HUMAN HOURS.

A guided journal for the things only you can put on paper.

30	06	01
SMALL INVITATIONS	WAYS TO BEGIN	PAGE AT A TIME

Notice. Draw. Wonder. Remember. Connect. Play.

Open anywhere. Take what you need. Leave room for yourself.

MADE FOR YOUR OWN WORDS.

Everyone Hates AI is a playful name with a human purpose. We want to make room for writing, drawing, noticing and spending time together.

This brand, journal design and prompts were created with AI assistance and human direction. The handwriting, sketches and stories you add are yours.

Use these pages without an app, account or upload. Keep them on paper and offline for as long as you choose. You do not have to turn a private moment into content.

There is no right pace and no required answer. Skip a prompt, change it, draw instead, or fill the space with whatever is on your mind. Choose ordinary, fictional or lighter subjects whenever you prefer.

If you try a shared activity, ask first. Either person can pass, stop or keep their page to themselves.

SIGNATURE EDITION 01 / OCTOBER 2026

SIX WAYS IN.

Choose a theme, open at random, or follow the pages in order. Each invitation offers three different spaces to explore.

01 **NOTICE** 005
Pay attention to what is already here.

02 **DRAW** 020
Make marks without needing to be an artist.

03 **IDEAS** 035
Give unfinished thoughts a place to go.

04 **MEMORIES** 050
Save a few details in your own words.

05 **CONNECTION** 065
Meet another point of view, by choice.

06 **PLAY** 080
Do something that does not need to be useful.

Looking back 095

Room for what comes next 096

A sentence counts. A drawing counts. You can leave a page unfinished.

A LITTLE TIME. JUST FOR YOU.

A place for the things only you can write. Given with love, friendship, or simply a little thought.

FOR _____

FROM _____

DATE _____

A NOTE BEFORE YOU BEGIN

A sentence is enough. This page can stay blank, too.

POCKET MUSEUM

Collect a few ordinary details without collecting the things themselves. Words, tiny sketches and unfinished observations all count.

SOLO Look around wherever you are.

SHARED Each person notices something; compare only what you want to share.

Seven small things

Find seven details you might normally pass by. A chipped cup, a crooked shadow, a sound behind a door. Name them without needing a lesson.

01

02

03

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07

Stay somewhere comfortable and safe. Imagined details are welcome too.

POCKET MUSEUM

CHOOSE ONE EXHIBIT

Choose one detail from your list. Draw its outline, then add the marks that make this particular thing itself. Labels can do the drawing for you.

A quick outline is enough. Accuracy is optional.

POCKET MUSEUM

WHY THIS ONE?

Follow whichever question interests you. You can leave the others unanswered.

What made this detail catch your attention?

What might you notice about it next time?

What would you like to remember about this moment?

Take the space you need. You can continue in another notebook.

A ROOM MADE OF SOUND

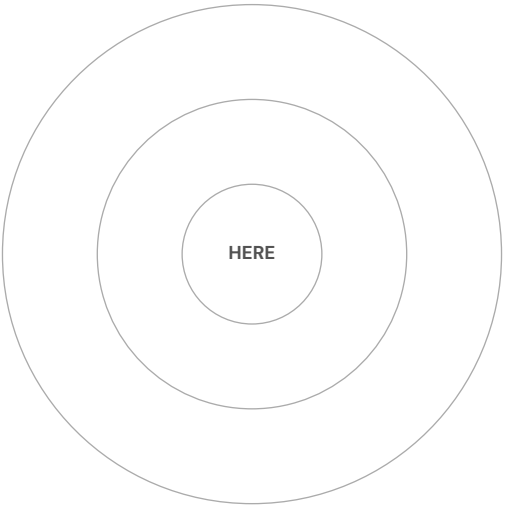
Make a record of a place using sound. You can work from the room you are in, a memory, or a place you invent.

SOLO Listen, remember or imagine at your own pace.

SHARED Each person maps the same place; compare what reached each of you.

Near, far, imagined

Put yourself in the center. Write or draw nearby sounds close to the center and distant ones farther away. Invent symbols for sounds that are hard to name.



If sound is not a useful starting point, map movement or vibration instead.

A ROOM MADE OF SOUND

THREE SOUND PORTRAITS

Choose three sounds or movements. Describe each without using its usual name. Let someone guess, or keep the descriptions for yourself.

A sound or movement close to me

Something in the distance

Something I remember or invent

Take the space you need. You can continue in another notebook.

A ROOM MADE OF SOUND

A PLACE WITH A PAUSE

Imagine one small place where you could stop for a moment. Draw it, label what belongs there, or describe how its sounds would differ.

It can be a real corner, a made-up room, or simply a patch of sky.

LIGHT, SLOWLY

Follow one patch of light. A window, lamp or memory can give an ordinary surface several different lives.

SOLO Use one place at different times, or imagine the changes.

SHARED Choose the same patch of light and make separate little records.

Four versions of here

Show one place in four kinds of light. Use outlines, hatching, words or simple shapes. You do not need to wait for the light to change.

Morning / imagined morning

Middle of the day

Evening / imagined evening

A light of your own invention

Take the space you need. You can continue in another notebook.

LIGHT, SLOWLY

A PALETTE WITHOUT COLOR

Describe the light using words for texture, movement or material instead of color names. Try "folded paper" or invent a comparison of your own.

The light looks like...

The shadow feels shaped like...

The edge between them reminds me of...

Take the space you need. You can continue in another notebook.

LIGHT, SLOWLY

LOOK AGAIN

Return to one small part of the place. Make a second sketch or description with one detail you missed the first time.

Looking again is the whole activity. There is no better version to produce.

