I would like to share my journey in creating this piece, titled New Orleans, Trip #1, completed in Lisa Garlock’s Advanced Issues in Art Therapy: Story Cloth class offered Summer 2014. The class learned about the traditional Chilean arpilleras, which were created to visually document two decades of military dictatorship during the Pinochet years. To protest the injustices of the regime, the women held workshops where they would sew scraps of cloth to tell their story. Using pieces of clothing or photographs from the “disappeared,” loved ones were sometimes incorporated into the arpilleras, which served as a part of their healing process. Although exporting arpilleras became illegal, once it became known that they were anti-Chilean, these narrative quilts continued to be smuggled out of the country, as a way to help build a community and continue storytelling through the use of fabric.

Students were taught a variety of different stitches to assemble their pieces and encouraged to think of a narrative they would like to tell, or a moment in time they would like to create. My piece illustrates the highlights of my first trip to New Orleans. I wanted to capture the moments that felt meaningful to me and narrate them in my story cloth.

It was in New Orleans where I met my boyfriend’s family and close friends for the first time. I learned about traditions I had never experienced before; for example, people in New Orleans have “red beans and rice” every Monday for dinner. It was a special moment for me to experience a meal that my boyfriend, Scott, had eaten with his family growing up. This meal is depicted in the lower right corner, placed on a blue and yellow tablecloth, colors found in their kitchen. Around the red beans and rice is a well-known sandwich, a muffuletta, along with a bottle of a locally brewed beverage, “Gingeroo,” and a refreshing gelato we enjoyed on a particularly hot summer day at “Sucre”.

I also included the St. Louis Cathedral, in the French Quarter, next to the famous “Blue Dog,” known from local artist, George Rodriguez. I added images of flamingos and giraffes we saw on our visit to Auburn Zoo, and a representation of a glass crab we purchased at the Lizanos Glass Haus art studio. There is also the plane we flew on, and the trees from a magical park we walked through, across from Scott’s childhood home. Finally, Scott and me—at his best friend’s wedding, slow dancing on the dance floor.

The moments that were captured and sewn on this story cloth are not just about fun outings, meals, and adventures. They represent being accepted into his family and a start to new friendships. Most importantly, this is a new place I can call home, where I will be welcomed with warmth, love, and of course, red beans and rice.
This artwork is a response to the active duty service members, who have comorbid traumatic brain injuries and other psychological health concerns. I intern at the National Intrepid Center of Excellence (NICoE), part of Walter Reed National Military Medical Center, in Bethesda, Maryland. This piece was created to express the transformation I see in the service members while creating art in art therapy sessions. The first and main art project that all service members complete at the NICoE is mask-making. As with many adults, most have not created art since grade school and some, initially, view the creation of art as a child’s activity. Once they begin to engage in the art making process, however, some of their long established walls begin to disintegrate. I have experienced participants opening up, relaxing, and expressing unconscious feelings while working on their masks. The nonverbal self-expression that occurs allows them to access a previously hidden, and sometimes unknown, creative space that extends into their other therapies and aspects of their lives. The collage I created not only illustrates the actual change I see in the service members, but also the change that my own energy and emotions go through while in these art therapy sessions.

Response Art
by Stephanie Kurtyka, 2nd year

This artwork is a response to the active duty service members, who have comorbid traumatic brain injuries and other psychological health concerns. I intern at the National Intrepid Center of Excellence (NICoE), part of Walter Reed National Military Medical Center, in Bethesda, Maryland. This piece was created to express the transformation I see in the service members while creating art in art therapy sessions. The first and main art project that all service members complete at the NICoE is mask-making. As with many adults, most have not created art since grade school and some, initially, view the creation of art as a child’s activity. Once they begin to engage in the art making process, however, some of their long established walls begin to disintegrate. I have experienced participants opening up, relaxing, and expressing unconscious feelings while working on their masks. The nonverbal self-expression that occurs allows them to access a previously hidden, and sometimes unknown, creative space that extends into their other therapies and aspects of their lives. The collage I created not only illustrates the actual change I see in the service members, but also the change that my own energy and emotions go through while in these art therapy sessions.
I returned in August from Beirut, Lebanon where I spent three weeks working with WarChild, an organization based in Holland, which supports children dealing with the physical and emotional effects of war. This relief organization supports art therapy as a key aspect of working with children and trauma and only employs professionally trained art therapists. I worked with 18 of their counselors on recognizing and responding to trauma and promoting self-care and in refugee camps doing groups, with children ages 5-12, with a local art therapist. Through their connections, I also visited sites where future art therapy can be integrated—a women's shelter, a variety of different schools, and a relief center where women and children come for support.

