Mixtape: 8 Collage Techniques with CBTV

Chapter 1 - Mixtape: 8 Collage Techniques

Make geometric shapes with Constance

- We're gonna play with geometric shapes today, and we're going to use this book circus. This book is filled with all kinds of geometric shapes. It's beautiful and the colours are beautiful and it's a lot of fun. It's really silly about the circus. That's where we're gonna get some ideas. Today. We're gonna start with a simple geometric shape. The square, we're gonna use the square to cut different geometric shapes. Geometric shapes are just shapes that if you cut them down the middle, they're exactly the same on either side. So we're gonna start with this square and we're just gonna cut from corner to corner and we get two triangles. What's fun about triangles is then you can then cut from this corner to base and you get two more triangles and you can keep going and get smaller and smaller and smaller. So it's a lot of fun. It's also good geometry lesson for kids to realise that a square is made of triangles. Next, we're going to use our square to cut a circle. And this is where I like to practise using scissors the correct way. One of the things that I see a lot is kids and people in general turning the scissors like this, but you never turn the scissors. You always keep it locked here and you turn your paper and that just makes you much more efficient and safer. This is the hand that does all the work. Another thing sometimes that jams kids up is that they don't realise that they have to put tension in your hand. So you're pulling with these fingers and this thumb as well. And that's what gives the tension to the scissors. And you have to be taught how to use scissors a lot of the time. So, so when I'm doing a circle, I just cut in a curb and my, this arm is moving and the other arm stays straight. So I'm gonna get a circle ish shape. Doesn't have to be perfect. So I'm gonna try my best. And we're gonna use a square to create a rectangle. And this is fun. Like the triangles, you go rectangle to square, it's a little rectangle to square and you can just keep going and going and going. Now that we have all of our shapes cut out, and I have a few extra here, we're gonna build a collage and I like to play around with the shapes first before I glue anything down in case my first idea is not my best idea. And once I have everything arranged the way I like it, then I'll start glueing it down. And for this project, you can make an abstract image. You can use the book or the, this kind of idea of actually making something like in this first picture, there's the circus tent. So you might wanna do something like that, or you can just make whatever you want and you can put the shapes together in a pattern, whatever sparks your interest. Once you have it set in a way that you like, then you can glue it down. I'm gonna get rid of these extra pieces and I kind of like it off kilter here. So again, with the glue, same idea that a.is a lot, or really you're going to use your little muscles. So sometimes people do a.in all the corners and a little in the middle. And the same concept of holding it down. I prefer to use Elmer's glue with construction paper for another reason. Sometimes the glue stick bleaches out the construction paper. There's, depending on the brand of glue stick and the brand of construction paper, they, they can bleach it out. So safer to go with Elmer's. Another way that people do the Elmer's is touching the tip to here, using your little muscles and going all around the edges. Ooh, big muscles there all around the edges and the little in the middle. So that's another way to do it. I press a little hard, stronger than I think I am. Don't gonna glue down my little pieces first, the little pieces on top of the big pieces. And I'm using a black background for this project just to mimic the book. I love that look. But you don't have to, you could always use a different colour or you could use a white background. And the other good thing about Elmer's glue is that's gonna dry clear. So even if it squeezes out a tiny bit, you're okay. And there's

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just a simple collage with geometric shapes. That's a lot of fun to make.

