



DESIGN + ART + CREATIVE LIFESTYLE

PARRASOL



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EDITOR'S NOTE

THIS IS ISSUE 5!!!

So first thing's first, I've gotten a ton of email asking if I was still going to release ParasolMag or how often I plan on releasing each issue--especially when I have started publishing ParasolCraft. Well, time allowing, I plan on releasing ParasolMag bimonthly, and ParasolCraft as a monthly publication. Both magazines are a one-person operation for the most part, ie, me. And to keep my sanity, a bimonthly release was a good compromise.

Second, as with all the previous issues, I've featured some of my personal favourites, both established and emerging. They are absolutely talented and amazing, and I hope you think so too.

And third, as always, THANK YOU for supporting ParasolMag and ParasolCraft. You have no idea how grateful I am, and I'm glad you enjoy these publications.

All The Best,
Yasmine Surovec
Editor • Designer

COVER 1: LOLA ANDREW
COVER 2: LALA GALLARDO

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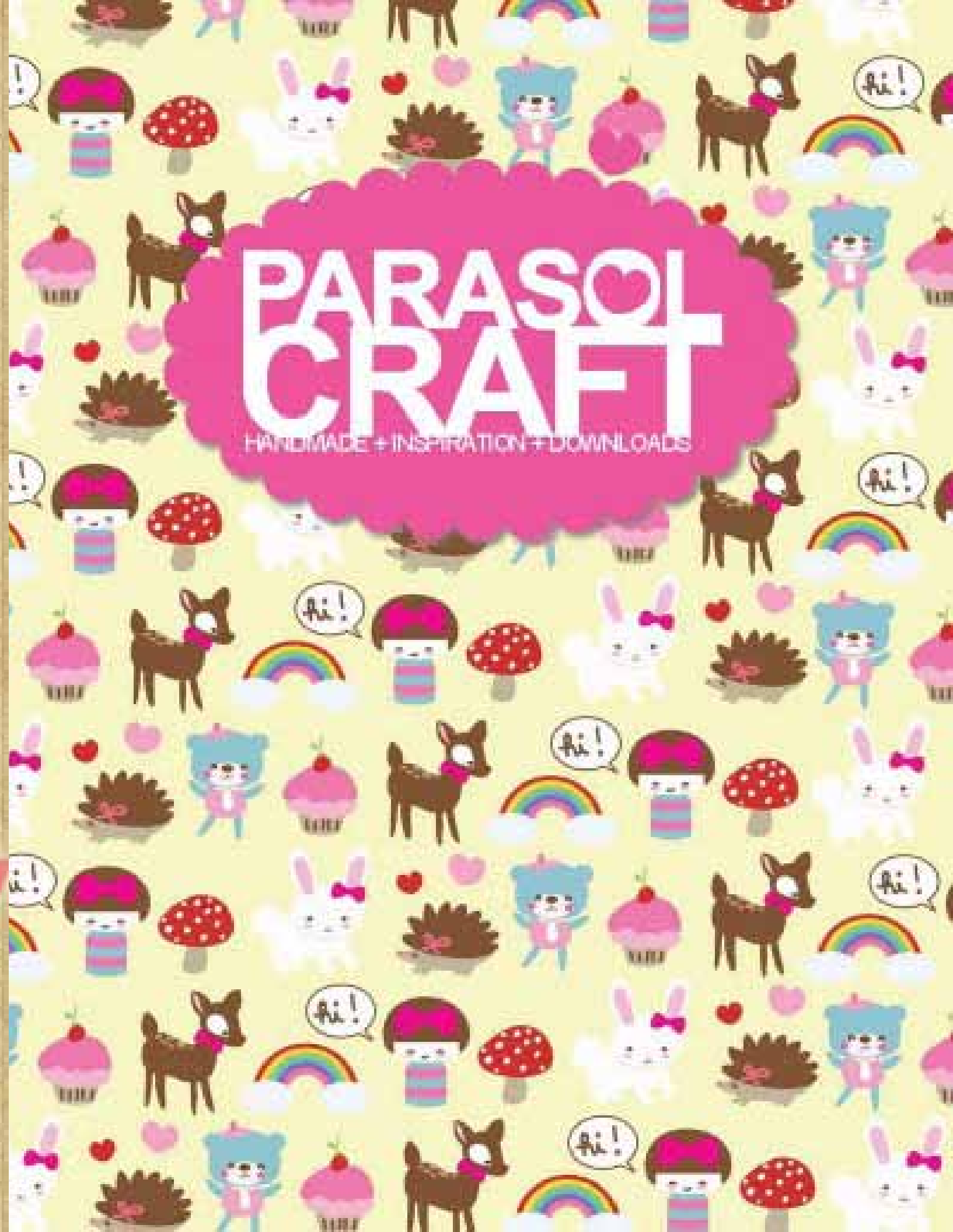


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LALA GALLARDO

City/Country: Manila, Philippines

Website: <http://www.society6.com/fraulala>, <http://www.littleghostsshop.blogspot.com>

What is your creative background?

I studied Painting at the College of Fine Arts, University of the Philippines from 1995-1998. I finished with a degree in Art History in 2004. After college I freelanced as a designer for theater and corporate events. Today I work as a graphic designer at Team Manila Design Studio. In my free time I paint, make paper cuts, etc, and exhibit my work as often as I can. My last exhibit was an all female group show titled "Frailty"

Can you describe the overall aesthetic of your work?

I always end up working with dark themes, but tempered with color. I never go for dark on purpose, I just always end up going there.

What are your favourite mediums to work with? Most challenging?

I like to work with watercolor, acrylic, paper cuts etc. Recently I've started experimenting with digital art. Adobe Illustrator allows me to combine a lot of images till I come up with something that's like a hybrid of all sorts of techniques. I'll always be more of an old school type artist though. I like getting my hands dirty and I like tradition.

I admire artists who use oil, but use it to create work that's contemporary and fresh. I've never really mastered oil because it's so intimidating. One day I'll like to excel in it.

Who and what inspires you? Who are the artists you admire most?

My late grandfather, Cesar Legaspi, was a very successful artist. I grew up watching him sketch and paint and I admired his work and lifestyle a lot. I also love the Japanese Superflat artists like Yoshitomo Nara, Aya Takano, and Ai Yamaguchi. In college I had a thing for Damien Hirst. In high school I loved Frida Kahlo. Among the old guard I love Leonardo Da Vinci and Fernando Amorsolo.

Films inspire me, also National Geographic Magazine, and old science textbooks. Anything old, colorful, faded and/or kitschy I also like. I also like patterns and textures I see in nature. Like if I see a pile of rocks or a body of water that has interesting colors or shapes I'll take a photo and try to work with it later.

What are the current projects that you are working on?

Right now I've been busy at the design studio, but I've been making a lot of personal work which I upload on my online portfolio.

Where do you usually show or sell your work?

I'm about to start selling art prints at my portfolio on Society6.com.

What are your goals as an artist?

To make enough of a decent living with my art so I can finally quit my day job and live the dream. And to travel for my art.





JENNY KENDLER

City/Country: Chicago, USA

Website: [personal art site] <http://www.jennykendler.com>, [environmental art blog] <http://www.environmentalartblog.com>, [collaborative project to support biodiversity] <http://www.endangeredspeciesprintproject.com>, [company] <http://www.otherpeoplespixels.com>, [art collective] <http://www.henbanecollective.com>

What is your creative background?

When I was a baby, my second word was 'picture'. Since this was not something coached or coaxed at all by my parents, it seems to me that there was clearly something genetic that predisposed me to be fascinated by images. Since then, I have unflaggingly pursued a life of art-making, and have been lucky to be able to do so. In 2006 I received my Master's degree in Fine Art from The School of the Art Institute of Chicago, and since then, I feel like I have been making the work that I really want to make --- work that's true to my child-hood self, sitting in her room happily making tiny watercolor paintings of beetles and feathers.

Can you describe the overall aesthetic of your work?

I am very interested in mimicking the aesthetic lures of the natural world in my work; beauty, intricacy and fragility are interesting to me in this respect. This delicacy in my work mirrors the idea of the lovely and fragile interconnected-ness found in natural systems. The ripe deliciousness of fruit or flesh, the heavy silken texture of hair, the smooth ebony of a birds beak --- these are the kinds of aesthetic moments that interest me most.

My work tends to rely almost wholly on line --- the thin curving lines of the human form or thick sheaves of lines for hair or fur. This simplicity is deliberate, and is an echo for me of this transparent directness that I am after. Each drawing is an idea, presented to you, the viewer, in the most alluring and honest way that I know how. My aim is to captivate people long enough for the message to percolate.

What are your favourite mediums to work with? Most challenging?

Pencil and paper are humble and wonderful to me, and if we look back to the very beginnings of art --- and even beyond to the beginnings of recorded communication and human symbolic thought --- we see that drawing was the very first and most simple way that human beings developed to convey and idea.

I am also quite fond of watercolors and these lovely iridescent inks that I use --- again the transparency and delicacy of the mediums are attractive to me. The inks look like the sheen of fish scales or butterfly wings. They are ideal for capturing the shades of nature.

I do like to work in many mediums though, even if drawing is almost always my starting point in my sketch book. Probably the most challenging medium I have used recently is polymer clay. I created some very tiny sculptures of people that had me working for hours with dental tools making 1mm toes.



New mediums are always a challenge too, and I like to use them to push my aesthetic range. It is always important to me to work from the idea, rather than the medium, so as not to be conceptually constrained by familiarity.

Who and what inspires you? Who are the artists you admire most?

This is easy --- And it will be obvious to your readers at this point, that I am most inspired by nature and her myriad forms: plants, animals, minerals...The works.

The people that I tend to look to for inspiration are not usually artists, but more often authors, filmmakers, activists and scientists. People like Jane Goodall (scientist & activist), David Attenborough (naturalist & filmmaker) and Rachel Carson (marine biologist, environmentalist & author) who have managed to bridge these gaps, blow me away. My mother is a physician and my father a geneticist, so I tend to look at the world through a scientific eye, and find a great deal of beauty and inspiration there.

I am also very inspired by lots of things that are generally considered outré by the art world, such as illustration (especially fairy tale illustrations from the early 1900's), diy craft culture, wildlife art and random stuff from the internet. I collect huge amounts of images online and organize them into folders. Shuffling through these collection is a great way to spur inspiration. I will admit to having lots of soft core porn on my laptop, which makes for wonderful figure references. ;)

What are the current projects that you are working on?

I am currently finishing up work for a solo show at the COOP in Chicago. Once this is done, I have a huge backlog of ideas, as always, and am looking forward to working on some new miniature sculptural pieces as well as exploring drawing in layers on multiple sheets of vellum. I am hoping this can bring an interesting narrative tension and time-flow to the work.

Where do you usually show or sell your work?

There's not much of a 'usually' here for me. I am always looking for new strategies, as I am interested in the democratization of art, and not so much in the commercial gallery world (not to say that the art world is not a useful means of distribution.) The internet though, is really exciting to me, as there are no limits to entry or price points to meet.

What are your goals as an artist?

Big question. Well, my goals as an artist are congruent with my goals as a person; to seek Truth and Beauty and to leave the world a better place than I found it. Just what my mother and the Sierra Club taught me. I hope to achieve this specifically through focusing where I think my skills lie, in art-making, big-systems thinking, writing, organizing and activism.

