

MAJOR IMAGES

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**PAINTING WITH
WATERCOLOR
PENCILS**

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WALL
DESIGN
ACRYLIC
PAINTING
COLOR
PENCIL
PICTURE
FRAMING**

**ALL IN
ONE ISSUE**

**4 COLOR
PROCESS**

**SCREEN
PRINTING**

**SPOTLIGHT ON
LUIS OYOLA
ORIGAMI MASTER**

**AIRBRUSH
T-SHIRT
WAX PAPER
MASKING
TECHNIQUES**



ISSUE 1

Comic Art by MAR



518-880-7137

morganalyssarouche@Gmail.com
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Ask About 2018 Convention Appearances!!!

A Letter From The Editor

I would like to take a moment and thank you for choosing to add Major Images Magazine to your artistic reading materials, With the internet and so many other informational sources, there is no shortage of artistic information. However, the goal of Major Images Magazine is to present the curious artist with many artistic possibilities and the option of purchasing top-quality artist supplies.

As a young artist, I was unaware of the many art forms that existed. The more I learned about art, the more I needed to know what these forms were. How they worked. I once had the opportunity to speak with one of my professors and I asked him, "How can I be a better artist." He replied, "Major, you are one of the best illustrators I know. But, you have to read. Read as much about art as you can get your hands on." So, I did. Over the course of years, I learned more and more about art. I experienced how all of these art forms linked together and complimented each other. Once I learned the basics, it became easier for me to grasp the techniques. In the end, I became a more knowledgeable, marketable and versatile artist; and with this Magazine, I hope to guide the way for other inspiring artists.

Major Images Magazine brings many artistic disciplines to the forefront in one magazine, and as an introduction to the magazine, I packed the introductory issue with much of what you can expect to see in future issues. However, the disciplines used here are not by far all you can expect to see; you can look forward to photography, block printing, computer design, arts & crafts and so much more. With this magazine, you will read, learn and enjoy art. And now without further delay, I present to you.... Major Images Magazine!

Thank You,
Major Howell
Artist/Illustrator

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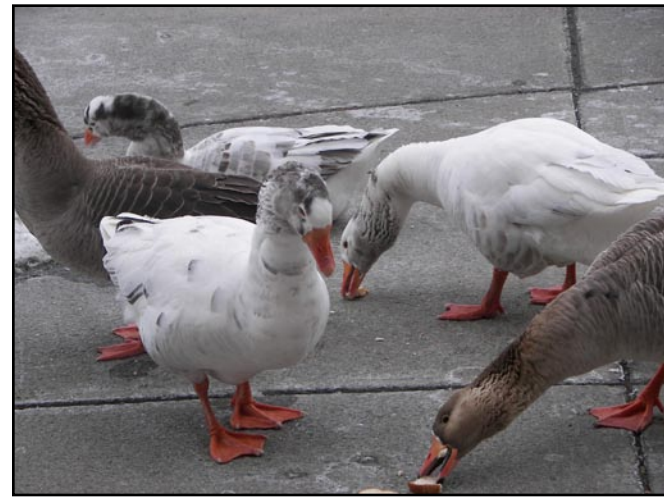
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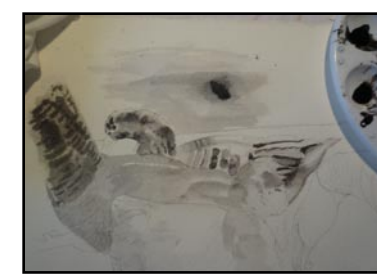
In this Project, I will show you how I painted a flock of geese that flew onto my driveway using watercolors. I mostly have a tight style for painting watercolors; more on an illustrative level some might say. I have a habit of being in control of every drop of paint hitting the paper. However, I am not stuck in that style; I change styles often.



Just that little bit made this many lines. Don't overload the brush; it can be a waste of paint. You will be dipping your brush in water to clean your brush often.



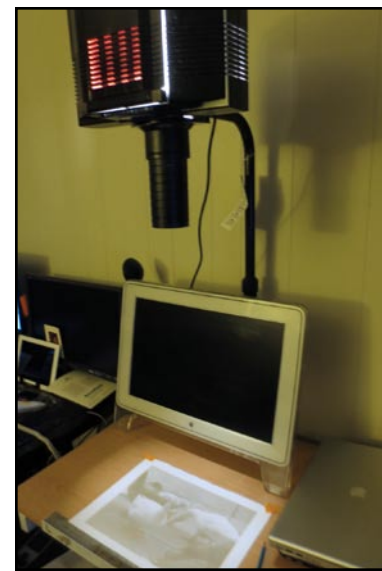
It is recommended that you make a little wash with a few drops of paint and water for each color you are working with.



I like this project because it does not have much color. So, the color I do add will stand out nicely.



Referring to my iPad image, I lay down some quick washes.



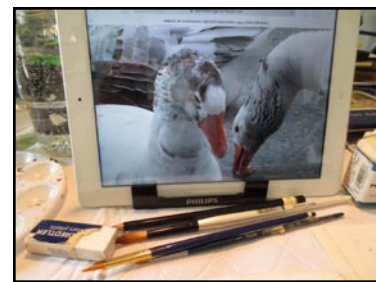
I used an opaque projector to save a little time in establishing size and dimension.



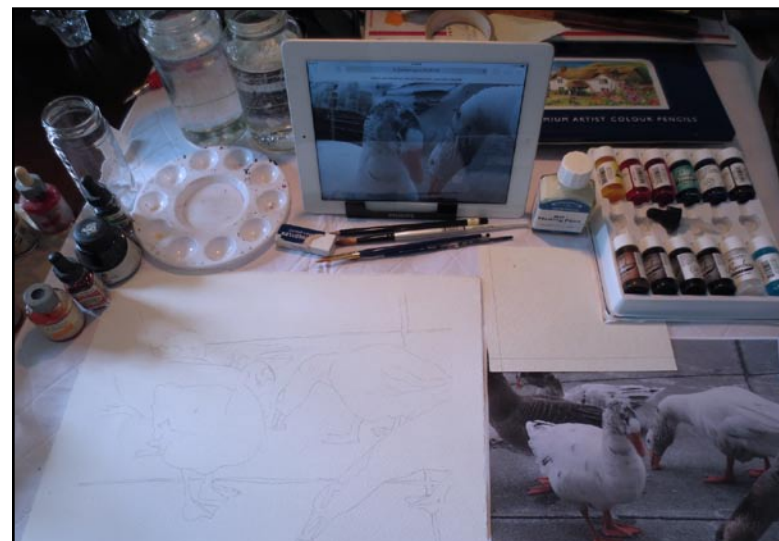
As you can see, you can get a very good projection. You can trace this projection as you see fit.



I use my computer to enlarge the photo for detail purposes. I refer to this image if I feel there is a detail I might miss.



I also used my tablet. You can even use your phone. Having a photo to refer to is standard; there is no rule on what you can use to view the photo.



This will be my work area for today. You will notice that my work area changes very often. I only paint using sunlight. So, depending on the Sun's location, I change locations around the house.



The next 4 images show the progression of the center duck as I add layers of wash.



When laying down washes, I let one section dry as I work on a different section.



Adding detail and strengthening shadow areas.



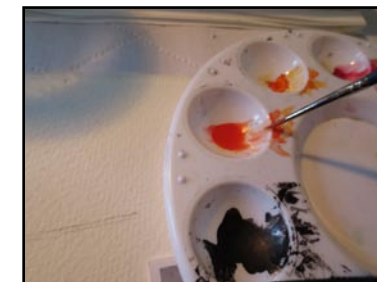
Introducing the first tints of color to the feet.



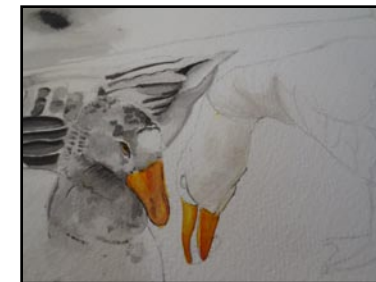
After the first wash of color is added to the feet. I let it dry then add another wash over it with a little darker shade of the same color.



I add shadow, and compare my painting to the original picture often.



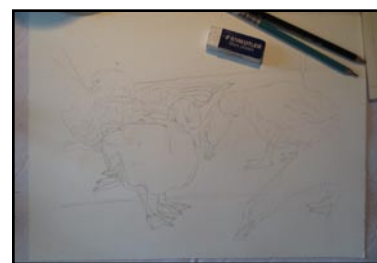
These pallet trays are great. They have many wells that I can put just enough paint in to do the areas I want. Try not to use more paint than needed; a lot will go to waste by drying out.



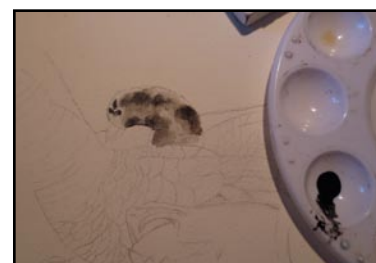
Feathers are a challenge because there are so many of them. Knowing your brushes come into play; different shaped brushes have different effects.



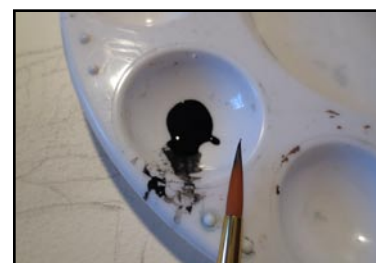
When I watercolor, I tape the back of my paper to keep it from buckling and warping due to excessive water.



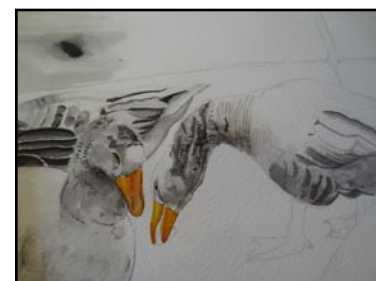
I refine my projected drawing, and I don't rely on the projector to get the finer details I need.



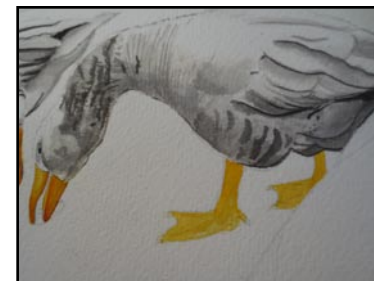
I tackle the painting section by section. I like a tight painting; so, I very rarely wet an entire area and let the paint or ink blend itself.



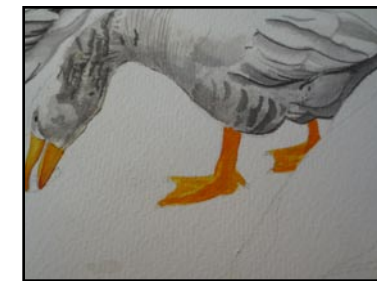
It doesn't take a lot of paint on a brush to work with. Load just the tip with paint, and this will go a long way.



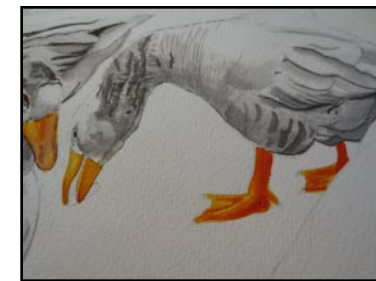
Experiment with different sizes and textures. I painted these freehand, but if I wanted, I could have used masking fluid to make texture. I will demonstrate that technique in future projects.



Back to color. I layered down a flat light color of wash to the goose's feet; a light yellow. After that dries, I make a slightly darker shade of the same color, than I do some light shading.



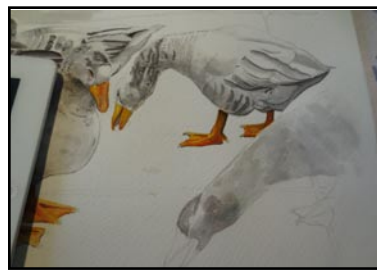
After that dries, I paint in darker shades.



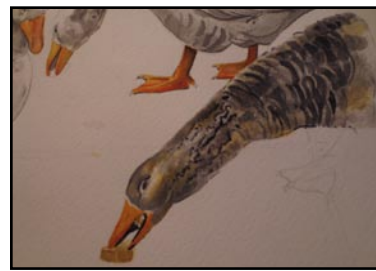
And again; this building up of color is crucial in giving the painted area some depth.



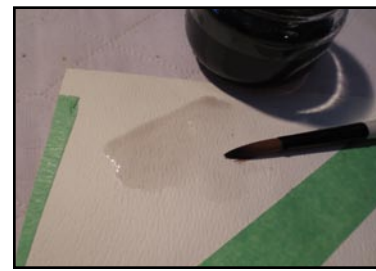
Black brings it all together, and I follow this system of coloring with all of the orange areas.



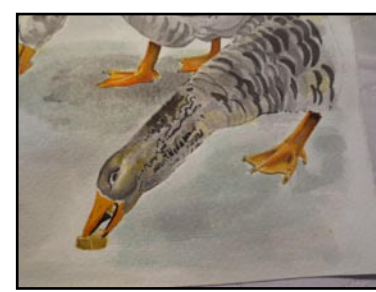
I decided to give the closest goose a little more color than the rest. I proceed to give it its first light washes.



