ART JOURNAL IDEAS:
5 Art Journaling Techniques
from CLOTH PAPER SCISSORS®

1. If These Walls Could Talk
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Here at Cloth Paper Scissors, we know how hot artist journaling is these days. Whether you’re spending your summer working on a travel journal or thinking ahead to kicking off the new year with a resolution to do more artist journaling, we know you’ll enjoy these unique techniques.

We also know that art journalers are willing to try just about anything on the pages of their books.

In this free eBook, we’re giving you five inspiring artist journaling techniques to add to your repertoire.

Lynne Whipple shows us her architectural take on journaling with her lovely houses. The always colorful Violette gives us a look at using your muse as an aid for visual journaling. Flora and fauna collide on Tracie Lyn Huskamp’s weekly fabric journal pages. And Sharon Tomlinson shares her paper napkin technique for a stunning garden journal. We wrap things up with a little Zentangle™ action from Sandy Steen Bartholomew.

Whatever form your art journaling takes, we know you’ll have fun trying these wonderful techniques.

Cheers,

Jenn Mason
Editor
As a mixed-media artist, I have always been fascinated by old books, history, and odd bits of memorabilia. The idea for my own “Home Journal” came from my desire to take my collaged pages and make something three-dimensional. You can transform your own treasures into a standing house using collage, drawing, painting, sewing, journaling, and embellishing. After following the directions below, you will have your own home journal, which will stand up beautifully, and store flat just as easily. You can even display it without the roof, folded out like an accordion. Your finished home will be approximately 7 inches wide and 12 inches tall. Use all of your creative talent to build your dream house.

**constructing your home journal**

You will start your home journal by cutting your canvas paper into shapes to construct your house: four sides, two roof peaks, one roof.

1. Measure and mark the 4 side wall shapes on the canvas paper with your ruler and pencil. Each side wall should be 4" × 6". Cut out with your scissors and set aside.

2. Mark on the canvas paper and cut out 2 triangles for your roof peaks, each 4" on the bottom and 3 3⁄8" on the sides. If you measure from the bottom center of the triangle to the top point, it should measure 2⅛". Cut out with scissors and set aside.
3. For your roof shape, draw a rectangle on your canvas paper that is 7” × 5”. Cut out with scissors. Fold this in half, bending the 7” side in the middle. Then mark 2 flaps in the roof, each flap a 3-sided rectangle that is 1” × 1” × 2”. Center these rectangles in the middle of each pitch of the roof. Cut out the shapes. Then, bend the flaps out just a little so you can see inside the house.

Talking walls

Now comes the fun part—covering your “walls” with all your creative energies. Communicate your ideas by building a story and a surface.

Try something new, layer, follow your desires, trust your voice. If you don’t like something, do what I do—just build up another layer on top of it. This is where the good stuff happens.

I strongly recommend you trust your own personal design preferences. There is no “wrong” way, and that is where the joy comes in. Here are the steps I followed, but feel free to take artistic license.

1. Begin a collage on one of the side walls by using gloss medium to glue some interesting paper down, perhaps an old letter or postcard. Let this dry.

2. Take some acrylic burnt umber paint, dilute it with a little water, and lightly spread it over the surface of the canvas paper. Blot the canvas with a soft rag and wipe it to remove as much color as necessary to make your collage look aged.

3. Look for an interesting image and collage it on top. This is the beginning of your storytelling. As you layer and add to your collage, an idea will surface that will begin to drive your narrative.

When you have finished collaging the outside, you can work on the inside as well so it’s interesting to look at through the flap openings.

