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## Art Journaling with Cut Paper Collage with Mou Saha

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### Chapter 1 - Cut Paper Collage

#### Overview

(peaceful music) - Hi, everyone, my name is Mou Saha. I am a mixed-media artist, a coloring book author, and an avid art journaller, always looking for fresh techniques to add to my creative repertoire. Most of us are familiar with paper cutting. Paper cutting starting a long time ago in China and is known by many names around the world, such as kirigami, papel picado, scherenschnitte, et cetera. Paper cutting can be simply beautiful to intricately gorgeous. The act of cutting and gluing paper is also very therapeutic, both physically and emotionally. In this class, I'll share with you simple techniques of coloring the papers you will cut, composing, and doodling that you can use to express yourself in your own art journals. A cut paper art journal is very personal because you are creating every single component of your page from scratch.

#### Materials

- The materials you will need to make a cut paper art journal are: A bound sketchbook or art journal, with smooth, white card stock. You can also use 65 pound smooth white card stock. You will need copy paper, this is also called printer paper. You will need wax paper to protect your pages, journal pages, from sticking to one another with the paint. You are gonna need a straight edge. You will also need boards and weights, to keep your painted copy papers flat. You will need some acrylic paints, a texture card, you could also use an old credit card to spread the paint. You could use some coloring pencils, crayons, paint pens to add any doodles. A tool to press any air bubbles out, like a bone folder or this combo stylus, too. Pencil, I also keep a toothpick handy, when my glue gets stuck. Scissors, craft knife, self-healing cutting mat. You could also use glue stick, and I also like to keep some paper towels and baby wipes handy.

#### Creating painted papers

- While you can use store bought papers for this, it is really a lot more fun to color your own pages. We are gonna start by coloring a page in an actual sketchbook or journal. For that, you need to slide in a piece of wax paper. Or another protective layer, so your paints do not make your pages stick to each other. And I have a very simple method of spreading paint quickly and working with acrylic paint. And I just squirted some of it out, and spreading it with a texture card. If you don't have texture cards, you could always use old credit cards. I'm using the straight edge of the texture card, because I have two different edges. You could use the toothy side. But I prefer to use the straight edge. I'm gonna add more paint. I am working away from the spine. And if my hand slid and went out of the right edge of the paper, I don't have to worry because I have that wax paper protecting the following pages. You don't need to cover every single inch of the page, but you could. And I'm gonna remove the wax paper from underneath, and let this dry. Whether you are working in a journal or on loose card stock, this is going to be your base layer. And you are not gonna be cutting this. Your cutting paper is going to be out of copy paper, which I will show you next. To color your copy paper, you will need to do the exact same thing, but let me show you how you can combine colors directly on the paper. When you are combining colors, choose colors that together do not make muddy browns. So do not combine an orange and a blue, or a green and a pink. I do not want to waste the paint that I have on my card. So I will pick up another piece of copy paper, and

continue to scrape the paint. And you can start to see how some of the colors are starting to blend rather than maintain their identity. I would say if you are planning to mix colors, do not use more than three to four colors on one sheet of paper, because then it starts to get a little too busy. Now copy paper poses a different kind of challenge. Being lightweight, which is great for cutting, also makes the page warp. In order to flatten the page out, let it dry and then lay it under a board. And place weight on top of it. You could also use coloring pencils to color your pages. You can see the, the strokes create a visual texture that could be fun to use. And you could also use crayons. The one thing you need to remember when you are using wax crayons though, is that if you want to doodle later, the wax in the crayon might resist that. I have a few pieces that I have done here. This is with colored pencils. This one's with different kinds of crayons. And this is with watercolor. I really don't like the watercolor on the lightweight paper because the ripples never really go away, and it becomes harder to glue them down. Create a bunch of these colorful bases, and the pages that you will cut. And when they're dry after being weighed down, you could store them in stiff photo mailers.

