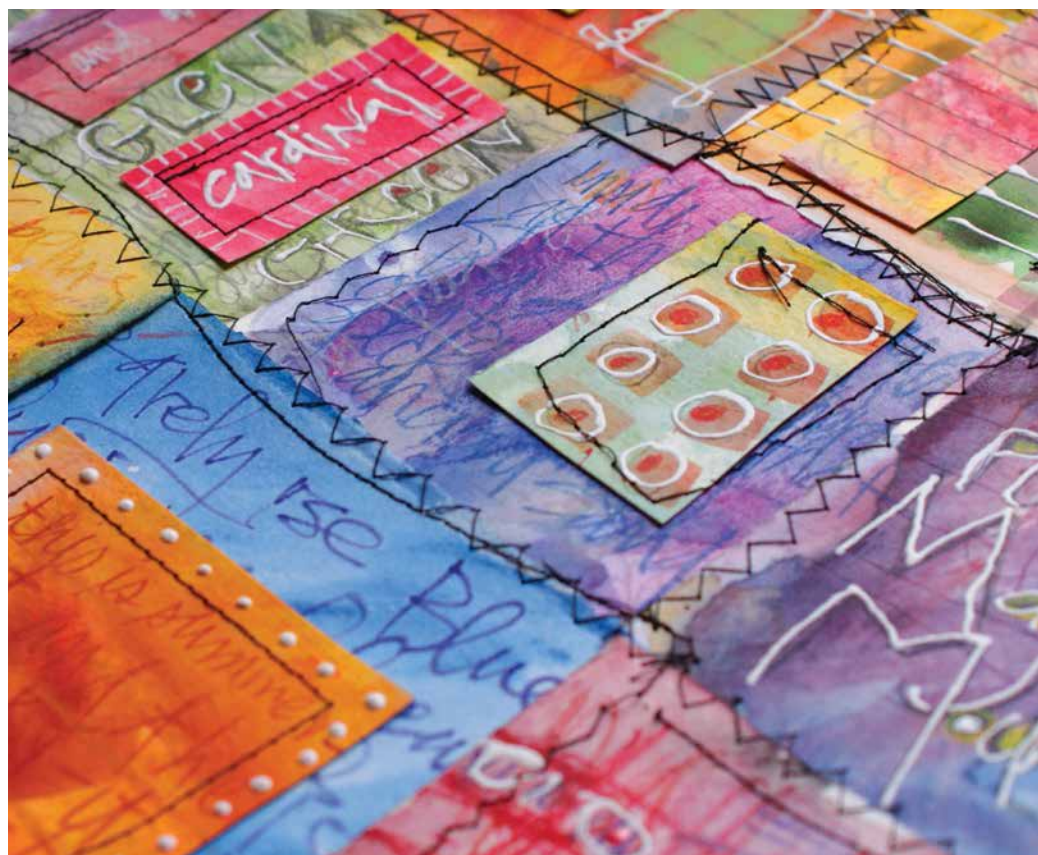
Just like in kindergarten:

Permanent Rose + Winsor Blue = Purple
Permanent Rose + Yellow = Orange
Yellow + Blue = Green

Do put down a juicy wash of color. Don't overwork the paint, or the paper will start to pill and the colors will become muddy. Put it down and let it be.

color altering techniques

- Put down a wet wash of color and create patterns by lifting the wet color with a damp brush or found items.
- Foam stamps (handmade with fun foam or purchased) work well to lift color. Simply press the stamp in the wet wash, lift, blot the stamp on



selecting colors

I added the Sap Green watercolor because one green is never enough for me. Perhaps you feel that one purple or orange is not enough for you? Follow your own sensibilities here. Add a dab of black or burnt umber to expand the range of the colors a bit. Play with your colors.

toweling (or into your journal), and repeat.

tip: Your color-lifting tool works by wicking up the wet watercolor. The tool should be damp. Relentlessly blot your color-lifting tool on toweling to keep it from getting too wet.

- Try misting the watercolor wash with alcohol or drop alcohol from a brush.
- I love to use matchbox covers to lift color. Just slide out the little drawer of matches and press the edge of the cover into your wet wash. Blot and repeat to create a pattern.
- Using the same idea, cut a cardboard cereal box (or similar) into strips and then make a circle or square shape. Use a piece of tape to hold the shape together. Press the end of your shape into the wet wash, blot, and repeat

to create a pattern. You can make many different shapes this way, so experiment.

write and play

After your papers are dry, begin to write on each one. I like to use a pencil, but you may want to use a pen or a colored pencil. How about using some of those groovy gel pens? Keep your writing loose and free. This is the huge advantage of using watercolors: you can write over them with just about anything.

Here are some questions you may want to ask yourself as you are writing.

- Do you like/love this color?
- What mood were you in when you painted it?
- What does it make you think of?
- What was the first color you used?
- Was there a color you had to push yourself to use?

Take your time with this part of the exercise. Is there a theme to your answers? My theme was definitely nature. Yours may have to do with a memory, clothing, places, etc. This is good information for you to have about yourself: a guide to what inspires you.

assemble your color wheel paper quilt

1. Decide which papers will be used for the background of your quilt.
2. Cut (or rip) some more of the papers and begin to play, arranging them in a pleasing way on the background pieces. Use the color wheel again in order to push your color exploration and perhaps use combinations you might not usually use. I like to keep these pieces square or rectangular, so that the color really is the star. Use a little dab of glue stick to hold the patches together. Write as desired using your writing utensil of choice.
3. Now it is time to sew. I've used black thread in the quilt pictured here. Try using complementary thread colors or randomly choose a thread color. Overlap your patches and sew them together using zigzag or straight stitches, or a combination of both.

tips

Use a sharp needle when sewing papers. The paper will quickly dull your needle, so make sure you change it out before sewing fabric.

Use a long stitch length, 3–5, to start with. Depending on the paper you've used, you may be able to shorten the stitch length and add different stitches for added interest.

