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Tiara Tuesday, or how I got my mojo back

By Hugo-winner Sara Felix

The pandemic was/is hard for everyone. I think I got a bit lucky as my husband had decided in January that he was going to work from home. That was a big transition for me but I had gotten used to him being in my space day after day and so when the kids came home in March it wasn't as big of a shock of everyone invading my daily personal space.

But making art, well, that was a challenge. My focus was on my kids and doom scrolling like many of us were. I had to go back to the way I would work on art like when the kids were really little.

I have talked about this before many times on convention panels. My approach to art changed when I had my children. I realized I could focus for small blocks of time, 15 to 30 minute intervals when they were playing or sleeping. This is why I started working on so much jewelry. I could put down a layer of resin or a background in 15 minutes then come back to the piece later for the next step. Rinse and repeat until the piece was done. Of course as the kids got older that 15 minutes went to 30, then 45, then an hour. So for pandemic art my crafting/art clock had to be reset to 15 minutes again.

I had no focus. No feelings of creativity. No ideas of what to make next. I was in pure survival mode.

And then I saw someone on Facebook posted about tiara Tuesday. I knew this was a thing before but thought oh that seems fun. I have one tiara but I have a **WHOLE CRAFT ROOM** of stuff. Why can't I just make them? And that seemed like a quick easy and fun way to get my creativity back.

So I started easy. Whole drawer full of butterflies from making diaper cakes? Sure that will work on a tiara! Huge back of pipe cleaners? Yep totally tiara worthy! Dragon scale resin molds from Sophie and Toffee? Yep how fun! A dragon tiara!

And I started posting them on the Concellation FB page. So many people liked it and started saying, “I wish I had a tiara”. So I asked an admin about also starting a giveaway and now over 60 tiaras later the weekly projects are still going strong.

What makes tiaras such a great project? Well for me it was exploring all the different types of crafting I have done in the past from wire work to resin. But it was more than that. I had people who looked forward to the weekly tiara. Week after week I had people commenting about how they looked forward to seeing what I created that week. It turned into tiara workshops and YouTube videos. It truly made others as happy as it made me.

And the tiaras get more elaborate. The craft room drawers which were filled with jewelry supplies were cleaned out to make room for tiara supplies. People started sending me boxes of things to use in tiara making. I got a lot of suggestions for different themes and ideas. I got companies sending me products to use in my creations. It didn't just feel like an art project for myself anymore, it was a community thing.







Van Conversion - Emma J. King

Late in 2019 I bought a second hand Ford Transit Connect van, planning to convert it into a camper. I had always planned to do most of the work in 2020 – in fact, the pandemic delayed my start by a couple of months as I was giving my parents a lot of support at the beginning of the first lockdown – but it turned out to be an extremely welcome project to work on through the year, not to mention helpful to have our own, self-contained accommodation available when small amounts of travel were possible.

I spent a great deal of time over the last couple of years considering the van layout, and hanging out in related facebook groups to get ideas from other people who were doing similar things. Although I had gone for the long wheel base, high top version, the Transit Connect is a pretty small van, and a microcamper at best. Despite this I was keen to ensure that both my partner James and I could comfortably sleep on a full sized bed, which meant transforming the entire back into a 2m long, 4ft wide sleeping platform (same as a UK “small double” bed). Not one to be satisfied with half measures, I decided I also wanted to incorporate everything we might need to survive off-grid, from solar powered electrics to ventilation, sink and cooking facilities, the ability to brush our teeth and get clean, and even a small toilet, which is a pretty big ask in such a tight space! The challenge of designing it to get all those things into such a tight space was a lot of fun.

I am quite comfortable with general carpentry and some basic electrics but decided there were a few things that I would rather not do myself, so I started off by taking the van along to a camper conversion company, which I won't name for reasons which will become clear. I asked them to do the bits that involved cutting holes in the skin of the van, as that concerned me – I know one end of an angle grinder from another, but this wasn't something I had done before or wanted to mess up! – which meant the side window, marine hatch skylight and roof-mounted fan. I also decided I would rather get them to do the major electrics as I've not dealt with DC electrical systems before and didn't want to have to learn a huge amount for a single project, and I also really didn't want to screw the electrics up or electrocute anyone.



My theory was that by getting these bits done professionally I could just focus on the fun bits of the project, and at least the van wouldn't leak and the main electrics would work. Sadly, I couldn't have been more wrong. Everything leaked and I had to re-seal it all myself, half the electrics had to be moved / redone, and the split charger which should allow the battery to charge while driving didn't work. On top of which, despite assuring me that, as long as I got the smallest marine hatch available, they would be able to fit small solar panels on my micro-sized and already quite cluttered roof, when I went to pick the van up it transpired that the company hadn't been able to find solar panels small enough, so had just skipped that bit without calling me to discuss it. Since I mostly planned to use the van off-grid that was a bit of an issue, and ultimately I sourced and fitted some small solar panels myself, as well as adjusting half of the other electrics and fitting a few more interior lights and USB sockets. Frankly I would probably have been better off just doing it all myself! I would have been able to fit a larger marine hatch, too – it still gives good light into the van, and access to the roof for maintenance etc (but only for people with small shoulders!) and on a clear night you can just about see the stars through it but a bigger view would certainly have been preferable. Lesson learned – just because someone is a professional, doesn't mean they know what they are doing! It turns out any idiot can charge you...

Right - Who says you can't fit solar panels on this roof?

With the major issues solved, I finally turned my attention to the interior. Obviously I had realised that the van would be even less square than most rooms, but I was quite surprised at how asymmetrical the load area turned out to be. Between the petrol tank on one side and sliding door on the other, and the fact that nothing that you imagine is central is in fact actually centred, just battening out the van turned out to be quite a challenge, with almost every piece of timber needing to be hand-crafted to fit around some inconvenient lump or bump.

There is a great deal of debate in online van communities about the best insulation type for vans, and whether one needs a vapour barrier. Obviously breathing and living in a van puts a great deal of moisture into the air, which has a tendency to condense on the cold metal skin, and can cause rust over time. After considering the options I went for an eco-friendly wool-based insulation, with added recycled plastic fibre which reduced the cost without significantly impacting the performance. Wool is quite good at absorbing moisture when necessary, maintains its insulating properties when damp, and then releases the moisture later, so it can be used without a vapour barrier



which seemed easiest. It was also easy to fit – easy to cut with regular scissors and with no annoying scratchy glass fibres or toxic chemicals to worry about. The battle between high levels of insulation and interior van space resulted in a compromise of about 50mm of insulation all round, with a little more in some places and a little less in others depending on the shape of the van. This just about leaves James room to sit up inside – I’m short, so have ample head room!

Left - Battening out the van for insulation turned out to be remarkably tricky, but at least the eco-friendly wool insulation was easy to cut and fit...



Insulation installed, I added a header shelf above the cab to make the most of the high top and provide storage space for bulky bedding during the day, lined the van in a cheap tongue and groove, and built the bed platform. This level also included the sink, toilet and kitchen worktop, which we have access to during the day but sleep on top of when we’re both in the van. Although I had to buy new timber for lining the van, this part was largely built out of reclaimed bits and pieces I had laying around from other projects, the exception being the kitchen worktop for which I bought a new piece of furniture board. To achieve the full sized bed this level includes a section that folds out at the front when the seats are pushed right forward, which has the

added advantage that the van cannot be driven when in “camper” mode, since you can no longer get into the driving seat. This can be useful if you want to have a drink in the back, as the law in the UK can see you in trouble if you’re drinking alcohol in a vehicle which can be moved, even if you’re not actually moving it. It also has a central section that pulls out between the bench seat and kitchen worktop, but not between the sink and toilet – here I left a square hole in the foot of the bed which doesn’t generally trouble us when we’re sleeping, but has the distinct advantage that you can still lift a cushion and use the loo in the middle of the night, with somewhere to put your feet, if you need to!

Right - Version one of the bed level, with toilet on the left and sink on the right.

Speaking of the loo, because I know you’re dying to ask (though you can skip this paragraph if you’d rather not know the gory details), it is possibly the world’s smallest separating compost toilet. This is a fancy way of



saying a bottle to wee in and a bucket to poo in, with a glorified funnel (aka “urine separator”) to make sure stuff ends up in the correct container. People always think they sound gross, but once you get used to them they’re actually fab, and I have previously lived in a shipping container with a compost toilet so we are very used to them. For this I bought the smallest urine separator I could find online, repurposed an old 5L screen wash bottle for a urine tank (and used another for the waste water tank below the sink opposite), and an old square plastic tub for the solids container. This gets lined with paper bags – usually ones from my organic veg box, which are pretty sturdy even if they get a little damp. The separator gets a rinse when you’ve used it, to flush urine out of the pipe – stale urine smells, so you don’t want it hanging around and drying out – and the solids get covered with a healthy sprinkling of sawdust. And no, it doesn’t smell, at least no more than any other toilet. Poo only smells when fresh and damp, so as usual there is often a smell generated when the toilet is used, for which the very powerful roof fan directly above comes in extremely handy! The point of the sawdust is then to soak up any extra moisture (as well as make the contents less unsightly for the next user) and any residual smell soon dissipates. Even when the toilet is mostly full, people don’t know it’s there unless I tell them, and it just about has enough capacity for the two of us for a weekend. Diluted urine makes great liquid fertiliser, and the solids can go into a regular compost bin and are safe to use on your garden after composting for a minimum of one year. At that point it’s no different to any other manure-based compost, you’d never know where it came from, and the whole process is a lot more eco-friendly than traditional toilets. As it’s a compost toilet I broke out my pyrography tool and doodled a tree on the seat cover when I was feeling artistic one day.

As I needed custom cushions, and they turn out to be inordinately expensive to order pre-made, I bought foam pre-cut to size and some hard-wearing, waterproof fabric, then enlisted my mum to make covers for the foam. I read up a lot on foam density and thickness and settled on 80mm firm foam, wanting to make sure we would be comfortable when sleeping, though if I was ordering again I would probably drop that to 50mm. The foam lives up to its advertising and is really very firm – I barely make a dent in it when laying down, though I hope it will soften up a bit



Above - Composting toilet interior, with urine separator (black) and solids box (white), and a tree pyrographed onto the lid.

with use – and I think 50mm would have been plenty, as well as taking up less interior space and giving extra head room when sitting up, but they work.

Initially I had designed the layout with the bench seat on the left and the kitchen worktop on the right, mostly to give me the maximum possible wall storage space above the worktop opposite the sliding door, which seemed sensible when I was drawing the van out on paper. Then we stayed in it down on the south coast in late summer when the van was half done, and I immediately realised that the big problem with this layout was that there was no view out of the window from the bench seat, so when we got home I ripped it all out again and turned it around. Although doing so was frustrating, I had learned a lot from the first attempt and the revised layout had a number of small improvements, such as better spacing between the bench seat and worktop, and redesigning the toilet seat to make it more comfortable to use. Overall the van is much improved for the alterations.



So I ripped the interior out and swapped it around, putting the sink and worktop on the left, and the toilet and bench seat on the right, before painting the interior.

I didn't do much more work on the van over winter, but recently got around to installing the wall storage which is also made predominantly from reclaimed timber, mostly from a friend's bed which had broken and was being replaced. A large part of the point of this is to hold the 10L fresh water tank above the sink, allowing me to use a gravity operated tap rather than needing a pump. The tank was donated by the same friend who had provided the remains of her bed (thanks Lara!), I added a hose and shower head style tap I found on ebay, and have been pleasantly surprised at how well this works. Not only does it give water at the sink, but the hose is long enough it can also be used to rinse the toilet separator after use, and also to hose off muddy boots or dog paws outside the back of the van.



