

The artists

Autumn – Bry, Eggs, Starla and – – CasSette – Dane – Dizzylemon – Finn☆ – Josi – Kaiku –
Karolina – Kawa – Leon – Lilian – LingLator – Mackerel – Mathilde – Simplypurple – Tymo –
Wiimpymoon – jesanime



language cafe zine #4

nostalgia

cover by Kawa



Editor's note

Welcome to Zine #4.

There's a particular kind of light that only exists in our memory. We chase it constantly: in the smell of a specific perfume, in a song's opening chord, in the taste of a snack we haven't eaten since we were nine. Nostalgia isn't really about the past. It's about the strange, persistent ache of now, dressed up in old clothes.

This issue is our attempt to sit inside that ache for a while instead of rushing past it. Inside, you'll find artists digging through their memories and expressing those moments that come back to them.

Nostalgia is about noticing what still hums despite the passage of time. So consider this less a time capsule and more a conversation across years: the person you were, talking to the person you are now, both of you trying to figure out what actually mattered.

See you in the next issue,



Kawa
Co-founder & Editor

Along with
Joon | Language Cafe Co-founder
Jam | Zine Coordinator

Zine #4 - Nostalgia

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Autumn

Sunrise

Collage



About the work

This is a small collage with recent photos representing early memories I had. Each one reminds me of my happier memories that I enjoy to reflect on or have started some of my creative process.

Q&A

Q: How did you feel while creating your artwork?

A: I felt pretty calm because there was more freedom to create with the pictures. I could show visuals of symbols and different scenery to symbolize memories all while making something meaningful to me.

Q: What are you hoping to communicate through your artwork?

A: I'm not too sure on this one but I guess a sense of joy! I really tried to capture the small beauties of some of the times of my life. I usually write sad things so this was a big change for me!

Q: What was a surprising moment while creating?

A: I was surprised how many memories came up for each picture while I was making this. I at first saw them as simple symbolizations but now I see something bigger.

Bry, Eggs, Starla and -





Bry

I'm the author of the story! While I didn't create the lovely art, I'm the one responsible for the overall storyline.

About the work

This is a simple comic strip about what nostalgia is and it's the story of this young boy asking his mother what nostalgia is and receiving her response.

Q&A

Q: How did you feel while creating your artwork?

A: Once I had an initial idea based off the prompt I was given, I was inspired and it came easily! I was inspired by this boy's mom reliving her memories while she tries to explain what nostalgia is.

Q: What are you hoping to communicate through your artwork?

A: I really wanted to communicate that we never get to go back to being young. While we don't really realize this at the times that we should, we need to not take our lives for granted because we truly do only live once.

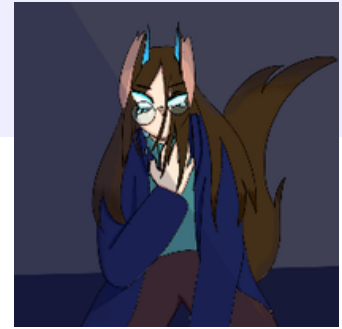
Q: What was a surprising moment while creating?

A: That my first story actually wasn't terrible hahaha.

Eggs

Eggs on Instagram

eggsgreat29



About the work

I drew panels 1 and 4. Panel one felt kinda hard to fully draw out since I'm not very good at drawing people sitting, but I believe I captured the mood. And in panel 4, I was trying to capture differences in people while still keeping that kind of upbeat mood up. Overall, I think this was a fun project.

Q&A

Q: How did you feel while creating your artwork?

A: I felt oddly nostalgic, which I guess was the goal we were aiming for in the first place.

Q: What are you hoping to communicate through your artwork?

A: Nostalgia, since that's kinda the whole topic of the art.

Q: What was a surprising moment while creating?

A: I was surprised when the whole thing came together as I envisioned. I was expecting something to go wrong.



Starla



About the work

I drew panels 2 and 6. I used a yellow tint layer on top of panel 2 to give the feeling of the past. In this panel I also did not give the character any eyes or much detail to demonstrate the blurriness of the mother's memories. In panel 6 I made the mother towering over, protecting her son, and I drew them holding onto each other to symbolize their close relationship and her wanting to hold onto her youth.

Q&A

Q: How did you feel while creating your artwork?

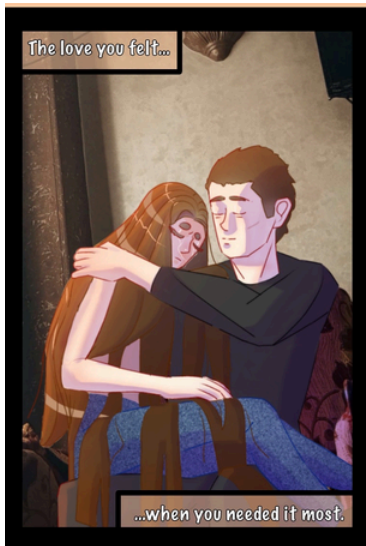
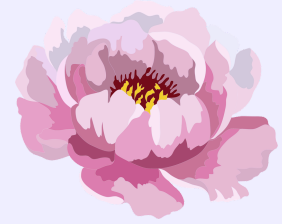
A: I felt nostalgic myself, remembering the time I spent in elementary school playing games such as tag, grounder, freeze tag, snow fort building, etc.

Q: What are you hoping to communicate through your artwork?

A: Nostalgia.

Q: What was a surprising moment while creating?

A: That I could get the proportions correct without too much issue. I have never drawn some of the positions I drew in this comic strip.



About the work

Panels 3 and 5 are my work, in addition to framing and text bubbles, however not the script inside said bubbles.

Q&A

Q: How did you feel while creating your artwork?

A: Mostly normal and somewhat afraid of assassination.

Q: What are you hoping to communicate through your artwork?

