

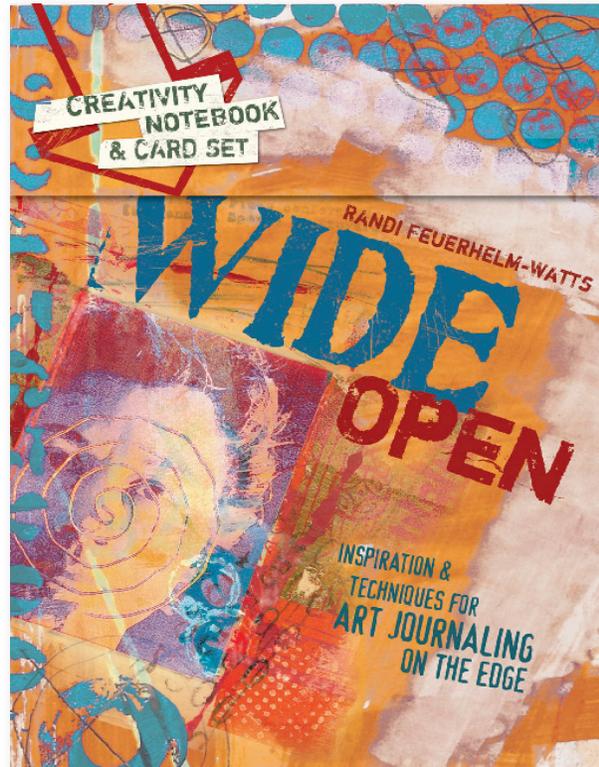
6 Prompts for Journaling

Looking for a jumping off point for your journaling? Whatever it is that inspires you, it's bound to be of the person, place or thing persuasion. Let Randi Feuerhelm-Watts lead the way.

Author Randi Feuerhelm-Watts (*Wide Open*) shares six of her creative inspirations in this excerpt from her book and card deck. And while her work is intended for the journaler, any artist can find inspiration in the artists, cities and techniques she describes. So what are you waiting for? Get going ... now!

To learn more about or purchase *Wide Open* by Randi Feuerhelm-Watts, [click here](#).

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Wide Open is published by North Light Books, an imprint of F+W Media, Inc.

THROUGH
DECORATING
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(From Wide Open by Randi Feuerhelm-Watts, 2007
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[RE-CREATING FACE]

SO YOU WANT TO RE-CREATE YOUR FACE, BUT THE WHOLE PAINTING THING IS JUST NOT HAPPENING? I REMEMBER A GIRL IN AN EVENING FIGURE-DRAWING CLASS I TOOK NINE YEARS AGO. SHE SEEMED TO BE BORED (SHE HAD RECENTLY BEEN ACCEPTED INTO A PRESTIGIOUS ART SCHOOL) AND WAS JUST BIDDING TIME UNTIL THE NEW SEMESTER STARTED. I ASKED HER HOW SHE LEARNED TO MASTER THE HUMAN FIGURE BECAUSE I WAS HAVING SUCH A HARD TIME WITH PROPORTION. THIS IS WHAT SHE TOLD ME:

HOLD YOUR CAMERA AT ARM'S LENGTH AND TAKE A PICTURE OF YOUR FACE. YES, *THAT* CLOSE UP. DON'T EXPECT IT TO LOOK GOOD. UNLESS YOU ARE TWENTY-SEVEN YEARS OLD, IT WILL MOST LIKELY BE HORRIBLE. BUT THAT'S WHAT EVERYONE ELSE IS LOOKING AT SO TAKE IT.

