
Altered Books the Sequel: A Daily Practice with Creativebug

Chapter 1 - Altered Books the Sequel: A Daily Practice

Overview

(upbeat music) - For the uninitiated, destroying a book can feel really jarring. - [Courtney] But it's so much fun. (upbeat music) - Hi there, I'm Faith Hale. - And I'm Courtney Cerruti. - [Faith] And we're staff artists here at Creativebug, and we're doing a daily practice. (upbeat music) - [Courtney] It's a sequel. - It's a sequel on altered books. An altered book is pretty much like a sketchbook practice, but something that you do in a book that already exists. I find this really helps me with the tyranny of the blank page. - [Courtney] Uh-huh. - [Faith] It gives me something to work with, to respond with. (upbeat music) We cover a lot of territory. We do collage - [Courtney] Some line drawing - [Faith] Doodling. - [Courtney] Probably blind contour or something akin to that. - [Faith] Erasure poetry. - You can select a beautiful book that you like the weight and feel of, or you can dive in and respond to the content itself. Funny vintage photos, weird scientific diagrams, I think you're gonna see all of it in this month. - Ta-da. Truth be told, all you really need is a book and a glue stick and a pair of scissors and like one piece of source material. - [Courtney] And maybe one drawing utensil. How do you find your images? - [Faith] I feel like I have a little bit of a recipe. I like something black and white, something very glitzy. - [Courtney] Oh. - [Faith] Something from a newspaper, something from a fashion magazine, something new, something vintage. (upbeat music) - For me, going to the library is really essential. I love to photocopy things from books that I find at the library, and you can also use, like, a library's online archive and print things out. (upbeat music) - [Faith] And you might be really surprised by what you gravitate towards. - [Courtney] Yeah. - [Faith] I find this practice brings out some weird stuff in me. - I agree. (upbeat music) What I love about this daily practice as well is that no matter where you are, you can sort of dive in with any day. You can revisit these prompts over and over. Everyone's gonna interpret this differently and I can't wait to see how everyone's pages shape up. (upbeat music) - Oh. (Faith laughing) There you go! (upbeat music)

Day 1 - Materials

- To make an altered book, you only need a book, things to put in the book, glue, and, of course, marking implements. Here are the things you'll need for this class in particular. The book you'll be working in is really important. I have some very specific things I like for my vessel. We'll be using a board book later but for your altered book, you'll need something hard cover. I like something very text based and something about this size. So if you go much larger that's a lot more space to cover, a lot more area to cover. And if you go much smaller, you end up getting really finicky and particular. So I did a lot of samples in this book and it turned out fabulously. And I think this book is going to be really fun. I haven't touched it yet, but you know, vibe wise, I think this is what I wanna work with. You'll also need things to put in your book. I find it really important to have a balance of new versus vintage, shiny versus matte, earthy versus glitzy. For this project, I have this book from the Life Nature Library. This whole series is amazing. If you find any of these, snatch 'em up. I actually have a couple of copies of this book so I do not feel badly ripping it out. It has these really amazing illustrations that are both color and in black and white. It's gonna do really well for our purposes. I found this book. It has amazing photography, some really lovely illustrations. A fashion magazine is a must for me. I'm not a fashion person but these magazines have great colors and art

designs and they can be so weird and inspiring, especially when you look at them from an abstract perspective. I also really like to use newspapers in my altered books and collages. They're matte. Some of the photography is amazing. I find "The Sunday Times" has a really good assortment of imagery, illustrations, photography. I know it can seem blasphemous to cut up a book. If you ever worked behind the scenes in the used book industry or participated in a book drive, you know that so many books are discarded, and I find this is a way of really honoring the books. So a lotta these books I do find in free piles, in Little Free Libraries. If you find a book that's kind of ripped up, that's a great book to go for because you're really prolonging its life by using it. I also like thrift shops, estate sales, anywhere you can get a bag of books for a certain price are a great way to get a lot of content really fast. You'll need a pencil. Gesso is really essential. I used to use acrylic paint, but that actually can be really sticky and make your pages stick together. If you use gesso, it has this really chalky finish. That way you can cover the surface of your page and put something new on top of it without having to worry about the pages being sticky. Glue stick is a really personal preference. This is a real favorite. The Scotch Create Permanent Glue Stick. A purple glue stick can be helpful sometimes to make sure you've covered your surface entirely. You'll also need a cutting mat and an X-ACTO blade, a brush to get the gesso on. One of my favorite things to use is these hole punches. This is a two-inch hole punch and a one-inch hole punch. They're on the expensive side, they're not essential. But I really love having a crisp circle and I find it so much easier than trying to cut a circle. You'll need a selection of pens, brush pens, permanent pens. You can just honestly grab a handful from your pen drawer. You'll definitely need some kind of paper to put in between your pages while you're letting them dry. I like to use parchment paper. You can also use wax paper. You're not gonna wanna use scratch paper 'cause that could stick to things but parchment or wax works fabulously. In this class will also be working with some tissue paper. I love a glitter paper or like a shiny metallic paper. You'll need scissors, and a second X-ACTO blade, a paint pen. And this is almost most importantly to me, a weight to put your book under while you let it dry. This will ensure that your pages stay nice and crisp and smooth, not crinkly. If you don't have wrapped bricks, you can use like a casserole dish and put a bunch of cans in them. I love a wrapped brick because you can buy bricks one at a time and it's very empowering and makes people nervous. That's not what I meant to say. I use bricks wrapped in decorative paper. You can buy a brick, a single brick, at Home Depot for very cheap. If you don't have bricks, you can also use a casserole dish loaded with dried beans and rice or canned goods. You can use a stack of encyclopedias. But I think bricks are really satisfying. They really help your book lay flat and your pages dry flat. I'm using the materials that I love working with. If you're brand new to altered books, by the end of this month, you will definitely have found a technique or a material that really makes your heart sing.

Day 2 - Prepare pages

- Some people like a really overstuffed, altered book like a junk journal. I prefer mine to be nice and sleek. I kind of want them to be undercover. I want it to look like the original book, and then you open it up and are totally surprised. In order to do this, we'll need to make room for our content, so we'll begin by removing a few sheets of paper. If you have an older hardcover book, it'll be made up of signatures. Signatures are folds of paper that are sewn together, and you'll be able to identify this by looking at the spine at the top. Do you see how they loop over and there's little gaps in the center? So this fold of paper, we'll be removing a few sheets from the center of each signature. (book knocking) (paper flapping) Now it doesn't have to be precisely at the center, but as close to

the center as possible. And I actually just like to rip them out. (paper tearing) I do not mind at all that this is along the spine. I'm not gonna be adding any content back here. (paper flapping) And I think I'm gonna do (paper tearing) maybe four pages per signature. I also like keeping this paper. You can use it as scratch paper to glue on or you can use it to practice techniques. And we are going to be doing a few activities later on where we'll be using the paper itself. (paper tearing) I've done a few from there. And now I'm gonna go to the next one. (book knocking) (fingers scratching) You could use an X-Acto blade if you feel comfortable with that. Let's give it a try. Sometimes it can cut more than I want it to. (knife slicing) (paper flapping) Oh, that's actually really nice. (pages scratching) So try it both ways. See what you like better. (knife slicing) If your book is tearing really poorly or you think you're gonna cause more damage structurally, definitely go with the blade. (knife slicing) (paper tearing) (knife slicing) (paper tearing) And when you've finished, it should look a little something like this. So do you see how the fore-edge is narrower than the spine? But this will give us exactly as much space as we need to fill it up this month. Now we're going to prepare ourselves for tomorrow by gessoing a page. You'll need a large flat brush or like an expired gift card. And I like to do light layers so you can still see the content peeking through. (paint brush dabbing) But for this page, I will be covering most of it. We'll do some pages later on where we're only covering small portions. (paint brush dabbing) I really like gesso for masking things off but leaving a suggestion of what's behind it. (paint brush dabbing) It's a little too, you can see I too thickly there. And also, if you are doing this kind of process the same day, you want to be as thin as possible so that you can get back to work as soon as you'd like. (paint brush dabbing) You're welcome to gesso a few more pages. You'll just have to make sure that you let each page dry before you move on to the next one.

Day 3 - Repetitive doodles and erasure poem

- Making an erasure poem is a practically magical process by which you use an existing sheet of text, page of words, and you highlight the words you like, making its own poem. Sometimes this process comes really naturally, sometimes it can be a bit of a struggle, but it's a great way to get you out of your own head and onto the page. I'll be using my pencil to highlight words I like. And then once I have the composition that feels good to me, I'm going to use with gesso to block out the rest of the words. And you'll develop your own process of doing this, but I really like finding these magical words first. Irregular seems interesting. Magnetic. I like twilight. Oh, that's pretty. And even in books... Granted, this is an exciting book about the ocean of the night and Nigel with his tumbling rock velocities, but even with the mathematics book I was working with, I could come up with something. 25 00:00:59,340 --> 00:01:00,173 No signs of snow. It's all been evaporated by now. I think I like this ending. No signs of snow. It's all been evaporated by now. So we'll do the irregular, maybe take out this. Magnetic field. Ooh, let's add of. The irregular magnetic field of a world. Hmm. It's like there needs to be... Like, does the world do something? Field. So maybe, actually, we'll take out a world. There needs to be something linking these two. Sometimes this process feels very natural to me, and other times it's just like a slog. If it feels good to you, do a whole bunch of poems, so that you don't have to do it the next time you don't feel like it. The irregular magnetic field does something. What does it do? Activated? Ooh. Irregular magnetic field acted millions of people. And then I'll make sure to link these. I don't know if I even need these last two. Obviously, there's a billion different paths we could take. I think if you gave 100 different people the same page, you'd get 100 different poems. "The irregular magnetic field activated millions of people." And now I'm going to gesso around it, and I will be adding an additional layer on

top to really highlight these particular words. Ooh, let's see. Are they painting over my own thing? Sometimes, once you get to this part, the poem wants to be something entirely different, you don't always get to decide. And you can trust the process, or I can give you a heads up that we will be illustrating this page. They don't have to have anything to do with one another, again, if you want. And you don't also have to use gesso. You can scribble out all the lines with Sharpie. You have a lot of options. You know what? I think because we're doing this white field, I don't want it to be, "activated millions of people." I want it to be, "activated signs of snow." Oh, that's more fun, isn't it? And you can erase the lines. I'm not gonna erase the lines, I don't think I need to. Signs of snow. If you paint a little bit over a word and you do want to save it, just blot it away. It might not be too late. And if it is, decide that that's what the poem wanted. And while we let this page dry, we're going to doodle on this page. You can even turn it upside down if that makes it easier for you. I do want a directional doodle. I'd like you to pick whatever doodle it is that you do. What is your doodle? My mom does... My mom is a houses person. My sisters are stars. Actually, one sister is stars, one person is noses. You might be an eyeball doodle. Ooh, I'm gonna do eyeballs today. And I want you to just pick each of your pens and do one of each quickly without thinking too hard about it. We're just gonna cover this surface. Maybe you do fish. I'd love to hear what your doodles are. Feel free to let me know. One thing I miss the most about phone books is do you remember just talking on the phone forever and then doodling in the margin of the phone book? That was a big childhood memory. I don't even think I want to do eyelashes on that one. And by being quick and loose, we're just kind of opening up our brains to see what happens on the page. And maybe this will reappear later. Maybe you'll start noticing whatever it is that you're doodling. Maybe you're doodling flowers or beans. You know someone who doodles coffee beans, and then it'll pop up in the text later and you'll be like, "Ooh, I knew it. I knew it all along. It's those beans!" I'm gonna use my pencil, too. I love how this is turning out. I remember early on when I was learning to draw and people would say, "Be loose, be loose," and I didn't understand. But now, being loose to me means it doesn't feel painful or I'm not holding my breath. Definitely don't hold your breath if you can manage it. That's not gonna help anybody. Is this creepy? I can't tell. When you're done with this page, this page might be done. You're welcome to circle these words or add some art on top of this. Colored pencil is really good for this. I'm just going to use this pen. It's kind of translucent, so I like how it looks when it goes over the paper versus the gesso. I'm gonna go over it a few times. Avoiding that still wet area. That's on me, don't do that. And I think, "Do I like it or not?" I'm gonna give this a once over, "The irregular magnetic field activated..." This a is here. I don't want it to be here. I'm gonna scribble the a out. You can even go back in with the gesso 'cause, "a signs of snow," wouldn't make sense. And I don't wanna erase something in the middle. "The irregular magnetic field activated signs of snow." Oh, and I'm gonna link this to itself. Oh, yeah. I like that going off the page. Oh, that is better, too. I really love this process because it really exemplifies the exercise part of these exercises. You just show up and go through the motions and see what happens.

