Crafting Together: Mixed Media Mayhem with Ophelia Staton with CBTV Live

Chapter 1 - Crafting Together: Mixed Media Mayhem with Ophelia Staton
Mixed Media Mayhem with Ophelia Staton
- Hi, everyone. Welcome. Feel free to use the chat to let us know where you're joining us from. It's Courtney and Ophelia, and we'll get started in just a minute. As soon as people roll in from the waiting room. Use the chat to let us know where you're joining us from! Welcome, welcome, welcome. We've got people from Portland, Vancouver, Milwaukee, Wisconsin, Vancouver, Washington, Boston, Pennsylvania, Georgia. Hi, friends. Welcome. - Oh, wow, that's going fast. - Canada, welcome, welcome, welcome, Texas, New York. Hi everyone. Welcome people. Just a minute to roll in and then we'll get started. Welcome everyone. It's a lot of Vancouver, both Vancouver, Washington and Vancouver, British Columbia, Michigan. Welcome. Okay, one more minute. Ophelia's in her beautiful studio. Someone was commenting chat. Hello from Texas. Hello from Michigan. Okay, everybody. Welcome to today's live event with Ophelia Staton. I'm Courtney Cerruti. I'm the editor-in-chief of Creativebug, and we're super excited to have Ophelia here. Welcome, Ophelia. Hello. Hello. - I'm excited to be here! - We're so excited. Ophelia and I actually met in person for the first time just a few weeks ago at a National Arts Materials Conference, which was a dream called NAMTA, and Ophelia was there as an expert demonstrator of art materials. So Ophelia, I'm gonna do a little description of how I know you and then if there's anything I've missed you, feel free to jump in. But Ophelia's joining us, you're from North Carolina, North Carolina, North Carolina. You're joining us from your home studio and she's an abstract painter. I don't know if you can tell in her background those two little square canvases. She does these beautiful, they almost feel like urban landscapes, but I know they're - outside. That's exactly it. That's exactly, exactly it. Yep. - So she's a painter, she's a maker, she's an educator. And you were like the chief. Well, you have your own title that you're gonna add, but also that you got a demo. All the art supplies for Jerry's Art-o-Rama and represent all the brands for two decades, for 20 years. Yep. That's - It. Yep. - Is an expert in all the amazing materials, how they play together. I feel like you are an expert player that's like - An expert player. - I mean, not a player like that, like - A player player, like player of - material, an explorationist of material. - My official title in that capacity is I am a Chief Goofer Officer. That's, that's exactly right there. Chief Goofer Officer. - And if you can't tell already, I think everyone's gonna fall in love with Ophelia in this live because she has such an exuberant personality and just really your passion just comes through for making and creativity. And I love that you are, from my experience of working with you, you just are like, forget about the rules, let's just dive in and make up our own rules. And so today you're gonna share your love of mixed media with us, right? - That's it. Yep. That's, I am not a minimalist by any means. It's everything kind of goes. And I guess my, my measure is am I having fun? And if so, then that's just how we roll. I don't, I don't like perfectionism things because then I wouldn't play if it, if it had to be perfect. So that's why in my journals and in my sketchbooks, it's literally like an explosion of happiness. I love that. What a great rubric for success. What a great measure for success. Am I having fun or not? - That's, I feel like - You should do that for everything. - Oh, absolutely - my students all the time. My children. It's, there's, you know, are you having fun? Did you learn something? Are you a good human? We win. That's, yeah. I - think we also need reminder that those are the core lessons of life. Ophelia also in her day to day is an art educator in a high school, which I don't know for you guys, but high school art for me was not non-existent, but very disappointing. So I can imagine, like, I would've loved to

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have had a teacher like you, I feel like I had teachers early on in my education that had your, like exuberance in and encouragement for creativity, but not as a high school student. So, aw, - it has to be fun. If not, my students would check out. So I just always have coffee on hand. - And how did you come to being an art maker? Because just talking to you in person, I know that you had like a whole career and education and criminal justice before you pursued art. So how did you come to art? - The long way! It's like this road like this, because I started out like as a quilter in my creativity and like a, a rubber stamp or scrapbooker. And then I went into Jerry's Art-o-Rama to find fabric dye. And that's kind of where this whole thing started because being, I think I just love learning about art materials, like it's almost a weird obsession. And so I just kept, like, every day or so I would end up going back and going back because I'd never seen a real store dedicated to art supplies. And so every day I would just like go back in and flip the back of things open and read things and go like, Ooh, I wonder how that would work. And I would get things and then take it home and explode things and make pieces of things. And it, it just kept going and kept going and kept going. And the thing that I found was that this art thing is a lot of fun and creativity is, it's freeing. It's, it's, I wish I had the right words, but it's just so much fun to get outta your head and onto a surface canvas journal, paper card, scrapbook, paper, whatever it is. Wood, just have fun. Like some people's creativity is their, like their gardens or their outfits or you, so it's just, it's man, I have fun. That's, it's just, there's no other way to say it, but I just have fun. And if I'm not, if I'm in my studio and I'm not having fun, it's time to just like, we're done for the day and I head on. Usually I go get myself some more coffee and come right back and try again because it is, I don't know, I just find that it's in here. I, there's always something to tinker with and I just have fun. - Yeah, I mean I feel like watching you teach at, at the conference we were at and just knowing you even just for a few weeks, I really feel like you, you, you are generous in that fun, in that creativity. Like you're opening it for everybody. You're fostering it for