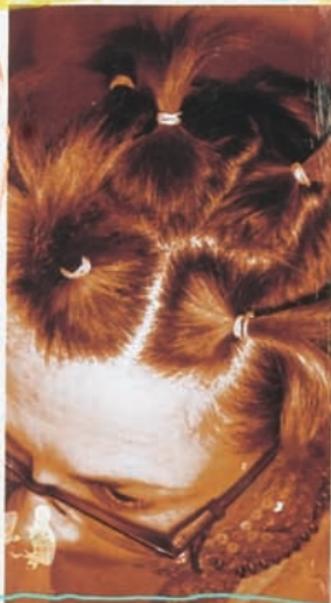
SCAN IT INTO YOUR COMPUTER AND DE-SATURATE IT, TURNING IT BLACK AND WHITE. THEN CLICK ON PHOTOCOPY. GLUE IT IN YOUR JOURNAL, AND TRACE OVER IT WITH A PENCIL—OVER AND OVER AND OVER. THIS WILL GIVE YOU THE FEEL OF THE FEATURES AND START TO BUILD CONFIDENCE. REMEMBER LEARNING TO WRITE THE ALPHABET? REMEMBER TRACING REPEATEDLY OVER THE LETTERS? THIS IS THE SAME PRINCIPLE.

USING THE SAME METHOD, CUT OUT PICTURES OF MODELS IN MAGAZINES. PASTE THOSE IN YOUR JOURNAL AS WELL, AND REPEAT DRAWING A LINE OVER THE FIGURE.

IT'S KIND OF LIKE FEELING THE FORM WITH YOUR PENCIL. THIS IS A FUN, EASY EXERCISE YOU CAN DO WHILE RIDING ON A PLANE OR WAITING FOR YOUR FOOD TO BE SERVED IN A BUSY RESTAURANT. PRETTY SOON YOU WILL BE ABLE TO DRAW THE FACE OR FIGURE ON YOUR OWN WITHOUT HELP FROM A PICTURE.

HAVE YOU EVER NOTICED THAT PEOPLE WHO THRIVE ON ACCOMPLISHMENT SEEM TO LOOSE WHO THEY ARE? THEY PRODUCE WITH NO DEPTH, AND ARE CONTENT LIVING ON THE

EVERYONE ELSE
WON'T BE
YOURS.



IF YOU LIVE YOUR

SURFACE. THEY LIVE THEIR LIVES WITHOUT
A HEART.

AND YOUR DAYS ARE SPENT

TRYING TO CONVINCING OTHERS HOW

CAPABLE YOU ARE

[GODIE]

LEE GODIE (1908-1995) WAS A HOMELESS PAINTER WHO SLEPT ON PARK BENCHES IN THE BITTER COLD, HAD THICK, WEATHERED SKIN AND WAS THE FIRST TO WEAR A BRA OVER HER CLOTHES. (SORRY, MADONNA.)

SHE IS UNIQUELY IDENTIFIED AS THE ARTIST WHO USED HER ACRYLICS TO PAINT THICK EYEBROWS ABOVE HER REAL ONES AND LARGE ORANGE CIRCLES ON HER CHEEKS.

SHE STORED HER PAINTINGS IN A LOCKER AT THE BUS DEPOT AND KEPT THEM TUCKED SAFELY IN HER COAT. DURING HER LIFETIME SHE CREATED THOUSANDS OF PAINTINGS AND SOLD THEM ON THE STEPS OF THE CHICAGO INSTITUTE OF ART. TODAY THEY ARE WORTH THOUSANDS OF DOLLARS. WHY DO I THINK ABOUT HER SO MUCH? I JUST LIKE THE IDEA THAT WHEN SHE REACHED INTO HER PAINT BOX, YOU DIDN'T KNOW IF SHE WAS GOING TO PAINT THE CANVAS OR HER FACE. GODIE WASN'T AFRAID TO CROSS THE LINE. SHE USED WHAT SHE HAD AND MADE IT WORK.

KEEPING THIS IN MIND, I MADE THIS PAGE WITH TWO EVERYDAY THINGS. RUBBER BANDS AND MASKING TAPE.

