

An abstract alcohol ink painting featuring several large, overlapping pink roses. The roses are rendered with soft, blended colors and are set against a background of vibrant green and yellow foliage. The overall effect is a lush, textured floral composition.

Alcohol Ink

An abstract alcohol ink painting depicting a landscape. The top portion is dominated by a deep, vibrant blue sky. Below the sky, there are vertical, flowing shapes in shades of purple, yellow, and green, suggesting a forest or a series of hills. The colors are highly saturated and have a fluid, organic quality.

eBook

An alcohol ink painting of Stonehenge. The stone structures are rendered in shades of grey and white, standing on a dark green ground. The background is a warm, orange-red sky, suggesting a sunset or sunrise. The overall style is expressive and textured.

How it's done

FREE eBook

Alcohol Ink Artists eBook

Cover Picture Credits:

Top - Riv DeWitt (Riv MagentaRivers), Centre - Sheryl Franklin, Bottom - Willow Wand (Suzie Baker)

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We thank you for reading 'Alcohol Ink eBook' "How it's done". The purpose of the enclosed information and tutorials is to hopefully enlighten, inspire, assist alcohol inkers with skills ranging from beginner to the most advanced learn and explore a wide array of new methods and techniques. We hope you can benefit from having detailed information all related to the use and application of alcohol inks right at your fingertips presented by some of the most talented alcohol ink artists currently in the forefront of this new and evolving medium. Our goal is to provide artists seeking to learn new skills a venue to access step by step tutorials with ease there are certain copyright policies that everyone using these tutorials must abide by, policies which are also followed by everyone working in the publishing world. Therefore, everyone using materials found within this book are required to be aware of and adhere to the following:

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<https://www.facebook.com/groups/alcoholinkartists/>

IN A NUTSHELL

The teacher makes a tutorial and teaches a technique by painting their own picture. You the learner then follow and create for practice and learning sake the same picture. The picture however is still the teachers property, even though you the learner have now painted one, it is the artists property and they maintain copyright. The learner is supposed to follow a tutorial, learn a skill and then go home to their studio and apply that skill/technique to their own work, expanding on their own compositions, not go home and recreate what the teaching artist created.

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This Book is split into 2 parts. The contents of first part is a compilation of short tutorials donated by individual alcohol artists depicting each of their individual artistic methods and techniques as well as information regarding each artists web sites, email addresses, Facebook art pages etc.

The second part of the book is Step by Step of techniques that can be used with Alcohol Inks.

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PART 1

FOREWORD

"I feel very honoured to have been able to help put this wonderful book together. I joined the Alcohol Ink Artist Group on Facebook in December 2013 after seeing an alcohol ink painting. It was so vibrant and inspiring that I had to find out more. Within two days of this discovery, I had purchased my first few alcohol inks starting with four bottles and found some old white porcelain tiles I found discarded in the shed.

As soon as I saw the way the ink behaved dripping that first drop on the tile, I was well and truly hooked.

I became an AI addict. I even fell in love with the paper towel I used to soak up any spills, as I watched the colours mingle and make beautiful abstract designs. From there my collection of Alcohol Inks and Alcohol ink pens has grown. Can never have enough art supplies I say.

It never ceases to amaze me the wonderful art that can be produced from these inks, from novice to the more experienced. The more you work with this amazing medium, your work will evolve. I encourage you to experiment with substrates, tools and techniques and pretty soon you will develop your own style and vision.

I urge newcomers to not feel intimidated by the more experienced artist and to know their work is just as valid. Everyone starts somewhere.

Come to the edge.
We might fall.
Come to the edge.
It's too high!
COME TO THE EDGE!
And they came
And he pushed
And they flew.

By Christopher Logue

With love and gratitude to the unseen hand that guides us."

Willow Wand (Suzie Baker)

"I started working with alcohol ink very recently after looking for a hobby as a means of distraction.

You Tube movies led me to alcohol ink painting.

It didn't take me long to find the Facebook group Alcohol Ink Artists and I joined. I discovered different techniques and ideas, everybody was friendly and helpful, I knew I was in the right place. You don't need to be a professional artist to create something really pretty with alcohol ink and that makes it accessible to everybody.

The ink has a will of its own in the beginning. You learn to control it in time. It is a continuing process of practicing and most importantly, sharing with the group, who in turn gives you advice on how it is done.

The book was therefore written by members of the group, for the beginners but also for experienced inkers.

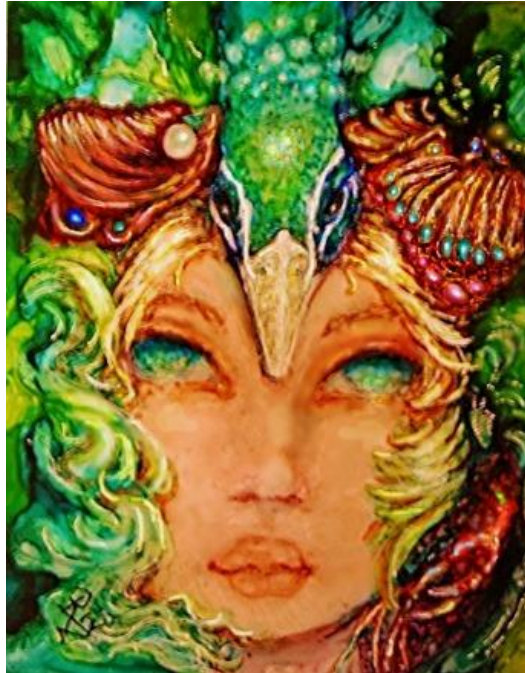
We hope everybody will learn how many possibilities there are and that art is a personal experience. It comes from the heart, it is no science."

Anke v.d. Berg-Quanjer

As editors we would like to give thanks to all those who contributed to this eBook, special thanks to the proof readers, the Administration Team of Alcohol Ink Artists of Facebook that keeps the group running, and an extra special thanks to all those partners – wives and husbands that put up with our continued alcohol inking.

The Peacock & Alice

by Riv DeWitt (Riv MagentaRivers)



Materials:

4 x 5 inch Yupo Paper, Spectrum Noir Alcohol Ink Markers, Adirondack Ranger Alcohol Ink Bottles and Blending Solution, Watercolour Paint Brushes, 91% Rubbing Alcohol, White Sakura Gelly Roll Pen, Krylon Kamar Spray, Rustoleum Plus2 Clear Gloss Spray.

Method:

Love the way the Spectrum Noir Markers will move a dry bottom layer of alcohol ink out of the way to make fresh new lines of colour, smooth as butter! Adirondack's Blues, Greens, and Yellows were liberally puddled directly from the bottles allowing the colors to mingle around the margins of the paper and given a few minutes to dry. Alice's face was covered using the large flat wide end of a Spectrum Noir Marker in Flesh Tone applying it quickly and heavy so it would blend well and not to leave streaks behind. The details were not previously drawn onto the Yupo so immediately used darker and lighter flesh tones to begin contouring her face, chiselling out the lighter areas and adding darker to shaded areas. Spectrum Noir Markers were used throughout for colouring in the hair, feathers and other details.

Highlights were created using different methods; by lifting colors using a light coloured Spectrum Noir Marker or a cardboard Q-Tip cut in half diagonally and dipped into Rubbing Alcohol. The Sakura pen was used for tiny details and highlights in the pearl, used directly over the ink can cause some pretty tinted or pastel shades, of the underlying A.I. colour.

Finished with a light coat of Kamar Spray followed by Rustoleum +2 to keep the painting fade resistant and looking fresh.

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www.ebay.com/usr/magenta*rivers

Stonehenge

By Willow Wand (Suzie Baker)



Materials:

Adirondack Alcohol Inks; Bottle, Meadow, Sunshine Yellow, Poppyfield, Wild Plum, Slate.
Isopropyl Alcohol 99.9% (Rubbing Alcohol), Substrate – 8 x 6 inch Yupo. Fine Nail Art brushes, Q tips, Straw, Masking Fluid, W & N Professional UV Gloss Varnish Spray.

Method:

First I sketched the outline of Stonehenge and Sun from a photograph, and then painted on Masking Fluid. When dry, I dropped on a small amount of Rubbing Alcohol and spread with a brush to cover sky. I dripped on Poppyfield at top then just under Wild Plum then under that Sunshine Yellow. I tipped the Yupo back and forth to spread, then used a Fan Blender brush to blend, stroking horizontally.

For the foreground I repeated the Rubbing Alcohol and layering process with Bottle, Meadow, Sunshine Yellow and tipped back and forth to blend finishing with a Fan Blender brush.

I dripped Bottle, Sunshine Yellow and Wild Plum along the bottom edge and using a straw blew in an upward motion to give the impression of scrub land.

I removed the masking fluid, and tidied up the sun with Rubbing Alcohol on a Q tip. I made a blend of 3 parts slate to 1 part Bottle and used this for the stone work. Firstly painting in the shaded areas then adding touches of Sunshine Yellow and Poppyfield sparingly. A drip of sunshine yellow on a Q tip was perfect for the sun. I finished by giving a very light spray of Rubbing Alcohol to give character. After several Days weigh the edges down and spray with varnish.

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Floating Branch

By Anke v.d. Berg-Quanjer (Art by Anke)



Materials:

1 branch out of the garden. A tile approx. 4 x 8 inch. Ink: Kurecolour 843 Brick Beige, Adirondack Butterscotch and a Letraset Promarker Forest Green and a Letraset Promarker Burnt Sienna.

Method:

At First I cleaned the tile with 97% alcohol; I dripped the Butterscotch and the Brick Beige randomly and laid the branch on top. I covered it with something really heavy (I used a couple of tiles) and let it dry for over 24 hours. When I lifted the tiles I removed the branch and that left a white print with some dark brown stripes. I coloured the leaves with the green pen and used the brown pen to make the branch. With a very small point in the brown pen I added some lines in the leaves.

This is a scanned picture of the tile made into a card.

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Landscape

By Dawn Haylock



Material and Method:

Painted with alcohol inks on Yupo paper. The sky colors used Stream, Plum, Sunset Orange, Sunshine Yellow and drinking straw to blend across the paper. The Background Mountains were ink dropped and then painted across page with a small brush. Colors Stream and Sailboat blue.

Bottom of page colors used Botanical, Sunshine Yellow Sunset Orange and Sailboat blue. Painted this with almost dry small brush. This painting was done when I had very little experience with alcohol inks a year ago.

Dawn Haylock

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Sunday Picnic

By Judy Reeves



Materials:

Yupo Paper, Adirondack Alcohol Inks- Sail Boat Blue, Botanical, Sunset Orange, Mushroom, Pitch Black, 91% Alcohol, Q-Tips, Mini Mister.

Method:

For the Sky Drop Blue Ink and Alcohol and moving paper from side to side adding more ink and alcohol until you get the desired effect. Decide where you want your hills to start make a line with the sunset orange and a little bit of Alcohol moving the paper back and forth. Do the same with the Botanical and Mushroom working your way to the bottom of the paper. Once you are happy let it dry and dip your Q-tip in Alcohol and wipe on paper Towel then pushing the Q-tip in an upward motion make your tree trunks and branches. With a small paint brush add the black for the knots on the trunk and then make your shadows with the Mushroom with small brush on one side of the tree. With a small paint brush and Alcohol work on the grass on the bottom to anchor the trees. When you are finish Mist the painting with a little bit of Alcohol if so desired.

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First Snowfall of the Season

By Donna Ridgway



Materials:

9 x 12 inch Yupo paper, Ranger Inks-(Pool, Lemonade, Mountain Rose), 91% alcohol, paper towel, white gel pen, felt marker and a thin black Sharpie.

Method:

To create this painting, I drew an outline of a horse on Yupo paper. No reference photo was used. Around the outside of the horse, I dropped blobs of Pool ink. As the ink spread it formed dark lines around each blob. At this point, I “caught” the dark lines with the edge of a paper towel. When the blobs of ink were almost dry, I rubbed the paper very hard with the paper towel, until the surface of the Yupo was burnished and smooth. I repeated the process with Lemonade ink, and then Mountain Rose ink. After that, I dipped a clean, clear, felt marker into 91% alcohol and barely touched the tip into the inks on the surface of the painting, which created the look of snowflakes. Inside each “snowflake”

I scribbled a tiny mark with a white gel pen.

To complete the horse, I dropped Lemonade ink in the area for the mane. I used the “catch the dark line” process, and the burnishing process to smooth out the edges and soften the look of the ink. I used the clear felt marker to pull lines for the hair of the mane. I went over some of the hair with the white gel pen to give it more highlights. On the rest of the horse, I laid down the color of Pool. I smoothed it out with alcohol on a paper towel and used the wet paper towel to pull in the highlights. I placed some Mountain Rose ink into the nostril.

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Christmas Cheer

By Euni Warfel



Materials:

4 x 4 inch tile, Blending Solution, Spectrum Noir Pens, Electronics Compressed-gas Duster (Dust-off), Small pointed paint brush, Metallic Gelly Roll Pen, Rustoleum Crystal Clear Enamel, 91% Alcohol in a travel mister, Alcohol Inks: Chilli Pepper (Piñata), Sangria (Piñata) and Adirondack Inks: Raspberry, Citrus, Bottle and Stream.

Method:

First, I used the alcohol in the mister and sprayed the 4x4 tile to clean it well. When it was thoroughly dried I put an even coat of Blending Solution over the tile and immediately added the Chilli Pepper, Sangria, Raspberry, Citrus, Bottle and Stream inks to the tile. I dropped the ink on from the bottle and kept the Chilli Pepper, Sangria and Raspberry in the middle of the tile and dropped the Citrus, Bottle and Stream inks along the outer edges. I then took the Electronics Compressed-gas and sprayed lightly to form the Poinsettia leaves and the green outer edge leaves. Then I took the paint brush and did the detail on the leaves before it was completely dry. Next I worked on the centre of the poinsettia with Spectrum Noir Pens (yellow, green and brown) and just kept dabbing until I got the result I wanted. After everything was completely dry I outlined a few of the petals ever so lightly with a Metallic Gelly Roll Pen. Allow to dry for 24 hours and then spray with Rustoleum Crystal Clear Enamel.

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Tree Frog

By Sheryl Williams

(Ref. Photo: Shaun Newman Peacock Tree Frog <https://flic.kr/p/iaPhBM> under creative commons attribution)



Materials:

9 x 12 inch white Yupo, Spectrum Noir refill inks, Adirondack inks, Spectrum Noir markers, Copic Black Marker, Gray LePen, White Sharpie water-based Pen, alcohol, masking fluid, small brushes, palette. iPad to zoom in on the reference photo.

Method:

First I got the image in extreme detail onto the Yupo paper. I masked the frog and leaves then poured the background with Spectrum Noir refill with very little alcohol added. Removed the masking fluid.

I began with the eyes, painting details leaving the white spaces blank using small brushes dipped in ink evaporating in a palette. Continued from top to bottom of the frog using the Gray LePen for very fine lines in the neck.

Added leaves with a larger brush to get the strokes linear with Spectrum Noir refills. Added a few touches with the Sharpie White water-based pen to lighten a few areas.

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Life is Good

By Francine Dufour Jones



Materials:

Jacquard's Pinata ink, 91% rubbing alcohol, Ranger's Adirondack Ink and Adirondack Blending Solution, cotton balls, micro dental brush tool, Adirondack Ink Applicator with colors on it. 5 x 7 inch Yupo Paper, Watercolour Paint Brushes, Spectrum Noir alcohol ink based markers, Sakura gold Gelly Roll Pen for signature

Method:

I began by blocking in the sky and background with the lightest colors. I poured yellows first and some rubbing alcohol tilting the paper to allow inks to flow in the direction I wanted. I added blues and magenta for the top of the sky and then added Adirondack Blending solution to increase the flow. I manipulated the sky with a watercolour brush (while sky is still wet with the blending solution) until the clouds pleased me. Next I poured Pinata Baja Blue over the yellow knowing this would give me green for the foreground. I let the shape form organically by tilting the paper. Next the trunk of the tree was painted with a small brush adding magenta, orange, and purples. I then used Spectrum Noir alcohol ink markers to give the tree more character and definition. I used various tools to finish the foreground foliage and the leaves of the tree. I used the Adirondack Ink Applicator first on tree top, then fine-tuned using the micro dental brush. I am careful to clean the dental brush in alcohol before going to a different ink colour. I also like to splatter a little alcohol from a watercolour brush for varying texture. When I paint on YUPO paper I do not seal it as I will display framed and under glass. I always make sure I scan finished art with high resolution so I can enlarge and sell prints on various substrates like fine art paper, canvas, silk, and metal.

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Giraffe

By Wanda Stewart



Materials:

5 x 7 inch Yupo, Adirondack Inks: Watermelon, Aqua, Raspberry, Sunset Orange, Sunshine Yellow, Pool, Clover, Stream, Meadow, Pinata Ink: Rich Gold, Black gel pen, Q-tips, Blending Solution, masking fluid, pencil for sketch.

Method:

I first sketched the giraffe then randomly dropped the various colors of ink trying to stay within the sketched giraffe. After the inks had dried (about 15 minutes) I dipped a Q-tip in the blending solution to remove the ink from around the sketch. I then put masking fluid over the sketched giraffe and let it dry. I added the background by pouring Stream, Clover, Meadow and Rich Gold and tipping the Yupo on an angle. After the background was dry, I removed the masking fluid and used the black gel pen for the eyes and nostrils.

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Yellow Flower Magnet

By Ginny McCartha-Smith of Miriam's Reflections



Materials:

2 x 2 inch octagonal tile, Alcohol Inks, Black Copic marker, *Neodymium* Magnet, coffee stirrer, small paint brush, Krylon Kamar sealant, Rustoleum Ultra cover, Dimensional Magic, E6000

Method:

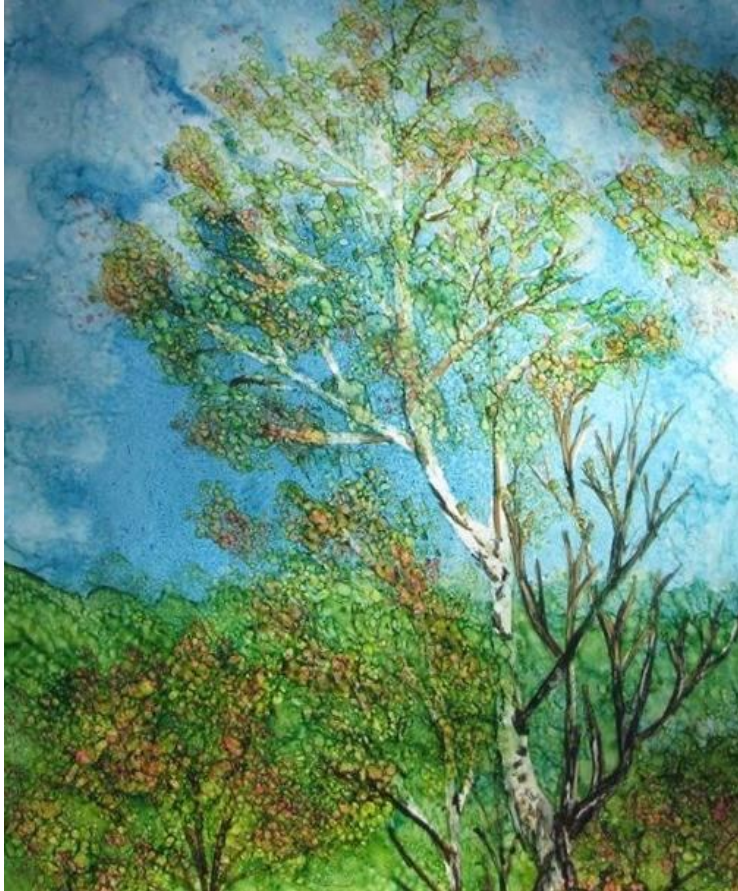
I first cleaned the tile with 97% alcohol then dropped AI colour Butterscotch onto the tile. With the coffee stirrer, I blew the ink up, then in the centre to create the flower effect. I wet my brush in 97% alcohol and dipped it into AI colour Celery to make the bit of stem. Once dry, I used my black Copic marker to colour in the rest of the tile and the sides.

After 2 days, I sprayed with 2-3 light coats of the Kamar and then a coat of the Rustoleum. When everything fully dried, I applied the Dimensional Magic to create a glassy coating. I applied the magnet with the E6000.

<https://www.facebook.com/MiriamsReflections>

Leafing Trees

By Lisa Eshom Rawlings



Materials:

One tile any size painted with your choice of background, small liner or script style paint brush, one cork with sticky Velcro attached to the top, small pieces of white felt cut to fit the top of the cork, 70% or higher percent Isopropyl rubbing alcohol. a small jar filled with the rubbing alcohol, news paper for under project, Alcohol inks; I use Adirondack.

Method:

I start by wetting the brush with the alcohol, then I 'check' how much alcohol is on the brush and how big the line will be on the newspaper. When I know how big the line will be I begin on my tile at the bottom of the tree; you may like to turn your tile upside down, some find it easier to draw tree lines/branches down, rather than pulling the brush up, either way is acceptable. Remember,

the more crooked the lines the more it will look like a tree. Tree lines/branches are one main line/branch with several secondary lines/branches added on to it, then secondary lines added to those, and so on. Trees are just lines/branches added to the other lines that get shorter and shorter. Not all lines/branches will need to have the ink removed with the alcohol.

Start with your alcohol wet paint brush, at the bottom of your tree pull the brush through the ink and the ink will start to break up, wipe your brush on the newspaper to clean the ink off. Wet the brush with the alcohol again and go over the area to be a tree until enough ink is removed to your satisfaction. For a white Birch or Aspen tree I use Snow Cap White and apply it right to my paint brush. I paint all the exposed tree area until satisfied. Rinse the brush in the alcohol wash and wipe off on newspaper. Using the Espresso Brown, I apply the ink to the paint brush, and then draw a small line on the newspaper to check the size of the line, now start adding small random lines and spots to mark your tree and make smaller branches. Add ink to brush as needed and always check the line size on the newspaper to avoid big splotches on your tree.