A: I think the most important lesson to learn here is to find reasons to be happy where and when you are. Don't wait for that summer break or new job or whatever else you are hoping for in the future because by then it would be too late to be happy today.

Q: What was a surprising moment while creating?

A: That we finished on time.



CasSette

"They say the twenties are the best years of your life, but I seem to be spending mine missing sunsets." – RAYE

The Childhood

Digital Illustration



About the work

This work contains some of the games and shows I've immersed myself in as a child. It may be a single song in passing (FUN song from Spongebob), or a fictional world that I can explore all by myself (Poptropica), either way, it's my childhood, and it is uniquely mine, and I will forever cherish it.



Dane

Empty

Digital Illustration



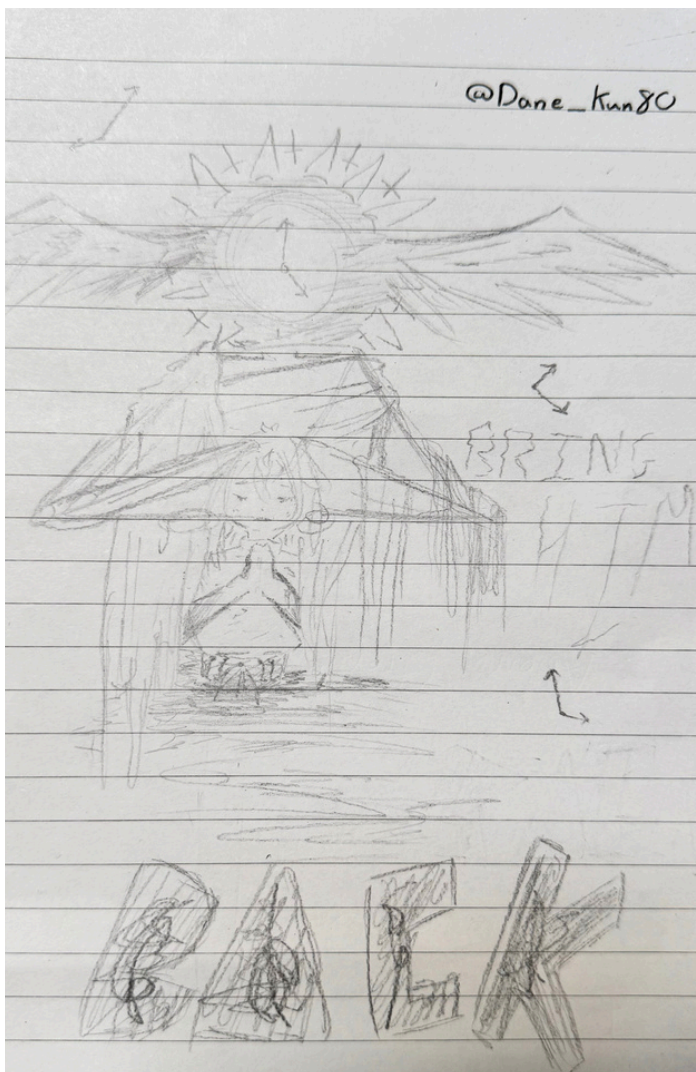
About the work

This artwork is about nostalgia, as the theme wanted, but I wanted to go further into the 'loss' aspect of it. The one in the picture is my dog, Peppi, who died two years ago by old age after becoming deaf and impaired in sight. She was my whole, and now that's she's gone, it just feels 'Empty'. That's why I made this.

The medium I used was Digital Art, which is slightly new to me, as I would normally go for Traditional Art, but I wanted something that I don't do on a daily basis.

Prayers to Time

Pencil on Paper



About the work

This was of a girl being held in the hands of a celestial embodiment of time, portrayed as a godlike figure. She prays for the return of someone deeply important to her, but her pleas are never answered. Through this image, I wanted to convey a melancholic form of nostalgia—the longing for a person who has been lost to time, and the enduring hope that they might somehow return.

The medium was traditional art, though I really wanted to do more, but couldn't due to lack of time when I started, and motivation, so I kept it simple and in its sketch form. Even so, as long as it got the emotions and idea I intended it to, I think it's okay.



Dizzylemon

Purple Past

Collage



About the work

I decided to title this piece "Purple Past".

It is a digital collage including many images that are inspired by the 2000's and 1990's.

The process was very impulsive and lead by instinct, I wanted to include pictures that reminded me of my childhood.

The quote from Prince's song "Purple Rain" refers to the separation of my current self from my child self.

Q&A

Q: How did you feel while creating your artwork?

A: I felt like I was in a deep catharsis phase.

Q: What are you hoping to communicate through your artwork?

A: The sadness of being separated from what you once loved.

Q: What was a surprising moment while creating?

A: How fast it all came down.



About the work

The title for my artwork is called "The Imagination of Lil' Ol' Me". It's a digital media from my phone on an app called Sketchbook. The tool I used is a single finger. The lenses I used have mainly been the Warm Light/Night Shift feature you can find on most phones, so the colours are more rich and deep, which I'd suggest the audience to view my artwork in as well.

Nostalgia for me is a feeling and I couldn't place a single image in my mind which could encompass that. But I remember this one toy I loved which is called Polly Pocket, the Green Apple one. And I found that the core of the Apple was this little girl who used her imagination like no other. The white ball represents the soul of this past version of myself and the figure represents myself. Orange was a colour I found stood out amongst the other colours and I simply took a liking to it. The colours were simply visualised feelings and joy. Altogether, this artwork used 'feelings' to fund its creation.

Q&A

Q: How did you feel while creating your artwork?

A: I felt frustrated, wistful, and contemplative.

Q: What are you hoping to communicate through your artwork?

A: A piece of my own Nostalgia.

Q: What was a surprising moment while creating?