AFTER I TIED MY HAIR UP WITH THE RUBBER BANDS, I HELD THE CAMERA OVER MY HEAD AND SNAPPED. I WASHED THE PAGE WITH ACRYLICS (IN GODIE'S HONOR) AND TRACED AROUND A ROLL OF MASKING TAPE, I THEN COVERED PART OF THE PAGE WITH LAYERS OF TAPE. SOME OF THE TAPE WAS PAINTED OVER AND SOME I LEFT AND WROTE ON WITH A PAINT PEN. YOU DON'T NEED EXPENSIVE SUPPLIES TO MAKE JOURNAL PAGES. ALL YOU NEED ARE A FEW RUBBER BANDS, A ROLL OF MASKING TAPE, AND A SOLEMN PROMISE YOU WILL NEVER BE ORDINARY.

YOUR VOICE

SELF AND WHAT YOU CAN DO FOR ME
IS THE MOST IMPORTANT THING.
GIVING TO GET.

Quiet

Bicycles

SEND THEM TO
THE DOGS

I HAD NO IDEA WHICH WAY TO
GO...AND NOW I DO.
ALTERED PHOTOS AND COLL
EGE KIDS...MAYBE ITS TIME
TO GET OUT IN THE WORLD...
THE BLIND DEAF AND DUMB
WORLD.

THE ESSENCE OF

THEY HAVE MOUTHS
BUT CANNOT SPEAK
EYES BUT CANNOT SEE

warmth Breezes

murals



Church bells

CLAREMONT

MAY 17
A CITY FULL
OF IDOLS.
KNOWLEDGE
AND WHO YOU
KNOW

[CITY WALK]

THERE IS NOTHING ORDINARY ABOUT CLAREMONT, CALIFORNIA. THERE IS A GUY WITH FOUR MANNEQUINS ON HIS ROOF, A TANK ON HIS FRONT LAWN AND STATUES OF WOMEN WITH GLOBE HEADS THAT CAN BE SEEN FROM HIS LIVING ROOM WINDOWS. ANOTHER GUY HAS THREE HUGE BOULDERS STACKED ON TOP OF EACH OTHER IN HIS FRONT YARD, IN A WAY THAT MAKES EVERYONE SAY, "HOW DID HE DO THAT?" THERE ARE COLLEGE KIDS WITH RINGS IN THEIR EYEBROWS, DREADLOCKS AND FISHNET STOCKINGS.

THIS EXERCISE IS DESIGNED TO TAKE YOU FOR A WALK THROUGH YOUR CITY SNAPPING SHOTS OF WHAT YOU LOVE. MAYBE DRIVING TO WORK, YOU HAVE ALWAYS ADMIRER A YELLOW HOUSE WITH A BEAUTIFUL WOODEN DOOR. SNAP. A BUNCH OF KIDS PLAYING IN THE PARK FOUNTAIN EVERY AFTERNOON AS YOU PASS. SNAP. THE TREES IN BLOOM BY CITY HALL. SNAP. NEW AWNINGS OVER THE BEAUTY SALON. SNAP. ORDINARY THINGS YOU SEE EVERY DAY ARE PERFECT PHOTO OPPORTUNITIES, AND THIS EXERCISE HELPS DEVELOP THOSE OBSERVATION SKILLS. USING A DISPOSABLE CAMERA, GO OUT ON A SUNDAY AFTERNOON TO TAKE A CITY WALK. USE UP THE WHOLE ROLL OF FILM AND GET IT DEVELOPED AT THE ONE-HOUR PLACE. GLUE YOUR PHOTOS INTO YOUR JOURNAL AND WRITE UNDER EACH ONE WHERE IT IS LOCATED AND WHAT YOU LIKE ABOUT IT. THE FUN PART ABOUT THIS PROJECT IS DOING IT ALL IN THE SAME DAY. MAKE SURE THOSE PHOTOS ARE GLUED IN YOUR BOOK BEFORE GOING TO BED. THAT WAY, IF YOU EVER HAVE TO LEAVE THE HOME YOU LOVE, YOU CAN ALWAYS REFER BACK TO HAPPY TIMES.

