Mixtape: A Wellness Mindset with CBTV

Chapter 1 - Mixtape: A Wellness Mindset

Paint meditative dots with Lisa

- Our first challenge is gonna be dots. The very first color meditation that I did my sketchbook happened to be dots, and so we're gonna start with dots today. We're also gonna start with a brand new watercolor set. And this is a great way to just bust the door open. If you have a new set and you don't know what the colors look like, you need to paint them out, right? You need to see what the colors look like, and if you are a little nervous and you don't know how to approach the idea of a color meditation, the whole premise is basically to take one shape and repeat it, and you're just gonna change the color. But if you don't know what colors to use, and you're completely sort of wide-eyed and scared, using a new palette, or just going in the order of the palette is the easiest solution. So that's what I'm gonna do. I'm just gonna work my way through all of these colors, make a dot in the color and just put them next to each other and see what happens. One thing to really keep in mind is that these do not need to be amazing. This is really about you just focusing, and practicing, and seeing what happens when you put colors next to one another. Let's make some dots. I'm gonna skip the white because it's not gonna show up on this white paper. And I'm just using the brush that came with the Sakura Koi set. It's a really cool travel brush. You put water in it, and then you just continue to use it. So let's get started. I'm actually gonna probably drip a little bit of water on these guys in advance, so they'll be softer when I get to them. (mellow music) So you'll notice that I am cleaning my brush really thoroughly between each color, 'cause I don't want to muddy the colors. And I've just randomly picked a size for the dots. You can make huge dots, you can make teeny tiny dots. You can do anything you want. (mellow music) Our first day of dots is complete. You'll notice, like, if I'm being picky, I'm looking at this, and I'm like, "Oh, I didn't paint in a straight line in some of them, "and I left some really awkward white space "on the right-hand side." But you know what, I don't care. Because that's not the point of this. The point of this is for it to be meditative, for it to be a practice, for it to be fun, for it to just show you what happens when you paint the colors in the order of the box that they came in. And I made some really interesting discoveries, like I really, really like the yellow, and I really, really like this turquoise, and there are a lot of really deep blues in this set, which was really kinda surprising, but I really liked it.

Intuitive mark making with Flora

- Hi, everybody, I'm Flora Bowley. I'm a painter, writer, workshop facilitator, and we're here in my Portland, Oregon studio. And I'm excited to share a little bit about my Brave Intuitive Painting process. (upbeat music) One thing that I believe in with this process is that there are no rules. There's no way of making mistakes. In fact, the more we reach into areas of the unknown and the unexpected, the more interesting our paintings become. One of the ways that I love to do that is by using tools that are not your typical paintbrushes that you buy at the art supply store. I love to always find new ways of making marks, new ways of moving paint around and discovering things along the way. For this particular demonstration, I've gathered together some really fun organic material. And you can do this with veggies or fruits or whatever that might be expiring in your fridge or using parts of the veggies that maybe you don't typically eat, like the end of the celery. And I've also gathered some things like flower. This is a little pine needles I found on my walk. I've got a little branch here. So really getting creative with your creative tools is a great way to