THE ORDINARY ROUTE

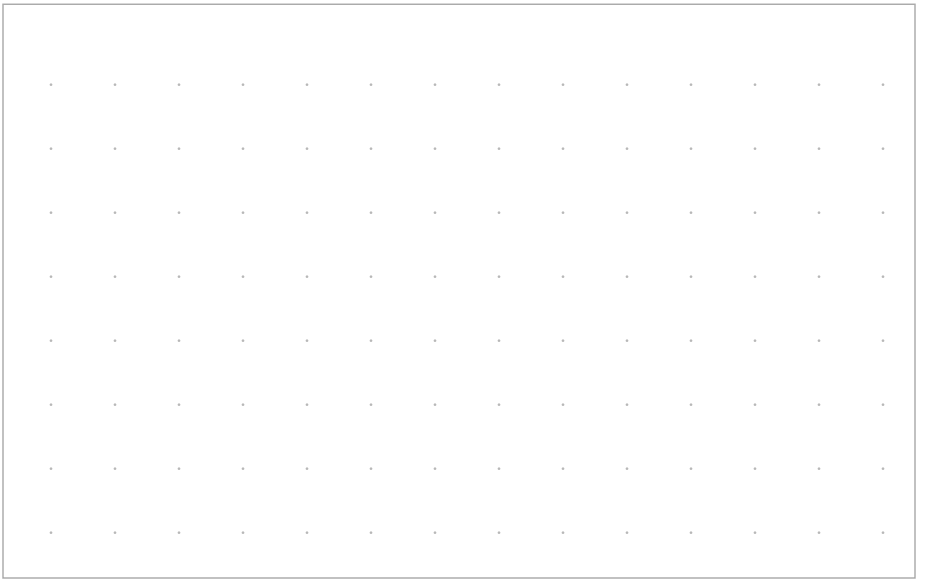
Map a familiar route by what you notice rather than by street names. A route around a room is enough.

SOLO Choose a remembered or invented route.

SHARED Trace a route you both know, using different landmarks.

A map only you could make

Draw the route with a few stops: a tree, a smell, a place where your pace changes. Real addresses and identifying details are unnecessary.



Use a fictional route if you prefer to keep real places off the page.

THE ORDINARY ROUTE

THREE STOPS

Give three stops a name that means something to you. Describe what happens at each one, even if almost nothing happens.

The first stop

Somewhere in the middle

Where the route ends

Take the space you need. You can continue in another notebook.

THE ORDINARY ROUTE

ONE SMALL DETOUR

If this route had one new stop, what would it be? Describe or sketch the place and what you would do there. It can be impossible.

The detour

What might happen there

Take the space you need. You can continue in another notebook.

WITHOUT A CAMERA

Save a moment with marks and words. You can choose a scene from today, an old memory, or a scene that never happened.

SOLO Make a record for yourself.

SHARED Describe separate moments, then swap descriptions only by choice.

Frame the moment

Draw the edges of a moment. Place only three or four things inside it. Use labels wherever a drawing would slow you down.

You do not need a photo or a phone to use this page.

WITHOUT A CAMERA

WHAT THE FRAME CANNOT SHOW

Add the parts that a picture might miss. Specific, ordinary details are welcome.

What was happening just before?

What could you sense beyond the frame?

What were you wondering about?

Take the space you need. You can continue in another notebook.

WITHOUT A CAMERA

A NOTE FOR LATER

Give the moment a title. Then write a few lines that might help you find your way back to it. A fictional moment can have a real feeling.

The moment does not have to be important to be worth keeping.

A LINE WITH NO PLAN

Let a line find its own way across the page. Skill is not the assignment; paying attention to the marks is enough.

SOLO Use whichever hand or drawing tool feels comfortable.

SHARED Take turns adding to one line, with permission from both people.

Keep the line moving

Draw one wandering line. Let it slow down, turn back or loop. Lift your pen whenever you need to. You can trace the path with a finger instead.

A comfortable grip matters more than keeping the pen down.

A LINE WITH NO PLAN

SIX LITTLE ARRIVALS

Borrow six small shapes from your line. Put one in each box. Add a mark until each shape becomes something, or stays happily abstract.

01

02

03

04

05

06

Take the space you need. You can continue in another notebook.

A LINE WITH NO PLAN

THE MARK WORTH KEEPING

Choose one unexpected mark. Draw it larger here, or describe why it caught your eye. Give it a name if a name arrives.

You are allowed to like an accident.

OBJECTS WITH OPINIONS

Give an ordinary object a little personality. Begin with the object itself; the sillier part can come later.

SOLO Choose an object nearby or invent one.

SHARED Each person gives the same object a different personality.

Before and after

Draw or describe the object as it is. Then add one feature that suggests a personality: a posture, a tiny face, or a stubborn angle.

The ordinary object

The object with an opinion

Take the space you need. You can continue in another notebook.

OBJECTS WITH OPINIONS

A VERY SMALL ADVENTURE

Put the object in a three-frame story. Something interrupts its ordinary day. It responds in its own particular way.

Its usual routine

A tiny interruption

What it does next

Take the space you need. You can continue in another notebook.

OBJECTS WITH OPINIONS

IN ITS OWN WORDS

Write a few lines in the object's voice. What is it proud of? What is it tired of hearing? What would it ask you for? Choose one question.

A grumpy teaspoon is a perfectly reasonable narrator.

IMAGINARY BOTANIST

Invent a plant that has never needed a real name. Borrow from plants you know, household objects or no reference at all.

SOLO Design a plant for a place you imagine.

SHARED One person invents a feature; the other invents a reason for it.

A plant nobody ordered

Draw your plant. Give it at least one feature with a surprising job. Label the parts, or make the labels first and draw around them.

This is an imaginary field study, not plant-care advice.