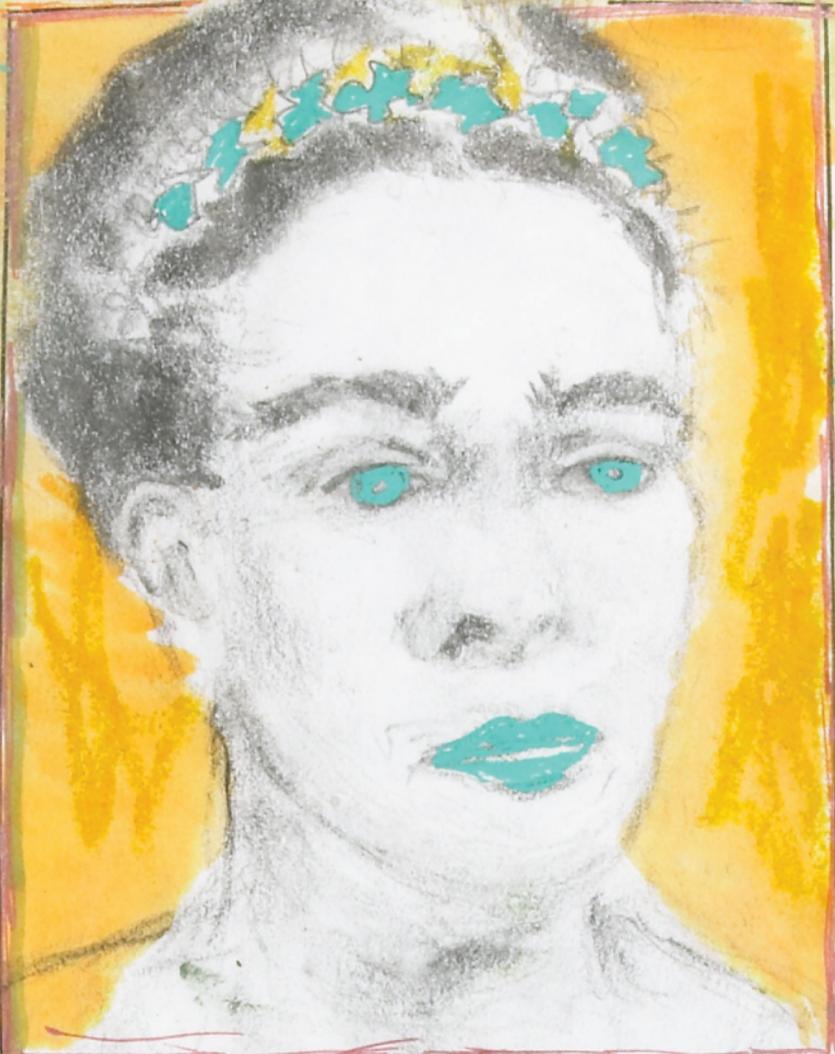
THROUGH THE LENS

uninterrupted, it feels

listening.



SKETCHING BREATH



sooner than you think

MIND BACK.

(From Wide Open by Randi Feuerhelm-Watts, 2007
Courtesy of www.CreateMixedMedia.com)

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[BLOBS ARE GOOD]

FROM BRIGHT COLORS, UNIQUE BORDERS, LAYERING AND CREATIVE WAYS WITH TEXT, THERE ARE ENDLESS CONCEPTS WE CAN DRAW FROM FRIDA KAHLO'S ARTWORK AND PERSONAL DIARIES TO USE IN OUR OWN JOURNALS.