I hope you enjoy this project. I learned a lot about my color choices and expanded my palette while working with the color wheel. If you haven't done much color mixing, please give yourself a chance to play. It is worth the time, and you'll get better with practice. ●

dianatrout.typepad.com

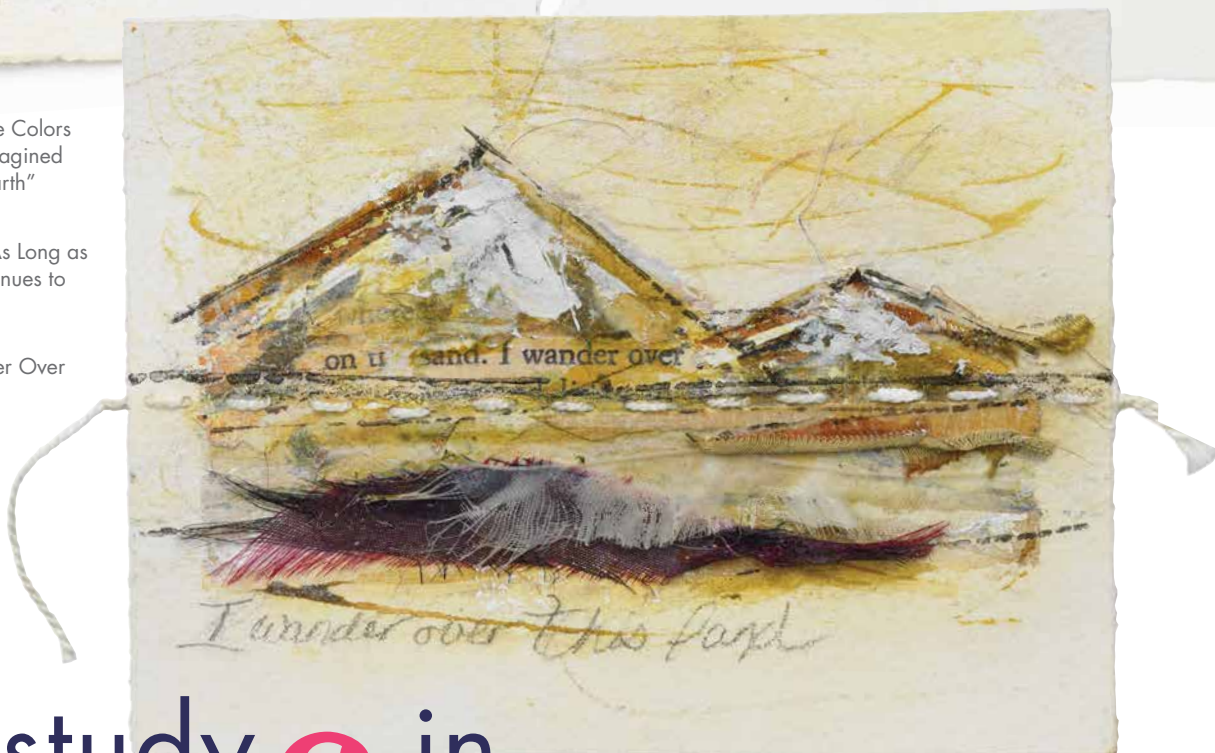




Above left: "The Colors of Darkness, Imagined Dances, Red Earth"



Above right: "As Long as the Moon Continues to Shine."



Right: "I Wander Over this Land"

a study in color & texture

BY Roxanne Evans Stout

Last summer, my family and I took a driving trip up through British Columbia and the Rocky Mountains, and into Alaska. I was awestruck by the spectacular mountains—their differences in appearance, and even more by the different feelings they evoked.

I often draw and write when I am a passenger in a car. On this trip I drew and wrote about the mountains that I saw, and the idea for this series of collaged paintings was born.

Before you begin this project, go outside and take a walk or a drive where you can see the silhouette of a range of mountains, or look at photographs.

Practice sketching the lines of the ridges where the mountains reach the sky. Train your eyes to look at the shadows on the ridges, where the sun hits the mountainsides, and where the canyons have carved into these ancient geological forms.

Adapted from
CLOTH PAPER SCISSORS®
November/December 2011

directions

1. Tear or cut pieces of watercolor paper to the desired size. I tore the watercolor paper to approximately 5" x 5".

tip: To tear the paper, fold it first, then fold it back the other way. Crease the fold using the handle of a pair of scissors and then open it up and tear along the fold.

2. Use strips of masking tape to frame the area of the painting. Use the edges of the paper as a guide to keep your tape edges square. My painting was about 3" x 3½". Press down firmly on the inside edge of the tape.
3. Hold the pencil lightly and sketch the silhouette of the mountain range. When you are satisfied with your drawing, add in a few canyons and crevices, and erase any unwanted

marks. Draw a line under the mountains, across the width of your paper, to create the horizon. (Figure 1)

4. Paint the first layer of color in the sky and then add one area of paint under the horizon line. I started with yellow ochre. Allow the paint to dry completely. (Figure 2)
5. Keep layering colors to add depth to your painting, but don't use a heavy hand. I like the first colors to show through slightly. I used orange as an accent color and then added a darker orange.

tip: After the paint dries, use the paintbrush to add small droplets of water to the sky to give it a watery look.

6. Thread a large needle with thread or twine. I used a light brown, earthy color for this. Tie a double knot

MATERIALS

- Watercolor paper
- Masking tape, ¾"
- Pencils, #2
- Gum eraser
- Watercolors (I use Daniel Smith.)
- Paintbrushes, watercolor and acrylic
- Water dish and water
- Needle and thread or twine
- Paper scraps, cut or torn (I use colored rice paper, tissue paper, text pages, and sheet music.)
- Textile scraps (I use cheesecloth, fabric, ribbon, and lace.)
- Matte medium
- Pencil, black