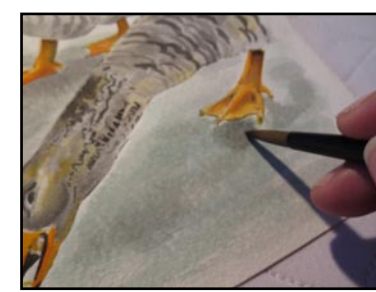
I followed the same techniques as used on the other painted geese. I wet an area, dropped in a little color and let it spread. This is something I rarely do, but the spontaneous look is what I wanted for this area. This image shows how I wash an area.



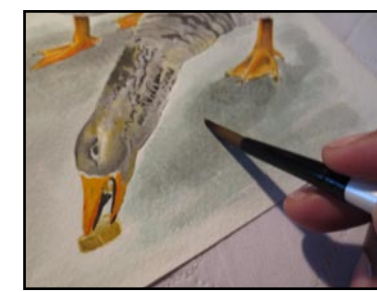
You can see how one side is clearly darker and gets lighter the further away from the starting point it gets.



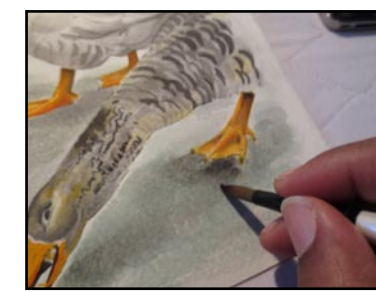
I first wet an area around the base of a subject. While the area is still damp, I introduce a little color.



I let it dry, than I start again. Layer by layer I wet, paint and spread the color.



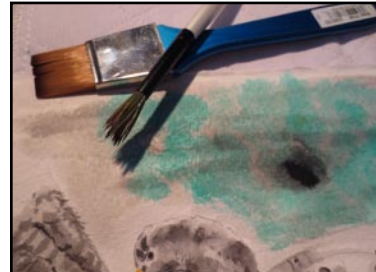
Each time I use a little darker shade of the wash.



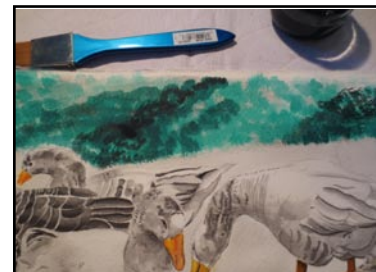
Eventually, you will be satisfied with the amount of shading you have achieved. It doesn't take much, but slower is better until you reach a confidence level where you can apply more paint and work faster.



The geese are finished, and now I will start on the background. I use a 1" flat brush to add a wash to the background.



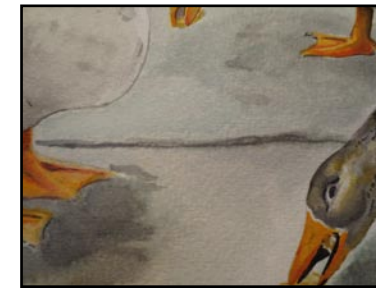
On top, I "Pounce" in blue-green. By Pouncing, I mean load the tip of a brush and dab it continuously over an area.



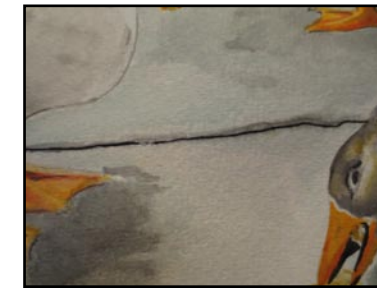
Making various shades of the blue-green color, I use a pounce technique to simulate trees and bushes in the background.



It is now time to work on the sidewalk details. I finished the crack in the sidewalk, and will do the others in the same fashion.



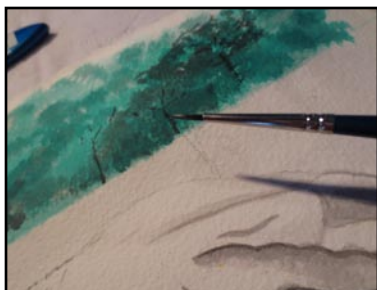
I paint a light line to establish where the crack in the sidewalk will be.



Next, I paint on side of the line a bit darker to establish shadow.



I add more paint to make the crack more pronounced.



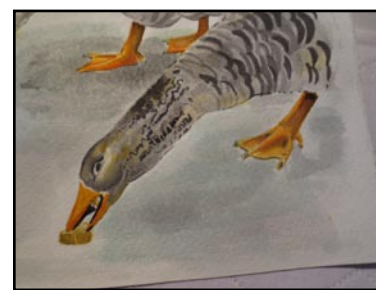
I add some minor details to the blue-green texture; like trees, branches, birds and fences.



There is no park in the original picture. I decided to add it at the last minute.



Next, I add shadows on the concrete.



The next group of pictures describes how I add shadow to an area.



The crack turned out well. So, I will add some darker gray here and there to give the crack more character.



This is what I have so far.



Now, I will do a stippling technique to simulate the geese walking on actual concrete.



To do stippling, you will need a can of spray mount, a roll of wax paper, an x-acto blade and a tooth brush.



First, spray the back of a sheet of wax paper. Apply the sheet of wax paper to the painting.



Cut around the main subjects. Peel off only the parts of the wax paper that covers the parts of the picture that will be stippled.



This is what the finished cut looks like. The ground is completely uncovered.



This technique can be a bit messy. So, cover any area of your drawing table you don't want drops of paint to get on. I chose to use 4 colors: black, red, white and gray.



To stipple, you dip the tip of the tooth brush in paint and use your thumb to flick the bristles; shooting the paint onto the painting.



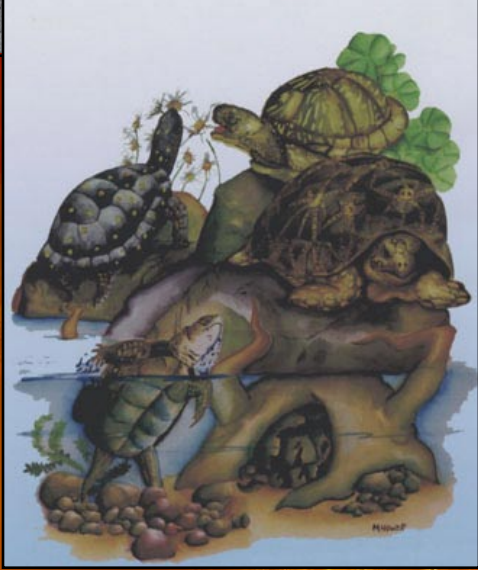
Geese Watercolor 12x14 on hot press paper



This is what you have after you apply all the colors you choose.



Now peel away the remaining wax paper and the painting is stunning. The Geese really "pop" out at you.



The Image Gallery of Troy

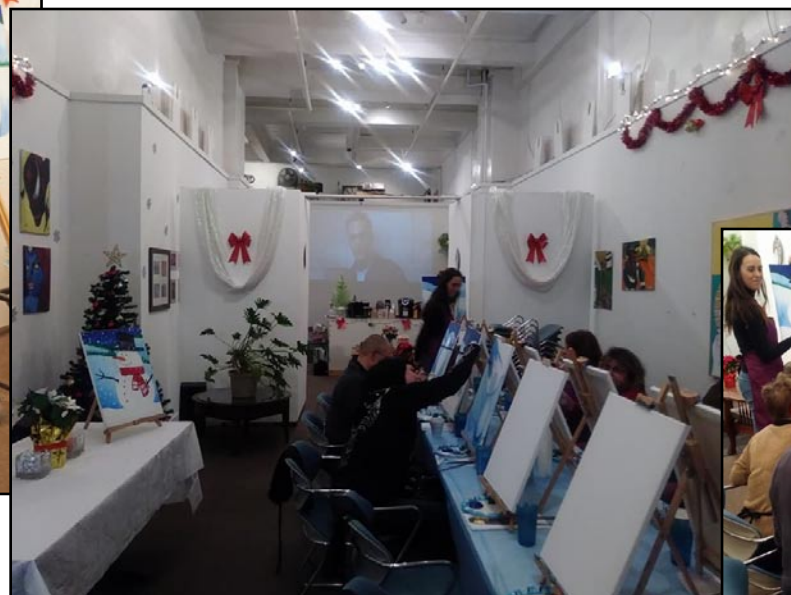
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Origami



Luis Oyola
ORIGAMI MASTER

Meet Luis Oyola. Luis is a Bronx, NY native who has been manipulating paper into Origami for 30 years. Luis's enthusiasm for his art is amazing, Our paths crossed years ago when I worked in an art store in Manhattan NY. Our paths would cross again some 20 years later. To my surprise he remembered me. Luis is Great at what he does. I am honored to have his talents showcased in this issue.

Q. How did you get into Origami?

A. I started doing Origami at about age 8. But, I didn't know exactly what it was until my early teens. A family member gave me a book, and I just studied on my own. In 1990 I went to an Origami convention and met the founder of the convention and he taught me a lot. From then on I was hooked.

Q. What do you like most about Origami?

A. How you can take a single

piece of paper and mimic life in the folds.

Q. What is the toughest piece you ever folded?

A. Wow! There are so many tough pieces. Insects and Dragons I think are the toughest; but the more I do them, the more my skills advance. There was also a cobra that took a very long time, but I am looking for harder subjects. There is a thousand fold Dragon I am about to start on.

Q. What kind of paper do you use the most?

A. Tissue, mulberry, or foil; whatever I can get my hands on. Anything is good, as long as it holds up well.

Q. What kind of finish do you use if any?

A. I use clear coat spray or a brush on resin.

Q. What does the future hold for you in Origami?

A. I want to publish a few books on Origami. I have a lot of original pieces to showcase. I also plan on setting up some teaching classes in the near future.

Q. Origami obviously looks like it takes a lot of patience. What advice do you have for a young person that wants to get started?

A. I recommend anyone who wants to get into origami to get your hands on as much Origami examples as you can stand for and start slow. There is a lot of information on Origami on the internet, but nothing beats seeing someone folding right in front of you. Try to find conventions and/or classes in Origami; they are a very big help.

Q. I have seen a lot of your work decorating store windows. Would you say that you can really make money doing Origami as well as for enjoyment?

A. I have had success with my Origami. Both as a freelance teacher and doing window displays. I am also in the beginning stages of writing a book featuring my own designs. So, my answer is yes. There are many ways to make money doing Origami.

Luis Oyola can be contacted through E-mail:

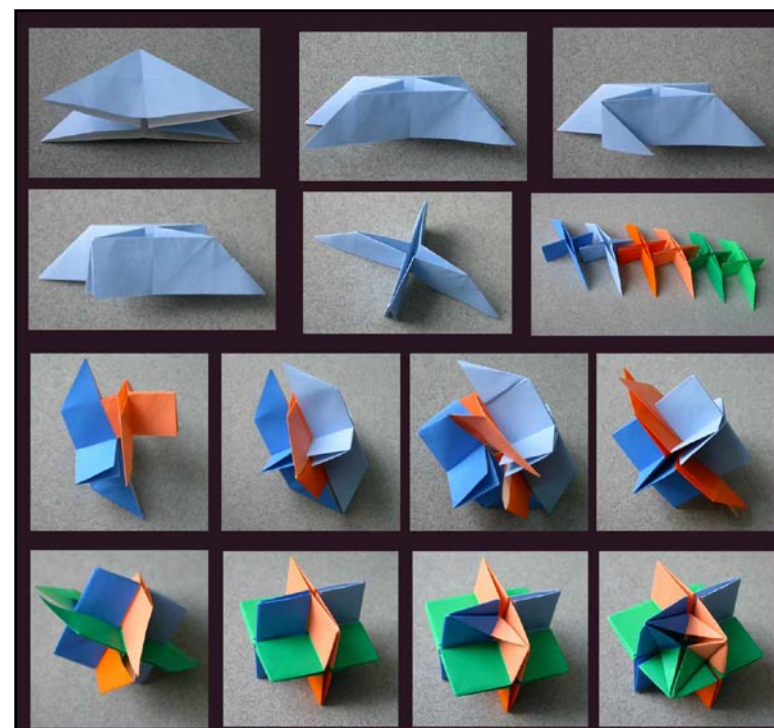
lougami777@yahoo.com
See More Of The Art Of Luis "Lougami" Oyola At

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408 Fulton St, Troy, NY 12180
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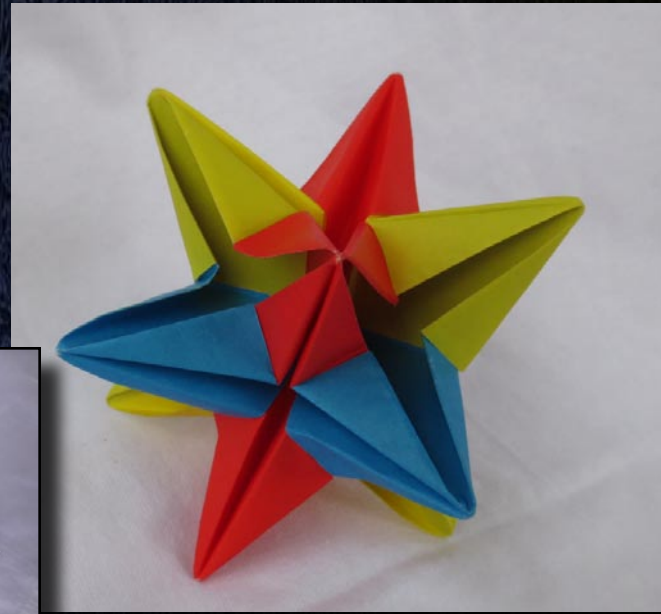
Some Suggested Readings:

- Complete Origami (Eric Keneway)
- My First Origami Kit: 20 Kid-Tested Projects (Joel Stern)
- The Complete Book of Origami (Robert J. Lang)
- Absolute Beginner's Origami (Nick Robinson)
- Dover Kusudama Origami Book (Ekaterina Lukasheva)

There are many free Instructional Videos found on the internet.



