
Art Journaling with Dawn DeVries Sokol

Chapter 1 - Art Journaling: Getting Started

Getting Started

Part 1 Overview

(jingle) - [Interviewer] Hi. - Hi. (laughs) (light cheery music) I'm Dawn Devries Sokol, and I'm an art journaler and doodler. I discovered journaling through attending some art retreats and seeing some different art journals of different people. It just seemed like such a fun way to create, but I also thought that it was kind of strange that you would, you know, create in something that no one would see, and then I realized that was exactly the reason that, you know, that you should journal, it's because it's for yourself. We're going to work with faces. This week we're going to move on to colors and backgrounds. We're going to be working with photos intertwined with our doodles. We're going to actually go outside and examine the world around us. I doodle because it frees up your mind, it's meditative, it can also kind of help you brainstorm in a way, and it's still very visual and still very much you putting a mark on a paper. Diving into your first journal can be really scary. The best way to art journal is to just let go of all that intimidation you can just start with a pen and a blank page. Really just let go. This week we're just basically going to get you familiar with some of the materials and get you familiar with some kinds of journals that you can use and really just play and get over that blank page syndrome and get some prompts going and get you just kind of movin' and grovin' and comfortable in the journal.

Materials

- I tend to have several journals going at once. This one is a Strathmore mixed media journal, and the pages are really thick and really hold a lot of paint and a lot of creative goodness. So you can just really slap on a lot of stuff and not really worry about paper becoming wrinkly and curled and that kind of thing. The great thing about this journal is that it lies flat. So, you can really work in it very easily and it just holds so much of the mediums and the paper absorbs it really well. As you can see, there are several different kinds of mediums that I've used in here, such as watercolor. And it takes the watercolor really well without curling. And acrylics. And lots of like, ink, and all kinds of texture. Occasionally I like to use Moleskin, and I use them more for sketching and some ink work, but not a lot of markers and things like that. I usually don't paint in the Moleskins. These are really more for just preliminary ideas and swatches. Another type of journal that I like to use is the Dylusions journal from Ranger. Now this journal is great because it has a great little envelope that you can house your collage bits. And then it also has the book itself which tends to lie flat. It has some great papers and nice thickness to it. And also too, the paper tends to be between off-white and white. So, that can kind of figure in to what you're doing. The next journal that I sometimes use are the spiral-bounds. This is just a sketchbook from Canson and really I usually use this for sketching, purely and simple. I don't really like to use the spiral-bounds much just because I like to work across the gutter in a journal and so the spiral gets in the way, and it kinda breaks up the whole process, the whole flow. When you're selecting a journal, you just wanna make sure that you have something that feels comfortable in your hands, that it's a good size, that it fits into your bag, so you can take it on the go, and it takes the mediums really well because we'll be doing acrylics, ink

and collage in the journal. Let's talk about the different kinds of pens, and the marks that they make. This is the Sakura Pigma brush pen and this is the mark that it makes. It's very fluid, and it's very brush-like, and basically, they tend to be fadeproof and waterproof. So you can use different mediums over them. There's also the Sakura Micron 03, which is a very thin stroke. That's really good for detail working or doodling. I also like to use a 05 of the series, as it gives a little bit thicker of a line than the 03. And then there's also this Fude ball that I have been turned on to recently. And the great thing about this, is that it's a ballpoint and it writes really well, moves really well across paint... as you'll see later in the workshop. We also have the Marvee calligraphy and this definitely has a different tip than the rest, and it's really good for calligraphy lettering, and water strokes. Also we have the Elmer's Painters pens that are great for journaling and broader strokes. That's this one. These are paint. Sometimes you kind of have to shake them, and you gotta do a little pump action, and then it brings out the paint a lot better. That's the journaling pen. The next pen in their collection is the fine tip. It has a smaller tip than the journaling pen does. Same shaking and pump action, if you want it. If you need to. And then we also have the... medium tip, which is a broader stroke... and the super which is... very big and one of my favorites. There's also a Sharpie line that makes these Magnum permanent markers, and this is xylene-free ink. And this is really heavy duty. And this gives you a really nice, broad stroke. There are a wide variety of black markers and pens out there. You just really have to find what works for you, and what feels comfortable, and try to look for water-proof. Try for things that work well over paints. Let's move on to color. I like to use the Tombow markers that have the brush tip on one end, and a fine tip on the other. The brush tip allows a nice, smooth line. And the fine tip is much thinner. The great thing about these too, is that they are water-soluble, so you can use water over them, and they almost can work like watercolor. As you can see, they give some really great lines. They come in a wide variety of colors, and are available at most art stores. If you're just starting out and you want a cheaper alternative, you can always try the Crayola Pip-Squeak pens. These are also water-soluble, and the colors are pretty similar. These are less expensive, and a lot more widely available. We're gonna move on to gel pens. And my favorites are the Sakura Souffle. The great thing about these is that they look a bit different while they're wet. In fact they don't really look like much of anything. But once they dry, they have a really wonderful raised surface on the paper, and they dry a lot lighter, and they look really cool. They also work really well on dark paper. And you can really see, that while they're wet on the dark paper, they don't look like anything. But once they start to dry, you can really see how they kind of pop out. Working on dark paper, you might want to try the Uniball Signo UM-153. One thing about this, it's really good on drawing on mixed media and paints, but it also makes some really great lines on the black paper. And it's got a pretty smooth line. A nice bridge and connection between paint and pens are the actual paint pens. The Molotow are a nice pen. And again, you need to shake them. As you can see, this pen works better on white paper than black. So, it's best to kind of just experiment and play around with the different kinds of pens and surfaces, to see what works here and there. This is the Liquitex paint marker. It's also a water-based. And, as you can see, it writes really well. And also, writes better on the white than the black. This is a nice, florescent red. There's also the Montana markers that this one is a broad tip, and paints pretty well over the white surface. There's also a much broader tip in the Montanas. And that's even more like a painting with a brush. And you can use that for doodling as well. The Liquitex also has the broader tip. And, as you can see, that works really well on the darker paper. If you want a cheaper alternative, the Sharpie poster-paint pens work really well. These are easy to find... and make sure you get the water-based, not the oil based. The water-based just work better for me, just because working over the painted

surfaces I tend to like the water-based better. And I'm gonna also show you the Stabilo All pencil. These are great for all surfaces. The coolest thing though, is once you make your marks, you can take a water brush, and they will pretty much become like a painted kind of surface. They also have a Stabilo All that's a little bit lighter in the lead. I mean there are so many different kind of colored pencils and water color pencils out there. This is the Derwent Inktense. Really bold and bright colors. If you smear them... you can get some really cool effects that way, too. And then I also like to use Derwent Colorsoft pencils. That's just a regular colored pencil. And those are fun to doodle with. They come in a variety of colors. And there are also the Prismacolor pencils. And they come in a variety of colors. So once you've gathered up the pencils and the pens you want in your arsenal you wanna think about tapes that we're gonna use, the adhesives. This is the Tombow Mono adhesive. This works so well when you're working with just drier mediums. You wanna make sure that you don't put paints on top of this because it will basically curl up your pieces. But if you were to take a piece, and just run it over... and tape it down... it works really well. And the adhesive lasts quite some time. These are quick and easy to use, and they work great paper to paper. The next thing that you really need are a great pair of scissors, and these are by EK Success, and they're the Honey Bees. The great thing about them is they're very small, so they're very mobile. If you're cutting into sticky papers, you won't have any problems with the residue because it just comes right off. And, when you're cutting people or collage bits, it's great to have these because they cut into the little tiny crevices really easily. Gather up what you have and decide, you know, what you wanna work with. And then if there's something that you feel like you really need, you can to the art supply store, and you'll know what to look for.

Finding Your Go-To Shapes

- I'm going to work in the Dylusions journal. Because we're gonna move on to our prompts. Find a nice place in your journal to start, now it doesn't really matter where you start. You can start anywhere. No one says that you have to start at the front. Find a spot in the journal that you feel good about, maybe it speaks to you a little bit, says a little something, and just dive right in, and get into your journal, and it'll be great. When you first start out, you maybe be a little bit overwhelmed, and with all the mediums, especially, I've gone through a lot of stuff already just to show you, but, when I first started in journaling, I realized that I had to get past that blank page syndrome, and I had to get past all of the other stuff that was just, kind of buzzing around in my brain, with the mediums and the techniques. So I just took a pen and I took a blank page, and I started to doodle, and that's where we're gonna start today. I'm gonna start with my Micron zero five, because that's my favorite pen, my go to pen, and I wanna talk to you a little bit about subject matter, and the things that you will doodle. Now, I have some favorite shapes. The heart, the peace symbol, and a flower. These don't have to be perfect, they don't have to be Picasso, or you know, Cezanne, you're just basically drawing, and having fun, and putting marks down on paper. These are my favorite go to shapes, I want you to decide what your favorite go to shapes are. And they can be anything, like, a star. And then you can do little houses, you can do... All kinds of squiggly lines, if you wanna do like, flourishes. And I know these don't look like much of anything right now, but the great thing about doodling is, once you get those favorite shapes, you're gonna start to go back and forth over and over them, so let's say, I take a heart, and I'm gonna repeat it in a line. And I'm just gonna do that all the way across my page, to get started.

Practice Doodling and Writing

- So we got this line goin', right? So I'm gonna go back and I'm just gonna kind of outline. And yes, it still doesn't look like anything, but don't worry about that. You're just adding on to these. All the things that you see from my art journals are really repetitive kinds of things. Things that I've gone back and forth over. And so I'm gonna go back over those lines, again and again. Maybe you fill in the shapes. So you fill in the hearts. You could add little circles around the edges. This is what makes this you. This is what makes this your journal, because you're putting your personal mark down. It's your hand and nobody else's. Nobody's gonna be able to doodle like you. Nobody's gonna be able to make these marks just like you and that's the most important thing to remember. So we're just gonna keep going through and going over our lines. Filling in our shapes. And the great thing about doodling is that you start to kind of get into a zone. You feel like a meditation. Put on some good music and just keep doodling. You'll find your rhythm. And I just keep going back and forth over this. And, let's see here, over here I can add some more circles. Think about like when you're on the phone, you're talking with somebody and you're just kind of doodling, what do you doodle? Do you doodle just circles or crosshatch or, those are the kinds of things that you can doodle in your journal, too. If you have go-to shapes and then you start to doodle those, you start to kind of really not think about what you're doodling and that's the best way to doodle, is to just kind of flow. You work on your shape as I've done here and we'll kind of grow our doodles together. I may pick up a different pen to maybe refine some things. You can add broader strokes. Maybe a thinner tip. And don't worry if your strokes don't look perfect. This is just doodling. But I tend to go over and over lines to kind of get better edges and you can do that with the thinner tips. Believe me, it'll start to look better as you go. And you can also add some color. If you wanna go to the Souffles and add little bits of color in your circles, you can do that. You can do that with the Souffle, you can do that with colored pencils. And don't worry about staying within the lines. That doesn't matter. No one's gonna stand over your shoulder and give you a grade. This is all about just you playing with different materials and zoning out and enjoying just creating. Let's see, maybe you wanna add something with the Pip-Squeaks, so you could even color in around the hearts. Adding color, too, will help kind of make certain areas pop more. So I just kind of use my Tombows or my Crayolas or, you know, really anything, but I just kind of go in there and give it some color. And don't worry if certain areas aren't filled in completely, like look at how the hearts just are a little bit more scribbled, that's fine. That's your personal mark, that's you. And you shouldn't worry about it being perfect. I mean, if you want to, you can go back in and kind of go back over those a little bit more, but it really, really doesn't matter. It's really up to you. Actually, I think that little imperfections make an even better piece just because it's you and that's what your journal is all about. Sometimes you may have trouble kind of drawing a certain way, in a certain direction, and what I usually like to do is I just rotate my journal. That way it's easier to kind of capture those sections that may have been kind of across the page. And it gives you a different perspective, as well, so you can see maybe different things that you wanna do or different direction that you wanna take it and see here, I'm kind of thinking, okay, well, maybe I'll add on something from there. And maybe I'll add some lines in there. And it starts to take on a different feel. Because really, once you start to move it around and rotate it, you're seeing it from different perspectives and it kind of helps you to think in a different way and maybe see things that you didn't see before. So I'm just gonna kind of add on to that piece. Just go around those a little bit more. And I'm gonna go around there and fill those in a little bit more with some dots. It's just those little marks that add so much more personality. And then maybe I'll go back in and I'll fill this area in here with a different shape. So I'll go back in like with a circle and just fill all that in. Doesn't matter if they overlap. It doesn't matter if they're perfect circles. Just like that.