### Your first layout

- Your cut paper or general pages can be about any topic. It can be about movies you watched, books you read, food you ate, words you loved. I'm gonna start with a movie that I liked. There's a line in the movie La La Land that is the most memorable to me, a bit of madness is key to give us new colors to see. And the way I imagine that is a lot of colorful gems floating around in front of a black background. I'm gonna start with a sketch. And, this is, this is just the whole base. I'm gonna draw these polygons to mimic gems. And I don't have to be exact, but this is gonna be a visual guide. When I start cutting my papers. And my writing's gonna go here. A little madness is key to give us new, for that I'm gonna just do the colors in all caps, colors to see. Once I have the sketch, I can start cutting. I'm going to sketch polygon shapes on my colored copy paper. Because color is such an important part of this page. I want my gems to be really colorful. I'm gonna use a lot of colors on this page. So I have a few more polygons cut out. I'm gonna just put them on the page and move them around till I like the arrangement, and then start gluing things down. I think I like the arrangement, I'm gonna start gluing them in place. I did a mix of super solid colors, and some variegated ones. As you glue these pieces down, make sure that you're changing the direction, so they don't all face the same way. That just adds a little more interest to the piece. The process of gluing can be so meditative. If you see any of the edges sticking up, just push them down. So there's the last gem for this page. And I'm gonna use a ruler to lightly mark the line so I can get my journaling done straight. Since I have a black background, I'm gonna use a white gel pen. The exact quote is a bit of madness is key to give us new colors to see. Now I want the word colors to stand out a bit more. So I think I'm gonna cut it out of paper. So I'm gonna leave that space. And then finish the quote. This, I am just going to, this is my handwriting in block letter. And I like to keep this lowercase. When in doubt, try out different things, and see which one you like, and you add that. I'm gonna cut this out with scissors. You can see that I'm rotating the paper instead of my scissor hands. Learning to use scissors is a really huge milestone in a person's development, because it teaches you not only eye-hand coordination, where your eyes and your hands need to work together, but also bilateral coordination, which means both your hands need to work together. One hand holding the paper, and the other the scissors. So I have a few letters cut out here. That I'm gonna use. Let me see the best arrangement for that. And I might make it a little smaller. And don't worry if your O's are not perfectly round. It's not the perfection, it's the charm. The more mistakes

you have, the more charming it is really gonna be. And I don't really want to line them perfectly up. I want them a little wonky, up and down. I'm gonna start gluing them down. This is where the fine tip of this glue pen comes in really handy. It has a back and brush tip, which is bigger. And good for bigger areas. I seldom use it myself, but it's an option. The glue gives you just enough time to move things around, till you're happy, but once it's dry, it's permanent. And it dries clear, so if you do get a little bit of oozing, it's not really gonna hurt anything. And that is my page. When your inspirational words and not a visual, you are free to imagine the translation of it.

### Eat your veggies

- Your cut paper art journal page can also be about a food you like, a fruit or a vegetable. Recently I realized that I really like asparagus. Because asparagus is an object that exists in reality, I am going to follow its shape and colors. I'm not, I don't think I need a sketch for this one but I'm gonna sketch the shape that I'm gonna cut. I'm doing the spears out of the green paper that I colored and I will cut the scale leaves, those little nubby things that are present on the spears out of pink, purple, something in between. I'm just doing a very basic drawing. Some asparagus are straight, some are not, some are fat, some are skinny kinda just like people. I'm gonna go into cutting. Once I have cut the basic shape out I just separate it from the background paper because it's much easier to handle a smaller piece of paper when you are cutting than the whole painted sheet. I am not gonna worry about those pencil lines showing. We could erase them. I will leave them alone most of the time but you can erase them if you want. I'm going to cut some of the scale leaves out of this pink-purplish paper. I already have a few cut out so we can start gluing things down. For this page I am gonna use this blue background. I think it will do very nicely with the colors we have going. I first glue the spears down and then add the scale leaves to each spear. When you attach something like this, to create more interest make sure they are not all standing on the same straight line. Move them up or down. Some of them can be straight, some can be at a slight angle. It just makes for a more interesting arrangement. Okay now I'm going to attach the scale leaves. Let's say I'm going to make this close to reality but not strive for real, real photo real look. Once I have arranged all the scale leaves on the spears I'm gonna start gluing them down. When we moved to Chester, New Jersey I saw that in summer every weekend we used to get these farmers markets and visiting those places and seeing those fresh vegetables, I just grew so fond of them, I decided to make a coloring book out of it. And I also started buying vegetables and trying them out. In the process I saw that it's really easy to roast some of the vegetables and it kind of became a staple in my diet from that point. So my journaling, which I'm gonna add next is gonna be a little bit about that. I'm using a ruler just to draw a couple of lines for me to write on. I'm using a white gel pen. I think I need one more line. Let me show you a few other vegetables that I created in my cut paper art journal. So here are a few pumpkins. I love that we have pumpkin patches where I live. When I lived in Florida we didn't have them. So I did basically the same idea and some of it is imaginary adding those leaves that are really not seen on a pumpkin. And then I have some carrots here. This is so super simple. Just cut an elongated triangle and then just cut in little strips out and add some greenery. And here's an almond butter sandwich. That's a staple. My daughter cannot eat peanut butter so she has to have almond butter, and this is how my day starts. I make an almond butter sandwich for her. Sometimes everyday things can seem mundane. When you look back what seems like mundane today could actually be a memory.