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approach painting in a really unique kind of way. What I've got here is the variety of materials I'm gonna work with to make the marks. I've got some heavy card stock, really just basic. You could even use typing paper. I've got a little knife to do some cutting of the things. I've got a palette, which for me is a little cookie sheet with a piece of glass and a white piece of paper underneath. You can also use palette paper or even a piece of cardboard, whatever is easy. And I've also got a few different colors of paint. These can be craft paints or any kind of acrylic paint. So we're gonna dive in here and do some explorations and see what kinda interesting marks our organic materials will make on our paper. I'm gonna grab some GOLDEN Fluid paint to add to my palette. This is certainly not the kind of paint you have to use. This is a little higher end paint. You can use craft paint. But one thing I recommend is to use a paint that is more fluid, meaning it's going to flow off of whatever object you're using to make the mark with. If you're using heavier body paint that's more the consistency of butter, you'll probably face some globby, not so easy to work with paint. So I recommend using a fluid paint or adding water or acrylic glazing medium to a heavier paint, mixing that up to a nice consistency where it's going to be super easy to flow right off your untraditional paintbrushes. I'm gonna start here with this flower. And I'm just going to sort of dab some paint onto it. I can tell already this is gonna be cool. This is something new for me. I've never actually painted with a flower like this. But trying to get a nice amount of paint on there. And then just pressing it right onto the paper. Really cool. So this is a great way to make a repetitive design if you wanted to make a pattern on a painting or add a different kind of texture. Lots of possibilities. That was a great example of just stamping, but you can also move the paint around with the tool in a variety of ways. So you might choose to actually use it more like a brush. And we're using these little card stock papers just as a place to experiment. I find that they're really unprecious. Instead of experimenting right on a painting that we might be working on, working on paper like this, this card stock, is really forgiving. It's really unprecious. So it's a great way to explore and experiment that's not on the painting you might be working on. It's a great way to gather ideas and then things that feel really exciting you might choose to later explore in your actual painting. Okay, so I'm gonna move on to this little branch. It's got some interesting little buds on it, so I'm just going to again add the paint. You could also brush the paint on if that is easier. And this is, again, a first-time tool for me, so we'll see what happens. So I'm gonna start by just pressing it, whoop. (laughs) It's exploding as we go. Okay, (laughs) you know what? This is actually not really working. What happens when we're experimenting is that we figure it out as we go along. So what I'm gonna do is actually, I'm feeling inspired to take these little parts of it off and try again with just the stick itself, and we'll see. We'll see, we'll see, we'll see. So I'm gonna call this a failed experiment. (laughs) And what I actually might use this for is doing more etching into the paint, meaning if I was using thicker paint, I could come in and do some really cool texture. Learning as we go is how we do it. So we'll set these aside, and I'm gonna move on to some things that I'm a little more familiar with. This is, as you can see, a potato. And if you have rotting potatoes, they actually can make really great stamping tools, so now you have a whole 'nother way to upcycle your food that might otherwise end up in the compost. As you can see, I'm going to take this little knife and make some designs. So we'll start with just a simple triangle. Obviously you can carve up any shape you want, which is really fun, 'cause potatoes are really easy to cut. And then I'm dipping it in the paint. And stamping an awesome little triangle right onto my paper. I actually love how there's a little rotting little blemish in there, because it's creating this little mark that makes, to me, the shape even that much more interesting. So veggies are really cool in their imperfections. I also love how when I first started and I had lots of paint on the potato, it made a really clean impression, whereas the paint started to disappear and cause all

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kinds of variation, which I find to be really beautiful. Okay, we'll do one other shape. I'm actually just gonna use a piece of the potato that was left over from the triangle experiment. And it's a really cool little half-circle, which is lovely. So I didn't even intend to make this one, but it ended up being a nice sort of leftover piece, and that's a great shape as well. Right, moving on, I'm gonna grab a, this is just a basic mushroom, and I'm gonna tear that part out. We have lots of options here. So I'm gonna add a little more paint. I'm gonna add another color into the mix, so a little magenta next to the turquoise. I'm going to dip the mushroom into both colors a little bit and see what happens. Love that. Totally love that. That is a great mark. I would love to use that in a painting, so making a mental note here, and I could also make a little note with writing if I thought that I might forget what made that mark. I could just make little notes to myself for later. And I'm curious to see what happens if I actually cut this mushroom in half and play around with this cross-section. Another interesting shape. And you could also work with things like dragging it, which actually makes a really neat, beautiful mark as well. And just for fun, we've got the little stalk of the mushroom. Might as well see what that does. Don't wanna waste anything here. Oh, it made a little heart. (laughs) I didn't, oh, it's like a heart inside of a heart. That's amazing. Totally cool. And, again, as the paint leaves the tool, it totally changes what's happening on the paper, so always good to sorta push the limits of each kind of mark-making device. And here we've got another mushroom. I just wanna do a quick stamp of this, because it's so big and cool. This is a portobello. Gonna add a little bit more paint and really sop it up. (laughs) And here we go. (laughs) Debris. Ooh, so that inner part, I'm realizing, is actually really cool, so I'm gonna make sure I get some paint on there and really press it down. Ta-da! Really cool. You could do a whole painting just with mushrooms. Okay, moving onto another cool veggie option is our corncob. This is a little bit of an interesting one, which I'm actually happy about, 'cause it'll probably make for some really cool marks on the paper. So I'm just gonna roll it (laughs) and see what happens. Love it. So such a fast way to make marks and such a unique kind of impression that they leave. I'm curious to see what happens when I drag it. Need a little more paint there. Also really nice. You'll never look at veggies the same way after this, hopefully. (laughs) We'll switch on over here to a pepper. This is a pepper that has seen better days, and so it's a great pepper for painting with. We'll check out this shape. Love that. Really cool, and this is a shape that I most likely wouldn't naturally do with my brush, so using these different kinds of tools can really open up a whole different kind of mark-making experience. And one more veggie. This is one of my favorites. So this is a whole bunch of celery, and there's a lot you can do with celery. So first I'm gonna cut off the bottom. And this is a great, as you can see, lots of, it almost looks like a flower. We don't eat this part anyway, so it's an awesome thing to use in your painting. So I'm gonna load up some paint there. Ooh! And you kinda get the hang of it as you go. For some things you might need to press down a little bit more. That's really lovely. Obviously if you cut it not as low, it's just every celery's different, so lots of variation there. And then the celery stalks are another great shape. So let's grab a fresh sheet of paper here and see what happens. Nice. I like that, but I think what I would like even more is a little bit smaller. Yeah, that's great. And then if you wanted to make a pattern, you can always organize your stamping marks in a way that actually creates a whole 'nother kind of mark. So just ordering them in a more conscious way can be really fun. So the world of mark-making with untraditional tools is really endless, so I hope that you can start to see things in your life that maybe were garbage or things that you wouldn't think of to paint with in a whole new way and build up an archive of inspiration that you can eventually use in your painting process.