everybody. You're inviting people to play along with you and it's so infectious to see you work that way. So I think everyone joining us, if you haven't already gathered your mixed media materials, Ophelia sort of, this is her play space is mixed media and working in a journal, but if you have paper or a canvas and you wanna join that way, your favorite materials, go ahead and gather them and Ophelia's inviting us to play along with her in the mixed media mayhem. So yeah. How, what should we do to get started, Ophelia? Like what kind of, what do you have in front of you that you're gonna be working with? Okay, - A couple of things I have, and I call this a journal, a sketchbook, a trustee partner, a brain dump collector, a whatever it is that you want to call it a whatever it is, it's a container that you get to decide what goes in and you also get to decide like who gets to see it. If it's nobody and you wanna treat it like a dear diary, great, it's, I keep my diary like right over here, like my dear diary kind of thing stays there. But then I have like gratitude journals and my grocery list and everything just kind of goes in here. I, you know, not only am I a chief goer offer, but there's something about coloring that, oh, see there? Yep. You get it, you get it, you get it. Yes. That's, so that's all of that goes in here and it's, there's no rules. I guess that's the thing that I'm trying to hit home. It's like it, there's nothing that's too precious and nothing that's too playful that can go in this container. This is an extension of you if it, if you want it to document your day, if whatever it is. So with that being said, what I always advise is that if you will choose something that fits comfortably in your hand so that you're okay with carrying it everywhere. It for me, like these sizes are kind of my favorite go-to sizes just because I can put 'em in my book bag, however, and let's see if I can pull this out without destroying things. This is my, my giant brick. I have an obsession also with stickers. But like this bad boy, it's, it's thick. Wow. And - It's - so you're - it looks like you're working in more than one sketchbook at a time. You have a few going. - And the

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reason for that is I don't like to wait for things to dry and I don't like to, like - I have heat tools, but I just, if I'm playing with acrylic paints or stuff like that, I don't usually like wait for things to dry. I kind of move and move and it's - you'll see it comes together. That's why it's a mixed trust, the the messiness that you will see here because we kind of come back to something hopefully in the end. So I like a hardbound because I can then work across an entire spread. There's also, you know, like wire bound guys. That another thing that's kind of great is that you can fold it over on itself and and work that way. It's totally up to you and what you feel comfortable with. I will pull some of my other journals and sketchbooks out there and I've kind of gotten them - I hope you guys can see this. Okay. - Yeah. In fact - Maybe Ivy, would you mind spotlighting just Ophelia's hands and we'll go there? I think then everyone can see a little bit better. Yeah. Thank you. Okay. - Okay, - So - There we're, okay, so that looks - Great. - Okay, good. This is like one journal page and this is where like I've had collage and there's splatters and there's inks and there's paints and there's scribbles. I also have pages where like playful and then there's some collage and then some that are just straight painted. You know, a lot of times I don't ever make it back to finish things and that's okay too. You can kind of do it how you wish. I mean it's, I just - - I love that though. It looks like it needs to lie flat. And you're doing, looks like there's piece paper and collage and - Lettering. Oh, absolutely. Yep. And absolutely this is where you've, I just, when I say everything goes, lemme move the other ones out of the way because I've kind of taped, what do you call it, put sticky notes on these so that you guys don't have to kind of watch me flip through and find stuff. Let me move that one. But I'm gonna show you guys in when we get started and hopefully everybody can see there's like little snippets back here in the background. That's kind of how I prep all of my journal pages. And I'll show you that one because this journal is literally copier paper really. But with the way that I prep it and you can kind of hear it, it's now, it's a thicker paper that has more substance for us to be able to do, like collage and stuff such like that on our inks or everything. That's my, my problem. I, if - Everyone, like if you happen to have a sketchbook handy that has lightweight paper, you can reinforce it by using like gesso or something and then - Absolutely. That gives you - A better, a better surface. - Absolutely. - Tammy is saying in the chat that it's hard to like move past that preciousness, which is something I struggle with too. Is that something that you ever deal with Ophelia? Do you have like a new sketchbook that you're like, oh, it's just so beautiful, it's hand down, I'm not ready to like paint in it yet? Or do you just sort of like, forget it, I'm just diving in - All the time and then we just dive in? I mean, there are things and because it, it's one of those things where if we don't use our things, someone else will and it might not be the way that we intended them. And it's, I always then ask myself like, well why am I holding onto this stuff? And if you know, I can't answer it, then I need to get rid of it because there are things that I purchased and for instance, way, way back, I bought myself an entire set of those Caran d'Ache Neocolors. Ooh, yes. Oh god, yes. And literally like I had saved and saved and bought the whole big giant set because I wanted all the colors and I'm literally like, get 'em in the car and realize, like I put him in a seatbelt in the backseat because it, then it started in my head like, dude, who are you to have this amount of money in crayons? Like, right, not a, I'm a self taught artist, so I just kind of goof off and play around. And so I'm like precious about 'em, take them, bring 'em home upstairs, put 'em in my studio, like on the shelf, look at 'em, don't touch 'em yet. And the long story short of it is my son had a sleepover and I hear them having basically a crayon breaking palooza, which taught me like they had fun using them, they just weren't using them in the way that they were to be used. So that lets me know then they are not that precious obviously. - Yes, - Yes, totally. And that's when I start using my things. Yeah. Yeah. - That's Alexa. I mean, I think in the chat people are feeling similarly, like Alexa saying,

