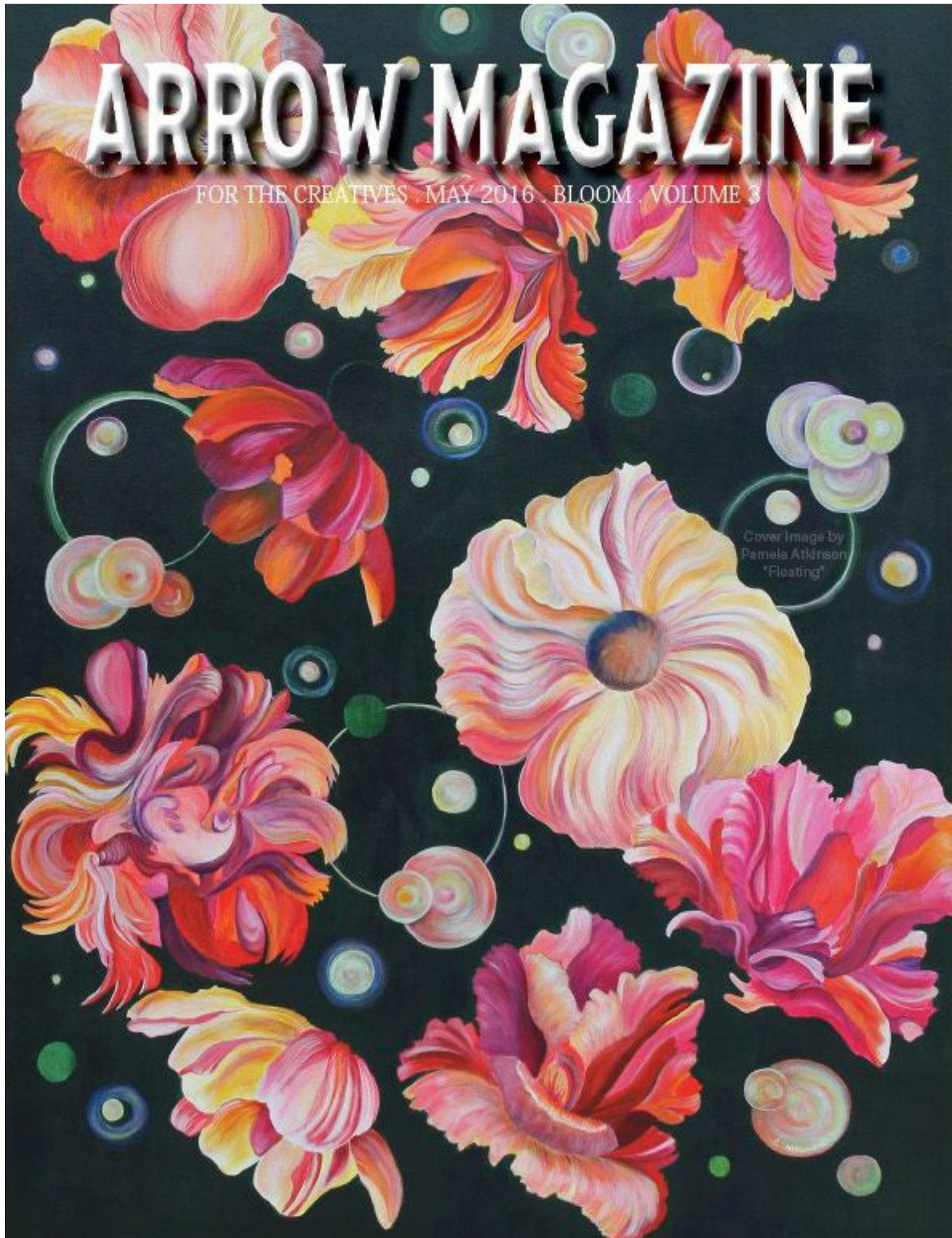


ARROW MAGAZINE

FOR THE CREATIVES . MAY 2016 . BLOOM . VOLUME 3

Cover image by
Pamela Atkinson
"Floating"



