

art journaling 101

How to creatively capture more memories from life

by Candace Rose Rardon

ART JOURNALING 101

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JOURNALING



ART JOURNAL
SUPPLY LIST



ART JOURNAL
PROMPTS



REWARDS OF
JOURNALING

The lasting gifts of a
daily journaling practice,
which helps us honor
life's little moments.

the brilliant and virtuous practices of almost every part of
the natural world: THE PROTECTIVE QUIET of an icy north-
ern landscape, the held bud of a future rose... Hiding is under-
estimated... We live in a time of the dissected soul, THE
IMMEDIATE DISCLOSURE OF OUR THOUGHTS, IMAGIN-
ings and long, too often, already aw
What is real almost always is to begin with, hidden.
HIDING IS CREATIVE, NECESSARY... & LEAVES
LIFE TO ITSELF, TO BECOME MORE OF ITSELF.

intro to art journaling

So often these days, it feels like life is always moving faster than I'm able to take hold of it...

Like every moment is fleeting

all those little moments

A collage of various papers, tickets, and documents. The items include: a green beer label for 'IPA ATOMICA' with a cartoon character; a pink receipt for 'CONSUMO FINAL' with a QR code; a yellow poster with the word 'WALKOMM' and other text; a green movie ticket for 'EL CONTADOR 20' from 'GRUPOCINE'; a brown paper bag for 'CAFE TORTONI'; a white ticket for a 'CEREMONIA' with a barcode; and a blue ticket for 'Copa Mundial Rusia 2018'. There are also various other papers, including a map, a star, and a piece of paper with a grid of letters.



Last year, however, I discovered a simple, creative tool that helps me catch more of life's little moments as they take place — a tool I've even come to think of as my trusty net in that river full of minnows:

My art journal



Now, when I stand in the river of fleeting moments that is our daily life,
I feel prepared to catch more moments — and thereby honor them.

Moreover, I believe:

You can catch them, too

In the hopes of helping you embrace journaling as a way to slow life down, catch more of each day's little moments, and honor their role in your life, this is my take on how to start an art journal and maintain a regular journaling practice, comprised of three parts:



Art journal supply list



Art journal prompts



Rewards of journaling

"Writing is as close as we get to keeping
a hold on the thousand and one things..."

that go on slipping, like sand,

through our fingers."

SALMON RUSHDIE

Discover

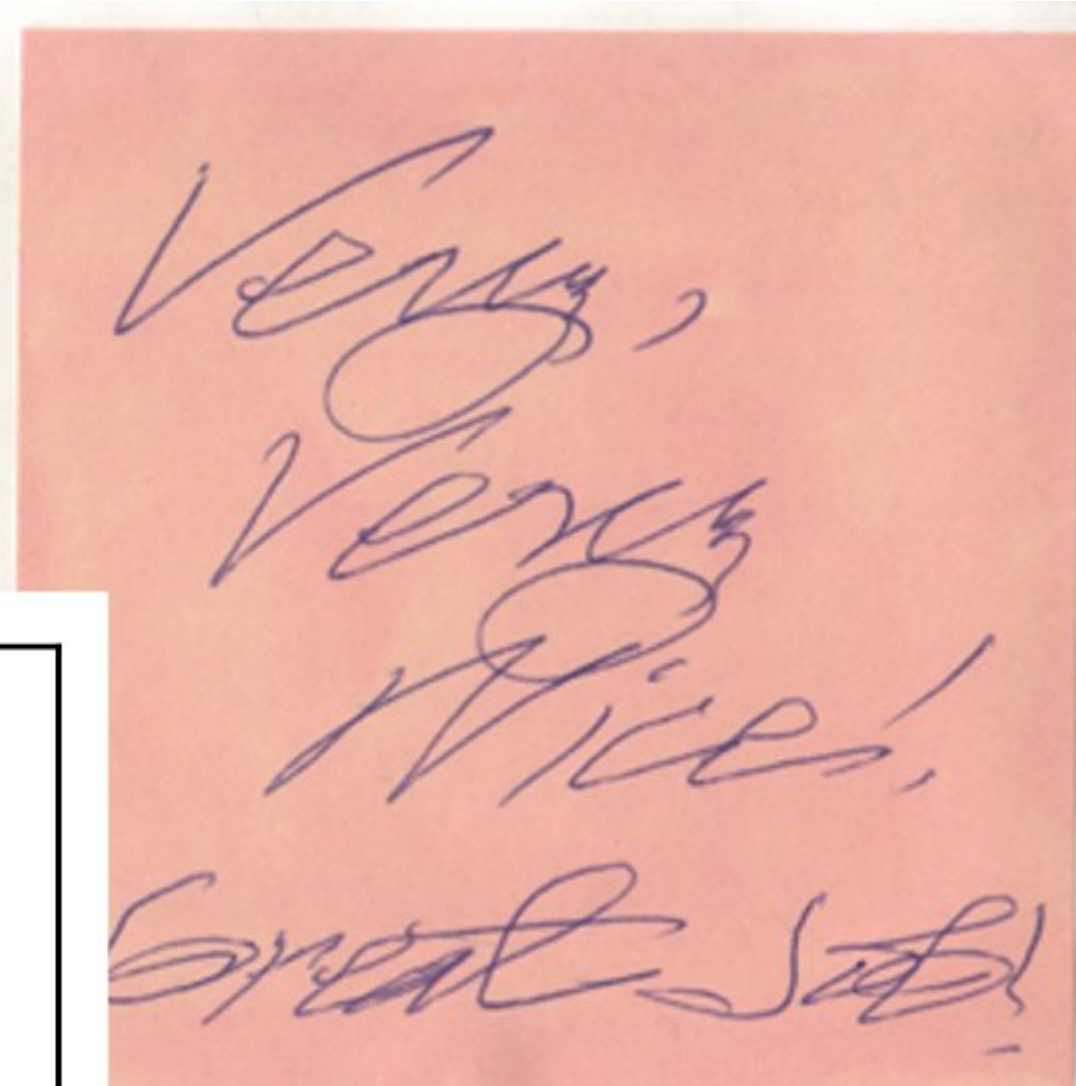
A HOME AWAY FROM HOME

The little red house with the white window frame stands among the silent pines, just as I'd imagined it. Behind it, a few steps away, a rocky beach stretches away to the end of the island. The stillness of this winter morning is disturbed only by the distant lap of the waves.