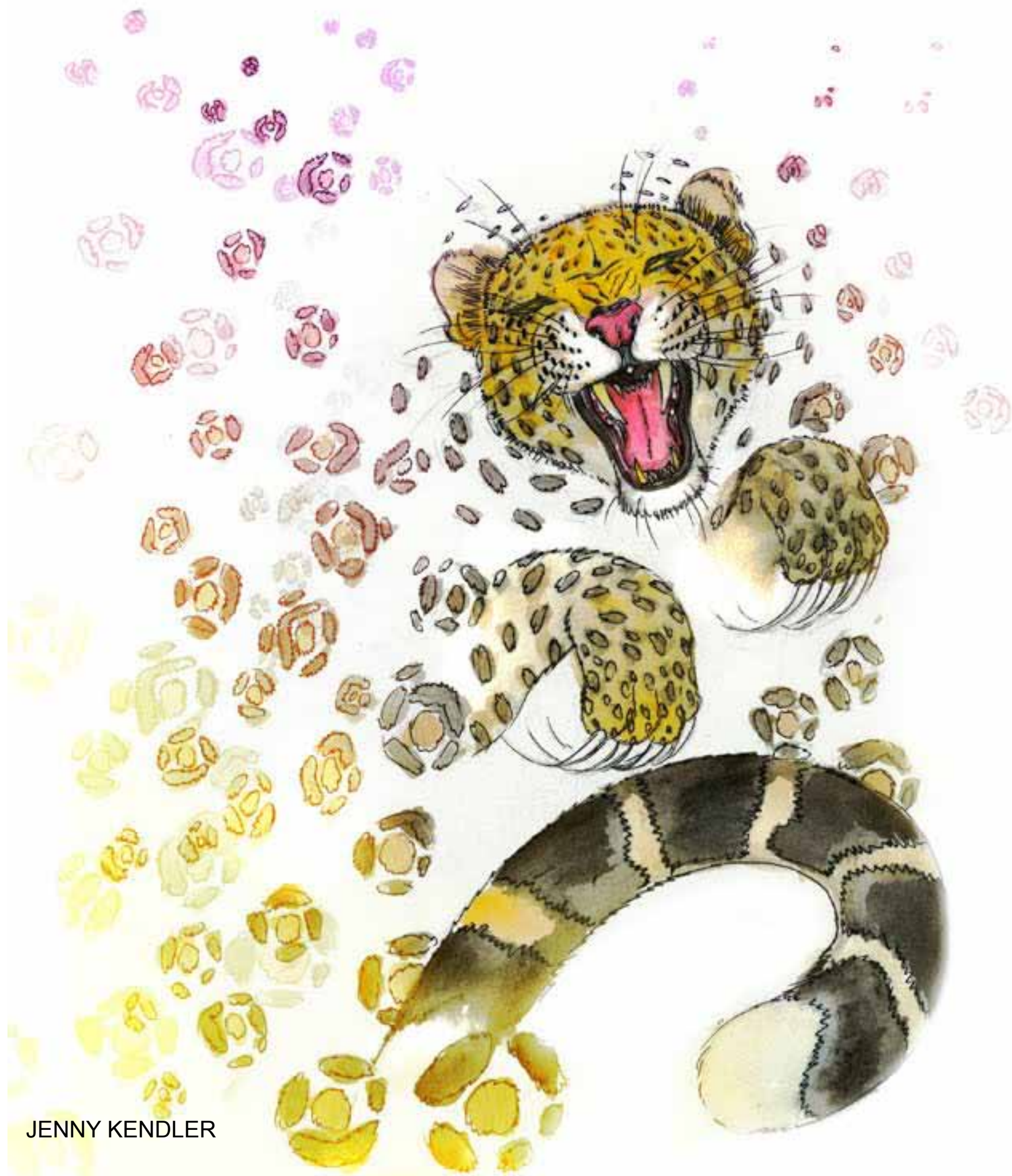
I am currently working on a project with co-conspirator Molly Schafer called The Endangered Species Print Project [<http://endangeredspeciesprintproject.com>] that raises awareness and money for critically endangered species by selling limited-edition prints. The number of prints in each edition corresponds with the remaining animal or plant populations. The project has been a huge success so far, and it's extremely fulfilling to use our art to make a real concrete difference in the things we care about.

My husband and I are also working on founding an arts organization and gallery that will foster connections between the artist, activist and scientific communities. The gallery will showcase socially and environmentally engaged work and serve as a location for films, lectures and panel discussions to further these goals. We also run a company together called OtherPeoplesPixels that offers artists websites that they can update themselves at a low price -- which has been a great experience, helping other artist share their work with the world.

I also write a blog called Wunderkammer on environmental art, and am a member of the artist collective Henbane, a group of artists interested in feminism, identity and hybridity.

Undoubtedly, I'll be adding some other projects into the mix soon too, and will never have time to sleep again --- but it's a privilege and a pleasure to be working on so many things that I want to be doing. I'll keep you updated!





JENNY KENDLER



MOLLY SCHAFER

MOLLY SCHAFER

City/Country: Chicago, USA

Website: <http://www.mollyschafer.com>

What is your creative background?

MFA in Studio Arts from The School of the Art Institute of Chicago, BFA from The Corcoran College of Art and Design, Internship in Scientific Illustration at the Smithsonian Institution. Plus I come from an artistic family.

Can you describe the overall aesthetic of your work?

Feathered, windy, musky, restrained. Deep history, distant drumming, predatory and sacrificial. Bound together with synthetic sinew and golden threads. The moment right before or after the action. Filled with longing.

What are your favourite mediums to work with? Most challenging?

Graphite. It has it's own challenges as I am forever in search of the perfect pencil point/ pencil sharpener, I can't find one that satisfies. I also would like it if someone invented colored graphite. Colored pencils just don't do it for me. I've recently started working with powdered graphite which is pretty exciting, messy stuff. Most challenging= horse hair. I made a spiderweb out of it for a recent show.

Who and what inspires you? Who are the artists you admire most?

Nature inspires me. Natural history, evolution, the wild. Thinking of how our ancestors problem solved, created meaning. Imagining what it would be like to be an animal besides a human. Things that are both nature and culture, violent and necessary. Hunting. Gathering. Magic.

Stacia Yeapanis is an artist I admire because she is so productive. I admire productivity and consistency. Tory Wright is another, I have been amazed at how her work has developed over the last 6 years.

What are the current projects that you are working on?

My solo show "Dawn Horse" opened last week at Lump Gallery in Raleigh, NC. The exhibition consists of painted drawings, objects, and video. The video was made on location on Assateague Island, a barrier island with feral horses. I went camping there with my cat. After Assateague my cat and I became recurring figures in my work, ha. I use his fur in objects and his likeness in drawings. I used my physical likeness as the sole human in my work. I felt very conspicuous at the gallery opening! The video completes a grant I received from the Chicago Department of Cultural Affairs. So the video and the show have been keeping me pretty busy.







Where do you usually show or sell your work?

I'll use this question to talk about another of my current projects, The Endangered Species Print Project (ESPP). It relates because I have been selling work through ESPP. Artist Jenny Kendler and myself founded the project out of a desire to operate outside the white-wall system and use our artistic talents to directly support biodiversity on our planet. We (along with guest artists) create limited edition prints depicting critically endangered species, with the edition runs reflecting the remaining number of individuals. Some of the print runs are sadly, very small. I painted a bat species of which there are only 37 bats left! All the proceeds from the prints go to directly support conservation efforts for the specie.

What are your goals as an artist?

Right now since art doesn't pay the bills my goal is to meet as many interesting people as I can through it. And travel. Travel a lot. I'm looking for artists residencies in lush landscapes. I want to go to Mongolia as well, and do a project with the wild horses there.



GERRY ALANGUILAN

City/Country: San Pablo, Laguna, Philippines

Website: <http://www.komikero.com>

How did you get your start as a comic book artist?

I've always wanted to create stories, and I've always loved comics. I think it was only natural that I would gravitate towards creating stories in the format of comic books to tell my stories. For many years it was simply a hobby. I had taken up Architecture in college at the request of my parents. But I kept my interest in comics, and as I took up my studies I started sending submissions to Marvel comics as early as 1986. It wasn't until I met Whilce Portacio in 1992, a Filipino who had been drawing big books for Marvel like Punisher and X-Men, did I take my interest in a comics career more seriously. There he was, a Filipino, doing his thing in US comics. It was incredibly inspiring to me.

At the same time, I had a girlfriend who lived in the US and was asking me to follow. I didn't want to go to the US and live there and have a dead end job. I wanted to have a good job, and I felt that comics was the perfect job for me to have.

I started drawing comics professionally for Philippine comics in 1992 on a few horror stories for Mass Media Publishing. In 1995 I would meet Whilce again and he would hire me to work at his studio. By 1997 I was attending my first comic book convention in San Diego. My girlfriend was by then an ex who had married a Texan, but I was in comics, and I guess one out of two dreams wasn't so bad. At any rate, I'm happily married myself now so I guess in the end everyone's happy.

What were the first comic books that you've read?

The very first comic book I read, which I remember clearly reading, was Incredible Hulk #185. I could never forget the image of the Hulk being battled by a huge robot piloted by Thunderbolt Ross. Many years later I tracked down a copy of it online and bought it. It's one of my prized possessions. Other comics that followed include other comics from the 70's like the X-Men, Legion of Superheroes, Spider-Man, Brave and the Bold, Weird War Tales, and Superman. I also fell in love with the Tintin books by Herge.

Who would you say are your influences?

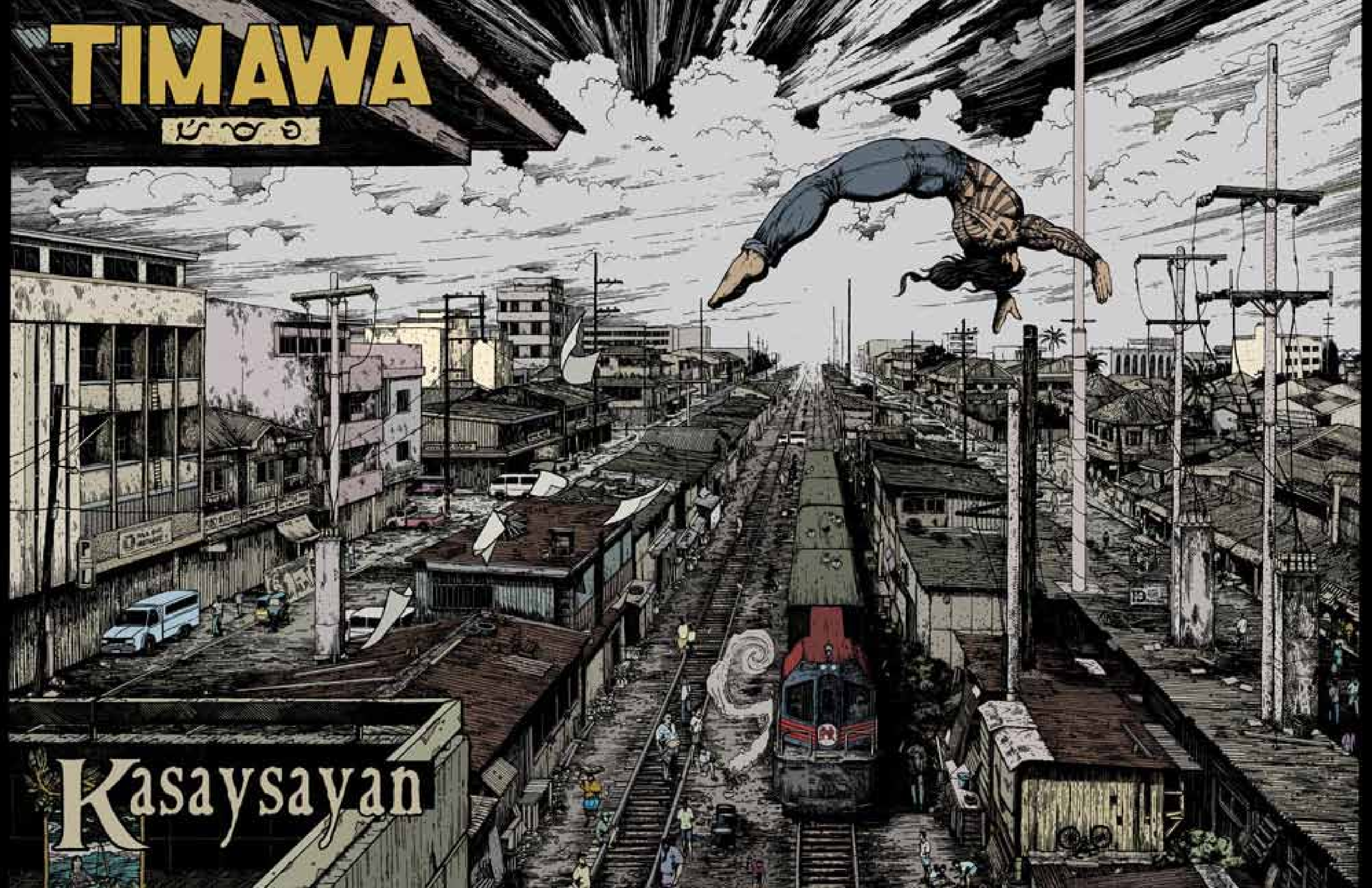
I think literally every single artist whose work impressed me automatically became an influence. That's the way with artists, I suppose. They soak in all these great art, knowingly and unknowingly, and they all manifest in the creation somehow. If I can name a few of the most influential, it would be Fransisco V. Coching, Alex Niño, Alfredo Alcala, Nestor Redondo, David Mazzucchelli, Barry Windsor Smith, Geoff Darrow, Franklin Booth, Bernie Wrightson, P. Craig Russell. Charles Vess, Alan Moore, Neil Gaiman, Frank Miller, Peter Jackson, Bruce Springsteen.



TIMAWA

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Kasaysayan





Your process?

My process varies from project to project, specially since the work I need to do also varies from project to project. For instance, in some projects all that I do is write. In some projects, all I do is draw. In some projects, all I do is ink. Once in a while I'll write and draw. Sometimes I even go so far as publish my own comics. Let's say I'm working on a project where I do everything, like with ELMER. That's something I wrote, drew, laid out, published and distributed on my own.