Above - Turns out you don't really understand a layout until you use it, and on our first trip I realised that facing the main bench seat away from the window was a stupid idea, as there was no view while cooking breakfast!

The wall storage also includes space for food & drink, towels, toiletries, washing up stuff (including roll up silicone draining board, which is a very handy, practical space saver), and a large Stanley thermos which keeps water hot for up to 24hrs. We fill this from the kettle last thing before bed and can then have coffee in the morning without having to dismantle the bed, get out the camp stove and boil more water, which is fabulous. A camping stove and pots, pans and collapsible kettle live below the kitchen worktop and can be used either inside, with the fan on, or on the drop-down table on the back door for extra space when the weather is good enough to cook outside.

Also in the wall storage lives a shower curtain, into the edges of which I have sewn some strong magnets so it can be hung across the back doors when they are open. This provides a private shower cubicle at the end of the van, where we can stand to clean ourselves off using warm water from the kettle and a flannel. It's not what you'd call five-star facilities, but it works!

Despite being pretty packed with features, there is still a remarkable amount of spare storage space below the bed, which is more than enough for clothes for a few days. Once parked up, we usually move anything we need easy access to to the front seats, so we can just reach through the front curtains to grab it.

The van is now functionally complete, though I still have quite a lot of work to do to neaten up the edges – there is a lot of trim to add to cover corners, and hide the edges of insulation, and it's all going to be fiddly due to the daft shape of the van, so I've been putting off finishing it. I'm hoping to get it done this summer, though.

Although we can survive entirely off grid, the one bit of electrics that did work without needing to be fixed was a caravan hook up which means that we can plug into mains power when it's available, to run higher power electrics such as a fan heater. This, combined with an excellent 3-season double sleeping bag, makes for practical winter time use, and I was able to stay quite comfortably in a friend's drive in sub-zero temperatures over winter for work, and avoid sharing facilities mid-pandemic, which was a distinct advantage. I must say I'm looking forward to using it in warmer months over this summer, though!



Top - Final van layout with cushions, in "transport" mode, with wall storage including water tank and tap above the sink.

Bottom - Right - The kitchen area in use, with camping stove outside, roll out draining board by the sink, food storage and a Stanley thermos for hot water above.

Upper left and bottom - Van in daytime camping mode, with the far end of the bed extended. There is just about space to sit sideways with feet up looking out of the window, and even with the blind down for privacy the skylight gives good natural light.

Upper Right - A shower curtain across the back doors provides a decent sized bathroom area.





A remarkably warm double sleeping bag lives in the header shelf above the cab during the day, and keeps us toasty and warm at night, and can convert into two singles if I'm travelling with a friend.



I Just Press Paint By Chris Garcia

took up “painting” in April of 2020

Those quotes are there for a reason. I don’t much paint. I squeeze paint out of a tube onto paper and then put another piece of paper on top, squishing them together. I have no idea what a piece is going to look like when I’m done, sometimes, when working in the dark when the boys are asleep and I am dealing with insomnia, I don’t even know what colors I’m working with. It is, in fact, the art of accident in my case.

One thing, I have discovered is that there are differences with what I work with. Even if I don’t know what it’s gonna look like, I do know that I can use some stuff to make a thing that looks a certain way. It’s all about the materials, and I’ve worked with a lot of them because 1) Vanessa had a ton around, and 2) Sara Felix and James Bacon are enablers who send me stuff.

Here’s my report

Traditional Inks



I started my journey with inks. They were perfect for my start, because they were easy, and I only had three colors – black, red (which turned kinda pink), and dark blue. The three of them allowed for a neat, if runny, experience. I would set down layers of newspaper, and then the printer paper on top, then press. This led to interesting results. I would then use a paper towel to clear up spills, and those turned out really interesting as well. First, I used them as a sort of printing technique, but eventually, I was painting on towels. That worked out well. So well, that they became one of my principal art practices. I love paper towel art and kept doing it in various forms.



Gouache

Vanessa had a big box of tubes of paint – gouache and oils, but the oils were so old they'd solidified, so I started with the gouache. I started by just putting a dab on the paper and then pressing the paint, producing a much more compact mark. I liked the way it looked, but when I added ink to the gouache, the way the two reacted produced some interesting images. Soon, I was just slathering it on the paper and making all-over image that I thought were cool. The one thing that became interesting later on were slight hints of trace marks when I pulled them apart.

Elmer's Glue

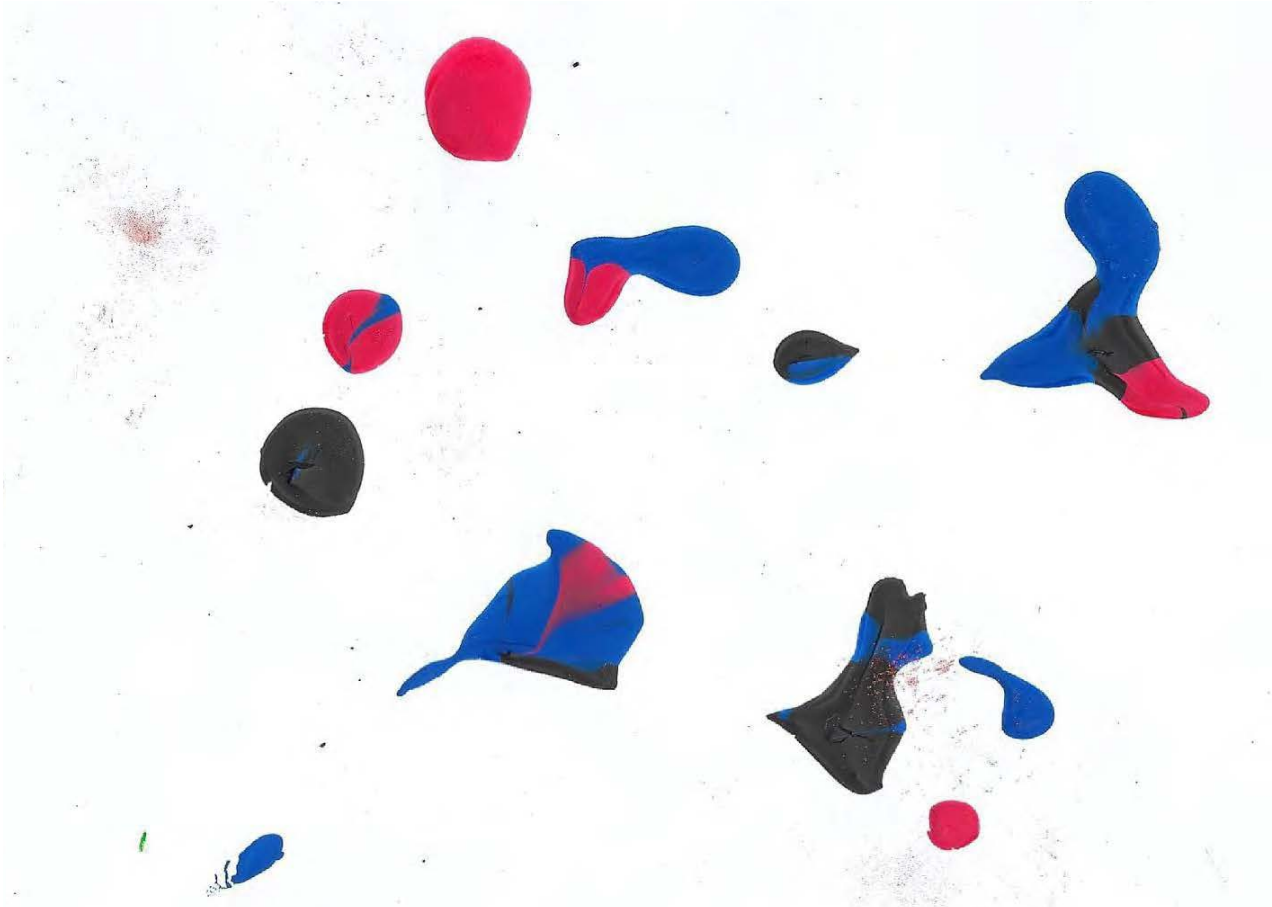
This was my greatest discovery. I love working with inks, but I didn't like the way it would run everywhere when pressed. I then found that if I put down Elmer's glue, it would control the ink, and leave a white area where I had placed it on top of the color. This allowed me to kinda draw, in a negative sense. Using it with Gouache gave this sort of sheen, and as I went along, I learned that it reacted with paint in different ways, giving this beautiful combination. I used it as paint, much to the chagrin of my wife. The biggest problem was the amount of time it took to dry. I'd often pour 1/2 a thing of Elmer's before I pressed it the first time. As you can see, multiple pressings leave neat palimpsests!





Oils

Danger! Danger! A drip of gouache or Elmer's glue can be wiped and cleaned pretty eas. Oils are 100% unforgiving. SUPER UNFORGIVING!!! I've ruined a couple of tables, and if we hadn't had a deep-clean of our carpets, we'd be in big trouble! This had the thing that I love so much: the ridges and traces when you pull the paper off. These became my favorite aspect of my art, because they were the closest thing to brush strokes my art ever managed! Once I started doing these, I had to discover a way of drying this stuff. Something I've heard every crafter say at one point or another is you've got a storage problem from the moment you start!



Tempura

The boys had paint. I started using these, but I did not know how they would press. So I tried to paint with a brush. The results were as bad as I had feared. The interesting thing is that I did a couple of paintings which I used a brush, then let it dry a bit, and then pressed them. This worked! I showed traces of each brushstroke, but not much of it at all, which helped to define a bit of a different aspect. Yes, brush strokes, but they were a bit more in the Lichtenstein mode than the deKooning form. I later started combining all of these, but that didn't much last because we were evacuated before I got into doing the full monty.



Acrylic Inks

Thank you, Sara! She sent a pouring kit, and we got a second room at the Staybridge Suites where I could paint, and thus, I was able to use them. Of course, I didn't use them as they were supposed to be used. I instead used the pouring medium like I would Elmer's glue, and then the inks on them and press them like I would on my other paintings. These made some really fun images, but nothing that was awesome until...



Acrylics

White. Acrylic. Paint. That's what made me into a painter that had image ideas. I really loved using the thicker, faster drying acrylics, and that led to two things. The first was layering. I would have four or five layers of paint, allowing for dozens of different pressed images. The other one is feathering. When I'd do a first pressing and pull them apart, there would be those raised ridges. If I let the piece dry for twenty or thirty minutes, then pressed a piece of paper on top, the resulting piece would have these paint traces that looked feathery. That was such an amazing thing, and if I had a choice, I would make this my principal art practice.

At this point, I'm all about combining all of these forms, trying to incorporate that feathery look of pressed acrylics with the stain idea of inks, and sometimes the weight of the oils. They all have a place in my work, and I just love playing with 'em!





A letter from Constanze

Hi Team Journey Planet,

I saw your Call for Submissions for a Craft issue on File770 and would love to contribute.

I started making textile postcards this year, bite sized pieces of art that can easily be sent by mail. First was a set of [samples](#) for [my epic 2020 project](#). Then I attached the Irish crochet lace gears I made as my yarn-bomb@CoNZealand contribution to [postcards](#) and mailed them to fannish friends around the planet that I met through crafting - in Helsinki, Dublin or virtually for CoNZealand. Out of those two things came the idea to make [30 cards in November](#) - one for each day of the month. I started this as a conscious effort to limit my doomscrolling and spend more time doing the fun things I'm passionate for.

There are different threads coming together here - around making small pieces just to play around (something I'm usually bad at), keeping in touch with friends you can't see in person and consciously taking the time to make things, even if small, during this dumpster fire of a year. If any (or all) of this is of interest to you, I'd love to elaborate, and of course I have pictures, loads of them!