A: When I used the eraser tool and it reminded me of that art project you'd do when you were younger, which included applying colours on paper, covering it with black crayon and then scratching it with something so the colours are revealed in the lines.

The Imagination of Lil' Ol' Me

Digital Illustration

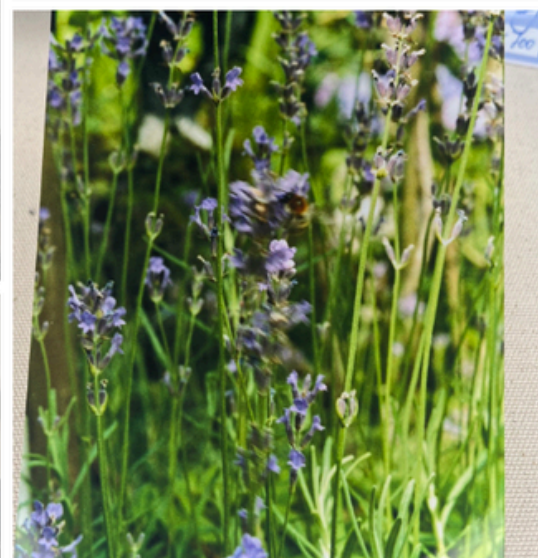
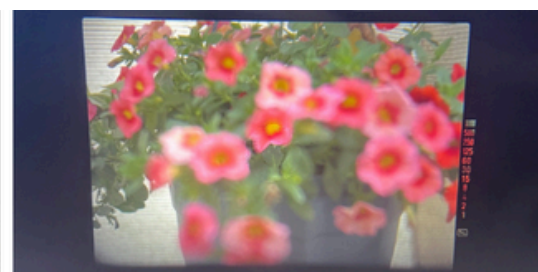
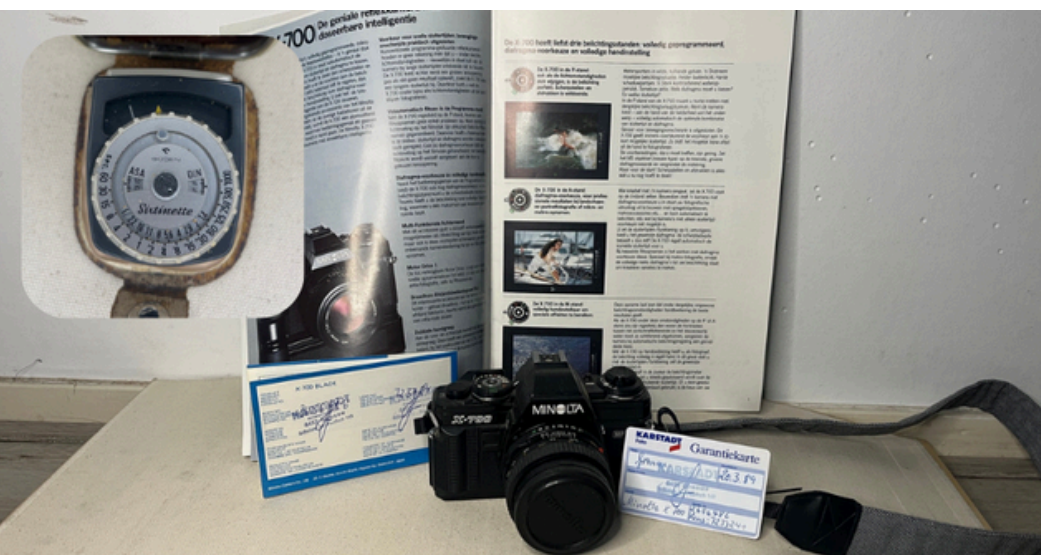




Josi

SLR Camera

Photography & Collage



About the work

When giving the theme of 'nostalgia', one thing sprung to my mind directly. It's the SLR camera's -with all their lenses and documentation- my grandfather has given me. I always remember the day I went to my grandparents house to drink a cup of tea, and come home with a bag of treasure. The sad part is my grandfather passed away two months after that day. But finding out afterwards how much he documented and how passionate he was, really brought me closer to him. I love using his gear, the quality of the cameras. It's like seeing through his eyes.

For this collage, I featured one of his cameras, together with the warranty certificate, date of sales and the brochure, as well as one of my own photographs I've taken with that camera. Sadly I do not know of the existence of any photographs he has taken with this camera.

Q&A

Q: How did you feel while creating your artwork?

A: I felt happy, in a way. It's been a long time since I used this camera, but it's so nice to go back to basics.

Q: What are you hoping to communicate through your artwork?

A: I hope to communicate to treasure what you get. At the time of receiving these items, there was no indication of my grandfathers passing two months later. Be grateful.

Q: What was a surprising moment while creating?

A: That the camera just easily took the photo of the cute red/rose flowers, as seen through the camera! As if I had used it yesterday.



Kaiku

I treat art as a balancing creative hobby alongside my office work. I love making cozy, aesthetic pieces, though I sometimes drift into other passions like game design or writing when inspiration shifts.

About the work

The two-headed crow flies from the bright field of what I remember into the fog of what I've forgotten. Faulkner's line inspired me with this work — "How often have I lain beneath rain on a strange roof, thinking of home." I don't have many clear memories left, but I remember the feeling of sunlight, the vibrant colors, and the simpler days. In the constant noise of adult life, I let myself return to those fragments.

Q&A

Q: How did you feel while creating your artwork?

A: I struggled at first since the theme of the zine didn't resonate with me, and personal things made it hard to find inspiration. But as I kept working, something shifted. I started feeling more connected to the idea, and I'm genuinely glad I pushed through and finished the piece in the end.

Q: What are you hoping to communicate through your artwork?