This way you're creating a bigger piece, but you're not really thinking in those terms as you're doing it, you're just kind of adding on and it's something that you can continuously go back to from time to time if you have to take breaks, which is awesome. So maybe I'll just add a little bit more color and I'll fill in those circles with that. Or maybe I'll go every other one so that you can add in another color. Or maybe I'll do that with this here. And it gives you a little bit more depth. One thing I like to do while I'm doodling and I'm using different colors, is I kind of keep my pens and the markers that I'm using kind of close by so I know what to keep grabbing for and keep 'em consistent. So maybe I wanna bring this color here into something out here, so I'll... And it's just very minute touches of this, but it keeps the consistency. And then that way, too, when I really wanna start changing things up in what colors I'm using where, I have them all right there. Try also to keep your colors moving through your piece. This color here is really just kind of in that one spot, so I'm gonna take that same color and then bring it over here. I'm gonna fill in those spots with that color so it brings the color over throughout the piece. And then I may go back to refining some of my black lines. And sometimes with the Souffles tend to lose that black line where you filled in with the Souffle, so I'll go back over those, too, with my Micron. But really, once you get a base of shapes and lines going, that's when it starts to kind of blossom into something more. So just let your pen and your mind wander. Sometimes when you see like these really bold lines, you think, "Oh, she just grabbed a really thick bold tip "and drew 'em that way." Not necessarily. I tend to like to go back and forth over and over, just refining the lines and making them better, in my eyes. This is about the time in my doodling where I tend to add words and letters and it's basically because I have a song on in the background or a movie playing in the background and different things kind of pop out at me, so I will bring those into my doodles. So right now, I'm just kind of drawing in some letters and I'm not worrying too much about how they look. And I'm kind of outlining, starting the outline of the letters first and as you can see, this is the word seize. And sometimes it's just one word, sometimes it's a phrase or a quote, but this one's just gonna be a phrase. And don't worry about your letters looking all the same. In fact, you want them to kind of be different. And they don't have to be in perfect form, perfect order, following a certain line, because you're just gonna go through and start to fill 'em in anyway. So I start to kind of go back and rework the lines. And I notice a lot of times, too, on letters, I tend to kind of overshoot my lines on this side of the letter when I'm doing outline, so that's where I put my shadow. And then I start to fill that in. And you don't have to have all your shadows the same either. You can do different stuff for that, too. So I figure the light's coming in from this side for this letter and all your shadows are gonna fall on the other side of the letter. And my shadow isn't perfect, I'm just scribbling it in for now. I'll probably go back in and totally refine these letters. And honestly, this is not done in a day. Rome wasn't built in a day, they say, but doodles aren't really built in a day either, at least not in my journals. I tend to go back to doodles that I was working on weeks before, sometimes months before and I go back over and I refine them. So you're just gonna kind of go in and start to work the letters. You can even outline them like you were doing with the shapes. And maybe kind of tie 'em in to the doodles that you had already put there. So then we have an outline that goes all the way around. This works really well, too, for like layering and adding dimension to your doodles, 'cause it'll look like things are in layers almost. And then I'm just gonna kinda start going back over stuff. I wanna get a heavier pen to do that with. I'm just gonna... So if you don't wanna spend a lot of time just going over and over and over something, use a broader tip and then you can go back with a thinner tip and refine those lines. Like so. And then I'll just go back in with my Micron. Try to make the lines a little bit more crisp. Kind of fill out the letters a little bit more. And maybe I will go in and do a little coloring. Using the pens that I was using over

here on this side, I can fill in with those colors to keep the consistency. And don't worry about perfectly filling in anything. Lot of times the scratchiness adds a really cool kind of texture that really kind of, especially like when you add in colored pencils, they add a different texture, so keep that in mind, too. And like I said before, this may be a doodle that I totally stop at some point and decide to finish another time. For now I'm gonna set this prompt aside, but I wanna show you how we're gonna doodle some faces and get you motivated in your journal that way. (upbeat, playful music)

Doodling Faces

- Faces can be really intimidating but if you just kinda let yourself go and not worry so much about the outcome, you can have a lot of fun. This is a page that I did and actually these are just faces that just started to appear to me. As you can see, I added little notes to myself about things that bothered me. Things that stood out for me. I thought this one looked like an alien. This one reminded me a little bit of Frida Kahlo. Probably 'cause of the way I done her hair and her earring and stuff like that. And then I worked with a lot of different pens on this. And I started working with a brush tip in this form here and then in this face over here. And kinda tried to vary them up and that really kinda helps. If you start to vary your pens, you can do a lot of different things. So we're just gonna jump right into this. And it's not hard, it's not as hard as people think it is. Using a Micron pen, I just kinda start anywhere on a page. And it doesn't matter if the journal is upright facing you or to the side. It doesn't really matter. So I like to just kinda start on the eyes and I draw two little almond shapes. I fill in their little retinas and kinda make sure that you're doing like a little U shape within the almond. And then I always add kinda, not necessarily a lid, but eyes tend to have a lot more going on to them than just the almond shape. They're adding it just the little creases and it kinda adds a little bit of character when you do that. So I just kinda add here and there. Just maybe think of the lines in the face. And then I add little nostrils. Don't want to make them look too piggish. And little lines below. And then I kinda draw a little line for the mouth. And then just like a little upper lip and a little lower lip. You don't even have to fill in the lower lip too much because you gotta think about lighting and stuff like that. The way the lights hits, it doesn't tend to give you much depth on the lower lip. And then I'll just draw a head and it doesn't matter what the shape is. It doesn't matter if it's perfect. And then I start to draw the hair. And for this you could even bring in another pen. Maybe she got kinda like a little curl. Make sure you give your hair a little bit of height. The forehead is usually a lot higher than where the eyes are. You don't want it to look like an alien head. Which a lot of mine tend to look like. And I start to kinda fill in with that other pen. Another way that you can go is to take your Micron and draw a circle and it usually like an oval. And then draw your eyes. What you're going to do is you're gonna consider half. You're gonna go halfway down the oval and you're gonna start your upper portion of the eyes. Basically drawing in the way we did before. Kinda adding those little scribbly details. They don't even have to be perfect. They don't even have to make any sense even. Because really honestly, the more little lines that you add, it just adds so much more character. And then you're going to go about halfway down between the bottom of the eye and your chin and you're gonna draw the little nostrils. And then I draw that little crease between the nostrils, the nose, and the upper lip. Don't wanna do it too much though because you don't want it to look like Hitler. And then you're going to just kinda draw your mouth. These aren't going to be realistic by any means so don't be too hard on yourself. Just have fun with it and just play around 'cause really the only way that you're gonna actually start to draw faces is to do it. I mean, even though this one's not really done, I'm gonna move on over to this area here and

I'm gonna do something that I really like to do which is I start with just one eye. And I'm using the Pigma brush. I'm just gonna kinda draw the eye willy-nilly. And get that big brow in there. As you can see, this is kinda how layers start. So I'm drawing in the hair. We're really doodling in the hair because this isn't suppose to be perfect. And maybe she got a little nostril down there. And lips. And you know a lot of times too, the best ones are when you just kinda make little scribbles. Basically you're picturing her behind them, the other two that you've already drawn. The eye, this other eye here, is probably going to be really messy. I tend to like my scribbly faces better. This is what really marks your style is when you make marks that really other people probably wouldn't make. Maybe add in a cheekbone. And make it more scribbly. And those are a lot of fun because you can just kinda do whatever you want. It doesn't matter. So I'm going to go back to this pen and I'm really gonna do the same kind of thing but I'm gonna do it over here. I'm starting even closer to that last one that I did. Start with the eye. Do a lid. And then this one's just gonna be really scribbly. And of course, she's gotta have a mouth. So just add that in. You know I can write here. Just real scribbly, kind of letters that I might be the only one who will be able to read them but that's okay because it's your journal and it's all about you. Just put a little collar on her. And just keep going. So go back to this one. Maybe she's wearing a huge bandana wrapped around her head or something. And you can even scribble over what's you've done already. That's okay too. Just have fun, there are no rules to this. And that's what it's all about, no rules. Just sketch a plan and get you to having fun. And then sometimes I might add some of my shapes. Back to our go-to shapes but they're more scribbly. And just kinda start to doodle other stuff around it. Maybe we do another eye over here. So she's kinda hiding partly behind this other one that we've drawn. And sometimes it's really best to just scribble because you're just kinda letting go. Don't worry about what the marks look like, if anything even makes sense. Because I can guarantee you, sometimes those are the ones that people around you are going to say, "Oh my God, that looks so cool." That's totally something I haven't even ever seen." and well, that's you making your style. We are our own worst critics. Just like that and you just continue. Maybe you go back to making smaller faces with the Micron. Sometimes I just like to even doodle little dotted eyes. Once I get into my scribbly kinda phrase and kinda just no-holds-barred. And a lot of my faces are straight-on. It looks like they're looking right at you. That's okay. If you feel more comfortable trying to do a profile or something like that, that's up to you. But I find that sometimes it's just fun to kinda to do this all straight-on. Like give them different expressions and different personalities. And sometimes it's even... Maybe I'll just do an eye. And I'll start another one over here. See, now I'm really even going against the method that I was using before. And I'm just very free-flow. So just go ahead, keep making marks, and fill up your page. And eventually, you'll fill it up before you know it. If it doesn't make any sense, don't worry about it. I wouldn't probably add color to this but I would eventually maybe do something like this over a painted background.