When you are satisfied with the tree skeleton it is time to make leaves appear. Using the cork with Velcro place a piece of felt on it, I apply the ink of choice, like a green, apply several drops of ink to the felt, now stamp the newspaper several times until the spots appear small, now start stamping the branches of the tree. You can change the felt for each different colour, like yellow or orange. Remember to look at the trees all around you for inspiration! Have Fun Inking!

<https://www.facebook.com/pages/Green-Mt-Momma-Originals/388445794520681>

Colour Therapy

by Esther Trusler



Materials:

5 x 6 inch tile, Adirondack inks, 91% Alcohol, small paint brush,
Compressed air, Clear Acrylic Sealer,

Method:

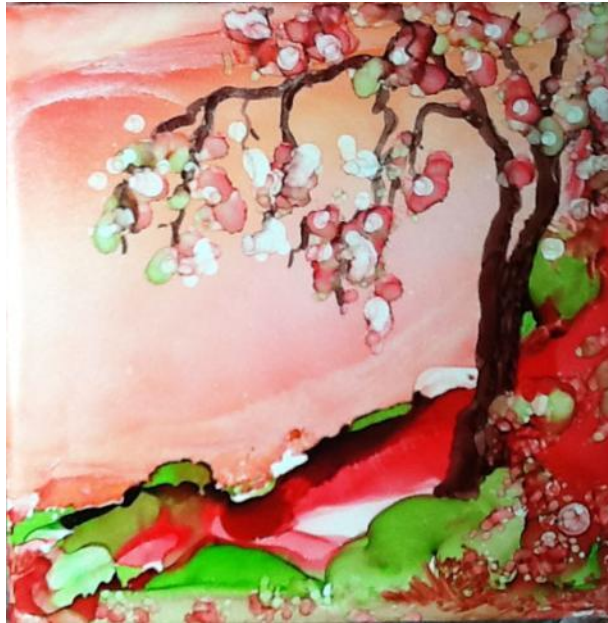
I'm a newbie but I got so excited after watching an online video that inspired me. I found a left over tile in our garage & first cleaned it with a cotton ball & alcohol. Then I started adding drops of colors and then giving them a short blast from the compressed air. It was such a thrill to see how all these colors moved and blended together. Then I took a small paint brush & dipped it into the alcohol & touched it here & there causing the ink to spread & move. Then I put a little salt on a couple places to see what would happen. Not sure if that was the right thing to do but it's such a fun freedom feeling playing with colour. Once it was dry I sprayed it with the acrylic sealer & nearly choked to death. Had to open windows & bring in a fan. This should be done outside I think or at least in your garage.

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Fantasy Foliage

by Carol Peterson



Materials:

Spectrum Noir Alcohol Ink Markers, Adirondack Ranger Alcohol Ink, 6 x 6 inch tile, Q-tips, 91% Rubbing Alcohol, small gauge oiler boiler, alcohol filled mister, photo paper for practice, cheap sponge brush, straw, small travel spritzer with alcohol in it, Rustoleum Plus 2 Clear Gloss Spray.

Method:

I painted the sky first. After adding streaks of alcohol in the sky area, the ink was added in similar streaks. The colors were blended by tipping the tile, smearing with a straw and generally moving, adding alcohol and adding ink until I had what I wanted. Be careful where you hold the tile or you will leave white spots. I let this dry for at least 30 minutes. The foreground was added second by dropping one colour ink and some alcohol and letting it flow from side to side, then another colour of ink with some alcohol, and on and on constantly tipping the tile so the colors run from side to side and into each other.

The spots in the foreground and on the branches (leaves) were added with a cheap sponge brush with colour and alcohol added, Q-tips, and Spectrum Noir Markers. The round whitish spots were added with the small gauge oiler boiler filled with alcohol. Some heavy ink areas were lightened with a Q-tip. Very small dots were added with the spritzer.

The tree was added with Spectrum Noir Alcohol Ink Markers. I experimented with drawing trees on the photo paper to get the colour and shape I wanted. The blender marker or a light marker is good for removing ink in a controlled manner – ex. Light part of the tree branches.

Once dry, I sprayed with Rustoleum 2X clear gloss spray.

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African Ladies

by Mary Foley



Materials:

8 x 11 inch Yupo paper, Adirondack alcohol inks, bronze additive, black sharpie pen, Spectrum Noir pens and canned air.

Method:

Background done using a variety of colors in the inks, blender poured gently from top section. Canned air used for the burst of green on bottom area. When dry, I drew the ladies with the black sharpie, leaving the dress areas and filling in the face and body parts. I then added some more colors to the dress, added a few jewellery pieces, arm bands etc with the bronze additive.

Sunset Blue

By Dawn-Hawkins



Materials:

Sunset blue, alcohol ink on 4 x 4 inch tile, I did this piece with a very small paint brush with colors Sailboat Blue and Citrus Green.

Method:

I applied the alcohol ink I blew very gently to control the ink. Works nicely to create trees, the background worked nicely just with the brush strokes.

<https://www.facebook.com/pages/Dawn-Hawkins-Artist/204753446282882>

Yin and Yang

By Chris Crosta



Materials:

9 x 12 inch white Yupo, Adirondack inks, alcohol, blending solution and a noisy air compressor.

Method:

First coat was primary colors and sprayed with air. Added the other colors with blending solution and alcohol.

I like asymmetrical, abstract and white space. It was fun to concoct and I hope it is pleasing to you.

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Hope in the Wasteland

By Sarah Leigh, I'm Knot Tangled



Materials:

I used 5 x 7 inch Yupo paper, Pinata inks, Adirondack inks, 91% alcohol, Blending Solution by Ranger, a Catalyst W-01 tool, and Kamar spray.

Method:

Have you ever created something with your alcohol inks and then totally hated it? Maybe the flow was off, or something else just didn't feel right. Well, that's what happened to me with this piece. It actually started out as a bunch of red flowers in a blue vase that I had already sprayed with Kamar spray. Hopefully this method can help you restart your piece and realize there's always hope!

I covered the original painting with the 91% alcohol and blending solution and let it sit for a minute since the painting had been dry for several days. Then, I started to scrape away at the painting with my Catalyst W-01 tool since that tool can really get down to the paper layer, allowing the stained part to show though while moving around the semi-hardened parts of ink. While moving around the ink, I started to see shapes taking place. As I scraped, I made sure to tilt the paper in different directions to also see how the ink would flow. This was definitely an experiment! I noticed that using my Catalyst tool in diagonal movement allowed for a bit of depth to take place, and I did not worry that I couldn't scrape away all the ink – that's how the birds in the sky managed to show up!

Tips: Make sure you cover your workspace well while doing this since the ink and alcohol get everywhere! Also, move slowly while scraping so you can see what shapes appear. Take your time and have fun!

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Southwestern Sky

By Katherine Schad



Materials:

8 x 16 inch Yupo Medium Weight. Ranger Adirondack Alcohol Ink Pitch Black, Butterscotch, Terra Cotta, Lettuce, Carmel, White Mixative and Gold Mixative. Adirondack Blending Solution. Pinata by Jacquard Sapphire Blue.

Method:

Cut Yupo full sheet paper with a paper cutter to size. With Yupo on a flat clean surface wipe it clean with soft cloth and alcohol to insure dust and oil free. First use the "Black", to lay in your horizon, by drawing with the tip of the applicator bottle.

Once that dries start drawing with the "Caramel", applicator bottle tip at the bottom of paper. Be careful as it comes out quick. Next, do the same with "Terra Cotta", then "Lettuce", "Butterscotch", "Terra Cotta" then final layer of "Butterscotch" just before meeting with the "Black" horizon.

Next, pour a slight squirt of blending solution across the top layer of "Lettuce" in the same line as your inks while slightly tilting away from you upward from the bottom of paper. Add a bit more blending solution to next two layers of color.

Once you are happy with the foreground, use the applicator tip of the blending solution to spread it in an upward flow to where you will put "Sapphire Blue". Be generous with solution while holding paper upward (from bottom) to get upward flow of sky. Immediately; while still holding up paper with left hand, apply "Sapphire Blue", across top of the black horizon so it flows in with the "wet" blending solution...it will puddle and flow off your

paper onto table. (You can put freezer paper under your work area to help with this mess) Let it set and dry while you are holding it upward to keep the upward sweeping flow in the sky.

Put some "Gold Mixative" with a tiny bit of "Snow Cap Mixative" in a paint tray to dry a bit and thicken (about 10 minutes) Once "Sapphire Blue" is dry use a tiny firm paint brush with "Gold" and "Snow Cap" to paint the golden moon in a small circle with another tiny gold dot just above for Venus.

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Splash Zone

By Sara H. Baldwin



Materials:

High gloss premium photo paper, 8 x 11 inch sheet. I used Office Depot brand.

Ceramic tile or sheet of glass at least 9 by 12 inches (this is reusable)

Paint brush, about 1/2 inch

Spectrum Noir ink refills PL5, BT8, JG5, EB5, and TB5, or colors of your choice

Blending solution

White gel pen

Spray mister with 91% alcohol

Acrylic fixer. I used Krylon Crystal Clear Gloss.

Method:

Splash or dribble the inks and blending solution onto the large ceramic tile or sheet of glass. Spread the colors out with the brush if you want to eliminate the blank spots, but don't overdo it or the colors will get muddy. With the glossy (active) side of the photo paper down, drop it onto the inked surface, and spread out the trapped bubbles. Give it a minute or two to dry out, and then grab an edge or corner and lift. I made the pattern shown above by holding down the top edge, then lifting and partially replacing the bottom edge several times until I got the effect I wanted. The textures become more interesting if the ink can partially dry and get a little sticky as you are lifting the paper. The results resembled breaking waves to me, so I added highlights with the white gel pen, and sprayed a little bit of alcohol with the mister near the corners to add some splashes. When dry, spray with fixer.

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Three Flowers

By Linda Ginn



Materials:

Adirondack Alcohol Inks in Purple Twilight, Orange, Pool, Red Pepper, Sunshine Yellow, Mushroom, Hazelnut, Meadow Rose, Bottle, Green (there is not a name on the bottle but it's similar to Celery), and Isopropyl Alcohol 91% (Rubbing Alcohol).

Substrate -- Yupo, 6 inch sponge roller, Uni-ball Signo White Gel Ink Pen, White Acrylic Paint, Krylon Triple-Thick Crystal Clear Varnish, Master's Touch Shader 10/0 artist brush, and a No. 3 Bob Ross Fan Blender brush.

Method:

My background colors were laid down from left to right to mimic colors of the rainbow. Next I misted one section at a time with 91% alcohol and used my 6" roller brush to roll over the colour picking up some of the ink and leave a speckled finish. By using the Fan Blender Brush I was able to obtain the linear look in each colour. I dropped a small amount of alcohol where I wanted to lift more of the colour out. Once happy with the background I sketched each flower outline colour with my Shader brush and then filled in. The stems are a mixture of Green and Mushroom with touches of Sunshine Yellow for highlighting. The daisy is done in Sunshine Yellow, Mushroom, and a touch of Hazelnut. The Bluebonnets are done in a mixture of Bottle and Denim highlighting edges with the Uni-ball Signo White Gel Ink Pen. The centres of the flowers are drops of Sunshine Yellow. I used my Shader brush dipped in alcohol to lift out the grasses around the Bluebonnets. When the painting was completely dry I sprayed three coats of Krylon Triple-Thick Crystal Clear Varnish, letting each coat dry thoroughly before spraying again.

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Easy Peasy Wine Charms

By Alice Borough Ahrens



Materials:

8 pc bag of 1 inch Crystal Drops "Signed, Sealed, Remembered" by Darice
Tim Holtz Ranger Adirondack Alcohol Inks
91% Isopropyl Rubbing Alcohol
Wire or round earring forms

Method:

Turn over crystal drops and clean with alcohol. Drop different colors of ink onto the back of crystal drop. Let dry and glitter if you wish. Use wire to fashion a curly wire form that is shown or buy round earring forms to attach to charm to wine glass stem. Easy Peasy!

<https://www.facebook.com/pages/Lilyblue-Watercolors/172130929533801>

Fuchsia Splash

By: Anni M. Imburgia



Materials:

5 x 5 inch piece of white Laminate

Pinata alcohol inks: Rainforest Green, Senorita Magenta, Calabaza Orange

Alcohol Blending Solution, Cocktail Straw, 91% alcohol & Q-tip for clean up, Krylon Kamar varnish spray, Krylon colourmaster clear gloss spray.

Method:

First clean the laminate with 91% alcohol & paper towel. Pour & spread alcohol blending solution in the area you want flowers to go, while still wet follow with drips of ink for leaf area then flowers. First tipping the laminate to move the colors, then using the cocktail straw to move the colors more where you want them to go, if it dried too fast I added more a. b. solution & ink. After dry, I cleaned up with q-tip & alcohol where the blending solution sat with no colour for a cleaner look on the white. (you will see what I mean once you try it, as it shows in the glare of light) After a day or so to be sure its totally dry, I spray with Kamar varnish lightly, then clear gloss spray for protection.

www.etsy.com/people/paintedgardens

www.facebook.com/ArtByAnniPaintedGardens

Burlington, Vermont

By Barbara Steltz

(Inspired by a watercolour painting by
Katherine Montstream. <http://www.kmmstudio.com>)



Materials:

1 tile, 5 x10 inch, Adirondack Blending Solution, 91% rubbing alcohol, brushes, stamper and felt, Pebeo Drawing Gum (masking fluid), Jim Holtz Adirondack Inks: Sunshine Yellow, Sunset Orange, Purple Twilight, Denim, Cloudy Blue, Cool Peri, Lettuce, Citrus, Pesto, Red Pepper, Terra Cotta, Stream and Spectrum Noir Ink pens greens, gray, browns and reds.

Method:

With a lot of hard work, time, concentration, patience, wiping off and restarting twice, finessing the inks, breathing and finally sighing with relief that I finished and was satisfied! First large tile ever, and first successful, intentional landscape.

I washed the tile with alcohol. I masked the mountains, village buildings and lakefront. I then inked the sky with Yellow, Orange and blender solution, tipping the tile, adding ink and blender, until satisfied. I un-masked the mountains and used Purple, Denim, Cloudy Blue and Cool Peri and blending solution. This took **multiple** tries, thus it has ink build up that I couldn't remove. I then used greens on the stamper with felt and dabbed on greens, and a little orange. I unmasked the village buildings, and used a combination of ink markers and Red Pepper and Terra Cotta inks to fill in the buildings. Finally, I used blender solution, Stream and Cool Peri for the lakefront.

I will spray with Kamar varnish, 2-3 coats, UV protection 2-3 coats, and then Krylon Triple Thick Glaze.

Cave Dwellers

By Betty Jones-Toosna



Materials:

12 x 12 inch ceramic white tile

91% rubbing alcohol

Blending solution

Alcohol ink: Slate, Terracotta, Juniper, Black, Lime, Bianco White.

One bottle of Banfi Chianti Classico Reserva to get me through this creation.....lol

Method:

Poured Terracotta with blending solution on entire tile. Used a straw to blow the ink and solution over tile. With a fine brush I began making the walls of rocks. I dipped a medium brush in bowl of alcohol and lightened areas and adding very light juniper on brush. I then softened colour with alcohol. I used this process with Slate, Black and White. I added a bit of Lime for tree top. Again to bring out buildings and people and caves I just lightened the areas with alcohol and a fine brush.

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Ripple Effect

By Christine Purdy



Materials:

6 x 8 inch Ceramic Tile, Blending solution, Masking Fluid, Alcohol Inks Ranger Colors: Denim, Sailboat blue, Sunset orange. Pinata Colors: Blanco white, Mantilla Black, Chile pepper red.

Method:

Lightly pencilled out my Koi on the tile. Masked out the Koi with Masking fluid, when completely dry I started to work on the background water. I covered the tile in Blending solution, dropped on my blue colors and started moving the inks around until I had the look I wanted with the water. Once dry I removed masking fluid and started to paint my Koi with small paint brushes. Starting first with white, adding ink with the brush as I went, blowing if needed so the ink would not spread too far. Building up my colors of the Koi from there, adding and subtracting ink as I went, until it was complete. Going over the fine details of the tail and fins with a fine liner brush, with minimal amounts of ink until I was happy with the look of my Koi. That was it.. Done...

www.cpurdyart.com/

Christine,
C. Purdy Art

Colour Maze Pendant

By Colette Larson



Materials:

Sizzix Big Shot
Sizzix "Damask" Embossing Folder
Ranger Inkssentials Foil Tape Sheet
Ranger Adirondack Alcohol Ink
Square Glass Tile – 1 x 1 inch
Square Punch – 1 x 1 inch
Jewelry Bail
Weldbond Adhesive
E6000 Adhesive
Krylon Kamar Varnish Spray
Diamond Glaze or Sun & Moon
Scrabble & Glass Glaze

Method:

Begin by embossing a piece of Ranger Inkssentials foil tape sheet using the Damask embossing folder in an embossing machine.

Using a tiny paint brush, drop a small amount of alcohol ink on the tip of the brush.

Touch the tip of the brush to your foil to fill in all of the indentations with various colors of alcohol ink, being careful to rinse and dry your brush when changing colors. If you get too much ink in one spot, quickly dry off your brush and go back with the dry brush to pick up the excess ink. Repeat this process until you are satisfied with the color results.

Let the ink dry thoroughly and then cut a square out of the foil tape with a 1 inch square punch.

At this point, spray the foil square with two thin coats of Krylon Kamar Varnish Spray to set the alcohol ink. (Allow at least 15 minutes between coats).

When the foil square is completely dry, adhere it to your glass tile with either just the adhesive on the back of the foil or any adhesive that dries clear. I used Weldbond. (This step is tricky as you must be careful not to press down on the embossing.)

Try to lay the foil down on the tile and then put gentle pressure around the sides to secure it instead of pressing down in the middle.

Let this set until you are certain that your adhesive is dry. Using your favorite alcohol ink sealer, apply two thin coats with drying time in between. I use Diamond Glaze or Sun and Moon Scrabble & Glass Glaze.

After your sealer has thoroughly dried, glue your jewelry bail on to the back of your glass tile with E6000 adhesive. After the E6000 is dried and the bail is set, attach your choice of chain to your foil embossed alcohol ink pendant.

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Christmas Ornament

By Crystal McKnew



Materials:

Glass Christmas ornament (silver in colour), Adirondack Alcohol Inks (Indigo, Purple Twilight, Wild Plum), Adirondack Blending Solution, Canned Air, Kamar Spray Varnish, VHT Clear Gloss Spray Engine Enamel.

Method:

Take top off ornament. Using the bottle of Purple Twilight; touch the tip to the ornament and dot in a few places. Use canned air to blow colour around. Let dry. Using the applicator with a felt pad attached, put one drop of Indigo onto felt and add a drop or two of blending solution. Dab applicator randomly over the ornament, letting the Purple Twilight show through in places. Let dry. Using the bottle of Wild Plum; touch the tip to the ornament in several spots. Use canned air to blow the colour around. When satisfied with result, let dry and use one light coat Kamar spray Varnish to “set” the colors. After 30 minutes, spray another light coat of Kamar. Let dry 24 hours. Use VHT Clear Gloss Engine Enamel and spray one coat. Let dry completely (5-7days). Re-attach the top to the ornament. Adorn with hanger or ribbon.

www.facebook.com/MuseInfusedStudio

Big Ship

By Danielle Parent



Materials:

Alcohol inks on hp photo paper

Sail Blue

Indigo

Limonade Yellow

Cloud Blue

Alcohol 99%

How To:

Drew the boat first. Masking pen was applied on the sails where the pale blue is and in the water.

Every where the pale blue is that was masked for later. Let mask dry.

Yellow, Limonade brushed, Cloudy Blue brushed on in sky. Indigo brushed on sails, boat and water.

I then removed mask. Cloudy Blue painted on sails and boat, to finish I applied white glue and white glitters to water and top of sails.

[Artiste Danielle Parent](http://www.danielle-parent.artistwebsites.com/)

www.danielle-parent.artistwebsites.com/

Koi Solo

By Danna Phalen



Materials:

5 x 7 inch Yupo Paper

Masking Fluid

Adirondack Alcohol Inks: Lettuce, Sailboat Blue, Bottle, Butterscotch, Sunset Orange and Pitch Black
99% Alcohol

Small paintbrush

Sakura White Gelly Roll, Medium Point

Method:

The Koi fish, prominent wave lines and lily pads were sketched lightly in pencil. Masking fluid was applied to the lines with a small paintbrush. Once the masking fluid was dry, Sailboat Blue and Bottle were dropped and the paper was tilted at an angle to flow in the direction of the waves. Sunset Orange and Butterscotch were dropped inside the lines for the fish. Lettuce and Butterscotch were dropped inside the lines for the lily pads. A small brush was dipped in alcohol and additional wave lines were created. The brush and alcohol were also used to dot the top of the fish in the eye area, the scales and lily pads. Pitch Black was used on the small brush to create the eyes. The masking was removed and a white Gelly roll pen was used to outline the original sketch to define the image further.

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I Give You The Bird

By Denise Johnson



Materials:

This whimsical bird was born on Corian which is a solid surface, non-porous material made by Dupont mainly for countertops. Alcohol inks, Spectrum Noir markers, hot glue gun were also used.

Method:

I love using Corian material because inks don't stain the work surface and colour can be removed back to the original white. On "I Give You The Bird" I used a hot glue gun to outline the bird and leaves, creating a dam for the colors. I used blending solution and inks going back after these were dry to add dots and fine details. I also used Spectrum Noir markers here and there. Finally, the glue was peeled off leaving blurred lines which I like.

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Birch Forest

By Diane Mellott

(Inspired by the work of Jewel Buhay and Beth Munro
www.facebook.com/jewelbuhayart www.bethmunro.com)



Materials:

Ranger Alcohol inks. Background colors: Meadow, Butterscotch, Red Pepper. Tree trunk colors: Denim, Black, Butterscotch, Cool Pearl, Isopropyl Alcohol. Tim Holtz Alcohol Ink Blending Pen, size 1 or 2 paintbrush (cheap!), Tim Holtz Alcohol Ink Applicator and felt squares, small pallet, 6 x 6 inch ceramic tile.

