

ARTROCK™

Signature Method



By professional artist
Melinda Blomma

A close-up photograph of a person's hand holding a small, white, heart-shaped stone. The hand is positioned palm-up, with the stone resting on the tips of the fingers. The background is a soft-focus view of a beach with light-colored pebbles and sand. The overall tone is warm and artistic.

“

FROM SIMPLE

stone

TO MEANINGFUL

artwork

”

• MELINDA BLOMMA

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Chapter
ONE

INTRODUCTION

ARTROCK™ SIGNATURE METHOD

WELCOME



If you are holding this method in your hands,
it probably means something in pebble art touched you.

Maybe it was the quiet poetry of a few simple stones.
Maybe it was the tenderness of a small scene that reminded you of someone you love.
Or maybe it was the feeling that something so simple could carry so much emotion.

That is where it begins.

But what you are about to discover...
goes much deeper.

Let 's begin..

MY JOURNEY WITH STONES

Hi, i'm Melinda

I am a Swiss artist working with natural materials – stones, branches, and silence.

Since I was a child, I have felt a quiet connection to stones. I would pick them up, observe them, keep them close without really knowing why. To me, they are not just objects. They are the memory of the world – carrying time, calm, and a quiet form of wisdom.

Over time, I discovered something simple. I love creating something beautiful from almost nothing. A few stones. A few lines. And suddenly, something appears. A quiet, magnetic presence. A form of visual poetry. When I create, I don't try to impress or decorate. I simply follow what I feel.

And that is what I want to share with you.

YEARS OF
EXPERIENCE

11YRS

SOCIAL MEDIA
COMMUNITY

462K

ARTWORKS
SOLD

+670

ACTIVE
PLATFORMS

3

A few milestones from my journey

HAVE ANY
QUESTION ?

hello@melindablomma.com



WHY PEBBLE ART TOUCHES PEOPLE SO DEEPLY

What truly touches people...
is not complexity.

It is sincerity.

A few stones can say more than words.
A simple line can hold a story.

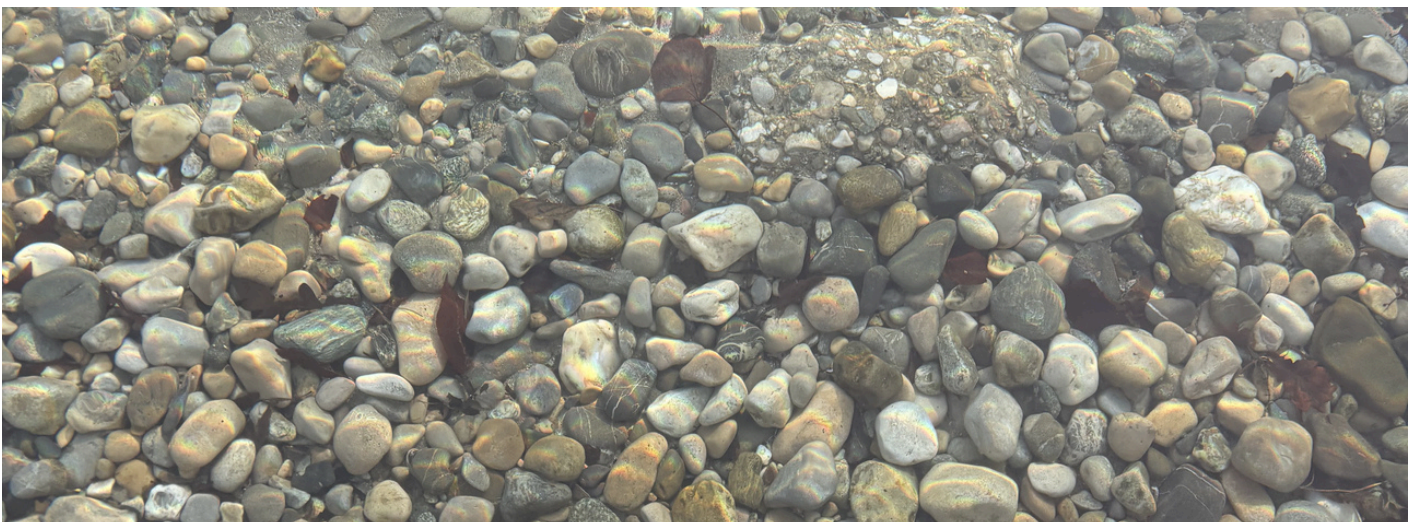
And yet...

Most people who try pebble art feel frustrated.

Their creations feel flat.
Unbalanced.
Empty.

Not because they lack creativity.

But because they are missing something essential.



The Philosophy behind this Method



Entering the world of pebble art is not only about learning a technique. It is about learning to see differently.

Pebble art may look simple at first glance. A few stones, a few lines, and a blank space.

But what makes it powerful is not what you add. It is what you choose to keep.

It is the space between elements.
The silence around them.

The balance you create without even realizing it.

This is where emotion begins.
Not in complexity,
but in intention.

In this method, you will not be asked to create more. You will be guided to slow down.

To observe shapes, textures, and natural forms. To trust your intuition instead of overthinking.

To place each element with care and awareness.

Because a meaningful piece is not built by chance.

It emerges when everything is in the right place.

And when nothing more is needed.



Creation as a grounding practice

Creating with stones is not only about making something beautiful.

It is a way of returning to yourself – to something quieter, and more essential.

In a world that constantly asks you to move faster and do more, this practice invites you to slow down and reconnect.

The process becomes just as important as the final piece.

When you begin, something shifts almost immediately.

You take a stone. You observe it. You feel its shape, its weight, its texture.

Then you place it – with intention.

One small gesture leads to another, and little by little, your mind begins to settle.

There is no pressure here. No need to be perfect.

Only the simple act of being present with what you are creating.

As your attention deepens, something begins to change.

Your thoughts soften. Your breathing slows.

Your awareness becomes more anchored in the moment.

You are no longer rushing toward a result.

You are simply inside the process.

And that is where everything shifts.

You begin to feel calmer. More grounded.

More connected – to your work, and to yourself.



Chapter
TWO

A NEW WAY OF CREATING

From Intuition to Method

Over time, what I was doing
intuitively
became something clearer.

More precise.
More repeatable.
More powerful.

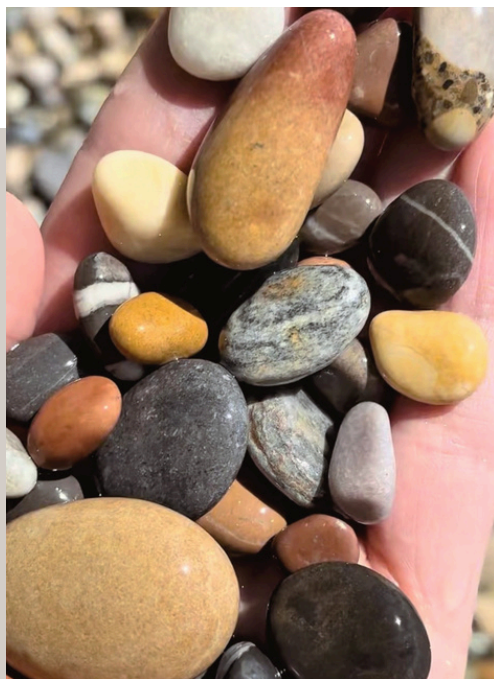
No longer random.
No longer uncertain.

I began to understand that
what I was creating
was not just art.

It was a process.
A way of seeing.
A way of building meaning.

A way of creating that could be
learned.

And shared.



The ArtRock™ Signature Method



This is how this method was born.

For a long time, I was creating intuitively, following what felt right without really understanding why some pieces worked... and others didn't.

Until I started to notice patterns.
Not in the stones themselves, but in the way they were placed and connected.

I began to understand that what I was creating was not random, even when it felt instinctive.

There was a structure behind it.

A way of building balance, of creating meaning, and of guiding the eye naturally.

Something invisible, but essential.



A method built through experience

Over time, this intuitive way of creating became clearer and more intentional. Not something rigid, but something you can trust and return to. A foundation that supports your creativity, again and again.

Three essential pillars

This method is built on three pillars:

Composition — how elements are placed

Intention — the meaning behind each choice

Identity — your unique artistic voice

Together, they create depth, balance, and emotional connection.



WHAT YOU WILL LEARN

Inside this method, you will discover a new way of creating — one that is simple, intentional, and deeply meaningful. You will learn how to transform ordinary materials into compositions that feel balanced, alive, and emotionally engaging, while developing your own artistic voice.



Clarity – You will understand how to structure your compositions so they feel natural and harmonious, even with very few elements. You will learn how to place each piece with intention, creating balance and visual flow.

Depth – You will discover how to create a sense of depth using simple materials, avoiding flat or static results. You will learn how to guide the eye and bring movement into your work.

Intention – You will move beyond decoration to create pieces that carry meaning. Each choice you make will become more conscious, more aligned, and more expressive.

Process – You will follow a clear and repeatable method that supports your creativity instead of limiting it. A framework you can rely on, while still allowing space for intuition.

Identity – You will begin to develop your own artistic language, moving away from imitation and toward something that truly reflects you.



You don't need to be an artist

You don't need to be "talented." You don't need to know how to draw, or to have years of experience behind you.

What matters is not what you already know, but your willingness to slow down, to observe more carefully, and to create with intention.

This is not about perfection. It is about presence. Not about doing things "right," but about learning to feel what works and to reconnect with a quieter, more intuitive way of creating.

This is your invitation. Not to copy what I do, but to discover your own way of creating.



Chapter
THREE

THE MISSING PIECE

THE FEELING YOU CAN'T EXPLAIN

For a long time, I couldn't explain it.

Why some pieces felt instantly right...
while others, even carefully made, felt
empty.

There was something subtle, almost
invisible.

A presence. A quiet harmony. A feeling of
balance.

Not something you could measure or
define, but something you could feel the
moment you stepped back.

It wasn't about perfection.

It wasn't about technique alone.

It was something deeper.