Exercise: Doodle a Photo Collage

- Another great doodle starter is to use a photo. Mainly, I have given you a pdf of a bunch of images that I put together from vintage photos, photos I've taken, and a couple little object kind of things. You can cut these out, and this is basically one that I've cut out already. Using my Tombow Mono Adhesive, I'm just gonna glue it in. And I don't have to worry too much about this glue because I'm not using paint over this. This is just purely ink. I'm gonna paste that in. As you can see, my cuts around this person aren't perfect, but that's okay because we're gonna just kind of doodle over that anyway, and you won't be able to see it. So, I'm going to take my Micron, and I think I'm just gonna

outline them first. The great thing about this prompt is it gives you a place to start. Instead of just trying to figure out what you're gonna start with as far as shapes and that kind of thing, you're starting already. You've got these two people here, and it's an image that you can work around and not have to think too much about it. So, I'm gonna start filling in with some little lines. Now, if you want, you can doodle a scene around them. I tend to just like to kind of be almost geometric about it. Kind of just doodley, my typical doodling, not necessarily scenes and stuff like that, but you can totally do that, if you want. I mean, even if you want to outline them, that's okay too. I'm just gonna fill this in. The great thing is, too, with this, it doesn't look like your typical just flat doodling kind of thing that you're doing. You're adding another kind of dimension into your doodle. As you can see, I'm not trying to be real consistent with how I'm doing this. Because I'm gonna go back over this stuff anyway. And see, like as before, I'm kind of going over some of the lines to refine. If you want, you can add in words. This is just kind of my scribbling. Probably won't even go back over that to refine it. Just something to give you another element on the page that you can draw around and add depth to. Keep adding on to this doodle. Add color, if you want, but just remember that collage is always a great way to start a doodle. Right now, I'm just kinda adding in some black to the lines, kind of making this a little bit bolder. Remember, there's nothing wrong with scribbling 'cause it adds texture. There's really no right or wrong way to doodle so you just kinda let your mind wander and let your pen wander with it because you will be surprised by the things that come out. You know, you're not really thinking too hard, you're just kinda playing with the shapes. You're letting your mind wander so it might spark some kind of words or something that pop in there. Maybe a quote or if there's like a song a playing that you're listening to, maybe that might spark something, as well. I like to make things look like they're hanging like little ornaments. Is this like real? No, obviously not. Where would you not expect these two people to be? And draw that scene around them if you're really stumped, you could do something like that. But I just like to outline and kinda play with the shapes, maybe do some curlicue kind of things. And all that can be filled in, you know, later, or whatever. 'Cause really, any kind of stuff that you get down on your page is creative and can get you totally in a different mindset, if you let it. I like the real kinda scratchy-looking doodles, kinda scribbles, too. That's kind of actually a nice contrast with the different geometric shapes and stuff. Like if you were to do just like a bunch of squares with rounded corners. You know, you could kinda fill in an area with those, and maybe fill those in with something else. Then, of course, go back over them. After awhile, it starts to get to the point where you're filling in, like you've got different areas that you're just trying to fill in. So, I do a lot of lines from each shape or groups of shapes. But you notice I don't really focus on one area. I really like to kind of move around on the page because it breaks it up a lot for me, and it just kind of keeps me flowing. Some people like to really kinda concentrate in one area and spread out from there, but I just find that it works better for me if I really kind of move around. With stuff like this, you can really grow your designs. Patterns, you can start to draw patterns in there. Maybe change your pen out. Get some thicker lines. The great thing about the brush pens and the broader tips is that if you really want to fill in a large amount of space at once, you can do that. Then, maybe bring some more color into it. And you see how I'm not really worried about staying in the lines. I think sometimes that kind of off-registered look is kinda cool, it's just kind of willy-nilly. Try to move your colors around, get 'em all over the page. You know, you don't even really have to fill in certain spots completely. So, now I'm just using colors that I had. You know, I've been trying to get more of them on the page. I won't concentrate on one area and trying to color that in with all different colors. I'll just kinda go all around the page and fill in with one color here and there. Then, I'll go back with another color. This is kind of making me think of Dr. Seuss.

While I'm in here with this red and white stripe. It's funny how your mind will start to wander like that, like, wow, this is making me think of this or that. I am going to scribble down another word. Kinda mix up some different kinds of lettering. This is just here my kind of scribble. Then, I'll do some outlines which I'll go back over later. 'Cause with these letters, you can add a lot of flourishes and stuff to them after the fact. I'm just gonna scribble in these letters. Then, you can kinda go around those, too. That adds a whole new area onto the page. Keep doodling your shapes and your lines, and you will eventually fill a page before you know it. It's mind-blowing how quickly it will happen for you. I want to show you a couple of different examples from the techniques that we've learned this week. This is a really good example of the repetitive doodling. The different shapes, the lines forming, kind of building out, and building to fill the page. I also used a lot of color in there, and I used some of the lettering and kind of went over that a little bit more with the paint pens and some different markers. It really will quickly fill the page. This is a good example of that same kind of method, but there's still a lot to be done to it. Don't worry if you don't finish a page all in one sitting. You can't expect to do that. Just kinda go bit by bit, and it will work itself out. And yet another example of shapes, repetition, lettering, a little bit of writing in there. I even filled in some of the lettering with some colors. Some of this is colored pencil and gel pen and painter's pens. This is a good example of working around a photo. I started with a photo of my uncle and kinda worked out from there, and started kind of sectioning off the page and adding in my go-to shapes that I like to use. Remember, we've got a lot of faces. You can do faces of any kind. Don't worry how they look, if they don't look like somebody else's, that's okay. They are meant to be your own anyway. Do them how you feel comfortable. Don't worry if you don't like it. You're gonna eventually get into a groove and really enjoy doodling as you are, but in the meantime, you're gonna hate some of your stuff. I still hate some of the stuff I do, and I just have to move on and know that it's gonna help me evolve. This is also another good example of using photos as part of your designs. This is photo of my mom when she was on her honeymoon, and I basically just cut her out, kind of added in some clouds, some swirly shapes, some lettering. This week, just have fun. Don't worry about time. Don't worry about the materials that you use. 10 minutes, just take 10 minutes. Give yourself permission to sit down with a pen and a page for 10 minutes. You're gonna just doodle to your heart's content. You're gonna keep going. Start with your shapes, start with your collage, just get those starters down on a page, and it will happen. (cheerful music) Next week, we're gonna mess with paint. Be prepared. Get your fingers a little bit dirty. It's gonna be fun. We're gonna get some paint on the backgrounds and get some color going, and we'll give you another layer to play with.

Chapter 2 - Art Journaling: Creating Backgrounds and Using Color

Creating Backgrounds and Using Color

Part 2 Overview & Materials

(upbeat music) - [Dawn] Welcome back to week two. I hope last week you had a lot of fun with your doodles and your collage and the prompts that we did and that you got a lot out of it and put a lot into your journals. This week, we're gonna be playing with color and backgrounds. So we got some new materials that we want you to start working with. I got several of the Strathmore mixed media journals that I'm gonna playing in all at once. And I'm gonna be jumping back and forth between them to show you different background techniques. We got some acrylic mediums and paints that we're gonna be using. The matte medium, which we'll be using for bits of collage, the

black gesso, which we'll be using just to kinda show you some dark backgrounds that we can use for our white pens. And then I like to use the craft acrylic paints in many different colors. My palette being the pinks, the chartreuse, and the teals. We have the Dylusions ink sprays, which we'll be using as a first layer and then paint over. The Liquitex black ink that I like to use and kinda, in little splits and splatters on your pages. I also like to use Martha Stewart brand acrylic paints but you can use really any craft acrylic paint that is nontoxic and the, also the Blick matte acrylic paints because they're also nontoxic. And we're gonna be doing a lot of painting with our fingers so we want to make sure that we don't really use anything that's gonna be a problem for your skin. And then I also, once in a while, like to use the house latex kinds of paints that you can get samples of at some of the places like Home Depot and Lowe's and hardware stores. I also like to use Glove in a Bottle because we can cover our hands up and not worry about the toxicity even though we're using nontoxic paints. We still want to be careful. The Wet Ones are really good to have on hand because then that way you can kinda wipe off all that excess paint on your fingers. And then I also like to have a variety of brushes on hand too, such as the foam brushes and cheap brushes that you can find at the hardware store, to the more expensive brushes. It really doesn't matter what you use though. Just as long as you're comfortable with it and you're happy with the results. I also like to use different scrapers. The Catalyst is a really good tool to use but you can use things like, just the regular paint little scrapers that you find in the art supply store. You can even use old credit cards that you might have on hand. Keep all that kinda stuff. The little offers in the mail that you get. Those are really great to hold on to to scrape paint with. The plastic knives are really good because they have the little teeth on them and they create a nice little texture on your pages. And I also found this little wooden one at a cupcake store. It's got these really great big teeth on it, so that will add nice texture to my pages as well. We're gonna be using some sandpaper to sand the layers as we work. We've got stencils that we'll be using in some of our backgrounds. And this week, we're gonna be using another collage sheet. These are pieces that I want you to kinda tear out and add to your pages before we start adding paint, and then that way, we're gonna do some washes over them and they're gonna look just like they're part of your paint background. And then I also have some different tissues and napkins that I have on hand. You can use things like this too. Napkins that you find in restaurants if you want to use those. They're thin enough that you can use in the backgrounds. And then different collage papers that I have on hand. Crossword puzzles from the newspaper, different ledger sheets. These can be found in office supply stores. And we're also gonna need some paper towels. We're gonna be using a lot of these for our finger painting. I know I go through 'em and I know you probably will too.

Finding Color and Inspiration

- Playing with colors is a really important part of your art journal. I like to kind of mess around and see what colors work for me. I do have my consistent palette that I like to go to. It's my go-to palette, but from time-to-time I like to kind of experiment and see what other color combinations might work. The best thing to do is to go to the hardware store and get paint chips because you can find all sorts of colors and you can mix and match them and they also add a lot to your pages too, if you wanna use them for collage. In here, I have done a inspiration page of different colors. This kind of exercise is really good to do in any kind of blank journal. I took this inspiration from, this color palette from this photo that was in a magazine. And I just tore it right out of the magazine and then started adding little bits of color pieces around it that I felt kind of were related to it. And they were just bits from my collage stash and also my own photos, pieces of ribbon, I also marked in

some different markers and scrapbook papers, paint chips, and it kind of just played into a whole big piece. And you can do that with really anything. This is also another example. And this is a photo taken from a catalog, and I just kinda tore that out. I really like the color combination in her dress, but also in the background with the teal, so I wanted to kind of pull those colors out of it, the deep red, the pinks, the teals, and the browns, and it just all works really well. So that can be a color palette that I actually use in my journal. You can also go online to find lots of inspirational kinds of palettes and different things that will get you going in your journals. Try Pinterest, where you can find all different kinds of photos that will kind of pull different color palettes and pieces of inspiration for you. You can make your own boards there. It's really, there no right or wrong to it. It's all what you like, what you enjoy, what draws you into the journal, and what's gonna get you pumped and going.

