



Thomas Bjelland Photo: Russell Hoover

## THE ART OF TEE

For more than two decades Thomas Bjelland has been producing artwork and design specializing in Surf lifestyle for tee shirt screenprinting.

With some of the Surf industries most prominent labels such as Quiksilver, Honolua Surf Company, Hobie by Hurley, Local Motion, Hawaiian Island Creations and Roxy as clients, as well as various resort manufacturers, he has amassed a portfolio of over 500 hundred tee shirt designs. With this book *The Art of Tee* Thomas combines his lifelong passions of Surfing and Art to display an ongoing endeavor to produce the finest screen prints possible.

*"It's always a little thrill to see someone wearing a shirt I have designed. The years of stylistic development and dedication to craft are solidified in the simplest way, someone enjoying the product that I have collaborated in producing. I've had the pleasure of working with many talented and knowledgable individuals along the way and fine companies which have enabled me to lift this pursuit of craft to the highest levels attainable".*

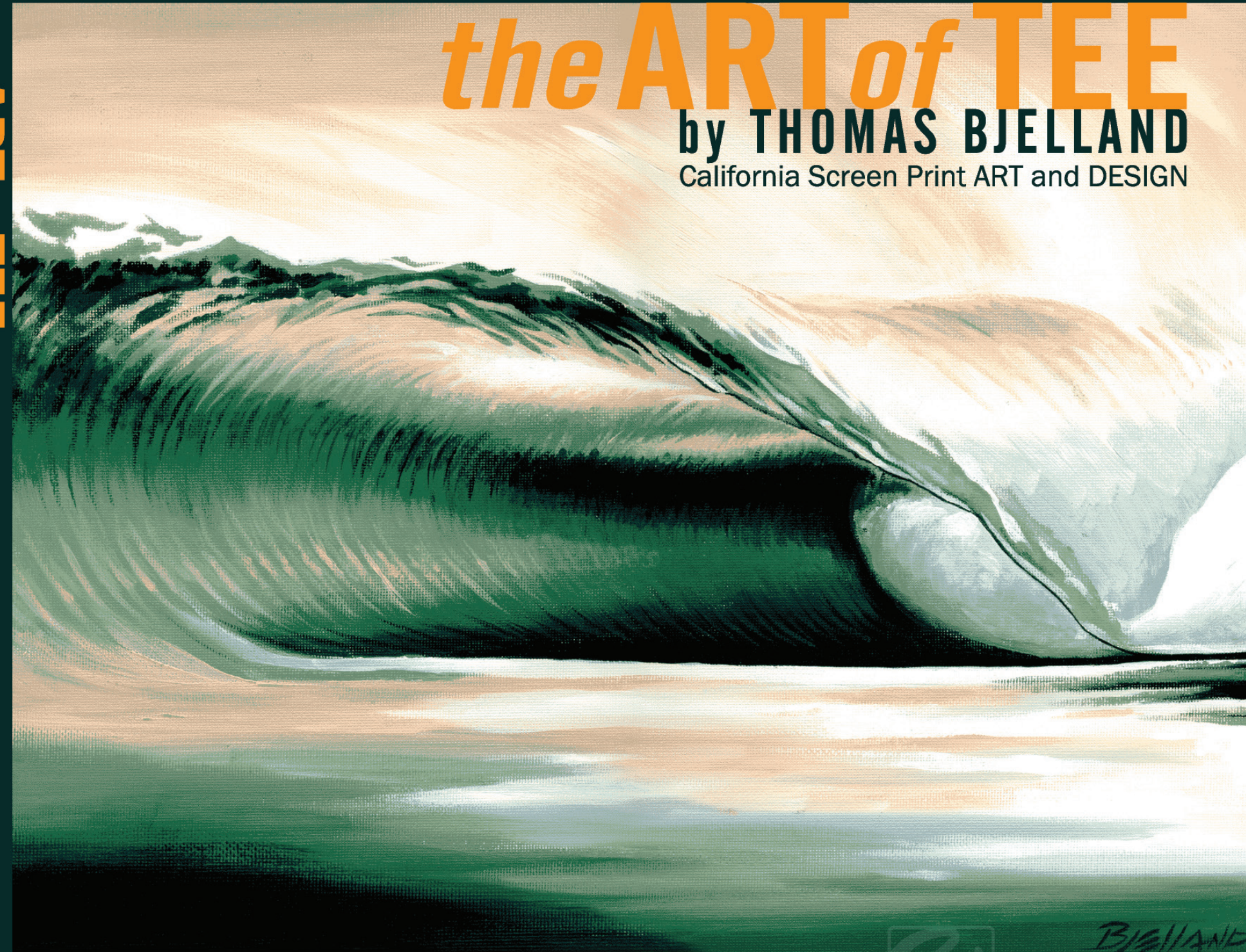
*"I've included some biographical Surfing content to put in context the parallel relationship of creating artwork that hopefully reflects an authentic lifestyle well lived. I hope you enjoy this book as much as I have enjoyed making it".*