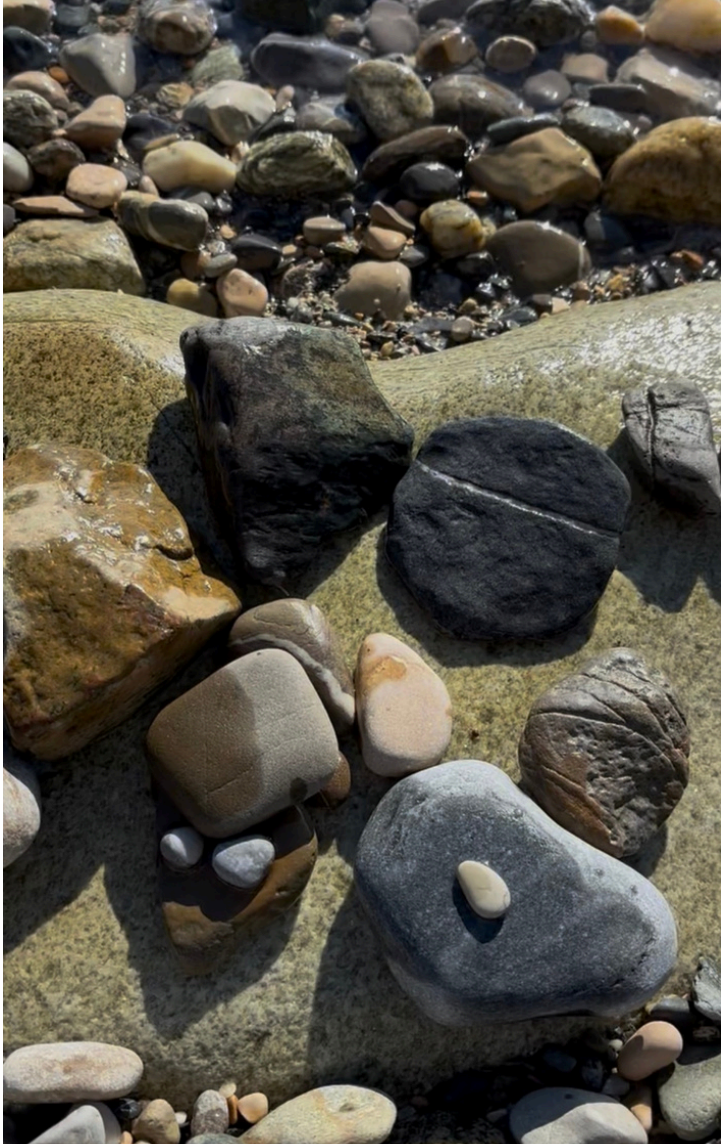
Something intuitive. Something alive.

And once you start noticing it...

you realize it changes everything.



WHEN YOUR WORK DOESN'T MOVE YOU



WHY SOMETHING FEELS OFF

- You place each element carefully, trying to build something meaningful
- You step back, expecting to feel something
- You look again, searching for a connection
- You adjust details, hoping it will change everything
- You try to understand what isn't working

At first, nothing seems wrong. The composition is there, the elements are in place, and everything appears technically correct. And yet, something feels missing — something subtle but impossible to ignore.

Your eyes don't settle. The piece doesn't hold you. It lacks tension, direction, or presence. You can't quite explain it, but you feel it instantly.

THE MOMENT DOUBT APPEARS

You begin to modify small things. You move a stone, change a distance, adjust a line. Each attempt brings slight improvement, but never the clarity you were hoping for.

Over time, frustration grows. You start questioning your choices, your intuition, even your ability to create something meaningful.

And that's where doubt appears — not because you lack talent, but because something essential is still missing.



THE INVISIBLE ELEMENT



It's not what you see...
but what you feel between the elements.

What makes a piece feel alive is not always visible at first glance. It is not only about the stones themselves, but about the relationships created between them — the distances, rhythm, the balance that quietly holds everything together.

This invisible layer transforms a simple arrangement into something meaningful. It creates a sense of calm, a natural flow, a feeling that the composition “works,” even if you cannot immediately explain why.

When this element is missing, the piece may still look correct, but it remains flat. It lacks presence, depth, and emotional resonance.

The invisible element is built through intention. It emerges from the way you place each piece, from the attention you give to space, alignment, and weight.

It is not something you add at the end, but something you develop as you create — by observing, adjusting, and trusting your perception.

Over time, you begin to recognize it. You feel when something is balanced, when nothing more is needed, when the composition reaches harmony.

And that is when your work begins to feel complete — not because it is perfect, but because it is alive.



Chapter
FOUR

MODULE 1

ENTERING THE WORLD
OF PEBBLE ART



WHY SIMPLICITY IS POWERFUL

Simplicity is often misunderstood.

It is not about doing less for the sake of it, but about removing what is unnecessary so that what remains can truly be seen and felt.

In pebble art, every element matters. Every stone, every line, every space carries weight and intention. When there is too much, the eye becomes distracted. When there is just enough, the composition becomes clearer and the emotion more direct.

Simplicity creates clarity.
And clarity allows connection. The viewer does not need to analyze everything. They can simply feel.

This is where the power lies –
not in complexity, but in precision, restraint, and meaning.



THE EMOTIONAL LANGUAGE OF STONES

At first glance, they are just stones – simple shapes, textures, and natural colors. But the moment you begin to place them with intention, something shifts. A curve becomes a shoulder, a tilt suggests a gesture, a small distance suddenly holds meaning. What once felt neutral starts to carry emotion.

This is the subtle language of pebble art. It does not rely on detail or precision, but on suggestion. You are not trying to recreate reality exactly, but to evoke it – to create just enough for the viewer to recognize something, and to feel it.

In this space, the imagination completes what is not shown. A simple arrangement can suggest connection, distance, tenderness, or solitude. The fewer the elements, the more powerful this projection becomes, because the viewer is invited to participate.

This is where the emotional depth appears. Not in complexity, but in restraint. Not in what you add, but in what you allow to emerge.



The beauty of MINIMALISM

LESS ELEMENTS.
MORE MEANING.

Clarity through simplicity

Minimalism is not about removing everything, but about keeping what truly matters. In pebble art, this means choosing with intention and giving each element space.

When a composition is simplified, the message becomes clearer and the emotion is felt more directly.

Nothing is there by accident.



The power of space

What you leave empty is just as important as what you place. Space is part of the composition – it allows the eye to breathe and the elements to connect.

Without space, everything feels heavy. With space, everything becomes lighter and more balanced.

Minimalism creates calm. It slows down the gaze and allows emotion to emerge naturally.

CREATING SLOWLY

IN A FAST WORLD

We live in a world that constantly pushes us to go faster, to produce more, and to move from one thing to the next without ever really stopping. This rhythm slowly disconnects us from the process of creating.

Creating asks for something very different. It asks you to slow down, to observe what is in front of you, and to take the time to feel what works instead of rushing toward a result.

At first, this slowness can feel unfamiliar. But over time, it becomes a space where clarity appears and where your choices start to feel more natural.

You begin to notice small details — a distance, a balance, a subtle shift — things you would not see if you moved too quickly.

And little by little, creating becomes less about doing, and more about being present.

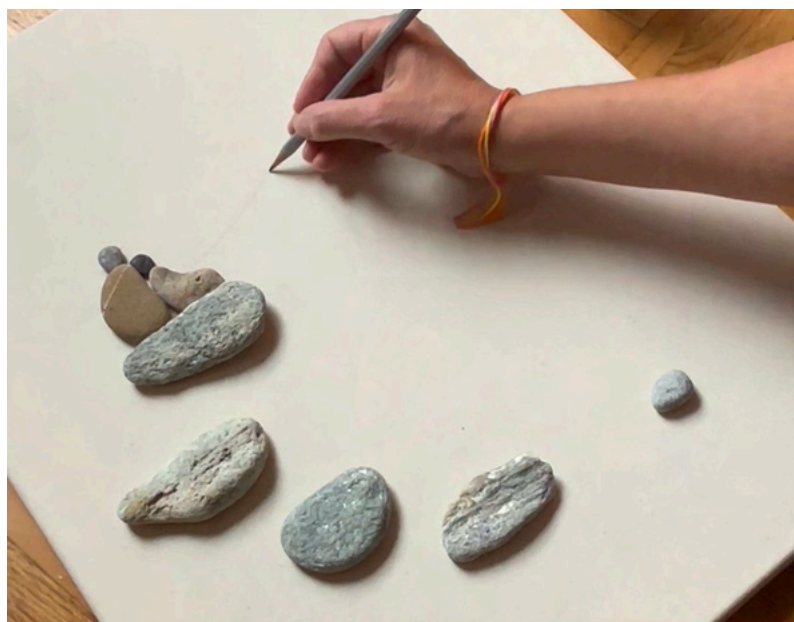
In pebble art, this slow process is essential. Each composition reveals itself step by step, not all at once, and it cannot be forced without losing something important.

Sometimes, what you place first is not what stays. You adjust, you move things, you pause, and you begin again until something feels right.

This way of creating teaches patience. It invites you to trust the process instead of trying to control the outcome too quickly.

It is not about perfection, but about allowing something to emerge naturally, without pressure or expectation.

And in that slower rhythm, you reconnect with a quieter, deeper way of creating — one that is more intuitive, more grounded, and more aligned.



FROM HOBBY



At the beginning, it often starts as something simple. A quiet moment, a need to create, without expectation or pressure. You experiment, you try, you follow what feels right, without always understanding why. It is playful, sometimes uncertain, sometimes surprising. You create for yourself, for the feeling, for the calm it brings, without thinking too much about the result. But little by little, something begins to shift. You start to notice patterns, preferences, and details that matter more than others.

TO ARTISTIC EXPRESSION



Over time, this simple practice becomes something deeper. You begin to create with awareness and intention. You understand what works, what feels balanced, and what creates emotion. Your choices become clearer. Your work begins to carry something more personal. It is no longer just about placing elements together. It becomes a way of expressing what you see, what you feel, and how you experience the world.



Chapter
FIVE

MODULE 2

MATERIALS &
FOUNDATIONS

CHOOSING

The Right Stones

You can find stones in many places – along lakes, rivers, or the sea. What matters most is choosing stones that are naturally shaped over time.