Materials

- Bienfang Canvassette Heavy Paper Canvas, 8½” or larger
- Ruler
- Pencil
- Scissors
- Liquitex® liquid gloss medium
- Paintbrushes, various sizes for painting and applying gloss medium
- Items for collaging such as beautiful papers, color copies of photographs, vintage pages from old books or journals, old letters, or postcards
- Acrylic paint in your favorite colors (I like burnt umber for aging.)
- Soft rag
- Watercolor pencils, colored pencils, or pens
- Sewing machine with a zigzag stitch
- Colored thread (I used red.)
- String
- Two buttons, any size
- X-acto® knife and cutting mat
it’s time to sew

1. To start the construction of your home, take 2 sides and butt them together. Sew them together by machine using a zigzag stitch. Have your zigzag stitching cross over, back and forth, over each piece. Keep your overall design and story in mind while sewing so that the walls are attached in the correct order. Back stitch at the beginning and at the end to ensure the threads won’t unravel.

2. Attach the next 2 sides in the same manner.

3. On the fourth side, do not attach it to another side but simply run the stitching along the edge so it looks the same as the others. Then fasten a button on each open side; on the side opposite each button, attach some string to wrap around the buttons to make a simple closure. The great thing about stitching in this manner is that the house will fold easily and stand up as well.

4. Now sew the 2 roof peaks to the top of two walls that are opposite each other, again using a zigzag stitch.

5. Choose a solid color for the roof and paint both the top and the underside. When dry, decorate the top with pen or colored pencil. Embellish as desired.

6. Set the roof on top of the standing house and you have finished your own home journal. Enjoy!

You can reach Lynn by emailing: lynnwhipple@wordpress.com.
Ever since I took up visual journaling several years ago and noticed the incredible transformative effect it had on my life, I see possibilities of a new visual journal page absolutely everywhere! I’ll be reading a magazine at the grocery store and feel a poke in my side. No one is actually physically poking me. I am guessing it’s my Muse telling me to pay attention to something I’ve seen on the page, whether it be a phrase that can later spawn a journal page or patterns in fabrics that excite me. Later these images or patterns might appear on a piece of art. A fortune from a fortune cookie can also cross my path and inspire me. A hurtful, flippant comment I uttered can ultimately lead to a lesson learned, as illustrated in “The Blurt Factor”. Personal love and universal love are always great fodder for artistic visual pages.

It’s important to follow your Muse wherever she takes you. You’ll be delighted if you bypass your conscious mind and get into the “flow,” which is a surefire way to access your subconscious mind. The treasures that lay dormant there are amazing. If you begin with a word or phrase or, as I often do, the doodle of a face, and remain quiet and receptive, you’ll be shown what to do next either by a prompting, a phrase, or a feeling.

**MATERIALS**

- Cardstock
- Micron® pens
- Twinkling H2O’s or other coloring agents of choice
- Derwent watercolor pencils or crayons
- White glue
- Assorted embellishments, such as marabou boa, decorative papers, sequins, glitter, feathers, bottle caps, crepe paper, gemstones, etc.
Oftentimes when I’m watching TV I’ll begin doodling without an idea in my head, and gradually the page unfolds. Later I’ll realize the show I had on in the background influenced my drawing. Once while watching some Monty Python reruns and absentmindedly drawing, I recognized the embellishment on my page was reminiscent of the fanciful introduction of the show.

Keeping a stash of embellishments at my fingertips also helps keep me in the flow. I have drawers for feathers, beads, glitter, sequins, and so on nearby at all times. This makes it easy to create the magic in your journal pages.

Faces appear often in my journal pages. They just seem to want to be there. You may long to use faces in your art too, but don’t believe you have the skill. It is important not to be daunted by drawing. Simply practice drawing faces or trace them from magazines, changing them slightly. Another option is to use images of your own face made larger. Copyright-free collage images are another way to do this type of journaling. If you draw a face that you like, make sure you create it in black-and-white and reproduce it (either with your computer or at a copy center) on cardstock in different sizes. You then have multiple faces at your disposal to paint or color and collage to your journal page.