Day 4 - Security envelope collage with transparency line drawing

- Hi everyone. I'm excited to join you for the sequel. I know you've spent a couple of days with Faith, and I wanted to walk you through a few of the materials that I'll be working with. For my altered book, I've chosen to work with one of these used books. They're a reprint of an old book, but I just really like the spongy sort of pages. In this one, someone's already drawn in some of the pages. I especially love this in the back that says, "I like my drawings better with this funny little figure." So I'll be using this. And I chose it because of the paper, because of the content and also just for the

size. I like the way it feels in my hand. And like I said, this was used, so I got this online. Here's another edition of this book. I think this is the sequel or the follow up, and I just love the imagery. If you choose a book because of the content as something to respond to, that could be a great way to start an altered book. But you can also just obliterate every single page and just select your book based on its size or its weight or what you have at hand. So I have scratch paper, my favorite glue stick. I'm sure Faith will be using this as well. This is the Scotch Create Stick. A couple other things I'll be working with are these Krink markers. They're called markers, they're the K-60s. They have like a spongy top and they're filled with alcohol ink. These are called China markers, and they're one of my favorite things to work with. We'll be using that today. If you don't have a China marker, you could also use something like Stabilo Woody. This is water soluble. I have acrylic markers here, washi tape, any kind of tape, I like using both tape and a glue stick. Wax paper I find handy for many reasons. Magazines that I'm willing to cut up or bits of magazine I've already torn apart. And then for today's activity, you'll also need your scissors. I'm working with a transparency and a bunch of security envelopes. So this is the nice thing about getting bills as an adult is that you can save the envelopes and use it for collage fodder later on, or grocery lists it looks like. And then a resource image. We're going to be doing a very loose tracing with our transparency and our China marker, and I'm working with this book, "Beautiful Pigeons". You can use any book and any subject that you like. It could be a photograph, something from a magazine, but I'm going to do a pigeon. So. I really liked this guy. I want something that fits into my book, because I'm working with a smaller book, so I have him bookmarked. I also have this one. I like him. Get my China marker, I'm working with a black one. And my transparency. And just lay that on top. And then we're doing a very loose drawing. You can hear that little *tic* when I lift up off the plastic. Could also do a blind contour just straight onto a transparency if you like to work that way. You don't have to trace it, but this just makes it easy. I'm going fast because I prefer the look of that, and I'm making up some of these details. Little texture marks. Can lift it up and see, does he look like a pigeon? Might want to get a few more lines just in the top of the face. Okay, and set that aside. Move my materials over. I'm going to trim this down so it fits inside my book. Just using my scissors. This is not precise. (scissors snipping) And then for the book, you'll see that I have to work with a page this way, so. I'm just going to cover up one of these pages. Maybe this page. And my security envelopes, you can see that I've worked with some of them before. I have small pieces and large pieces. You can cut or tear. I think I'm going to prefer to tear to start. (paper ripping) I want to have a variety of textures, maybe colors. I probably won't use the red one for the pigeon. I'm going to stick with grays, blacks, and blues. Okay. Now I could go back to my source imagery to think about do I want to do the collage in a color blocked way to mimic the feathers of the pigeon? Or I could just make it up. It doesn't have to be super precise. It's totally up to you. It can be handy to tape down your image. I'm going to center it and create a hinge, so that you can audition if you will these different pieces before you glue them down. But I'm actually just going to start, because I find that to be easier. If you want to be more precise, you can glue on the back of each of your small individual pieces on your scratch paper here and then place it into your book. You can also just glue a large portion underneath this transparency if you're not too worried about it. It's up to you. I like how that is making a chest shape there. Maybe we'll go with that. So now I can also just glue right onto here if I want. I probably work both ways if no one's watching. Traditionally in book making, you apply glue to the smaller object. I like that. I don't really like the weight. That's hard to tear off such a small margin, so I'm going to snip it instead. Doesn't have to be perfect, but it's pretty useful. So now you're just going to continue tearing and gluing until you have the pigeon's body and feathers sort of filled in. I like that there. Maybe another one

there. Okay and his face. You could leave the white of the paper for his face. I actually like that. Maybe we will leave that, but grab something just to fill in this spot. We didn't use any blue. Maybe we want to add some blue there. See how we like it. I like that. Now you might wonder, "Why don't you just glue onto the back of this if you want something to be precise?" I want this drawing to inform the collage but not control it. I like some of the serendipity that happens by the off registration of flipping this back and forth. I think what also will make this pop a little more is then going in and maybe blacking this out. And you could do that with collage or you could do that with your Krink marker or even with your China marker. I like the way that looks. You could glue stick this down as well, but I'm not going to do that. I'm just going to use more washi tape, because I love washi tape. I love tape of all kinds. And then to play with blacking out, you can try using the China marker. You're going to get a very different texture on the transparency than on the paper. Especially for me, the paper in this book is very spongy, and maybe you don't black out all of it. Maybe just black out parts of it. The China markers are very waxy. They're also called a grease pencil. They only come in primary colors. Oh, I wish they came in neon. That would be so amazing. They're not water soluble, which I really like. Okay. I don't think I'm going to black out all of this page. I think I'm just going to do part of it. I really like the texture on the transparency and less so on the paper. I think he's done. I'll show you another example of the same method. Here's another little pigeon. It's the same pigeon, but you can see that the tracing or drawing was a little bit different. The collage was a bit different. And here I used acrylic ink marker, also used tape, I love using tape. And then I also did this little apple. So this one, you can see a little bit of the image from the page below it. And then it's a bunch of sort of different media. I think it's wax crayon and also acrylic paint marker. And then I colored in on the backside of the transparency, so you get a different feeling. If you color on the top of the transparency, it's matte and waxy, and on the back you just get the glossiness of the transparency itself. I love the look of this technique. If you are not an adept drawer, you could totally use it for a portrait. So you could trace an image and then do a blocky collage below using magazine tears instead of security envelopes.

Day 5 - Texture collage

- For this day, we're going to be doing a collection of textures or colors all in the same shape. I'll be using my punch, but you can cut strips or squares or triangles if you'd like. The goal of this process is to abstract the images we're looking at to kind of soften our gaze. I love this part so much. It's like a treasure hunt. I'm going to take a couple of samples from each of my sources. I can't cut up something like that. That's so cool. But I'm just going to look for texture, color, imagery. Oh, that's perfect. I might do, I'm going to do a strip too just in case. (scissors snipping) I like that. Oh, see, that wasn't close enough to the edge so I can cut it out. (scissors snipping) (hole punch snipping) Oh, that writing's cool. And since those were black and white, I'll really be focused on color here. Ooh, this is going to go well with my oceans of the night book. Makes it easy. (hole punch snipping) For something totally different, the magazine, ah, these pinks are amazing. I love working with magazines as source material, because they have art directors. People have already done the work of making sure it's wonderful to look at. Do some of this red, oops, I didn't get enough. Save that for later. Blue's incredible, these sparkles. And don't think too hard about it. Just take a snap of something that catches your eye and move on. We'll look at it afterwards. (hole punch snipping) If this process really excites you, you can create further limitations for yourself. So deciding to only get one color or only get one texture. (hole punch snipping) And then I'm saving this for last, because it's nice and matte and I prefer to have more glossy, I think. Just what I'm feeling at this

exact moment. Ooh, I don't really want the edge there. And I love the punch, 'cause it kind of feels like it's like taking a snapshot. You just make it happen. There's not a lot of decision making that happens in it. And once you've gotten a decent amount, let's say upwards of 20, survey what you have. You might even forget what side you were going for, what side of the page. And sometimes your test stamps end up being more interesting or more exciting than what you intended. I think this is a really excellent way of softening your gaze, acting on impulse, on instinct. Like look at these, these are fabulous. And then we're going to compose them kind of just as randomly. So bring your book. And you can choose whether or not you want to do a two page spread. If you want to do it just on one page and then do a reduction poem on the other side. If you're finding your pages seem kind of floppy, you can adhere them together to make it a little bit stiffer. So I want to do my composition on these two pages. So I'm going to glue these two together. We will definitely want to let this dry under weight today since we're using glue. Glue adds a lot of moisture to a page. And this, I'm not even necessarily gluing up the whole page, but I am gluing the top, the bottom, and the fore-edge, and the spine. Because this is the floppy page, I'll be folding this over, pressing down pretty firmly. You can see this is the glued page. It's a little ripply. It's totally fine. And now I'm going to be gluing my findings down. Oh, see, I just flipped this one over. That's neat. One thing you can do with those pages that don't line up is you can, ugh, I just love this part. You can line up the line, make a composition out of that. We're just going to be doing the basic collection. I might not even use all of these. I'll save some of them for later. We could do like a poem and put these on top. I think I'm going to do, oh yeah. Don't force it, but also don't, if it doesn't feel good, change it until it does. Oh, that's so neat. And when you are gluing, you're always going to glue the smaller piece. So instead of covering this page with glue and gluing these on top, we're going to be gluing these out individually. Get yourself some scrap paper. We already glued on this, so I'm going to set it aside. Keeping glue off of the front of your pieces will be very helpful in making sure your book does not stick to itself. So we're just covering the entire back of your piece and adhering it to the book. Sometimes I'm very pro using a bone folder, but if you're gluing it to a book, a book has a lot more movement to it. And the bone folder can be a little vigorous. So we have glue on here, fold it in half to cover up the glue. We're hiding the glue from our surfaces. Going around. If you feel any glue on the surface, gently dab it with like a baby wipe, like a half used baby wipe. And this might feel like a waste of scratch paper, but honestly, if your book pages don't stick together, it will be worth it. Ooh, this was a happy accident. I didn't try for this at all. That's what I'm talking about, the eyes. They've already resurfaced. I might have to do this. I don't want to do this, not yet. And you'll continue doing exactly this method until you've covered your page or your spread. Because we're working with glue, we'll definitely want this to dry under weights overnight. Being sure to put the parchment paper in between your two sheets so that they don't stick together and hang on to these circles until the end of the month. You never know when you'll need an extra scrap.