*Thomas Bjelland 2019*



**BJELLAND DESIGN**  
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the ART of TEE by THOMAS BJELLAND



the ART of TEE  
by THOMAS BJELLAND  
California Screen Print ART and DESIGN



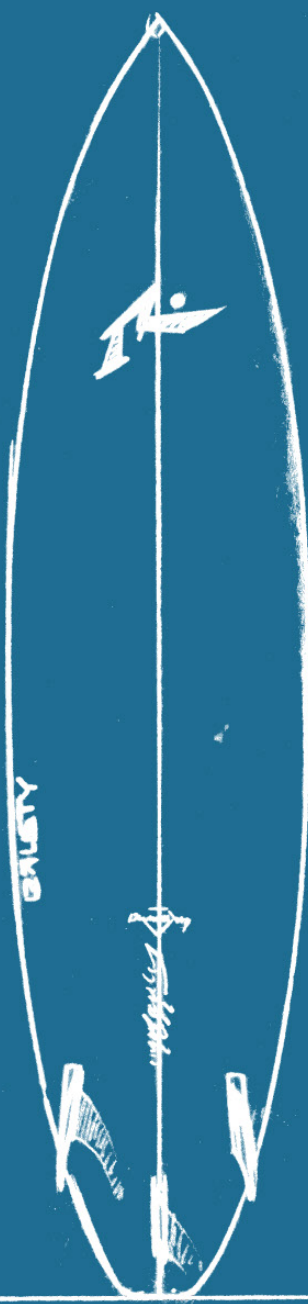
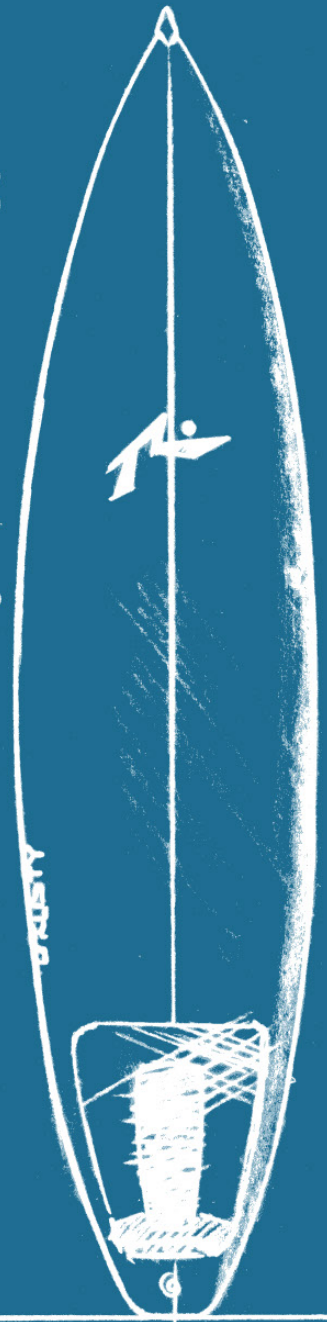
BJELLAND