### Quotes and lettering

- Shapes are not the only things you can cut out of painted paper. You could also cut out letters. You could change up your lettering style. It could be block, it could be cursive, it could be a mix of both. I find it to be a great way to record those quotes that you love, and the quote that I picked for today is, "Every child is an artist," by Pablo Picasso. Here, I am going to see which colors would work the best together. I have chosen a mint background, and I'm still trying to figure out what other colors I want. I think I like this arrangement of colors. And cut each of my word out of different colors of paper. I don't need to make a composition sketch for this one. I am going to just go to the painted paper and start writing my letters out. All I need is a ruler so the letters that I cut out are more or less the same height. And it could also be interesting to vary the height, width, and all. So the first word in that quote is every. I'm just using my own handwriting in a block letter. I do use die cut letters often, but when I did this, I thought this was so much more fun. And another thing I do often is mix up my uppercase and lowercase together. Next one would be child. For this one, I already have some lines, so I'm gonna just go over that. And sometimes the shape of a letter, I exaggerate it a lot because it looks cool. And I think in this case it fits the nature of the quote. Children don't care so much about being perfect, and that's why they are uninhibited in their creative expression. And if you feel that you might forget something, you could just write the quote out in front of you so nothing is forgotten or missed. Some of my letters are at a slant. And this is one of the pages I painted with a few different colors, and I think it would be the perfect one for this quote. And you will also notice that when I'm choosing this color, I'm still keeping the red, yellow, blue, and green, but not in the same intensity as the others. And I'm gonna change my lettering style here from block to cursive. It's still kind of block, but not separate. The letters are not going to be freestanding. And while you are writing, if you make a mistake, you can totally erase and start over, which is why I love writing my letters out with pencil first. I'm stretching the letters out somewhat so I could go through all the colors, or most of the colors. And sometimes I'll also make corrections when I cut. I'm gonna start out the block letters first and then move on to the cursive. When I cut that one out, I will have some special tips for you. Just like cursive writing is continuous, you finish one whole word in just one continuous motion, when you cut a cursive lettered word, you have to do the same. It's not going to be cut up separately like the block letters. It may seem obvious, but this has different kind of challenges, especially when you run into a corner and such or you're looping like I'm looping under the T right now. And if you accidentally cut a part that should not have been cut, should have remained connected, just try to match up as closely as you can and glue them down. And you can also make corrections when you're cutting if you are not happy with some part of your lettering. You can make a correction while you are cutting. And also before you... Maybe I should say it later. - [Woman] Okay. - So I have my cursive word cut out. The I is missing its dot, so I'll go back and cut that. And now I just need to keep gluing them down. Okay. If you want, you could also draw lines on the base background paper to keep your letters on a straight line. I don't care so much for it. I go up and down because I like the uneven look, but that's just a preference. When there is so much mixture of font size and little differences in styles, it doesn't really make sense to have a very straight line for your words. Of course, do not move the letters so much that the word becomes unrecognizable, but a little bit of play room is always there. You can see that I did not cut out the inside of the E or the R. That's because I like it solid like that. I think it looks a lot more fun. But if you like to cut them out, you should use a craft knife carefully and lay your letter down on a self-healing craft mat and cut it out. I just find it easier to glue when things are solid. And I just overall like that look. You can make various slants and little angles when you are drawing your letter, cutting your letters, and sometimes when you are gluing your letter. This H