Method:

I applied dots of Butterscotch to the applicator and started stamping in the middle portion of the tile until I built up several layers of ink. Tip: I let the ink dry after it starts to get tacky on the tile before stamping more layers. This seems to keep the 'fuzz' from the felt sticking to the

surface of the tile or to at least minimize it. A blow dryer speeds up the process. Change the felt if it starts to get tacky.

Next, I stamped Meadow on the bottom and up over the edge of the Butterscotch. I did the same with the Red Pepper starting at the top and working down. Later I went back and added some Butterscotch 'stamps' randomly on both the top and bottom 'foliage'.

I used the blending pen filled with a small amount of alcohol to remove the background where I wanted the trees to be. I let the trunks be broken up with the background foliage to give some depth. Tip: Blender pens will leak and create a mess if you fill them too full. I pour a small amount of alcohol into the pen and replace the nib letting the alcohol saturate the nib. Then I remove the nib and pour out any alcohol left in the barrel. I keep a scrap tile covered with test spots of ink next to my work and check the pen before applying it to the tile I am painting. I also keep scrap paper next to my work to wipe the nib on to keep it clean as I remove the background paint.

Next, I dropped a small amount of Cool Pearl, and Butterscotch into separate wells of my pallet. I added alcohol to the Butterscotch to thin it out and left the Cool Pearl sit to thicken slightly. With the paintbrush I apply a strip of Cool Pearl to the left side of each trunk and a strip of Butterscotch down the middle. Next, I dipped my brush in clean alcohol and ran a few strokes up and down the trunk to add texture to the bark. Finally, I mixed equal drops of Black and Denim in the pallet. I let it evaporate slightly and applied the lines, 'eyes' and branches to the trunk with a fine paintbrush. I wiped most of the ink off the brush before painting. When I was almost done, I used the tip of my paintbrush to apply tiny amounts of the background colors around the base of the trees and where I felt extra foliage across the trunks will add interest.

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Flower Blossoms

By Sherri Wagner



Materials:

91% isopropyl alcohol, 4 x 4 inch tile, Adirondack Butterscotch, Raspberry, greens, and browns. Pinata colors Sunbright Yellow, Chili Pepper Red, & purple of your choice, and a small brush. Engine enamel spray. Air compressor.

Method:

Wipe the tile clean with the 91% alcohol. Wipe on the Sunbright Yellow all over the tile. Don't stress about getting it even. The other colors will be on top of it. Paint stem with small brush and green of your choice. Drop Butterscotch on tile, use air compressor or canned air. Then drop Chili Pepper Red, Raspberry, and Purple, alternating between dropping and using the air. Sprinkle turquoise glitter and copper sparingly on the ink while wet. Let the paints dry, and I used 3 coats of engine enamel on tile. This can be used as a trivet. The engine enamel will handle up to 500 degree heat. (that's what the can states). Enjoy painting :)

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Tree Peonies

By Elaine Byers Kalmbach



Materials:

4 x 16 inch tile, Alcohol blending solution, Dust Buster compressed gas, Adirondack Watermelon, Citrus, Black inks, Pinata Senorita Magenta ink, Copic Multiliner Black Marker 0.8, Copic Light Yellow Reddish YR31, Copic Garnet, R39, 99% isopropyl alcohol, soft acrylic brush.

Method:

After cleaning the tile with alcohol, closer to one end of the tile, I placed a spiral of blending solution on the tile. After dropping in Watermelon and Senorita Magenta, I used a brush to blend the colors into the spiral. Then with the Compressed Air, I blew the inks in different directions, adding more ink drops and blowing after each addition, creating layers of petals. Repeated process times two.

In the centre of each tree peony, I placed small Xs made with a Copic marker YR31, light reddish yellow, wiping off the pink/red colors. I also used a Q-tip dipped in alcohol and then painted over the areas with this same Copic marker.

Laying the Adirondack Citrus ink bottle on its side, I flooded in green in between the peonies and allowed to dry. A black line formed where the reds and green met. Between the second and third peony, I placed one extra drop of Citrus, which formed a circle and resembled a peony bud. I used a Garnet coloured Copic marker R39 and a Black Copic Multiliner 0.8 to draw in the stem and the bud's details.

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Wave

By Elizabeth Jones



Materials :

5 x 5 inch tile.

Alcohol Inks- Indigo, Stream, Slate, Mushroom, Butterscotch, Snowcap.

Wood dabber with felt.

Method:

First; I did the blues tipping the tile so that the flow was horizontal to look like the ocean. Slate, mushroom, and butterscotch were dabbed on with a felted block until I saw boulders.

A fresh piece of felt with five dots of Snowcap were applied over and over until the crashing wave looked to have depth.

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Exposed

By Elizabeth Tynan (Eli Tynan Visual Arts)



Materials:

8 x 10 inch Yupo Paper, Freezer Paper, 99% Isopropyl Alcohol, Felt, Straw, Ranger Alcohol Ink (Pink Sherbet, Shell Pink, Cool Peri, Sail Boat Blue, Cloudy Blue, Sandal, Caramel), Ranger Mixative Snow Cap, Piñata Blanco, Spectrum noir pens (EB7, BG8, BG6), Faber-Castell PITT artist pen (Dark Sepia), Clear Krylon Kamar Varnish, Clear Rust-Oleum Painters Touch Ultra Cover 2x.

Method:

As usual, there was a lot of trial and error, wiping off, starting over, and reworking. For me, the biggest challenge for any piece is always finding a balance between allowing the inks to do their thing until I see what they have in mind and then taking back a bit of control to finish off the rest. This piece was like no other. I started with the sky and worked my way down. First by rocking the blues and pinks together and then using a straw to pull them back and forth as I headed down. Once I got about two-thirds of the way down I began to see the sky and ocean appear. Cleaning the straw off with alcohol, I then added in some of the yellows for a beach. I added some of the whites to the corner of a piece of felt and dabbed around for the ocean waves and spray. I decided that the beach needed a bit more for the eye, so I used the Spectrum noir pens to create some rocks. I then let it sit for a bit. Finally, I used the Faber-Castell pen to add in some blades of grass and sign the piece. After a few days, I sprayed 2-3 coats of Clear Krylon Kamar Varnish. Then hours later I top coated it with 2-3 coats of Clear Rust-Oleum Painters Touch Cover 2x.

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Moon and Ocean

By Linda Flynn



Materials:

Adirondack Alcohol Inks, 6 x6 inch Ceramic Tile, Blending solution and 91% Isopropyl Alcohol, Various brushes, Black wooden frame.

Method:

Clean a 6 x 6 inch ceramic tile with alcohol. Start with the sky. Pick 2 colors that go well together. Drop the ink across the tile and then pour the blending solution. Lift the tile and let the ink flow back and forth until you are pleased with the results. Add more ink and solution to get the perfect sky. Paint in the horizon line. Add ink and blending solution to the water area below. Lift tile to flow the ink. Also guide the ink with a brush for more control. Add the cliffs and trees with a brush from ink on a palette. Use a q-tip to remove ink where you want the reflections in the water. Go back in with ink on brush to detail the reflections. All white in the painting is the white of the ceramic tile coming thru the ink.

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Fergus & Dwight

By Lisa Keith



Materials:

9 x 12 inch White Yupo, Pencil for drawing outline, Masking fluid (I used Miskit), Assorted Adirondack and Piñata alcohol inks, 91% Rubbing Alcohol, Mister bottle filled with rubbing alcohol, No. 8 round paint brush, Spray varnish

Method:

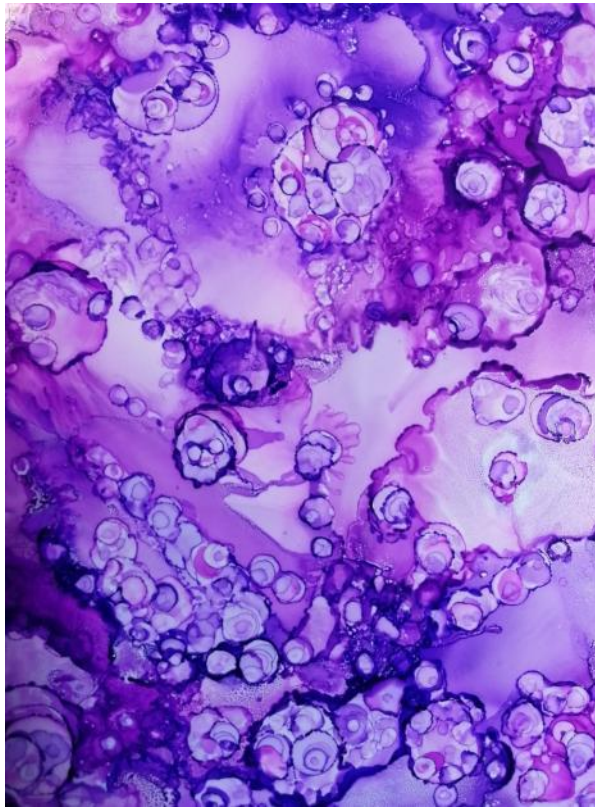
First, I sketched out the outline of a cat and a bird with my pencil, then I masked out all areas that I wanted to remain white with the masking fluid. I then painted a very dark blue/black background, and painted the cat and bird using a No. 8 round brush and variety of both Adirondack and Piñata ink colors. Next, I removed the masking fluid, and added a touch of colour in the white areas. After the cat and bird were completely done I went back and wiped off most of the ink from the dark background using rubbing alcohol and tissues. The final step was to use a misting bottle to add a fine mist of alcohol over the entire painting. After the painting was completely done and dried, I applied several coats of Krylon Gallery Series Archival gloss spray varnish to seal.

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Purple Haze

By Margaret Sullivan



Materials:

4 x 4 inch Blank white tile
Canned Air
Spectrum Noir markers: LV 2 & 3, PL 4 & 5
99% Alcohol and Adirondack Blending Solution
Small paintbrush
Regular size KT Disposable Micro Applicators

Method:

I wiped the tile with 99% alcohol, and let dry completely. I drew large circles all over the tile with Spectrum Noir markers then using the canned air to spread the ink out over the entire tile. Then, using the small paintbrush dipped in alcohol I splattered the alcohol over the entire tile to create circles of ink. Using the Spectrum Noir markers I then filled in the circles and used the small paintbrush and Micro Applicators dipped in the Blending Solution to create circles within the circles. This process was repeated until I was satisfied with the completed tile. I then sprayed 2 coats of Krylon Kamar which I let dry, then applied 2 coats of Krylon UV-Resistant Clear Coating; drying completely and ended the process with Deco Art Triple Thick Glaze.

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Owl

By Margo Merritt



Materials:

Adirondack, Sandal, Slate, Pitch Black, Snow Cap, Butterscotch. Spectrum Noir Markers; BG6 GB1 Prismacolor; Brick, White, Eggshell 99% alcohol
2 Artistloft Paintbrush
#0 Paintbrush
Sketch pencil, Ranger stamper
8 x 9 inch Yupo

Method:

Lightly sketched the outline of the owl as well as beak and eye and the rings around the eye.

Used Sandal and Slate on the stamper and went all around the owl out to the outline.

Once stamped I used same stamper and just pulled it from the inked part to the edge. That gave the background a feathery like look. Now applied Sandal with a brush to the entire owl and started to lighten different areas that needed to be lighter with alcohol.

I then started on the ears with Slate and Black and Butterscotch, White.

Did beak and eye next. I worked my way out from the eye just applying the colors and adding and subtracting as I saw fit. The black liner around the eye and the white lines for feathers were the last to do. I will spray with Krylon UV resistant clear.

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Don't Hate Me Cos I'm Beautiful

By Peta Nichol

Materials:

Yupo
Adirondack Alcohol Ink
Alcohol Blending Solution
Foam Sponge
Copic Marker (black)
Patina Metal Paint
Paintbrushes (very fine and medium)
Masking fluid

Method:

Start by sketching a rough outline of your subject.

Using foam sponges speckled with alcohol ink and alcohol blending solution, dab on the background colour. If you find the inks are not behaving as you like, you may find copic / spectrum noir / sharpie markers with the blending solution help you to get the effect you're after. Spritz with alcohol blending spray in a fine mister to give a sparkle.

Paint on the masking fluid to protect the peacock's beak and eye markings. Ink the head, neck and back feathers with a medium size brush (leave the wings white at this stage).

Blend the feathers slightly where they meet. Using a black marker (sharpie / copic) dab a few spots of ink on the shadowed areas of the wings. Dip a very fine brush in alcohol blending solution and gently dab onto the black ink, manipulating the colour to represent shadow and light.

Ink an undercoat in a light colour (I used "Juniper") on the tail using the foam sponge (you should still be able to see your sketch underneath the ink). Detail the feathers using a very fine brush. I used "Copper", which provided a lovely metallic gloss and "Espresso". The colourful "eye" consists of "Sail Boat Blue", "Pool", "Purple Twilight", "Sunshine Yellow" and "Caramel", dabbed on with a very fine paintbrush – allow the inks to dry completely before adding the next colour. I found the pink inks weren't showing up as much as I'd like, so as a highlight on each feather I added a small smear of "Ruby" Patina (this is a completely different consistency and takes much longer to dry on Yupo, so take care not to smudge). Touch up the copper / espresso feathers where needed.

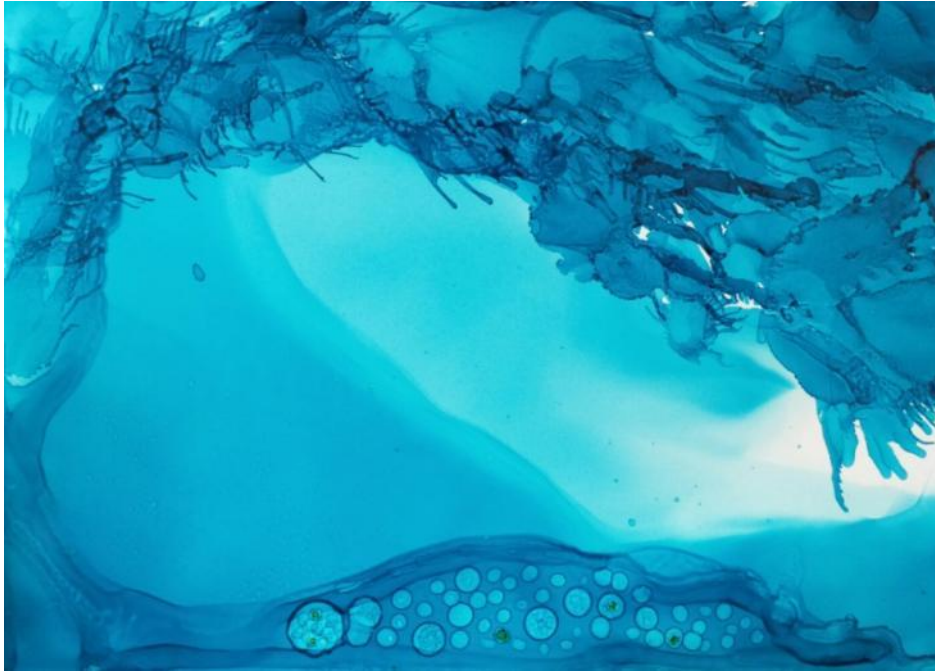
Finally, fill in the eye markings and other details using the black copic / sharpie marker. I also used the marker to give the peacock its final outline.



www.pknsapphires.com/
www.facebook.com/pknsapphires

Catch a Wave

By Robin Koster



Materials:

Adirondack Alcohol Inks: Pool, Denim, Sunshine Yellow
Rubbing Alcohol 90%
Blending Solution
5 x 7 inch Yupo
Canned air
Small paint brush
Q-Tips (regular and pointed)

Method:

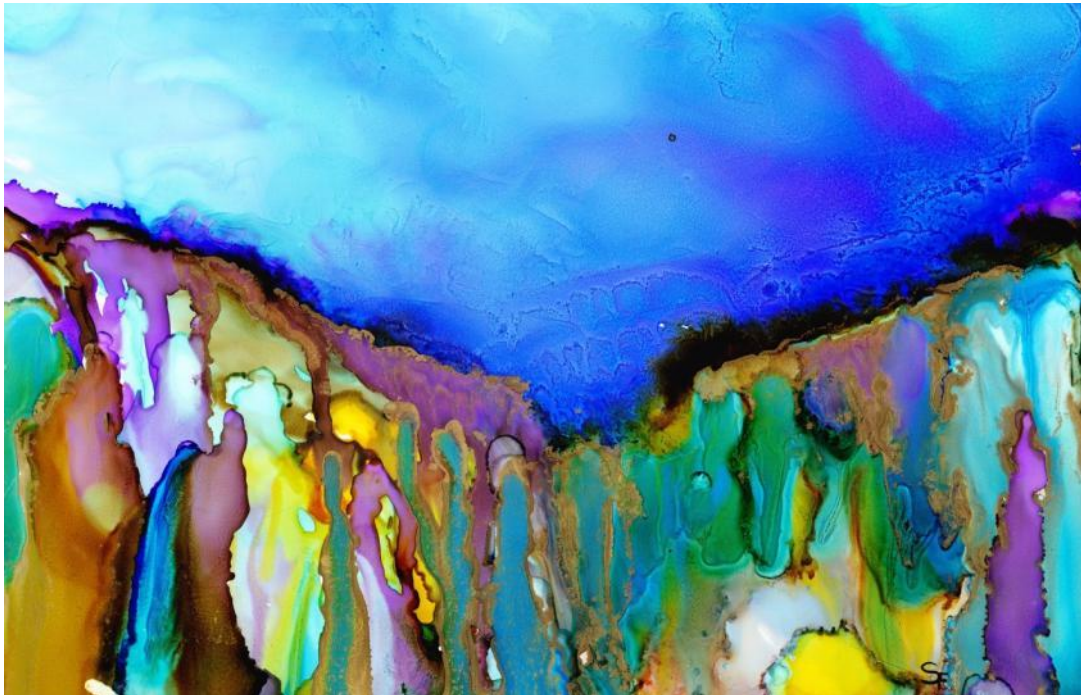
With the Yupo standing on the short end and at an angle (paint surface facing away from me), I added Pool across the top with a generous amount of blending solution and let it run down the page, turning slightly to distribute the ink. I added Denim and a little more blending solution to the upper left-hand corner (bottom right in the picture above), tipping the paper to achieve the bottom part of the wave. As the paint reached the bottom left-hand corner, I turned the paper so the paint would flow around the corner, and up to almost the top left of the page, forming the trunk of the wave. Next, I set the Yupo flat and added a little more blending solution and Denim. Using canned air, I worked the colors round the corner, and added either more paint or blending solution until I achieved the look I wanted.

Using a regular Q-Tip with a little bit of rubbing alcohol applied to the tip, I created the trunk circles. Once the paint was dry, I applied a small amount of Sunshine Yellow to the tip of a pointed Q-Tip and added a few dabs to the inside of some of the circles.

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Canyon Dwellers

By Sheryl Franklin



Materials:

"Canyon Dwellers" was painted using all alcohol inks on 9 x 12 inch Yupo paper. The colors used were Twilight Purple, Sailboat Blue, Pool, Sunshine Yellow, Latte, Wild Plum, and Pinata Gold.

Method:

The sky was created in a single wash of the blues and purples. The wash was encouraged to flow across and down creating the texture right above the mountains and the beginning of the rim of the canyon. Other colors were then introduced flowing vertically, helped along with the Pinata Gold. The Gold was deposited in various places as the inks ebbed and flowed, and suggestions of figures developed as the ink dried. No brushes were used, just a Q-tip now and then to lighten or remove excess ink.

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New Beginnings

By Stacie Raglione



Materials:

Alcohol ink: Adirondack Brand (Watermelon, Yellow, Wild Plum) Spectrum Noir Brand DR2, DR4, DR 5, DG4, DG5, Blending solution – **Adirondack** brand, Alcohol – 90%, Generator or can of compressed air, small round paint brush, different sized straws, scissors. Yupo 74 or 104 lb. white 22 x 26 inch.

UV protectant spray “GLOSS” such as Krylon Gloss UV. You may need to experiment with various brands, as each seems to react differently depending on the brand of ink. Important to remember: the finish must be a “Gloss UV finish”.

Method:

With a soft paper towel wet with alcohol wipe Yupo, let dry. This eliminates all debris. Organize ink in order of use - from the inside flower colour to the outside colour. Decide flower and stem placement on the Yupo as you begin dropping ink approximately one inch below the desired final flower placement. Beginning with the inside of the flower- place one drop of ink (inside colour) down on the Yupo approx. one inch below the flowers final resting place. In an upward motion shoot the drop with air from the compressor or can, wiggling the applicator slightly from left to right to form a petal. Place a second drop of the same colour ink next to or on top of the previous one, shoot ink in same direction and wiggle to form petals. Continue dropping and shooting the ink until the middle of the flower is formed. Use one or two drops of blending solution as needed to blend colors. Begin the rest of the flower - dropping and shooting the outside coloured ink in the same fashion to form the petals. Continue to layer and mix colors to achieve desired result. When finished, use a small round paintbrush to paint the stem and leaves or place a drop or two of ink towards the bottom of the Yupo and shoot it upwards toward the flower to create the stem. Fill in the base of the flower as needed and shoot in the leaves.

