

**RECLAMATION JOURNAL  
RETREAT**  
February 24-26, 2012  
W/ JULIANA COLES

Everything you need to know about the upcoming retreat is contained within this book. A complete description of the workshop, dates, supply lists, resource and reference materials, extensive material describing how to choose your book or journal for the workshop and reclamation process, and much much more. The information contained herein is for your eyes only. There will be those who will not understand what we do nor what it is you need to do. Let's keep this amongst ourselves. Welcome to the Journey of a lifetime; I look forward to meeting you and welcoming you to Albuquerque's high desert, a landscape of soul, an Ancient Burial ground of bones that were once beneath the sea. Welcome, welcome... to the revolution.  
Your Guide into unknown territory,  
Juliana Coles  
[meandpete@msn.com](mailto:meandpete@msn.com)

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JULIANA  
COLES  
2012

# RECLAMATION JOURNAL RETREAT

February 24-26, 2012  
W/ JULIANA COLES

Learn to combine journal writing exercises with art making assignments in the remarkable container of an unusual artist book, not just altered, but fully reconstructed and reclaimed from the bits and pieces of self we have discarded along the way.

[CLICK HERE FOR FULL DESCRIPTION](#)

For all levels. No experience necessary  
Please join me for a two day workshop that will change your life. Initiation for this retreat begins Friday evening, Feb. 24 w/ a Welcome reception and Book Opening.

Workshop will be held Fri. 24, 7:00-9:00 pm,  
Sat. 25 & Sun. 26, 10:00—5:30 (with a 1.5  
break for lunch) at 3rd Street Art Center  
711 3rd Street SW, Albuquerque, NM

This Workshop coincides with my art exhibit,  
“Charnel Ground: Where do these Bones Come From.”  
Which will be hanging on the studio walls! Show runs Feb.  
3-28 with a reception for the Artist Friday, Feb. 3, 6-9.



One of my journal pages

## SPECIAL INSTRUCTION

# Workshop cost is \$275.00

This price includes:

- \*Friday night reception with wine, beverages, and appetizers, while learning about different book forms as well as preparing books for the reclamation process.
- \*Instruction for creating a unique new book form — the “Reclamation Journal,” which includes a handy spiral bound flip handbook with all the steps you need to complete more books on your own!
- \*2 full days of extreme visual journaling exercises that combine text with imagery.
- \*Mixed Media Warm up sessions to familiarize you with materials and methods.
- \*A workshop manual that includes all assignments plus home work, my philosophy on this process, and much, much more. (these workbooks and retreat manuals sell for \$35—\$75 on my etsy store! [www.julianacoles.etsy.com](http://www.julianacoles.etsy.com))
- \*many mixed media supplies and ephemera are included. (Please provide your Book, Glue sticks, a ruler and a pen to write with. A general list & a recommended supply list for advanced journalers appears on [pg. 11-12](#) of this pdf file—feel free to add any of these items to your journaling kit).
- \*hot beverages and drinking water will be provided throughout workshop.
- \*an opportunity to create in a real working artist studio! Artists draw here weekly— the creative energy is palpable!

To register, click below! Please read workshop descriptions carefully and check dates; there will be no refunds. If you can't make it, please let me know as someone on the waiting list may want to take your spot. Space is limited— do not hesitate! If you have any questions or concerns, please contact me at [me-andpete@msn.com](mailto:me-andpete@msn.com) or (505)341-2246

## SIGN ME UP!

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reclaim

WORTH IT 44

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See next page for full description

## “Reclamation Journal” Extreme Visual Journaling meets Artist Book Workshop Description

At the Charnel ground or boneyard of the soul, we may ask, where do these bones come from? And whose bones are these anyways so carelessly strewn about with no proper burial or rite of passage? I’m talking about the remnants of you upon which the vulture sits: dreams mutilated, desire discarded, passions left to rot, the decay of creativity, the anguish of giving up. What is tangled up in that heap of remains in the boneyard? These are the bones of you calling out, waiting to be put back together. As February nears March, the High Desert will be showing signs of spring, a time of rebirth and renewal. It is the season to remember and reclaim Self through shadow. Dig up these bones when the ground is just softening, and tell their stories bone by bone.



The messenger has found a treasure; crow has not forgotten. The answers are rich but buried beneath. The top layer appears frightful, but as we gather these bones up, what once frightened us now gives

comfort. Through journaling, through mixed media, collage, painting, taping, mending, healing, we begin to see the bones singing themselves to life from the Charnel Ground of these reconstructed pages. Do not look away. What was once abandoned now becomes reclaimed. Our truest desires come forth from the realm of darkness as we greet shadow as an old dear friend. These are the stories we will tell ourselves bone by bone, page by page, when we sing ourselves back to life by combining words with images in a “Reclamation Journal.”