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I've accepted to start with my favorite materials. That's a great - Idea. Oh, that's a good one. That's a definitely - Good one. I have to just say that the Caran d'Ache, I still have a set of 12 that I got in the sixth grade and they're only half used because I'm like, I'm gonna, I took them to college with me and now I have more sets and I let my 6-year-old use them. And I, there's like, she can use any of my art supplies, she can use my most fancy paint because I'm like, she's using it. I've just been staring at it like it's the queen or something and I'm afraid - To touch it. - Yep. And that's it. It's like, why not just go ahead and use it. You know, my, my greatest fear of the, the things that I've like purchased and I've adored and I've just like, oh, I had to have it. My husband's gonna have it out in the yard one day, like just box with big sign that says for free - get rid of it going, if we don't use it, then we will never use it. So with that being said, if it's okay, I'm gonna show you guys how I start in like prepping a page so that if you are wanting to play along and you have a sketchbook that's really, really flimsy paper, that will kind of give you a nice backdrop to where it can now take on the beating that it would. And of course it's gonna be one of those because I'm used to demoing at Jerry's where it's like the cool test kitchens where I do it and then I've got something else like, oh, and see it's dry. So that if you're planning to play, then you will wait to do this later so that it'll be dry unless you have something else to work on or another book that you can work on, if that makes sense. But - Oh, great. Okay. Wait, before you start, Ophelia, just one quick reminder for folks. We have Ophelia's, like table spotlighted. If you can't see it, make sure that you're on speaker view. So if you go up to the little view icon at the top, make sure speaker view is clicked and then you should see her table the biggest, and then you'll see a little image of her face small and me small next to it. So make sure you're on that view so that you can really see that everything Ophelia's doing. Okay, so we're starting in our sketchbook. You're gonna show us how to reinforce the page? Absolutely. If you only have one sketchbook folks, don't do this right now because it'll be wet. But if you have two, do this on one page and you can start on another one after. - Okay great. Absolutely. Yep. Absolutely. And even if you have something like this and you do this side, prep it and then have this side to just kind of play on as we go. Great. I'm just gonna kind of show you how I start. And this is also a great way for me to get the preciousness out of the way. Right here I have paper, and it's a sickness. It's a sickness. I, it's, it's fine. I, there's something about old paper and dictionary pages and maps and that it's, it's a, it's an addiction. Fine. It's, it is what it is. We, we look at each other and we don't judge. Okay. No, but all I'm gonna do is take say this paper and I'm just gonna kind of rip it. And again, I'm not even paying attention or being careful or thinking about what it is. All I know is that I need to have myself some small pieces so that I can cover this page. And by covering the page, what I want is to give it some visual texture without added, what do you call it? Bulk. Okay. And so I'm using, for this one matte medium, there will be a time here that I will use a glue stick, but the matte medium will help to make sure that everything stays down and the, it just won't curl up later. And so I've just got some matte medium here and I'm just using like a, a regular brush and I use my brushes and you know, it's one of those, it's a flat brush. Let's just see it that way. It's a mixed media flat brush, but I don't, I'm never, I should be more careful, but I'm not. So I'm just gonna kind of start in a, a section at a time. And all I'm doing is putting down some matte medium and hopefully you guys can see. And yes, I do work really, really fast. One because I don't wanna get in my head. Two because I want this to, I don't want the matte medium to dry. So I've got one layer of matte medium down and dirty fingers. And then right over the top of it, I'm gonna put another layer and I'm kind of being forceful with my brush so that I can make sure I get the edges down. Does that make sense so far? - So like below and above? - Yes. It's almost like a, yep. The, and - Do you, I know people always ask about Mod Podge, I'm not a Mod Podge person. I prefer matte medium, but

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what about you, Ophelia? - It's the same. I, I feel as though Mod Podge never dries, really. It kind of stays tacky and so well here in North Carolina in the heat, that's not always a good fit. And that's a really, really good point. One being, because it is humid here, I also will use, if I can help it, like a matte finished paint or a satin type finished paint, just so that things won't get sticky. I, I know that people do things that like to keep it from sticking together, but I'm not that human. I'm just never that organized to then go back and like do what takes or something. - So yeah. So matte, matte, medium, matte paints as opposed to a glossy or a high gloss. Absolutely, absolutely. - So we're gonna pretend that this entire page is covered. Okay. And what is, what's even more fun is to do it on certain parts of the page and then have other parts, what do you call it, like a different texture because then it picks up paint differently. Oh, cool. So I am going to close this because I'm also messy and I'm going to scoot it out of the way because next is my gesso, and this is where this kind of, if I've got a lot going on here. So let's pretend like there's this piece of paper with the gesso. What's great is that I can bring everything back to a neutral playing field, kind of where it's not red and green and pink and yellow. It's all the same, I guess white. Now if you'll notice here, I put on that layer right out of the jar. I don't want to obliterate what's underneath. So I will usually just kind of take some water and not like a lot of water, but I just kind of thin it out so that I can still get an idea of what's going on underneath. But