My visual journaling has changed and evolved over the years. I began with a square, coil-bound journal, then moved on to a larger rectangular format, and even experimented with delightful, tiny coil-bound books. Lately I’ve been drawn to creating loose pages
because they are easy to make and layer, and also because I facilitate journaling classes. It’s easier to display the unbound pages by spreading them out on the table. Once you begin to make visual journals you’ll find it’s hard to stop, and you may even want to “journal” outside your book. Recently I sent a journaled and embellished parcel decorated with my writings and images and was pleased to receive a wonderful email from a post office worker thanking me for my joyful parcel. The note went on to say that...
the package provided a much-needed respite from the mundane cardboard boxes that the workers continually encounter.

So, keep your heart and mind attuned to your Muse, begin your visual journaling, and allow yourself to be enchanted with the creative process.

**creating the pages**

Consider making some borders in black-and-white like the checkerboard that I have created or use any other design that pleases you. Photocopy the page of borders onto cardstock to use in your journal pages.

1. Begin by drawing a face on your paper. I use Micron pens for the finished drawing. Paint with Twinkling H2O’s (my current favorites), regular watercolors, or watercolor pencils or crayons. Experiment with different media and decide which ones excite you. Cut out the face.

2. Paint a base coat on the cardstock page using your H2O’s or other paint. I spatter-painted over mine to add a bit of interest. Let dry.

3. Glue the border and the face to your page. Add any embellishments you like, such as decorative papers for a hat or crown, a crepe paper ruffle, feathers, sequins, marabou boa, a zipper, squashed bottle caps, gemstones, or whatever your Muse suggests.

4. Now add the writing. You can write directly on the face, inside a “talk bubble,” or on the background or border in a stream-of-consciousness style. Don’t ponder too much, that hinders the process.

5. Add glitter where needed.

Violette can be reached through her blog at violette.ca.
I have never been a stickler for making New Year’s resolutions, but as January 1st loomed this year, I realized I had a very busy year ahead. In addition to my day job as a product designer/illustrator, I had added a number of artist retreats and shows to my schedule and I was concerned about the amount of personal time I would have. I pondered the idea of keeping a journal to help satisfy my longing to play. I have always kept some sort of art sketchbook, but have mostly found myself making entries based on events rather than recording something every day. To me, an “event” can be something other than just a holiday, birthday, or vacation. I have sketched pages about the first snowfall, or the day I decorated my whole house for autumn. I even have pages upon pages dedicated to spending time in nature. However, it might be days or weeks after these “events” before I feel compelled to record my thoughts again.

I decided if I was going to be successful at consistently setting aside creative time for me, there were questions I had to answer. In order to help make the best use of this free time, I needed to work within some specific parameters. By thoroughly examining myself as a person—my habits and interests—and laying down some ground rules, I could formulate a plan. However, though I felt the need for a plan, I needed to be careful that I didn’t impose so many restrictions that it stifled my creativity or made me feel guilty. I wanted to enjoy these regularly scheduled moments of reckless abandon, and not add more pressure to my life.

By Tracie Lyn Huskamp
The first question I tackled was how often I wanted to journal. I wanted to be able to see some timely results from my labors, so I finally settled on making a page a week. This seemed to be a good fit for my busy schedule.

Secondly, I wanted to establish the use of a particular style for my work. This question was much easier to answer than the first. Since I have always considered myself a mixed-media artist I decided I would do my journaling the same way. Basically, anything and everything was okay to use. Paint, paper, ink, pastels, watercolor, glue, fabric, metal, patinas, transfers, lace, pencil, along with any other new and exciting products or processes I might come across was fair game to end up in one of my pieces. I did know that I wanted to use some media that were wet or required water.

Subsequently, I needed to decide what type of support or background would be best for my art. I wanted all of my pieces to have a similar starting place. Over the last several years, I have become quite captivated with fabric. Almost all of my work has some sort of fiber or trim incorporated within it. So, I decided to use white canvas duck cloth and tightly woven white muslin for my pages. Canvas duck is a heavier material that would provide a more substantial support for my work, whereas muslin is a lighter weight material with less texture. Each one presented me with the added challenge of using traditional media on a completely new and different surface, but both fabrics were easy to find, and inexpensive.

