Daily Mixed Media Challenge with Mou Saha

Chapter 1 - Daily Mixed Media Challenge

Overview

(playful music) - Hi, my name is Mou Saha. I'm a mixed media artist, coloring book author, and an avid art journaler. I'm always intrigued by how one layer fuses into another to create a finished piece that makes we wonder how did the artist do that? In this class, I'll show you how to use texture based, a gel medium, and a decoupage gel called honey medium. As we go through each chapter of this course, I will explain in detail how each medium works and what alternatives you can use. Along the way I will show you additive techniques where you will add beads, sequins, et cetera as well as removal techniques such as reverse stenciling and reverse stamping. I will also be showing you how to use supplies from your kitchen, medicine cabinet, and your recycle bin. I'll be using watercolor paper everyday but you can also follow along on canvas, canvas panels, or wood panels. And at the end of each week, I'll create one project from start to finish using all the techniques we learned that week. I'll show you several techniques that you can use when doing your mixed media art, but also in your art journals, collage art, et cetera that will have others gasping with awe. (upbeat music)

Week 1: Whipped Spackle

Day 1: Creating texture with stencils and plastic wrap

- We will start our mixed media journey with a texture paste. I am using whipped spackle by Faber-Castell Design Memory Craft. There are many manufacturers who make texture paste. They are also known as decorative paste, stencil paste, et cetera. If you can't find whipped spackle in your area, feel free to try one of those, and I'm pretty sure if you Google it you can find a recipe of making your own paste. I have never tried it but you can try. This particular paste is called whipped spackle because it has the consistency of whipped cream and it goes on just like home improvement store spackle paste. Every day I'll be working on this 4 1/2 by 6-inches watercolor paper, it's 140 pound coldpress. The most basic technique you can do with a texture paste is to apply it through a stencil. I'm just taking the paste right out of the jar with a palette knife and applying it through a stencil. Stencils can be made of paper like this one or they can be made of plastic. You can use whatever you have. Remove the stencil immediately and clean it off with a baby wipe and also clean your palette knife. As you can see, I'm wearing an apron and I have covered my work surface. The texture paste needs to dry completely. It should not lift off if you touch it. It might feel a little spongy, but it should not lift off and you can let this air dry. Air drying time varies depending on the moisture and temperature of your environment, how thickly you applied it, what surface it went on, and you can also speed up the drying process with a heat tool, just be careful not to overheat any single area so that there is no bubbling or charring of the medium. Now we are going to move beyond the basics. I am gonna show you how to create a different texture using Saran Wrap. For that, the first step is to take some whipped spackle with your palette knife and to layer it moderately thickly on your watercolor paper. Cap that off and I am getting some plastic wrap. If you do not have plastic wrap you can cut up a plastic bag and use it, the reason you need some sort of plastic is because it would keep the medium from lifting off your paper and getting stuck to your hands. As you can see, I'm smooshing the plastic wrap a little bit. When you are

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happy, leave the Sarah Wrap on overnight and do not use a heat tool because you don't want that plastic to melt into your medium. Once it dries, it looks like this and you see all those fissures, folds, and grooves. To make this beautiful texture even more prominent, we can use some coloring mediums. I'm starting with gelatos, this is a pigment stick that is water soluble. I am rubbing some onto a palette. You can even use a paper plate if you have that and just dilute it with water. I'm just brushing this on and you can see it's already starting to catch the texture. Let's use some water colors. You can use just one or you can mix various kinds of coloring mediums. You can also use liquid India ink, just shake your bottle. It comes with a dropper, you just drop a little bit in and then I can move it around, add a little more water, to keep spreading that. You can also use these India ink pens, they are called Stamper's Big Brush Pens and I am just going to color it like any other surface and then, before it's dry, add some water. The thing that you need to remember is you can add water to your India ink only 'til it's dry. It's gonna be permanent once it's dry. Let's bring in another different color, this is also India ink. I just picked some up with the dropper and dropped it in. If you add water, your colors are going to dry less intense but it certainly helps with the movement of the color into those channels. I'm going to set this aside to dry completely and, once it's dry, I could use this as a background or cut it up to make smaller elements. You can use texture paste to create your base layer as well as to add accents later in the process.

Day 2: Creating texture with scraping tools and fork
- All of this week we will be focusing on texture based. And today is day two. And I will be showing you some techniques to build texture. So first step will be the same for all three techniques. I am layering the wet spackle with the palette knife on the 4 1/2 by six inches, 140 pound cold pressed watercolor paper. This technique shows you even if you have no other tool, just having a palette knife can do so much in creating texture. And pressing it down, pulling it up, smooshing it back down. And you can start to see the rich texture that's getting built right there. And all I'm doing is pressing it down, pulling it back up. Pressing it back down, and it doesn't all have to be rough. You can make it smooth in some places. It's the mixture of various things that makes it look so natural. It's almost like a stuccoed wall. Set this aside to dry. And let's move to the next technique. The first step is going to be the same. This time I'm trying to apply it as smoothly as I can. And, I'm gonna bring in some texture cards. These are like credit cards, but they have one straight edge and a toothy edge on the other end. It comes in a pack of eight with different style of tooth. And all I'm gonna do is drag it down. You could do anything you want. I could change directions. I could flatten the whole thing out and do wiggly lines. So you can basically do anything you like. I'm gonna set this aside to dry as well. And show you a third technique. I'll start the same way by applying my wet spackle. If you don't have texture cards, that's okay. Get a plastic fork from the kitchen. And you can do a similar technique. I'm doing the exact same thing I did with the texture card. And I could change directions. Do wiggles. And I'm gonna set this aside to dry. Now let me add some colors to these dried pieces. I'm starting again with the Gelatos colors. And simply brushing it on. I'll be working on all three dried pieces at the same time. This one was just with the palette knife. And here are some other ones I did earlier. This one was with the texture cards. And here's the one with the fork. I did not do the wiggly lines on this one. But it works. Catches the colors on pretty much the same way. I'm bringing some watercolors in. No matter how you added your texture, once you start adding the colors, it's gonna start to bring the texture out. And there will be a lot of blending, natural blending of the colors. And that's okay. We don't want things to stay in compartments. We want things to move around and do their own thing. I'm getting some from here to here. You could

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use a spray bottle filled with water to spread the colors as well. I'm just using a brush. And some of your ink bottles may not come with droppers that are built in. In which case you can take a dropper and do the same thing that you would do with a dropper that came with the bottle. And you can see immediately how the ink started to travel. If you add water, it will travel even more. If you have too much, you can just empty it on the paper plate or palette. Don't be afraid to move the weight pieces around. And it's also okay if you do not cover the entire surface with colors. And if you think you have too much, you can come in with a baby wipe and blot some of it off. And there you have it. So I'm gonna let this dry completely before I can use it in my art.

Day 3: Creating texture with stamps, recycled materials, and stylus
- You saw how easy it is to create texture with your whipped spackle. Now, let me show you how you can create an impression while your paste is still wet. I have already applied my whipped spackle. And I am going to pull in a rubber stamp, and stamp into the wet paste. I am not expecting to get very clear impressions. It's just another way of adding texture. But rubber stamps are not the only things you can use. I have this leftover Band-Aid packaging, I rescued it from the recycle bin, and I am going to use it to create some circles on my wet paste. You could also take the back of a pencil or something, and create simple impressions like this. It's just whatever you can think up. And, just as I showed you with the back of a tool, you can really do more than that. You can write with it. Let's write, 'yes.' You can doodle with it. If you collect some paste at the back of the tool, you can just wipe it off with a baby wipe, and keep going. It's really important that you clean off your stamps immediately after you're done working with the paste. You certainly don't want the paste to dry on the grooves. And clean all your tools as well. And sometimes I just hold my stamps under running water in a sink to get it cleaned up. So I'm gonna let these dry, and bring in some that are already dry. And let's add some colors. I'm gonna use a different color of Gelatos this time. This one's more pink. And I'm doing the same thing that I did before, just rubbing some out on a palette, diluting it with some water, and brushing it on. Remember, the more pigment you have, the darker the color's gonna be. And the more water you add, the lighter it will get. So I'm gonna bring in another color of India ink, just dropping it in. I'm getting some Stamper's Big Brush Pens, these are also India ink, and they work just like markers. And all I'm doing is rubbing some on. And before they are dry, you have a little time to add water, and blend them. So let's take a different yellow. Some watercolors. And I'm going to keep going with the rest. You could also rub your Gelatos directly on the paste, it will be a lot more intense. I want the colors that are going in the grooves darker, so that it's easy to read the word. And while that color's still wet, I'm adding a little more. And then I'm gonna let it travel by just holding the paper up, and moving it. While that ink settles, let me move onto the flower one that I doodled. And then the inks are mixing and creating a beautiful orange. Almost orange. And you can always add water to make the colors move a little easier. There's really no wrong way of doing this. As long as you're getting some colors on, you're good. I think I want a little more ink over my word, so I'm gonna blot up some of the moisture from around, so that when I add a darker color, it does not float away. I'm adding the ink almost... Just in the channels of the word. There will be some dispersing of the colors, but that's okay as long as you can read it. I love the still. I'm just gonna pull that color in some more. I'm gonna let this dry completely. You saw just how one paste can be used to create so many different looks, and adding a little color can add just the right pop.

