

Welcome back to
Extreme Field Notes
W/ JULIANA COLES

The Final Chapter
"Reworking"

Chapter 4

Chapter 4
Booklet 5

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With
Field Reporter
Juliana Coles

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toward
the Future

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shadowy darkness all around us,
whispering softly in the breeze,

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In Chapter 3 of "Extreme Field Notes" we restructured our Journal Mobile Units to easily take us from our work in the field to Reworking in the studio, and back into the field again. We took stock of our Extreme Field Notes book and made all necessary changes as part of our ongoing book preparations. We also gathered any supplies that we may desire in a studio setting and warmed ourselves up to the in depth work we now approach in Chapter 4. Well equipped and well prepared, we begin the long journey of reworking our field notes pages into something more meaningful. This is the process that doesn't end when the class is over. It is a lifetime dedication to the transformational and healing journey of our lives.

WELCOME TO THE REST OF YOUR LIFE...

Our final chapter of "Extreme Field Notes" is really just the beginning. As we move into the studio to Rework our Field notes sketches, the powerful tools of Extreme Visual Journaling may bring up a lot of hidden emotions and uncertainty.

REVELATIONS IN THE TRIBAL FORUM:

Please share your experiences in the tribal forum, as you will not be the only one- your tribe is on this same journey and we will learn from each other and gain strength as we support each other in what, for many of us, will be unexplored territory. We will use the Tribal Forum for support, but we must remember, the tribal forum is not our personal therapy outlet, and should not be used as such. Please be open and honest, but try to stay within the context of **discussing your process or your pages**, and not so much the literal details in terms of what happened or the specific story. We will be

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able to feel from your

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pages themselves the energy and emotions, without having to expose ourselves to information which may be too difficult for some of us to handle. And for any member, at any time, please pay attention and take care of yourself: if a post is too difficult for you, **please pass by**. It is not necessary for you to subject yourself to anything you are uncomfortable with. I will monitor discussions for safety, but my level of openness and acceptance will be different than everyone else's, so I have no way of knowing what may hurt you.

HOW WILL WE DO IT SAFELY?

So details like my father raped me when I was 3 will be too much for most of us to bear. But you could say something like, "this image brought up for me a painful experience from my childhood, but I found in my pages I could take care of the little girl who was abandoned and betrayed by those who loved her and should have cared for her. I felt strength and release in that." Try to stay with the feelings, energy of the pages,

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or the imagery, or the rather than the actual

literal details. This may not always be easy and it may take us some practice, but we have been developing our skills in the tribal forum and learning to discuss our work with each other all along, and I think this next part will come easily and effortlessly.

WHAT'S OKAY, WHAT'S NOT

It may be difficult to decide what to post, what to write about the post, and then what not to discuss. We can help each other with this as we go along and remember, I read everything, so I am here for everyone and we will navigate **this new journey safely, exuberantly, and with extreme compassion and generosity of spirit!**

SHOCK VALUE

And please do not share pages just to shock us or reveal extremely private experiences. This is not the same as sharing intense, angry extreme pages. Please be sensitive: if you think a page will be too provocative, you can always email me first if you are unsure. Sincerity is key, and you will know the difference between putting something out there just to say, "see, see what happened to me, see how horrible it was for me," just to put us in the hot seat or violate us. We are not here for you in that way. Exposure for exposure's sake will not be good for us. We all need to feel safe- in terms of discussing our pages, as well as what it is we read and see. There is a very fine line between what is okay and what is not. Ultimately, everyone will have to decide for themselves.

I CAN HELP

I am always available for private coaching and consultation. I am not a therapist, but I can help you move through your work. And if you are stuck on a particular issue, I can give private assignments that will help you move through it, in an extreme journaling kind of way. www.julianacoles.etsy.com or meandpete@msn.com

Walk on By...