IMAGINARY BOTANIST

NOTES FROM THE FIELD

Describe your discovery as if you had just met it. Contradictions are welcome.

A name and a place it grows

Something its unusual feature can do

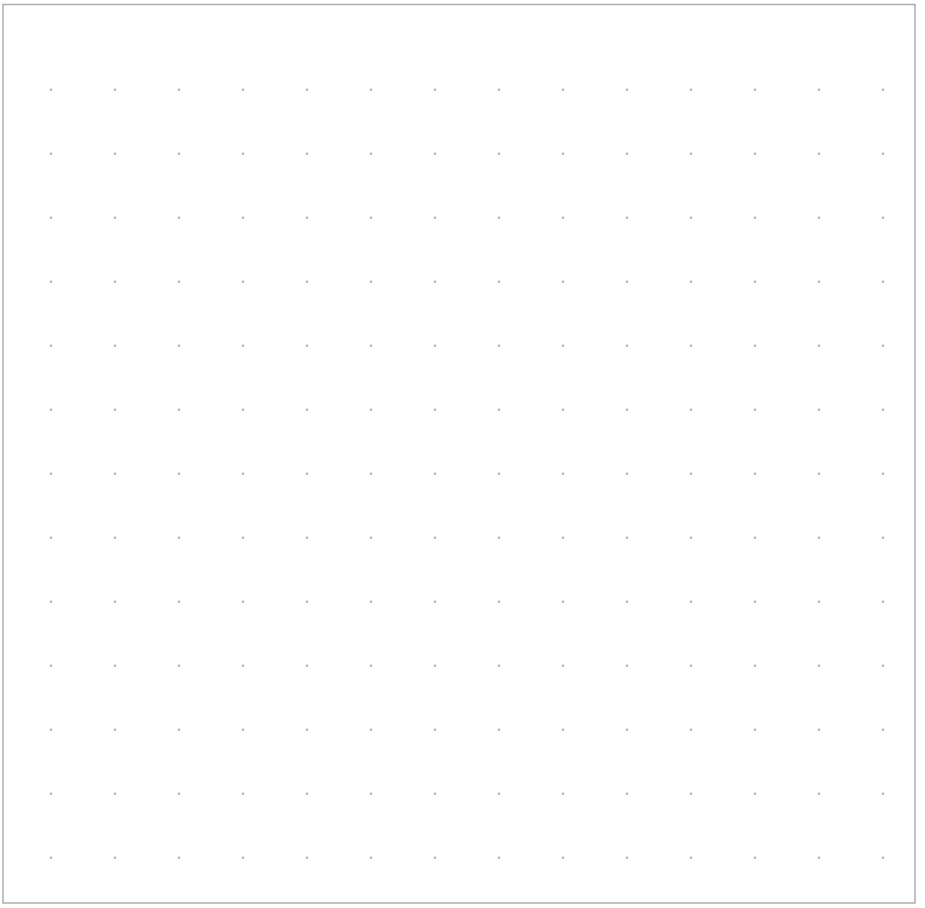
A habit that would surprise a visitor

Take the space you need. You can continue in another notebook.

IMAGINARY BOTANIST

THE PLACE IT BELONGS

Sketch the world around the plant. Include something tiny, something far away and something that changes with time.



A habitat can fit inside a teacup or stretch across a moon.

DRAW A WORD

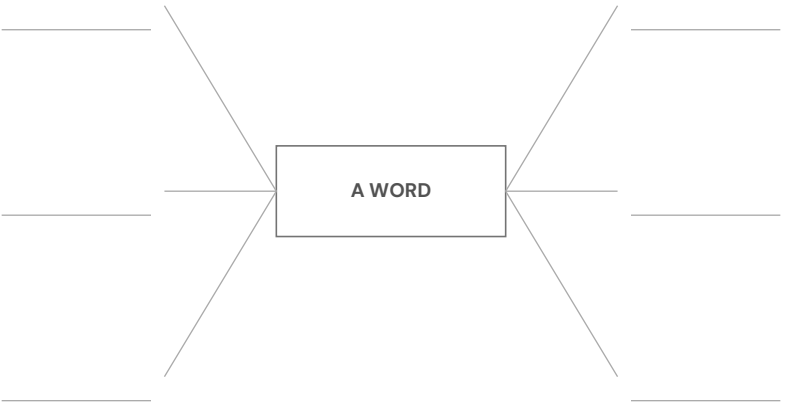
Some words arrive with shapes, textures or a particular rhythm. Choose one and see what it becomes without explaining it too quickly.

SOLO Choose a word that interests you today.

SHARED Choose the same word and keep your interpretations separate until the end.

A word in the middle

Put a word in the center: "almost," "home," "drift," or one of your own. Add shapes, associations and little drawings around it.



You can choose a made-up word and discover its meaning as you go.

DRAW A WORD

THREE TRANSLATIONS

Translate the word into a shape, a place and a creature. Labels and simple marks work as well as drawings.

As a shape

As a place

As a creature

Take the space you need. You can continue in another notebook.

DRAW A WORD

A STORY INSIDE IT

Use one of your translations as the beginning of a short scene. What happens there, or what happens next? A few lines can leave plenty unsaid.

You do not have to explain what the word means.

