

Leave Your Mark



INK IT

Faber-Castell Calligraphy pens have a 2mm chisel tips, have smooth writing, lost-lasting India ink that will not bleed through and a comfortable grip. These calligraphy pens will get you started and never want to stop.



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"Rediscover Products of the Past and Cultivate Traditional Line"

CRAFTZINE



Amazing Cut
Paper of
Michael Velliquette



MAKING NINJA STAR BUSINESS CARDS

The ninja star, or "shuriken", is an ancient ninja weapon. It's also a great origami model!

Modular Origami Ninja Star

Let's take a look at how to make an origami ninja star...

This is a simple modular origami model, so you'll need two pieces of paper, with dimensions of 2x1 (one side is twice as long as the other).

The easiest way to get these is to take a regular square of origami paper and cut or tear it in half along the centre line. I prefer to crease it well in both directions, dampen the edge and then carefully tear, but you might find scissors easier.

Once you've got two 2x1 pieces, fold them in half so that you they are are 4x1 in size. To create a two-tone ninja star like this one, fold one sheet with a mountain

fold and the other with a valley fold. You could also use two different coloured sheets.

Now fold these in half vertically, so you're back to 2x1 pieces. Crease, then unfold to the previous step.

Fold the bottom half of one piece diagonally up to meet the crease from the previous step.

Turn the piece 180 degrees and repeat. You should end up with a zig-zag shape.

Repeat with the other piece, but fold in the opposite direction so that you create a mirror-image of the first piece.

Turn both pieces over.

Now fold the outside edges in to meet the vertical lines on the back of each piece.. You want to end up with two triangular shapes together.

Make sure that both pieces are still mirror images.

Fold the outer part across the vertical line you used in the previous step. You should now have two mirror-image parallelograms.

Turn one piece over, and partially unfold the last step so you have two points facing upwards on one piece, and down on the other piece. Cross the pieces over.

Now fold a point from the bottom piece across the top piece. Tuck it into the pocket in the middle of the top piece.

Do the same with the other bottom point.

Flip the pieces over.

Tuck in both remaining points from the piece that's now on the bottom into the top piece.

Now enjoy your completed origami ninja star!



DRAW IT

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DIY Wedding Favor Boxes

Most brides are on a budget for their wedding and would like to give wedding favors, but they prefer not to spend a small fortune on them. Maybe all of the wedding favors they have found out

wedding favors show their appreciation to guests. Whatever their reason might be for considering the do it yourself (DIY) wedding favor possibility, they are sure to find something within their wedding budget that is unique.

luxurious such as purchasing a designer silk or fabric covered favor boxes that can be used later by your guests at home. There are so many choices out there for brides to choose from. It may on what type of favor supplies to use. They will need to decide on how many to purchase keeping their wedding budget in mind. Do they want to place one favor at each place setting on the tables, or present one wedding favor per couple or per single guest?

Brides will need to decide on what type of filler they want for the wedding favor package. Candy being a popular choice for brides today who are on a budget is one option. It's inexpensive and who doesn't love a sweet treat for the occasion. They can find many different types of chocolates, jelly beans, mints, jordan almonds or hard candies at their local gift shops. They can fill them with a small token of appreciation, such as a magnets, keychains, personalized bookmarks, wildflower seeds, decorative



there are not quite their style. They may want something unique that their wedding guests have never received before. Maybe they are a creative and crafty person and would rather create their own wedding favors by hand. They might believe a personal touch is important since

The first step with creating a do it yourself (DIY) wedding favor is to find the right favor supplies. It could be something simple like a tulle circles, organza bags, empty mint tins or fun shaped favor boxes like lasercut filigree favor boxes. Do it yourself (DIY) wedding favors can be

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Write It

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soaps, cookie cutters, tealight candles, or personalized pens.