Finger Painting Technique

- I'm gonna start working in my Strathmore mixed media journal because that's the one that really works for me as far as using paints. And I want us to just kind of start slapping down some paints and really just get your fingers dirty. It's really important to find a color palette of two or three colors. That will be your kind of go to palette for awhile. And also too, you wanna find a couple of colors that aren't gonna make mud. What I found that works for me is first, a kind of a blend of a chartreuse color. So I just dab a little bit on there, proly about a quarter size. And then also, a teal color. Now with the finger painting, you are going to end up mixing these. So you wanna get two colors on the color wheel that are gonna be kinda close to each other. So that they're not gonna make mud. These two colors are both cool colors. So you can also do maybe like a red and a yellow or yellow and an orange. But you don't wanna go orange and blue or orange and green because then you're gonna get brown. So I like to kinda wipe these right together. And just spread it all over your background. As much as you can. And I also like the kind of effect that I get when I try to get all that excess off my hands. It adds neat little splotches on your pages. Might add a little bit more of the chartreuse. And I'm just gonna wipe that right in. Smear it, have fun with it, don't be afraid of it, paint is your friend. Now that my green and my blue are kind of down on my page, I might add a little bit of a different color, like the pink. 'Course you want these colors to dry just a little bit, before you add your pinks or another color that's gonna be on the other side of the spectrum. So I'm gonna add this in kind of the area that there's not as much paint. Just to kind of show you. And don't be afraid to, I mean if it smears in a little bit, don't worry about it. The key to this is just to remember to have fun and kind of think back to your childhood when you were told to stay within the lines, don't worry about staying within the lines. Don't worry about any of that stuff. Just... Think of wild abandonment. Then I might add a little bit more pink to the top here. Also if you wanna work across the page, you can. Don't worry about anything in the gutter, it's not gonna matter, you're just gonna keep going. And keep spreading all that colorful paint. And just make a big beautiful painting. So now I'm gonna take my fluorescent pink and I may add just a little bit. Don't go crazy with the fluorescents. Yeah, they're trendy right now but you don't wanna overdo it. You just kinda wanna add little splotches here and there. So I'm just gonna add proly like a dime size. And I'm gonna kinda wipe it around, get it on my finger, and then I'm just gonna kinda wipe it all over the page. So that it kinda, gives a little bit of a pop. (light scratching) So you can also add a little bit of texture with maybe one of your knives or even just like a nail. Any little kinda sharp edge that you might have on hand. What I like to do is scrape it in there. (light scratching) This is great too that, to do once your colors or start of your paints are kind of drying a little bit more. Because then you can

really kind of see some different kind of things going on. But it just gives you some nice texture. This is also good to do once your paint's starting to dry a little bit more because it gives just a little bit more of a toothier kind of texture, it kind of, it's like grittier. (rapid light scratching) Just keep adding your layers and make sure that your paints kind of dry in between your layers. And you keep adding your paints but don't overwork the page. Because if you start to really kinda mix your paints too much you will definitely get mud. So be careful of that. If you're gonna be adding on, maybe say, a red onto one of the greens or one of the blues. And you know, those are two different colors on the different spectrums of the color wheel. You wanna make sure that those layers below are dry first before you add that red. Because otherwise you will get that mud. But just keep that in mind, but don't worry about it too much. I don't want you to like obsess over it or anything. It's not a big deal. But you just kinda keep adding also to your little fluorescents here and there. You're just gonna add to your page as you go. While this is drying, I wanna work on another spread. So I'm just gonna kinda place it to the side but I'm gonna put some binder clips into the gutter here, of the book. So that the book won't close all the way. That way you don't have to worry about the drying. So I'm gonna work on another spread right now. And I'm just gonna use kind of the same colors that I used before but I'm gonna add in a couple of different colors. A little bit more muted tones of the same shades. Then I'm gonna mix those together. (light scratching) And you don't have to worry about making sure that these mix completely together. That's not what you're trying to do. You're trying to leave in that texture, the different colors. Kind of separate from each other but working together on the page. (light scratching) And then just make sure you get all that painty goodness off the fingers. Don't wanna waste any of that paint. And it's also... kinda adds a neat look to pages. This also goes to my theory of less is more. 'Cause sometimes you might not want a total colored background and you can just kind of do something like this as your background and doodle over that later. So then I'm gonna add, I'm gonna go back to my chartreuse. And how you can see also too how some of the chartreuse was still on my fingers and that kind of started to get in there as well. So, I'm gonna bring some more chartreuse out. (light scratching) I'm also gonna add a little bit to this page. So this is kind of a continuous consistent spread. (light, rapid scratching) And I'm just gonna kinda keep working that excess paint off of my fingers. 'Cause it's kinda funny, it'll start to dry on your fingers but once you add some more wet paint, it'll kinda come up and kinda come up into your new colors and add some yummy goodness. I'm gonna add a little bit more of the cloud. (light scratching) And I'm just gonna work that in. And a good way to kinda start almost doodling already is to add some scratches into your paint. You can even begin doodling into the wet paint with a nail if you want. Some kinda sharp object but don't press too hard. You just wanna kinda lightly skim the surface and get some little doodles in there and make it into a texture. Just kind of go into the paint. Adds a nice little texture. You can see like the paper underneath. If you have colors, you know, already done a few layers of paint, you'll see those colors kind of surface. (light scratching) But it's just a great way to kinda add some texture to your pages and your own unique mark. So I'm just gonna add a bit more paint. And... Get that on there. And that's a little bit brighter than the other teal that we added. Which is fine. Still in the same palette. I'm just gonna kinda add some of it over here too, to keep the consistency across the spread. (light scratching) Depending on what climate your in, you can either work really fast or really slow. It's just a matter of how fast your paint's gonna dry. I live in Arizona, so it just, I have to really work pretty fast to make this work for me. But in more humid climates, you can probably work a little bit slower and really have fun with it. So I'm just gonna keep adding paints. As you can see, I'm staying with the same three colors. And don't worry if you go over your textures that you've kinda scribbled in there. If they're dry, it'll make it look

really cool. If they're wet, C'est la vie. Right now you're just having fun with paint and getting some color on the page. And just think like a kid. There's no rhyme or reason to anything. You're just having fun getting messy. It's like you're doing a little dance with your fingers across the pages. Just spreading the paint and having fun. And you're gonna prolly get some results that you really like. But if you don't, don't worry about it. Because you can always add another layer. You can always add collage over it later. It's all fun and there's nothing that has to be perfect about it. So I'm gonna go ahead and kinda speed up this process a little bit with my heat gun. I'm gonna start wanting to add some hotter colors and I don't want them to make mud. If you haven't used a heat gun before, you just wanna make sure that, since it's a lot hotter than a hair dryer, you just keep kinda moving it around the page so that doesn't burn your paint. So we're gonna go ahead and use another color. And this a brilliant magenta. And I'm just gonna spread this around too. Just like the other ones. And it really pops against these colors in the background. (light scratching) I'm not thinking too much about how I'm putting this down. I'm just kind of trying to spread the paint around as much as possible. And really kind of adding the color here and there. So it kinda gets spread out, not necessarily evenly but it's kind of all over the spread. And this is also a great time to use your fluorescent color. And I'm just gonna just dab a little bit onto the tip of my finger. And I'm gonna kind of just use just a little bit of it and spread across that area that I scraped in there and that adds, that makes that area pop more. So I dab it down and then I spread it with my other finger. I still have some on the tip. And I just keep kind of adding it. There's another area of texture. Just gonna kinda add it in there. And then I got a little bit left so I'm just gonna kinda add that there. Get a little bit more. That way your textured area, is your areas that you've kinda scratched in, really stand out. Those are your doodles, those are your marks. And it's important to emphasis those. 'Cause even though later you're gonna cover this with other doodles and collage and stuff, it's still gonna show, some how, some way. I'm gonna go back a little bit to my teal. And I'm just kind of trying to be careful not to really move it too much into those pink areas. But I just wanna add a little bit more of that color. I'm just putting a little bit on the tip of my finger. And kinda moving it around. And I'm gonna grab my nail again. Scraping into that wet paint that I just put down. And you can see the colors underneath kinda popping up. You don't have to go crazy with this but it's just kinda nice to add it here and there to kinda give a little bit of depth to your page. This page to me feels like it's pretty much done so I wanna go on and kind of show you how you paint with brushes next.

Brush Painiting Technique

- I want to remove these little binder clips here, and just kind of start working on this page, since it's dry now. We're gonna use brushes this time. And I'm gonna probably use some of the same colors that I used before, but just in a little bit different of a way. I'm still putting my paints down on the page. You can also add them to, maybe, like a paper plate off to the side and dip into them here and there. But I just like to add 'em right onto my page. And I'm just kinda spread 'em around. I like the brush strokes that are created, the texture of these two paints kind of coming together. It adds a real different look than the fingers do. The finger painting kind of really blends them together more whereas you get more of the strokes and real texture from the brush. I'm just kinda gonna also add them to the other page. Just working across the spread, like I like to do. And I'm also gonna add in a little bit more of that dark teal. 'Cause we used that on the other page. With the brushes, I like to use more, I like to kind of paint more, you know, blocks of color. But I also like to blend the colors together. It just gives a different look. Get in the middle there. And we can still use our little scratching, like we did before. And you can see the green coming up through the teal. (scratches)

And we'll use a little bit of this cloud color. (brushes) You just wanna paint the page until you feel comfortable with how it looks. It doesn't have to be finished, per se. And I'm just kinda keep spreading the colors around a little bit more, and maybe add some more pinks. And I'm keeping my brush dry, I'm not putting it in the water yet, because I just want to keep what's on my brush to kind of mix with the paints that I'm introducing. Not too much, it won't blend to make mud, but just kind of, don't want to introduce water into this, because it will just kinda run the paints together too much. So I'm just gonna kind of add some brush strokes here and there to give some nice texture, and depth. And you can see that teal color kind of blending through the pink a little bit. (brushes) And then maybe a little bit of the darker magenta. Not too much, just probably about a nickel size worth of paint. And just, don't be too heavy-handed with your brush, just kinda be light with it. Just kind of work it around your page. Don't worry about creating solid bits of color. You're just gonna be making, kind of, textured marks. And it definitely gives us a different kind of look. As you can see here, this is all brush strokes, it's got a different kind of texture than the finger-painted. But we've added some brush strokes on there, too, and added a little bit more depth. This feels pretty much done to me. We're gonna let this dry and move on to another page, where we're gonna start scraping our paint on with credit cards.

Scraper Painting Technique

- I'm just gonna take my binder clips and put them in the middle of the pages, and then that way, when I flip the page over, it'll create a little bit of a space between the two so they don't stick together while I'm working on this page here. While I'm using my credit cards and paint, I like to kind of use a disposable palette. You can use anything for this. A paper plate, wax paper, any kind of flat surface that you don't have to worry about messing up. I'm just gonna put a couple different colors down. Vary 'em up a little bit. These are all still in the same color spectrum. And I'm gonna take my credit card and I'm just gonna kind of scrape it, and as you can see, you have a nice dollop on the back of the credit card, and you're just gonna move it over to your paper, and scrape it across. This gives a really nice layering shape, and you want to keep on kind of doing that until you've wiped all that paint off there. You can take another color and do the same thing. This will create a much different kind of background just because you're not having a lot of that texture in the same way that you had with the other brushes and your finger painting. This is really kind of scraping it into the paper itself, so it's gonna be a much smoother surface to write on. And then I'm gonna add a little bit of the really bright pink, but it really is kind of a cool effect. Don't worry about the paints being dry or wet at this point because you're using colors that are all pretty much in the same color spectrum, so you don't have to worry about making mud. And so I'm just gonna try to add a little bit more color. Plus with your colors that are a little bit more transparent, that's gonna really kind of benefit because you're gonna be able to see, since you're really kind of wiping these right into the paper, you're gonna be able to see the darker colors underneath really well. And I'm just gonna continue to kind of cover the paper. You can load up your card with more than one color at the same time, I've got several colors on here, and that even will give you a cool kind of effect. If you're not really sure about how this is looking, if you want to add more finger painting or brush painting, you can kind of mix and match the different techniques and you'll create something totally you. I'm just gonna add a little bit of the knife texture into this. I'm gonna scrape some of my paint up. As you can see, we've got with lot of nice texture right even in here on the palette, and we're gonna bring that over to our page. And that kind of gives you a different kind of look, too. And I'm just gonna keep adding a little bit more. It just kind of adds something extra. You can really use any

tool that will make a scrape or add some kind of texture to your page, like this palette knife, or the rubber scraper. They all work pretty well and do different kinds of stuff, and just play and have fun with them and you'll get some really good results. I'd like to go back to the spread that we worked with with our fingers, and try to bring in some sandpaper and add some extra texture. You can use a variety of sandpapers. It really doesn't matter. They all will give you some different kinds of textures and some of the coarser ones will be really cool to give you a little bit extra. So that's what I'm gonna start with right now. So this is the one I'm gonna use here is the coarse, and I'm just gonna start sanding over those areas that I had already scraped in with the nail. The cool thing is that it gives you a really kind of sanded, scratched texture in your paint. You can see the paints underneath, and it also smooths down your surface so it's easier to write on later. This is a great technique to use while you're in between layers of paint. Once your paint dries, you can really kind of sand it down and then add on more paint later. It just gives you a nice, scratchy, kind of looking surface. And especially, like I said, in those areas that were scratched in with the nail, it smooths it down and makes it even more textured. And, if you don't like one of the colors, you can always kind of really sand away at it and get rid of some of it. Of course, you can always cover it up with another layer of paint. Whenever you're sanding, you just want to make sure that you really wipe off the page so that it's easier to write on later. You can even use a wet paper towel just to get some of that grittiness up off the page. I want to also show you another technique, which is what I call less is more. Moving on to another page, and I'm just gonna use my fingers for this. You can also use a small brush or, you know, really anything that you have in your arsenal, paper towels, anything like that, just something to wipe the paint onto the page. But this is really, really easy and you're not gonna use a lot of paint at all. Less is more. Just gonna add a little bit onto the tip of my finger. Very small. And I'm just gonna wipe it, kind of all over, just like we did before, just try to get that excess off of our finger. Then I'm gonna add another color. This is really simple. Just a little bit more. It's just basically using the techniques I've already taught you, but very minimal. And then I'm gonna use the pink, and that's a little bit more than what I want so I'm gonna wipe that off there. Just wipe off excess if you have it. You definitely don't want to put too much on your fingertip. You just want a little bit because this is less is more. And that's it. That's the background. Really, the value of white space is so great. You sometimes want pages that have the white space because the color just really pops even more with the white background. That's less is more, a quick and easy way to get some color on the page, but you can also do some collage, and that starts to get some texture and patterns and all kinds of good stuff on the page.

