

## Why Journals?

*Journals can be many things but most of all they should be a "fun" place to work!*

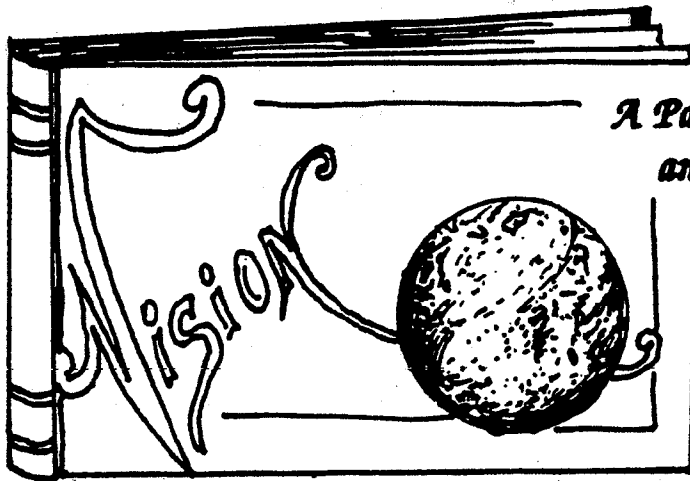
- \* a place and system for "harvesting" those ideas and thoughts that often pass with little recognition of their power or depth of insight and to invent new ideas and thoughts.
- \* a tool to help train all of your senses and powerful ways of knowing to be better observers and mechanisms for helping you to feel and record more than your everyday mind tends to pay attention to.
- \* a place to harvest those inner thoughts and feelings which are often so spontaneous they tend to evaporate quickly unless fixed in time and space.
- \* an opportunity and mechanism to physically organize one's thoughts and observations.
- \* a place to play with ideas and information which often leads to new synergic ideas and insights as a result of ideas hanging out together in the same journal.
- \* a place to practice specific creativity skills (my key four skills are Flexibility, Fluency, Invention and Personal Expression).
- \* a place to develop one's skills in writing and graphic expression.
- \* a place to freely experiment and play with undeveloped ideas, skills and creative techniques of expression without any concern for judgment from others who might not understand or appreciate.
- \* an artifact of you the creator... an original work you produce and the wonderful personal sense of satisfaction from the completion of a creative journal.
- \* the outcomes of a creative journal are virtually endless... only limited by the inputs....from you... so **JUST DO IT!**

## What is a Personal Creative Journal?

*A journal takes the form and function from the designer and then becomes anything you would like it to be.*



I have completed creative journals in all types of bound books; some with sewn, glued, looseleaf or metal spiral bindings; with pages of graph paper, lined paper and plain paper of all sorts and colors; of sizes from 2"x 3" to 24"x 30"; some bound on the short axis some on the long; even a journal on a



## **Creative Journal Keeping...**

*A Pathway to Enhanced Personal Creativity  
and Development of Important Life Skills  
Either "in or out" of Schools!*

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*Every tool stroke... every new page of a personal creative journal expands the accomplishment and sense expression of its creator.... each entry expands the vision and capacity of its creator... as she or he plunges below the surface of life into the rich arena of enhanced sight, sound, smell, feeling, emotion, and immersion, into a deeper sense of place; the journal is a place to stretch the imagination, to feel thoughts incubate; to balance active expression with relaxed reflection; it can connect you to such a magnificent planet with so many other living things and wonders often missed in the rush! rush! everyday world; the creative journal becomes an alternative to the rapid superficial life pace often encountered by most people today be they the journal keeper or the one enriched by a sharing of an entry.*

Through the ages right into today's creative world, journals have been the working-thinking place of the world's greatest thinkers, inventors, and artists. Artist-scientist Leonardo DaVinci was among the greatest. Scientists and social scientists like Einstein, Darwin, DuBois, Margaret Mead, Rachel Carson, and Aldo Leopold, were great journal keepers as were philosophers Thoreau and Emerson; naturalists like Muir, Pinchot, and Earnest Thompson Seton; prominent government leaders such as Gandhi, Eleanor Roosevelt, Churchill, and Jefferson; futurists like Fuller, Soleri. Now is the time for you and me!

