# Art Journaling with Gelatos with Mou Saha

## Chapter 1 - Art Journaling with Gelatos

Overview

(bright music) - Hi, my name is Mou Saha. I'm a mixed media artist and Creativebug contest winner. My most favorite mixed media project to create are art journal pages. The reason I love art journaling so much, because there is no right or wrong way of doing it. There are no mistakes, just scrumptious layers of paints, colors, textures, and patterns. I will show you how to build our journal pages from scratch in layers using Gelatos colors, stamps, stencils, doodling, collaging with found paper, and I'll show you how to create focal point using drawing from your imagination and brush-lettered words. Our journaling is really flexible. You can add these layers in any order you like, and you will end with great pages.

Materials

- These are the materials I'm going to work with today, starting with watercolor paper, I cut them down to nine inches by six inches, and they are 140 lbs cold pressed. I have some gelatos here. You can blend them with water. They are watercolor in a Chapstick. They look like this, and you can roll them out and in, rub them on. And depending on how you blend it and what surface you put it on, it takes on really different looks. And I have some paintbrushes here, and some stamps, and permanent ink. It's very important to use permanent ink, so that they don't smudge when you add more white layers on top. I also have some soft matte gel medium, some gesso, and here are some PITT pens. They are India ink, so that makes them waterproof. And I have scissors and I have texture gems for adding some texture on top. Pencil, some blending stuff, eraser, scissors. I also have a palette and some watercolor paint. And here are some found papers, such as security envelopes, coloring pages, old book paper, tissue paper, these are for collaging.

Stamping and gelato techinques

- My first layer for a few of these pages is going to be with stamps. You can choose any stamp you like, you don't have to follow a theme in particular, just images that you really like. One thing you need to make sure is that your ink is permanent and waterproof, so when you add wet layers on top, they don't smudge. I'm just gonna ink up my stamp, and most of the time, I don't even ink the whole stamp, just parts of it. I'm gonna bring my paper to the stamp and press it down. Make sure that when you are doing this that your paper is not moving or your stamp is not moving. Otherwise it creates a blurry stamped image. So as you can see, it's a rectangle block, but I only took a part of it. And I'm gonna move on to another stamp. I'm bringing the stamp to the page here. It really doesn't matter how you do it. I keep switching. And you will notice that I do not always mount my stamp to acrylic blocks, because these are pretty big stamps that I can just hold and push down. So let's take a checkerboard one. And sometimes I do not even re-ink between my stamping. A great benefit of using loose sheets is that I can work on several pages at the same time. So I finished stamping on this one, and I'm gonna stamp on another page. If you're bringing the stamp to the page, be sure that you are pushing hard on all the surface of the stamp to get a more complete image. Let's get a scripty stamp. Again, not using the whole stamp. I think this is good for a first layer. Now I'm gonna move on to adding colors with Gelatos. For adding colors with Gelatos, you can choose your favorite colors, and I am just rubbing it on, just like that. No particular order or anything. And let's

add something a little darker. The Gelatos are really creamy to apply, and I can blend them dry with a blending foam, or in this case, I'll be blending it with water. So the moment the water goes in, you can see the rich release of the pigment. And here's a fun thing I like to do, is I am gonna add a little bit of a darker color of Gelato up here. And that went on pretty thick. And you can apply your Gelatos on a wet surface, too. They are very forgiving. And here I'm adding a lot of water. What I'm gonna do next is lift up the paper and let that color drip down. That just creates a really neat drippage effect. And if you see that your colors are not moving, know that either you haven't added enough color or you need to add a little more water. I'm gonna let this page dry and start working on the next one. For this one, I am going to show you how I blend my Gelatos dry. And just rubbed on some color there, and some more. And let's take a little blue. And this is a blending foam. You can even use your fingers, if you like. What I'm doing is just rubbing the blending foam over the colored area and that's what does the blending. You saw how easy it is to blend the Gelatos dry, and that brings me to my next technique with stencil. I call it reverse stenciling. Usually when we use a stencil, we add color or texture based on top of it. Instead I'm going to do the opposite today. I'm gonna lay that stencil. This is a baby wipe. I am just going to wipe through the openings, and that's gonna give me this pattern, which is very fun. Well, make a bunch of pages, experiment with your color palette, experiment with the stamps that you have, and once these are all dry, I'm gonna move on to the next layer of collaging papers.