A: Not to chase what's gone, but to keep what matters alive. As I mentioned in the artwork description, I don't have many clear memories left, and that's okay. I noticed others drawing beloved objects or vivid childhood scenes, and it reminded me that memory looks different for everyone. I want to show that remembering only fragments, or remembering something small and ordinary, is just as meaningful. What matters is returning to the memories you do have and letting them stay warm.

Q: What was a surprising moment while creating?

A: While working on "Thought and Memory", I experimented with digital brushes I had never used before. Their texture immediately clicked with me, and I'm excited to use them more in future pieces.

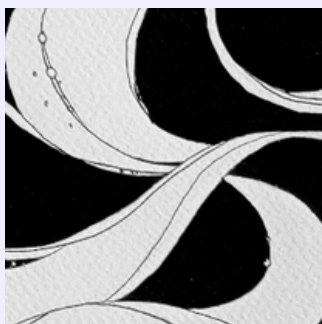
[Kaiku on Instagram](#)

thekaiku_

Thought and Memory

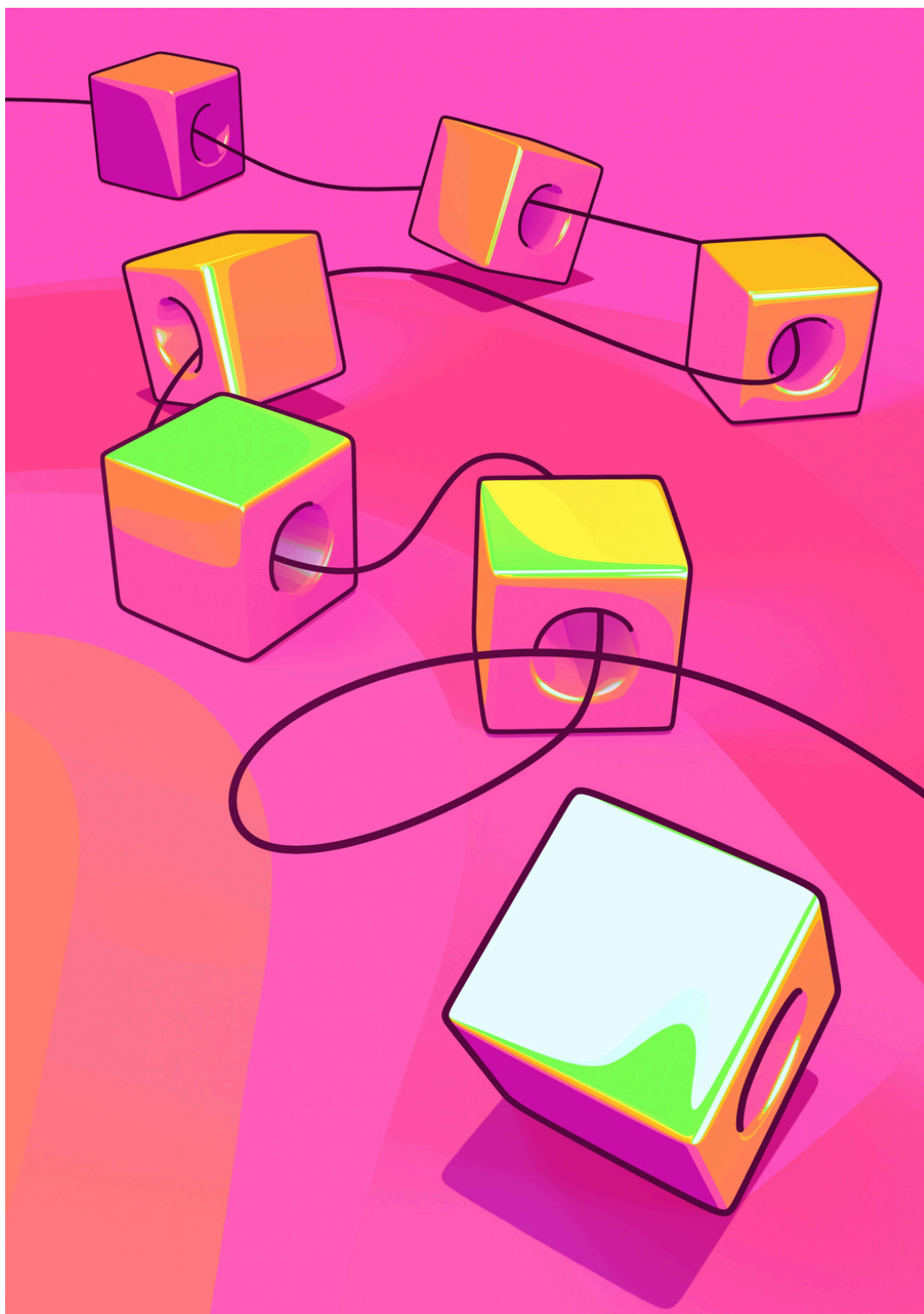
Digital Illustration





Karolina

I'm a graphic design student from Poland. I love drawing figure skaters and learning new things. I also make illustrations for my friend's poetry account.



About the work

I made this work using Blender, and then finished it in a raster program. My 3D skills are very basic, but since I was going to just add a few cubes with holes, I thought it should be easy. (it is if you know what you're doing, but I need some practice). I used grease pencil and shaders. Then I drew letters on the rendered piece and made some small adjustments. Later, I added a frame. For the texture, I used marbled paper that I once made.

Q&A

Q: How did you feel while creating your artwork?

A: I was a bit frustrated at first, because I don't work in Blender a lot, so my workflow was very messy and I did a lot of unnecessary things, or made bad decisions. But things got fun and much easier when I finished modeling.

Q: What are you hoping to communicate through your artwork?

A: I used a friendship bracelet falling apart to symbolize relationships that were meant to last forever, but didn't.