Every journal is uniquely shaped by its keeper. Every journal is designed by its keeper and as a powerful creativity tool which in turn helps to continue to redesign the designer! This is exactly why there can be no "best" way to do journals. You as the designer must design not only the journal techniques and approaches you wish to use but you must understand YOUR purpose for journal keeping and design a journal keeping system which will nurture that purpose. Journals should be places for invention!

laptop computer. It is not the physical makeup of the journal that makes it a personal creative journal.... it is the mind and spirit of the designer that makes the creative outcome.

I simply ask each journal keeper, "What you would really like to learn from your journals?" Then set up your own rules for getting yourself to learn and master those things.

I want to be more creative; thus, I choose to hone the creativity skills of flexibility and fluency; to become comfortable using many different media and techniques in my journals in order to stay out of inflexible ruts. My favorite pen! To be fluent in my creativity over time-not just be creative in isolated bursts. Thus, how can I get myself to love doing my journal most all of the time, not just when I am in the mood?

*A journal is a place for thinking and feeling, for harvesting the moment, the image, the idea, the place you occupy. Don't wait to paint the perfect picture or sketch; don't wait for the time when you have time to write the polished essay or poem but rather get down on the pages of your journal those core images, ideas and fragments of experience you are now feeling. Edit or recompose later if you must. Grab images, words, drawings, pressed leaves, dirt, post cards, anything that impresses you and will help you remember the time, place and events you are experiencing and creatively get them into your journal.*

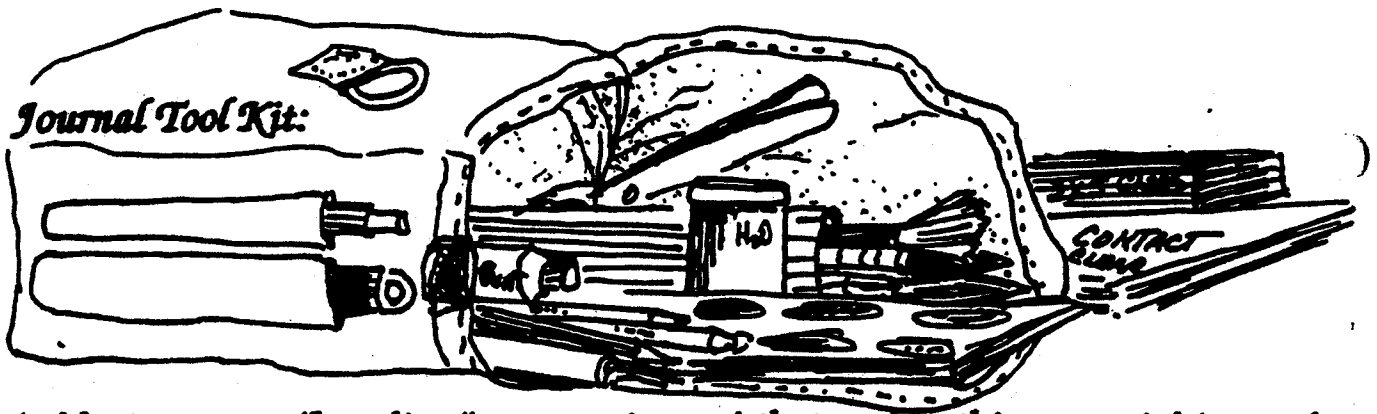
*When you look back at your journals in a year, two or five... the feelings and experiences of the day you created each page will flow back into your consciousness in ways that will surprise and please you!*

## How to do Journal's...

*Anyway you want to is an o.k. approach....but here are some things I've learned that have worked for many people .*

Once you have chosen a journal book you need to acquire some tools to work with.





\* Next create a "bonding" to your journal that makes this a special journal for you. A variety of techniques work. You need to find what speaks most powerfully to you. You may begin by dedicating your journal to an idea, a person, a place, a thing, a special time... whatever is most moving to you. For me most of my journals begin with a bonding with the place, time and experience I am engaged in when the new journal is started.

