Personal Map Making - A Daily Mixed Media Practice with e bond

Chapter 1 - Personal Map Making - A Daily Mixed Media Practice

Overview

(light music) - Hi, there. My name is e bond. I'm an artist, book binder, teacher and designer. I make handmade objects, art, journals and sketchbooks under the studio name Rough Draft Books. In my personal creative process, I love to task myself with exercises that strengthen skill, but also keep me flexible in thought. Recently, I finished an Instagram 100-day project on mapping. This class grew out of that body of work. I love making maps as a way into an idea. Now I should be clear from the outset that this is not a proper cartography class in any way. We will not be making accurate maps. This is a class that is more improvisational using maps and mapping, their functions and characteristics, as a process tool for generating content, visual imagery and abstract compositions. This is a class where process will be stressed more than the finished piece and we'll use assignments and prompts always through the larger lens of mapping to get you hopefully excited and equipped with a toolbox of ideas, starting points, little nudges, that you can incorporate into your existing creative process. (upbeat music)

Materials

- When it comes to materials, I am a maximalist. I love to use any and everything I can get my hands on. But when it comes to some of the essentials, these are the tools you'll need. For each day, you can use your favorite paper. This is a card stock, a heavier weight. This is a craft paper, but again, you can pick any kind you want. It also might be helpful to have some tracing, carbon and pallet paper on hand. You'll need cutting implements. One that's maybe more exact, like a scalpel or an X-Acto Knife, a pair of scissors, some kind of bone folder. This is Teflon, but you could use one made of bone. A pencil, some kind of adhesive, either a glue stick or double-sided tape. You'll also need something to measure with, a triangle or ruler, and a cutting mat. You'll also want a variety of drawing implements in different weights and sizes. A few brushes, and also maybe a paint scraper, and then a variety of liquid media. It could be acrylic paint, spray paint, or even paint markers. The last thing you'll need is a big pile of ephemera. Old maps, dictionaries, even some old artwork that you're okay with cutting up. All of these could be great beginnings to new maps.

Day 1 - Rearrange a map

- Welcome to day one, it is time to make maps. The first one we're going to make is a map of a map. I've got some books of maps here that I got from a thrift store, and I love to collect all kinds of old things and hoard them. So, these are these wonderful old maps of Sonoma County in California. You see that I've already kind of even used some of these pages. But they are a great beginning or background to other kinds of maps or pieces of art that you might want to make. So, I found a map from the book and, if you are a little worried or a little scared about cutting up a map or defacing a book in any way, feel free to make a photocopy of it, and you can use that. But I'm going to just cut this guy up. If you're starting with a larger map, cut it down to no larger than seven by seven because we will want to get between 16 and 20 smaller squares out of that map. You can even use the lines on the map as your guides so you don't have to measure, which is what I'm going to do. So, I'm going to start at this edge using these red lines and my triangle and scalpel to cut this map down. I think this is a great way in the beginning to take something that already exists and then see

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what you can turn it into. So now I have a bunch of little strips that we can then cut into squares. And I'm going to still just use the lines that already exist because why not? It's easier. It would be kind of fun to do one even with just strips. I'm going to save some time by stacking all these papers together since the lines are so easy to read. I'm going to attempt to cut them all at once. One good trick when you're cutting through more than one piece of paper, or anything that's really hard to cut, is to just lightly score more than once. That way your cut is a lot cleaner and it's not as jagged. So now we have a bunch of fun same-size squares that we can start to make into a new map. So grab a piece of any kind of white paper. I have a card stock here, so it's a little bit heavier, but it really doesn't matter at this point because we're just going to use glue stick to start to play around. Now that I have all my squares, I'm going to spread these out so that I can see each one kind of on their own, and I'm not beholden to what the map looked like in the beginning. And, once I start to get to see them all, I will start to place them into a new composition. Just going to grab some that automatically start to make me happy. I'd like, really interested in these ones where there are the, have these great shapes of the water kind of juxtaposed to the land. And you don't have to use all your squares, too. Again, this is just like a fun way to start to think about pieces on their own, and it gets you to really start to look at all the things that make up a map, lines, words, shapes, kind of in a different way. Now these ones with, sometimes there's just nothing but a line. You see I'm kind of making a grid even though it's kind of abstract at this point. Something about the squares, in general, just make me want to still make it a grid, but you don't have to. You can decide at any point that this could be a random array of these squares. I kind of cheated on this square, too, because there was such a really cool curve on the map at this point that I cut it, I didn't cut it into a whole square. So, again, even though I'm giving you rules, feel free to break them. Play around until you have a composition that you like and then start gluing them down. I'm just using a regular glue stick for this part. Make sure you have a piece of scrap paper nearby so that you can glue and keep everything clean. I'm just going to use this to lift up my square, and I'm just going to glue. Gluing outward is always a good plan. That way you don't get anything underneath onto the good side of your paper. And then I'm going to start to place it. You can use a bone folder if you want, like if you want to be fancy, or you can just use your finger. If you want the spaces in between your pieces to be exact and equal, feel free to use your ruler or even your triangle to make small marks that you can glue up against. But, as you can see for me, I've just been eyeballing it. Sometimes, when I pick up the piece that I'm gluing, I totally forget where I had it. If you've done a collage that is really intricate, sometimes I'll just take a picture of it using my phone so that I have a reference to go back once I've picked up the pieces. We did it, we finished our first map. And any pieces that you haven't used, feel free to save them for future maps or future projects. I want to also show you another map that I made using the same pieces. Of course, this one's black-and-white, but it just shows you that, even using the same pieces, the composition and the look and feel can be completely different.

Day 2 - Shift your perspective

- Welcome to day two. Today we're gonna shift our perspective a little and zoom into one element of the map that we made yesterday. Spend a little time with yours and try to find some pieces that really speak to you within the larger map. This is the piece that I keep looking at every time I stare at this map. So, I think I'm gonna start with this one. What I did next was blow it up, about 400% on my photocopier and got it to be the only thing that I could see on the page, so that I could really just start to focus on that one piece. Grab your tracing paper and now start to sketch on top of your photocopy. Grab pencil and a ruler to make a square around your composition 'cause it could be

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helpful if things start to shift around. Now grab some markers and start to play around with color and shape. This line kind of struck me first, so I'm going to think about, like, how I could use this line to employ a full shape in this composition. Think I'm gonna use this whole area. The nice thing about doing this on tracing paper too is they can be really quick sketches, you don't have to get too invested. You can do a lot of different ideas or iterations even from just one map square. Kind of blocking in the big areas first, to see maybe what that will give me in terms of spacial relationships. And then, I can start to see maybe lines I could bring into this. Something about this line of this street feels like it's a good delineator of a shape, so I'm just gonna follow around. Sometimes I like to just pick it up while holding one side of it, just so I can see what I'm starting to create without the map under it. And see if I like the shapes that I'm isolating from the original. And I kinda like that. And I like this piece that I've left white or empty So I might leave that alone for now. Now I wanna think about like these two areas. I think it might be nice to have a long kind of vertical here and then this area be another color. I might turn my page a little because I think I wanna make the streets almost, the lines. So what we think about that? Hey, it's kind of cool. So, with this one, I think I'm done. In order to check the composition and the color, it might be nice to now put the composition onto a white sheet of paper, scrap paper is fine. Just to see if we actually like it. I think I do.