Hand yoga and self massage with Heidi

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- I want to leave you with a hand yoga self-massage because it's one of the most endearing, pleasant kinds of hand yoga. This comes from the Dahn Yoga tradition from Korea. We'll begin by using my right hand on my left shoulder and there's a lot of tapping involved so you can just follow along with my body. I'm gonna pause and notice the difference between sides. I'm observing the massage that my left hand and arm received, as well as the warmth and tingling and massage that I feel in my right hand. (breathes deeply) We'll close by dusting ourselves off. Remember that hand yoga should never hurt. You want to use a firm pressure that feels good.

Make a blooming collage with Lorene
- A garden journal can be both a powerful inspirational tool, a creative scrapbook, where you hold all your dreams, whether they're imaginary or actual plans for your backyard, it can also be very practical, where you record things that worked, things that didn't work. We're gonna start with a collage, which is so fun, it's more like paper dolls when you were a kid. So I've taken a bunch of, again, those magazines, pulled out anything that appealed to me. And on this level, I keep it very light. It's like, do I like it? Does this do something for me? I don't try and worry if it actually would work in my garden, I just try and see what is it like? You can start your garden journal by maybe decorating the cover. I've put these beautiful photographs that I pulled out of a magazine and I somehow, in a perfect world, found make backyard dreams a reality, which is always the notion that kind of includes what you're dreaming of, but also what gets down in the dirt and actually makes it happen. You've pulled out all the things that make you happy, sort them into like categories. So my categories are winter, I wrote here, "Winter is a season too." So these are all images of plants that would be in my winter garden. Early spring bulbs come right at a time when you're most thirsty for color and life, new life in the garden. So it's fun to make some imaginary combinations there. I love fragrance, so I'm always trying to, what are some more fragrant plants that I can introduce to the garden? And finally, I have this dream that someday I might have a rose garden, and I have a friend who has given me a list of all the roses that she grows in her garden, and I don't want to lose this, I want to keep it someplace. And the garden journal is the perfect place where I know where I'll be able to find it. Now we're going to do our own collage. And for me, I've selected these images and I love and adore clipped boxwood orbs. It's not for everybody, it is a maintenance chore. But I also found this photograph of stoneware orbs. So you might want a sculpture in your garden, or you may love the idea of doing topiary. That's me, I love that. Hydrangeas are a wonderful, long blooming season, a shrub that is very durable in the garden. I always am reminding myself that foliage is a plant too, and that how you combine and mix textures and colors of foliage is a very important part of a successful garden. But I'm gonna lay these down, these really appeal to me. Now, I have a very small backyard garden, city size, and I always point out there's a house in it. So I like this meadowy look, the grasses, but it's got some structure in it too. The colorful annuals. Here's another one. I think the thing that I like most about this image, again, it's a meadow, it's got the perennials in the grasses, but that beautiful light slanting into it. And meadows and grasses have so much movement. And then finally, again, with the summer bulbs, alliums are fabulous, they're not only architectural and beautiful in the garden, they match that orb shape that I'm so fond of. But pollinators love them, and they very reliably return year after year. So this might be my summer spread, and it kind of tells me that I would like to go with some grasses that I want to play up to the light of summer to include plants for pollinators. And then there's plenty of things here for cutting and taking indoors as well. Starting a new garden or even tending a garden that's been going for years can be a little bit overwhelming at times. So this is a great project to do in the wintertime

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where you can just let your imagination go free and play. So this is the way to do it. You can make pages and pages in your journal and then look back and see what it reveals about what your preferences are, what you might like. Whether I actually plant a meadow or just plant a few grasses that give me the inspiration or the feeling of a meadow, it doesn't have to be very literal, but it can be both a playful exercise as well as point you in the direction you want to go for your personal garden.