The Art Of Luis Oyola



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Airbrush T-shirt



For my first airbrush example I decided on something somewhat colorful. Here is one of my favorite Comic heros. Its simple enough in detail. The large blocks of color can be separated and painted individually. I will demonstrate my masking techniques and you will start painting like a champ.

Here is the bulk of my airbrush arsenal. There are several types of brushes. Siphon fed is with the color cup on the bottom and Gravity fed is with a small color cup on top. Most air brushes prefer siphon fed because it holds more paint. I don't really conform to those standards I prefer to use a gravity fed because I don't use much paint at a time and its easy for me to change colors. The one in the middle is my first airbrush. I had it well over 20 years.



Here are most of the tools I will be using. Left to right: Wax paper, Airbrush cleaner, Blank sheets of paper, masking tape, spray mount, spare color cups, xacto blade and airbrush holder and a copy of the subject matter.



I recommend a good quiet compressor. The quieter the better if you are air brushing out of your home As to not disturb neighbors or family.

This is my new baby right here. Only 60 Decibels!



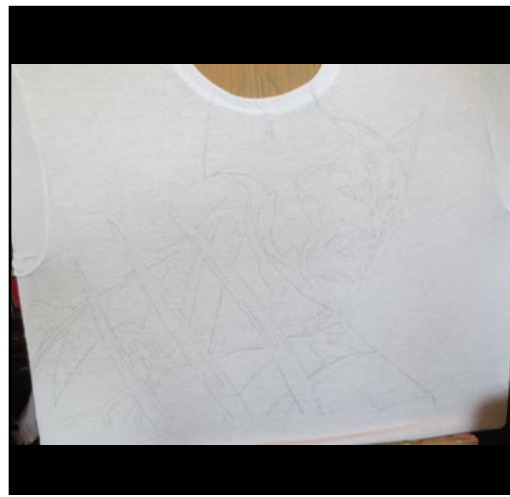
A good Opaque projector is a very valuable tool. This one can be mounted or set on a table. This too will save time and increase your airbrush production many times over.



You will need an easel and a T-shirt board. I made my T-shirt board out of several layers of cardboard taped together.



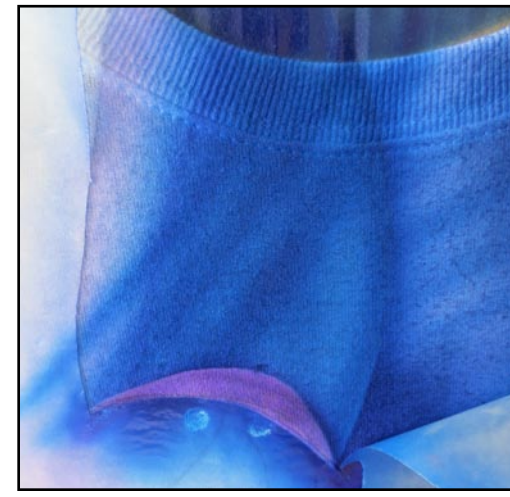
I printed out a smaller copy of my subject and used my projector to beam the image onto the mounted T-shirt.



Here is the rough outline after the tracing. You can trace the image to your satisfaction. I like to leave it a bit rough and add more detail on my own.



Here it is larger. You can see that although good. It needs a lot more detail.



In this painting I peeled all the areas that would be blue. I look at the blue areas and see 3 basic colors. A light, a dark and a middle tone. I painted the middle tone first. I will paint over this color a little to subdue it. I won't worry about any hard edges right now. I next sprayed on the lighter color which is the light blue. Establishing highlights. I then overlaid the darker blue.



This is the area I am working at today. Outside on my deck. You want to be aware of wind conditions. I made the back of my easel facing the wind. Without a water source I filled a bucket and sat it next to me. I am using my gravity fed airbrush. This allowed me to submerge and shoot water through it when I changed colors.

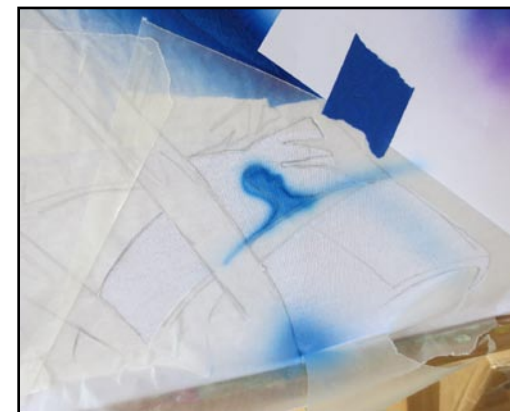


Here is the finished line drawing. I used a soft 6B pencil. Perhaps a little too soft but I got decent dark lines.

Here you that I covered most if not all of the T-shirt drawing with wax paper. I sprayed one side of the wax paper with spray mount, and I am using it as masking. You can see where I used the xacto blade to gently cut through the wax paper in order to section off the areas I want to paint.



Notice how I taped plain paper to cover large areas I am not ready to paint yet. This saves wax paper, spray mount, cutting and time.



I airbrush all other areas that use the same color in the same fashion.



With all of the area that is blue uncovered. I began using freehand techniques to add more texture and color that is common to all areas. A little light blue highlights and purple undertones. I soften hard lines by freehand painting along the edges of the color. Masking helps define the highlights shape, then soften the edges after you remove the mask.



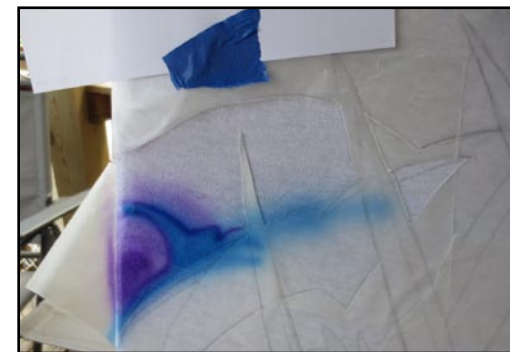
I started by peeling back portions of the wax paper and started airbrushing a few mid tones. Feel free to use some of the plain bond paper masking as scrap paper.



I proceed by peeling, painting and replacing. layering the paint as I go. Not too much paint at one time. Gradually building depth.



You can see in the middle of this photo where the 2 pieces of wax paper masking would meet. Airbrushing section by section helps in creating seams in clothing, facial features and where a dark area meets a light area.



Don't worry about hard lines. You can soften them later with freehand shading. You just want to establish highlight areas right now.



With most of the blue area defined. I was able to go over the areas again for shadows and reflections. Notice I didnt add black or any really dark blue areas. This will come later, and I will do it as a whole.



Satisfied with the blue areas being done for now, I took off all the wax paper masking and started fresh with a new wax paper covering. Wax paper is cheap. I get mines for a \$1 a roll from my local dollar store. It is definitely worth the effort you put in. I begin by spraying the yellow areas. Defining the muscle tone.



The is plenty of yellow in this painting. so to keep it from looking to flat. I mixed a couple of different shades. The yellow in the background and the yellow swirls on top of it are the same color. I spread the swirls at a closer distance and that concentrated the color. Making it darker.



With most of the yellow detail on the body finished. I started painting in some yellow, red and orange muscle definitions. One of the advantages of using a gravity fed airbrush is that you can mix colors right in the color cup.



I begin the face by going over the pencil line features with yellow. Then I lightly shade the entire face with yellow making sure to preserve any highlighted areas.



I used light brown with a tint of red to go over the facial lines.



A bit more red and I layer it over the facial lines again. Over spray will mostly shade the face as you paint over the facial lines. That's a good thing. Lines get darker as the face becomes more defined. Win Win!



A bit more yellow red + yellow orange shading on the mask and body.



I covered up most of the figure again as I sprayed red to the background. Notice that the claws are masked over with wax paper.



I cut the claws out and sprayed light blue. I use simple spray patterns to make the claws really look like metal. Keep highlights in mind,



Almost done. But now comes the most crucial part. Adding black can be tricky. Once its there... it is there. I don't outline many paintings in black. I prefer to build up shadow by adding a little black to the color I am shading with.



I added a few drops of black to blue and stated shading the mask. Also Adding a little black to yellow and define the body.



I sprayed white along the edges of the figure. That and the highlights I left make the figure pop out from the background. I also added a few sparkles of white here and there for effect.



I Used a fine paintbrush to put tiny dots of Titanium white acrylic white paint in the middle of each starburst. I also whitened the teeth with titanium white and some on the eyes as well.



Watercolor on Coldpress Board

Here is my finished product.

Side Note:



If you plan to wear any airbrush T-shirt you make. Then you have to heat set it. This keeps all your hard work from going down the drain when you wash it. Here is what you do. Set up your iron board or any flat area available. Turn your iron on to it's hottest setting. Make sure you turn "steam" off. Place the T-shirt on the iron board design side up. Place a piece of tracing paper over the design as you iron the design. Iron well for 5 minutes or depending on design size. Also, do not wash shirt right away. Wait several days for paint to really set in.

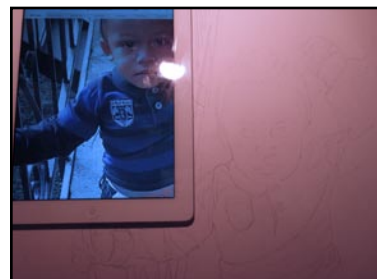
Watercolor Pencil



Subject: My Grandson
18x24 on Cold Press Watercolor Paper



I used an opaque projector to save a little time in establishing size.



I also use my tablet with a reference photo. A phone or MP3 player can also be used. Having a photo to refer to is standard, there are no rules on what you can use to view the photo. I like the tablet or phone because I can quickly enlarge any detailed areas I am not sure about.



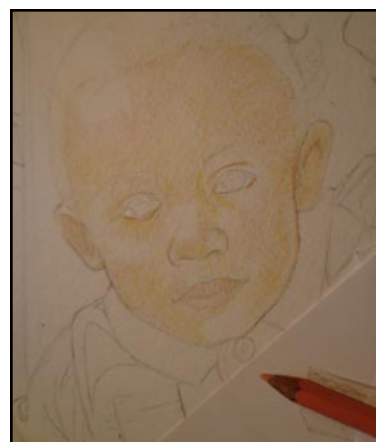
I start off with the basic supplies needed to finish rendering the line drawings; an eraser, straight edge and pencil.



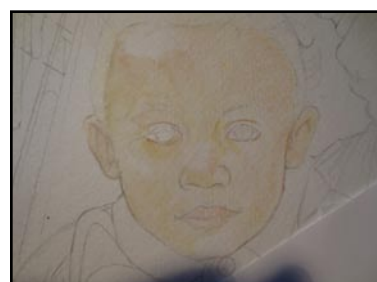
I also chose colors that I thought I wanted to use. I will add or take away colors as needed.



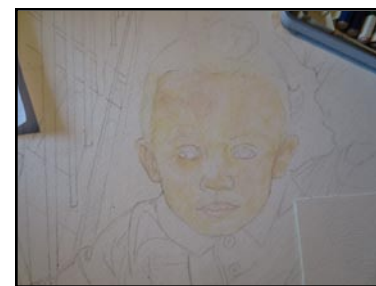
Here is the finished line drawing. I never try to perfect the image with the projector; I just like to have plenty of drawing input. It's good practice if you like drawing, but when you are making money by the hour, you have to just go for it; use the projector to the fullest.



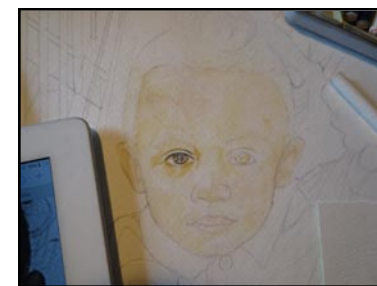
I use a piece of scrap paper to test the color before I use it. I begin outlining some features.