Day 6 - Blind contour selfie

- Today we'll be working in layers and making a blind contour drawing. You wanna take out your parchment paper and you're welcome to work on the facing page or a new one. I think I'm gonna do a new one. And we're just gonna lay down a little bit of color. You want something that's inky, not painty. This highlighter works great. And I think I'm just going to highlight every line. You can do a scribble, you can do a wash of color. If you have an ink pad, this is a great use of an ink pad, just to dab it on. I like the spacey green of this highlighter. And I'm going to make a square that covers about a third of the page. Not exactly centered. You want a really thin layer for this. And truthfully,

you can color whatever you want on this page, but I love the exercise of a blind contour because it's really freeing and weird. This brush picked up a little bit of that ink. I probably should have waited for it to dry a little bit. If your brush does pick up ink, definitely wash it off. You don't wanna taint your whole jar of gesso. You can even wipe off any chunky bits with your finger. And if you have access to a heat gun or a blow dryer, you can use that to speed up drying time. You definitely don't want to color on top of this until it is dry. You'll know that your gesso is dry when you don't have any more shiny bits. I'm just using this marker to go on top of it. And you'll need either your phone or a mirror. I'm doing a blind contour self-portrait, but of course, you can do a blind contour of anything. The only highlights of a blind contour drawing is that you are not looking at your page, so you'll want your source of your face to be your focal point. And if you have to move your paper a little bit away from where you're looking, that's fine too. If they're too close together, you can see what you're looking at and that kind of ruins the whole process. I'm really gonna spend at most 30 seconds on this. I find the more laborious I get, the less fun the results are. And I'm starting with my bang line. You just wanna draw the contours of your face. And the results are guaranteed to be weird. That's why it's a pleasurable experience for me, is because no matter what, it's a little odd. Oh, there we go. That's where I decided to finish, and I mean, the results are impeccable. Nothing really stacks up. It goes off of the square. That's exactly what I want it to be. I think this composition is so freeing and fun. We have these very specific, deliberate lines, and then this really curly, swirly portrait over here. I could do a dozen of these. I feel like this is who I secretly am inside.

Day 7 - Working with postage stamps

- One of the materials I like to collage with are found postage stamps. I love postage stamps of all kinds. These ones have all been canceled, and I have a big tub of them that I'll sort through from time to time. And I've pulled out a couple dozen that have faces. And you can use these as the starting prompt for a collage or a drawing in your altered book. Look at the size, the tilt of the head, if the image is in profile or looking straight on. These guys are saluting one another. Some of them are drawings, some are more photographic. Probably in any collection you'll find a lot of the queen or of queens in general. Royalty tend to be on stamps a lot. So we're gonna use this as our jumping-off point. You can let whatever stamps you happen to have inspire your collage or drawing. You could create a scene for one of these people. You could make a body for one of them. I was thinking that these either look like windows in a car or in a building. So I'm gonna do cars, I think. I've got a magazine tear here that has a nice bright red color. And I'm just gonna cut out a block, a blocky shape. And then freehand the little car. Think of a kid's book image of a car. You can add little wheels with more collage or drawing. You could cut half circles out of here if you want. But what's gonna be most important is the window for our person. And we have to decide which person we're gonna use. I like him. I feel like she wouldn't be looking behind her, necessarily. Maybe the car should be going the other way if I was gonna use her. But I don't really like that image. Really like the red. Oh, this is kind of fun. Maybe there are two of this queen in here. Okay, now this part can be a little bit tricky because you need to figure out how big your window is. It doesn't matter if it's too big. I mean, this is not rocket science. But it is easier to open a window with an exacto knife than with scissors so that you don't have to fold your car in half. And I've got a small cutting mat below me. You can also use a sturdy bit of card if you don't have a cutting mat. This is an old book cover, which I often use for cutting. So I'm just gonna eyeball this. And I'm gonna start a little bit smaller. And then I'll open the window larger if I need more space for the stamp. Can overcut corners to make sure that they have in fact cut away. Let's see what that looks like. (laughs) It's so funny. You

can try this little view finder on other stamps as well. I think that looks like she's going the wrong way. George Washington in a car. That looks pretty good, actually. (laughs) I like these two gals as well. Ooh. Actually, I love that. That works. So I was gonna go with the queen here, but I think maybe I'm gonna go with them 'cause they fit in that little window so perfectly. So what I'm gonna do next is just glue them onto the back. So I just wanna roughly cut away the extra here. You can save that for something else 'cause that's a cool postal mark. And then just to make sure that I don't accidentally get glue into the opening of the window, I'm actually getting the glue, not the smallest thing, but the larger thing, which is the car. You can also use tape. You don't have to use glue if you don't want to. And plop that down. Can trim away that tiny bit that's sticking out. And then pick a page in here. That's funny. You can interact with the content of the page, but you don't have to. We could also cover this up. Maybe I'll even start with a magazine tear to do that. Oh, this looks like it could be an interesting background for a car. Like a secret tunnel. It fits on the page. So I'll move this aside so that I can use my scratch paper and glue it down. You could also tape it. I'm leaving that one torn edge there. Can see that this is like not super precise or perfect, which is totally fine by me. If you want to be more precise, you absolutely can. If you're doing a lot of collage, I would definitely recommend having a wet washcloth or something for your fingertips, 'cause they will get very gluey. Place that in. Do our little car here. Should go back to my scratch paper. So gluing from the center out usually is the easiest way to do it. And the secret layer. And then I do wanna put some wheels on this car. Let's see. I think that color, because this is from the same page, even though it's like a black, it's the same black. I want something different from a different magazine so it has a little more contrast. Maybe this. You can see that's like a greenish black and this is more of a gray black. You can also just draw on little wheels if you want. (laughs) Very blocky wheels. They don't even have to be black. They could be like yellow. I think that would look cool too. But we'll just go with this for now. And I have some other little cars that I cut out. Here, I really liked this guy, and he fits in this window. I think he's so funny. Has sort of like a Sin City vibe, like sort of graphic novelty. Just do a little bit of glue around the outside edge of that opening. Now, both my cars are going in the same direction, so I think I would add a third one too if I was gonna continue with this page. Want this car. We'll just do it on top of this page. So it's like little cars in a row here. I don't know, maybe I'll... Kind of like that these horses are running with the cars. This is, it's sort of like colored wax paper. I think it's actually made for kite making or some like Waldorfy craft. I could glue that down. You can also use wax paper and tint it yourself with acrylic marker. I think maybe a cleaner look for this. Oh, you know what would be fun instead? Why don't we do headlights? You could also draw this. And you may not even be doing cars. You might be doing something different. I think that's fun. And we have enough left over. We could probably do headlights on the red car as well. (laughs) Yes. So cute. It's too stubby. Like that. Okay, I like that. This guy still needs wheels, also. Also, you should be sort of folding away the glue that's left on your scratch paper, but I think mine's drying quick enough, I don't have to worry about it. So there's our transparent yellow. You can take your china marker and draw like a little light. If you wanna draw like little doors or handles, you could. Maybe his wheels I'll just draw on for now. And then I feel like it should say "beep, beep" or something. I could add that later. But I love using the stamps as the beginning of what became this funny little series of cars. I've got another one where, same book. So same edition of this book. And I was looking at these lines, and they reminded me of windows. So I cut out windows. It's like here's one where I added the stamp. Here's one where I added that same waxy, yellow paper. And then this one I just made like little shutters. And you can see what's on the page below, which happens to be my pigeon. Just blocked out using acrylic paint marker, sort of penciled in. I feel like

these could be a little bit more prominent. So you can play with it. Things may not ever be done, either. You can start on a page and then come back to it later. Doesn't have to be finished right off the bat. Maybe you'll have a new material or tool to use on it. We can just add more. So yeah, using postage stamps as a way to collage.

Day 8 - Torn collage

- We're going to introduce an element of unpredictability today by only tearing our paper, no scissors allowed. I think for this one I might actually do a two-page spread, and I'm going to do it across here. You'll want to pay attention to where things tear best, so I know this paper tears vertically best. You'll want a couple tears per item of source material. You can stick to solid colors or patterns. It doesn't really matter, and even when you've decided you've found the perfect thing, it might not even rip the way you want it to anyway. There's some color, there's some black and white, and a couple more things to go through. This book is just so special. I have to be honest, I do have a harder time tearing up these pictures. So pretty. I like it when it has a very big edge like that, that's fun. It feels like the book wants that. This is a little small for me. I'm gonna try to make it bigger. Bigger tears. Sometimes too, you can just tear out the whole page and then tear your strips. I really like revisiting pages I've already used for this, 'cause it creates this aesthetic continuity throughout the pages. It does look like a pile of trash. I swear, by the time we start gluing it down, it's gonna be fascinating. This is also one of the reasons why we don't want too many pieces of source material, so you don't feel obligated to go through every single piece every single time. That looks pretty cool. I like that. I'm gonna do a preliminary layout. This one's funny. I can't tell where it wants to tear. It doesn't seem to want to tear in any direction in particular. Don't force it if it's not working. We got plenty to work with. It doesn't appear that we have enough black and white, so I'm going to revisit the Earth book. Oh yeah. Getting a couple pieces of scratch paper so that I can glue up the back and for each piece I'm going to lay it out on my book to check to be sure it's the right size. I'll glue it and I'll paste it down. I'm going based off of my general guide, making sure that they don't extend over the top and the bottom. You can do that if you'd like. Just be sure to snip them off when you're done. Then you are allowed to use scissors. You have my permission. I was gonna finish it off with this piece but as I was about to glue it, look at that. It's perfect. It's perfect. This is a process that really benefits from working fast, making quick decisions, going on impulse, really just getting out of your own way. Make sure that everything is as smooth as possible and this will 100% need to be put under weight or else it will curl, and that wax paper should really absorb a lot of moisture and make sure this doesn't curl any further. This is the kind of collage spread that will almost definitely lead to a little bit of stickiness up top, no matter how careful you are because we've used maybe 20 different pieces of paper. It's inevitable that some will end up on top. There is something you can do to prevent stickiness once it has dried. You can take a white unscented candle. It's important that it be unscented, and you can gently rub it over the surface of your collage. Make sure that it is totally dry and if any bits are not fully glued down, you'll learn at this point in time. You just take your candle, the flat side of it, and I like to rub in tiny little circles, but once you get the hang of it, you can make some big swipes and we wanna cover the entire surface with the wax. It's going to change the texture a little bit. If you hate it, don't commit to doing any more. But it does really prevent it from sticking to the adjoining pages, and you might actually like what it does to your collage.

Day 9 - Extremities collection

- This is another scavenger hunt day. We will be collecting body parts, but just pick one. Flip through your source material and it will tell you what you should be snagging. The first time I tried this, I had this elegant idea of collecting a page of hands and then the disembodied hands just seemed so weird that I had to try it with other parts like legs and elbows. Here's my practice book. So I started with these hands, all different sources. Just think those look so interesting. I have a trio of legs. And then the weirdest was the elbows. This is where your fashion magazines will really shine, but you'll be surprised if you're looking for something specific, heels, ankles, where those will show up. You can cut these as fussily as you want. I'm gonna start off by just doing a general cut. I do love the process of looking through a magazine without consuming any of the content, like just looking at it for the images. Didn't wanna participate. So it looks like I have about eight. Oh, I have 10, so I don't really need more than that. I don't want less than, I would say, three. Once you have your images, start cutting them out. I would stay as close to the arm as you can but if you really need to get in the fingers you'll wanna use your X-ACTO blades. These fingers are too widespread. That was pretty optimistic of me. I'm not even gonna bother. I'm two arms in and already I'm loving it. Look how weird that looks. I think they're gonna be lined up along the bottom, like sea grass. I want a good blend of textures. So these are interesting to me 'cause the hands are covered up. Maybe another jewelry one, another glove. I like the gloves. That seems kind of quirky to me. These are a little magazine-y. So I'm gonna flip through my vintage book to see if I can pull any arms from here. Ooh, at first I was thinking that I'd line these up on the bottom. Right, that could be kind of interesting. They look like eels or sea grass. What if I did it sideways? Oh my gosh, I just really like it. Oh, that's kinda cool too. No, this one's deciding it for me. I like this one the best. It's the weirdest and it wants to go straight up. So we're gonna listen to the red arm and glue them out using plenty of scratch paper. Don't be afraid to fold it in half and use the backside. And I think I will let these extend along the edge of the paper a little bit before I trim them off. I have one last hand. Sometimes if it curls up, you just need to give it a second to relax a little bit or you can just coax it along its way. Make sure those fingers are really down. And then I'll just use my scissors to trim along the edge where they hang off. Sometimes it's easier to do it from the other side. You can see the delineation a little bit more clearly and make sure you get those scraps outta there before they stick to your book. And then the most satisfying part of all is seeing if you can find words that line up with your images. How about this? "When they'd be handy."