**Choosing a book** is an important part of this process so [click here](#) for more info or check out the [video on my site](#).

Changing the outcome

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SPECIAL INSTRUCTION

## How Do We Begin?

We will gently begin this process of turning inward with the symbolic removal of the pages or guts of a found book. You can “find” this book at your house, a library sale, an antique store, thrift shop, etc. We then reclaim our book or container from the garbage of our lost selves to create a unique artist book, not merely altered, but fully reconstructed. This aspect of the retreat is a real experience in letting go- in creating from nothing or garbage- and learning to trust our instinctual side that has been hidden. This is where we give up perfection and our need to control the outcome by allowing art to arrive, as opposed to contriving it or muscling it into being well-behaved or “nice” for some invented audience. The rest of the retreat is spent learning to hear this lost self through Extreme Visual Journaling exercises that will serve as life long self dialogue tools.

In this intensive workshop we will explore “Extreme Visual Journaling” assignments that combine journal writing with art making in a found book that we will alter, or in this case, fully reconstruct. These assignments are designed to access signs and symbols from the unconscious for deeper information. Whether you know you are an artist or believe you have no imagination, you will expand and deepen your expression and discover an inner cache of possibility and creativity that you didn’t know existed, thought was killed, taken away, left to rot, or thought didn’t belong to you. Creativity explored makes the process of self discovery fun. Uncovering the shadow self can be an intimidating, difficult and painful experience. But if you can witness it through your beauty, which is your expression, your dark side will be balanced by your newfound acceptance, compassion, and forgiveness by viewing your amazing and remarkable Self on the page. We are complicated beings made up of many intricate layers. Journal writing helps uncover some of these layers, while image making can access others. But by combining art AND writing, we delve into the most ancient worlds of our being. We begin to remember who we are and why we are on this planet. We see ourselves on the

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WORDS WITH IMAGES

# EXTREMELY

page and become our own witness. This is meaty stuff: raw, honest, and incredibly beautiful and sweet.

Through Juliana's safe and experienced guidance we will discover a wealth of expression and creativity to direct each individual to become their own wise person, Shaman, or Curandera. Each of us will know whether we need to look into our shadow, express the longings of the soul through the whispering or screams of the Spirit, or just find a safe inner place to feel free to create and express ourselves without judgment or pressure to perform as artists. Welcome little ones. Feel free to bring your favorite supplies and copies of images but I will have everything except your book, glue sticks, and a pen. Email me if you have any questions or concerns: meandpete@msn.com

To get started, you need to find a book...Think of some things that could be used to house your art and words in a book format...Don't worry, you can always start another, and another

## FINDING THE RIGHT BOOK FOR YOUR RECLAMATION JOURNAL:

Nearly any hardbound book will do (no spiral bound). You can even use a blank journal or sketchbook, but altering a book—taking a found book, like an old history book or children's book with beautiful pages is more interesting. But don't get too attached to your pages—we won't be using them in this workshop. We will completely gut and then reconstruct this book! Size might make a difference to you. Do you want larger pages or small? Please don't go any smaller than 5" x 7" or thereabouts or your work will become too confined. You may want to consider how many pages you have. Sometimes I like a thinner book— that way I can finish sooner and my project doesn't feel overwhelming. But if you choose a book that is too thick, we won't have time to complete the reconstruction process. Feel free to bring a few so you have some choices. And we'll discuss book forms in the workshop.



# SPECIAL INSTRUCTION

## BUT WHAT IS EXTREME VISUAL JOURNALING?

"Extreme Visual Journaling" is a creative journal keeping process designed by Juliana Coles that integrates journal writing in the form of non-dominant handwriting exercises, lists, word associations, narratives, and other writing experiments with art making adventures utilizing mixed media such as painting, collage, drawing, rubber stamping, stenciling, etc. to initiate the path of discovery in a remarkable and honest book of self exploration and reflection. An "Extreme Visual Journal" allows us to express our moments honestly and authentically to remember who we are. This process is a combination sketchbook, journal, scrapbook, diary filled with poetry, art, health and healing, ideas, hopes, possibilities, fears, emotions, travel, family, relationships, recipes, monsters, peace shields, mandalas, personal and cultural mythology to claim all lost and disregarded aspects of the self. It is a profound book of life experience where peacock feathers and fortunes materialize between adventurous pages decorated with shared dreams, ancestral ghosts, hidden secrets in golden envelopes, collected and pasted triumphs and desires. Uncover your life with paint, collage, glitter, exotic textiles, letters from the sea, hidden notes from a lover. Each of us is unique and has a unique form of expression. I can help you discover that form. "Extreme Visual Journaling" can describe our potential by crossing our inner boundaries of what is known and digging up the bones of the unknown for death, transformation, and rebirth in the safe and treasured container of a beautiful, self created book.