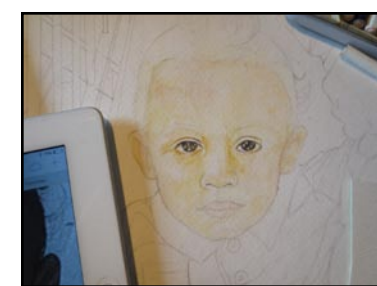
Take notice to the sheet of paper at the bottom right of my photo. I use a sheet of clean paper to rest my hand on as I draw and paint as not to smudge the drawing.



After I put down a nice subtle tone of pink and yellow, I begin blending the colors together with a soft bristle brush. I start off with a sable hair number 2. Start small then build up. I alternate between #2, #4 or #6.



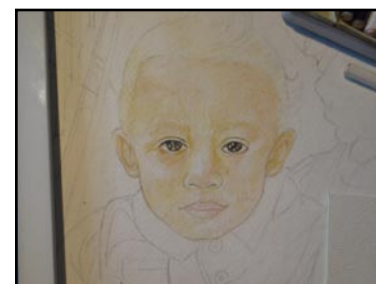
I like to work from the outside in. This means, I start from the edge of a facial feature and work inward. In other words, I wouldn't start blending in the middle of the face. I would start on the edge of the face and work inward. I start on the eyes and make sure I get the positioning of the pupil right.



For me, seeing the eyes done or even partially done encourages me on and I really start getting the feeling that the drawing/painting is coming to life.



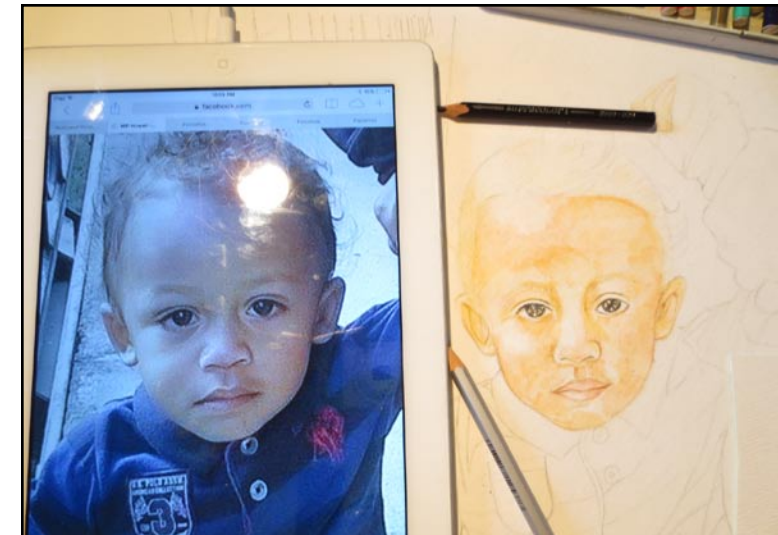
I add in more yellow and pink; building more tone slowly. Next, I branch out a bit from the face and work on the hair.



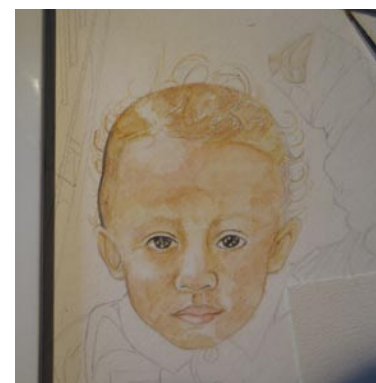
I alternate between the brush and pencils shading and blending. Remember to let an area dry before you apply pencil. If the area is still moist you can leave too dark a mark that the paint brush can't blend evenly.



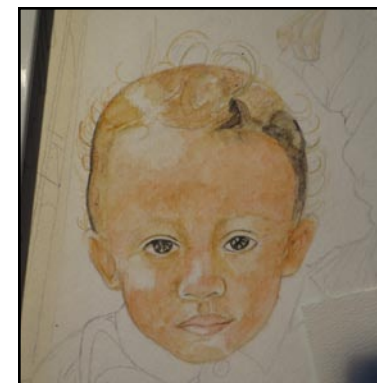
The tones are coming along nicely. Don't rush; Wait for areas to dry. Also, you don't want to over wet an area.



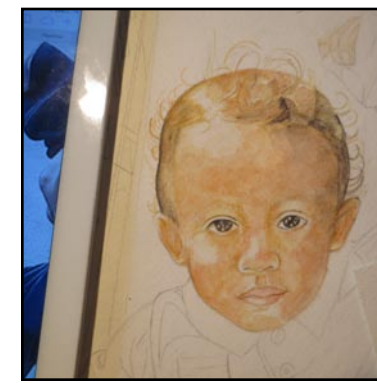
I work on the hands now that the face is close to what I am looking for. If you do use you phone or Ipad, Be sure to cover it with cling wrap. It is very easy to spill water or paint on it.



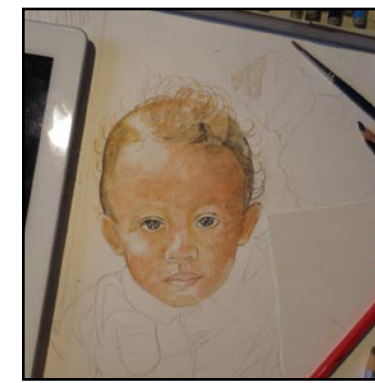
Next, I start with the texture of the hair. Hair can be tricky or overwhelming if you don't know where to start. When working with hair, work in small areas at a time.



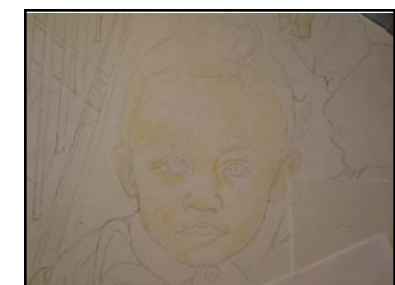
I find the light, middle and dark shades of color I want to use and begin working in those colors to bring depth to the hair. I also add more color to the fully dried face.



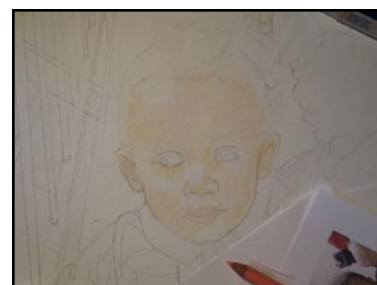
Keep your highlights in mind. It will be easier as the painting progresses if you make sure you keep your light areas clean. Work around them, but keep them from having hard edges.



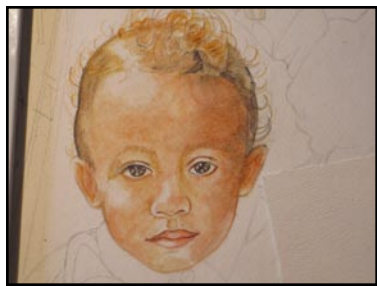
Here I worked in the tones very lightly. I introduced red and began adding it in little by little. Color, blend and dry. Blend and wash lightly, but be careful of a brush loaded with water.



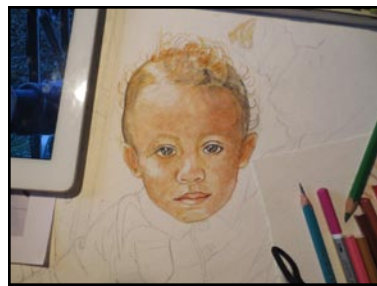
I start off by using a light tone of yellow. Yellow is my break the ice color. I use it as a starting color very often to get warmed up. I establish light and dark boundaries, and think about the painting as I shade.



I now mix in some pink. For me, there are no set colors I use after yellow, and there are no magic set colors that you have to use. I look at the painting and guess my best. If it doesn't look right I change it. It's your painting; don't restrict yourself.



Adding red tones to lips, inner ear, side of face and around eyes. This will help make those areas glow as if sunlight was hitting and or passing through these areas. Seemingly adding depth to the skin.



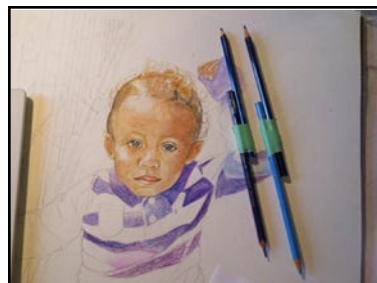
It's ok to add greens and blues to the face as well. The face and the body has many blotches of different colors as well. So if you don't see greens and blues in the subject, it doesn't mean it isn't there. Experiment with adding a little here and there. Adds to the realism.



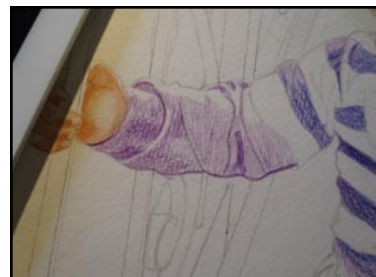
The face is finished for now, I turn to the clothing. The shirt in the picture is blue, But I will change it a bit.



I begin by coloring every other strip on the shirt. Be careful of this technique because the highlights have to be the same for each strip. Doing the colors separately may cause shading problems where one strip is lighter or darker than the next. So shade carefully and keep your eyes on those highlights.



At some point you may get lost if you are using pencils of similar color. Here I had to tape pencils together. Two for the purple color and two the blue. So I wouldn't have to think about it too hard. This saved a lot of time picking up the right one... and a few headaches.



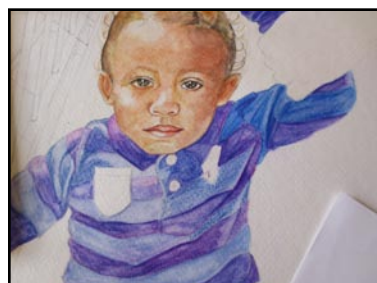
Shading for the sleeve. I used a straight edge for the straight lines of the fence. I just did the curves freehand.



I can count the number of times I used a pencil sharpener. A crafts knife and a piece of fine sandpaper does wonders for getting any type of edge you want to work with.



One color is almost done so I will start coloring the second color of stripes.



Using my paint brush I begin blending the pencil. It can get tricky brush shading the stripes. I am pretty careful and don't want one color blending into the next. So I only wet and shade the area I want. The area or color next to it remains dry until I am ready.



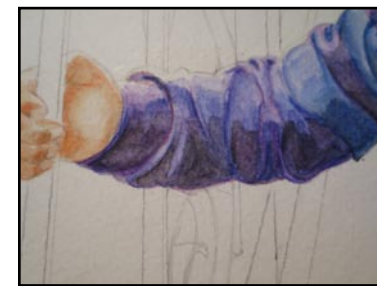
I keep building color, then blending with the paint brush until I get that rich shade of a brand new shirt am looking for.



I start adding darker shades to the folds. In this case I have to wet an already painted area. I work quickly to blend the dark shade in seamlessly. I don't want a blotch of dark color sitting there like it doesn't belong.



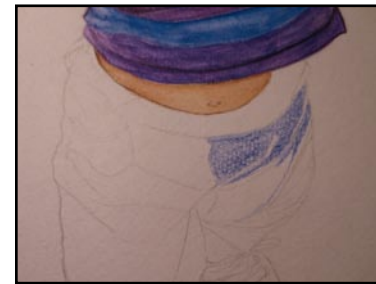
Making the shirt a little more richer with a second shading of color pencil.



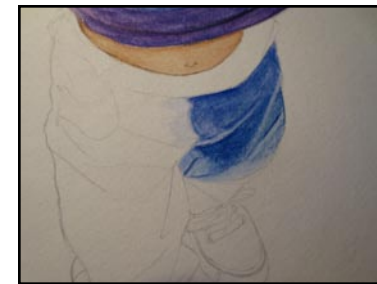
Tightening up the fence linework.



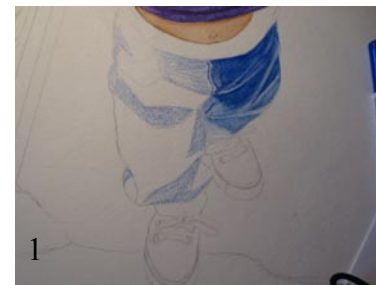
Painted on the patch and Logo. Ready for the next step.



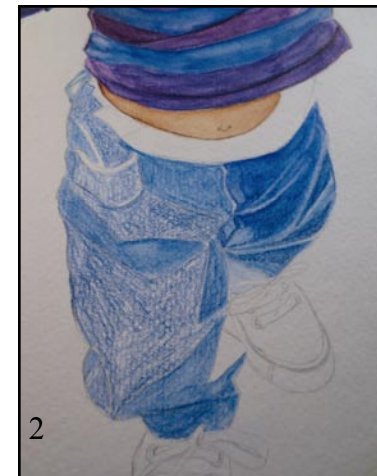
The pants was a lot of fun. They had lots of shape to them. I decided to tackle the pants a section at a time.



Building tone while maintaining the light areas. I can wet my brush and keep stroking the same area to wear away the paint in order to make highlights. This works if you just painted the area. Not so well once the paint fully dries.