my surface is still a nice cleanish, not all the colors in my face kind of surface. And so - We're looking for some visual background texture. - There you are. That's all I want. And see, even with this, I can still see it, like what's going on in the background and it's not glaring in my face whatsoever, but I, it's still covered enough where I can - now I'm free to kind of work on top of it, if that makes sense at all. And then I'm gonna close this because again, I'm messy and I'm going to switch over to - who's already messy? I am. I mean, how, how, but that's - What the studio towel is for! - Gracious. Yes. All the towels. I'm gonna move this guy out of the way. And by way of TV we are now into the one that's done. - Oh, lovely. Okay. So this is the - One that's dry - Gesso. Okay. - Yep. Do you see how it's got all of those pages? It's got a nice layer of gesso and now it's protected, especially with the gesso, where things will kind of dance on the top and not seep through to the backside. I don't know if that makes sense, but, so now we are free to work on this side of the page. If you wanted to, you could have gesso'd completely across like I did. Oh, it's lost. Usually a lot of times I, oh, here it is. Like I, I did it across both spreads so that I could work, you could work on both however you want to do it, but as far as everything would go, now we're just kind of ready to play. And I remember somebody seeing, you know, the, the preciousness of it, this is where we just jump right in because now it's in, because it is prepped. We literally just scribble and I'm using like water soluble ow, woody crayons. You can also use like water color that some of that too. Can, can we all just tell I'm not the neatest person ever. I love - It. Okay. Stabilo, these Stabilo crayons, if you guys are not familiar with them, like Ophelia mentioned, the water soluble Caran d'ache earlier and her son breaking all the crayons - Stabilo are not dissimilar much chunkier like a wooden barrel with a big chunky core, but it's also water soluble and originally made for kids, but then realized how much artists are finding value in them and so that this range is growing. Yep. And then, so Ophelia, some people have questions about the paper. You said you could do this collage technique on any paper, even copy paper to make it - More, you can copy your paper. - Do you normally like try to find a mixed media sketchbook as like your base when you can? - No, not really. Not it just, yeah, anything that feels good in my hands and you know, I do see like the beautiful, like leather bound journals, but then I know that's something that I would treat too precious. So it's like, you know what, let's not even go for that because it would sit there and I actually have some that, you know, just kind of sit and sit, but I just literally just kind of, I don't know,

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just I, the cheaper, the better because then it's not so precious, if that makes sense. So even those, I think they're actually called sketch books with the sketch paper. Those are my favorite. Those, I mean that's, it's kind of what I always get. Now I do, let's see, there's a Strathmore Mixed Media one that I love. So you're, yes. Okay. I guess I do like a mixed media sketchbook. I do, because I really do like those. And what's great is you can work in it without prepping it or with prepping it. It's totally up to you. I, if things bleed through to the other side, I feel like I need to burn my sketchbook. So I don't know why. So that's why the prepping part is where I just kind of show up and that's, I don't know. So I, I will do it sometimes and here's me letting it dry. That's, that's me blending it all together. And where did it go? Letting it dry. So like, there's one layer of our journal page started and for the person that says like, you know, the perfection part, I look at it now and I go, well, it's gotta go up from here. It can't get anymore. It can't. So that's when I go for acrylic paint and gouache acrylic paint. However it is that, or whatever it is that you want. I'm again, I'm not, ugh, there, I just like paint. I'm so sorry. I don't know how it is. I, I don't, color is my love language. How about that one? How, let's, let's start with that one. Yes, because I, it's, I love the color and I'm thinking, and as I was thinking about doing this live, I kind of had colors in mind, like, let's stick with reds and yellows. And a lot of times, even if I don't have saved an idea, I will just kind of reach for my watercolor and throw watercolor on the page. And that kind of directs which color way I'm going. If I had thrown in blue then I would've gone for blue acrylic pants, but somehow I picked up reds and yellows. So here we are again and I'm gonna move this out of the way, and if I'm going too fast somebody please let me know so that I can slow it down because I end up talking fast so that I don't, what do you call it? I talk fast because of the coffee and I work fast because I don't wanna get it in my head, but I'm just kind of over here and maybe you can kind of see my palette some. I'm putting out some colors here and this is just gonna be like a, a start and then we can kind of throw things in. I'm going to use a pallet knife and I use a pallet knife - one, so that I don't have to wait for things to dry because then we're all sitting here watching paint dry and that's not fun. I'm just gonna, you're - So you're, you're using like a really thin layer though then, right? - Absolutely, absolutely - Yep. Oh, and I should say, when you're doing the matte medium and then the gesso, I let that gesso dry, you know, overnight, but let's say an hour, minimum, to make sure that everything is dry. I put the matte medium, get everything glued down, put a thin layer of gesso over it, and I will let that dry for about an hour before I even pick that sketchbook back up again. Okay. - Okay. So we have a - couple questions in the chat. - Yeah. - So for folks that did not prep a collage page, they're asking, can we just start with watercolor pen, pencil or - Paint? Absolutely. Absolutely. Just, and the, the thing is, for right now, all we're doing is playing, let's not even treat any of this as precious because we are just, let's say we're learning together. So if you start creating and you'll notice like your paper is not so great and things start to seep through, great. Now you know that things seep through the paper and yay, we're all learning something today. Okay. So I just, I would rather have you play an experiment than not play it all. - Perfect. - That's a good one. I need to write that down. Hold on. I'll be okay. I'm just pulling out some colors. Just, I, I don't know. A lot of times I will think, and this is usually what gets me in trouble, like, ooh, I wonder what will happen if, and I'm, I will limit myself at least to just a couple of colors. One, because I don't want things to get muddy or, you know, if I wanna make brown great, but I don't want to accidentally put so much here that there is a brown. So I will just, we're staying in the same color family or on the same - side of the color wheel. Does that help? - Yep. It totally, totally does. And usually here in my studio right there is my color wheel. I can always see it and as I'm working, I'll kind of glance up at things to, depending on what it is that I'm working on, if I want to get like a color that would pop or