Day 10 - Silhouette mash-up

- For this technique, you get a really fun and unexpected look. We're going to start by using a photo of a really recognizable silhouette. I think a house works well for this. If you have a person that clearly has like a clean or clear line, so not something that's like in a really voluminous, baggy outfit, but something that's recognizable as a person, that could work. Could do an animal. I think houses work well, so we're going to do a house. I've got a few different houses here. These are all vintage or mostly vintage photos. If you like to collect old photos like I do, you can pick these up at garage sales or estate sales. You can also find images online and then print them out. I think I'm going to go with this one. So what's nice about this is like it's a really clear line of the house and the roof line. We've got a few little chimneys. And again, I'm working on a cutting mat when I'm cutting anything precise using an X-Acto. Careful not to stab yourself. Can rotate your image when you want to. I find it easiest to cut toward me. (knife clipping) I missed a little bit there, so I can retrim that if I want to. I'm not as concerned about the house 'cause that's not the part we're going to save. But you absolutely could save the house and use it in the collage later. We're actually more concerned

with the part around the negative space around the house. Okay. That looks good. And then, I obviously have this part, but because this image is cut off here, I'm actually just using my scissors to get the whole outer edge. (photo flicking) I don't know if I want the black line. I think I might cut that away. (scissors slicing) You can trim this now just so it's not flopping around. If you want to save that house for another collage, you can. You can see that it's a nice clear silhouette here. (scissors slicing) Cutting away the black. Cutting away the white. (scissors snipping) And then I don't mind that this light bleeds into the white of the paper, but here I don't like the line so I just want to trim this away as well. (scissors slicing) I'll move this. And what I like to do when I'm doing this sort of silhouette mashup as I call it, now, I want to put something like really dense and contrasting in color. So we had a black and white image. Now we're doing something like a floral with a really dense pattern. I like that one. (photo flicking) Ooh, I like that one. That's fun. (paper crinkling) I also like that one. (paper crinkling) I think maybe this. So I could put this anywhere. I could also like create a foreground with this if I wanted to leave some space here. I think maybe around there looks good. So in this case, what I'm going to do is actually glue here, being careful around those little edges (glue stick thumping) where I have the little chimney cutouts. Oops. Just use your fingers to hold things down. (glue stick thumping) (paper crinkling) I'll move this out right way and realign. That's pretty good. Starting with the part that is the most precise, and then here I can just smooth this out, and then I retrim. (scissors slicing) So this becomes one new image. (scissors slicing) Again, not precise, just with my scissors. (scissors slicing) I'm not very precise. (chuckles) That's why I love altered book making. (scissors slicing) And I have this really fun visual effect where you have this photographic realism of this space with a tree, and then the silhouette of this house filled with this floral pattern. I'll find a place for it in our book. I think I'm just going to glue over something that I'm not that interested in. (glue lid clicks) (glue stick thumps) If you are using a glue stick for all of this, make sure you're working with a permanent one so that your pages last. This Create stick is permanent. It's also acid free. For altered book making, the acidity of things is sort of unknown if you're using a found book, so you don't have to be too precious about archivability. (hands swooshing) But I do like to use this glue stick that is permanent. There we go. Show you another example of this. Here's one where I chose a photo that had a very clear silhouette of a roof line plus a chimney of a house, and then these figures in the front. So I carefully cut away the negative space so the figures could stay. And I feel like that's very effective. Some cutaways here on the fence. And then this is the backside of it photocopied. So we have the reverse where it's the pattern making the foreground, the fence and the background, and then just like the black card stock as the house itself. And I like the way both of those images look. You can take this mashup even further by playing with scale. So I have a few pieces I've already cut out and the houses we didn't use. And you can do some funny little pairings. So I like this illustration. I think that was from "Real Simple." And then I've got this little kid here. She can sit on top of this roof. She could actually go into this one too if you wanted to. And then this one looks a little bit more realistic, but just using a really large scale image with a smaller background like this. And I think if this dog had been not a black and white dog and it was more colorful, you'd get more of a pop here. But I also just like creating this new image. What I love about collage is that you can use different elements and bring them together to create new imagery.

Day 11 - Working with tissue paper

- Tissue paper could be kind of finicky to work with, but the results are really worth it. To keep your surface and your hands as clean as possible, make sure you have plenty of scratch paper and some

baby wipes on hand. You'll want at least two colors, but I recommend three. And I'm cutting some in abstract shapes. I'm also going to do three punches. The tissue paper isn't going to work really well with the punch. It'll get tangled up in its teeth, so we're going to sandwich it between some regular paper. That should work just fine. (scissors snipping) (hole punch snipping) And I'm going to make a full spread composition blobby and abstracted on one side, rigid and regular on the other side. I encourage you to do the same even if you choose different shapes, maybe triangles or squares or lines versus something a little bit more organic and gooey. I'm weighing down my book with a brick, but you can use binder clips if that's easier and I need some blobby yellow shapes. (scissors snipping) If you don't have colorful tissue paper, you can draw on your tissue paper with permanent marker, and that can produce some really interesting effects. One of the best parts of tissue paper is overlapping it. Make sure you account for that in your composition. I would do the, you know, the color wheel thing, but once it gets glue on it, it's a little unpredictable, so I'm going to make it a little bit easier for myself. That'll be more interesting. You also might have to turn the tissue paper as you're gluing it. It might not stay down as easily, and so by pushing the glue out, you can handle it a little more tenderly. Yeah, just a pain in the neck, but so lovely. So if you have extra pieces of glue, make sure you get it off and put it somewhere safe. I'm gluing this down and then immediately wiping off my fingers, 'cause they have glue on them. I also kind of like it if it crinkles a little bit. All these rules apply too if you wanted to use like sewing pattern paper, and if you're comfortable applying your glue with a brush, might be a little bit easier. You'll also want to be sure not to do this project next to an open window, because it will blow your tissue paper away. Don't forget to breathe, which I'm telling you as much as I'm telling myself. I've been absolutely holding my breath. If you see a little bit of glue blobbing out, make sure you catch it, wipe it off. And then I'm going to repeat the same process on the right-hand side, but just be a little bit looser with it. When I was smoothing this down, I ripped it a bit, so I'm just going to glue on top of it. I think I'm finished with this. I love how it looks like something is devolving. It's nice and orderly, and then it is just not anymore. You can also cut out spaces for words like I did in this example. It's definitely even finickier. You'll see I had to do some repair work, but I think the results are just super pretty. Be sure to put your parchment paper in between these pages before you put them under weight to dry.

Day 12 - More is more collage

- I love pattern and I love portraits and I often combine the two together. And for this prompt, we're actually going to get our inspiration from a Colombian born artist who's working today. I think she's in her thirties. Her name's Maria Berrio, and she uses this more is more aesthetic that I love. And she's also working in collage. This is an image of one of her collage paintings, and I just love all the dense patterns. I love that she's using feathers here to make this woman's garments, and then that's repeated in the owls. There's this weird net, all these cool really small scale flowers. This is definitely a more is more is more aesthetic. And then she has some hand painted or drawn elements like these hands in the face. So we're gonna take our inspiration from this. For my version of this, I took one pattern piece of paper that I made, it was much larger, and then I took it into Photoshop. But you could also do this on a photocopy machine and just change the color. So I have the same pattern over and over and over, but in multiple colors. And I'm gonna use this as the basis of my more is more pattern aesthetic. And I'll begin by just collaging that onto a page in my book. Because I'm gonna just go all over, I'll start by gluing the page itself. I'm really breaking that glue the smaller thing rule, but I'm okay with that. You should just work in which way feels most comfortable for you. (paper rips) I think I'll probably tear and cut. So these are just color photocopies on regular copy

paper. I wanna cover the whole page. Scrap paper for these smaller pieces. You could make the scale really small and really large as well. So I might use some of the smaller scale. Here, I don't want that white line, so I'm actually gonna trim that away instead of tear it. Put that there. Let's see, do I want it to be more like that? All right, I think I'm gonna tear it here. Glue it down. I can trim the part that's coming off the page. And then I need to glue this part. This is a bit clumsy, but it works fine. So I like how that's looking. I probably want not this hard edge here. I could just put a block of something else in here for now just to break up that space a little. But I'm gonna be drawing over this, so it's not really that important. I just wanna start with a lot of pattern. So you may not be using a single pattern like this that's repeated over and over. You could just use lots of pattern tears from different magazine images. That's fine too. We just wanna start with a base of pattern. And then I'm gonna do a portrait. I've printed out this lady from pexels.com, which is a copyright free site for imagery, which I really like to use. And instead of tracing it, I'm gonna do a blind contour style. I'm actually gonna look, I'm not gonna look away. (laughs) But I'm gonna go fast and loose. I like her hair. And then for her features, I might slow down just a little. I love wonky noses. Which her nose is not wonky, but my drawing of it is wonky. So it's just sort of like a little M. My collage is coming up a bit there, so I might need to re-glue it. So right now it's really hard to see her face, which is what I want at this stage. I'm gonna take my Krink marker, which again is acrylic ink in this little bottle. It has a fuzzy tip. And I'm gonna use it to white out on top of the pattern. So I don't want a perfectly whited out image. I want some of the pattern to be a little bit subdued below this layer, so I'm not working really heavy handed just yet. And then I don't like how that obscured her eye or changed the shape, so I can go back in and draw on top of it again. Her mouth here. And you have to remember that when you're working with portraits in something like your sketchbook, no one's gonna see your reference image. So you don't have to worry about does this look like your original source. Instead, it's like, does this read as a recognizable human face? That's my goal. And I think it is. Again, it's a bit more abstract, which is the goal. I'm going back in and redrawing. She looks much older in my drawing. I'm gonna remove this because I'm no longer looking at my source imagery. And now I'm just wanting to focus on the pattern and how the portrait's emerging. Okay, I like the face. I like the amount of pattern that's still showing through. I wanna start blacking out some of her hair. Can use the black Krink marker for this. But I don't want it to be super solid. I still want some pattern. So I'll do the Krink marker, and then I'll go back in with my china marker to get more texture. I'm also holding this really far back. Normally when I write or draw, I'm much tighter on the throat of the pencil. But I'm holding it back here for a looser, scribbly-er, that's a word, line. So this is clearly not as precise or as beautiful as Maria's work, but it's a good place to start as a jumping off point, for working with layers and pattern and doing a push and pull between what's sitting on top, what you're allowing from the base layer to come through. And you could continue to collage into these spaces. If you wanted to add more or different pattern, you can play with more marks. You could come in with your white china marker and add different types of lines on top. Oops, I'm gonna have to re-glue that part, which is fine. But I think this is where I'm gonna leave it. Let's do a little black right here. And then I have another one. This one is horizontal. So same technique where I started with those layers of the same pattern paper. Also had this random post-it note that had a pomegranate printed on it, so I put that in there. This is just some tape. And then I did an imaginary woman just very loose using the china marker. I went back in with the white Krink, and then I added some color. So that's something I could do here too. Her skin's looking a little gray. This is still a little bit tacky, so I would probably let it dry before I add any more layers to the skin and warm them up, pull them away from that gray tone. If you have multiple books going, or you have a page that

needs to dry, another thing you can do is lay a sheet of wax paper before you close or flip to a new page. I often use wax paper both as a material and as a way to protect my surface or to protect a certain page in my book.