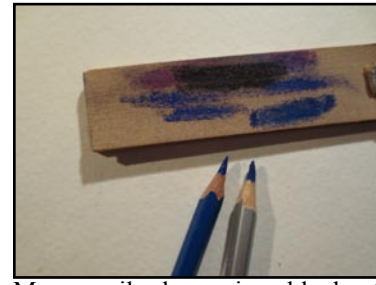
I continue to work in sections.



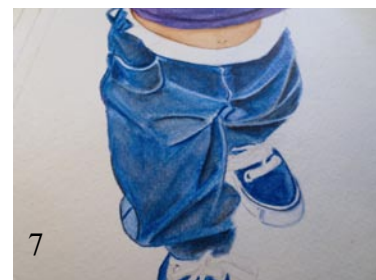
I begin working on the sneakers. I am using the same colors that I used for the pants. I am giving them a more concentrated application of color. I really want them to be a very rich in color.



Layer upon layer of color and blending. I now start adding darker blues and black to define shadows. And, give definition.



My pencil sharpening block. 5 sheets of fine sandpaper stapled onto a wooden stick. It is inexpensive. But, you can make your own versions by shopping around at local dollar stores for packages of sandpaper.



Remember that even in the darkest areas of clothing you still should blend. No color should just stop with a straight edge.



Painting the Pants and sneakers where a lot of fun. I continue to add layers of color and shading to both. Use what is called lifting off to create highlights.

Lifting off to me is just a damp stiff brush. You just keep stroking the area until the paint wears away getting lighter and tighter until you are satisfied. Some colors work better with this technique.



Satisfied that the figure is mostly done. I turn my attention to the background.



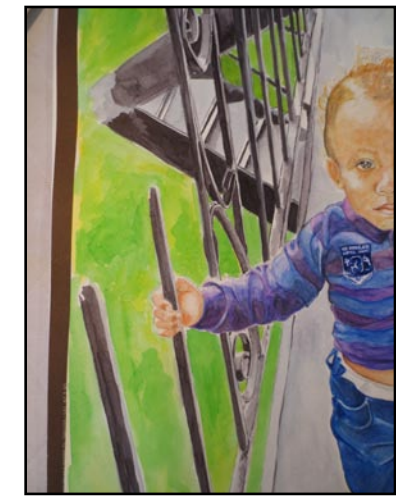
I start at the fencing. I give it some washes. It is a rough looking metal fence. I don't try to give it a uniform coat of paint. I also paint it freehand, no tape no straight edge. It is a background feature. So it shouldn't be perfect.



Adding small details all around the background



I start the grassy area by adding a wash of yellow. You can see I added my grandson's shadow.



I then layer on a coat of light green.



I take a darker green pencil and start to scribbling in a simple grass design.



I use a light brown color pencil to make the same type of grass pattern. I alternate between the 2 colors.



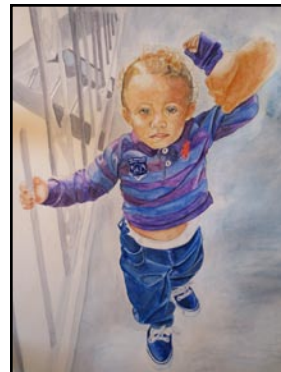
I didn't intend the piece of the gate my grandson is holding. I wanted to crop the painting close to his hand but even then it stills needs to be a bit longer. Fortunately, this is one of the easier fixes.



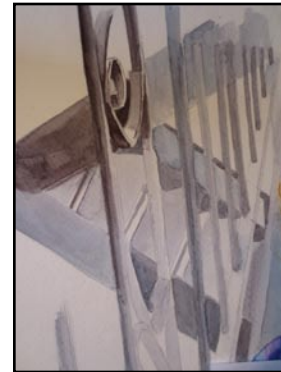
I give a nice wash to the entire background.



I now begin to darken select areas of the painting. Adding selective background color to the clothing. Very very lightly.



More color to the background. I now have the background shaded the way I want.



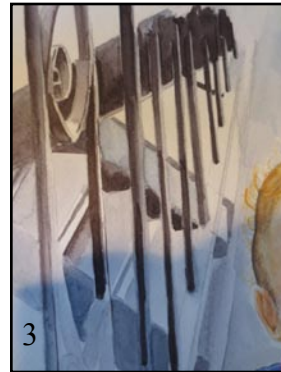
Painting the fence. I don't want to over do it and take away from the subject. So I am going to keep it fairly simple.



1



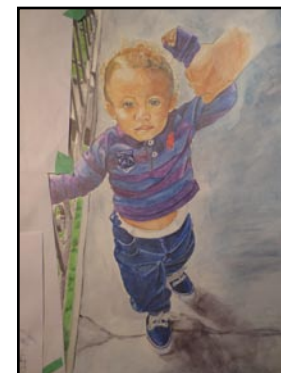
2



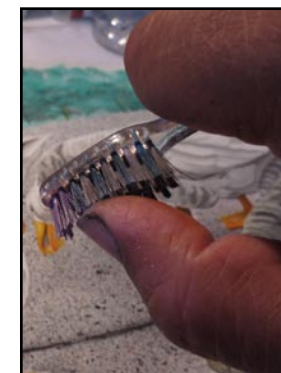
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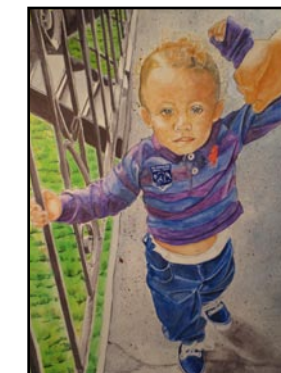
4



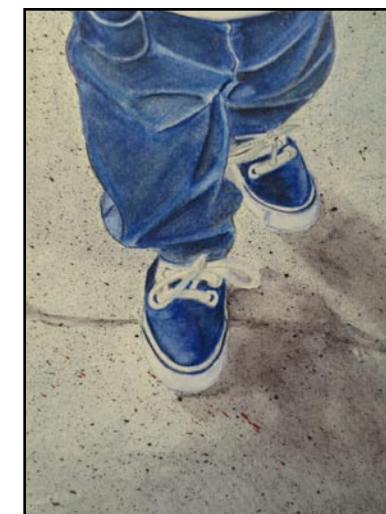
I am going to stipple in the concrete sidewalk. I cover the whole picture in wax paper. I cut around the subject and uncover any places I want to stipple.



As a reminder. This is how I stipple. I choose a maybe 4 colors. Get an old tooth brush. I dip the tooth brush in the color and flick the tooth brush bristles with my thumb. Alternate Colors.



Of course it can be a bit messy. So lay down some newspaper. And make sure everywhere you "don't" want paint in the picture is covered.



I used black, red, white and grey. It is worth it. The effect is amazing. And can be very realistic.



The Original



18 x 24 on cold press watercolor paper.

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Acrylic Painting

This painting is one of the most important undertakings I have ever completed as an artist. In the past, I have worked with many types of paintings such as acrylics, oil, watercolor, gouache and more. However, my painting style mostly involves small tight paintings that reflect lots of detail; that is why this painting is so important to me. I felt the need to get on the canvas and unleash myself by creating larger paintings. I wanted to a break from realism and create more spontaneous works of art. As an upcoming artist, I have always been inspired by great artists such as Van Gogh, Georgia O'Keeffe, Andy Warhol, and more recently, VOKA. Mentally and physically I was ready to move forward and create new works of art, but there was one thing holding me back; an inadequate supply of paint materials. In this segment, I will show you how to benefit from having an adequate color palette.



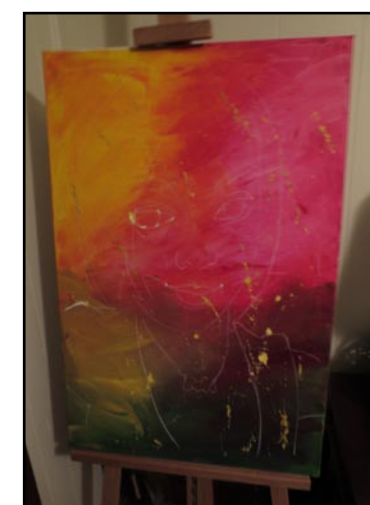
Building Your Palette



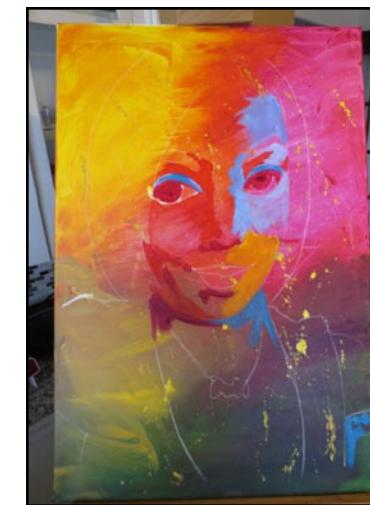
First, I started with a really cool background. In order to achieve spontaneity, I began with a bright yellow and spread it out on the canvas using a spatula. I followed this same technique using red, green and a little bit of violet.



The next step was a challenge as I unlearn everything I was taught to in order to move from calculations to spontaneity.



I sketched a face on the canvas using white charcoal.



I was ready to paint. But I felt my canvas was missing something. I wasn't satisfied with the background and felt I should play around with it some more. I felt the lower portion was a bit muddy.

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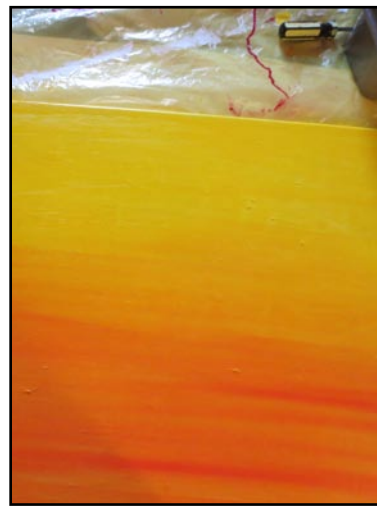
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I gessoed the canvas and started again.



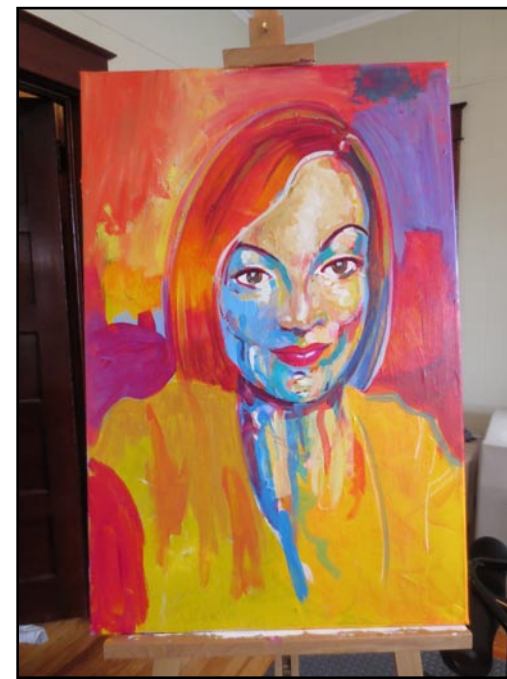
The canvas still did not reflect the background I wanted so I started again.



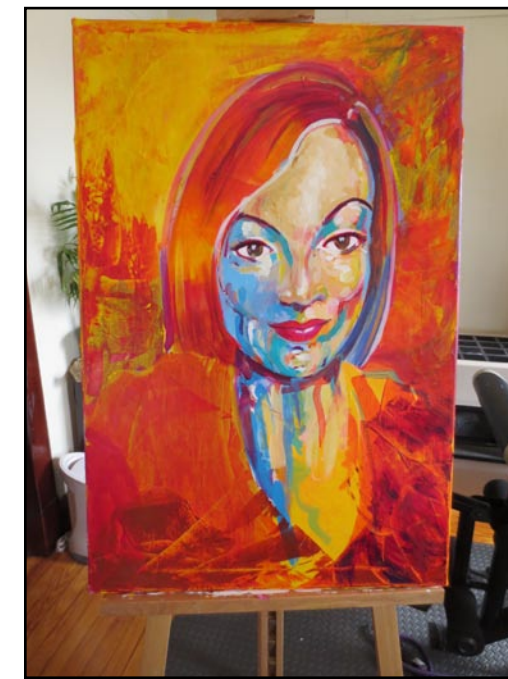
and once again...



After gathering my collection of new paints, I continued where I left off by exploring the new paints on canvas. This time, I experimented with colors I am more familiar with; the ones I use in my smaller controlled paintings.



After gathering my collection of new paints, I continued where I left off by exploring the new paints on canvas. This time, I experimented with colors I am more familiar with; the ones I use in my smaller controlled paintings.



One thing I have learned as an artist about painting is that you will become very familiar with your color palette. So, with that in mind, I decided to play with the colors and the background just a bit. This method allowed me to change colors around a few times.