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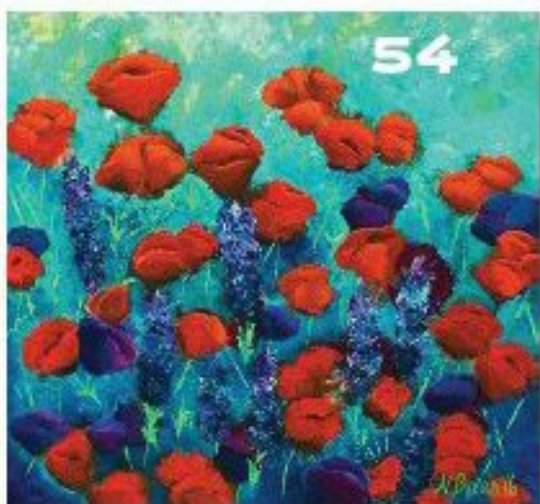
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ALL YOU NEED
IS YOUR
BEST
ATTITUDE

BY
MICHAEL ERNST
OF
LONESTAR
PHOTOGRAPHY



Cover Images by
Marriah
Tarango
&
Pamela
Atkinson



Well folks, it seems Arrow Magazine's direction is beginning to take shape with the May issue. I can happily announce that starting this summer, we are going to become a MONTHLY magazine! Break open the champagne! I know we did.

We initially thought that we would have enough available material to produce only six issues per year. Boy, were we wrong. South Texas is bursting at the seams with talent, and a good number of contributors that we can learn from outside of our region have graced us with their work as well. It was clear to us by this issue that there is so much more we can contribute, and so much more that needs to be done.

We now have more issue releases, more themes, and more opportunities to accept submissions. We will be featuring more creatives and will cover more topics that will be helpful for working artists.

In this issue, you will find content geared towards being a creative small business owner, as well as the development of your craft. We realize that our readers comprise a complex group of store front owners, online art distributors, art teachers, fashion industry professionals, hobbyists, gallery professionals, those in the portfolio building phase and even those who are still too scared to try a creative outlet that they are interested in. We intend to unite every single one in our issues, and will be publishing material that each will find useful in their personal creative path.

In this issue, we offer a step by step tutorial from Ruth Collis for those who have ever wanted to try their hand at impasto palette knife painting. We offer the store opening of Flawless Fashionista Boutique, where six San Antonio small business owners have found an effective way to streamline their creative services to their clients. We bring you an insightful article by photographer Michael Ernst, who discusses making art with the tools that you have available. And of course we have the Artist Unfiltered-always a wealth of knowledge for anyone on the creative spectrum!

We just finished up our first round of creative small business workshops, and I can proudly say that it was a success. We took eight creative individuals with a passion for their craft and a dream, but who needed the tools to take it to the next step. Each of the individuals left the six week program with their startup paperwork filed, permits obtained, a marketing plan in place, an understanding of bookkeeping and record retention, and resources to start selling either online or in person.

Other workshops are also in the works. We realize that not everyone wants to start an entire business with their craft. We will soon be hosting creative workshops where people can expand their skill set and mingle with other creatives in their field. Big things are in the works!

We hope that this BLOOM issue will inspire you to go out and try new things. Embrace the colors and beauty that nature has given us. It is so often the subject of great works of art, and it never fails to leave us in awe.

Wishing you a creative month of May!

Taylor Odhiambo
Editor

Editor's pick: Artwork by Carla James



ACRYLIC IMPASTO PALETTE KNIFE PAINTING TUTORIAL

BY SCULPTURAL PAINTING ARTIST & INSTRUCTOR, RUTH COLLIS

Impasto simply means thick application of paint. In this simplified tutorial, you will learn a brief overview on how you can make this highly dimensional painting of poppies.