could go down straight, or it could go a little bit wonky. I like wonky. And it also depends, your choice of lettering, colors. It depends on what you are trying to say. If you are trying to say something really serious, this style of lettering is not gonna work. It's not gonna match the message, so keep that in mind. And when you are doing letters like I and L, make sure that they are actually legible, 'cause I just did one in lowercase and one in uppercase because an uppercase I looks quite similar to a lowercase L. I have the placement of my letters at about the center. And I am moving the letters in a way so even if they're not perfectly centered, they have that impression that they're going down the middle. I like that style of lettering where I place only one word on one line, 'cause it kind of takes away the difficulty of knowing how to space my words if I had more than one in a line. And here I know I just wanna center it or just skew it to one side. If it is hard for you to hold glued paper in your hand while you glue the rest of it in a cursive letter, you can lay down the glued parts first and then keep lifting the corners to add the glue to the remaining part. This is what I mean when I say that, 'cause the glue starts to get on your fingers and makes your cut word stick not on your paper, but on your hands. So just lifting that corner where I left off and continue. I'm just gonna add the byline down here because I think this does not need anything more. Taking a paint pen. Putting a hyphen. And pretty much in the same style as I did the rest of it. And that's done. When you are cutting out any kind of words and you are in doubt, make sure to spell check. You don't wanna finish the whole thing only to realize that you left something out or you misspelled something. I have some other lettered pages that I can show you. Here's one. It is also cursive, but it's sort of different. I did cut out the insides of the L, because otherwise it would've been really fat and weird. And I separated the letters in a way. You can still read what it is, but it didn't make sense to just go in one straight line. So those are artistic decisions you're gonna make as you go. And here's one. Here I cut it out from a shape. This is about a book my son had to read for his school. I cut it out with craft knife from the shape of the tangerine. There are many different ways you can use lettering in your cut paper art journals. And when are done, you are gonna end up with little scraps. Of course, they are precious to me and I don't wanna throw them away, so I just save them in a Ziploc bag.

### Adding Doodle Details

- I also like to make card paper journal pages for places that I visited. It could be landscapes, cityscapes, and recently we went to Puerto Rico, and we visited the El Yunque National Forest. I think I'm gonna do that today. And for that I'm gonna make a super simple sketch. Landscapes do not have to be scary, they can be really simple shapes, and then you can take them to the next level with a little doodle. So about, almost three soft triangles, and a waterfall. We saw this beautiful waterfall, it was not a huge waterfall, but somehow I just loved it. I loved everything about Puerto Rico. And that is the sketch. So I am gonna use, because this is the sky, I'm gonna choose a blue paper, and the most outstanding color that I saw in Puerto Rico was green, lush green. I am pulling out several greens that I have, and even some blues, that I wanna use to cut those hills out. Okay, I like this one. So have that. And something a little darker, but not one solid color. I want to be able to tell one hill from the next, but not so outstanding that they don't seem to belong together anymore. Hm. I am narrowing the choices down to these three. I'm not gonna get the blues involved as much. And now I'm gonna refer back to my sketch, this is gonna be a visual guide. And sometimes you can do something like cut your sketch out and use that as a template to cut out your shape from the colored papers. Let me show you how I would do that. And as always, you can make corrections in your drawing as you go. I just have to remember where they go, almost like pieces of a puzzle, but