Look for stones that are relatively flat, with different sizes, colors, and textures. Some can be smooth, others slightly rough, but they should feel stable and balanced.

Personally, I never modify my stones. I choose them as they are, letting their natural shape guide what they can become.

There are two main ways to select them. The first is intuitive – a stone simply catches your eye. Sometimes you don't know why, sometimes you already see what it could become: a bird, a face, a moon...

The second is more intentional. You have a clear idea of what you want to create, and you search for the exact stones that will match your vision. This process can take more time, especially for custom pieces.

It is also important to take only what you need. We are not here to take from nature, but to respect it and give it a new form of expression.

In some regions, collecting stones or natural elements is restricted or prohibited.

Before gathering anything, take a moment to check local regulations and respect them.

Even when it is allowed, collect with care and awareness.
Take only what you truly need, and always with respect for nature.

Creating with natural elements is a way to connect – a balance between what we take and what we give back. Let your creations be an extension of that respect.

NATURAL ELEMENTS



Driftwood

Organic movement & natural lines

Driftwood is shaped by water, time, and friction. Each piece carries natural curves that can suggest branches, ground, or direction in your composition. It adds movement and a strong organic presence.



Branches

Structure & visual direction

Branches help guide the eye and create structure. Thin or thick, straight or curved, they can represent lines, connections, or balance within your artwork. Choose pieces that feel stable and expressive.



Sea glass

Softness & light

Sea glass brings a different energy – softer, more luminous, and gently colored. Its smooth texture and subtle transparency can add contrast, light, and delicate touch of color to your composition.



Shells

Texture & natural detail

Shells bring texture and character into your work. Their unique shapes can become a focal point, guiding the composition and adding a sense of story, movement, and visual depth.



Supports & surfaces

Over the years, I have tested many surfaces, but I keep coming back to a few essentials that I use in most of my work. My primary choice is a high-quality watercolor paper: Arches, 300 gsm, fine grain. I love this paper for its strength, its thickness, and its subtle texture, which gives depth and elegance to the final piece while remaining stable over time.

These papers are available in many formats, from small blocks to larger sheets. A practical and more economical approach is to choose larger formats, such as A3, and cut them into smaller sizes like A5. For very large formats, however, sheets are often sold individually and are used for bigger pieces.

I also use Paint On paper, in a soft beige tone. It is smoother and easier to work with, especially for clean, precise lines, making it a great option for beginners.

Recently, I have also begun exploring new surfaces, such as raw cotton canvas stretched on a frame, and watercolor paper mounted on wooden panels. These supports bring a different presence to the artwork and open new creative possibilities.

Even after many years of practice, I continue to experiment. This is an essential part of the process.

Your materials influence not only how you create, but how your work feels.

There is no single "right" surface. What matters is finding the one that resonates with you, supports your gestures, and aligns with your artistic voice.

Allow yourself to test, compare, and evolve. Your signature style is not fixed – it grows with every surface you explore.

pens & drawing tools

For my work, I use Sakura Pigma Micron pens. I usually buy a set with different tip sizes, but I mainly work with 005, 01, and 02. I prefer very fine lines, as they create a more delicate and refined result.

These pens dry quickly, are waterproof, and keep a deep black over time. They allow precise control and clean details for drawing, writing, and signing on the stones.

For writing and drawing, I recommend starting with a light pencil sketch. This helps you place your lines accurately. Once you are satisfied, trace over it with ink, let it dry, then gently erase the pencil.

I also recommend using a ruler when working with text, to keep your lines straight and balanced. Over time, you may draw directly with ink, but precision always comes first.



Adhesives & fixing techniques



RELIABLE ADHESIVES

Over the years, I have tested many types of glue, and the most reliable one I found is UHU Strong and Safe. It offers a strong, clean hold and allows precise application, which is essential when working with small natural elements.

However, it can be difficult to find depending on your location. A very good alternative I personally use now is Tacky Glue. It is widely available, affordable, and dries relatively quickly while still allowing slight adjustments before setting.

For heavier elements such as large stones or thick driftwood, I recommend using a two-part epoxy adhesive. It provides a much stronger bond and ensures long-term stability for heavier compositions.

WHAT TO AVOID

I strongly advise avoiding hot glue, as it lacks precision and creates unwanted strings. Some adhesives, like certain epoxy types, may also yellow over time, which can affect the final result.

Choosing the right glue ensures not only a clean finish, but also a durable artwork that will hold over time.





Framing & Presentation

Framing is part of the artwork itself. I personally prefer neutral frames such as light wood, oak, black, or white, which allow the natural elements to remain the focus. You can choose between two main approaches: deep “3D” frames with space between the artwork and the glass, or standard flat frames without protection.

For accessible formats, I often use IKEA frames (Rödalm, Sannahed, Västenhed), which are simple, affordable, and available in many sizes. For larger or commissioned pieces, I use higher quality frames, such as Boesner Objekt frames in solid wood with museum glass. Some artists and clients prefer no glass at all, to keep the elements more present — in that case, simply protect the artwork from dust, humidity, and direct light.

A passe-partout can also be added to enhance the composition and bring more breathing space around your work.

Finally, there is no single “right” way to present your piece. What matters is choosing a frame that supports your style and elevates your artwork into something truly finished and ready to be displayed.

My Essential TOOLS LIST

You'll find below a selection of the essential tools I personally use in my work. These are clickable links – some of them are affiliate links. It doesn't cost you anything extra, but it helps support my work as an artist.



UHU Strong & Safe Glue

A strong, precise adhesive with a clean finish — my favorite for delicate and detailed work.
Shop here: [Europe](#) | [US](#)



Aleene's Tacky Glue

A reliable and affordable alternative, easy to find and perfect for most natural elements.
Shop here: [Europe](#) | [US](#)



Two-Part Epoxy Glue

Ideal for heavier stones or driftwood, ensuring a strong and long-lasting hold.
Shop here: [Europe](#) | [US](#)



Sakura Pigma Micron Pens

Waterproof, precise, and fade-resistant — perfect for fine lines, details, and signatures.
Shop here: [Europe](#) | [US](#)



Arches Watercolor Paper (300 gsm, fine grain)

My go-to paper for its strength, texture, and elegant professional finish.
Shop here: [Europe](#) | [US](#)



Paint On Paper (Clairefontaine)

A smoother surface, great for beginners or for softer, more minimal compositions.
Shop here: [Europe](#) | [US](#)



3D Deep Frames "Boesner Objekt"

Perfect for pebble art, allowing space between the artwork and the glass.
Shop here: [Germany](#) | [France](#)



Flat Photo Frames

A minimal alternative for a more direct, natural look.
Shop here: [Europe](#) | [US](#)

My Additional Tools & Essential Links

Below you'll find additional tools and materials I use in my creative process – simple essentials that make a real difference in the details.



Precision Tweezers

Perfect for placing small elements with accuracy.
Shop here: [Europe](#) | [US](#)



Bamboo Toothpicks

Ideal for positioning and applying glue precisely.
Shop here: [Europe](#) | [US](#)



Magic Tape (Scotch)

Invisible finish for clean mounting and adjustments.
Shop here: [Europe](#) | [US](#)



Graphite Pencil

For sketching your composition before gluing.
Shop here: [Europe](#) | [US](#)



Passe-partout (Mat Board)

Enhances your artwork and creates breathing space.
Shop here: [Europe](#) | [US](#)



Natural Polished Pebbles

A perfect if you don't have access to stones locally.
Shop here: [Europe](#) | [US](#)



Sea Glass (Polished Glass)

Adds softness and light to your compositions.
Shop here: [Europe](#) | [US](#)



Chapter
SIX

MODULE 3

THE FOUNDATION
OF COMPOSITION



UNDERSTANDING

Visual Balance

Visual balance is one of the most important foundations of a composition. It is what makes an artwork feel calm, natural, and visually coherent.

When a composition is balanced, nothing feels too heavy or out of place. Your eye can move gently across the scene without being pulled too strongly in one direction.

Balance does not mean symmetry. You do not need to place the same elements on each side. It is about creating a quiet equilibrium between shapes, sizes, and empty space.

A larger stone can be balanced by several smaller ones.

A group of characters can visually weigh as much as a single, more prominent figure.

Each element has its own visual weight, and learning to feel that weight is what brings harmony to your work. It is not about counting. It is about sensing.

Take a step back and observe your composition. Does your eye move naturally, or does it get stuck in one area?

Sometimes the imbalance is subtle. A shape may feel slightly too dominant, or a space too empty, without you fully understanding why.

A very small adjustment — moving a stone just a few millimeters — can completely transform the harmony of a piece.

Over time, you begin to feel this balance more naturally, and your compositions become more fluid, intentional, and alive.

CREATING SPACE & BREATHING ROOM

Discover how empty space enhances your artwork and allows each element to exist fully.

Space is not empty.

It is an essential part of your composition.

In many artworks, the instinct is to fill every space. But in pebble art, what you leave out is just as important as what you place.

Breathing room allows each element to exist fully.

It gives the composition clarity, softness, and balance.

When elements are too close to each other, the piece can feel heavy or crowded.

When space is present, everything feels lighter and more intentional.

Take a moment to observe your composition before adding anything else.

Ask yourself if each element has enough space around it.

Sometimes, the most powerful choice is to place less.

Try slightly increasing the distance between your elements. Even a small adjustment can completely change how the composition feels.

You can also experiment by removing one element.

Often, the result becomes clearer, calmer, and more refined.

Space creates contrast, but it also creates peace.

And that calm is what gives your artwork its strength.



POSITIONING

characters



Learn how placement shapes emotion, connection, and storytelling in your composition.

Where you place your characters changes everything.

It defines the story, the connection, and the emotion your artwork conveys.

When characters are too centered, the composition can feel static or predictable.

A slight shift — to the left or to the right — can instantly create movement and life.

Distance also plays an essential role. Characters placed close together feel connected, intimate, and united.

More space between them can suggest distance, silence, or even longing.

Position is not just visual.

It's emotional.

Think about the relationship between your characters.

Are they facing each other?