Once brides have decided on their favor supplies and the item to fill them with, there are the finishing touches. A simple and cheap wedding favor idea for them might be purchasing a some large rolls of curling ribbon to match their wedding colors or theme, and tying the ribbon around the favor package. They could also finish off their DIY wedding favors with personalized ribbon which have their names and date on them. They can add small accents such as bows, roses, rings, hearts, dried flowers, and elegant sprays for an added unique touch.

Whatever their wedding budget might be, they can add a bit of creative imagination and a few hours of their time to create a beautiful do it yourself (DIY) wedding favor that they can be proud to present at their wedding for their guests. Their guests will appreciate the time they took to create the wedding favors and they will feel satisfaction in that they created a warm and personal thank you to send their guests home with.





Paper MAagic Of Micheal Velliquette

November 2, 2009
By Trent Miller

TM-So, Michael, where are you living now and how did you decide to work here?

MV-Change has always been one of the undercurrent themes in my work, and has often been in response to my habitats. I've been in Madison, Wisconsin full-time since 2007, and I also did my MFA here, at the UW, back in the late nineties. I came to the Midwest, (the first time) because I was interested in how distant it would be from

where I was living in Florida at the time.

TM-Has living here had any effect on your work?

MV-I think the effect on my work from living in Wisconsin has been to increase its visual intensity, since it's so stark and bleak here for so much of the year.

TM-Where else have you lived?

MV-That's an interesting question because it makes me recall how restless I was during my 20's and early 30's, and how much I

moved around. I have lived intermittently over the years on cruise ships, in galleries, on beaches, and in the mountains.

Events in my life also happen in pairs. I've lived in Wisconsin during two separate periods, and also Alaska and Florida. Most recently I lived in San Antonio and still feel pretty emotionally and psychically connected to Texas. Many of my closest artist friends are still there and something about the harmonics and magnetism of Texas has made it a locus for artists for a long,

long time. I went through a sort of creative awakening while I was living there that was very much informed by my surroundings. I'm sure I'll live there again some day.

TM-When did you first start making art?

MV-It started happening seriously as an undergrad, but I've been 'putting things together' since I was a kid. I've always had a thing for materials, and a close relationship with my imagination. So when I was old enough to look at all the options seriously, art seemed like the best fit for the kind of person I am.

TM-You're current work is primarily made of cut paper, how long have you been working with this medium?

MV-I guess I've been making them now for almost three and a half years, and

I produce about thirty works per year. The cut paper pieces are all I have made until recently, when I began drawing more seriously in tandem.

TM-And how did you get started working with cut paper?

MV-My paper work signaled a kind of burrowing into my creative process. It happened abruptly in August of 2005. I walked into the studio that day without any preconceptions of making these paper things and walked out at the end of the day knowing that this was a body of work I was going to be engaged with indefinitely.

Without getting into the details, I had a sort of sublime accident after which I was able to envision infinite possibilities with this colored cardstock that had been sitting around my studio for

years. It's like getting hit on the head and waking up with superpowers!

TM-What kind of work were you doing before?

MV-I've had a mixed media aesthetic for as long as I can remember. At one point, it culminated in making these baroque-inspired environments, submersing the viewer in trippy, transcendental landscapes. And for a time my work was about transforming conventional craft or building materials into spectacle objects. I think these were the most obvious precursors to the cut paper stuff.

Though the materials have changed, my methods have probably just gotten more refined. As simple as it sounds, all of my works tend to happen the same way. At first I see shapes and colors, and then I just follow them into form.

TM-It seems you have always had an element of collage in your work, then.

MV-Yes, collage has also always been a base from which I build on other work. My sketchbooks are full of them.

As an aside, I was making a sandwich for lunch the other morning: peanut butter, blueberry jam, banana, and cilantro. My boyfriend came in, laughed and said that the sandwich sort of typified my whole aesthetic worldview. I think what he meant is that at my stylistic core I'm all about experimental and selective mixing, with the aim of discov-



*They Set Off In Rafts and Arrived In Bones, 2005
Cut Card Stock and Glue on Paper,
12" x 12"*

ering just the right balance of the strangely appealing and complex.

TM-So are your artistic influences mostly collage artists?