When I was deciding what to make, I asked myself what I get most nostalgic about. For me, it's people, the ones that I used to know well, but as we grew up, we grew apart. I sometimes wish I could come back in time when we were close, because now even if I meet them it feels like we changed too much.

Q: What was a surprising moment while creating?

A: I used bright, vibrant colors because they felt right, but I wasn't sure why I decided on this color palette. Then I saw a shampoo with very badly designed label that my sister bought lately. The design uses neon green, pink and orange. I realized that these are the colors I used! I wonder if I subconsciously chose them because I thought about that one bad design a lot. That would be a little funny.

[Karolina on Instagram](#)

color.of.hope.42



Kawa

Kawa is a self taught artist that has been drawing her whole life. Her focus while creating is either releasing and expressing emotions, or capturing beautiful moments of life.

Getting Ready

Digital Illustration



About the work

When I think back to my childhood, one of the most exciting moments was when my cousin would come home for the summer and I stayed over for a couple of nights.

She often went to the disco with her friends. I vividly remember her getting ready: the golden hoop earrings, crimping her hair and texturing it with hairspray, and putting on kohl kajal. It was mesmerizing watching her put on make-up as we talked.

Q&A

Q: How did you feel while creating your artwork?

A: I miss those moments. Now we don't see each other that much but I feel connected to her through those memories.

Q: What are you hoping to communicate through your artwork?

A: Appreciate the little moments too.

Q: What was a surprising moment while creating?

A: I completely restarted this drawing because I thought "This doesn't look like my style." I was so defeated having spent hours on the first iteration, but I'm so glad I started from scratch because now this work feels like my style.

Kawa on Instagram

the_kawaa



Leon

靚」 (leng3)

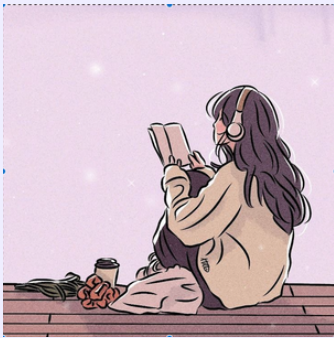
Digital Art - Procreate (8.5*11 inches)



About the work

On the theme of nostalgia, I used a common adjective I used when I was younger.

「靚」 (leng3) means pretty on its own. My self portrait is thinking 「女 or 仔」 which are both markers of gender. As it begins to turn to June, I often think of my presentation as a bigender and transmasculine person and how much of my younger experiences shaped me.



Lilian

Hiya, I'm Lilian! I do art and stuff in my free time, when I'm bored or when I'm procrastinating :)



About the work

I spent aaaaaaggggggggeeeeeesssss procrastinating this, so what did I do? Obviously I turned my brother, and what did he say? POKEMON CARDS.

I spent a whole bunch of time trying to decide *what* to put on the cards, and in the end decided on things that I had grown up with. I wanted to not have things that were too closely related, giving a range of items, so yeah :)

[Lilian on Instagram](#)

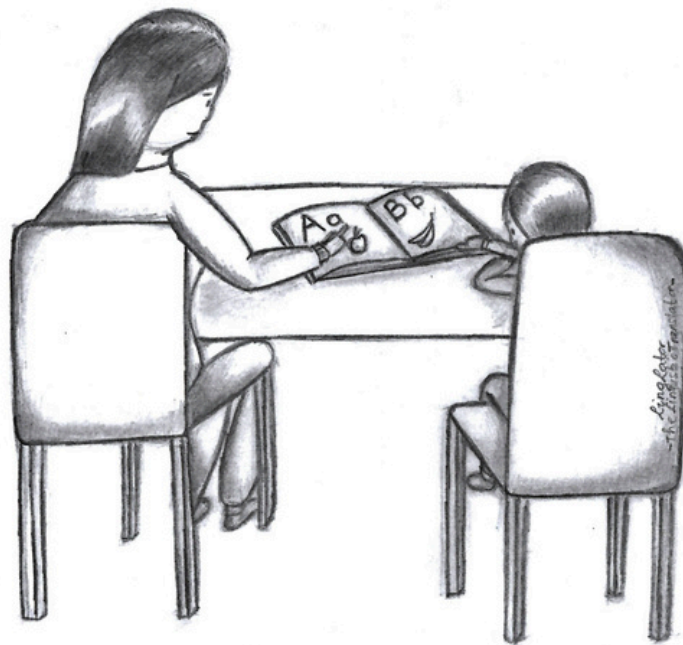
readin_to_the_moon

*... when
languages
unite.*

LingLator

The Linguistic Translator
Language enthusiast who enjoys being creative in
her spare time.

Nostalgia



Remember what it was like learning your first language?

Text on artwork: Remember what it was like
learning your first language?

[LingLator on YouTube](#)

@LingLator

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Mackerel

A lover of (Sea, reading, knowledge & new experiences, medicine, puns/ memes/ wordplays/ poetry, handicrafts, languages, and everything blue)

Boulevard of Woven Dreams.

Collage



About the work

For this theme I couldn't help but imagine it as a map of a galaxy. I wanted to convey how nostalgia feels rather than express one object or a memory. For me, nostalgia is like taking a trip through a vast galactic map. You can be nostalgic for something real you've lived, or something you've never experienced at all. For a place, a person, or for just a feeling. A feeling that might be well remembered, or tinted by our present when we look back. Some might feel strong, some might fade exactly like stars. Today I might feel nostalgic for a star, and on another day that star fades and become replaced by another star, or gains a connection and it's a cluster of stars creating a new memory or another feeling. Or simply it's that hazy feel you experience though not sure... and that's the fog.

I tried to translate that into my work, so I made a map of a galaxy with spots sparkling as memory points. With different nostalgia as the stars that take different shapes, colours, etc. some shapes are repeated but with different sizes, positions, etc, to represent how same memory could be felt differently.