When completely dry, spray with Krylon Gloss UV protectant, to ensure the painting will be light safe and protected from dust, debris etc. ** Before spraying test, place a few drops of each brand of ink used on a piece of Yupo, let dry and spray with protectant to ensure colors do not run, mottle, etc. Remember, this flower is abstract. You will not have control over the exact shape of your petals or whole flower. Relax and have fun with it. Experiment and put different sized tips on your compressor or can of air by cutting a variety of different sized straws. The length and size of the straw will produce different sized and shaped petals.

www.facebook.com/pages/Scape-Stacies-Creative-ART-Photography-Exhibit/1487934271432639

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Flower Power

By Sue Gellmann



Materials:

Yupo paper 8 x 12 inch, Adirondack Alcohol Ink, Blending solution, Round ended brush, Baby wipes and cotton buds. Mitsubishi uni-Posca white 0.7mm acrylic pen

Method:

Firstly, I dropped various colors of ink, to cover the Yupo, putting color upon color and watching them spread. I did this until I was happy with the color combination and it was pleasing to the eye. If I was getting to many dark patches, I blotted them off with a baby wipe wrapped over a cotton bud. I let this dry for about 2 hours.

I then used a medium size round ended brush with a small amount of blending solution, to gently bring about some petal shapes within the circular blobs of color. I then let this stage dry another 1 hour.

Lastly, I drew in the flower shapes with the acrylic pen and removed any other ink where I thought it was too dark.

Happy Inking!

<http://www.inkartgalleryaustralia.com.au/index.html>

Ode to Monet

By Teri Jones



Materials:

9 x 6 inch Yupo Paper, Alcohol Inks, Daniel Smith Masking Fluid, 91% alcohol, Adirondack Blending Solution, Sakura white gel pen, small brush.

Method:

I first masked the bridge, the vertical light lines for the trees, reflections and the ripples. I taped down the paper and spread a small amount of blending solution on it, then poured the first layer using Sailboat Blue, Sunshine Yellow, Watermelon, Terra Cotta and Botanical. I picked up the board as I was working, tilting it to allow the colors to mingle and run. I used a brush to sweep in a little Citrus for the grass. I then went back in and sprinkled different colors in the foliage with my brush, letting each layer dry between colors. I then began to paint details with dried ink reconstituted with blending solution. I removed the masking and toned the trees and bridge with reconstituted color. Less is more with this painting, I really limited my strokes.

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Childhood Dischord

By Valerie Arena



Materials:

5 x 7 inch Yupo, Adirondack Alcohol Inks, Black Staz On, Inkadinkadoo Stamp #60-00716

What do you see? Do you see a child's head, an elephant, a cat, or a dog? What do you hear? Music as the horse on the Merry Go Round goes by, a crazy parade of wonder and delight? This piece uses colour and absence of colour to give an abstract as well as a concrete interpretation of childhood memories.

Method:

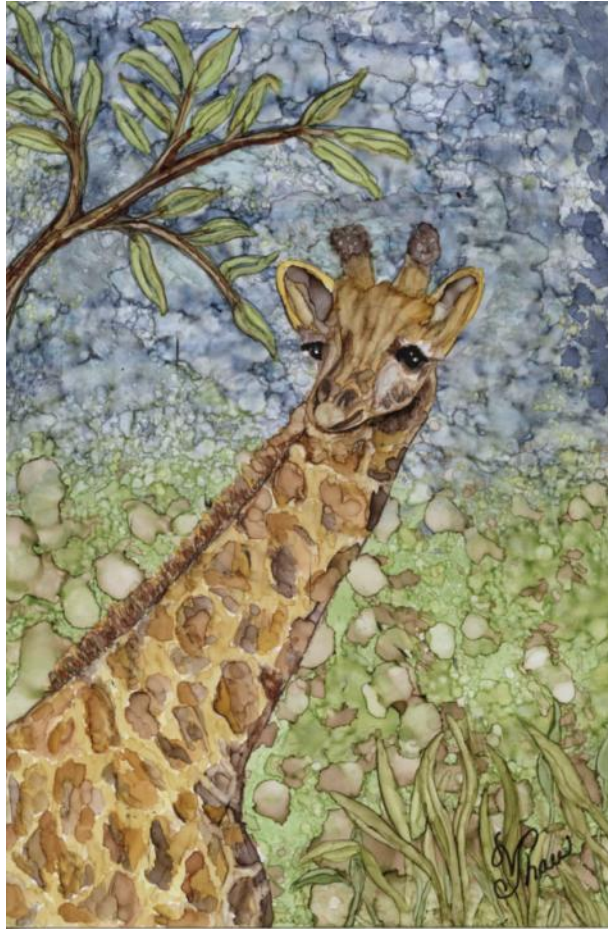
This piece was created on a 5x7 piece of Yupo paper with a initial light covering of sandal colour alcohol ink, moved around the page with hand movement and quick blasts of cold water, this process causes a disturbance in the resin elements of the inks and causes a separation or deterioration of the ink, creating a particulate appearance. Wild Plum, Sunshine Yellow, Clover and Stream were used to create the colour elements in the painting. Hand rotations created the bulk of the positioning of the inks. A final application of Sunshine Yellow along with water created the light and dark elements along the edges of the coloured area, along with additional particulates. Two areas were left colour free (except for the under colour of sandal to draw the eye to the middle of the piece to entice the viewer to explore the painting from the smaller scale to the larger scale. Once dry I placed a rubber stamp (partially inked to omit some of the image and create light and dark elements) into the painting. As an artist I like to create visual points through white space, light and dark spaces that guide a viewer into the story.

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A Higher Point of View

By Vaneese Shaw



Materials:

Painting is 7 x 10 inch. Ranger Adirondack inks; Stonewash, Lettuce, Slate, Caramel and Butterscotch, Ranger Blending Solution, Frisket masking paper, Yupo paper, Spectrum Noir pens, Tim Holtz felt ink applicator and permanent Micron pens; black and brown.

Method:

I printed my own photo of a giraffe onto plain paper and cut out its shape. Using a light box, I traced the shape onto masking Frisket, which has adhesive on one side, cut out the shape and stuck it to my Yupo paper. Using the felt applicator, I applied some drops of Stonewash and Blending Solution to the felt and pounced the sky area; doing the same with the Lettuce and Slate for the grassy area below.

I removed the Frisket mask and began colouring in the giraffe's body using a small brush with Caramel, Slate and Butterscotch ink for the spots. The area between the spots and the tree and foliage was done with the Spectrum Noir pens.

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Fairy Dream

By Carol McAndrew Miller



Materials:

5 x 7 inch Yupo Paper

Spritzer with alcohol

Alcohol Blender

Adirondack inks - Stream, Butterscotch, Shell Pink, Cloudy Sky, and Raspberry, Piñata Yellow.

Method:

Spritz alcohol bottom of paper, drop Shell Pink, to left corner, turn paper and let ink blend with alcohol. Drop in Stream in left upper corner, drop in Blender and allow ink and Blender to do its thing while tilting paper, add Steam, with Yellow to get green on top right, and Raspberry to upper middle. I use More Blender to move inks to get soft flow. Final step is to spritz lightly.

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Alcohol Ink Birch Tree Scene

By Jewel Buhay



Materials:

Ceramic Tile, q Tips, Alcohol Inks - Pesto, Oregano, Denim, Slate, Mushroom, Lettuce, Citrus, Pitch Black and Willow. Dauber and felt. Micro pen. Alcohol in a mini spray bottle, Blender, Liner Brush, Masking Fluid. Compressed air in a can or compressor .

Method:

Clean Tile with alcohol. Mask moon by dropping a few drops of masking fluid in the sky area.

Sky: When the moon is dry run Denim ink across the top 1/3 of the tile and add blender from one side. Tip the tile from right to left and let it flow and blend till you have a sky you are happy with. Use compressed air to push it across in gentle waves, remembering to

keep the flow going east and west. Stars can be made at this point by misting some alcohol and bringing the tile through the falling droplets with your hand. "Note: this is risky move, but can be beautiful if it works".

Land: Starting at the horizon, fill in the layers of land using Pesto, Oregano, Slate and Mushroom. The air can be used to add layers by moving it across the ink when it is wet. Alternate and blend the colors right down to the bottom of the tile.

River: Using Denim, draw a river right across the tile near the bottom by placing the nozzle of the ink bottle right to the tile and pulling across. Then run the blender through the centre of the river in the same way. Let it flow in the direction you wish. Use the air to dry, coming from both sides so it does not spread too far. If it does not look right just repeat this step. The near shore may have to be redone at this point. Any foliage on the far shore should be done now, before the trees go in. Tap some of the greens onto a dauber and pounce along the far shore, breaking the line up here and there.

Tree: Wet a q-tip with blender, giving it a squeeze so it is not too wet. Push through the ink lifting out the trunk and secondary branches. Use a micro brush for the smallest branches. Using a liner, brush paint shadows along the sides of the trunks and larger branches that are on the opposite side from the moon. Using Pitch Black, touch patches of bark randomly to the tree. Soften these patches and the hard edge of the shadow lines with a micro brush that has been just moistened with blender. Tap in leaves with green ink using a felted dauber. Tap first on some paper so the ink is speckled and does not blob. Use various green colors. Use a micro pen for some tiny black branches here and there. Dab a few areas in the foreground and at the base of the tree for small shrubs and grasses. Peel masking fluid off moon, and add some shadows or craters with some slate on a q tip. Do a reflection of the moon in the water on the far shore with a micro brush. Slightly dampen it with blender and touch it to the water, using a left/right sawing motion to remove a little ink where the reflection is. Leave a little blue showing between a few patches of light.

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The Hay Building

By Geeta Ramani



Materials:

10 x 10 inch Yupo Paper, Spectrum Noir Alcohol "True Black" Ink and "Blender" markers, Adirondack Ranger and Piñata Alcohol Ink Bottles and Blending Solution, 70% Isopropyl (CVS brand) Rubbing Alcohol.

Method:

Background: I first added yellow and red directly from the bottles on the top-left and top-right sides of the Yupo and then poured blending solution on top of the inks and then tilted the paper back and forth so the colors blended in nicely, being careful to keep some pure color intact. I then added a bit of blue in the bottom of the paper, freshened up the yellow some and then added more blending solution and did some more tilting to

create some blended greens and purples. When I was happy with the colors in the background I just let it all dry.

The Hay Building: I used a black Spectrum Noir pen to ink in the Hay building, the street lamps, the traffic lights as well as a few strokes of the back buildings. At this point I wasn't too happy with how it looked. So I let it alone for a couple of days so it was nice and completely dry when I picked it up again.

The mood: I then sprayed some alcohol all over the paper using a cheap spray bottle I picked up from CVS. Some of the inks from the black pen then spread around and created a nice moody feel which is the part of the painting I love the most. :)

The other buildings: Finally after it all dried, I used the tips of nail decorators (one thick and one thin) to etch out the other white lines in the buildings. What's interesting is that etching the lines just removes the ink so what we see as white lines is just the blank Yupo shining through. Further, the final look of the "white lines" depend both on the colors you are etching on as well as how well the alcohol spray has dried.

Touch-up: I finally finished up by touching up a few places with a Spectrum Noir "blending pen", added in the red and green lights, and did the "writing" using the fine tip of the Spectrum Noir black pen.

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www.facebook.com/media/set/?set=a.1084358711536.2013536.1303416716&type=1&l=306b2c1fbf

By The River

By Linda Dunlop



Materials:

Ceramic Mug, "Amazing Inks" by Indie blue (Australia), Isopropyl, Q-tips (cotton buds), Compressed Air.

Method:

I use a mug as my substrate. I choose to use the Australian brand "Amazing Inks" by Indie Blue- The higher viscosity level is paramount when working on rounded surfaces. With Adirondack for example – the ink flows too quickly, in torrents straight to the bottom. Initially holding handle, I set several streams of blue, running in one direction – by tilting the mug more to the right and hanging it sideways. Being the sky I am anxiously keeping the ink to the uppermost quarter of the mug, I have to rework the ink around the mug quite a few times.

Mountain ranges are forced into the triangular peaks by holding the ink pipette onto the ceramic as I gently

squeeze. I have to allow the ink to flow across and down for this stage at the same time as preventing the rivers of ink which gravity entices to the back of the sideways held mug.

A river bank is achieved with a couple of tiny streams of earth tone – quickly directed around and around the mug.

Water comes by dripping from the middle/top. I have to do this in tiny segments so that I can manage to bring in a knitting needle, dragged sideways through my water to achieve the light and reflection qualities. Foreground is a few drips of earth tones, then force them in circles all the way around the mug several times.

River Gum Tree is done working in the opposite direction. Take cue tip with a modest amount of isopropyl alcohol, 'drag' off the ink already laid down, in the outline of tree. Remove all ink from the middle. Then drip grey inks up and down.

Finishing off with greenery, dripping tiny drops of ink and forcing upwards with compressed air. Coat with several very fine 'mistings' of Kamar – over a couple of days, before giving it several coats of UV resistant clear lacquer.

www.boorowaschoolofart.com.au/

Summer Legacy

By Nancy Murphree Davis



Materials:

11 x 17 inch photocopy of photograph, Translucent Yupo™ (62#) 12 x 18 inch, Miskit™ Masking Fluid, #2 very cheap round brush, Powder-free nitrile gloves, Spray Bottle with 91% Isopropyl Alcohol, Pinata™ Inks, Adirondack™ Inks, Palette (I use a cheap plastic one.), Adirondack™ Alcohol Blending Solution, Paper towels, self-made masking fluid pick up, #4 Round Brush (Plaza Georgetown™), #2 Round Brush (Plaza Georgetown™), Micron™ .05 black pen, Soluvar™ UV Spray Varnish, Rustoleum™ 2X Clear Gloss Spray.

Method:

I tape my inspiration photocopy behind the Yupo. I do not tape them down because I want to be able to lift them to move the inks. Using a small brush reserved for this purpose, I paint masking fluid on every area that I want to remain white or feel would be muddied by the background color. I let this dry completely.

Next, I put on gloves. I spray the Yupo

generously with alcohol and immediately drop five or six drops of ink for the background color (Rainforest, Slate, and Lettuce). I lightly wipe the surface in a circular motion until all the alcohol has some ink in it. Then I pick the whole thing up by two corners. As the ink starts to run, I rotate to other corners until I achieve a wave or smooth background as desired. I then lay it flat and let it dry.

Next, I remove the masking fluid. (Tip: Ink dries much more slowly on top of the masking fluid; be sure this ink is dry or it can smear when you try to lift the mask.) I use a ball of masking fluid from previous projects to lift it from the Yupo; I just continue to add to it each time I use it.

I then put the inks I want to paint with into the wells in my palette. If I do not want to use them full strength, I add alcohol at this point. I also have one well or small dish with alcohol for rinsing my brush between colors.

I paint the large shapes (leaves) with the #4 brush. I swipe and wait to see what the ink is going to do. I try not to brush the same areas unless VERY wet or dry, but do drip other colors on top and let them combine and swirl. If an area gets darker than I like, I drop or swipe blending solution into that area. I hold a crumpled paper towel in my non-dominant hand and use my brush to lift and wipe it onto the towel.

After large shapes have been laid in, I remove the photocopy from the Yupo and use it as my reference photo. I add details with the #2 brush. I also remove ink from areas to lighten it with the brushes and the blending solution. Add, subtract, add, subtract until you feel it is finished.

Sign your work with the black pen.

When fully dry, I spray with one coat of Soluvar. I let that dry. Then, I spray one or two coats of the Rustoleum to restore the shine and protect. Mount on white board before framing.

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www.mymanyimpressions.blogspot.com

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...and then there was you, my beloved

By Paula Pollifrone Neys



Materials:

4 x 4 inch white tile,
Adirondack alcohol inks:
Salmon and Citrus,
Jacquard Piñata alcohol ink:
Gold,
Fantastix brush tip,
Fine tip paintbrush,
Adirondack Alcohol Blending
Solution,
Paper towel,
Krylon Kamar Varnish,
Krylon UV-Resistant Clear,
Acrylic Coating,
Music for relaxation :-)

Method:

While holding the tile at about a 45 degree angle, the inks were dropped at the top of the tile, and then the blending solution was applied along the top to encourage the inks to flow to the bottom of the tile. The tile was tipped more upright to encourage the flow and mixing of the inks. A paper towel was placed on the work surface to catch the overflow. This process was repeated with the Salmon and the Citrus to build up some layers and create more interest. The brush was used in some spots to coax the flow. When satisfied with the shapes and colors, the tile was laid flat. This is where the waiting for images to show up, occurred. When I saw the image of the mother and baby, I used the Fantastix to lift out the inks to better illuminate the images. The image of the mom began to show a Native American essence through the images of beaded hair. The title to the piece showed up during the process.

The sealing formula was 3 light coats of Kamar Varnish about 15 minutes apart, followed by 3 light coats of UV-Resistant Clear Acrylic Coating, about 30 minutes apart. There were about 4 hours in between the Kamar and the UV Resistant.

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Little Lolly

By Marissa Welch (Tickled Pink Ink)



Materials:

Lolly's Genetic Makeup: 4 x 4 inch white ceramic tile, Piñata Inks, Ranger Inks, Ranger Blending Solution, Spectrum AI markers, empty water brush, Sakura Gelly Roll Black glaze pen and pink glaze pen (for facial features only). Sealed with 3 dusted coats of Clear Krylon Kamar Spray Varnish, 3 dusted coats of Spray UV Protection and 3 dusted coats of Clear Spray Engine Enamel.

Method:

The Birth of Lolly: I make many 4 x 4 tile backgrounds in advance and set aside to be worked at another time. Lolly was hidden in a tile of yellow background that was poured with spots of blue and green. It wasn't until days later that Lolly decided to be shown. Her wings and veins were outlined (lifted) with a fine tip clear blender pen. Next, her wing compartments were filled using an empty fine tip water brush (tip only) slightly dipped into blending solution and/or color and applied over and over until each compartment was her right color and texture. Lolly's face and shoulder were lifted and filled with Spectrum Noir peach and yellow markers. Her hair was brushed with purple Spectrum Noir marker. Her facial features took a lot of time and patience with many tiny touches of the gel pens, wipe offs and do-over's. Finally, her delightful smiling face appeared and I immediately fell in love. Perhaps she has some friends out there, waiting in backgrounds, set aside to be worked at another time?

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www.facebook.com/pages/Tickled-Pink-Ink/663039223812682

Into the Pink Portal

By Margie Cominsky



Materials:

Adirondack Alcohol Inks: Denim, Stonewashed, Raspberry, Wild Plum.

Jacquard Pinata Inks: Baja Blue, Senorita Magenta.

Substrate – 6 x 6 inch ceramic tile, Adirondack Blending Solution, 91% Isopropyl Alcohol, Tim Holtz Alcohol Ink Applicator and felt squares, Triangular makeup sponges, Blender Pen and Mini-spritzer filled with alcohol, Spectrum Noir and Sharpie Alcohol Ink Markers in various colors, Masking fluid, Paper towel and Q-tips.

Method:

I lightly pencilled in the outline of the fish, covered it with masking fluid and let it dry. I then added the background with primarily the blue inks at the top and bottom, and added the pink inks to the middle and lower parts of the tile. The inks were added by direct pouring, using the ink applicator with felt, makeup sponges and the blending solution until the desired colors were achieved. The masking fluid was then rubbed off and the fish was finished using ink applied lightly with Q-tips. After that was dry, the offsetting colors (orange, black and white) were added with alcohol ink markers and a white gel pen. The final step was a light spritz of alcohol with the spritzer held high above the tile in the areas for the bubbles. The fish and areas without bubbles were covered with scrap paper before spritzing the alcohol. After drying for 24 hours, the tile was sprayed with Kamar varnish for 2 light coats and then 3 final coats of a clear coat spray by Krylon.

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Winter Cardinal

By Tracey Simmonds



Materials:

Gloves, White 6 x 6 inch tile, Liquid Frisket, double ended wipe out tool, Ranger Inks (Stream, Raisin, Butterscotch, Red Pepper, and Snow Cap), Spectrum Noir markers (DR4, DR2, OR2, OR3, FL2, EB7, and True Black), Sharpie® Black marker, Uniball® Signo White and Black gel pens, Ranger blending Solution, 91% alcohol, small paint brush, the Ranger felt stamping tool, Kamar® Varnish, Krylon® UV protection, and Rust-Oleum® Triple Thick.

Method:

I first cleaned the tile with 91% alcohol. I then masked the cardinal and branch shapes using the pointed end of the wipe out tool and liquid frisket. Once the frisket was dry, I put on dots of Stream, Raisin, and Butterscotch onto the tile followed by the blending solution. I then tilted the tile back and forth (adding blending solution as needed) until I had developed the winter sky.

I then removed all the frisket. I filled the branches in with the EB7 (brown) marker. I let that set (a couple of minutes) and then I loaded a corner of the felted stamping tool with Snow Cap and a drop of blending solution. I test stamped on my craft sheet and then proceeded to gently stamp the area above each branch to create the snow.

I then filled the red areas of the cardinal with Red Pepper using a small paint brush. After that had dried, I filled in the black area of the cardinal's face with the True Black marker, followed by filling in the beak with the OR2, OR3, and FL2. Once that was all dry, I drew the black line on the beak with the black gel pen, and the white ring around the eye and the highlight with the white gel pen. Then I added the feather texture to the bird using DR2 and DR4. The last thing I did was finish the sides with a black sharpie marker.

I finished by first spraying a coat of Kamar® Varnish. After that dried, I followed with Krylon® UV spray. Once dry, I sprayed it with Rust-Oleum® Triple Thick spray.

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Surf's Up

By Emily Louise Keene-johnson



Materials:

6 x 12 inch Porcelain tile, Mermaid Alcohol ink, Alcohol, Cotton ball, Blending solution, Signo White Gel Pen, Spectrum Noir Markers.

Method:

I cleaned tile with alcohol and cotton ball, at this point I added blender to the upper half of the tile. I then added Mermaid alcohol ink to upper half of tile and began to move tile in a side to side motion, being careful to keep ink on upper half of tile. With upper half of tile covered, I then tilted to left and let ink bleed down softly and let dry. When the ink was dry, I drew with spectrum noir marker inside of curl of wave on left side. I then added figure and some extra spray with Signo gel pen. The figure was rendered in Spectrum Noir markers.