Adding Collage to Painted Backgrounds

- [Instructor] First what we're going to do is we're gonna take the .pdf that I have supplied and I just want you to tear one of the images out. And it doesn't really matter if you tear into some of the other images, because they're kind of close on the sheet, you're just gonna tear around the image, just like so, put the rest aside. So we're gonna take the matte medium and we're just gonna put a little bit of it down on the page. I'm taking a foam brush, I'm gonna spread that out a little bit in one area. And I also want to put a little bit on the back of the collage piece. We are using this as a glue and we're just gonna paste that down. Make sure that you have all your edges, you might even have to add a little bit more to really get that down on top of the page. You're gonna do that with a couple more images. So I'm gonna tear one more image out to show you. And this time I'm just gonna spread a bunch of it on the back, I'm gonna wipe it all across the back of the image, try to get some of it on the page there too before I place that down. You just wanna brush this right on top to

seal it in. You want to make sure to let those dry. So I'm just gonna use my heat gun. So I'm just gonna pick up my wet paint brush. It doesn't really matter how much water you have on there or if it's dirty water even, you just want a wet paint brush. I'm gonna dip it into my paint that's already on my palette, and as you can see it's really thinning out that paint. And then I'm gonna go to my page and just paint that over the images. Do that a little bit more, a little more water. And what this does is it gives you a base background to paint on top of. I'm just using a little bit more paint and I'm going around those images and what this is gonna do is you're gonna use some more of your finger painting techniques and regular brush painting techniques over and around these, kinda add in and make it look like a full solid background. I'm gonna do that really quickly. Just make sure that you use a laser printer, or a photocopier for your prints before you put them down. You don't wanna use an ink jet printer because the water may bleed the ink. I'm gonna go ahead and add a few more colors to this using some of the methods that I taught you before. And I'm just spreading my paints around, and as you can see, somewhat covering those images around the edges, but not completely over the image itself. I'm just gonna use a few different pinks. I'm gonna blend them in together, you can do this with your brushes you can do this with your credit cards, just as long as you don't go over the images too much. Once this paint dries and you doodle over the top it'll look like a seamless part of the background. Bring in some paper towels and kinda wipe away some of the excess paint if you do go over those images too much. And that's it. Another way to start a background is to use collage. I like to use pieces of tissue paper and different ledger papers, old books, all kinds of stuff, that will add some interesting texture in the background. So what we want to first do, you just take some of those old pieces and rip them apart, and this one is actually two, there we go. And you're just going to use some of the matte medium, and your sponge brush, and as we did before, just put some of the matte medium down on the page. Get it all over there, and kind of wipe your matte medium over it just to seal it in. And it doesn't matter how you're tearing these and how you're placing them at all, because they're just going to be underneath your paint. I like to use stuff that's just real everyday kinds of pieces of papers, newsprint, old books, and if you get a few little bubbles, you can always try to smooth it out but if you don't completely smooth it out don't worry about it, the wrinkles add even more texture. I'm just gonna take some of that excess matte medium that was on my brush and move that around. Put down my next piece, and these don't have to overlap, they don't have to be in any kind of certain order, they don't have to be pointing face up so that you're able to read them or anything like that, these are gonna be very obscure. So you're gonna let that dry and I'm gonna do that with a heat gun. Once these are dry you can either use paint or you can use some inks, which I like to use the Dylusions ink and they're just a dye-based ink that you can find in any art and craft supply store. They have a sprayer but I like to pull that out of the bottle and just kind of rub that around on the page so you're not spraying these, you're just kind of adding in little lines. You can do little designs, you can doodle stuff like little flowers, little hearts, and then sometimes I'll also take a little bit of water and a little spray bottle and kinda spritz them just a little bit, because it allows the color to run. You want that to dry, so I'm gonna use my heat gun again, and also with the heat gun you can manipulate the ink. So once that's pretty much dry, I start adding my paints. But I don't want to add paints just now because I got pink ink down on the page and I want that to really show through, so I'm gonna take a teal color and just kind of add that to the page, a couple little drops here and there, and you can spread this with your fingers, you can spread this with a brush, a credit card, let's try that, we'll do the credit card, just spread that over, and what this will do is once it dries, on top, that ink will start to kinda come up bleed through the paint and it will show the designs underneath. And you can even start to combine

your techniques, I'm gonna take a little bit of paint and I'm just gonna spread that around with my finger. Now for the collage pieces underneath, if you really want to see those more, you can take some paper towel and just wipe up some of your paint. Just like so. You just want to continue adding on your paints, add on a lighter pink, this time. Now that I've got some of that teal down on top of the bright pink ink, I'm just gonna move that around with my finger. And you can see that the ink is really fighting to show itself. It's really trying to get up through the paint, and the more the paint dries, the more of the ink that you're gonna see. So just know that the more ink you put down, no matter what you put over it you're pretty much gonna see the ink, and so you can just kind of proceed in painting the page with any of the techniques that we talked about. And the ink might smear a little bit within the paint, that's okay, it just adds some really interesting texture to the page. As this is drying, I want to show you how to use black gesso. So I'm just gonna throw in some binder clips and turn my page. I like to use black gesso sometimes as a first layer. Just kind of putting a little bit down on the page, I'm gonna use one of my scratchy cheap brushes. And I'm just gonna wipe it all over the page. Make sure you just kind of cover it. If you don't get to cover completely the whole page don't worry about it, it doesn't have to be perfect, again we have no rules. Wipe off my excess on my other side. Really try to get it out of your brush if you can. You can even kind of rub that in, get some really kind of cool scratches, texture, because once that gesso soaks into those bristles, it likes to stay there. So we gotta kind of rub it out. This needs to dry before we add some paint. I'm gonna use some bright pink, and you can use any method that we talked about to apply this. Again I'm gonna use my fingers. That's really my favorite way to apply paint. Pull up a goop. And you're basically gonna apply your paint as we have before, in that we're gonna apply a few different colors and mix them together. So I'm gonna use this pink. Bright colors over the black look really cool. And you're still going to be able to see a little bit of the black, don't worry about that. Don't worry if you don't totally cover the black, you can still see bits of the black through the paints, that's okay. And then even a lighter pink. You can also use the scratching method with this as a way to bring that black up front, you can scratch through the paint to kinda show the black which looks kinda cool. And we'll do that as well. I've got some of the excess over here. I really try not to waste my paint on paper towel, I really like to use every bit that's on my fingers. So I'm gonna grab a nail and make some marks onto this paint while it's wet. Using some of my go to shapes, I'm just gonna doodle in a couple little hearts here. And as you can see the black shows up really nicely. It kinda looks like a punk rocker kinda thing. So now you want that to dry. As you can see I've held my heat gun a little too close to the paint and I've got some cracks, that's okay, after this we're gonna be sanding, so I can sand some of those out anyway. Grab a piece of sandpaper, and I'm using a little bit coarser of a paper. Just gonna tear off a little piece here. And I'm gonna start to sand. Now some of this paint is still a little bit wet. That's okay, whether you get it totally dry or it's still a little damp, you're still fine because you want to create texture anyway with this. It doesn't have to be perfect, it's gonna get messy as it is, but as you can see what it does is it brings up some of that black through the pink and adds a really neat kind of texture. If you don't want it to be that wet while you're sanding you can let it dry completely for like an hour and then go back to it and sand over it again. I'm just gonna sand a little bit more, get some of this layer off or smoother at least. You can still see the cracks in there but that's okay. You want to keep sanding over this. And you can add more paint, there's never a bad time to add more paint. This time I'm just gonna add a little bit of an off-white. Just to give it a little pop. I'm gonna kinda move it around those hearts a little bit that we scratched in, just to give those a little bit of a highlight. You can even add your fluorescent paint here at this point too if you want, just little dabs of it. You can go back and scratch with your nail.

You can go back and paint with a brush, too. Let's add another layer with stencils. These are letter stencils that you can get at the hardware store. And I'm just gonna place one down and add just a little paint over it. And actually, I think I'm gonna use a color that's a little bit different. I'm just gonna dab it on my finger, and even wipe off some of the excess a little bit just so that there's just a little bit on my finger. And I'm just gonna rub that in to the stencil area and just kind of keep adding a little bit more to your finger. You don't want to gob it on when you're doing those. Think of it as when you're adding the fluorescent paints, just using little bits and dabs. You can even use the Dylusion sprays if you want, to spray in the stencil, but I prefer just to paint them in. Just like that. You can add stencils all over your page, it's totally up to you. Now that we've done several backgrounds, it's time to doodle.