optional

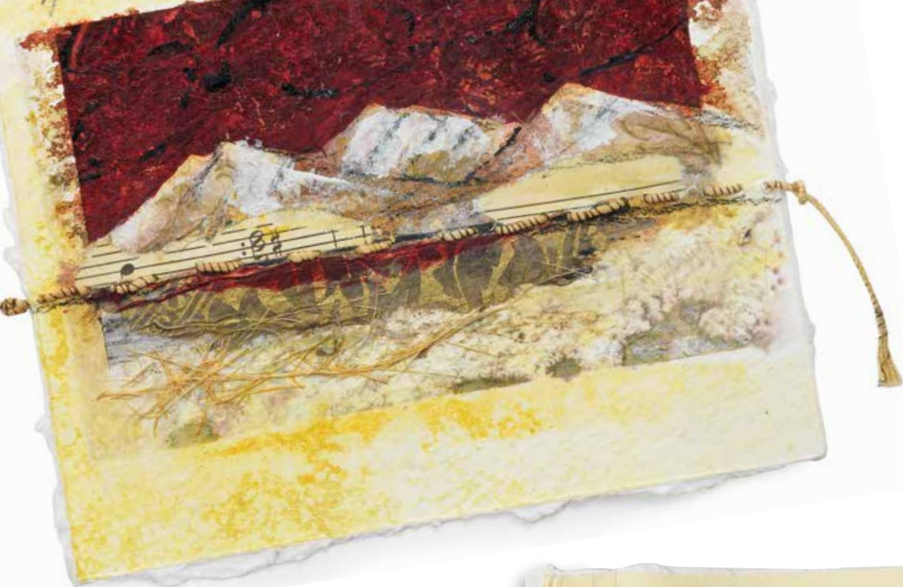
- Scissors
- Inks

Figure 1

"Purple Sky Overhead, Music of the Wind"



Figure 2



Above: "Red Wind, Blow My Heart Back to Me"

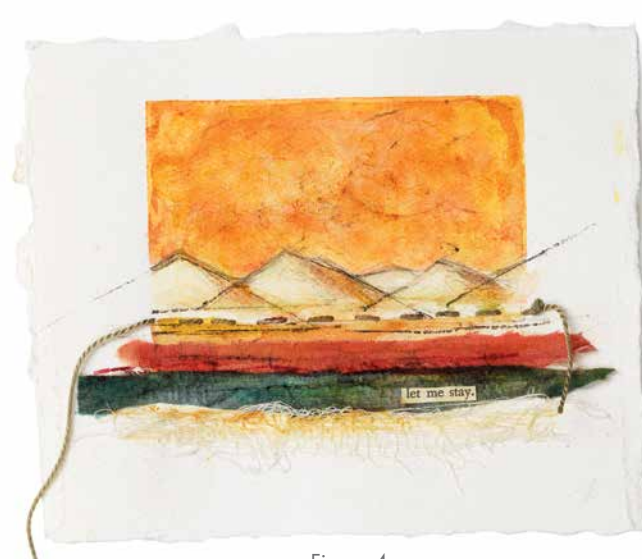


Figure 4

mountain tips

- Draw lightly, but don't be afraid to let some of your pencil sketch show through the paint. It adds to the dimension of the project.
- Experiment using different colors for the sky. Yellows, oranges, and purples can create mood and make your painting unique.
- Have a scrap piece of watercolor paper handy to try out different paint colors before you use them on your painting. This will help you determine if you like the color, and if you have to add more or less water to the paint when you use it.
- Always allow the watercolor paint to dry before you add another layer—unless you want to blend the colors.
- Never scrub with your paintbrush. This will wear down your paper and it can damage the paintbrush.
- Bring a sketchbook along when you are on a trip. Write notes about what you see on the road and/or draw what you see. Sometimes I collect flowers, dried grass, or seed pods and draw them as I sit in the car.



Figure 3

approximately 2" from the bottom of the string. Poke holes across your pencil-drawn horizon line with the needle, keeping them about $\frac{1}{8}$ " apart. Beginning on the left, front side, and using the poked holes, sew across the horizon with a running stitch. Leave a 2" long tail on the ends of the row of stitches. (Figure 3)

7. Slowly pull off the masking tape. Don't worry if a little paper comes up with the tape, but be gentle.
8. Cut or tear some small strips of paper and textiles. I made the strips a little longer than the width of my painting. Lay out different color combinations until you find one that you really like. I used a vintage melon-colored ribbon that I cut in half and frayed on one edge.

9. Use the acrylic paintbrush to paint a line of matte medium across the paper under the horizon. Place the ribbon on the line, hold it in place for a minute, and then let it dry. Repeat this process with a second piece of fabric or paper, finishing by painting a new layer of matte medium onto the paper and lightly pressing the cheesecloth in place. (Figure 4)

tip: I like to add a thin layer of matte medium to the sky area to make the color pop.

10. Add a scrap of text or sheet music, or both, to your painting. At this point you can add anything you like to embellish your piece. I have some old paperbacks that I cut up and use for text. The paper is discolored, porous, and perfect to use in collage. I like to add my own writing in pencil to make it more personal. I also like to swirl thin, wavy lines of ink onto my sky, giving it a windy look.

I love to watch the sky and see how the colors change during the different months of the year. Painting my interpretations of what I see makes me feel connected and gives me a sense of place. ●

rivergardenstudio.typepad.com

Left: "Winter Flowers"

Below: Figure 1



the workshop: get your stencil on

BY Linda Blinn

Stenciling is currently undergoing a lively renaissance. You'll see stencils in home décor, packaging, jewelry, graphic design, clothing, accessories, and more. Mixed-media and graffiti artists are taking stenciling to the level of fine art, and we have the graffiti industry to thank for innovative pressurized paint products, custom spray caps, and trendy stencils. But you can also create your own stencils, and one of the many advantages of cutting your own is being able to reproduce your favorite motifs and original designs in any size you want (see "Cutting Stencils").



Figure 2



Figure 3

MATERIALS

- Protected work surface
- Project substrate (Various papers from poster board to fine watercolor paper, decorative papers, sturdy book pages, fabrics, and canvas. Consider walls, tabletops, windows and doors as surfaces.)
- Stencil(s), including the inside shape
- Double-sided removable tape
- Colorants (spray paint, spray mists, acrylic paints)

Currently my preference in stenciling is for bold silhouettes and large-scale motifs. This graphic contemporary style comes to life on solid backgrounds, or it can serve as a strong focal point against those gorgeous, layered backgrounds so essential to mixed-media artists. Using sprays, you can achieve a soft, watercolor-like edge, making each stenciled image unique. Innovative resist techniques using sprays such as gesso and clear acrylic also ensure that no two designs are identical...that is, unless you want them to be.