Day 13 - Board book variations

- We're going to be stepping away from our books today but just because I had something I was too excited about. I've been making altered books for maybe a decade now and I only made a board book for the first time. Board books are like kids' books. They have firm pages and it's a pretty different experience. You don't have any content you're working off of because you're going to cover your pages ahead of time or just rip the surface off entirely. But I found it to be a very freeing experience and definitely worth looking into if you can find that book you feel comfortable ruining. While I have no difficulty tearing into a book intended for grownups, I do find it a little bit harder ripping up a book meant for kids. So you're gonna have to find a book that's probably in pretty bad shape or one that you maybe don't ideologically align with like princesses having good manners because I think princesses can have bad manners too. Now, you might be able to tear off a top layer of your book. You might not either. This one was pretty frustrating to tear off. I had to do it in several layers, but it'll be absolutely workable. This one, if I were to tear off too deep into it it would just rip the book apart. So instead we're introducing a new tool, sandpaper. We're gonna sand this down and gesso over it. You want a medium-grit sandpaper and just to sand in little circles. Just enough to rough up the surface of the book and make the gesso adhere better. You'll wanna do this to every single page of your book. Yes, it's tedious. It takes forever. I do think it's worth it. The other tedious and time consuming part is gessoing all the pages and letting them dry because you might have to do more than one layer and if you're doing the inside, they'll have to dry open. We're not going to do that whole process today, but you are more than welcome to. I'll let this dry upright. If you're doing a centerfold page, you'll want it to dry flat. And then once you've done that to all of your papers, you can just go ahead and collage it as you would normally. Here's one book I have completed 95% of just using various scraps of paper. You wanna avoid the gutter because it'll rip apart. I've also done the candle technique on most of these pages. I found that be very effective with these. My daughter cut this out. I had to include it. It's our first collaboration. She's three. And a lot of these were using scraps made from previous books, so I had left off this little piece of this last page. We can do it together. It's from a previous exercise. I did find with this book something I did not do with most of my altered books is having things go off the edge. I found it to be really satisfying when it went right to the edge. That didn't feel as important to me when we were working in the grownup books. And then it's always easier to snip from the other side so you can get nice and close to the board. This whole book took me a few hours and the drying time really took up a lotta that time, drying for both the collage and the preparing it. But you'll see the results are totally worth it. This book couldn't be more different than our other book but I found it to be super inspiring. Another thing I really liked about this structure is it has a set number of pages. It's not as easy to take away and impossible to add pages. So I felt like those boundaries really helped me push my creativity a little bit.

Day 14 - Halos

- You'll find that after you've done a couple dozen pages or so, you start to develop personal motifs. And one of mine I've found that I really love doing is halos or golden orbs around people's heads. I'll be using a glitter paper that works much better than actual glitter because it does not get mess

anywhere, but you can use something metallic. I'll also be using my punch, but you're welcome to use gold paint or to cut it freehand. I'll be cutting her out with scissors, but I really wanna get the detail of this cutie guy's ears so I'll be using the X-ACTO blade for him and I think I'll be cropping her right about here. Maybe higher. I'm gonna use the X-ACTO blade to get to these little notches in her collar. I was not comfortable using a blade at first. It took maybe two years of practice before it felt as easy as scissors. Truly use whatever feels the most comfortable to you. Against that background, I can see her head could use a little bit of finessing and I think it might be more interesting if I cut off her hair. Oh yeah. I'm gonna cut off more hair. I might be getting into, oh yep, trimming my own bangs territory with that one. That was too much to cut off so I'll just be sure to glue this in when I glue this on. Oh, I love it. Look how those ears look. It's fabulous. And she's gonna give me a little bit more trouble because of that hair mess I made, so I'm gonna start with her and I'm creasing the bottom so I know where I wanna cut. Bending and using my finger now. Because this is just black, I'm gonna cut a bigger piece of black. Glue it behind. Oh, that's just fine. I just need to fill in that collar space. I'm gluing her instead of gluing the piece so that I don't get any glue on this front side. Look at this sweet boy. Be very careful with little dangly bits, of course. And because this has so much texture, it'll need a little bit extra pressure. Be patient, go slowly. And if it is having difficulty sticking, just remember that you will be under heavy weights while it dries so that should help. Be careful you don't accidentally glue your work to the table. Look at these two, and they're so much odder and tandem than they would be individually, but I think this would be just as effective if this page ended up being an erasure poem or a different image entirely. Often it can be difficult to identify motifs and trends in our own work, so asking a friend what they notice can really help.

Day 15 - Black out background with gel pen doodles

- We haven't done a lot in response to what's already in the book. If you have a book that has great images, you might be responding often to them depending on how it inspires you. For this, I'm gonna look into my book and find an image that I like and I've selected the fox and I'm just gonna black out everything around the fox and start from there. I'm using the Krink markers, but you could use watercolor, you could use crayon, you could collage a background. It's just about obliterating and highlighting sort of what's left on the page. What I like about these Krink markers is just how saturated and, I dunno, they just cover up everything. I love that. You can do this with watercolor too. This is the easiest sort of way to do it. This paper is very absorbent and so you get a very matte finish and the ink absorbs really quickly. You can squeeze the bottle. That's good enough. While that's drying, I'm gonna come in with my white China marker and instead of drawing more of the fox or an environment for the fox, I'm actually more inspired by the shape. And creating a pattern very loosely on the fox or from the Fox's head shape. It's like a Star Trek emblem I think. These also remind me of like folded bat wings. What do I wanna do for this part? Maybe just more triangles. I'm just going very loosely off the black. And then let's go here. You can fill these in. You could collage, you can make patterns. Now they're feeling like tips of arrows or the feather part of the arrow. I'm not picking anything specific here. I'm just randomly going around filling in these shapes. This page could some text. I feel like found text would be good on a page like this if you had a found word poem and you wanted to use the text you could drop it into something like this. All right. I'm gonna use the gold. You wanna make sure you shake these well. Because this is not that precise you could make yourself like a stencil or even just use your scratch paper. Maybe I'll use this. I love how vibrant that gold is. Filled that in. Ooh, and I feel like they need to have like a conversation or something. I could make him a little fox. This also is not that precise a tool because it's a crayon but if you wanna

sharpen something like a crayon, you can. First I'm gonna remove the paper so that I can reveal more of the crayon. And then you can do this with chalk or crayons. If you take a really short pair of scissors you can cut the edge so that you get a finer point. Cut from multiple angles until I get an edge I like. Oh, that's pretty good. Be careful not to drag that lead across your page. So I have a little bit of a finer point there and I can use that for drawing. So a loose version of my fox here, but gold. His eyes are like that. It's very abstract. Like if that was just by itself you would not know that that's a fox. But I feel like in reference, you could also go back and add more gold in here if you want more negative space. Color that in. The other thing that's nice with something like this if you had a central image or object you could use a dictionary like a found dictionary and cut out the definition. You could play with lettering if you wanted to do fox lettering here, you know, word for fox in another language. So this is like a good page to come back to when more inspiration strikes. I have another version of the same exercise. For this one, it could actually go vertical or horizontal. It doesn't really matter. But I just started with some circles that were referencing the heads of these really loosely drawn figures and then it became something totally different. They looked like oranges. I drew this vine and here I just blacked out portions to allow the fruit to sort of come to the surface. And I colored in a few of the pieces. And I actually really like how this looks. It's much simpler. We didn't go for black all over but this too is a page I can go and work back into.

Day 16 - The vision beam

- We're having another scavenger hunt today. You're going to need to find something looking in a direction. So it could be a person, it could be a lighthouse, it could be an animal, but make sure that they have direction to where they're looking. And then, we're going to fill it in with a vision beam. So you'll need a person, or building, or an animal, and something very colorful or interesting, something that they could be looking at, metaphorically, perhaps. I like this lady because you can see the whites of her eyes and she's also very clearly looking this way. You could go all the way across the page if we wanted. And this color seems super weird and dreamy. It would contrast nicely with this pale lady. I also considered this person. That could be cool too. But I gravitate towards the contrast between how this is kind of fuzzy and out of focus, and so is this. It's also very tall, so we can get her on most of the page. Oh, perfect, I really like her proportion on the page, and I think we could go all the way across. We're gonna have to cut our piece to make room for that. Oh, perfect. Gonna make it a little bit slimmer. I want it to be the same size as her eyes. I would've tilted it a little bit, but the necklace is gonna give me away. I'm gonna make a little mark showing me where I want to put this and move it up a little bit, down a little bit. So I'll cover both these marks with this. And it needs to end right about here. I'm using the back end of my blade to kind of push it in and crease it. And it doesn't need to go all the way in, so I'm gonna cut just to the side of it and actually maybe an eighth of an inch to the other side as well. So we're cutting out about 1/4 of an inch. I'm using my scrap paper to glue it up. That's great, I'm fine with that. I could have left a little bit more, that'll be fine. Oh yeah. I'm gonna hold it down and pivot it on this side to make sure I get over those dots before pushing it all the way down. This is so simple but so interesting, and definitely an opportunity to find some hidden text. We're gonna position her eyes first, 'cause that is, of course, where the beam is coming from. You don't even have to use collage paper for this. You can even draw it out. I think this would look really neat if you used pen or marker, something super vibrant. And you don't have to stop there. Maybe a few pages later, you can draw what she's looking at.

Day 17 - Off the page: punch paper garland

- By now, you're probably surrounded with scraps of decorative paper. And a really fun thing to do with that is to make a decorative garland. The ingredients you'll need are very simple, some office label stickers and some baker's twine. Make sure you have a fresh pack of stickers. They need to be super sticky. I wouldn't suggest using vintage stickers, as exciting as their colors may be. You can get these at any office supply shop and I've made a stack of punched paper. Some of this is just plain book paper. Some of it is construction paper. You could also decorate the paper. Some of these are painted. And baker's twine is good for this 'cause it's really cute. I wouldn't use like a raffia twine. That's going to be too rough. You lay your twine across, take your sticker, and press it down in the middle. I used my two-inch punch for these, but a one-inch punch would be really nice too. And I'm spacing it about an inch apart. You could use two different sizes. It might be fun to interlace metallics. And because these are so light, you can just hang these with a thumb tack from your walls. You could use them as a wrapping element across a mantle, on a tree. They're just really fun to hang up on a wall. They make something feel instantly festive. And when you have a whole string of these, it'll look something like this. I found that even the littlest kids like playing with stickers, so this is a great activity for the whole family.