When we get to work on our assignments, do not feel you have to do everything. Whatever brings up too much or seems overwhelming at the time, pass. Go on to another assignment. None of this needs to be done linearly or in order or right now. This work needs to be done at your own pace, in your own time. You will find pages ebb and flow and morph into other assignments. Let them. And at any time, you can just forget or give up on an assignment. It's okay. You won't get a bad grade. They are designed to get your hand to the page and not meant to be the end all to the end all or the final say on anything. They are a starting point. Whatever happens next, just let it happen.

HEARING VOICES:

If you have never met yourself before, you will find a wide range of internal voices or beings. You will not need to be afraid of any of them: their soul purpose is to help you. Angry voices, ashamed voices, afraid voices, are all here to help you. And in your own time, you will welcome them. Don't tell them to shut up. Ask them what they know...try to transform enemies into allies...

PRIVATE PROPERTY

You will use your book as safe keeping. This will be different for all of you. Boundaries will be important at this time as you maintain the safety of your book, it's pages, and all that that they house and keep safe. This is the container and your private property.

RAW EXPRESSION

Anything you need to get out or express, try to do so with absolute freedom. Pour it onto the page.

later to protect its vision from important to make tangible light of day. Only then can necessary to transform it. tape, paint, gesso, collage...

You can cover over it those who may harm it. It is what is inside- to let it see the you develop the compassion shadowy darkness all around You know how to do this: whispering softly in the breeze,

Using Your Book

People put off doing inner work because they are afraid. They are afraid of a lot of things: that they have nothing to say. That they will not say it good enough or right or like that woman with the cool pages. They fear that they are not creatures that possess any depth. That they will be found out. That they have too much to say. I think a big concern is that if you get started and feel all those damn out of control feelings, you won't be able to stop. There is a fear of opening those flood gates, and then never being able to stop the emotion or tears or anger (or even joy, if that is new for you). Actually, your book **IS THE floodgate**. You will use it. It will protect you. Have faith in its power. You will open and close it at will.

THE FLOODGATE

The Visual Journal is a powerful tool. It is a container. It is a home. It is a temple. It is a place of divine knowledge. The wisdom of all the ages lie within its pages. It is hall of records, an ancient library, a key to the unknown.

RITUAL AND INTENTION FOR STUDIO REWORK

Here is how we will do it: the ritual of these steps is important, and your inner self needs repetition to soothe her fears. She's forgetful.

- 1.) Always set up your book and supplies with intention. Hold your book as a precious object. Handle it with care.
- 2.) Before you begin your extreme visual journaling reworking practice for the day, before you open your book, breathe. (breathe out negative energy, breathe in positive) Be present. Recognize and honor all that you are about to receive.
- 3.) Opening ceremony: when you open your book, have some sort of thing you say to yourself or acknowledge; opening the book is your ritual that says "I am open, I am ready to receive. I will be patient. And I will have faith _____ in all that I am about to do. I will do my work with _____ compassion." (you could light a candle, ring a

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something that creates remembrance).

4.) As you do your work, let whatever come up come up. Get it out. Make room for it. Give it space. Give it voice.

5.) Closing ceremony: Closing the Floodgates...When your session is done, close your book with gratitude. Thank your inner voices for all they have shown you. As you close your book, make a point of closing down those emotions- **they stay with the book**. They will wait there for your return. You do not have to carry them into the world with you to weigh you down. You summon them, feel them, thank them, then take a deep breath and go forward, knowing that your innermost feelings are always safe: the book has them. You don't need to worry about them or give them any more thought, unless you choose to. You can stretch your body afterwards releasing any tension held over in the body. Let it go. It all stays with the book.

Opening the book says I am ready to receive, closing the book says I am done for the time being. It's your secret. She may forget that its okay to leave these emotions in the book. She may feel you are abandoning her if you don't take all this shit and energy with you throughout the day. Remind her that she is safe. That you will return. The book handles everything. It even transforms your work while you are away. It's true. It's healing powers are real. You are safe. Make the division between inside and outside. Make that clear. And then leave it. Leaving it with the book is like letting it go to your higher power. Releasing it.