With the help of some fun and whimsical Chinese lanterns, I have demonstrated three basic techniques here: stenciling, masking, and layering.

the basics stenciling

In its simplest form, stenciling refers to applying color inside a cut-out shape, the shape being the outline of an image. The stencil is taped (with removable tape) or held in place, and paint is applied within the cutout. Stencils enable you to duplicate a design, over and over. In *Figure 1*, I repeated the lantern shape, applying black spray paint through the stencil to create a pleasing composition, and added the tassels with a black marker.

masking

Using a mask is quite simple. Shapes are arranged on top of the background paper or fabric, taped in place with

removable tape, and paint is sprayed lightly over each shape, leaving some of the surrounding background paper/fabric unpainted. The subtle shading around the lanterns in *Figure 2* was created by holding the spray can about 10" above the surface. I used a foil marker to draw the lines from the lanterns to the top of the page.

layering

Layering is just as the word implies. More than one stencil is used to create an image. One stencil is taped in position and paint is applied through the opening. Next, a smaller stencil is taped to the back of the original stencil, the stencil is placed back in its original position, and paint is applied again, often using a different and/or contrasting



color. In *Figure 3*, I used spray mists for the layers and added details with a black marker.

going further

The paisley motif is timeless and currently grabs our attention on textiles, wallpaper, clothing, and accessories. Design possibilities abound, and this shape is perfect for adding details and surface texture, whether you're working with fabric or paper (or both). Opposite, you see the same stencil, in multiple sizes, glammed up with foil, layered in lace, and embellished with beads.

With just this one stencil you have shapes within shapes to design with. Cut

your own stencil and mask now, using the template provided below.

- Try each part separately or in various combinations.
- Attach lace to the back of the stencil and then spray through the stencil/lace with paint.
- Use lace as a background for your stencils.

foil & glitter paisley

MATERIALS

- Paper
- Gold glitter spray
- Foil glue
- Paisley mask
- Double-sided adhesive sheet

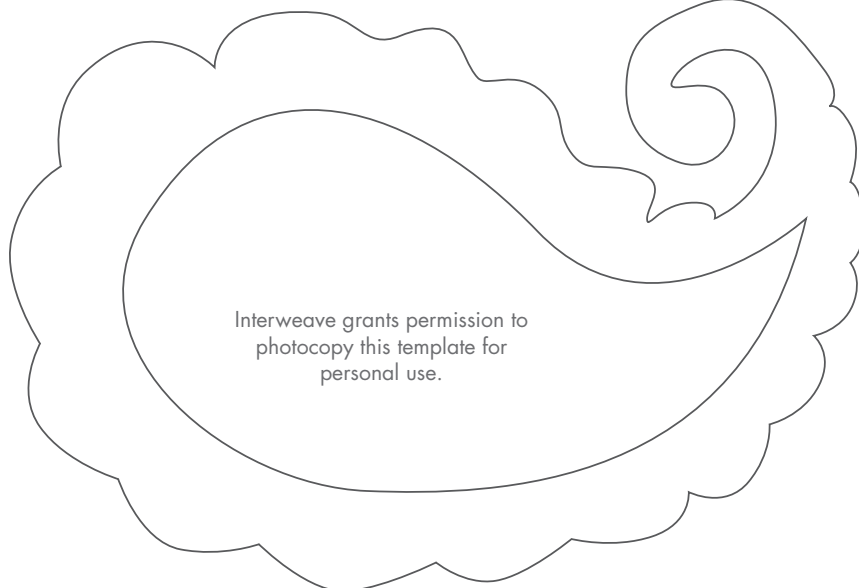
- Foil sheet
- Bone folder

optional

- Embossing tools or machine

1. Place the 2 parts of the paisley mask together and adhere them to the paper with double-sided tape.
2. Spray the background paper with gold glitter.
3. Remove the border section of the paisley mask and apply foil glue to this section of the paper. Set it aside.
4. Using the center part of the paisley mask, trace and cut the paisley shape from a double-sided adhesive sheet.
5. Remove the protective paper from the front side of the adhesive paisley shape, lay a foil sheet on top of the adhesive, and burnish with a bone folder to transfer the foil. (You can emboss the foiled adhesive sheet at this point, if desired.)
6. Peel the release paper from the back of the foil-covered paisley shape and affix the shape inside the paisley border.

note: Foil is always applied color-side up.





7. Apply foil to the dried glue on the paisley border.

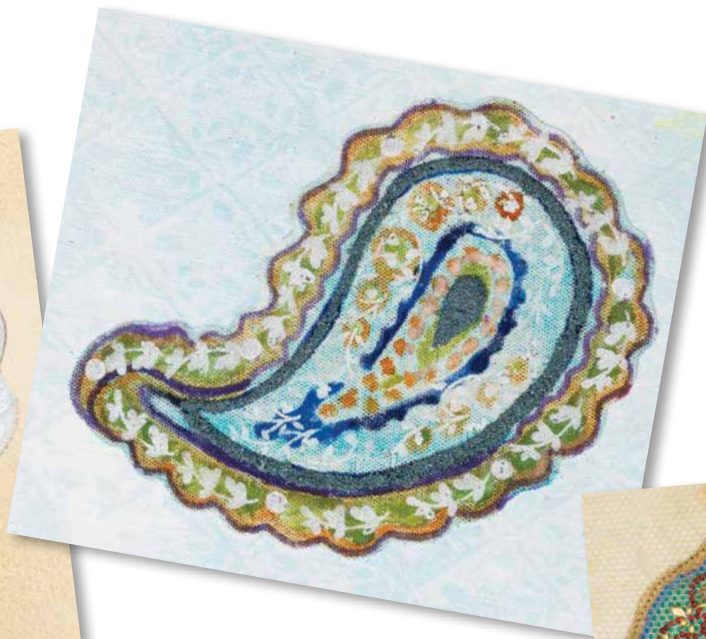
canvas paisley

MATERIALS

- Canvas (2 pieces)
- Small-scale stencil
- Clear acrylic spray, gloss
- Fluid acrylics
- Paintbrush
- Paper towels
- Paisley stencil
- Paints or spray mists
- Fabric markers
- Microbeads
- Liquid glue
- Fabric scissors
- Fabric glue

THE BACKGROUND

1. Place a small-scale stencil on a piece of canvas, and spray within the stencil opening with clear acrylic gloss. Remove the stencil and let dry.