All the Best

Constanze







Crafting in Lockdown

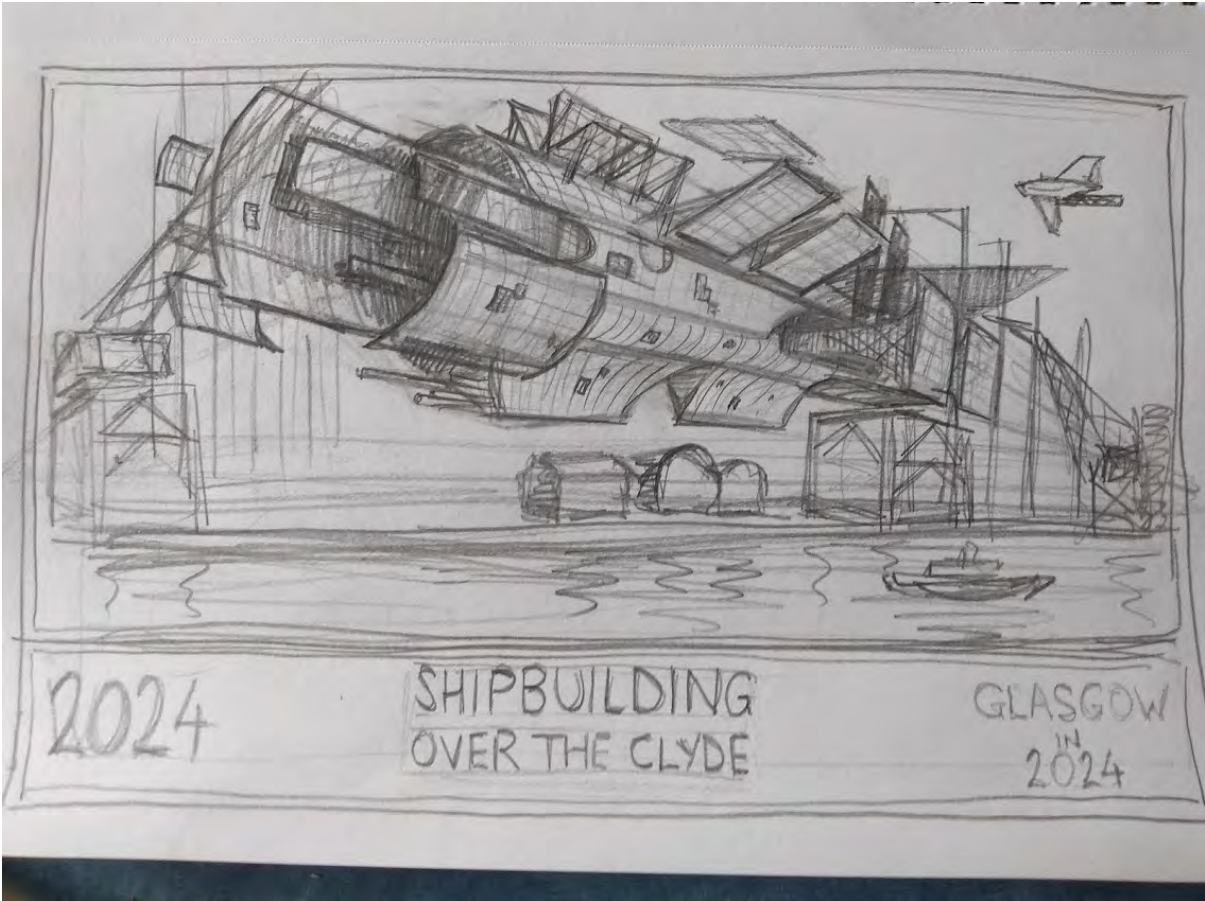
By Iain Clark

‘Shipbuilding Over the Clyde’, which ultimately won the BSFA Award 2020 for Best Art-work was painted during April 2020 right at the start of the first lockdown. Covid has been challenging for crafting. In the early months from March 2020 our daughters were home schooling, so my wife and I were being bombarded with questions while doing our best to work from home ourselves. The media here in the UK was asking “what skills did you learn during lockdown?” while we seemed to have less personal time than ever. Nonetheless, some of my best-received artwork has been produced while dodging waves of infection like Brad Pitt in a Zombie movie..

Thanks to the miracle of date stamps I can tell you that I did the initial sketch for ‘Shipbuilding Over the Clyde’ on 9th April 2020. My art goes one of two ways: it either ferments slowly in my brain for months via sketch after sketch, or it pops fully formed into my brain in the shower. This was definitely the latter. (The shower being more or less the only thinking space available during covid.) I scribbled it down almost immediately, and that became the basis for the painting.

I’m volunteering as an artist on the Glasgow in 2024 WorldCon bid and I had been thinking of ways to honour Glasgow’s shipbuilding heritage. I love vintage railway posters, and that style seemed a good fit. I’d previously done a railway style poster for the Dublin 2019 Worldcon. I decided to produce a “sister” piece to “Shipbuilding On the Clyde” by Norman Wilkinson (I don’t pretend to have Wilkinson’s skill!) updating it from an ocean-going ship to a spaceship being constructed in the old Clydebanks shipyards. I also wanted to do something properly science fiction-y, like something from one of the Terran Trade Authority books in the 1970s. I incorporated almost fragmented shapes and textures intended to evoke an industrial ship’s hull.

The Original Sketch



The painting in its early stages showing the geometric shapes of the hull.



Although I wanted some of the feeling of the original piece I didn't want to copy, and I wanted to root it in local geography, so I went back to black and white photos of shipbuilding on the Clyde.. A number of elements were drawn from [John Brown's shipyard](#)

(I didn't design the Glasgow logo; that was the tirelessly creative, Hugo Award-winning [Sara Felix](#).)

I painted in acrylics, which is my preferred medium. All told it took around two weeks. In between home-schooling.. Perhaps fittingly for the subject matter, the artwork was given its own "[launch](#)" by the Glasgow bid in July 2020, and was instrumental in getting me a Hugo nomination for Best Fan Artist, as well as the BSFA win. It seems to have resonated with people and I think the concept played just as big a part as the execution. I'm glad I took that shower.



The Finished Painting Beneath the Sketch



Artwork © Ian Clark 2020

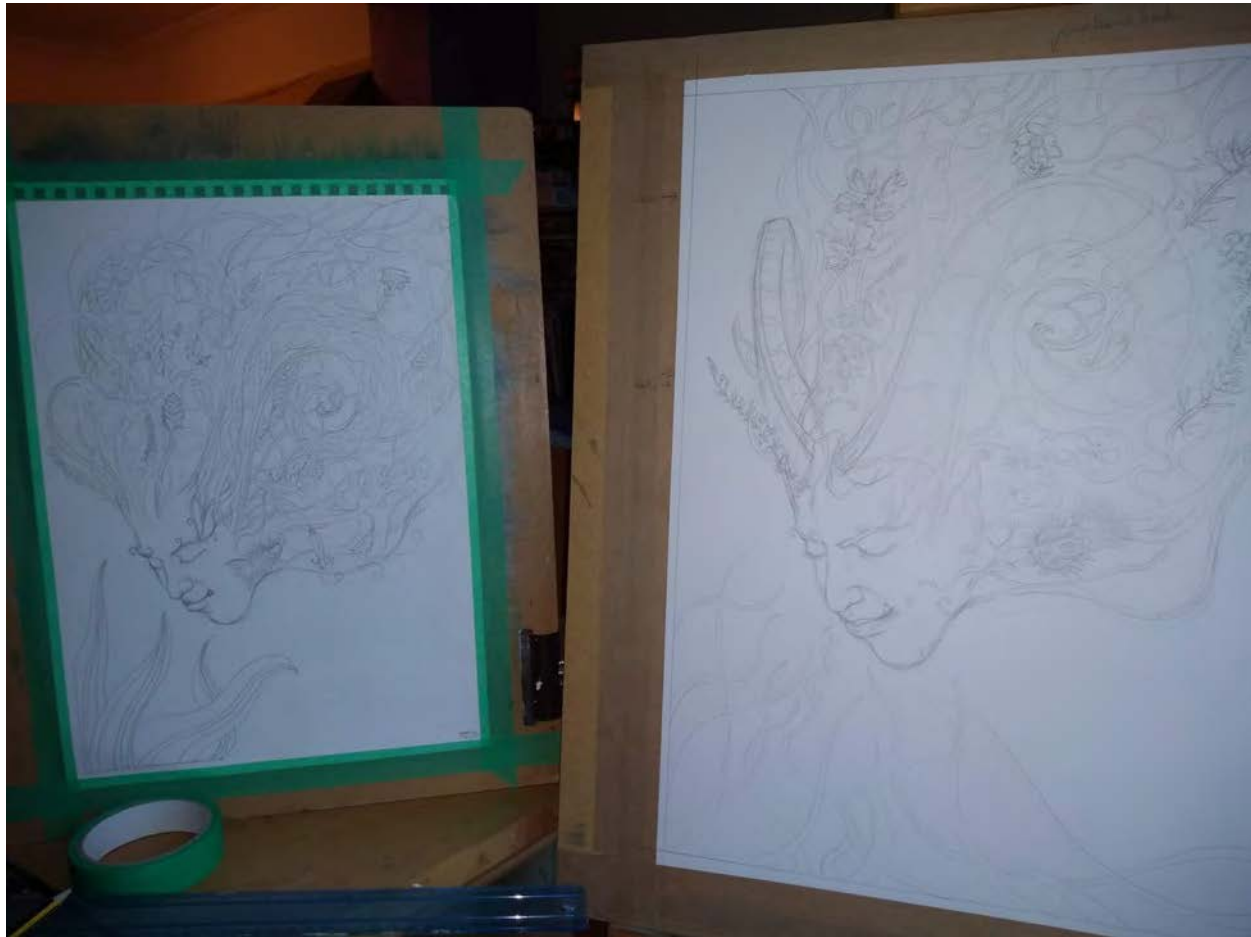
2024

**SHIPBUILDING
OVER THE CLYDE**





The painting with its **BSFA** trophy



October 2020 saw my Glasgow Green Woman (aka Glasgow Green Lady), which was the centre of the Glasgow bid's "Spring into Summer" 2021 campaign and I'm delighted to say has been longlisted for the [BSFA 2021 Best Artwork award](#).

For Dublin 2019 I'd created a stylised, face-on Green Woman design that played around with the borders of the image, and I had the idea of doing something that used space in a different way, with the weight of the art in one corner and white space around it.. I did a few sketches for this one but settled very quickly on the overall design.

I originally had Rennie Mackintosh style fronds in the bottom corner but I eventually moved the thistle there to create a more focused counterpoint to the great mass of foliage above. For me this was all about a sense of balance in the composition.



The Painting in its early stages.



I knew I wanted a wild spirit of nature and great curling horns felt like a natural part of that. They were woven out of willow branches in the sketch, but visually they were getting lost among the other foliage so I changed them to something more substantial, like sheep or goat horns. Again I worked in acrylic paints and I was quite free with changing the details and the placement of the plants and foliage as I painted to balance the colours and shapes. I was keen to ensure that all the plants were found in Scotland – including some sundew for my wife who collects carnivorous plants!



The finished artwork uses a frame that I think adds greatly to the overall look. The layout is a development of the classic railway poster idea that I used on [‘Shipbuilding Over the Clyde’](#), but allowing the artwork to expand to the full frame. This has become something of a house style for the bid.

If there's one thing it's hard to do during a pandemic it's go to public events and take reference photos. Like, for example, the Tall Ships festival in 2018, when the Sunderland Maritime Heritage Group had displayed a stunning wooden 1/10 scale model of 18th century gun ship HMS Venerable. I knew immediately that it would be great reference material, so I took a lot of very low angle photos from under the keel, something you don't often get to do with real ships! At the time I was imagining the ship in outer space, and I actually started painting that version, but was never happy with it.