Use postage stamps with Courtney
- One of the materials I like to collage with are found postage stamps. I love postage stamps of all kinds. These ones have all been cancelled and I have a big tub of them that I'll sort through from time to time and I've pulled out a couple dozen that have faces. And you can use these as the starting prompt for a collage or a drawing in your altered book. Look at the size, the tilt of the head. If, if the image is in profile or looking straight on, these guys are saluting one another. Some of them are drawing, some are more photographic. Probably in any collection you'll find a lot of the queen or of queens in general. Royalty tend to be on stamps a lot. So we're gonna use this as our jumping off point. You can let whatever stamps you happen to have inspire your collage or drawing. You could create a scene for one of these people. You could make a body for one of them. I was thinking that these either look like windows in a car or in a building. So I'm gonna do cars. I think I've got a magazine tear here that has a nice bright red colour. And I'm just gonna cut out a block, a blocky shape and then freehand little car. Think of a kid's book, image of a car. You can add little wheels with mark collage or drawing. You could cut half circles out of here if you want. But what's gonna be most important is the window for our person. And we have to decide which person we're gonna use. I like him. I feel like she wouldn't be looking behind her necessarily. Maybe the car should be going the other way if I was gonna use her, but I don't really like that image. Really like the red. Oh, this is kind of fun. Maybe there are two of this queen in here. Okay, now this part can be a little bit tricky because you need to figure out how big your window is. It doesn't matter if it's too big. I mean this is not rocket science, but it is easier to open a window with an exacto knife than with scissors so that you don't have to fold your car in half. And I've got a small cutting mat below me. You can also use a sturdy bit of card if you don't have a cutting mat. This is an old book cover, which I often use for cutting. So I'm just gonna eyeball this and I'm gonna start a little bit smaller and then I'll open the window larger. If I need more space for the stamp can overcut your corners to make sure that they have in fact cut away. Let's see what that looks like. So funny. You can try this little viewfinder on other stamps as well. I think that looks like she's going the wrong way. George Washington in a car. That looks pretty good actually. I like these two gals as well. Oh actually I love that. That works. So I was gonna go with the queen here, but I think maybe I'm gonna go with them 'cause they fit in that little window so perfectly. So what I'm gonna do next is just glue them onto the back. So I just wanna roughly cut away the extra here. You can save that for something else 'cause that's a cool postal mark. And then just to make sure that I don't accidentally get glue into the opening of the window, I'm actually getting glue. Not the smallest thing but the larger thing, which is the car. You can also use tape. You don't have to use glue if you don't want to. And plop that down. Can trim away that tiny bit that's sticking out. And then pick a page in here. It's funny, you can interact with the content of the page, but you don't have to. We could also cover this up. Maybe I'll even start with a magazine chair to do that. Oh, this looks like it could be an interesting background for a car. A secret tunnel. I it. It's on the page. So I'll move this aside so that I can use my scratch paper and glue it down. You could also tape it. I am leaving that one torn edge there. You can see that this is like not super precise or perfect, which is totally fine by me. If you want to be more precise, you absolutely can. If you're doing a lot of collage, I would definitely recommend having a, a wet washcloth or something for your fingertips. 'cause they will get very gluey. Let's place that in into our little car here. Should go back to my scratch paper. So glueing from the centre out usually is the easiest way to do it. And the secret layer. And then I do wanna put some

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wheels on this car. Let's see. I think that colour, because this is from the same page, even though it's like a black, it's the same black. I want something different from a different magazine so it has a little more contrast. Maybe this, you can see that's like a greenish black and this is more of a grey black. You can also just draw on little wheels if you want very blocky wheels. They don't even have to be black. They could be like yellow. I think that would look cool too. But we'll just go with this for now. I and I have some other little cars that I cut out here. I really liked this guy and he fits in this window. I think he's so funny. It has sort of like a sin city vibe, like sort of graphic novelly. Just do a little bit of glue around the outside edge of that opening. Now both my cars are going in the same direction, so I think I would add a third one too. If I was gonna continue with this page. What this car, we'll just do it on top of this page. So it's like little cars in a, in a row here. I dunno, maybe I'll kinda like that. These horses are running with the cars. This is, it's sort of like coloured wax paper. I think it's actually made for kite making or some like Waldorf craft. I could glue that down. You can also use wax paper and tint it yourself with a acrylic marker. I think maybe a cleaner look for this. Oh, you know what would be fun instead? Let's, why don't we do headlights? You could also draw this and you may not even be doing cars who might be doing something different. I, I think that's fun. And we have enough leftover. We could probably do headlights on the red car as well. Yes. So cute. It's too stubby. I like that. Okay. I like that this guy still needs wheels also. Also you should be sort of folding away the glue that's left on your scratch paper. But I think mine's drying quick enough. I don't have to worry about it. So there's our transparent yellow, you can take your China marker and draw like a little light. If you wanna draw like little doors or handles, you could maybe his wheels I'll just draw on for now and then I feel like it should say beep beep or something. I could add that later. But I love using the stamps as the beginning of what became this funny little series of cars. I've got another one where same book, so same addition of this book. And I was looking at these lines and they reminded me of windows. So I cut out windows. It's like, here's one where I added the stamp. Here's one where I added that same waxy yellow paper. And then this one I just made like little shutters and you can see what's on the page below, which happens to be my pigeon just blocked out using acrylic paint marker, sort of pencilled in. I feel like these could be a little bit more prominent so you can play with it. Things may not ever be done either. You can start on a page and then come back to it later. Doesn't have to be finished right off the bat. Maybe you'll have a new material or tool to use on it and we can just add more. So yeah, using postage stamps as a way to collage.