TRIBAL COUNCIL: one more thing about the tribal council: anonymity. Like any 12 step program, what is revealed within our tribal councils or discussion groups *stays here*. We never attach any names to anything we would discuss with others, and we do not discuss with others anything that can be related back to any of our members. Everything said, shared, or shown must be done so in the strictest of confidences. And no gossiping about other members. We don't have to like each other or each others' work, but we have come such a long way together, understanding and love must be our rules of engagement.

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We have been on an expedition of sorts. And before we head into the unknown territory of the studio, there are some more questions I would like you to ponder. As seasoned field journalists, you've gained a lot of experience, and you can explore these questions using any of your new tools for self expression. Tell us how you explored these questions- and their answers-in the tribal council.

RESEARCH:

LET'S RETURN TO THE LONGING...

What were you looking for? (when you took this class, on a certain field trip, etc. It can be metaphorical, it can be literal...) What did you hope to find on the open road?

What destinations call(ed) to you?

What is possible?

Where are you going?

You can add your own questions to this. Maybe you can start there, by listing your questions. Be in the habit of pursuing yourself and your questions- how will set them up in your book, pose them to your self and get answers? Its all in your hands now.

You can start over, return to the beginning, with our original journal writing intention from "Field Notes": "I long for, or I long to..." Your longings may look very different from this new perspective. Everything is changed. You can do this exercise in the form of journal writing. You can write it on blank pages,



or you can write it on masking taped pages, on paint, you can then paint over it in any way to create a new journal page...oh, you know what to do!



Expressive Drawing:

It's important to look at many different artists to notice their line quality. It's like a signature. The line is unique. There are many different styles. Notice what appeals to you. After playing with some materials, try to get a sense of your own hand. Is it heavy handed? Is it soft and elegant? Is it scratchy and shaky? There are so many ways to draw a line from the sumptuous to the violent. Find your own. It takes time and practice to make that discovery. Some of my favorite drawers are Klimt, Munch, Kathe Kollwitz, and one of my all time hands down favorites, Toulouse-Lautrec. These are just a handful, there are so many lines moving through space to admire. Discover your own favorites. It might just be a person in tribal council!



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CREATING 44

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TRANSFORMING

BACK IN THE STUDIO REWORKING

All of the following Extreme Reworking Journaling assignments are meant to mix and match along with the homework assignments. You can layer different elements from different exercises. There are no hard and fast rules. And from here, if you started our in "Field Notes," you can always return to any of the Prep School Confidential exercises (chap. 2) or any of the assignments from Homeschool (chap.3). Or you could go back to any field tripping sketches from chap. 2. Keep working and reworking and layering until you feel done. Any assignment can be repeated- everyday you are a new person and you will approach each assignment with a new vision and a new perspective. "Extreme Field Notes," provides you with enough material to last a lifetime!

These assignments are suggestions and recommendations for play and provide encouragement to work in layers because the layering is how we get at the story. It exists on the blank page and waits for you to expose it, create it, tell it. The story comes after we have worked the page. It can come easy, it may take years. Our job is to explore, play, work, notice. And we do all of this by combining text with images through mixed media, our bridge to the unconscious world of meaningful symbols. We work back and forth, from writing to the visual until we find a direction. We follow that course for awhile. It may lead somewhere, it may not. It will always be important to vary your line- whether it is drawing or writing. Keep it experimental. Make it a point NOT to know what you are doing or where you are going. You can work in the field, rework in the studio on the same image or pages, and then return again to the field, adding more observational drawing layers. Keep building up your pages until they reveal themselves. You'll know when you are done. If you don't know, you probably are not done, but it may be best to let it be and come back to it later. Even pages we think are done for the present, may ask us at a later date to rework them. We may be attached, but we must continue when we are called. You'll know. Every time you turn the page and you come to that image you thought was complete, that you "got," but now you feel a tugging when you look at it, then you must return.

