Mixtape: Books and Creativity with CBTV

Chapter 1 - Mixtape: Books and Creativity

Make a Star Book with Faith

- Here is another super-sculptural book. I've heard it been called a lotus book, a star book, a flower book. If we're using five sheets of paper, let's call it a star book. You'll need five sheets of square card stock, I'm using six inches. You'll also need two square pieces just over three inches to cover the front and the back. You can use covered boards, if you'd like. If you wanna use decorative paper, I definitely suggest covering boards with the decorative paper. This paper needs to be as sturdy, if not sturdier than, your inside pieces of paper, and we're using card stock for that. You'll begin by folding it in half. And you'll definitely want your bone folder if you're using a heavier-weight paper. Can tell this doesn't really wanna be folded and so our bone folder just makes the paper behave. You wanna fold the points together and fold these points together. And now, we pop these folds in. So you wanna end up with a square piece and this is what it'll look like. You'll need four more of these. The stiffer the paper you use, the more open your final book will be. And we're going to have all the openings pointing in the same direction, and we're going to glue them together one square at a time. And it's helpful to put them under weight, folded, before you glue them, just to keep them from springing open too much. So you're going to glue up only one square at a time. And I like to keep the opening pointing towards me, and making sure that each piece I add also has the opening pointing towards me. I always glue around the edges first because they're the most important. You do wanna have nice even coverage, but the most important part is the edges. And also, wipe off if you have any glue globs bubbling over the surface. (cardstock clatters) Woop. See what I mean about energy. So keeping this open towards me, I'll just place this on top and make sure these points are matching up and really squeeze around all the edges. I like to open it up and bone this down and close it back up. And then we're gonna repeat this process. I'll show you what it looks like in a circle after four. Again, the opening pointing towards me. If you're using a text-weight paper, you can just leave it down, but because I'm using card stock and it's a little sturdier, I feel comfortable picking it up to examine my edges. I want them to be pretty even. And you can see it's shifted a little bit there. I'm just gonna push it more in alignment, there we go. Bone it all down. Not bad. Glue it up. And so we've glued four segments together. Oh, that is still cool. It's just so neat. We are gonna add a fifth one for the star shape. And I just like the balance a little bit better. If you have really thin papers, you can a try seven or eight. And this is one you're probably going to wanna let dry under weight, just because it's so, it's really enthusiastic. It's really excited, it just wants to spring open. But we're gonna add ribbons so that we can tie it up. Oh my gosh, look at that, that's gorgeous. So we have that nice star shape. So with our opening, I guess we can keep our opening pointing towards us since we've gotten into the habit. And we're going to glue, about an inch and a half overhang, and coming out at the very point there, just gluing over it 'cause we will be gluing this board on top. And flip it over. Oh my gosh, these books feel alive to me, right? They just like, they have opinions. They might even have feelings. One benefit to the cover being the same color as the card stock is you can be a little less precise. So if there's edges peeking over, it's not as glaring. And then to close your book, you can tie this shut on this side, right, and it'll just keep it shut. But if you open it and tie it, you can hang it. Obviously you'd wanna try it with smaller papers, but there's a lot of possibility in this one, it's really neat. Here's one I made with six papers. I made them in alternating colors, so it looks a little bit more nautical. It's kind of different, but it's the same

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structure, just with one extra piece. It makes that much of a difference.

Torn paper collage with Erin
1 00:00:01,590 --> 00:00:01,650 Up till now we've used our scissors a lot to make a lot of cuts with our paper. Today we're gonna be tearing our papers to create a sort of softer effect as we merge our colors together. This will really look like a, a painting with paper as we finish this one up. I have a larger example of this technique that I brought in where I started with a landscape, just sort of a nice soft kind of drawing of some rolling hills and then filled in the hills with really nice, mostly thinner papers. For this one, which I like to use just 'cause I feel like they sort of melt together really nicely and we're gonna do a smaller version of that one on our four by four, similar to our big one. I've started with just like a nice kind of soft drawing with sort of a fat pencil of some, some hills there. And then I have a variety of papers, mostly kind of blues and greens keeping with our landscape feel for this piece. And again, like a really nice material for this exercise is actually to paint old like brown paper bags. This is a really lovely weight of paper for torn paper and the edges you get are really pretty with with paper bags as well. So your painted papers you've already made are great but if you find that you just wanna experiment even more with kind of tearing and getting all those lovely fibers, explore other papers, check out tissue paper, this brown paper, just kind of seeing where you get and as you tear too, you'll notice there's kind of like a directionality to the paper. Paper's got fibers in it so when you tear one direction you get a different kind of tear line versus the other direction where you get might get a little crisper line. So you can check that out to kind of see, you know, okay well if I tear it this way I get a nice, you know, sort of outline almost to my pieces versus the other direction where you might just get a a smoother break there. For the big example I showed you that the hills were done in blues, it's almost like reverse the colors the sky and the hill. This one will go with the hill actually in green and then we'll do some blue for the sky there. And you know, I really love this technique, especially if I'm thinking about landscapes 'cause it does have a nice softness to it that you don't always get with the cut paper. And with these pieces I'll tend to sort of start with like one color, kind of sprinkle it around through the composition. 'cause we are gonna be building layers. You'll see some of it sort of sticking out in full and others will be kind of behind other pieces. So we'll we will get a nice direction and probably a lot of my hill kind of drawing will sort of disappear as we work on this and that's fine. It's just a a starting point to kind of think about those sort of directions. The hill shapes and this can really be anything. This is a fun way to think about using paper to really create shadow and movement in your pieces. It's gonna be fun even to like work on top of an image like on top of a photograph or if you had like an old calendar image you could just build your, paint, your little bits of painted paper right on top of that. Kind of use it as a little bit of a, a guide for your colors. Okay, so we've got some of those nice dark greens in there. I'm gonna use some of this nice more of a handmade paper. I'll just start putting this, this does have like a, a cut end on one side but it's this nice long thin piece so we'll let that hang out in there. And as you're working, if you're like, oh I really wish this was kind of sticking out on top, I'm just gonna pull some of my pieces up a little bit with my pencil so that I can tuck a little bit as I'm going. I like to have like the papers kind of underneath some and on top of some. So you really do get that feeling of like plants and things growing on the hillside. So we'll kind of get some few more pieces in here. And sometimes with the torn paper I'll put the glue directly on the paper. Sometimes I'll just stick it on the, the image itself and the more layers you get in there, sort of the more beautiful this will end up end up being, as you put it all, all the pieces in there. It's nice to mix some little bits too of like maybe a paper with some pattern on it. So this's a little bit of origami paper. It's