Day 18 - Block out cells as structure

- We'll be doing a technique today that's really simple but really effective. Using gouache, we'll make cells. I'm going to do three horizontal cells, but you can do a grid if you like. I think it's important to have the background peeking through a little bit, but this is totally personal preference. Take your gouache, and you'll want to be sure to use a wide, flat brush. We're making square or rectangular segments, kind of like the cell of a comic book or a graphic novel. I think it just does really interesting work to segment the action. We'll do three, and I'm pretty anxious when it comes to drawing, when I have just an empty sketchbook page. I'm okay doodling, but when it comes to making a drawing, I freeze up a little bit. But something like this, where I already have a background in place, and I have kind of a prompt, the repetition of this, it just sets my brain at ease. So you can do three of the same thing, or you can do something sequential. You can fill it with a scene. Once it's dry, it'll look something like this. And I'm just going to fill these with contour drawings of my work table, what I see in front of me, what I see next to me. This is kind of like the prompt we did with our blind contour drawing, and I'm being very sketchy and abstract, not really looking at all. This is also a style of drawing that feels really good to me. It doesn't have to be particularly representational, and it almost operates as a secret code. Like I know what I'm drawing, but if you don't know what I'm drawing, that's totally fine by me. I like how it goes off the page a little bit. This is fun to me. So this is my table. Now you know it's my table, and I know it's my table, but that it's not immediately recognizable as a work table, doesn't bother me one bit. I've drawn what is in front of me, what is next to me, and what is under my page. I think it's a really interesting way to record the space around you while you're making it.

Day 19 - Isolate a line

- We're returning to erasure, but instead of picking out individual words and making a poem, we're just going to isolate a single line. I haven't read my sci-fi book, but I have flipped through and looked at lines that pop out to me. I'll be using this big super Sharpie. Check to be sure that it is nice and juicy before you begin, and I will be gluing these pages together so I don't have to worry about it bleeding through too much. Make sure that you don't have something on the other side that you currently are really invested in and you can just do straight lines. I'm gonna do dots. The line I really

like is, oh, I like a few lines. "Then he remembered," 'cause as a standalone line, that's fantastic. This can go along with any of the collages you've been making in your page. Or "Until this moment, it had not seemed truly real." It's nice and spacey. Ah, shoot. "But curious, he opened it," that would be really good with the book. We're just gonna stick with this one. I like where it's lying on the page and we're dotting all the way across. You can use hatch marks. You can use little lines. I find this process to be super meditative. And when I do not feel like doing art, this does not challenge me in any way and then I still get the benefits of being with my book without the pressure. I'm gonna black out this name too, not the page number. And if I really wanna isolate this further, I can fill in the whole page with dots, but I'm fine with this existing exactly as it is. The phrasing is dreamlike. Where it lies on the page is dreamlike. I think this is just perfectly weird.

Day 20 - Monoprint

- For this, we're gonna do some responsive drawing and we'll start with a monoprint which is one of my favorite techniques to use. We're just gonna blob some paint right onto the page. You can use acrylic paint. I'm using my ink dabbers, and then we're gonna fold this page in half and hopefully, we get some kind of second impression. It's pretty faint. You can actually build up layers depending on the paper that you're working on in your book. This is very absorbent, and so the ink is going into the page right away, but yours may sit on the surface a bit more. That'll give you more working time for making the monoprint. That's good. You can also do a full book closure. So if we wanted to do another layer, squeeze a little bit more and just close the whole book, or you could even just do one page. You could do that. And have an impression on this page. Let's see, I want more red, I think. And I prefer for this little grouping, just folding the page in half. I'll do something with that later, or not at all. And I want to get the gold that I missed here as well. I love how saturated the Krink markers are. This is pretty fragrant though, so I'd be working in a well ventilated area, if you can. To draw back into this, you should let things dry a bit, or you could just work on the outside. You also don't have to draw. You can just leave the shape as it is, but I'm gonna draw into it. I think I'm gonna rotate it just so it looks a little different. And this could be a butterfly. I tend to just make everything into flowers, so I think that's what this is going to be. Flowers of some sort. Still wet. Sticking to my china marker for a lot of the things that we're doing, but you could totally switch up and use other media that you like. Just keeping it simple. Sometimes having less materials to work with just makes you use them more interestingly. I have gold paint here and I don't want it on there, so I'll just scribble over here to get it off. All right. I think now, I'm gonna go in and use this black, back out some areas to make some of these pop a little bit more. Not all of it. Just parts. And continue with my china marker to get a different texture with black. Some of the paint is still wet so I'm picking it up as I color over it, that's okay. If that bothers you, wait till everything is really dry or use a heat gun. I often use heat guns when I'm feeling impatient. Rotating the page. I have some floral elements or leafs stick out from beyond the color. I don't like the gold that got smeared there. I'm gonna go with the Krink marker and go back in in the black. And I call this responsive drawing because the blobs on the page initially are what called me to action so they called flowers out to me. But like I said, a lot of things call flowers out. But you might see an animal or a building or a person's face, and then you would respond to that by drawing that in or starting to draw that in. Okay, I think I'd let that dry and work on it some more. Here's another one where I folded the paper in half and just with one color, gray, and it looked like a little bird because of this dot that was already on the page. So then using my china marker, I drew in this little wing, started to cut out some negative space for the legs, come in and draw the beak and then I just replicated that on the

side. So, very simple, but it's a good starting off point when you're looking at a page that's blank or maybe has some content that you wanna respond to in some way, or even obliterate. Sometimes I'll also do a monoprint and then decide not to draw back into it. This is one where I put down the acrylic ink using the Krink marker and I just loved the vibrant colors as they overlapped some of these diagrams in the book. And for me, that was enough.

Day 21 - Big lines

- Page through your source material and find an image you think you can easily recreate using big, bold lines. I love my lighthouse book. I haven't spent enough time with it. So, I'm going to find a lighthouse that I can draw out. We're using our big, chunky marker that we used the other day. I'm flipping through. I'm finding something that I think I can make in a couple of short, broad strokes. This one might be. Oh, yeah. I'm gonna use this one. Even though it's too big, we can make it work. I have a tendency to glue things on the left-hand page and write on the right-hand page, so I'm going to try to rectify that with this one. I'll be gluing it on the right-hand page. Let's roughly cut this out. And then the real trick of today is we're going to use our non-dominant hand. If this feels terrifying to you, good. That's what I meant. It almost feels like letting someone else write in your book. We're this far along in the process. You might as well add some unpredictability to it. I am not a lefty or ambidextrous by any means. I'm just gonna do my best. You could also do a blind contour, but I'm gonna draw it with my left hand who is just doing the best that she can. I really enjoy any process that guarantees bad results, because then it's not my fault if it turns out poorly. It's supposed to turn out poorly. I find that so freeing. And it just is relaxing to my brain. I think maybe it's like an ugly sweater party, right? You can just enjoy yourself a little bit more. I think this is so perfect. Should I try to do the swirls? I'll try to do the swirls. You know what? I'm not gonna try to do the swirls. I'm just gonna add a little bit more detail on the window. It's exactly what I wanted it to be.

Day 22 - Replace a face

- One of my absolute favorite collage techniques is replacing a face. You just cut out the face and put something weird behind it. The results can be unexpectedly moving or strange or just silly. I'll take any of them. I pulled this lady from my lighthouse book and you'll wanna make sure it's someone that has a bit of contrast. She has contrast between her face and her hair. There's not so much on either side, but I'm okay with that as long as there's a little bit. There's just enough to see where her face begins. And this is, of course, easier to do if you have a blade, but I've actually been stuck with just scissors and I've like cut to the shoulder and out around the face. Once you glue it down, it's not as noticeable. And I'm much better, I think everyone's better at cutting straight down. So I'll move my piece around rather than moving my blade in too many different directions. I think the tricky one is going to be to get her ear, but I think that'll just make it that much more odd. Goodbye. I could give her a little bit more of a sculpted jaw. I think I'm still gonna carve away just a little bit. That looks good to me. And here's the real fun part, auditioning face backgrounds. So I've just grabbed a couple of colorful scraps. That gold looks cool. Not as vibrant as I would've guessed. Ooh, this green is really neat. I also like it 'cause this is the same one that we used for the laser eye beams. So is that what the laser eye beams lady is looking at? I love it. Okay, this is a possibility. It's the same green. But without the shimmer, I don't like it as much. Got this pink. That's kind of interesting. Ooh! It's kind of neat. I do like that. Oh, shoot! We have patterns, texture. I thought I was gonna really love this green the best because of our eye beam lady, but this seems a lot more interesting to me. I'm gonna cut this one out. Aside from just producing a really fun image, I like this

technique because I get to surprise myself. Make sure you glue from the outside in so that you're not getting any glue caught on the inside edge. We flip it over to be sure. Yup, we're golden. And then we will, oh yeah! Oh, that's so weird. Exactly what I want. And we can either cut out the lady's shape and glue it down, but we've been doing a bit of fussy cutting so I think just cutting out this whole image is going to look the most interesting. I'll paste her in, see how she looks on the page. See, if you're wondering who lives in this wonky lighthouse, it's her! I want there to be a little bit more text behind her so I can either offset it. Oh, I do like that. I can either trim her smaller so that there's more words around her, or I can put her just like this, or I can find a different page altogether. This actually might be better because it just feels more like a solid block of text to me. I'm gonna do both. I'm gonna trim this edge and I'm going to glue it offset. There we go. Oh, I love it. It's just so odd. This would be a good spot to do some kind of text over here, or, oh, a left-hand recreation. You could gesso this page and reference her in some way. Here's an example I did where I actually made sure to incorporate an eye into it, but the same process, that's what I meant about cutting his shoulder and then the blackout poetry on this side. This is like a very fruitful spread that does not take much time at all.

Day 23 - Make a collection

- I spend a lot of time looking at imagery. I like to look at magazine images, book images. I'll often collect little bits of ephemera. And sometimes the thing that I like to do best in my journal, my sketchbook, or my altered book is to collect some of those images with a theme or a color in mind. I wanted to share two different books that do this really well. This first one, I'm not even going to attempt to say this title in German. The artist is actually French. I'm not sure if this catalog was originally in French and then this was translated. I picked this book up at a used bookstore. And so these are actually, every single page is a tiny painting of the sky, and this overlay has the location and the date. This is in Paris. So here, this person is collecting the sky. I like the gridded format. This has a lot of structure to it. The book's title translated is "The Sky was Always Gray at Night," so I thought that was really lovely. And then this book I just got, I love it! It's by Lous Martens. Again, I don't know if I'm saying this right. And this person created like a scrapbook for their four grandchildren, Jaap, Zeno, Anna, Julian, and Luca. That's five, not four, five grandkids. And it's so cool because every page is a collection of imagery that is of the animal. So we've got swans and ducks, or those are geese actually, snakes. It's like a totally different format than what I just showed you. So this is very scrappy. These images are pulled from postage stamps, food wrapping. This looks like some kind of seal. Imagery from the newspaper. Again, postage stamps. And I just love, love, love this book. Oh, the mole. (chuckles) And it's cool too because it has an exposed binding. It's just called "Animals." So this is what's going to sort of guide our inspiration for today's prompt. We're going to collect imagery. I've already determined that oranges, the color, the shape, the motif, is gonna be my theme. So you can see I've already started collaging here. This is technically probably not orange. This is probably a grapefruit. And then these are not oranges, but they are of a similar shape and color. And I have a bunch of photocopies and things from magazines here, a bit of napkin as well as just the color. I might just cut out the shapes. And I'm just gonna fill up the rest of this spread. Oh look, there's even, like, what is that tiny little thing? Is that an orange? Maybe. Have your glue stick handy. There doesn't have to be any organization to this. You can just glue things down. You might paint over it or change it later, so just don't be too precious. If you wanna follow a format in a grid, like the cloud or the sky book, you could do that too, but I find that's too restrictive. I'm not even using my scrap paper. Just being a little bit careful not to glue my pages together here.