There was something about the places we grow up is a fact that rings true for all of us, even for those who try to escape it.

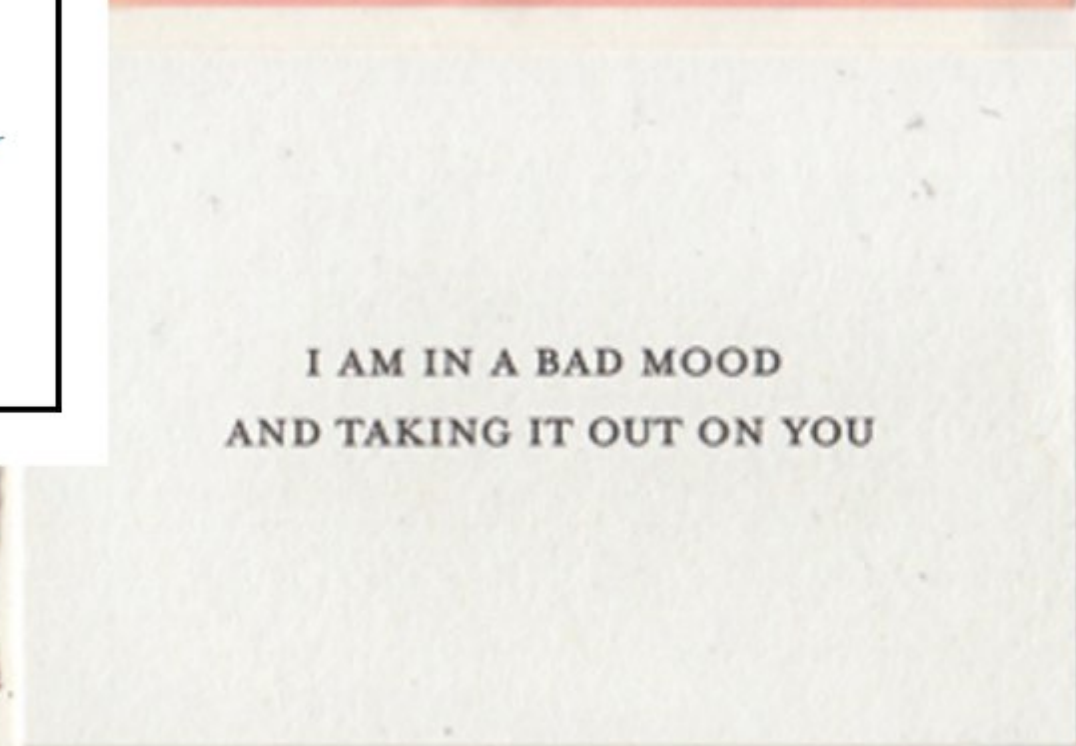
And I was curious about his relationship to the places where he had lived: had his writing shaped and changed them, as well as the other way around?

NORTHERN
ROOTS

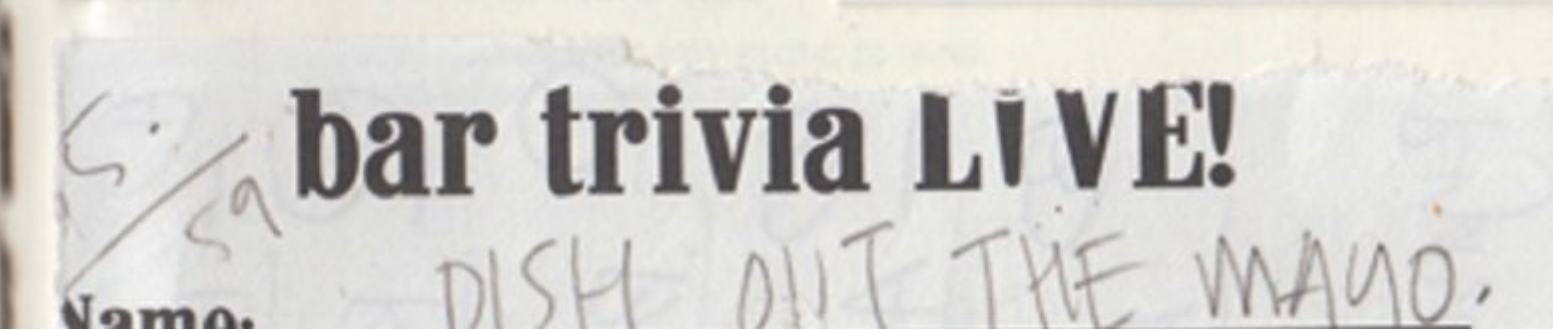


PART ONE

art journal supply list



Monday:	
12:00-1:00	Traditional Hatha Yoga
4:00- 5:00	Traditional Hatha Yoga
5:30-6:30	Vinyasa Yoga
7:00-8:00	Traditional Hatha Yoga
Tuesday:	
9:30-10:30	Deep Stretch Yin
4:30-5:30	Vinyasa Yoga
6:00-7:00	Traditional Hatha Yoga
Wednesday:	
12:00-1:00	Traditional Hatha Yoga
4:00- 5:00	Traditional Hatha Yoga
5:30-6:30	Vinyasa Yoga
7:00-8:00	Traditional Hatha Yoga



Journal



In terms of size, I prefer 6" x 8" (15.24 cm x 20.32 cm) hard-bound journals. Such a page size is large enough for standard greeting cards (something I personally love to save and collect), but isn't too big to travel with.

Another thing to keep in mind when shopping for journals is paper quality — be sure the paper you choose will hold up to the level of painting and pasting you envision using the journal for.