Day 3 - Make backgrounds

- A big part of my creative process when making art is having huge piles of background images that I can cut up, use and repurpose in other future projects. Today and tomorrow, we'll be making tons of backgrounds that you can use if you don't have your own stockpiles. Let me show you what I mean. This is a book of past compositions or backgrounds that I've made over the years. You'll see they're very different. Some are just grids, some have lines. Some are collage pieces of old papers. Some have stitching, painting. Some already start to look like maps, even before I've done anything to them. I've got some acrylic paint already on my pallet paper. Also to work with, I've got some Tempera paint markers, some oil paint markers. I have liquid acrylic ink, which is nice in layering, 'cause it's a little more transparent. Also, I have some spray paint, water-based, and then I've got some implements for the paint. You'll notice I don't even really have any brushes right now, but you could feel free to. Remember with these days of making backgrounds, none of this stuff has to be too precious. Feel free to experiment and play around and just make marks. I'm using some sheets of craft paper to make my backgrounds. It's just a personal preference, because I don't like to start on white paper. I usually like a color, but you feel free to use whatever kind of paper that you like. I'm gonna let this dry for a little bit, set it to the side, and then move on to another sheet. I might come back to it later. With this one, I think I'm gonna try to just make some big marks. Because I'm using so many different kinds of mediums, sometimes I need to put a lot of them to the side, come back, let things dry, and see how the different media react to each other. Let's try. (paint can spraying) I could let this dry, or I could see what happens if I let 'em bleed. What's also really cool about having a working surface that is background paper is that the background paper itself can become pieces that you can use as well. So I always love to save this paper that we're working on. The thing to remember when you're making backgrounds is just don't think too much about it. Have fun and see what the materials start to do on the paper. Maybe with this one, I'll play around with shapes. Because our class and practice is about mapping too, I find myself always thinking about these kind of overhead ariel shots of land, even when I'm just doing abstract shapes. If you find it's hard to just let your hand move and make anything, you can always look at a map, or look at an existing reference, and then go from that abstraction onto your paper, even just for backgrounds.

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Let's go back to our first one, now that it's a little dry. I'm gonna put some acrylic ink on top of the acrylic paint and see what happens. I'm using a brush with this, just 'cause it's easy to get into the hole basically. Sometimes acrylic ink is really fun on top of other medium, because you can see through it, but then you still get a pretty tint on the paper. Let's see what this one does. Another way to use it. If you don't wanna use a brush, see how I just kind of drop droplets, and then use my pallet knife. Because then it can be moved around really easily. And depending on color, the color's a little more transparent. You can build up kind of layers, which are really beautiful. Like this already starts to feel like looking down on earth and water, and fields, like when you're up in a plane. That's kind of fun. Okay, I'm gonna add a little more to this one since it's dry, and see what some acrylic ink might look like on top of these. Just in an area and see what happens. Oh, that's kind of fluid. I'm gonna let this one dry, and then something about that red one up here might need some fun too. Let's see. You'll notice sometimes the paper will even start to buckle depending on what different kinds of media you're using, but don't worry about now, you can always just put it under some weights or under some books later on after they're all finished drying. Just needed a little pop of color. I have trouble stopping myself. But as long as you have five for today, that's great. And don't worry, we'll make a few more backgrounds tomorrow.

Day 4 - Take textures from nature
- Today we're gonna take our inspiration from the natural world. Take yourself on a nature walk and pay attention to all the patterns and textures around you. I've gathered a lot of specimens through many of my walks that we can kind of use for backgrounds. A few of these aren't even real. This is a plastic plant that works really well as a stencil with spray paint, or even I'll show you a rubbing later. We have bark, some petrified wood here that has great textures and lines, some stones, moss. And these are skeleton leaves, which are basically just partially decomposing leaves that were found on the forest bed. I'm gonna start with a Conte crayon to do a rubbing. So I'm gonna take one of my specimens. This is a piece of bark. So I just have a piece of regular paper. It's a little bit thicker, but it doesn't have to be. And I'm going to just rub with the side of my Conte crayon while I'm holding on to what's underneath to see what we get. Ooh. Let's try one of the plastic plants this time. So I'm gonna put a few down here, see what happens. Oh, this one I was expecting to have a lot more definition in leaves, so maybe I'll try it with crayon instead. Yeah, here I'm getting a lot more definition in the actual leaves and stems, which might be nice to use for something else. But I have to say, I also still really like the lines in this one, so I might end up using that, maybe making a photocopy of it or using that for something as well. Let's try some spray paint for these. So first, I'm gonna spray so that I can get the negative, but now I'm gonna pick it up, flip them, and see what happens with the positive. I'm gonna put another piece on top. Kinda press it down. If you even wanna use your bone folder, you can try to kinda burnish it 'cause you're basically just trying to rub off the paint that was on the opposite side. I do this technique a lot, a lot because I use a lot of stencils that I make or even stencils that I buy, and I always find that I never know what side I'm gonna like better, so I always just try to do both. So now we have two options that we can play with. Those are really pretty. Of course, these decomposing leaves were so cool, I had to photocopy them. You'll see here I have a pile of different kinds of enlargements that I've made on these leaves because they just start to become maps without any help from me. And you'll see in some of the copies I've isolated areas that I found really interesting that already feel like maps to me. This looks like a city to me already, and maybe even these are rivers or tributaries. And then if you get even closer, it starts to almost look like the grid work of an urban area or city blocks. Even the part that

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starts to overlap looks like forests, or this looks like densely populated areas versus areas that are a little more sparse. So even just using your photocopier sometimes is so fun to take a simple object out of its realm into a new space.

Day 5 - Map your desktop
- Hi, today we're going to change our perspective and map our actual desktops. Here's a photo of my desktop I took by standing on a stool and just using my camera phone. Take a photo of your workspace and then print it out and grab some tracing paper. So, what I'm gonna do now is kinda use the tracing paper almost as a view finder, too, so that I can think about the composition I might wanna make. You don't have to draw your entire desktop. Maybe there're just pieces that you enjoy more than others. I kind of like just this area in here. So, I'm going to just grab a marker or Sharpie and see what kind of simple shapes I can break this complicated image down into. For this one I'm gonna maybe try to stick to circles and squares, just because a lot of the objects on my desktop seem to be circles and squares. But again, your picture may be completely different. I think this is a fun way to use what's already existing in your life or in your space to start to think about what aerial views might look like in maps or what abstract compositions you might be able to take from the idea of an aerial view. These don't have to be perfect. Beginning we're just maybe thinkin' about how shapes come together, where they meet. All of these kinds of tracings can then be saved maybe in folders or can be starting points if you ever get stuck for compositions. I'm gonna just lift it up and see what kind of things, shapes are making. So, this is just one composition that you could do from this, from this photograph. There could be many more that you could do. You could even just isolate certain areas if you like the tension between certain shapes. And, if you also are someone who does all your work on the computer, you're not off the hook. Take a screen shot of your desktop, of your virtual desktop and you can do the same thing. So, this I've mapped my computer desktop. See how two different spaces kind of invoke two different sets of shapes and compositions. This one is strictly squares, which is really interesting because this just plays more to scale differences, whereas this one has a lot of objects that are the same size, but they're different shapes. What I love about this exercise is that technically it seems really, really simple, just tracing, but what it does is it allows us to see our everyday space from a very different perspective.