Some shift around each other, sometimes they interlude. Each "star" is a memory, that changes brightness based on how often we revisit them. Some stars could burn out or disappear, while others suddenly flare up. There's the white lines connecting the stars. Nostalgia isn't linear. Empty space are for forgotten or inaccessible moments.

Then there's two rockets in this Canva project (psst!, try and find them XD) to represent one for our mind and the other for our soul, each travelling towards a nostalgia and each seeing it differently. Sometimes they meet and the feelings are mutual, sometimes they're not. There's a red small shape exactly like the one used in maps (location pointer) to represent our actual position as a person. (Hint: it's to the left towards the bottom)

Then we wrote the word Nostalgia with different colours and styles that reminds us of that era, and split the letters and spread them in groups on the map. Also there's the years 2000 (with shifting last two zeros to a 26) to show how the years turn to and from the past & present like a machine.

Q&A

Q: How did you feel while creating your artwork?

A: I felt extremely nostalgic and had good feeling of refreshment. Sometimes we need that.

Q: What was a surprising moment while creating?

A: A moment I had that surprised us is how much our past and present are connected and how much there's relief in knowing how you are even if you might feel lost. That it's ok to say that being lost gives you freedom to explore more possibilities with less constraints. There's so many beautiful things that are yet to be plotted on the map of the future.



Mathilde

Childhood Mix

Digital Art



About the work

A mix of childhood shows I grew up with. I started with picking out things I definitely wanted and drew the background to see where I would place the different things.

Q&A

Q: How did you feel while creating your artwork?

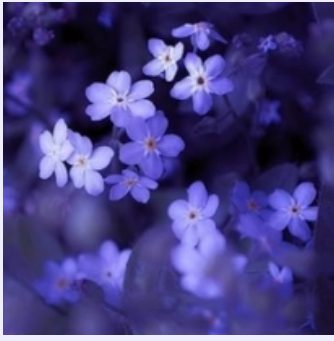
A: I felt frustrated while drawing the animals, but I also felt happy to see it come to life and it gave me a challenge of drawing things I haven't drawn before.

Q: What are you hoping to communicate through your artwork?

A: I hope I can remind people of their own nostalgia and look back on their memories.

Q: What was a surprising moment while creating?

A: When i drew the littlest pet shop (dog) I realized that she has a very simular color pallet to twilight sparkle from mlp



Simplypurple

Just an amateur artist. Learning as I go.



About the work

Being a millennial, I wanted to focus on many things that were popular in the early 00s that have long been forgotten. The classic Nokia 3310, the cassette tape, the ipod and long before WhatsApp, there was the MSN messenger. I used a digital medium and tried to create a painterly look. I am not used to creating digital art so it was an interesting process. I believe the art turned out decent.

Q&A

Q: How did you feel while creating your artwork?

A: The theme took me a while to interpret but when I finally did, it was an enjoyable process creating it.

Q: What are you hoping to communicate through your artwork?

A: Just hoping it is relatable and evoke similar memories in others.

Q: What was a surprising moment while creating?

A: I actually redid the cassette and the ipod. I wasn't very proud of my first attempt but this version is far better. I was surprised that I could do a decent job in a digital drawing.



Tymo

Tymo has been doing creative writing since he learned how to pick up a pen. He likes long, plotty works with a focus on found family, magic, and loving through suffering.

About the work

"ages and ages"

I wanted to think about the "not understanding the privilege you have until you lose it" style of nostalgia; how looking back on the past is the most potent type of bittersweet. But also, that it's so easy to idolize that past and ignore the bad parts, or forget that the past is what led you to where you are now, for better or worse.

"Thank-" Four muttered as the dip in the cliff-face turned out to be cave-shaped enough to shelter them for the night. They hustled Seven in, out of the oppressive too-muchness of the desert. She looked up at them balefully, her brow furrowed with her doubt. Four was also starting to doubt, but they were the older one here, the one trusted to do a good job, the one in charge. They mustered up a smile.

Instead of the empty platitudes that had kept them both company this whole trip, Four began instead to strip off their outer layer to brush the sand out of it, leveling an expectant look at Seven until she did the same. They worked in silence for the few minutes it took to get through the well-practiced routine. They managed to get all the way to dipping radioactivity test strips into their water before Seven spoke up again.

"How many more days, do you think?" she asked, her eyes locked onto her hands. Kind of her, to not make Four lie right to her face.

"Just a few more," they hedged, skin prickling with discomfort. "The Doctor said it could take over a week, if we walked too slowly." They were approaching two weeks now, and the desert remained an endless bleak landscape that destroyed Four's best attempts at a good mood.

Seven's eyes really- they were far too expressive, big and brown. You could fit a whole world in there, with room to spare. "I'm sorry that I'm slowing you down."

Four's heart panged in their chest. "No, no. Don't be silly. It's much safer for both of us if we travel together. Who else would I trust to be my lookout when I sleep, huh? You're very important."

Seven's eyes stopped looking quite so despondent as her radioactivity strip came back clear and she tipped the water back to wet her parched throat. Four belatedly rushed to do the same, relishing the few moments of relief. The very air was dry and heavy, here in the desert.

"Hungry?" they asked a few moments later, well aware of their steadily-dwindling food supply, but. Well, if Seven was hungry, they could spare anything.

"No, I'm okay," she replied, as polite as always, and then shifted closer to Four's side, resting her head on their shoulder. "Will you tell me about the past? Again?"

Four thought about reminding her, again, that if she learned to read there would be endless amounts of the past that she could hear about, instead of relying on what Four could remember from their own schooling, so many years ago.

"Okay," they said instead. "What type of past do you want to know about?"

"The ages and ages ago ones," Seven replied, shifting forward so that she could wedge herself between Four's knees, her back to their chest. Or, well, to their stomach, because she still hadn't reached her growth spurt yet. "From before the expeditions. From before the bombs!"