Cut silhouettes with Faith

- A lot of my favourite pages in my altered books come from happy accidents. And one thing I like to do a lot is cut out figures. Sometimes those figures turn upside down and make really interesting silhouette effects. Now in the Joseph Cornell book I showed you earlier, this is an example from a page, and this is the backside of this image. It's also from a textbook, and you can see it's all text. I think it's a really neat visual effect and a really great way to work with text. Now in our examples, you'll see this one has text. This one's just plain. I've painted this one black and I'm going to put it on this spread. If we take a look at this on here, it doesn't really pop very much, but you'll see if it's a different colour. It really comes out in an interesting way and the text integrates itself in a really interesting way. So you might wanna use this if the page was a bit darker, or you can even do some of the surface techniques that Courtney showed you earlier with an ink pad. We could just so over it. This is kind of interesting. This might look good with some colour around it. This person's just very spooky and I loved how this looked. So these are three ladies from earlier. We had coloured in

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their skirts, and if we flip it over, you get a lot of this photograph and I don't, I don't wanna cover any of this up. I really like it, but I do want separate it from the bottom page and I don't wanna cover over the page either. A great way to work with that is to have just these circle shapes cut out. I used my punch, you can cut by hand, and I'm just going to play with the composition. I think I like that. I'm looking at this little tail, like what animal is it even? So I'm going to go ahead and glue these down in reverse order. I Make sure you're delicate with these tiny bits and don't accidentally scrape them off. And if there's any overhang, we're gonna just trim that up with our non-stick scissors. Oh, I was a surprise lady. I would put this on this page, but she seems a little spooky and I think we can find somewhere else for her. Be sure when you're cutting out a figure to flip it over and take a peek at the back of it. It might be just as interesting as the front silhouettes are a great way to add figurative interest while still leaving a lot up to the imagination.

Found photo collage with Danielle
- You can combine your abstract shapes that we've made with photos. So again, that kind of creates a narrative, gets you out of your head and gets you sort of mixing different ideas and different mediums. So because I work with found photos a lot, and I'm organised because it's really annoying to look through boxes and boxes when you're trying to find one thing. I keep these clear envelopes by theme. So this is my royal family envelope. This is tiny people. I have one for roses, I have one for food. That way when I'm looking for something, it's easy to find. So let's do something with the Royals. Had a thing with Diana lately. Let's get a little Diana out here. So I have worked with these shapes a lot because they are my go-to shapes and these little mounds can very quickly look like ice cream cones. And so let's make some ice cream cones and Diana can sheepishly look at them and wish that she was having one. Maybe we'll put her in a little forest of of ice cream cones. And this is what I like using people cut out for, is it just instantly adds a story without her. Yes, it's ice cream cones and it's cute. Maybe it could be a fabric pattern, maybe it could be a nice print. But as soon as you add a person, it instantly adds a dialogue because now what is Diana thinking about this ice cream? And he could always dig back into your people and maybe Charles finds his way in there or a queen. And it could be my years and years in design school, but whenever I do a composition, I always do things in odd numbers. Threes five sevens. Those groupings always look so much nicer than just even numbered groups. And so it's a good little trick. The other thing that we were taught in design school for composition was to keep in mind small, medium, and large. So if you're noticing that your composition's looking a bit funny, maybe it's because you've got too many triangles that are the same size or everything is too big. So if you can break it up and introduce small, medium, large, just because we cut these up the other day doesn't mean you can't go back in and think, oh, actually I need a smaller one. And recut these shapes. This is looking a little bit funny because you can't see the white against the white. So let's just cut that one down too so you can go back into any of this stuff as often as you like. And so there we go. We've got our little composition of Diana and the ice cream cones. Once you have the final composition that you're happy with, grab your glue stick or your white glue and glue everything into place.