\* Starting Ritual: I begin by simply sitting in the place with my new journal and sketching or painting something of the image that moves me... I also write something- a poem, a stream of consciousness description of the feelings I have in this place, in this time in my life, in the reason I am in this place, of my dreams and hopes.... whatever comes out of my writing tool and brain mind system. My journal then becomes the journal of that beginning place... thus, no two of my journals are ever the same right from the beginning.

\* Then depending on what kind of journal book I am using I usually will begin to create the cover for the journal (acrylic paint works well since it is waterproof when it dries).

\* My working "rules" for my journals are:

- # only put positive things in my journal.
- # balance the images with writing and vice versa.
- # change the medium you work with you change the vision and thinking.
- # can't use the same medium for more than three pages in a row (flexibility).
- # only do fun stuff in the journal.
- # creativity and invention is a priority in presentation.
- # do creative "stuff", new ideas in progress and bonding with places I am experiencing in the front to back section of my journal and notes and specific thinking stuff of a daily nature from the back to the front of my journal (often, a set of notes in the back of the journal triggers an idea for a page of fresh ideas in the front section).
- # take notes on 3x5 or 5x7 inch cards and then either transfer them to my journals or just gluestik them into my journal.

- # tape a large cardboard pocket on the inside of my journal covers so I can stuff the note cards into until I can work with them.
- # use a variety of media, pencil, pen, crayons, watercolors (simple Crayola Set is fine), markers, acrylics, picture cut outs, photos and postcards all are great ways to get power images and writing into your journal.
- # write sideways, in freeform lines, in patterns like triangles and circles holding your journal in different positions from time to time.
- # harvest those great quotes from others that speak to you.
- # don't worry about mistakes in grammar or graphics... focus on spontaneity.
- # experiment: with pigments from nature, charcoal, etc.
- # make your writing and printing become part of the graphic presentation by experimenting with new techniques and sizes.
- # above all make your journal a pleasant place to work... a place that is so much fun that you miss it if you don't mess about in it every day! We get better at mastering anything through practice, practice, practice!

## Many more journalling things to think about!

- \* Using multiple journals
- \* How to best use journals in schools...  
journalling across the curriculum.
- \* How to assess student progress in journals.
- \* Should journals be graded?
- \* Lots of ideas for journal activities.
- \* Where do I learn more?



EVOLVE A  
METHOD THAT  
SUITS  
YOU  
BEST =

you will teach  
best what has  
passed through  
you as <sup>being</sup> most  
relevant -

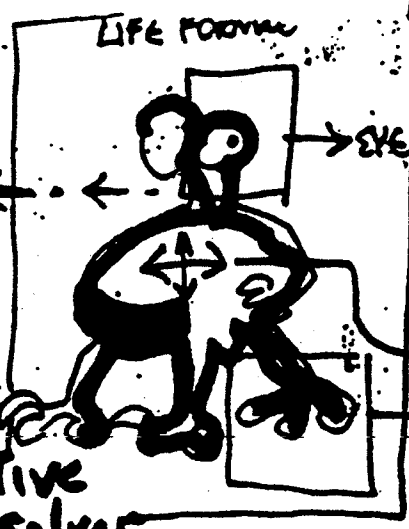
1. Using words
2. Using images
3. Using sounds
4. Using physical outdoor exploration / encounters
5. ?

One method → avenues for CONNECTION

- ⑥ make simple line drawings / PICTURES of what you see + label
- ⑦ Write a free verse HAIKU of word pictures

- ↑ THEIR OWN HOME
- ① Sense of PLACE → describe your backyard · school yard · park · view from your window
  - ② date + relate to season
  - ③ weather · sun / moon phase - relate to atmosphere + climate + astronomy temperature
  - ④ list 4 natural elements there - trees · birds · flowers · animals (specific)
  - ⑤ list 3 sounds - bird · wind in leaves · cars · chipmunk

MILTON-McCLAREN JOURNAL PAGES  
NO 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100  
APPLY TO LIVING PUZZLES.



The effective  
problem solver  
meets a  
MESS.