Looking in the same direction?

Standing apart?

Each choice tells a different story.

Try placing your main characters slightly off-center. This often creates a more natural and dynamic composition.

You can also play with subtle variations in height to guide the viewer's eye across the scene. Sometimes, a very small adjustment — just a few millimeters — can completely transform the feeling of your piece.

Take your time to observe. Move things gently, and trust what feels right.

CHARACTER RELATIONSHIPS & PLACEMENT

01

Couples & Connection

When two characters are placed close together, they naturally create a sense of intimacy.

A shared direction — facing the same way — can suggest unity, support, or a common path.

Facing each other creates connection, dialogue, and emotional presence.

Even a slight tilt toward one another can make the relationship feel alive.



02

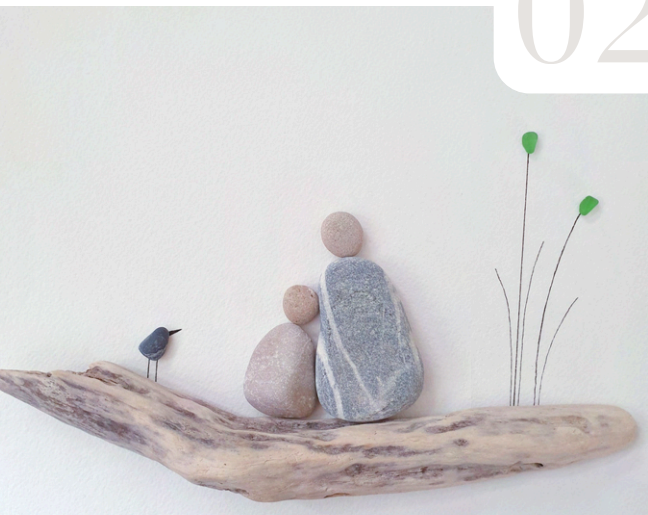
Parent & Child

Position can express protection and care.

A parent slightly turned toward a child creates a feeling of attention and safety.

Placing the child slightly lower or closer can reinforce vulnerability and tenderness.

These subtle choices help tell a story without needing any words.



Groups & Visual Rhythm

A group is not just a collection of figures. It's a rhythm.

Varying the spacing between characters creates movement and flow.

Too evenly spaced, and the composition may feel rigid.

Too tight, and it can feel heavy.

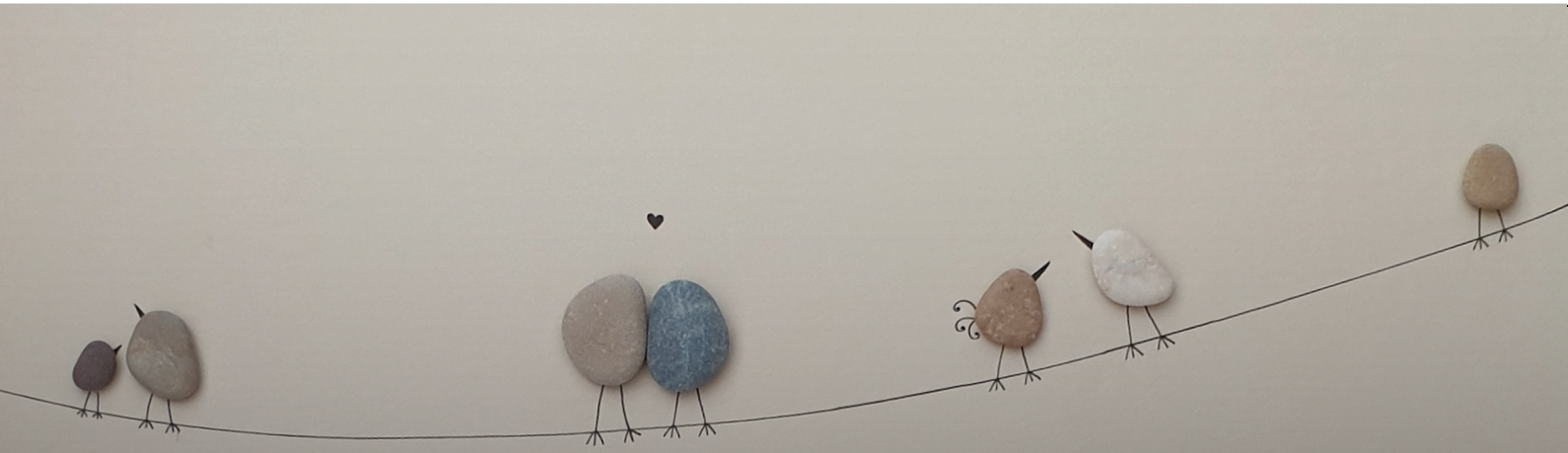
Let your characters “breathe” within the group.

This creates harmony, balance, and natural movement.

03



invisible line & VISUAL FLOW



LEARN HOW UNSEEN LINES GUIDE
THE EYE AND BRING HARMONY
TO YOUR COMPOSITION.

What Are Invisible Lines?

Every composition is guided by invisible lines. Even when you don't see them, your eye follows them naturally.

These lines are created by the placement of your elements – their alignment, their direction, and the relationships between them.

They quietly structure your artwork.

Guiding the Eye

Invisible lines help your viewer move through the piece.

Without them, the eye may feel lost or stop too abruptly. With them, the gaze flows naturally from one element to another.

You're not just placing objects.
You're guiding a visual journey.

Creating Flow Through Direction

The direction of your elements matters. A horizontal line brings calm and stability. A slight curve adds softness and movement.

In pebble art, a simple wire can become a powerful visual guide.

Even the orientation of your characters can create a sense of flow.

Refining the Movement

Take a moment to observe your composition. Does your eye move smoothly, or does it get stuck? Try adjusting the angle of an element, or slightly shifting its position. Sometimes, a very small change can completely transform the flow.

When everything connects naturally, your composition feels effortless and alive.

AVOIDING FLAT COMPOSITIONS

Simple adjustments that bring depth,
movement, & life to your artwork.



CREATE VARIATION IN SIZE

Use different sizes of stones to create depth and hierarchy.

PLAY WITH SPACING

Allow some elements to be closer, others further apart.

INTRODUCE SUBTLE IMBALANCE

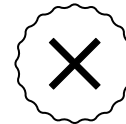
A slightly asymmetrical composition often feels more natural and alive.

GUIDE THE EYE INTENTIONALLY

Let your elements lead the viewer through the piece.

CREATE VISUAL RHYTHM

Think in terms of flow, not just placement.



AVOID PLACING EVERYTHING ON ONE LINE

Perfect alignment can make your composition feel rigid and flat.

DON'T USE IDENTICAL SPACING EVERYWHERE

Even spacing removes tension and visual interest.

AVOID SAME-SIZE ELEMENTS ONLY

Too much uniformity makes the piece feel lifeless.

DON'T OVERCROWD THE COMPOSITION

Too many elements on the same plane create heaviness.

AVOID STATIC ARRANGEMENTS

If nothing moves visually, the composition loses energy.





THE POWER OF SIMPLICITY

Simplicity is not about doing less.

It is about removing what is not essential so that what remains can speak more clearly.

In art, the instinct is often to add – more elements, more detail, more structure. Yet the true strength of a composition often lies in what you choose to leave out.

When you simplify, each stone, each line, and each space becomes more intentional.

Nothing is there by accident. Nothing competes for attention.

Simplicity creates clarity.

It brings calm, balance, and focus, allowing emotion to emerge naturally rather than being forced.

Over time, you begin to trust this process.

You feel when a piece is complete –
not when everything is filled, but when nothing more is needed.

In simplicity, everything begins to speak...





Chapter
SEVEN

MODULE 4

CREATING WITH
INTENTION



TELLING STORIES

WITH MINIMAL ELEMENTS

Every composition tells a story, even in its simplest form.

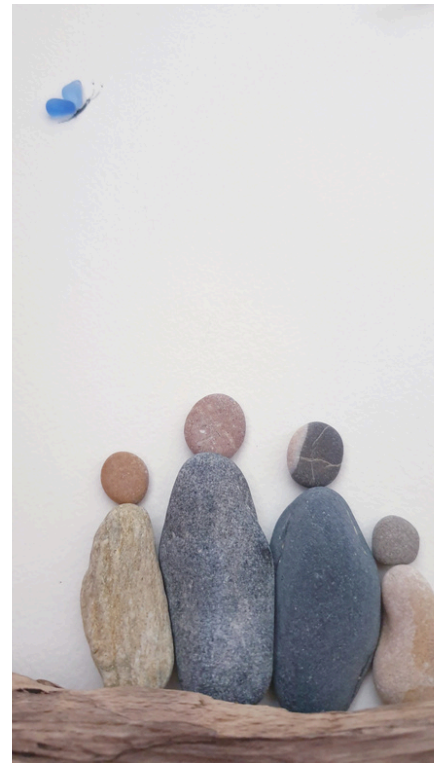
In pebble art, you don't need many elements to express something meaningful. A few carefully chosen shapes can suggest a connection, a moment, or an entire relationship.

A slight tilt, a small distance, or the way two stones face each other can completely change the narrative. What matters is not the number of elements, but the intention behind their placement.

Minimal elements invite the viewer to participate. They leave space for interpretation, memory, and emotion.

Instead of explaining everything, you suggest.

And in that suggestion, the story becomes more personal – and more powerful.



SYMBOLISM

in pebble art

In pebble art, every element can carry meaning.

A small stone may represent a child. A larger one, a parent. A slight tilt, a space, or a direction can suggest love, distance, protection, loss, or tenderness.

Symbolism allows you to say more with less.

It transforms simple materials into something deeply human and emotional.

There are no strict rules.

What matters is the intention you give to each element, and the meaning it holds for you.

Over time, you develop your own visual language – a way of expressing stories and emotions that feels natural, personal, and true.

CREATING EMOTIONAL CONNECTION

Creating an emotional connection is what brings your artwork to life.

In pebble art, emotion does not come from complexity, but from presence, intention, and the subtle relationships between elements.



Authenticity –

Emotion begins with honesty. When your intention is genuine, your work resonates more deeply.