Fabric collage with Dawline-Jane Oni-Eseleh
- Today we're gonna draw inspiration from contemporary artist Faith Ringold. She creates story quilts that speak about her life and experience. Part of my creative practise is walking around my neighbourhood and taking photographs that I use for reference in my own work. This gives me a stronger connection to some of the things that I create. So I have a butterfly picture that was one of

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those. Once in a lifetime takes what I was out in my walk. And I am going to use this to create a piece of fabric artwork. So I have selected some fabrics that mirror some of the texture and colour that I see in this photograph. Just like with other collages, I will cut shapes and lay them down in a way that mirrors what we see here. First step is to work on the butterfly wing. I like these lines because it very closely mirrors the lines in the wing. So I'll lay this aside for a second and using my trusty table saving recycled piece of cardboard, I'm going to lay this down. Really examine the shape of the wing and sketch that out on this piece of fabric. Don't worry about using a dark coloured marker to sketch out the shape. You can always cut on the inside of the line so that you don't work that into your piece. Because this isn't symmetrical, I am not going to lay this on. I'm going to try my best to look at the different shaped wings and sketch those in separately. Now that I have these shapes sketched out, I am going to cut them and do a little test. Avoiding that black line. It's a good idea to have a separate pair of scissors for your fabric in paper so that they stay sharp when you're doing fabric work. And I'm gonna hold these scraps aside 'cause I never know what I'm gonna use them for. And looking at my image, I'll place this on this brown felt I chose brown because of some of the darker shadows in my source image. But you can go lighter green might also be fun. Those look pretty good. I am going to use some of this polka dot fabric as the outside of my wing. So I'll lay this template over and just cut it a little bit larger for the outline of the butterfly wing. I'm gonna take this a step further and follow this line. So I'll cut this apart and separate them just a little bit so that I start to see an echo of that vein. I'm not a hundred percent sure butterfly anatomy, but I think that's kind of where their two wings meet there. Here we are. Okay, butterfly putting the scrap here. And it's almost as if this negative space really echoes the body. So maybe what I'll do to accentuate that is get some green and start building some of the leaves around it. I am gonna cut out many leaf shapes at a time by folding layers of fabric into some leafy shapes. This little butterfly story is coming together pretty quickly. I'm gonna put these aside in case I need to add them in later. There's lots of grass in here and I think I will add in a shape that suggests the butterfly's body using some of this. The more I spend time with this picture, the more I appreciate some of these textures and really dig in this fur right here. Gonna stick that in, add in the head, and using this thin scrap, see if I can cut this in half to create and 10 I. Where'd the head go? Oh, it stuck to my finger. There we are. Move this little one up. I can always trim some of the excess that comes off. So now that I've gotten that set, I'm gonna start tacking some of this down as I work on the flowers to round it out. So I'm gonna get my tacky glue. This stuff is great. It dries with a nice heavy bond and I'm just gonna do a little dab so that it's not super soggy. If I need to move anything around, this will make it easier to pull up once it's all set. If I were making a full quilt, I could always use a simple embroidery stitch over the edges to create a fuller composition. This would also be great to use with older fabric, so clothes or even pieces of existing quilts that have lived their life and are no longer usable so that their story can continue. What I like about this glue is that it's so heavy that it really stays put. So you don't have to worry about wet glue running all over the place, which is really great if you're doing this in groups. And it's the kind of activity that you can do with both younger and older people. So I'm gonna pull off this trace thread, maybe give it a little trim. And now that I have that tacked down in a place so that it doesn't shift, I am going to add some other final details. Like this beautiful red flower that this butterfly is chomping on. Oh wow. Just kind of matches my shirt right now. Okay, so I'm gonna create some petals. And even though this is floral fabric, I could just like slap it on there. It's kind of fun to be a little bit cheeky using flowers to create flowers. So I'm gonna cut these into pedals. Maybe just a couple more fully formed flower shapes. I see something kind of resembling a cup shape. So that's what I'm going to cut out. And as always,

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what I'll do is fold some of these in half so that I can get multiple cuts at a time. I believe that'll fit nicely on there. So I'm gonna use that as my template. So now we're making sure that our friend is well fed. So here we have a little fabric collage that tells the story of a butterfly's lunch.