LINES BECOME PLACES

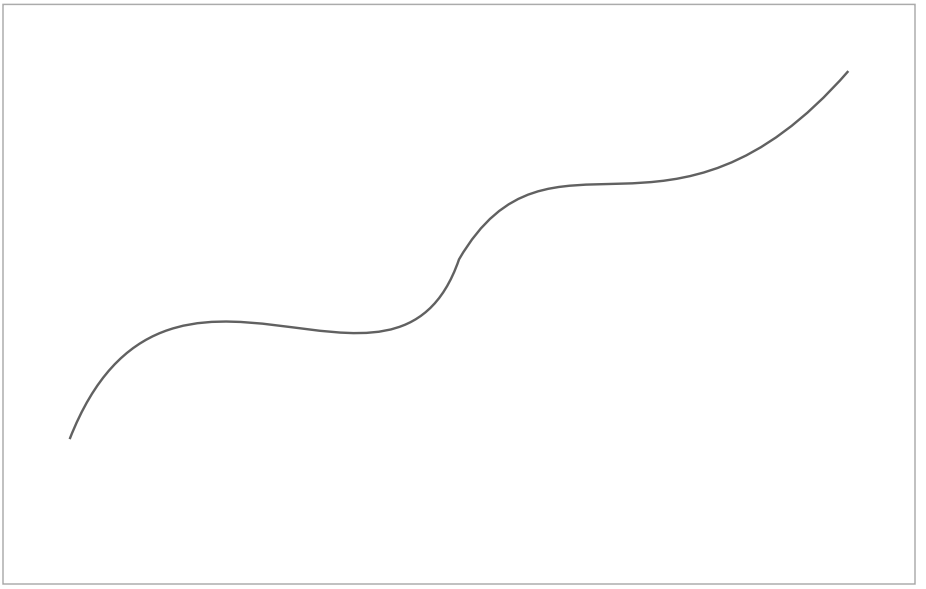
Turn a few marks into somewhere to go. A map does not need to lead to a real place to hold an interesting story.

SOLO Build a place from the starter line.

SHARED Take turns naming parts of the place without changing the other person's marks.

What could this be?

The line below might be a river, a seam, a road or something else. Add a place around it. Give three features their own names.



Turn the page if a different direction looks more interesting.

LINES BECOME PLACES

ZOOM IN, ZOOM OUT

Choose one point on your map. Show it very close up, then far enough away that it becomes a tiny part of something else.

Very close

Very far

Take the space you need. You can continue in another notebook.

LINES BECOME PLACES

A POSTCARD FROM HERE

Write a postcard from your invented place. Describe something a visitor might miss and something you hope they would notice.

Address it to someone imaginary, your future self, or no one in particular.

THE QUESTION COLLECTOR

Collect questions before you try to answer them. A small, specific question often gives an idea somewhere to begin.

SOLO Notice what you are curious about.

SHARED Each person contributes questions; nobody has to supply an answer.

Six things to wonder

Write one question in each space. Begin with an ordinary thing, an inconvenience, a surprising habit or a harmless "what if."

Why does...

What if...

How might...

When did...

What happens if...

A question of my own

Take the space you need. You can continue in another notebook.

THE QUESTION COLLECTOR

FOLLOW ONE THREAD

Choose a question and separate what you know from what you are guessing. It is fine to discover that most of it is still a question.

What I have actually noticed

What I am assuming

What I am still curious about

Take the space you need. You can continue in another notebook.

THE QUESTION COLLECTOR

A SMALL WAY TO LEARN

Describe one low-stakes way to learn more: watch, ask, sketch or try something reversible. What would you look for? What could wait?

Curiosity does not obligate you to turn the question into a project.

WRONG ANSWERS FIRST

Take a small everyday problem and invent deliberately unhelpful solutions. Then see whether one of them hides a useful ingredient.

SOLO Choose a low-stakes irritation.

SHARED Trade ridiculous solutions before looking for useful pieces.

Four terrible solutions

Name a small problem at the top. Fill the boxes with solutions that are too large, too tiny, too slow or wonderfully impractical.

Much too large

Much too tiny

Much too complicated

Wrong in a way of my own

Take the space you need. You can continue in another notebook.

WRONG ANSWERS FIRST

SOMETHING INSIDE THE NONSENSE

Choose one solution. What makes it absurd? Is there one principle, shape or feature that could work at a different scale?

The ridiculous part

The possibly useful ingredient

Take the space you need. You can continue in another notebook.

WRONG ANSWERS FIRST

A ROUGH FIRST VERSION

Sketch a modest version of the useful ingredient. Label what it would do and what it would leave out. This is a thought experiment, not a promise.

The rough version can be smaller than the original problem.

KEEP AN IDEA ALIVE

Give an idea a little room before it has to be impressive. You can choose a project, an object, a story or a change in your routine.

SOLO Work with an idea you keep returning to.

SHARED One person describes an idea; the other asks curious questions without taking it over.