Day 4: Creating texture with embedded elements
- By now you must be wondering what else can I do with wet based. There's one more thing you

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can do. You could embed elements into it. So for example, you could embed metal embellishments like this one or laser cut wood embellishments like this one. You could also put in dried leaves or shells. Just remember not to add anything too bulky or heavy because if it is going to be displayed particularly. The paste alone cannot hold up a lot of weight. So, I think I'm gonna use this little dress form here. You could color it once you stick it down, or you could color it before you do that. I think I'm just gonna do the stand. And I'm using Stamper's Big Brush Pen. You could use really any coloring medium. The wood just absorbs any color you put in very nicely. And I'm gonna touch that over here. But before I do that, I have another wooden spool. And as you can see, I'm wrapping some thread around that spool. Let's put the spool down first. Sometimes you may want to hold the object down for a little bit. So it makes full contact with the paste. Here I'm coming back in and just trying to make that thread set in the paste. It's almost done. Planting a seed and then putting soil over it. So you need to move pretty quickly before the paste dries up. And then let's put this one here. And you get idea. You can add some buttons around it. Or something that would work well with the idea you have going. I have a sewing machine, but I think it's gonna be a little too big for this piece, so I am just gonna stop here. And here's another one I did before. Where I did basically the same thing, but I had more embellishments. If I had more buttons like that, I would put them around. And I just painted them. I think I used Gelato's pigment colors. Or you can use any colors really. And here's one where I put some beads. I used a pressed fall leaf here. You could also use pressed flowers. You could use this technique in an art journal. Just make sure that the memorabilia you are embedding are flat.

Day 5: Creating texture with kitchen materials
- Did you know you could mix things in with your wet paste to make very cool textures? Here I have a box full of a variety of things, such as glitter, small beads, sequins, mica flakes, but craft stores are not the only places you can find these additives; you could make your own, you could find them around the house. Here's some tea leaves that I dried, coffee ground, sand, and this is eggshells. It's the egg that I had for breakfast, and then I cleaned the shell. There's a membrane in the inner wall; you remove that. That takes a little patience. And then you put the pieces inside a sandwich bag, and you put it between dish towels, and you beat it with a mallet or a hammer to make small flakes. Once that's done, you have a ready-made texture additive. So I'll start by adding some glitter to my whipped spackle. One thing to keep in mind is to keep the ratio to at least three parts the paste to one part the additive. And here I am going to place my stencil over my watercolor paper (scraping) and spread the texture paste I just made with a palette knife. Then remove the stencil right away. And you can see how beautiful (rustling) that little shimmer peeking through is. Here's one where the paste is now dry, and it was glitter mixed in. And here's a piece of art done with that, the same style I just showed you. Here's one with beads done through stencil. This one is mixed with tea leaves. You can still see the leaves in there, the dried leaves. And this one's coffee ground. It's not only fun to look at, but it also smells really good! This one I put some paste with sand mixed in on a dye cut, and that made my seahorse. And this is the one I did with the eggshells. Experiment with various small, tiny elements to mix with your paste. And you can also color them once they are dry, like I did the seahorse. You can color them the same way as you did the other pastes.

Day 6: Tinting Whipped Spackle
- You can also tint your texture paste using inks, pigment sticks, spray mists, pigment powders, and even things found in your kitchen such as spices like tumeric, paprika, et cetera. Here, I am setting

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out bits of texture and I am gonna show you how to add color to them. So I'm using some India ink on the first one, just dropping a little in. For the second one, I am gonna do a little pigment powder. Remember, the more pigment you add, the darker your colors will be. And let's take some acrylic paint and let's take some Gelatos. I'm cutting off as little bit of it and I'm gonna smoosh it in with the paste and here's some tumeric. Be careful when you use this materials because they stain. And that was tumeric. Now I'm gonna get some paprika. You could also use coffee ground because it has that nice brown tint to it. So I'm just mixing the things in together so you can already start to see how the paste is now getting the color and just take your time to mix it thoroughly and if you feel that you have too little pigment, go back in and add some more. This is paprika again and just mix. And this is the India ink. For the Gelatos, you'll need to crush the Gelatos down a bit and you will see it will start to stain the paste right away. The more thoroughly you mix it, the more even your color's gonna be. I'm just gonna bring a stencil right back on my watercolor paper and just apply them through the stencil. This is the acrylic paint. I'm mixing them all on the same page. This is the tumeric. It's getting mixed with some of the pigments. Now when you use non-traditional items like spices or food coloring, I really don't know if they're gonna be archival or colorfast, meaning if they would stay the color, they're gonna fade or not, but if you don't have the finer supplies that you need, you could definitely try out the techniques using what you have. I'm gonna lift this off and you can start to see how you can't even tell that these were not even standard coloring mediums. It really looks like frosting and see how vibrant that paste turned with just a little touch of color.

Day 7: Full page using Whipped Spackle
- Today's the day we put all the techniques we learned so far into practice in one mixed media piece. So let's get started. I am working on a canvas panel today. This is five inches by seven inches. And I am going to start by adding some tinted texture paste down first. This is a quick way of overcoming that fear of the blank canvas. I'm pulling in a stencil. (paste scraping) And if your texture paste is starting to dry out while you are working with it, add just a little bit of water to get it moistened again. (paste scraping) I'm gonna pull off my stencil right now. In order for me to add more layers, I need to dry this layer first. So I'm gonna do so with a heat tool. (dryer hums) Next, I am going to cut up some of the pieces that I worked on earlier this week. You will notice that I am not measuring, because it really doesn't matter. All you need to do is cut out pieces. They don't have to measure, they don't have to be equal. (paper tearing) (scissors snipping) Try to get them as straight as you can. And maybe place something over there. (paper tearing) (scissors snipping) I'm just cutting them up into small tiles. Let's get some of these. (paper tearing) (scissors snipping) And some of the layers, they are gonna get covered by other things, because that's how the mystery is gonna get built. Not every bit of every layer is gonna show in the end. (paper tearing) (scissors snipping) Here, I wanna get my word. (paper tearing) (scissors snipping) I think I like the arrangement. You can play around with your pieces. And we can attach these tiles to the canvas using our paste. It's the same technique as the embedding technique I showed you earlier. I'm gonna take out some paste, and lay it here. It doesn't matter if it gets a little color. And you could do this with an adhesive, but the embedding works also with paper. You could put it on the canvas or on the back of your tile. It's okay if some of it gets squeezed out on the side. I'm using up the texture paste that I tinted earlier, because why waste it. At this point, I also wanna add some glitter. So I'm just pouring out a little bit of glitter here. I'm going to layer some of it right on top. Just remember, there is no right or wrong in mixed media. Whatever you wanna do, go ahead, do it. If you like it, do it again. If you don't like it, don't do it again. (paper rustling) (paste scraping) And

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that's how you're gonna start to build your own style of layer building. Now remove that. I wanna add this metal key. I'm not sure where to add it. Maybe over here. I'm gonna embed that, too. Just hold it down till it makes full contact with the paste below. At this point, you could add in some inks. And it's okay if your paste is still wet. If you're not comfortable with that, you can dry it. Whatever you do if you're adding color, don't just add it in one spot. Do it in at least three to five places. You could, of course, spend a lot of time creating something, and sometimes things would just come together very quickly. So I wanna add a little something. It feels like it is missing some threads. I wanna kinda tuck it in here. So I just added a little more paste to make sure that the thread is held in place. I just want to remind you that the texture paste is not really adhesive, so whatever you're adding, it needs to be lightweight and preferably flat. I have a pretty colorful thing going on here. I'm not sure what else to add, but it does need something. Maybe I'm gonna add some yellow. I'm liking how the glitter is starting to show up. Maybe bring that down here a little as well. (paper rustling) You can do this with the stencil or without. Just let that... (exhales gently) I just blew into it so it would move. (paste scraping) I'm scraping it off, because it kinda got on the word. You can always smooth things down with your fingers, if you like. (paste scraping) Maybe it needs a little black. So I'm gonna take some Gelatos, and dilute it directly on the tube. And maybe do some splatters. All I'm doing is tapping on the brush handle a little. Just a different kinda visual texture. And I think my piece is almost finished. I love to use word stickers. And I think that is the last thing that I wanna add. And I think my piece is now done.

Week 2: Honey Medium

Day 8: Image transfer with Honey Medium
- This week's medium is Honey Medium. Now, Honey Medium is a decoupage gel, which has properties of both a decoupage medium and gel medium. I don't know of any exact substitute for this medium, but a close match would be heavy gloss gel medium. This medium, it has the consistency of honey. It's really good for adhering heavier items. It also holds ridges, which makes it really good with texture. It comes in a kit with this medium, and there's a silicone spatula, and there is a tray. So the first technique I'm gonna show you is an image transfer. This is laser printed. It's just a coloring book page. You could use magazine pages, or any image that you like. Just make sure that the ink doesn't run, because if it does, then you kind of lost it. So I've got my image to fill the tray. And I'm gonna place it face up. And take the silicone spatula, and start to spread the Honey Medium on top. Make it moderately thick, because if it is too thin, then it would be hard to work with later. So it's just putting like almost a plastic coat on top. I'm going over the edges, because I want it to be held down in place, which makes it easier. And try to make your layer as even as you can. It's natural to get some stroke marks, but not just leave it too bumpy, because then it's gonna dry just like that. So now, I'm gonna let this dry overnight. And here, I have one that's already done and dry. I'm gonna peel it off from the silicone tray. Having a tray like this is very helpful, because it doesn't let anything stick to it. And... (paper rustling) This is what I have right now, and I am going to now turn it over. And bring in some warm water to get the back of my image wet. This is like any image transfer. You can get it wet, and you rub the backing away. So now this is quite wet. I'm gonna start rubbing. Usually, I do this in a circular motion, very slowly and gently. And when you start to see the image, that area is done, and you can move on to another area. And if you have missed a spot, you can always come back and do that place over again. And if your paper starts to dry up, you can just

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wet it again. It's okay if it is not all perfect and clear. Because Honey Medium dries clear, it makes it a wonderful companion for all your image transfer needs. Once you remove all the paper backing, you can now peel it off the tray. And you save it for a future project. Because this image transfer is transparent, you can layer it on another project. You can attach it with gel medium or Honey Medium, and you can even color it with India inks. I'm gonna show you how I use this piece in a later project this week.