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It could be a year later...

"There is little difference
between being
lost and exploring."

-Dan Eldon's Mission Statement

I wish I could see your books and turn their pages. It's been awesome and inspirational to see your posts in the tribal council- but they are out of context, and barely give us a glimpse of the power of your book. The power is in the book itself and in the page turning. We get to "read" the book when we turn the pages. We physically feel their never ending stories. It is a tangible experience. When I taught 6 week programs in my dining room, my feline friend Petey (R.I.P) loved to sit on the students books. He never did that with me in the studio. But every class, he would hop up on the table and go around and sit on the books. It was like he was drawing up the power or energy. He would sit for awhile, then move on to the next. It was sweet and he looked so content. I bet your books are exquisite. The best Field Trip would be to see them all, turn their pages, feel their textures...



As we return to the studio for reworking, it is a time of turning inward. Don't worry about trying to make something good or be good. That's something different. We want to awaken our inner voices. We want them to help us on our journey. We need to take our work from the field to another level of expression. So that can mean a beautiful two page spread, but we must not focus on that. We need to let go our critic and lose ourselves in the exploration.

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REWORKING

You may have to attempt a few different things to get the ball rolling or to get your hand to the page in a way that feels satisfying. There is no tried and true method for reworking (thank God!). But the idea is, no matter what you try, you'll want to incorporate words with images in order to simultaneously access both hemispheres of the brain to create a dialogue between our visual ancient self, and our contemporary language oriented self. We are concerned with that exchange of information.

Without further ado and in no particular order:

THE WORK OF REWORKING

A.) Fleshing it out and coloring it in: take any sketch, however finished or unfinished, and flesh it out by adding color. These can be colors that are true to nature, or completely made up, radical, crazy, abstract. You can add textures and intricate pattern with your colors or use rubber stamps. You can try it with watercolor, markers, paint, or a combination of all.

B.) Redrawn/overdrawn: Take one of your sketches, finished or unfinished, and redraw it, using a different stylus (drawing tool) or a different technique, using the original sketch as your template. Or you can add color by painting it or coloring it in, and then redraw the sketch over this painting to redefine your lines. You can make things up. Don't worry about "real."

C.) Journal Writing: We are going to do some journal writing over one of your sketches. It should be a sketch that is relatively concrete in that you understand the lines and shapes because after our writing, we will want to work back into our sketch to bring it forward, so it needs to have lines that are relatively recognizable. You may want to redraw it to firm your lines up a little before doing the writing. You can do your writing in the same tool, or try a different one. It can be pen or pencil. If you write large

continue this writing on more pages, so make sure you have at least two sets of pages to write on. They don't need to be consecutive, but have them set up before hand so your writing can flow continuously without having to stop and find your pages. Insert a bookmark if you need to. The second set of pages can be blank. (You can leave the 2nd set as is or use them as background for more prep school work for more notes from the field and gestural sketches with your all weather/all terrain JMU!)

You'll need your timer for this. You will write for at least five minutes, and I encourage ten. In five minutes we are still talking about the known. You will write across both pages in a continuous flowing line back and forth and back and forth, not saving any areas of your drawing. Treat it like a blank page. I will give you a prompt and it should pertain to the sketch itself and your memory of it, what you were looking at, what it was like to draw it, where you did it, what kind of a day it was, etc. The prompt is: I saw... write that at the top of your page and keep writing it until thoughts come to mind, then write them down, whether they pertain to the prompt or not. Every time you can't think of anything to write, return to the prompt and write it down again. Ten minutes of "I saw" is a lot. Let your thoughts wander... Excellent.