MV-I'm intrigued with how dominant collage continues to be in the arts. Personally, I'm more interested now in artists and artworks that seem to recognize a wholeness through all of the dispersion. Artworks like Pepe Mar's assemblage figures and Brian Dettmer's cut books are some that come to mind. One is all about addition and the other all about subtraction, and yet they both achieve a sense of unity that I find very fresh and powerful.

TM-A lot of your work can be read as both funny and a bit scary at the same

time. Could you talk more about this?

MV-From my experience, those emotions are very similar, but that could just be the Sicilian in me! I'll go back to shape. When I draw a mouth, it's often this generic sort of sausage-blob, and I always find it interesting how the tone of the piece changes so distinctly, whether I draw it with the ends up, in a smile,

“I've always had a thing for materials, and a close relationship with my imagination.”

or down, in a scowl. For me, these works are more about an exploration of the relationship between emotions and the visual cues that we perceive in design. For example, I often cut the same shapes, but use it in different ways. What signi-

fies water in one piece can be blood in another. It's the exact same shape, just a different color, and so our perception of it changes that meaning. I think this is kind of like a life lesson for all experiences.

Also, I've talked before about how my work depends in part on the viewer also using their imaginations to envision these materials as whatever it is I'm suggesting- water, eyes, fur, grass- and in that way I think about making and viewing as a dynamic collaboration.

TM-You're newest work is becoming very dimensional. Do you ever find yourself wanting to actually make these into totally three dimensional creatures or worlds?

MV-Yes, I have been thinking sculpturally. I may be doing a residency this later this spring with a focus on realizing some new works in porcelain. It's a medium I've never worked with, but am very

*The Lovely Pair, 2007
Cut Card Stock and Glue,
24" x 24"*

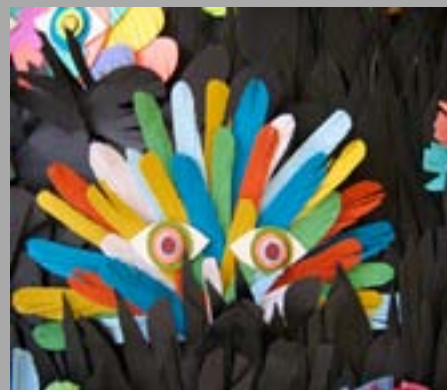




Movement To Super-Consciousness Panel 2, 2006
Cut Card Stock and Glue On Paper,
16" x 100"



Winter Vespers, 2005
Cut Card Stock and Glue On Paper
24" x 36"
Private Collection, New York



Weepers and Floaters, 2007
Cut Card Stock and Glue on Paper
32" x 40"
Private Collection, New York

paper figures in the round, but they end up looking like piñatas. The technique is very similar, but it's not exactly what I was going for. I've always thought about my paper pieces in relation to two-dimensional works that have three-dimensional qualities, like bas-relief or mosaic. I also like how the shadow-box frames I use on them create a diorama-like environment that the viewer has to peer into, and use their own creativity to envi-

sion the third dimension.

Speaking of work that strays a bit from the strict paper cutting, in 2009 I've been tinkering with more mixed media works on paper. They involve things like paint and felt and colored canvas, and have these bold affirmations on them in cut out letters, like "Strength" and "Courage". I have no expectations for what they will be, which is refreshing, but also kind of unnerving.

TM-Any final thoughts for our readers about your work or practice as an artist?

MV-My mantra in the studio these days is to look straight into the work and ask it "What do you want to be?" What's fascinating to me is how it speaks back. It's a very strong bond to my creative self that makes that happen, and I feel lucky to have found a way to live this artist's life.



Happy Minotaur, 2008
Cut Paper and Clue
16" x 20" x 1"



The Weeping Witness, The Walking Waters, The Countless Victims, 2005
Cut Card Stock and Glue On Paper,
24" x 36"
Private Collection, New York



Midnight Creeper Society Panel 2, 2008
Cut Card Stock and Glue On Paper
12" x 36"
Private Collection, New York



The Greeting Begins the parting, 2005
Cut Card Stock and Glue on Paper
12" x 12"
Private Collection, San Antonio, TX



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CANDY BUFFET TABLE 101

A candy table can be a whimsical addition to your reception, or act as playful and interactive favors. Here are some tips to get you started! (expert advice)

Presentation!

