Orange Glow

A monotype
Gel print project
From Bob Pennycook

Welcome

Hi there and thanks for signing on to receive this free monotype pdf lesson.

I hope you enjoy creating this landscape design on your gel plate.

Here, you'll find a step-by-step video where I explain the process including colour mixing.

You'll also find a line drawing if you feel more comfortable using that instead of "winging it" directly on the gel plate. To use the line drawing, tape it to a flat work surface, then tape down a piece of mylar (one of the protective sheets that come with the gel plate will work fine), then place down your gel plate. You'll be able to see the design as you work your colour layers. The mylar sheet keeps the line drawing from lifting on to the gel plate which could cause permanent damage to the plate.

And also in this lesson you'll find a supply list and a quick demo video of what to do if you don't have a registration system.

So let's get busy…and have some fun.

Step by Step Instructions

Three things to keep in mind:

1. Your touch will be different than mine so paint application on the gel plate may be thicker or thinner than what I applied – making the piece your own.
2. Your colour mixes may be different than mine. A small addition of one colour can make a big difference in the final look of that colour mix. For example, see the photo at the bottom of this lesson. It's the first attempt I made of this design and you'll see colours are a bit redder than the main image of this pattern. All I did was add a little less magenta the second time I created this print and I ended up with an "orange-ier" look to the sky and the land. Same colours; same design, but a different look. Play with the colour mixes – make them your own. There's no right or wrong, there's only supposed to be a joyful experience!
3. Important to remember - what you paint on the gel plate prints in reverse.

Instructions:

1. Mix Cadmium Yellow Medium plus Quinacridone Magenta. Add a SMALL touch of Phthalo Blue (Green Shade)…this colour is intense so make sure you use just a tiny micro bit of pigment at first then increase the amount of blue as needed to create a warm orange-ish brown. Brush the paint onto the entire gel plate using any flat brush you like. Print the colour layer. NOTE: work wet in wet with all the colour layers. No need to dry each layer in between colour applications.
2. Mix Cadmium Yellow Medium plus Quinacridone Magenta. Place a dollop of Titanium White on your palette and add the yellow/magenta mix to the white a small bit at a time. You're creating a colour that looks almost pale peach. Make sure the colour is lighter than the background colour you applied in step 1 (by adding either more white or yellow or both). Use a palette knife and apply this colour thinly to the sky area. Repeat as necessary while still letting some of the background warm brown colour show through. Pull the print.
3. Use a touch of the pale colour from above plus Titanium White plus a touch of Phthalo Blue and Cadmium Yellow Medium to create a dull green Use a palette knife to apply the colour to just below the horizon line. Let some of the orange background show through. This colour is used just to tone down the orange background a bit. Note that this green is not the bright green you see in the finished print. Pull the print.
4. Use the green from step 3 and add a little more Phthalo Blue plus Quinacridone Magenta to create a blue/violet. Use a brush to tap the violet into the tree line and use a bristle brush to pull the blue/violet into the foreground. Brush the blue/violet onto the gel plate using vertical strokes and don't worry about covering the entire foreground. You want some of the orange/brown background showing through. Pull the print.
5. Mix a touch of the peach colour from step 2 with a dollop of Titanium White. Use a brush and tap this colour directly onto the print into the sky horizon between the two clumps of trees to create a bit of a light "glow" in the sky at the horizon line.
6. Use the colour from step 5 and add a little Cadmium Yellow Medium, a little Titanium White and a tiny touch of the blue to make the brighter, pale green you see in the image at the horizon line. Apply to the gel plate with a palette knife and pull the print.
7. Using the colour from step 2, di a damp brush into the colour then spatter onto the foreground directly onto the print to create some texture. This could possible resemble flowers. Check the video to see this process if you're unsure. And, make sure all areas of the print, except the foreground, are protected before you start spattering.
8. That's it. You're done. Congratulations. All that's left to do is sign it (in pencil at the bottom right just below the print and frame it.

Supply List

Paints:

I use Golden Open Acrylics because they stay workable longer than regular acrylic paints. But feel free to use any brand of these colours…or select your own colour range and be creative.

C.P. Cadmium Yellow Medium

Phthalo Blue (Green Shade)

Quinacridone Magenta

Titanium White

Gel Plate – here I'm using a 6x6 inch gel plate but use any size you have…and if you don't have a gel plate you could search the internet for instructions on making your own or you could try using a piece of Plexiglas.

Registration system – see video of the system I use. I've noticed there are also commercial grade systems available now. And I've also included a short video on a using a taped hinge if you have neither of the other registration systems.