Doodling Over Painted Backgrounds

^- Gonna use like a medium black marker, ^and then flip my page. ^This just seems like, feels like a good page ^to start with. ^Keep in mind, when you're doing this, you should ^have several backgrounds ready to go, so you ^can start anywhere you want. ^I'm look at the page, and I just want to start ^doodling, so I'm gonna go to one of my go-to shapes, ^and I'm just gonna start with some hearts. ^And, don't worry that you're always, maybe ^you feel like you're always going to your ^go-to shapes, but that's what they're for. ^Shake this a little bit, there we go. ^You're definitely gonna get some different ^results from different pens. ^This pen seems to be not cooperating as much ^as I'd like it to, but that's okay, just keep going. ^If you're not happy with the results, ^you can always go back over it with something ^different later. ^Gonna switch it up, I'm gonna take out a sharpie. ^Sharpies tend to draw over many surfaces. ^I'm just gonna start doing some lines ^down the edges of my page. ^I like to do that to kind of start out. ^And, I'm gonna fill in those a few circles, ^then I'm gonna keep going up. ^It's always a good way to start a page, too, ^is to just kind of draw a line along one of the edges. ^Also want to try the Uniball Signo UM-153. ^You can really see the white ink on the darker colors. ^And, you can also use like the little things ^that you scratched in, the little doodles ^that you've scratched in as starters. ^See, I'm just kind of filling in little areas ^of those, using them as a base for little loops ^and petals, just kind of starting, just getting going. ^You can even kind of go over those with your ^pen if you want. ^You're just kind of just playing. ^Just follow the lines and kind of just don't ^really think too much about it. ^This white pen will flow really well on most surfaces, ^but sometimes they tend to kind of stop, and you ^just have to keep moving it, eventually ^it'll start flowing again. ^Write some stuff. ^Turn your music on and start to think about ^different things, letting that music influence ^your doodling if you want. ^It's totally up to you. ^You can even go and use colors, ^now don't worry if they don't show up in certain colors, ^they might not. ^As you can see with the sanding, this one might ^not be responding as well. ^I feel a little like Julia Child in the way ^some of these pens kind of stop on me. ^Not everything is gonna go off as expected. ^This Souffle pen will show up once it dries, ^remember how those do. ^Let's take a look at some of the backgrounds ^I've done in the past using the same kinds ^of techniques that we've talked about today. ^Here's a spread where I've done a lot of ^fingerpainting, but I also did some of the ^scratching in with the shapes and just did ^a couple like little pen and ink kind of ^things here and there, doodling, and really ^just kind of cover it and make it look ^really bright and cheery. ^There's also some collage in there, too. ^This is a page where there's a lot of fingerpainting ^going on, and I've already started doing some doodling, ^but not too much. ^So, you get a feel for the idea that we're just ^kind of jumping around in our journals. ^There's never really one page that might be ^completely finished in your journal, you're ^always

just kind of working on pages at the same time. You can see that the Dylusions ink right back here, I had made a doodle and then painted over it, and it shows through pretty well. And, this is a more subdued background, and it's just a lot of fingerpainting. A little bit of scratching but not too much. More fingerpainting, that's really my primary way of painting my backgrounds. And, then back here we have even more, but we have some of the card scraping and a little bit of paintbrush here and there, and some of the scratching in, too, and texture. And, this is also a page where I've done some scraping, very minimal scraping, some brushes, some fingerpainting underneath, a lot of different techniques going on here, the Dylusions ink is in there, I probably had done some sanding at some point to kind of lay down more layers on top, so you can see that there's a lot of different techniques going on that really play in well together. Here's a spread that I'm really pretty happy with that I recently did. It's a lot of doodling, used some of the Stabilo All pencil, and then wiped over it with waterbrush, as I showed you earlier, and then we have a lot more of the different textures, different paint methods going on, some scratching right there, and it all kind of plays in well together, I mean you can really kind of do all different things on top of each other and you'll get a different result every time. Added some Washi tape in there, and just really had fun with it. This is a page that is very much unfinished, as you can see, but already started with the layers, a lot of paint scraping, a lot of brush painting, and really just kind of excess paints that I had when I was working on a wood panel off to the side, I would just come to my page and just wipe it with the brush. Same thing with this, there's a lot of Tombow markers going on in here, we've got the collage piece down, and just some different techniques like I've shown you to cover the pages and doodle. And, more paint techniques, just a lot of paint scraping, there's some sanding, I can feel it, I can feel the grittiness on there, that I had sanded on top of this, and this was a collage piece that I pasted down, I had drawn this on a separate piece of white paper and then pasted that down with the matte medium. Some more textured kind of background with the fluorescent pinks that I had scratched in the hearts and then wiped the pink over, some more scratched lines, Dylusions. As you can see, you can really use a lot of the techniques in various ways to really add some variety to your pages. (upbeat ukelele music) This week, we're gonna start talking about collaging and bringing daily elements of our lives into our art journals that way, and we're gonna do this through receipts and envelopes, postage, your own photos, and tickets. Basically, we're gonna be trying to use those little bits and bobbles that you find at the bottom of your purse and your pockets. We're gonna do this through some composition techniques, I want to show you how to compose those little elements on your pages. And, then we're gonna talk about how you can create your own style through your hand lettering and make your pages even more your own.

Chapter 3 - Art Journaling: Collage, Composition and Lettering

Collage, Composition and Lettering

Part 3 Overview & Materials

(lively strings music) - (laughs) Welcome to week three. Over the last couple weeks, we've been sketching and doing some painting in our journals, and hopefully you've been working in your journal every day to kind of get that daily aspect of art journaling, which is so important. This week, we're gonna start talking about collaging and bringing daily elements of our lives into our art journals that way. And we're gonna do this through receipts and envelopes, postage, your own

photos and tickets. Basically, we're gonna be trying to use those little bits and bobbles that you find at the bottom of your purse and your pockets. I want to show you how to compose those little elements on your pages. And then we're gonna talk about how you can create your own little style through your hand-lettering, and make your pages even more your own. You wanna gather some pieces of ephemera that will work in your journal for you. And basically, I have kind of gathered, I gather a ton of stuff all the time, and it's amazing what you start looking at as journal fodder. Besides getting some old ledger paper and things like that, I mean, really, try to do kind of the everyday stuff that you would use. If you like to eat sushi or Japanese and you use chopsticks, or receipts are always good, the little coffee liners around the cups. I mean, these are just like little things that I have collected from my everyday life, postage. Maybe I get a really cool package from another country, and I keep that label, that postage from that. I print out the little photos that I take myself to use those as elements within my journals. And, I also have like a lot of my own family photos that I try to cut out first before I even sit down and collage a page 'cause then that way, I can stay in my zone and I don't have to really worry about stopping to cut these images out. And I just basically like to cut them right out from the photos. And we'll lay those right on the pages. Other things like these little pull-tabs from the ink cartridges I use, those can make a really cool little design element on a page. And I tend to kind of collect these. I have like a tinful of the really little, itty-bitty elements that I use. I also keep some of them in like a pouch with different slots so that I can kind of take those with me if I want. Beer labels, this is from a tee shirt that bought. This is also from, I think, a purse that I bought. And just little different stuff, fortune-cookie fortunes, which are always fun to put on your pages. And so, as you can see, I mean, it just really varies. Your stash will start to reflect the kind of person you are because of the things that you use, the things that you do in your everyday life, and this will also be brought into your journal through those elements. Some other things that will be new this week for us are washi tapes. You can basically use anything that you want, find designs that you like, designs that interest you, and really kind of reflect the colors that you like and the types of things, elements that you like. If you've never used washi tape before, you can find it in any art and crafts supply store, and it's basically just like a masking tape with designs on it. These are letter stencils that I have collected, and we're gonna be using those for our lettering. Possibly using some of the paint chips that we talked about earlier. And then, we're also gonna be using our matte medium, and don't forget about your scissors 'cause you're gonna need those, and possibly the Tombow MONO adhesive or a glue stick.

Composition Basics

- Composition is a really important element in art journaling, and really in any kind of design. The most important element of composition is to have a dominant image on your page, and to make sure that all the images around it kind of work with it. Now of course, when you're working with all kinds of different ephemera, you might not really be able to really relate them exactly with color and things like that. Don't worry about that. We're really worried more about sizes. What we wanna do is we wanna make sure that our elements are going to be working together. I'm gonna show you how to do this on a blank spread, but we're also gonna be doing this on our painted pages as well. Here's a spread I've already worked on and placed elements within. And as you can see, this image here, which is actually just the lining from an envelope, may seem to be the largest image on the page. But, it's not really the image of interest. This can be really used more as a background. We can even write over that. This is actually our dominant image. This is the human face, this is what draws us in and kind of gets us into that page. So, you want to have your elements kind of around your page so

that people's eyes will move around the page. You just kinda want the eye to stray over the images and take in the page as a whole that way. So, as you can see I've used some different elements. This was from a dry cleaner. This is a washy tape. This is another piece of that envelope from over here. And you can do that too if you have elements like that that you kind of separate a little bit, you can always take another piece of them and put it across the page so that you kinda tie this whole spread together. And then another piece of washy tape and a little business card that I got at a restaurant, and the paint chip of course. Now the dominant image, you can tell that it's not centered and you don't wanna center anything, you wanna make sure that you kinda have your images, kind of pieced around the page and not necessarily anything smack dab in the center. Let's pick out some images from our ephemera and start a composition. Basically, I just wanna kind of play around with some different stuff. I got some reds and some black and whites, some numbers. Different kinds of images that somewhat work together, but they aren't related in a story sense because some of these pieces are vintage photos from my family collection. And they don't, these aren't photos that, or bits that necessarily have to go with what you're gonna be doodling and writing about later. But just pieces and bits of your daily life that you just wanna get put down on a page. I'm just kind of showing you the kinds of pieces that I'm looking at at this point. This is a photo I took, as well as this. So these are all images that I'm kinda looking at right now. And of course there're several large images and I just wanna pick one. So let's start there. I'll move all these off and then show you kind of the process. Here we have an image of the Transamerica building. And it's a really good way to draw the eye in, it's a large dominant piece that will really work well on a page, and I'm really thinking about that image, definitely. And then this is an image of my great grandmother and she's fishing (laughing), and it doesn't really go, I mean obviously, it doesn't go with the Transamerica building as far as a story but that's okay. This is a street sign that I shot in San Francisco as well. This is a beer label that actually I believe I got on the same trip when I photographed these two pieces. And then, the other pieces are more for kind of to draw the eye in colorwise. And I think I'm gonna go that route. You can overlap a couple of your pieces but I don't usually go crazy with that, I just try to do it just to kinda maybe add a little bit more color or a little bit more movement to a page. And your images don't have to be you know, correctly straight up for readability and that kinda thing. You can place them upside down, sideways, that kinda thing. Have fun with it and just kinda play. Here you can see I've kinda started a composition that, there's two kind of dominant things going on here and we don't really want that. I'm gonna go ahead and take these off and I'm gonna add a couple little smaller pieces in that corner that don't seem to be as dominant. I'm just placing images at this point, I'm not taping anything down. I wanna just kinda play around and be able to move things as I think. And I really like this chopstick wrapper. I'm just trying to think of how I'm gonna get that on my page. It seems to work well across the top, because it kinda gives it a little bit of a border in a way, and you can kinda move your eye all the way around the page. The first image will draw you in, this will bring you around and back to the dominant image. So I'm feelin' pretty good about that. Don't overthink this process, you'll just drive yourself crazy. Just try to have some fun, place some elements, and kinda feel a movement on your page. You'll be good, don't worry. To get these pieces down on my page, I just like to use my little Tombow Mono Adhesive Runner because it's just easy and quick. So I'm gonna start with the chopstick wrapper. And try to cover your pieces as much as possible on the back so that you don't have anything moving around on you. I'm just gonna place that down. It's going over both pages, and that's okay. It's kinda going off the page actually, but that's all right too. I'm going to glue these. Great thing about the Tombow is it doesn't have a lot of mess at all. So it's real easy to just place the glue down on your images and not have to worry about

a messiness or residue. I'm gonna place this kinda behind this. The Tombow is the kind of glue that you wanna use on painted pages or just blank pages. But you don't wanna use it if you're gonna actually be painting over the pieces because it'll tend to bubble otherwise. You wanna use Matte Medium for that. So I'm just continuing to add some bits. And if you have images of people that are kind of cut off, you can add them at the bottom at the edges of your pages, or you can even put 'em in the middle of the page or, you know, however it works for you. I'll show you how to kinda work around that. It'll look weird at first with them kinda floating but we've got ways to remedy that. You can even take these like labels and stuff like that, if you don't want the whole thing you can just tear 'em in half and use bits and pieces of those too. There are no rules. So this is just a real basic way to just get a collection of images on your page and to get going. And this is also something that I like to do when I'm kind of de-stashing my collections. I kind of rummage through my collage pieces and I really start to think, oh this would look good on this page, or this page. So I start to pull out my journals and I have a whole bunch of journals at the same time, open and I just start to add pieces here and there to my journals. This way I'm not throwing things out, I'm actually starting to use things that I've been saving and hoarding forever.

