
Altered Book Daily Challenge with Creativebug

Chapter 1 - Altered Book Daily Challenge

Overview

(upbeat music) - Hey everybody, we're really excited for this month because Faith and I have teamed up to do an altered book daily challenge. And books is something that we both love. - We both are big book geeks, reading them, making them, talking about them. - Destroying them! - Absolutely! I've done a bit of bookmaking and teaching, but Faith you have a pretty extensive history in bookmaking. - [Faith] I have an MFA in book art and creative writing, which in the broader world, is fairly useless. - But here it's perfect. - When it comes to making books, I know a thing or two. - Maybe some people who don't alter books is. How would you describe one? - An alter book can be a bunch of different things, it can work as a scrapbook, it can work as a source of inspiration, I really like to think of it as like, it's a collaboration with an existing text. - Yes. We'll walk you through how to select your book, and how to respond to the text and images that you see in your found book. We're gonna talk about chalking, and gessoing, and how to transform your pages, and you even have a few structures planned right? That we're gonna put inside of the book? - Yes, and we're gonna show you some of our favorite sources of inspiration, whether they're altered books, or people who work with books as their primary medium. - I love that. You don't need a lot of materials for this, so whatever you have in your studio, in addition to your found book you can put to use. I would say this class is great for beginners or even advance artists who wanna learn something new. - Absolutely! And if you have scrapbooking experience, or you like collaging, I'm a big fan of just cutting up things and sticking them down and seeing what happens. - Yeah, it's the perfect all media exploration. (upbeat music)

Day 1 - Selecting books and materials

- Truth be told, this is my absolute favorite part of making an altered book. It's finding the book you're going to cut up, and I like to start with a couple. I always get a book that I'm going to paste things into, a book I can use for source material, and another book that has groovy words in it that I could use. How do you pick yours? - Well, the reality is, you'll probably wind up with 20 books in front of you because you start with what you like. So we did a trip to the thrift store and this is kind of what we came up with. I was initially attracted to things I'm familiar with like *The Twits* by Roald Dahl. This is one of my favorite books from childhood. I love the illustrations. I think this might be a little hard to work in, but it's a great candidate for cutting up and using some of the text or imagery in a new way. Things like *The Hardy Boys*. This is a hardback book, so this would be something you could definitely work in. So you could cut it up, you could add on top. And then I just go for things I'm attracted to. I like a lot of vintage books. I like when there's writing in them or they might have illustrations that are interesting. Even if the text seems boring, when you cut it up, it can become more interesting. So just start by picking up what you're attracted to. I love this old academic book. It's probably from the 70's from someone's college class. It's very dense, but I think there's a lot of great phrases in here that I'll probably pull out like human behavior. So you might wanna have a couple of things. I also picked up two books by my favorite author, Toni Morrison, and I might work in one of these. They're hardback, they're in really good condition. There are a lot of pages, but I think that I could still make it work for an altered book. Faith, how did you pick your books? - I think it's really interesting that you are really drawn to the books with words in it because you're an

amazing artist, so you can provide your own art, but I'm a less secure artist. So I think that's why I picked books with a lot of images. - I love that. - Because I don't love to draw, but I do love to cut up books. So I got some art books. This is *The Many Ways of Seeing*. It's an art history book. There's gonna be a lot I can pick from. - [Courtney] It has nice big pages. - [Faith] Yes, and then when you paste them into a smaller page, you can sometimes cut off the borders and get just the art. I also like a good blend of black and white and color. This is a catalog from a photography show, and this is something that I definitely would not have cut up if I just found, but it had some water damage, so I think it's a great way of paying tribute to the book. - Totally. - Is by using it in new artwork, isn't that fun. And weird. - Yeah, it's awesome. - [Faith] Probably be using that later. This is a historical reference book, *This Fabulous Century, 1900 to 1910*, and I was drawn to it because of this crazy cover. - [Courtney] So cool. - [Faith] But it has some really good illustrations. Isn't that amazing? - [Courtney] I love the high contrast. - [Faith] I already snagged the other page. - [Courtney] That's really cool. So this is something you might work in and also cut up. - [Faith] Absolutely, definitely. - [Courtney] Oh my God, great images. - [Faith] Aren't they so good? - [Courtney] Yeah, I might have to sneak some of those. - You're welcome to them. *The North Woods* is a nature book. It has a lot of tree photos and finally, for people who have said I cannot cut up a book. - I would say get over it, but Faith has some nice really tips for you. (laughs) - Just one nice tip and that's, use a catalog. I've seen some awesome book art made using a J.Crew catalog and there's a lot of, this would be really fun to cut out. They're stylized for a reason. They're meant to look a particular way, so I bet like an anthropology catalog would be really great because you've got those interiors with the crumbling paint. - [Courtney] Right, those would be beautiful. - Try to cut into the books, but if you can't, you can use a catalog. But even as I'm saying cut into the books, I admit I was, I gasped a little when you said it was one of your favorite books. And knowing that you're about to embark upon, you're gonna tear it open. - Slice and dice. I know. - Yeah. - I think this is something that people often have a hard time with, but think about where these books are gonna go after. So a lot of times, you can pull them out of a recycling bin. You can get from from the Friends of the Library. These are books that are destined for a new life. They're not being used as a book to read and enjoy in that traditional way. So maybe it into art and, like you said, you're honoring the book, I love that. - I think so. - And so I feel that way about my Toni Morrison because she's one of my favorites and it'd be cool to kind of engage with her and use her as a collaborator in this process. - And I really loved what you've done with one of the books. She's already made some cool stuff. - Select your book or a few books and then gather some very basic materials. What kind of stuff should they kind of have as their foundation? - I always have an X-ACTO knife, glue stick. - Scissors. - Scissors, a bone folder, or you can use a popsicle stick. - Yup, and then some gesso. - And some white gesso. - And then any additional materials we'll be introducing in each day for whatever technique we're working on then.

Day 2 - Priming pages

- When you're working with a found book, it's likely that you will need to prime some of your pages so that you can work on top of whatever's in the book. You may wanna be adding paint, or a slippery marker, and so priming is really key. And you can do this in a few different ways. We're gonna be working with white gesso, and black gesso. Gesso is different than acrylic paint. It has a chalk base. It's going to dry matte, which is different than an acrylic paint, which can dry glossy. And when your book is closed, and the pages are touching, that's really important, because sometimes those glossy pages have a tendency to stick together. What's great about using gesso, is that you

can kind of get these peeks of the content below, and I'll show you what I'm talking about. I'm working in one of the Toni Morrison books, and gesso will stick to almost any surface. This is just a regular printed page. It's not glossy. It doesn't have any coating on top of it, and this is probably where I'll use gesso really often, when I want just a little bit of my words to peek through. So you can see, it has some transparency. I'm just using a regular old craft brush. You can work with anything. I'm not being precious about how I apply this. It dries pretty quickly, because we're working on a really absorbent surface, and because it is not an acrylic paint, it also tends to kind of absorb more quickly. You can leave it like this when you're priming pages. You can do many pages at once, to get them ready for whatever you're gonna do on top. You can also go back and add a second layer, if you want things to be a little bit more opaque, and hide some of the text or content below. If you're working in a board book, which does have a coated, glossy page, you definitely wanna prime these, because watercolor will definitely not stick. Your glue stick might be a little bit slippery, and you can prime in two ways. You can use a little bit of sandpaper, and just take away that glossy coated surface. And again, you can sand until the image is entirely removed, or you can sand just until the glossiness is removed. It does create a bit of dust, so I like to have my favorite material ready, which is a baby wipe. Just to remove any of that dust, because that will prevent your paint from sticking. And then once that dries, you can also gesso on top. There's black gesso. Again, it's different than an acrylic paint. It's gonna dry much more matte. And I love using black gesso, because it is very dark. You can layer it. And you can see this time I'm applying it with a foam brush, but you can use whatever craft brush you have handy. This usually takes a few minutes to dry. It depends on what kind of setup you're using, how absorbent your pages are, and how thickly you've applied the gesso. Work in thin coats, and then if you want more opacity, do a second coat on top. If you've never heard of gesso before, you can usually find it at your local art or craft supply store. Check the fine art aisle, if you're looking in a craft store. It's meant for priming, in addition to our books, canvases and wood. Go ahead and prime some of your spreads, so that you're ready to go when we dive into the rest of the month.

Day 3 - Getting the ball rolling

- With so many pages to work out of, it's hard to know where to get started, so I like to start at the beginning with the title page. You can use the title page as a jumping off point inspirationally or you can just simply recreate it. In the Boat Data Book, which I've been enjoying working out of, I just copied over the title page, but using a china marker and my poor lettering. So I copied this motif right onto here. And I'm going to be working out of the One-Eyed Sky, you can see it on the spine. And we have a couple of title pages. So I'm going to recreate it visually. At this point in time, it's kinda like a scavenger hunt where I have to flip through the books I have and find something sky-ish and definitely an eye. So this is a magazine I found of photography and I found this great photo of a crowd and they're looking up. So I'm gonna cut this out and then I have this amazing Cats book and I'm gonna find a nice eye to isolate. I really like the textures on this page and it has some foxing, that's what this is called here. And I'm gonna keep the \$1.50. Instead of just laying over this page, I'm going to leave it exactly as is and then paste the images directly on top. Come on, this looks so good. And I'll find my eye. Oh, I like this blue. (paper ripping) And sometimes when you're doing collage and you're doing a lot of cutting, it can look very scrappy. So if you use punches, that's a way of combating this visual effect. So I'm going to use this circular punch. I can place that eye. So weird. I'm into it. And then I'm gonna glue them both down. I'm using some newsprint from a scratch pad, but you can also use a telephone book is great for this, especially an old, outdated one.

And I'm covering the surface entirely in this glue stick. You can use Elmer's glue, but I prefer the glue stick because it's a little bit tackier and it doesn't make the paper curl as much. And then press it down with your hand. If you have a bone folder, you can use that to make sure there's no air bubbles. And then let's glue this eye. And there we have it. A one-eyed sky.

Day 4 - Found word poem

- Sometimes I have a hard time coming up with my own text, and that's the advantage of working in a book that already has content in it, in this case words, because you can respond to what's already there. We're gonna do an exercise called a found word poem, and there are many iterations of this, and you may have come across it before. What I like to do is just start on a page and highlight or circle words that pop out at me, or I can black out the words I don't want, leaving the words that I'm interested in exposed. I've got a Sharpie pen that's actually a brush tip. It's called Stained. I think these are actually meant for fabric, but I like it because of the brush tip and it's a nice inky black. I'm working opposite the page I already gessoed, and I'm gonna just start by blacking out what I don't want. Do this kind of quickly, 'cause you don't want to overthink. (marker scratching) Just blacking out. And I can go and do a second pass. (marker scratching) All right. So if you look closely, you can still see a little bit of the text. You can go back and black it out more thoroughly. Let's just see what we came up with. All night, water, women, constant breeze, wind, screaming, screams were far away, white clouds, thick sweet blackness poured out, the clouds, pushing, pushing, she, her whole self, eyes, mere threads now, drifted away. I'm here, I'm always here, the silent, nothing stirred, aft was the sea, sorrow, twin made it possible, and shocked her. So, I could further refine this. I could try to pull out just a single phrase, now that I've eliminated a good portion of it. I like white clouds, I like night because of the black here. I like water and women. I don't need constant breeze or wind. I like screaming. I like white clouds. I like she, her whole self. I really like this part. All night, water, women, screaming. White clouds. Thick, sweet blackness poured out, mere threads now drifted. Oh, I skipped this, she, her whole self, I'm here, I'm always here. The silent, the sea, shocked her. I think that's pretty good. I don't need to know exactly what I'm gonna do with this. I could take some of this and pull it out and write it onto this page, which I might do later. This is definitely something that I do often in my books. If we flip to this page, you can see I started with a similar process. I used the same pen and blacked out almost everything except for this first line. That's one thing about Toni Morrison, the first line in all of her books are just stunning. Don't be afraid. My telling can't hurt you. And then, in this case, I just watercolored on top. We'll see where this book goes. I could further, even, develop this page. If you're looking for more inspiration out in the world, there are two sources I love. The first is Humument, which is A Treated Victorian Novel. The novel was originally called A Human Document, and Tom Phillips spent years doing exactly what we did, obliterating some text and leaving others, and recreating every single page in this existing book. So this is a giant altered book, and you can also find this online. I think he continues to update it. This is just one of the printed versions. Oh, you can see I put flower petals in there. So you could take this even further by drawing or doodling around the words that you've left behind. I love this cloud one. Against names the first stones cast. I love it. More similarly to the blackout that we did, this is called Newspaper Blackout by Austin Kleon. He took the New York Times and a Sharpie and just obliterated so much. You can see that he didn't even leave the white space between the lines, but he did leave this sort of deckled edge. This is interesting, too, because it's a newspaper, you've got some type that's larger or changed. This is a fun book to check out maybe from your library. And you can do this with any book, any found book. You can cut up another book and use this found

word poem, and then put into your book. We might be showing you a little bit more of that later in the month. You can try working with a different color other than the black. You can try highlighting or circling the words instead of blacking out the ones you don't want, but it's a great beginner, because you don't have to come up with the words on your own, instead you kind of curate and eliminate words that are already found in your book.