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got a really pretty little slightly metallic kind of flower print on it, which gonna be quite nice and just slide it in underneath that piece. This is also the kind of collage that like, you know, it's a lot of little, little edges and bits that kind of wanna lift away a little bit. So it can be a nice, a nice opportunity at the end to to think about a top coat or a finish for this which we'll be talking about in upcoming classes. And so that's, this will be a good one to kind of return to for that as an example of when you might want to use a top coat or finish on your collage. My sky pieces are kind of ready to go so we can get into those. We'll add a few more in here though so we get a nice sense of these hills growing up here. Just gonna put in one piece at the top so I kind of have a sort of marker of where that top of this hill is, but I'm not gonna that one down yet because I really want the sky to come underneath the top of the hill 'cause that will make the sky look like it's farther behind the hill, which seems important. We'll just put glue at the bottom edge where this paper will be. But we'll leave the top kind of a little bit, you know, unstuck from the paper there because that'll give us some chance to, to sort of slide things underneath there. It's important kind of as you're working on these to think about all that sort of, you know, depth of field where things are, you know, in the front where they're in the back. And it's nice with landscapes too 'cause you can really just do a lot of like, sort of longer skinnier pieces of paper to get that, that feeling. I, and I love the sort of like little bits of fringy edges you get too, especially with like a, you know, brown paper craft paper. Again, this is one too that I'm gonna try and just like leave it up a little bit at the top so we can slide those slide those little sky pieces in there. It looks so delightfully shaggy now it must be a springtime hill with everything sort of freshly green and growing. Okay. And again, we'll kind of like flatten everything down when we sort of get to that next part. So the sky again, we wanna be able to go underneath that hill. These can be slightly different sized pieces or like different shapes. So I'm using things that are maybe a little more square, just fine, just sliding right underneath that hill. And then once you've got the sky down, putting those pieces back down again with some glue. Some of this paper too that I'm using is deli paper that has been printed with a Gelli plate. So we get a lot of nice texture there. And deli paper is a nice, nice transparent type of paper you can use too for this project. And it literally is just deli paper, like it's paper that you would have your sandwich wrapped in at the deli. Often used by collage artists because it is very strong even when it's has a lot of paint on it and a lot of water media, it still really holds up its strength. Paint just slide right off it. So it's a nice one to use for that. But yeah, I'm liking right now how this is feeling like a nice sort of atmosphere in the sky too. Like it feels like clouds and air. Moving about last little sections here to fill in. We'll do a little bit of a darker piece up here at the top and then write. The question is, do you tear those edges off of the edge to make it back down to your four by four? Do you trim them? I think I will trim them. 'cause I do wanna have the sort of kind of neat, neat edges, but you could always use a straight edge and kind of get a nice torn bit on there too. All right, little shaggy hill, let's get this turned over and trimmed. And that's interesting always too, if you use like magazine paper for this too, you can get little like moments of recognition, little parts that you might sort of recognize or see in your torn papers too. Okay. So yeah, this will be, we'll pull this one back out when we get into sort of finishes and top coats, but I think this one looks really lovely. Again, it captures all that feeling of growth and kind of different levels and maybe little patches of like grass and different bushes. So it's, you get all that kind of lovely texture that you would get in a hillside, but with torn paper.