2. Paint the entire surface of the canvas with fluid acrylics, and then wipe the paint off with paper towels to reveal your stencil pattern.

THE PAISLEY

1. Using the paisley stencil, paint or spray the paisley shape onto the second piece of canvas.
2. Add some details to the shape with fabric markers.
3. Affix microbeads to the paisley shape with liquid glue.
4. Cut out the paisley shape, and attach it to the background piece. Sew it in place or affix it to the background with fabric glue.

layered paisley

MATERIALS

- Paisley stencil and mask
- Cotton fabric, white, 2 pieces
- Fabric paint
- Paintbrush
- Fabric scissors
- Lace fabric
- Glitter gold spray
- Sewing machine or needle and thread



Far left: Foil and glitter paisley.
Left: Canvas paisley.
Below: Layered paisley.

- Fabric markers
- Jewels, adhesive-backed

1. Place the paisley stencil and the center part of the mask on the white cotton and apply fabric paint through the stencil. Allow to dry.
2. Cut out the paisley shape.
3. Spray the lace with glitter gold. Let dry.
4. Place the cut-out paisley shape on top of another piece of white cotton, and then place the gold lace on top of the paisley shape.
5. On top of the lace, machine or hand stitch around the edge of the paisley through all 3 layers.

6. Using fabric markers, outline the paisley shape on top of the lace, and add some adhesive-backed jewels.

'winter flowers'

I call this technique "painting with foil." Here, the stencil is used as a pattern to cut doubled-sided adhesive for this foiling technique.

MATERIALS

- Spray mists
- Paper
- Stencil
- Permanent marker
- Double-sided adhesive sheet
- Scissors
- Bone folder
- Foil sheets

DIRECTIONS

1. Spray the paper with a variety of spray-mist colors.
2. Trace the flower motif onto the double-sided adhesive sheet with the marker and cut it out.
3. Remove the protective paper from the back side of the flower, and place the flower (adhesive-side down) onto the paper.
4. Peel back the top protective layer from the stem and leaves, leaving the flower section covered.
5. Using small pieces, burnish foil onto the stem and leaves, alternating colors. I used blue and green foil.
6. Remove the protective layer from the flowers and burnish small pieces of foil onto the flowers, using a variety of colors. I used red, orange, pink, and gold foil. ●

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cutting stencils

Creating a collection of your own stencil designs in various sizes is a useful addition to your mixed-media supplies. Change up the sizes from tiny to tall, or use the stencil as a pattern to cut shapes from patterned papers. If you can hold a pencil, you can cut a stencil. (There is barely a learning curve.)

MATERIALS

- Stencil design (your own sketch or a copyright-free image)
- A piece of glass (such as one from an old picture frame)
- Low-tack masking tape
- Mylar® or a plastic sheet
- Electric stencil cutter

DIRECTIONS

1. Affix your design to the cutting mat with tape.
2. Place the glass over the design and tape it on all sides to secure.
3. Position the Mylar (or plastic) over the glass and secure it with tape.
4. Heat the stencil-cutting tool, according to the manufacturer's directions.
5. Holding the tool like a pencil, trace the outline of the design, applying a little pressure to the tip of the tool. Move the tip slowly and evenly around the design.

pocket
scrolls

Adapted from
CLOTH PAPER SCISSORS®
July/August 2010

BY Leilani Pierson



traveling is exciting. Packing up a suitcase for traveling is doubly exciting. And stuffing as many art supplies as possible into a travel bag is exhilarating! Unfortunately, along with traveling comes baggage restrictions and limited space.

When I travel, I try my hardest not to bring along too much. Years ago, a friend of mine showed me how to pack by rolling clothes instead of folding them. It not only created a little more space, it was much more fun. So, when I pack, I roll as much as I can to create space for all the extra art goodies I think I'll need while away from my studio. And yet with all the rolling and extra pockets of space, my rectangular, boxy journals still seem to barely make the cut.

On a recent trip, I had a small clutch that I wanted to use to hold a few pens and water-soluble crayons, as well as a small canvas journal I had been working on. I didn't want to make any creases in my little book, so I applied the roll method to my small book and tucked it into my clutch. During my travel time, I would pull it out, unroll it, draw and color a little, dream a little, and then roll it up and tuck it back into the clutch. While unpacking the rolled journal at home, this scroll idea began to blossom in my mind.

directions

1. Color both sides of your canvas with Neocolor II crayons, using several colors. You could draw shapes or a picture or just make scribbles.
2. Using the paintbrush, paint a light application of gel medium over the entire piece, both sides. The Neocolors will smooth out nicely. Allow it to dry for a few minutes.
3. Decide which side will be your outside cover. Keep in mind that the wire will be placed under the right edge of the front side of your scroll. The wire will be the anchor for rolling. You could write the word

MATERIALS

- Canvas cloth or other sturdy fabric (I cut mine to 10½" x 4".)
- Caran d'Ache® Neocolor II crayons
- Soft gel medium, semi-gloss
- Paintbrush
- Rubber stamps
- Tim Holtz® Distress Ink™ pads
- Thread scraps
- Found words cut from books
- Ribbon or wrapped cording (I used a 10½" piece.)
- Needle and thread
- Heavy-gauge wire (I used a 5¼" piece of rebar wire.)
- Needle-nose pliers
- Tacky Glue®
- 2-3 clothespins
- Old book pages
- Tracing paper
- White acrylic paint





why pocket scrolls?