I am hoping in the future to take additional art therapists with me to work in the camps and do more community projects. The work is so rewarding and the trauma is so great, both with the refugees and the workers in the camps. As we all know, people are drawn to expressing themselves and telling their stories and art fills that need. Though the country is calm and more accessible than in years past—I was able to visit towns and sites that were previously inaccessible due to conflicts—the threat of ISIS/ISIL (or DAESH in Arabic) is prevalent. They were fighting about a 45 minute drive from where I visited a World Vision training site and wandered through a lovely village eating ice cream—this is the dichotomy of the Middle East. I met so many welcoming and gracious people discussing possible collaborations over small cups of Arabic coffee. The need and the desire is great for collaboration and for the connecting and healing aspects of art therapy.

The refugee camps were particularly moving as we were picked up by a taxi cab from the camp (regular taxi drivers will not enter the camps), taken to a point where we were met by two young girls who led us by foot through the labyrinth of alleys, some of which were little more than the width of my shoulders, to the open air room where we met the shy but curious children who giggled and laughed as they connected and created art. Children are the same wherever you go—they find joy in life and they are resilient beyond our imagination.
Depths of Darkness
by Erica Ohnstad, 2nd year

I approached the canvas with “gloom crowding in on me, a sense of dread and alienation and, above all, stifling anxiety” (Styron, 1990, p.12). The brush felt heavy in my hand as I picked up the acrylic paint and water. I dragged the brush across the top of the canvas and allowed the paint to ooze down in drips. The weight of my mind felt in every movement. Seemingly impossible to add any likeness of daylight into the image, my attempts to brighten the mood were met with resistant drops of red and blue paint and blotted out with a paper towel. All hope within the image became inaccessible. It felt as though I would be pulled down into the depths of darkness to remain for eternity. Dread, gloom, and the blues attached itself to me as I was dragged deeper down. Blotting out the yellow with a paper towel became symbolic during the creation of this piece. I could feel the drain of energy as I looked into this image. The colors gradually became darker and heavier with acrylic paint, until I was not able to see the bright vibrant colors that had once been in front of me. The feeling is non-directional, non-linear, for an unknown length of time. “I shall never learn what caused my depression, as no one will ever learn about their own” (Styron, 1990, p. 38). There is little hope conveyed in the heavy layers of acrylic paint. If you concentrate and even squint your eyes, a hint of yellow can be seen. This slightness, purposefully placed, is the remnants of hope.

Personal interpretation of Bipolar Disorder: Inspired by Jamison’s memoir
by Kelly Muldoon, 3rd year

After reading An Unquiet Mind, describing living with the diagnosis of Bipolar Disorder, it was difficult to come up with an image to express her experience as a whole, an assignment for diagnosis class. Jamison dealt with endless ups and downs, spending sprees and suicide attempts, going on and off medication, losing loved ones, and trying to find a place in the world. I decided instead to select a point in the book that stood out to me; it was a moment when her disorder became very real and raw. Jamison described her apartment after a manic episode—there were piles of credit card receipts, bills, and threatening letters; mountains of items she bought in bulk; shopping bags; and unrealistic projects she started and never finished. Her brother saw how much trouble she was in and helped her pay off her debt. She described moments of embarrassment, manically purchasing a dead fox from a taxidermist, and experiencing dark days, such as not having enough energy to get up and even change her clothes. I think I was drawn to illustrate this time period because I could relate to the depression she described going through. Anyone who has experienced depression understands how difficult it is to complete normal day activities. Although I was not manic, nor needed help getting out of debt, I did know I needed help and my family knew it too. Similar to Jamison’s family, my family’s support helped me get out of the dark hole. There was no judgment and no questions, just empathy and understanding. The strength it takes to get out of a hole like this has led individuals into helping careers—Jamison became a psychiatrist and I am in the process of becoming an art therapist. I will end with an insightful quote from Jamison that may be relatable to those who have done something positive with the struggles and difficult times they have experienced: “As the years went by, I became more and more determined to pull some good from all of the pain, to try and put my illness to some use” (p. 125).