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something, I'll just kind of go like, ah, okay. And grab something. Like I am also a fan of finger painting. - Finger painting. Okay. - I love it. And all I'm doing here is putting in like a fluorescent color. These are of course fugitive in the real, real world of art. However, in our journals, because it's closed it for me, that part doesn't ever matter. And literally right now all I am doing is just building a layer because we're gonna keep adding onto it. And if you can see, like, you can, obviously you can still see a lot of what's going on in my background and we can continue to cover that and continue to cover that until the cows come home. And, but then there's a part where you're like, oh, okay, that's enough. And it's kind of-ish dried, but look at me making it dry. - I love that studio. - So tell me -when you, - when you're starting in a sketchbook, Ophelia, like are you working it every day? Are you coming and doing like five backgrounds and then doing something else? Do you work with any prompts? - Oh, that's a good one. That's an excellent question. Usually it just kind of every single day I'm in my studio just because I'm a different state at work. If I have not painted that day and my kids really, really know that there's something wrong. So I come to my studio every single day and I just paint and play. There's usually like, there are prompts out there, like one of my favorite ones, if my students are grumpy or in a bad mood, they have journals as well and they, I have them pull out their journal and it's, today you're gonna journal, you know, things that you're grateful for or like what's your favorite day or like the perfect day. And then they would kind of outline the things that they would want to do on their perfect day. There is, you know, there's tons and tons and tons of prompts out there. For me though, it's kind of like a, a a feeling. I never show up with a, like any kind of preconceived idea of what I want it to be or colors. I just literally just kind of go for it. And what happens happens. And another one is I never expect to finish the page when I start. I'm just, I have, you know, 30 minutes to play and then if what I get done in 30 minutes, I get done. And if it's nothing then hey, I played today so, you know, some days this might be as far as I can get in the 30 minutes or whatever, but then I swatch colors or do something else. It just kind of depends. But I don't ever, like, I, I never come and give the pressure of I have to start it and finish it because then we just introduce pressure and that's not fun. So we're not doing that. Mm mm So now that I've got that one, what I'm gonna do now is just add another little bit of a layer to it. And by that I'm gonna start playing with some rubber stamps. - Oh, fun. - Yes. I'm gonna find, right, - Well she's finding her rubber stamps. There is a question about acrylic paint versus geso geso iss gonna give you an absorbent matte surface acrylic paint is gonna give you a more glossy surface. Are there other things, Ophelia, between acrylic paint and geso that you'd wanna say? - Like the geso is more of like a medium, that's the guy, like the, the primer for you to prepare your house walls for paint? That's exactly kind of what it is here in the sketchbook. It's just a primer where the acrylic paint is, oh, what do you call that in jso? There's something, well now I can't remember it, but it's, it will give it like I, I treat geso like a primer but also like a whiteout because Okay, it just erases if you make a mistake you just geso over it and you're back at a clean slate. So yeah, it mainly a primer. - So - There's - Also a black geso, if you haven't played with it, black jaso iss fun too. - It sure is. And you can take an acrylic paint and mix it with your white geso and make a colored geso. And now it's all fun. What I do love is though it geso will make paints matte because of its finished. So then you can make a colored paint mat and now their Ophelia goes right off the territory into something ridiculousness, but stamps, because that's what it's like a, a layer of texture without bulk. So there are stamps, there are also stencils that we'll play with. But for stamps, I look for things at this point of the juncture now that my journal's covered, I look for things that would go great in a background. I'm not looking for, for instance like this, if I were use this guy, he would get covered up. So I would save him for later if I wanted a full on image. But for now I just wanna get a stamp

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that just is gonna give me some sort of text or something of that nature. So let's just go with that guy. And I will also pull, - So we're just looking to build more layers of texture. - Yep. Okay. And the layers of texture, I don't know if you guys can see this without any sort of bulk For this one. For my ink pads I'm reaching right now for the archival inks, because I still plan to put more over top of this. I could put ink over top of this. I could put paint over top of this. So I want an ink that's gonna stay there dry and not lift up like a pigment type ink. So I, I just picked colors that are in the same color family of what I've got going on. And what I'm gonna do is I'm gonna put this where you guys can see it. I've got my stamp, I'm just gonna kind of flip this over and stamp parts of it because I don't want to like get the perfect rendition of my stamp image down. I just want parts. And so it just kind of adds a little, a different layer I guess to it. Maybe. I don't know. But