not quite, as you will see. And after I cut the hills out, that's when I'll go back to the waterfall. The hill that is at the very back is going to be the lightest color. The one in the middle can be a little darker, and the one in the front is to be the one that has the most detail in color, because it being closer to us, we see more of it, so I think this is how I'm gonna arrange mine. So this is the very back. And when I cut, I am not just going to trace it and cut the exact shape out, because if there is any mistake in cutting, then the shapes are not gonna match up, and we don't want a little bit of a crack or a hole between two mountains that are supposed to be seamless. When I trace it, I'm gonna extend the lines a little bit and actually cut the bottom part. This is the unobstructed part, I don't need to make any adjustment to that, that is staying as is, but the bottom, I'm just making it grow a little on the left and the right and on the bottom. Now it's time to cut the waterfall. I wanna change up the waterfall a little. Mind you, it's your shape, your composition, you are in charge, so do whatever you feel looks best to you. I set that aside for the time being. That's gonna go there. The next layer is the medium, middle one, and it's supposed to go somewhat like this. So I will need to maintain the right edge because my hills are lining up against the edges of the paper. So I need that to be maintained, and the top. But for the bottom slope, I'm gonna extend one more time. Adding that paint to the copy paper gave it some body, which makes it very much easier to work with it. So that's layer number two, going right there. Again, draw the bottom edge, the slope, the right edge. And when I'm working on a loose sheet of paper, if I have anything extending under, beyond the limits of the page, I can trim that off, but if you're working in a journal, be sure to mark the bottom edge as well. You're unlikely to get breaks in your hillscape, because you cut the other ones slightly bigger. And if it so happens that you do end up with a crack or gap, you can always add another hill. The more progress you make, the more careful you have to be. Okay. Let's cut the water body from blue paper. Before we attach, we still have the freedom to cut it once it's attached to the hill, so I'll be attaching the waterfall to my first hill, and then trim around in case there's any excess. Oh, I like that the brushstroke created kind of a downward waterfall motion on the paper, which I'm gonna accentuate with doodling. Okay, let's attach the waterfall. That's another thing to think about when you are painting your copy paper, is you can add a sense of motion by how you are adding your color. If you're going in circles, if you are pulling down hard, if you're letting the color dry in streaks, you're gonna get interesting effects that are gonna come in handy when you compose your pieces. Now, like I said earlier, these need to fit so we don't have any gaps. This are almost like Lego pieces, not so much puzzle pieces. And if you can't remember where to attach anything, I would lightly mark here, and anywhere things are making contact. You can erase the pencil line later if you want. And so now I have a guideline as to where my glue's going. (birds chirping) This may seem complicated when you are hearing it, but once you start actually cutting and gluing, all of this is gonna get a little easier, and you will find ways to make things work for you. Always check back. Having a craft mat that has ruler marks on it is helpful, because then you can line things up a little better, or move it back into, and if you have attached it in the wrong place, move things around. You have some amount of time before your glue is permanently dry. And this happens, this is a process, it's not just one step, foolproof. This is very common when you're working with pieces like this. And sometimes despite all the measuring and planning, you will wanna trim something off at this stage, and that's okay. When you are gluing a big block of something, you could use the wider tip of the glue pen. I just use the other one, but that is also an option to cover larger areas. And once you lay them down, especially when a piece is big, you will notice little bubbles. If it doesn't bother you, just let it be, or you could smooth it down. I'm using a stylus, bone folder kinda tool. You could use an ordinary bone folder. You could also use the back of your scissors if you don't have