Social Media Art Therapy Directive
by Trevina Joseph, 2nd year

Facebook, Instagram, Tumblr, Pinterest, and Twitter have become an integral part of our lives. We post selfies, outings with our friends, pictures of our food, tag our friends in the latest Buzzfeed article, and share cat videos for days. According to researcher S. Shyam Sundar, Distinguished Professor of Communications and co-director of the Media Effects Research Laboratory at Penn State, in an article in Psychology Today, “the types of actions users take and the kinds of information they are adding to their Facebook walls and profiles are a reflection of their identities.” So if social media is a reflection of identity, what images, music, videos, and words are people associating with us? How are we seeing our world and how are we communicating within it? We are visual beings, so it makes sense that these visual messages have an impact. This concept is what inspired a Social Media Art Therapy Directive for Adolescent Group Therapy.

Social Media Art Therapy Directive: Choose a Tumblr, Pinterest or Instagram picture from pre-screened images (for therapeutically relevant themes) to create a response to. Once you have looked through the images, choose a quote that resonates with your life experiences and create: a poem, lyrics, story, or artwork that incorporates the image.

Discussion: Share your reactions with the other group members. “Post” these images on an actual wall and look at the impact of seeing everyone’s inspiration together. This facilitates communication within the group, sharing of ideas, support of others, validation of experiences, and identification of common threads.

Materials: Pre-screened Tumblr, Instagram or Pinterest images and quotes, related to therapeutic themes, that will be combined into response art. Any art materials can be used for the response art, such as colored pencils, collage, tissue paper, paint, murals, oil pastels, or even 3-D materials (model magic or clay).

Population: This directive could apply to many people in various stages of life, because many generations use social media, such as Facebook. Most social media sites are used internationally, but always be mindful of your group. I used this directive with adolescents on an inpatient psychiatric unit, and they responded to it very creatively!
Questioning Sustainability
by Anna Hicken, 2nd year

Last July, I travelled with the art therapy program to South Africa to study social and cultural diversity. Throughout our short time in Winterveldt, a township outside of Pretoria, my fellow GW students and myself constantly discussed the purpose of our work at the Bokamoso Youth Center. For two weeks, we led art therapy groups with the young adults, providing art materials and a safe space to share their stories.

Although we all knew the value of those precious moments, we were greatly concerned about the sustainability of our services. Was it fair to provide them with art materials that they might not be able to obtain in the future? Was it right to ask them to open up and trust us with their private thoughts and feelings, just to have us leave a few days later? What could we do to ensure that our work continued? Some questions were answered and some were never fully resolved. Some I still ponder over today. Although they were difficult questions, I know that the dialogue they created changed the way I think about our work as art therapists.

One of the projects that sought to foster sustainability was painting two large murals at the Bokamoso site. The murals were painted to honor the new leadership of Bokamoso and promote a sense of pride and joy in the community. They were designed and facilitated by a local artist, allowing the youth to connect with a talented and supportive entrepreneur in the area. Creating the paintings was an extremely special element in our time spent with the youth. The process allowed us to collaborate with them in a different way. Instead of being their art therapists from America, we were their partners working beside them. We made mistakes, got frustrated, got messy, got tired, and laughed with them. During our time together, they invited us into their community and into their lives.

I will never forget how welcomed I felt or how much I learned about myself from this experience. I began the trip thinking that I would provide a service to the Bokamoso youth. I left knowing that I was given far more than I provided. As art therapists and humans in a diverse world, I hope that we never stop questioning our work and considering the sustainability of our efforts.

Update on the South Africa Program

We support our students in critically thinking about the ethical issues of working internationally and creating sustainable programs in art therapy. To that end, this summer professor Tally Tripp and alumna Becky Jacobson Fowler are returning to South Africa seeking further opportunities for sustainable art therapy programming between Bokamoso Youth Foundation and several Arts Therapy organizations in Johannesburg and Pretoria. We are continuing to develop sustainable therapeutic and social action work in our international programs.
I feel I’ve been kicked in the ear
When doubled over, you pinched my rear
Can I take another year?
If only printers ran on tears.

I’m trying hard to power through
You make it tough, you really do
I want to make it to year two
But what kind of hell will ensue

It will be worth it, so they say
Just make it till the end of today
You’ll regret it if you stray
From pencil, paint, collage, and clay

Response

I’ve finished year one, now I’m almost done
With graduate school - year two.
It could not have been done
Or been half as fun
Anywhere else but GW

And how happy I’ll be
When I get to see
That my hours all counted
And my diploma is mounted
Now on to my ATR-BC!