SUPPLIES:

Super Heavy Gel Medium

Start with a small canvas like 9x12 or smaller

Round painting knife for making flowers

Large painting knife for mixing colors into the gel

Wide paintbrush for the sky

Large flexible round brush for the sun

Water dish

Paper towels

Large drying fan

Sheet protectors to use as a palette

All purpose sheers to cut cardboard

Cardboard, cut and inserted in sheet protector for e

Non-stick scrap board to go under the painting to move easy and not get paint everywhere

Freezer paper wrapped around a larger cardboard (shiny side out) to make a cheap scrap board for under the painting



PAINTS:

Paints:

Light Green

Medium Green

White

Bright Blue

Aqua Green

Deep Red

Fluorescent Red

Brown

Bright Yellow



PREPARATION

It would be a good idea to place a non-stick scrap board under the painting you start, to move around easily and be a non-stick surface so the paint from the painting can be peeled off easily, if it happens to touch the scrap board. You can get this by wrapping and taping the shiny side out of freezer paper, around a bigger cardboard piece which is bigger than your canvas.

PALETTE

Your sheet protectors will be your mixing palettes. It will be a good idea to use a whole sheet for one or two colors, since adding thicker gel makes huge piles of paint and makes it hard to keep the colors separate unless each color is on it's own sheet, or maybe two colors on one sheet.



SKY

For the sky, you can use the wide brush to loosely blend 3 colors of blue, sea green, and white around the top of canvas and sides. Use just paint without gel to loosely get the paint on there without being too careful of how it looks. Then do what I call the "2-second sky secret" which is to just hand-swipe the painting now. Yup, just smear your hand in the paint with a quick stroke and it seems to just magically blend right. You can use vinyl gloves if you want less cleanup off your hands.

Now to add more texture to the sky yet be the same colors, mix 2 separate piles of gel with blue and sea green and use your knife to run a sloppy swipe of blue paint across the canvas, and then your gel with sea green too. Try hard to not blend it too much. Using the palette knife will help you from trying to over-blend it. You want this to look a little sloppy because somehow that looks "artistic."

SUN

For the sun, you will use a technique what I call "Getting in the Groove." Make 3 separate piles of bright yellow, then yellow mixed with white to get a lighter yellow, and a pile of white. Now add the thick gel to these separate piles and mix each up, working quickly so it doesn't dry on you.



Now take your large round brush in the bright yellow gel and practice there on the palette. On the outer edges of the pile of paint, circle around it with the brush, working toward the center where you press all the way down to the palette with the brush to get this "deep groove." See your cool sun start to appear?

Now take a blob of your bright yellow and put it on the canvas off to the side a little, adding the lighter yellow gel on top, then followed by your white thick gel on the very top. You will now have a pile of thick yellows to very LOOSELY blend.

If the paint won't move well from being too thick, just start in the center and tap it outward a little while pushing the paint outwards. Now do the same circling on the outer edges of this pile and swirl the round brush inward toward the center, pressing down where you get this "deep groove." Try hard again to not mess with it too much. Just leaving sloppy thick paint looks pretty good. The "groove" makes this neat sun stand out with the dreamiest of textures. A last circle around the outer edges can blend the sky paint with the sun to make a neat blended radiating look.

FIELD

For the field, use a painting knife to blend light green and white into the sky and make a blurred horizon. Don't use gel with the green, just paint. Now be prepared to have the paint not spread well. That is what you want, to work at scraping and smearing the paint into place with the knife. That makes a choppy artistic look. Add a medium green further down to the lower part of canvas and sides now with the same scraping knife motion.



FLOWERS IN DISTANCE

Now, while the green background is drying, you can make the flowers. Mix deep red into a pile of gel on a new sheet protector palette and take your round palette knife and practice your flowers on the sheet protector or yet another blank one. Start with just a tiny amount of paint on the tip of the round palette knife and hold the angle of the knife pointing down a bit to where you get just a tip of a tiny flower. Go all the way across, the sheet protector practicing making a field. Move down a row and make your flower blobs bigger by getting more paint on the knife. Do all this practice on the sheet protector palette.