Pens

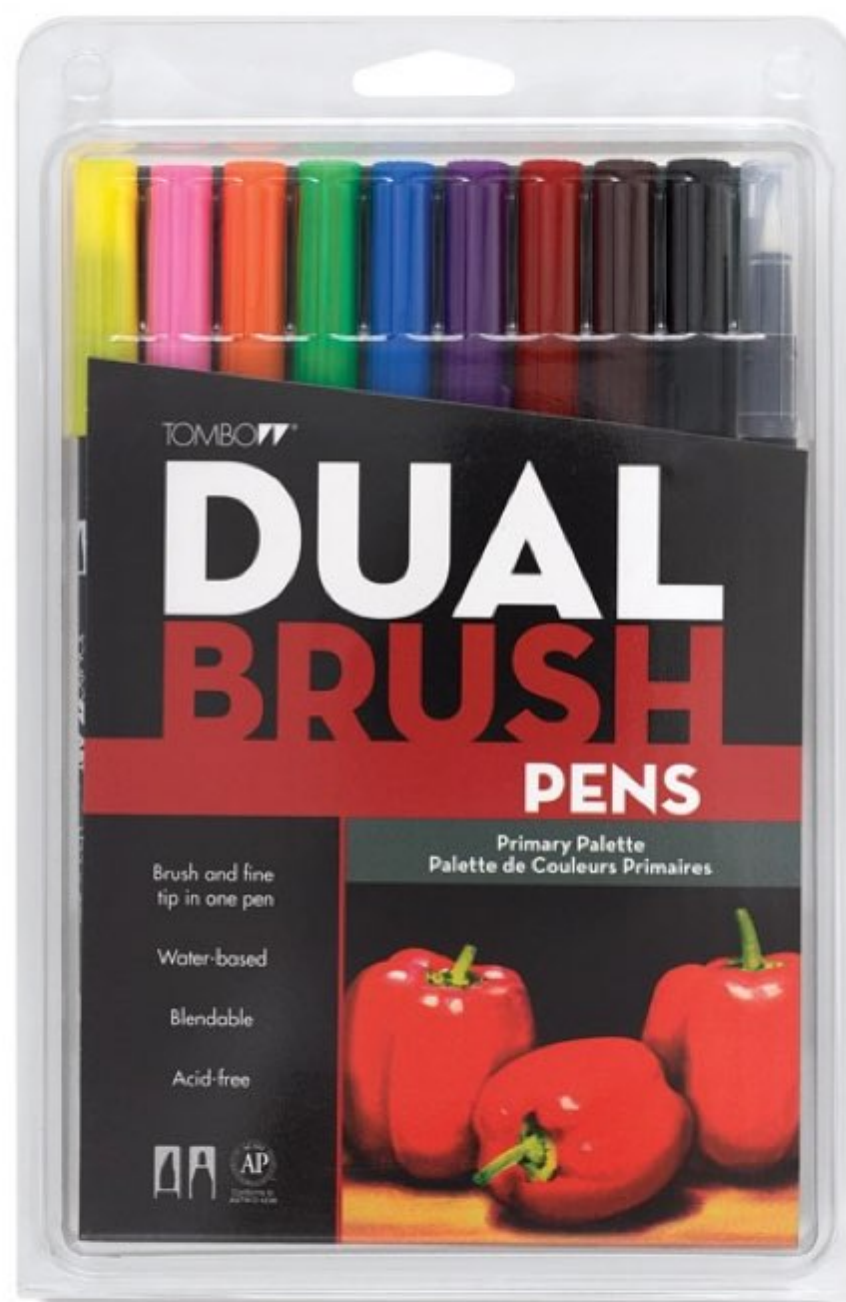
Although I'll generally use a standard ballpoint pen for writing in my journal, for any hand-lettering or more creative pages my go-to writing instrument is a black Paper Mate Flair pen, size medium, whose felt tip flows smoothly across the page.

Another plus for Paper Mate Flair pens: They're available in 26 fun, bold colors.

Markers

If you're interested in doing hand-lettering or drawing in your art journal, then it might also be worthwhile to add markers to your arsenal of journaling supplies.

For quick sketches in my journal, I'm a big fan of Tombow's dual brush pens, which feature a fine tip at one end and a brush tip at the other end. Their ink is also acid-free and blendable, using the colorless blender pen that is included in each set.





Glue stick

As you'll read in the next section, I love creating memorabilia collages — and for that, glue sticks are my essential and beloved adhesive. I don't have a preferred brand, as long as the glue is acid-free.



Scissors

Another helpful supply for collages is pair of children's scissors (which can usually be carried onto flights, in case you're traveling.)



Bonus supply: Glitter nail polish

Now, this might be the most unconventional tip found in this guide — that glitter nail polish can be a fun (and usually fast-drying!) way to add a little sparkle and color to the pages of your art journal. I use it just like a highlighter, drawing attention to certain lines I've written, or for extra little flourishes on a collage or spread.



My own journaling essentials, my current art journal, and a bit of memorabilia.

Excerpts from Dani Shapiro's STILL WRITING:

Let go of every *should* or *shouldn't* running through your mind when you start. Be willing to stand at the base of a new mountain, and with humility and grace, bow to it. Allow yourself to understand that it's bigger than you, or anything you can possibly imagine. You're not even sure where the next step will take you. When you begin, whisper to yourself: *I don't know*.

Humility, page 52.

And, just as our

lives are shaped by moments, hours, and the passing of days, stories are shaped by sentences. Be movements of characters through time. By the quiet tenacity with which we enter the stepping stone of each word.

This kind of tenacity is not a static state, an exotic destination to which you travel and then cross off the list. Each and every day that you approach the page, you are reaching for it once again. At times, it will make you feel like you're about to have abandoned you. But in the face of this, be persistent, dogged, patient, determined. Remember that this moment, this day, is one stitch in a tapestry of days. Remember that you cannot—*should* not—see the shape unfolding before you. Spend it all anyway. Gamble with your whole self.

Tenacity, page 94.

In my yoga practice, I have been taught to begin in mountain pose. Mountain pose—standing with feet slightly apart, with head, neck, and pelvis in alignment, eyes softly focused, face relaxed—is a grounding pose. Until we can feel the

page 24.