Connection –

The way elements relate to each other creates meaning. Distance, direction, and proximity all tell a story.

Subtlety –

A small shift can change everything. A slight tilt, a gap, or a quiet alignment can completely alter the mood of a piece.

Presence –

When each element has enough space to exist fully, it becomes more expressive. Nothing feels forced or unnecessary.

Resonance –

A strong composition allows the viewer to feel something personal. It invites emotion rather than explaining it.

The importance of silence and space



Space is not empty

It is an essential part of your composition.

In many artworks, the instinct is to fill every space. But in pebble art, what you leave out is just as important as what you place.

Breathing room allows each element to exist fully. It brings clarity, softness, and balance to your composition.

When elements are too close, the piece can feel heavy or crowded. When space is present, everything feels lighter, calmer, and more intentional.



Silence is not something you add.

It is something you allow.

Space creates pause. It allows the eye to rest and the emotion to settle. With space, each element becomes stronger, clearer, and more alive.

Not everything needs to be filled.
Not everything needs to be explained.

Sometimes, the most powerful choice is simply to leave room.

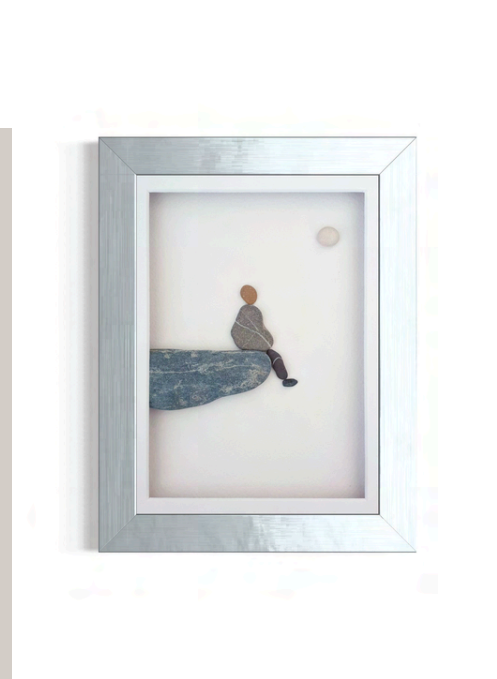
Bringing meaning into your artwork

Meaning in your artwork does not come from complexity. It comes from intention.

Each element you place carries a purpose. A direction, a distance, a relationship – nothing is truly random when you create with awareness. You are not just placing materials. You are shaping something that can be felt.

A simple composition, when intentional, can hold deep emotion. What gives it meaning is not how much is there, but how clearly it resonates.

Over time, you begin to trust your eye. You feel when a piece is right – not because it says more, but because it says exactly enough.





Chapter
EIGHT

MODULE 5

DEVELOPING YOUR
ARTISTIC SIGNATURE



WHY COPYING LIMITS CREATIVITY

Copying can feel safe at first. It gives direction and reassurance while you are still learning.

But over time, it can quietly limit your growth by keeping you inside someone else's vision instead of helping your own emerge.

Use the reflections below to move away from copying and toward your own artistic voice:



Recognize the Comfort Zone:

Copying often feels easier because the decisions are already made. But staying in that space can prevent you from exploring your own ideas and instincts.



Question What You're Drawn To:

Instead of recreating a piece, ask yourself what you truly like about it. Is it the composition, the emotion, the simplicity? This helps you understand your own preferences.



Allow Imperfection:

Your first personal attempts may feel less "perfect." That's normal. What matters is that they are yours, and that is where real growth begins.



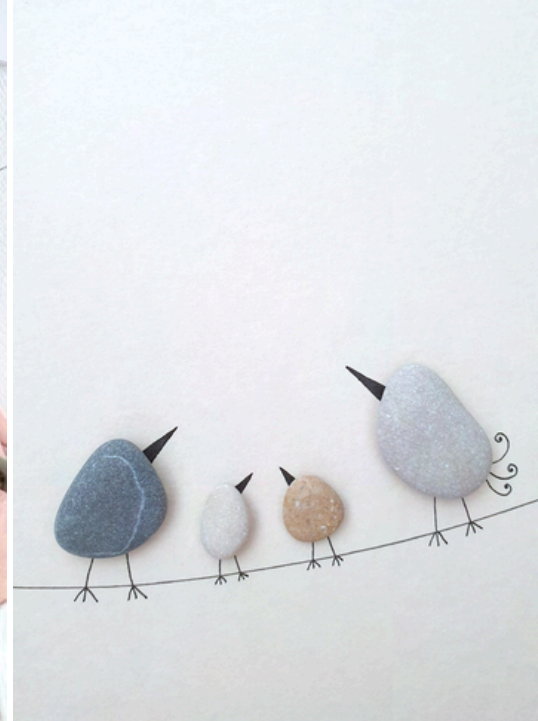
Make Small Personal Choices:

Change something. Adjust the spacing, the positioning, or the story. These small decisions gradually build your unique style.

Conclusion:

Moving beyond copying is not about doing everything differently overnight. It's about slowly trusting your own eye and intuition.

Over time, this shift allows your work to become more authentic, expressive, and truly your own.



FINDING YOUR OWN VISUAL LANGUAGE

Your visual language is what makes your work recognizable.

It is not something you decide all at once, but something that gradually reveals itself through your choices and your way of seeing.

At the beginning, it is completely natural to explore different styles, compositions, and approaches. This phase helps you understand what truly resonates with you.

Over time, you begin to notice patterns.

The way you place your elements, the stories you are drawn to, and the emotions you naturally express start to repeat themselves.

Your visual language lives in these details.

It appears in your decisions, your sensitivity, and the way you simplify or highlight certain elements.

Instead of trying to define your style too quickly, pay attention to what feels natural to you. These consistencies are not accidents – they are the signs of your artistic identity.

As you continue creating, these elements come together into something more coherent, more intentional, and more personal.

Transforming Inspiration into Personal Style

From inspiration to something deeply personal.



MAKING IT YOUR OWN

Instead of trying to recreate something exactly, focus on what resonates with you. Notice what you are naturally drawn to — shapes, emotions, compositions, or simplicity.

Then allow yourself to reinterpret it. Change the scale, simplify the elements, or shift the feeling.

Over time, these small transformations begin to accumulate. Your influences blend together and evolve into something that no longer looks borrowed.

This is where your personal style begins to emerge — not from copying, but from transforming.

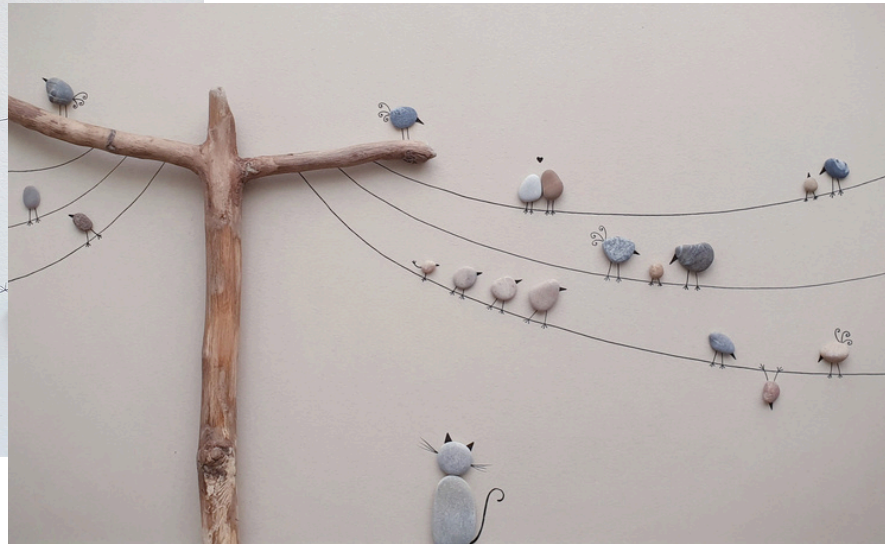
STARTING FROM INSPIRATION

Inspiration often feels like a guide. It gives you direction, ideas, and a sense of possibility when you don't yet know where to begin.

But inspiration is only the beginning. If you stay too close to what you see, your work can start to feel like a reflection of someone else rather than an expression of yourself.

The key is to observe what draws you in, and gently begin to interpret it through your own sensitivity.





Creating Coherent Series of Artworks

A single artwork can tell a story. A series allows you to deepen it. Creating a coherent series means building a visual continuity — a thread that connects each piece while keeping it unique.

This coherence doesn't come from repeating the same composition, but from consistency in intention. It may appear through recurring elements, a shared atmosphere, or a recognizable way of simplifying.

A series invites the viewer to move from one piece to another, and feel that they belong to the same world. Over time, your work becomes a language — and each piece, a variation of the same story.

RECOGNIZING *your artistic voice*

Your artistic voice is what makes your work truly yours. It reveals itself over time, through your choices, your sensitivity, and the way you see the world.

Your Artistic Voice

Your artistic voice is not something you create. It is something you begin to recognize over time. It appears in your choices, your sensitivity, and the elements you naturally return to. As you continue creating, patterns emerge. What feels natural becomes your signature.



WHEN YOUR WORK BEGINS TO SOUND LIKE YOU





Chapter
NINE

MODULE 6

FROM IDEA TO
FINISHED ARTWORK

Finding Inspiration

Staying open to what wants to emerge



Where inspiration comes from

Inspiration doesn't follow rules.

It can come from anywhere, at any moment.

For me, it often comes from nature – the shapes of stones, the movement of water, the quiet presence of a landscape.

But it also comes from everyday life: a scene between two people, a family moment, a gesture, a connection.

Sometimes, it's something very simple. Birds sitting on a wire. A child leaning toward a parent. Other times, it comes from something less visible – a song, a memory, or even a dream.

What matters is not where it comes from, but your ability to notice it.