Day 6 - Make a grid
- Most commercial maps you encounter are based on a grid system of some sort. So today we're thinking all about grids. This is a map that just shows a very clear grid so you can get an example. Now I'm gonna show you grids that I've made in many different ways and techniques, just so you can see that a grid can be open ended. This one is more traditional grid using simple rectangles. But a grid doesn't always have to be squares or rectangles. You could basically just set up any kind of shapes within a grid system. You could think about a grid maybe where some of the shapes change. So you can use squares, but then you can use circles to break the monotony maybe. This is just another quick spray painted image of a stencil, but it's already a grid. These are the beginnings of grids, even though they're much more abstract. It doesn't have vertical lines yet, but it's already beginning to be there. This is kind of a throwback from our nature day using just pods and arranging an organic shape into a grid. This is another maybe example of using an organic shape or a more hand-drawn shape, but adding some clarity or some regulation into it by using a grid. You're welcome to interpret this prompt however you wish. But if you need to get started, look in your background pile and start to cut up some thin strips from what you made the previous days. You

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could also use magazines or old drawings, anything that has a lot of color and texture to start to make your grid. I've done that here, I started to glue down some scrap pieces of paper to make the horizontal lines of my grid, and now I'm going to add in the vertical lines. And again, however you interpret this is up to you. So all of your pieces of paper don't have to be the same length, they don't have to be the same width. When you're laying down the groundwork for the actual grid, it's already making spaces that you start to think about what could go inside of them or on top of them. It just opens up a lot of different ideas. If at any point during the month, you don't like what you've made or you're just not sure what to do with it, just hang on to it. We may use it again later.

Day 7 - No straight lines
- There are no straight lines allowed today. We're just making curves, curlicues, and organic shapes. And this is a fun prompt to do on the sewing machine if you have one. I have a variety of papers here, you'll notice some of the backgrounds that we did in previous days, plus some white paper cut down to a more manageable size, just so that I can get it on the sewing machine easier. So I'm gonna start with a white piece, just to see what I can do with a continuous curvy line. I'm gonna start slowly, and then kind of move the paper around in whatever kind of organic shape I think I wanna make. The sewing machine is nice because you can't be super precise, and if you allow yourself to consistently keep the speed going, you have to just make decisions on the fly about what this composition's gonna be. All right, I'm gonna slow down, kinda come to the end. Just pull out my new composition, and cut off the excess. So that's our first idea. Now I'm gonna use a piece of paper that already has lines on it to maybe kind of contrast these very straight lines with some curvy organic lines. What I like about doing these kinds of lines or compositions on the sewing machine is it forces me to not be exact, and I can't think too much about how perfect this line is gonna be. So sometimes the organic, kind of hands-on quality of the line is really beautiful. And of course you know what I'm gonna say next, is like after I've finished something like this, I probably go to the photocopier and then make copies of these lines to use in other compositions. Let's see what we got. Oh, this is fun. It's a little more subtle, just because the paper is brown, but I like that it already starts to look like land and green, and then some kind of other mass of earth that we've added on top. If you don't have a sewing machine, you can just draw your curved lines. Just put your pen on your paper and start to move in curved lines until you fill the entire thing. Remember, try to stay away from any straight lines. That was cool, now let's try it on one of the backgrounds that we made previously. Here are a couple other ideas that I've made. There's this one that's a little bit bigger that almost feels like an entire landscape. This one is a spiral, it almost feels like crop circles from above. And this almost feels like water. Play with some ideas. You can always change up the background paper that you use, the color of the thread, and even the size of the paper, if you wanna make larger maps or more complicated ones.

Day 8 - Color in a map
- Today, we're gonna use maps as a coloring book. Feel free to use some found maps, some old maps, or even some of the maps that you've made in the previous week. You can use crayons, ink, paint, spray paint, anything you want for this challenge. I'm gonna be using acrylic ink. The first thing I'm gonna do is really just look at my map and decide or see what kinds of lines and shapes the map is already making. I'm trying to take my cue from the map. So I see these green lines are really prominent, and I think I might wanna just follow those and paint within those shapes. I see that one was really cool, and then this one, and then it gets to be kind of complicated and weird up

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in here where the city kind of closes in. So we'll see, we'll just start painting using the green lines. I like using the acrylic ink, because it does allow you to have a really beautiful bright burst of color, but it's also still pretty transparent. And if we're gonna be using existing ephemera or pieces of.

Day 9 - Explore a leaf
- Today we are revisiting the leaf. Why, because they are very map-like, just in their form. I'm gonna do two prompts today, one with my largest marker and one with my smallest marker. I've got two photocopies of leaves I'm gonna work with. This first one I'm gonna trace the veins within this one with my smallest pen. It's so cool looking at leaves up close. I feel like they already have the blueprint for so many ideas about lines and shapes, which basically are maps. This already looks like a little neighborhood! And as you're drawing, of course you can decide what lines you wanna leave in and what lines you wanna leave out, but just knowing that you're tracing from this design that's already there is a great place to start. I could do this for hours, but what I really like about this one is the contrast between the two sides, So I'm gonna stop now. For my second one, I'm gonna use my largest marker and instead of being really really precise, I'm gonna have a much bolder line. Instead of tracing on top of it, I'm gonna draw by just looking at it. (marker squeaking) So with this technique, I'm kind of drawing what's beneath the white veins. This kind of darkened area in here, these are what I'm drawing with the big marker. And then I'm gonna go back in and fill in the white areas. A White-Out correction pen is my secret weapon for going over black. It makes for really nice, thin lines that you can control. This would be a nice pattern to make or to photocopy or to use in other designs as well. Or to even add color to the background if you like. I'm gonna let this one dry, but then you can see maybe the next step that you might wanna add. If you wanna explore color to the back of your map, this is a great way to do that. I just used acrylic paint on this one after it was dry with my paint scraper. And then I can still go in with the white line too on this one.

Day 10 - Look up, look down
- For inspiration today, we are looking at some of David Hockney's photo collages. You can see here where he started to work within a grid but then later he started to make collages that were called joiners, where they become a lot more freeform and some of the pieces are different shapes and sizes. Your assignment today is to take a walk, take lots of pictures looking up and looking down. Here are the photos that I took on my walk. You can see I have them printed and cut out in multiple sizes, some very small, some about medium, and then I have some that are a little larger. I'm gonna look for a few more to cut up, just so I have some more options. Now you can feel free to use scissors if you want to cut up your pieces or if you want to be precise, you can use an X-Acto or a scalpel. You also might decide that you don't want to use all of your whole photograph. You can feel free to even cut pieces from a larger one. But for right now, I'm gonna leave them whole so I can start to figure out my composition once I have a few more cut out. So now that I have many sizes of pictures, some small, some medium, and some large, I'm gonna grab a piece of paper so we can start to construct our collage. Feel free to use a new sheet of paper or if you have a background that you started from previous days that you want to use, you can start with that. Doesn't have to be empty. Now I'm gonna start to organize and think about how I might want to situate the images as either like a grid or like the joiners that we looked at earlier. I was thinking about the horizon line as this great kind of play on perspective, so that maybe I would think about the top half of the page as up and the bottom half of the page as down. But you don't even have to be that literal. This prompt is also a fun time to maybe think about scale, since if you decided to make some of your