Next, would I bind my blank pieces of fabric together first or work on loose pages? I felt that binding the pages before journaling would make me feel very confined. What if I messed up and wanted to start over? Plus, unbound pages gave me the freedom of not being tied to a particular size, making each week slightly unpredictable and exciting. Loose pages also provided the option of exploring alternative binding possibilities. Maybe I would decide at the end of the year to construct...
a large quilt from my art, or mount each piece in separate yet identical frames as a way of making a cohesive body of work. I decided to work on individual, unbound pages.

I am currently working on my 18th page, and loving every minute I get to spend with my fiber journal. Every piece is a detailed record of my feelings and experiences, both good and bad, from the current week. I draw inspiration from my surroundings of home and nature. To date, I have mostly used songbirds as the main subject in my journal pages. I think these delicate winged creatures are the perfect representation of my current life. Butterflies, vintage photos of homes and landscapes, along with flowers, leaves, floral patterns, and other graphics may also appear in my work as accents to a particular design. And I have always been extremely fascinated by handwriting. It adds texture to the page, and the words convey meaning and enhance my message. I have even begun writing my own poetry to use as part of my artwork.

Although I enjoy working in a series with similar subjects, my pages are never the same. I truly enjoy experimenting with media that you might not expect to be used on fabric. I feel a great deal of satisfaction building a work of art that appears seamless from one process or material to another through the careful blending of all the elements.

During weeks when I find myself completely overwhelmed with todos or traveling, I am sure to make time to complete the main subject
I travel a familiar path
but with renewed spirit
a different purpose
and before I knew it
my heart was singing
the notes trickling out my mouth
the music became clearer
my voice more resonant
I wondered if others would
join in but it didn’t matter

I had found my voice and I
knew I was home
and record my ideas for finishing the details. Working on the previous week’s page might overlap into the beginning of the new week, but I don’t sweat it. I know being flexible is part of enjoying these moments. You may ask if I will continue my fiber journal; for right now, I have to say that only time will tell. One thing I am sure of is I feel excited about starting a new artwork every week and wonder what the final page will look like in the end. Although I am only part way through the year, I constantly find myself wondering what all 52 weeks will look like together. I can see myself strolling down memory lane as I look at each page with fond remembrance, having recorded a whole year of my life through creative journaling.

**directions**

I find inspiration for the subject of my pages from photographs of real flora and fauna. But you should choose whatever inspires you.

1. Start by drawing a pencil outline of your subject and the surrounding details onto a piece of tightly woven white muslin.
2. Fill in the outline with acrylic paint that matches your inspiration photo. I like to use a #1 round brush. It is just the right size for painting small details.
3. Think about adding an element of surprise to the main subject by adding gold leaf accents and/or attaching a piece of lace, using heavy gel medium.

Although the backgrounds vary from piece to piece, one of my favorites was created using pastels.

1. Select 4 to 5 of your favorite colors from a box of Prisma NuPastels.
2. Rub the side of a NuPastel stick over the muslin in a random motion eliminating all of the white, yet being careful not to color over your painted subject.
3. Blend the pastel colors together with a blending stump or your fingers to soften the lines.
4. Once you are happy with the background, spray a light layer of pastel spray fixative over the piece. This will keep the colors from rubbing off.

**caution:** Make sure to use the spray fixative in a well-ventilated area, or use a ventilator.

5. Once the fabric is dry, add a favorite stencil design on top using a very light application of white...
acrylic paint. This will create depth and interest.

6. With pencil, add a favorite quote, poem, or your thoughts to the journal page. When you are satisfied with the placement of the words, go back over your writing with a fine-point Sharpie marker.

7. Finish the piece by stitching additional pieces of lace and/or trim to the edges.

Tracie can be reached through her blog at thereddoor-studio.com.
I once was an avid gardener. For me, digging in the dirt fed my soul, and blooming flowers painted my gardens. I spent many hours tending to chores like pulling weeds, planting seeds, trimming hedges, and raking leaves. I no longer have time for those chores because now I have a passion for paint and brushes and paper napkins. With a large supply of beautiful floral napkins, I have created “A Paper Napkin Garden Journal” and a new list of “garden” chores.
I use paper napkins in my art for their beauty, their color, their addition to my composition, and because they allow me to “paint” fast. For all those reasons, they have become my favorite collage element.