Adding collage elements
- This is the step where I am going to collage my found papers, using gel medium. Gel medium is used as an extender and blender for acrylic paints. Today I'm going to use it as an additive. For found papers I have some security envelope and I'm just gonna tear them up, and there are leftover scrapbook papers, some embossed paper. (ripping) I even have some tissues, old book paper. We only need little bits and pieces and I think I'm gonna also use a little bit of a coloring page here. So just roll that out. I'm gonna play around to see how I like my found papers edged. One thing about working in layers is that some of the layer that comes first is gonna get covered by the layer that comes next and that's totally okay. It just adds so much interest by, what peeks through when you're all done. I think that's about good for now. I like my arrangement of papers. I am gonna remove them and build them back, one by one, at this stage. I'm gonna put my biggest piece down. I'm applying gel medium generously to that page. And, there goes my paper. This is cut out from a coloring book page, and I'm just pressing it down with my fingers. And whatever hangs out, I can just trim off with the scissors. And if you get any wrinkles, that's okay. They just become texture in the following layers. You just have to make sure that the paper that you're putting on, is stuck down all the way. And over at this corner goes some security envelope. Because they come with such different patterns, they're really great for collaging. Now I'm going to seal all the elements in place with a topcoat of gel medium, and they're gonna dry clear. So you're not gonna see this gel medium once it's dry. It's shiny right now. When it's dry, it's gonna turn matte. The topcoat what the gel medium also preps the found papers for adding more work layers later. You need to let this layer dry completely, and then you can trim off any of your excess papers, and you can collage all your other papers in the same way.

Adding texture
- For this layer, I'm gonna use some Gesso to add some patterns to my pages. Gesso is really a primer that you add to canvas and other surfaces to give it a little tooth so your paints adhere

better. But here I am really using it as thick white paint. I'm going here with a paint brush. I'm just making some simple patterns. And you will notice that the paper that you're working on might start to warp a little because you're adding so many wet layers. When it's completely dry, you can place a piece of wax paper on top and put some heavy books on top of it so they flatten out. For this you could also use a stencil, but I hope you will try to draw a pattern yourself because that always looks better. It's a subtle layer, not every layer has to be super bright or colorful, but when they peek through they add a lot of visual depth. While this one dries, I'm gonna keep working on another page and this time I'm gonna show you a different technique to do with Gesso. I'm using a bubble wrap. I have cut it into a small piece. And I'm gonna use it as a stamp. I will allow these layers to dry and before I move on to the focal point, I am gonna take a final look to see if I wanna add any more colors, doodles, or anything on these pages. I am going to add some doodles. Like look at the spaces that look a little empty and add little marks and doodles with my PITT pens, the PITT pens are India ink, so they are also permanent once dry. I don't have to worry about them getting smudged. Nothing elaborate, just a few leaf shapes here. And some more down here. I'm gonna do some scallops here. Maybe a few more leaves here. Again, they are not arranged in a vine or a branch or anything, just random leaves and not too much. It is very easy to clear any mistake if it's on gel medium, you can just wipe it off. And I am going to add some more reverse stencil design over here. For that, I am gonna get a blue. The gelatos glide over the gel medium very easily. And I'm just gonna come back in with my blending stub. Or actually, let me show you how to do it with your fingers. It's just that easy. Now I am going to bring my stencil back in and do some more reverse stenciling. As you can see, it wipes off very easily, leaving a beautiful design behind. Hmm, on this page I would like to add some more drippage, so I will go back up here. Because I had some embossed paper over there, you will see how that texture catches on and I'm gonna add a lot of water and let it drip down. I think I need some more color to drip down. Perfect. Allow all the elements to dry completely before you can move on to adding your focal point.