Kevin D’Augustine, 1st year

Artist Statement:
When souls unexpectedly leave this world, those of us left behind have but to wonder if our beliefs on existence are accurate. Do souls simply transition from one plane to another? And what kind of interaction can we dream of having with them across the fantastic divide that separates us?

Transition 1
18 x 24 in
Oil on canvas with mesh
The Graduate Art Therapy Program proudly hosted our annual Art Therapy Research Day event on June 5th! Graduating students presented posters on their culminating projects from 10 am - 12 noon, in rooms 222 & 223. Join us next year in celebrating the work of our students!

**Marlene Adams:** Exploring the Need for a Gender-Specific Treatment Program Through the Lens of Art Therapy for Female Inmates

**Alejandra Canedo:** Art Making and Ambiguous Grief: A Heuristic Study of an Adult Child of Divorce

**Erika Hamlett:** Art, Trauma, and Internal Family Systems: A Heuristic Study

**Kimberly Harvanek:** Art Therapy Within the Context of a Day Treatment Program for Individuals with Eating Disorders: A Single-subject Case Study

**Anna Hicken:** Art Therapy and Empathy: Investigating the Relationship Between the Presence of Art and Art Therapist Empathy in Individual Art Therapy Sessions

**Samantha Hymes:** Using a Cognitive-Behavioral Therapy Informed Art Therapy Approach with Children with Specific Learning Disorders: A Systematic Review and Program Proposal

**Trevina Joseph:** The Effectiveness of Art Therapy in Addressing the Emotional Needs of an Individual Who Lived in Foster Care

**Tessa Larson:** Utilizing Art Therapy to Process Wilderness Staff Experiences: An Exploratory Study with Implications for Burnout

**Maike Nolen:** Intuitive Watercolor Painting and Therapeutic Self-Care

**Drew Smith:** The Effects of Reviewing and Creating Self-Portraits on Measures of Self-Esteem, Mood, and Visual Expression

**Megan Tenenbaum:** A Blue Bird in the Window: A Case Study Exploring the Impact of Art Therapy with Grief and Loss

**Jane Woo:** Art Therapy with a Sibling of a Pediatric Oncology Patient: A Single Subject Case Study

**Ji Young Yoon:** Construct Validity of the Bird's Nest Drawing

**Hwa Ji You:** An Art Therapy Open Studio Model for the Chronically Homeless

---

**2015 Art Therapy Research Awards**

**The Kwiatkowska Research Award**

The purpose of The Kwiatkowska Fund is to honor Professor Kwiatkowska’s research, clinical work and teaching legacy. Hanna Kwiatkowska was an Adjunct Assistant Professor in the GW Art Therapy Program and pioneered clinical work in family art therapy and introduced art therapy in the research program at the National Institute of Mental Health.

**Trevina Joseph**

*The Effectiveness of Art Therapy in Addressing the Emotional Needs of an Individual Who Lived in Foster Care*

This qualitative case study explores the effectiveness of 20 art therapy sessions with an individual who lived in the foster care system in address-

**Ji Young Yoon**

*Construct Validity of the Bird’s Nest Drawing (BND)*

This study investigated validity and reliability of the BND story in relation to the BND rating scale and attachment security.

---

**The Katherine J. Williams Fund and The Prasad Family Multicultural Award**

The Katherine J. Williams Fund, former Director of the Art Therapy Program, and endowed by The Prasad Family Foundation, an alumna of GW Art Therapy, was established to support diversity in scholarship, student body, and multicultural awareness.

---

**The Katherine J. Williams Fund**

An endowment established to support diversity in scholarship, student body, and multicultural awareness.
**Rachel Crawford, 1st year**

**Artist Statement:**
My work is typically acrylic and can be described as reflecting a simple honesty through realism, shape, and color. For “Head And Heart,” I made use of an old map of DC by pasting it on canvas with matte medium then I used acrylic paint to create the head and the heart. Using acrylic paint on a map or even a smooth paper surface was a new experience for me. I’m used to painting on a textured canvas so it was a nice change of pace. For “Feeling Raw,” I stepped outside of my comfort zone and chose to branch out from my typical painting style. I was inspired by Andy Warhol’s style of pop art imagery and color. Rather than blending different shades and colors of paint, I chose to use solid colors throughout the painting, resulting in a more clean cut painting.