I'm gonna do - For those, those are kind of like bendable. They're not on like an acrylic block or something. - Right. And that's, yeah, I don't use the acrylic blocks yet because I don't want the image to be perfect. Okay. I'm just wanting to like, let, helps - That, - I'm sorry, - Kind of helps you maintain it from being perfect by making it bendable. - Yep, yep. And it's just, then I can just get small parts of it and not have the perfect stamp image. Because how many times have we out there, if you're a card maker or something and you've done that stamp and it doesn't come out the right way, like the whole image doesn't stamp and you just wanna, your head wants to blow off. So see, we're not introducing that either. Nope. We're just playing around and if things turn out great then that's lovely. And if they don't, well we just keep going because something will eventually, I'm just gonna do a few more little snippets of this just everywhere and you know, I'll get it all cleaned up later. You'll see maybe a little bit of rain. - Do you clean all your stamps as you go? Or do you just not worry about it? - We're not, we, we don't worry about things. Nope. We don't. No, no, no. We, I should, but I often have to tell my students at school like do as I say, never as I do. Ever, ever. Never. No. So now I'm going to pull out a stencil and, okay, because I've got some paint, actually I'm going to use some of this paint maybe. Yeah. And I, the paints that I've pulled literally are still in the same color family as everything else was going on. So that part still doesn't matter. But for this guy, what I'm going to do is look at me being all nice and neat and like using a pallet knife. - This is like a real stencil. They come in like lots of patterns and shapes. You're just pulling like an abstract one. - Absolutely. Because again, thank you so much for asking the good questions because I just go on like I am doing it and doing it and don't even think about what I'm doing. But yeah, these are like, if you google stencils, like crafters workshop has some great ones. There's zillions of them out there. I like going for abstracty shapes. Not necessarily like a, a heart or a flower or a tree. Just, I mean those are cool too. But for me right now, I just want to build some background and I'm going to use a stencil brush because I've, I've had a lot of fun with these guys. And in doing stenciling or stencil brushes, it's, I've got my paint here, but I'm just gonna really dab it off so that I don't, you almost want your stencil brush dry and just gonna kind of like round, round robin, whatever you call it. It's just, it's kinda like brown - Brush, - Just round, round we go just swirly. That's the word. That word wasn't coming. - Swirly. Okay. Swirly. - Swirly - Is the official technique that ophelia's - Using. There you go. And see. Now - I've this like stencil brush and stencil. And you're using, you're using acrylic paint here. Have you ever played with, or just, - I'm sorry, - Have you ever played with chalk using this? - Or you - Just mostly like the paint - Actually you can do inks, you can do paints, you can do all sorts of things. Anything, if you wanted to take this stencil and, oh, what, I don't know if I have it. Hold please. If I took this stencil and for instance did my color pencils or what do you call these watercolor pencils inside. You can do your chalk pastels, you can do pan pastels, you can do any and everything. Which is why of course I love working in journals or sketchbooks. And then now that I've got that

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there, I can activate only parts of it and I just kind of put my hands some water. - Oh, that looks cool. - Yeah, that's the parts of it are activated and parts of it are not. Yeah. But it's totally, totally up to you. And the more that you do this, the more that you find your, what do you call that thing? Your way of doing it better or like, oh I like this, or Oh no I don't like this. And I do keep notes of like, yeah, that didn't work. And you know, I'm, it's where do you keep your - Notes? Do you, are you doing on the same page or somewhere else? Like a different - Schedule somewhere? Yep, somewhere else. If I'll just like flip back here and go like, yep, that color blah, blah, blah was not the right color red. Do you know what I mean? Because it came off a little bit more purpley. But then, I don't know, I wanna give it another chance. Okay. But it's like, I can keep notes because I am that person that has way too many sketchbooks on that shelf behind me. There are sketchbooks for swatches, official swatches notes about things that went well, notes about things that didn't go well at all. So it's just kind of me getting a random sketchbook and just - Writing some - More ideas, writing things down. I'm also, I love writing things. I don't know why, but I just, I just love, it feels official when you write it down. - It's like a documentation of the process. - There you go. That's, you said it and it feels good. Do - You call your style intuitive? Do you ever listen to music as a guide? - No. I, it's, we can call it intuitive because that sounds fancy. It's just, I, i, I just literally like set off and kind of like I set off in life and no clue of where I'm going or what I'm doing. It's just more fun that way. And then nobody can see that you're lost or, I mean I, it's, I just like the mystery of the unknown of it. Yeah. And so I don't ever make a plan to like, do anything perfect or make anything perfect because if I, if I said like, okay, I'm gonna make this blues and florals, it's not gonna turn out that way and then want wa so I, it's like why even put that kind of pressure I would. So it's like - Serendipitous more. - There you go. Yep. It's just like, let's just have fun for a minute and play and not make rules about it. And I just, I - Love that. - See what happens. Yep. And that's how - Fun, - That's - Go for offer and a secret of fun. - There you go. Secret of fun. I kind of like, well now I need that on a card. - You do. - Secret of fun at this point. Sorry, go ahead. - Sorry. I, I'm a, I ask a lot of questions. I'm a question asker. I'm also trying to ask the questions in the, in the - Chat. I love it. I was just looking at some ink and thinking like, you know what, I could take some acrylic ink in just like a random fluorescent color or any color and we could try some splashing and splashy - Ooh, fine - Colors. Yep. Sorry. Questions. - Do you ever consider white space as part of the