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Fairy (or what to do when you mess up a flower)

By Martha Waardenburg



Materials:

4 x4 inch Yupo paper
Alcohol Inks: Butterscotch, Stream, Plum
Straw or stir stick
Spectrum Noir blender pen
Black Micron pen
Pink Gelly Roll pen

Method:

Dot inks onto Yupo paper and work back and forth with a straw, radiating from the lower right corner.

TURN PAPER UPSIDE DOWN. Use blender pen to remove face and arm areas. Draw in facial features and other details with the pens.

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Rooster

By Kitty van den Heuvel



Materials:

Yupo paper in 8 x 11 inch, Ranger Adirondack alcohol inks, Pinata inks, blending solution, alcohol, masking fluid (Pebeo drawing gum), Promarker markers, small brush and cotton balls.

Method:

I started with drawing the outlines of the rooster onto the paper. I masked the outlines and some highlights with masking fluid and started with the background. I used several colors of ink and let them flow into each other. Because the background had too much intensity, I used blending solution to wash of some of the inks, leaving a subtle colored background.

After the background was dry I poured some inks into the outlines of the rooster. Very carefully moving the paper to keep the colors in one spot. When I was happy with the result, I removed the masking fluid and corrected some lines with a small brush and added details with the markers.

I dabbed with a cotton ball with a little alcohol on the background to suggest a few pebbles.

Kitty van den Heuvel

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Untamed

By Nancy Hadley

(Based on a photo by Janina Suuronen posted at
Paintmyphoto.ning.com/photo/ronde-o)



Materials:

6 x 6 inch ceramic tile (white). Ranger Adirondack alcohol inks. 97% isopropyl alcohol. Koi Water Brush. Krylon Kamar varnish.

Method:

Clean tile with alcohol and dry. Squeeze ink straight from the bottles onto the tile in horizontal rows with some space between them. Tilt tile to allow colors to run to each other and blend. Add more background color as needed or desired. Fill water brush with alcohol. Dry tip if needed to allow better control. Use water brush to lift off ink to create your design. If needed/desired place small amounts of ink in palette wells and dip water brush as needed. Squeeze brush over paper towel to clean tip between colors. After drying at least 24 hours spray with Kamar varnish to set inks. If desired paint tile edge in matching colors.

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Zuni Pottery Maker

By Romanita Pulliam-Hollyman



Materials:

8 x 4 inch tile, small paintbrush, blending solution, q-tips, felt and dauber, PITT Artists pen in Black ink, Sakura White Gelly roll pen, Ranger inks- Butterscotch, Pitch Black, Stream, Chilli Pepper and Terracotta.

Method:

First make sure the tile is clean. You can use alcohol or blending solution to clean it. Next step is to lightly sketch the girl and pots with a pencil. I then attached the felt to the dauber and applied Butterscotch to it and dabbed it all over the tile. I tried to avoid the area where I sketched but no worries as you can clean it up with blending solution (or alcohol) and some q-tips. Next I used my small paintbrush with a bit of Terracotta ink to fill in her hands and face. Once that was done I used Pitch Black to do her hair and dress. Next I did her shirt and dress details with Chilli Pepper and finally I used stream to make her jewellery and some of the trim on her dress. I then used my Black ink pen to do the details like the pottery, jewellery outlines, her leggings and her eyes and mouth. I used the white ink Gelly roll pen to do the small dot details on her dress trim. Final step was to sign with black ink pen and then seal with a UV protectant.

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Moonlight Becomes Her

By Lynne Tosby



Materials:

8 x 10 inch Yupo, Adirondack Alcohol inks - Eggplant, Citrus and Sunshine Yellow.
SN pens in two shades of Grey, Substrate – Yupo, Pebeo masking fluid, Blending solution,
91% rubbing alcohol.

Method:

First I lightly pencilled in the Cockatoo and completely covered it with masking fluid. When dry, I covered the entire paper with blending solution, dropped the inks in pre-determined areas, and then tilted the paper to achieve the desired background. I removed the masking fluid and used the pens for shading and the Yellow ink for the beak & top feathers. The final step was to lift the branch with a cotton swab using 91% rubbing alcohol.

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The Pink Rose

By Dolna Brieske



Materials:

5 x 7 inch watercolour paper primed with Mod Podge, various greens and pinks of Adirondack Brand Alcohol Ink (AI), one homemade pink AI using a pink Sharpie, white Uni-Ball Signo pen, Blending Solution (BS), stamper and felt pads, water-brush, and, pink and green permanent Sharpie markers.

Method:

Coat entire paper with Mod Podge and let dry. Color entire background first by using stamper and felt pad using a light green AI thinned with BS. Let dry, then use water-brush dipped in thinned pale green AI and draw leaves. Let dry, use stamper and felt pad with pink AI and Blending Solution to make the large pink rose, start with lightest pink and drop darker AI on top, continue dropping AI, creating several layers. Let dry then use Sharpie markers to outline petals. Use water-brush to make rosebuds, leaves, and tendrils; outline and add veining using Sharpie markers.

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Blarney Castle

By Laurie “Trumpet” Williams



Materials:

9 x 12 inch Yupo Paper, Alcohol Ink from bottles (no pens on this one), Micron Sepia pen (.5mm), masking fluid, paint brush, felt, cotton swap, dropper, welled pallet, small brush for detail and medium brush. Adirondack Alcohol Ink colors used include Lake Mist, Sailboat blue, Sunshine Yellow, Meadow, Cranberry, Butterscotch and Citrus.

Method:

Starting with a 9 x 12 white Yupo paper, I drew a rough sketch of the castle and landscape edge. Then, I masked off the castle areas and stone walls using masking fluid and an old brush. Once the masking fluid was dry, I began strategically pouring ink. First, I started with the blue for the sky while holding my drawing upside down. Then once I was somewhat happy with the sky, I gently poured a combination of greens for the landscape and lake mist for the water.

Once the inks were dry (about 45 minutes), I removed the masking fluid. I loosely worked some foliage in the landscape until I was about 80% happy with the result. Then, I started working on the detail of the castle and stone. This was by far the most time-consuming part of this project. Using the welled pallet, I mixed inks until I was happy with the color and applied to the stone parts of the castle. Then, using a paint brush and straight 91% alcohol, I began gently pulling out the stone detail, making sure to only use a sparing amount of alcohol on the brush. I used paper towel and cotton swap to wipe excess alcohol before applying to artwork. Once I was finally satisfied with the stone work, I added in some accent to create a sunlight effect. Finally, using a cut piece of felt, dabbed in alcohol, I created the foliage by dabbing into the green ink that had been dropped at the beginning of the project. The stream was created just by us dragging a medium with brush with a slight amount of alcohol on it horizontally across the lake mist dropped ink at the bottom. Finally using a fine brush and some meadow green from the welled pallet, I added in a little grass along the edge of the water. This project took about four hours total to complete.

My name is Laurie “Trumpet” Williams. I’m located in Maryland just outside of Washington, DC in the United States.

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Denim Sky

By Barbara Kay



Materials:

5 x 7 inch Yupo. Masking Fluid. Adirondack Blending Solution and Denim Ink.

Method:

This piece was done using only one color of ink: Denim. I noticed how the colors separated in the Denim ink on an earlier piece so I tried it here on the sky. I began by masking a circle for the moon. When dry I added a squeeze of blending solution to the top half of the paper and dripped just a couple drops of denim on top. Tilting the paper back and forth, left and right, stopping when I was happy with the sky. When dry I tackled the mountains - the back layer was done with a bit of blending solution and, holding the paper up in front of me, applying the denim ink by holding the tip to the page, squeezing a jagged line across the paper. The ink was allowed to drip down to the bottom. After dry, each layer was added in succession from back to front, increasing the amount of ink and lessening the amount of tilt to the paper. When dry I removed the masking fluid to reveal a moon. When completely dry, spray with Krylon Gloss UV protectant, to protect the painting from fading.

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Diamond Drops

By Beth Weatherford



Materials:

Large Clear glass gems, Yupo Paper, Foil, White heavy cardstock paper, glue on bails, chains, Modge Podge or diamond glaze, nail file. Clear E-6000, and I use Golden GAC-200 as a sealant on the back to make sure the papers seal well to the gem and don't peel up from the edges. You may have another remedy for that. It's just my preference.

Method:

You can do just about anything with these gorgeous gems. Using Yupo paper you can do an abstract design and cut it down to fit several of them or you can choose to draw a tiny work of art in each one. You can use the alcohol ink on the foil and adhere it to the back for a beautiful sparkling design. After your designs have dried you need to either spray them with the Rustoleum clear coat 2 x gloss (2 light coats) or coat them with the Modge podge and let them dry.

Ok it's time to attach those beautiful pieces of art to the backs of our gems. First, lay the gem on top of the Yupo or foil area you want to be shown in the gem and trace around it with a pen, and then cut it out. Take some Modge podge or diamond glaze and paint the gem back generously then glue your art face down. Don't worry if it is larger than the area, we can file it down or trim it down when dry. Turn it over and see that it is how you want it to be then lay it picture side down to dry. I usually leave for at least 6 hours.

Seal the back with the GAC200 or Modge podge to make sure the edges don't peel up and then gluing on the glue on bail with the E-6000

www.facebook.com/thatcoolartsyctic

www.etsy.com/shop/thatcoolartsyctic

Colourful Vase

By Lonna Johnson



Materials:

Glass Vase (I usually like to scour thrift shops, estate sales etc., but for this example, I used a vase from IKEA)
Pinata inks - Baja Blue and Senorita Magenta
Small paint brush, 91% alcohol, paper towel
Krylon Kamar-varnish
Rustoleum 2X Gloss Spray

Method:

Clean surface inside & out with alcohol. Depending on the size of your vase, pour about 1-2 teaspoons of the acrylic enamel (by sight, I don't measure) into a completely dry vase. Then add about 1/2 to 1 teaspoon of water and swirl to mix. The paint should be thick enough to easily coat the inside of the vase. I swirl it around and then cover the top of the vase with a paper towel and my hand so I can tip the vase upside down and coat the inside all the way to the rim. Pour out excess paint.

I wait until the inside paint is dry before starting on the outside just to make sure

the inside is completely coated with the white paint, about 30-60 minutes.

I then alternate dripping on my chosen colors. As many of you may have found, an aqua blue and pink when combined can make purples and royal blue. I use a brush to move the inks around, to cover all the white that is showing as well as to blend and make new colors. You could also use a straw or compressed air to move ink around.

I wait at least 24 hours to spray 2 light coats of Kamar and then 2 light coats of Rustoleum. I put the vase upside down on a peg my husband made for spraying so no residue gathers at the bottom of the vase.

Note: There is some distortion in the picture from reflections on the glass, especially at the edges and at the widest part of the vase.

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A Thanksgiving Snow

By Korinne Carpino



Materials:

Adirondack Alcohol Ink Denim and Stonewashed
Adirondack Mixative - Snowcap
Spectrum Noir pens – TB9 and TB6
Adirondack alcohol ink refillable pen
Blending solution
91% Isopropyl alcohol
Cotton square and q-tips
Paint brushes
8 x 10 inch Yupo
White gel pen

Method:

Start with the stonewashed ink and blender solution to create the background. Let dry. Create clouds using the cotton pads, q-tips and alcohol. Using an alcohol ink refillable pen filled with blending solution, “carve out” the trees. Using the Spectrum Noir pens, fill in the tree trunks and branches. Using a paint brush and blending solution, lighten the trunks and the branches on the right hand sides. Add Snowcap to the trunks and branches to create the look of snow. Finish with a white gel pen. Add denim ink below the trees to create shadows. Use a q-tip dipped in alcohol in create snowy ground.

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Aspens at Sunset

By Lin Deahl-Coy



Materials:

5 x 7 inch Yupo paper, Adirondack Alcohol ink, 91% alcohol, small brush for details.

Method:

The sky was poured and blended first, and then the snow was poured. A brush was used to paint the trees and adjust the values of the colors. I used a water color tray to mix ink colors for the aspens and dull down the intensity.

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Forest of Glee

By Heather Afrin



Materials:

Adirondack alcohol inks, sharpies pens, 91 % alcohol and 8 x 11 inch Yupo paper.

Method:

Forest of Glee - The floor of the forest was filled in using a felt stamp then many colours dropped in, with the darker areas darkened using reds and greens applied with a small paint brush. The trees were drawn in very roughly with sharpies and softened and blended using 91% alcohol on a small paint brush.

www.facebook.com/HeatherAfrinIllustrations

Electra-fly

By Brenda Perkin



Materials:

6 x 6 inch Ceramic Tile, Adirondack colors; Indigo, Pitch Black, and Slate. Piñata; Sangria , Passion Purple, Sapphire Blue , Mermaid and Sunset Yellow. 91 % rubbing alcohol. A very fine paint brush. A spray bottle with 91% Rubbing Alcohol, Mod Podge Gloss Sealer, Rustoleum Plus 2 with UV Protector.

Inspiration: A colourful metal bird I saw at a Flea Market

Method:

Covered the tile with a mix of Indigo and Sapphire and a splash of Sunset Yellow. I mixed rubbing alcohol and spread the mix over the entire tile. Then dropped a dab of Purple Passion and then outlined the beak. Followed by the eye. Then I used Slate to outline the feathers with brush strokes. Slate seems to pull out the color beneath, leaving it fairly clean. Then random strokes for feathers with Sangria, Sapphire Blue and Mermaid. I sealed the tile with 3 coats of Mod Podge , letting dry an hour or more between seals. I finished with 2 coats of Rustoleum Plus 2 leaving to cure at least 4 hours each time

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Bee Egg

By Kathryn Long



Materials:

1 blown duck egg with 2 holes (1 in top and 1 in bottom), 2 bead caps, ¼ inch fabric ribbon, long needle with a large enough eye to fit the ribbon through, fine tipped brush and wide soft brush, black fine point sharpie, Ranger alcohol inks- Poppyfield, Watermelon, Honeycomb, Sunshine Yellow, Botanical, Citrus, Purple Twilight, Sunset Orange, Gold Mixative and Blending Solution. Sealed with Liquitex Gloss Varnish. Also, a rubber glove for the hand holding the egg could be very helpful.

Method:

Using Sunshine Yellow, make a circle on the egg big enough to encompass the entire bee. Sketch the bee on top using a pencil.

Make petals around the yellow using the reds. Fill in on the back with the greens where the petals don't cover. Using the orange, other yellow, and reds on the fine brush, dot in the centre of the flower around the bee. Use black sharpie to trace the lines and make the dark parts of the bee. Using the yellows on the fine brush, create some texture on the bee itself. The inks will pick up some of the sharpie; use that to your advantage. ☺ Use the fine brush and Gold Mixative to trace the wings and add more color to the eyes. When the egg is dry thread the needle with the ribbon. Knot the end and put a bead cap on. Put the needle through the bottom of the egg and through the top hole. Turn the egg upside down if necessary. Put on the other bead cap. Make a loop and knot. Paint the varnish on while holding the ribbon and hang it somewhere to dry between coats.

www.authenticallybrilliant.com

Classic Domino

By Jamie J Lanier



Materials:

Domino – Three Colors Alcohol Ink (I used Eggplant, Lettuce & Sailboat Blue.) – Felt and Velcro Stamper – Krylon Kumar Sealant Optional: Jewellery Bail – E6000

Method:

Put a few drops of each color on your felt and Velcro stamper.

Rotating the stamper in a different direction each time you stamp down begin covering your domino.

If you blow on the ink while it is drying and applying new ink on top of dried layers you will get a completely different look. Keep playing with it until you are pleased with the look.

Seal with a layer of Krylon Kamar.

If you want to wear your domino as a necklace just add a jewellery bail and a chain and enjoy!

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Garden Party

By Diane H. Belton



Materials:

Adirondack Inks on 5 x 7 inch. Yupo, 91% Rubbing Alcohol, Small Synthetic Paintbrush

Method:

This painting started by dripping multiple colors of the alcohol inks and 91% rubbing alcohol onto the Yupo. I then let the colors run and blend and created the flowers using the paintbrush. After finishing the first part of this painting I liked the watercolour effect of the daisy in the centre. I decided to go over the original painting with a paintbrush dipped in 91% rubbing alcohol and then dripped additional ink straight on my paintbrush. I blended the colors to get a watercolour effect.

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Universal Congruence

By Kim Bond Thompson



Materials:

Yupo paper 4 x 6 inch, Ranger Adirondack® Alcohol Ink: Red Pepper, Sunshine Yellow and Sailboat Blue and Ranger Adirondack® Blending Solution, paper towel

Method:

Begin by covering the surface of the Yupo completely with blending solution. Be sure to check that the edges are covered by holding up the paper and allowing the solution to roll and spread more if needed by tilting the paper slightly. Once covered, set down flat on a paper towel on your working surface. Next, take your Red Pepper ink and drop three or five small drops of ink into the surface in various places. Repeat with Sunshine Yellow and then with Sailboat Blue. Inks will begin to blend. Begin add one or another color into the centre of each of the drops around the page, creating new colors, red into yellow, blue into yellow etc. You can repeat this several times if desired (with blue in yellow in red for example.) Once the surface is covered, carefully set the piece in front of an open breezy window or in front of a gently blowing fan, not close enough to either that it will flip. With the layers of ink on the paper, the inks will continue to run and blend with the air currents. Notice the range of colors created through only the blending of three colors of ink. The result is always a beautiful mystery!

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Tropic Nights Pincushion

By Betty Bennet



Materials:

Polyester velour for the pincushions that is non-stretchy, a four inch embroidery hoop, 100% silk ribbon and 1/8 inch ribbon, black velour, Copic pens, seed beads, polyfill.

Method:

I had long been fascinated by silk ribbon embroidery, especially the vintage look on velvet that was reminiscent of the Victorian Era. This last fall, with a little research, I found some fibre artists were using just white silk ribbon and colouring it with alcohol ink pens. Having the ability to blend and shade the colors

really intrigued me. The rest is history. I've made more than a hundred of them and sold quite a few during the Christmas season.

A 5 inch embroidery hoop is perfect for a large pincushion and a four-inch one for the small ones. A small one is featured in the picture. I divide the large pincushions into eight sections when I gather them. This one is on black velour.

There are numerous stitches to achieve different flower petals and leaves. All of the flowers and leaves in this example use the same basic petal stitch. I have used ¼ inch, 100% silk ribbon here, and use that and 1/8 inch ribbon in most of my projects.

Colouring is, of course, the most fun. I used Copic pens because that is what I have. Any alcohol ink pens or ink with a brush may be used, but I think the pens are the easiest. The ribbon easily absorbs the ink, but the velour does not making it easy to color only where you want it. I used three colors to shade the flowers here and two on the leaves. Adding a little bling with some seed beads is really eye-catching and makes the flowers pop with a little added dimension.

After all of this is done, I trim the fabric to the size of the hoop before I remove it. I use polyfill to stuff the pincushion which makes it easier to gather with pearled cotton thread.

Warning: These are just as addictive as other alcohol ink projects.

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A poem written by Natalie Winter Rogers.

Talent



Talent

What is it?
Are you born with it?
Or do you work at it?

I think I'm an artist
Yet someone referred to my work as
amateurish
For a while I doubted what I love
Therefore stopped

Yet despite my doubt
I again tried
Loved and hated what I do
Never satisfied
But always trying

Are we ever satisfied with our creations
Do we think God was satisfied with his creation?
Or does he doubt
Like I do

The Artist

Who never sees perfection
My dream used to be to be revered like
Picasso or Dali
Now I would just like to be content with
what I paint

And
Maybe
Have a few people appreciate what I do

I think we work and struggle with creativity
Not being born with talent
But cultivating it

And
Hoping
That sometimes our works are beautiful
And wonderful
If only to us

By Natalie Winter Rogers

PART 2

FOREWORD

This part of the book is a more in-depth study of materials and step by step processes of creating projects, some for the novice and then taking it that bit further a little more complex.

This eBook is created by Artists brought together by their passion of painting with Alcohol Inks. The Artists are happy to share techniques they have discovered through many hours of trial and error.

Please take time to visit their personal pages supporting them in the work they do.

Some of our artists offer Workshops and Classes. Please use their personal emails for more information. Their Country and State is listed in the contents of Part 1 page 3

In the final pages of the eBook there are links to video Tutorials by the artists that have contributed to this book.

We hope you enjoy and have fun creating with Alcohol inks

SAFETY DATA

The materials and Brand Names used throughout this book are the preference of the Artist and for Adult experimentation and creation.

When using sprays or chemicals of any sort, please ensure Safety precautions are observed by researching products and safety data. Also; please read the relevant information and Safety precautions supplied with the products and Brand Names. We recommend the use of Plastic disposable gloves, breathing masks and well ventilated areas when spraying.

We accept no responsibility for personal reactions, allergies, or any health issues arising from use of materials in this book.



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'Twas the Night Before Alcohol Inks

'Twas the night before Christmas when all through house
Not an alcohol ink bottle was pouring not even a douse.
The Yupo was hung by the chimney with care
In hopes that the art supplies would soon be there.
The ink bottles were nestled all snug in their case
While the fumes from poured resin had put a smile on my face
And mamma in her apron and me in my rubber gloves
Had just settled down to ink a painting of doves.
When out on the street there arose such a clatter
I sprang from the chair to see what was the matter.
Away to the door I flew like a hot flash
Stood on the front porch looking just like white trash.
The moon on the breast of the new-fallen snow cap
Was a reminder of more paintings that I should do, OH SNAP!
When what to my wondering eyes should appear
But a UPS driver with eight large boxes of art supplies.
With the handsome young driver, so lively and quick
knew in a moment it must be my Alcohol Ink shipment.
More rapid than eagles the boxes they came
And he whistled and shouted and called them by name!
"Now Michaels, now Hobby Lobby! Now Joanne's and Dick Blick!
On Walmart! On Cheap Joes, on Jerry's Artarama and Binders, quick quick!
And then in a roar I heard the big brown truck depart
Quickly ripping and tearing I released the supplies for my art
The first box had blending solution to help the inks to run free
To create beautiful peacocks or a landscape or a tree.
Adirondacks were there too, so colorful and so bright
There was butterscotch, stream and wild plum, oh sheer delight!
The Inks—how they twinkled! Their colors OH how merry!
The pink was like roses and the red like a cherry!
The dominos and ceramic tiles were all drawn up in a bow,
And the white of Ranger Snow Cap indeed twinkled like snow.
The ceramic tiles in little boxes clattered loud with a beat
As I danced around, danced around, tripping on my big feet.
I could ink again! Ink again, using my favorite Lemonade Yellow
I chuckled and laughed like a bowlful of jello!
I spoke not a word and went straight to my work,
Poured all of my ink colors and turned with a jerk.
As I opened a new can of unused compressed air
A quick spray, a quick tilt and its ready for the art fair!
I sat at my table and started to whistle
On Yupo the inks flow like the down of a thistle.
And I chuckled inside as I inked in delight... ..