*(right) Head and Heart, 16”x24” Acrylic and collage on canvas*(left) Feeling Raw, 24”x24.” Acrylic and marker

---

**Jennifer Dodson, 1st year**

**Artist Statement:**
Ever since I began painting, really painting, I have been attracted to the play of light and shadow, as well as the juxtaposition of different patterns and the visual textures they create. Perhaps this is because my grandmother’s house was covered in flowery wallpaper and her bed in rose-patterned sheets. The cabinets inside the house where I grew up alluded to my parent’s far-out lifestyle before having kids. Nevertheless, patterns such as these evoke memories of people and places inside our head. I created “Trophy Case” to be exactly what the title implies, but the buffalo plaid of the background, with it’s alarming red, was intended to be just as powerful as the trophies painted beside it. In “Blondie 13,” the pastel pink backdrop with white polka-dots were to convey a sense of innocence.

*(above) Blondie 13, 18”x48” Oil and enamel on cloth*(right) Trophy Case, 84”x48” Acrylic on paper

---

“*I have been attracted to the play of light and shadow, as well as the juxtaposition of different patterns and the visual textures they create.*”
Collective Voices, Shared Journeys
by Sneha Gaikwad, 1st year

During spring break, I visited an art show in UIC’s (University of Illinois at Chicago) Montgomery Ward Gallery. The show titled Collective Voices, Shared Journeys, displayed artwork from Apna Ghar, a nonprofit that provides holistic services for immigrant women that are survivors of gender violence. Apna Ghar means “our home” in Hindi, and works to advocate and create a safe haven for women, and, they even have an art therapy program.

When walking through the exhibit, I was struck by the wide variety of art, from a community-based art project to response art, by those who work with survivors, and by survivors themselves. A community-based art project called The Wandering Uterus Project displayed dozens of uteruses, to bring awareness to the importance of health care and to the attacks on reproductive rights as (Picture A). Response art was created by a rape crisis counselor who found a common theme of feeling like drowning, and losing part of oneself among her clients (Picture B). There were also numerous pieces created by survivors of their healing journey (Picture C). Additionally, there was an interactive community weaving piece where people could write on strips of cloth and weave them together. I enjoyed seeing how many ways art had connected a community of people, from survivors to staff, to the greater public. I found this inspiring in my own journey of becoming an art therapist, and the endless opportunities of art making and healing.

Alumni Updates

Beth Kim ’15 is working as a contract art therapist for Iona Senior Services. She works alongside GW alum Jackie Sargent. Below Kim is standing with members of the Korean Expressive Therapists Association and the director of music therapy at Molloy college in New York, where she gave a lecture on art therapy.

Carol Ann Olson ’93 is pictured here with her husband. She is Owner of Carol Olson Productions and The Creative Arts Space and Development Director of the Virginia Sexual and Domestic Violence Action Alliance - the statewide coalition for sexual and domestic violence centers, allied partners and other organizations working to end violence and serve those who have survived violence.

Class of 1996: Jen (Bettini) Baldwin, Jenna (Michalik) Preston, Cathy (Krastel) Goucher, Andrea (Poggi) Mooney and Ej Endler. Taken at a November 2014 get-together in Baltimore.
Alumni Update (continued)

Chia Hua Lu ‘14 just had her first Mother’s Day! In June, she will return from maternity leave to Iona Senior Services.

Karina Donald ‘11 was recently accepted to the doctoral program in family therapy at Texas Women’s University. In Grenada, where she is the only art therapist, it has been a challenging yet rewarding experience for her to develop and coordinate therapeutic services for victims of abuse and neglect.

Iryna Natalushko ‘11 has recently been working with colleagues from the NGO Psychological Crisis Services and the international charity Caritas to share the intensive trauma therapy approach of integrating trauma and her adaptations of the process with working and volunteering psychologists who support refugees from war-affected areas.

Catherine Harris ‘08, pictured right with husband while traveling in Spain. She continues to work with Centennial Medical Center in Nashville, where she recently moved into a new role to expand the expressive therapies program to the medical hospitals on campus. Through this new position, she will oversee the art, music, and recreation therapy programs for the Sarah Cannon Cancer Center, Centennial’s Women’s and Children’s Hospital and Centennial’s Rehabilitation Services.