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pictures large or small, can think about maybe the juxtaposition of those shapes together. And if you're not quite sure in the beginning, you can just start to place things without gluing them and then go from there. So I'm gonna start, I think I might need just something to anchor so that I can feel like I have something to design around or to work around, so I'm gonna glue this one down because I like where that is. For this, you can use a glue stick or you can even use your double sided tape. Whatever you think is easiest for you to work with unencumbered. Now that I have an anchor, I feel like I have something to kind of go on. Maybe I need one at the bottom too. I think I might like cut some of these up, so I'm gonna grab some scissors. Think about a different shape. The interesting thing about maps is that a lot of the times you aren't getting to see more than one perspective at once. And so this is kind of a different way to think about it, where we're seeing more than one at a time as a way to describe a place or a space. You think about some of the examples we saw with David Hockney where he was using one image and cutting it up into multiple pieces and then piecing it back together. That's another way to think about your landscape, even though as you see with mine, I've used multiple images and I'm piecing it together. I like that. I think what I like about this composition or even a lot of Hockney's collages is that they imply some sort of movement as well, some kind of sense of an attention to time or a time lapse. So kind of shows a space in all of its movement. Looking up and looking down is something I use a lot in my work, especially exploring perspective. This is a book that I made about the subject, literally looking up and looking down. It's called "A Matter of Perspective" and the book is cut into two pieces so that you can see an actual top and an actual bottom. These are photographs that I took on multiple walks in redwood forests and I shot a lot of images of me looking down and then a lot of images of me looking up. But you'll notice that sometimes I'll put the looking up images at the bottom and the looking down images at the top. But it just gives the viewer options on what thing they can look at at which time. There's some areas where things do line up in situations where you are looking up and looking down, and then other areas where all of that changes. Kind of a nice meditation on perspective.

Day 11 - Pick a single shape

- You might be asking yourself at this point what makes any of these a map. I think the most basic answer, is visually arranging elements on a page in relation to one another is itself, a map of the creative process. Also remember, these are just beginnings to ideas. You can always go back into any drawing that we've done, and make it as literal or as imaginative as you see fit. I've started this one drawing of circles already, because today, we're restricting ourselves to one shape. I've picked a circle, but you can pick whatever shape you like. I have a pile of old backgrounds and ephemera that I'm going to use in this map. First I'm going to use my circle punches to cut out some circles. (punching) If you don't have circle punches you can always freehand cut circles or even use a stencil and then draw a circle and then cut from that. I have a few more that I've already cut out. You can see I'm kind of working with a limited color pallette, but things may change. But I thought that these were nice color additions to this black and white background. So now I'm gonna start adding on to this composition. Again like in previous collage situations, I'm kind of just placing things to see how they feel before I commit. A way you could do this if you wanna move your map around, you could even just use a little bit of tape underneath these if you're not quite sure, or you wanna walk away or come back to it. But normally you can just lay them down and kind of get a feel of what you might want to do. What's nice about this beginning, I could also see lines start to happen in here, but we're restricting ourselves to circles. So, that's what we're gonna do. (glue

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tapping) Might wanna use your bone folder if you're using heavier paper, or just your finger to burnish things down. I'm gonna glue these down now so that when I start to spray paint I don't want them to fly away. I think I like their position. And again, if you're not quite sure, and you wanna start adding another layer, you can always just use some tape. This paper's a little thicker, so I'm gonna get the bone folder out and burnish this down. Next I think I wanna add a little more texture by using some stencils and some spray paint. I have these stencils that are all circles. I really want to use this one, but I don't want the entire stencil. So I'm gonna mask an area of the bottom stencil with this top one. But I also wanna make sure that I don't get spray paint all around it, so I'm just gonna put some paper, some scrap paper. (paper tearing) (paint spraying) And now I just have a piece of it. I also have this paint that's left on the stencil, which might be super cool somewhere else, so let's give it a shot. I'm gonna turn it over. Put a piece of scrap on top. And burnish it down. Sometimes I do this on a scrap piece of paper first, and not my finished piece, but I'm gonna give it a shot. I really like that. So we got two circles for the price of one. All right. I think I'm gonna do a few more. (paper shuffling) I think I'm gonna add a couple more circles in this kind of graph paper to balance out this one that I've added on the right. I know we said that we were only gonna use one shape today, but I think I'm gonna cheat. Because this map reminds me of the solar system so much, I think I might wanna add some lines. (pen marking) Some of the lines get me thinking about orbiting things around other objects, but also, these lines feel like they might be nice for how stars look far away. They almost look like slashes. It's funny 'cause now that I'm doing the lines, I can even see words, all sorts of possibilities, on this imaginative abstract solar system map.

Day 12 - Make a moveable map

- We had so much fun yesterday with circles, I decided to use them again. But this time in a movable map. These are some examples of movable maps I've made in the past, using different sized circles and a sewing machine. What I love about these maps are the idea of direction. And usually in a proper map, you use them to be able to go from one place to another. And I like that these almost have a self-implied trail, or direction to them. I also like that you can change the direction of them. Depending on how you've adhered the circles together. These are a little more fixed because I've used a sewing machine, but you can also even use brads or something that could allow them to turn completely. Let me show you how I did this. It's really easy. Just make sure you have your sewing machine and the pieces that you want to work with close by. I have these that I've already cut, and now I'm gonna start sewing them together. (machine whirring) Usually I just try to start feeding one after another. So you might want to go slow with your pedal. I'm also trying to get a little movement as I'm turning. Let's see, I'll just do a couple more so you get the idea. But it really is up to you how many you do. How long you want your map to be. It's kind of fun, too. It almost reminds me of like, an actual path or a trail. I could see the backs of these having some kind of poem or story about how to get from one place to another. Totally be a really cool artist book too. Ooh, I like the orange on that. Your choice of color of thread and even how many times you sew through your map can add a lot of interest.

Day 13 - Limit your colors

- I love a good limitation, so today we're gonna restrict ourselves to one color as we enhance an already-existing map. I took these sketches from a real map. The left one is a drawing that I did from the actual map and the right one is simply a Xerox copy of a piece of the map. So you can choose to go either way with your prompt for today. For the first map, I'm gonna use the color green. And you

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can see I've picked three different greens. So I'm cheating a little but I thought I might need a little variation. I'm using markers because my lines are a little intricate and close together but if you wanna use paint or ink you can feel free to do that as well. As I'm thinking about restricting myself with the color I'm also thinking about what that can do creatively to enhance the composition. So if I use one color to have things stand out then I know that's gonna be like my focal point. To the left of the green line that I've put in I think I'm gonna make this whole left side a lighter green. I think maps in general, like true proper maps, use selective color in ingenious ways because they're basically trying to get you to understand a lot of information in a really small space. So you'll notice a lot of maps only have about three or four colors that they use to signify different information. Okay, I probably would keep going with this, like maybe use the other green to fill in this area but maybe just leaving like that dark green line as the only one of its kind in the map. Let's do orange for this map. So I'm going to grab this and have some orange markers and think about maybe how I wanna compose these three shades of orange. Feel like maybe for this one this large area needs to be one. Oh no, I don't think this marker's gonna make it. So I'm gonna probably switch to one that has some juice. Yeah, here we go. Again, this can be just really fun, kind of quick ways to do color studies. And once you've got a design you like or a composition you like, you can always go back and maybe paint it or use your medium of choice. I'm gonna be a little more loose with our application. Looking at this orange one, I've realized that there's not enough range of color for me to make it exciting as a drawing. So I might not use it. I probably will cut it up. But I like where the green one is going. So I'm probably gonna call this a success.