"Happy Alcohol Inking to all and to all a Good-Night!"

**Art and Poem
By
Marissa Welch**

Tools to Add Texture, Detail & Interest

List Ideas Courtesy of Alcohol Ink Group Members

The lovely thing about alcohol inks is that there are so many ways to add texture, detail and interest to a piece. Playing and trial and error are the only ways to learn and the members of the Alcohol Ink Group have done plenty of that.

Here are a few ideas to get the creative juices flowing:

Straws	Canned Air	Air Compressor	Old Credit Card	Plastic Cling Wrap
Soft Fan Brush	Gloved Fingertip	Corn Husks	Make Up Sponges	Toothbrush
Paper Towel	Dental Picks	Toothpicks	Cotton Balls	Salt
QTips	Fruit Bag Netting	Bubble Wrap	Basting Brush	Coffee Stirrers
Alcohol	Water Pens	Black Pen	Sharpies	White Gel Pen
Felt & Velcro Stamper	Paint Brushes	Nail Art Sticks	Mini Misters	Sea Sponge
Wine Corks + Velcro + Felt	Paint Pens	Stamps	Stencils	Blending Solution
Masking Fluid	Plastic Bottle Caps (mixing or stamping)	Empty Pill Organizers (storage)	Alcohol Based Markers	

Alcohol Ink Substrate Ideas

List Ideas Courtesy of Alcohol Ink Group Members

Since alcohol ink can be used on any non-porous surface the places you can apply it are just endless.

Here are a few common and not so common ideas:

Hardware Store Tiles	Yupo Watercolour Paper	Sheet Metal	Glass	Perspex
Melamine	Canvas (coated in Gesso)	Gourds	Sealed Wood Products	Dishware
Vellum Paper	Tracing Paper	Photo Paper	Candles	

List compiled by Jamie Fleming Lanier

Tip: Experiment on different surfaces to get varied effects. If using a porous surface, be sure to spray with a sealant first.

Making and Using a Felt Stamper

By Lisa Eshom Rawlings

Materials: Wine corks, sticky Velcro, small finishing nails, white felt, ceramic or porcelain tile of a neutral color, Adirondack alcohol inks, or other alcohol ink of your choice, 91% rubbing alcohol, (to clean your tile and blend ink), paper towels, newspaper, (other substrates can be used with this technique), small paint brushes of different types: liners, small angle, small mini fan brush, a small jar to keep alcohol in for rinsing brushes

One of the best and least expensive tools you can have in your box of fun things to use is a felt stamper that you can make yourself.

Method:

Start with a wine cork and cut some sticky back Velcro to fit the end, you can even put Velcro on both ends if you want to. I then use a small finishing nail and push it down through the centre of the Velcro and cork; this ensures it will not come off. I then use white felt purchased in a craft store and cut it up into small pieces to fit the Velcro on the cork. I cut several pieces so that I can have at least one for each color, and a few extra to do multi color blends. I do not throw my used felts away because the ink in them is still useable if you add blending solution or 91% rubbing alcohol. Using a tile of any size that is available to you is fine to use.

Getting started:

Using the rubbing alcohol and a paper towel first clean your tile. Then with whatever color of alcohol inks you would like to use, blend a simple background. Using the technique I discussed in the first part of the e-book, you can paint a simple tree into your painting. Using a small liner brush and alcohol rinse, get the brush wet and draw it through the 'dried' ink of the background. Always start the tree at the base or trunk of the tree, this is the largest part. Some prefer to work the line branches upside down, because pulling the brush down is easier than pulling it up, so turning your picture upside down is acceptable. Always remember to check the size of the line of alcohol on the brush by first drawing a line on the newspaper. Once you have finished adding line branches to your tree skeleton you can add texture and color to your tree by adding other colors to where you removed the Ink. You can add ink directly to the tip of the paint brush.

Now the fun begins with the felt stamper:

Put a piece of the felt on to the Velcro, push it on firmly. Pick the desired color to leaf the tree, put a few drops of alcohol ink directly on the felt. Now stamp the newspaper a few times until the spots appear as small as desired then begin stamping around the branches of the tree. Re-load the felt and repeat the procedure of stamping the newspaper first. If larger spots are desired then there is no need to stamp the newspaper after putting Ink on the felt. This process can be used throughout the landscape. Layering light colors and dark colors on top of each other will give the painting more depth and texture. Replace the felt for each different color that you use.

The nice thing about working on tile is that if you truly do not like the direction that your painting is going, you can wipe it clean with rubbing alcohol and a paper towel and start again.

<https://www.facebook.com/pages/Green-Mt-Momma-Originals/388445794520681>

Test Results on How to Make Alcohol Ink Using Sharpies

By Dolna Brieske

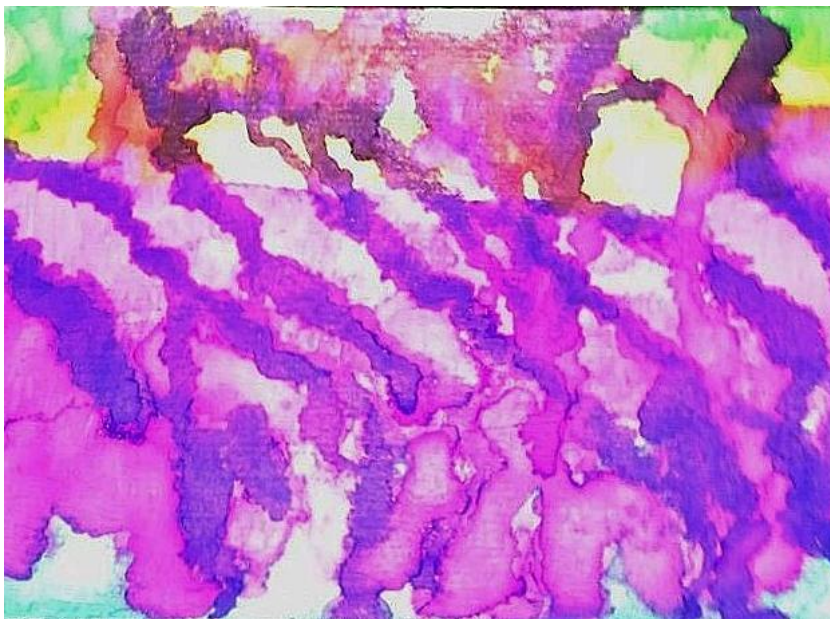
Test results for making Alcohol Ink (AI) using Sharpie™ permanent markers. Note: you can make AI using other things such as Rit powdered or liquid dyes; Rit normally requires an additional end step of filtering.

Items needed:

Sharpie permanent marker pens, 91% rubbing (Isopropyl) alcohol, X-Acto™ or other razor knife, vinyl gloves, old scissors, plastic bottles with tight lids to hold the ink (I used one ounce), needle-nose pliers, old tablecloth, Chux, and an apron if desired.

How to make the inks:

I used six small, one ounce plastic bottles, the ones with a mister or fine tip work best, but any bottle will do. Next, pick out your Sharpie colors, I tested using 6 Sharpie colors, from pale to dark, pink, purple, peachy yellow, pale green, medium green, and sky blue. At this point, set up a work place; I always put down a piece of plastic (table cloth or old plastic bag, etc.) and then a Chux pad on top, great for any spills, to keep the work space free of ink, they do stain anything they touch. Chux is a general term for training puppies (or human pads); most large department stores carry them in the pet aisle. You can re-use them several times. Be sure to use gloves, I use the medical vinyl type ones. You'll need to buy a bottle of rubbing alcohol, 91% if they have it; my stores no longer carry it, so I had to use the 70%.



Take the Sharpie apart - this is the hardest part of it all! Remove the cap then take your pliers and firmly un-attach the two main pieces of where the Sharpie pen is put together, it takes a bit of finagling and pulling, you will end up with two pieces of the pen, and maybe some broken plastic, but you will eventually see the 'guts', the part that holds the ink, it is surrounded by a clear plastic film to hold it all together. You can also remove the nib (that's the

tip that you write/draw with), it does have a little bit of ink in it. Make sure your gloves are on, then gently take the inside material holding the ink, and using your scissors, cut it to fit into your bottle, I cut mine in half, so had two pieces, then used my Exacto razor knife and cut several slits into the outer plastic lining, to expose the ink, it is messy at this point. I then placed those two pieces into one bottle, I added in the nib, and did this for all 6 colors, then filled the bottles with rubbing alcohol, and put the caps on tightly.

Cont...

Alcohol Ink Artists eBook

Let the bottles sit for about 3 days or less, depending on the depth of the hue that you want. I found letting it sit longer didn't make any significant difference to the depth of color. You can remove the pieces from each bottle once you have the desired color you want, it's a bit messy to do though. That's it. It's easy and messy, but cheaper than buying them. I found that some colors turned out better than others. The dark colors came out the best; you can see the test piece below. The purple came out the best, nice hue and a deep dark purple. The pink was also really pretty. Several colors came out pale, but they started out fairly light to begin with. If I want darker, I could go back and add a darker color to it. You can try using other alcohol based markers, but Sharpie tends to have the best dyes. Sharpie is a US product and not sure what other countries they are sold in. You can go to their website to find places to purchase them. I have found that I like to use a mix of what I made, along with the store bought AI's. Colors tested on primed watercolour paper.

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Make your own Blending Solution

By Sheryl Franklin

Using 91 % alcohol and glycerin for blending solution with alcohol inks

When I first started using alcohol ink in my artwork, I purchased a few bottles of blending solution to use with it. As I watched the reaction between the ink and the blending solution, it seemed to me that the alcohol in the blending solution was suspended in an emollient that slowed down the action between the alcohol and the alcohol ink. On the bottle of blending solution, the ingredients were listed as alcohol and glycol ether. This gave me the idea of trying glycerin. I saw quickly that a very small amount of glycerin was all that was required to slow down the spread of the alcohol ink and it maintained its moisture for a few more seconds allowing a greater working time. I began to experiment adding differing amounts of glycerine to my small squirter bottle that I'm estimating holds about two ounces of alcohol. The formula that I have worked out for myself is 2 drops of glycerin added to two ounces of 91% alcohol to use with Ranger inks. I find that I want to add a third drop if I'm using Pinata inks. I haven't had any problems with the alcohol ink not drying or reacting in any other unexpected ways. You can find glycerin in or around the pharmacy section of stores such as Target or WalMart. It is very inexpensive and one 6 oz. bottle will probably last you for years.

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Through the Forest Domino

By Jamie J Lanier



Materials:

Domino – Two Colors of Alcohol Ink – Paint Brush – Masking Fluid – White Gel Pen – Black Gel Pen, Sharpie or Copic Marker – Krylon Kamar Sealant – Cotton Swab Optional: Jewelry bail – Chain – E-6000

Step 1:

Using a cotton swab apply a small circle of masking fluid to one of the upper corners of your domino. Allow the masking fluid to dry completely. Tip: if working on multiple dominoes apply the masking fluid to them all at once so you don't have to wait.

Step 2:

Apply your sky and ground colors by placing a small drop of one color on the tip of a small paint brush. Using the side of the brush evenly tap your brush on the domino. I find that blowing on the domino as I work gives it a bit more texture. The more you play with the brush and ink the more of a layered look you will get. Be sure and clean your brush with alcohol before applying a new color.

Step 3:

Next using the clean end of a cotton swab peel off the masking fluid. Using your fingers put you at risk for smudging.

Step 4:

Gather your white gel pen and either a black gel pen, black sharpie or Copic marker. Free hand a tree using the white gel pen. The more intricate your branches the more interesting it will look. To give it some depth draw your pen across your newly revealed masking fluid moon so that it appears as though the branch is in front of the moon. Now you can use your black pen to create small lines, dots and squiggles to add detail to your new tree and its branches.

Step 5:

Seal your domino with a few coats of Krylon Kamar allowing it to dry completely between coats.

Step 6:

If you wish to wear your domino as a pendant just add a bail with some E-6000 industrial glue and a chain. Enjoy your work!

Jamie J Lanier

www.Facebook.com/emeraldcitytreasures

Butterfly in the Stars Domino

By Jamie J Lanier



Materials:

Domino – Two or three colors of alcohol ink – Stamp – Staz On Stamp Pad – Silver Sharpie Paint Pen – White Gel Pen – Alcohol or Blending Solution - Krylon Kamar Sealant - Toothpick Optional: Jewellery Bail – E6000 glue

Step 1:

Place a small drop of each color in a row at the top of your domino. Then place a small drop of blending solution or alcohol onto each of the drops of color. Tilt your domino down and using a toothpick drag the inks a bit to help move them to cover the domino completely. Colouring the sides and back are optional but recommended.

Step 2:

Allow the ink to dry completely before proceeding to this step. Get out your stamp of choice and ink pad. Place your stamp in the desired location. Your stamp doesn't have to be a butterfly but these types of stamps come in all kinds of styles and are usually small enough to fit on a domino. Allow to dry completely.

Step 3:

Using either your white gel pen, silver pen or black pen add small dotted details for some interest.

Step 4:

Seal with an even coat of Krylon Kamar.

Step 5:

If you wish to wear your domino as a necklace just add a bail with some industrial E6000 glue, put it on a chain and enjoy.

Jamie J Lanier

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Using masking tape

By Anke v.d. Berg-Quanjer



Materials:

3 colors of ai ink, felt and stamp, brush, Pebeo outliner (glass paint), alcohol 96 % and Masking tape.



Method:

Step 1:

You start with the masking tape. Make the pattern you like and rub it well at the edges so the ink won't go underneath. Add 2 colors of ink to the felt with a little bit of alcohol and stamp the glass. Make sure you do the edges well so there will be a straight line.



Step 2:

When the ink is dry, you gently remove the masking tape. There always will be some stains of ink underneath the tape, so remove it with a cotton stick with some alcohol.

Cont.....



Step 3:

Then you make lines with the outliner. Take the time to let it completely dry!



Step 4:

Last but not least you fill in the space between with a brush and the third color ink.

Now you can see it better with more light and something white inside.

<https://www.facebook.com/AlcoholInktArtByAnke>

Textured Bloom

By Kim Bond Thompson



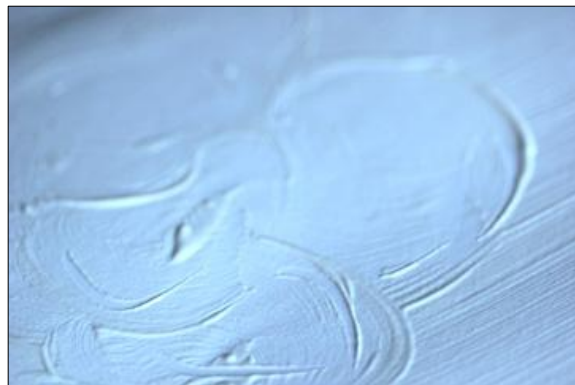
Materials:

8 x 10 inch 110 pound white card stock,
Liquitex Clear Gesso,
½ inch flat synthetic paintbrush,
small round size 3 paintbrush,
chopstick, plastic/cling wrap,
small plastic cup, canned air,
91% rubbing alcohol,
Adirondack® Alcohol Blending Solution,
Adirondack® Lights Alcohol Ink- Shell
Pink, Adirondack® Alcohol Ink- Lettuce,
covered working surface

Method:

This process takes a plain piece of cardstock and transforms it into a lovely textured background for your alcohol ink painting process. To begin, place your cardstock onto a covered working surface and pour a generous amount of clear gesso onto it. Using your wide brush, gently and evenly smooth the gesso horizontally along the paper, making sure to cover the entire surface. If you have lines left between brush strokes, simply smooth them out horizontally as well.

When satisfied, begin to lightly use the large brush to create petal shapes into the gesso. You can use the tip of the bristles to create a mottled effect as well in the centre of your flower. Working quickly, you can also use the chopstick end to draw into the surface as well for lines of definition such as in the stem of the flower. Allow to dry completely, typically several hours, depending on humidity.



Cont.....

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Next in your cup, place a small amount of 91% rubbing alcohol plus a few drops of lettuce green ink. Using your large brush, place a wash of color over the background in all areas other than your flower. It will likely look very light and may reveal any places on your cardstock that you didn't quite cover. Don't worry. Add several additional drops of ink into what is left of your wash. Grab a piece of plastic wrap and use your new wash to paint directly onto it. Lay it onto the background areas you wish to texturize and leave on for up to 1 minute. Remove. Any longer than 1 minute and it may stick! Allow to dry.



Starting at the outside of the flower, add 2-3 drops of ink in the centre of your petal (in one pool) and then 1-2 drops of blending solution into the centre of that. Workings quickly, hold your canned air close and gently squeeze a small amount into the centre of the drops to force the ink to spread out. If you blow too hard, you will get a nice frozen spot on your picture. You can remove some of that ink with a paper towel and gentle blot. Repeat this process around the outside of the flower. Allow to dry and then repeat with a second set of petals, reducing the number of drops to reduce the petal size until finally you spread ink only, with no blending solution added. With your small round brush, add some of the lettuce green into the centre, starting with your wash solution and again, applying in layers with increased amounts of ink to allow for a diversity of shades.



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Masking Fluid Zebra

By Anke v.d. Berg-Quanjer



1:

I started with making a drawing of a zebra on encaustic paper and covered the area's I wanted to stay white with masking fluid. Because the lines must be clear and the rest shall be black, I could draw it with a black pen.



2:

Because the stripes will be Pitch Black, I could add the background all over the paper.



3:

Then I gently rubbed away the masking fluid So the white showed up again.



4:

Now just paint the coloured areas of the Zebra black. Do it gently and make smooth lines with a black and a white roller pen.

Cont.....

5:

Add some details with the pens too. At last cover you're Zebra a bit and spray some ink over it same color as the darkest color of the background. I liked some of the color on the Zebra as well but that's a choice you have to make. If there are too many drops on the Zebra you can always bring it down with the pens again!



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<https://www.facebook.com/AlcoholInktArtByAnke?ref=bookmarks>

Masking Fluid

Grapes

By Mary Foley

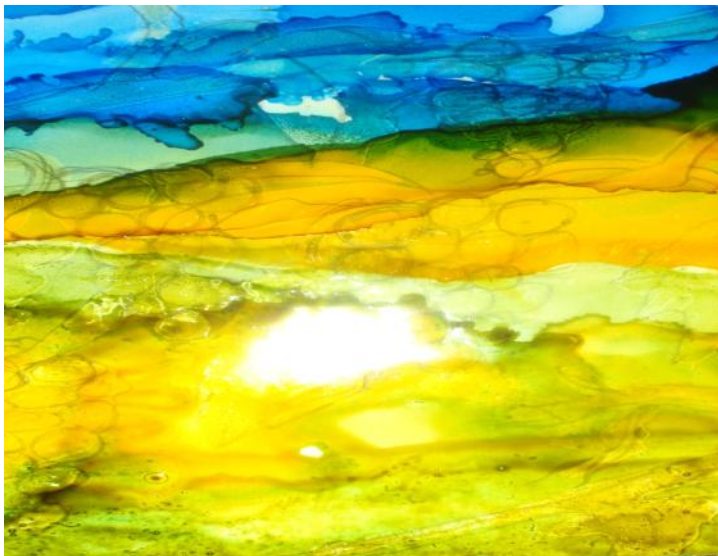
Materials:

Adirondack inks, masking fluid, Spectrum Noir pens, Yupo paper, water pen with rubbing alcohol, fine point sharpie pen and white Uni-ball gel pen.



Step 1.

Draw art on Yupo, coat grapes and leaves etc in masking fluid and let dry well.



Step 2.

When dry, coat in inks. I used Sunshine Yellow, Meadow, and Sailboat Blue. Leave to dry.



Step 3.

I rub my fingers over masked area to reveal the grapes and leaves

Cont....



Step 4. Fill in all areas with Spectrum Noir pens, using the alcohol filled pen to soften areas, and black sharpie and white gel pen for hi-lights.

Tip: Use an old brush for masking fluid, and coat with soap before use, wash immediately after use. The soap will make it easier to clean.

How to make a Sharpie Inked Scarf

By Lisa Keith



Materials:

Sharpie fine tip permanent markers
(Just regular old Sharpies, nothing special.)

Silk scarf (I buy mine from Dharma Trading Company).

Freezer paper, Misting bottle, Rubbing Alcohol (For this I use 70%), Dawn dish soap.

Step 1:

Iron scarf onto the shiny side of the freezer paper. I iron on the cotton setting, and as long as you keep your iron moving across the silk it won't burn. This will give you a backing to work on so your Sharpie won't bleed through onto your table surface, and it also holds your scarf down nicely so it stays taut and flat, making it easier to use the Sharpies on.

Step 2:

Think of a design or pattern you'd like to use. (I prefer simple, repetitive patterns.)

Cont....



Step 3:

Start coloring onto the scarf with your Sharpies. Since the colors will eventually bleed into each other, I try to keep that in mind and choose colors I think will complement each other. (Also, remember what colors will become once they run together i.e. blue next to orange will mix together to make a muddy brown.) I like to fill every bit of the scarf with color!

Step 4:

Once you finish coloring in your scarf, lay the scarf flat (at this point your scarf is still attached to the freezer paper), spray rubbing alcohol generously over the entire scarf and watch the fun begin! While the alcohol is still wet you can pick parts of the scarf up to let colors run into each other if you'd like that look, or just keep it flat and the colors will still run.