Then in April 2021 when you could only meet 6 other people and Tall Ships events had very much sunk below the waves, an almost fairy tale image came into my mind of a sailing ship suspended in the air over Glasgow; something quite "second star to the right and straight on 'til morning." I wanted a tall building in front of the ship for scale, and found images of the lovely Glasgow Toll-booth Steeple.

Unusually for me I created a photo collage as reference rather than a sketch, which helped me to find the best position for the ship.



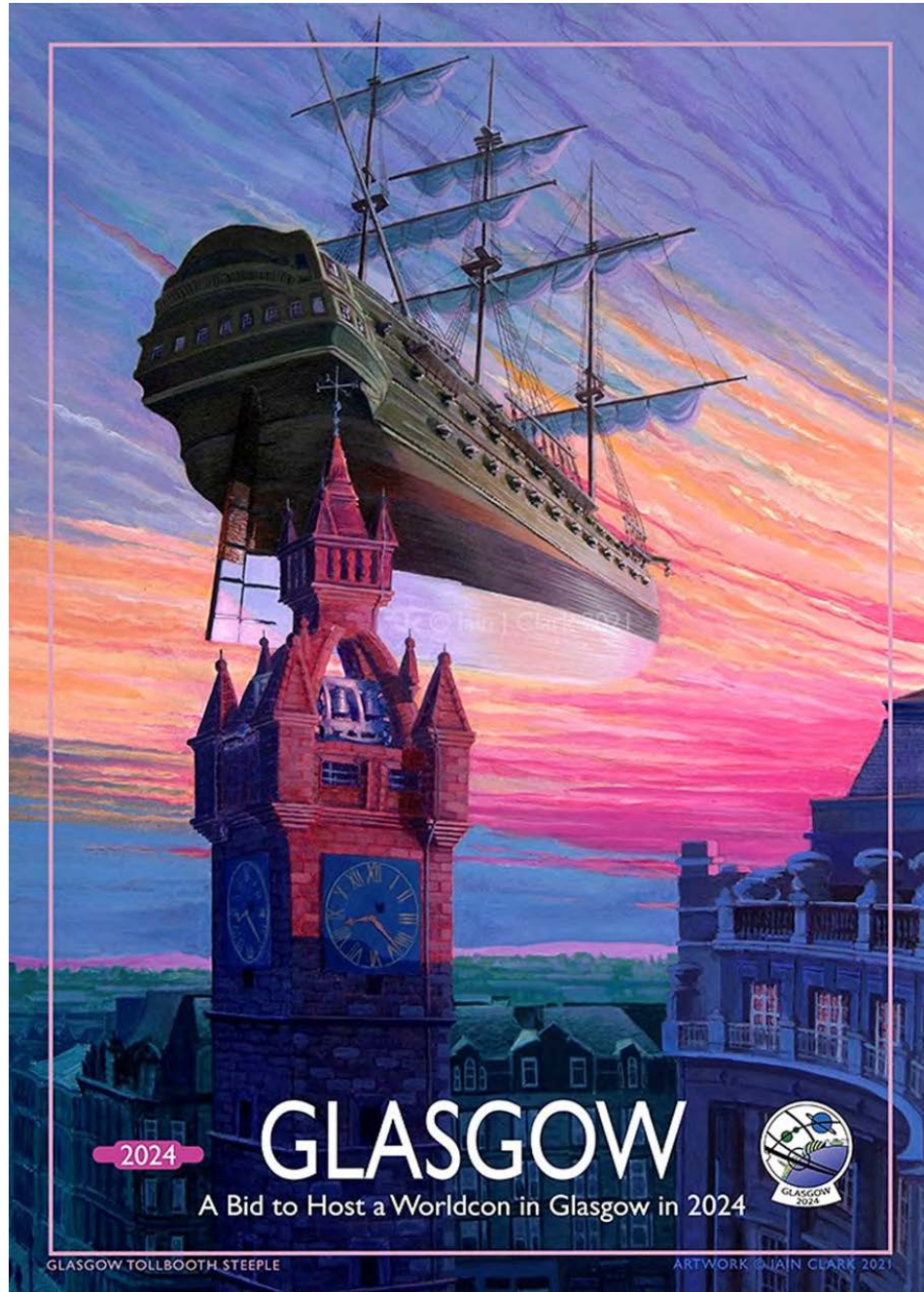
This is still a long way short of the painting I had in mind. The reference photos are in full sun but I wanted something much more atmospheric, something that would transform the source images. I added a sunset sky from more of my own photos (I can't take enough reference of the sky!) and that allowed me to throw strong shadows and low evening sun onto the ship and steeple. Out of the sun, the other buildings took on a crepuscular air with slightly fanciful deep blues and greens.



I've always loved rich colours, and the effect of the late sun catching just the tops of buildings and trees. There are a couple of beautiful covers by Mark Salwowski for Barbara Hambly's *The Silent Tower* / *The Silicon Mage* duology which I had in the back of my mind while I was painting this.



Finally I overlaid the Glasgow 2024 railway poster layout in Photoshop, and the finished art was eventually used on postcards to promote the Glasgow bid in December 2021.



Although the Glasgow bid has been a constant source of inspiration I've also been indulging in a lot of fan art in the last two years. Lockdown can be very isolating and I've found the instant buzz of feedback on social media to be a hugely valuable human connection and a source of motivation. So many of my other paintings take months to reach the public eye, and fan art is a way of short circuiting that and getting something out into the world. It helps to keep me sane, and it certainly improves my craft.

I indulged in a really quite expensive cold-pressed watercolour block as a treat to myself: heavyweight paper, glued all around, ideal for acrylic inks or paints, and none of the faff of paper stretching.





Clockwise from top left: Rochelle Sandall as Azure from Doctor Who
Jeremy Brett as Sherlock Holmes
Jonathan Watson as a Sontaran in Doctor Who
Jodie Whittaker as the Doctor



I also had great fun with a set of calligraphy marker pens, which lent themselves to a mix of quite detailed linework or much looser portraits, almost cartoonist in style. The immediacy of this is very appealing when you only have short blocks of time in between cooking a meal and reading bedtime stories.

Top left - William Hartnell as The Doctor

Top Right - Derek Jacobi as Cadfael

Bottom - Kevin Lindsay as Linx the Sontaran



Website: iainjclarkart.com; Glasgow bid: <https://glasgow2024.org/>

Vanessa's Mushrooms

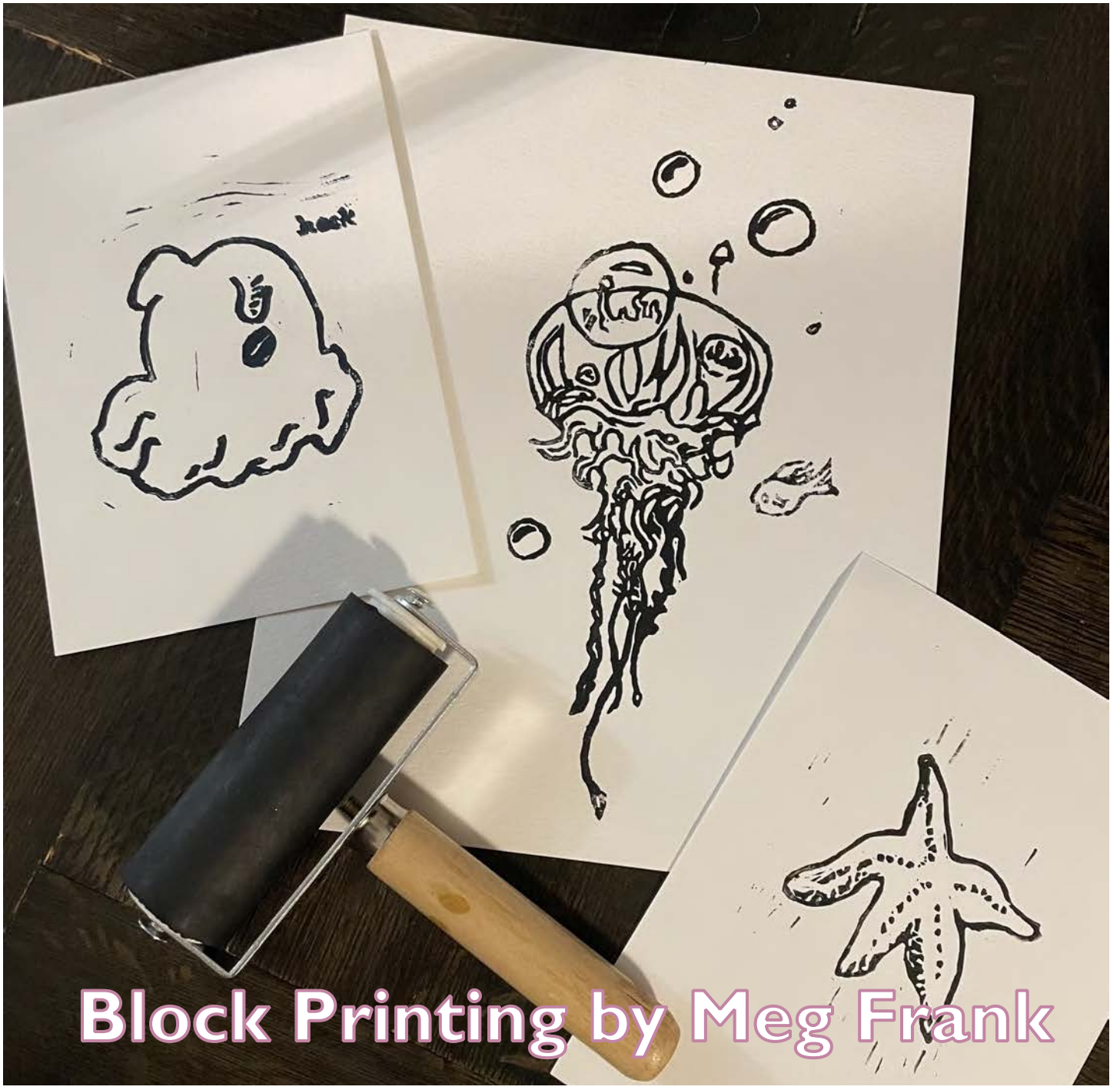
By Chris Garcia





When your wife goes through phases, as she calls them her “ADHD crafting spells”, you let her explore as she will. She did a bunch of wooden mushroom carvings before she went on to the pouring that marked the summer of 2021.

Here are several of my favorites that she made (and if you’re interested in buying any of them for yourself, lemme know!)



Block Printing by Meg Frank

Living through a pandemic has made me want to stab things, and in late 2021 I found a way to stab things for art: block printing. To be real, block-printing involves a lot more than stabbing. And “carving” is probably a more accurate term for what takes up most of my time. But, it does include stabbing and furious scribbling and I’m not ashamed to say that those things help a lot right now.

Since last summer I have been spending more and more time on Tik-Tok and a big part of the reason for that is #arttok! There is so much art! So much process! It’s beautiful and educational and exactly what I want to feed my eyeballs. After falling down a #printtok hole one evening (inking ASMR is real) my ForYouPage began to include linocut carving toks and printing toks. I was curious. I was intrigued. I was distracted with several other creative projects. However, the videos continued to show up and in September, after several friends posted about their block printing projects, I cracked. Yes. It absolutely was 2AM when I placed the order for the supplies. Don’t judge me.