DR. SEUSS

Remember, as you begin, that you are in a remote and exotic place—the literary equivalent of far eastern Bhutan. It's a place where no one can find you. Where anything is possible. Where, for a time, you are free, liberated from the expectations and ideas of others. You are trekking, and the vistas are infinite. This freedom is necessary whether you're working on your first book or your tenth. In order to create a world on the page, you need to push away from the world around you. You must forget its expectations and constraints.

The time when you're working on a first book is when the darkness is at its purest and most precious. Someday you may look back on it with longing. No one has yet pinned you to a tradition, told you who you are. You can't troll the Internet for reviews or commentary about yourself. In the dark, you are free to grow like a moon flower, to experiment without

consequences. There are no limits, no definitions. What are your obsessions? What pieces of your psyche will you find your voice? What rules can you break? Where is the edge and how can you form your work against it? I'll call ahead of you, and this time in the dark will allow you to find out.

There is only one opportunity to write in complete darkness: when you're at the beginning. Use it. Use it well. The loneliest day in the life of a published writer may be publication day. Nothing happens.

Look, it's easy to sit here—my eyes brimming at the mem-

BEGINNING, pages 86-7.

"THE PRACTICE IS ART."

"TO SHINE A LIGHT."

"Sometimes you will never know the value of a moment until it becomes a memory."

'NAMING LOVE TOO EARLY is a beautiful ☆

but harrowing human difficulty. Most of our heartbreak comes from attempting to name who or what we love and the way we love, too

early in the vulnera
IN THE BEGINNING
to a marriage or to
volved with. When
ation before the re
find our selves dis

PART TWO

art journal prompts

CAN NEVER KNOW
erson, to a work,
of love we are in
c kind of reciproc
COMPLETELY we
icular form of love

that is actually possible but that did not meet our initial and too
specific expectations... In many ways love has already named us

BEFORE WE BEGAN TO ARTICULATE WHAT

6 OCTUBRE 2016

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Rusia 2018**

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Abitab

¡PRIMER PARTIDO en URUGUAY!

While a sketch takes me a couple of hours to complete, I've found that creating an entry in my art journal can take less than five minutes,

*and the rewards
are just as great*

As I began keeping a regular art journal in 2016, a few favorite methods of recording each day emerged, which I've shared here in five simple prompts.

As soon as life gets busy, journaling is one of the first things that falls to the wayside for me. But as the following prompts have shown me, I've learned a consistent art journaling ritual *is* possible, even in life's busiest seasons.

Let's get started!

Prompt 1: Day-markers

Time needed: 5 minutes

We use bookmarks to mark our place in a novel; placemarkers show us where we are on a map; and for me, “day-markers” are how I set one day apart from another. They help me mark my journey through the year, by giving honor to each singular day.

First, I use some simple paper element from that day. It might be a note from a friend; a boarding pass or ticket stub from an event I went to; or any other piece of paper usually about the size of a postcard or smaller.

The next steps are simple: I paste the piece of paper in the middle of the page, and then write the day's date above it and a short phrase below it, in commemoration of what I want to remember from the day.

Finally I draw a two-line border around the page; for me, it's a simple visual way to set that day apart.

28 MARCH 2016

26/03/15

Dear Landace,
I am so glad I met you!
Thank you for being
always smiling and happy
and welcoming people!
I wish you a wonderful
time here in Norway and
good luck with your book!
As I already ~~told you~~ ^{just} told you,
when I ~~saw~~ you told me
about your book, your travels,
~~etc~~ and so on, I thought
~~too~~ "whaaa!" her life looks
like the ~~like~~ life I would
like to have! So thank you
for showing me it is
possible to have a life like
that! I hope we will stay
in touch and I would be
happy to exchange more
with you. Meeting you here
showed me once more that

THE END of STAMSUND, PART I

11 MAY 2016

Vafler



SÅ ENKELT:

1 Bland med
vann og ma

2 Stek i
vaffeljer

THE PAN-WAFFLE DISASTER & 2016

8 AUGUST 2016

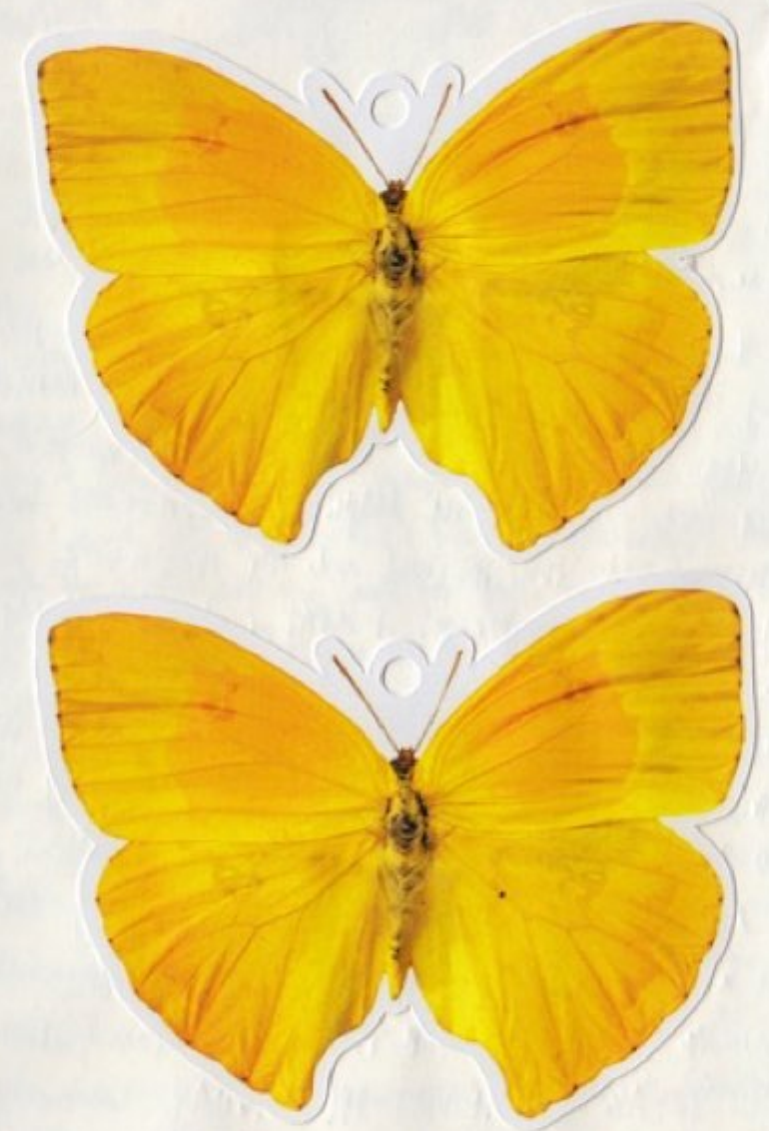
NEED HELP?