## WELCOME, TO THE REVOLUTION

Extreme Visual Journaling is a complex transformative and healing process. For in depth literature, philosophy, detailed descriptions of supplies and setting up creative space, please check out my online workshops

[www.extremejournalism.ning.com](http://www.extremejournalism.ning.com)

Extreme Visual Journaling™



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BOOK IT

# FINDING A BOOK

In this workshop, we will be altering a book for our Extreme Journaling® Process, but you can use any kind of book. Always respond to your inner knowing and intuition - you will know what is best.

✂Michelle loves old scrapbooks, photo albums and baby books from thrift stores and garage sales. The paper is so old and brittle it just disintegrates while she's working on it. She loves the painstaking process of taping all the black pages back together with black electrical tape- it reclaims the book as her own. It's her way of developing an intimate relationship with her book.

✂Cristel took an issue of her favorite magazine and redecorated it with her favorite things, complete with a table of contents to make her own magazine.

✂One student has volumes and volumes of those black speckled composition notebooks with lined paper. She has them all on a shelf: volume 3, volume 15, on an on. The consistency of book form en masse is quite a site.

✂Mary keeps a dream journal while Carol works in two books: her night book- with black pages and those images more suitable for the dark, and her day book- those images and ideas more easily shown in the light. Kim keeps a Punk Rock journal of the posters of all the concerts she goes to and then covers everything in clear packing tape. Amy used a large Atlas to house her visions- the title was "All Roads Lead to the Center." Sri found a very large art table book on Buddhism at a local library sale to tell her story by going boldly into a book that others might hesitate to work in, let alone cut up.

**Library Sales, used book stores, junk and thrift stores - and don't forget kids books! These are great resources for finding books to alter at a good price. But I bet you have a great book lying around your house!**

## Uncover, Discover, Recover

Your book is an extension of YOU. Pick it up. How does it feel? Put your hands around it, touch the pages- it must feel right - like an old friend, or a new one you instantly fall in love with. Will it be leather bound-do you imagine your story to be an Out of Africa or an Indiana Jones Discovery Book? Should you alter Grandma's old cookbook, or even your own baby book? Should it be brand new, pristine, a clean slate to begin your journey fresh? Only you can decide.

Do you know what? I'm not very good at altering books. Altered books is a sub-category of Artist Books. The idea of altering a book is to work with what all ready exists on the page. I encourage you to do some research, to see how others alter books, and what some of the history is, because there are so many different approaches. If you are working in a sketchbook or otherwise blank book or journal meant to be written, sketched, or painted in, you are not altering a book. You are not altering its original purpose. Because I work very heavy handed and multi-layered, it doesn't matter whether I alter a book or work in a blank book: it looks the same- I cover over everything as if it were a blank page. So in a sense, I am not altering a book - I am not using what preexists there to inform my work. But what I like about altering books for the Extreme Journalism Process® is that I don't have to face that blank page, which can be very intimidating. I also like that I have problems to solve which gives me a place to start. This allows me to be more experimental because I am less attached - in a way the page is all ready messed up so I don't have to worry about what I do. I also like that the paper is typically crappy and I have to fortify it by gluing pages together, by gessoing or adding layers of collage to add more structure. I like having to tape everything like torn edges and missing corners- I've often said, if it doesn't have tape, it's not mine. I love all the things I am inclined to do because of the nature of altering books. There is so much love and tending to it involved. It's a real journey into compassion and self care.

*Compassionate*

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ALTERATION

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"Blank" page

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# RELATIONSHIPS

Historically we have always had intimate relationships with books. By cultivating this unique relationship with our book is how we develop a relationship with the Self.

**FOR THE PURPOSE OF  
THIS WORKSHOP,  
PLEASE DO NOT ALTER,  
CUT, OR MAKE ANY  
OTHER ADVANCE PREPA-  
RATIONS TO YOUR BOOK.**



The altered book above as *Extreme Journal* was a history book I found at a library sale. I choose it because of the size (I used to work only in very large sketchbooks and needed to downsize). The thickness was thin, about a half inch, so I felt I could finish it rather quickly (it took four years!). The pages were all glued in, so I tore out pages here and there so my work would fit flush in the book. This book began on a plane, as most of mine do, this time returning from a trip to visit my Gramma. It started with tales of lakes of my youth. Years later, when my grandma died, I completed this page. This book easily moved into being about my mother and ultimately, about her dying. Pages seem so random until the book is done, that we realize how related everything is.

# SPECIAL INSTRUCTION

## *Altered Books* Resource & Reference Library:

✂ “Altered Books 101,” by Beth Cote and Cindy Peska. (Design originals, Can Do crafts) this book contains excellent examples for the beginner. Though not visually inspiring for the mature Journalist, it presents many great ideas for layering materials, creating cutouts, etc.