design? Like do you ever try to leave a little bit of white space? Do you like to cover up all the white space or does it matter? - I plan a lot of times to leave white space. It never works though 'cause I kind of, I go overboard, but I'm taking a brush, sorry, a like a watercolor brush and I've put a lot of water on it and I'm just wanting this to kind of splatter nothing perfect or precise. So that's all I've done with that ink. But you know, I do love the look of white space. I have, I unfortunately have never been able to pull that off because I just start going ham. - I think there are little pauses in this piece, like you have it around the edges, but then in the interior I see a little bit of like white space peeking in. It's, it's surprising to watch, like, to see how much balance there is. And I think even though you are playing and you are going in maybe without a quote unquote plan, we're also seeing like 30 years of creative play in, in practice - There, there's some light space. It's impossible. It's, I try and, you know, again, it's some days you're in your flow and things just always look great and some days you're like, oh, what happened? And that's okay too. It's just, like I said, if I tried to leave white space, it never, I, I don't know what it is. It's beautiful when I see it in other people's work, but I, I just can't do it. I don't, I don't, it doesn't like me. Yeah. That's my story. - I, yeah, our time is flying by. So let's say five more minutes of making and then - No. No. - Okay. Share if they also played along. I know. I can't believe how fast it's going. It's been, it's like so mesmerizing to watch all these layers evolve in your

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journal. It's really fun - Coming in with a darker color. - Red lipstick. - Yeah, red lipstick. And just because I wanna start now bringing it, bringing it on in, maybe that's it. I don't, wow. You can tell I spend a lot of time alone too because - Do you, and you must talk to yourself when you're by yourself. - All the, when I'm by myself, when I'm with people, all that, because I'm not ever talk, not talking. So yeah, I just, I, I'm just grabbing colors. Just putting more colors around and because now we've got five minutes, I am, what do you call it? Being super careful of making sure that it's thin. And next what I shall do is move all of this stuff because now is my favorite part of the game. Oh tell, it's like now I get to look for collage. Oh - Yeah. - We're not judging each other because we all just met however I wish, I wish, oh I, - The envelope - Of all that paper. I wish there was something inside of me that said like, oh you should be ashamed. I keep trying to go on paper diets but they, it just doesn't work. Like No, no, no, no. So did you notice I just literally did this to dry that paper off. And that's okay because you know, so think if I will look for collage to kind of tell the story of what I want this page to represent and this the collage part might come far later in the game. Maybe I don't, but it can be anything. Like I don't your collection of papers and I will use scrapbook papers, I will use, you know, a quick Google search of collage brings up so many things, tissue, papers, napkins, you name it. It's, I mean - Are you looking for something that compliments Or contrasts? - Excellent. Excellent question. Excellent. Because for this part, I want something that now like will pop on the page. And so a lot of times I will take, I missed it. Do you see how that blue is just like Right boom on the page. Or like those dots would look kind of cool. It's just, you know what this is, I'm looking for things that will kind of just like explode. This is an envelope of some sort. I don't know. But I think this is the part that I get stuck on because I just love finding odd and weird things. There is to find it. See I could do this for forever. So that's, this is, we're not doing that today Ophelia. Because there's something about just flipping through your like here's a piece of scrapbook paper and what about, oh that's now I'm thinking, but I could do something like that. I could take this side of the, I never look at a piece of paper hole and what about, see I don't, this is the part that I love, but then it's also the part that gets me stuck because I could sit here and finagle with it all day. - Are you thinking you're gonna add writing as well? Do you add writing to all your pages or just as it as it comes to you? - As it comes? And that's another great one. For instance, let's just say, and I'm gonna pretend here that I'm gonna find a random piece of paper because you would think I would've had all, like I painted this earlier today and I literally just had a piece of ledger paper, which shameless plug. But on my Etsy shop is where I keep like collage packs because I, it's time to share, it's time, time to share. But this is a piece of like blank ledger paper that I scraped paint off and then I'd, while the paint was wet, I dropped some of that ink, fluorescent ink on it. We could literally, let's do it this way. I always like to rip things so that it doesn't look like it has to be perfect in any way. But I don't, so a - Torn edge, you like the look of the torn edge. - Yep. And if I'm gonna put down like a piece of scrapbook paper that's thick, I will use like a gel medium, which is a little bit thicker or think of like a tape runner of sorts. But if I put that there and it's like, oh well it's kind of, it looks like it's, I put it there on purpose. I'm gonna, we're gonna pretend I'll just do it for now. But it's not, I would usually use like a gel medium to put it down securely. But for now, let's just pretend that I was gonna put this there. If I want it to then blend into that page and not make it look like I just kind of set it there random. I can take paint and kind of marry it to the page, if that makes sense. Oh - Yeah, - Yeah, totally. It looked like it's now a part of the page. - So you're blending the edge. - Yeah, there you go. So that part wouldn't usually stick up like it is doing right now because you know it's, yeah, - You, if - You were - To nail it down, Ivy, would you mind putting in all of Ophelia's link so you can check out Ophelia's Etsy shop for the collage pack. She mentioned you could check out