Say it simply

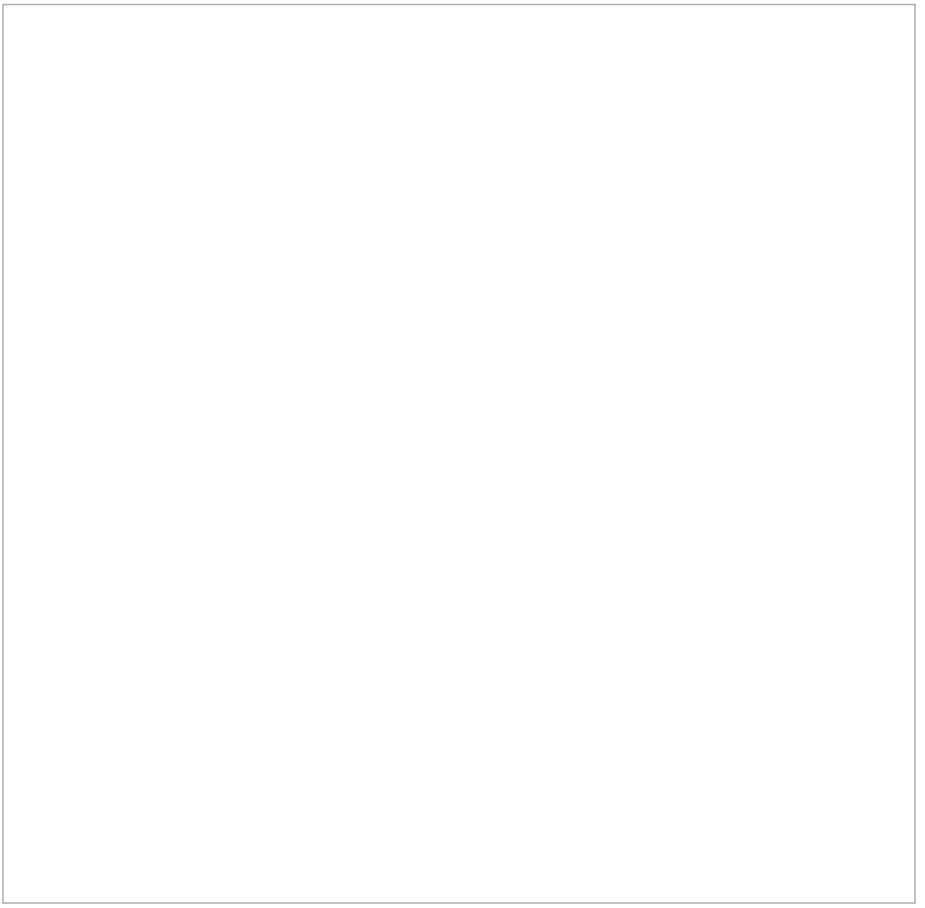
Describe the idea in plain words. What is it? Who might it be for, even if that person is only you? What keeps bringing it back?

A sentence beginning "I wish there were..." is enough to start.

KEEP AN IDEA ALIVE

MAKE IT VISIBLE

Draw a rough version. Use arrows, labels or a little scene to show how it might work. Write "not sure yet" wherever you are not sure.



You are drawing a question, not a finished product.

KEEP AN IDEA ALIVE

ONE NEXT EXPERIMENT

Choose a small step that could teach you something. Make the step simple enough that you could also choose not to do it.

One thing I would like to learn

The smallest way I could try it

What I would notice afterward

Take the space you need. You can continue in another notebook.

CHANGE THE SCALE

An idea can look different when you change its size or the time it needs. Try stretching and shrinking one without deciding which is best.

SOLO Use an existing idea or invent one.

SHARED Each person changes a different part of the same idea.

Pocket, room, day

Show the same idea in three versions: small enough for a pocket, big enough for a room, and possible to try for one day.

Pocket-sized

Room-sized

One-day version

Take the space you need. You can continue in another notebook.

CHANGE THE SCALE

WHAT CHANGES?

Compare two versions. What becomes easier or more interesting? What gets lost? You can notice a tradeoff without solving it.

What a smaller version gives me

What a larger version makes possible

Take the space you need. You can continue in another notebook.

CHANGE THE SCALE

THE VERSION FOR NOW

Pick a version to keep on the page today. Describe why it fits your current time, energy or curiosity. It can change later.

Choosing a version for now does not erase the others.

LET TWO IDEAS MEET

Place two things beside each other that do not usually share a page. Find a connection before deciding whether it makes sense.

SOLO Choose two objects, interests or habits.

SHARED Each person supplies one ingredient, then invent together.

Two ingredients

Write or draw two things you know a little about. Under each, note one feature you find interesting: a pattern, a rule, a shape or a way it works.

Ingredient one

Ingredient two

Take the space you need. You can continue in another notebook.

LET TWO IDEAS MEET

FOUR POSSIBLE MEETINGS

Combine the ingredients four ways. Borrow a shape, switch their jobs, mix their rules or imagine a place where both are needed.

Borrow a shape

Switch the jobs

Mix the rules

Invent a meeting place

Take the space you need. You can continue in another notebook.

LET TWO IDEAS MEET

KEEP ONE SPARK

Choose one combination. What would you like to explore, keep or change? It does not need to become useful to be worth a page.

The combination I want to keep

Something unexpected about it

One direction I could explore

Take the space you need. You can continue in another notebook.

A DAY IN OBJECTS

Remember a day through things that were there. It can be an ordinary day, a made-up day or a day you would like to remember.

SOLO Choose details you feel comfortable keeping.

SHARED Choose a shared day, then let each person remember it differently.

Four things from that day

Draw or name four objects. They do not need to be meaningful on their own. A bus ticket, a spoon or a coat can carry a whole scene.

Something I carried

Something I used

Something I noticed

One object of my own choosing

Take the space you need. You can continue in another notebook.

A DAY IN OBJECTS

ONE OBJECT, ONE SCENE

Choose an object and write the scene around it. Where was it? What happened just before or after? Leave room for what you do not remember.

You can write "I think" or "I am not sure." Memory does not need to be exact.

A DAY IN OBJECTS

A LABEL FOR THE ARCHIVE

Write a tiny record that could accompany the object. Use as much or as little identifying detail as you want.

A name for the object or the day

One detail I want to keep

What this object brings to mind now

Take the space you need. You can continue in another notebook.

A RECIPE WITHOUT MEASURES

Some familiar things are made from gestures, sounds and habits as much as ingredients. Write a recipe for a moment, real or invented.

SOLO Choose a food, ritual or ordinary occasion.

SHARED Ask someone for one detail, or write two versions of the same ritual.

Gather the ingredients

List what belongs in the moment. Include at least one thing that would not appear in a conventional recipe. This page is a memory exercise, not cooking instructions.

Something tangible

A person, voice or character

A sound, scent or texture

Something impossible to measure

Take the space you need. You can continue in another notebook.