Day 14 - Use rope

- Today's technique is super simple but really, really fun. I call it string maps. I've got some paint already set up and a few weights of string, and now I'm gonna start making string maps. It's really easy and super messy and fun. I'm just gonna coat my string. I'm using acrylic paint too, by the way. I like to use my fingers to kind of coat the thread. And it doesn't matter if it's kinda messy or goopy. Okay, you just wanna make sure you have enough on there that's gonna make a nice impression. And then, you get to play around with really making unexpected, uncertain kinds of organic lines as you place your string down on the paper. You might wanna have something that you can wipe your hands with quickly. And then, a piece of paper to put on top. I'm just gonna kinda press it down first. You can also use your bone folder to burnish it lightly. This is another one of those really fun techniques because you get almost two prints for the price of one. (laughing) 'Cause then we get the top paper and the bottom paper as two prints. Now let's try white on some existing backgrounds that we've already made. I'm gonna try maybe this middle weight. Okay. See what happens. So messy. And you don't have to use just one kind of paint either. I mean, you can dip one color and then dip another color, see what happens. All right. Ooh, said I'm gonna use another piece of paper top. Press that down. Kinda get the initial imprint. Maybe use your bone folder. (bone folder thumping) What's also nice is once you let them dry a little, you can always start to layer different colors of string or different weights of string, one on top of the other, and you start to get a really kind of intricate set of lines. Let's do that here. I'm gonna keep going with this composition, but adding some green lines. Okay. This can get pretty addictive, but you get the idea. Let's try one with the heaviest weight rope that I have. Okay, I'll get a bigger sheet of paper for this guy. With the heavier rope, you might have to spend a little more time making sure that the paint kind of engages with the material because there's just a lot more thickness there. But with the heavier rope, it is kinda fun because you can start to really orchestrate a line because it sits still. Okay. Gonna grab a

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blank sheet to put on top and really press this one down, 'cause it's so bumpy. Ooh. So that's what we've got. You can also let the string dry after you've taken off your first layer of paper and then, peel it off, and you can use that shape as a stencil. I'm going kinda slow 'cause I don't wanna stretch it too much. 'Cause I actually really like this shape. Okay. Then I can just put it down. I'm gonna use spray paint for this, but I think you could also use a paint roller over top of your newly made stencil. (paint spraying) You might have to hold it, just to make sure (paint spraying) the wind of the spray doesn't move it. Let's see what happens. Ooh, also got my finger in there. Just gonna. (paint spraying) That's pretty fun. Just gonna see what happens. If there's anymore spray paint on here, that might transfer. Oh, that's cool. (laughing) Just the string on there. So the possibilities are endless (laughing) with string maps, but they make for really great backgrounds that you can then add on top of things. Hang on to these string maps. You'll be using them again tomorrow.

Day 15 - Add text

- One thing that we haven't done yet, which I tend to do a lot, is use words. Grab one of your string maps from yesterday. This is a map that I made yesterday, and I have simply photocopied it onto a brown craft paper so that it could be black and white for me to start. This is a list of intentions that I made at the start of the new year that I like to hang on my fridge. So I thought this would be some nice content to go along with this map. The shape of it made me think of this list because it was calm, it felt very calm like the year, but also it had a lot of movement. So I want to play around with cutting up my list and adding it to the map. Since my map is on brown paper, I also photocopied my list onto brown paper, and I've just photocopied it in a bunch of different sizes because I wasn't sure what might look nice against this line in terms of scale, but I'm just gonna start cutting out some phrases. Again, you can do this with scissors or an X-ACTO, whatever you feel more comfortable with. All right, now I have all these little pieces cut out, in two different sizes but you don't have to do that, and I'm gonna start to compose. Of course, we're doing this in a really lo-fi way by just cutting out paper and gluing it down, but of course, if you are computer savvy, you can always scan in your map and add your type digitally. I also have some scissors just in case I wanna cut a little closer to the words so that they can get tighter to the line. When you start gluing, use any glue stick. If you're unsure of what kind of type or copy you might wanna use, you can always take a few moments before you start this prompt and maybe free-write, or you can take some inspiration from maybe your favorite song or recipe. Maybe let the string map that you've made though start to inform what the words might be. All the lines that you've made probably feel differently, so some might feel really active, some might feel really graceful or calm. So take those cues from your actual artwork and let that inform what the content could become. If you spent some time free-writing before you started, feel free to just photocopy your handwriting and use that as your content.

Day 16 - Word maps

- Today's prompt it really simple to do but it's a great jumping-off point for any creative project. We're gonna be making word maps. All you need is a pen, paper, and a word or concept. For my word map, I picked the word map. Usually before any project, I like to look up the word or the concept that I am interested in. So first I went to the dictionary and wrote down the definition of the word map. And then I also wrote down a list of synonyms. So usually I start with the word or concept in the middle of the page, and then put a circle around it because that's our focal point. And then anything that stems away from it, I can start to add. Some of the words that I really liked from the definitions and also the synonyms were chart, diagram, record. I also love connect. Which

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is sort of like link. I also start to think about what these words start to bring up for me, too. And then I can continue to keep going. So for chart, I start to think of lists. For record, I think of either record or record. So, I think of maybe ephemera. I think vintage. For connect, um, I think dots. I think trail, path. I'm looking back at the definition, and I really like this idea of relationships between objects. And also this idea of something that's real or imaginary. So it's a visual representation, real or imaginary. So I might put some of those words on there and see, maybe, where I can get from there. So first, I'm gonna say... And then I think of space. I think of tension. Somehow I think of pathways over here, too. Then, oh, representation, visual representation. That's a big guy. Then these two different worlds, real or imagined. Feel like then I could have a list coming off of each of these, and what they feel like. I'm running out of paper. So now that we've made this map, you might we wondering what do we do with it, or how can we use that to make new art? I think, sometimes what I like to do is look at some of the things that stood out to me the most, or the things that I'm most interested in. And see if those are different from what I assumed the word or the concept meant in the beginning. So I might have one idea of what I thought a map looked like, but now maybe it should look like a chart. Or I've been doing a lot of grids, but maybe it should look like a diagram. Or even an old record of something. The goal in doing this is really to give yourself multiple ways into an idea.