Step 5:

Let the scarf dry. I find it best to let the scarf and inks dry for several days before washing. This tends to keep more ink from washing out in the end.

Step 6:

Heat set inks by ironing the scarf on high (cotton) setting.

Step 7:

Remove the paper backing from the scarf. Don't be concerned if the freezer papers sticks to the scarf. The silk is not as fragile as you might think- go ahead and pull it apart! Any pieces that stick to the scarf will come off in the washing process, or you can scrape them free with your finger.

Cont...

Step 8:

Wash the scarf in hot water. I drop in the scarf, add plain hot water and continuously squeeze the scarf and swoosh it around, emptying the bowl and refilling it with hot water 3-4 times in this process. Around the third time, I add a drop of Dawn dish soap, and continue squeezing and swooshing the scarf and refilling the bowl with hot water until the water is clear. (I do this in a small ¼ quart stainless steel bowl, there's no need for a whole sink full of water to be wasted, and the inks don't stain my bowl.) Note: If you aren't selling or gifting this scarf you could wash it in cold water and your inks will stay more vibrant, but you would never want to sell or gift something that could possibly bleed inks onto someone's clothing!

Step 9:

Hang scarf to dry.

Step 10:

You're finished, and have a beautiful new scarf! At this point you can choose to iron your scarf and have a sleeker finished look, or wear it un-ironed in a lovely crinkled effect. Enjoy!

Note:

Sharpies are an alcohol ink marker. I have tried this technique with Copic markers, and while washing, almost all the ink/color comes out, so save your more expensive A.I. markers and use the cheaper Sharpie markers for this project instead.



Rainbow Galaxy (Dot Technique)

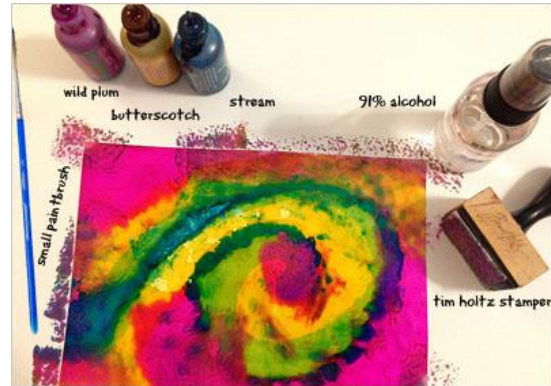
By Danna Phalen

Materials:

5 x 7 inch Yupo Paper, Adirondack Alcohol Inks: Wild Plum, Stream and Butterscotch, 99% Alcohol, Small paintbrush and Tim Holtz stamper with felt.



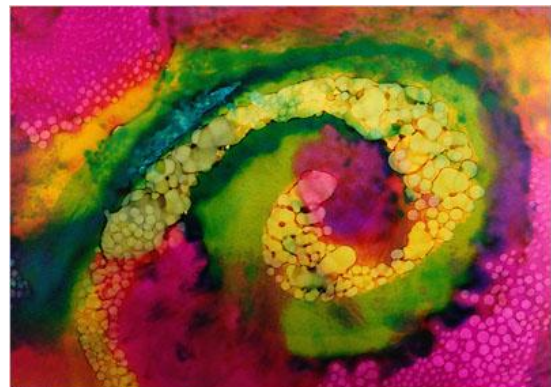
A shape was created by pouring directly from each bottle of alcohol ink.



Alcohol was sprayed by a mister onto the Tim Holtz stamper with felt. Random stamping motions fused the colors together.



A small paintbrush was dipped into 91% alcohol and dots were carefully made on the paper.



The dot size is dependent upon how much alcohol is loaded onto the brush and the pressure you place when the brush tip touches the painting.



Different sizes of brushes can be used.



In this demonstration only 1 small brush was used.

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Pebeo Outliner

By Mary Foley



Draw outlines with black pebeo outliner on tile. (8 x 12 inches)

Colour in the back ground, drop some Sunset Orange, Yellow and let settle. Fill in leaves and flowers using Red Pepper, Sunset Orange and Lettuce. . When dry, spray with clear sealer. The inks stay in the lines of the outliner. No need to bake as used only for decorative purpose.

Tip: Allow Pebeo to dry thoroughly for few hours before dripping alcohol ink.



Traditional Glad Wrapping Tile – using Adirondack Inks

By Elaine Byers Kalmbach

Materials:

6 x 6 inch tile

Adirondack Inks – Sailboat Blue, Purple Twilight, Butterscotch, Stream and an un-named Brown
Rougier Vap – 99% Isopropyl Alcohol Vaporizing Pump and paper towel

Glad Wrap piece cut about 12” long

Parchment paper to protect table surface



Method:

Spray tile with Vap, and wipe clean.

Choose inks and remove lids. Cut Glad Wrap to above size and lay nearby. Drop inks in pattern chosen – I was aiming for a small landscape design on this one.

Hopefully, before inks can dry, place Glad Wrap over and attempt to move all inks to cover edges. If necessary, add a few drops of ink at edges if edges are not covered. Position your wrap where you think you want it, creating lines that eventually will become white over the air pockets. For about 10 minutes you can reposition the “scrunches” without lifting the edges of the wrap.



Cont.....



Allow to dry at least 8-10 hours.

Remove wrap in one fast motion.

Voila! You now have a background to further ink, or an art piece all on it's own!

(Finish the tile with black edges and spray using Krylon Kamar and whatever other finishes you prefer.)

Elaine Byers Kalmbach

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Tip: Experiment using different brushes and tools for desired effects.

Traditional Glad Wrapping Tile using Pinata Inks

By Elaine Byers Kalmbach

Materials:

Rougier Vap 99% isopropyl alcohol vaporizing spray
Pinata Sapphire Blue, Calabaza Orange, and Baja Blue
91% alcohol in small applicator (if desired)
9 x 12 inch tile
Glad Wrap – cut at least 20 inches long
Parchment paper to protect table surface



Method:

Begin by spraying tile with Vap 99% alcohol and cleaning with paper towel.

Choose Inks (not metallic ones as they will rub off when dry) and take off caps. Also unscrew cap on small alcohol applicator squeeze bottle.

Apply inks in either a design or randomly.

Since using a larger tile, inks tend to dry before being able to apply the wrap, so I applied a very small amount of 91% alcohol on some of the dried inks, in a large S pattern.



Cont.....



Apply Glad Wrap, and push inks to the edges and over if possible. Where edges were still white, lift wrap, apply dabs of inks and re-cover. This one I pulled the wrap tightly, but ran my fingers up and down the tile to further distribute the inks. I push the wrap around the edges of the tile. Glad Wrap has minute "lines" running the length of the wrap, and the darker colours seem to pick up those line imprints.

Bubbles and lines will appear in the wrap, and over the drying period may move up and down the tile. (Resist the urge to "pop" them!)



Pinata inks on a 9 x 12 tile require a full 24 hours to dry as opposed to 8-10 hours needed for a 6 x 6 tile with Adirondack inks.

Cont.....

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MAKE SURE TO ALLOW A FULL 24 HOURS if using a 9 x 12 or larger tile. Pull off the Glad Wrap after 24 hours. (Please note that this one was still wet around the middle of the tile, and may have needed another 3-4 hours to dry completely!)



VOILA! You have an interesting finished piece of art, or a very interesting background for further painting. (This particular tile was further inked with Calabaza Orange starfish shapes, and Rainforest Green kelp formations.) Spray Krylon Kamar after finishing edges and finish with your favourite method of sealing.



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Mixed “Dry” and “Wet” Glad Wrapping Technique using Adirondack Inks

By Elaine Byers Kalmbach

I have discovered this technique in trying to develop backgrounds for painting detailed wildlife where I needed a foreground of texture with a background of muted wet-into-wet look or for water scenes with a foreground of wet-into-wet, and a background plus edges of texture.

Materials:

9 x 12 inch tile

Rougier Vap 99% Isopropanol Vaporizing Pump; paper towel

Adirondack Inks – Watermelon, Sunset Orange, Slate, Lettuce, Meadow, and Citrus

Glad Wrap piece at least 20” long

Parchment paper to protect table top



Method:

Spray tile with Vap alcohol and clean with paper towel.

Choose inks and uncap.

Start placing inks where you want them, in a pattern, or at random.

Before they dry, attempt to cover with the Glad Wrap piece leaving 4 inches over at each short end of the tile. You may need to lift the Glad Wrap and place more ink so as to cover up to and including some of the edges of the tile.

Allow to dry between 10 to 15 minutes ONLY!

Cont....

Alcohol Ink Artists eBook

Then, wherever you want a wet into wet look, raise that edge of the Glad Wrap and peel back the wrap exposing what amount you desire. With scissors, cut along the excess edge and remove. You will notice that still wet inks will dry in a wet-into-wet fashion, sometimes still maintaining some blurred white lines or developing some small “resist” white specks.



Allow the rest of the tile to dry for 8-10 hours, as usual for the “dry” technique.

Peel off the remaining wrap quickly... Voila! You have either a piece of art in itself, or the background you need for further painting with ink. After finishing the painting and the edges of your tile, spray with Krylon Kamar and your favourite tile finishing technique.

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Mixed “Dry” and “Wet” Glad Wrapping Tile Technique using Pinata Inks

By Elaine Byers Kalmbach

This technique allows you to customize a portion of your tile in a wet-into-wet format, while keeping a portion “under wraps” for longer for a more defined wrap texture.

Materials:

9 x 12 inch tile

Rougier Vap 99% Isopropyl alcohol vaporizing pump

Pinata alcohol inks – Baja Blue, Sapphire Blue, Calabaza Orange, Rainforest Green, Senorita Magenta

Glad Wrap 20” length

Parchment Paper to protect table top



Method:

Clean tile with Vap and paper towel.

Choose inks and uncap.

Squirt inks in a fashion for a pattern, abstract, or landscape.

Immediately cover with Glad Wrap, allowing 4 inches to hang over short ends, distributing inks and over the edges of the tile, if possible. Add drops of inks where needed at edges. Adjust Glad Wrap, either pulling tight or scrunching where you desire. Use fingers on top of wrap to mix inks and establish the pattern your pattern.



Allow to dry for 10 to 15 minutes. Wherever you desire a wet-into-wet look, pull back the Glad Wrap, leaving the wrap over other area intact. (In this case, it was the sky.) Carefully cut off excess Glad Wrap that has covered the wet-into-wet area.

Cont....

Alcohol Ink Artists eBook

With Pinata Inks, it is VERY IMPORTANT to allow more time for the “detailed” area to dry (in this case, the water and reef in the foreground) – 20-24 hours depending on size of tile used.



Remove the remaining Glad Wrap with one quick pull. Voila! You now have either a finished piece of art or a background for further alcohol ink painting. When finished, spray with Krylon Kamar, and your choice of tile finishes.

PLEASE NOTE THAT PINATA INKS BEING WRAPPED SHOULD NOT INCLUDE EITHER SILVER OR RICH GOLD. The Rich Gold will become powdery and slough off.

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Tip: Glad wrap is known by many names around the world i.e. cling film, plastic wrap etc.

East Coast Inspiration Fan Brush and Alcohol Ink Blender Technique

By Carol McAndrew Miller

Materials:

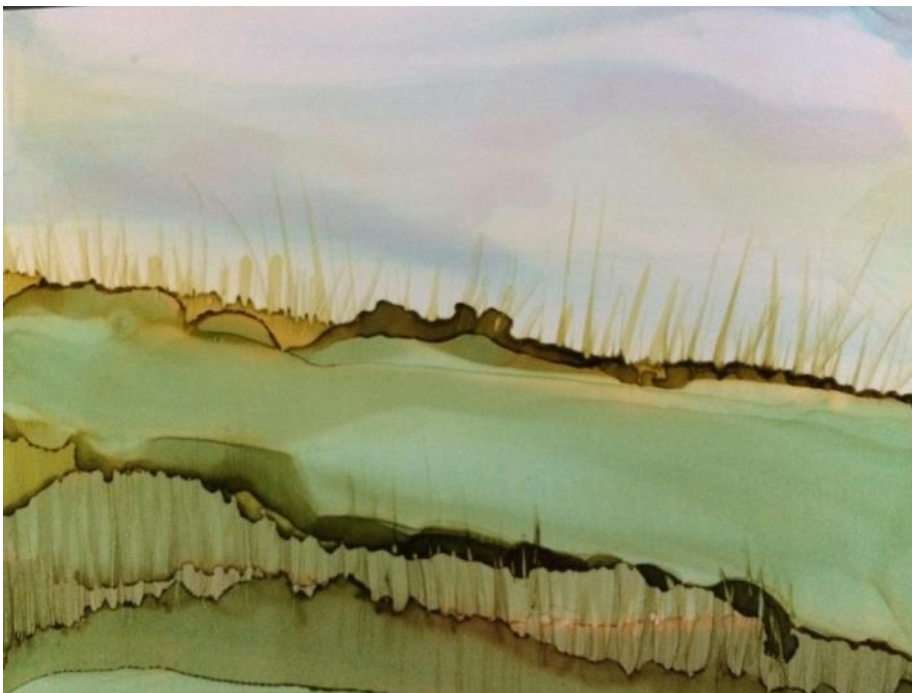
5 x 7 inch Yupo Paper, 91% Alcohol, Adirondack Blending Solution (ABS), Adirondack Alcohol Ink Blending Pen (filled with Adirondack Blending Solution), Size 2 Winsor Newton Synthetic Fan Brush
Adirondack Alcohol Inks: Sunshine Yellow, Cloudy Sky, Lemonade, Pesto, Meadow and Citrus

Method:

Rub top third of paper with a cotton ball soaked with ABS. Drop Sunshine Yellow, and Cloudy Sky, about 1" from top edge of paper and squeeze a light stream of 91% alcohol from right top edge and allow inks and alcohol to blend slightly. Stroke fan brush across top of paper (right to left), move one brush length down and repeat brush stroke. Continue this process until 1/3rd of your paper makes up the sky.

Right below the sky, (2/3rds down), rub paper with a cotton ball soaked with ABS. Starting from right to left, lay a line of Lemonade. Below that line, put in a line of Pesto and squeeze a line of alcohol between the two lines of ink. Allow inks to blend and tilt paper to achieve get the desired effect (I got what looks like aqua colour water).

On the last third of the paper, rub paper with cotton ball soaked in ABS. From right to left put down a line of Meadow and a line of Citrus below the Meadow. Run the fan brush across the paper (right to left) and add just a few drops of alcohol across the paper over the two lines of ink and tilt the paper right to left to get a horizontal blend of colors. I used the blending pen to create a variety of greens but I left the hard edges of the ink to create an outline for small dunes. While ink is still wet, I turned the fan brush on the side and made perpendicular strokes to suggest sea grass. I finished the sea grass by taking the small end of the blending pen and make perpendicular strokes to pull up the darker inks to give sea grass more depth.



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Santa Fe Dreams Using Alcohol Blending Pen and Fan Brush

By Carol McAndrew Miller

Materials:

5 x 7 inch Yupo Paper
Viva Paper Towel (less lint)
91% alcohol
Small container to hold 91% alcohol
Adirondack Alcohol Ink Blending Solution (ABS)
Adirondack Alcohol Ink Blending Pen (AB pen) filled with ABS
Adirondack Alcohol Inks (Pesto, Pink Sherbet, Cloudy Clue, Pebble Ginger, Caramel, and Hazelnut)
#2 Winsor Newton sable/synthetic LH Fan brush



Technique:

Saturate a paper towel with ABS (you can fold the towel to form a pad). Rub top of Yupo paper with the saturated paper towel (about 1/2th of paper). Starting at the top right edge of paper, squeeze a line of Pesto across paper. Below the line of Pesto, squeeze a line of Pink Sherbet, below that squeeze a line of Cloudy Blue. Let inks blend.

Dip Fan brush in a small bowl filled with 91% alcohol. Take Fan brush and move inks from right to left to create sky. If you find you have hard edges and want to soften them, dip the Fan brush in 91% alcohol run Fan brush across the paper until you get the desired effect. I then added Slate below the sky and brushed ink across the paper with Fan brush dipped in 91% alcohol. Allow the colors to blend by tilting the paper right to left. Cont.

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To form the hills, saturate the folded paper towel with ABS and rub across the Yupo (remaining 3/4ths of paper). Add a line of Pebble and use Fan brush (dipped in alcohol) to allow it to blend with Slate ink. Add undulating lines of Ginger, and Caramel to form double hills. Use Fan brush (dipped in alcohol) to brush across the paper following the ink lines. The brush will allow hard edges to form. I used ABP along the hard edges of ink I wanted to soften and also used the ABP to draw colors down from the edge into the color below. If you want to make deeper, more pronounced lines, using the ink color you want to darken put a dab of ink on the tip of the ABP and follow the line. Clean tip of ABP by dipping tip 91% alcohol in your small bowl. Squeeze tip in paper towel to remove color.

Add more ABS to paper towel to finish the lower portion (it has probably dried while working the above hills. Rub saturated paper towel across paper. Add a line of Hazelnut ink across paper. Take Fan brush dipped in 91% alcohol and brush across paper to get the gradations of colors. I dipped the Fan brush in alcohol again to soften areas (lightest areas on bottom) and tilted the paper right to left to get desired effect. When my painting was dry, I used ABP to soften the hard edges of the darker colors.

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Tip: SEALANTS

Experiment with different sealants on different surfaces. Although the inks are UV protected it is important to give extra UV protection to help prevent fading. Start with 2 light coats then a slightly heavier coat on hard surfaces. On Paper or Yupo just a light coat of acrylic spray for artists will surface. There are many commercially available surface protectants. Be sure to choose one that is right for your project and its intended use to help ensure your works long life. Allow 3 or 4 days for full drying of work before applying a protective sealant.

Resin The use of resin for coating tiles

By Mary Foley

Materials:

4 x 4 inch white tiles, alcohol inks, clear spray sealer, two part Resin (Craftsmart Liquid gloss) or similar, plastic mixing cups, wooden stirrers, small butane torch, tape. Even surface with throw away covering.



Step 1:

Make your coasters, decorating with ink patterns. When dry coat in one cover of clear sealer. Put tape around the under edges so drips of resin can be removed easily. Let sit for a few days.

Step 2:

Set up the coasters on top of plastic cups, ready for applying the resin. AN EVEN SURFACE IS IMPORTANT

Step 3:

Mix up the resin, putting equal quantities in plastic cup. Stir slowly with wooden stirrer, tap sides to make bubbles rise and use butane torch to get rid of any bubbles that appear. Slowly pour over tiles, I usually put into centre of tile and spread outwards to sides.

Step 4:

After a week, when completely dry, I do another coat to cover any dimples or shrinkage that may occur. Some people sand the first coat lightly if doing a second coat.

Cont....



Step 5:

When dry I remove tape, coat the edges black, put varnish over the black when dry and then glue felt or cork on the underside. I have made many sets and learnt by mistakes but think they are turning out well using the above method. They are durable enough for cups of tea and coffee and wipe clean with a damp cloth.



Background Techniques: Flow and Textured

By Nancy Murphree Davis

Materials:

Yupo synthetic paper
Miskit masking fluid (optional)
Alcohol Inks (Pinata Sapphire Blue, Adirondack Slate and Stream)
Spray bottle with 91% Isopropyl Alcohol
Gloves

Method:

If desired, mask off images you do not wish to be covered by background.

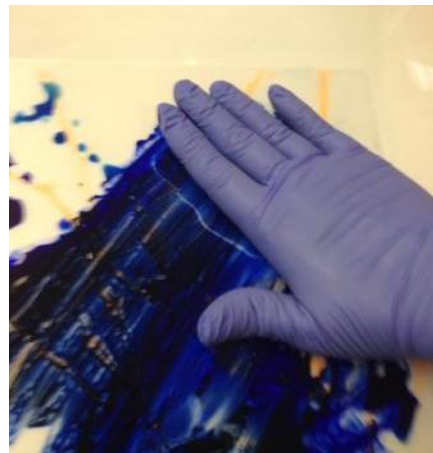


Smear until background reaches all areas.



Liberal spray entire sheet with alcohol.

Drip inks onto Yupo.



Cont.....

Lift from a corner allowing ink to flow.



Rotate paper, holding by a different corner until runs and waves have the effect you like.

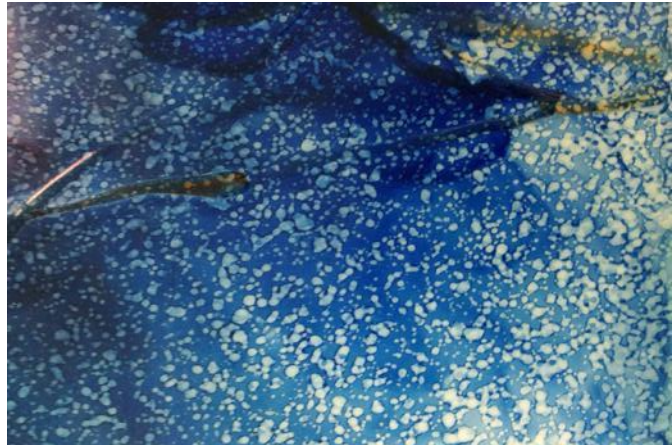
Let dry for a few minutes.

To add texture, hold spray bottle several feet away and above inked background and squirt upward just once letting the alcohol gently float down.



Cont....

In a few seconds tiny dots appear.
(Photo enlarged to show detail.)



Once dry, you can remove your masking fluid
if you used it.

nmdART.com



Using Alcohol Ink Markers

By Tracey Simmonds

Basic tips:

When I use alcohol markers I always keep a piece of paper or paper towel nearby. When I have used the marker in a spot that already has ink on it I will make lines on the paper to clean the marker tip of any contaminating colors it may have picked up when I used it. Also use the larger tip for filling in large areas, and the small tip for details and fine lines.

Creating Textures:



For the most part I use the markers to produce interesting textures in my paintings.