# the ART of TEE

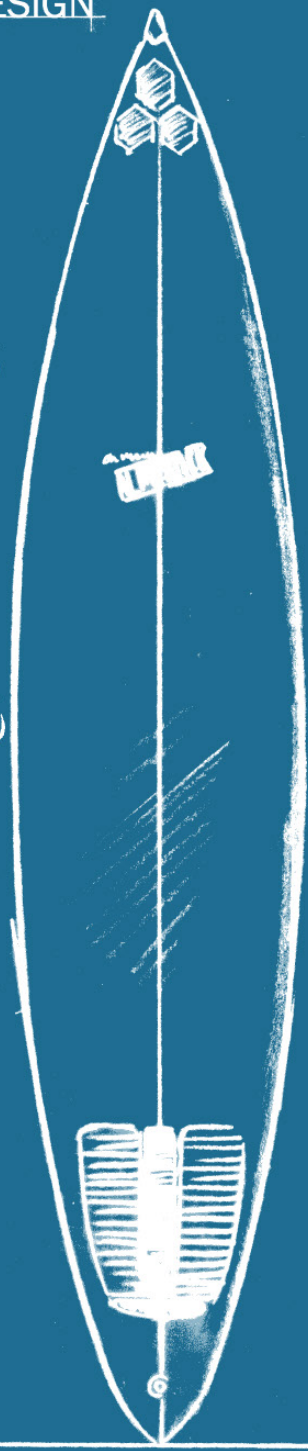
by THOMAS BJELLAND

California Screen Print ART and DESIGN

6'8" RUSTY THRUSTER  
OUTSIDE FINE LOWERS



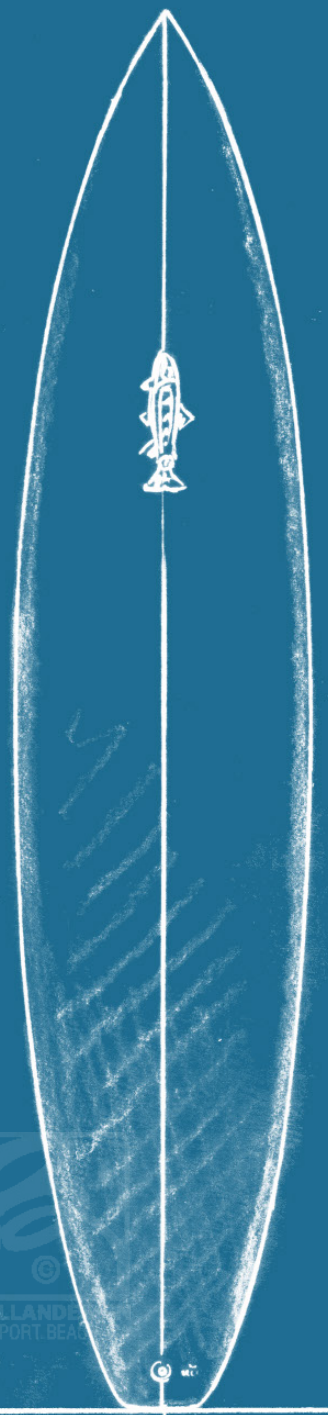
7'6" MERRICK BOUNDAN  
CLOUD BREAK GUN



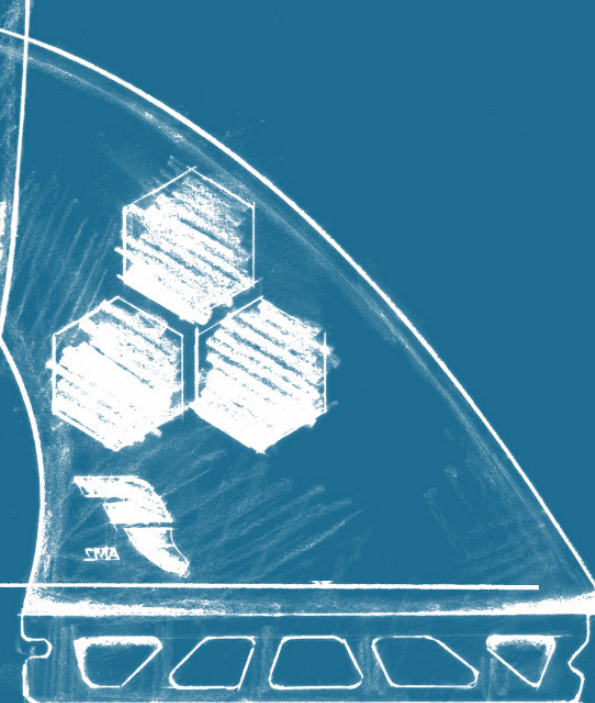
6'8" MIKE EATON / BING  
BONZER CIRCIA '74 ROUND TAIL



6'8" RUSTY THRUSTER  
OUTSIDE FINE LOWERS



7'4" BARRY VANDERMUELLER  
CALIFORNIA "WINTER STEP UP"



BJELLAND  
NEWPORT BEACH



# the ART of TEE

by **THOMAS BJELLAND**  
California Screen Print ART and DESIGN

- PART 1** Artist Biography
- PART 2** Artwork Selections
- PART 3** Screenprint Art & Design





## IN MY ROOM

1969, I'm nine years old.