A RECIPE WITHOUT MEASURES

HOW THE MOMENT IS MADE

Describe the sequence in your own words. What usually happens first? Which part gets improvised? What tells you the moment is complete?

You can invent a ritual you have never had.

A RECIPE WITHOUT MEASURES

A VERSION TO PASS ALONG

What part would you keep if someone else made this their own? What would you happily let them change?

Something to keep

Room for someone else's version

Take the space you need. You can continue in another notebook.

A SMALL TURNING POINT

Choose a change that feels manageable to write about. It might be learning a skill, trying a new route or changing your mind about something small.

SOLO Choose a light memory or a fictional character.

SHARED Each person can tell only the part they want to share.

Before, the moment, after

Place three marks on the line. Add a few words for what came before, the moment of change and something that happened afterward.



There is no need to choose your hardest or most important experience.

A SMALL TURNING POINT

TWO WAYS I SAW IT

Describe how the situation looked then and how it looks now. The second view does not have to be wiser or more positive.

From inside the moment

From where I am now

Take the space you need. You can continue in another notebook.

A SMALL TURNING POINT

WHAT I CARRY FORWARD

Choose one thought to keep, one question that remains, or one detail you had forgotten. Write only about what fits today.

A detail I want to keep

A question that is still open

Something I might tell that earlier version of me

Take the space you need. You can continue in another notebook.

A PLACE I CARRY

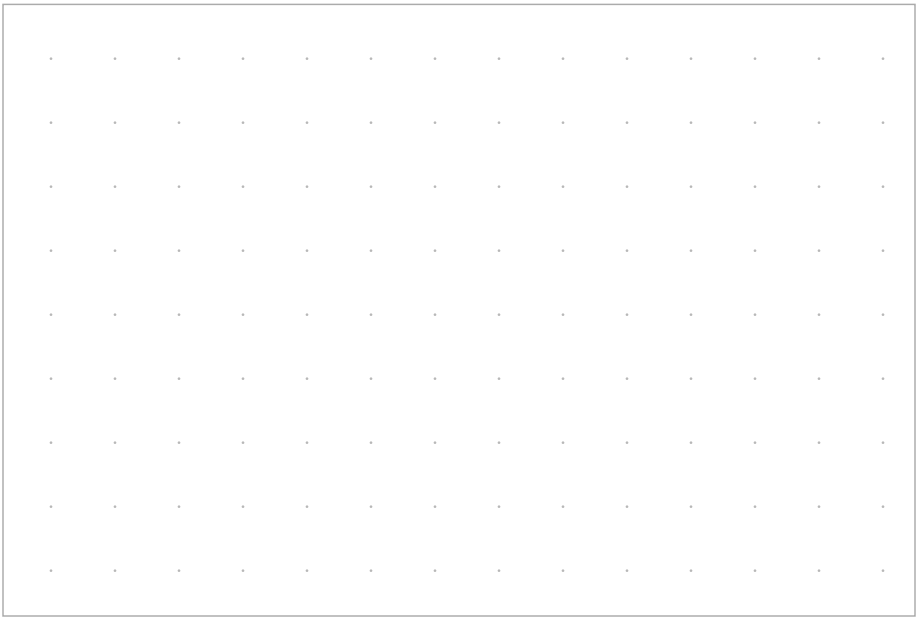
Revisit a place through memory or imagination. A small corner is enough; you do not need to record a real address.

SOLO Choose a place or invent a composite.

SHARED Draw separate maps before comparing any details you want to share.

The remembered map

Draw the place from memory. Make important things large even if they were physically small. Leave uncertain areas open.



A fictional version can hold the details you want without identifying a real place.

A PLACE I CARRY

BEYOND THE MAP

Add the parts a map cannot easily show. Choose any of the spaces that interest you.

A texture, temperature, scent or sound

Something that often happened here

Something I would point out to a visitor

Take the space you need. You can continue in another notebook.

A PLACE I CARRY

FOR SOMEONE ARRIVING LATER

Write a short note to a future visitor. What would you want them to notice? What might they misunderstand at first? You can be their only guide.

The visitor may be imaginary. The place may have changed.

THE ORDINARY ARCHIVE

Make a small record of life as it is right now. Everyday details can become interesting simply because time passes.

SOLO Keep the details you want to remember.

SHARED Each person records a few ordinary details from the same week.

Six pieces of now

Write or sketch something for each box. Specific is more useful than impressive. Leave out anything you prefer not to record.

A phrase I hear often

An object within reach

Something I am learning

A small routine

A place I spend time

A detail I choose

Take the space you need. You can continue in another notebook.

THE ORDINARY ARCHIVE

NOW AND SOMEDAY

Choose one detail. Describe it for someone who has never encountered it, then wonder how it might look different years from now.

What it is like now

What might change

Take the space you need. You can continue in another notebook.

THE ORDINARY ARCHIVE

A NOTE TUCKED INTO TODAY

Write a few lines to your future self about ordinary life right now. Include a detail you think you would otherwise forget.

There is no deadline for reading this again.

A GOOD QUESTION

Make room for an answer you do not already know. A question can be an invitation without becoming an interrogation.

SOLO Answer as yourself or invent a character.

SHARED Ask permission to trade questions; either person can pass.

Choose a doorway

Pick one question to answer or rewrite. You can make it smaller, more specific or more comfortable.

What have you enjoyed learning lately?

What ordinary thing do you know a lot about?

What place would you like to understand better?

What question would you rather be asked?

Take the space you need. You can continue in another notebook.

A GOOD QUESTION

LISTEN FOR THE INTERESTING PART

After answering or listening, record only what you have permission to keep. If working alone, reread your answer with fresh curiosity.