The process begins with coming up with a good strong idea. This takes anywhere from a couple of weeks to a couple of years. The idea for Elmer spent more than a year gestating and percolating in my head. Along the way I did research and develop supplemental ideas to the main one. By the end of that year I have the story of Elmer firmly in my head.

That is the time I begin to write the story on the computer. Since I would be drawing Elmer myself, I didn't bother with descriptions and wrote only the dialogue, as in all the words that will actually appear in the comic book. I do this so I can simulate reading Elmer as a finished comic book in my mind. That way I can determine if it is paced well, and reads well. I wrote the entire story in one go. I then let it rest for a few days to do other things. I came back to it after a few days and then had the entire thing printed out. I then read it from start to beginning, and made notes on what to change, what to delete, what to possibly add. I then made modifications to the story in the computer. I let it rest again for a while and after a few days I printed it out again, and read it again. I make further changes, and then I repeat the process hammering it in place until I'm happy with the flow of the story.

That was the time I began to draw. I decided how much of the story goes into each page, pacing according to how I paced them in my head. I laid out and pencilled loosely each panel of every page. Then using a technical pen, I lettered the dialogue and captions and drew the balloons by hand. I often times layout and loosely pencil all the pages of the comic book, and when all of that is done, I go ahead and tightly pencil and then ink each page.

What are some of your favourite titles to work on? Most challenging?

Elmer has been most challenging, as I'd like to think my last project is always the most challenging. I suppose my next one, "The Marvelous Adventures of the Amazing Doctor Rizal", would even be more so.

How did your indie comics Elmer and Wasted come about?

Wasted was the result of a devastating relationship. This is the same girl I talked about earlier who was in the US. I came to take comics seriously partly because I wanted to go to the US and have a good job when I got there. Every single thing I did at that point was directed at this one goal. I quit my day job, and spent my entire time just practicing at home. Apparently, she couldn't wait and ended the relationship. It truly devastated me. I could not draw properly for an entire year. My hair grew long, I drank, I ate a lot... it really brought me to a really dark place. I honestly don't think I would have made it if I didn't sit down

and focus all that energy into creating this comic book. All that anger, all that hate and frustration... I poured it all into this comic book, and the result was Wasted. It's a story of this guy who lost everything and took revenge on the world by killing everyone who got in his way. From a different point of view, it's the story of a guy who was just looking for a little love. Perhaps it's both.

ELMER came from my life long fascination with chickens. For my entire life I have been surrounded by them. I have a lot of comics with chickens in them, and I thought one day to create my "Ultimate Chicken Story". I've always fantasized what chickens were thinking about, and why they act so angry and paranoid all the time. That fantasy grew in my mind into this story of chickens gaining the intelligence and consciousness of humans and how the world would react realistically if this truly, and really happened.

I think it's absolutely awesome that you're supportive of local talent. I'm incredibly impressed. How would you personally describe the comics scene in the Philippines?

The Philippines has had a huge history and legacy of comics. After all, beginning with Jose Rizal, we've been producing comics and comic strips for the better part of the last 120 years. We had a huge industry, led by comics like Pilipino Komiks, Tagalog Klasiks, Espesyal and Hiwaga. However, this industry slowly died out, specially when these titles ceased publication around 2005. However, a new independent comic book industry started to rise in the early 90's, composed of creators who self published their own comic books in the absence of publishers who would take them in. This industry, although still comparatively small compared to how gigantic the old industry was, continues to grow and has since spawned many classic comics titles and produced the new generation of comic book creators.

And what are your impressions of the new talent coming out?

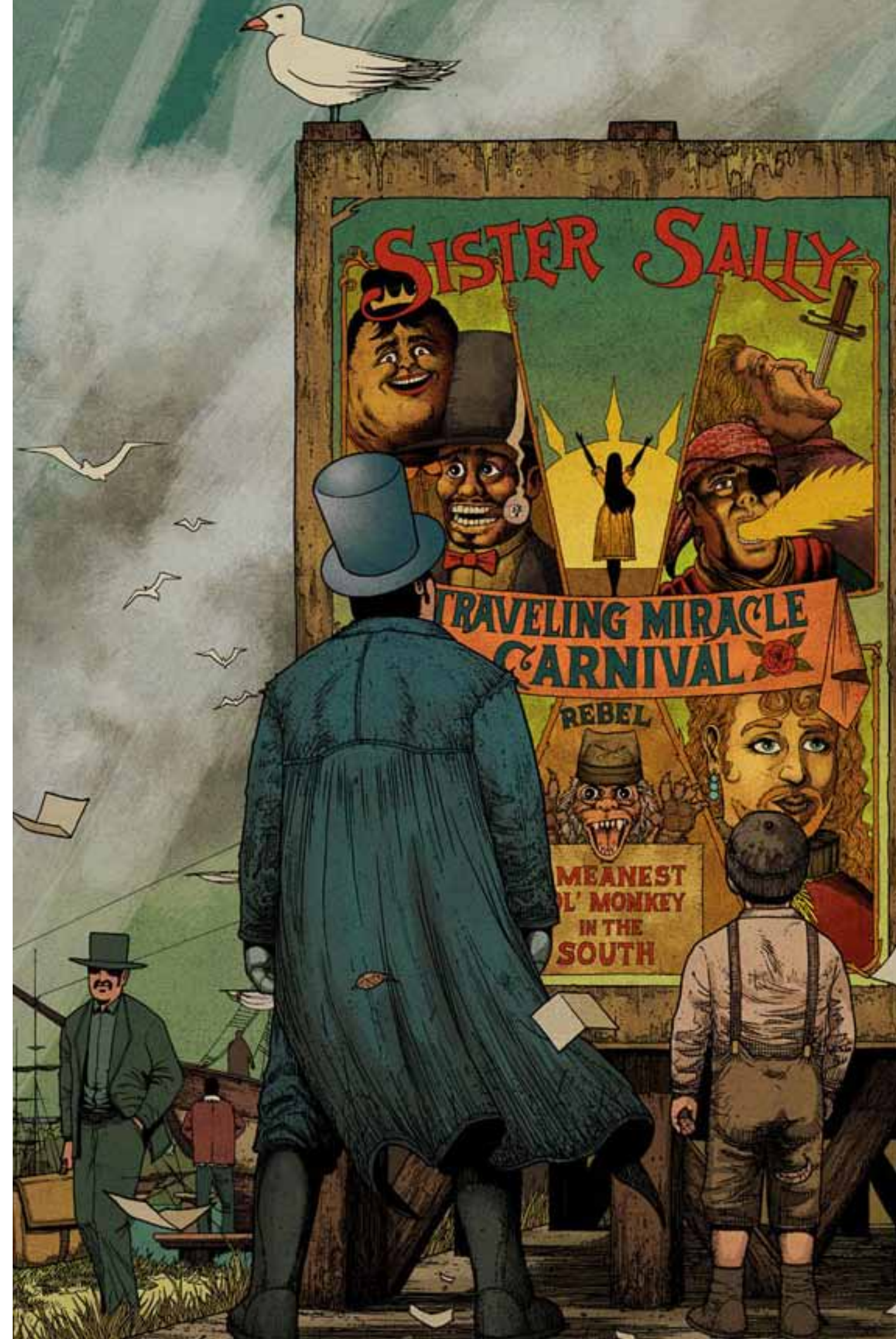
There are a few really good creators coming out, but as soon as they reach their potential, they're quickly absorbed by Marvel or DC.

I really can't blame them as I myself work for Marvel. However, I do work really hard to produce comics here in the Philippines whenever I can. Those who continue to produce comics locally think of it more as a hobby than a serious enterprise. And it shows in the work. You can see the potential in their stories and their art, but their output can be frustratingly amateur. It can be argued that a comic book industry composed mostly of independent comic book creators paying for their own printing and distribution is mostly an amateur enterprise, and that would be true. There are no entities in place to monitor and check for quality. And if editors are in place, they're not doing a very good job.

There has to be a point where these kids, if they're serious about their craft, have to step up and start to take this thing seriously and give their best. If your only purpose is to have fun, then that's great. But if you are going to pursue this seriously, you need to vastly improve your work. I'm seeing a lot of locally published artists now whose work are so far below what I could consider professional that it's really frustrating.

I am also doubly impressed by the fact that you are an avid supporter of local comic book artists of the past--Redondo, Coching, Nino and many other amazingly talented individuals.. It's awesome that you've been able to gather all these pieces in your online archives for all of us to enjoy and admire. What has been the response to this? What are your goals for this project? Do you plan to expand it?

It all came about around 10 years ago when a lot of aspiring artists came to me asking me to critique their work. And almost all of them are using the manga style of comics. Through talking with them, I came to the realization that they've never heard of our great masters of komiks like Nestor Redondo, Francisco V. Coching, Alex Niño, Alfredo Alcala... literally GIANTS of the medium. They were virtual unknowns in this country.





In a way you really can't blame the younger generation for it. They're inspired by what they see, and the work of our older artists are nowhere to be found. There's no book that they can easily buy at the bookstores where they can see all this stuff. In fact, there has been no serious attempt to archive and preserve the art of Philippine komiks. I thought it was simply unacceptable.

So I thought I'd try to find as much of this material as I can. I bought vintage komiks and original artwork wherever I could find them, and at the end of it I pretty much went bankrupt. I wish I still had a lot more money to spare as a lot of these artworks, which I consider to be Philippine treasures, are being bought by collectors from abroad. It's going on even now.

My goal for this is to put the best at my online museum of Philippine Comics Art which you can find here: <http://alanguilan.com/museum>

Ultimately, I will be setting aside a large room in my own home for a museum that would be publicly accessible.

How do you feel has technology, the internet affected and influenced the industry?

It's made it easier, at least for me, to produce the work. It's also made it easier to find jobs abroad. These kids today, they're so lucky they've got the Internet. They can easily get in touch with editors and potential employers online. In my day I've had to send stuff by postal mail and wait months for the reply, if they will ever reply.

The Internet has also made it easier for the artist to stay wherever he wants. I didn't have to go to America and stay there just to work. I can just stay at home here in San Pablo, scan the work, and then email it. It's so simple. Less hassle. Less stress.

What advice would you give to someone who wants to be a comic book artist or writer?

The first thing you've got to do is to be honest with yourself. Why do you want to be in comics? Do you really love comics, and love creating

comics, or are you just interested in the money, the glory, the fanboys/fangirls who will mob you at signings? Believe me, I've gotten emails like that from people who want to be in comics. They say they want to be in comics too because they would like people to ask them for autographs too, and some of them say they want to make a lot of money too.

I think that's a wrong headed way of going about it. You really have to love comics passionately because I'm telling you now that the job is one of the most difficult out there. This is a hard hard job. It takes a lot out of you. It's so time consuming that you lose time for other things. You lose time for socializing, for vacations, for fun times. Sometimes the deadlines can be so punishing that you find yourself pushing it every day. Even Sundays. Even holidays. Even Christmas and New Years.

If you come into comics with reasons OTHER than the love for the medium, you won't be able to take the hardship and the stress. You'll be out there running and screaming away from it. It's the love of the medium that's going to keep you here and do it.

If you don't love comics so bad it makes you want to cry, then you're better off finding something else to do.

Do you mind sharing some of your current and future projects?

In October I'll have two releases in time for the 5th Komikon. One is the compilation of ELMER, my 4 issue series on chickens gaining human intelligence. The second is "Where Bold Stars Go To Die", a story I wrote and illustrated by Arlan Esmeña. It's a story of a guy's unhealthy obsession with a faded 80's bold star. I'm also currently inking "Ultimate Comics Avengers" over Leinil Francis Yu for Marvel Comics. I'm also illustrating and coloring "Second Wave" for Boom! Studios.

My next personal project is "The Marvelous Adventures of the Amazing Doctor Rizal", which I'm currently writing.