Now we are going to try a different perspective. You will begin again - you can write this on the very next line, or turn to your new set of pages. "I didn't see.." I got this idea from Natalie Goldberg: she recommended the prompts "I know/I don't know," or "I remember/I don't remember"- you could use either of these in another journal page reworking! I love this exercise, utilizing opposites, in a sense. Using this same idea, I came up with "I saw/ I didn't see" for my Greece retreat and it was a great exercise to do at the end of the day. Set your timer: ten minutes. I didn't see...whatever comes up, write it down. (cont. next page)



SCHECK OUT
"REWORKING"
shadowy darkness all around us,
whispering VIDEO the breeze,

C.) Journal Writing Cont.: These journal writing exercises of opposites are always interesting. Please tell us about your journal writing experience with this exercise. How were the two different in terms of what they bring up?

On top of this writing (and you all know whether you need to keep it or rewrite it somewhere else for safe keeping), I want you to paint in the shapes of the original drawing to bring it forward and to help differentiate the lines of the drawing from the lines of the writing. Push, pull. You can leave some of the writing as texture. You can paint it in watercolor or acrylic or both. Some opaque, some transparent. You can add markers for texture and line. Experiment. It's all a mad and bold experiment!

D.) Selective Journal Writing:

You can add journal writing to any of your sketches in smaller, selective areas. You can add headlines. Headlines can be anything. They can be like titles, they can be words from signs, menus, etc. They can be your "aha" moment from working the page. They can be the theme of the pages. Selective journal writing can come in the form of poetry, found poetry, words from songs, and my favorite, selected words from overheard conversations. You need to figure out where this text is going to go and how it will be written. Give great thought to these words and their placement. Text is as important to the image as the image itself. (what's the aha moment? As in, I get it! You may have to brainstorm a bit to figure it out. You can write about it, but I think mainly it comes from

working the page. By writing, by painting,

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by gluing, by getting to know the objects on our page and making choices and important decisions about them).

E.) Masking: You can add random strips and textures of masking tape to areas to soften them and then redraw them or pull them back out. Or you can use masking tape to create areas to add text.

F.) Black Out: You don't need to make a night image to create darkness. You can do the same as above, but with black masking tape!

G.) Papercraft: You can add collage elements to anything. You just start playing. Don't worry about making a picture or does this go or look good? You get out your collage stash and start going through it. A voice will say, I like this. You don't need to know why. It will make itself clear later. You respond to that inner knowing and just do it. You can always paint over it, tape over it, write over it, etc.

H.) Figurative: Cut out figures from a magazine or you can use photographs, and put them into your sketch. Then figure out how to integrate them into the whole. They should not look like figures just stuck on top. They need to be part of the landscape. You may have to soften them with paint and redraw them. You may have to add some of the colors from the figures back into the landscape itself. Work back and forth.

I.) Mapping: Using one of your sketches, create a map. You may need a legend or a key. You may need labels. You may need directions. X marks the spot. Where is the treasure?

J.) The Whole Enchilada: How do you combine words with images? How do you start? You start by starting. You don't ever need an assignment, though its fun and can spark things when you feel stuck or want to try something new. But your focus, utilizing all the tools you have discovered in this workshop, will be to layer and play and explore. There is no end to what you can come up with in terms of layering. The story is in the layers. So keep going. What haven't you tried? What looks like fun?

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Do it!

HOMEWORK

1.) If you took "Field Notes," you remember the assignment "Examiner Extraordinaire." But this time, instead of creating a fantasy nature scene, you will use one of your sketches as the background. On top of it, or around it, or wherever feels right, you will add a list of 20 things that are precious to you, or 20 favorite words or memories, and I want you to experiment with your text or letterforms. Try to make every word different. Hand write it, rubber stamp, press on type, stickers, bubble letters, and use as many different materials as possible. Extreme journalism is the combo of words or lettering with art or imagery.