Creating a Collage on a Painted Background

- We're gonna start working on a spread that we painted last week and we're gonna just kinda add some collage elements and have some fun. I'm going back into my vintage images just to kinda play around. It's really helpful to have these cut out before you start to do this because otherwise you just kinda waste a lot of time cutting and snipping while you could just be placing things down and journaling. I really like this photo of my mom so I think I'm gonna use that first. Don't be afraid to use the same images over and over again because they're what make you you and they make your journal pages you. And you wanna make it very personal so I tend to use the same kind of vintage images and bits and pieces over and over again because they're me. I think I'm just gonna place this image, kinda move it around the page just to see where it feels good. I kinda like it up there. It's not centered. It's kinda off-center and you want to kinda do that and the great thing is is that she's facing over to this way so she's gonna move the eye over this way. So we're gonna start adding some more pieces and just kind of don't worry too much about what they are or how they look or even if they match your background. This one I think I'm gonna tear in half. (paper ripping) I like to use pieces down at the bottom of my pages kind of almost as a border cause it kinda grounds the whole page. So I'm gonna go ahead and place that down right now. And then I really like this kind of balance here so I'm gonna go ahead and paste these down as well. So here we already have some really nice movement. We don't have a really dominant image, but that's okay because we can really use later our lettering that we do as a main image or we can even add another piece later, but this is just to kinda get us started. I'm also gonna add a few more pieces. This is some ledger paper. And I'm just trying to see how that might look. The larger pieces like this you might even want to use the matte medium just to give them a little bit more, I don't know, kind of a solid base, but I like the Tombow because it's just so mobile and easy to use. And make sure your little edges are down. And maybe one more piece, one of our little bits. This fortune might work for me. I like what this says, remember three months from this date, good things are in store for you. And actually I have a lot of little fortunes in here so I tend to kind of cull through and maybe pull something that kind of sounds good to me and this was the first one I picked up and I like it so I'm gonna use it. Again it doesn't really have anything to do with the images that I've already put down on my pages, but that's okay. And I'm not really thinking about where I'm putting that. I'm just placing it.

Adding Ink and Doodles to Your Collage

- This is a good base for us to start really kind of doodling and having some fun. I'm also going to use some of the LiquiTex ink that I talked about last week. If you look at some of my older pages you'll see that I have some ink splotches on them and this is how I achieve that. I do it before I doodle. I hold my eye dropper of the ink well above the page and let it fall and then drip it a couple of times in the same spot and it splashes all over the place, makes a really nice effect. And I might do that in one more spot just like so. With these ink splotches sometimes I like to manipulate them a little bit around the page, so I'm gonna tip the one side of my journal and make the one splotch run to the side. And in doing so, the other one's starting to run too, so I'm gonna kind of try to hold that page up a little bit so it doesn't run as much, but okay that's about as far as we're gonna go I guess. If you get a drop of the ink in the middle of your book and you're concerned about it bleeding through to other pages, you can just take some paper towel and soak it up. And don't worry about how it looks. We can doodle over it. I'm gonna start outlining a couple of my photo elements with the Stabilo All Pencil, because it just kinda gives almost like a shadowy kind of effect and this way too, your elements don't look like they're just sitting on top of the page, they become the page. Maybe kind of pencil over a little bit of the photo as you're outlining it. There's no real rhyme or reason to this. You just want to get an outline around it. Then, just gonna wet the tip of my finger here, and then I'm gonna just smear it along the outline. And the great thing about this is that it kinda creates almost like a drop shadow effect. Don't worry if you smear over the photo. In fact, you want a little of the Stabilo onto the photo, just because it will kind of all blend in together, make it look less like a piece of collage. So I'm gonna also do that on this piece over here. Gonna wet the tip of my finger again and I'm just gonna smear it along that piece. And if you got too much water on your finger, don't worry. You can always wipe off that excess with a paper towel or just leaving it even, because I think it looks really cool actually. And now we're gonna start to doodle. Lately I seem to be really obsessed with the painters pens by Elmers. I'm just gonna start with some of my go-to shapes on this page just to get going because that's what it's all about.

Creating Your Own Lettering Style

- Kind of doodling on the page here and I'm thinking about writing some things down. And, I really wanna show you some different methods to get your lettering to become your own. Adding lettering can be done in a number of ways, but when you're just starting out it can be a little intimidating and overwhelming. So I'm gonna show you a really simple technique that you can use to get a letter down on a page, and really start to make some flourishes from it, and some doodles, and make it your own. Using a stencil from a hardware store, I'm just gonna place down the letter onto the page. And you can start this even with a pencil if you want. So I'm just gonna use a Stabilo pencil. And I'm just gonna trace the letter in, from the stencil. And just because the lines are going certain ways in this doesn't mean that that's what it's gonna look like. We're gonna totally embellish this to make it look different. So now that I have my pencil outline in there, I'm gonna take my painter's pen, and I'm just gonna start to kind of fill it in. And I'm actually gonna join these two sections up. And I'm gonna outline with the pen too, over the pencil. It's a lot easier to do it this way than to try to outline with the pen, using the stencil. This way the stencil is out of the way and you don't have to worry about it. And if you happen to move your pen outside of the lines, don't worry. You can work around that. So we're just gonna fill this in. This will at least get you acquainted with letters in a block form, and get you familiar with them. Eventually you'll be drawing your own letters, by yourself with no aids. It's just a matter of practice. And I think I'm gonna add on a little bit more

to this. So I'm gonna add there. If you wanna do this on grid paper too, you can do that. It's a way to practice lettering styles. But this is a really easy way to get started. Gonna grab another pen. This one's a Micron 03. And, I'm just gonna start to refine. Now I'm adding in little embellishments to the letter itself. To the letter form. And maybe you wanna add a little curly Q onto the tip. The thing that a lot of people don't realize when looking at other people's lettering is, it's not something that you just sit down and just write it out and that's it. You're really kind of drawing these letters. Or doodling these letters. So, it takes time. And it takes repetition. I go over and over my lettering, while I'm working on it. So in a way, it's a form of doodling for me. I'm just gonna start to kind of work up the letter. And I'm just kind of outlining it. Just giving it a little bit of a line. A straighter line to the edge. Just kind of smoothing it out. And then up here, I think I wanna do another little flourish. This kind of would balance it out. So, from the top to the bottom. And I'm kind of just drawing this little curly Q kind of thing, as if it's kind of pulling away from the letter. It's kind of almost like a tail. Or like a curl on top of the letter. This is a way that you can add some personality to these letters. And then, this seems to be real straight-laced, kind of real blocky down at the bottom, next to the curly Qs, so I think what I'm gonna do, instead of adding another curly Q, I'm just gonna kind of point this tip here, to kind of make it all look the same. So the same style. So there you have a very easy way to create a letter of your own. You can even add more colors to this if you want. You can take a poster paint pen, or some other kind of pen, and maybe just add dots. Maybe to just the one side. And then you can always even add in a little kind of a drop shadow, in a way to this area here, our highlight. So you're just kind of refining this letter. You're making it a little bit more you. Giving it a little personality. And I'm also gonna take my Uni-ball Signo UM 153, and I'm gonna outline that. I'm trying not to smear the letter itself, because I'm not sure the ink's dried enough or not. I tend to do that quite a bit. I'll end up resting my hand on top of what I've just drawn, and it'll smear it. So, just something to keep in mind. If you do smear it, don't worry. You can go back over it. And I'm just gonna add a little bit more of the black in here to fill in these areas that are maybe not so solid. So almost looks like a storybook kind of letter. But as you can see, I've used some colors that are already working into my spread. The fluorescent pink, and the white, and, started out as a black letter. All in all, I think it's a really good start. In addition to stencils, we're gonna start doing some brush pen lettering. And you can use a variety of different kinds of brush pens. Find what feels comfortable for you. Just have fun with it, and play with it, and know that you are putting your own personal touch on your pages. We're gonna start with a really easy word. Love. And, I'm just going to rotate my book, so that the word is gonna be written here. And I'm just gonna do this in a very loose, free way. And so you just kind of let your line go. And, this isn't exactly what I like, so I'm going to take another one of my pens. I'm gonna go back to my Micron 03, which is my very fine tip, and I'm gonna go over that. I'm gonna refine it, so that it looks a little bit better. Of course, if you like the way it looks just with the brush tip, you can leave it as is. But, there are just certain little areas here that I just wanna refine. Color those in. Just a little bit. A lot of times while I'm journaling, I tend to have a quote or a phrase from a song pop in my head. And, I like to get that down on my page. So I'm gonna show you my little process of how I do that. Just, which words work in which ways. So I find a spot on my page, and I'll use my 05 tip, and I'll just kind of write the phrase out in an outline. Remember, I've had a lot of practice at this. So, you're gonna have to really practice to make your letters look the way you want them to. But don't worry, in time it'll come. I wanna use a quote that I like to use a lot on my pages. "Be the good you wish to see." A paraphrase from Gandhi. I'm gonna just start with getting some of the words down, in an outline form. And, just gonna write them. Kind of outline them, actually. And certain words tend to be more

of a focus in my lettering. So, kind of little words, like article words, I tend to kind of keep those smaller. So "Be the" are gonna be smaller. And I also like to vary up my lettering. I tend to use some outlines of block letters, and then I'll maybe do something in script, and then I'll go back to the block lettering. And I think the word "good" should be really big. So, I'm gonna make that much larger. I try to make sure that my letters don't overlap, the words don't overlap. So I try to be careful of the spacing. And remember, this will come in time, with practice. Going back to the script. And then I'm just gonna do a simple outline of the word "wish". Actually, a single stroke kind of word. And then the words "to see". And since I've done a script lettering here, and then here, I'm also gonna do it for the word "see". To kind of tie it all in. This isn't perfect yet. In fact I don't even like the way it looks right now. I'm gonna go back over and over it again, refining the letters, repeating over the lines, coloring it, and making it look exactly the way I want to. So I'm gonna first go in with a painter's pen, and it's a fine tip, but it's a lot larger than the Microns that I used to outline this. And, I'm just gonna fill in the lettering here, on the word "Good". If you want a more scratchy look to your letters, you can use the smaller tips, but just remember, it's gonna take a while to fill those letters in. As you're filling in with the ink, you're also refining the shape of the letter. So you're trying to make it a little bit more consistent if you want. You don't have to follow any rules with this either. It's just basically making the letters look the way you want them to. And again, it will take practice. Usually, when I do letters like this, I try to make them look the same weight and widths. So, they're, one might not be, I don't want one to look skinnier than another. I want them all to look pretty even. So that's why I'm kind of going in a little bit more inside the middle of the Os, to give them a little bit more width. I try to watch the bottom alignment of the lettering. But, it's really kind of tricky to do if you don't have a guide like grid paper underneath. So don't worry too much about it. Just do the best you can. Also too, if there are any imperfections at this point, you're gonna be going back over these letters with other pens, and you will be able to kind of remedy all those little things that you don't like. I think I'm gonna go and make this thicker on this word. I tend to like the block lettering the best, because it's just really easy to refine, and you can do a lot to it, to kind of cover up some mistakes. This lettering, it's not as easy to cover up the mistakes. I'm gonna do that also with these letters here. Since these block letters are a bit smaller than these, I'm gonna use a smaller tip to fill those in. Which will take a little bit longer, but that's okay. So we've got that mostly filled in. I'm gonna move on to this word. The script word. I'm gonna go back over it. This is also a great way to really kind of learn how your hand moves when you're first writing a word. Because you're kind of going back over it. You're repeat strokes will be much more consistent after practice. You have to put a little bit of time into it, and a little bit of effort, but eventually it will work out for you. And you'll like the way your lettering looks. I'm gonna do the same kind of thing down here. I'm kind of letting my strokes be a little bit looser, and I'm not gonna really fill that letter in as much as I did the other one. Because I wanna see, I want these to be a little bit more open. And then I just have that one word there that I need to work over. And I'm gonna do the same thing with these letters that I just did with that other word. Kind of leaving them a little bit more open and airy. More of an outline kind of script. (light music) Let's add some washi tape. I'm just gonna tear this off. I like this one, because it's kind of got some of the coloring in it that's on my page already. And, I'm just gonna add it to the edge. Maybe a little bit more on the other page, just to kind of give it a little balance. And I'm just gonna add it right here. Just like that. For right now, this spread is done, as far as I'm concerned. I will probably go back to it from time to time, to add lettering, doodling, maybe little bits of collage. For you it might feel completely done, and you can move onto another page. It's totally up to you. But, once you're starting to think about, "Well, it feels finished.", then it's time to