Day 5 - Cut a window

- When you're cutting pages out of an existing book there's a lot of possibility for layering. So you can layer things on top of the pages or you can take things away from the pages. Today we're going to be cutting a window and I'm going to be using a page that we made using Courtney's technique from yesterday. Here's my reduction page. I used ink and because we're talking about dominating all week power of course I'm going to use my cat book. So I'm going to be putting this little cat on this page and then here we will be cutting out a window and he will be looking at a Victorian lady fishing apparently for a compliment. I've roughly cut out my two elements, and of course, you don't need two elements. We're just doing one window. And the next thing I'm going to do is cut out the window, then I'll glue down the page behind it. I wanna do this, because it's a little bit easier to move around the image than it is to change the window once we've cut it. For this you'll need a cutting mat or if you have slim piece of cardboard. And we'll slip it in between these two layers. And I also find a ruler really helpful in cutting nice, straight lines. And you'll also need your X-ACTO. Now generally you should be using a metal ruler when cutting with a metal blade, but I find it really easy to look through these, so I'm just gonna take an extra bit of care when cutting to make sure I don't cut into my ruler. Now I'll be gluing her down approximately here, so when I line up my ruler to the edge I can see I'll be going from this point. Maybe I don't, I don't want it that close to the edge, so let's move it over a little bit. So if I cut from here to here I should have her entirely in range. And then if I do an additional inch and 1/2 I'm wanna be able to see her hand, but not the whole thing. So yeah, an inch and 1/2 should be just perfect. And then we turn the page the surprise will be that she's holding the fishing pole. It's always nice to have a little surprise. And before we finish cutting I'm just gonna test it out. Look how charming she is. Okay, so we're gonna cut off the rest of this flap. Because I like to do all my cutting and then all my gluing I'm gonna finish cutting out this cat before I paste both elements down. If you prefer to use an X-ACTO knife for close cutting you're more than welcome to do so. I find scissors are a little bit faster, but less exact. Grab your waste paper, I'm using newsprint. We'll glue up the back entirely. Don't commit to pressing it all the way down until it's exactly where you want it. That's perfect. You can flatten it using your bone folder. And then if this is curling a little bit that's totally fine. We can either glue it down, but then we'd lose that flap, or we can set it under weight and see if it relaxes after it's had a minute to rest. And I was originally gonna glue the cat down right on this corner, but I realize I can take advantage of this side of the window. Right, we could move him right here. So I think I'm gonna do that. Something that's really fun about working in a book is there's always surprises. So if I put him all the way to the bottom does that still work? It definitely still works. So great. I'm just gonna make a little pencil mark right here, so I know not to glue over that mark. And then I'm gonna make a little mark on the back, so I know how far I need to make the glue. So I'm not gonna glue to the right of this. Just gonna check. Oh, he's so cute. So amazing. And then I'm going to quickly snip off the edge using my non-stick scissors, so even if we do get a little bit of glue on the edge it'll cut right through it and the glue will not adhere. There we go. And then bone it down really quickly. We're gonna put both these pages under weight and let dry. And here is an example that I really liked, this is one of my

favorite pieces of altered book art. It's from the Manual of Marvels, it was reproduced and is from Joseph Cornell. He did a lot of really interesting work and you'll be seeing it more, but I thought this was a great example. And what's behind it is just a piece of paper, but what's in the foreground is really highlighted by this extra pop of color. Here's another example. There's a couple of windows and they actually extend for several layers. Have fun playing around with windows. Try a few on the same page, try stacking them up and seeing what happens.

Day 6 - Chalking and inking

- One of the things I find myself doing most often in an altered book is adding extra ephemera. It could be photocopies, cut magazine pages, and you wanna make sure that things marry and look like they all go together. If you're working in a book like this that has been yellowed by time and you wanna add something like this and you don't want there to be this contrast, this stark black and white on this soft yellow-y, hazy background, then you may wanna make this more similar to what you're adding it to. So this is something to just think about. And there are a couple ways you can do it. You can add chalk or you can ink your edges. So let me show you one where I just ink the edge. We're gonna trim it down to remove the white edge and you can use any kind of stamp pad for this. I'm working on some scratch newsprint here. And you can kinda do this all over to add a totally distressed texture. You can run the edges just along the side. Let's pick up a nice, crisp, white edge. You can just run the edges and you can see that you get this kind of aged edge here. You can also use chalk or chalk pastel. You can test your colors. You may wanna light and then go darker. So you can add a little bit of this and use your hands to rub it in, to kind of stain the photo. You can see that my whites are becoming less white and more warm toned. You can also use a makeup sponge to apply your chalk. You can play with using a baby wipe which will a little bit of moisture to this process, which can give you a different sort of effect. I use a baby wipe. I kind of put more pigment into the paper, but I get a less cloudy look. I get a more uneven distressing. And you might wind up lifting some of your photocopy ink as well, if you rub really hard. So this is a good way to add age or distress an image so that it more closely matches whatever you're adding this to. We can even go back to our inked one and see if a baby wipe does anything. We can play with using another kind of ink pad. This one's black and while it's still fresh, using the baby wipe. You can trim this out even more. Let's take away our white margins and see what we're left with. So we go with something that's really fresh and clean to looking really distressed. Let's see for this one, I just wanna even it up a little. I wanna keep my white border, but make it look like an old-medium format print where you have kind of an even, white border all the way around, but it's no longer white because we've chalked it. Let's grab the book that I've been working in. This is the page that we gessoed right in the beginning of the month and so now it's ready to have something put on top. And I can see which I these I like. Now, my gesso feels very white also. I think I like that one. Let's add a little bit of chalk or chalk pastel to this just to take away some of that whiteness. I can also come in with black since I've got black on the opposing page. And you can see that there's definitely no science to this, I'm just using my hands. If a mark is too dark, I can come back in with my baby wipe and because there is gesso on the page, it acts like a barrier for absorption. Things might look kinda crazy or you're not sure where it's going and that's fine, that's what this is for. Just kind of play and experiment with techniques. So you can see where the gesso was not laid down, that that pigment is really absorbing into the paper and I like how that looks. I'm just gonna get this whole page kinda roughed up. All right, great. Love it. Now I feel like these all marry nicely together. I also have a bit of this silver leafed page, I think that's a nice addition too. Maybe want it to be a less of a border.

There's actually a little line in the way this paper was laid and I'm gonna follow that. It happens to work for this photo. And I'm actually gonna leave it sort of asymmetrical with a larger border either on the top or maybe on the bottom, I could add text then later. So far we've been using glue stick, but I like to use double-sided tape also. This is just a Permanent Double Sided Tape by Scotch and I love using this. Let's just do there. Can see my chalky fingerprints. (chuckles) Line this up as best we can, I'm gonna leave a larger border at the bottom so I can add text there later and I'm gonna also double-side tape this to my page of my book. You could also use a tape runner if you like to work with those, you could use the glue stick, you could play with washi tape, which would be on the outside and become a decorative design element. Let's find where this goes on the page and just smooth it down. So now we're actually losing the chair a little. I might just come in with a little bit of the black chalk, just right on the edge there, so slight to kinda let this pop back out and I'll blend it in just a sec. I'm almost putting a drop shadow or something on it and just redrawing where there's already a shadow in the photo. Cool, I like that. You wanna think about where you're using your chalk in the book. Some chalk may come off on other pages when you close the book or if the book is handled a lot. You can spray this with a fixative or you can just let the chalk do what it will. I think by rubbing it in with the baby wipe you kind of reduce the amount of powder that's on the surface, so I'm not concerned about it. I am okay if some of the chalk transfers to my facing page. Consider inking or chalking some of the found images or materials you're working with to give them age and to make them your own.

Day 7 - Tipping in a page

- If you've added a lot of stuff to your books, you might notice that it's starting to bulge open and some people really like that aesthetic. Some people like this feeling of that it's just bursting with inspiration and creativity just like you are. Other people like myself sometimes are in the mood to be a little bit more subdued and like their book to lay flat as possible. Maybe it's my professional training but sometimes, the overstuffed book just makes me anxious. So I have two books I'm working with, one for when I'm feeling a little bit more uptight. The way to keep this nice and flat is for every piece of paper we insert, we remove a piece of paper. So removing it is fairly simple but you do want to be using your X-ACTO knife and not your scissors and you'll want to be sure you have a cutting so you don't cut too deeply into the book. It's a very easy mistake that I make with every altered book I make. Because I'm a righty, I'm gonna be cutting with my right hand and I'll be cutting to the right of my ruler. So I'm cutting out this page. We're going to leave about an eighth of an inch tab, nothing too obvious. But we'll put in our cutting mat. If you don't have a cutting mat, use a thin piece of cardboard, something like a cereal box. And I'm leaving that bit of tab so that the whole book doesn't fall apart. This gives it just a little bit of space so that the signature itself doesn't become loose from the book and it also creates enough depth. So we're gonna carefully cut, making sure you're staying on the cutting mat. And it might take a couple of passes. We're all the way through. And you can glue this down if you'd like but it's not necessary. And now we're going to add this page. I think this is a great basis for a page and I already cut it to fit. We're going to glue out the entire thing. So this is kind of like laminating a page. It's a great way to create a background if you want to use an image that already exists. We're going to use our trusty glue Stick and we're going to make sure that every part of it has glue on it. We're gluing from the center out. I try to get as much covered in one brush as I can go. It's going to start curling soon so we want to work as quickly as possible. Pick it up and examine it in raking light to see if you have any dry spots. There's a dry spot right here and otherwise we are good. And I'm going to line it up with these edges. We're

going to use our bone folder to go all the way out. And make sure those any air bubbles are squashed down. And now, to add a bit of textural interest, we're going to tip on a page. Tipping on is the technical term for just gluing a small segment along the edge and you can do this in two ways. One is by using a glue or a tape runner and gluing exactly along the edge. Another way you can do this is by taking a piece of paper and relining it up with a sheet we're gluing and we're making sure only a quarter of an inch is showing. And when we glue this out, this piece of paper here which is just scrap paper or waste paper so it does not have to be from the book, it just coincidentally works perfectly. We're gonna leave a quarter of an inch and when we glue it out, it will give us a sharp, crisp line and because it's such a slender margin, it'll barely be noticeable. And before it dries, we'll transfer it to our page. Now once again, we're lining out the outside edge. This line here will become less once the glue is fully dried. And at this point, we would generally lay it flat to dry or you can even close it and put it under weight to dry. What's really fun about the velum is that you can add color and images to this top layer and not destroy the bottom layer underneath. So I'm just gonna add a little bit of gold to these crowns because I think these crowns are so wild. And these paint pens are an awesome way to add color in detail. I think this spread is extra fun because it just looks like I'm doodling on top of their heads and making up this crown situation. When you turn the page, you realize they're actually wearing these crowns. Try swapping out an entire page to use as a background and if you do like the overstuffed look, just try adding in a whole new page and use the velum to add some transparent layers.