2.) Field Trip: I never did teach you how to draw, but as you can see, you all ready knew how. And knowing what you know now about your drawing likes and dislikes, what is it you would like to learn more about? Perspective, contour drawing, painting, figurative works, watercolor...Now that you have a sense of your style, you are better equipped to know this answer. Make a commitment to your artist self and sign up for a class and do it LIVE. You deserve it!

3.) "Evidence of the Journey." Plan a dream trip— as if you were going. Document it all in an Extreme Visual Journal Page. Combine art with words. You can begin with one of your sketches: do you have a drawing that reminds you of a French café, an Italian countryside, the coast of Spain? Or you can collage over a sketch that didn't quite turn out. Go on a field trip to a thrift store, antique store or some other place and collect your evidence of the journey. I want you to create extreme journal pages of the places you long to go. We have focused on smaller field trips during this workshop, but now it's time to expand our vision. Anything you make tangible in the VJ has the power to manifest. Plan the trip (or trips) of your dreams as if there were no obstacles or limitations- nothing holds you back. No family, relationship, physical handicap or health issue, no financial difficulties: everything is possible in your VJ. Make it so.

4.) The Indoor Landscape: there is plenty to sketch indoors during the colder months. You can draw still lifes and you can draw anything out your window. There is so much to keep you busy and so much to document as you maintain your practice of reporter in the field. You can record the changes happening throughout the seasons, times of day, with different lighting, etc.

We'll come back to these pages again and again. The constant page turning will become a source of strength as we watch ourselves blossom and grow page after page after page. Well, I guess that's it. That's all the news that's fit to print. I've given you all I've got. It's been a joy working with you and watching you develop, and I don't just mean your sketching or drawing skills. This is your reporter in the field,
Juliana Coles, signing off...

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Certificate Of Accomplishment

Congratulations! You have successfully completed the online workshop, "Extreme Field Notes." You are now an official member of my posse, an Extreme Journalist. You have begun to see your world in a new light.

Let it be known from this day forth that

(your name here)

Is making changes, creating healing, and discovering transformation by combining words with images in an Extreme Visual Journal of self expression.

You graduate from this workshop with the highest honors and awards: your reward being your very own Field Notes book as visual journal, a treasure for the rest of your life. A tool to live and learn by. The answers are not outside yourself: they are within. You have begun your path of initiation, and there is no turning back.

The Institute of Extreme Journalism bestows upon you advanced degrees in self history, creative development, artistic flair, authentic style, personal mythology, art as therapy, art, fine art, mixed media and design, writing and language, Field Reporting, Sketching and Drawing, and you realize you have everything you need.

Congratulations! I am very proud of you. What an incredible journey! I hope to work with you in another seminar here at the institute or live, in person, at one of my retreats! If not, enjoy your journey and make it everything you desire.

There is nothing to wait for.

The above is certified and notarized by the highest authority vested in me,
Extreme Journalism Commander and Chief,

Juliana Coles
and Principal Pete, R.L.P.

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CONGRATULATIONS

-SUMMARY CHAPTER 4

Tasks:

Return to the Longing Journal Writing, pg. 9

Assignments:

A.) Fleshing it Out, pg. 13 B.) Redrawn/Overdrawn, pg. 13

C.) Journal Writing (I saw/I did not see), pg. 13-15

D.) Selective Journal Writing, pg. 15 E.) Masking, pg. 16

F.) Black Out pg. 16 G.) Papercraft, pg. 16 H.) Figurative, pg. 16

I.) Mapping, pg. 16 J.) The Whole Enchilada, pg. 16

Please share your work in the Tribal Council - I hope I haven't scared anyone off with my big talk about it... It's very important that everyone feels safe...

See Video:

"Reworking"

Download Audio:

Chapter 4

Homework

1.) "Examiner Extraordinaire" pg. 17

2.) Field Trip pg. 17

3.) Evidence of the Journey pg. 17

4.) Indoor Landscape pg. 17

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Extreme Field

Notes:

Thank you for joining me in the field.

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With
Juliana Coles