ESPESYAL KOMIKS

BLG. 82 + NOBYEMBRE 28, 1955



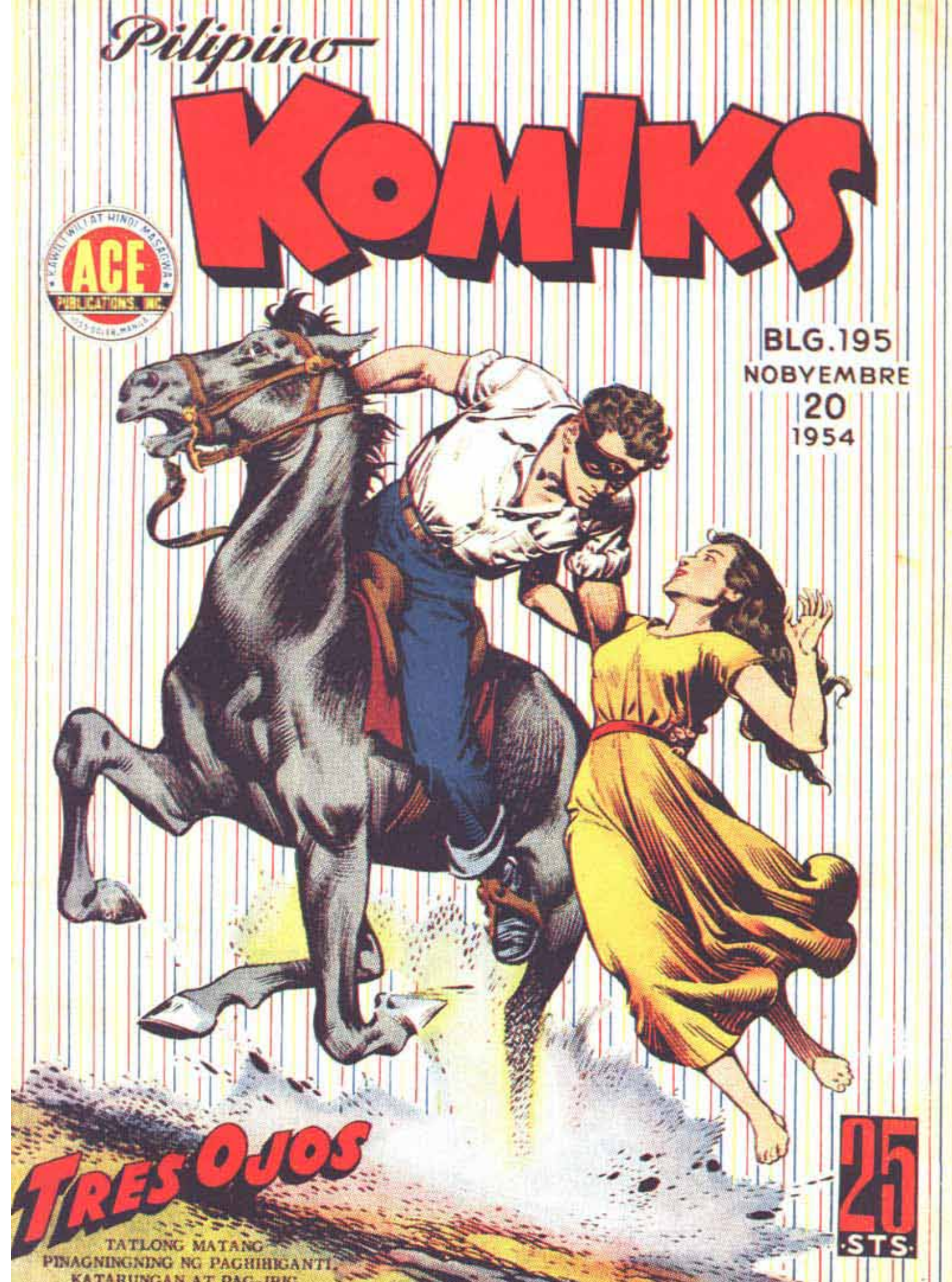
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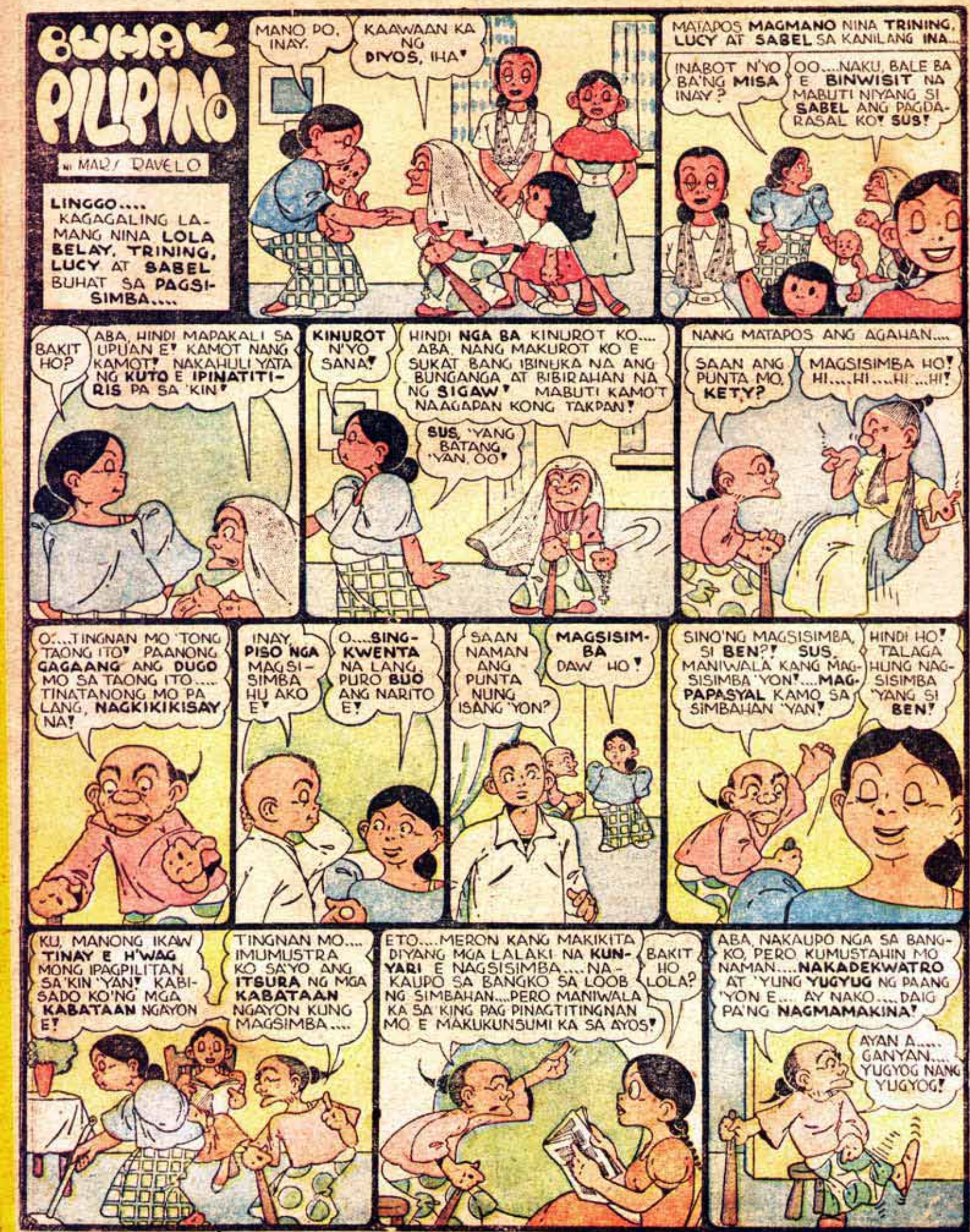
PHILIPPINE COMICS MUSEUM



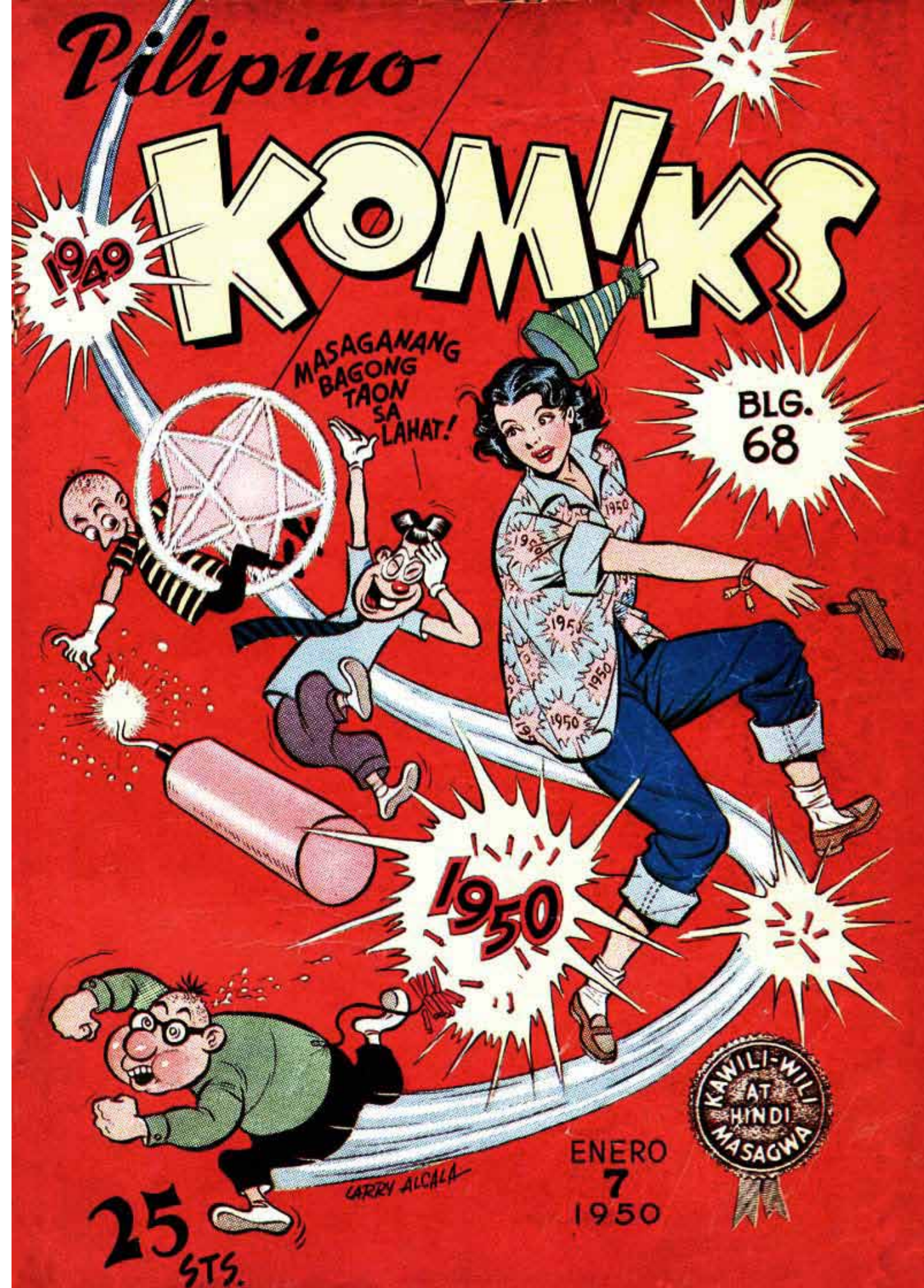
Click to watch Gerry's take on the history of Philippine Comics.
Video has subtitles.

COVER: ALFREDO ALCALA





INTERIOR ARTWORK: MARS RAVELO



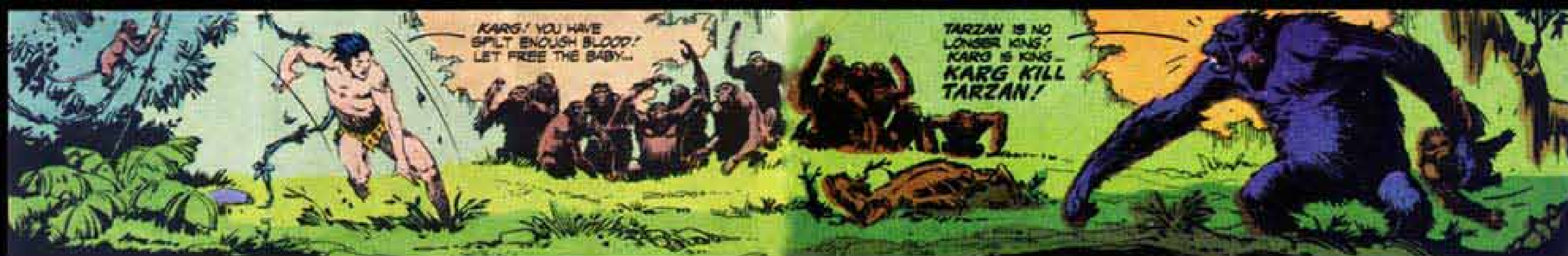
COVER: LARRY ALCALA



COVER: FRANCISCO COCHING



INTERIOR ARTWORK: JESSE SANTOS



LOLA ANDREW

City/Country: England

Website: <http://www.deerlings.blogspot.com>

What started your interest in photography?

I don't think I can pinpoint an exact thing or time or place. I guess a few years ago I used to take photographs simply to go with blog entries, something that would fit with the theme of the post and over time it became the other way around, I took photographs and wrote things that would resonate with them. The photographs became the most important thing.