bone folder or another kinda tool. All that matters is to just make sure every bit is attached. And you will notice that when I have some glue oozing out, and if I keep rubbing it with my fingers, it collects like eraser shavings, and you can then dust it off. If you look at the bottom, I'm gonna turn the paper over, and trim off the excess. Any time you're trimming the excess, it's easier to have it turned over where the surface is blank and you are not trying to figure it out from this end what's hanging out. I think I have missed a little bit here. If you missed a spot, go right back in and glue it down. I love how graphic this looks, but I want something more, a little more visual texture, so I'm gonna add some doodles to the piece using my paint pens. I want to stay within the same color range, which are my blues and greens, and we're not trying to outline anything, but just sort of add to the sense of the motion of the waterfall, for example. And there's always vegetation on hills, which is what gives them the color, and just those little details, we don't wanna see every single tree, but something that represents that. I'm working on the waterfall. Even though this is inspired by a real life landscape, I could still rely on my imagination and give it a look that is more similar to my style. Waterfall water is not like tap water. Of course there's the downward motion, but there are always rocks and trees that get in the way and block the water in certain areas, so water falls in different directions. It's not one stream. So if you change the direction of your lines, it's okay. You are trying to capture that working around a stone or a rock or tree. I'm gonna make the same color decision that I made earlier with the hills. The lightest pen goes to the back, the medium one goes here, and the darkest in the front. And I'm using paint pens, you could use any pens. Some of these are small tip and some of them are brush tip. You'll work with what you have. These are just fine mark making, it may not be too prominent, and that is actually good, because the hill is the farthest away from you. You could outline the hills, but I find that a little too animated for my taste. Especially when I'm doing landscapes. Just trying to stay at the top of the slope. Some vegetation. Super simple marks. Every once in a while, hold up your page or step away from it, because what you see up close is very different from what you see from a distance. And that's also a good thing to practice, especially when you don't know what to add next to a project. I'm gonna stop at that on that back hill. Coming to the middle one, this is a brush tip. The lines are gonna be a bit bolder. And it's okay if your colors don't match exactly. I mean, I won't put red there, of course, but blue would still work. And when you make marks, try not to look like they are in a row, because no one really planted them individually, they grew one plant from another, and the arrangement should not be manicured. And the hill in the front, here the contrast is maximum. So that's that for doodling. Now you will notice that the sky is open wide and there's nothing on the sky, so I want to add a word, maybe just the name of the rainforest, or I could put clouds, I think let's go with a little cloud. For cloud, I'm gonna choose a different kinda blue. We want this to be subtle. Just drawing out some clouds. And if you are ever stuck, like you can't draw a certain shape, and if you have a stencil, you can use the stencil to trace it out. It's more fun to do it yourself, but if you're absolutely stuck, that is one way you can take. Mm, I think about three clouds is plenty. Anything looks better overlapped, because you have that layer, that sense of depth and perspective as opposed to putting them in three different places. Whether you're doing mixed media, or card paper art journal, or even drawing, sometimes clustering or grouping your elements gives you more interest than freestanding stuff. You'll notice that I did not cut the clouds out of white paper. Typically clouds are not blue in nature, but this is not nature, this is my art journal. I can choose, and so can you. So again, gently push out the bubbles. And that is my finished piece. The same landscape can look entirely different depending on the time of the day. So the landscape that is very green midday is gonna look a lot more softer, lot more pink and red hues when it's sunrise or sunset. Like I did this one, it was a local

park, and I chose colors that depicted, of course the trees were not red even though it was morning, but we have that artistic license, we can choose that. So I chose a softer color scheme, more warm, and remember the papers that we colored with coloring pencils? I cut trees out of similar papers. Even though they look drawn, they are actually cut out of copy paper that are colored with color pencils. You can see the pencil strokes. So sometimes you don't have to smooth everything out. Those strokes can add a lot to your piece. And here's one more. You don't always have to do just landscapes. You can venture beyond and do cityscapes. This is from our trip to Washington, D.C. during the Thanksgiving break last year. You will see I did a kind of a silhouette of the main buildings. Of course they're not next to each other, but these are the places I visited, so I have them next to each other, the White House, the Washington Monument, and the Capitol, and then cut these little windows and stuff out with a craft knife, and also made these gaps. Sometimes gaps are something you avoid, and something gaps are what makes it interesting.

### Digging deeper

- An art journal is a really safe place to release your innermost feelings. I have to say that art journaling makes me live more mindfully. That is not always the most comfortable feeling, but I do encourage you to dig deeper. I will start with the stack of faces. With sadness at the bottom. And then, one layer of feeling above it, it could be pride, or fear. And then, a top layer, where we put up a smile for the world to see. I'm gonna start by cutting out faces, from my colored papers. You could also use colors to express emotions. For example, for the sad, I'm gonna do a blue. For the pride or fear, I would consider that as a neutral color, a neutral ground, and I'm gonna use gray for that. And then, the happy can be a sunny yellow. I'm working on a pink base. And I am simply gonna turn my page over because it's a dark color. If you're turning your page upside down, it is not gonna hurt in this case because it's just round. But be careful if you are doing letters because then you need to cut mirror images out. Anything with the direction, you have to double-check to make sure that when it's turned the right side, that it's facing the right way. And once I have cut out all the faces, then I will carve out their expressions. Just make sure to not let the faces be too different in sizes. So at this point, I'm gonna draw their expressions, and then carve them out with a craft knife, working on a self-healing craft mat. That's the happy face. If you're working on a darker paper, you could always use your white gel pen to do the markings, 'cause that might be easier to see when you cut. And that's the neutral face. And now, we are coming down to the sad face. Next, I'm gonna start carving the features out with a craft knife. When you're working with a craft knife, be sure to protect the work surface, use a craft mat. And be very careful so that you do not get hurt. And if carving with knife is hard for you, or if a piece didn't come out the way you wanted, I sometimes go in with my scissors to make it the shape that I want after cutting the initial opening with the knife. And any pencil marks, you can erase them. Or if a piece is a little stubborn and the cut didn't go through, snip it off with your scissors. I find it harder to cut curves out with my knife, so I started the opening, and now I'm gonna switch to my scissors to make that smile. If you're comfortable with your craft knife cutting out curves, then you continue to use that. But for those of you who are like me and don't like your knife as much as the scissors, you could make that switch. I will cut the other two faces out the same way and then I'm gonna glue them in stacks. Now I'm gonna start gluing the faces down. You can doodle some hair on these faces. Let's start with the happy face. And the glue is still a bit wet, so. Because all of us go through these emotions, it doesn't have to be the same face. It can be any face, any hairstyle, any color. That's like a human experience. I'm switching to a white gel pen, because I'm drawing on a dark paper. Yeah, that's all the faces, now I just need to get