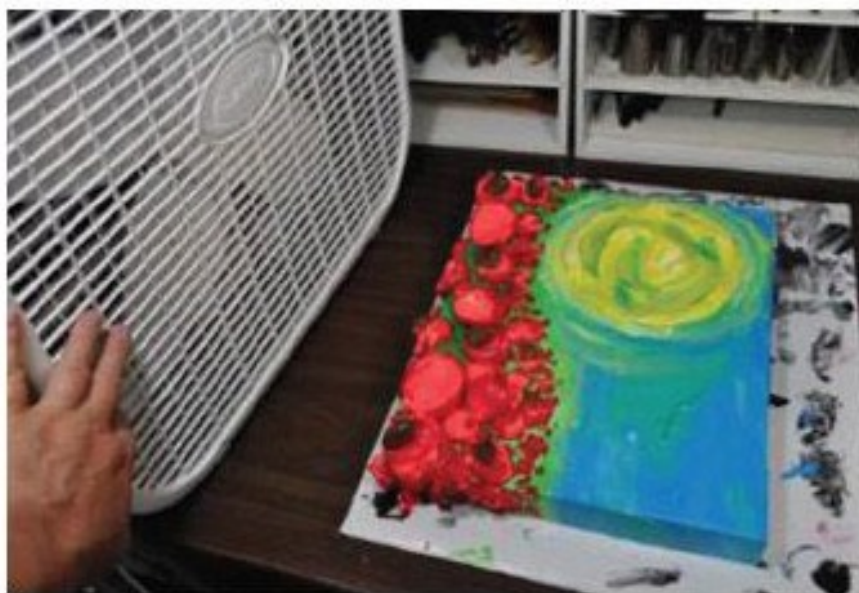
THICK FOREGROUND FLOWERS

Now scrape all your practice paint back into your mix and then mix a new pile of your fluorescent red in with some gel to give a nice two-tone flower color. Start with your deep red thick mix on the canvas now and do the same tiny blobs of paint up closer to the sun. You want to start tiny for the distance, and get bigger in the foreground to show a sense of perspective. When you look out farther away, a field of flowers are densely rammed together, and up close, there's more space in between each flower and of course, you see more detail.

Swipe your poppy deep red paint to get bigger blobs as you work down the canvas, holding the knife flatter now, where huge amounts of paint will come off to make this rich texture. Now start to add your lighter fluorescent red on top of the deeper red color. Remember to start adding two to three petal flowers together. Get the biggest gooped-on flowers at the bottom of the canvas, venturing to the sides if you want to try that.

STAMEN CENTERS

The last thing is to add a brown center if you want to do this. You may decide not to and like what you got. For the brown, again, you mix thick gel with a brown you like and use the same round painting knife add a dollop shape to the flower centers in an upwards motion, taking care to remember size of shape for the distance you want to convey.



FINISHING

Next, you will want to place this whole painting under a big clean fan to dry overnight and the next few days. Make sure to not sleep in the same room as all this paint that may make some fumes until it dries. The fan is a big secret to speeding up the drying process. To be able to move this painting, it should already be on a non-stick scrap board.

By now, you should have been challenged past your comfort zone, gotten some good practice in, and actually have made a rich impasto painting you could only dream about doing before. It might take a few tries. The first painting I did was in portrait mode, while the 2nd in a landscape orientation. See what works best for you and remember... the pieces that give you the most trouble, you will learn the most from. But above all, have fun!

Since this magazine is also about fashion, you could take this dimensional poppy idea and paint them on a drawn dress as the subject matter, instead of a sun and field. It would make the most elaborate design with a little of your imagination bringing it to life.

For an online video tutorial of this technique in action and other 3D texture tutorials, see www.ThickPainting.com for some discounts.



ABOUT RUTH COLLIS:

Ruth Collis has developed a growing interest in painting with textures and dimension for the last 18 years by using thick paint and finds inspiration in fun tools like cake decorating tips to get highly sculpted forms in paint easily. Her continuous testing reveals new discoveries of 3D acrylic painting techniques that she shares in her online video classes. Ruth Loves painting from imagination and sharing how to do that in an easy manner.

ABOUT THICKPAINTING.COM:

www.ThickPainting.com is a site by Ruth Collis that offers discounted online video courses for artists to learn about acrylic texture and dimensional painting. A free sculpted rose course is given for those who sign up for her newsletter.