Use a color scheme that matches your wedding palette: wedding colors aren't just for the flowers and bridesmaids dresses! Taking advantage of the colors you've already established can enhance your candy table's presence, and bring cohesion to your entire reception.

Create depth and height in your display: with simple boxes or even phone books, you can sculpt a beautiful landscape on your table. You can wrap the boxes in decorative paper, or even leave them bare and covered with matching linens for a refined, free-flowing cascade.

Take advantage of your centerpieces: whether they be flowers, candles, or tiny little goldfish, using an extra centerpiece or two will not only tie into the rest of your reception, but it can also add life and freshness to your candy table.

Don't be afraid to use trimmings: details like good quality linens, ribbons, and paper can add nice touches to your overall display.

Less is more: trimmings are definitely your friends, but don't go overboard! Too many space fillers can potentially clutter your table and cause sensory overload!

Consider the table: where will it be located? Will there be a nice backdrop or wall behind it for pictures? Or will it be open so people can access it from all sides? Will it even have sides, or will it be round? These

are all good questions to ask yourself before deciding on a set-up design.

Candy!

Color is key: as mentioned before, having a specific color scheme can really make your table pop. Monochromatic palettes can also be striking and elegant. Make sure to consider different hues and shades – for example, if your colors are red and brown, don't be afraid of using different shades of reds and pinks. If using primarily dark colors, try to use trimmings in lighter shades to bring energy to your table.

Check the weather: Will it be hot or sunny? Will the table be indoors or outdoors? If indoor, will there be AC? If you're worried about warmth, save the stress and avoid candies that could easily melt (unfortunately this includes most chocolates)!



Fruit seasons: if you're planning to use fresh fruit on your table (e.g. chocolate dipped strawberries), make sure you consider if they are even in season. Strawberries in the winter might not be as sweet as when they're at their peak in the summer!

Not just candy: if you're open to treats in other forms, consider mini cookies, kettle corn, or spiced nuts as sweet additions. Placing the wedding cake or groom's cake on the same table can add visual diversity.

Be creative: candy isn't just made to be eaten, but also to play with! Bundle large lollipops together like a bouquet of flowers, or skewer some marshmallows to simulate kabobs – the possibilities are endless.

Keep it simple: having a variety of flavors and different types of candy can be satisfying to everyone, but don't be afraid to go with a specific flavor profile. Whether it be a gummy bear



bar or a chocolate truffle tribute, your guests will definitely enjoy the sugar rush!

Don't buy too much! It's easy to worry about not having enough for everyone, but if you're planning to include a meal and cake in your reception, guests probably won't be stuffing themselves with extra sugar. A small portion of ½ cup (4 oz) or less is a good estimate per person. If you want to buy in bulk for a visual effect, save large containers for popular candies so you won't have too many leftovers.

Containers and Supplies

More than jars: apothecary jars and similar containers tend to be the standard, but don't miss out on other shapes and sizes you can find elsewhere! Vases are fabulously inexpensive alternatives, and are easy to find. If you're going for opaque containers, small pails can give a rustic vibe, and wicker baskets can be cute and lighthearted. Don't be afraid to use cake stands, flat platters,

and other serving ware to give your guests a variety of ways to choose their sweets!

Scoops and things: when choosing containers, make sure you keep in mind how your guests are going to get the candy out! Scoops, tongs, and other serving ware should be small enough to get the goods!

Individual containers: if your table is set up as a DIY favor station, little bags or mini boxes can be great take-homes. Dress them up with a little label and ribbon and your guests have a tasty treat for later. Small, clear plastic cups or even napkins are also cheap ideas if you prefer the candy to be eaten on the spot.