Day 17 - Remap the world
- Today's prompt came from the least likely of places, my studio floor. One day, I was cutting and creating shapes and rearranging them on the floor, and I looked down and thought it looked like the craziest, wackiest world map I had ever seen. So today, we're gonna remap the world. To make the shapes, grab a background that you've made from previous days and a paint marker or a thick brush. I'm gonna use a paint marker. And again, the shapes that you make are totally up to you. Just think about them as a family since you wanna be thinking about a continent or continents that will go together. I like to start with like a really thick line because then that's the shape that I'm gonna kinda work within. I've made some other shapes ahead of time that kind of have this look and feel. So with the one that I'm making now, I wanna make sure that it has the same feeling or it belongs to the same family. So I might add a little white. I'm kinda going thinly with the white because I really did also like the dots underneath. I wanna see some of it. And depending on what material you use, you might have to wait a little while to do your next layer. So I'm gonna finish up a few that I hadn't while I wait for that other guy to dry. This is a great project to use a lot of your scraps or your backgrounds or even combinations of scrap paper and backgrounds 'cause you can draw on top of already existing things that you might not have liked. Think what's nice to think about when you're trying to remap the world is thinking about what some of the shapes of continents do look like in the real world and how they look next to other continents, 'cause it really is just a play on shapes. So now I'm gonna cut out my shape, and you can use scissors for this. It's definitely easier than your scalpel, especially if you're doing big, organic shapes. Once you've made your shapes, make sure you have a piece of paper that's large enough to accommodate whatever size shapes that you've made. So mine are pretty large, so I have this white sheet of paper that I'm gonna use as my backdrop and start to glue my composition down. So now we're ready to glue. First, I'm going to start to lay down my shapes in this imaginary world that I'm creating, and figure out what these relationships could be. This can be as easy or as complicated as you prefer. I think this is a nice little island. Here's a pretty big land mass over here. I also have some other weird pieces of ephemera that I've cut out just to see if possibly I would use them. Right, it might not stay in there. Depending

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on how big your map of your world is, you might have to kinda stand back or put it on the floor and look at it from above to see if you really like your composition. When you start to work larger, it's harder to get some perspective on what you're making, so you might need to change your orientation to it. Once you're happy with the composition, you can just start gluing them down. Here's a map of our new world.

Day 18 - Photo safari
- By now, everything you see might be reminding you of a map. Consider today's prompt, a photography challenge. Go out into the world, and photograph any and every thing that reminds you of a map. I live in the city, but I spend a lot of time in forests and parks, so these images are a combination of both places. This first one is a really intricate picture of a spiderweb, which to me already looks like a grid system for a major city. Same with these roots, exposed roots. These are really, really large tree branches, both of these, that when you're looking through them, like into the light, they make really great negative shapes. With this picture, it's the same thing, but I like that it has a lot of smaller, like, intricate shapes up against some really large shapes, so these almost feel like big highways, and these are like smaller roads or streets. These are some city scapes. I love looking down at manhole covers or street grates. To me, they already kind of feel like maps, but especially with the way this cobblestone kind of interacts with these three shapes. It already kinda felt like a city center. I thought this was really interesting because not only was the door kind of broken up into almost a grid, but then you had these great kind of shadows that made other lines and other shapes on the wall. And then, of course, bark is always a wonderful texture and also beautiful patterns. So this kind of reminds me of rivers or clouds, or even just looking down at earth. After you've spent the day photographing all of the maps that you've seen, I encourage you to print them out and keep them at the ready for inspiration or even possible backgrounds.

Day 19 - Morning map
- Anyone interested in conceptual maps should definitely check out this book You Are Here: Personal Geographies by Katharine Harmon. It's a collection of conceptual maps and maps of the imagination by various artists in many different styles and medium. The map that we are taking our prompt from today is by Sara Fanelli and it's called Map of My Day. It's a mixed media map she made in 1995. We are going to make a map simply of our morning. I'm thinking about all the things that I normally do when I wake up, maybe in like the first hour or two of my day. I usually shuffle into the living room and open up all the blinds. And then make my way into the kitchen. I'm gonna make my teacups super big because that's a really big, important part of my morning. Usually while I'm drinking the tea, I'm either looking at my list of work for the day sometimes oatmeal happens. But a big part of my morning that I've been trying to do the practice is five minutes this podcast, here's my little speaker. It's usually five minutes of poetry, it's called The Slowdown Show. I always listen to that. And or I'll read for five or 10 minutes before I get on any electronic device. It helps me out. Helps my brain wake up. Let's see, I might put a tea kettle in here because it makes the water for the oatmeal and the tea. Okay, so that is roughly my morning or a map of my morning. Feel free to make a list of your morning activities before you get started if that helps with your drawing. And remember, your drawing can be as simple or as elaborate as you like.

Day 20 - Aerial views
- Maps are usually drawn from an overhead perspective. Today we're gonna spend some time

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looking at the world from that view. You might need to go online for this one or check out a book for reference. My favorite book of aerial photography is called "Overview" by Benjamin Grant. It has amazing views from all over the world taken from this perspective. It's a great resource for not only composition, color, even texture. Today we're gonna paint from a reference, either from a book or something that you find online, as long as it's from this perspective. I was really drawn to the composition on this page, so I'm going to make a quick acrylic painting of this. I really love the shapes, the large shapes that are made by the waterways and the land masses, but then also all the color differentiations. I'm gonna start with a quick pencil sketch to just get the big forms on the page. Okay, so those are my pretty big landmasses that I'm gonna work with. And then from inside, I might simplify a little bit. It's just a loose idea. So much of this is really just about all these beautiful colors coming together, but now I wanna just kinda start filling in with lots of different greens. I might start with maybe some of the darkest greens and then work my way to lighter, but there's no wrong way really. Just gonna keep filling in the shapes and paying attention to color and light to kinda match my reference. (upbeat music) I could go further and add more texture, but I'm gonna stop right here. Here's another example of a color study I did using this page as a reference. I love this book as a reference, but for a digital option, you can check out their Instagram account called Daily Overview.

Day 21 - Map a poem
- I love to use my own words in my work, but I also love taking inspiration from other people's work as well. Your prompt today is to pick a poem or song that you love and use it in your map. This book by Katrina McHugh is a great example of using text, already existing text. In her case, she used song lyrics in a really fun and inventive way. You can pick your inspiration from either a background that you've already made, or already existing text that you pick. In my case, I was using this as a piece of scrap paper where I was cleaning off my paint scrapers, and all of a sudden, it started to remind me of one of my favorite poems by Marie Howe called "The Meadow." The first thing I'm gonna do is look through the text again and start to point out things that I wanna remember, maybe things that I wanna add to my map. Once you've got some key phrases or some words you really love and wanna work with, start to add them along with any other lines or other elements that you might have onto your background. For this drawing, I was thinkin' I might keep it simple, so I just have a bunch of black pens of different weights, and then one white one. There was a line in the poem about a fence, so I'm gonna add that in first, I think. There's a lot of sound in this poem, which is so beautiful, so I'm trying to think of ways to visually illustrate what sound might look like in an abstract way. She mentions a lot of beautiful words, like murmuring. Crying out, I'm choosing to free-write, or use my handwriting on this one, but you can also use a typewriter or computer and print out pieces of the poem or the song that you use if that goes better with your drawing or map. She ends the poem with this really great line about a sentence that could change your life, thinking about that might be the thing that kinda goes off my map into oblivion. When I saw this scrap paper, it automatically made me think of this poem. I mean, some of it for obvious reasons, the color made me think of a really green space like a meadow, but the other reasons were that it also felt very optimistic in a way, and promising without being overly teary. If you're having a hard time at this point trying to figure out what to actually draw, I would go back to the initial text and take a moment, and look at the list that you've isolated, and the words, and try to visually think about what each word would look like as a symbol, or an abstract mark, or even a shape.