A pocket scroll is very convenient to use:

- It takes less space than your typical rectangular, hardbound journal.
- It is much more inconspicuous for all of your private musings.
- It tucks neatly into your pocket or a small purse.
- It's easy to maneuver. Pull it out, unroll it, scribble some notes, tuck in a few scraps, and then roll it back up and tuck it away.

“wire” lightly on this edge to help you remember.

4. Add more design to the outside cover. Do some stamping. Consider adding thread scraps and found words with gel medium. Rub an ink pad onto the surface and the edges of the fabric. Do as much or as little as you like.
5. Flip the fabric over so that the inside of the scroll, the non-embellished side, is facing up. Your “wire” edge should now be on the left side. Sew one end of the ribbon (or cording) in the center of the right edge of the rectangle.
6. Cut the wire to the desired length and, using the needle-nose pliers, bend each end into a curl.
7. Squeeze out a bead of tacky glue on the left side of your rectangle, about $\frac{1}{2}$ " in from the edge. Lay the wire into the glue and fold the edge of the fabric over the wire.
8. Press the fabric down and clamp the fold with the clothespins. Let it sit and dry while you work on the next step.
9. Cut or rip 6–10 pages from old book pages and tracing paper. I cut mine $4" \times 5"$ so they fit just inside the cover fabric.
10. Lightly paint some of the book pages with white acrylic paint. This makes the text blend into the background so it is less distracting.

Page inserts include gessoed maps, vellum, and old book pages.

tip: If you want your book pages a bit sturdier, apply a thin layer of matte gel medium to both sides of the pages after the paint dries.

11. Swipe the ink pad along the edges of the pages and even on the front of the pages, if you like.
12. Starting from the right edge of the scroll (the ribbon edge), squeeze a line of tacky glue 1"–2" in from the edge and place the left edge of 1 prepared “page” onto the glue. Continue adding pages every $\frac{1}{2}$ " or so, moving to your left: line of glue, a page; line of glue, a page, etc. The first couple of pages will be overlapping the right edge of the scroll fabric.
13. Rip or cut the overlapping pages until the right edges are within the body of the fabric. When you are

try this

- Tuck scraps of paper into the layered pages for a thicker body and more area to write.
- Add specific word prompts to the pages to engage your mind for writing or drawing.
- Layer thread scraps in between the edges of the layered pages to add a bit more dimension.
- Dangle a small charm, or a few, off the tip of your scroll wire.

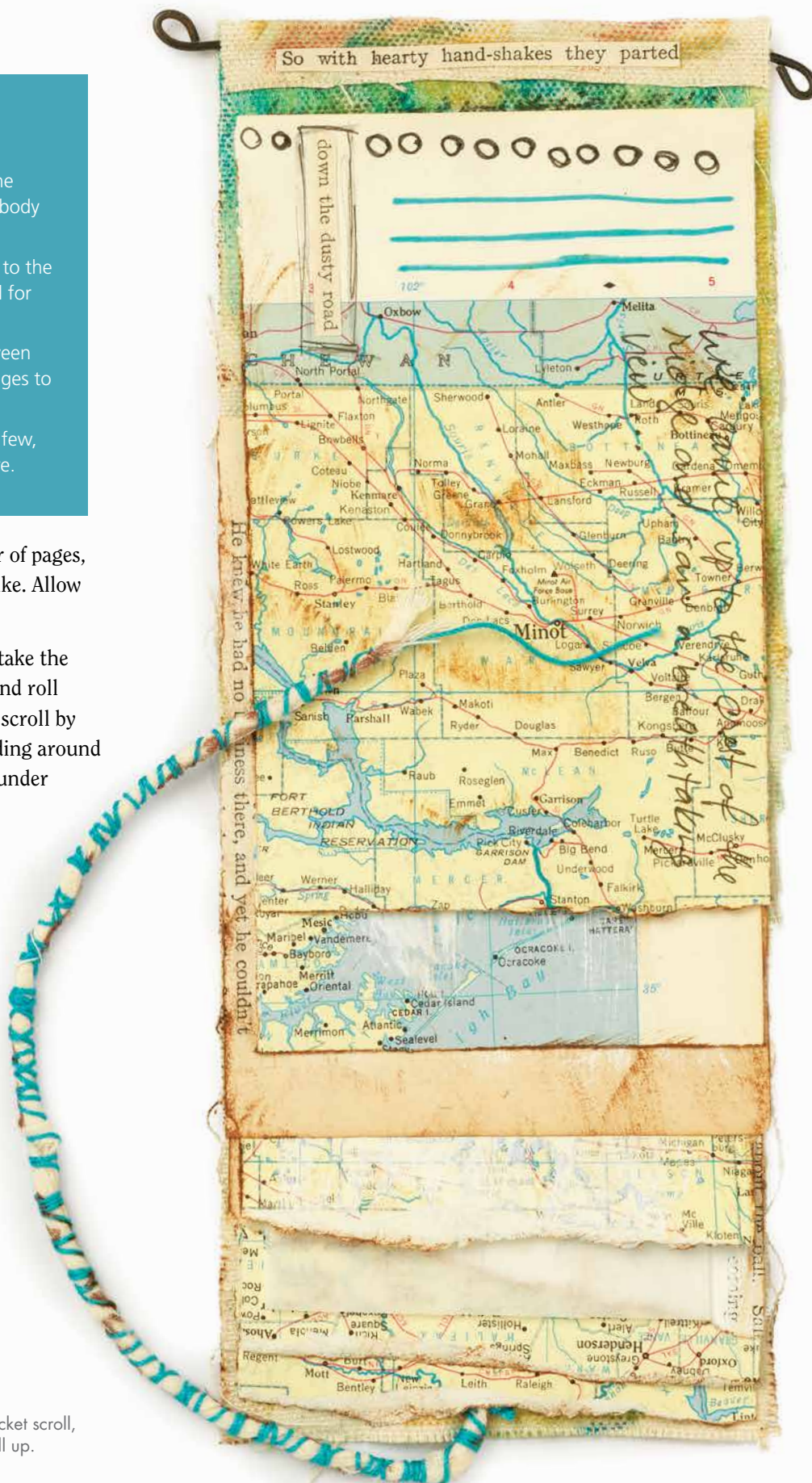
satisfied with the number of pages, add found words, if you like. Allow it to dry.