Day 8 - Making texture with stencils

- In addition to chalking or gessoing your pages to prime them, there are other things that you can do to create backgrounds in your altered book. We're gonna use stencils and a stencil can be almost anything. You could just use a blank piece of paper which kind of masks off half the page to create a stencil. You can purchase a really intricate stencil. You can often find these at the art supply store or the craft store in like the kind of faux finishing section. Sometimes they also come in like a heavy cardboard, you could cut your own. And you can also just pick up things like a pack of doilies and see what kind of texture that makes when you paint through it. So let's try all these things. I'm gonna start with this cardboard one. And you can use a stencil brush which is very flat and stiff bristled. But you can also play with using other types of brushes to see what kind of effect you get. I'm not worried about this being super precious. So I don't need perfect kind of impressions or images based on the stencil. I don't care if it's messy. When you're working with a stencil brush you're doing lots of little pounces, up and down. I'm probably getting to a point where I wanna add more black gesso. But you can also, see what happens if you just let the gesso run out. You're gonna get a different effect, as you go. You can peak. Something like that. When can use the same stencil and let's maybe switch our color. I'm not worried about getting two different colors on my brush. But I don't wanna get black into my white gesso. So I'm actually just gonna scoop some gesso out of here and put it on my wax paper or parchment paper, or palette. And pounce in here to pick up the white gesso and just go back on top of my stencil. I'm gonna get a gray color because I have both black and white gesso on my brush. Totally fine with that. I kinda like the gray, it's like a cementy color. Let's see what that looks like. Cool. Set that aside and let's check out this more detailed stencil. And I think I'm gonna go to black. So again I'm just gonna scoop some out and put it on my wax paper or parchment paper. And I can actually use this brush, you can see if it will allow you to still make a clean impression. I'm kinda swirling the brush in there. If you're wanting something very precise this method is not the best because you're likely to get bristles slipping up

underneath your stencil. Like here I have some fuzziness. But you can also use this in a way that just adds a little bit of texture. I could just go back on top and see what happens. This is about experimentation. So I'm not concerned if my layers are dry. I'm not trying to get a perfect stencil. I'm just seeing what kind of texture I can create. And actually that's super interesting. It looks like weird cheetah print. Let's use this more. Alright, and let's try our doily. Maybe we'll add a new color for this. I've got this black and gold paint called Color Shift, this one's Black Flash. It's kind of like a metallic. I'll put a little bit of that on my palette here. I'm grabbing just a little bit. I don't need a ton on my brush and let's use our doily. Dab it here. Yeah it's just interesting to see. You can continue to play with layering these things. Changing your colors. Maybe start with all light colors and then move to darker paints or try the reverse. I really like it when it goes right off the page. Get a little bit more. You wanna definitely let this layer dry before you close your page or flip to a new page. And this is just a starting off point. If you're afraid of like a blank page, although we're not really dealing with blank pages because they have text on them. This is a good way to get some texture and something into the book to then work on top of later. I like that I'm working in the black because I could literally cover this whole thing up with white gesso and just allow little moments of it to peek through. I can play with that concept of transparency. This is just a way to add texture into your book. without just having to do marks, you can use your found stencils or create your own to add these little textural details.

Day 9 - Collage

- I really love collage. This should come as no surprise by now, and collage can be a very intuitive process, but one tip for fail safe, super cool collaging is, if you find a picture of the back of someone looking toward something, anything you put behind that is going to look that much more interesting. So your assignment is, on your photo hunt, find the back of someone's head, or a couple people's heads, people who are looking at something that will be in the foreground. This person looks kind of sad and I've closely cut them out, but I think these two cuties might be even better. So I'm going to look through my North Woods book to see if anything fits either of them. This is not enough contrast and maybe not exciting enough. This could be kind of cool 'cause they look teeny tiny. I also really like the contrast between black and white, and these color images. It's too chilly, they're not dressed for that. This might be neat. I don't know if there's enough going on here. I really like this one. Oh, look, they're like a teeny tiny Huck Finn and Tom Sawyer. So I'm going to use this as the background on one of my pages, and I'm going to closely cut this out. And this is a time where our X-Acto is going to serve us much better than our scissors because I really wanna get the space in between their arms. I'm cutting the outside edges with my scissors, and then I'll cut out the details with the X-Acto blade. Now I'm going with my X-Acto blade to cut out these small details. I wanna be able to see some of the picture interacting with their shapes. That's why I'm not just cutting out a square. I wanna really plunk them down in the scene. And I'm a lot more comfortable cutting towards me, so I'll usually do all these vertical lines and then when it's time to cut the horizontal lines, I'll rotate it so I'm still cutting towards me. I'm gonna do this last little piece, and then I'll be done. That's so sweet. Oh, I lied. I'm gonna test them out on the scene. How sweet! I feel like if I put them standing here, we can find something bizzaro. (gasps) Maybe another cat eye. That might be it. So now that I know just where about I'd like them, I'll take this out and fit it to my book. I'm going to use my roller to make sure that this edge is straight, and then I'll paste it into the book, cutting around the edge that sticks over. Creasing along the edge so that I can see where my page ends. And I'm going to try not to glue outside of it. Using our glue stick, I'm going to go straight

across the page. Usually I would glue from the center out, but because I have this extra strip that doesn't have any glue on it, I can just hang on to that while I paste it out this way. I've also already cut off my paper so that this doesn't get bulky. I'm going to line it up along the creases. And we have two options here. We can either lay it out on the cutting mat and cut it with our blade, or we can use our scissors, which I'm inclined to do since they are nonstick scissors, and when they cut through this glue, the glue is not going to gum up the scissors. Now I'm going to glue in our little friends. Now because our book is called *One Eyed Sky*, I'm probably gonna stick an eyeball in here at some point in time, but I'll do it later so that I can make an aesthetic decision based on what the whole book looks like. In the meantime, I'm gonna use a piece of parchment paper or you can also use wax paper to put on top of this page so that I can dry it shut under weight without having to worry about the pages getting stuck together.

Day 10 - Cutting pages

- We've talked about many different ways that you can alter your book and the pages themselves that includes cutting and folding. So I was gonna show you two techniques that I like to use in my altered books. A very simple one is just folding your page in different ways to create different effects. If I take the bottom right corner and just fold it up, and then take the next page and do the top right corner and fold it down, you'll wind up with this interesting sort of tab. And you can connect these pages just by gluing them together with your glue stick, or you can leave them freeform. You can tuck things in here if you glue down this edge. So just by folding, you can play with kind of different ways to change the pages. Could also do something where you stack many of these to create pockets. I also like to cut pages. Instead of a cutting mat, I have an old, actual book cover that's been kind of torn, and I'm gonna use that. It's a little bit thinner. And I'm gonna use it as a cutting surface. Just like Faith told you, when you tip in a page, you wanna leave at least an eighth of an inch. You could do more than that if you're creating a tab when you remove a page. For this, I'm actually just gonna remove part of the page, and I'm gonna make it look sort of like a wave. Very loosely cutting this, I'm not using a ruler. Start there, and then the next page. I think I wanna do here, so I'll start from the top. And I'm not precise with this tab. Faith is far more precise at that than I am. I don't mind. And if I wanna change this, I can also cut back into it, until I have the silhouette that I like. Let's do one more page. Actually it's easier for me to cut away in this case, just where the tab is and, do something like that. So that's just three pages. And you can leave it like this and kind of think about what you might do with it. I wanted to kinda take away the words, so I have a bit of acrylic paint, using a piece of parchment paper for my palette, and I've got a brush that has been very well loved. It's very stiff, it hasn't been washed that well, and so I get a lot of separation in these bristles which I like, so this is like a dry-brush technique. I'm just gonna spread it all over the page. You have to be careful, if you're cutting a lot of intricate things, that you don't pull back and bend back all of those bits that you've cut. There's a little bit of this color again, and we can add a little bit of a more teal color. Can add a little bit of water to your pages, but you wanna be careful if you add too much water because these pages are not meant for holding a lot of heavy media. You can gesso it to help that. But I don't wanna use gesso in this case, because I don't wanna obliterate all the text. And I feel like this book is becoming a lot about water, so I chose these blue colors. If your pages are getting in the way you can use a clip to clip it down. Even if you just clip a section of the book, you can do that to keep it out of the way. And this is sort of semi-dry. I'm gonna add a darker color now to kinda really play with the effect of the cutting. So you can see that where the cut edge is, it kinda creates this little lip to allow the color below to show through a little bit more,

and I like that. And I'm doing these strokes, makes me think of waves. Working very dry. So this is one way to alter a set of pages. And you can actually flip these more easily now because the bit of acrylic makes them a bit plasticky. And I really like how it creates this dramatic contrast where you have these cut edges. And you can play around with that. You could apply a different color here, you can try your found word poem here. Wanna show you a version that I did where I took this technique sort of to the max. I cut, I don't know, maybe 30 or 40 pages in the same way I just showed you, applied my paint in the same way. I still left these little fingers of waves open. I don't know if I'll do anything with this text. But you can see, I collaged in this little arm just by cutting it out and gluing it on the back. I found this from another book. I also added this little bit of text that I just glued in between those tabs I left when I cut away my waves. It says, at this moment her foot slipped and splashed. She was up to her chin in salt water. Her first idea was that she had fallen into the sea. And so this little arm kinda references that bit of text. And you can see how effective that can be when you do it en masse like that, just with repetition. And this is all free cut by hand, so it doesn't have to be perfect, but just the sheer volume of how many cuts is impressive. You can see that I've used this acrylic painting technique opposite a page that I did the found word poem with the gesso. So I don't worry about when these are closed that anything is gonna stick, because I've got acrylic on one side, and gesso on the other. And the found word poem is exactly like what we've done before, but instead of circling it or using the black gesso or sharpie, we used the white gesso. And these are techniques that you can kind of transform or change depending on the content that you wanna make. If you're having any issues with your pages sticking, you can also take a little bit of baby powder, or even corn starch, and just gently apply them to the pages with a makeup brush or an extra paint brush that you have lying around.

Day 11 - Adding pockets and envelopes

- Who remembers reading *The Jolly Postman* as a small child? It was absolutely one of my favorite books because it has envelopes in it and you open up the envelopes and there's letters inside, and I felt very special and like I was looking at secret correspondence. And in my early adulthood I fell in love with the Griffin and Sabine series in which letters are exchanged between Griffin and Sabine. And some of these are just printed as postcards or letters but then of course from the envelopes. So I really love incorporating these into my books and it could not be easier in an altered book. Also along with envelopes, you can make pockets. We're gonna do one of each. An envelope truly couldn't be easier. We're essentially just going to glue it down, but also you can pre-moisten your envelope and let it dry open so that it doesn't become sticky later though there are chances of it re-activating or we can just apply tape to the edge to seal up that glue. We're gonna use our nonstick scissors to cut off the excess. To touch the envelope, grab your waster paper, and glue it up with it closed so you don't accidentally get any on the flap. We want the flap to be able to shut. And you can also use double-sided tape if you want. I'm gonna put it right over in this text. We're going to write on the flap. To Ferdinand. From the One-Eyed Sky. Next we're going to make a pocket on the facing page and you can make the pocket out of almost anything. This is one of the pieces I had pulled out to make room so I'm gonna use this and I wanna keep this illustration. I'm pretending this is Ferdinand the bull, even though he's a lot tinier than the Ferdinand we remember from the children's books. I'll be cutting off the top. Right about here. To create a pocket, we'll be cutting out tabs, and I want my tabs to be about a half an inch, so first I'm gonna fold it in around where my illustration will be. And I can cut these down if need be. I'm gonna keep a little lamb in the picture. And then, it's kind of interesting as a bigger pocket. I can make it a tiny one. No, we want

the wolf in there. So at this point, I'll be cutting into this intersecting line and we'll be cutting just shy of the 90 degree angle, so I'm gonna draw it in just so you can see a little bit more clearly. A little bit wider than that 90 degrees. And I'm gonna trim these down so that they're closer to a half an inch. Next, we'll glue up just these outer edges, and then I'll go flat, and you can see I folded this a little bit askew, so I'm gonna re-fold it. Make sure you check your pocket against your page every step of the way because there's still time to course correct until you glue down. And that looks a little better. Oh. We're going to glue right up to this line and so we don't go over, I'm using the old piece and a scratch paper, and we're lining it up with the edge. That should give us a nice, crisp line, and repeat that with the other two tabs. So this gives us two opportunities to tuck in something or hide something. With this kind of pocket, you'll want whatever it is to extend above the pockets so that you can grip it, but this, it can be much smaller. Let me show you an example. Here we have an unusually shaped pocket that extends the full width of the page but it was done in exactly the same way. And we have this fun lady, and we can write something on the back of her, I glued her to cardstock. And here is a much smaller pocket and you can see this extends above so it's easy to grab and pull out. Pockets can be a really special addition to your book because they invite the reader to interact with the book and to have an intimate experience.