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Day 22 - From here to there
- Today we're mapping a route. Think about one you know well. It could be something as simple as the path from your bedroom to your front door. All you need is a path from A to B and all the things in between. This is an artist book I made about a trail along the Smith River in Jedediah State Park. I started off with a photograph of the actual place and then made a trail map, loosely, (laughs) of one trail along the river. And the images that I used were rocks that I actually saw along this trail. Some of the texts I decided to use were factual, like the name of the place and how to get there, and then other pieces are more poetic, like how it feels to be there or the things that you found along the way. I'm gonna map the path from my house to the beach. I went back into my pile of backgrounds that I made earlier in the prompts and found one that kind of felt like land and water in one. I've also chosen these two circles as collage elements to stand in as my house and the beach, and the rest of the map will be drawn using paint markers. So I'm gonna start by gluing down my point A and point B, and then I'll work on everything else in between. When I'm thinking about a map that is about how to get from one place to another, I usually try to make a list of all the things that I see along the way. I'm gonna start adding in the path now. So if this is my home. When I'm doing a map that's based on a path from one place to another, I like to make a list and then think about all the things I see from A to B. Then I like to categorize that list into maybe some of the major things that I see and then maybe some minor ones. Right now I'm just kinda drawing in the big shapes that I see when I pass, like the soccer pitch. And I can label them or choose not to, but I might label some of them. And this was a cross-walk. The really big trees we pass. When you are making a map like this, it really is up to you what you decide to include or what you don't. I mean, I could've decided to just include all the trees and nothing else on the way from here to the beach. I forgot a really important thing. It's a cafe where you go and get some tea before your walk. These places can be interpreted as literally or as figuratively as you want.

Day 23 - Get scrap happy
- Today, we're turning trash into treasure. Go through your scrap pile and get ready to make a collage. Here's my scrap pile, and if you don't have one, just remember, you can use old drawings, catalogs, junk mail, anything just to get started. I'm just gonna start cutting some of this up. I'm not gonna be precious about it. You can use scissors if you want. I'm gonna use my X-ACTO, but I'm just gonna start cutting strips. I just decided it would be a nice quick shape that I could use to start compiling all these disparate elements. But again, you don't have to use strips. You can use circles or squares or even all different organic shapes. This was one of the maps we did early on that I didn't like. So I thought, let's cut it up and see if it gets better. So now I've got a nice pile of scraps and some that I found in another folder somewhere, and I'm going to start to make a collage map on craft paper. I guess when I'm doing kinda scrap collages or things with a lotta disparate elements, I'm thinking about not only balancing the elements with one another, but also maybe finding some unexpected choices or color pops or even shapes. For instance, if I'm using all white paper, but then I start to put in some of this brown paper or the craft paper, I might wanna just make sure that I don't just have one. Maybe I might add in another one somewhere else so that it draws the viewer's eye to more than one place. The fun part about this, though, is that it doesn't have to be that complicated, though. It really could just be about you intuitively liking certain lines that come together or certain shapes that start to form from two pieces of paper merging. It's also really fun to see how something that you absolutely hated before might turn into something that's really beautiful. This prompt demonstrates my personal mantra, never throw anything away.

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Day 24 - Reduction map
- I wanna show you another example from the book "You Are Here." This map made by Simon Patterson is called The Great Bear. It's a wonderful example of taking an existing map or something that's very famous and then imposing all new content on top of it. If you look closely, you can see the key to his map now contains things like philosophers, explorers, planets, and journalists, as opposed to being the actual Tube line that you would ride in London. So that's one idea of how to work within a given structure. I'm gonna use Central Park, another famous attraction, and start to alter this map. I've decided the focus for my new Manhattan will be just natural spaces. So I'm going to cut out all of the green and the blue spots, meaning water and/or land. I've cut out my pieces and now I'm gonna add them to my new map. So now I'm gonna start to arrange the pieces onto the new blank paper without all of the roads, and I'm trying to think about if I want to situate the same elements the same way they would be in reality, or if I wanna play around even more with how these pieces work together. So this is kind of what they would look like if I did it in reality, in a realistic way, I guess. I think that's really (laughing) kinda funny and interesting how all of a sudden, Manhattan looks so different. If you're happy with your composition, you can just glue it down. You can leave it as is or you can draw in your own backgrounds.

Day 25 - Map of omission
- All maps are made up of just the information that the map maker wanted to tell. Today we're gonna make maps about all the things that you were never told. Think about a formative life experience, like going to college, being a mother. For me, it's how to be an artist. When I started this prompt, I made a list of all the things that I thought no one ever told me about being an artist. So that might be a nice place for you to start, as well, with whatever you decide your prompt to be. From there, I wrote it out a lot of times in different markers and pencils and made photocopies, and then, I used my circle punch to punch them out because the map I'm using is made out of circles. For today's prompt I also, as you can see, decided to start with a pretty intricate background already, and now I'm just going to use some of the circles to cover over certain elements that were already there. I also really like the idea of some of them staying blank because to be honest, I still don't know everything (chuckles) there is to know about being an artist, and I like the idea of there being blank space. Okay, I think I'm done.

Day 26 - Stacked map
- Today we're making a map that stacks. We're gonna cut shapes from magazines to experiment with a map that has dimension. I chose some images from magazines, and I'm just gonna start to make some shapes on top of it that I will then cut out. I'm trying to just isolate mostly the blue because with the other pieces that I've made, I'm going for a kind of elemental theme. This reminds me of water and weather. Of course, again, you don't have to use magazines. You can always go right back in to that scrap pile of yours or even your backgrounds that you love, and you can do an abstract version of this. You can even draw your pieces. The possibilities are endless. I've already cut out a few other shapes, and I have a background piece of paper that I'm going to assemble on top of. So now it's the fun part of just deciding how we wanna stack the images to make a fun composition. You'll probably find as you're playing around that it is nice to have different sizes so that you can see certain pieces of each one stick out. And you can always go back in and alter your shapes a little if you don't like what you see. I might curve this a little. Okay, so once you have a composition that you like, you need to kinda find a center point so that you can make a hole to put

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your brad through. I do have some other little strips of paper 'cause I was thinking, well, maybe if I wanted to put a title or a line of prose or poetry in there, I might actually stick that in. 'Cause even if I don't write it right now, I could always write on it later. You just wanna make sure you have a place where all of your pieces come together so you can put the brad in there. So I'm just double-checking that where my finger is is a good spot for that. So now I'm gonna grab my awl and make a hole right in that area that I thought was a good space. If you don't have an awl, you can also just use a needle. I'm just punching all the way through, and I'm holding it so that I don't lose my space while I grab a brad. And if your hole isn't big enough the first time, you can always kinda go back in there, but I think I'm okay. So then I'm gonna turn it over and clasp it down. So now I've got a cool kind of movable, stackable map. The cool thing about this too is that you can always take the brad out and add more pieces in or take things out. The possibilities are never-ending.

Day 27 - Life timeline
- Today, we're making a timeline of our lives. This is a photocopy of a sewn line, and then I added the two words then and now because this is gonna be a chronological timeline. On this side, I have a list of words that I did a freewrite to decide and think about some things that have happened throughout my life, and now I'm gonna cut them up and place them chronologically on this timeline. I think when I was thinking about my map, I was trying to think of all the milestones in terms of schools and jobs for this particular timeline, but you could decide to do the same kind of chronology with all aspects of your life. So I'm just starting as far back as college for this particular example. Some things you might decide run the entire span of your life, so you might wanna think about how you can visually show that too. I think these three things are always going on, so I might make another line down there for those. If your whole life seems like a daunting task to try to catalog, feel free to just think about maybe your last month or even a week.