Day 9: Making translucent and opaque skins
- A really cool thing that you can do with Honey Medium is to create this jelly-like translucent layers called skins, and I will show you how to make a more translucent skin and a more opaque skin. So let's get started! For this I am using Gelatos pigment stick. You could use any other coloring medium really. So I am just drawing, rubbing the color directly on the silicone tray. It's important to have a silicone tray or a craft mat, that is nonstick, so that you can peel it off later. If it stays stuck, then it's not gonna be a very good skin. And for the next one, I'm gonna cut off slight bit and we're gonna move onto that part a little later. Let's start on the left. I'm getting some Honey Medium out, and all I'm doing is mixing the color with the medium directly on the tray. And always remember to use your medium generously, when you're working on making skins, because if it is too thin, it is really hard to peel up and use in another project. And if it is getting stuck in one place, I would use my other tool to just get that to the tip of the brush, so I can continue to make the skin. This was the translucent skin. This is the more opaque skin. You can see right away that I am using a lot more pigment, and I'm gonna bring in Honey Medium. I don't want to contaminate the whole jar. So you can either use a different tool or clean off your tool before you go in. So the difference in translucence is simply the quantity of pigment you use, and how thoroughly you mix it. I still have some clumps that I am trying to work out. You can always add more medium, and more pigment. As long as they are mixed in, it's all good. I still have some clumps left but you need to just smooth them. Take the time to do it. You need to let this dry overnight. Once the skins are dry, you can peel them off the silicone tray, and I save them in wax paper. This is the translucent one. You can see more through it. And this is the more opaque one, and you cannot see as much through it. These Honey Medium skins are very versatile. You can stamp on them, doodle on them with permanent markers and you can also cut them up and add as layers on a different project.

Day 10: Doodled skins
- Solid color skins are not the only things that you can make with honey medium. You can even make patterned skins. For that, you could use either Texture Gems or a puffy paint. Be sure to start with a clean tray. I wiped mine with a baby wipe. And I am going to squeeze out a little bit of the Texture Gem. And it could be a super simple squiggle or you could create a pattern. Gonna draw a straight line. Another one. I'm gonna draw a few parallel straight lines. And then, start doing triangles. It's just a row of triangles. I'm gonna come to the next line and do the same thing. And I'll keep going 'til I have finished the whole pattern. And let me show you how it works with the puffy paint. Let's finish this. The puffy paint is a little more fluid so you will need to put less pressure than the Texture Gems. But this is the idea, you keep going 'til you are happy with your pattern. So I have one that is ready. I'm gonna set this aside to dry. I have one where the paint is dry. This one I did with the 3D paint. And the next step for me is to put a layer of honey medium on top. Make sure to be generous with your medium. The honey medium is gonna bond with the paint layer and then it's gonna become one complete layer that I can then peel off. Make sure that your paint layer is

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absolutely dry. I leave mine overnight, sometimes longer, and that's only when it will fuse properly. Otherwise it's just gonna get mixed with your medium and not the effect we are going for. I'm gonna let this dry overnight, and here's one that is now complete. I saved these between layers of wax paper and I'm just gonna pull it off. I did it with the gold Texture Gems, the same pattern I just showed, and there you go. And I am going to use it on a new piece later in the week.

Day 11: Embedded textures
- Just like we added those texture elements with our whipped spackle, we can do the same with honey medium, but with a very different effect. This is going to dry clear and it's going to look gorgeous. Let me show you how. So I am going to put a layer of honey medium. And before you start make sure that your tray is absolutely clean. And I am putting a moderately thick coat of honey medium. And I am going to sprinkle in some glitter. Here are some mica flakes. (art supplies clattering) A few sequins. There are some micro beads. (micro beads rattling) These are some slightly bigger beads. (beads rattling) And I'm gonna use something called water beads. These beads, they absorb water in any wet medium. You can find them in the floral section of your craft store and a little pack comes with your honey medium kit. The water beads are really cool, because they are going to absorb water in any wet medium and swell up. Now, when the medium dries the bead is going to shrink back down, leaving like, little holes and craters in the medium, which makes for a really beautiful effect on a clear, transparent skin. Here are some shiny confetti. I think we have plenty. We are going to let this dry overnight and then we have to seal all these additives in place with a top coat of honey medium. I have another one that I started. It had fewer things, but now this base layer is dry. I'm going to add a top coat of honey medium to seal all that in place. When you are choosing elements to include in a skin like this, don't pick anything that's too big, 'cause they're going to really stick out and hard to seal in place. This needs to dry at least overnight and maybe longer depending on the moisture and temperature of your environment. Here's one I did earlier. It had a little bit of the Gelato's color, so there's a slight blue tinge. You know this is dry when it's stick to the touch anymore and you can save it between the folds of wax paper and later use it as a layer or cut it up.

Day 12: Texture elements
- We're gonna go back to working on the watercolor paper and this time, we'll be using honey medium with some glitter with the stencil. First, I'm gonna mix some honey medium with the glitter. It's pretty similar to the technique we did with speckle but this is gonna dry clear. So it's gonna be a completely different look. And if you feel that you have too little glitter, go right back in. Just do not add more glitter than medium. Even though honey medium is really strong there's only so much it can hold. So now this is mixed pretty well and I'm getting a stencil on the paper. And I'm back to using my palette knife. And because this is gonna dry clear and I'm gonna see the medium, we'll just see the glitter and a raised texture. So now, I'm gonna pull the stencil off and clean up your stencil, clean up your tools and look how beautiful that is. I have done one before with the word stencil and you just need to let this dry overnight. When it's no longer sticky to touch, then it's good to go.

Day 13: Clustered objects
- Honey Medium has a strong bonding capacity, which means we can use it to cluster small things in little vessels like this bottle cap. You could also bezels or cabochons. And this almost works like resin but don't expect it to dry clear like jewelry grade resin of course. So let me show you how. I

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am putting a layer of honey medium at the bottom of the bottle cap. And I'm gonna cluster my objects. This is just a little pebble from the gardening section. The honey medium will allow you some time to move things around. But once you seal it in place and it's dry, then it's set. I think I like my arrangement. I might put some more confetti. Now I'm going to seal everything in place. One thing to remember is that honey medium is designed to hold texture, which means whatever texture goes in, those brush strokes and everything is going to stay like that. It's not gonna level itself. So you will need to level when you are applying the medium. And if you want something that levels itself you can also buy a product called self-leveling gel medium. And then you don't have to worry about putting it as level as you can. And if some of your objects move a little while you are sealing, it's okay. You can move it back if you like. Once this dries it's not gonna stay so foggy. So then you will be able to see everything that went in. And when you are working on a mixed media piece you could cluster smaller objects that are gonna be hard to notice if they are left by themselves in a busy piece, but when you cluster them like this it is much easier to draw attention to those objects. I really like working with this silicone spatula because it is nonstick and once I am done putting my objects in I can simply clean it off, wipe it off and reuse it later. And even if your medium is not completely level it's okay. There could be lower spots and higher spots, but just keep it as level as you can. Allow this to dry for three to five days when it's no longer cloudy or tacky to the touch. And then you can place a magnet behind it and use it as a refrigerator magnet.

Day 14: Full page using Honey Medium
- We are at the end of week two. And I am going to put all the things that you learned this week into one project. I'm working on a five by seven canvas panel. And I have everything set out in front of me. And I am going to start by coloring the background. I'm using Gelato sticks for that and rubbing the pigment directly on the canvas. Because the layers we made are translucent, these colors are gonna show through from the bottom. I'm blending them just a little with water. It's a good idea to blend your color with water, because if you're using Gelatos and when you put Honey Medium on top, it could activate the Gelatos and not give you the results you are looking for. So having that set with water can be really helpful. I don't need to cover the whole canvas, just little bits here and there. Now you need to let this dry. I'm going to use a heat tool for that. (tool motor humming) This is the layer with Honey Medium and glitter. I'm going to cut it smaller. I want it a little straighter, so I'm just gonna turn it over and mark it with a pencil, and follow that. So at this point I am going to move some of the things I made around to see how I want to layer them. This is the image transfer. It's going to be the focal point. Here's some of the transfer into skin that I made. And you can see how easy it is to cut them up. Whatever you have leftover, just save them between wax paper layers. I don't think I want the blue on that side. It's a little difficult to work with because it's not hard, but nothing too difficult. When you are cutting through the texture skin, you cannot really cut with scissors through beads, so you'll have to cut around them. And not all of these pieces need to be behind, it could also partially be on top of the focal point because everything being translucent, you get to see all of it no matter in what order you add them. When you are happy with your composition, you can attach these pieces to your canvas using Honey Medium. Once you have a piece down, and you like the placement, make sure to seal it on top, also with Honey Medium. And just keep going around the whole piece, 'til you have everything down. For the bigger skins, you might wanna push it down with your spatula a little so that the whole skin makes contact with the surface. And especially because this was done with the 3D paint, there are various elevations on the skin. And remember when you are adding layers, make sure they are overlapping, because it's from