Day 12 - Packing tape transfer

- One of my favorite techniques to use no matter what craft I'm doing is an image transfer. And this one's particularly fun because it's easy to do. All you need is packing tape, and a photocopy or a magazine. And I'm gonna show you both, and what you wind up with is this kind of transparent, custom sticker that you can use in any craft, but in our case, we're gonna use it in our book. We'll start with our magazine image. You can do this with any magazine or catalog, as long as it has glossy pages. And I really like this texture here, I've decided that my book is sort of about water, so I feel like this works well with that theme. You're gonna take a piece of packing tape. It doesn't matter what kinda packing tape you use, but it does need to be packing tape 'cause it has to be really sticky. And we're just gonna lay it down, try not to get any air bubbles. And then you're gonna use your craft stick or bone folder to burnish, which just means press really hard. And this is so that you get good contact between the adhesive on the tape and the ink on the page of your magazine. We're just gonna trim this out. If I wanna cut it down further later, I can. Like I probably don't want these bits in it. And if was working with a larger image, I could do more than one piece of packing tape and just overlap them slightly in this part of the process. You'll need some warm water. I just like to put it in a bin or tub, you can use your sink. And then depending on the type of magazine or paper you're working with, you're gonna rub off the paper backing, and this can take a little bit of time if your paper is really thick. Got some excess here that's not attached to the tape, so that I can just pull away. And you wanna just use your thumbs to rub away the paper backing. You're not using your fingernails. This is actually coming pretty quickly. And what's cool about this process is you don't lose a lot of detail, and it does not reverse your image. So if you're working with found text, then you can use it right from the source. This technique does not work with inkjet prints, so not prints from your home computer. They either need to be magazine or catalog pages, or they need to be toner-based images, so photocopies. And that's because of the way the ink sits on the top of the paper, and the process that allows us to release it to make a transfer. Almost there. You're really gonna feel, because when paper fibers are wet, you can't see them. So if it feels fuzzy, you may still have some work to do. Your transfer should feel sort of satiny. You wanna squeegee this. And then try to use a lint-free towel. And then that is your transfer. Let's see what that looks

like over our book. So I just wanted some texture here, I actually wanna cut out the individual items. Some tapes, once they're dry, they will be sticky again. This one doesn't feel like it's sticky, and that's probably because the magazine has a kind of coating on the page, and that's fine, I can just use a glue stick with this. I'm just gonna leave this here as kind of a texture layer, this one's quite dark. Let's do a transfer with a photocopy so you can see what happens when you work with something more photographic. I've got my photocopy, it's a color copy, but you could also use this with black and white. (tape ripping) You can see that my image is larger, so we're gonna use two pieces of packing tape. I'm not gonna get all of the ocean, I want mostly the sky here. You can overlap just a little. Remember to burnish. I'm just gonna cut away this excess paper that has no tape on it, 'cause there's no reason to put that in the water. And now same process. If you're working with more than one piece of tape, the tape might come apart in the water, that's fine. When you go to stick down your transfer, you can just realign your image. You can also make a bunch of transfers and save them on wax paper if you're not ready to put them in your book right away. And you can also let these soak for a while. If you're working with a vintage National Geographic, or even an old calendar that has really thick pages. Then sometimes it's nice to soak the tape, and you're not gonna hurt your transfer by doing that, so just let it sit in some warm water, you know, for a half hour or something, a few minutes while you're making dinner, doing a new load of laundry, crafting on some other project, and then you can come back and take away the paper backing. All right, you can already see our image. There's still a bit of paper here. You can probably see the texture, and I can definitely feel that it's fuzzy. Make sure you get the edges, I feel like that's where I often am kinda more lazy. Squeegee it to kinda remove excess water. You can see how detailed that image is. You really don't lose much detail, if any, in this process, which makes it a really awesome image transfer, because many transfers kind of distress or deteriorate the image. And I wanna trim this up so I'm just gonna cut away parts I don't want. Maybe we will use the ocean since it's there. I'm using those same scissors that are anti-stick. So this guy is just sort of texture, he's very dark, but maybe we'll like layering him. And like I said, if you're not sure if you want it here right away, you can put it on wax paper. This is not super sticky, but it'll actually kinda lay flat in there, and you can remove it if you needed. If you want it to be super sticky and permanent, then in this case we'll add our glue stick on the back. So the glossy side is the side that is the right side, the side that should be face up. And the slightly duller side is the side that you wanna add glue to. This is my favorite glue stick of all time. It's the one we've been using all month. Works really well for the image transfers because it doesn't have a lot of texture and you're not gonna see it. So I love that right on the horizon you can see the text below that says, remember also how ocean slapped exaggerated. And you can also use your craft stick just to kinda burnish that down. The thing that's cool about the image transfers is they're very photographic, they have transparency depending on your image so that you can still have some of your existing content see through. Here's one where I did a tiny image transfer, let's put some white behind that so you can see it, and then I just punched out this half circle, put the image transfer on the back, and then just put another piece of clear tape so it wasn't sticky. And it looks like just a little piece of film. And I've got more transfers here. Again, from a vintage postcard of the ocean with some text, and then a very abstract water. This is on top of a gessoed page. And this is a full-page image transfer, I used three pieces of packing tape in the same process we just did, and just laid them down. So you still get some of the text below, but really see that water first. I especially love using this kind of transfer because you get that really crisp photographic quality if you want it. It's a good way to use found images and still maintain transparency and layering in your book. And finally, if you're working with some of your family photos or things that are really

precious to you, you don't have to use the original, and you can still put it in your book. Make a photocopy, and then use this method of transferring to incorporate it.

Day 13 - Altered photos

- I love working with black and white images because it's so fun to add a pop of color. It actually stems for a historic tradition of hand tinting photography. I'm going to be using brush pens and a Permapaque marker. The brush pens are going to add our tinting and the Permapaque marker is going to be used for blacking the background. Here's an example Courtney made using a Gelly Roll pen. How cute is that little girl? And I colored in this using brush pens, gave them a little bit of color on their cheeks. It just makes it a little bit more interesting, gives it a little bit more texture. And I'll be working with the same source material, this young gentlemen and his parrot, whose name is apparently Eli. Give him a green head. It's nice to color on the black because you're kind of tinting it. And now using my Permapaque I'm going to outline his whole shape. The Permapaque has two ends, a chisel and a bullet. You can use either one. I'm just blacking everything out that's not our central figure so they really pop. Now I'm going to position him against our book page to see if there's any additional coloring we need to do. Make this a wildlife page. And I'll cut off the top and line it up with the top. I think, actually, since this isn't going to cover the full page I'm going to cut it out like that and then I don't want this lettering behind it so I'm gonna find a page that works, which is my first blank one which is the next one. So I'm gonna do a bit more coloring and then cut a nice groovy arch. Oo, this is cool. Awesome. Okay, now I'm gonna find some scratch paper, glue out the back and paste it on. As with anything you've collaged, you wanna put in a piece of wax paper or parchment paper, close it and let it dry under weight. I love adding a pop of color because it's super simple and gives it a sense of whimsy. And then I love blacking out the backgrounds because it makes it very dramatic.

Day 14 - Stamping text

- When you want to add text to your altered book, you may not always want to use your own handwriting. You can cut up found text, but you can also use rubber stamps as a nice way of taking some quotes that you've been jotting down and then adding them to your book. And that's what I'm gonna do. So I've opened up to a page that has some stuff going on. We did a blackout poem here, a little tipped-in page of found ephemera. I did a drawing of the ocean here, and then I've got this empty space where another quote can happen. I can decide if I want the quote to be totally obscured by this, and then revealed when you flip this, or maybe part of it is visible, and the rest travels down here. Just depends on what I'm gonna use. I try to keep some notes of things that I've heard out in the world. I just finished rereading *The Amber Spyglass*, which I love, and I liked this phrase, a fringe of snow-white sand on the edge of the ocean. And just some other things that I thought were relevant. Just the word drift. A rising storm of words. Urgent as the seas. This book is becoming more and more about the ocean and water. I also have a copy of one of my favorite books, *Bluets* by Maggie Nelson. And I liked this little, number 81. What I know when I met you, a blue rush began. I want you to know, I no longer hold you responsible. I really like that. I think most of the stamps I'm working with are pretty large, so we'll see how much of that I can actually fit in. I think I'm gonna write it down on my paper here to start. What I know when I met you, a blue rush began. I think I might just use that part of the quote. So Maggie Nelson, *Bluets*. And you can see why I'm not gonna be using my own handwriting, because it looks like chicken scratch, in this iteration. But I am gonna use that and stamp it in. I'm gonna start with this new set of rubber stamps

that is made to look like an old set of condensed type. It's really helpful to keep your rubber stamps in alphabetical order, so that you can easily find the letters that you're looking for when you go to stamp something new. I also have a baby wipe handy, so that I can clean everything up. So what I know is what I'm gonna start with. Lots of little taps on your ink pad. (stamp taps) I'm gonna start really high because these stamps are quite large. (stamp taps) And I'm just gonna stamp out my phrase. (stamp taps) I'm not worried about getting it all aligned. If you are concerned about that, you can actually put your word together like this, and use a rubber band to keep it together. Ink it as one unit, stamp it as one unit. But I don't mind the irregularity. So I'm gonna just do each one individually. As you work on your book, it's gonna have a lot of layers, and it may not be flat. And so you might wind up with some stamps that don't fully leave an impression. I'm okay with a bit of distressing, but this no longer looks like an I. So I'm gonna re-ink my stamp, and then get really low to the table, and just try to line it up as best I can. When you're working in your own personal book and are using source material from other places, it's okay to pull that inspiration in. If you're gonna be making copies, creating cards, doing Etsy, or any interpretation of this, you most definitely need to be attributing any pulled text that you're using. I like to remember where these things are coming from, so I'm still gonna add it, but I'm not gonna use the stamp. I don't want the attribution to be as large and present on the page as the sentiment. So, I'm just gonna put Maggie Nelson at the bottom. Bluets. You may want to give this a moment to dry before you flip to a new page. Consider using rubber stamps or stencils for adding text. You can also, of course, incorporate your handwriting, but it's nice to have a variety of text and typography in your book.

Day 15 - Spinning wheel

- Of course I love things in books that move, are pockets or envelopes or flaps. Another really fun one to do is a wheel. The wheels can be functional if you wanna cut a window and have words hidden underneath it. But even if you just have something that just moves, it adds a certain pizzazz. So we're going to be making a wheel using card stock, and you'll also wanna cut out a circle using your scratch paper. This'll help us find the center. So we're just tracing around. To find our center, we'll fold our scrap circle in half and then half again in the other direction. And if you're using a compass to make a circle, that'll already give you the pin point at the center. This is a really convenient way. So marking it for better visibility. And I'm going to line it up with our cutout and poke a hole right in the middle. And to make this a little bit more interesting, I'm going to make a spiral. And it's a little wonky, but that is totally fine by me. I'm going to attach it to the page using the tiniest little brad. You can use a larger sized brad of course, but these can be found in the scrapbooking section. And I'll pre poke a hole. I'm also going to make sure there's nothing on the opposite page. It's very sad when you accidentally poke a hole in your collage. I'm gonna wiggle it around a little bit. And then we stick our brad through and open up its legs. And there we have it. This is a super simple process that takes minutes to make, but it has a really interesting effect.