- EYES: FIT INTO THE EYE PUZZLE BANK. WHAT DO THEY SEE? DO THEY SEE? WHAT HAPPENS IF THEY SEE. [WHAT]
- BEHAVIORES: WHAT DOES IT DO. IS SIMILAR/DIFFERENT? KNOWN? NEW?
- APPENDAGES: FIT INTO PREVIOUS EXPERIENCE ABOUT APPENDAGES.
  - HOLD THINGS.
  - GRIP.
  - LOCOMOTION.
  - ATTACK.

LIBRARY OF PUZZLES:

1. WHAT SORT OF PUZZLE IS THIS.
2. WHAT PUZZLE-SOLVING RULES MIGHT APPLY.
3. HOW COULD WE TEST OUR IDEAS.

THE SCARIEST "MESSSES" ARE THOSE THAT RUN OUTSIDE OUR PUZZLE LIBRARY OR THAT DON'T SEEM TO BE "PLAYABLE" BY ANY KNOWN RULES.

THE PRINCIPAL PROBLEM OF HUMAN MEMORY IS NOT STORAGE BUT RETRIEVAL.



Understanding.

Problems are not approached episodically. The learner recognizes the similarities + differences among various problems. They recognize that certain strategies may have GENERIC POWER. They can apply these to problems involving new content, but which may be amenable to approach/attack by GENERAL METHODS. Within a field, they recognize limits, understand WHEN CERTAIN CONDITIONS for problem-solving may apply, and when they don't.

## Think About This ...

I remember one morning when I discovered a cocoon in the bark of a tree, just as a butterfly was making a hole in its case and preparing to come out.

I waited a while, but it was too long appearing and I was impatient. I bent over it and breathed on it to warm it. I warmed it as quickly as I could and the miracle began to happen before my eyes, faster than life. The case opened, the butterfly started slowly crawling out and I shall never forget my horror when I saw how its wings were folded back and crumpled; the wretched butterfly tried with its whole trembling body to unfold them.

Bending over it, I tried to help it with my breath. In vain. It needed to be hatched out patiently and the unfolding of the wings should be a gradual process in the sun. Now it was too late.

My breath had forced the butterfly to appear, all crumpled, before its time. It struggled desperately and, a few seconds later, died in the palm of my hand.

That little body is, I do believe, the greatest weight I have on my conscience. For I realize today that it is a mortal sin to violate the great laws of nature.

We should not hurry, we should not be impatient, but we should confidently obey the eternal rhythm.

*From Zorba the Greek*





# Nature.....

## Putting Feelings and Thoughts Into Patterns of Words and Images



My experience has been that when I sit or stand quietly in a setting for a least five or more minutes (the longer the better) just emptying my mind and almost thoughtlessly observing, opening all of my senses to the place I am in..... the mind has a way of homing in on a feeling... a special observation ... a discrepancy or affirmation in my understanding of the patterned relationship of what I am feeling and observing ...My mind finds a focus...this then becomes the seed for generating an image in words or illustration in my journal. Writing, painting, sketching, diagraming, tends to be most insightful and creative when it grows from the emotional roots of the Limbic brain centers rather from the cerebral cortex roots of hard logic and formalized form. Know Nature and yourself first through those powerful

sensory inputs, your own emotional roots and connections, then add what you "know" in a rational sense to build your observations-"outsights" and "insights" to describe what you FEEL and KNOW.

The formula for insightful writing and illustration is actually pretty easy!

1. Empty your mind..Quiet your brain -mind system (even in a busy room or on a city street).
2. Open your senses.
3. Absorb the stimuli without judgments.
4. Observe.... be sensitive to feelings and the basics of patterns color, movement, odors, arrangements, and interactions.
5. Write what ever words flow from your thoughts...write down words, phrases or grammar-punctuation poor sentences. Just let the writing or illustrations or color flow.
6. Consider putting your first writing into a more formal patterned form. Write... Write...Illustrate ...color!