move on. With your lettering, you might wanna try to look at some different sites like myfonts.com for some inspiration. There's all kinds of great fonts on there. And they'll get you really motivated and inspired. If you're not comfortable with starting from scratch, you can always go to some magazines, and cut out the letters, and use those as a base, and flourish those up to make the letters your own. I wanna show you some examples from my past journals, of different lettering and collage combinations. This is a good example of where my lettering and collage really kind of played in with each other. And, I just basically had laid down the collage bits first, of the photos and the little sticker here, and the grass that I got from a sushi box. And basically, just the little bits and bobs here and there. I also used some washi tape at the top, and then I started to kind of bring in my lettering. Just kind of weaving it through my images. Same thing with this. It was basically just this one photo that I placed down. And I had some collage within the paint, that I had already laid down. I actually just really kind of went to town with the letters, and I believe I started with the word love here, really large. So that's really kind of my dominant image, when you look at the page. And the same thing with this. It was kind of more of a, just kind of writing down some thoughts, and making some lists. And, I had added some of the collage, like this tape here, and this bit here, and the photo. And I just kind of started doodling around that, and working in the lettering too. Here's another journal that I've been working for quite some time. And, I had added some scrapbooking paper, and some little bits from postal service kinds of envelopes and packaging. And, a photo. And then I just started to doodle and letter over that. Another good example of how collage and lettering can really kind of work together to make your pages you. I added photos here and here, and those are all my vintage, well these two are my vintage kind of photos. This is a photo I took of myself, and this is a photo I took myself. This is actually a piece from an Apple iTunes gift card. And, I added some tape from a package that I had received. And I just started doodling and lettering around that. And this really was when I first started lettering, so I was really practicing. And you can see a lot of different strokes, and repetition within the letters. This is also a really good example of how lettering can really be a dominant image on your page. This word here, is really what draws your eye in. Although you have photos on the page too, they're blended more into the background with the paint washes like we had used last week. They're a little bit more blended into the background, and they don't pop out as much. It's more the lettering that is really the dominant image. And this is another good example of lettering and collage. And, as you can see, this is a spread that I worked on for probably several weeks over a period of time, that, it just took quite some time to do this. And, I had placed down some of the images first. And then just went to town with the lettering and the doodling. And a lot of it was just repetition and coloring in. I used a lot of Souffle pens, and just had a lot of fun with it. For next week, I want you to prepare your collage collections. Basically try to collect some daily ephemera, and some vintage photos. Get some of them cut out the way you want them, so that you can easily slap them down on some of those painted backgrounds that you did the week before. Play with your lettering, practice, and get those backgrounds ready with your collages and your paint, because we're gonna actually go out away from the studio, outside, and examine the world around us. (light music) Today we're gonna be out and about in the city of iconic San Francisco. And, the great thing about art journaling, is it's really mobile. It's fun to do on the road. Just to kind of be out and about. Observe everything and everybody around you. Take in the sights and the smells and the sounds, and put it on our pages.

Chapter 4 - Art Journaling: Sketching on the Go Sketching on the Go

Part 4 Overview

(lively instrumental music) - Welcome to week four. Today we're going to be out and about in the city of iconic San Francisco. The great thing about art journaling is it's really mobile. It's fun to do on the road, just kind of be out and about, observe everything and everybody around you. Take in the sights, and smells, and the sounds and put it on art pages.

Art journaling away from home

(happy music) - Welcome to week four. Today we're gonna be out and about in the city of iconic San Francisco. And the great thing about art journaling is it's really mobile. It's fun to do on the road, just to be out and about, observe everything and everybody around you, take in the sights and smells and the sounds and put in on our pages. We'll be working with the same materials that we have for the last few weeks, but I just packed a little small kit to bring with me of some of those materials. The journal, of course, that you've been working in, putting in all of your painted backgrounds and doodles and collage. Also brought a small pack of my collage bits so that I have a few things on hand while I'm out here. And then I also brought some pens. Some of my favorites that I like to use, such as the painters, the Microns, a pencil, some of my colored pencils. And then I also brought some scissors and the Tombow MONO adhesive. And Wet Wipes, some paint pens and Tombow markers, and some washi tape. That should be plenty to keep us going. On the way over here to Pier 7, I ran by the Ferry Plaza building, and we actually stopped for some hot chocolate and got a few bits and pieces of conversations from the people around there, the smells of the different food, and the sounds of just everything that was going on, the buzz that is San Francisco. So I'm gonna bring those observations and put those into my art journal. Find the page that we've been working on, and we're gonna add these observations in there. And I'm just going to grab my Micron, my basic pen, and I'm gonna start writing some of these observations down on the page. I'm just gonna start lettering the words Ferry Plaza. And I'm gonna make a little list around it. It doesn't have to be right underneath these words. It can be even off to the side, so we'll draw a little arrow. And all the great food smelled so, so good. So I'm gonna write something about that. And I'm just writing down some of those smells, such as the waffle that I ate, the coffee, the hot chocolate, even the salamis and the cheeses. And then we also heard things, like the sound of the bells, people chatting with each other, seagulls. I'm going back and forth over the letters a little bit, too. You really want what's going on around you to influence your observations of your notes and your doodles and basically the marks that you're making. I'm hearing waves of the water. There's an abundance of things going on here. It's an abundance of inspiration for your journal page. You just gotta soak it all in and dissect the things that you want to really put on your page. You can also even doodle little icons that are around you. I'm gonna pull out one of my Microns again. I see the Coit Tower, so I wanna get that on my page. These don't have to be perfect little sketches of stuff. Just little doodly icons of things that you see. Don't worry about them being perfect at all. It's your hand, make your mark. I'm just sketching this stuff right onto my page on top of the letter A that I had done last week, integrating it. It's not a perfect reproduction of what's going on here, but it just gives the sense of the Coit on top of the hill. It's just really a scribbly little landscape. It's not a perfect representation at all, but it's just a little remembrance of what you saw the way you saw it. I'm also gonna do a little bit of my lettering here. And my lettering is kind of scribbly like my doodles here. And actually, I like the way this girl is looking in, almost like she's looking at the Coit

Tower. Try to write your date somewhere, too. It's funny how many times I'll go into my journals, and I'm so happy to see what date I wrote down because then it just automatically will take me right back, and I'll be able to easily remember when it was. It's so important to date your scribbles, your doodles, your notes. And you can even make that a part of your doodle. Let's go ahead and add some color to what we've just done. I'm gonna give my clouds a little pink. And that's the pink Souffle, so you need to let it dry a little bit. And then I'm gonna turn my page just so that I don't smear what I've just done. And I'm gonna use a teal Souffle on the letters. Just stain within our color palette of our background. And once you get back home or inside your studio, or somewhere where you can just sit with your pens, you can always go back over this if you're not happy with some of the lines. But this is just to get a general sense of what you're feeling at the moment. Even though the Coit Tower is a beige color, I'm gonna add some splashes of teal to it. What I'm doing really isn't realistic, with my coloring and things like that, but it's your journal, so you have your own artistic license. Do what you feel is right. Do what you want to do and what makes you happy. (happy music) We've been here for a little while, so let's do a little wandering and change up our environment. (happy music) One of the things I like to do while I'm out journaling is to listen to the conversations going on around me and pull little snippets of those out that I find interesting. And I just heard someone say, "Well, gee, "your hair still looks perfect." So I'm gonna add that in my journal and try to doodle some inspiration from that. And I already got this face here, so what I'm gonna do is try to make her hair look more flowy and windblown, and then somewhere around there I'm gonna write the words, "But gee your hair looks perfect." So I'm just gonna start doodling that. Gotta find the right marker to do that with. And sometimes you just have to pull them out, and-- There we go. So I'm just trying to add some wavy hair onto her. And right now this doesn't really look like much, but we're gonna try to get her looking a little bit more like her hair is blowing all over the place. Sometimes you have to change up your markers a little bit just to give you some different lines. And even if you cover up some things that you've already doodled, that's okay, too. So then I'm going to take my Micron and just, it looks like we could probably put something right in here, fit something right in there to relate to it, so. I'm gonna write it this way, though. Don't be afraid to rotate your journal to accommodate your hand and your marks. And I like to have certain words and things going in different directions. Gives more flow to the page. I'm just gonna write this in here. Key word being hair, I'm gonna make that a little bit larger. And I'm also gonna date that as well. You would be amazed at the kinds of things you will remember once you start to write them down in your journal. Little quirky things like this, this will bring them all back once you start reading through it. Gonna highlight this word a little bit. Trying to bring this across to the other page. I'm going back over these words, just to refine them a little bit. You can also really bring your doodles and your writing over onto your washi tapes and your papers so that your papers and those kinds of bits and bobbles look more integrated onto the page. And I'm bringing in some of my go-to shapes. Just very small. Just gonna go back over some of these letters that I filled in with Souffles, just to make them a little bit more crisp. I tend to kind of scribble when I'm filling in, so it's nice to go back over them a little bit. If you're not feeling inspired by the page that you're journaling or doodling on, you can always move to another one, just to freshen things up a bit. (happy music) I like to work on one spread in several sittings, and I'll probably go back through some of the ephemere that I picked up earlier and maybe tear some of that out and paste it down. And I'd also like to use some of the photos that I took earlier as references for sketches. I really like this little logo here, so I'm gonna cut that out. Find my Tombow MONO, and I'm gonna paste that down. Just like so, and make that look like a little ornament that's hanging on the page, draw around it. I like this cow. I'll probably save

that for later. See if there's anything in here that I could use right now that might appeal. Not really, I'll hold onto it though. I really think I'm gonna just go ahead and doodle a bit more on this page and fill it out. I like the name of the dog that I just met earlier. Took a couple pictures of her. Not sure if I'll sketch her. Dog's name was Lola, and she was a little sweetheart. And I'm just gonna doodle her name on my page to remember her. I might not fill this in too much right now, but I just want to make sure that I get it down on the page. I can always go back to it later and refine it. Just gonna fill in some of this. This is why this is so important to write down and doodle these little nuggets of observation that you may encounter in your daily life or your travels, because you're not gonna remember them otherwise. And there are a lot of times I'll go back, leaf through my journals, and I see certain little notes that I made, little comments and things. These are the kinds of moments that you can record in your journal, and you'll remember them forever. (happy music) After four weeks of playing in our journals and talking about some different techniques and how you can observe your daily life around you, I hope you feel really comfortable about jumping in there every day and making the most of it. And even if it's five minutes or 10 minutes, just playing around and making the most of your pages, it will definitely enrich your life.