It took me a few weeks to figure out what to print. Most of my cre-



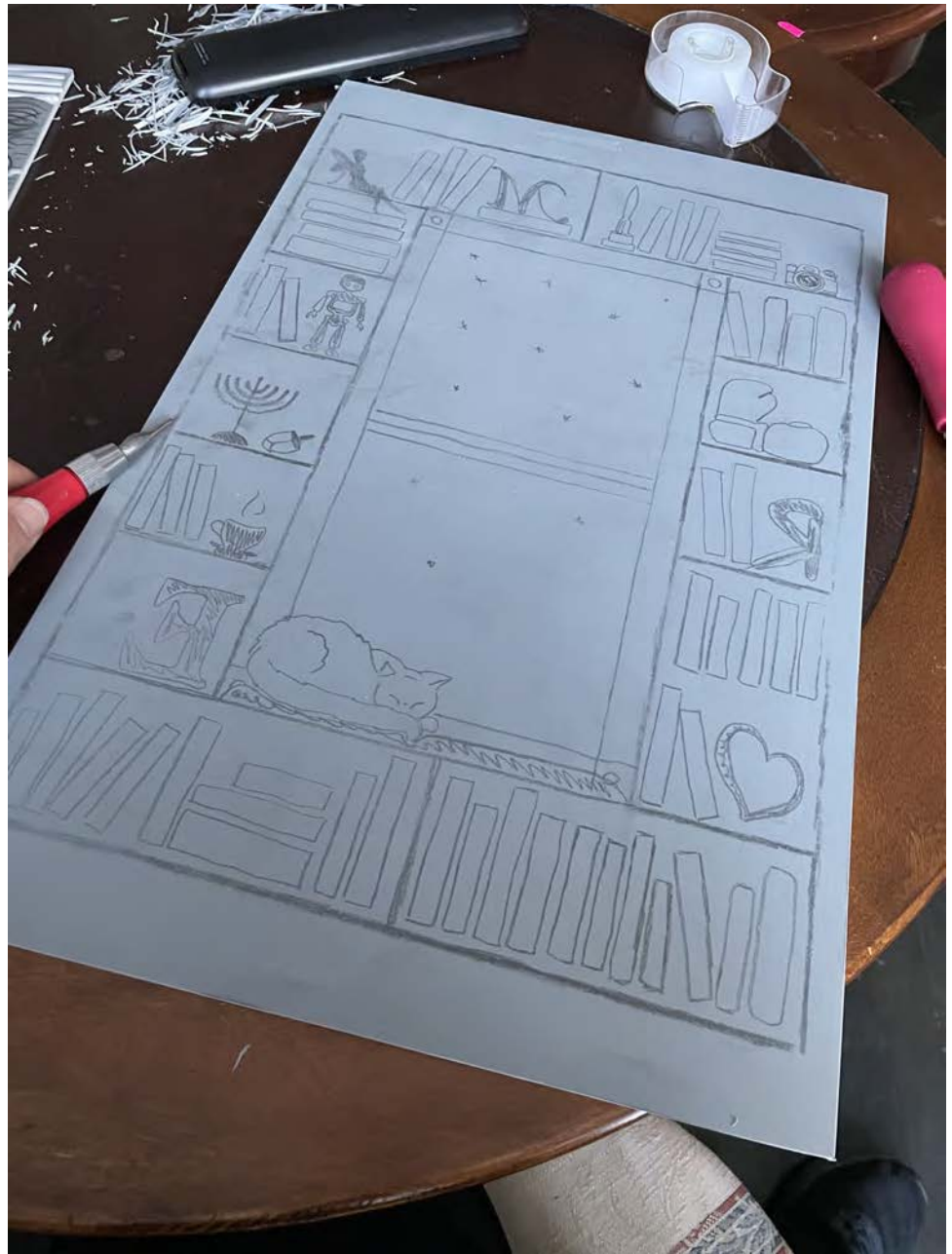


ative attention was spent on making things I was instructed to for school and putting together the work of other (amazingly talented) artists for *Mermaids Monthly* (which you should definitely go read). When I did have time, I tripped myself up by jumping ahead to the idea of multi-block prints. I couldn't decide where to begin! Eventually, I realized my sketchbooks were filled with starting points that could easily be transferred and let me get to carving. I grabbed an old sketch and got to transferring the image to a block. I began carving, and immediately found myself relaxed.

The Astronaut, the Jellyfish, and the space shuttle were three of my first prints, based off of sketches I had previously created for other projects. I use soft-kut or Speedy Carve blocks for carving instead of a harder material like linoleum or wood because I don't want to stress my hands any more than I already do. I'm still working with the starter kit carving tool which is a plastic handle and five interchangeable carving blades of different sizes but hoping to upgrade soon. The larger and more complicated ideas I have will be much easier to produce with a blade or carving tool that doesn't wiggle.

After about a month of printing previously drawn designs, I had the opportunity to create something from scratch: a holiday gift exchange. I was assigned my delightful friend, Navah Wolfe, and I decided to make them a personalized print that depicted bookshelves filled with items that were related to them. I created several draft sketches and went on a hunt for the relevant reference photos. To include the details I wanted to highlight, I needed to work rather large and ended up with a 12"x16" block. I was thrilled with my design when I began, but once I realized just how many books I was going to have to carve out I kicked myself a little. Carving the bookshelves and their contents took approximately three full days that I broke up between a week of classes. Eager to work with multiple color inks I experimented with different colored stars in the window and in the end I wound up sending multiple prints to Navah because I couldn't decide which look I liked best. I am very pleased with the final result.

I'm excited to start work on my next design - a piece of fan art for *This Is How You Lose The Time War* by Amal El-Mohtar and Max Gladstone. The research for the design has been a lot of fun, but I'm especially eager to get back to carving - I've been following the news too closely and it's time to stab something again.



Navah's printing block begins

Navah Printing Block in Progress









Little Free Peep Show by Cristie Kearny

In February 2020, I put up a Little Free Library in my yard (I love books and wanted to share them). In March 2020, libraries were closing to help stop the spread of the Corona virus (Remember that?) It was Easter time so there were Peeps candies everywhere, I now had an empty box and having a theatre background I decided to do the Little Free Peep Show. All the shows were based on books (keeping the library theme) and most were also based on the movie adaptations.

My first show was Mary Peep-ins and somehow it became a big deal. Blogs, local news, Buzzfeed, Reddit and even a mention in National Geographic! Crazy!

After that, I did a new show each week. So many people would come by and check them out. It was a destination!

The Wizard of Oz was my 4th show (and my favorite movie) and the characters were **STOLEN!!!** Weird, rude people, eh? After that, we installed a lock. Sad.

I slowed down at a year. Did a Peep Show Museum with 50+ shows set up in my garage. The Peep Show is on a break until April 2022.



















A Note from Edie Stern

I saw the note in *File 770* and thought you might be interested in these pix. I did not restart knitting - I never stopped. Joe says I did double down.

I designed the blanket for our first grandchild (now born, Ethan Siclari) from stitch patterns and a central Tolkien motif which was created by Ariel Barton. Every stitch pattern has a subtext related to my son and DIL. The sweater Joe is wearing was from a pattern by Jared Flood.





A Note from Emma King



Hi all, As requested, some photos and info about my Lockdown Crochet Crafting project.

Attached are several photos of an octopus ski helmet cover I crocheted. It's based on the "Twisted Kraken" crochet hat pattern (<https://www.ravelry.com/patterns/library/twisted-kraken-hat>), using Cotton Kings

Sultan Shadow - Black / Red yarn (<https://hobbii.co.uk/sultan-shadow?option=19423>). The body has been modified to fit my ski helmet, and I altered the tentacles to something that both worked better in this yarn, and was lighter in weight for skiing.

Having been eyeing up both the Twisted Kraken pattern and the Cotton Kings yarn for several years, I started this project in January 2021, during lockdown, in the hope that we might still get a ski trip late in the 2020/21 season, but sadly that turned out not to be possible due to the pandemic. It remained half complete until early January 2021, when I frantically finished it in time for this year's ski trip, which I'm pleased to say actually happened!

Much to my amazement the cover remained firmly attached to the helmet at speeds in excess of 50mph, and has got me a few compliments, as well as a number of strange looks, on the piste!







Lockdown Project: Slieve Gullion – a LEGO Locomotive

By James Shields

As some of you know, I like LEGO, and I also like trains, so sometimes I combine these and build trains from LEGO.

LEGO have their own train system, of course, so the challenge is to take this system, which was designed for building kid friendly toy trains, and use it to build realistic scale models of real trains. There is a fairly large community of LEGO train builders around the world, but only a handful of people doing it for Irish trains.

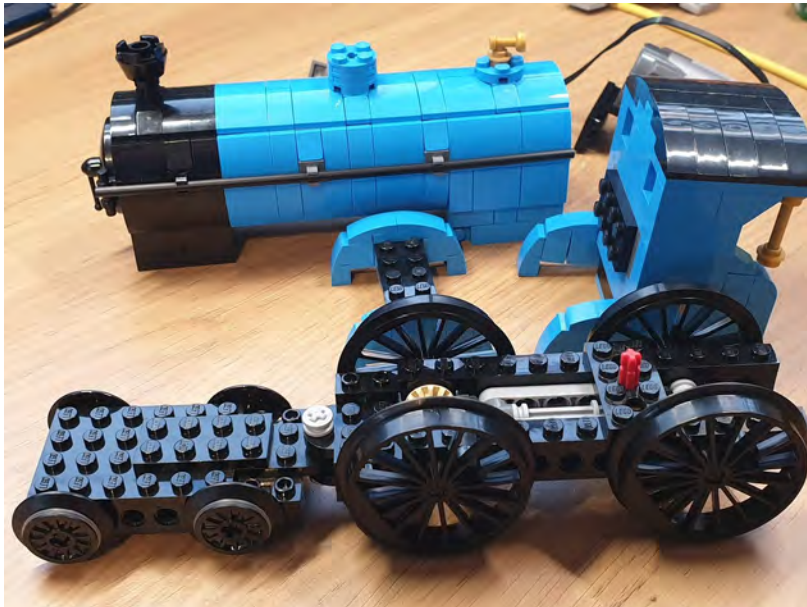




One locomotive I have a soft spot for is the Great Northern Railway of Ireland No 171, "Slieve Gullion", named after a mountain in the Mourne Mountain Range on the border between Ireland and Northern Ireland. It was originally built in 1913, and was in service until 1965. It now belongs to the Railway Preservation Society of Ireland, and has been used to run special trains for many years. Although it has been out of service since 2002, it has been undergoing an overhaul since 2019 and will hopefully be back in steam in the near future.

I built a LEGO version a few years back but there were a number of things about it that I wasn't happy with. The biggest problem I had was with the shade of blue I used. The standard LEGO blue colour just didn't look right.

So I did the only reasonable thing, and gave that version to James Bacon as a wedding present. This gave me the opportunity to start on a rebuild. What a great lockdown project!



So the first question was what colour should it be? The LEGO colour palette has increased massively over the years, and now there are over 130 distinct colours available, including several shades of blue that might work for Slieve Gullion. However, not every part has been produced in every colour, so my colour choice was a careful balancing act, checking whether parts I wanted to use had been produced. Luckily, it became apparent that the colour I think is closest to the real train, known to fans as "dark azure", is widely used by the popular LEGO Friends theme, and the range of parts in the colour has greatly expanded in recent years.

Another part of the original version I wasn't happy with was the boiler, which I had made with 4-stud diameter circular pieces, which I felt were a bit too skinny to do the locomotive justice. That wasn't going to work in the dark azure colour, anyway, as those parts don't exist in this colour. Instead, I opted for "curved slope" pieces, which allowed me to build a much larger and more imposing boiler.