**Creating Patterns of Words and Images....** Many people want to write in poetry form or in some formalized way. I have found that sometimes the easiest way to begin is to just create a word list. I often use: a noun, three verbs, three participles (ing ending words) and finish with whatever flows. Create your own pattern or just list the first 5, 6, 10 words that come to mind. The al-

*The following are more structured forms which abide by specific "rules."*

### Diamante (Diamond)

Written in the pattern of a diamond this form shows words are related through shades or a spectrum of meaning that flows from one extreme to the opposite extreme. Hot - Cold, Life - Death, Love - Hate, Natural - Unnatural. The seven (7) line pattern follows a specific word pattern. Line 1. a noun (names a person place or thing),

Line 2. two adjectives (words that describe and modify),

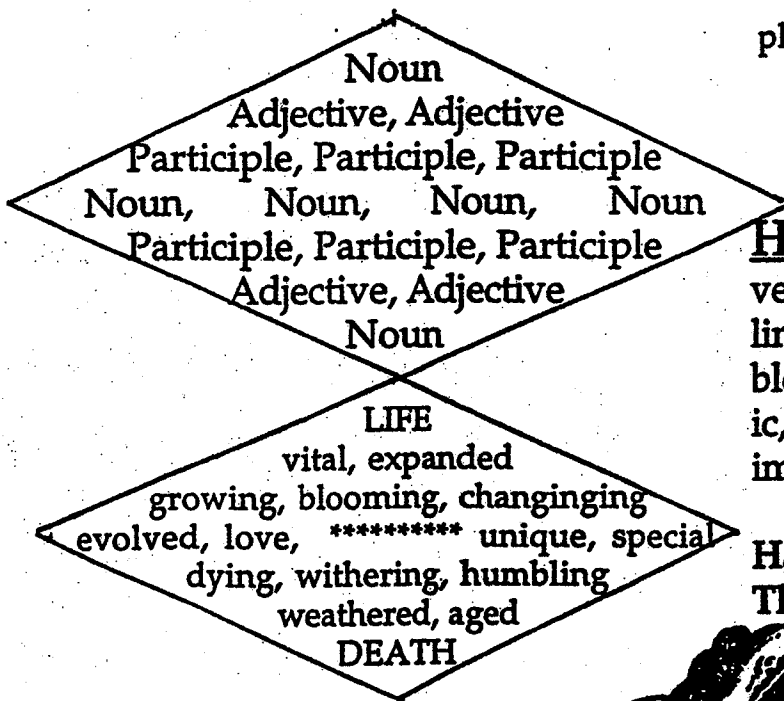
Line 3. three participles (words ending in "ing")

Line 4. four nouns,

Line 5. three participles,

Line 6. two participles,

Line 7. a noun.



This form always has five lines. The form may be based upon syllables or words. The pattern is:

Line 1. the title in two syllables ( or words),

Line 2. a description of the title in four syllables (or words),

Line 3. a description of action in six syllables (or words),

Line 4. a description of a feeling in eight syllables (or words),

Line 5. another word for the title in two syllables (or words).

Two examples one using syllables and the other words follow:

Osprey

Fishing eagle

moves above dark water

With graceful strength it finds its meal

Seeker

River Otter

sleek, omnivore, swamp, mammal.

playing, swimming, sliding, hunting, eat-

ing, searching

curious, lovable, comical, friend

Swamp Motion

Haiku Japanese in origin and a very evolved form consisting of three lines... of five, seven, and five syllables each. The emphasis is on syllabic, not rhyming and the impact of the image conveyed.

Haiku Form: syllables

Three lines: 5-7-5 syllables.



The fish swam by me  
Nothing left in the shimmer  
My heart beat faster

Cinquain is derived from the French and Spanish words for five.

ternative is to put your feelings and insights into a poetic form... the following four examples of forms: 1. free verse, 2. Cinquain, 3. Diamante, 4. Haiku, seem to be the most popular forms for most people to express themselves in. A few examples of each and the basic guideline for creating in that form follow: (mostly from students).

**Free Verse** - is a poetry for in which the author creates the form, it may or may not rhyme.

Here I sit on a log from a tree  
Thinking of a poem to come to me.  
It has to be good and has to be sweet  
And not to mention it has to be neat.  
But...  
If this poem writing doesn't  
Turn out to be a piece of pie,  
At least no one can say I didn't try.

Keith Smith

The air  
The birds  
The grass  
The trees  
LIVING

Aimee Hammond (age 7)

LIFE ?