Day 16 - Curate a collection

- One of the things that might overwhelm you about working in a book or working in a sketchbook and having all your materials out is you don't know where to start. And something I like to do is kind of gather everything around me, and then narrow it by color, by size, or by shape, and create the little collection inside of my book. I've determined that this book is mostly about water or the ocean, I've kind of been working toward that. And so I have a lot of different elements around me. Many of them are blue, but some of them are metallic and some of them have some warmth to them. So now

I'm gonna figure out how they're all gonna go onto this spread. You could prime your spread by using gesso to begin with, but I'm just gonna work on top of just these two existing pages. We haven't worked with watercolor yet, but it's one of my most favorite mediums. So it feels like a good time to introduce it. So I'm just gonna start with adding a little bit of color into the book. Oh, that's my indigo color I love so much. (water splashing) All right, so that's kind of the size. Work with brush pen marker. Got some jellyrolls maybe, I'm gonna try those out. So we're working with shape, size, and color as our cohesive element here. Let's play with some of these. Oh, that's very water-like. That's the jellyroll glaze. It doesn't only have to be blue, we can try some silvers. Water can be almost any color depending on what it's reflecting, so that's fun. Here's black or indigo, this is an indigo pen. I've also got like a black metallic, which feels very gray here. Maybe, maybe I'll save the rest of my jellyrolls for later. What other elements can we add? I've got a bit of ribbon, and I could just add this in like this, but I think I actually wanna make it closer to one of the sizes that I'm working with. (snipping) And this is a great practice, or exercise, or layout for using up scraps. I'm just gonna use double-sided tape on the ribbon. I've got some postage stamps. Yep, I like those. Those I'll actually add using glue stick. Those have already been licked by somebody, not me, so we'll be using glue stick. And I'm putting them not in the orientation they were intended, I'm doing them vertical because it kind of goes with the way I cut my ribbon. Cutting things down into smaller sizes also is a way to kind of reframe or re-see elements that you're already familiar with. So if you're bored with your stash or you made something and you don't really like it, cut it down into a smaller size and see if you like it better then. Things become really different when they're cut down into a small size. Add that there. No. Don't need to overthink it. So I'm working in like a grid form here. (snipping) These tickets that have boats on them, I think I might save those for that side. I think I'll do another color dot here. I also have these things called dot art, they're like a bingo dauber, but they're for kids for making posters. Can try those. Oh, that feels like little waves, I love that. It's so pretty. Definitely use that again. Let's see what the silver one looks like. I also like that. I'm sort of breaking, I'm still in a grid, but I'm breaking the size. Let's see, what else do I wanna add? This maybe. This is some paper that I printed that had gelli plate monoprint on. And I used this earlier in my book here. So I like that it has a reference to that. I don't mind that this color is totally abstract to everything else we've been doing on this page so far because it complements it. Blue and orange are complementary colors. I'm just trying to figure out what part of it I wanna use. Let me just cut off this part and we'll go from there. And I like this because it reminds me of a fishing net or something. I want it to be even smaller. (snipping) So a little bit of that warm tone. I'm going right in top of my book without waste paper, but I'm not going all the way to the edge of my paper, so it should not get on my book. It's like a quick and dirty glue job. I kinda like that. It makes this sentence really important and I'm not sure if I want it to be really important. The scratches everywhere, but when I answer you why. I might cover that up. But I do like the continuation visually of that orangy color and I can use this on this page if I want, put this on this page. Now that we've brought in some warm tones, I feel like other ones are more welcome. So now I'm just going through my ephemera and adding it, kind of placing it here. Got this cool double exposure photo. I think it's a little too yellow even though it's warm, it's got the warm and the cool like the blue and the orangy, it's still too gold. Even if I were to add gold, I'm not sure I want it. But I do like the silver that we worked with earlier. So I'm kind of going out of the grid into this stripe, which is fine. I do need my scratch paper for this 'cause it's so small. This is also water, it has a lot of pink in it. I got this book, it's in Japanese and I can't read it, but it has some really cool graphics. I love this one with clouds. Breaks with my color, but let's think about it. I'll keep it over here. Have this piece from

another book, I like the water in this. So maybe I'll cut some of that out. And it also has a bit of the warm orangy. Oh yeah, I like that. So this one I just started gluing down and this one I'm arranging more. Just because it now has something to kind of speak to and go with. I think I wanna do more color, might wanna do color in the middle of this page. Here, work with doing something really dark. Mixing it. This paper is just book paper. It's pretty brittle as far as the style for working with wet media. So you can add some water, but you can see that it absorbs and you wouldn't wanna add too much. Like I probably wouldn't paint this whole thing without priming it with gesso first. All right, I like that. Oh, I also have those tickets that I wanted to include. Maybe I'll do those up here. It's like just a tiny of right in the middle. (chuckles) Yeah, I like that. I'll just do this with glue stick. The backs of things are also really interesting, so the backs of postage stamps could be interesting. These are the tickets I'm gluing and the back is cool, but I know I want the front 'cause it has a little boat on it. It's like I love the insides of security envelopes. I'm gonna smooth it down, but I don't need it to be perfectly flat 'cause I like the wrinkly texture, it shows how old it is. And the little of. So then where's this guy gonna go? Maybe there. So now I'm just gonna fill in my page. You can also use just bits of Washi tape, I love Washi tape. I could use this to glue something in, but because it's blue, I can also just use it as a thing. Maybe I'll do two, I like the torn edge. Put that there. This is how you wind up saving tiny, tiny scraps of things that seem inconsequential to other people and you're like no, but I could use it. Let's see, this bit of water. I really like that too. So I could actually, I could also glue this off the page and leave this as a tab. Maybe I'll do that. So I just won't glue, I'm not gonna be as clean as Faith was with her dividing line. I'm just gonna roughly not glue this part and I can paste something on the back later if I want. And now this tab covers up any glue that may have been on the back and reinforces it, makes it easy. The title of this book is A Mercy, this is the Toni Morrison book that I've been working in. And the word M-E-R means ocean in French, so I'm just gonna black that out. So now I'm just filling in spaces. You could also use text. We haven't used text, but this is blue text and I could cut out some bit of it. When I'm gluing something that small, I will actually just stick it on my glue stick and just pull it off with my finger. Got more Washi tape, this one's actually waves. Also have this sort of geometric one. And nothing is overlapped, you could choose to break some of your rules, your unstated rules that you've created by just placing things. So now that's overlapping. I like the balance of cool and warm, it's still very blue. It's pretty obvious when you open to this page. I have this bit of shiny reflective stuff that makes my inner four-year-old so happy, and so I definitely wanna use it. (laughs) It's like unicorn color. Just have to figure out where I wanna put it. Maybe there. Oh, maybe there. I'm actually just gonna glue right there. Hopefully that will cover it up. I have just a tiny bit of glue coming out the edge. I don't wanna add anything else to it, I'm actually just gonna use a baby wipe to pull that up. Add something there. So I'm going over those dots I made, but that's okay, they're still like background texture. Some day I wanna make an altered book that is just collections like this. I find this so satisfying and fun. For me, it allows me to really enjoy all the tiny, little bits of the things that I've been collecting and showcase them in a way that's very organized and easy for the viewer to take in. It's just so, so satisfying. And if you're not sure where to start in a book or you come to a spread one day and you're just like I don't know what to draw or to add or to write, then creating a collection like this can be a good way to kind of get in the book and get immersed in it quickly. And also you're left with this really beautiful spread that has a little bit of color and texture.

Day 17 - Extend an image

- The reason why we're working in an altered book and not in a sketch book is there are things on

the page that we can use for inspiration. For example, this original page was actually ripped out, so I just recreated it in gouache, in kind of a sketchy style, extending the image. And I'm gonna do the same thing with this great picture I found of a lady and her cute, cute dog. I'm going to paste her on here and give her a nice elaborate skirt using paint pens. First, we'll glue her to the surface of the book, and I'm actually going to cut the bottom of this. We're going to use what's here to extend our lines. Ooh. Maybe I'll give her some little red shoes before I pencil in the rest of her skirt. And once this layer is dry, we're gonna add some accents with our gold paint pen. And I'm going to add a little bit to her hat to tie it all together. I really like using this technique with people. It's also really fun to use with landscapes. And this is a great way to repurpose vintage photography, and really make it your own.

Day 18 - Solvent transfer

- One of the things that I love about image transfers is you can get the total range of looks depending on which technique you use. We've already done the packing tape transfer which is very graphic and bold, and now I'm gonna show you how to do a blender pen transfer which is softer, smokier, and instead of collaging something into your book which creates a layer, the image transfer just deposits the ink onto the page of whatever you're working on so it's very seamless. It looks like this was already printed in your book. You need to start with a black and white photo copy. This method will not work with color copies. This is a project that we're gonna do from my book *Playing With Image Transfers*. And then you need a blender pen, and I really can only recommend this one. This is Chartpak Blender Pen. A blender pen is a colorless marker that is meant to blend two other colors in this marker series together, and an alcohol marker won't work and I don't like other brands of blender pens. I really prefer this one. It's gonna give you the best results. This method will reverse your image, so you wanna consider that when you're selecting your image, and when you're making a photocopy, you want it to be as high contrast as possible. This is a bit gray for my taste. Normally I would like it to be even more contrasted, but I was working with a vintage photo and this is about the best I could do. So we're gonna use this in our book. I found a little empty space here. The image is bigger than the space in my book. That's fine. I think I won't go all the way to the edge. I'm gonna have it be like a softer, organic edge instead of a crisp edge. So my image is face down. I've got my blender pen, it should be kind of clear gray. If it's starting to look white then it's running out of juice. I'm just gonna do a little bit at a time 'cause I'm working with a larger image here. Once I've done one pass, cap your marker and then use this to burnish. I like to use my capped marker to burnish because it reinforces good studio habits, but you can also use your craft stick or a bone folder. So we're never ever gonna be able to pick this up and put it down in the same spot, so if you wanna see if you're doing okay, you're gonna put your hand on your image and just lift a corner and see how that's transferring which is pretty good. I'm gonna continue transferring. Now this image has some fine detail but because it's not super high contrast, my transfer may be softer, dreamier, in some cases it might be harder to see, so you wanna think about how much detail and how much contrast your image has before you transfer it. Your transfer can never be better than your original image because you lose a little bit of detail in this transfer process but that's what makes it really soft and dreamy. Let's see. It's pretty good. Getting some striations where I'm burnishing. Get a little bit in this part. You don't wanna over saturate. It's better to do two passes burnishing in between than to just really saturate the paper. You can wind up tearing the paper or blurring your transfer below if you have too much ink. Okay that's pretty good. That's a pretty soft transfer, but I like that. You see a little bit of discoloration and then it's just

because the solvent is still wet but it will evaporate entirely and return to the normal page color. This is no longer good for another transfer, so you just wanna get rid of that. I've got a whole set of pencils here, just regular graphite pencils. The number indicates the softness of the lead so 4B is fairly soft. It's gonna give me a dark, rich color. I'm gonna go in and enhance this using my graphite. You can also use colored pencil. You could water color on top of this. That's a great thing about a black and white image transfer using this method is that it works really well with other types of materials. I think we'll just... And what I also love about this and this is from my book project, this is similar, it's gonna wind up looking like a drawing. But you didn't actually have to draw all of it yourself. You're working with this as a base. And you can have another copy and just reverse, but just to kinda get a sense of what it is that you're enhancing. There's the ocean. Using this side of my pencil to get some water texture in there. And if you need sharper edges, you can do that. And if I wanna go in and add a little bit of water color on top, I can also do that. I want it to be like tinted. So you can see that the water color does not interact with the transfer, it doesn't make it bleed or anything which is really nice. So you're getting something really soft and pretty. Extend my lines here. Just mixing it right into my text. I can add a little bit of color in here. The graphite reacts a little bit as a resist. 'Cause it's so dense. Ooh it's so pretty. Now this is very soft and dreamy. I like it because it looks like I just made this sketch. You don't even know that I had something to start with which was the image transfer. If you wanna learn more about transfer methods and which transfers work on what kinds of surfaces and really how to explore the depth of image transfer, check out my image transfer class on Creativebug. There are a lot of good ideas and starters that you can include in your altered book as well.