✂ “The Decorated Page,” and “The Decorated Journal,” by Gwen Diehn. There are not many examples of altered books in these, but both are great books if you are interested in techniques for preparing pages for any kind of book and the work is very well presented. These are very strong books graphically and artistically.

✂ “Altered Books, Collaborative Journals, and Other Adventures in Bookmaking,” by Holly Harrison, this is an excellent and well done book I highly recommend.

✂ “Making Memory Books by Hand,” by Kristina Feliciano. No, this is not a book on scrapbooking! There are not very many examples of altering books in here, but it is an excellent resource book for preparing pages.

✂ “Altered Art” (a “term” that drives me crazy) but this book has plenty of altered books eye candy!

“Making Journals By Hand,” by Jason Thompson is one of the earliest, and still best resources for visual journaling! ( I’m a featured artist!)

*Old is new Again*

# MATERIALS

I'll have pretty much everything you need for this workshop, but I have included a supply list for advanced journalers. For the first day I will encourage everyone to work from my materials and supplies so that you are working with the unknown, but...it's all pretty crappy to make you work harder with the unknown to get to the other side. My markers are crappy, the paints are cheap, the brushes are crappy, the stamp pads don't work...this is fine for the beginner...or maybe not. But don't go crazy; never buy a whole set of anything. Less is better-start with a few different items in your favorite colors. I also have plenty of stash or collage materials, but you may want to bring some of your own. If they are precious images, please bring copies, as most of these will get messed up.

Each student will be required to bring a "BAG OF BONES." A plastic grocery bag or smaller will do. Some suggestions are collage items, paper, an old paintbrush that is all glued together, that orange paint you hate, stickers from when you were 14, Artist tools and supplies you no longer use or never liked, torn up pieces of your artwork that didn't work out (no recognizable artwork, please) books to cut up, magazines, office supplies, sticks, markers, 2 inch chewed up pencils, you get the picture-sort of a grab bag. We will be using these mystery bags as part of a mixed media warm up assignment. What, and how much to bring, is up to you. Don't worry about trying to include nice things- we're looking more for garbage items. We all ready have our own nice supplies-we want your cast offs to really make us think!

## BRAINSTORMING

I want everyone to brainstorm and please bring some alternative forms or methods of attachment such as sewing needles and embroidery thread, staples and mini stapler...we will be experimenting with alternative attachment methods- mainly paper to paper but maybe not. So please bring some methods you can play with. These can be totally experimental. They may not even work. Be weird. Be crazy. Do it differently.

# SPECIAL INSTRUCTION

## BASIC SUPPLY LIST

- A found book (or 2 or 3!) that appeals to you any size larger than 5"x 7" any size width.
- Gluesticks ( at least 3 big ones - don't bother with the little ones or cheap ones like Ross or office supply store brand)
- Scissors (I can't vouch for mine so you may want a good pair or if you have them you may want scalloped or fancy edged scissors)
- a metal cork-backed ruler (at least 12 inches)
- writing pen (nothin' fancy)
- if you have a self healing cutting board bring it, it is not necessary so don't worry about it or buy one if you don't have it.
- If you have one, you might want to bring an Exacto, utility knife, mat knife, or "box cutter," but it is not necessary so if you don't have one skip it.

## ADVANCED LIST

- (I have all of this, but remember, it will be crappy, so if you would like a nice brush or a marker that works or a good sharpie, please bring a few of your favorite things and I always recommend a set of rubber stamp letters and Staz on stamp pads!)
- Acrylic paints: (I will have plenty of the crappy craft paints like Anita's, which are my favorite for journaling, but you may want some better paints like Golden or Liquitex)
  - good brushes (I have crappy, so don't bring sponge brushes, bring a nice quarter inch - 1/2 inch brush for fine lines and detail work.)
  - rubberstamp letters (any size) & stamp pad (I recommend Staz On because we work so quickly and these dry fast!)
  - brush markers in any color
  - 1 black permanent marker
  - 1 white poster paint marker or gel pen (or other tool that can write on dark surfaces)
  - 1 graphite pencil, 6B, Ebony, or graphite stick, no charcoal.
  - I'll have plenty of tapes to experiment with but you may want to bring your own and I recommend your own roll of masking tape. You may want some transparent tape, but not necessary.
  - you might like a white china marker or grease pencil for working on dark surfaces. You may like a few water color crayons.
  - hole punchers are always handy, if you have one. Don't go out and buy one!
  - Don't forget your "Bag of Bones!"

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MATERIAL GIRL

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SUPPLY LIST

**Any other Questions?  
Contact me at  
[meandpete@msn.com](mailto:meandpete@msn.com)**

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