**MATERIALS**

- Napkins
- Substrate (Napkins can be applied to canvas, watercolor paper, envelopes, chipboard, boxes, or wood.)
- Gel medium (I use Golden® Matte medium.)
- Paintbrushes
- Paint (I used fluid acrylics.)

**optional**

- Transparencies, decorative papers, papers with text

**directions**

1. Brush a thin layer of matte gel medium onto the surface of your substrate.
2. Lay the napkin into the medium and use the paintbrush to smooth the napkin in place. This also adds a layer of medium on top.
3. Let it dry.

**layering**

The translucent quality of napkins offers a great opportunity for showing depth with layers. The “Remembering Susie” page (opposite) is an example of layering text and music behind the napkins, as well as layering the napkin behind the painting. Three different napkins were used. The daisy behind the girl’s head and the daisy on the middle of the spread was one napkin with the flower on a solid black background. The flower behind her head was cut from the napkin, leaving a uniform black border, whereas the daisy in the middle was torn from the napkin. I’m never able to just leave the napkin untouched after adding it to my composition. In this case, I actually painted away some of the flower petals to the left of her head. And in the middle, I softened the black edges with white acrylic. I think this helped to incorporate the napkin into the work.

After painting the girl walking in the daisy patch, I added a third daisy from a different napkin. It was the same napkin design but larger and on a white background. The third napkin had black-and-white foliage with birds. I tore the napkin into at least five different sections to compose a pleasing foreground layer and then used raw sienna fluid acrylic on some of the leaves to pull it all together.

**layering and painting**

The “Chasing Butterflies” spread is another example of layering and painting under and over napkins; however, this napkin had a big red and black poppy that I did not like. So I cut away that section of...
the napkin and replaced it by repeating one of the big white poppies. Areas of green foliage cut from the napkin were layered to fill in the bottom left side. Again, I used paint to incorporate the napkins into the art and make the white poppies pop. The final touch was adding the butterflies, which are transparency transfers from my personal photographs.

creating depth

“Talking with Baby Birds” (right) represents my interaction with the birds in my home gardens. It is a simple example of creating depth with one napkin by placing it behind the subject and letting it hang over the subject. This page is also an example of my forgetting to layer text under the napkin. Maybe you can see how the page could have had more visual interest with something layered under the napkin. I could have written with pencil before adding the napkin. I forgot.

notes on napkins

- Most napkins have three layers. The top layer carries the design and there are two white layers below.
- The layers are crimped together rather than glued; consequently, you may see a brail-like design around the border of the napkin. This will not show and will smooth out when wet with medium. However, it might make the layers harder to separate.
- Only the top layer is used for collage. Each layer is so thin that it becomes translucent when saturated with medium. It also becomes very fragile as it nearly melts onto the surface. Invariably, I try to smooth just a tiny bit more with my finger and keep learning the “when-to-quit” lesson over and over again.
- The napkin is permanent and no longer fragile when dry.
**painting to enhance**

In “Catching Fireflies” (above), the beautiful red amaryllis was on a red background and the sections of the napkin that I used did not overlap or layer. When I applied the sections to the page there was a white streak running through the middle between the sections of napkin. Using several different bottled green acrylic hues, I painted the stems down to meet the lower design section so that you cannot detect where the connection is. The red napkin background was painted away by first using white acrylic over the red and then using several layers of Paynes gray, black, and green liquid acrylic. The idea was to create shadowy darkness, which is where one would go chasing fireflies.

**the white layers**

There are two more fun techniques involved in “A Paper Napkin Garden Journal” and both utilize the otherwise discarded white layers of the napkin.