A detail that caught my attention

Something I understood differently

A follow-up question, if welcome

Take the space you need. You can continue in another notebook.

A GOOD QUESTION

A CONVERSATION WORTH HAVING

Write a few lines about what made this exchange interesting, or imagine the exchange you would like to have. It can remain on the page.

You never need to record another person's private story to complete this activity.

APPRECIATION WITH DETAIL

Notice something someone does that you value. You can write to a real person, yourself or a fictional character; sending anything is optional.

SOLO Choose one specific action or quality.

SHARED Invite someone to trade small appreciations, without expecting equal responses.

Make it specific

A small example can say more than a grand compliment. Choose one memory, habit or gesture.

What I noticed

One moment when I saw it

Why it mattered to me

Take the space you need. You can continue in another notebook.

APPRECIATION WITH DETAIL

THE UNSENT VERSION

Write what you would like the person to know. Use your own ordinary words. You do not have to make it beautiful or ready to send.

The page can be the final destination.

APPRECIATION WITH DETAIL

WHAT HAPPENS NEXT IS MINE

Think about whether the words are for you, for someone else, or simply for this moment. There is no required next step.

What I want to keep for myself

Anything I might choose to share

A comfortable way to leave it here

Take the space you need. You can continue in another notebook.

TWO WAYS OF SEEING

Look at the same ordinary thing from more than one point of view. Difference is useful here; agreement is not the goal.

SOLO Make two versions using different roles or moods.

SHARED Each person draws or describes the same object without comparing first.

Same thing, two views

Choose an object or scene. Fill the spaces with two different ways of seeing it. Label the views instead of deciding which one is right.

One way of seeing

Another way of seeing

Take the space you need. You can continue in another notebook.

TWO WAYS OF SEEING

WHAT I SAW, WHAT I ASSUMED

Separate a visible detail from the meaning you gave it. You can do this with your own two versions or a willing partner's drawing.

Details I can point to	Meanings or guesses I added

Take the space you need. You can continue in another notebook.

TWO WAYS OF SEEING

A STORY WITH BOTH VIEWS

Make a three-part scene that has room for both versions. Let each viewpoint notice something the other misses.

One view enters

The other notices something

Both can remain in the story

Take the space you need. You can continue in another notebook.

A STORY SWAP

Trade a small story, or invent one from a starting detail. The point is to follow curiosity without taking ownership of someone else's experience.

SOLO Choose a cue and invent or remember a scene.

SHARED Agree on what may be written down before swapping stories.

Pick a starting detail

Choose one cue. Write a few words or a quick sketch. If none fits, replace a cue with something of your own.

A door that sticks

Something found in a pocket

A meal that went off plan

An unexpected kindness

Take the space you need. You can continue in another notebook.

A STORY SWAP

THE VERSION I CAN KEEP

Write your own story, an invented version, or details you have permission to record. Mark a gap rather than filling it with certainty.

Changing identifying details or inventing the whole scene is welcome.

A STORY SWAP

GIVE THE SCENE ANOTHER ENDING

Imagine a different ending for a fictional version of the story. Draw it or describe it, without claiming it is what really happened.

This page is imagination. Someone else's real account can stay their own.

A BETTER INVITATION

Design an invitation that makes room for a real yes, a smaller yes or a no. It can be for a walk, a shared meal or an imaginary gathering.

SOLO Plan an invitation you may never send.

SHARED Create an invitation together that either person can change.

Room for choice

Choose something low-pressure to do. Make the invitation specific enough to understand and flexible enough to decline.

What I am inviting someone to do

A smaller or different version

A simple way to say no

Take the space you need. You can continue in another notebook.

A BETTER INVITATION

MAKE THE INVITATION

Design a little card or write the message. Include what matters and leave out what does not. An invitation to your future self also counts.

You do not need to include contact details, addresses or private information.

A BETTER INVITATION

THE PRACTICAL KINDNESSES

Notice the small details that could make participation easier. You are exploring possibilities, not promising to arrange them all.

Something that might make joining easier

A question I could ask instead of assuming

How I would keep a no comfortable

Take the space you need. You can continue in another notebook.

THE UNLIKELY MUSEUM

Invent a collection nobody has asked for. The objects may be ordinary, impossible or only describable in words.

SOLO Curate your own tiny museum.

SHARED Each person contributes exhibits; decide the name together.

Six questionable treasures

Draw or describe six exhibits. Try a jar of almosts, a very patient button, or something entirely of your own invention.

Exhibit 01

Exhibit 02

Exhibit 03

Exhibit 04

Exhibit 05

Exhibit 06

Take the space you need. You can continue in another notebook.

THE UNLIKELY MUSEUM

THE LABEL BESIDE IT

Choose one exhibit and give it the serious treatment. Details can sound convincing while remaining obviously invented.

Name, material and imaginary age

The unlikely story of how it arrived

One thing visitors are asked to notice

Take the space you need. You can continue in another notebook.

THE UNLIKELY MUSEUM

THE VISITOR GUIDE

Draw the museum map, design its ticket, or write a short guide. Include one excellent rule and one rule that makes no sense.

Nobody has to learn anything from this museum.