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those overlaps, that creates the interest. And if you are getting any Honey Medium on top of the canvas where you didn't plan to put it, that's totally okay, when it's dry, it's gonna be clear and it will give you some unintentional texture. Because this is watercolor paper, it's a little harder to attach. So just take your time. Now I'm gonna add the focal point, so I'm going right on top of those layers. I'm just gonna trim this down a little bit because there's some extras that I don't need. And this is good enough. I'm just pushing it down with my fingers. And sealing the whole thing in place with more Honey Medium. And at this point, I am gonna see if I can add some more texture, so I'm going back to my inclusion skin that has the mica flakes, and the water beads and glitter. Adding a piece right here. Even though these are pretty thick inclusions, they are not moving around, or falling, or flaking off, because of that top coat of Honey Medium, everything was sealed in place. I think we are missing a little gold about here, so how 'bout this, yeah. Now I think we need a little more blue over here. Remember this is a process, you just build it up as you go, and you add things wherever you see fit. The point of creating the skins is it gives you the ability to move things around to see how it looks on a piece. It is not a point of no return where you added it and now you can't take it off. And another bonus is, you can cut it up in small pieces and use them as styles or you can even die cut them. Just because you created the skins, doesn't however mean that you can't add fresh texture when you want to by putting in microbeads or other things at this point of the project. And just adding Honey Medium here a little thicker and then take some microbeads. You can, if you don't have a spoon this small, you can totally take a pinch out. And I'm gonna try to stay out of that outline so that the texture is around rather than on top. And I don't need to do too much. I'm gonna let it sit a little before I seal it in place. And we don't add a thing just in one place, so were gonna go around and find places where we can add some more microbeads. That just helps move around your eyes around a piece and not just get stuck or become a distraction from the overall piece. Whatever you add at this point, add slowly. It's easier to add than to take off. I think I am gonna stop right there. It's okay if your spatula picks up some of the beads that you placed earlier. And if it moves around, that's okay too. It's like, it's the natural flow of things. And it's actually better than just having a small cluster in one place. I'm just wiping off my spatula that has some of the beads on them, and some Honey Medium. It's better to do that on the canvas than to just wipe it off on a paper towel. That way the beads are spread out more randomly and it looks a lot more natural. So at this point, I need to let all these layers dry. For that, I'm gonna use a heat gun. And when it's all dry, I can come back in, add some colors, and add stamping to finish it up. (tool motor humming) So now, I'm going to add some colors to my focal point using the Stamper's Big Brush Pen. This is India ink, so it's gonna be permanent when dry, and you can see how smoothly it goes on the Honey Medium surface. And while I'm at it, I'm going to spread the color a little with water. Once it's dry, it's permanent, but it does give you a little bit of time to move things around. And you don't necessarily have to color within the lines, you can just do a general colored area. But that's a matter of preference. (birds chirping outside) The colors from my brush are moving along with that water, so that there's a natural blending of colors going on. And now let's try some actual ink. This is also India ink. And you can do the same things that I just did with the marker. And if you feel the color's too intense at any given point, just blot it off a little, so you don't lose the drawing completely. I'm gonna stop coloring at this point, and show you another technique of how you can use a stamp on your Honey Medium skins. I'm gonna ink the stamp with a marker. This is the India ink marker. You can use any permanent ink, but just be absolutely sure that the ink is permanent, because you do not want everything to get messed up when the ink moves, just because the ink was not the right one. And you can see that even though it's lumpy and bumpy and it's not catching all the details, it's

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still enough to add interest. And. I like how it is turning out, but I do feel it needs a little shadow or something. Something darker to add some contrast to the piece. So I'm gonna add something darker like a little shadow around the pot. I am using my Stamper's Big Brush Pen, and that let's me get into the little outline, follow the outline better, than if I was dropping ink in. So these are little things that you will need to see and look for, especially because the layers are translucent, the contrast is kinda, sometimes reduced. And when that happens, you can just build it back up. And you can see that the paper I attached in the layer below, is actually where the Honey Medium stencil was, it's resisting so it's creating a pattern of it's own. I'm adding a little bit of darker color here. That was a dark, dark, gray, and this is a black. That's the thing with mixed media. You just can't always predict in advance what it is going to be. You build it up as you go. And don't be afraid to experiment. You cannot really go wrong. And if you don't like how it turned out, don't do it next time. I'm gonna keep adding a little more shadow all around, 'til I am satisfied and the piece pops. I think I'm gonna finish my piece with a word. I am choosing delightful. And. Put it right there. And there, is the finished piece. Honey Medium is great for building all these translucent layers that add a bunch of mystery to your piece.

Week 3: Gel Medium

Day 15: Creating textures with gel medium and textiles
- This is week three, and this week we are gonna learn a little bit about gel medium, ice layers, and masking tape. We'll start with gel medium. This is a soft matte gel medium, Faber Castell Design Memory Craft makes it. And gel medium is a paint extender. You can use it as an adhesive, sealer, as well as a resist. And you can use any brand. And a common question that comes up often is can I use Mod Podge instead. Short answer is no. Mod Podge of course has its own uses, but for attaching various types of materials to paper, wood or fabric, metal, et cetera, you need the strong bond of a gel medium. I'm using a soft matte gel medium, but you could replace it with a soft gloss gel medium, it's just going to be a difference in finish, not in the function. I'm gonna start by using gel medium as an adhesive to attach this piece of cheesecloth to the watercolor paper. And I am applying a moderate amount with my silicone spatula. You could also use a palette knife for this, it's just the silicone spatula is much easier clean up. Using gel medium also makes sure that your heavier attachments, embellishments, stay in place longer and they do not yellow or turn brittle. I am just applying a top coat here to seal the cheesecloth completely. Make sure all the edges get locked in so they don't fray once everything is dry. I'm going to add more texture. This time I'm layering a cheesecloth on top and I am gonna move the cheesecloth so it bunches up. Mixed media is all about layers and gel medium is a great way to help you achieve that. So as you scrunch it up make sure that all the higher clumps they all get sealed with gel medium. That just helps a lot when you add color. And every time you do this it's gonna be a little different. So that's another fun thing about mixed media. No two pieces are ever exactly alike. Even if you use the same supplies and use the same technique. Now this needs to dry, and drying time varies depending on the temperature and moisture in your environment. I'll just touch it to see if it's still tacky, then it's not fully dry. And before you add color it must be completely dry. So cheesecloth is not the only thing you can attach with gel medium. Here's a piece where I have attached a piece of lace fabric, and this is just a used dryer sheet from the laundry. And these are fairly lightweight but if you are using a heavier lace you could do that too with gel medium. And I'm gonna show you how to color these with a piece that is

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already dry. You can color this with any coloring medium really. Today I am gonna use Gelatos and some India ink. You could also use acrylic paints. Just lightly rub, so if you rub too hard you're gonna get a lot of clumps because the surface is not smooth. Let's take water and kind of similar to what we did with the whipped spackle. Here the texture is also gonna stand out as you add colors. The texture creates those ridges where the color gets caught. I am wetting this side a little bit and let's drop in some ink. You can move your paper around to help with the movement of the colors. Now let this dry completely. And experiment with various kinds of laces and pieces of fabric to see what you like best. And then save those up for later use.

Day 16: Stamping on tissue paper
- Fabric and bulky lace are not the only items you can attach with gel medium. You could use it with more delicate stuff like tissue paper. This is actually tissue paper right out of the recycle bin. It came stuffed in a gift bag, and I can stamp it using a permanent ink. I'm using Stamper's Big Brush Pen. You could use a permanent ink pad, just make sure that the ink does not move once it's dry, and your stamping does not have to be exact and accurate. We're just trying to add interest. It doesn't have to be perfect. The India ink dries immediately, so you can go in and start attaching your stamped tissue. I'm gonna tear a little to create a layered look, and if you have any piece hanging out of your paper, you can just trim it off later. You don't have to tear if you don't want to. You could lay it in one go and then smush it around to get some additional texture. Let's start, and we will add more as we go. I'm layering a pretty thin layer of gel medium. It's natural for a fine item like tissue to wrinkle while you are adding adhesive to it, but that is actually bonus texture, and if you like, you could move the tissue with your fingers, just like you did with the cheesecloth, to have more control over the texture that you are adding. So now you need to let this dry completely. Once it's dry, you could add color to it. Here's a piece that's already dry, and here's one where I colored the piece with some Gelatos and then applied some ink and then wiped the ink off, and tissue is not the only thing you can attach. You could use paper towels. It's just how beautifully it catches the texture of the paper towel, and here's some used paper towels. That works great too. These are paper towels. This is a dryer sheet. Things that you would normally throw away, you can still use them in your art. You can attach them to create backgrounds using your gel medium.