Day 19 - Cut a silhouette

- A lot of my favorite pages in my altered books come from happy accidents, and one thing I like to do a lot is cut out figures. Sometimes those figures turn upside down and make really interesting silhouette effects. In the Joseph Cornell book I showed you earlier, this is an example from a page. And this is the back side of this image. It's also from a textbook, and you can see it's all text. I think it's a really neat visual effect and a really great way to work with text. In our examples, you'll see this one has text, this one's just plain. I've painted this one black. And I'm going to put it on this spread. If we take a look at this on here, it doesn't really pop very much, but you'll see if it's a different color, it really comes out in an interesting way, and the text integrates itself in a really interesting way. So you might wanna use this if the page was a bit darker. You can even do some of the surface techniques that Courtney showed you earlier with an ink pad. We could gesso over it. This is kind of interesting. This might look good with some color around it. This person's just very spooky. And I loved how this looked. So these are three ladies from earlier. We had colored in their skirts, and if we flip it over, you get a lot of this photograph, and I don't, I don't wanna cover any of this up, I really like it. But I do wanna separate it from the bottom page, and I don't wanna cover over the page either. A great way to work with that is to have just these circle shapes cut out. I used my punch. You can cut by hand. And I'm just going to play with the composition. I think I like that. I'm looking at this little tail. Like what animal is it even? So I'm going to go ahead and glue these down in reverse order. Make sure you're delicate with these tiny bits and don't accidentally scrape them off. If there's any overhang, we're gonna just trim that up with our nonstick scissors. (laughing) This is a surprised lady. I would put this on this page, but she seems a little spooky, and I think we can find somewhere else for her. Be sure when you're cutting out a figure to flip it over and take a peek at the back of it. It might be just as interesting as the front. Silhouettes are a great way to add

figurative interest will still leaving a lot up to the imagination.

Day 20 - Adding ephemera

- Up to this point, we've been adding things to our book mostly using a glue stick. Sometimes we've been using double-sided tape, but you can also use decorative tape and make it part of a design element of your page when you're adding ephemera. So I just thought I would run through some different things I wanna add to my book and how I'm gonna attach them to the pages. I have this photograph, for example. I can, of course, layer it on top of something. I can do whatever I want to the background that we've already covered, something like gesso, or I can just tape it in. So if you've ever worked with washi tape before, this is one of my most favorite things to work with, it's a translucent, decorative paper tape, and it is removable on paper in most circumstances. So I can kind of play with it. You can still see the words below. And if I don't like it, you can kinda carefully remove it. Think about where I want it. If I don't wanna use the washi tape, I can also sort of do like a tipping, and like Faith did, where she attached a full page doing a quarter inch glue, or something that's gonna be moving. Like if I'm gonna insert this and it can flip back and forth, then I wanna use a sturdier tape. This is a mylar tape, it's very sticky. And I like it 'cause it's metallic. It's also very thin. Not in the width of the tape itself, but in the thickness of the tape, so it lies in there nicely. And it's super sticky, so once I put it down, it's not gonna come back up. So what I wanna do is just carefully lay it on the edge of this photograph. Kinda smooth out any wrinkles. And then determine if I wanna trim it at all, I can trim it just right to the edge of my photo. I think that's what I wanna do. Then I'm gonna try to nestle this as close to the spine as I can, but I don't know if I want it centered. Maybe just slightly above. So now I have this thing that can be moving. And I could choose to put something below to kind of reveal it. I love that the back of it has like 808 written on it or something, and it's kinda yellowed. And I can make that decision later, but for now, it's in there and it's permanent. The other thing I can do for adding, you could use brads like Faith did with her wheel. You can also use things like clips. These are these really unusual bamboo paper clips and just decorative brass paper clip. So if I wanna add something else in here, I can, just by using clips. Maybe I want something else layered on top of that. Something maybe a little more delicate. Put that on or maybe gonna put that like that. It's kind of layered. And then, this is not permanent because it's just the paper clip, so I can choose to move that later. I can also use my tape to block out parts of the text. So I said that I wanted to take out the mercy part and just have the M-E-R because that means ocean in French. And this is rapidly becoming about water and the ocean. We'll double up the washi tape because it's transparent. You don't have to use only one method exclusively for adding things into your book. You can play with different kinds of adhesives and tapes to see what you like best.

Day 21 - Work from a page

- I'll admit my favorite technique is to take things from outside of my book and put it into the book but today our challenge is to respond to a book page, so just to use exactly what is available to us and see what it wants to be. I originally picked this book to work in because it does have some really interesting illustrations, these really sweet pen and ink drawings and some surprisingly dramatic stories. So this might be, you could color this in or you could add in elements. Oh, not add in elements, we're not doing that today. This would be great. You could free write along these lines but I really like this page. It's a little bit psychedelic and I could do a reduction poem but I think what I'm going to do is doodle on this a little bit and then we're going to title what we've made. I'm going

to use my Posca paint pens to color on this page. I'm gonna leave it at that. And this is from a very dramatic story about this parched coyote and I think I'll just leave the heat was almost blinding her using our gesso. I want our caption to pop out a little bit more so once the gesso's dry, I'm going to outline it with my gold paint pen. It can be easy to get overwhelmed when you have so many options so sometimes when you limit yourself to exactly what's on the page, the results can surprise you.

Day 22 - Reflect and respond

- Just like Faith did yesterday, I'm also going to limit myself to just responding what's already in my book. I don't have any images to work with in this book, I just have text, and I like to start with a found word poem and refine from there. Because I'm not sure what kind of paint I'm gonna use, or if I wanna use tape, I'm gonna start by just using pencil, because it's not too dark a mark. I like window, fingernails. Across distances. All right, so what do I have? Widow, fingernails, daughter, markings, down, holds. Flame before his eyes, my life, the man looks at me. Two women whispering without touching. Show them my teeth, one you kissed, what is in their eyes. Across distances, look away from my eyes. But a woman's life is, I step into the room, she returns. She has hope, I need his witness to his help. All right, so I don't wanna use all of that. I think what I do want to use... Is two women whispering. Just gonna outline around it. Without touching, I like that. Across distances, I like that. I like she returns. So refine a little bit, and I'm gonna white-out everything else. I'm using my gesso. And just to make sure, so all I'm keeping is what's down here at the bottom, so I can just be liberal with my gesso up here. This is the part I wanna make sure is safe. It's good to have a plan in some cases, and to think about what you want to do. But you don't want to overthink. Especially when doing the found word poem. You want things to pop out at you. All right, and one this page I'm just keeping across distances and she returns. And I can still refine beyond that. But I'm gonna just paint around this to start, so I don't accidentally paint over it later. (brush swishing) Now I'm just gonna use my brush to just brush out any ridges where the paint is thicker, so that it dries more quickly. Once this dries, I'm gonna go on top of both watercolor and see what kind of effect I can get. I can never get enough of this blue, this like indigo color. And you can see that the gesso, because it's a primer, is resisting the watercolor a little bit, which I like. It's gonna give me a watery feel. I've got a clip to hold down all of my pages. But I might need to move it so I can get access to the side of my page. (brush swishing) I'm using a round brush here, which is what I usually use for watercolor, as opposed to the flat brush I used earlier for my gesso. (brush swishing) When putting watercolor on top of gesso, your watercolor's gonna take longer to dry than usual because of that impermeability of the gesso. And that's fine. I actually like the way it looks when it kinda beads up and such. (brush swishing) Want some parts that are dark and some parts that are light. I'm getting a little bit of this ochre in my blue, and I like that, so I'm gonna add some more. (brush swishing) It's making it this green color. You can see how deep that indigo is here where there was no gesso, versus what it looks like on top of the dry brush gesso. I love that, it's cool. I like where it pools, also. So what I have now, two women whispering without touching, across distances, she returns. I love that. I think it's just enough text to kind of let the viewer create their own story. (brush swishing) I'm gonna let this dry and see if I wanna layer any more watercolor on top. The watercolor might look a little different once it's dry, so you can evaluate if there are any places you wanna re-darken or add another layer. I can see, for the most part I like how everything is looking, but this feels very delineated, with a box of watercolor. I just wanna soften that by adding more around it. So it's not a line. (brush swishing) Let's make it all sort of dark in that area. But I still want it to be like

brush-stroke. Cool. I feel like this is kind of boxy, so I'm just gonna add more dark in here. Break up that box, I'll just put it right to the edge here. Once your page is dry, then you can remove your clip. I have another spread in the book where I did exactly the same thing, just opened and kinda of responded to what I saw. So this is the same technique. I determined, in a found word poem, that this is the only phrase and line that I wanted to keep. And I responded to those words. So, the night is thick, no stars any place, but sudden the moon moves. This is black gesso, and then I used metallic watercolor. And I did this page first, and then I was like, oh, I want something opposite the other page. And so I used metallic watercolor here, both kinda a gunmetal gray and a gold. And that's what these paints are right here. So, I didn't want to use metallic in all of the book, but I really like how it worked with the flat black gesso. Although I'm a very visual person, and images is kind of where I start, I also really enjoy text and words in an altered book, or in anything that I'm working on. I think they add something, and images and text can complement one another. It takes the pressure off, when working with the existing content, of having to come up with my own words. Instead, I can curate what's already on the page and create something new.

Day 23 - Redacted

- The process of redaction is removing information from the official record, and this can be a really effective technique in altered books and book art. It's different than reduction poems in that you're not wiping away things so that the remaining stuff has more impact, it's that you're erasing things to add a level of intrigue and interest. Here is a book called *Frail Sister* by artist Karen Green. And she uses a lot of ephemera and words and texts, but she also really effectively uses the redaction technique to delete proper nouns. She uses it on this page as well. Redaction can also be used to cover up people's faces. So we're going to do a two fold spread, we're going to scribble out these sweet little children and here is some dialogue I found in my book, and it's between the lawyer and Evelyn, and we're gonna block out everything Evelyn says. So suddenly this story becomes extra intriguing because there's sobbing involved, it lasted who knows how long. And I'm going round the edges and we're gonna paste it in our gessoed page. We're gonna attach this with double sided tape. And now we are going to blank out the children's faces, maybe for privacy reasons. There is something particularly unsettling about blacking out information or faces. I have to be honest, this page is a lot creepier than I intended it to be. But isn't that a special part of the creative process, is following your gut and it ends up making you feel a little disturbed.