my journaling. For that, I think I'm gonna add a little something here. It's kind of a little base for the heads to sit on. Let's glue that down. So now that that last piece is on, I am going now, journal. This is just a little bit of decorative doodle. Once this is dry, if you feel like the sides are too empty, you could add some doodles to fill the space in. I think I'm just gonna leave it as is. And if you're not sure how to draw expressions, you can refer to the emojis on your phone. And let me share with you some pages where I used a face. For example this one, I have a teenage daughter, and among her friends there's an app that's quite popular, it's tbh where you can give compliments anonymously, and we spent and wasted a lot of time on that app, so it is kind of that expression, that moment that we had. And here's a completely different kind of face. It is a face with glasses on, but it is about the procrastination that sometimes happens, like I wait and wait to make a doctors appointment to get new glasses. And here's one, and it just is very simple, state of mind, worried. And it could be state of mind happy, but you could use faces as part of your art journaling.

### Using negative cuts

- The negative space left over after you have cut a paper could also be used in your art journaling. It's a neat way of getting more out of your paper cutting and also sometimes is very relevant to the page you are about to journal. Here's a sketch where I am going to use a negative space. This is the paper that stays and this is what gets cut out. And let me show you how. So I'm cutting it out of a skin tone paper. This time it's not a frontal face, it's a side profile. Don't worry about the pencil lines. You could, you're probably gonna be cutting over it or you can erase them later. I'm gonna start cutting with my scissors. If you plan on using the negative be sure not to chop the paper off at an odd spot. The cutout negative must also look like the real shape. I'm gonna save this piece for later and all I need to do is use this part. And I'm gonna glue it down. You know how at the end of those long days and weeks when we feel so tired, exhausted, it's like life has been sucked out of us and we feel hollow? This is a very good way of showing that. I like to use a pencil to place my lettering, so I can erase that later. It's a little bit more stressful to go directly in with the pen. You could. I like to use the pencil. I'm drawing these lines just as an outline for me to stay within. And sometimes the sketch is not gonna be the exact same cut. I picked a few words that describe the feeling. The first one is empty. And the next one is depleted. Again, like the coat page I did earlier, I'm mixing lettering styles. I'm not gonna cut these out, I'm just gonna go over these with a pen. You can mix in some cursive. Now what happens when we feel exhausted, out of charge, we recharge. So I'm going to sort of draw a wire around the ears and draw a plug at the end of it. You can add just the thickness of the wire if you don't mind, it can be skinny, fat, it doesn't really matter. It gets the point across. I'm going to fill in those letters or go over them with different pens. And this is a soft brush pen and here you can use your lettering skills. That is the beauty of art journaling. Anything that you learn in any other art you can apply it to art journaling. In keeping with that brush pen I could also use a (mumbling) white pen and match the boldness. The pen I'm using is called Stampers big white pen. The thickness of the pen, the style of the type, they all have, they all make for a subtle difference and the combination of various things always makes for a more interesting page. I'm gonna end with the same brush pen that I used at the very top. And then go and finish the, my plug. This is the Stampers big brush pen in black. It works pretty much same as the smaller brush pen I was using, but of course, it has wider coverage, because the tip is much wider. And I think I'm going to do the hairline too. Let's put in an ear stud. I think that is good. And I'm just gonna erase my pencil lines, because it's a face. Before you use any eraser make sure that the ink is completed dry. These are (mumbling) pens, so the ink won't move. But when you go over the gel pen be extra