Missed or cancelled flight? Other issues? We're here to help.



THE DAY & THE DELTA FIASCO

9 JUNE 2016



BECOMING UNA MADRINA

Creating day-markers always makes me feel like I've paused just long enough to honor that day — and to recognize whatever small moment or event it held *as one worth remembering*.

Prompt 2: Memorabilia collages

Time needed: 30 minutes

By memorabilia, I mean all those little pieces of paper we often collect during a trip or even in our hometown — be it business cards, beer labels, ticket stubs, boarding passes, receipts, stickers, paper sugar packets from cafés, handwritten maps or notes, and the list goes on...

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1 Válido 9 est

To me, memorabilia is essentially anything that has meaning or represents a memory —

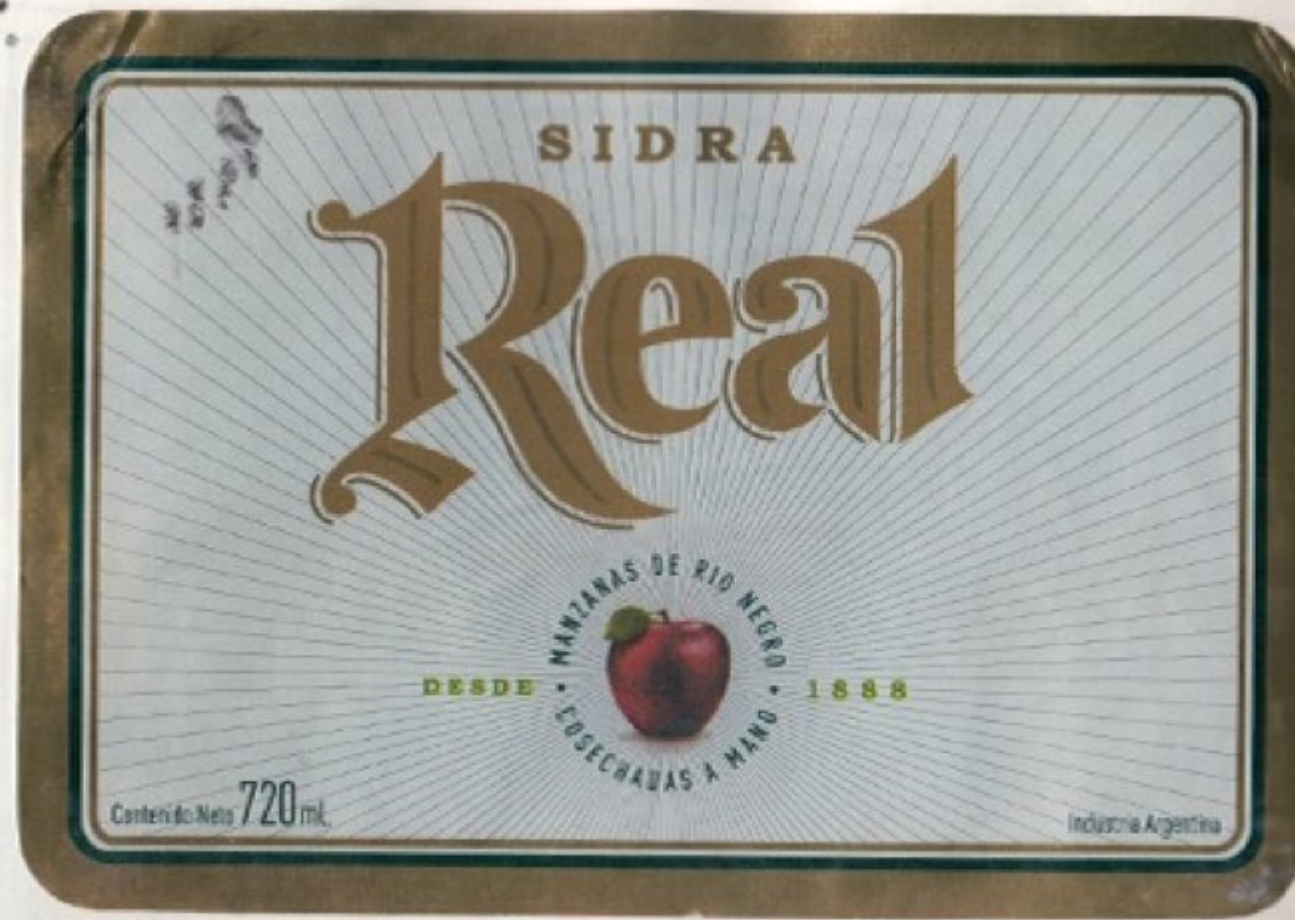
and is thus hard to part with

When I create a memorabilia collage, the steps involved are simple:

- I bring all the memorabilia together I want to use for a collage.
- I spend 15 minutes arranging it on a double-page spread in my art journal.
- I then spend the next 15 minutes pasting the items down with a glue stick.
- I also keep a pair of scissors nearby, in case I need to do any trimming to make a certain item fit.

I love how collages feel like putting a puzzle together

And on a deeper level, too, creating collages is a way to put the pieces of our journeys or days together.