Is it the hum of a bee,  
Or the shade of a tree?  
Is it fish that splash.  
Or a squirrel's fast dash?  
Is it a spider with it's crawl,  
Or an ant so small?  
Is it the waves of the water,  
Or the sight of a playful otter?  
Is it the sound of a snake,  
Or the sparkle on the lake?  
It's all of this and more.  
Take a look outside the door.

Jeff Tilton



BLOWING  
Hot / Frigid  
Warm / Chilling  
Wet / Dry  
Roaring / Silent  
Blowing / Calm  
Moving / Still  
Humid / Xeric  
Cyclonic / Becalmed  
Kite Soaring / Kite Grounded  
Fresh Smells / Foul Odors  
Seeds Dancing / Seeds Trapped  
Weather Changing / Weather Stable  
Leaves Rustling / Leaves Silent  
Wings Gliding / Wings Beating  
Life Changing / Place Changing  
- WIND -

Bill Hammond

Butterflies...

quiet, constant motion  
searching in the fields  
flitting from flower to flower  
probing for nourishment.

Even at rest...

a quickening pulsation  
anticipates future movement.

Belinda Perry

I sit in the shade and listen; listen to the sounds of the living; the birds, the bugs as they fly, the wind in the trees. I see the tiny little flowers, I feel the moss and the grass; it's almost a dream. There are so many little tiny things that make up this big area, this world. In the distance I hear voices, I don't see the people but I feel their presence. I want to know them, want to share this feeling, this place, this love. I want to know them and how they feel. I hope to share.

Annette Coggins



# SOME THOUGHTS ON JOURNAL KEEPING.



IF CREATIVE EXPRESSION IS A GOAL IN THE JOURNAL KEEPING ENDEAVOR ONE CAN GREATLY ENHANCE CREATIVE GROWTH AND EXPRESSION THROUGH RISKING, TRYING OUT A VARIETY OF MEDIA, COLOR AND JOURNAL ENTRY TECHNIQUES.

## SOME THOUGHTS ON BREAKING OUT OF RUTS...

- ✦ ONLY ENTER POSITIVE INSIGHTS INTO THE JOURNAL.
- ✦ A KEY IDEA IS TO VARY ONE'S STYLE OF ENTERING THEIR WORK INTO THE JOURNAL... SIMPLY CHANGING THE COLOR OF THE PEN BEING UTILIZED CAN CHANGE THE PERCEPTIONS, EMOTIONS OF THE CREATIVE JOURNAL WRITER.
- ✦ UTILIZING GRAPHICS... SELF SKETCHED, PHOTOGRAPHS, PICTURE COLLAGES OR EVEN JUST WATERCOLOR BLOTCHES CAN STIMULATE A WHOLE ARRAY OF NEW THOUGHT TO A JOURNAL PAGE... DO NOT LET YOURSELF EDIT YOURSELF FROM SKETCHING.. NO MATTER HOW CRUDE YOUR FIRST ATTEMPTS MAY SEEM.
- ✦ THE JOURNAL IS AN EXCELLENT PLACE TO CAPTURE THOSE QUOTATIONS, SONG LYRICS, POSTER TITLES, JOKES AND MEANINGFUL GEMS EXPRESSED BY YOURSELF OR OTHERS THAT RAPIDLY SLIP AWAY IF NOT CAPTURED.
- ✦ JUST AS THE OLD PROM CORSAGE OR WEDDING BOUSQUET STIMULATE RUSHES OF RECALL OF SIGHTS, SOUNDS, ODDORS, EMOTIONS AND TOUCHES WHEN VIEWED YEARS AFTER BEING DRIED OUT... SO TOO... DOES A LEAF, FLOWER, SOIL OR OTHER OBJECT PASTED INTO A JOURNAL. (OLFACTORY / TOUCH STIMULUS PROVIDES THE KEY TO THE STRONGEST LONG-TERM RECALL)
- ✦ GROWTH OCCURS WHEN ONE TAKES RISKS... THE JOURNAL SHOULD BE A SAFE PLACE FOR ONE TO RISK NOT ONLY PLACING NEW IDEAS ON PAGES... BUT RISKING NEW MEDIA AND TECHNIQUES OF EXPRESSION.