Collage a poem with e
- You can probably tell by now that I'm a lover of collage. So Theto is my favourite poetic form. ATO is a poem made up of all found lines of text from various authors. I make a lot of chinos and the way I normally start a patchwork poem is collecting tonnes of sentences that I love. In fact, I keep a running list in my phone and in my sketchbook all the time. So when I wanna make one, I have a lot of things already to use. But today let's start by grabbing some books that we have on hand and thumbing through and picking a few lines. I've got some three by five cards and a pen, and that's basically all you need. You'll notice I have a bunch of sentences already on some cards and I thought we'll do, we'll look for a few more and then we can start to play around and order them into the beginning of ato. I'm gonna do this by chance and then just kind of flip the pages and see what we get. Okay, for there are no new ideas. And what's nice about making ATO is it doesn't al have to always come from books. It can be song lyrics, it could be conversations that you overhear or something great that your friend said or something you heard on television. But here I'm going to just pick, let's see, since we did some nonfiction, let's just pick something completely different like a children's book. All right, here we go to Reweave across the cut to Make Whole. Okay, I like that. Put both of those on the card. I like to make hold. Historically, Chen toes were made using 100 lines from found text, but currently people make them whatever length that they want. So I'm gonna start thinking about some of these lines together. Usually I'll start to read them and see what kind of order they want to they wanna fall into. And the three by five card is a nice way to do that just because you can move it all around. But of course you can also just do this on paper. Okay, let's see. This is kind of fun. I always love questions as as openers or beginnings. Do you sometimes feel like we're dressed for a party? We couldn't ever hope to be invited to the farthest star and the mud at our feet are a family and there is no decency or sense in honouring one thing or a few things and then closing the list. Oh, this makes sense for, there are no new ideas. Time passes faster in the mountains than it does at sea level. What I understood after was that I did have an instinct toward my own survival. Ideas are wilder than memories and she can plant those too. I like that. I like the way that kind of ends, even with those six. And that's what's fun too. 'cause the more that you collect sentences or fragments of things, the more you have to work with. But you don't have to use them all. Some of these might be good for the next Kento that you make from here. If you wanna take it even further, like into the art realm. I have an example of ATO I've been working on for like two years now. It started off as a part of a hundred day project where I was taking a line, a found text from Poetry and fiction one a day, and I was gonna make a series of books in groupings of 10. So these are just 10 lines and I was gonna have 10 of those. But anyway, this is just a visual representation of what I was starting to collect. So I'll just read, read a few. What do we do with heartache? Tow it? How do we love our questions? The point is not what they are, but that they are yours. What I mean to say is, I'm divisible only by myself. The first cell that learn to divide, learn to subtract. So with this, I not only was thinking about the line of of work that I was borrowing, but I was starting to attach visuals to it. What we've been doing the past month, and a way that I was kind of keeping track of this, was I would write down my Chino in section. So this is line one through 20, and that way I could read it on the page just in it just by itself as as a literary form. But then I could also start to view it this way as a visual form.