I didn't get far in the build before discovering that the "large driver" wheels LEGO produce for steam trains wouldn't be right for this build. Curiously, these parts were only produced by LEGO after a fan started their own business called "Big Ben Bricks" to fill in parts LEGO weren't producing, and LEGO

started producing a version after the fan ones showed what's possible. Big Ben Bricks have gone on to make XL and XXL versions of the driver wheels (which LEGO have yet to copy), and it's the largest of these that I ordered for this project. As soon as I fitted them, I knew they were the right wheels for Slieve Gullion.

Since then, there has been an ongoing process of tinkering with the details to the point where I think I am happy with how it looks. Often, I'll decide something needs to move up by the thickness of a LEGO "plate", which can involve dismantling a large section and having to rebuild it. Sometimes, small changes can mean a part I've got built won't fit the proper interlocking pattern, requiring me to dismantle and rebuild a whole area. This is what we in LEGO fandom call fun!



At this point, it works very nicely as a push along model, so my next step is to motorise it. I'm still not sure where the motor will go. Ideally it would go in the boiler. However the largest LEGO motor won't fit there, so would need to go in the tender. I also need to fit in a battery box and control receiver, and if the motor goes in the tender, the battery box might have to move into the first coach. It was quite common for the locomotive to be followed by a "guard's van", so that might be the next part of the build.

The final step will be to add decals. Slieve Gullion has quite intricate line work, as well as the number, the name plate, and the "Great Southern" emblem. I'm not yet certain how I will achieve them all, but it may be a combination of printing on bricks and applying decals.

This has been a fun project through the lockdown, and I'm looking forward to taking it further.

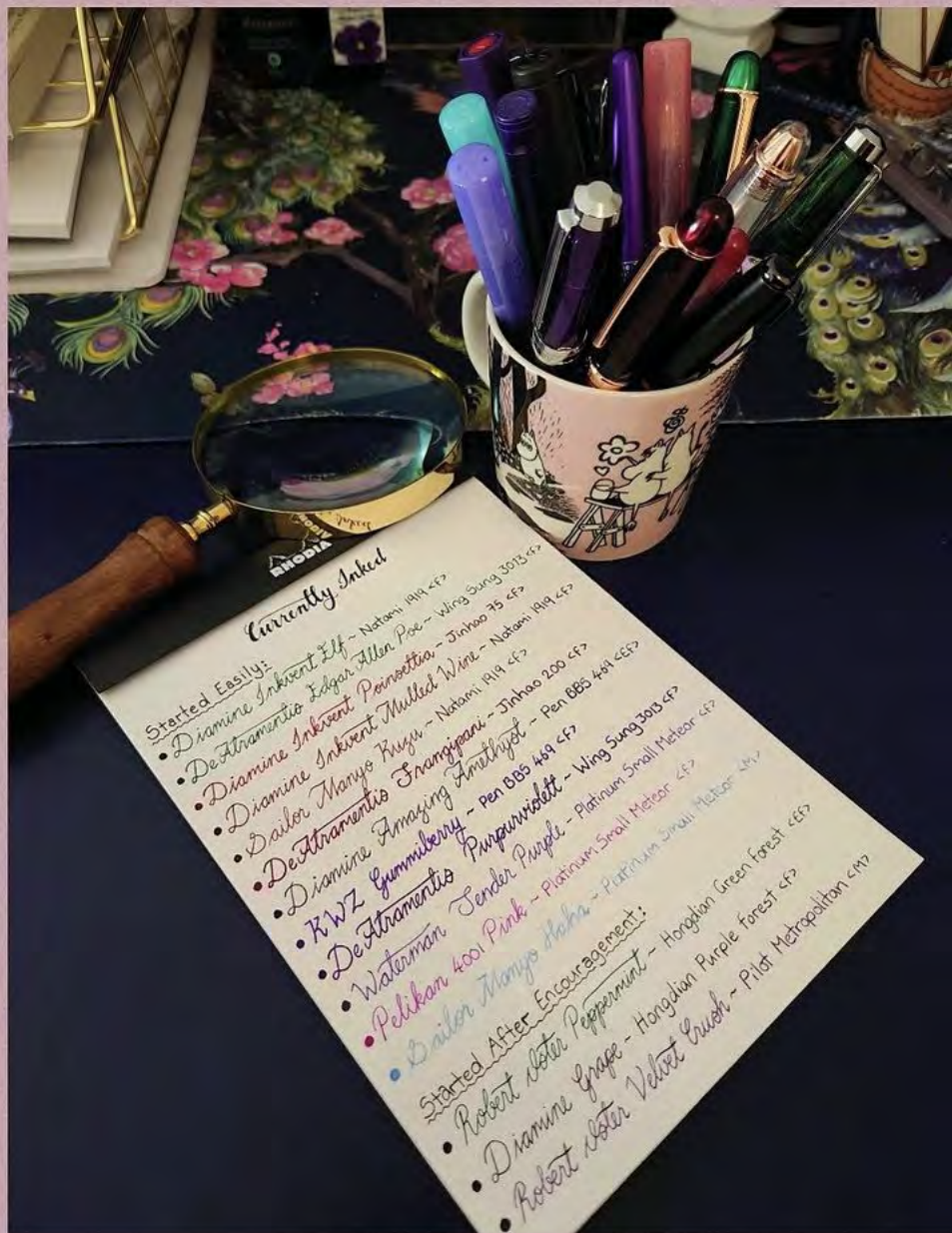


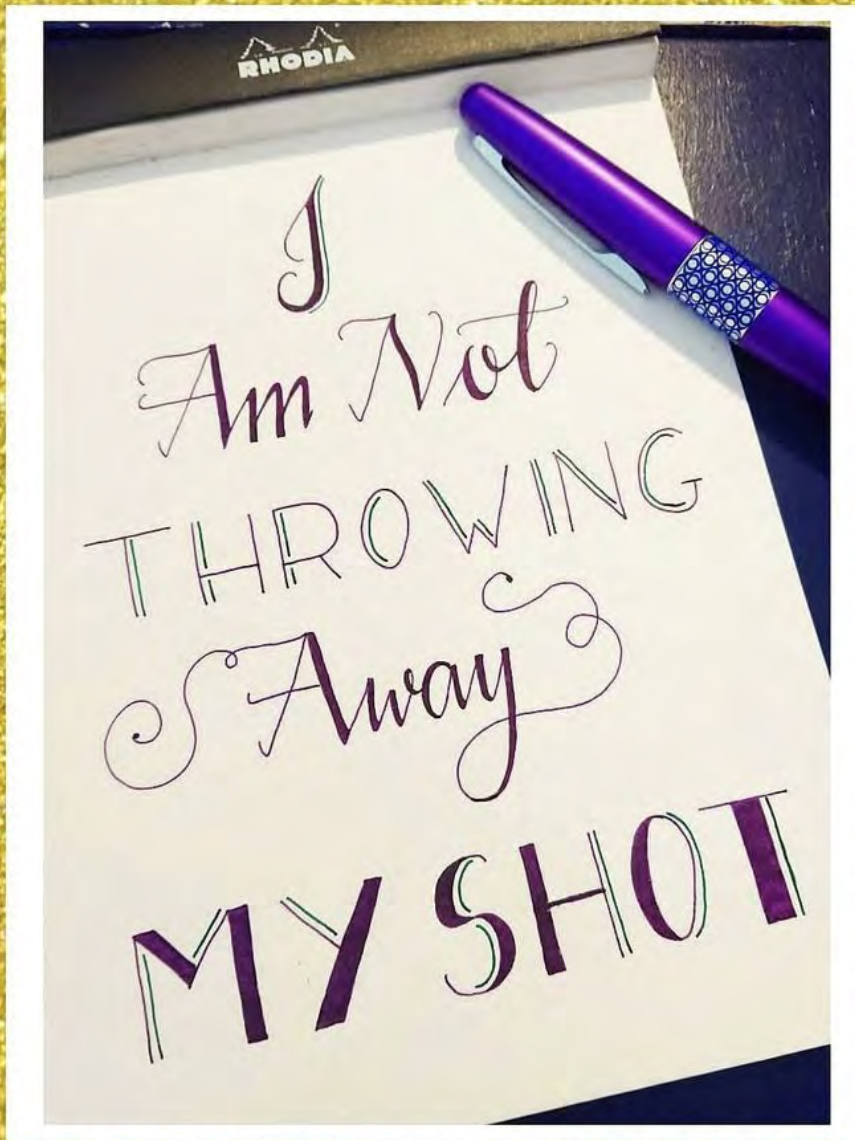
The Pen Life

By Liz Loikkanen

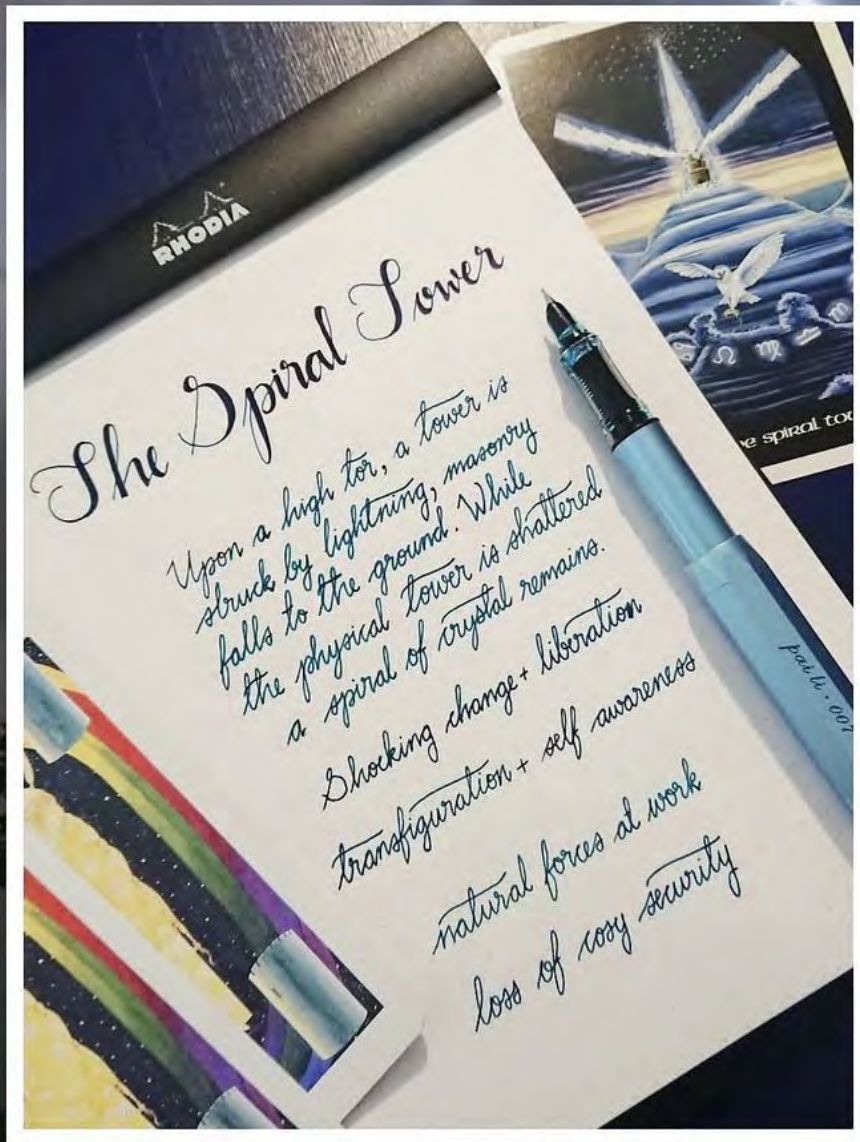
I'm an expat British scifi and fantasy nerd and conrunner living in Finland with my Finnish husband, 2 kids aged 11 and 13, 4 cats and giant dog. I'm currently working part time as a cleaner so that I can be home when the kids get back from school (one of whom is on the autism spectrum). We're very lucky that Finland has had relatively low covid numbers compared to other countries, but like so many people worldwide we found ourselves locked down and home schooling in the late spring of 2020, as well as still having to go out to work which was very scary and stressful. Finland didn't restrict outdoor time, so we were still able to go to the forest and swim in the lake, but I had been going to pole dancing and aerial acrobatics classes several times a week for a few years and I found myself in desperate need of a few moments of peace each day. I have always been an analogue girl and love writing longhand, so I decided to devote an hour a day to practicing my handwriting. I bought a couple of entry level fountain pens (Lamy Safari and Pilot Metropolitan) and a basic bottle of Pelikan ink and began the moving meditation of handwriting drills. Eventually, I decided to start posting my progress to Instagram to keep myself accountable and that's when I fell down the rabbit hole of the online fountain pen community. My pen collection increased rapidly with the help of budget friendly Chinese brands and entry level pens from major brands, and once I discovered that you could buy ink in 2ml sample pots instead of having to take a chance on a full bottle my collection exploded. I am so inspired by other creators on Instagram and my simple handwriting drills have now widened into a regular weekly lineup of posts: Monday Magic where I pull a tarot card from one of my decks and write out the meaning, Tuesday Tunes where I write out the lyrics to a song I love, One Page Wednesday where I copy out a page of a book, and Saturday where I write out a poem or phrase about cats and post pictures of my own floofs. I also copy out poems and inspirational phrases. Not only have I improved my handwriting I've also made new friends, improved my photography and graphic design skills, and learned about the history and current culture of fountain pens, ink, and paper. It's been a great comfort and distraction during the hard days of the pandemic.