Adding a focal point
- On my pages, I like to add a focal point to draw the eye in. And I am gonna draw a face on this page using my pencil and eraser. When I draw a face, I like to start with the outline, the frame of the face. And it doesn't have to be anything super-detailed, just the outline. Because it helps me situate that focal point on a page where a lot is already happening. And it's okay if you cannot see much of this, because I'm going to go over the drawing. I'm going to bring my painting. This is just black watercolor paint. I am using a number four round brush. You can use a smaller brush if you like. The smaller the number, the finer the brush. And if you're not comfortable using a paintbrush, you can always use a brush marker like I have this one here, the Stamper's Big Brush Pen. But give the paintbrush a try, you might be pleasantly surprised. And just like you're drawing, the more you paint with your paintbrush, or even with your pen, the better it gets. I'm not looking at anything to draw this, this is just the likeness of a face based on my imagination. I'm doing the eyes. And the nose. My brows, and more details to the eyes. And now for the lips. Next I'm gonna add hair. She has flowy, long hair. And let's give her a neck. Here I'm gonna start thinking of the words that I want to brush later on the page, because I want to add the journaling in the form of her body. I'm often inspired by song lyrics for my journaling, and I think one of my most favorite is Counting Stars by OneRepublic. So I'm going to write, "We will be counting stars." So let's start writing that. So when I bring my brush down, I try to get a heavier line. And when I go up, my line is a little finer. Just like drawing, brush lettering is also something you get better at with practice. And sometimes, I add lines that are

not usually part of the alphabet itself, but it looks good with the rest of my composition. I'm just gonna connect those two letters, and that's all the words. When I first started brush lettering, my letters did not look like this. I didn't know what to connect with what, and they didn't just start out pretty. But I kept at it. And if you keep at it, you are going to get better too. Well, now that this one is done, I'm going to draw a bird on my other page. I'm going to start with my pencil, just for an outline. My bird is not going to be realistic, but that's how I like it. I like it paint early. And I am going to do the wings, and her eyes are gonna be here. And let's give her beaks. Two feet to stand on. And a little tail. Now, I'm gonna switch to my paintbrush, and... And let's give our bird an eye. Real birds don't have eyes like that, but we're not going for real here. And let's give her some feathers. Now she's kind of standing in air, so she needs a branch to sit on. Adding some leaves to the branch. And maybe give the branch a little flower. And now that branch looks lonely, so I'm going to give it a friend. And let's have some flowers on both branches. These flowers remind me, kind of, of the feathers I just did on the bird. Leaves. So on this page, there's a lot going on already. And I do not want anything to distract from the bird, so I'm just going to add the word 'free.' Now I'm just trying to see if I can create a track for the 'free.' Remember, the more you draw, the more you write, the better you are going to get. It doesn't have to be realistic, it doesn't have to be exact, it doesn't have to be like anybody else's. Over time, you will develop your own style, and you are going to love it.

Finishing details and additional examples
- I'm gonna look at my drawings and see if I wanna add any details. I think the bird is completed. Let's look at the face. I think I'm gonna add some color to her cheeks, maybe some color around her hair. Another way you can use your gelato, is directly from the tube. I'm just bringing my wet brush here, adding some color to her cheeks. And that seems a little too intense. So, blot off some of the colors. And I'm gonna add some color around her hair, especially over there. I'm gonna switch back to rubbing 'cause I'm covering a wider area here. Adding color outside the outlines of the face makes it pop. It stands out from the background. Don't need to do too much. I'm gonna splatter this holding my brush handle and tapping gently with some specks. I'm going to do the same thing with the red. I think that is it! We're at the final stage of this page. At this point I'm gonna add some texture. For that I'm using the Texture Gems. And as you can see, it's a squeeze bottle with a tiny tip. It's a good idea to practice the pressure with it, because when you squeeze it out, you do not wanna big blob of texture to land on an almost finished page. And in keeping with the my journaling which says we will be counting stars, I'm gonna add some dots all over here to make stars. We're done! You can see now these two finished pages, how I did the stamping, the collaging of the found papers and adding Texture Gems, as well as adding the gesso for some patterns, stamping with gesso, and then, of course, the focal point. Here are a few other pages, that I did in various ways, in various order of building the layers. For example, over here I did the collaging of the found papers first, and then I did some coloring, and reverse stenciling and the doodling that you see here, I actually did them on printer paper and tore them up and added it just like any other paper. And over here, part of my focal point, I drew it on a different piece of paper, cut it out and collaged it right here. Over here you can see some of the stamping and here I used a stencil in a different way instead of applying color or removing color. I actually traced the inner lines with a with pit pin. And here's a different bird looking a different way, and here I added my journaling following the line of the branch. I added the Texture Gems in these colors. I have the silver, the gold on the bird. You can see how different the pages look and adding so many layers and letting one layer get hidden behind

colors or other patterns and stuff, it just adds so much intrigue to your pages. So don't be afraid to play with layers. If you make a mistake, could add something over it, color over it, and then you have a fresh surface to work on!