HAVANNA

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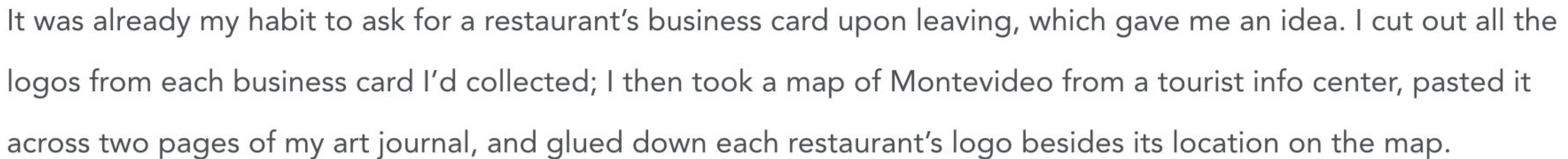
BSAS*
MAGIA



Prompt 3: City map collages

Time needed: 15 minutes to start, then ongoing

When I moved to Montevideo, Uruguay, last September, I loved getting to know the city and discovering its many character-filled restaurants, bars, and cafés. But I also discovered that it was far easier to try out new places than it was to remember them all.



It was already my habit to ask for a restaurant's business card upon leaving, which gave me an idea. I cut out all the logos from each business card I'd collected; I then took a map of Montevideo from a tourist info center, pasted it across two pages of my art journal, and glued down each restaurant's logo besides its location on the map.



You could create a similar map collage for each city you visit on a trip, or even make one to keep track of new discoveries in your hometown.

For me, the beautiful thing about collages is that they never turn out the same way twice; they evolve as our own experience in a place grows, and the results are always as unique as

every journey itself

Prompt 4: Book quote collages

Time needed: 30-60 minutes

There's nothing I love more than the feeling of being absorbed in a good book — and I especially love the process of underlining and circling favorite quotes. But once I finish a book, those favorite pages and passages often fall to the wayside of my mind.

And so, after I finished an especially resonant book one time — Dani Shapiro's *Still Writing* — I had an idea:

- I ran to a FedEx print shop in my neighborhood;
- made a copy of the pages with my favorite quotes;
- cut out all the quotes once I was back home;
- and, finally, pasted the quotes across two pages in my art journal, writing a key phrase or theme beside each quote, as well as the page number.

Excerpts from Dani Shapiro's STILL WRITING:

Let go of every *should* or *shouldn't* running through your mind when you start. Be willing to stand at the base of a new mountain, and with humility and grace, bow to it. Allow yourself to understand that it's bigger than you, or anything you can possibly imagine. You're not sure of the path. You're not even sure where the next step will take you. When you begin, whisper to yourself: *I don't know*.

Humility, page 52.

And, just as our lives are shaped by moments, hours, and the passing of days, stories are shaped by sentences. By movements of characters through time. By the quiet tenacity with which we enter the stepping stone of each word.

This kind of tenacity is not a static state, an exotic destination to which you travel and then cross off the list. Each and every day that you approach the page, you are reaching for it once again. At times, it will elude you. At times, it will seem to have abandoned you. But in the face of this, be persistent, dogged, patient, determined. Remember that this moment, this day, is one stitch in a tapestry of days. Remember that you cannot—*should not*—see the shape unfolding before you. Spend it all anyway. Gamble with your whole self.

Tenacity, page 94.

In my yoga practice, I have been taught to begin in mountain pose. Mountain pose—standing with feet slightly apart, with head, neck, and pelvis in alignment, eyes softly focused, face relaxed—is a grounding pose. Until we can feel the ground beneath our feet, supporting us, we cannot attempt the other poses: eagle, dancer, warrior. We need to be rooted before we can fly. And although those other poses might look more challenging, sometimes it feels as if mountain pose is the most challenging of all. To be still. To be grounded. To claim one's place in the world.

Mountain pose, page 24.

"TO SHINE A LIGHT."

Excerpts from
Rebecca Solnit's

THE FARAWAY NEARBY

ON PLACES:

I talked about places, about the ways that we often talk about love of place, by which we mean our love for places, but seldom of how the places love us back, of what they give us. They give us continuity, something to return to, and offer a familiarity that allows some portion of our own lives to remain connected and coherent. They give us an expansive scale in which our troubles are set into context, in which the largeness of the world is a balm to loss, trouble, and ugliness. And distant places give us refuge in territories where our own histories aren't so deeply entrenched and we can imagine other stories, other selves, or just drink up quiet and respite.

The bigness of the world is redemption. Despair compresses you into a small space, and a depression is literally a hollow in the ground. To dig deeper into the self, to go underground, is sometimes necessary, but so is the other route of getting out of yourself, into the larger world, into the openness in which you need not clutch your story and your troubles so tightly to your chest. Being able to travel both ways matters, and sometimes the way back into the heart of the question begins by going outward and beyond. This is the expansiveness that sometimes comes literally in a landscape or that tugs you out of yourself in a story.

ON WRITING & BOOKS:

This is the strange life of books that you enter alone as a writer, mapping an unknown territory that arises as you travel. If you succeed in the voyage, others enter after, one at a time, also alone, but in communion with your imagination, traversing your route. Books are solitudes in which we meet.

Writers are solitaires by vocation and necessity. I sometimes think the test is not so much talent, which is not as rare as people think, but purpose or vocation, which manifests in part as the ability to endure a lot of solitude and keep working.

The object we call a book is not the real book, but its potential, like a musical score or seed. It exists fully only in the act of being read; and its real home is inside the head of the reader, where the symphony resounds, the seed germinates. A book is a heart that only beats in the chest of another.

ON WANDERING & BECOMING:

In those days I was finding my voice and my vocation and they were flourishing, but I was not yet hectic or pressured, and I found countless excuses to wander

I began to have another life among the people of the desert who befriended me, and the places, and the illimitable sky that seemed like an invitation to open up and grow larger.

I drove her to the airport for the flight that would take her back to her love. On the drive we talked about the time we'd chosen the unknown. If we had said no, we would have always wondered what would have happened, we would have forever felt that we'd turned down a treasure that could have been ours, had turned down a chance to live—and what mattered is that we had said yes to adventure, to the unknown, to possibility. If she didn't go, I told Sophie, she'd always wonder about the man, and if she went and it did not work out, she would have tried and she would know, and if it did work out—

In those days we were exploring who we wished to become, what the world might give us, and what we might give it, and so, though we did not know it, wandering was our real work anyway.