Interpretive embroidery with Heidi
- As you know, today, I'll be embroidering a familiar thing on my quilt top, anywhere I want. I'm going to embroider another bit of familiar technology. You might have noticed that I wear a Fitbit, and I'll be putting that on my quilt top. The first step is for me to take it off, set it on my quilt, and see where it looks most attractive to me for my composition. I could trace it fully expanded like this, but it's most familiar to me closed. So I'm gonna leave it closed. And I can play with all kinds of locations, could be inside of my constellation, I could display it vertically facing up, or could make an interesting shape with it, right? It could be a rectangle this way, or even an hourglass, or very compact. So a little bit of playing around has made me excited to create the principle of rhythm by making another orange circle above these two applicade orange circles. Once again, because the prompt is to trace, and you could trace any number of ways, but I'm gonna trace with this air erasable marker again. Here, I'm trusting it a little bit more to not go anywhere. And I think because of that, I'm just gonna trace the interior, and I won't bother tracing the exterior. If it becomes a little bit distorted or abstract, because of that, it'll be all the more interesting. It's traced. I can easily tell where the data part is. Although I think I do want the front of, just this part, there we go. I'll put it back on. I don't need it to trace anymore. And for this embroidery, I would like to use my embroidery hoop. This small hoop is just a little bit bigger than the Fitbit. It'll fit really easily for my work. I would like to do some weaving, that technique that was inside of my cell phone yesterday. And I'd like to weave all the way across this data part, and then I'll do a different type of embroidery around the wristband section. I'm starting out with some thread that I'll put my quilter's knot on, and I want to make myself a little tiny loom. I'll begin by creating all of the lines that go across short ways. I'm starting this way, because there's kind of a curve to it here. And I wanna catch that curve. I don't want it to become a rectangle. And I think that would be harder for me if I was creating my loom with the rectangular side. Here, I could make my loom really tight with tiny stitches in each direction. Or you could see that I'm doing it this way. I've got a little tiny gap in between each row. I think that that will look fine, because I've got fabric behind it. This is a wonderful technique for mending if you're repairing your clothes. In fact, the sweater that I'm wearing has several areas that I've done this weaving technique in it to repair it. And for my sweater, I was covering up a hole. So I had to be a little more strategic. This time, with the weaving as embroidery, I can be more artful and less practical. Now that I'm at the end, I'm gonna tie a knot, and I'll add in another color. I think it looks especially pretty when I have a different color for the warp and the weft. This tiny loom that I've made already is called the warp. And now the thread that's gonna go through in the other direction is the weft. I'll grab another milliners needle to work with, and I'm gonna use my favorite red orange. When I'm doing this kind of weaving, I think a thimble is an essential tool, and you'll see how I use it to press everything through in the loom. Because I'm working with that slight curve that I wanna get, I'm not gonna start here at the edge, but instead I'll start at the most curvy part of that curve. I'm going to anchor the sharp part of my needle against my thimble. I'll hold these strands of thread taut, and I'll be able to do an over under weaving with the eye of the needle. When I get to