Day 17: Mini mixed media piece
- Let's create a mini mixed media piece using gel medium and some fabric, dryer sheet, and all the things that we just talked about. I am going to start by attaching some paper. We are gonna add other items as we go. First, I'm just laying things out to get an idea of where I would want them stuck down. This step is really important because once things are stuck down, they're stuck and we want to be happy with how thing land. So this is the cheesecloth. Maybe here, here, and then I have some tissue paper that I stamped. We're gonna use bits and pieces. I also have some chipboard shapes, a wood shape, and some silk flowers, a bit of the heavy lace and yeah, I won't know exactly where everything will go till I start gluing a few of the pieces down. But at least this is giving me a starting point. And even if you make an arrangement and then when you are attaching, you feel like you want to do it a little differently, that's okay. You can change your mind. I'm gonna apply a little bit of the gel medium here and start attaching my paper. This is just a scrap paper, scrapbooking paper. Today I'm, again, working on a five-by-seven canvas panel, and once you do all of these projects, you will have a nice little collection of mixed media projects. I'm going to attach the tissue paper and you are going to overlap and layer because layers are what make mixed media so much

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fun. And you can see how the gel medium works really well with the heavier paper as well as the more delicate paper like tissue. Now I'm attaching some cheesecloth. I have a fair idea that I'm gonna have my focal point somewhere around here, so when I'm adding the texture elements, I'm going around it. When you are attaching a heavier piece like this, a heavier lace, make sure you or using a little more medium to secure the whole piece. Once you start working with gel medium, you will get a feel of how much you need for each type of material, how much you need for tissues, not the same amount as you need for less like this. And this is a dryer sheet that I dyed, a different kind of lace this time. If you have those little, teeny weeny scraps, these kind of projects are really great for using them up. It's better than throwing them out. I keep mine in little Ziploc bags, but be sure to use them and not just keep them. And see, these are all different kinds of materials and different thicknesses and the gel medium is super in holding them together. I'm trying to figure out a focal point for my piece, so I may not use all of them. And again, these things are gonna get covered up, that's okay, that's what is going to add to the finished piece. I colored some of the leaves earlier with Stamper's Big Brush pens, so now when I add medium on top, that ink is not gonna move. While you can figure out how to arrange things when you are starting for the very base layer, you will have to keep planning and doing as you add more layers. So I added a lot of layers and I must let them dry before I can add some colors. Now that my piece is dry, I'm going to add some colors with Gelatos, markers, and inks. Because this piece already has some color that I like, I'm gonna try to stay within those colors and see how that goes, and if I don't like it, I can always move to a different color scheme. And pull that orange down here to the part. It need a little bit of a darker color, so I'm gonna move on to the red. I need to just add a little water to mute the red. When there are a lot of colors, it's important to leave some white out because if everything was colored, then it would flatten things out. Just keeping things a little white helps keep enough contrast on the piece. The pen gives me a lot of control if I want to follow the curve or the contour of something. The pen is more helpful than dropping ink in. And if you get some ink where you didn't plan to, it's okay. Nobody's gonna know. Remember, it's much easier to add than to take away. I think it needs a little bit of green, so I'm gonna take Gelatos color. Just a little bit of yellow up here and then move it around. And I think I'm done! Mixed media is very forgiving. Just keep experimenting, build your layers, and don't forget to play.

Day 18: Gel medium resist

- Gel medium can also be used as a resist and when you pair it with a stencil, you can get amazing results. I am working on the watercolor paper and I have a paper stencil. You could use plastic stencil for this too. I'm lining up the word so I can get about four rows. I am taking the gel medium out with silicone spatula. And just take your time to make sure that you are covering up all of the open spaces. If you're wondering if using gel medium with a paper stencil is gonna hurt the stencil, it actually doesn't. In fact, it strengthens the stencil somewhat. And with plastic stencils you can just wash it off. On the paper, just let it dry. I just am holding the stencil down. You could tape things down on the edges, but when it comes to little ridges like this, you just need to hold your stencil down. And you may not have this problem with plastic stencil, but if you do, you can do the same thing. And this stencil has been used several times. When it's brand new it stays flat mostly. Because the stencils are made of paper, you can actually make them part of your art when you can't use them as a stencil anymore. It just becomes another layer. I'm gonna lift it off at this point. Normally I would finish the whole page but I just want to show you what it looks like. You're gonna let that dry till it's no longer tacky to touch. Here's one that's dry already and ready to be colored. I am going to

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take some Gelatos color and I can go right on top of it. You can even mix your colors. It doesn't look like anything right now, but the moment I add water, you will start to see the separation of the colors. And once it's dry, I can wipe off over the resist areas and you will have a very clean resisted design. You can let this air dry, but I'm gonna use the heat tool. And now I'm going to take a paper towel and just start rubbing over the stencil image and you will see how the design starts to reveal itself. And that is that. You can try this resist technique with gel medium not only with stencils but also with brush lettering, doing little patterns like dots, dashes, et cetera. And every time, you're gonna get this cool result.

Day 19: Using masking tape for texture
- The super interesting part of mixed media is that you can use anything in your art. For example, this masking tape. The masking tape is usually used by artists to tape down paper to get crisp, clean edge. It's also used by, in home improvement for painting walls, to cover up anything that you don't want paint on. But we can use this to make mixed media art as well, let me show you how. I'm simply gonna peel, it's self-adhesive so you don't need to worry about putting any kind of adhesive down first. And just steer them. And it's totally okay if you get little wrinkles, that is to be expected and actually a good thing. I overlap my strips slightly that kind of keeps them from lifting off and if you get something hanging over the edge you can just fold it back. You could do a flat surface like that, or you could take advantage of their self-adhesive nature and do things like this. Whatever is not going, sticking down, you don't need to worry about sticking them down, they are just gonna catch paints and stains and it would be really interesting when it's all dry. You don't always have to tear off long strips if you find them hard to control. You can simply tear off a small piece and do the same things. You could use this texture as is or you could add some colors to it and make it even, take it one step further. So for that, I'm gonna use gesso for priming it. What gesso does is it basically a primer and it's going to coat the surface, a porous surface, so that the colors don't sink in and also in case of tape or something that's a little more sleek, or plastic-y. It gives it a little bit of tooth, which means it can grab your paints and hold it, and not clean off if you were to just wipe your hand over it. I'm going to add a coat of gesso. I'm using a white gesso, this one's by Faber Castell Design Memory Craft, but like all other mediums, many companies make gesso, and you choose one that you like or is easily available to you. Gesso comes in white, black, and clear and I'm using a white gesso. You could use a clear one if you like. The difference between a clear gesso and gel medium is that gesso is not gonna resist the addition of paints later, whereas you saw yesterday how we could create resist designs with gel medium. You may wonder if you could use acrylic paint instead of gesso. You could but since gesso is designed to be a primer, it makes your project open to more kinds of coloring mediums later than acrylic paint would. You need to let this dry. I'm going to use a heater for that. Now that this is dry, I'm going to use a Walnut Ink spray. It's actually an antiquing solution. You could use paints and stuff, but I just wanted to show you another kind of coloring medium. Of course, you follow the instructions on the label of the bottle, but then you just let it sit, move, and get caught up in those grooves. I am going to let that dry completely, and when it's dry, it looks like this, and I did apply a couple of layers and you stop when you are satisfied with how dark it is. This almost looks like bark, and such a fun texture you can cut it up later. And you could also use blue painter's tape. Now the blue painter's tape as you can see, it's pretty harsh and saturated. But when you apply a coat of gesso on top, it kind of distills it down and also preps it for another layer of color and I think I'm gonna add some color with acrylic paints this time. And you can see that it starts to bring that texture out. You don't need to coat this totally solid. You could

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leave a little blue peaking through. Almost makes it look like an old wall. You could also use washing tape for these, imagine all those little patterns peeking through from under the gesso and the colors you add.

Day 20: Ice layers
- While it's fun to use everyday things in interesting ways for mixed media, sometimes it can also be fun to use a ready made item that you like. I'm gonna use this thing called Ice Layers. These are really adhesive texture layers. You could use them as stencils, but their beauty come out mostly when you use it to create texture. Faber-Castell makes them. I really am not aware of any direct substitute of this product, but try this if you can. And you can use it as a whole, or you can cut them up. I will start by cutting them up, and I'm using nonstick scissors for this. I'm not removing the protective backing because once the backing is off it gets sticky, and that could be hard to work. This is about 6 1/2 by 6 1/2. So when I work on a canvas, I have to either trim it down a little bit or choose a bigger canvas. Today, I'm working with watercolor paper. You can attach it to wood panels, also. And if you get anything hanging over, you could just trim that off later. It's a really cool, jelly-like surface. I'm just gonna press it down. If you added color on top of this right now, you could wipe these things off, and it would act as a resist, but I'm going to add some gesso so it would accept my paints much better. I'm just covering the whole page with gesso. It's best to let the ice layers air dry because the plastic material would melt with heat. I'm gonna start by adding some black acrylic paint. You could start this with any paint that you like. Any color of paint. I am planning to add some iridescent gelatos color on top so the black would be a perfect base. You could skip this step if you are using black gesso, but if you are new to mixed media, I didn't want you to have to buy all different colors of gesso to begin with. Without the gesso, the ice layers were not gonna accept the acrylic paint as well as it's doing. Once this is dry, I am going to use some iridescent gelatos colors to add some bright colors on top. And for that, I am using a sponge. These sponges, they're called blending tools. They come in the gelatos bag, but if you run out of them, you could also use makeup sponge. I'm gonna start adding my gelatos colors. I'm going right on top of the ice layers as on the rest of the paper. And you can start to see the sheen. I think this is the coolest color. It looks like white, but the moment it goes on a black surface, it almost looks purple. I'm gonna start blending this. You could also use your fingers. You can just use straight strokes to blend the colors. When you get near the grooves, be sure to smooth the colors, the pigment, in place. You could keep adding and blending 'til you're happy with the results. I'm here starting to get an idea as to what it could look like. You can finish it by doodling around it or adding stuff on top. Here's another piece I did. In this case, I cut the ice layers smaller and spread them around, and I colored them the same way as I did this one. I just added a few splatters on top. Here's another. Here, I used ink instead. I did not apply the gesso. You can see that the sheen is still intact on the ice layers. I just dropped in ink. The ink that goes right on top can be wiped off. I left a little bit on but wiped off most of the rest. And then, it acts as a resist. There are six different designs of ice layers. Here's one where I cut up the tribal ice layers into quarters and placed them around on a canvas panel and then colored them with gelatos and some gold acrylic paint.