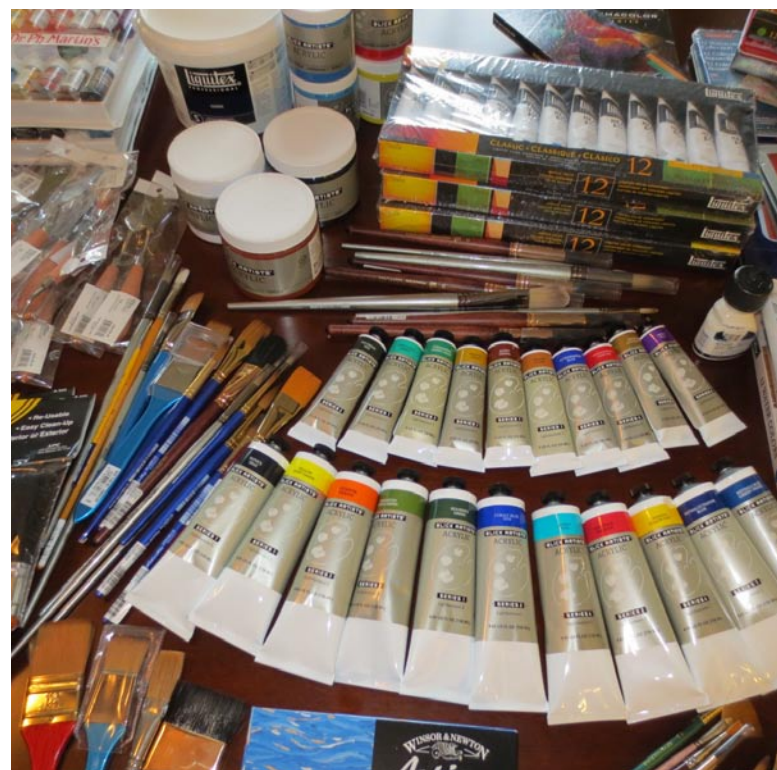
The above photo shows where I created a color reference swatch in picture form. I like to create color swatches with my paints because these swatches allow me to see how the colors I am using relate to each other.



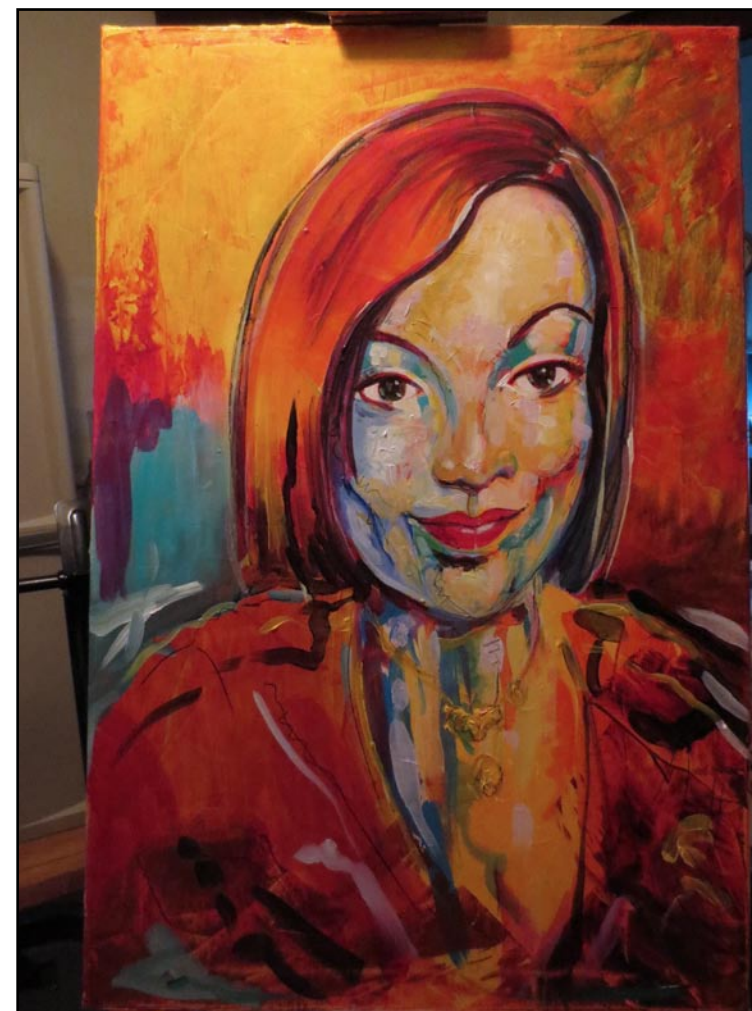
Every artist has his/her own style, and in order to find your style, you must challenge your own abilities. Within my own challenge, I started feeling limited by my color palette



The more I tried to unleash myself, the more I felt restricted due to the lack of color shades. I prefer to use bright colors and pastels, and I did not have enough colors to bring out the best in my painting.



So, I went out and shopped for paint. I found many colors to use for this painting and for future paintings.



At this point, I decided to step back for a few days to reflect on what I did and how I wanted to go about creating future paintings.

Overall, I was satisfied with what I had accomplished. I realized when I started that it would not be a miracle painting, but a painting that would break ground, and lead the way for other great paintings to come

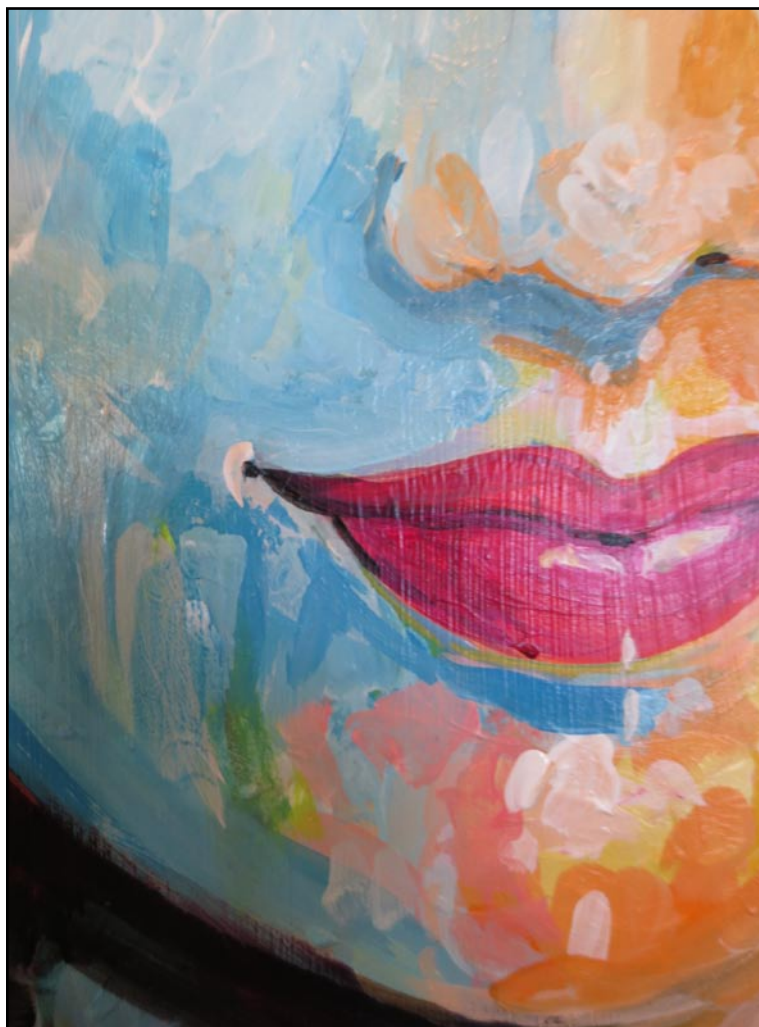
After pondering on my creation, I realized that I wanted to use more bright colors and more pastel soft colors in my paintings. First paintings can allow establishment in a comfort zone for painting what feels good to you. Learn to concentrate on the paint, not the painting.



Once again I went shopping, but this time I purchased some brighter colors. I started on the face with a lighter blue and then added some light green.

I added more orange, pink and white and blended the colors to make the face appear softer.

After the past few weeks of experimenting with different paints, the painting is now complete. From this experience, I not only learned by weaknesses, but the strengths that a well rounded color palette can provide.



Although not perfect, this painting has set the stage for all other painting that will come after it. Learning new paints was an essential step for me as I discovered that I need to plan in advance what colors I will use in my paintings. One key fact to keep in mind is that when buying paint sets, you rarely get colors you want to use. Purchasing individual colors will allow you to mix colors ahead of time to get the shades and tints that you want.

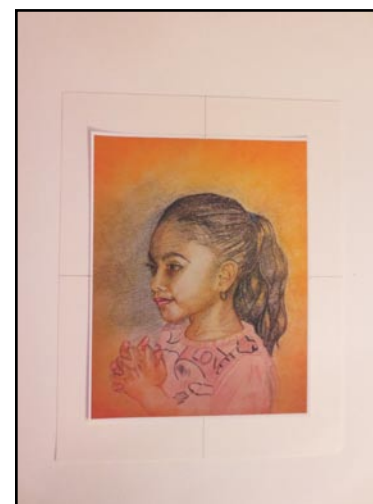
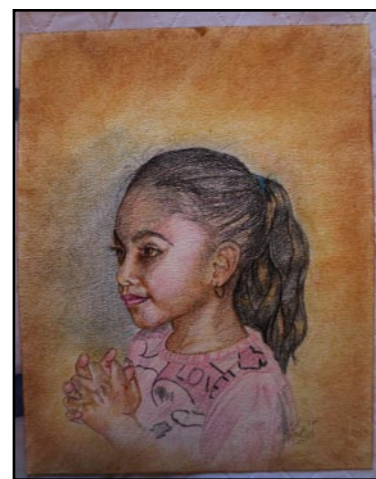
I hope this painting will inspire you to start your own great works of art and together we will learn from each other and watch each other grow.

Join me in the next issue when I show you what I have learned from this process to construct the next painting. I am always eager to hear what is going on in the minds of other artists; so, please send in your works of art to share with other creative minds.



Simple Framing Techniques

You will soon find out as you create great works of art, that more than one person will want a particular masterpiece. In my case it was a color pencil drawing of my granddaughter. I thought it would be a cool idea to frame the painting as a gift for each of the people involved.



I placed the photo on the watercolor paper. I lined up the photo's tick marks to the watercolor paper's center lines.

I cleaned both sides of the glass frame with a lint free cloth.

Next, I placed the beveled mat into the frame.

I placed the mounted watercolor and photo sheet into the frame with the photo facing the glass.



I will use for this project a can of spray mount, a ruler, an eraser, a pencil, a sheet of 8.5x11 photo paper and a sheet of 14x11 watercolor paper.

My first step is to duplicate the painting. You can do it yourself if you have a decent photo printer, or take it to your local print shop. I used my photo printer.

I then did a little shopping around and found a fairly inexpensive frame I liked.

This particular frame has very basic construction with few parts.



I pried up the metal tabs on the back of the frame and dismantled it.

The frame is comprised of a pane of glass, a mat and a cardboard backing.

I was able to find a pad of watercolor paper the same size as the frame. This meant that I didn't have to cut a sheet to make it fit.

Next is to find the center points of the sheet of watercolor paper. I wanted to adhere the picture to it before I matted it.



After I found the centers of each I spray the back of the photo with spray. I then sprayed the front of the watercolor paper as well, and then waited a few minutes before applying the photo to the watercolor paper.



Lastly, I fasten all sections of the cardboard backing into place, and secured it all by bending the metal tabs back into position.

With the center point found, I will do the same to the photo.

I mark the center edges on the photo. The idea is to match these tick marks to the center lines on the watercolor paper.

The finished piece is quite nice and will make a great gift.

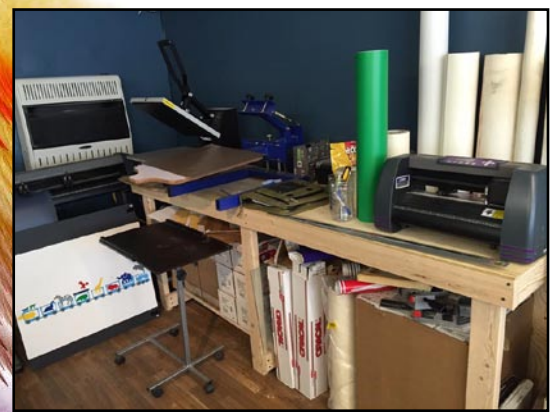
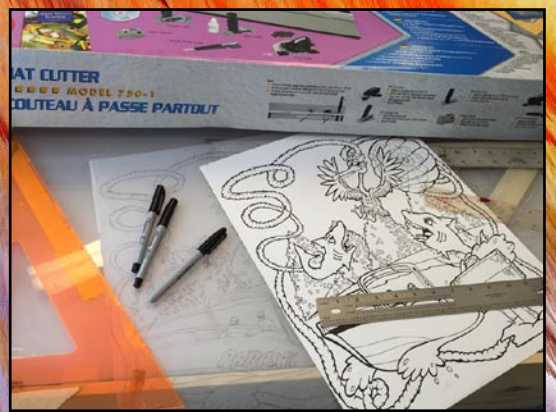
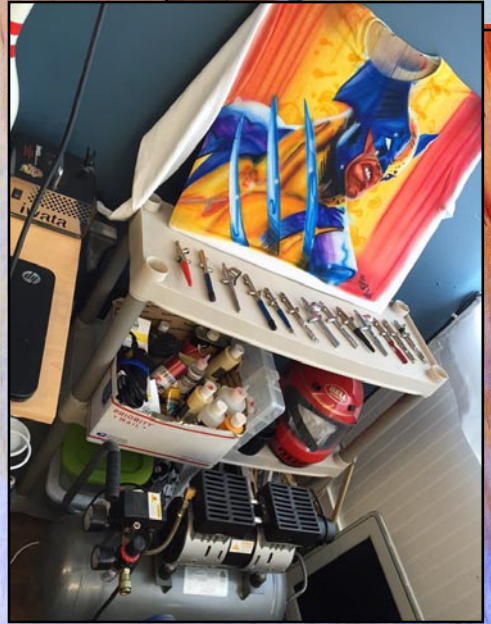


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Airbrush T-shirt

SCREEN PRINTING

4 Color Process

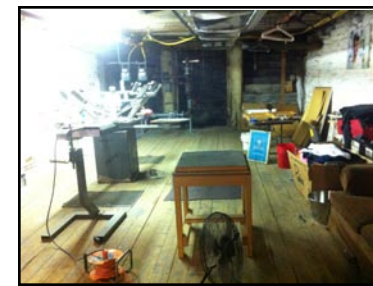
Subject: Pinky's Parasail T-shirt Print



The Pink's Parasail Design was created for a company using Photoshop and Illustrator graphic design program, and is used for a variety of promotional materials. As the parasail season approached, it became necessary to make T-shirts. There are a number of ways to print these shirts; however, I decided to do a four color process print. This process would require me to make only four screens using cyan, magenta, yellow and black; otherwise known as CMYK.