Collect first lines with e
- Ursula Le Guin once said, "First sentences are doors to worlds." Reading the first line of a novel is all about possibility. Let's pick some famous first lines and make collages. For the first sentence that

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I'm gonna use for this project I picked "Their Eyes Were Watching God" by Zora Neale Hurston, which is the first one I've given to you in your PDF. There's a whole list that you can choose from of ones that I was really inspired by, but feel free to pick your own favorite from your favorite novel or short story. And you can see that I actually even have two copies of this book and I just brought them so that I could see how they were laid out on the page differently just to see if that would help aid some of the creativity that I would put in my collage. But the sentence is "Ships at a distance have every man's wish on board." So that is the sentence I'm gonna be using to make a collage. I just grabbed a regular sheet of 8 1/2 by 11 paper, but you don't have to make it that small. And what I did next was I photocopied the first page of the book. I actually photocopied both just to see which one I liked, since they were in different fonts and sizes. Now, if you don't have a photocopier, that's totally fine. We can always just write it out a lot of different ways, because that's what I did when I was photocopying. I made some really, really large and then some super, super small, so I could start to play around. You'll see here I even had some accidents happen when I was photocopying. The paper in the photocopier was backwards. So I have words that are even going on top of my words, which might be useful, we'll see. All you need today is a cutting mat, some scissors, a glue stick, and an X-Acto knife if you don't wanna use scissors. I started my collage with a few different sizes of the word ships glue down, because as I kept reading the sentence over and over I started to visualize, well, what does this sentence actually bring up for me in terms of images? Again, my sentence is "ships at a distance "have every man's wish on board." So I automatically thought of horizon lines with a lot of ships kind of dotting the horizon very small so that you couldn't see it, and then maybe there'd be something larger in the forefront. So I was thinking about the copy or the type that way. Like some words will be much bigger and some will be very small. Distance. And as always with collage, it's kind of fun sometimes just to cut out a lot of pieces, 'cause you don't really know what might be what you need and then you can start to place them on your paper before you glue. Oh, here's one. Something about the word distance I really like too. I feel like there's a visual way we might be able to expand upon that. Maybe I have a lot of distance. Gonna glue a few of these down. I didn't say this earlier, but you might wanna have some scrap paper around too, so that you can have something to glue on. And I'm also, since this is the first day, I'm also just using black and white in terms of how I've photocopied these, but you're more than welcome to start to introduce color too. I think sometimes when you restrict your palette though then you can really start to just pay attention to what the words are saying. I was just thinking too it might be fun, we don't always have to use a word exactly how it was written, like we could even cut words in half to show some space. Like if the word distance is even cut apart that might be kind of fun. Yeah, I like it when it's cut apart actually. It starts to visually imply the distance. I think this will be my last little piece. Although I think I could go on and on with this one, because I keep thinking of horizons and I could have more ships all out here in my imaginary horizon line, but I think that's it. Depending on the sentence that you've chosen, this is just the jumping off point. The possibilities are endless for what kind of collages you make.

Word drawings with Constance
- I absolutely love this book. It's a beautiful, gorgeous book with amazing illustrations. It's just got three colors. It's Joao by a thread by Roger Mello, and it is just a stunning, stunning book. The inspiration for our activity comes specifically, well, from the whole book, but specifically from this page here. So the story is about Zhuao and this page in particular says, "As he sows, Xiao makes up a lullaby. How big is the word blanket that's covering wow?" And I love the idea of the word blanket

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and just covering yourself with words. We're going to make our own illustration, thinking of letters as lines, words as a combination of lines, and then sentences that then can become their own line. I'm using that fancy jelly roll pen, white pen that I mentioned at the beginning. And I'm just going to start writing some words across the page and creating my illustration using the words. I'm just going to start sewing together words. The ocean rises and falls, rises, rises, rises, rises up, up. So I'm stringing together the words rises up, up, up, and then falls. So I'm starting to make an ocean wave of the ocean going up and up. It goes higher and then falls. Begins to fall down, but still rises back up and falls over and over in a never ending wave. When continuing my sentence, just the words that are coming to my mind as I'm thinking about the ocean, thinking about how the ocean has waves, turn my paper a little on top of waves, on top of waves that fall and up over and over. The ocean finds its way over and over. I have a completed sample that I'm going to show you. And this one continues with talking about the time and waves and the ocean moving up and down. And then I started thinking about the moon, pulling the ocean waves, pulling them up and down, guiding them, pulling them. And then I ended with just creating the moon, which simply says the moon, the moon, the moon, the moon. And it might say the ocean in there, but mostly says the moon. When I was working on mine, I was thinking obviously about the ocean and the moon. That's personal for me, but you're free to do whatever you want in the book. Of course, you can see the book is about this blanket and about weaving. And I encourage you to make it personal for you and create an image using the words that have meaning to you.

Make a visual list with Courtney
- 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 going to 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 going to be using a different tool today. This is the Pentel art brush. I get them online at jet pens. I have them in every color. And I'm going to 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 going to 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

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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 calling around the elephant. This is just one way of creating layers in your book by allowing the imagery or text from the page to peek 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 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.

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