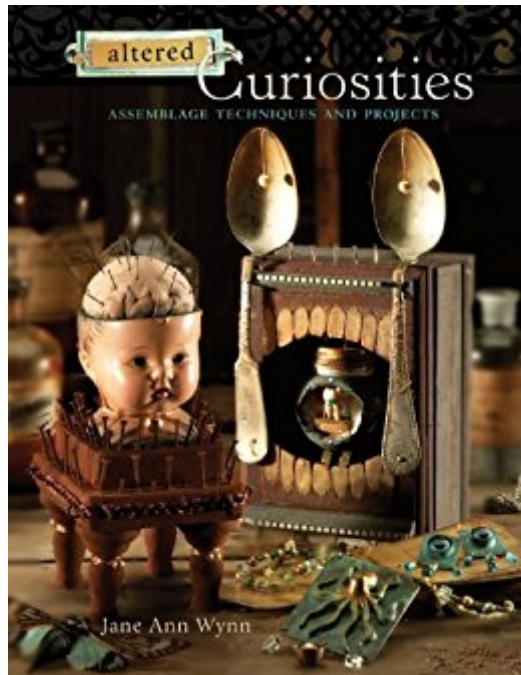


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# Altered Curiosities: Assemblage Techniques And Projects



## Synopsis

Discover a curious world of assemblage with projects that have a story to tell! Step inside *Altered Curiosities*, where a wisdom tooth gets its own shrine, a honeybee lights up the room and a taxidermy eye becomes the eye in the back of your head. As author Jane Wynn shares her unique approach to mixed-media art, you'll learn to alter, age and transform odd objects into novel new works of your own creation. Step-by-step instructions guide you in making delightfully different projects that go way beyond art for the wall - including jewelry, hair accessories, a keepsake box, a bird feeder and more - all accompanied by a story about the inspiration behind the project. You'll also learn to: Find your personal symbols and incorporate them into your work. Alter toy figures to create curious new creatures. Master simple soldering techniques that take you beyond the soldering iron. Apply beautiful patinas and etchings to brass and copper. Transform cast resin into pieces that look like metal. The endless possibilities of assemblage are yours to discover! Let *Altered Curiosities* inspire you to create a new world that's all your own.

## Book Information

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## Customer Reviews

Just a few examples:pp19 - "This technique is called annealing. The metal will remain warm and soft enough to easily work for a while. As you work, if it cools down to the point of being difficult to manipulate, just heat it up again!"truth - Once metal has been annealed it stays annealed, no matter how much it "cools down." What hardens it is the further working of it - bending, striking, etc. This is called "work hardening." It has everything to do with the crystalline structure of the material, not any residual heat in it.pp20- "A two-part epoxy sets up fast and strong in under five minutes"truth - A "five minute epoxy" will, but all other epoxies take longer, sometimes much longer. Bottom line in any good work is - don't use 5 minute epoxy for anything that needs to last - especially if you plan to sell it to someone. It is weak and brittle, and any good craftsman knows this.pp24- "silver solder"truth - not with that torch you won't. What is being used is "silver bearing solder" which is what is known as a "soft solder." Soft solder is great stuff - I use it all the time - but if you go into a shop and buy actual "silver solder", a hard solder, you will be unhappy that it doesn't work at all like in the book.pp77- "Router knob top"truth - What is being called a "router bit" is in fact a hole saw. The way it is being used in the photo will more often than not end up ruining the piece of wood, or damaging your fingers badly. Even if you succeed to not do either of those things, you will discover that you do not have the recess as pictured in the project, but rather a circular saw kerf that you must now gouge or chisel out to get that recess.

I want to thank all the reviewers who loved and extolled this obviously groundbreaking book. I also want to thank Christopher Palmer for his comments on possible technical errors in the text or the photograph cut-lines. If you proceed to the "Comments" following his .com review, you will note that the review engendered some controversy and ill feeling, which I would like to address here.I know that authors (and I include myself, although to date I have only edited for publication -- not yet authored and published -- a book-length manuscript) can be exquisitely sensitive to criticism. I understand exactly where Jane A. Wynn is coming from in her response to Christopher Palmer's review. That said, Mr. Palmer's review alerted me to the possible necessity of filtering some specific instructions in the book through the perspective of an instructor who works with the relevant tools and who finds himself having to correct some errors that his students have picked up from other sources. His review did NOT, however, discourage me from investigating this obviously attractive and exciting book about altered imagery, which appears to include information not otherwise available on assemblage (a particular new interest of mine).It may also be useful to note that sometimes a book is only as good as its editors. As a long-time publishing professional myself, I know this only too well -- most recently from sweating out a friend's publishers'-proofs-reviewing

process with her after she was subjected to the last-minute dictates of an (impetuous?) editor under the influence of a zealous and persuasive in-house proofreader who had several last-minute suggestions for "improving" the book.

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