I sent the design to a screen printing supply company, and they in turn made four halftone separations on film; one for each of the four colors. They used these separations to burn (expose) the four screens. This Print job calls for 1200 shirts.

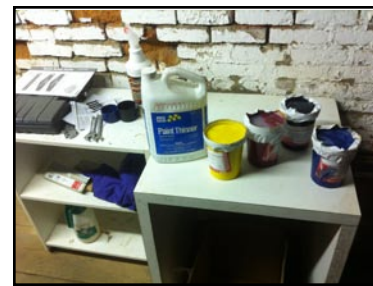
I will be printing on 100% cotton tees. The large photo shows how I set up my work area. It allows me to move from one station to the next with ease. This saves valuable time.



Here is the studio I am working out of today for this screen printing project. There is a lot of work to do to organize the work area.



1. This is where I store my inks; close, but not too close. 2. A clean dirt free area only for new shirts. 3. My printing area. 4. The drying area. 5. A clean dirt free area only for the finished shirts.



1. You need an area for your inks; inks are very tricky. They are soft and smooth and you can contaminate many shirts before you realize it. The ink can easily get on your fingers and clothes; so, keep inks and rags at a safe distance.



2. This table holds all the shirts to be printed. I keep everything else away from this table. This is your investment.



3. From there, I take the shirt to the printer.



4. Then from the printer to the dryer.



5. This table holds all the shirts that are printed; keep everything else away from this table. This is your money.



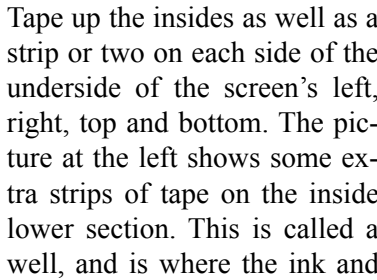
Here are the four color process screens I received from the factory; they look good and are ready to go.



A very important step with the screens is that you have to tape them off. This means you have to tape any gaps in the screen that will allow ink to seep through. In this photo, the gaps are where the screen and wood frame meets.



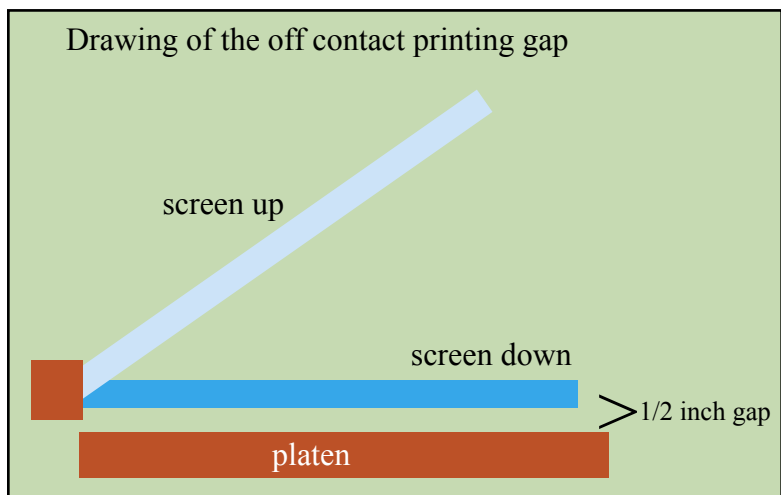
For a few good reasons, I use a white duct tape. It is very smooth and easy to wipe clean. It also is easy to see drops of paint that may get on your hand. The tape is long lasting and will remain on the screen for many years depending on use; but comes off pretty easy if it needs changing.



Ink inside the well.



Ink inside the well.



When setting up your screen for printing, remember a good technique is off contact printing. The screen should be installed about 1/2 inches above the platen. This gap insures a clean smooth layer of ink will be applied. The screen will stretch down, print the shirt, and return to its original position.



fig1

I attach the frame to the printer. Fig. 1: There are many types of screen printing machines; so, there are many ways to fasten your screen. However, registration is done in the same way. I printed just the black print on paper. Fig. 2: I then use this print to line up the other 3 screens. You can clearly see the design you printed under the screen. Line them up using your registration marks. Fig. 3: All colors should fall into place if lined up correctly.



fig2

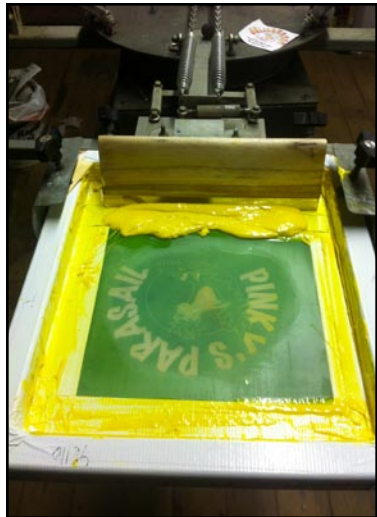


fig3

For this print job I decided to use plastisol inks. I will be stopping and starting on this print job, and I may go up to four days without printing a shirt. So, I needed to use an ink with a slow drying time. Plastisol won't dry unless cured with heat. So, if I had to I could leave the ink in the screen or uncovered and still come back later and restart the printing with no problem.

If you decide to use plastisol, remember to have plenty of ventilation. Also, know the proper process of disposal in your area of unwanted ink. I thin my inks with paint thinner; I have done this for many years without a problem.

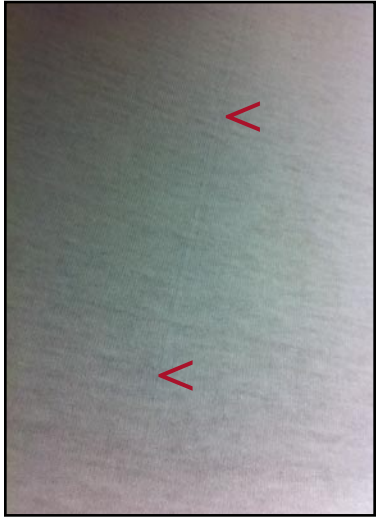
Some printers feel thinner may change the composition of the ink, but I have never had that problem. Remember to be careful of any flammable product you use.



I mix my ink to a creamy consistency; slightly runny. I pour this into the ink well of the screen and set the squeegee behind it.



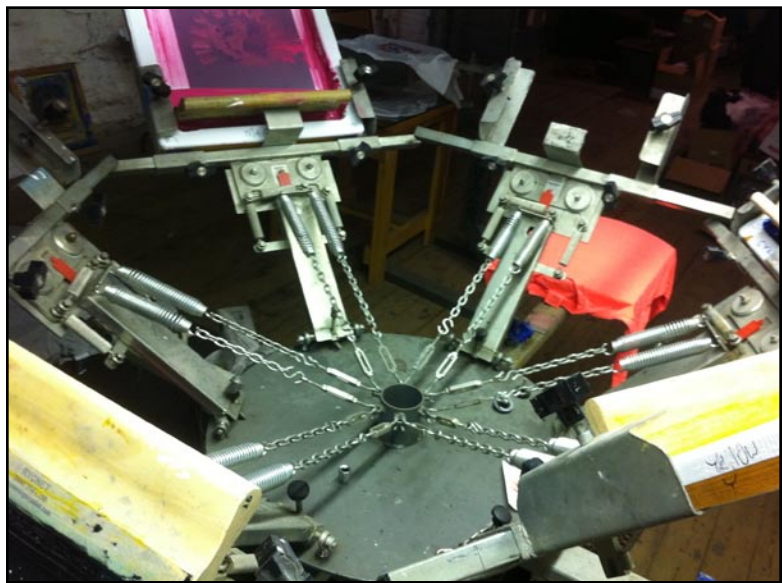
You have to secure a T-shirt to the platen; this process is very simple. Coat the platen with a thin coat of spray mount; it doesn't take a lot of spray.



There's usually a thin thread line that runs down the center of both sides of the shirt. This line will help you judge the center of the shirt to the center of the platen. This in turn will help your image print as centered as possible. You don't want to use a ruler for every print so this step requires you to practice your eyeballing skills. The red arrows in the figure indicate the faint middle thread line.



The main purpose of securing the T-shirt to the platen is so that it doesn't move during printing. If you are printing two or more colors, it is essential the shirt remains stable.



Everything is all set up and ready to print.



The first thing about printing your shirt is that it does not take much pressure; it is more technique than science. You have to learn what is called a flood stroke. What you do, is pull the squeegee towards you at a slight angle creating a coat of ink over the design. There is very little pressure needed to do this stroke. Think of it like combing hair; gently, yet a firm confident stroke like you've done a thousand times before.

The print stroke comes right after. Again, you don't need a lot of pressure. I have seen some people push so hard, it lifts the screen printing machine off the floor. The pressure is similar as if you were pushing a dresser drawer closed. Grasp the squeegee firmly with both hands and with the squeegee on an angle, push one sharp corner of the squeegee over the screen. The ink will travel through the screen evenly.



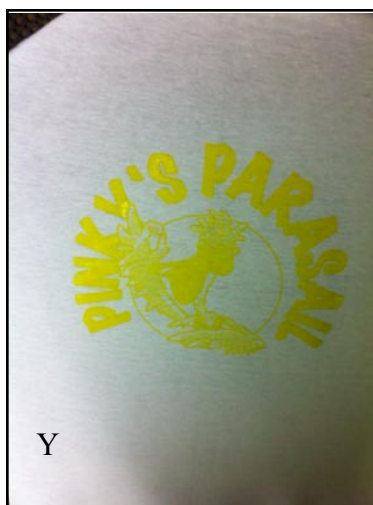
And there you have it. A finished 4 color process T-shirt print.

Side Notes: Remember, registration using 4 color process can be tough depending on the screen printing machine you are using. When creating your design use as thick an outline as you can. This helps the colors overlap better. It is very frustrating to register very thin lines. If the screen moves even a hairline colors will be off. Metal frames are usually preferred over wooden ones for 4 color process printing. Wooden frames can warp or move slightly while printing. I did have to compensate a bit every few dozen shirts. I use paint thinner to clean up. Even though plastisol doesn't dry as fast as water based inks. They should not be left in the screen. The next project will be one color printing using water based inks

And there you have it, a finished four color process T-shirt print. **Side Notes:** Remember, registration using the four color process can be tough depending on the screen printing machine you are using. When creating your design, use as thick an outline as you can; this helps the colors overlap better. It is very frustrating to register very thin lines. If the screen moves even a hairline colors will be off.

Metal frames are usually preferred over wooden ones for four color process printing. Wooden frames can warp or move slightly while printing. I did have to compensate a bit every few dozen shirts using paint thinner to clean up. Even though plastisol doesn't dry as fast as water based inks, they should not be left in the screen.

The next project will be one color printing using water based inks.



In four color process printing I prefer to print yellow first. The colors have to mix on the shirt and this order works best for me.



Cyan comes next.



Followed by magenta.



Finishing with Black; it is now ready for the dryer. Depending on how hot your dryer is at the moment, 20-30 seconds is usually enough.

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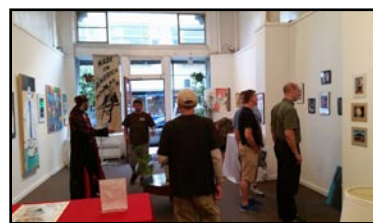
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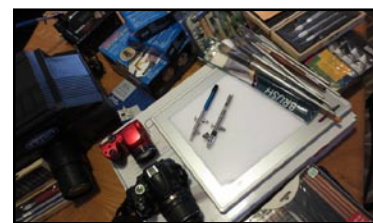
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Vinyl Wall Design

Project: Animal Train 30"



Vinyl cutters come in various sizes. Pictured above is a 12" and a 36" cutter.