Who or what would you say are your inspirations? Influences?

I'm inspired a lot by my friends flickr accounts, and I love Tim Walker, my mum bought me his book 'Pictures' earlier this year, I don't think there's a day that I don't look at it. As crazy as it may seem, I'm also inspired by light at different times of the day, the light at this time of year in my backyard is amazing and it'll get to a certain time of day where there's all this gold light streaming through the trees and I just have to capture that. It's like this perfect piece of autumn and magic wrapped up in a bow just asking to be photographed.

What are the tools that you use?

My Fujifilm s5700. I'm looking to explore more with film cameras though, just to have some variation.

What are your favourite subjects to photograph? What are the most challenging?

I love photographing normal everyday objects, trying to make them a little more dreamlike or interesting if I can. The most challenging are self portraits, mostly because I'm terrible in front of the camera and not being able to see the shot until after it's taken means that half of the time I never get exactly what I'm going for.

What are the projects that you're currently working on?

I'm currently working on putting together a website that will incorporate photography, writing and music. Three of my absolute favourite things. It's still in the early stages, but I hope to have it up before the end of Autumn.

What are your goals as a photographer? As a creative individual?

To inspire people. I want to create things that mean something to someone. There are so many photographs, pieces of music and books that I love and relate to on many levels and I want someone, anyone at all to feel that same way about something I've done. Even if it's only one person who has that kind of passion for one photograph I've taken or one paragraph I've written then I'll be utterly happy.



$O_1 H_4$

$G_2 O_1 S_1 H_4$



D, R, I, N, K, U, P, B, A, B, Y,

L, O, O, K, A, T, T, H, E, S, T, A, R, S,

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B, E, T, W, E, E, N, T, H, E, B, A, R, S,



THE WORKING PROOF

City/Country: New York, New York

Website: <http://www.theworkingproof.com>

Tell us about yourself.

We are the husband and wife team of Anna Corpron and Sean Auyeung, also known as Sub-Studio. Printmakers ourselves, we love art and design. Besides making things, we run the Sub-Studio Design Blog, a curated collection of products, furniture, jewelry, architecture and artists that float our boat. Turning that same eye to The Working Proof, we aim to build a collection of great, limited-edition, affordable artwork from some of the best artists out there.

How did The Working Proof come about?

Living in New York City, we see on a daily basis the divide between the haves and have-nots. We personally volunteer here and there with a few different organizations but have long wondered how we could better use our professional interests to make a difference in the world. The Working Proof (www.theworkingproof.com) answers our desire to combine our love for art and design with what we believe is our calling to give back. We wanted to create a business that could support a broad range of charities that are working to overcome issues that are important to us.

The art side comes from our desire to showcase the work of emerging artists. There are so many great artists out there, and the internet has really enabled artists to form a community that wouldn't otherwise exist. We are always so inspired by the level of creativity that is out there. Even though we don't have a physical gallery space, we wanted to be able to curate a body of individual works and in doing so, create connections between artists through their mutual support for charity. It is amazing to see the work that our artists are creating and we love being able to combine inspiring art with inspiring charities.

These two inspirations crystallized into a real idea when we entered a business plan competition sponsored by our church, Redeemer Presbyterian (www.redeemer.com). They have great love for the arts and support cultural growth in many ways. Through the process of working with the advisers in the competition, we formed a full business plan and were selected as one of three grant winners in 2009.

Describe your personal aesthetic?:

Our own design aesthetic is driven by our backgrounds in architecture and our trying to simultaneously build on it and escape from it. We love composition and clean design, which I think comes across in our prints and



stationery (store.sub-studio.com), and Anna's jewelry line (www.brevitydesign.com). Besides the formalism that we derive from architecture, I would say that we are very drawn to the natural and animal world - both for the amazing variation and complexity that you find in those two things. It's hard to say what we look for in other people's work, because we are often moved by work that is vastly different from our own, but what we are most attracted to tends to have more graphic sensibility.

What are your goals for The Working Proof? Our immediate goal for The Working Proof is to continue to support creativity and charity and to help others do the same. Ultimately, we want The Working Proof to be a platform that helps to expose emerging artists to a larger audience, as well as a place where people can learn about some of the great things being done by charities, and how we can all get involved ourselves.





LAWRENCE VALENCIA

City/Country: Manila, Philippines

Website: <http://kamilagrohan.blogspot.com/>, <http://www.flickr.com/people/ojiwan/>

What started your interest in photography?

Photography was my dad's hobby until it became a full time family business. I learned all of the technical stuff from him. Back then we're doing weddings, birthdays, anniversaries, graduations, and what have you. It was boring stuff, I hated it, now I just do it for art's sake. Even just the thought going pro gives me the creeps - specially in the Philippines.

Who or what would you say are your inspirations? Influences?

I find inspiration in everything. Big and small, good or bad, sexuality, music, movies, sadness, happiness, the world, me, other people. My job in advertising taught me to be a well rounded artist.

My peers have been a big influence in my photography – they're all my contacts in flickr. Ken Rockwell is a big inspiration. Some people outside photography too have influenced my art or my work ethics in one way or another, Freddie Roach, a boxing trainor, Paul Arden, an advertising creative and a lot more...authors, poets and stuff.

What are the tools that you use?

Primarily I would shoot film. I have a Nikon F4s with 2 lenses – AF Nikkor 28-85mm and a Nikkor 50mm 1.4, I have a Yashica Electro 35 GSN and one point and shoot digital, a Canon G10.

I buy used gear as much as possible.

What are your favourite subjects to photograph? What are the most challenging?

Nature, landscapes , still life and street photography. It's been a while since I took portraits so I need some brushing up on that area. People have always been the most challenging subject for me, to which I'm also very curious of.

What are the projects that you're currently working on?

Right now I'm in Vietnam so I'm taking heaps of pictures of it until I relocate.

I'm also starting a collection entitled "Office Windows" No it's not about Microsoft.

What are your goals as a photographer? As a creative individual?

I'm planning to take my craft to film making. Right now I'm just saving up and working my ass off for film school to take up cinematography. Creatively, my goal would be to find every avenue and stage to exhibit my art.







TRACI FRENCH

City/Country: Portland, OR

Website: <http://www.blissfulb.blogspot.com>

What started your interest in photography?

I don't remember a time when I wasn't interested in photography. I grew up with a complete shutter-bug as a father. We always had cameras around.

I have always loved taking pictures, but for some reason everything changed about a year and a half ago...I blame the creative world I surround myself with through my blog and flickr...I feel very lucky to be surrounded by so much inspiration.

Who or what would you say are your inspirations? Influences?

Like I said before, blogging, flickr, and etsy are huge sources of inspiration. I do not go a day without discovering something wonderful...something that inspires me to pick up my camera. The part of the country I live in is also a magical source of inspiration. The vegetation here is shockingly beautiful all year long and living about an hour from the ocean or the mountains is a beautiful thing. I also find so much inspiration through my little boy...everything is more magical through his eyes.

What are the tools that you use?

I currently use a Nikon d80, a Polaroid 420 and sx70....I love using all of my cameras, but my heart is truly in Polaroid photography.

What are your favourite subjects to photograph? What are the most challenging?

I love taking pictures of flowers (obviously)...it is the easiest for me. Although my favorite things to capture are little moments in the everyday....something sitting on a window sill, a balloon caught in a tree...etc. I think the most challenging thing for me to capture is people...actually adults. In most cases, adults seem to force a moment...this makes it very hard for me.

What are the projects that you're currently working on?

Right now I have a little piece coming out in October's issue of Sunset magazine...this is definitely the most exciting thing I can think of. Besides that, everyday is an adventure. I never know what is going to come next.

What are your goals as a photographer? As a creative individual?

As a creative individual?I think I hit my goal a long time ago. I never thought anything would come of my photographs, besides personal enjoyment. The fact that other people enjoy them completely floors me. I want to keep growing as a photographer and continue to take pictures everyday.













HOLLY STALDER

City/Country: Portland, OR

Website: <http://www.hollystalder.com>

How and when did your label Holly Stalder get its start?

I have been designing for about 8 years. I got my start working in a vintage store doing alterations and making handbags. When the vintage store went out of business, another employee and I took over the lease and started a new store that sold handmade items.

Who are your influences? Who are some of the people you admire in the business?

I am influenced by photography and film (that is what I went to school for.) I am influenced by the fantasy of it, how high fashion doesn't make any sense. Christian Lacroix is my favorite designer.

How would you describe your overall aesthetic? How would you describe the look of your lines?

My overall aesthetic is a combination of modern femininity with vintage details.

What are your most favourite materials to work with? What are the most challenging?

My favorite materials are actual vintage pieces of fabrics or trims. The most challenging thing is sourcing these pieces. I go to estate sales and shop on ebay.

What is a typical work day for you like?

I have a studio downtown, I start at 11 and work until 6-7 m-f. I usually have one appointment a day. I have an assistant who works with me and also an intern who is learning to sew in exchange for working. We fill orders most of the day, if I am slow I can do some designing.

What are your goals as a designer and as a small business owner?

I would love to expand to do more wholesale with stores and also do a bridal line. As a small business owner I am just happy to support to myself stay in business.









CHROMALAB

Name: Alicia Cornwell, Tony Bevilacqua
City/Country: Jamaica Plain, Massachusetts
Website: <http://www.chromalab.net>

How did ChromaLab get its start?

We started painting our own furniture a few years ago during a very long, cold, and bleak winter here in Boston. Alicia was ill and couldn't leave the house much, so Tony wanted to help change up our home to keep things interesting and new for both of us. The bright colors we were introducing into our home were very uplifting and helped to improve our mood; it was almost like having lots of flowers in the house. We did some pieces for our friends, who were thankfully enthusiastic about what we were doing.

When we looked around town, we began to notice there wasn't any one place you could get quality, hand painted furniture that was unique and colorful. We also wanted more furniture that was recycled and had a history, so that we wouldn't have to buy new pieces made of new materials that had been shipped all over the world and assembled in disparate places.