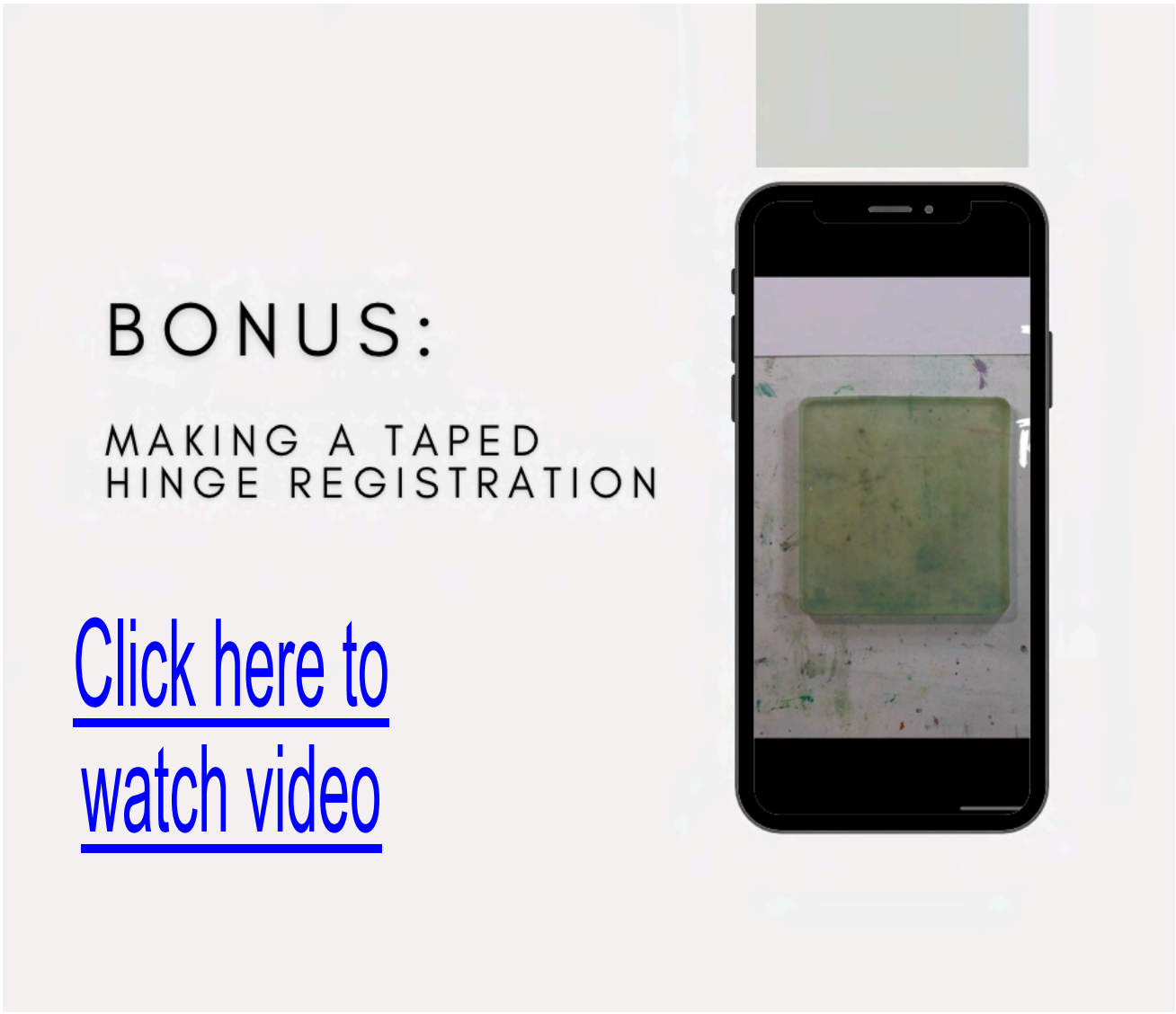
Printmaking paper – the type of paper is important. You'll be pulling several layers of colour and thinner paper (like printer paper, Japanese paper, tissues) will not stand up to the constant layering. If you're serious about creating monotype landscape art, invest in good quality printmaking paper available at any art supply store. The sheets can be expensive but you can get about six 6x6" prints from a 22x30 inch sheet of paper. I use Rising Stonehenge paper.

Brushes – any shape or size. You'll see in the video I use a 3" house painting brush to apply most of the layers.

Palette knife – one large (about 2 inches long) and one small (1 inch long)

Water bucket and water

Towels to dry off the brushes after cleaning them in water



Thank you!
I appreciate your interest in this monotype design and I hope you enjoy the process of creating this image.
If you have questions, email me at bob@bobpennycook.com

Be calm; create art.

Cheers,
Bob Pennycook

Bonus;
The registration system I made

Click here to watch video

This is the original version I created. Notice how using
the same colour palette, and just by
adjusting the quantities of pigment used to mix a colour,
you get a different look.
In the version, I used a little more red when I mixed the overall
background colour and the pale peach sky colour.
Play with your colour mixes and see how you can push the colour.

Line drawing