Listening to your inner impulse

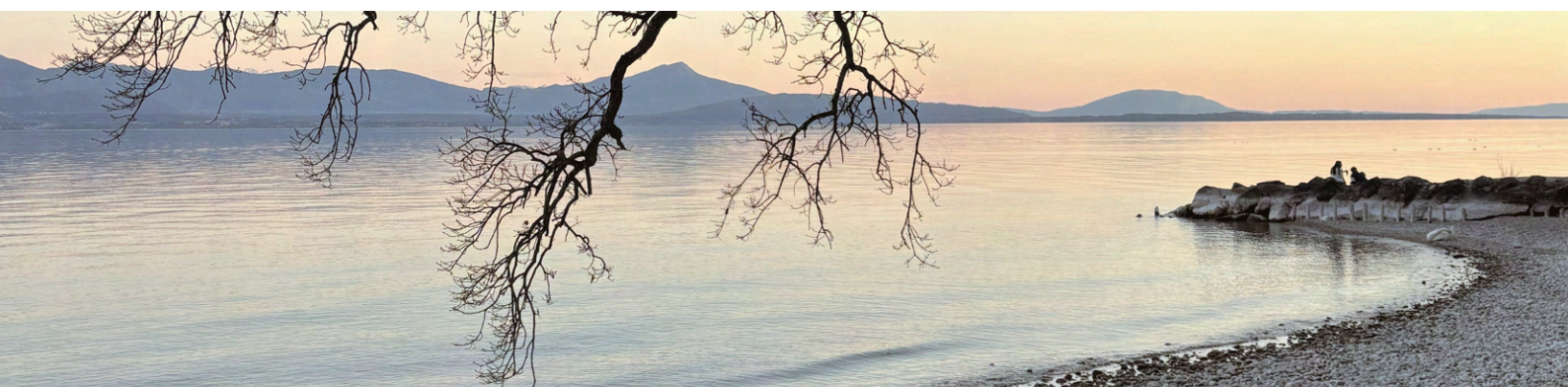
Inspiration is often subtle.

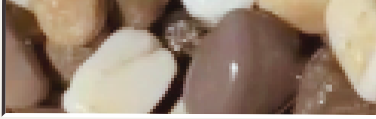
It can feel like a small idea, or a quiet inner voice. When something touches you, pause and pay attention. Don't overanalyze it.

Just let it exist. You don't need to fully understand it yet. You only need to trust that it means something to you.

From there, you can begin to translate that feeling into a scene – by choosing elements, shapes, and compositions that reflect what you felt.

This is how an artwork begins. Not from pressure, but from attention.





Preparing Your Materials & Elements

Setting the foundation for a smooth creation process



GETTING EVERYTHING READY:

Before you start composing, take the time to prepare all your materials.

This step may seem simple, but it makes the entire process smoother and more intuitive.



SELECTING YOUR ELEMENTS:

Begin by selecting your stones and natural elements.

Choose pieces that inspire you, but also consider their shape, size, and balance.



CLEANING & ORGANIZING:

Clean your stones if needed, and make sure they are completely dry.

Sort your elements by type or size so you can easily access them while working.



PREPARING YOUR SURFACE:

Prepare your support as well — whether it is paper, canvas, or wood.

A clean, stable surface helps you focus on the composition without distraction.

If you plan to use a mat (passe-partout), prepare it from the beginning. Attach your paper to the back of the mat using tape, making sure the textured side of the paper faces forward.

This step is essential. Once the natural elements are glued, the surface becomes uneven, making it much more difficult to position or fix the mat properly afterward.



Once your materials are ready, organize your workspace.

Keep your tools within reach: glue, tweezers, pencils,
and any additional materials you plan to use.

At this stage, nothing is fixed yet.

You are simply creating the conditions that will allow you to work freely.

A well-prepared workspace reduces hesitation and saves time.
It allows you to stay focused on your idea instead of constantly
searching for what you need.

This preparation creates a sense of flow.

You can fully enter the creative process – without interruption.

Let's begin..

COMPOSING THE SCENE

Bringing your idea into balance

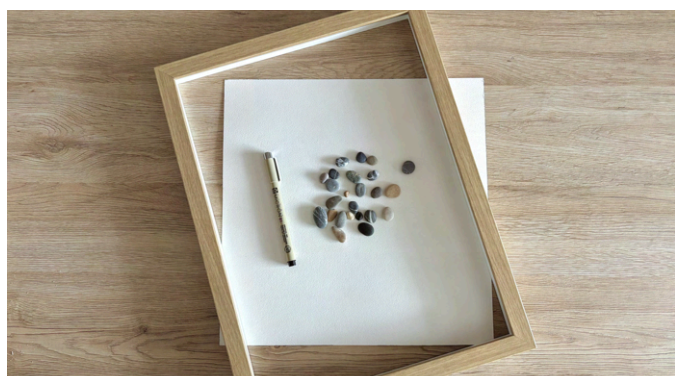
Before fixing anything, take the time to compose your scene. This is where your idea begins to take shape visually. Start by defining your format — the size of your paper in relation to your frame or passe-partout — as this will guide all your placement decisions.

If your artwork includes a quote or handwritten text, begin with that. Write it directly or print it first to visualize its placement within the frame. This step helps you understand how much space it will occupy and where your composition will naturally build around it.

You can then start working with your elements. Place them freely, move them, test different positions, and observe what feels right. A sketch is not always necessary — for a long time, I built my compositions directly this way. However, for larger pieces or custom artworks, a simple sketch can help clarify your idea before placing your elements.

Composition is not only about placement. It is about balance, space, and relationships between elements. Step back regularly and observe your work from a distance. Avoid rushing this stage — once elements are fixed, it becomes much harder to make changes.

When everything feels clear, balanced, and natural, you will sense it. That is when your scene is ready.



DRAWING THE DETAILS

Enhancing your composition with subtle lines

Drawing in pebble art is not about building the body, but about enhancing what is already there.

For human figures, the stones carry everything. Their shape, their position, their connection. There is no need to add arms or legs. The emotion comes from simplicity.

For beginners, you can start by sketching your lines lightly in pencil. Once you are satisfied, go over them with a fine ink pen, let it dry, then gently erase the pencil marks.

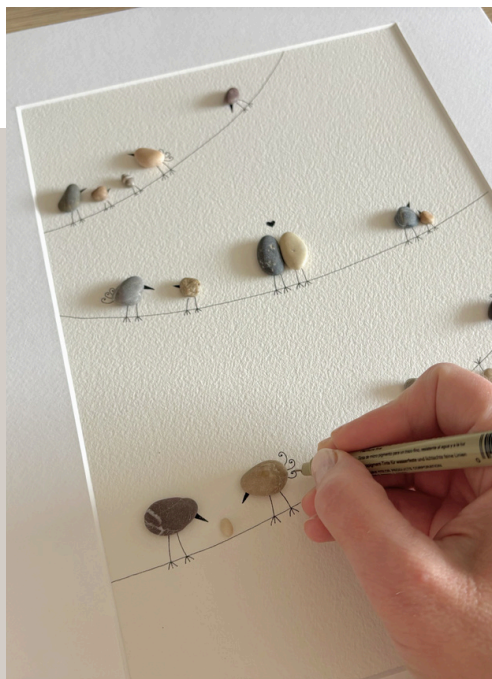
Drawing becomes a subtle extension of the scene.

Before adding lines, slightly move your elements. This allows your drawing to extend naturally underneath.

For example, a beak or legs should continue below the stone, so no visible break appears once everything is fixed.

You may also add fine lines like wires or branches, keeping everything light, precise, and fully integrated.

Less, but with intention.



FIXING AND ASSEMBLING



Once your composition feels complete, begin fixing your elements in place, starting with the largest pieces such as driftwood or branches. Take your time and work step by step, as this stage requires precision and patience.



Instead of applying glue directly from the tube, place a small amount on a separate surface, such as a piece of paper or a Post-it. Use a toothpick to apply the glue accurately, focusing only on the points where the element touches the paper.



For stones, always use the flattest side against the paper to ensure stability and a clean result. Apply a small amount of glue in the center, avoiding the edges so it does not overflow when pressed. The goal is balance: enough to hold, but not enough to spread.



You can use tweezers for small elements or work with your fingers if you feel comfortable. Once everything is in place, allow the piece to dry completely. Even with fast-drying glue, it is best to wait several hours before handling or framing.

Refining THE DETAILS



BRINGING CLARITY AND INTENTION
TO YOUR WORK

1. Seeing with Fresh Eyes

Once everything is fixed and completely dry, take a step back and observe your artwork with fresh eyes. This stage is about refinement – noticing small details that affect the overall balance and harmony.

2. Trusting What Is Already There

At this stage, nothing major should be corrected. This is why precision during the fixing process is essential. Instead of correcting, focus on confirming that everything feels aligned, clean, and visually coherent.

3. Guiding the Eye

Look carefully at your composition. Do the lines feel clean and intentional? Do the distances between elements still feel right? Sometimes, a very small adjustment in a drawn detail can strengthen the entire scene.

4. Knowing When to Stop

Refining is not about adding more, but about seeing more clearly. When your work feels balanced, calm, and intentional, you will sense it – this is when your piece is truly finished.



SIGNING THE ARTWORK

Giving your piece its final identity

Signing your artwork is not just a final step. It is part of the composition itself.

In my work, I often sign on a small pebble that I place directly on the artwork — usually on the bottom right, on the passe-partout or within the scene. This signature becomes a natural extension of the piece, rather than something added afterward.

In other cases, I choose a more discreet signature using a fine ink pen. The decision always depends on balance — what feels right visually, and what best serves the artwork. Your signature should never disrupt the harmony. It should belong.

FRAMING

Once your piece is complete and fully dry, you can move to framing. If you are using a passe-partout, your artwork is already prepared — simply place it carefully into the frame.

Choose a frame that enhances your work without overpowering it.

Neutral tones, natural materials, and simplicity often work best.

This final step protects your creation — but it also elevates it.

It transforms your artwork into a finished piece, ready to be seen, shared, and lived with.

And then... you let it go.





Chapter
TEN

MODULE 7

CREATING
FROM WITHIN



CREATING IN PRESENCE

Creating in presence is not something you force. It is something you return to.

At the beginning, your mind may still be busy –
thinking about the result, about doing things right, about what comes next.
But as you start working with your hands, something shifts.