Excerpts from
Gretel Ehrlich's

THE SOLACE & OPEN SPACES:

The sudden changes in my life brought on the usual zany dreams: road blocks were set up where I walked barefoot with a big suitcase; national boundaries changed overnight and I was forced to take a long, arbitrary detour. The detour, of course, became the actual path; the digressions in my writing, the narrative.

because they go to the mountains as if on a pilgrimage to find out what makes a herd of elk tick, their strength is also a softness, their toughness, a rare delicacy.

Even now, for someone who lives in a remote spot, arriving at a ranch or coming to town for supplies is cause for celebration. To emerge from isolation can be disorienting. Everything looks bright, new, vivid.

Living well here has always been the art of making do in emotional as well as material ways. Traditionally, at least, ranch life has gone against materialism and has stood for the small achievements of the human conjoined with the animal, and the simpler pleasures—like listening to the radio at night or picking out constellations. The toughness I was learning was not a martyred doggedness, a dumb heroism, but the art of accommodation. I thought: to be tough is to be fragile; to be tender is to be truly fierce.

Walking to the ranch house from the shed, we saw the Northern Lights. They looked like talcum powder fallen from a woman's face. Rouge and blue eyeshadow streaked the spires of white light which exploded, then pulsated, shaking the colors down—like lives—until they faded from sight.

The open spaces had cleansed me before. This was another kind of scouring, as when at the end of a painful appointment with the dentist he polishes your teeth.

These collages are almost like our very own SparkNotes summary for a book —
a personal collection of inspiring quotes that we can easily return to again in the future.

Prompt 5: Hand-lettered quotes


Time needed: 30-60 minutes

As much as I enjoy creating book quote collages, sometimes there's a quote you want to highlight even more — when tucking it on a page among a bunch of other quotes just won't cut it — and for that, I love hand-lettering a single quote in my journal.

Working my way
through a quote helps
me think it over more
slowly and understand
it on a deeper, more
meaningful level —

*word by word,
line by line*

"It was not a long trip... but it led to a most extraordinary consequence. Of course that can happen: the start of one journey may conceal THE BEGINNING OF A MUCH BIGGER ONE. And that bigger journey may be something you never expected, however experienced you may be in the ways of the world... Sometimes we make journeys that seem at the time to be small and unimportant ones. But these journeys may turn out to be ones that lead us along a surprising road, the outcome of WHICH MAY BE UNSUSPECTED, UNKNOWN, and WHOLLY MAGICAL."

The background of the image is a scenic landscape. On the left, a steep, rocky hillside slopes down towards a winding road that leads into the distance. In the center-right, a small, rustic wooden house with a chimney sits on a grassy hill. The house has a small porch and a few windows. In the background, more mountains are visible under a clear sky. The entire image has a blue-green color overlay.

“What happens to us
is not nearly as important as
the meaning we assign to it.
Journaling helps sort this out.”

MICHAEL HYATT

In those days we were exploring who we wished to become

In those days I was finding my voice and my vocation

the illimitable sky that seemed like an invitation to open up and grow larger.



EASTER 20
FEASTER 16



26/03/15
Dear Anne, Sophie
and Emdace!

As I told you this evening
I am so glad that the weather

PART THREE

rewards of journaling

Today
lans
e.
at
reat
the
one
thing
gates
moves.



Liebe kennt
keine Fragen.



So thank you for the
memories you offered me!
Happy eastern and happy
life! Maybe I will meet you
again somehow!

Lena

Reward 1: Journaling slows life down

I love how journaling helps slow time down, and the days don't pass by as quickly for me. I've been keeping an art journal on and off since I was 14 years old, and during the seasons I *have* kept one, I feel so much more grounded in each day — grateful that life's little moments aren't slipping through my fingers so easily.

Reward 2: Journaling invites gratitude

Another shift that journaling has helped me make in my life is that I now take more time to celebrate the small wonders of each day. It's always been easy to celebrate major milestones — for me, keeping a regular journal has turned my attention to the little gifts *between* big life events. In a way, my art journal has also become a gratitude journal.