Four hissed an exaggerated intake through their teeth. "Wow, that long ago? I don't know if I can remember all that much..."

Seven turned to glare at them over her shoulder. "You do. I know you do."

"Okay," Four relented, because this was golden-girl Seven, who had looked up at Four when she'd been barely a few weeks old — Four had been about as old as Seven is now, a self-assurance at odds with being so new and green — and she'd reached out her hands, and never stopped reaching since. Four could never keep anything serious from her. Well, nothing serious but- but that.

Four reached out to unwind the wrap around Seven's hair, protecting it from the sun and sand, and it fell to swish down her back, a waterfall in deep black that Four couldn't help but run their fingers through. It was an indulgence, and one more for Four than for Seven, but they couldn't bring themselves to cut it like they had their own, with the help of Nine, one of the older guys, and the single

blunted pair of scissors that they were allowed. Four's hair now was an uneven barely grown out mess, but significantly easier to take care of than Seven's.

"Ages ago..." Four began, their hands beginning to work at the tangles in Seven's hair.

"Ages and *ages*," Seven corrected impatiently, slumping into Four with a trust that still caught in their throat.

"Ages and ages ago," Four allowed, "The whole world was green and blue all over. There were thousands and thousands of different types of animals and plants. There was loads and loads of water ready to drink, and people lived wherever they wanted to in the whole world."

Seven sighed, hope and imagination settling over her shoulders. "Anywhere."

"Anywhere," Four agreed, "Above ground, too. There was no radiation at all to worry about. We didn't even exist back then, it was all natural-born proper humans."

Seven sighed again. "And everyone was kind to everyone else all the time," she mumbled, barely loud enough to be heard. "There was enough resources for everyone to have some, so they didn't need to fight."

Four stifled their pained laugh. "No, not quite. They were still humans, they fought all the time. They were selfish and mean just like people are now."

"But," Seven said, looking over her shoulder at Four again. "But- there was no *reason*."

"No, there wasn't," Four replied humorlessly. "But there were still people who starved, people who got really sick, people who died. And there were people who had the whole world to themselves, if they wanted it."

Seven turned forwards again, and Four began once again to braid her hair, careful not to tug too hard.

"Like the Doctor," she said eventually, much subdued. "Even though people back then didn't need that protection."

"Just like the Doctor," Four agreed, but they couldn't bear Seven's dismay and moved back to mountains and clouds and endless oceans, and what human innovation had made without the barriers of mortality currently constraining it. It was certainly a pretty picture, and the sparkle soon came back to Seven's eyes.

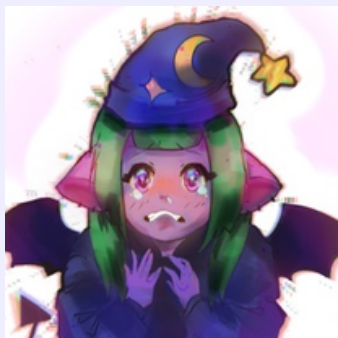
They huddled together under their blanket when the sun set, even though Four was taking the first shift awake and this would only promote sleepiness. It was cruel, to create them hardy enough to survive their environment but weak enough to struggle and suffer doing it.

Seven was so small in their arms, her breaths fanning out visibly in the cold air.

"Can you do the drawings again?" she asked, after a long enough pause that Four had thought she'd fallen asleep. "I want to remember this time."

Four swallowed thickly. They were getting to the end of their elongated trip, and at the end of it Seven would go up to the Station, and Four would go back to the Doctor. For all that Seven held such passion for the ages and ages ago, Four thought that it would be these days that they yearned for and missed the most. Them and Seven, together, surviving, family.

"Of course," they replied, voice breaking. They pulled Seven's shirt up enough to expose her belly and traced the shapes of the old continents on it, from back with the oceans, reciting the names carefully as Seven mumbled them back at them. When she dropped off into sleep, Four resolved to stay on watch the whole night to allow her a whole uninterrupted night of rest, and wrapped their arms tighter around her, until they could feel her heart beating against their own chest.



Wiimpymoon

From wimpy imp who draws at night, now
identifying as: a wimpy imp who draws
sometimes. AuDHD imp. she/her



Wiimpymoon on Instagram

Wiimpymoon

About the work

Hello my old friends

The work is a combined ode to childhood in the 90s and growing up. Going through high school in the 2000s. The Dresser appears to be in a dark room with a collection of old toys and other scattered objects that reflect that time for me personally. The diary holds secrets of my younger days.

None of the devices are on because they are dated and locked out of time. But they exist in my memories. Things I remember were not necessarily accurate. Before I looked up a reference image for a Furby It resembled an owl more strongly having smaller fur tufts instead of their movable ears. The phone on the right is made up of actual phones and a vague recollection of what flip phone I used to own.

I want to talk briefly about the trinkets. For some reason, there were these little fuzzy creatures with antennae and googly eyes that always became part of my room decoration and even if I threw one out, they would always come back, maybe a parent was playing a prank on me?! who knows.

Using Clip studio paint, I created this work digitally with a sketch and general idea of the background. I tried to use the oil paint brush, but I ended up relying more on charcoal, pastel and dry gauche brush presets and then my favorite thing to do is use blur and blend tools! I did try to be a little more conscious of maintaining hard edges but often I had to bring them back. All I can say is thank goodness for layer modes. I added in shadow with multiply and the highlights using a reduced hard light layer and a screen effect at the very end helped it feel more completed. It was a good learning experience and humbling.

Q&A

Q: How did you feel while creating your artwork?