You place a stone.
You adjust it slightly.
You observe.

And slowly, your attention moves away from everything else
and settles into what you are doing.

Presence is found in these simple gestures.
In the repetition. In the quiet focus.

If you feel distracted, come back to what is in front of you.
The texture of the materials. The movement of your hands.

There is nothing else to reach.
Just this moment.



And little by little, you enter it.



LISTENING TO YOUR INTUITION

Creating is not only about choosing shapes or placing elements. It is also about learning to listen.

There is a quiet voice within you – subtle, often overlooked. It does not force. It suggests. It guides. At first, it may feel uncertain, but the more you create, the more you begin to recognize it.

It shows up in what feels right, in what draws your attention without explanation, and in the choices you make without overthinking. Sometimes, you don't know why something works – you just feel that it does.

This is your intuition speaking.

It does not come from logic, but from a deeper place – one that sees beyond what the mind can analyze. Learning to trust it is part of the process, little by little.

And as you do, your work begins to change. It becomes more alive, more aligned, more yours.



Slowing Down

The Creative Process

Slowing down changes the way you create.

When you move too quickly, you miss what is essential and act before feeling.

But when you slow down, your attention returns to what you are doing.

Each gesture becomes more intentional, each decision carries more weight.

You take time to observe, adjust, and sense what works.

Your work becomes more aligned, more alive, and more connected.

The Connection

Between Art and Inner Calm



As you enter this way of creating, something begins to shift.

Your thoughts become quieter, your breathing slows down and your body gradually relaxes.

Not because you are trying to calm yourself, but because your attention is fully present in what you are doing.

You begin to notice details you would have missed before, and small choices start to feel more meaningful.

Your hands are moving, your mind is focused, and everything else fades into the background.

And sometimes, something deeper appears.

A subtle guidance.

A quiet inner voice.

A feeling that you are not creating alone.

You begin to sense a connection to something beyond logic.

Some call it intuition. Others, an inner guide or a deeper part of the self.

It does not force.

It suggests, and gently leads.

And in that space, creation becomes something else — not just something you make, but something that moves through you.

BONUS

Guided Creative Meditation

Before you begin creating, take a moment to pause.

This is not about doing more.
It is about entering a different space.

A quieter one.

A deeper one.

A space where your mind softens, and something else
can emerge.



THE MEDITATION

Sit comfortably, with your feet grounded.

Close your eyes gently. Take a slow breath in... And exhale.

Again. Inhale deeply... And release.

Let your shoulders soften. Let your jaw relax.

Let your breath become natural.

Now, bring your attention inward.

Imagine a quiet space within you.

A place that feels calm, safe, and open.

You don't need to force anything. Just allow it to appear.

In this space, there is a presence.

A part of you that feels wiser, clearer, and deeply connected.

Some call it intuition. Some call it an inner guide.

You may simply feel it as a quiet knowing.

Take a moment to connect with it. You don't need words. Just a feeling.

And if you wish, you can gently ask: What wants to be created today?

Stay there for a few moments.

Let images come.

Or sensations.

Or nothing at all.

Trust whatever arises.

RETURNING

When you feel ready, slowly bring your awareness back.

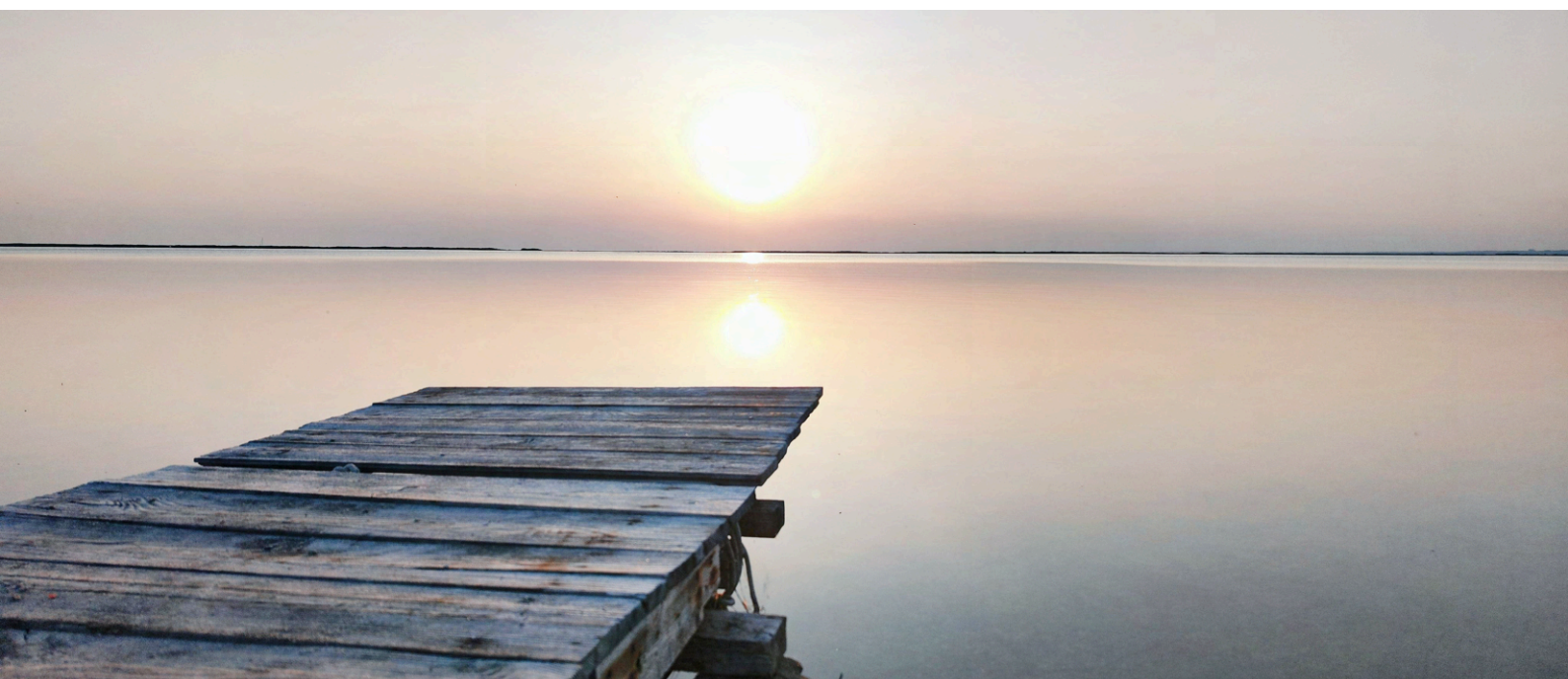
Feel your body.

Your breath.

Your hands.

And carry this connection with you as you begin to create.

Create from this space.





Chapter
ELEVEN

YOUR NEXT STEP

CONTINUING
YOUR CREATIVE JOURNEY

DEVELOPING *your own style*

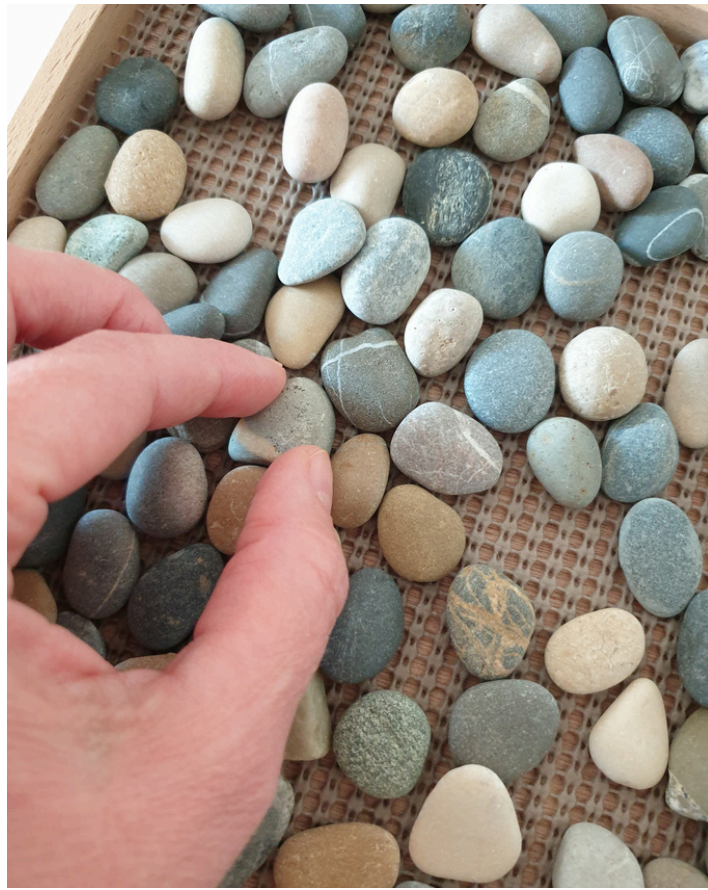
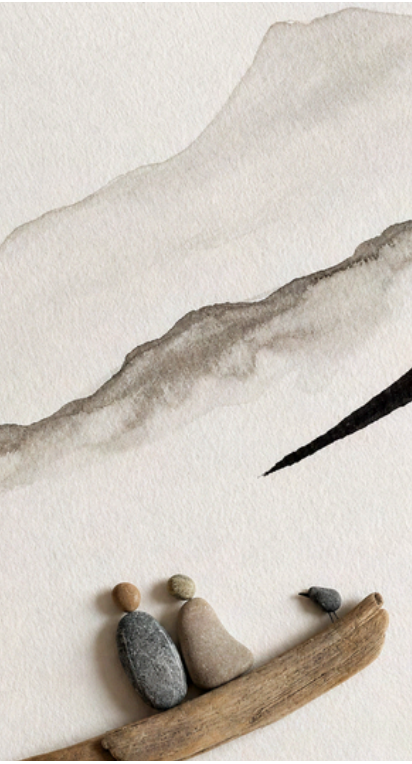
Your style is not something you need to force or invent. It emerges naturally over time, through repetition, intuition, and the choices you make again and again. The elements you are drawn to, the compositions you prefer, the emotions you return to – all of this slowly shapes your visual language.