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ophelia's stayton.com to see her paintings and also check her out on Instagram where she posts not all the time, but sometimes some of the work - That you we're getting better. We're we're, we're getting better. Yep. Because I am not great at it right now, but okay. So there we are. Just marrying that in and then if you feel as though you want to journal, wow, I wish somebody would've taken a picture of my desk before I started and after with pens. Pens are me. That's another thing with me. I'm curious. I apologize up front, but I love fountain pens, I love markers. I love acrylic ink pins. I love alcohol markers. I love it's colors. It's, it's the color. It's, it's the color. It's all gonna So - You're, you're drawn to the color before the type of material in the writing utensil - There. You're - Okay. - The regular color pencil is great for wait, just adding some additional layers of something in the background. I can also take a light blue - Just start to Yeah, dance that around. - Yeah, it's, it's all about playing. And now of course because I'm working here relatively quickly, it's like, oh what is this? Well I don't know, but that's, it's okay. It's, I would then come back later and kind of bring it together. Like - Okay. - Yeah, I don't know maybe. But - This isn't necessarily finished. This is like, - Oh gosh, no. This is part one of part 5,000. - Okay, well you know what, because we are so close to finishing up, do, would you mind showing us some of your completed pages so we can get a sense, again, I know you shared some of them in the beginning. Just give us a sense of where they get to in the next, you know, iteration or two. Lemme give thanks everyone for such great questions in the chat. So Ophelia's gonna show us a few of her spreads. Be sure to follow her and check out all the links we posted. I don't think we're gonna have a chance to have everyone show what they did today, but you'll get an email in 24 to 48 hours with the recording of this live event. And if you want to share what you made, feel free to put a picture in the gallery or you can put a picture in the chat now before we sign off. But let's take a look at some of, - Oh sorry, I just found this and I'm like, oh well then we could start doing that. 'cause you know, it's one of those things where you find a different toy and you're like, well I gotta play with that now. So there's that one. But even if we're looking at this, wow, your desk is trashed. - No, it looks great. This is, this is a productive desk. I love it. - The stencil. Do you see that? Like the red dots, but then the alphabet. All I did was that with, to make that was take acrylic ink and put it in a spray bottle. Oh, okay. And then use it as a spray paint over the stencil. So that's kind of where I got that effect from. And it just adds in like a layer of interest without bulk again. And I think I did it in multiple colors and just like a plain old spray bottle guy like this. But I just put the color inside and like put water in it to make it more fluidy. Okay. And use it Now I've gotta spray paint without having spray paint in my studio. - Yeah. Okay, great. I love that. Like - Ladder and then collage and words. And I do love taking a, a brush and going directly into the ink and then writing that way because now I can't really like, make it perfect like I would holding a pin. - Mm. - You like, so I love to do it that way of - Control. Okay. - And if I'm feeling particularly fancy, not usually I will take the, the bottle itself and Oh, like write with it that way. Just, oh, I - Love that. I love those. Those look like two little swans or something. You're just, your little gestures there. I - Love it. That's my favorite mark. But yes, so it's things like that where, you know, see there's my attempt again to leave white space. It didn't mark, nope. Didn't work. But again, it's, this one was taken like a cap, putting it in paint and using it to then stamp with Love it. You know, just again, there's that stencil. But my spray paint and you can see I, it's literally like splattered. I did the writing thing again. It's just, you know, anything. And this would mean absolutely nothing. Now to the person that saw it, that first journal that I showed you guys that said hope, a lot of times if you've got something like really going on and you're like, you know what, I'm just not feeling it. You can write things out in like water soluble and just write out all your ugly, write it out and then start prepping your page. Now it's there and the u's out. But nobody ever sees it. So all they might see is,

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where is it? Let's just, I've, I've No you, - You're kind of like doing a brain dump to get the negativity out and then you're over it. - Yep. And now it's all underneath there and nobody then knows it's just there. And there's my scraping again. - Beautiful. I don't know, can you see the chat? Ophelia Naty put what they worked on during our session and it's this very cool like loose portrait with a lot of texture and purple and gold. - It's very cool. I don't know if, okay, I can't see the, wait. Yes I can. It's coming. Oh, that's the purple. I see it. Gosh, that's fast. Like boom. Maybe it's because I spent too much time talking. I love that - There's a lot to share 'cause there's so much, there's so much - That, oh, I love that. Now will I be able to see this chat? - No, we won't see the chat afterwards, so make sure no, Still hear us. We're still on. Make sure to upload this image to the gallery once we post the recording of the live event to a page on creative bug. So we're a little past time. Thank you everyone for joining us. Ophelia, thank you so much for sharing so much of yourself and your process with us. That exuberance and joy and that fun that you described really comes through in all of your work. I mean, I can see it in the pages and the way that you share so generously all of your expertise and your love of material. - It's my expert. - It's Thank you for everyone who joined us and played along. I'm sorry we didn't get a chance to look at all of your pages. - Oh my gosh. Look at, - Had an hour of fun and experimentation For anyone who registered, we'll send you a link to the recording of this. Make sure you check out Ophelia I, I am sure that she will be joining us again for another live event. We had such a great time. So thank you Ophelia, and thanks everyone - For talking. Thank you guys. Thank you so much. I'm just watching all the hearts now and I'm like, oh, thank you so much. I promise. This was great. - Thanks everyone, and we'll see you on the next live. Bye.

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