Day 21: Full page with gel medium
- This is the time of the week when we bring everything we learned this week together in one piece. I am going to start by attaching some clothing tags on my five-by-seven canvas panel. Let's cut this ice layer up. I am just moving my elements around 'til I'm happy, and sometimes this takes a little

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time, and it's not always easy to narrow down what all should go in a piece. I wanna add everything, and that's never a good idea. I have the resist design that I created earlier that could become sort of a title of the piece, it says Dream. I also wanna keep some space for a focal point. I wanna use this die cut, but that's something that's gonna go at the very end. And it's okay to fold up flowers before you attach them. And remember, not every bit of ever layer needs to show. Let's start attaching so I can get a better sense. So I don't need any adhesive to add the ice layers, because it's self-adhesive. Choose a spot and press it down nicely. I'll be attaching the pieces with some gel medium. Okay, always save the clothing tags. They may not all be super pretty, but they do add interest to a piece. And it's also a good idea to mix up the shapes. So I did two rectangular ones, and now I'm moving on to a round one. Some more ice layers. Maybe overlap, why not? You don't have to glue every bit of it down. It can stand free, and it adds interest to the whole piece. And here's some thread that I just took off the spool, wrapped it around my palm, and released it, and here it is. Just a mess of threads. I love that look. We don't wanna put our bird in a cage. I'm gonna break the cage. This little pebble, it's a bit thicker than the rest of the stuff. I am using gel medium. You're gonna need a little more gel medium than the flat objects to put it in place. And next I'm gonna place my focal point right here. I am not gonna put the word, because I wanna be able to read this word. So this will go on top so it doesn't get covered by other things. I'll continue to compose this piece and attach all the elements with gel medium. I'm going to start to unify my layer with some gesso. All the random elements, their colors and everything, and the words on them that do not necessarily fit the piece. That goes for unifying various finishes on things, or the shine on them, like that's like a glass pebble. And this is a paper flower with a lot of writing on it. Then of course, there's the tag behind the bars. And we have the ice layers down here. The gesso is just for bringing those elements together. It doesn't have to be a smooth, even, finished look, unless you are going for something super shabby-chic, and then that would matter. So I am going more on this side, and I'm not really going to reapply a coat of gesso on top of the resist layer, because I really don't wanna unify it with the rest. When I color, I want the word to show up. I'm gonna let this dry, and then when it's dry, I can start adding colors. Now that I have added gesso, I can start to see just the texture, and not be distracted by all the other elements. I think I'm gonna add a little masking tape around here, just because this area looks a little bare in terms of texture right now. I don't need to add gesso on top of it. We can just go straight to adding colors. I am going to start with some Gelatos. When you add color, you can add as much or little. You can color something solid, but typically I don't like that because I want to, all the work that I did to show through a little. And sometimes I'm just gonna let a drop of ink sit and work its way through the layers, and sometimes I'm gonna move it around with the brush. You can always use a paper towel to blot things. It not only takes the moisture off, but it also kind of adds a little bit of interest sometimes. I'm back with my Stamper's Big Brush Pen. You can move that around, and you can see that I'm going right over the ice layers. Because of the gesso, the ice layer is able to accept watered-down ink. I am trying to draw attention to the focal point by coloring the cage with some black acrylic paint, and a little bit of dark makes all the other colors pop out very nicely. I'm gonna get a paper towel and try to get the word cleaned up. I might make some marks around the canvas using Stamper's Big Brush Pen for that. Just dots. Sometimes the littlest touches will bring a piece together. And the same idea as with colors. If you're making marks, make them not just in one place, but around the whole piece so your eyes can move around. I don't wanna color the bird. I think I'm gonna outline it with a PITT pen and write something in it using a small tip pen. You can use any tip that you're comfortable with. And this is India ink, so if I wanted to add anything wet on top, I could do that. If you plan on doing that, be sure to use ink that

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is permanent. I might continue to work on the background, but I think I know what I wanna write on the bird. I'm going to write, I know why the caged bird sings. It's the line from a poetry by Maya Angelou. So let's do that with a PITT pen. And now I believe I'm gonna continue to reduce the contrast a little bit of that cage by coloring around. That also is making my word Dream stand out even more, which was not something I had planned on, but I like it. If you are using Stamper's Big Brush Pens, be sure to work fast, because there is only so much open time for you to blend it with water. I think I might need to spread the black around a little bit more so it's not so concentrated in one spot. So I'm gonna make really tiny marks. I'm getting some more acrylic paint. If you come to a point in your piece when you don't know what to do next, a good idea is to just walk away from it. Come back to it, look at it with fresh eyes, and you will know just what to do next, if anything at all.

Week 4: Alternative Materials

Day 22: Reverse stenciling
- Up to this point, we have focused on additive techniques where we have added elements, built layers. This week, we are gonna focus on techniques that take away, or removal techniques. The first removal technique we're gonna focus on is called reverse stenciling. You might have seen me do this technique in my Art Journaling with Gelatos class but Gelatos are not the only kind of paints you can use this technique with. You can also use it with spray paints acrylic paints, et cetera. I am gonna start by coating my paper with Gel Medium. This just makes the process of removing easier. You can do this also with gesso, just whichever one you have handy. And if use gesso, be sure to let it completely dry before you try to remove anything. Clear gesso works with this too. Just trying to get it as even as I can. And this also has to dry. So, I have one that's dry already. And I'm gonna start by rubbing some Gelatos colors. I'm using a blending tool. You could use your fingers, you could use a makeup sponge if you like. This is a blending tool that comes with a set of Gelatos. The reverse stenciling technique works better when I blend the Gelatos dry. You could also do it wet but make sure to coat the page with a Gel Medium or gesso first. Take a moist baby wipe and just wipe through the openings on your stencil. And look how fun that is. I have a few other papers coated already with Gel Medium. Let's experiment with other coloring mediums. This time, I'm using some acrylic paint. I wouldn't add too much water to this. The less water, the more intense the color and the more prominent the effect of the reverse stenciling. But it's okay to use little water if you're having difficulty moving the paint around. And also, when you are using water, it takes longer to dry. If you are wanting to work fast, it would be better to just rub and dry. And doing the same thing. Just taking the baby wipe and rubbing over the open areas. That was with acrylic paint. Let's see if it works with some spray mists. And you could use any spray mist, there are so many different kinds. This is metallic mist. So I'm gonna dry this. And I'm bringing my stencil back in. And there it is. Coat your paper with Gel Medium and play with different stencils and coloring mediums for more fun effects.

Day 23: Reverse stamping
- The second reductive technique we are gonna do is called reverse stamping. For this you could coat your watercolor paper with gel medium, or you could use glossy card stock or even glossy photo paper. The first thing you got to do is lay your paint down. I'm using acrylic paint moderately thickly. A darker color works better because you get a better contrast with it. Lesser the water the

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better when you are spreading the paint. You have to work quite fast on this one before the paint dries. I'll try not to get too many brush strokes, and a board stamp works better. You just press that stamp down. Don't rock it. Just press it down. Down, down, down, and then you lift it off. Be sure to clean your stamp off immediately. You don't want that acrylic paint to dry on your rubber stamp. This technique really works well with small stamps. I won't use cling stamps or clear stamps. It's the rubber stamps that work the best. Let me show you how it works with a smaller stamp. Here's another water color paper that I have added gel medium and paint to. I'm gonna bring my stamp. It also helps to wipe your stamp with a baby wipe in pulling that moisture up. Of course this is not a perfect stamping scenario, but for mixed medium this is great. Reverse stamping is a great way of adding visual texture. Just remember darker colors and Bull stamps work the best.

Day 24: Rubbing alcohol effects
- For today's medium, you don't need to look farther than your medicine cabinet. I'm talking about rubbing alcohol and Q-tips. I have a paper coated with gel medium, and I am applying acrylic paint fairly thickly. I'm gonna dip my paint brush in rubbing alcohol that I have poured out in a little bowl and start splattering. You can immediately see wherever the alcohol made contact, the paint starts to move away creating this interesting amoeba-like form. If you take a Q-tip and dip it in the rubbing alcohol and then move it around, you just have a little more control with the Q-tip technique than with the splatter. Give it a little time so you can start to really see how the paint and the alcohol react with each other. Acrylic paint are not the only kind of paint you can use for this technique. I used the same technique with Gelatos and Q-tips, and this one's watercolor paint. I did a diluted wash, and while the paint was still wet, I brought the Q-tip dipped in rubbing alcohol in, and this is what I got. This is with acrylic paint with the splatter technique.

Day 25: Using bleach
- Bleach is not just for cleaning. Why am I talking about bleach? Because bleach can be used in mixed media to create some really interesting effects. Start with a piece of watercolor paper, coat it with gel medium, and I'm coloring it with gelato's color blending them with water. Take a bubble wrap from the recycle bin and start inking it up with your paintbrush and some bleach. Be careful with your hands and clothes. Wear protective gear and it smells funny so if you want to work in an open space, that's better. The bleach really doesn't hurt your brush. I'm not gonna use my most expensive brush on this, but it actually cleans them up real good. Sometimes it takes the color off completely and it looks white in those spots and sometimes it just makes it a lighter version of that same color, so either the whole all of the color or a little bit of it. You never know. I'm gonna let this air dry because I do not want to bring in heat to bleach. I don't know what it will do. I'm gonna work with some acrylic paint. This paper is also coated with gel medium. And just bringing the paint in and bubble wraps also come in various sizes with bigger bubbles, smaller bubbles. Now I'm bringing in another piece of bubble wrap and different kinds of acrylic paints will react differently to the bleach because they all have different compositions chemically so let's continue with the bleaching on that other side. Press the bubble wrap gently. We don't want it to pop and pull it off. And let me try something different from that corner. I'm gonna take a paper towel and blot the bleach off. It's pulling off a little bit more of the color. As you can see, sometimes the texture you get is subtle and sometimes, it's a little more prominent. Experiment with various kinds of paints and with your bleach and make sure to clean up so that you do not leave any trouble behind.