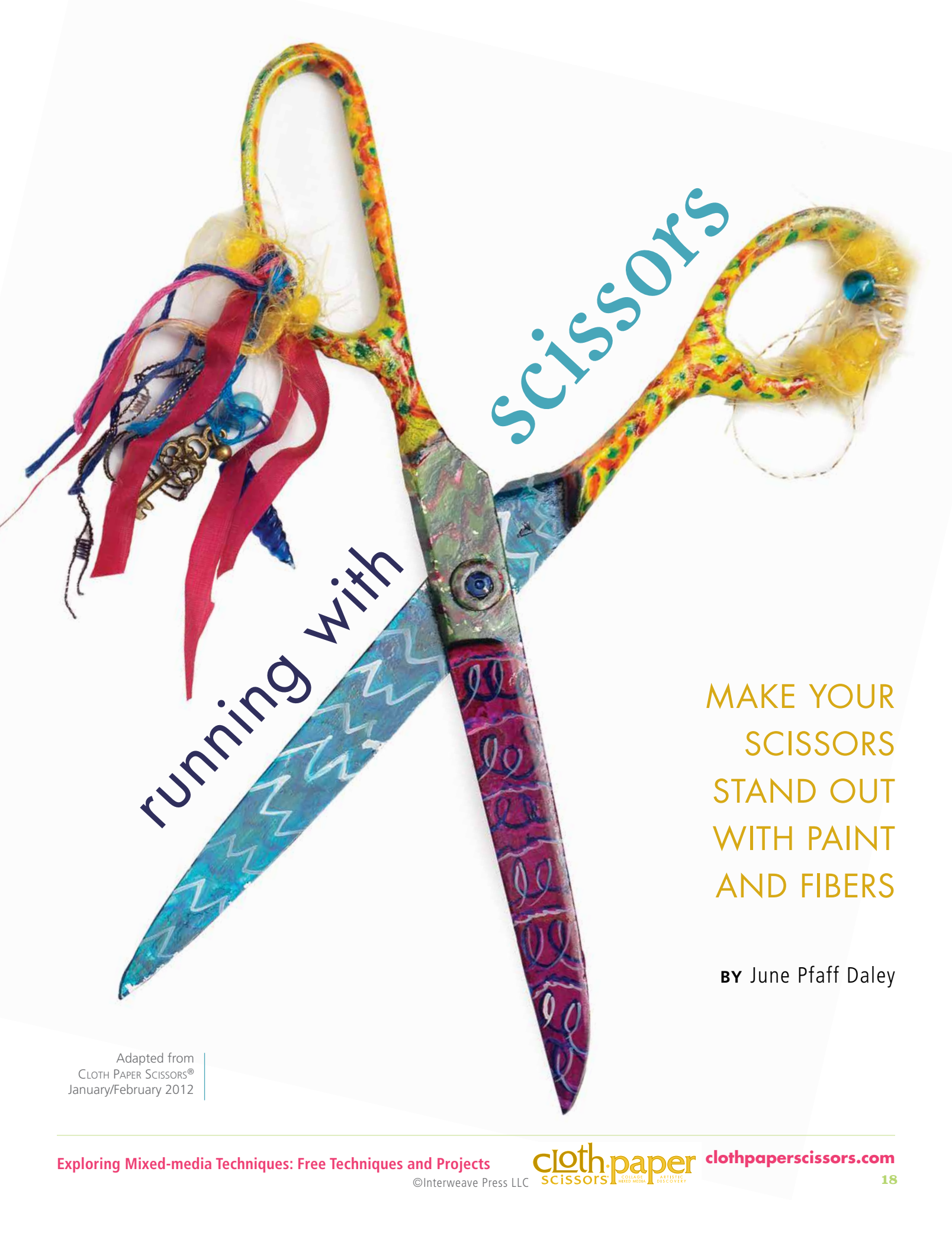
14. Once the glue has dried, take the wire edge of your scroll and roll up the fabric. Secure the scroll by wrapping the ribbon/cording around the scroll and tucking it under itself.

You now have a pocket scroll journal to hold quaintly in your hand, tuck gently into your pocket, or to drop lightly into your purse—ready for a scribble of inspiration or everyday scraps of paper to be tucked inside. ●

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Completed pocket scroll,
all ready to roll up.





Scissors

running with

MAKE YOUR
SCISSORS
STAND OUT
WITH PAINT
AND FIBERS

BY June Pfaff Daley

Adapted from
CLOTH PAPER SCISSORS®
January/February 2012

my studio is usually stocked with scissors. However, it seems that every few months they all go missing. Suffice it to say, it was finally time to go on a room-by-room scissor hunt, and bring all of the lost shears back home.

Once I recovered all of my misplaced cutting tools, I found myself appreciating the whimsical form of the scissors. I admired how the curvy handles contrasted with the straight lines of the overlapping blades, and I realized that the ordinary paint job on the scissors didn't do them justice. I was suddenly overcome with an urge to transform the plain mini-sculptures with color, pattern, and texture. On this particular day, a scissor transformation was suddenly my number-one priority (even more important than a clean bathroom or homemade dinner!). After all, I wanted there to be no mistake as to which scissors belonged in my studio.



Figure 1

Step-out photos by June Pfaff Daley



Figure 2

directions

note: Young artists will enjoy this project, too. My six-year-old enthusiastically transformed several pair of kiddie scissors with amazing results.

painting

note: I have not had a problem using the scissors after painting. However, it is a good idea to avoid painting the part of the blade that does the cutting.