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Upcycled repeating pattern with Risa
- When it comes to patterns, repeating a simple shape can make a huge impact on your piece. The reason why I like using recycled materials is because there's already so many colours and textures that it makes for a fun piece. Even if you have a simple design, I'm gonna be using a fried egg shape because it's relatively easy to cut out and there isn't a lot of components involved. I'm gonna take some of my pieces and just start cutting my shape. The fun thing about doing this is that you can really kind of take a piece and keep using all of the pieces. It's like extreme recycling where you can take something that you were gonna throw away, take a little piece, and then just keep making as many things as you can and really utilise your materials. Just because it's recycled doesn't mean that it's not precious and that we should be trying to use it as much as possible. I think a lot about my environmental impact of my art. If I can use recycled materials, then I definitely like, like to, it's also kind of fun to see, you know, just to challenge yourself. What do you have and what can you create from it? The fun thing about these types of like organic shapes is that you know it, you can just kind of cut 'em out and then you don't have to worry about making a template or having them be perfectly perfect. Just go with the flow. This is also a fun practise to make something a lot bigger, like a huge pattern, a huge image for a pattern. What does that look like? And maybe if you take the same shape but you make it slightly smaller, what does that look like? I'm even gonna use some scraps from our project yesterday. Once you have your individual pieces, go ahead and start assembling them. Fried egg images are my go-to for when I am not quite sure what I wanna draw, but I definitely wanna do something or play around with a shape, but I don't necessarily want to do like triangles and squares and circles. Fried eggs are my sort of playful take on a simple shape. Now it's time for you to arrange your pattern. An easy way to get a repeatable pattern is to just start off with one row, and then anywhere there's a little spot in the next row, just add another image, just so it's a little bit staggered and they're all filling in those gaps. Some of the pieces are gonna come off your page. That's totally okay. Okay, so I already have a pattern, but to me, I like to have a little bit more flow to it, so I'm gonna play around with just the direction. Let's do this. Make sure that every other spot is filled in. Do that. Okay. I like that much better. This feels better. It feels like there's a lot more movement than the other way, but it feels a little crowded, so I'm gonna spread them out just a little bit and see how that looks. I think especially when it's a really busy design, even though these are simple shapes, there's a lot going on within those shapes. So when that happens, I like to to give it a little bit of breathing space so that my eye can kind of focus on each individual piece. Like that one. I like that one. That's super fun. I'm happy with how this looks. This to me has good flow to it, but also enough breathing space for mean to really be able to focus on each individual element. So now I'm gonna commit and start glueing this down. I think also part of this practise is really kind of getting in tune with how something feels in the beginning. To me, it felt like it was too smushed, a little too crowded. And practises like this, I feel like help me really identify that sort of gut feeling for what feels right in a piece, and that takes practise. Really being able to trust yourself and that the justification for changing something is that it just doesn't feel the way that you want it to feel. That takes practise and trust. To trust the process, to trust yourself. We're learning some big lessons. I really like using recycled material that have words on it. I think that's super fun to just change the direction and kind of like try and figure out what it, what it was in the first place. And don't worry if things are kind of hanging off the edge. You can always cut that off later. Okay, now I'm just gonna cut all my little edges so it's all on one page. It's really amazing how just cutting that makes this whole piece look really, really intentional. Like there should be a whole bunch of fried eggs off the page. With a simple image, I'm able to fill the entire page with a dynamic pattern that has a really

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good flow to it. Try different layouts with your images and see how things feel. If you change directions, does that feel better? And if you put them together, does that change the dynamic of your piece? Try spreading them all out and see how that feels. Or change the shape. Make really large images and see how that looks on your page.

Scrap collaging with Get Messy
- We're gonna use up all those scraps of paper that you have lying around all of the pieces of paper that you've used to clean off your brush, things that just didn't make it into marginal. We are gonna put them all together and give them some love. I have a bunch of different sheets of paper over here. I have some of that lovely pattern paper. I've got some tissue paper. This is an old book page with some paint on it. And then I have regular painted papers. I've cut them into these little shapes. In the end, they're gonna look like scallops, but you can use any shape that you like. Circles work really well for this. If you're lazy, you can use a punch and you are just gonna start sticking them down. I'm using my trusty tombo adhesive. You can start at the top and I'm just making a little line of the shapes for tissue paper. Sometimes it breaks with the tape on it, and then you can use your glue stick. And when you have transparent pieces of paper, it's really nice to layer them. It's also a lot of fun to paint over your semi-transparent papers. Give them a little bit of texture. You could crinkle them up if you wanted to add more texture. And I don't have specific reasons for choosing the ones that I'm choosing. I'm kind of just putting them down. However I feel works I, I don't like the look where it's very exact. Maybe you like that look and maybe you want to do pink, purple, green, you know? Or you wanna put only one colour on one line. But for me, I like to make it kind of random and make sure that there aren't too many of the same colours touching. And I like the look of staggered lines. This tombo just does not want to behave when you're choosing your pieces. You may want to choose colours that compliment each other, colours that work well together, and obviously colours that you just love Once they're all stuck down. I like to trim mine off on the edge of the page. Give it a quick once over. I feel like it's missing something there. If you like, you can add a layer of ma medium over it so that it lies flat. But I kind of like it sticking up everywhere. I think it adds a little bit of character, so I'm leaving it like this. This is a great technique for using up your old papers, for trying out different colour combinations and to add a little bit of texture to your art journal.

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