Day 24 - Cut a niche

- One of the most impressive techniques that are often used in altered books are cutting a niche or a like a little secret hiding place. This is something that you need a book that has a bit of depth to or a book that you've reserved a bit of depth in its pages. So the book I've been working in I've already covered too many pages to do this technique so I'm working in a new book. It's got a few inches of depth. I'm not going to use all of that for my safe, I'm probably just gonna take about a half an inch and clamp it. Try to align it as best you can. And if you want to clamp some of these pages just so they don't flop over, that's fine. What you wanna do is you need to make this a solid block and so we're gonna be gluing the fore edge, the head and the tail so it's one solid block. I've got PVA glue which is like Elmer's Glue but it has less water, it's a little bit tackier, I would not substitute Elmer's Glue for this. You could use Gel Medium though. And we're just gonna start brushing it on. You can add wax paper to this edge if you want to maintain this as being clean and not get any glue on it but I'm okay getting some glue because I'm probably gonna paint over that later anyway. I'm also

gonna be covering this page so I don't care if glue gets on that. You are going to need to move your clamps as you work along. This is how the legal pad or note pad is made, it's just clamped really tightly and glued on one edge, those pads where you can tear away each paper. So you don't want a ton of glue but you definitely wanna be thorough with your gluing. And if, once this dries, you see any gaps or ripples then you need to go back and do a second coat. So we're gonna glue up all of our sides here. Last side. If your pages are splaying like this, you may wanna add a clamp there and then just move it when you get to that section. It is separating from the back cover but we're not actually gluing that. We're gluing all the pages, we're gonna have to attach that block to the back cover with glue later once everything is dry. Oop, got a bit of glue there, it's fine. So this needs to dry completely and you may wanna go back and add a second coat all the way around and moving your clamps as you go. And then once you've done that, it's gonna look like this. So this has all been glued together. You can see I had this other kind of decorative thing happening here, but on this side I wanna cut the niche into it. So I wouldn't cut too close to the edge, especially when you're using this many pages, it can be very thick and the pages start to splay. You want this to have some stability so I would come in at least an inch from every side. You can use this text block as a border. But let's just do, I think I'm gonna do something even smaller, I'm just gonna pencil it out first just to see what I think. I'm not measuring, I'm just using the straight edges. So the key to making a niche like this is having a really sharp blade. I don't use an X-ACTO knife, I want something a little bit heavier duty that I can snap the blades off, so I like this utility knife. You're not gonna jab into it and try to make this all in one cut, the way to get the cleanest niche is by cutting thinly over and over and over. So we're gonna start, I'm gonna begin just a little bit before and end a little bit after my line. You wanna make sure you use a metal ruler. I'll do five or six cuts there and then I'm gonna rotate so that I can be sort of peeling away layers as I cut them. Starting a little bit above... And going a little bit below my line. And on that last side. So I should've removed, you know, a few pages, maybe a dozen or so. Just remove them until they don't come out cleanly any longer. Maybe there. So I could leave it like that but you can continue this process until you have a really deep niche. And going to remove pages, you can save those pages for other things later. This paper is pretty spongy so it's tearing very easily. (blowing) You might get some book dust build up so you can just kind of wipe it out. Let's do one more pass just so we get a little bit more depth. Let's see how much more we were able to remove. (blowing) Get any book dust. That's pretty good. So now if you are working with something really deep or kinda fuzzy at the edges, I actually like to just add glue in here as well. Now you can take advantage of these openings and tuck something else in. So if I steal Faith's image here... So for example if I had a bit of a collage or like a photo or something, I could take advantage of these little openings and create layers, especially if I have a really deep niche, this'll be much more effective. So you can kinda think of it as like a diorama space. You could also paint this whole thing with black gesso, I like to just put a little bit of PVA to keep all these layers together if I want it to just be like a solid thing. And the PVA does dry clear, as with the Gel Medium. You could do a found word poem inside. I'm gonna just glue right on top too because I extended my cuts beyond. Let's glue this all together. Because we've cut it and we're introducing the moisture with the PVA, this is definitely gonna want to bow so put this with wax paper and under weights, just another book is fine, until it's fully dry and then you can decide what you wanna do on a surface treatment. Let me show you some other ones that I've done. Here's one in a Nancy Drew. Also sort of a shallow style. I glued that out, I cut it just until there was this page so you would slip your cutting mat underneath to cut away your niche and then glue that block down onto the page where this is exposed. And you can see here that I did the black gesso and just left this little

bit of text. "With a bitter smile." Oh, Nancy. Here's one where it's only the book safe. I did the same gluing process but then I also added these decorative brass tacks to the front and the back. And I don't know what I'm gonna put in there. You can see I had a little bit of buckling 'Cause this book is really old and had some water damage. I did black gesso and then I just did chalking on the edge that kinda matches these end papers. And then this one kinda has a little bit of everything. So this was a Reader's Digest book that was much larger, I cut it with a saw. I added a bit of existing text. This is a packing tape transfer that I did not remove all the paper on. A bit of collage here, this is the definition of melting point, which is the title of the book. And then this is like the redacted text sort of but all cut out. And this applied to the person I was giving the book to, this kind of conversation. There's this little tab with a window cut in and then the niche is back here. And same thing, just clamped it, glued it, once it was dry covered the whole thing in black gesso and then added this little collaged moth in the back. What I love about books is they're sitting on a shelf or on a table, sort of unassuming and you have to open them and engage with them to really be excited or scandalized by their contents. That could be just with words, of course, but when you work with an altered book, it could be with images, whatever you're adding. Including a niche like this as like a hidden surprise is the extra level in an altered book. It's a place where you can hide little secrets or actual objects. The book itself is sort of an endowed object but then if you create a place where you can actually store something, it makes it even that more surprising and special.

Day 25 - Make a Turkish map fold

- If you've stuck with us this long, you obviously love playing with paper, and this next technique is high-impact and super dynamic. We're going to use a Turkish map fold to extend the size of our page. Here's what I pasted close to the bottom of a spread. It has a really great opening and you can go as wide as the edges of the paper, which will extend beyond the top and the bottom of the book. Anything you put in here is going to be a little bit more interesting 'cause it's springing out at you and folding back in. It might be good for a secret map. I've just done a really simple found word poem. There was plenty of water but it wouldn't matter. How ominous. To make ours, we'll use text weight paper, card stock will be a little bit too thick, and we don't want it any wider than the width of our book. So this is cut to just a hair smaller and it can go larger top and bottom. In fact, we want that for the fun pop out effect. Begin by folding it in half. And use your bone folder to make really crisp creases here. Open it up and fold in half in the other direction. Now fold point to point. Open it back up and fold point to point again. And we'll fold it back in half and open it this way. Flip it over and repeat. And re-crease all of our folds. And then, we'll bring the point to the center, and crease. Bring this point to the center, and crease. Flip it over and repeat that process. Repeat again. Then with each of these folds, we'll open it up, and tuck this in. So these will be touching one another. It's called reversing the fold. Flip it over. Open this up. Tuck it to the inside. So it looks like a little old-timey tent that opens up like this. And so when we paste it into the book, it'll give us this full opening. Because there's eight thicknesses of paper here, I cut out eight pages so it wouldn't make this too bulky. And now we're going to paste it in but because we want this tip of this as close to the center as possible, and this kind of gets in the way, I'm just going to cut out around the tip of our Turkish map fold structure. You're gonna go ahead and cut a notch. You can draw the lines if you want first and then cut them out. I think it's just as easy to cut around. This part's a little bit fiddly so take your time. It's a little bit messy but it will be covered once we glue this in. Just wanna make sure we have enough room and that it closes nicely, and that it doesn't extend over the edge. That's good. Now I'll glue up this back side, and if you are going to do something with the inside

piece like a collage, or a painting, or a map, or anything you want, do that before you glue it in. It'll make it a lot easier. You should probably even do it before you do your folds. We're leaving ours blank for now. Fold everything back up. And because this is so elevated, I don't need a waste sheet. It's not going to go off onto the table. It's very important you get all the way over the edge. Then, we're going to fit it into that spot we made. And before you press down all the way, just close it in case it needs to push itself back a bit. And then we're going to bone it down and then we'll go in here and make sure this whole house-shaped piece is firmly adhered. And then, you fold everything back in. So now we can see how, oh it's so fun. It'll fold up nice and tidy, but then pow, it's a really big page. So to finish it off, we'll glue on this side. If you've gotten any spare glue on your book just take the time to wipe it off, and we're going to close it, and press, press, press. We're going to repeat the boning it down. Just so interesting to look at. It's a neat shape. And it's best to let it dry, of course, closed and under weight.

Day 26 - Fold a thread book

- Faith showed you a really cool Turkish map fold, and I'm gonna show you a tiny little origami pocket that you can enclose an image or a treasure inside. I do like using origami paper for this technique, because you'll see as you get further down the folding process if anything is misaligned, this is easier to work with to kinda re-line it up. If you wanna work with a different kinda paper, I would not go anything thicker than text weight. There's blue on one side and white on the other. I like to start with the white side up. And this is 15 centimeters square which is just a little bit shy of six inches. So we're gonna start by folding corner to corner. Line it up as best you can. Open it up and do the other corner to corner. And then you're gonna fold in all of these right to the center. Each corner to the center. This guy can maybe just come up a little bit more. There we go. Now you're gonna fold in this folded edge right to the center. Same thing on the other side. Then open this up, and just rotate, and you're gonna do the same thing again. Folding to the center. Folding to the center. Then we can open this up, and you're gonna extend that side, extend that side. Now you're just gonna take this top and fold it down, so that's where you're reversing a fold. Same thing on this side, and then this gets folded up, and this gets folded down. So it should look like this. Can extend one side, and then bring this over, so you've got this like parallel thing happening. And then this is where the tricky part happens. We're gonna kinda like squeeze this back and make a new fold. I like to put my fingernail right on this line here to kinda help me do that. We're gonna flatten it out. This is where working with the origami paper is a little bit easier, because you can manipulate it. Especially if things aren't lining up perfectly. And we'll just do our best. That's pretty good. We're gonna pull that back. Okay. Now on this side, we're gonna fold this, so that these match. And we're gonna do that same thing. I put my finger right here at this fold, trying to help me fold this down. You just have to make it do what you want it to do. Right, that looks pretty good. And then same thing on this side. At this point, some of these have quite a few layers, so you really have to manipulate it on this last little bit. Okay, lookin' good. So it looks like that. Then you fold this back. And then you have this little pocket that opens. So, we're gonna actually, if we look over, we're gonna add double sided tape, or you could use glue if you like, just on the square part, so that these parts can still pop open. You wanna reveal whatever treasure you're hiding inside. Let's figure out where we're gonna put it. I have my image transfer page here, and I wanna put it here. Good, this is roughly, because now we have to use our double-sided tape. Remember, only tape within the square. We'll get one little piece to get this corner. Align it again, maybe there. Just eyeball it. Just pressing here. Can open it up and press. And I know that for this 15 centimeter square original sheet

of paper, when I fold it all up, what's left in this interior portion is two inches, and so I've cut a found image two inches to tuck inside. I do want it to stay down, though. If you want something that's removable, you could cut it even smaller, so that you could slip it in and out, but I want this to be permanent. So I'm just doing more double-sided tape, just 'cause that's the easiest. But you could enclose like a lock of hair, some bit of thread, whatever fits kinda your book. So just shimmy it in there. I cut it just slightly shy of two inches so it would fit. You could add some text here, and then now, you can reveal your hidden image. You can do a smaller or larger version as long as your paper is square. Here's a tinier one with a little swan inside. There are a lotta different variations on this sort of origami box pocket that you can include in your book. Here's one in that beautiful Joseph Cornell reproduction that Faith has. Look how pretty it is on the existing type paper and it's this beautiful kind of dusty rose color. Has a fancier fold, but opens kind of in a similar way, to reveal a little photo of a bull. For myself, when I'm working on an altered book, I don't cut away pages to allow for popups and inserts, I like the splayed look. Of course you could remove pages to accommodate any kind of origami component that you add, just like Faith showed you yesterday. I love adding special little pockets and enclosures in your books like this because they add just another layer of discovery.