Maybe add a little stem to make that officially an orange. I'll probably wind up gluing over that anyhow. You don't have to cover up the whole page, but you can. This is just a nice way to look at all of your ephemera and kind of bring it together in one place. I know that I tend to have images like stuffed in files here and in drawers there, so sometimes it's nice to go through those images, maybe categorize them and use them on a spread like this that has a common theme. I'm gonna have to look for some postage stamps that have oranges on them. I don't know if I have any, but they certainly would find a home on this page if I do. I love this napkin. I love the blue and the orange. Those are complementary colors. And actually, it's very similar to the blue that are the end pages of my book. Might wanna add this again, somewhere in here. Maybe just add this last little guy here. There's an opening here where the graph below is peeking through, and I don't find that distracting, so I'm not worried about covering that up. I like these little extra elements we added. And I feel like that page is very satisfying. It's such a bright pop of color. I like the repetition of the circle motif. The scale is fun too. We've got little oranges and really large ones. I find a lot of inspiration in found imagery. Of course, you can use magazines or old mailers or things as a source of imagery, but I often look for things in online collections. Many libraries, including the New York Public Library, the British Museum, the Smithsonian, have digital collections that you can access online. And they even have copyright-free sections of those collections. You can search within those and feel free to print them out and cut them up and use them in your own work.

Day 24 - Off the page: bunting

- There's really nothing like the patina of a page of an old book. They work really beautifully as a decorative element, and I love using them as a background for something like a bunting. We're going to be using the same string we used for our party garland and doing a little bit of surface decoration. You'll want to be using pages that have clean edges. So if you've ripped them out, go ahead and trim them up so they're nice and clean. And proportions of maybe four to six inches, this is five to seven, work really well. You'll want to fold down the top inch. (paper rustling) And before we add our lettering, we'll be cutting out a small V in the bottom, halfway, maybe an inch and a half up, to make our bunting shape. You can also do it pennant style and just make a long triangle. You might think that you wanna leave them square-shaped, but it's just not as festive. (scissors whooshing) And definitely fold down your tops before you write your word on them. It'll make sure you're placing them appropriately. And I'm going to write the word yay right in the middle. You can leave these plain. Oh, that's adorable. These also look really sweet teeny tiny. You can do two inches by one inch and string them on a mantel. I think they look really nice on a wall, though. I'm just doubling over these lines so they stand out a little bit more. Happy with your lettering, turn it over and get your glue stick. Also you can use tape, but I find glue stick really helps to keep the paper from shifting around on your string. Be sure to give yourself about two feet on either end for hanging. And I'm going to space these about an inch apart. Any further looks kind of crummy. I don't like it as much. And I'll be gluing down right along this line. And I'll be putting that right on the crease and folding it over. So you could do tape after the fact here, but I think glue works really well to keep things from shifting. Also having glue versus having it free and moving around makes it a lot easier to store. So I'm doing this between an inch and an inch and a half apart but not much further than that I don't think. And there we have it, ta da.

Day 25 - Tissue paper transfer

- I've always loved to trace things. When I was a kid, it felt like cheating, and it still kind of does as

an adult, but it's a really great method to use if you wanna put something into your book, and you don't wanna rip it out of the previous book. I'm gonna be tracing a lighthouse using permanent marker, it's important that you use a permanent marker, and tracing it onto tissue paper. I'm using this pink tissue paper, but if you use like a neutral tissue paper, it'll be a lot less noticeable on the page. That might be an effect you're going for. And I'm just putting this brick down here to weight it down. Actually, this might need to be weighted down more. And I'll use my other brick. If you're having trouble seeing your image, you might need to give yourself a little bit of a shadow. Pay attention to that. And you can also trace in pencil, but make sure it's just not like a water-based marker, because when you put your glue stick on, you don't want it to bleed. The reason why I don't think tracing is cheating anymore, is any time there's evidence of your hand, I think that, I think you can claim that as yours. I really like this illustration, because I feel like slightly abstracted with the tracing. It looks maybe like a spaceship. It has kind of insect vibes. I'm excited to see what it looks like when I lift it off the paper. I know there's a lot of details I'm missing out on by tracing it, so I'll just finish up, and then take it off, and see what I can freehand. Oh, it's so cool. Fill this in. I could fill more of this in, but I like leaving it a little bit ambiguous. I do want to go back and make these connecting points. I think those are kind of weird. Looks like a body to me, or a little bit insectile. They're also kind of hard to see, so maybe I'll just leave that line. That's so odd. Now I'm gonna try it out on my book. Could even change the angle. Ooh, that's weird. That's weirder than I thought it would be. Have it coming in from the side. Oh, that's totally unexpected. I think I'm gonna fill in these black areas, and then take a look. Let me use my larger Sharpie. Just be sure that you're not going through to your table. Give yourself some scratch paper if you need. Oh, I do like that. I like how that looks. Now I'm deciding whether or not I want a whole square of tissue paper, or if I want to cut around the item. I kind of like how the tissue paper on the page, a little bit, makes it look like it was dunked in paint. So I'm gonna do that, and I'm actually going to be putting glue directly on the page, and putting this on top, because this gets a little bit flimsy when it has the glue on it. So here's where I want the glue to end. I'm gonna mask it off with this scratch paper. This is the best way to make a sharp line of glue. It's just going directly over that portion. And if you're pretty far in your book, I'm guessing there'll be a lot of spread on your foredge, so just put a piece of scratch paper underneath, so that you don't go off and get glue all out here. Every single time I work with tissue paper, I go in with such optimism, and then it's always a little bit more of a headache than I anticipated, but I really like the results. And you get a solid wash of color that you can't get any other way. And look in direct light to make sure we've covered all the surfaces. And there's some missing spots here. And if you can't actually see in the light you have, you can carry it to a window. It's important to have consistent coverage. So that this page doesn't flop around while I'm gluing it down, I'll put my brick back down. Ooh, oh my gosh, that felt dangerous. Okay. Oh boy, oh boy. I've got a little further into the gutter than I intended, so I'm just going to cut it out / tuck it in, with my Exacto blade. And I'm actually gonna let this dry before I try to scrape these little bits out. I think that'll be safer. Also, if you tuck it in far enough with the back of your blade, you won't even see it. And we're going to be inserting the parchment paper, and letting it dry under weight, but first, I will be cutting off this edge. It's too dangerous to leave it on there. Look, it needs a little bit more glue right there. The process is a little chaotic, but the results will ultimately look really crisp and clean. I'm gonna have to tear the last little bit. I think that's really kind of enigmatic. Tissue paper can be kind of finicky to work with, so just take your time, go slowly, and don't forget to breathe, but not too hard so that you don't blow the tissue paper away.

Day 26 - Make a visual list of a single item

- Our prompt is going to be a visual list, and an excellent example of this are from the drawings of Gregory Blackstock. If you are not familiar with his work, he made drawings of objects or classifications of objects over and over and over, so all the different kinds of bees there are, famous composite family garden flowers, cabbage family, knives. He was autistic and had, I don't know if obsession's the right word, but a penchant for drawing these lists, these visual lists of everything, everyday life items, flags, baskets. I love this, the Christmas trappings. Classic clowns, so this is just maybe a source of inspiration for this style of working. The crows are one of my favorite. Owls, they're so good. And we're gonna use source imagery as our inspiration, I could probably draw a dozen teapots out of my imagination, but it's nice to have some reference images, so these are three printouts from images in the New York Public Library's digital online archive and they're copyright free. And I'm gonna be using a different tool today, this is the Pentel art brush, I get them online at JetPens, I have them in every color, and I'm gonna either use pink or red, we'll see. You could also just use whatever pen or marker you like, and I'm looking at maybe all of them at once, I don't know. Sometimes I'll jump around, but it's just nice to have the reference here. And I'm going fast as I like to and loose. Sometimes I don't pick up my pen, sometimes I do. Whoop, I'm not sure what happened to that one, very wonky. You could also do teacups, you could do shoes, do cats, you could do books. Also doesn't have to be the same object over and over, you could do a visual list of what's on your kitchen counter, what you're gonna pack for a weekend away, what you would take on a picnic, what you got for Christmas, you could do anything. This is a brush marker, so you get both a thick and thin line, depending on how much pressure you apply. And I'm just going right over the image and text that's already on the page and allowing them to overlap and sort of play with each other. And then you can go back in, if you want, you could leave it like that just to create texture. But if you haven't noticed by now, I like to go back in and black out or paint in the space around. It doesn't have to be entirely, it could just be sections of it. I often use black, but you could use white, you could use gray, you could use any color you like. Oh, those are not part of it, I was just going around the elephant. This is just one way of creating layers in your book, by allowing the imagery or text from the page to peak through, covering up elements, highlighting elements, so that's something you can do. Here's the same exercise I did previously on a page that already had some scribble on it, had this gold mark and this little lacy mark, and I did my brush pen and then my China marker, and then I filled in with gray brush pen, and I was just sort of testing things out. It just creates texture and pattern, layering these errant marks, I think this is the thing that gives depth and dimension to the pages of your book.

Day 27 - Gesso ghosts

- We haven't spent much time working with interior spaces, but that can be really a rich source of exploration. We'll be working using an interior scene or several interior scenes, and painting on some ghosts using gesso. I love this collection of rooms in this house, and we're putting the ghosts in the scenery. So this ghost is jumping on the bed. This one's sitting in the chair. And he's going to get a snack. And then maybe one last ghost on this chair. Gesso is great for this, because it can be kind of transparent if you do it in light layers or you can do it thicker. Oh. Giving myself a bit more of a point. He might be sitting at this table reading a book. Once your gesso has dried, we'll dot on some eyes. This really reminds me of one of my favorite kids books, "There's a Ghost In This House" by Oliver Jeffers. He actually has vellum overlays on interior scenes. So when you turn the page, you see the ghost. We're just doing the ghost directly onto the scene. And I like a good two dot ghost,

but maybe, maybe it's a sleepy ghost. You can do little U's. But then again, I did just say he was getting a snack. So you know what? Maybe he's getting a sleepy snack. This ghost is having a blast. Doing the other, oh yeah, this is definitely a happy ghost face. Is he smiling? Oh my gosh, he's so cute. Smiley ghost. Sleepy ghost. Spooky ghost. And then if we do one, does it convey he is looking into the distance? These are important, important distinctions. No, he's going to be looking at us. Oh, this is way too big. I was hasty. I did not let this dry enough. We'll just give it a moment. Then I'm going to cut out these scenes and glue them into our book. Oh, what if he's yawning? Wait, I think he needs to be yawning. Oh, he's so sleepy. And they might not all make it under the spread, but this gives us some options. (laughs) That's so cute. Oh, I really like them. Yeah, someone's going to have to go. They clearly don't want to be overlapped. I'm going to make it happen. I've grown attached to them in this past three minutes. Ooh, even better is if you are working in a book, of course, that already has interior images, you can just do this directly in your book. I like these lines peeking through. Trumpets blared and echoed from the stones. Yeah, that, he woke up. It was too loud. Oh my gosh. I'm so focused on the words that almost got turned upside down. Because this is a permeable kind of paper, definitely make sure this dries under weight with your parchment paper. Otherwise, it will get through. These kinds of activities are my absolute favorite, because you can be very silly and very serious all at once.