FRIDA'S PAGES WOULD OFTEN HAVE TWO LAYERS OF WRITING—ONE ON TOP OF THE OTHER. (THE PALER ONE UNDERNEATH WAS IMPOSSIBLE TO READ, BUT THE ONE IN BLACK INK, ON THE SURFACE WAS USUALLY LEGIBLE.) SHE LIKED TO BEGIN MANY OF HER PAGES BY SPILLING A BLOB OF PAINT INTO HER BOOK AND CLOSING IT. THIS MAKES FOR A GREAT INTUITIVE EXERCISE, AND ONE YOU COULD TRY YOURSELF. A FEW OF FRIDA'S PAGES BLED THROUGH, BUT YOU COULD PUT A PIECE OF CARDBOARD BEHIND THE PAGES BEFORE SPILLING THE PAINT TO AVOID THIS.

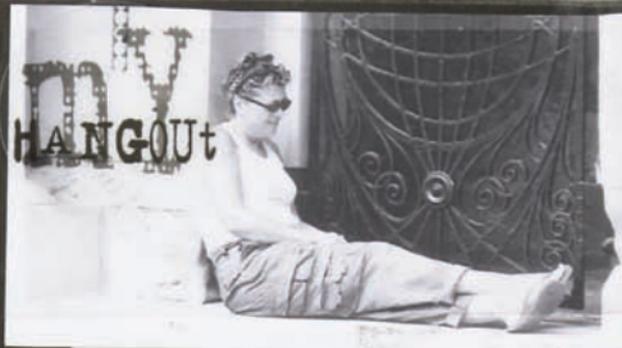
AFTER OPENING THE BOOK, YOU'LL HAVE AN ABSTRACT BLOB THAT YOU CAN PLAY AROUND WITH. FRIDA WOULD USE A CRAYON AND TRACE AROUND PORTIONS OF THE SHAPE. YOU CAN TRANSFORM THE ABSTRACT IMAGES INTO SELF-PORTRAITS LIKE SHE DID, OR JUST PICK UP WHATEVER IS ON YOUR WORKTABLE, LIKE THE BOTTOMS OF PAINT BOTTLES OR A COFFEE CUP, SET IT IN THE PAINT AND MAKE A PRINT OF IT ON THE PAGE.

USING A SMALL PAINTBRUSH AND ACRYLIC PAINT, WRITE ON THE BACKGROUND. DON'T TRY TO GET THE LETTERS EVEN. YOUR HANDWRITING IS A REFLECTION OF YOU AND SAYS MORE ON A PAGE THAN A TYPED OR HAND-STAMPED PHRASE. MAKE MISTAKES AND WORK LOOSELY. DOODLE AROUND THE EDGES.

OVERALL, IF YOU FIND YOUR WORK IS TOO RIGID AND CONTRIVED, TRY ALL OF THESE EXERCISES WITH YOUR NON-DOMINANT HAND. I PROMISE IT WORKS EVERY TIME.

Spending so much time trying to figure out what to do, I won't ever do anything. I have to set goals and focus on daily opportunities to serve Christ. I have a lot of opportunities to happen because I will never give up.

maybe we all are just way too rich.



OBSERVATIONS



EVIDENCE OF MY SO CALLED LIFE

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(From Wide Open by Randi Feuerhelm-Watts, 2007)

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 LIVE IN THE

[LITTLE OR NO WORDS]

JOURNALING ISN'T ALWAYS ABOUT WORDS. IF YOU DON'T ENJOY WRITING, WHY WOULD YOU WANT TO WRITE IN YOUR JOURNAL? THAT'S LIKE EATING LIMA BEANS IF YOU HATE LIMA BEANS. YOUR JOURNAL IS A REFLECTION OF YOU, WHO YOU ARE, HOW YOU FEEL AND WHAT YOU ARE PASSIONATE ABOUT. IT SHOULD BE EXPRESSED IN A STYLE THAT REFLECTS YOU AS WELL.

DO YOU LIKE PHOTOGRAPHS? THEN FILL THE PAGES WITH PHOTOGRAPHS. DO YOU LIKE TO WATERCOLOR? THEN BRUSH COLOR ACROSS THE PAGES IN LONG, PASSIONATE STROKES. AS SOON AS YOU TAKE OWNERSHIP OF YOUR PAGES, YOU WILL START WORKING IN YOUR JOURNAL ON A REGULAR BASIS. IT WON'T BE A "HAVE TO": IT WILL BE A PLACE YOU RUN TO, FEELING NATURAL AND RELAXED.