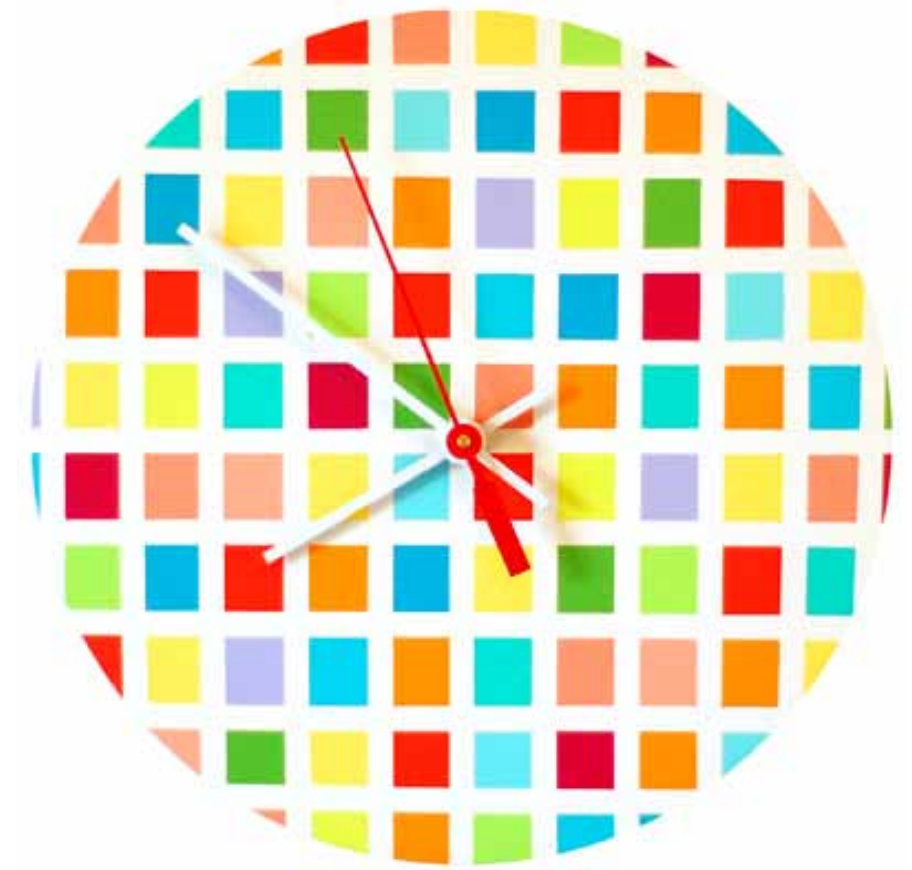
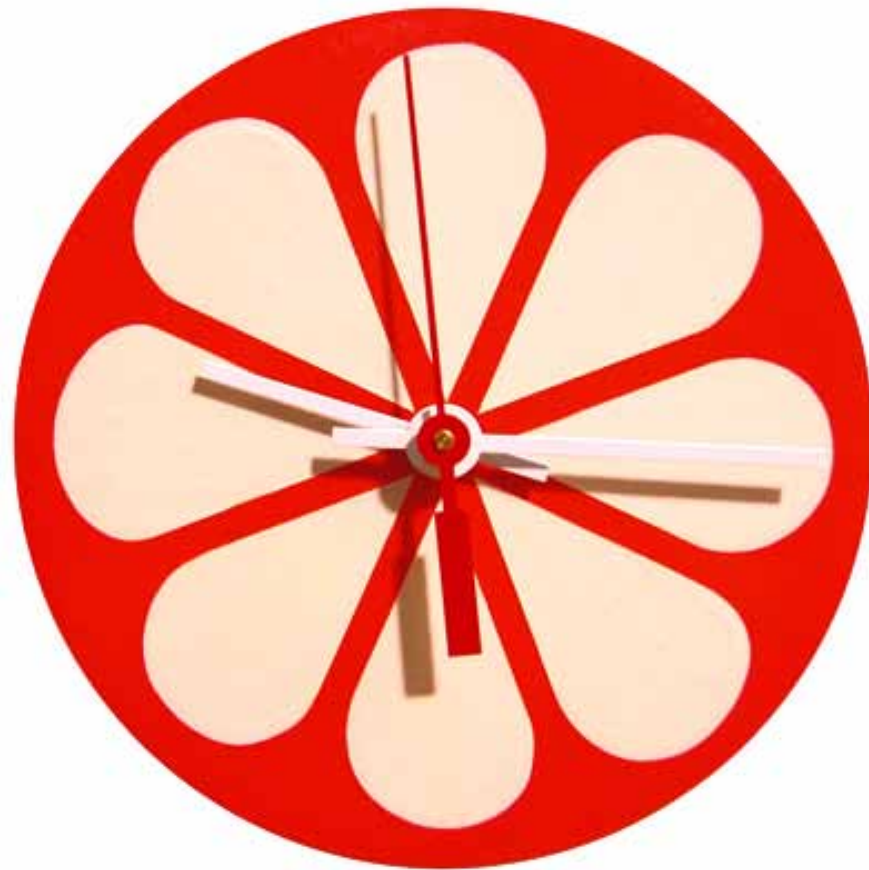
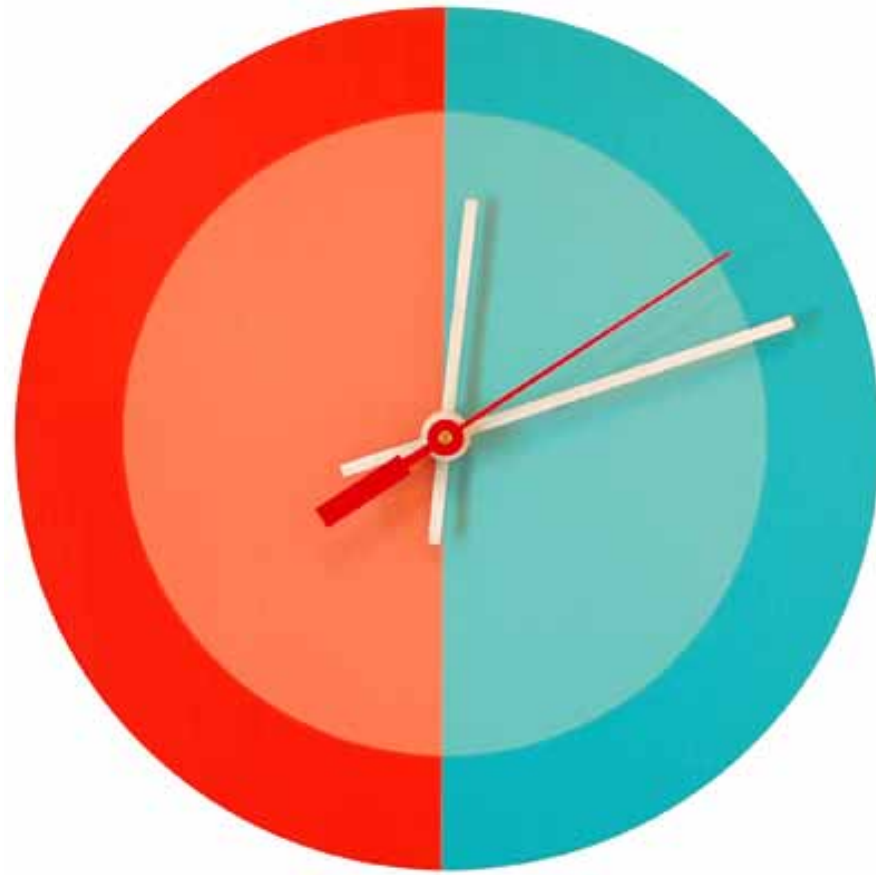
We started thinking more about painting furniture for a living, since we really like spending time together on those kinds of projects. We both have art backgrounds, we decided to put Tony's many years of decorative painting skills and Alicia's training in art history and near-obsessive love of color to use. Tony is the authority in the studio and enjoys working with his hands to restore, paint and build pieces. Alicia is in charge of the office in the communications, marketing and thank you note division. Both of us visit clients to do color consultations, search for furniture, and sell at markets around town. We love it. Designing your own job is the greatest feeling.

What particular era of design are you most drawn to?

We hesitate to point to one specific era as a favorite because there are so many to love! Our tastes are eclectic by nature and by necessity, since we rely on chance when we're out looking for pieces. We like to mix and match time periods since we feel that makes for a more interesting and considered environment in which to live and work. We simply look for furniture that has a distinctive shape and details that can serve a useful function in someone's modern home. The colors we choose to paint each piece is the unifying factor in our work, so we figure in the end, it doesn't really matter when era it's from!

I absolutely love the bright colors that you use on your pieces. How do you go about choosing the colors and fabrics? Can you describe your overall process?

We've both been drawn to a vibrant palette our whole lives. If we sit down together with a color fan deck, we usually single out the same colors, so that makes





deciding very easy. If one of us feels strongly about a color combination on a particular piece, we go with it and file the other option away for later. We love looking around in nature for color inspiration, and we're very motivated by food and candy, so we end up naming many of our pieces after our favorite kinds.

If a piece is traditional, we like to apply bright, modern colors to bring it up to speed. If it's simple, we might try a graphic pattern to bring it out of its shell. Other pieces we keep the color fun but more subdued for people who want a smaller dose of color in their home. For fabric we always end up using Marimekko designs, since we personally love them and they're proven classics. There's a Marimekko concept store in Cambridge that we have a little too much fun visiting when we need to order fabric.

What are some of your most favourite pieces among everything you've worked on?

Both of us really love this new, electric blue antique writing desk we recently finished. It has one foot in our own house, since we are so loath to part with it. We sanded and used shellac on the interior so when it's opened, you get a sense of the desk's original feel and function, which is a nice contrast to the slick, automotive finish on the exterior.

We also have a real fondness for the "Deep Sea Dresser," which happily now lives with a very nice lady in our neighborhood. We love to drive by her house thinking of its new life there!

Where do you usually sell your designs? Do you do a lot of custom work too?

We sell most of our pieces at a local outdoor market in Boston called the South End Open Market. It's a great community of local craftspeople selling unique things that you won't find elsewhere. We also sell our furniture to local Bostonians on Etsy, since we like to deliver pieces personally and reduce the impact on the environment. We sell our handmade clocks to people all over the country on Etsy and Supermarket.

We also work with interior designers, but about 75% of our time is devoted to working for our private custom clients. These tend to be very open-minded and creative people in the Boston area (and sometimes a little further out) who have pieces they want us to restore and paint for their homes. Often they are interested in redoing pieces that have been built by family members and have been passed down--those are our favorites, since we get to connect with past craftspeople while keeping their work relevant for the family's home today.

What are your goals for Chromalab? Do you have plans for expanding?

Soon we will need to hire someone to help Tony in the studio, but we want to keep our business small and local. We are, however, expanding a little bit outside furniture--soon we'll be doing custom paint jobs on bikes, too!

Our major goal for Chroma Lab is to continue to make a living by providing people in our community with a service that we all mutually value and enjoy. It's extremely satisfying to do what we love and we're incredibly grateful that people are supporting us in our efforts.





CRAFT: WOODLAND PLUSH

By: Becky Jorgensen

Website: <http://www.whosiesandwhatnots.etsy.com>, <http://www.whosies.blogspot.com>

Materials Needed

7 X 7 inch wool felt for body and wings

Small scraps of wool for eyes and beak

Matching embroidery thread

6X6 cotton fabric for belly and wings

2 small buttons for eyes

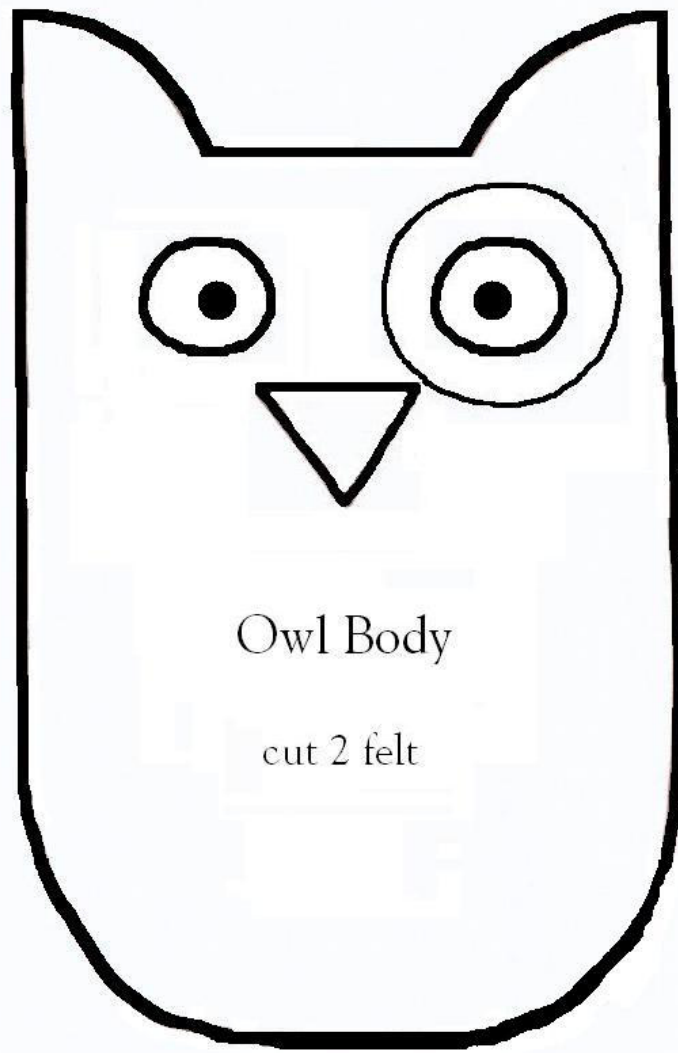
Stuffing

Instructions:

1. Trace patterns onto paper and cut out pieces.
2. Pin patterns on felt and fabric and cut out. Cut out the number of pieces noted on patterns.
3. Pin together, along the bottom edge, one body piece and the gusset. Whipstitch only this edge, starting at one end point and finishing at the other end point.
4. Pin together the other body piece to the gusset piece. Whipstitch this edge. Start at one end point and finishing at the other end point. The edges of the body should match up.
5. Pin together the sides of the two body pieces and whipstitch together. Match up the ears and the bottom. Leave a 2" opening on the side for stuffing.
6. Stuff owl {don't stuff the owls ears}. Whipstitch the opening closed.