Day 28 - Clean-up collage

- We're nearing the end of this practice and soon we're going to have to clean up. But before you throw out those precious scraps we're going to see how we can use them in another collage. So I've cleared away the rest of my workspace and here is a pile of scraps I've accumulated, little things that probably should have made it into the trash but didn't. I kind of like that. This lady, I'm wondering what it would look like. Oh, that could be really cool actually if there's someone behind her. Oh, this guy would've been great for that vision beam collage. We can still use him if we want. Ooh. Or even the head cut out. He could be interesting. We got a sneak peek of Mariah. Mariah and Michelle, go together? Ooh. Maybe that hair. It's both flying out. This is an interesting one. Ooh, and the bottom. We use the top of this lady. Maybe we can use the bottom of her. That would look nice hanging down graphically. Ooh, I do like that. Okay, we've got colors. I'm not in the mood for anything too finicky so I'm probably not gonna cut out the small stuff. This is great. Oh, here she is. That spooky lady face. What can we do with her? Does it look like hair? Oh, I kind of like that. Oh boy. Is this her body? Oh yeah. She definitely has a ankle tattoo. Okay. Maybe she'll make it in. We have all these circles. Ooh. Or is this her body? It looks like the same size. Oh my gosh. That might be, we got the hair and everything. Okay, I think that this is more for my personal amusement. I don't like it as much aesthetically as this marvelous thing. This lady's interesting, we did take her arms. I think I'd like to do something we haven't done which is spread the image across two pages. That can be an interesting effect, let's see. If we have her kind of towards the middle. We can cut this out. And then let's give her a path to walk on. Right, she could step on from here to have these going off the edge. That may or may not make sense but I won't know until I try. I could also give her... Oh, this could be a nice little runway. I'll cut her out first and we'll position her on the page. I also really like this hand. I'm gonna try to get that on the page too. Okay, I'm gonna cut this about here but I want to be anchoring her to the ground. Ooh. Is she over here? Nope. That's not gonna work. Maybe she is on a road. Is this her road? It might be. I do like this being backgrounded with something. Maybe I'll just go straight across. This is going to go off the edge on this side. It's going to just touch the edge of the text on this side. Making a little bit of a crease. Actually, I can just cut

it. I'm just gently folding this over so I know exactly where to cut it. And I really do have a tendency to rush the gluing process 'cause I wanna get it down. But if the paper curls, it doesn't benefit me one bit. I'm also trying to line up a couple things at once, so it's in my best interest to see as much of the image simultaneously which is not gonna happen if it's all coiled up, right? So we want it going just to the top of the page just to the inside of the gutter and making sure it gently touches our pink path. Ugh, we nailed it. It's a little bit skew up top. I'm not too concerned. I think visually it's not even all that necessary to have the rest of the coat, but I want it there. This feels a little unfinished. I need one more element on the page. Oh, I like this. I think this is it. So it replicates the black and white of this image. Even the shape of it pointing down a little bit is nice and organic and it kind of mimics this shape. Oh, this is exactly what I need. This isn't something I would've done if I had planned it out from the beginning but because I used the things that I already had it just turns into a beautiful, happy accident.

Day 29 - Make a study

- One of the things that I like to collect are foreign language dictionaries, especially if they're tiny. Don't ask me why. I just do. I picked up this one recently. This is an illustrated English Chinese dictionary. I love the illustrations in this one, because they just have one color. They're black and white plus peach or orange, and some of them are very stylized like in these anime-looking images and scenes. So I was going to let the dictionary inspire this spread. Look at the pumpkin. But I've already bookmarked peacock. I'm going to start by cutting this out. (scissors snipping) Can't be too precious about these things. This will be our jumping off point. I've got the spread open. I don't particularly love the imagery that's already here, so I know I'm going to cover it up. I'll just start by gluing that in. And then I'm going to use either this page or this spread as a place to just muse on this topic. So it's going to be like the study of a peacock. We might pull in colors, we might use sort of ideas, like what are the words we would use to describe a peacock? So I would think of like plumage, feathers, green, blue, just like proud as a peacock. I think it's funny that it's the male is the one that's fancy-looking. Tails. Oops. And I'm just like freewriting here to create texture. I already had a little bit of white Krink marker on top of the dull imagery. I like that it says peahen, peahen. Now, I think maybe, I pulled out my watercolor paints. This is something I use pretty often and maybe I'll just start painting some of the colors that come to mind when I think of a peacock. I think of blues and greens. This paper is very absorbent, and so as the water soaks into the page, it's leaving the texture visible in the pigment there. You can use any media that you like. I often go to watercolor, because it's what I paint with. This is a Schmincke set with the addition of Opera Rose. It's just like my go-to set that I have in my bag all the time. I think I might want to do it like a purpley color as well. Like that. Maybe I want to draw the shape of a peacock feather. They have like that oval on the top. So this is not, I'm not expecting someone to look at this and say, "Oh, that's a peacock feather." I'm just letting myself explore peacock as a theme that could be for mark making. It's just grounding the spread, and I'm covering up what's below which I don't like. I like the repetition of this weird shape. So I'll keep doing that. And then I also have my magazine pages here if I want to do some collaging. I'm freehand cutting these shapes. They're almost like the head of a wooden spoon. And actually now that I think more about it, I think that peacock feather actually is blunt at the top. And then the eye shape is more within it if my memory serves me. I think it's more like that actually. And these little barbs go up like this. I think that's more what a peacock feather looks like. It's okay, I'm liking this spoon shape. Ooh, look at that. That has a very peacock feel. I find that like once you settle on something, colors or patterns with these things start to emerge. When I

was playing with oranges earlier in the book, I just started to see oranges and citrus everywhere, and I really enjoy that serendipity. (scissors snipping) Yeah, I like those. So I'm going to glue those down. I'm going to go on top of the words here. I'm not going to use that one. I pulled this book too, because I found this also at the used bookstore. And this is "Animal Sketching" by Calder, who is a famous sculptor. He also worked a lot with making like little circuses and things, toys of various kinds. And I liked these really gestural loose shapes that he made for these animals. I thought this could be good if we wanted to do a peacock. Maybe there's a bird in here we could reference, or just let this inspire us. So you could use your paint. I'm using another brush pen. This one's also a Pentel. It has a slightly smaller tip. I'm not really sure what their legs do. Let's say this guy is like up in a tree, and then they have that long cascade of plumage that comes down. Maybe this is a branch or a wall. So now these are looking like trees, which is good. This is fun how the shapes start to do new things. And if I want to enhance that, I could go in. I don't need that necessarily anymore. And block this out and push it back a little, and make this look like a peacock on a wall. Peacocks can fly a little, like they can jump into a tree like a turkey. And actually one of my best friends, Mike, on his street, there's a peacock that lives on the street. It's like a wild peacock, and there's a big neighborhood sort of dispute to either relocate the peacock or keep him in the cul-de-sac. And people are very divided about this, because the peacock is very noisy. Apparently it used to have a turkey friend, and the turkey left, and now it's calling all the time for his turkey friend. But he lives in the tree or he sleeps in the tree. Do I want to add anything there? Yeah, maybe just some color. I didn't know that I was going to do a peacock on a wall. That just emerged and I'm just going to go with it. And sometimes these pages turn out really cool, and sometimes they're just an exercise in playing and letting inspiration strike. I might blot that a little, so I can shut the page in a few minutes. I think I want to come over here and maybe fill in one of these. You can look at photos too. I'm just trying to think, what does it look like? A peacock feather. I'm not 100% sure. I know it has like a cat eye sort of center. And then maybe I'll just do, P is for peacock. There, a study of a peacock. These pages are really about play for me. When I want to do a study of something, I'm thinking of all the different elements. It could be language and words, thoughts I have when I think of the object, the person, or the place. It could be color studies, it could be collage. It really allows you to play with everything and explore, but it provides just enough structure, because you're focusing on one topic or subject.

Day 30 - Colophon with Courtney and Faith

- We've reached the last day. - I can't believe it's almost over. - How are you feeling about your book? - I dunno, triumphant, I think. - And I'm a little bit excited to keep going because I only filled up about a quarter of it. - Yeah, I have a lot, many more pages left. - I can't wait to do all of your prompts. (Courtney chuckles) - Actually, we should just swap books. - I think we have to. I think we have to swap books. - But let's say someone is at the end, what is like a nice succinct way to kind of close a book? - I love a colophon and a colophon is something I didn't actually know about until recently. Despite having read- - A masters in book making. (chuckles) - Well, no, I learned, getting my masters, I learned there. But, you know, I've read a catrillion books. - Right. - I guess I just don't often read the very last page, which is where you will find the colophon. - Yep. - And what is a colophon? - Well, we have some examples because I feel like what's included in the colophon has evolved as like technology and I mean, I guess what people are using to print books and I guess like what's important to put in a colophon has evolved as well. - I think of it as kind of the book's birth certificate. - Oh, yeah. - So it tells what the publisher or the author thinks is important about the

production and the design. The birth of the book. - Yeah, like it's more process as opposed to like a title page, which gives you the nuts and bolts of like what to expect in the book. - Yeah. - Or the copywriter, what have you. We have a few here. They're mostly from fictional books and all three of these say a note on the type but they then include sort of different information about the typeface, when the typeface was created, what kind of paper this was printed on. These ones actually have quite a bit of information. And they're all from like the 1740s to 1760s, the type is. - I love that it also includes where it was bound. - [Courtney] Where it was printed, where it was bound, the design, like you said. And then this one from the book I've been working in is like a little bit more, I guess that's technical, but I don't know, it seems less romantic in a way. But it talks about the papers. - [Faith] Yeah, the papers sustainably grown according to the environmental regulations of the country of origin. - [Courtney] Right, that's pretty amazing. - And I don't know if it affects the reading of the book but it affects the possessing of the book. And I think since we're using an altered book to turn it into a thing versus a text, colophons seem extra relevant to our process. - Yeah, I love that. So what are you going to include in your colophon? - Well, I did plan most of this in New Jersey but I assembled it in Berkeley so I think that I'm gonna include that. I might say it was conceived in New Jersey and assembled in Berkeley, California. And then I might list some of the source material. - Oh, that's a good idea. - Even though I don't a hundred percent remember the names of the books. I might be kind of ambiguous. - Yeah. - A book about lighthouses. (Carolyn chuckles) We'll see. - Is there any particular way that one should start their colophon? Like, "This book..." - That's what I'm gonna say. I don't think you have to. I also, it feels a little message in a bottle to me. - Yes, yeah. - Like if one were to happen upon this book, it just gives it a little bit more context. But I like to leave things a little bit ambiguous, so yeah, just enough- - Like a clue. A crumb. - To keep 'em guessing. - Okay. - Yes. - [Courtney] I don't know what I'm gonna write but I do want it facing my existing colophon. I'm using the most illegible version of my handwriting and pen type. (chuckles) Okay, what's yours say? - [Faith] "This book was conceived in New Jersey and assembled in Berkeley, California in the winter of 2022. Elements have been extracted from magazines, books and the "Sunday Times."" - [Courtney] Oh, I love that. - I do feel like it should end with like God Speed or some directive, something like enthusiasm- - Go forth. - Yeah. - Well I might have to add that in. - We used the exact same phrase. I wrote, "This book is an exploration of ideas in media made in tandem with Faith Hale's altered book, for Creativebug in the winter of 2022." (chuckles) - [Faith] That's so lovely. It's so genteel, "In the winter." - I know. Do you feel like it's important for people to finish their book before attempting a colophon? - I don't think so. I don't think so. I think that these are, they're like living objects. They can grow and change. I always like to leave a few blank pages just in case I need a place to put things. - Ideas. Yeah. - Ideas, feelings. - Totally. - Secrets. - I feel like you could also add on to the colophon as long as you like leave some space. - I think I might. - Or you could tip in an extra page. (chuckles) - If you have to. - Well, such a fun month to kind of work alongside you but away. - So fun. How do you feel about this as a sequel class? - I think it's an excellent follow up. - I think it's an excellent follow up too, but stands alone. - If you haven't seen our first daily practice, you absolutely should. We have a lot of good techniques for altered bookmaking in that one as well. - It's really good. And you don't have to just keep this to yourself. - Would you gift it or? - Or you could hide it in someone's bookshelf. - Or a little free library. I think we have to do that. - I think we have to do that. That's a great idea. She's genius. (Courtney] chuckles)