Bark – To create bark, (1) I will fill in the area with a solid brown color, then (2) I will introduce another shade of brown, and black. As I lay the color in I make sure to vary the line length and width. Note that when I add the other 2 colors I only put a few markers of each color on the branch. (3) For more variation I will run my water brush filled with rubbing alcohol randomly over the area. With this step be careful to control the amount of alcohol used or you could lose the texture you have already created. Lastly (4) I will go back with my brown marker and darken some of the areas that became too light when I added the rubbing alcohol.



Cont.....



Flowers – Here are two versions of flowers using the alcohol markers. Version one is lilac type flower, which is shown on the left side of the photograph. The first step is to lay down a base color in the general shape of the overall flower structure. Then (2) I use a shade lighter than the base and place dots at random onto the flower. Then (3) I take a marker that is a shade darker and another marker that will mix to create a secondary color when mixed and repeat the dot making process. Lastly (4) I use the water brush filled with alcohol to create dots on the flower in order to mix the colors of the dots we previously laid down. With this step before I apply the alcohol I touch the tip of the brush onto a paper towel so I don't get too much running of the dots.

The second type of flower is similar to a coneflower or a daisy. First (1) I draw the basic flower shape and fill in the shapes with color. (2) Using a black marker I place small dots in the flower centre, followed by brown dots. After the centre is done, then move onto detailing the flower petals. (3) Using a slightly darker yellow than the base color I lay down color in lines to create the curvature of the petals. Then I will place some dots of red around the flower centre on the petals. Lastly (4) I will use my water brush filled with alcohol to blend the color.

Free Pour Fish By Betty Jones-Toosna



1. Blank tile and 4 colors selected. Have a little capful of rubbing alcohol ready. Use Qtip and perhaps small pieces of paper towel, and a sharpie for the black eyeball

2. Just drop ink blots on your tile.



3. Dip Qtip in 91% alcohol. Squeeze out excess with fingers onto a piece of paper towel. You will progress each time and can even let the excess drip off onto your colors.

4. This is where you can envision how you would prefer the shape of your fish. Just Qtip an outline thru color and wipe off the excess ink you do not want. Don't be afraid! You can always pour another drop and reshape to your heart's content, wiping excess with piece of paper towel.



Cont....



5. Wiping off excess ink to configure a tail fin

6. Working the feathery effect or spiking of the tail fin



7. Using Qtip lightly soaked in 91% rubbing alcohol and using end to dot small circles and blend outward to create lighter hues.



to



8. Here is where you make your decision to apply a few drops of alcohol ink to see where you fish design is going to go. There is no WRONG CHOICE OF COLORS!

Cont....

9. Lightening areas of ink with a light 91% rubbing alcohol on Qtip.



10. Now for the eye. Remove felt on end of Qtip and soak with 91%rubbing alcohol! Then; lightly make the circle for your eye. You may have to soak the end of Qtip in the rubbing alcohol several times for the Qtip to lift the color to form the circle of the eye.

11. The bare end of your Qtip works well making addition circle and blending when soaked in rubbing alcohol.



12. Add the ink to Qtip for eye and lightly apply into a circle.



13. Use a black sharpie or alcohol ink to form the eye. For the white specks in eye, use the Qtip that you removed all the felt on and just make a couple little scratches to remove ink in that area. Cont...

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14. Here is the finished fish. As you can see I changed the top fin....by just removing the ink and adding an additional drop and wiping excess away to create the fin.



See you in the next Book!!!!

Betty Jones-Toosna

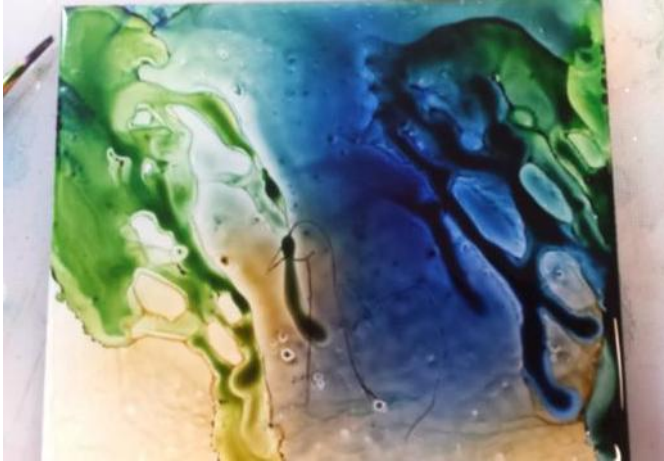
<https://www.facebook.com/Bettoosnadezines>

Creating the essence of a Peacock

By Emily L. Keene-Johnson

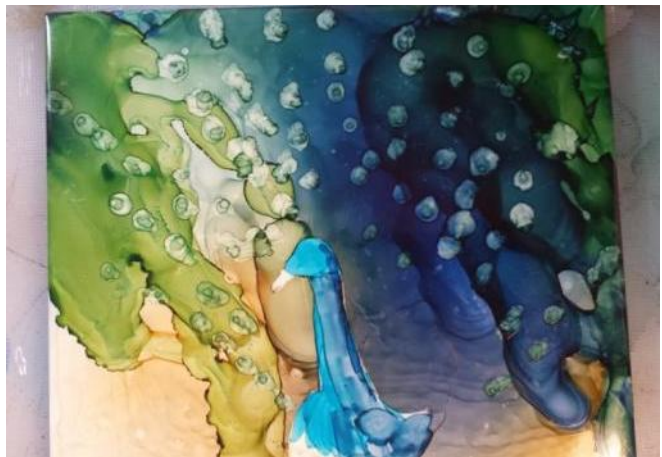
MATERIALS:

Ceramic tile (size your choice), Alcohol inks: Indigo, Botanical Green, Rust, Teakwood, and Caramel. Spectrum Noir markers: BT7, JG6. BG1. Small paintbrush, Qtip, and fantastic brush tips. Alcohol and Blending solution.



1: clean tile with alcohol. Drop Indigo and Botanical inks on tile and move around.

2: Use BG1 marker to remove the shape of peacock head. Use the broad end. After each swipe wipe tip on paper towel and repeat until peacock body is back to white of tile. At this point begin to fill in body with Indigo. This will require several coats until you obtain the correct value. At this point use small brush to pick out eyes of feathers. Fan out back of bird in lines narrow to wide as though the bird was fanning out his feathers.



3: Then lighten where desired and use narrow end of blender pen to remove color from face and beak. Add more eyes and define feather back of bird using marker pens BT7.



4: At this time you can make more eyes. These will be small ovals of white some of the color will bleed back in, when this is dry add some blue in each eye, this will them simulate the feathers.

After finishing the feather fan we will drop in rust, caramel, and teakwood at bottom of bird. Begin texturing these colors until you achieve the look in the finished painting. Cont...

The idea of this painting is to create the impression of a beautiful creature. This is done by studying the bird and trying to capture it's essence in paint.



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Lifting Ink from a Poured Background

Garden Painting

By Korinne Carpino

Material: Transparent Yupo, alcohol inks, 91% alcohol, Fantastix, brush, refillable alcohol ink pen, White gel pen, Black Pitt pen, mini mister



Set out your inks. I used Citrus, Lettuce, Pesto, Bottle, Stream, Sailboat Blue, Stonewashed, Purple Twilight, Orange, Cranberry, Current, Yellow, and Wild Plum.

Pour the inks in a pleasing pattern to suggest sky and a garden bed. Using a cotton makeup square, dab the ink to soften and combine colors slightly.



Study the effect you achieved to determine placement of flowers.

You can use a variety of items such as Qtips, a paint brush, water pen filled with alcohol, a blender pen or fantastix to lift the ink. I used the fantastix with 91% alcohol. The fantastix soaks up the alcohol then you can use it to lift the ink. Cont....





Using the fantastix, begin to lift color in flower shapes.

Continue until you end with a pleasing result. You can leave this as a “negative” painting or go back and add color to the lifted areas.



Mist areas with a mini mister filled with alcohol to add texture to background. Cover areas that you want to remain solid.



Continue to lift color, then add back color as desired with a brush and inks. Using the alcohol ink pen, create grasses, stems and leaves.



Finish painting by adding and lifting ink to create the sense of light coming from the left. Add highlights with White gel pen and contrast with a Black Pitt pen.

Korinne Carpino

<https://www.etsy.com/shop/kcscornergallery>

Using Values to Bring Your Alcohol Ink Paintings to Life

By Sheryl Williams

Values are lights and darks that make realistic paintings look real.

Here are two versions of Sea Turtle by Nancy Sklaney at Paintmyphoto
<http://paintmyphoto.ning.com/photo/sea-turtle-1>

Original



Reduced Values

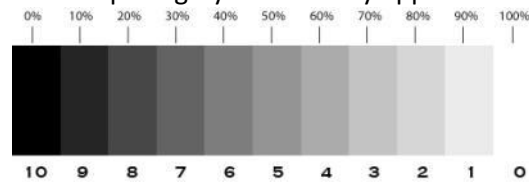


The extreme lights and darks (values) of the original engages us in the photograph.

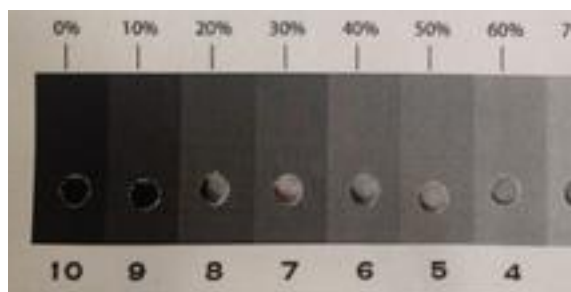
In order to identify the values in your reference photo, print it on a black and white printer.



Use a gray scale to map out your picture. A gray scale is a chart from white to black often in 10 steps of gray without any apparent color.



I like to punch holes in the middle of each step so it is easier to match my black and white photo and my color chips.

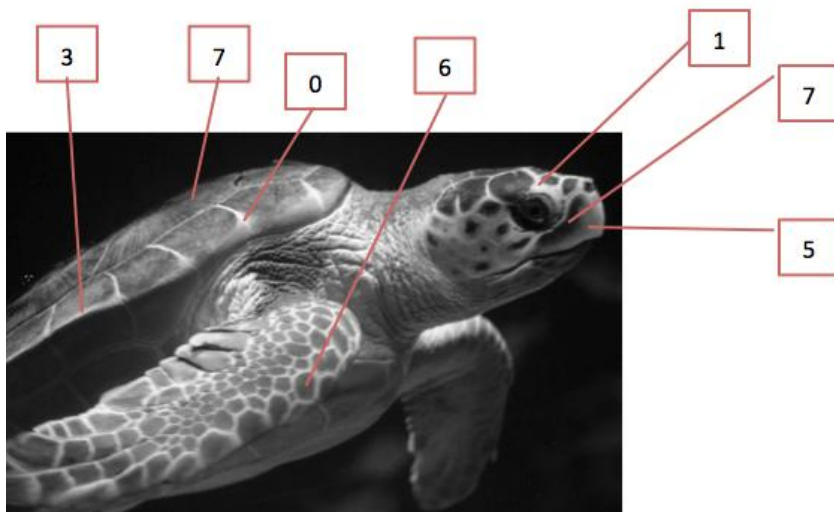


This has a match at #4 and #10

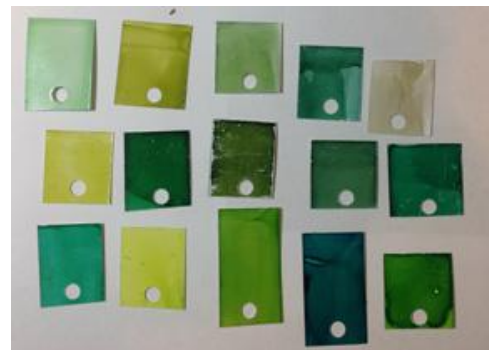
Cont....

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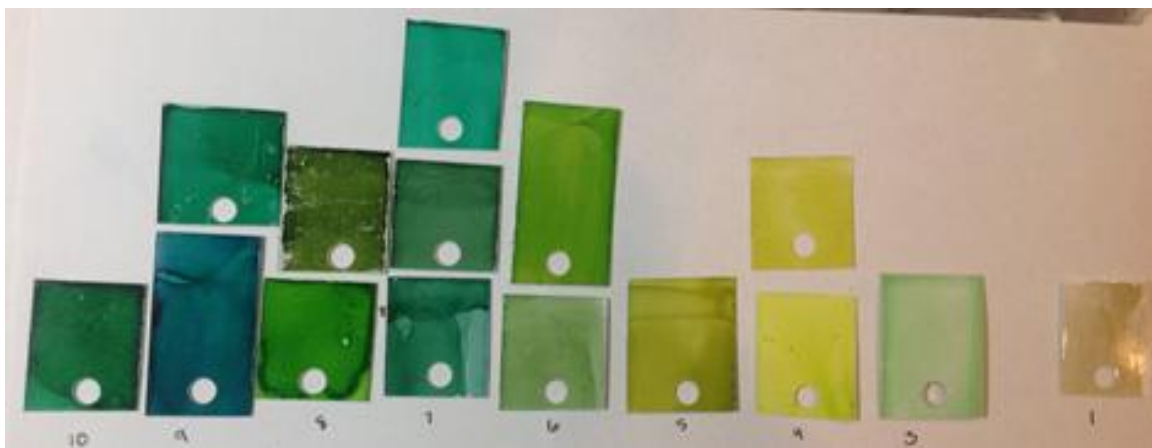
Map out the values on your black and white copy. Here's a few on the turtle photo:



You also need to know what the values are of your inks to guide your selections. Here's a group of "Green" chips all mixed up as far as value are concerned:



Lay your gray scale with holes in it on top of ink samples to assign values to your inks.



Here they are organized by values

JG2	Mermaid	CG4	Bottle	Meadow	Lettuce	CG3	LG4		Lake Mist
	JG3	Lime Green	Rain Forest	Botanical		Citrus			
			GT2						

Cont....

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Here's the finished painting. The reason it looks real is because of the attention to values in ink selection.



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<https://sherylwilliamsart.wordpress.com>

Going Home Alcohol Ink on Yupo Paper

By Sheryl Williams

(Based on Steve Lyddon's photograph

<http://paintmyphoto.ning.com/photo/going-home-3>)



Step 1: Find an image you love. "Paint My Photo is for the sharing of reference photos for creating derivative Artwork... without copyright worries." I found Steve Lyddon's photograph at PMP.

Step 2: Print the image in gray scale to study the values (lights and darks. For beginners use a gray scale with holes in it to make the values of your painting.



Step 3: Using a chart or color wheel; decide which inks you are going to use.

Step 4: Using carbon paper, trace the outside of the horse onto the Yupo paper from the gray-scale image. Be sure to mark the corners so you can align the gray-scale image back on the Yupo for Step 7 with a permanent pen so the alcohol ink you pour won't hide your markings.



Step 5: Mask the horse. Make sure it's dry before you paint. Touch it lightly with your fingertips so see if it's dry. I used Incredible White Mask – Liquid Frisket from Grafix Masking Fluid and a paintbrush coated in bar soap.

Cont...



Step 6: Pour the Sky. Use Adirondack blending solution everywhere the sky goes. Drop TB6 and Sailboat blue onto the blending solution. Tilt to the left, don't rock, to spread the sky gently to the left, allowing the drippings to fall on a paper towel.

Materials used: Adirondack Blending Solution SN TB6; Sailboat Blue; Paper Towel

Step 7: When the ink has dried, peel off the masking fluid.



Step 8: Taking note of where the corner markings are, tape the gray-scale image back onto the Yupo and trace through the carbon paper to get all the details, changes in values that you can find. It should look like a colouring book when you get done. This is where I spend a lot of time; looking and deciding the colors have changed.



Step 9: Time to paint. Place the Spectrum Noir Refill colors selected and the Adirondack Ink colors into a palette. Using an iPad to zoom in and out of the original color image, paint with a small brush. I paint one section at a time. Don't start at the bottom because you might smear the ink trying to paint above it.

Materials used:
Palette, iPad,
SN EB3, EB5, EB8, Sandal, SN Markers BRG and IB series (warm and cool greys)
Pinata Shadow Gray

Cont....



Step 10: In this next section, I painted the tail IG10 and then added the lights with SN Markers. The hair on the feet is a mix of markers and paint.

Materials Used:

SN IG10, SN Marker FS6,
Le Pen Gray to break up “puddles” and add some details
Copic E11, E13, E15 for the hair on the feet

Step 11: Continue with the next section. Added white with Signo Uniball UM153 gel pen in little dots on the haunches and blended it to lighten the color.



Step 12: On and on – almost done. Used markers for the horseshoe, eye and muzzle. Used a Q-tip and blending solution to lighten the sky near the back where the value of the horse and the sky were too similar.

Materials used: Fran Wilson Eye tees with flat surface on one end and pointed on the other

Cont...

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Step 13: Final touches. Used fine point pen to pull the hair into the sky. Added grass with small brush strokes darkened the left foreleg, added white gel on the horseshow, back right haunch, mouth and right foreleg.

Materials Used:

Mountain Rose for the left foreleg

Grass was LG5, DG3. GB2



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<http://sherylwilliamsart.wordpress.com>

Video Link Tutorials

Links to YouTube video's made by some of the participants:

Made by Teri Jones: Alcohol Ink, Drips, Dots and Drops

<https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3Dbt7aLCPMG24&h=mAQGR-8TH>

Made by Teri Jones: Alcohol Ink, Winter Scene Part 1.

<https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DCteQ7QXToqg&h=aAQGQsChA>

Made by Teri Jones: Alcohol Ink, Winter Scene Part 2

<https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3Dbj2KyYEiaKY&h=SAQHlbcSV>

Made by Teri Jones: Alcohol Ink, Winter Scene Part 3

<https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DH5xAm08OYBM&h=oAQHu8enJ>

Made by Mary Foley: Pebeo outliner Part 1

<https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DWDKDMGLrroo&h=ZAQG2xEIG>

Made by Mary Foley: Pebeo outliner Part 2

<https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DfHuUx-e0vrM&h=rAQFN5977>

Made by Mary Foley: Glad wrap (Saran wrap) method

https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DRwAz0OHZIQY&h=QAQFQ_hzi

Made by Mary Foley: Alcohol Ink Straw blown Flower

https://www.facebook.com/l.php?u=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3D3fzVC_auovk&h=-AQHZh-VV

Made by Jewel Buhay: Alcohol Ink Birch Tree Painting on a Tile

<http://www.facebook.com/l.php?u=http%3A%2F%2Fyoutu.be%2F12OXKx0NBDo&h=iAQEyDZfY>

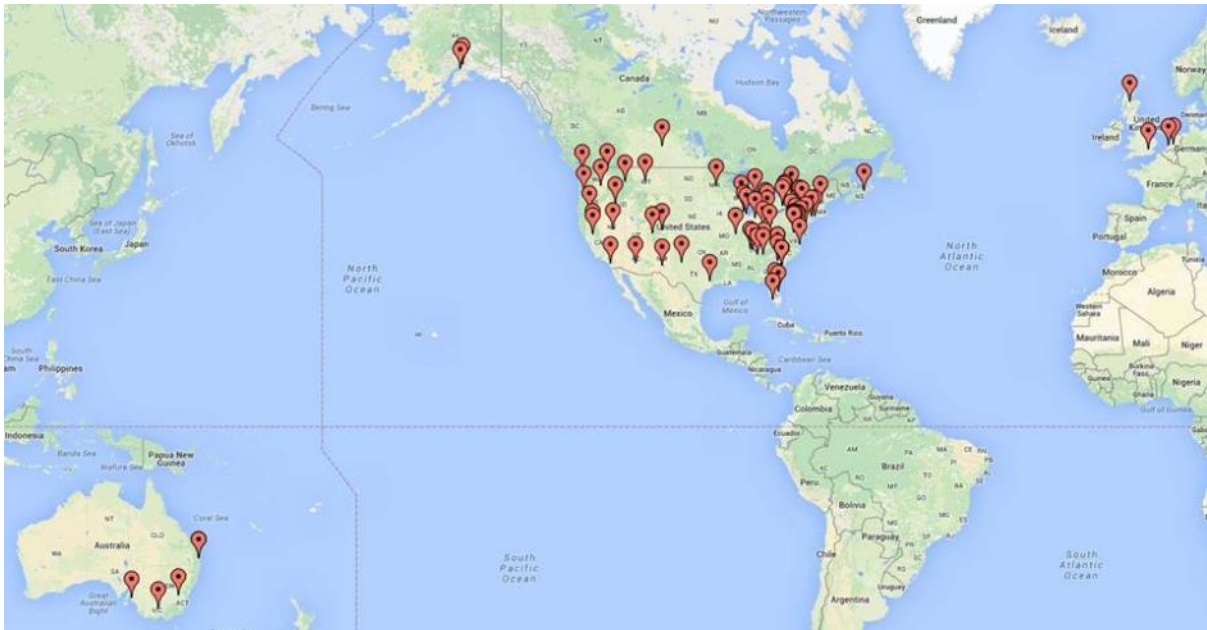
Made by Kitty van den Heuvel: Alcohol Ink painting of a Magnolia, includes masking technique

<http://www.facebook.com/l.php?u=http%3A%2F%2Fyoutu.be%2FZN8xW5blkRk&h=KAQGL2ULW>

Made by Kim Bond: Make it your own: Alcohol Ink Dipped Gift Tags

<http://www.facebook.com/l.php?u=http%3A%2F%2Fcraftcreateconnect.com%2F2013%2F11%2F21%2Fmake-it-your-own-alcohol-ink-dipped-gift-tags%2F&h=aAQGQsChA>

As you can see we have contributors to this eBook from across the globe



We would like to thank all the contributors to this book of Alcohol Ink tutorials. We hope this inspires the reader to experiment, and create using simple techniques. You can find us on Facebook <https://www.facebook.com/groups/alcoholinkartists/>

Contributing Artists have listed their Art pages under their work please feel free to visit and support them. Also please read the copyright on page 2. The pictures and tutorials remain the copyright of the artist.