I wanted to add a bit of napkin to the back cover. Due to the dark color of the
cover, the translucent feature of the napkin was the challenge to deal with. I needed a white background under the napkin so the flower would show when applied. Before separating the napkin layers, I cut out the flowers and then glued one of the white layers onto the cover, which gave a pattern to paint over. This technique seemed easier than tracing around the cut-out area. I then used white acrylic to paint over the paper design pattern to fully block the burgundy cover. After transferring a little bit of text over the white acrylic, I applied the top layer of the napkin design with medium, carefully aligning the design over the white painted area. I like the tiny edge of white that peeks out in places.

My final trick with paper napkins is very simple: Save some of the white layer of the napkin and use permanent ink to stamp words or images onto it and then collage it to your art. This gives you the opportunity to audition exactly where you want the text.

My new list of “Garden Chores” was created this way.

Art desk gardening is so much fun. Beautiful floral paper napkins make a perfect garden collage tool. And now I must go smell the roses and sing with the birds.

You can reach Sharon by emailing: sktomlinson@gmail.com.

tips

• When choosing a color scheme, try using the napkin colors as a guide.
• Sometimes the first layer under the printed layer has a faint image of the print you can use in your art.
• To help separate napkin layers, hold the napkin between your index finger and thumb close to your mouth and blow hard.
• Collage the napkin face-down for a mirror image of the design.
• Look for napkins at party shops, discount and thrift stores, dinner and cocktail parties (yes, used napkins work, too), or host a napkin swap on your blog.
I first stumbled across the word “Zentangle,” a term coined for drawing repetitive patterns as a way of meditation, almost two years ago while surfing the blogosphere. I found the official website, ordered a kit, and played with patterns for months. But my real addiction started when I attended a short workshop taught by the originators themselves: Maria Thomas, an artist and calligrapher, and Rick Roberts, a musician and former monk.
Zentangle is a perfect fit with journals. It eliminates the horror of the blank page by setting up a ritual of steps to follow. I warn students in my classes that once they start to practice Zentangle, patterns will appear everywhere. As your mind relaxes into the flow, the words come easily and blend with the patterns.

**traditional zentangles**

A traditional Zentangle has a very simple ritual.

**directions**

1. Make a pencil dot in each corner of your paper tile. Connect the dots to form a frame.
2. Draw “strings” or guidelines. Imagine you are holding a piece of thread and then drop it onto the tile. The random shape it forms is your guideline. Draw the string with pencil. (It will not be erased. The pencil lines become part of the drawing.)
3. Switch to a pen and draw patterns into the various sections formed by the string.
4. Continue to fill in patterns while rotating the tile.

This very simple process can be easily applied to art journals. The journal page becomes the tile. Start with the other sources of inspiration (see image above right):

- A stack of firewood: The ends form a crescent moon pattern.
- Stones, bricks, tiles: All form very simple shapes repeated over and over.
- CDs: Fill a section with circles. Put a small circle in the center of each big circle, then outline each small circle.
- Calendar: Grids can inspire an endless number of patterns.
- Lined paper: Lines, that’s easy!
- Lampshade: Random lines on a slight angle.
- The back of a hard drive: Mine has a crazy pattern of dots and dashes.
- A huge pile of books and manuals: This looks like the tangle “BB” on its side.
four dots, one in each corner, then sketch in a frame. If you prefer to work right up to the edges of the page, then think of the page itself as the frame. The string comes next with a random zigzag or loopy line to break up the page. I like to add my text lines as part of this string, or at least consider where the text will go. The text is really just another pattern, so it can be added now, or after other tangles have been drawn. It really depends on whether or not you know what you want to write about.

**tip:** If you have a topic, do the text first because it will inspire your patterns. If you are at a loss as to what to write about, start tangling, and the ideas will come as your brain relaxes.