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Day 26: Water effects
- This technique is the most inexpensive one. If you have water, you can do this. I have paper coated with gel medium, and I'm going to color it first with Gelatos then another piece also coated with gel medium with acrylic paint and show you how to use water. I'm rubbing some Gelatos on. I'm going to blend this dry. You could also do this with just one color, more than two colors, whatever you choose. You can also use your fingers to do the blending. I'm using a blending foam that came with my Gelato set. I am blending it in straight strokes. You could go in circles, but that's not the focus of this. It doesn't matter how you blend it, just blend it. Now I am taking a brush, and all I'm doing is gently tapping on the brush handle. Let's come back with a clean paper towel. Press that down. Don't rub or anything. Just press down, and lift off. And voila. I'm gonna paint this one with acrylic paint. Different acrylic paints will react differently with water, so try them and see which one you like best. I'm going to splatter water on it. Let the water sit for a little bit before we blot it off. I'm gonna blot it off with some clean paper towels. Press down. No need to rub. Yeah. Using just water can also be magical. Imagine this using the right color scheme. This could end up looking like a very pretty galaxy.

Day 27: Striped effects with Vaseline
- Today's medium you can also find in your medicine cabinet. It's Vaseline. You can use it to create a stripped paint effect in your mixed media. Here's a piece of watercolor paper. I have added a first coat of acrylic paint. I am going to scoop out some Vaseline with my fingers and make sure your first layer of paint is dry. Don't cover the whole surface, just in random places. And take another interesting color of acrylic paint, and paint right over the whole surface. Make sure the top coat covers the base coat completely. And apply it, oh, moderately thickly. And now we are gonna let this dry. (blow dryer humming) Now I will take a clean paper towel and wipe the top coat of paint. (paper rustling) Be gentle with it. I usually move the towel in just one direction. I'm adding more Vaseline, just in different areas. Let's try a completely different color. This time I'm going with a pink. (blow dryer humming) Okay. (paper rustling) This is starting to look a lot like old window shutters. And when you are doing this technique, about two to three layers is as much as I like to go. Beyond that, it gets a little too busy.

Day 28: Full page of alternative techniques
- Today's the day when we put together all the removal techniques we learned so far. I have cut up the technique cards into small tiles and I'm gonna attach them to my canvas panel with gel medium. First, let me arrange them to see where I like my pieces. This was the stripped paint one with the Vaseline. Here's the one with water and that piece was the one with bleach. Here's one that I rubber stamped. So I'm gonna move them around till I'm happy with the arrangement, an then start attaching them with gel medium. I think I like this piece over here and I think this about creates the first layer. So I'm gonna remove them and start attaching them. I think my best layer is now complete. You don't always have to go to the edge of the canvas panel. You could stay inside. You could also go out, but that's just a choice you make. On this piece, I am not gonna attach anything more on top, instead I'm gonna doodle my focal point with paint pens and some gel pens. Here, I'm gonna take a paint pen and start doodling. You never know if it's gonna work. This wave pattern reminds me of the stamp I used for my rubber stamping technique. And there are so many ways you can pull the various elements of a piece together with simple doodles, whether you are making marks, adding colors, textures, or doodling, it's important to remember to add the same things

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around the surface you are working on. That just helps the eye move around from one spot to the next. I'm going to take Stamper's Big Brush pen here and do a little bit of mark making, and all I'm doing is just dots. And this, again, is a little bit like the splatter technique I did with water. This doodles are helping pull all these different pieces where we did various techniques together in one piece. Let's add some ink around here. I'm holding the panel up so the ink can drip down with some of that. Stay there. And take some paper towel and blot off some of the ink. I still have enough on. Taking another paint pen. Sometimes I don't know where exactly a piece is going until I get there, so I keep working On it and sometimes I step away and come back to it, but usually over time, the piece reveals itself to me. I think I'm gonna add some words over here. I'm gonna do a block letter. And you can layer your doodles and lettering. I might add a little color on them to make them stand out a little bit more. We can also fill in some of the letters. Let's try doing that. As I'm adding more colors because it's India ink, it's not moving, allowing me to keep the letters easy to read. I'm pulling that blue in. Let's use some more of that white. I'm just making plus signs. I don't want to put too many doodles that the texture that I created starts to get hidden, but just enough to pull everything together and to draw the eyes to the focal point. I think the white of the canvas panel looks a little too bare right now and I want to pull this yellow out a little bit here, so I'm gonna take some ink. This is a vibrant piece. I might add a little shadowing around the tiles. Sometimes a little bit of black or another dark color just pulls a lot of different bright colors together. I'm also taking off some of the yellow. I don't want it too, too bright, but just also not the stark contrast of white. Now I need to add some shadowing around the tiles so that they would pop even more. Your shadowing doesn't always have to be in black, it could be just a contrasting color. A dry brush is not the only way you could pull some dry colors away. You could also use a dry paper towel. I think I'm going to use some gesso, just a little bit of white here and there. Also, in very very dry. Let's dry this. I think I'm going to add one word around here. This was the rendition for this. Let's turn the canvas around and try writing something over all the layers. I don't think the V is showing up very well, so I'm just going to go over that spot with a little bit of acrylic paint and when that's dry, try writing the V one more time and while I'm at it, let's at some turquoise all around. I'm not happy with how the border looks here, so when in doubt, go with black. I'm using black acrylic paint. Sometimes when I'm about to give up on a piece because it just doesn't seem to go anywhere, I take a drastic step and I like it a lot better. That's exactly what happened on this piece. I added that black and I like it better. So don't be afraid to take that risk and make a bold move.

Day 29: Coloring techniques and layering
- Textures are not the only thing you can layer in mixed media. You can even layer your colors. Here's a piece of watercolor paper, on which I created a color wash with acrylic paint that I diluted with water. Here's one where I dripped the color down and splattered some colors here. Now, it would be rally fun to see how they can be combined together. I will start with this page, which has the color wash already on it, and drip some colors. For that you could use acrylic paints, too, but I also wanna show you how you can use different coloring mediums together. So the base was acrylic paint wash and this is gelatos. All I'm doing is rubbing it on and diluting that a little bit with water and letting it drip down. And if you like the drips a little darker, you can go add more pigment. If your color doesn't drip down, either you have very little pigment or very little water. And you can actually layer multiple drippage. So with one color, then another, and so on. I'm gonna let this dry. (quiet blowing) This is the splatter layer. I'm getting a round brush and taking out very little paint. I'm gonna dip my brush back in water and start tapping the brush handle. Now this area over here, I

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have already dried the background so that splatter stays like that. Now if I wanted a softer splatter look, there's another thing I could do. I could just wet the background and you don't have to necessarily have a color wash for that, you could just wet the paper if you like. And then if you splatter you will see that splatter's so much softer. See the difference? Let's experiment with some more color layering techniques. Here's a paper I have coated with acrylic paint and I am going to dry brush another coat of acrylic paint. For this it's super important that the brush is dry. And you could even take out the paint and wipe off any excess on a paper towel. The more contrasting your paint are, the better the effect. For a technique like this, I often use brushed that I forgot to wash before, so they have dried and harden and they are really helpful in doing this technique. Let's try this with another brush. And a different color. I have some yellow out here and a much wider brush and because it's a much more contrasting color, you can start to see it clear. (brushing) Just make sure there's no water in the brush. And it's better to build this up slowly than take a lot of paint and try to do it quickly. And you are starting to see the effect already and you can keep going. Choose different color scheme and a very very dry brush. This is the last technique I'm gonna show you. For that I have some black tea, seeping overnight, I am going to use a dropper and a drinking straw. I have applied some whipped spackle on my water color paper, using a stencil. For this technique you don't need to have a stencil surface but if you do, the textures will become more prominent as you add your stain. So this surface is not dry and if you want to build up a dark look you will need to build it up in layers. The kind of tea you choose makes a difference, I chose black tea. There are some flavored teas that do not have this impact. I am going to bring that back and let that color drip down here. The tea has a nice subtle antiquing effect and if you steep your tea longer it's likely to be darker. You can build it up to be really dark like I did here. But that's not the only thing you can do with tea stain. You can also drip some of the stain in and move that around with a drinking straw. (subtle blowing) You can even blow into it directly just some fun way to move the color around and to have an organic finish, rather than very measured and polished. You can use the straw technique with watercolor, diluted acrylic paint, and gelatos as well. Experiment with various color and mediums and try layering them together and see what interesting effects you can get.