One of the staples of Fountain pen Instagram is the currently inked post. I usually have quite a few pens inked at once and I love matching the ink colour to the pen and sharing my thoughts on the inks I've tried. This post was made to show which pens and inks still wrote after a prolonged period away from my desk while I painted our home library.





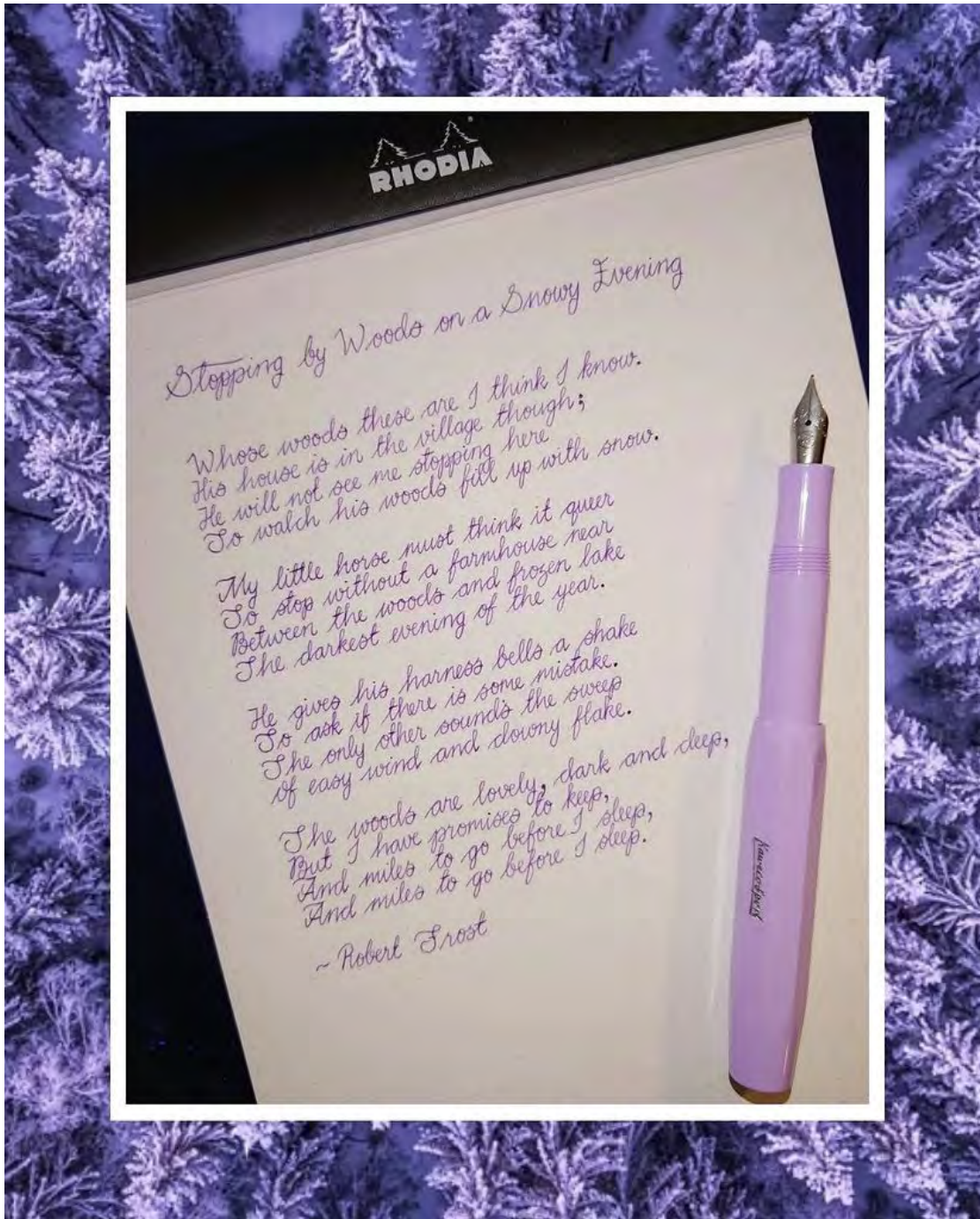
I haven't had a chance to see *Hamilton* live, but I loved the televised version. This writing style is called faux calligraphy because the thicker downstrokes are made by colouring them in with a normal fountain pen rather than using a flexible nib which creates natural line variations.



The Arthurian Tarot is one of my favourite decks and this Diamine Smoke on the Water just might be my favourite ink. The pen was a 3€ purchase from China that I adapted into an eyedropper. Although Instagram is full of beautiful expensive pens it's been lovely to discover that you can have a lot of fun on a very small budget.

This is another attempt at faux calligraphy in a different style. I'm in awe of people who do elaborate calligraphy with dip pens, but I don't have the patience. I was told by a teacher at Secondary school that I couldn't draw so it's taken a while to be brave enough to add drawn elements to my work.





Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

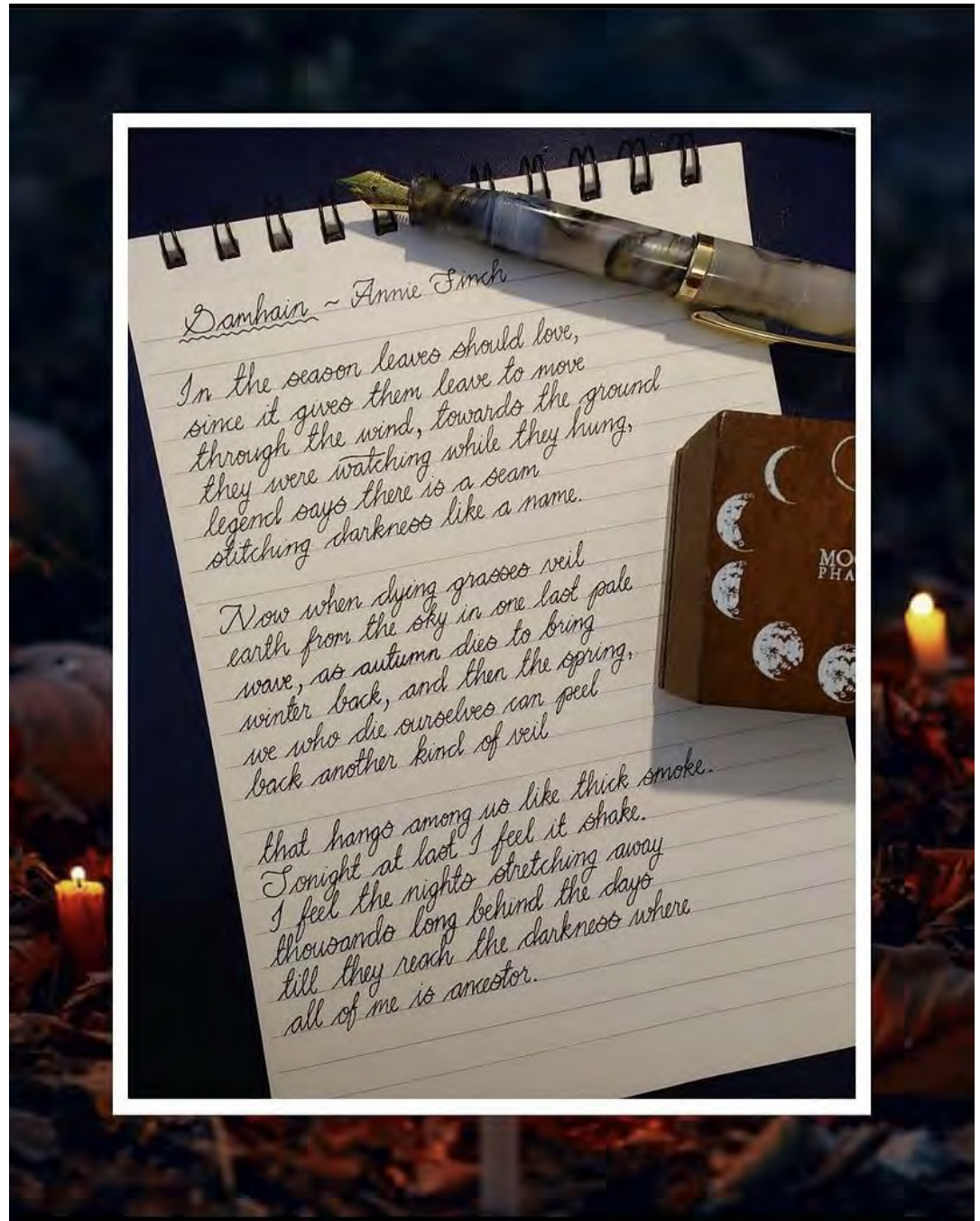
He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

~ Robert Frost

I find the act of writing out poetry to be one of the most soothing handwriting exercises. Robert Frost is one of my favourite poets and I've found myself returning to his work repeatedly during covid. This pen is a new acquisition from a German brand, Kaweco. A lot of pen people on Instagram favour broad nibs because they show off the colour and qualities of the ink, but I have quite a delicate writing style better suited to fine and extra fine nibs.

This Moonman SI is another Chinese pen and one of my favourites. It was a bit more expensive and writes beautifully. Asian pens tend to have finer nibs and write dryer than their European counterparts because they are designed for precisely writing characters rather than cursive. Learning how to photograph and display my work has been an unexpected bonus of my new hobby. The borders and layouts of my posts are created using an app called Unfold.





End of the year is a good moment to take a look back, to reflect on what happened and think of the changes that are upcoming. Looking back I can see how long is the way we already walked but I can also see what challenges are ahead of us in 2022.

In last two years a lot have changed in conrunning. I am sure we all remember beginning of 2020 when we had conventions in a usual way. And then everything changed. Over a very short period of time we were facing a decision – going virtual or not having cons at all. And many of the teams decided to delve into unknown realm of virtual conrunning. Some hoped the issues will be only temporary, others had rather bad feelings about this. We all know how it went. Yet 2021 started with some optimistic accents. Vaccines became a game changer. We saw our old conventions back. They were within a grasp of our hand. Yet one cannot enter the same river twice. The word “hybrid” was all over the place.