At first, you may feel influenced by what you see around you. This is part of the process. But as you continue creating, something shifts. You begin to recognize what feels truly yours.



YOUR STYLE IS NOT ABOUT BEING DIFFERENT.
IT IS ABOUT BEING HONEST.





CREATING

Series and Themes

As your practice grows, you may notice certain ideas returning.

A specific composition.

A recurring emotion.

A theme that continues to inspire you.

Instead of moving away from it, follow it.

Creating a series allows you to explore one idea more deeply. Each piece becomes a variation, a new perspective, a continuation of the same story.

This not only strengthens your work visually, but also gives it coherence and meaning.

Over time, your art begins to speak in a more unified and intentional way.



STAYING INSPIRED OVER TIME

Inspiration is not something you have to chase.

It is something you learn to stay open to.

Some days will feel full of ideas. Others will feel quieter. This is natural.

Creativity moves in cycles.

What matters is not constant inspiration, but consistency in your presence.

Stay connected to what inspires you in your daily life – nature, emotions, memories, simple moments. The more you observe, the more you begin to see inspiration everywhere.

And when it feels absent, trust that it will return.

It always does.



Letting your Art evolve

Allowing your creativity to grow naturally over time



RELEASING CONTROL:

Your art does not need control.
Over time, it begins to shift.



TRUSTING THE PROCESS:

Growth happens quietly, with time.
Each piece shapes your direction.



ALLOWING CHANGE:

Your style is not fixed.
It evolves naturally with you.



STAYING CONNECTED TO YOURSELF:

Follow what feels right within.
Your work becomes truly yours.

Your art is meant to grow with you.





Chapter
TWELVE

FINAL NOTE

A Final Message

A final note

There is no single way to create.

There is only your way.

This journey is not about perfection,
but about presence.

About learning to trust what you feel,
to follow what draws you,
and to create from a place that is truly yours.

Your art does not need to be complex
to be meaningful.

Sometimes, the simplest things
carry the deepest emotion.

Keep creating.
Keep exploring.
And most of all, keep trusting yourself.



the beauty
OF SIMPLE
THINGS

There is something deeply powerful
in simple things.

A stone.

A line.

A quiet composition.

Nothing excessive.

Nothing forced.

And yet – everything is there.

When you remove the unnecessary,
what remains becomes clearer.

More meaningful.

More alive.

This is where balance exists.

Where emotion can breathe.

Where the eye can rest.

And perhaps,

this is also where you return to yourself.

In simplicity,
there is space.

In space,
there is presence.

And in presence,
there is something quiet,
but deeply essential.

A black and white photograph of a woman with blonde hair sitting on a dark chair. She is wearing a light-colored, textured cardigan and light-colored trousers. Behind her is a light-colored wall with a framed picture of a string of small, dark objects. The overall tone is calm and professional.

Q&A

HAVE A QUESTION OR NEED GUIDANCE?
FILL OUT AN INQUIRY FORM ON MY WEBSITE

www.melindablomma.com



Q&A

01 Do I need to be creative to start?

Not at all.

Creativity is not something you either have or don't have. It is something that grows when you give it space.

You don't need talent to begin. You just need to start.

02 Can I really create something beautiful with simple materials?

Yes.

In fact, simplicity is often what creates the strongest emotion.

A few stones. A few lines.

What matters is not what you use, but how you see.

03 What if I don't like what I create?

That is part of the process.

Every piece teaches you something — about balance, about composition, and about yourself.

Nothing is wasted. You are learning to see.

04 How long does it take to find my style?

There is no fixed timeline.

Your style is not something you "find".

It is something that slowly appears, as you create again and again.

It evolves with you.





Q&A

05 What if I feel blocked or uninspired?

Then don't try to create more.

Pause.

Go back to something simple.

Observe. Touch the materials. Breathe.

Inspiration often returns when you stop forcing it.

06 Do I need expensive tools or materials?

No.

You can start with very little.

What matters is not what you own, but how you use what you have.

Frames are often the most expensive part.

You can begin with simple, affordable ones — and upgrade later.

07 Can I sell my creations?

Yes — but take your time.

Start by creating for yourself.

Then share your work with people around you.

You can begin small — for example with local markets.

And if your work resonates, you can gradually go further.

Always create from your own style.

You can learn by reproducing at the beginning, but those pieces should not be sold. Copying another artist's work is a violation of copyright.

What you sell must be original.





Q&A

08 How should I price my creations?

At the beginning, it is normal to set lower prices.
You are still exploring, gaining experience, and building confidence.
You may not yet know how your work will be received.

Over time, your prices can grow — gradually and naturally.

They are usually based on:

- the cost of materials
- the time spent
- the artistic quality of the piece
- and your experience and visibility

Pricing is not fixed.
It evolves with you.

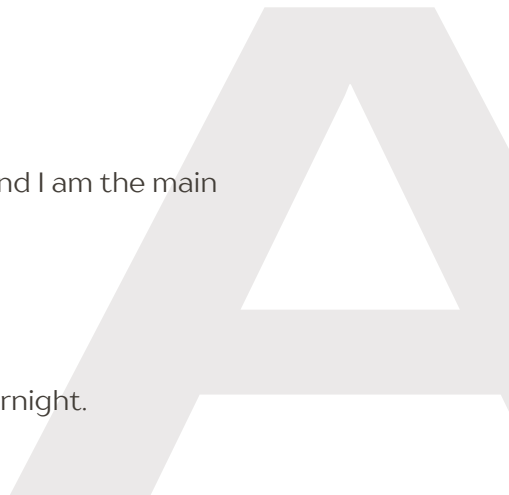
09 Can I make a living from pebble art?

Yes — but it takes time and dedication.

It is not only about creating.
It also includes everything around it:
content creation, communication, website management, client
exchanges, packaging, shipping, and more.
If you work alone, you wear many roles.

Your personal situation also matters.
For example, I am a single mother of three children, and I am the main
source of income for my family.
For a long time, I balanced my art with other work.

Building a creative business is possible.
But it is a journey — not something that happens overnight.



THE ARTROCK™ PROCESS — STEP BY STEP

Create alongside me, step by step.

Pause when you need to.

Come back when it feels right.

This is not about perfection.

It's about learning to trust your way of creating.



1. INTRODUCTION

A gentle entry into the process.
Understanding the intention behind
what you are about to create.

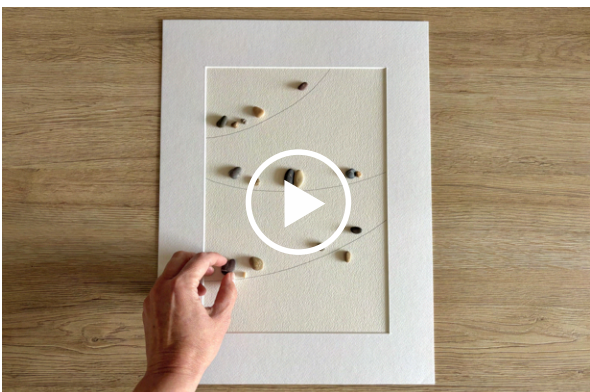
[CLICK TO WATCH THE VIDEO](#)



2. PREPARING YOUR MATERIALS

Learn how to choose your frame,
paper, and stones. Simple choices
that will shape your entire artwork.

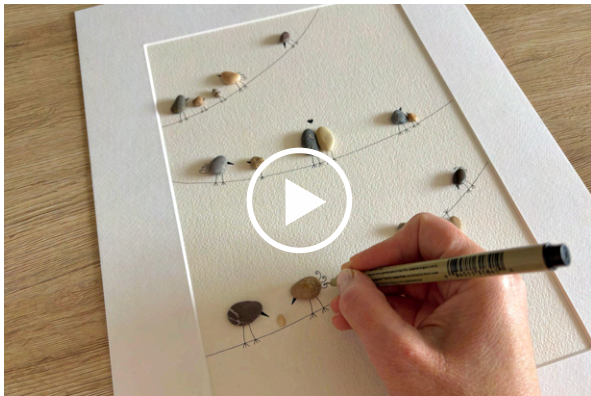
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3. COMPOSING THE SCENE

Discover how to place each element
with balance and intention.
Let the composition guide your story.

[CLICK TO WATCH THE VIDEO](#)

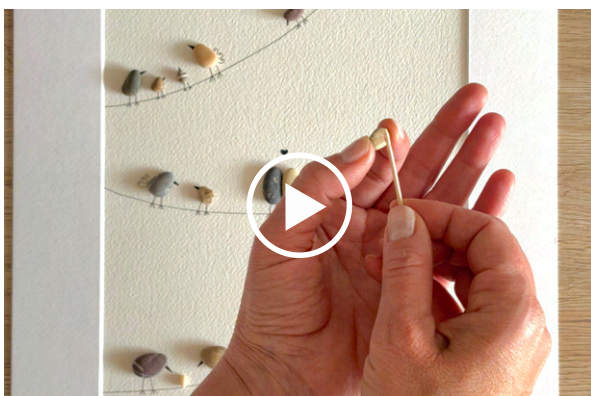


4. DRAWING THE DETAILS

Add subtle lines that bring your scene to life.

Less detail, more expression.

[CLICK TO WATCH THE VIDEO](#)



5. FIXING & ASSEMBLING

Learn how to securely fix each element. Precision makes all the difference.

[CLICK TO WATCH THE VIDEO](#)



6. REFINING & FINISHING

Take a step back and observe your piece. Add your signature and complete your artwork.

[CLICK TO WATCH THE VIDEO](#)

This guide was created with care and intention.

Behind these pages, there is only me – creating, testing, and sharing.

It may not be perfect, and it will evolve.

If you feel like sharing your thoughts, you can write to me:

hello@melindablomma.com

If you share your creations, I would love to see them.

Tag me on Instagram [@melindablomma](#)

"Some stones are shaped by waves.
Others by time.
Others by the quiet stories they carry.

Perhaps we are not so different.

May you continue to notice beauty
in simple things,
in silence,
in nature,
and in yourself."

Melinda



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All artworks, concepts, and methods presented in this guide are original creations by the artist.

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