Day 30: Trash to art - a full page project
- Today, I'm bringing everything we learned so far together and focusing on found objects and upcycled items. I'm working on a bigger canvas panel today. This is nine inches by 12 inches, and I will be using a cereal box, which I have cut open and then cut into smaller tiles. I also have a drink holder that I'm starting to tear in small pieces. The drink holders are great, because they are lightweight, and they just bring so much texture instantly. And I also have some papers that I have cleaned my palette knife and my paints on, and I think it looks really cool. I might include that. And there's a paper stencil that is no longer usable, so I'm probably gonna make it part of my art. Let's start by adding them to the background. For that, I'll me using gel medium, laying my chip board tiles out. You can also tear your chip board. I think that looks a little nicer than the straight edge. Every edge doesn't have to be torn, and every edge doesn't have to be straight. I'm gonna tear these drink holder pieces pretty small, because they're, even though they're lightweight, they're a little bulky to glue down. And this is just adding texture to the background. And now, I'm gonna tear this up. So once you're done with those paper stencils, don't throw them away. They are great for adding texture. It's a good idea to have some extra scrap paper handy that you can use to wipe your paint brush or your extra texture pastes. Why waste it? I'm trying to get a feel of the overall composition, and once this is all glued down, I'm probably gonna bring in this laser cut frame. Here's

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a branch. Here's a feather. Here's a shell from the time we went to Boston. And there's a die cut dragonfly. Now, this is from a packaging who has those clear plastic covers that I die cut. I think I'm gonna start attaching the first layer. To lay your gel medium, you could use a brush, or you could also use a spatula, whatever you have handy. You have to press the drink holder pieces down, and the two sides of two different textures, you can mix and match if you like. Whatever is sticking out here is gonna get pushed down and tucked in once I seal it up after I have all my pieces in place. I'm going to glue down all these pieces and add a top coat to seal them in place. For the top coat, I'm switching to a spatula, just to make it go faster. I'm gonna let this layer dry, and then add a layer with whipped spackle and stencil, and this time, I'm gonna mix in eggshells and some ground coffee. I'm using my palette knife to scoop out the whipped spackle into a little bowl. I'm going to add some eggshells that I crushed earlier. I'm gonna add some ground coffee too. I just dried this on stacks of newspaper. And just mix all of it in. I am going to apply the whipped spackle through the stencil, ah, about here. I love the hexagon. It's both natural and geometric at the same time. And I remove the stencil, and move to another part and use a different stencil. You can use only part of a stencil if you like. You don't have to use the whole block. As much or as little as you want. And I pull that up. And maybe apply some here. When you are working around a canvas like this, be careful that in adding more layers, you do not smush down the layer that you've already added, because it's still all wet, but since I'm not working in the same area, and if I'm careful, it should be okay. And remove that. Now maybe just a little bit down here. We're removing the stencil from there. And, I don't wanna waste this whipped spackle, so I might ago around the canvas and use it without a stencil, just for texture. So now I have to dry this layer. (heat gun buzzes) Now, I'm gonna start working on my focal point. I'm going back to my card paper. I like that blue. This is a laser cut wood frame, and that's gonna sit about here. And remember, it's totally okay to like, overlap a layer that you worked on before. It's how they work together. It's gonna determine how pretty the end product's gonna be. And of course, I'm gonna add colors, but just if I wanna compose, I have a bit of a nature theme going on here. You have to play around with your objects and see what you like best. So I'm going back to my gel medium and using my spatula this time. And any time you attach something, make sure that you are sealing it in place. I'm going over the whipped spackle areas as well. Objects like this, you can either use your gel medium, or, if it is too thick, you can use honey medium for attaching. And because I have so many layers going on already, my frame may not attach all the way down, and that is okay, because as long as it doesn't fall off the canvas, I'm happy. So, we need to hold that down for a bit. I realized I have some blue here and some here, blue-black, so why not add a little bit over here so when I'm looking at the finished piece, I'm not just seeing that. Always move pieces around. Same colors, the same textures, around the canvas will make your eye move around. I think I'm gonna dry the piece now, and once it's dry, I'm gonna add some colors. (heat gun buzzes) I'm gonna add some colors to the whole piece, starting with the frame. I have wetted my brush with water, and I'm just wetting this big of the frame. What this will do is help my ink spread faster in a softer way. It's really great when you wanna get those base colors down fast. You can also add color later, but that's also a way of adding color. Looks like my piece is heading toward a blue-green direction with some browns. I can spray some walnut ink over there, and I'm bringing in my tea that had been sitting overnight. Color layers take a little time to build, but it's a huge part of the intrigue of mixed media. If you are going to use this wetting technique, make sure that you're not adding so much water that your piece starts to warp. That's something that you will figure out with a little practice. I'm going around with more ink and with some tea stain. And you don't have to color, like, every little centimeter of the frame. But this is the first color layer, and

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there will be parts where I will add texture. Because I'm spraying from this side and the frame has a little bit of dimension, that end did not get much ink or color. So I'm just going back in with the dropper so that there is a continuity from one part to the next. On a piece like this, I typically am not gonna add a black, but I'll build up the dark parts in layers. Just dip my brush in the tea, and I'm just using that instead of plain water. Why not use some gelatinous color? So I'll just pull these three colors around the canvas and wet my brush with water, and you will see the dripping technique. I'm going back to the walnut ink. I just love how intense that is, and I also love how soft the tea is. Let that drip down. You'd be surprised how quickly even a bigger canvas can fill up when you use mixed media. I am just dropping in ink in various spots, not tying to blend them in or anything. Just let them sit. I'm gonna add some visual texture to my frame using some stamp and Stamper's Big Brush Pen. As long as your ink is permanent, it doesn't have to be Stamper's Big Brush Pen. And just randomly around the frame. We're not trying to read anything, just some interest. And of course we don't wanna cover every inch of the frame with stamp. And when I'm add it, why not go around and spread that all over the canvas? I'm gonna add my found objects inside my frame. I'll be using gel medium. This is a fallen branch from my yard. It's a shell I found when we went to the beach. This is part of a silk floral. It was a vine that was no longer useful. The honey medium has a much stronger bond, which is great for heavier objects like these. And almost trap it in place. Objects found in nature are never really that even, so, we'll just have to see what works best for the piece that you're using. And these are pretty lightweight items. They're not gonna fall off once the adhesive is dry. So, you will probably need to see object by object whether you need to add the honey medium to the object or on the canvas. Put a little bit of honey medium on top. This hasn't made its bond complete yet, so I might have to go around, and it's okay if I get honey medium on the canvas where I don't want it. It will dry clear anyways. A piece like this is really tricky, because it has got different elevations on different parts. But that is also what makes it interesting. Because feathers are a bit tricky, I don't want it to lose the fluff. You just kind of put it down like that. And this is stone dust. You could use sand. I'm just going to add a little bit. I think I'm happy with how my focal point turned out. I just need to add one more finishing touch, and that would be a sticker word. This focal point makes me think of nature, and nature is very peaceful. And I am gonna pick the word peace and find a place to add that. And I think that completes my piece.

Bonus show & tell

- Today is the final day of the mixed media daily challenge and it's kind of a show-and-tell, where I will show you some of the pieces I have made using the very techniques that I showed you. I want to share with you some of the pieces I have created using the very same techniques. For example, this one, where I mixed the whipped speckle and dried tea leaves and applied it through a stencil, and a little bit of thread, a heart, this is a candy wrapper with a word on top. And then I have this one where I used cereal boxes cut up as styles, a found photo, a paperclip and a laser-cut chair. This one, was again some cut-up tiles there you can see the resist design going on there, and some ink-stamp gelatos, some more whipped speckle, some found objects such as these leaves, silk leaves, and some pebbles, and this threads for texture. Here's a piece where I did the stripped paint effect and then layered on lots of leftover and small castaway pieces and then just built them up in layers. Here is one, again, with cereal boxes and here's a teabag, I just cut it open at the bottom, let the bag dry and use that, and these are shells from our visit to the beach. In this piece I used some paper, using the alcohol technique, I used a teabag and I folded it to make it smaller and fit inside this dye-cut tea cup. I also used staples, sometimes I use staples to put things down, it's a nice

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alternative to the adhesive. Here's one with honey medium, where we built all those jelly type skins and you mix transfer with coloring-book page, and I love the texture of that, and I added some doodles on top because you can doodle on honey medium with Bic pens. On this one, I used the gel medium to create a resist design with stencil and made that the focal point, and the background has some river stenciling, doodling. This is where I use the cheese cloth technique with gel medium and masking tape, and I colored them with acrylic inks. This one, also has a cute owl, which I applied some whipped speckle through stencil and doodled and also added a sticker word to finish. And here's a piece that is very shabby-chic, it's just found tags and objects, and this is just, you know how the paint sometimes dries at the top of the acrylic paint tube caps, I just pulled those out and added them because I just wanted to see how it would look. And I unified the whole thing that was all these different colors and textures with gesso and it turned out so soft and pretty. Heres a piece where I used the trash-to-art idea and this is the paper mache drink holder, here's some whipped speckle, here's a resist design on a tag left over and I have added some texture to the frame, here's my eggshell mixed in with whipped speckle and lots of inks, and there's honey medium over here, to hold all those little beads and threads together in place and some laser cute wood, you watched me cut up the pieces that I was making to use in my art, but if you are new to mixed media, I recommend that you keep those samples, and to keep my samples, I keep them in paper mache boxes that I have altered using the same techniques that I showed you and here they are. These are actually paper mache boxes, they started out looking like this, but I altered them using the same techiques that I taught you in class, for example, this one is covered with some cheese cloth so it can get that old cloth-bound book look, and then I added a frame and filled it up with honey medium and lots of goodies and they all have words on them, imagine, explore, inspire... You can keep your sample cards here, some finished projects that would fit in here, and if you want to learn more about how to alter boxes you can refer to my creative bug class, altered book box. I use the same techniques in this piece as well. This is the front where I used the cheese cloth and to mimic the wear-and-tear from sitting on a shelf I added some acrylic paints in lighter colors, and this is the spine, and you could cover the whole thing with cheese cloth but I just didn't want to do so much work. A book box is not the only way to store these cards. Here I used a burlap covered box, and altered it the same way using the same techniques as my other pieces. As we come to the end of this journey, you will have learned some new techniques or at least looked at some older techniques, with fresh eyes. Remember, mixed media art can be somewhat unpredictable, and if you embrace it with an open mind, it will bring you a lifetime of joy. If you don't have a material, don't let that stop you. Look for alternatives, the most important tip I can give you is to remember to close your medium jar lids tightly, and to clean your tools. The rest will come to you with time, with some trial, some error, and a lot of happy accidents.

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