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the end, I'll take a tiny nip in, and toggle myself just one more stitch over as that curve starts to form. Now going back the other direction, I want to make sure I'm getting the opposite weave. I'll begin under, over, under, over. I'm aiming to create something like a checker board. Technically, there are a lot of different patterns that a person could make when weaving. So over under like a checker board isn't the only option, but it's certainly the easiest, and I don't know a ton about weaving, and how to make those other patterns. So I find that over under is the best. Here, actually, I already messed up a little bit. I went over two in a row, but I think maybe I'll go with that, and not fight against it. So maybe I'll invent a little pattern for myself as I do this. Each time I go across, I'm stretching just a little further, and that's gonna give me the curve here. I'll have to be more careful about my over under. This is over, that's under. Across we go. As I'm weaving, I think you can't even see the place where I made that little tiny mistake. It feels in the spirit of Margaret Kilgallen, and my cell phone quote, to leave the mistake. But I'll also share with you that I put a lot of intention in my quilting to have my stitches sometimes be irregular or look handmade. And I get a lot of compliments about how tiny, and even, and perfect my stitches are. And it's funny because that's the opposite of what I think I'm going for. So even if you think that you've made a mistake, like when I just missed the over under being perfect, you never know. Maybe someone else will think it looks really perfect and amazing. Now that I've finished my weaving, I've gotta decide how to do my wristband. I think I'm gonna play around with, hmm. It's helpful to look at it again. And to notice, especially from the side, how it's formed. It's lots of little rectangles stacked on each other. Also there's a clasp, and it would be nice to notice the clasp when I get to it. I think I'm gonna begin by depicting it with the whip stitch, which you already know. It's gonna create the illusion of radial stitches, of looking like a lot of running stitches side by side. It's the same exact whip stitch that you've been seeing me do up until this point. And just to prove it, you can see the back, see how that looks the same as the whip stitch. And I love the back of a weaving. You can see you lose and waste almost no thread on the back. It all stays on the front with a weaving. Here for the clasp, I think I'll do a couple tailor's knots. I'll do one tailor's knot, and another tailor's knot. And now when I go through to the back, I need to be careful that I don't go in the exact same hole that I was in before, because my knot might pop through to the other side. And now I'll do another pair of tailor's knots. It's a nice quick and simple way to create a moment there that identifies the clasp without taking a ton of time. Remember, if in the beginning of this series, you decided that you wanted to spend just 15 minutes on each prompt, or if you wanted to create a limitation around how much thread you used, just because we've started to document really specific items doesn't mean that it needs to suddenly take you two hours each day. There are a lot of ways that you can create abstraction and visual interest using the skills that you already have to depict things. We'll take off the hoop, and see how it turned out. I think that looks even easier to recognize than my cell phone actually.

Write a memory with Lilla
- Card number seven, write a memory inspired by the thing. This is another feelings card now that you're warmed up with feeling. And what we have is this party horn, something we all are familiar with, I think. Kind of amusing. A memory, so again, take a moment, take a breath, get your coffee or tea, and let your ideas flow. So before we filmed this, I thought, "Well, what am I gonna do?" Because I haven't planned what I'm going to say with each of these. Just like you, I wanna kind of see how it goes spontaneously. So I'm thinking, and I go, "Okay, a memory." Now, the memory, you can make it up. We talked about you don't need to do actual true stuff. So here's what I'm going to

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say. (pen writing) (pen writing continues) (pen writing continues) "That time everyone left and I sat "with my party horn blowing, breathing, sobbing." It's not true, I made it up. And what's nice is the three verbs, actions in a row. You could try that. That's a fun thing to do. This is my Esterbrook pen with a medium nib and gorgeous Japanese ink that I fill and gorgeous Japanese ink that I fill and it's just beautiful and write so nicely. One of the things about illustrating what you write is it gives you another opportunity to kind of tune in to (laughs), it's not always easy to talk and draw as you can see, but it doesn't matter. It's your journal. You're the boss of it. As you illustrate, you begin to get more familiar As you illustrate, you begin to get more familiar with the oddity that I've provided you. Again, you can use your own as well. Look at these little diamonds on here. When you draw something, you know this, you get more familiar, you get more intimate, and you can get intimate, more comfortable with the emotional content that it brings up for you. Not everyone loves a party. Not everyone enjoys the social part of it. Not everyone enjoys the social part of it. As you see, my style is wonky. It's how I'm comfortable drawing. Yours might be more precise. That's cool too. I like doing shadows, tends to make the thing pop, and just put a little color in there. And maybe there's music, but the music is fading away as the party ends. That's kind of a cool, cool image. And even the balloon is fading out. I just want you to begin to practice illustrating or drawing along with your text on these feelings pieces. And I have a beautiful book to show you. I have this gorgeous book by Susie Ghahremani, "Growth: A Journal to Welcome Personal Change" This is a great example of feelings emotional that doesn't have a ton of text. It's what we call an interactive journal. When you interact with the book, the journal with prompts, there are prompts. "Why did you make this commitment to grow? "Reflect on the moment you began your journey "and when the urge to take your first step arose." And she drew the lines by hand. Beautiful color, monochromatic background. "List the reasons you wanna make "the shift in your life. "Because, because, because, because, because, because" with blobs. It's just a really inviting and social-emotional kind of interactive journal. Here's a quote: "When you understand why you're doing something, "it's easy to exert yourself at the task." Let's see, what else? Oh, so beautiful. So if you're thinking of turning your writing So if you're thinking of turning your writing into a published book and you don't wanna write a ton of stuff, you maybe don't want to write fiction. We will get to all kinds of ways. You can do fiction later in picture books and so forth. You may want to do a book like this where you're not talking about your emotion, but you're talking about emotional content in a very pedagogic way. You're teaching others to get in touch with their emotional sides.

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