**where to find patterns**

In the image “How to Create a Zentangle” there are instructions on how to draw a few patterns. (More directions can be found at zentangle.com in the Newsletters section or at my blog where I post a Tangle of the Week.) Also look at pattern books, your rubber stamp collection, the bottoms of your shoes, your clothes, the dining room chairs, fancy woodwork, your pantry, garage... great patterns are everywhere. For example, I have a water bottle in front of me. When I squint at it, I see the basic shape of a rectangle with horizontal lines repeating where the grips are. The lines are all slightly curved. That’s a Zentangle.

**make patterns with text**

Text can inspire many beautiful, easy patterns. The tangle “Eke” is rows of interlocking, cursive, lowercase “e’s.” Pick a section of the string to write in and start writing in cursive. When the section is filled, turn the journal 90° and keep writing, right over the
first lines of text. This forms a very pretty pattern and you cannot read the writing. Feel free to rant and curse, it’s very cathartic and no one will ever know.

For a playful pattern, fill a section of your journal page with lowercase block letters. They can spell something, or not. Put an “aura” or an outline around each letter. Keep adding outlines until the space is filled.

If you have a theme, a quote, a few words, or another idea that you want to mull over and meditate on before starting to write, you can turn those words into a tangle. Simply write the words, in pencil, in your usual handwriting, but exaggerate the size a bit. Then outline the letters with a Micron® pen, erase the pencil lines, and fill in the background.

**tip:** In traditional Zentangles, there is no color other than gray from shading. But, also, there are no rules! So you can use Zentangles any way they suit you. In the piece shown on the previous page, I used Inktense watercolor pencils because, when wet, the colors are super bright and juicy, and after they dry, they are permanent. That means that if you color something blue, add water and let it dry, and then wash yellow over it, the yellow will stay yellow and not turn green.

You will be amazed at the ideas that will come into your head! The left brain is thinking the words over and over while controlling where the lines go. The right brain is making artistic choices about coloring in

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and thickness of line, and feeling satisfaction with contrasting colors. The worry part of the brain is pushed out completely, leaving space for new thoughts.

**zentangles and transfers**

Another technique I use in my journals is Sheer Heaven™ transfers. Sheer Heaven feels like a thick sheet of tracing paper. It works well with many materials and techniques, but it is pure magic for transfers. I have used photos, text, and even my daughter’s drawings. The images can be edited on your computer and printed out onto the Sheer Heaven transfer paper, or you can draw directly onto it.

**note:** The back side is silky smooth and the front (transfer side) is slightly textured, or “toothy.”

**directions**

1. Reverse your photos, text, or other images in your computer photo program and print onto Sheer Heaven (toothy side) using your inkjet printer. Or, using colored pencils or Micron pens, trace or draw the image you want to transfer onto the toothy (rough) side of the Sheer Heaven.

**note:** Keep in mind that the image will be reversed.

2. Trim the images closely, but leave a tab to hold onto.

3. Fill a small spray bottle with rubbing alcohol. Hold the image by the tab over a sink or a protected surface with the printed side up. Spritz lightly with the rubbing alcohol until the entire surface looks slightly shiny.

4. Quickly place it face down onto your journal page and burnish the back with a bone folder or the back of a spoon.

5. Carefully peel up the tab a little to see if it has transferred. If not, rub some more. Once you are happy with the transfer, peel off the Sheer Heaven and reveal your transfer.

Sandy can be reached through her blog beezinthebelfry.blogspot.com.

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**tips**

- Applying the right amount of rubbing alcohol takes practice. Too little and the transfer will be spotty; too much and it will bleed.

- The transfer will work on any absorbent material like uncoated paper, cloth, and on some wood. On textured papers and cloth it will only transfer to the “high points.” It will not work on gesso, acrylic paints, or slick papers.

- Certain inkjet colors have a tendency to bleed through certain papers, so do a test first, and don’t make transfers onto the back of a piece of art that you love.

- Once the transfer is completely dry you can draw, paint, and add any embellishments.

- Many art materials will transfer with this method. Make a test strip of your favorites.

- A used piece of Sheer Heaven cannot be used as a transfer again, but it makes a great stencil for chalks or inks. It won’t tear or wrinkle.