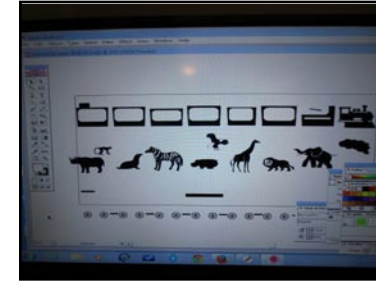


Vinyl comes in all different sizes; usually, the same sizes cutters come in. You can however, use shorter length vinyl on larger cutters.

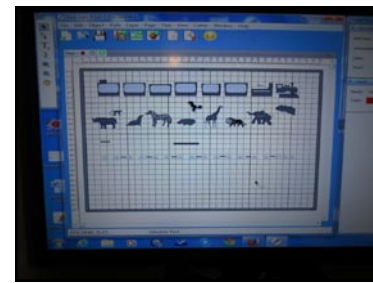
Vinyl cutters have a very wide range of creative possibilities. Wall graphics, stencil design, advertising, airbrushing and more. No art studio, in my opinion, is complete without one. It is undoubtedly one of the most versatile pieces of equipment you can have. You can get one relatively cheap if you shop around; as low as \$200 with software.



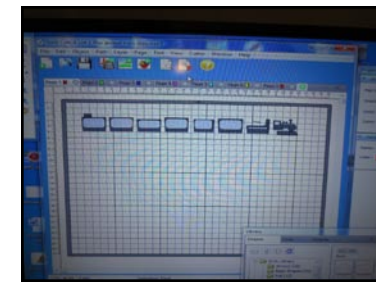
I created this design from the animal train design in Adobe Illustrator. I collected various animals from my clipart library than created the train using geometric shapes in the program.



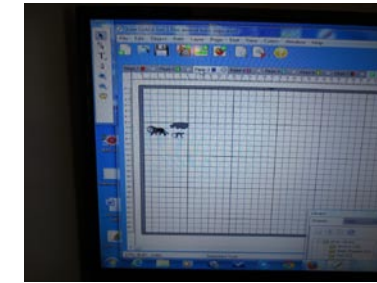
In Illustrator, I separated all parts of the animal train, selected all parts to be black, and then saved the file in TIFF format.



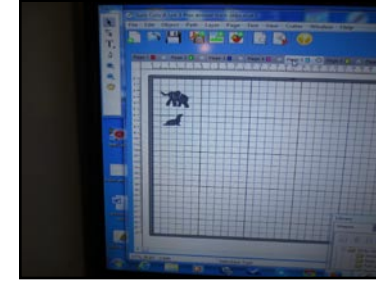
There are many vinyl cutting programs. This one came with a vinyl cutter I purchased and is a very user friendly program. I imported the animal train Tiff file.



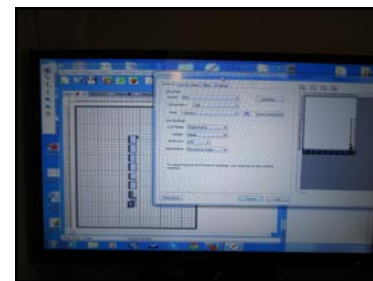
In this program, it is possible to make layers. I organized my design by color on separated layers.



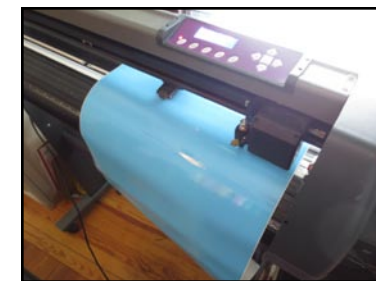
Example: Yellow layer.



Example: Blue layer. At the last minute, I decided to make the seal purple. So, I changed the vinyl to purple and printed it again.



When a file is ready to be cut, a window pops up allowing you to control many aspects of your printing job.



Here is the train graphic being cut on the vinyl cutter. Cutting is always pretty fast.



After the designs are cut, the vinyl must be weeded. A list of the basic tools needed is provided on the last page of this project.



Weeding is the process of removing all unwanted vinyl from your graphic. Use your craft knife to remove the excess vinyl. You will be able to see the outline of your subject.



Here I am weeding the head of the eagle graphic. Unwanted vinyl lifts away pretty easy.



For images surrounded by lots of extra vinyl, make cuts around the main image. Extra vinyl will weed easier if the pieces are smaller.



With all the pieces cut and weeded, you are now ready to assemble the animal train.



I inserted the animals into the train. Some animals require that you lift part of the train graphic to fit them in. Don't worry, the part lifted will still remain sticky.



Carefully, lower one end of the vinyl design onto the transfer tape; lower it slowly and smooth out any wrinkles as you go.



Use a bank card or ID card, and smooth out any wrinkles as best you can.



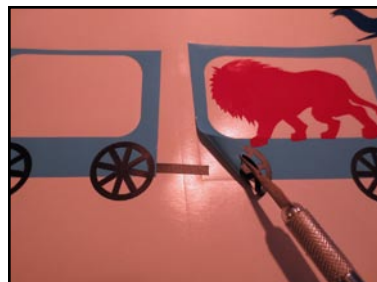
Turn the graphic over, and repeat with the bank or ID card.



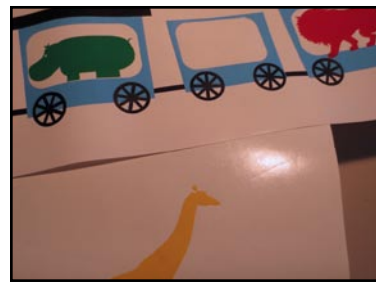
Trim any excess tape around the edges.



I changed some of the colors of the animals. Don't be afraid to improve on a design as you are working on it.



Assemble the train; a good sharp craft knife is an essential and flexible tool in working with your vinyl graphic.



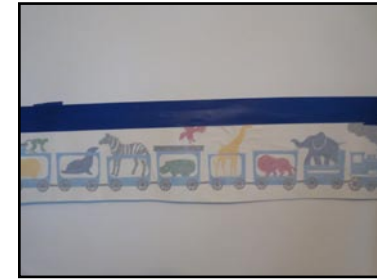
Just a few of the toughest animal designs are left. I will show one of the ways to combine one graphic with another.



First, cover your design with transfer tape. You will learn more about transfer tape shortly.



Use pieces of tape to center and level your graphic to the correct height on either end.



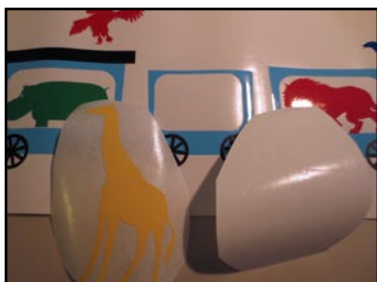
Once you have the graphic in the perfect spot, apply a longer piece of tape across the top; this will secure it to the wall.



You have just hinged the design. You can see how it flaps.



Lift the design away from the wall. It will be upside down, but you can see where to grasp the backing at the gap where the wall and tape meet.



Next, peel the backing off the graphic so that the design is attached to the transfer tape.



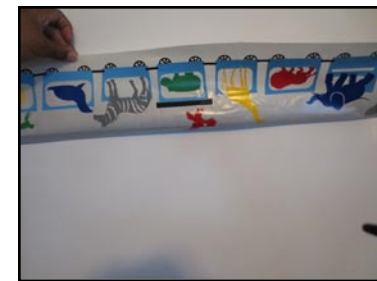
Position your image where you want it on the larger graphic and rub it in place. Peel off transfer tape.



Here is the completed vinyl wall graphic. However, it is not quite finished; it still has to be set up to be applied to a wall or flat surface.



Peel away the backing.



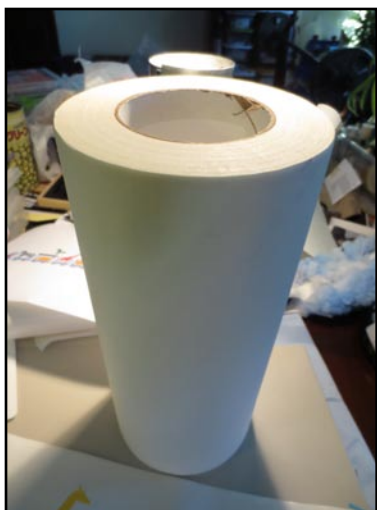
This is what it looks like without the backing.



Slowly, lower the graphic back onto the wall. Use a bank card or ID to smooth out any bubbles or wrinkles.



Make sure you burnish down more complicated designs really well; they have smaller parts that tend to come off when removing the transfer tape.



This is a roll of transfer tape; it comes in various lengths. You will need this so that you can apply your vinyl creations to various surfaces.



I have to apply the vinyl graphic to this transfer tape. Find a long flat surface, like a table or even a bare floor, and roll out enough tape that would equal the length of the vinyl design; sticky side up.



Remove the tape at the top of the design.



Now you can remove the transfer tape. Take it off at an angle; this will reduce the possibility of the design ripping away from the wall.



Here is an example of a small part detaching while removing the transfer tape. No problem; just re-position the tape to its original position.



Burnish again and remove the tape.

Here is the finished product. Vinyl wall designs are a great way to enhance any room in the home. They make fun gifts, and are easy to make.

The basic supplies are:

- Craft knife
- Masking tape
- Scissors
- Tape measure
- Squeegee (ID card)

There are other supplies needed when getting into other applications. Such as: applying to glass and automobiles. However, we will cover these in future issues.

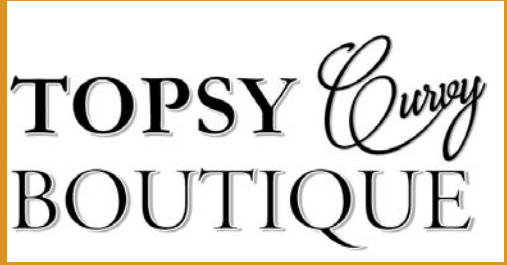


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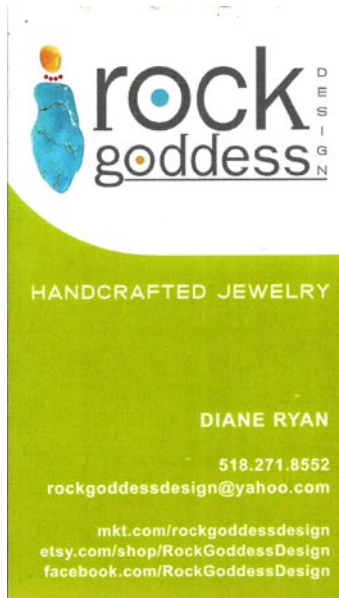
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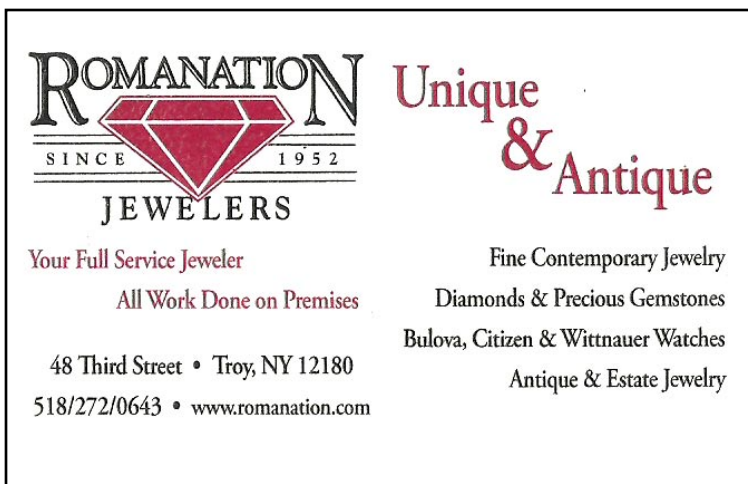
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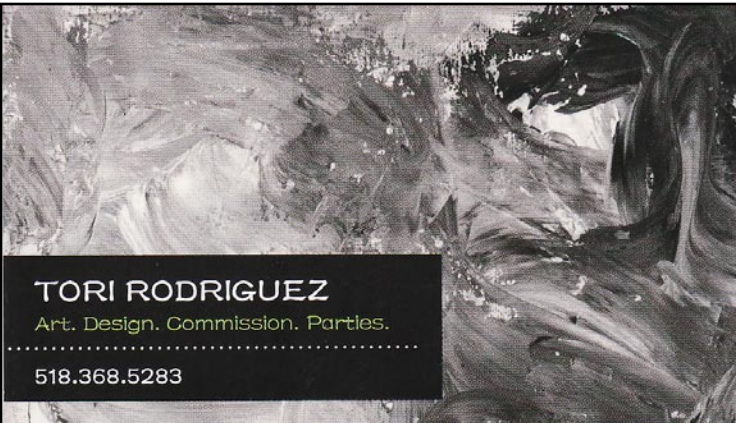
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