careful. Go around rather than over. I'm gonna dust it off and take a look to see if there's anything I want to change. I think I wanna give depleted an outline. Let's get a gray pen. This just creates a variety in a more or less minimal piece. These little differences add a lot. I think this is done. Let's take a look at my cut paper art journal. Here's a page where I used the positive face profile. And the leftover negative is used here. I love the journaling on this one. Only facts are objective, truths are subjective. Here's a page where I did a lot of doodling to cover the whole page. And here's one of my little girl on her swing. And here's one, this one's about using more words. The sign language for more is like this and so I did that sign language and used more words. And I had ever intention of doing Inktober in 2017, did not happen, but at least I acknowledged that day in my art journal. Here's one about a movie, the Beauty and the Beast, that I watched. And the teacup, the boy, the little boy Chip who turned into a teacup. This is Chip. And he's gonna turn back into a boy at the end. And here are my daughter's ballet shoes shown at 100%. And here's a heart with wings and I also doodled around it. And this is a reminder I need, to trust myself and the universe. All in good time. And whenever my daughter has big exams she stays up late and studies and lots of coffee happen. Here's one of those. And that night I stayed awake with her and then this bug crawled out of nowhere and the impact of it was, like it was a little teeny, tiny bug, but this is like 1000% of the actual size, but we were freaked out by it nonetheless. It was like a dragon. And we were waiting for some important mail here, so just that envelop. Sometimes the cut can be just as simple as that, a rectangle and a slit. This one's a book my son had to do for school. Here are some fall leaves, we have beautiful fall in New Jersey. And I think we all have times in our lives when we feel like life's just skipping on handing us lemons. And the lemons are not happy. You can pull that imagery expressions into other inanimate objects, it doesn't just have to be a human face. And there's a meal plan. We were planning to eat healthy. It never really happened, but the page happened. And I just love the cloud. Again, gave it a face. And this kind of is a lot of doodled pages that I had leftover that I just pieced together randomly and then talked about, because a family is like that, like an old quilt patched up, all kinds of things, emotions that go down. And here's a quote from another movie and it was really memorable, it said without people to die for there is no reason to live. And I just cut small really scrap pieces and then carved the letters out of it. And this is the problem of my entire life, has been and I think it will be, is patience, not having enough. It's in high demand and really short supply. And when change comes, transitions happen, life feels really wobbly, and this thing, this toy moves, so that was the expression of that. Feel free to use symbols. It doesn't always have to be exact. Nowadays with the impact of social media we see, we all actually have to talk a lot about the work that we do, promote ourselves, and sometimes I think if all of us feel uncomfortable doing that and I sometimes wish that what I'm doing, what I'm making should do the talking on my behalf, so I did a paintbrush and just kind of a swoop of a paint I did the journaling. When we went to Washington D.C. we go to the Hirshhorn Museum, that's like my most favorite museum there. And they have this installation by Barbara Kruger and it says belief plus doubt equals sanity. So if you're in doubt that may not be a bad thing. And this is mammoth, oh we love this mammoth. I think all my children at various ages and stages of life have pictures in front of that mammoth. And then we saw this special Buddha exhibit. And this is a little ornament, glass ornament that my daughter got silvered in her chemistry class before Christmas. And with all that is going on in today's world I think this just sums it up beautifully, rise above. And this is sort of a lot of doodling and just a little bit of a face and it's like human beings are like 24 hours. There's a dark part of the night and there's a light part, the day, and that's what I wanted to capture. And then I was looking through this book and I loved it, it was called Dare to Sketch. And wherever I go I see all these cute cacti, so my

journaling reads the era of the cute cacti. And recently I had watched a docudrama about Monet and his lily ponds and I was so inspired to make a lily of my own. And I still have some colored pages that I'm going to continue to work on. You might have noticed that I have worked only on the right half of my journal. That's the main fear I had of coloring and gluing things on two facing pages is that I will not realize that the paint and glue is still wet and they will get stuck to each other. And it's a nice break between two pages to have that blank space. Whether you are looking for comfort and clarity through art or simply looking for a fresh creative outlet, cutting and gluing paper can be really wonderful in taking your art journaling to the next level.