Day 27 - Craft a rainbow arc

- For our last technique together I'm going to show you something that's gonna really wow you. It is a rainbow bridge. Ta-da! This technique is so fun. It's super simple and very versatile. You can make the pieces of paper a lot bigger or really tiny. It's very sculptural and truly, it's the most fun thing to show to other people because it instantly makes you smile. For our squares I used four by four inch square of paper. I already have two folded here. And we're going to do a few folds. Fold it in half. I'm using text weight paper. You could use origami weight paper as well but don't go much thicker than text weight. And we'll open it back up, fold it the other way. Open it back up, fold it point to point. And then keeping this closed, we're going to fold it point to point. Now we're going to open it like so. And pop these out. Flip it over and repeat. Repeat the steps exactly like you did with our green sheet. And fold it in half, fold it in half again. Open it back up, go corner to corner. Keeping it closed. And these together. Open it up. Squash it down, flip it over, open it back up. Squash it down. And you can do as little as two. I think three aesthetically is the bare minimum. And you can do probably up to five or six. It'll be fun to experiment to see, and then we're just gluing these flat square pieces to one another. You'll need some scratch paper and I like to insert the corner right here. We just wanna be sure not to glue on the other folds or else they'll stick together. And put it right on top. Line it as precisely as possible. So this is this, so see if we just glue these down to the page, it would also be a very interesting structure. A little wild. We'll take a look and see what three looks like. So fun. It's a little weird. And so you should have these square panels glued to one another. And these should be free. We're gonna put on our very last one. And we've completed our four color rainbow bridge. I'm sure you've guessed how we install it. There's that fun guy. Ooh, we could even make it part of the scene. I want it to be in the sky. I kinda like it in the middle. We'll find another page. There's something about this bright, bright color being grounded on the text that I really enjoy, so I'm gonna put it in right here, and once again we can cut out around the piece to give it extra space. But I think, I think we're gonna be just fine. So glue out one side. And I'm going to glue it just shy of the center. You can actually pull it back up to about a half an inch. It'll just create more of an arc and pop off the paper a little bit. If we want it to stay a little bit straighter we're going to glue it closer to the center. Open it up and make sure it's boned down. And then I'm

going to put glue on this side. And we're going to close it. Press it down firmly. I just love this part, 'cause sometimes it's a disaster. Okay so we can see that some of the pieces are sticking together a little bit. Oh goodness gracious. (chuckles) It's like when you see a fish whose fin isn't working. So we're just going to go through and make sure that everything is unstuck, where it needs to be. Wipe off any excess glue that's preventing it from springing to its full capacity and there we go. Now that everything is unstuck, we'll go back in and bone down this last segment. And there we have it.

Day 28 - Covers

- [Faith] So now we have made it all the way to the end. How did that happen? - [Courtney] I know. It's a short month, but we did it. - We did it. Do you feel good about your book? - I love my book. I have to say, I'm really attached. I don't wanna leave it here in the Creativebug studio, but I feel like it's still not done. I feel like there's still more pages to do. - Would you care to do a show and tell? - [Courtney] Yeah, let's see. So I started just by enclosing some pages and collaging. - [Faith] Cool. - [Courtney] And then this book was called Mercy, and I took out some of the text. So I'm left with Mer, which is the word for ocean in French. And so that kind of dictated the theme. A found word poem, that's always an easy way to start. Another found word poem but instead of black, this with the white gesso. I think this was probably my favorite thing in the book. I just feel like 'cause it's so satisfying, the repetition, cutting it was fun, making it look more like waves was really fun. But I feel like it's something you can only do once in a book for impact. And then these pages are still loose, so there's potential for things there. We saw that guy. For a little tipped in element. And our stamping. Our moon page. - [Faith] It's so dreamy. - [Courtney] I love the metallic. This was a page, I don't think you guys saw, I did ink similar to yours, Faith, you did an ink page too, I think. And this is another found word poem. And then I just did some doodles on top in white, it's kind of sea themed. This is an ink blot page. Where I just dropped ink, shut the book and opened it back up. It's a good way to create background texture, I might add some text later. Scribble-y watercolor with a little bit of image transfer. Quite a bit image transfer actually, packing tape transfer in this book, or in this little section. I think this is another one of my favorite little bits, the pop out box, that reveals that photo. This page still needs to be glued down, but I cut two pages in this bottle shape and put some wax paper and then a few other pages with ocean and this little ship that I cut out and glued in. - [Faith] Oh, it's magical. - [Courtney] So just glued in. And the back needs to be addressed, so still to be done. I'm gonna do something with those. More little found bits. I think this one we did together, using gesso and watercolor. Still some blank pages in there. Found word poem. Bit of collage. I really love this collection page, 'cause it's kinda different than anything else, has more color. And then just a few pages that need more work. And hopefully I'll finish it, I don't know, next month. What about you? - So I thought, I've started working in this one book, and then I fell in love with another book. It's a very emotional process, this altered book thing right? - [Courtney] It is. Yeah, you really have to test things out and see what you like, what feels good. - I try to take my process kind of seriously, giving myself the time and the space and the proper tools, but then I don't take the content very seriously at all. And the content, it ends up making me laugh, or like it startles me. I know if I look at a page and go ha-ha-ha, like nervous laughter... - Successful, right? - I think so. So I ended up really spending a lot of time with... - [Courtney] This is the one eyed sky, right? - [Faith] This is the one eyed sky, which I'm still not entirely sure what it refers to, I should have been reading the text. We had our title page. And these guys. - [Courtney] I love the transparency of that page. - [Faith] Isn't that neat? I really fell in love with that 1900 to 1910 book. I added some pop of color. And I still need to write the letter. - [Courtney] That'll be fun. - [Faith] I know. This was great.

You told me to cut this in an arc, and it made it so much cooler. - [Courtney] I like it. Do you think he's like in a doorway? Or standing in an alleyway? I don't know, I like it. - [Faith] Like he walked into a party, he's like, "Hey guys, I'm here with Eligh. "I'm sorry we came late." - [Courtney] Eligh needs his own book. - [Faith] Eligh definitely needs his own book. We have this spiral. - [Courtney] I love that, I wanna add something like that to my book. - [Faith] It's very easy, but it's a little magical. I love these ladies. This vaguely upsetting page. I'm still not sure about it. And then... - [Courtney] Oh, I love that. What are you gonna put in there? - [Faith] I feel like it needs a map. - [Courtney] Oh, yeah. - [Faith] Like it needs to be related somehow to the letter to Ferdinand. Like maybe Ferdinand is instructed to find the map, and then this is the map. - [Courtney] Yes, I love it. - [Faith] Oh, and of course (laughs) a rainbow bridge. - [Courtney] I love that. - [Faith] It makes everyone smile right away. - [Courtney] The colors are fabulous, especially on the black and white. - [Faith] And then maybe it ties a little bit to the three sisters, maybe the same palette-ish. - [Courtney] Yeah. I love it. The one thing that neither of us has done is the cover. - Mhmm. - So, do you have any ideas for your cover? - [Faith] Yes, I do. My favorite page was this one. - [Courtney] Mhmm. - [Faith] And I liked the circle, and I liked the eye, the one eyed sky. And so, I kinda wanna replicate that. Also, I didn't use my nature book as much, so I want to like save it as the very last minute and bring it in. So I did, I grabbed a couple of pages from the nature book, and from the cat book, and I'm gonna get to punching in a moment. How about you? - Well, do you always leave the cover til last? - I often don't do the cover at all. - Yeah. - Because then it's like a stealth book. It's a sneak book where you're like, "This might be a normal book, "no, it's definitely not, "there's all sorts of strange things in it." - Right, it's true. Think about like where your book might live right, if it's just gonna live on the bookshelf and you do want someone to pick it up by surprise, then maybe no cover's the way to go. I thought about doing a dust jacket, like a traditional paper cover. - Oh. - But then I was like, "Oh, I'm not really sure." And I have just a paper texture on mine, so I thought I might do some image transfer because this material will accept the image transfer, where as the book cloth won't. - [Faith] Oh my gosh. - But then I can paint over it if I don't like it. - I'm so excited to see what both of us come up with. - I know, okay, so how are you gonna start? - [Faith] I'm gonna start punching. I'm gonna start snipping. Let's see what happens. - [Courtney] I got some seashells that I was gonna transfer onto this. And they're in black and white. I might do this one. - [Faith] And you and I both said we still had pages to work on, maybe this process is going to lead us to some new ideas. - [Courtney] That's a great idea. Yeah, I love that. So we're not using any new techniques here, these are things you've already done in your book. Now you're just gonna use them on your cover, right? It's kind of the idea. I'm doing my image transfer with my black and white photocopy and my blender pen. The cover is just paper so I can transfer right onto it, but I know because my photocopy is very gray, and my paper is very gray, that it's not gonna look that great. And so I'm planning on enhancing these shells. But I do wanna start with this. So I'll do a couple of image transfers on my cover. While I'm doing that, Faith, what are you doing? - [Faith] I am cutting out circles from my woodsy book. I'm just gonna cut a whole bunch and then see how they look. I will definitely have one with an eye in it, 'cause it's my one eyed sky. - [Courtney] Of course. What's your plan for your circles? - [Faith] Well, I've punched them out. I think I had originally imagined a three by three grid. But there's not exactly enough space, so I'm going to arrange it in a two by two grid. I wanna make sure I have, of course, my one eye. - [Courtney] Oh, I love it. That's so cool. 'Cause people really have to like look twice to realize. - [Faith] Mhmm. Made kind of a stealth eye. Maybe, can I fit four in here? - [Courtney] You should try. It's gonna be too tight. This space is too small for that space. - [Faith] That's gonna be too tight, dang it, okay so it's gonna be three by

three. I'll keep fiddling. - [Courtney] So how are you gonna attach it? - [Faith] Glue stick. And I'm gonna make sure I really bone it down. This surface might be a little concerning, but we'll see what happens. - [Courtney] Yeah. My image transfer for the shells are really soft, which I knew they would be. But now I wanna kind of enhance them. So I might use some graphite to darken some of the areas. I'll probably go in with a white Gelly Roll to add highlights. And then I wanna paint out the background with my metallic watercolor. At least that's where I'm gonna start and we'll see, maybe there'll be more after that. Ready? - Mhmm. - Cool. - [Faith] So did you finish? - [Courtney] I think so. - [Faith] Show me. That's gorgeous. - [Courtney] You really never know how it's gonna look. But yeah, I think I'm happy with it. I like how graphite like that metallic water color is and the gray. Just did a little bit of highlights in the shells and really brought the image transfer to a more like sketchy look by adding some dark lines with my Micron and some Gelly Roll highlights. - [Faith] And you did say when you were doing the transfer don't worry it looks kind of smudgy. - [Courtney] Yeah, it's like muddy. But I knew it was gonna be that way. - [Faith] You made it work. - [Courtney] Yeah, that's what I love about image transfer is that even when it feels like failed, it really isn't because it could be the starting point for something that looks more like a sketch and more in your own hand. So for me, they were just kind of like a foundation. It's cool. I love yours. I wasn't sure how flat it would be with this texture but it looks amazing. - [Faith] It's neat, right? - [Courtney] Yeah. - [Faith] And the fun thing about cutting a bunch of circles is like I had an idea of how I wanted it to be and I tried it out and it didn't work, and so then I had a new idea. And then I couldn't stop myself from, I just wanted to punch all these cat photos. - [Courtney] I know, it's very satisfying. - [Faith] They might end up in like this... - [Courtney] That's cool. - [Faith] So then I could realize my vision of just covering it with circles of things. - So it'd be like a collection of cats? - Yeah. - I love it. - Maybe. - I like how cohesive your color palette is, too. It's very retro-y vibe colors, which is really cool. - [Faith] Yeah. I like this light blue-ish thing. - [Courtney] Yeah, with the rust. I feel like that came up earlier in this month, where you had like something on the table that was this color and something that was that color and you were really into it. - And as we were both finishing these up, we were talking about how sometimes, as crazy as it sounds, like the book tells you what it wants to be. - Yeah, no, I think that's true. Like if you're just working with a blank book there's nothing to respond to, so the more that you kind of like dive in and interact with your book, the book kind of reveals things to you, right? And for the found word poem, it's text and then that becomes your theme, if that's how you're working, and then it just goes from there. And like you were saying, you don't feel that way with a sketchbook. - Right, a sketchbook is you have to put stuff into it, where as the book, it rises to the surface. - It's like a Magic 8-Ball. - It really feels that way. - [Courtney] I feel like 28 days is not enough days. - It's not even close. But you can use any of these prompts moving forward for any creative activity, if you're in a sketchbook or if you're in an altered book. - Absolutely.