I am not sure which convention went hybrid as a first one. If I recall correctly Gen Con in September had attractions for both virtual and on-site participants. Yet for sure some fannish conventions followed the same route – and I am sure more will come in 2022. I managed to visit three hybrid cons – Corflu Concorde, SMOFCon Europe and DisCon III. On all three I was attending on-line and this is the perspective I will use in the article. I believe these cons were an avant-garde of what we may expect in 2022. I want to look at the lessons we learned from these three cons. Those lessons is what we may take with us for the next year.

Membership

This a simple thing – having online part allows to change the demographics of the convention. For some events providing virtual offering will become a new norm – even when it won't be required any more from the pandemic reasons. It was easy to observe that at both online and hybrid conventions one saw members from countries that were not usually appearing at given con. At DisCon III I saw that going hybrid allowed to bring more World into Worldcon. This is an excellent thing and I hope it will continue in the future. Yet hybridization provides support not only in geographical terms. It also helps those members of the local/regional community who are not able to attend the con because of other reasons. Lastly for some people attending online seem to be better from an access perspective. Of course online con has it's own sets of access related challenges but this is another topic.

Programme

There were two main types of programme items at hybrid cons – virtual ones and on-site ones. Depending on the convention they may have been streamed to or from the convention. This allows for four combinations. Some of the items were available for both on-line and on-site audiences and some only to one of those groups. As a first thought I can say that for remote audience virtual panels work way better. Having the tech setup work flawlessly with sound is a tough undertaking. In fact it seems to be tougher than I expected. Both on Corflu and DisCon the quality of the audio was causing some issues. I can only imagine for some people this was a roadblocker preventing from attending a panel.

So far no one decided to make hybrid panels where some of the panellists would be in the room while other would join remotely. Even if the panellists were on-site for virtual panels they were asked to join from their room (or other quiet location). Personally I believe it makes the most sense. Hybrid panel is a challenge in itself and although I can see some value in that approach I am not sure whether the gain is worth the price.

Socializing

Since the onset of online conventions socializing was the most difficult aspect. When we add the need to enable both populations of our members to interact with each other it becomes additional challenge. What we need for sure is to have spaces for audio-video and text conversations. They will of course be more popular among remote audience but there must be a way to involve on-site members more. I don't have a great solution for that. Yet some things already worked.

At small conventions like SMOFCon and Corflu it appeared that simply taking the laptop among people on-site works nice. If only the numbers of local participants is small discussion can go on well. It is not perfect but the best what I have seen so far. Having a tour around party space worked nice from the perspective of seeing friends but it didn't allow for any conversations. I hope to see some other ideas in 2022 as I am sure there will be events I will attend remotely.

Bonus

There are some things that are a bonus for the con. Some of them were planned by the organizers – others happened thanks to fans who were willing to do something for friends joining from afar. Adding additional value to the con is very important. For me those were things that were somehow impacting my whole perspective of the con. Corflu mailed virtual members with not only the published [faanthology](#) but also all other paper publications (including the badge and read me document). Considering the audience – fanzine fans – this makes a lot of sense. I suppose I am not the only one collecting publications and badges. I can speak only for myself but should other conventions offer such option I would be always asking for physical badge – even should it cost additionally to have it shipped. At DisCon III Spike offered to give as a tour around the convention hotel. It took place during Café Moose virtual party (which was 6:30 AM in DC). It may sound silly but it was so good for me to see the con venue. What else can be added here? I am sure that a lot – we just have to keep exploring.

Planning

And last but definitely not least – planning. The hybrid conventions are tricky. They require a lot of effort and one must consider both aspects of the con on every stage. Without planning in advance we end up in overworked staff and sometime redundant tasks. Going hybrid requires many more volunteer hours. By right planning this can be limited and it will prevent overworking people. So whenever one considers going hybrid – think about it from a start.

What Future Will Bring

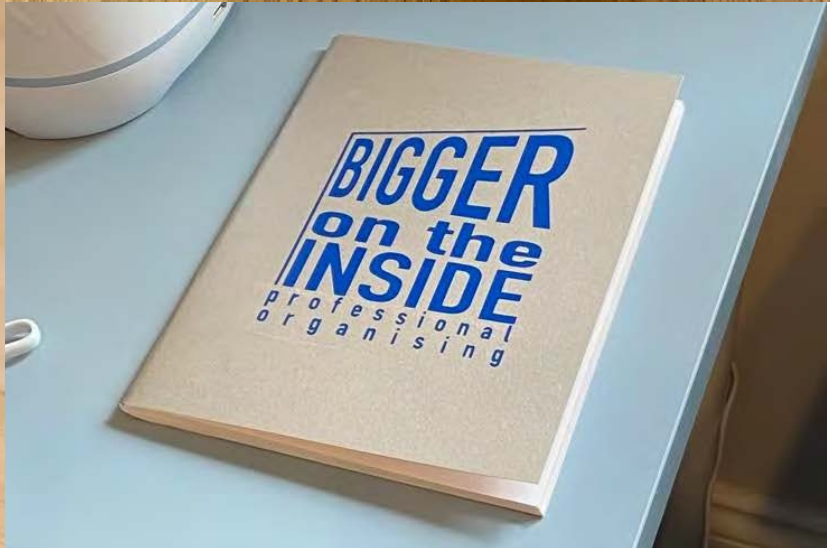
As stated above I believe that hybrid will become a new model for some of the conventions. For sure seated Worldcons and some future bids mentioned that they consider what level of virtual offering will be available. The decision is not easy and making it happen will be difficult. We may expect that some other cons will follow the same route. For sure 2022 will be a big learning experience. Mistakes will be made, best practises will be created and fans will (hopefully) have a good time at those cons. So here I can only say – see you there – whether online or in person.



The Many Quarantine Crafts of Alissa







Lockdown Project: Tardis Door

By James Shields

Since the start of lockdown, I have been working exclusively from home, and as a result, some minor irritants have become major annoyances. One of these was the door of my study/home office, which has been an ugly pale brown for as long as it's been my office (an unfinished fake “wood grain effect” project someone started and abandoned long ago). Sadly, I didn't think of taking a “before” photo.

It occurred to me that turning the door of my office into the door of the Tardis would help cheer me up, and be a nicer background for video calls. So I picked up a pot of blue paint in my local hardware store. I didn't use any scientific process to choose the perfect shade of blue – after all, the Tardis has been many slightly different shades of blue over the years in the Doctor Who TV show. I just went into the store and looked at the available blues, and said “that one looks about right”.

My first step was to measure up the door and work out exactly where the markings would go. The door does have panels, but it has the wrong number, and they are the wrong sizes. However, they were in two columns, so I used the vertical edges as a guide and ignored everything else.





My first step was to mask off the door panels, and paint everything outside them blue. I then masked a 10mm gap and painted inside the door panels.

The next step was to mask the window panes and paint those black. I made the border around the panes a bit thicker than the ones on the door panels. It's debatable whether I should have had white window panes and black borders instead of black panes and white borders. There is no right answer here. It has been both ways on the show at different times.

After this was the tedious job of masking around all the door panel and window pane borders and painting them white. In hindsight, I should have painted all the white first. In fact you could argue I should have painted the whole door white first. But clearly I am not that clever, and I did it the tedious way.

The other way I am not that clever is that I did not leave the paint long enough to dry before masking for the next part. As a result I had to touch up all the spots where the masking tape took off some paint when I peeled it off.

Once I had done all that I had the finishing touches. First there was the door sign. I was going to print it out and stick it on. However, I found a metal sign on the internet, which I ordered, and it arrived on my birthday. It was a perfect fit, and looks great.

For the top sign over the door, I found an old plank of wood (I think it had been part of a bed frame). I cut this to size and coated it with blue paint. I then made a "POLICE PUBLIC CALL BOX" banner, which I printed in several pieces on my ink-jet printer. I coated this in matt varnish, then attached it to the piece of bed-frame with PVA glue. It was a challenge to avoid air bubbles when I glued it on, but I managed to get rid of the most obvious ones. My only complaint with this is the black my ink-jet produces is more grey than black. Maybe I'll redo it when I find a way to print blacker black.





Finally, I screwed to the wall over the door and stood back to admire the result.

I'm now thinking of things to paint on other doors...



Editorial by James Bacon

It's been a tough time. Covid.

Personally, I've been busy and it's been good, I think having challenges and work and a focus helped me for sure. One of the things I've really enjoyed has been vicariously watching on as skilled people's crafted, made things, created art, and had fun doing so. I'm certain many readers have had it bad, for which I am sorry, and can only hope that some solace was found from our pages.

Here though, we have a wonderful selection of things that fans got up to during this global pandemic. It's incredible to see and so beautiful!. It's a wide variety and I'm very grateful to them all for sharing this with us. I hope it inspires you. To do something lovely yourself. I'm not that crafty, I do letters and stamps things but it's limited. This zine is my craft really.

But it's a different story, today it's about amazing creatives who share. Crafting, making, arting is good. Doing a fanzine or vid or podcast is good. It's a fun passtime and it's rewarding to bring joy to others. I also hope it's restorative and relaxing for those who do it, and results in pride and satisfaction. It's been great to see. Filling that lack-of-con gap.

Thank you.

I've benefited. Indeed, some of the first nice things that came my way were hand made masks! Lea Farr and Niamh Kearney both making awesome ones.

Gosh. Lea's ones feel so long ago. Initially we were asked in work not to demand masks, as there were none. Literally all masks were going to health care professionals. Was it April or May 2020. It's getting close to two years.

How now our community comes back, in person now, will be a challenge. We've been apart, the joys of the conventional experience denied, maybe we are used to it already. The online aspect, while dynamic and ingenious in many regards, has been brilliant, but work load is not light and it's not been the same for me, which must mean for others it's been brilliant. How will cons now manage the expectations, with maybe fewer volunteers.

The costs and challenges involved with con running need people to go, to volunteer, or the event can't happen. It's right that fans get to enjoy the experience but some contribution can help if needed and I think the time is upon us that signing up, and volunteering in a sustainable way is more important than ever.

Overstretched and overworked fans at breaking point need to recruit, delegate and possibly step away, less they be an impediment to success. We must must must recruit.

It's like this issue. So nice to see these contributions, these new-to-us contributors.

How?

We ask.

It's not complex. It's not rocket science. We ask. It's polite.

It's awkward when you get told no, but it's fine. Or someone is negative. It can be demoralising. But it's fine.

We ask.

Yup, it's their time and effort for free, but as fans that's the covenant we adhere to, we are here to celebrate, to think, to contemplate, to reflect and we match your effort with our own, our enthusiasm and so we ask.

Start asking.

What can you do?

What can others do?

Ask what they'd like. And lead with an idea of what you'd like to do or see them do.

Ask.

Do. It's fun.

Journey Planet is the manifestation of fan collective effort, put out free, an egalitarian and altruistic endeavour supported by dozens of editors, hundreds of contributors, thousands of readers and you. Thank you.

As ever. If you'd like to contribute, do get in touch, journeyplanet@gmail.com. we've some interesting ideas comming up, some great issues, drop us a 'what ye doing' and we will let you know.

It was a lovely thing to see some wonderful art at Dlscn III. A real pleasure to take it in, and take some home. But really nice to see people, to enjoy lovely company and chat and it was nice, I had a cracking time hosting so many people at parties. And we had no shortage of masks!

And hand sanitiser.

Thanks to all the artists and crafters, writers and makers, for helping keep us all sane and entertaining and giving is pleasure.

Enjoy.

James