Nisha Tracy ‘14 is happy to send in new baby photos! Isalini was born on March 30th, and they “are overjoyed at her arrival (if not exhausted).” In other news, Tracy has been working at Clean and Sober Streets full time since last November and plans to return full time after maternity leave. She says she feels blessed in both her home and work life and incredibly grateful to the Art Therapy Program for getting her started on her career path.

Since graduating Maricel Ocasio ‘04 completed her doctorate in clinical psychology and moved back to Puerto Rico, where she opened her private practice, Mind Canvas. She helped create the local chapter of AATA, the Puerto Rico Art Therapy Association, which she currently leads. If any art therapist is interested in visiting PR and sharing knowledge, please email her at maricelocasio@gmail.com.

Pictured here are the adorable children of Kelly Hartland, ‘10:
Alumni Update (continued)

Katherine Nguyen, ’12 has been at Safe Shores - DC Children's Advocacy Center since graduation. She also had the opportunity to meet with the Queen of Sweden about the DC court system, trauma, and art therapy. Recently, she went to Italy for some self-care! Here she is eating gelato on the coast!

Look who I found! GW art therapist Iryna Natalushko ’11. We never met at GW but found each other in Kiev! — from Ali Haefner ’13.

Over a year ago Jeanne Bissmeyer ’08 did an art therapy trip to Nepal, where she found the people extraordinary. She recently completed a painting of Nepalese men sitting against a ruined wall.

Jejung So ’09 sent this lovely photo in and hopes Dr. Gantt won’t mind appearing in the newsletter with her!

Shaina Miranda, ’12 is currently the Director of Trauma Informed Care at Hallmark Youthcare, a trauma-informed residential facility for adolescents! She travels around the state (Virginia) providing training on trauma-based practices and interventions as part of community outreach. Julie Blankenship, ’13 works with her too! She is a program therapist and started a program for sexually exploited females. Miranda plans to marry in September.

After several moves since graduating from GWU, and after having a baby girl in 2014 (shown in photo), Anna Ford ’09, has settled in Birmingham, Alabama, to be closer to family. She is starting a private practice specializing in art therapy and Dialectical Behavior Therapy.
Artist Statement by: Celeste Cantees

My artistic endeavors have different facets, these two pieces representing an intuitive and spontaneous one. When considering beginning some work, one must mentally blueprint for it and initiate with a precise understanding of the aesthetic mechanics they need the piece to convey. With work such as this however, I placed loaded paintbrush to canvas and paper with a deliberate lack of planning, allowing spontaneity to dictate the process and intuition to designate a finishing point. How I responded to different paint consistency, colors, surface material, textures and elicited emotions in these two paintings was embraced and channeled into the work with a total lack of scrutiny. If one who creates can balance the more unyielding and specific pieces of their vocation with intuitive work that holds a lack of judgment, the overall experience of their trade will flourish in a new and more comprehensive way.

Color Me……..

Lacy Mucklow, a 1999 graduate of GW’s Art Therapy Program, has been working in the DC area ever since, first with families doing home-based counseling. She then moved on to working in ED schools in DC with teenagers and pre-kindergarteners, and eventually working with adolescents in a partial hospitalization program since 2002. In 2013, Lacy received a short email from a publishing company editor stating that she had read her website (arttherapist.blogspot.com). She thought Lacy’s art therapy degree and background in the subject would interest her in authoring a potential series of coloring books for adults they were looking to publish. Little did she know after accepting the challenge what kind of juggernaut that would become.

The first books, "Color Me Calm" and "Color Me Happy," were published simultaneously in October of 2014, just a few months after the popularity swell of coloring books for adults had begun to emerge. Quickly becoming bestsellers on Amazon, Barnes and Noble, and other bookstores ("Color Me Calm" made the Amazon Top 100 books (#21) and was a #6 top trade paperback on Publisher’s Weekly, and "Color Me Calm" and "Color Me Happy" were #1 and #2 respectively in their category), there was already a push to continue the series.

The third book in the "Color Me" series, "Color Me Stress-Free," is to be released on September 15, 2015. "Color Me Calm" and "Color Me Happy" drew on archetypes, symbols, and general associations that most people find relaxing or joyous for the coloring templates. However, for this book Lacy took a different tack in approaching "Color Me Stress-Free," she divided the seven chapters to address seven top stressors of people, and then providing artistic - and generally more abstract - designs that were counter to the stressor so as to induce stress-relief about the subject. In addition, there is a fourth book in the works to look forward to in Spring 2016.