Reward 3: Journaling transforms moments into memories

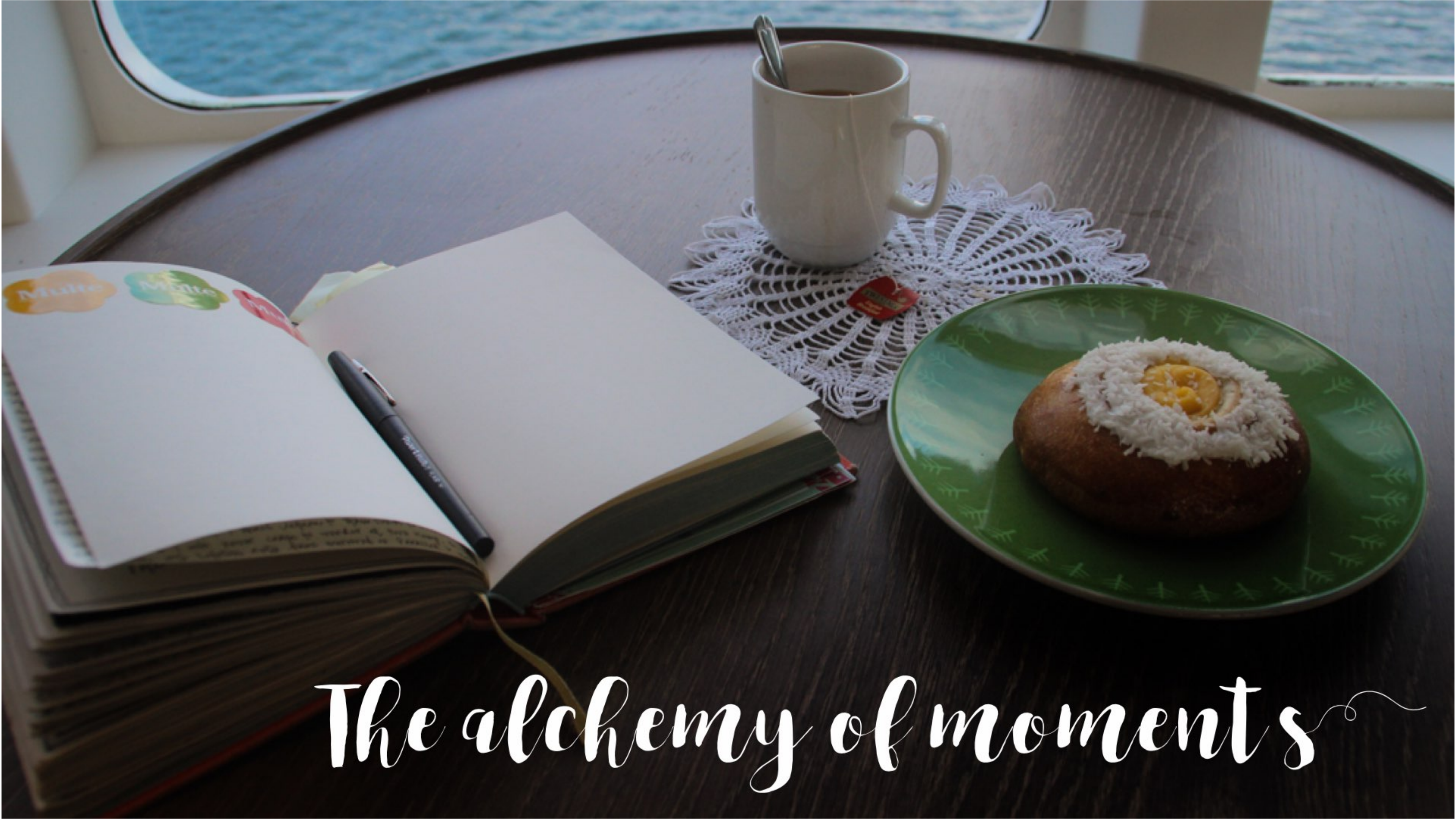
In 2016, a psychology research team from the University of Waterloo in Canada published a study saying that drawing helps us remember better, more than writing does. Furthermore, they found that the *quality* of the drawing doesn't matter, as much as the simple act of drawing itself.

In particular, the research team studied how when we draw a list of items instead of writing them, we're able to remember those things better — **two times more things, in fact.** But I also like to think the same thing is true with moments, and remembering them in our art journals.

Art journaling has taught me that it's possible to take an ephemeral moment and transform it into something eternal — a memory. I've even come to think of this process as a kind of alchemy...



An early morning journaling session in the countryside of Northern Ireland.



The alchemy of moments

As my dear friend Erin, a busy mother of two young boys, has shared with me:



"I wanted to thank you for encouraging me to make a journal...it makes the moments feel more

tangible, eternal, and unforgettable

It feels so good to be able to hold them all in my hands, and to honor them by giving them a permanent place to live (other than only in my mind, where they would likely fade and/or be forgotten). Even though I haven't had much time for it, it's now something I'm so grateful to have."

I hope your art journal will play the same powerful role in your own life,
transforming those temporary, fleeting moments...

*into memories you can forever
return to in the future*

for places, but seldom of how the places love us back, of what they give us. They give us continuity, something to return to, and offer a familiarity that allows some portion of our own lives to remain connected and coherent. They give us an expansive scale in which our troubles are set into context, in which the largeness of the world is a balm to loss, trouble, and ugliness. And distant places give us refuge in territories where our own histories aren't so deeply entrenched and we can imagine other stories, other selves, or just drink up quiet and respite.

The bigness of the world is redemption. Despair compresses you into a small space, and depression is literally a hole in the ground. To dig deeper into the self, to go underground, is sometimes necessary, but so is the other route of getting out of yourself, into the larger world, into the openness in which you need not clutch your story and your troubles so tightly to your chest. Being able to travel both ways matters, and sometimes the way back into the heart of the question begins by going outward and beyond. This is the expansiveness that sometimes comes literally in a landscape or that tugs you out of yourself in a story.

ON WRITING & BOOKS:

This is the strange life of books that you enter alone as a writer, mapping an unknown territory that arises as you travel. If you succeed in the voyage, others enter after, one at a time, also alone, but in communion with your imagination, traversing your route. Books are solitudes in which we meet.

“Every moment is enormous
and is all we have.”

NATALIE GOLDBERG

read; and its real home is inside the head of the reader, where the symphony resounds, the seed germinates. A book is a heart that only beats in the chest of another.

ON WANDERING & BECOMING:

In those days I was finding my voice and my vocation and they were flourishing, but I was not yet hectic or pressured, and I found countless excuses to wander

I began to have another life among the people of the desert who befriended me, and the places, and the illimitable sky that seemed like an invitation to open up and grow larger.

I drove her to the airport for the flight that would take her back to her love. On the drive we talked about the time we'd chosen the unknown. If we had said no, we would have always wondered what would have happened, we would have forever felt that we'd turned down a treasure that could have been ours, had turned down a chance to live—and what mattered is that we had said yes to adventure, to the unknown, to possibility. If she didn't go, I told Sophie, she'd always wonder about the man, and if she went and it did not work out, she would have tried and she would know, and if it did work out—

In those days we were exploring who we wished to become, what the world might give us, and what we might give it, and so, though we did not know it, wandering was our real work anyway.

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About the Author

Candace Rose Rardon is a sketch artist and writer with a passion for connecting with the world through art — and helping others do the same.

Her stories and sketches have appeared in places such as BBC Travel, Lonely Planet anthologies, and National Geographic's Intelligent Travel site, and she has been featured in *The New York Times* as a sketch artist and niche travel blogger.

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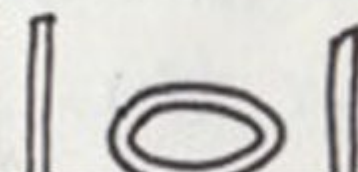


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