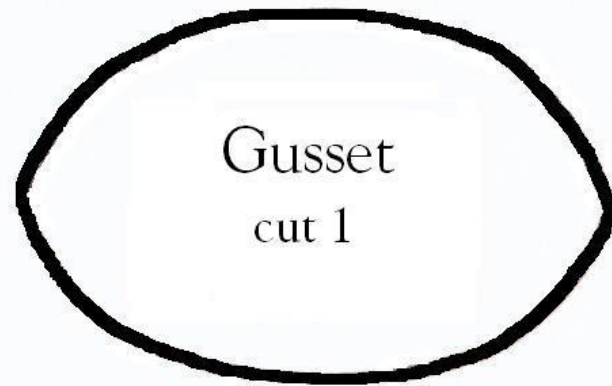


Owl Quick Stitch Templates



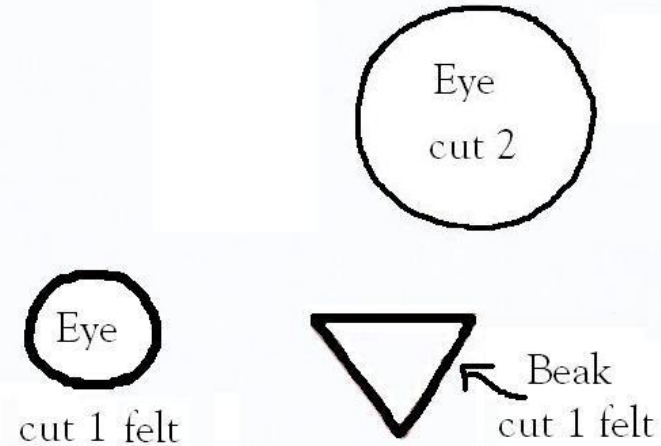
Owl Body

cut 2 felt



Gusset

cut 1



Eye

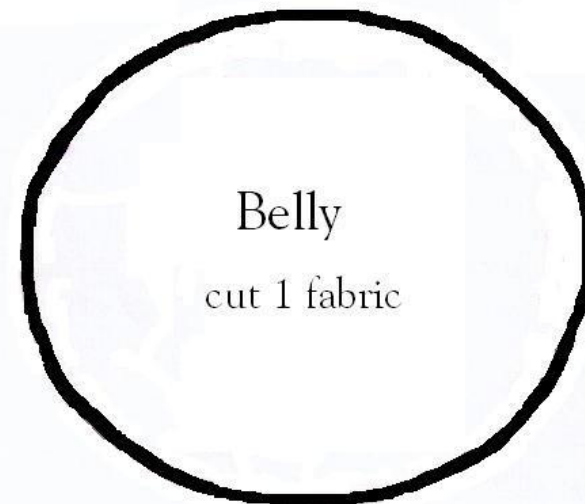
cut 2

Eye

cut 1 felt

Beak

cut 1 felt



Belly

cut 1 fabric



Wing

cut 2 fabric

cut 2 felt

Finishing up:

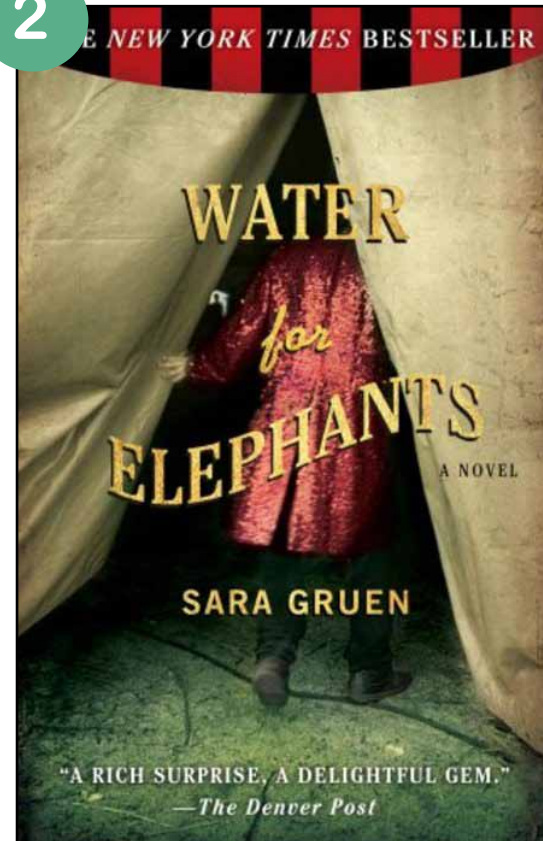
1. Sew the fabric {using a running stitch} to one side of the wing. Repeat for other wing.
2. Pin belly fabric on front of owl. Starting in the center, stitch a spiral out to edge.
3. Pin wings with fabric side down. Attach to body by stitching along the top edge only. Use a whipstitch, running stitch or a button hole stitch.
4. Pin eyes in place and whipstitch around the outside edges. Sew on button eyes.
5. Pin beak in place and whipstitch.

Congratulations! You've completed a Quick Stitch!

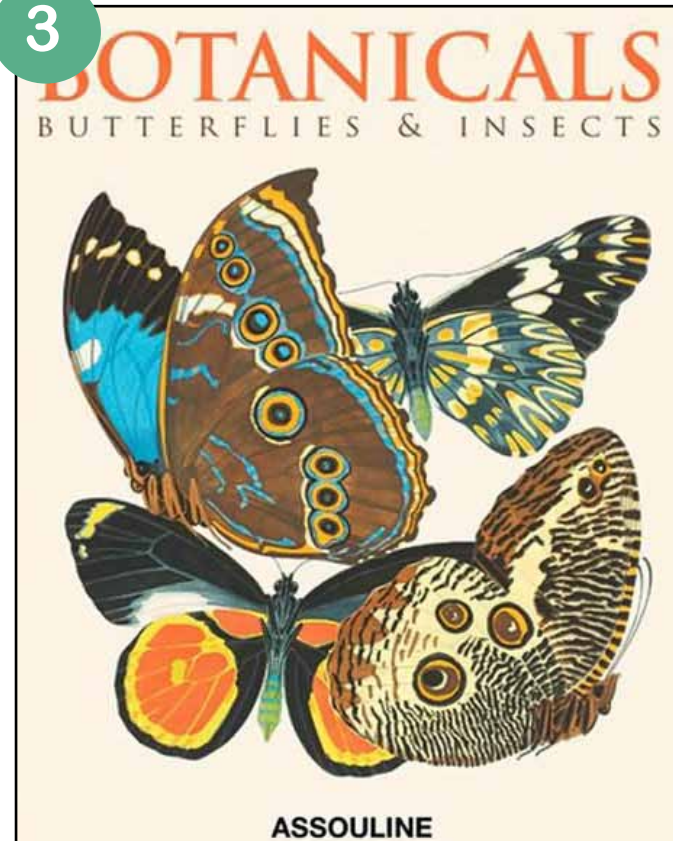
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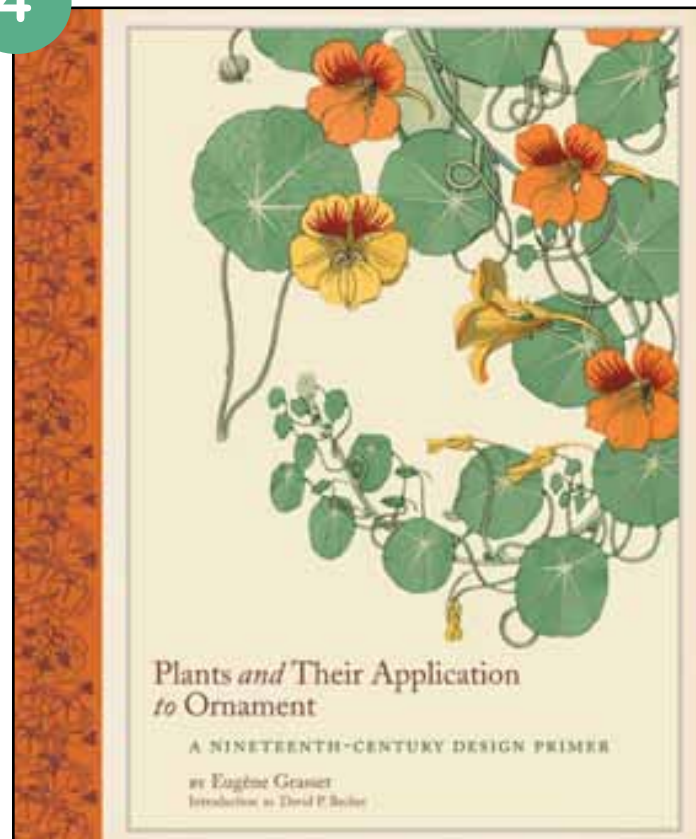
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READ:

1. Don't Go Where I Can't Follow > Anders Nilsen
2. Water for Elephants > Sara Gruen
3. Botanicals: Butterflies & Insects > Leslie K. Overstreet
4. Plants and Their Application to Ornament > David P. Becker
5. Embroidered Textiles: A World Guide to Traditional Patterns > Sheila Paine
6. One! Hundred! Demons! > Lynda Barry

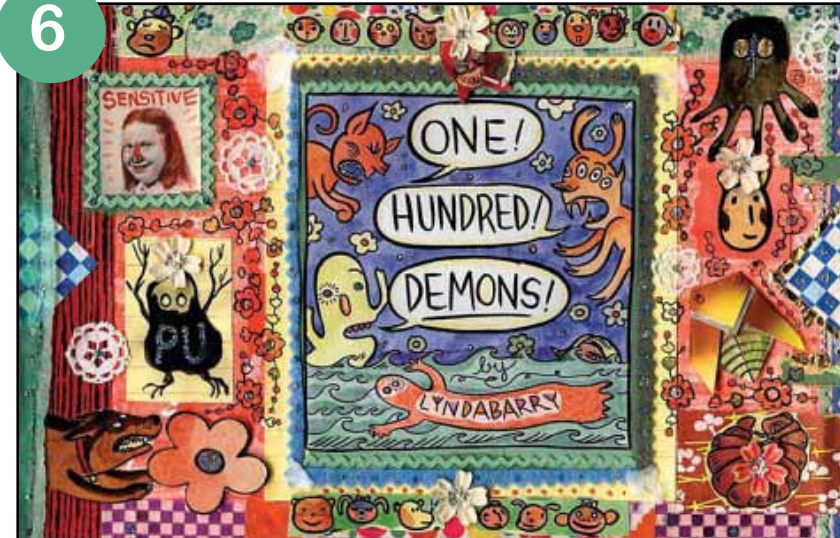
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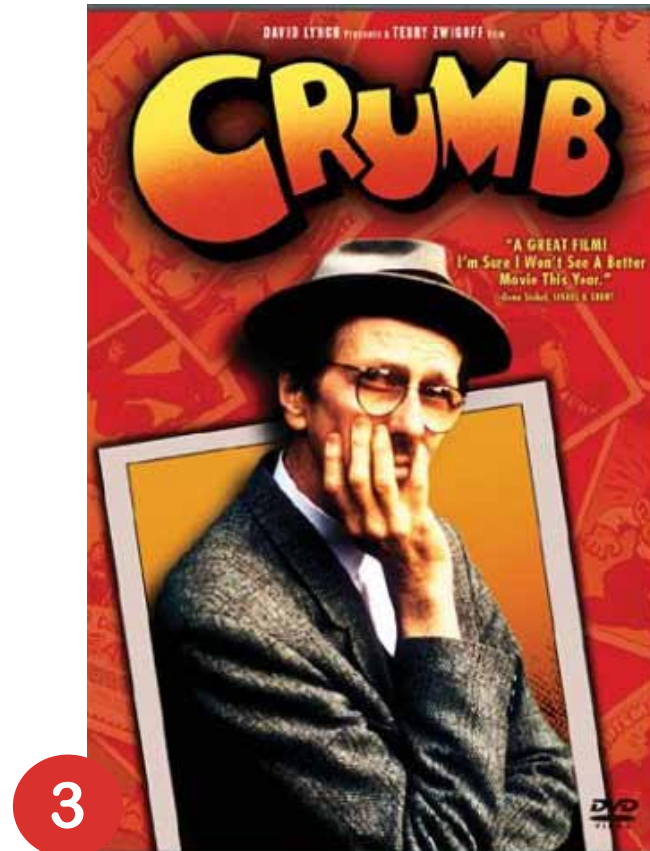
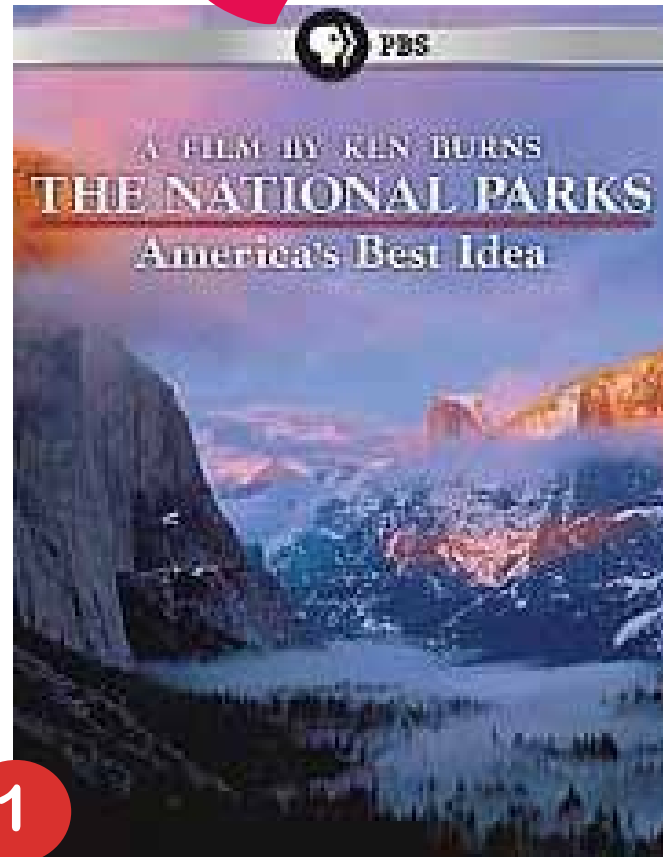