A WORLD THAT FITS HERE

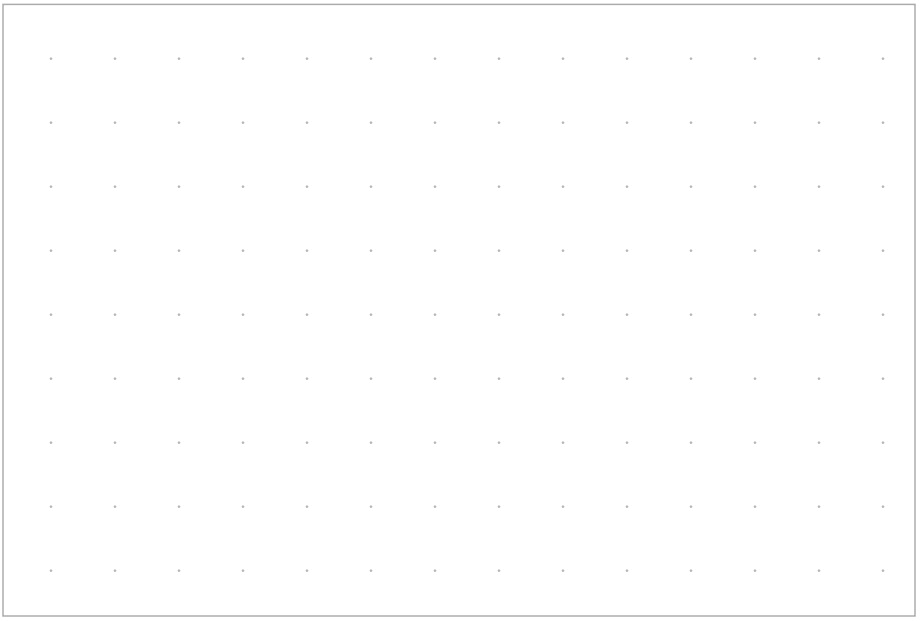
Invent a little world with its own ordinary routines. It can fit inside a drawer, on the back of a creature or somewhere without edges.

SOLO Build it from a place or object you like.

SHARED Take turns adding details; ask before changing another person's idea.

Make a place

Map the world. Include a place to arrive, a place to get lost and a place where something surprising happens every day.



Distance can be measured in steps, songs, sandwiches or anything else.

A WORLD THAT FITS HERE

THREE LOCAL CUSTOMS

Give the world a few habits. Let one solve a tiny problem, one create a tiny problem and one exist just because.

A custom that helps

A custom that complicates things

A custom with no useful purpose

Take the space you need. You can continue in another notebook.

A WORLD THAT FITS HERE

ONE ORDINARY DAY THERE

Show a resident beginning a day, meeting an interruption and ending somewhere slightly different. A stick figure is fully qualified for the role.

The day begins

Something interrupts

Where the day ends

Take the space you need. You can continue in another notebook.

AN ACCIDENTAL POEM

Collect words before you decide what they are for. A poem can be strange, funny, unfinished or simply a few words beside each other.

SOLO Choose words from your own surroundings or imagination.

SHARED Each person supplies half the words, then makes a separate version.

Ten words, no plan

Write ten words. Try a texture, an action, a place, an object and a word you like the sound of. Avoid copying someone else's whole sentence.

01 _____

02 _____

03 _____

04 _____

05 _____

06 _____

07 _____

08 _____

09 _____

10 _____

Invented words are allowed to join the list.

AN ACCIDENTAL POEM

LET THEM MEET

Arrange some words into short lines. Add connecting words if you want. Leave space, repeat something, or stop before it makes complete sense.

The poem does not owe anyone an explanation.

AN ACCIDENTAL POEM

ONE SMALL CHANGE

Rewrite the poem with one change: swap its first and last words, remove a favorite word, or make the quietest word the title.

You can prefer the first version. Experimenting does not have to improve it.

A GLORIOUSLY BAD INVENTION

Design something that solves an extremely minor problem in a wonderfully excessive way. Keep it imaginary and harmless.

SOLO Choose a tiny inconvenience.

SHARED One person invents the problem; the other invents the contraption.

Be unnecessarily elaborate

Sketch the invention and label its parts. Give it a name that takes itself far too seriously. Words and arrows can replace the drawing.

This is a fictional design exercise, not instructions for building a device.

A GLORIOUSLY BAD INVENTION

THE UNNECESSARY MANUAL

Show the invention in three steps. Add a harmless complication that makes using it more trouble than the original problem.

Before you begin

The elaborate middle step

The deeply modest result

Take the space you need. You can continue in another notebook.

A GLORIOUSLY BAD INVENTION

SOMETHING WORTH BORROWING

Is there one funny, pleasing or unexpectedly useful part you would keep? You can also decide that being ridiculous was enough.

My favorite unnecessary feature

Something I might borrow for another idea

A review from an imaginary customer

Take the space you need. You can continue in another notebook.

MAKE YOUR OWN RULE

Create a tiny game for this page. It does not need a winner, a score or a point. Then see what happens when you change one rule.

SOLO Invent a game you can play on paper.

SHARED Agree on a rule together and let either person change it between rounds.

A rule small enough to try

Choose a rule such as "every shape gets a window" or "each mark answers the last." Try it in the six spaces, changing your approach each time.

Try 01

Try 02

Try 03

Try 04

Try 05

Try 06

Take the space you need. You can continue in another notebook.

MAKE YOUR OWN RULE

WHAT MAKES IT A GAME?

Name the rule, a variation and a way to know when you feel finished. The ending can be a choice rather than a score.

The rule I made

A variation I want to try

My own way to finish

Take the space you need. You can continue in another notebook.

MAKE YOUR OWN RULE

BREAK THE RULE KINDLY

Use this last activity page however you want. Ignore the rule, invent a new one, or leave the space open for another day.

Making a rule does not mean you have to keep it forever.

WHAT STAYED?

You do not need to finish every page to look back. Keep a few words or marks with you. Nothing has to become a lesson.

A page or small detail I would like to revisit

Something I want to keep noticing

An idea I am happy to leave unfinished

You do not have to finish the book to call it yours.

OFF SCRIPT.

This space is yours. A list, a drawing, a letter, a plan, a little nothing. Follow a thought without asking it to become anything else.

You can begin again whenever you want.