SOMEONE LOOKED AT ONE OF MY JOURNALS SEVERAL YEARS AGO AND COMMENTED ON THE THREAD OF WINGS AND CROWNS THAT RAN THROUGH MY PAGES.

WHEN I WENT BACK TO PONDER HER FINDINGS, IT REALLY DID MAKE SENSE. IT WAS A TIME IN MY LIFE WHEN I FELT PARTICULARLY FREE TO FLY AND BE WHO I WANTED TO BE, AND AS A RESULT I FELT LIKE ROYALTY. I HAD NO IDEA THE CONNECTION OF THIS THEME AND MY DAILY LIFE UNTIL SHE POINTED IT OUT. OFTENTIMES OTHERS WILL SEE THINGS YOU DON'T ON THE PAGES.

DON'T WORRY ABOUT IT IN THE BEGINNING, IT WILL JUST HAPPEN. IF YOU ARE FAITHFUL IN YOUR JOURNALING, YOUR EXPRESSION WILL DEVELOP INTO WHO YOU REALLY ARE. WORDS OR NO WORDS.

[LANGUAGE]



EVIDENCE

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[CRAYON IN YOUR POCKET]

SOMEONE TOLD ME THAT NO ONE EVER LEAVES IOWA AND THAT IS WHY FAMILIES ARE BURIED TOGETHER. PARENTS, GRANDPARENTS, GREAT-GRANDPARENTS. . . THAT SEEMS SO ATYPICAL IN TODAY'S CULTURE. FAMILIES ARE CHOOSING MORE AND MORE TO SPREAD OUT, CONNECTED ONLY BY THE INTERNET AND FREQUENT-FLYER MILES. I MEAN, MANY FAMILIES DON'T EVEN SPEND HOLIDAYS TOGETHER—LET ALONE ETERNITY.

WHILE OUT DRIVING ON A COUNTRY ROAD, I WAS LISTENING TO A GUY ON THE RADIO EXPLAIN HOW YOU CAN HAVE YOUR ASHES SPREAD IN SPACE. REALLY. FLOATING AROUND WITH THE STARS AND PLANETS. IT WAS ABOUT THAT TIME, I CAME ACROSS A TYPICAL IOWA FAMILY—A FAMILY OF TOMBSTONES. A LITTLE SIGN WAS POSTED SHOWING THIS WAS WHERE THE FAMILY FARM WAS. RIGHT WHERE THEY WERE BURIED. I SAT THERE THINKING ABOUT WHAT THEIR LIVES MUST HAVE BEEN LIKE. ALL SEVENTEEN OF THEM. MY GUESS WAS THEY HAD BEEN CONCEIVED, BORN, LIVED AND DIED RIGHT WHERE I WAS STANDING.

SOMEHOW JUST TAKING A PHOTOGRAPH OF THE TOMBSTONES DIDN'T SEEM LIKE ENOUGH SO I DECIDED TO ALSO TAKE A RUBBING. LAYING A PAPER AGAINST THE SURFACE OF THE TOMBSTONE, I LAID THE SIDE OF A CRAYON AGAINST IT AND RUBBED, LEAVING A QUICK PRINT OF WHAT WAS UNDERNEATH.

RUBBINGS ARE A QUICK AND EASY WAY TO GET RESULTS. TRY TAKING RUBBINGS OF MANHOLE COVERS, SIDES OF BUILDINGS, TIRES, WOOD GRAIN. . . THE EXPERIENCE OF PHYSICALLY CONNECTING WITH YOUR SUBJECT AND TAKING PART OF IT AWAY WITH YOU SOMETIMES CAN BE LIFE-CHANGING. YOU JUST HAVE TO REMEMBER TO ALWAYS CARRY A CRAYON IN YOUR POCKET.