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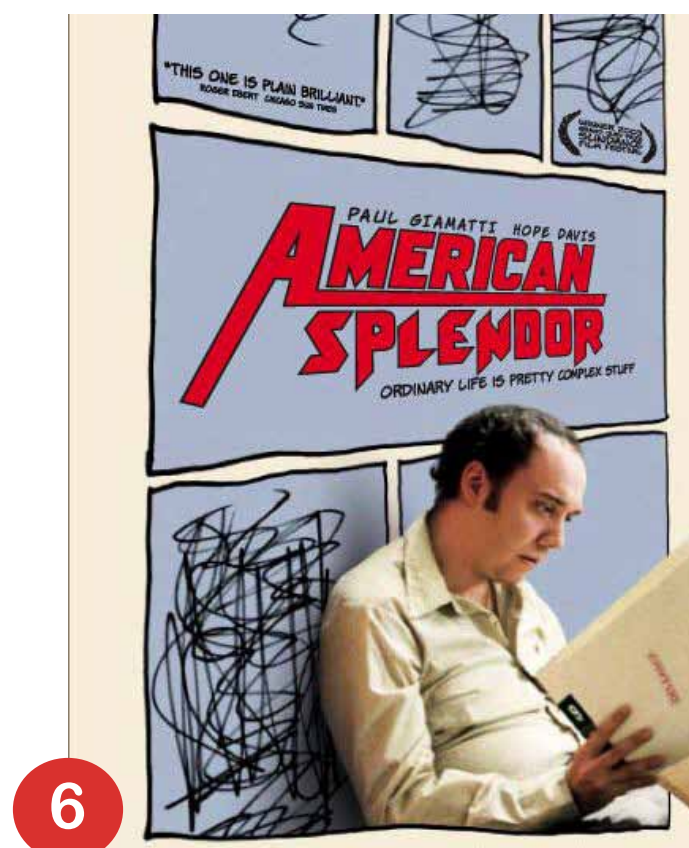
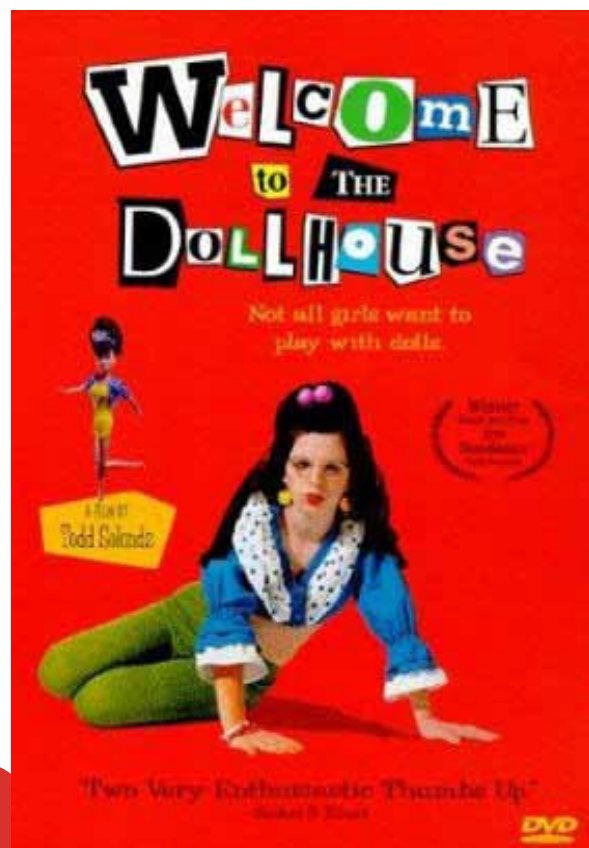
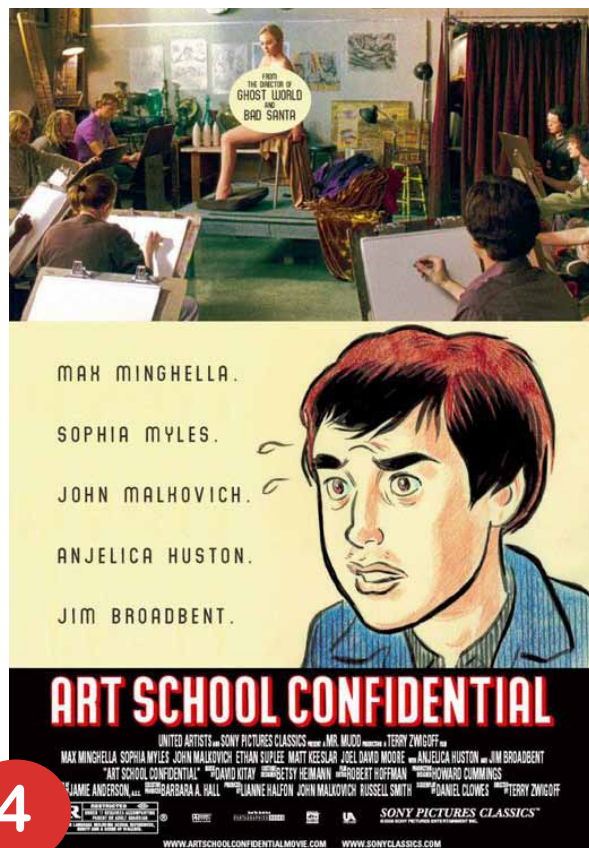
CLICK IMAGES FOR DETAILS

♥ LOVE THIS!



WATCH:

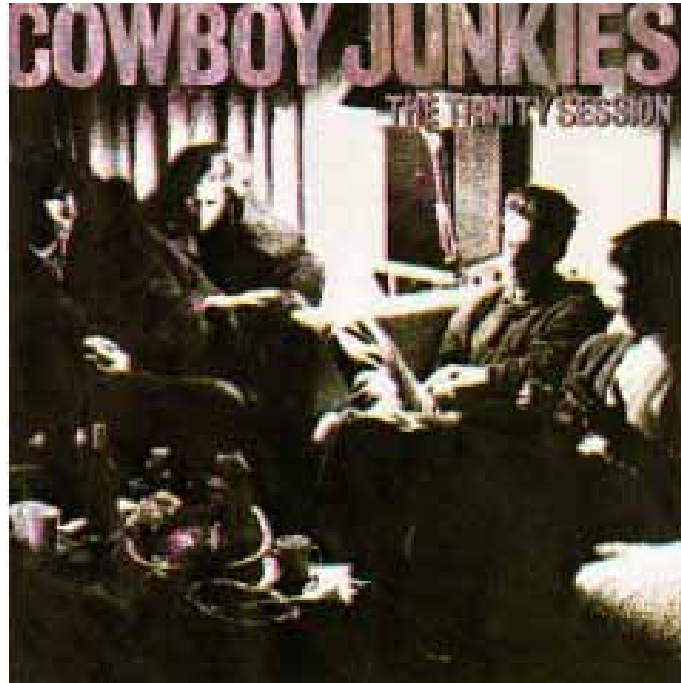
1. The National Parks: America's Best Idea
2. Lost In Austen
3. Crumb
4. Art School Confidential
5. Welcome to the Dollhouse
6. American Splendor



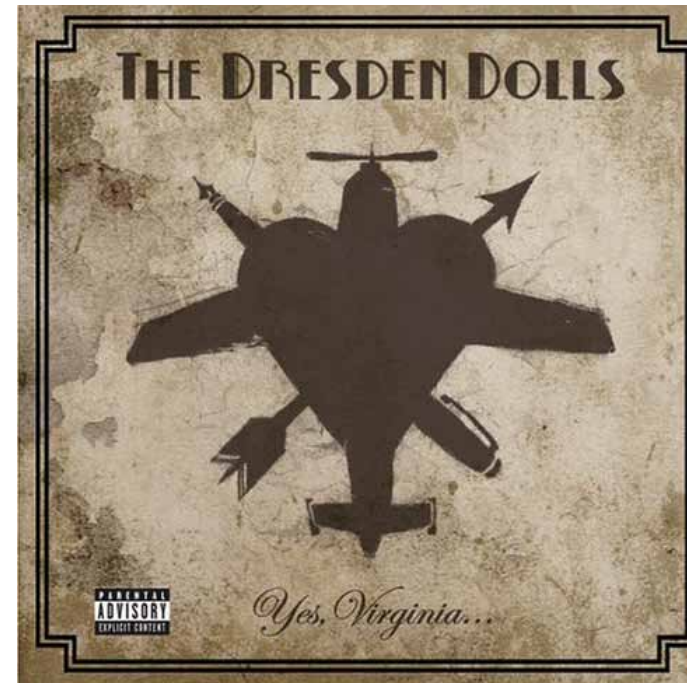
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LISTEN:

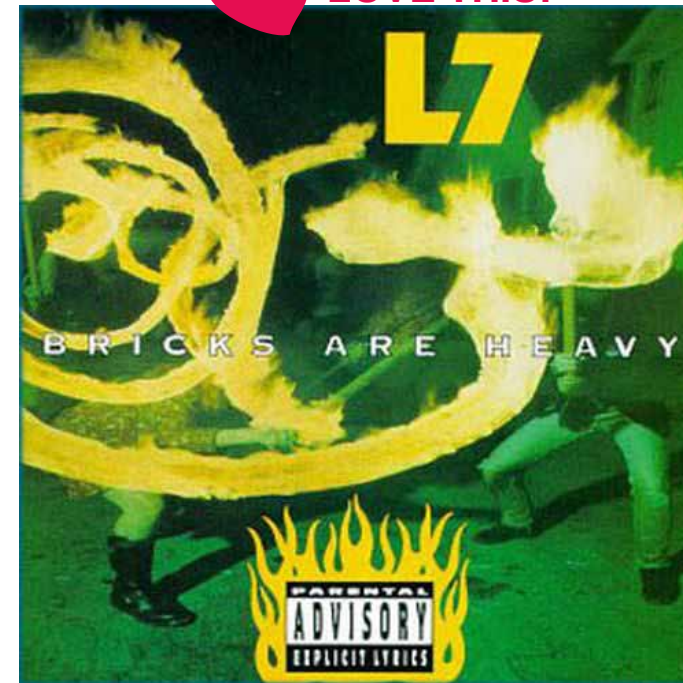
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1. Cowboy Junkies > Trinity Session



2. The Dresden Dolls > Yes Virginia



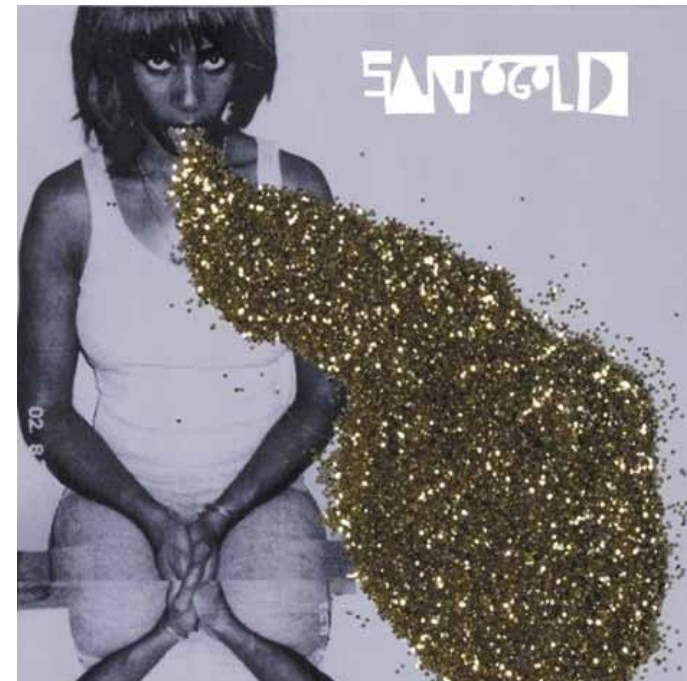
3. L7 > Bricks Are Heavy



4. Bat for Lashes > Two Suns



5. CSS > Cansei de Ser Sexy



6. Santogold > Santogold



7. Kid Cudi > Man on the Moon: The End of Day



8. Astrud Gilberto > Look to the Rainbow



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