A: There was so much nostalgia when seeking out references and trying to remember which old phones I had. I was not sure if it was a Nokia, Motorola or LG, but I swear I had a rounded flip phone with a pink exterior back in the day. and I definitely had a blue Nokia as a classmate gave it to me in 8th grade... My favorite toy was the Dino-chi interactive pet by tiger electronics, but it was very hard to draw/paint. I never actually owned a Furby, but I had wanted one for a long time when I was little, so I HAD to add it in! But with the drawing and painting process itself...

I felt frustrated, I couldn't really get my idea out how I would like to. It's honestly a skill issue and one that I accept. I couldn't properly express the form and material of the objects which has given me something to think about. what originally was supposed to be a still life/vanitas inspired work just became 'stuff on a table'. but did you see the glitter? it's a clip studio default brush and it's so fun!

Q: What are you hoping to communicate through your artwork?

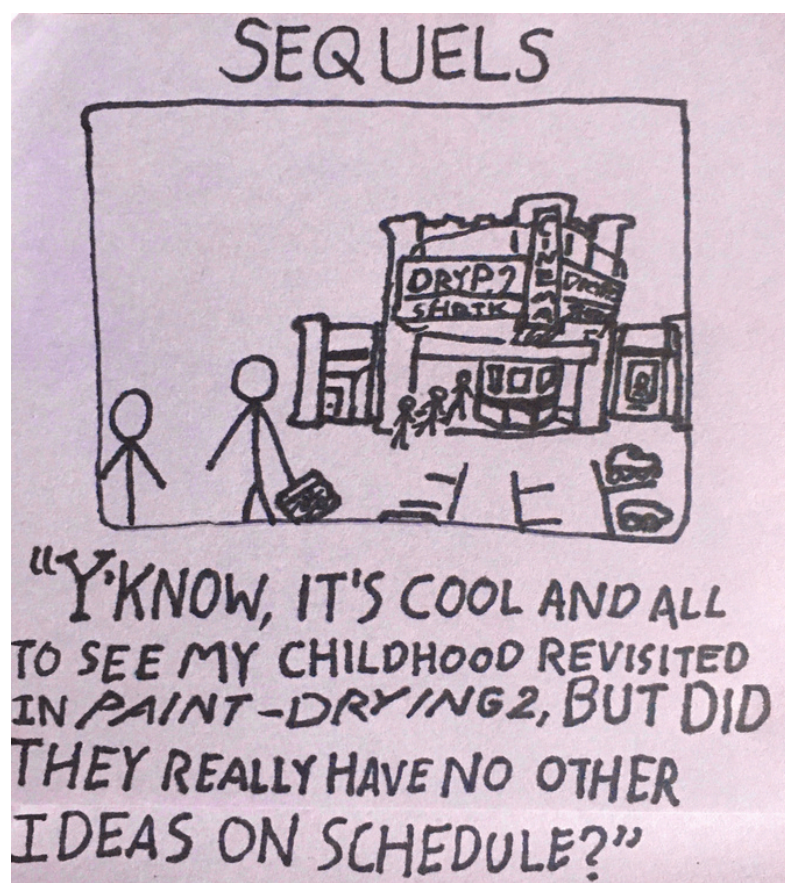
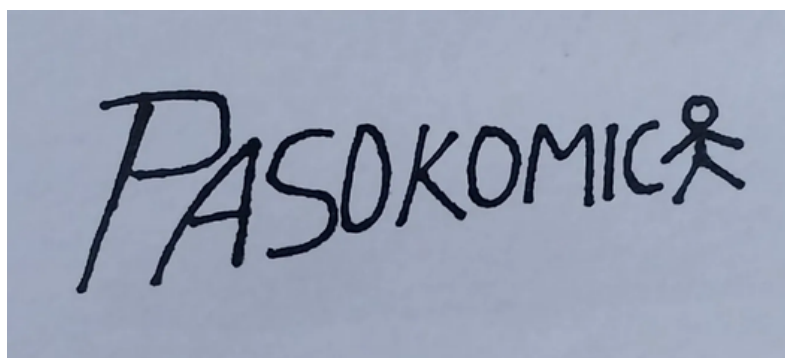
A: I wanted to communicate my personal nostalgia, but I mainly focused on the major icons/ influences which resonate with a lot of people. and besides I was already feeling overwhelmed with the number of objects I did decide to work with. if others can feel the nostalgia too then the creation has served its purpose.

Q: What was a surprising moment while creating?

A: A surprising moment was that my held belief was all things in the 90s were round including the phones. but the shapes were more nuanced curves than I expected when inevitably references were needed. Similarly, I remember the dino-chi head being rounder, smoother, but it was blockier! The shifts between round and hard shapes were subtle and I have a new appreciation for them.



パソコン / **jesanime**



TRANSCRIPT:

"Y'know, it's cool and all to see my childhood revisited in Paint-Drying 2, but did they really have no ideas on schedule?"

Jesanime on X

jesanime

Outro

Thank you for checking out our zine!

If something here lingered with you, a thought, a feeling, or an idea, explore it in your own way.

When you're ready, bring it to the Language Cafe server. You'll find the [#creative-corner channel](#) that's always open for conversation (make sure you have the @Creative role). Share a work-in-progress or a finished piece, ask for eyes on a draft, or simply sit in and create.

We welcome all mediums and experience levels. All you need is a wish to create and explore. The next issue will grow from the hands and hearts of artists like you and we'd love to create it together.

Stay open and curious.

[Join our community.](#)

Nostalgia is a feeling that's hard to explain.

Nostalgia can be deeply personal, found in a childhood room, a voice we no longer hear, a version of ourselves we've since outgrown. It can also live beyond us, in old songs, in family recipes, in the streets and seasons that shaped us without asking permission. Sometimes it arrives gently, stirred by a smell or a shade of light. Other times, it catches us off guard, and asks more of us than we expected.

What does nostalgia mean to you? Let your thoughts wander back through these pages, and perhaps you may discover something still living in you too.