1. Clean the scissors with the cleaning solution and let dry.
2. Apply the alcohol-based paint directly from the bottle to the scissors. Alternatively, you can squeeze a small amount of paint onto the palette, and apply the paint with a paintbrush. (Figures 1 and 2)

note: Alcohol-based paints dry quickly. Use paint extender if you want to buy yourself more drying time. Otherwise, enjoy experimenting.

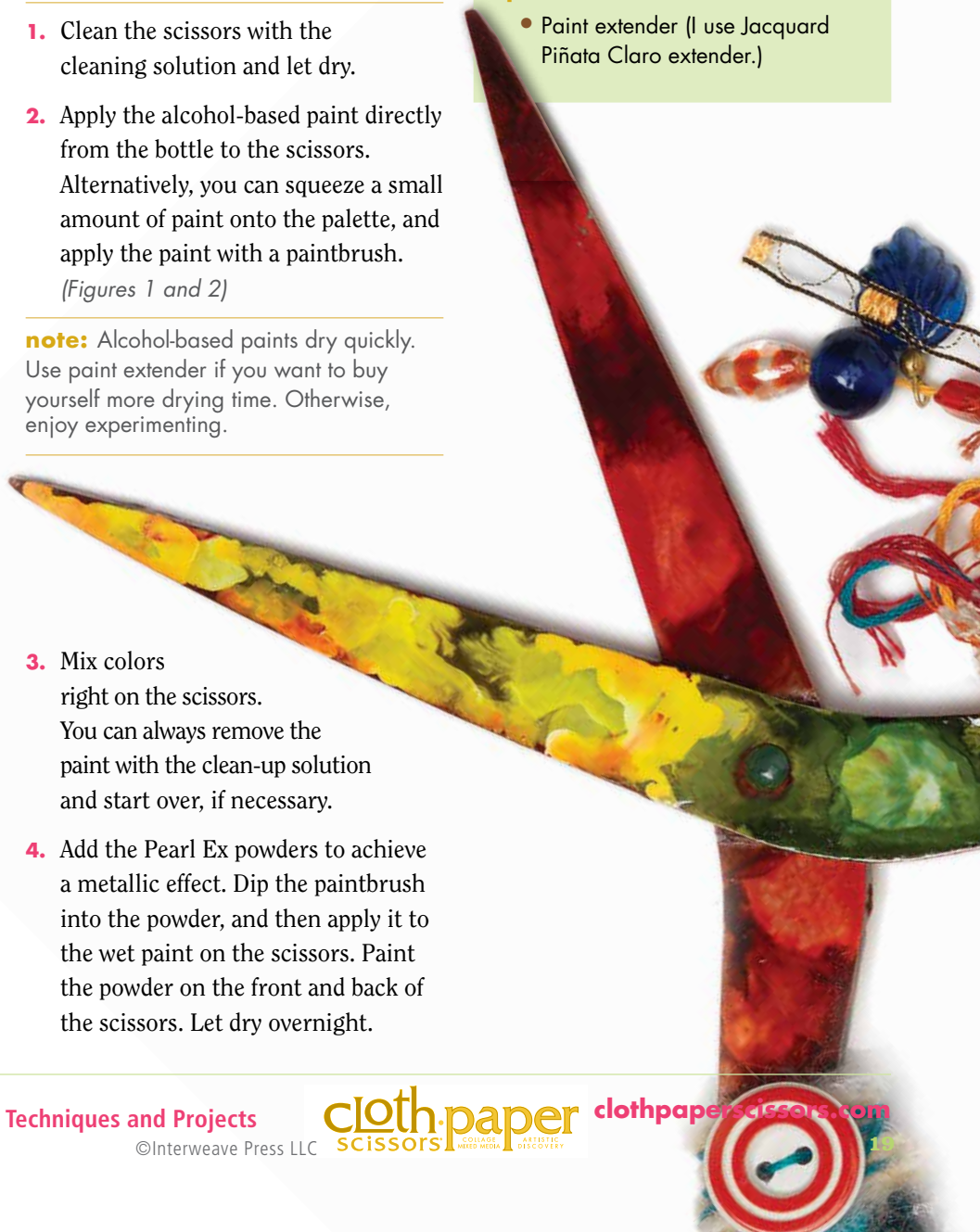
3. Mix colors right on the scissors. You can always remove the paint with the clean-up solution and start over, if necessary.
4. Add the Pearl Ex powders to achieve a metallic effect. Dip the paintbrush into the powder, and then apply it to the wet paint on the scissors. Paint the powder on the front and back of the scissors. Let dry overnight.

MATERIALS

- Scissors
- Cleaning solution (I use Jacquard® Piñata clean-up solution.)
- Paint, alcohol-based, various colors (I use Jacquard Piñata paint.)
- Paint palette (I use an aluminum palette so that I can see how the paint/inks will react on the metal scissors.)
- Paintbrushes
- Pearl Ex powders, various colors
- Fixative, clear satin
- Ribbon, fibers, rickrack, embroidery floss
- Buttons, beads, charms

optional

- Paint extender (I use Jacquard Piñata Claro extender.)



5. Spray the fronts and backs of the scissors with the clear satin fixative to provide a coat of protection. Let dry overnight.

embellishing

6. Cut several 12" lengths of the coordinating ribbon, fiber, rickrack, and/or embroidery floss. Tie the fibers to 1 of the finger holes. Trim the fibers to varying lengths, and add beads, buttons, and charms as desired.

tips

- Metal handled, vintage scissors are my favorite scissors to transform. You can often find them at thrift stores or yard sales.
- Experiment with different paint combinations on the palette before applying the paint to the scissors.
- Try painting wet on wet, as well as allowing the colors to dry between applications.
- Add white paint to the colored paints for a more opaque effect. The color will still remain somewhat translucent blending with what's underneath.
- Create patterns using a brush to paint squiggles, polka dots, or zigzags.

There is no right or wrong. Just run with it!

7. Wrap fibers or floss around the opening of the second finger hole, and then cinch the fibers with a single bead.

Enjoy your one-of-a-kind, extraordinary trimming sensations. Whether you keep these functional works of art all to yourself or give them as a gift to a favorite artist in your life, cutting will never be quite the same. ●

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