Day 28 - Emotional timeline
- We're using the same list as yesterday, but this time we're looking at it from a different perspective. Where yesterday's list was a chronological timeline of your life, today we'll be looking at it from an emotional perspective. This xerox is a combination of some sewing machine lines and also of some string lines from previous prompts. I'm gonna start by using the same list that I used yesterday, but this time incorporating it into a much more chaotic and frenetic composition. (light music) What's interesting to me about this map is, especially because it was made with thread and string, is that there're always these kind of through lines usually in people's lives where they're interested in the same things throughout their lives, even though they might come up at re-occurring times, so for me, things like the idea of documenting things, or mapping, or books and reading show up. Like in this map, it might be more true because it happens throughout my entire life, whereas if it was on a linear map, you could only see it show up like once. To me, when you just look at your life on a timeline, you're like oh, those things happened, but they don't really invoke as much of how it felt while it was happening, or even now that you're thinking about it, even in years past. (light music) I've often thought that mapping something emotionally versus chronologically has given me a much more realistic account of how it actually felt to live it. (light music)

Day 29 - Folding for fun
- We've all had the experience of trying to refold a folded map. Today, let's see what happens when we fold a map that we've already made. I have this map that I've already made, and I'm gonna cut it

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in half. For the kind of fold that we're gonna do, it's helpful to have a piece of paper that is several times wider than it is tall. I think I like this top part, so, I'm gonna use that one. The first step we're gonna do is fold our paper in half. You might wanna have your bone folder nearby to be able to make nice, crisp folds. Once you've made your first fold, you're gonna open it back up, and take the right side and fold it into the center fold. Next take the left side, and do the exact same thing. Now you have four equal parts. You're gonna take these two folds and bend them the opposite way. Then, take your first side, and fold that into the center. It's helpful to hold it down, and then take your bone folder underneath, and make your fold. Then you do the exact same thing on the left side. And take your two remaining flaps, and fold those into the center. Now you should have something that kind of looks like this. Pick it up, and take that center fold, and just fold it the opposite way. Right now what you've made is an eight-panel accordion. Kind of nice, 'cause now you can page through it like this, which kinda changes your perspective on our once very flat map. Let's try another one, even skinnier. Since we have this other piece, I'm gonna do the same thing, but first cut it down, so I have a different dimension when it's all folded up. I'm just gonna roughly cut it down to four inches. But you can also just eyeball this, it's not crucial. Fold in half. Take each side, fold into the center line. Change last two folds, in opposite direction. Fold those into the center. And fold the remaining flaps into the center. Then take your book, and fold that last center crease the opposite way. Aw, he's happy. The difference in shape and the different pages now make me think it would be so nice to add some text, or maybe a little story. The composition completely changes once you fold it up. I love it!

Day 30 - Topographical portrait
- Think about someone you know very well. Make sure you have a clear physical picture of them to work from and a piece of tracing paper, and let's start mapping. This is a picture of my friend Perla that I've blown up as a photocopy, but I also have this smaller one for reference for when I am tracing. It makes it a little easier in some of the smaller areas. I'm using a pencil to start to trace the parts of her face, basically doing an outline now. When I'm tracing, I'm not thinking about doing a full representational drawing of her. I'm more thinking about it in terms of mapping. So I'm thinking about maybe a topographical map, kind of linear interpretation of her and the shapes of her face. And I'm drawing parts of her face. I'm almost drawing shapes, as opposed to her full eye or full nose. I'm drawing the shapes even around her features 'cause I think they might make for really cool mapping lines. But when you're doing yours, you can choose to capture what you like. Just kind of like a shadow here, maybe even kind of a cool little shadow here. Sometimes it helps too just to stop and then lift it up to see what you've done so far and if you're liking the lines that you're making. Okay, I've got a little more. Maybe I should do over here. Because of the light that day, she's got a lot of shadow in this part of her face, but it's making really cool shapes. I might not use any part of the rest of her, but I'm just gonna kinda give a quick outline to where her neck and shoulders are just in case I need it. It's probably better not to have a floating head. Let's see. Now you can see it's starting to look like a topographic map of Perla instead of just a photo of her. From here, I'd probably scan this into my computer or even just make a photocopy of it, and then I'll have something like this where I have a photocopy, and then I've made different iterations where I've started to think about what if I did a more linear interpretation? Here, you see I've started to color it in. This one I photocopied right on the craft paper. I really love it just as a linear map. And then this one I photocopied the linear tracing onto a background map that I'd already made. I just put this into the paper tray of the photocopier in order to get this print. So it can be as simple or as

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complicated as you want it to be from that one drawing. I've done this portrait process a few times, and most of the times I've done it digitally, but I've always started with a hand-drawn topographic map of the person. This is one where after I've done it, I scanned it in and then did the same kind of collaging techniques that we've been doing by hand, but this time in a computer. These are both examples of digital portraits. Remember, you don't have to stop here. You can add any of the previous techniques that you've learned all month to add collage or text to this portrait map.

Day 31 - Show and tell
- We finally made it to the end of the month. By now, we have a veritable atlas of maps. Here are some of my favorites to continue to inspire you on the rest of your map-making journey. I love this one. It's a mashup of two of our prompts from previous days. I'd sewed these pieces together on the sewing machine, and then cut out a lot of different scraps and used a brad to put it together for a movable, stackable map. This is a map I wanted to make of the journey of teaching this class. I've started it. As you can see, I've added in like the preparation, and then what happens on day one, and I'll continue going on as the process continues. This is a map of surrender. You can see all of the different stages that I was going through until I finally got to surrender. There's trying, negotiating, counting, wishing, maneuvering, conspiring. This is just a really simple fun map I did one day, a map of almost there. This was a play on one of our prompts when we were using the sewing machine and lines. I simply added in the same word all over the lines, and it just says here, here, here. So this was the map of right now. This map was part of my original hundred day project. It was called the map of 168 hours where I was making a dot for every thought that happened within a week period. And these three are all beginnings of maps. They have really great potential, and I love where they're going, but I haven't added any content to them yet. If you found yourself really into conceptual maps by now, here are a few more books that you might wanna pick up and check out. This first one is called "From Here to There" by Kris Harzinski, a curious collection from the Hand Drawn Map Association. Here are a few pages from that book. I really loved this one here. It's called an Ink Map by Emily Garfield. I just love the different play she did between the ink blots and then the hand-drawn lines. This one is also beautiful. It kind of reminds me of our prompt about remapping a new world. This one is called a New Pangaea by Dean Valades. And this hand-drawn map is beautiful. It's a remembered map of a childhood world. We've revisited this book a few times, but this time in "You Are Here," I'm gonna show you a few maps that hearken back to yesterday's challenge of mapping a portrait. This is by Michael Drucks. And these are other maps of the body, which I thought were really, really interesting. And then this final book called "Maps" by Paula Scher, who is a designer but has been painting large-scale maps for years. And she's also been painting all of the type and all of the content, as well. This is a map of her version of New York City, but done in all words. And this is a detail of a part of her larger map on Africa. Whether you're playing around in your sketchbook or embarking on a new creative process, a map will always help you find your way.

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