The view from my bedroom window looks across the neighbor's lawn and framed horizontally in the garage window I can see the back third of Allan's hand-shaped and glassed single fin. It appears to be some sort of magic vessel—sleek lines standing out in sharp contrast to the concrete confines of our pleasant Long Beach, California suburban tract neighborhood. Our block has houses with hardwood floors, many covered in olive shag

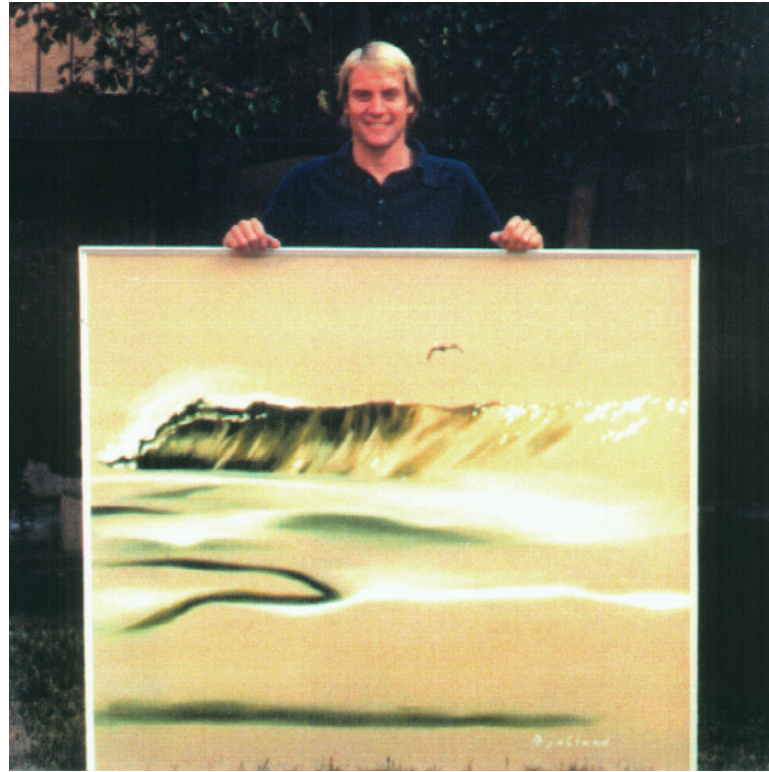
**Thomas' room • 1974**  
Long Beach, California

carpet, Jacaranda and Carolina Cherry trees in the parkways, the floor plans repeating every fourth or fifth house.

At some point that year Allan gave me a stack of *Surfer* magazines he had gone through, along with a few *Surfings*. The pages back then were filled half with color and half with black & white photos. The images captured by the photographers were of long-haired athletes in concert with nature on a spectacular stage. I was enthralled by the combination of sport and beauty. I played Little League [baseball] and Gray-Y sports, so I knew and enjoyed the athlete part, but the colorful waves and surf-dance were a whole 'nother level of experience I was eager to explore. The art and design of the magazines connected with the emerging creative aesthetic that I had been developing ever since I was an as a toddling artist, when I lay on the floor and drew on the bottom of the furniture and signed my name *Mot*. Among the issues was the one-of-a-kind, classic, surf zine insert *Tales from the Tube*.

**Thomas surfs Sunset Beach, California • Circa '77**





Thomas shows off the finished **"Peace, Perfect Peace"** • Circa 1980

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1. Surfstoked California Teenaged Artist
2. 70's Cork Bulletin Board with Neatly Displayed Surf Photo Magazine Center Spread Pullouts
3. Bjelland Vineyards Wine Bottles
4. IXOYE psuedo/wood sign
5. Manual Typewriter (learned typing in High School)
6. Surf Movie Flyers - Five Summer Stories, Forgotten Island of Santosha
7. Faux Walnut Wallpaper
8. Carved/Molded Wall Piece psuedo/wood
9. Levis 501 - nice belt!

Surf stoked teenage **Thomas** 70's room diagram. [From previous page]



**"Peace, Perfect Peace"** 1980 • Oil on Canvas • 36" x 48" • Collection of Tim & Diane Bjelland



## KE IKI HALE

Fall semester off from Long Beach City College, my oldest friend Scott McIntosh and I spent three months on the North Shore of Oahu, 1980, the year John Lennon was sadly taken from us.

I mean, what else would a prime-in shape-surf-stoked goofyfoot like me do? Get a Bolt and have a go at Pipe! I'm pretty sure that's an authentic Lightning Bolt under my feet, it sure rode insane there. I bought the board on consignment at an inland surf shop in Cypress, CA. Apparently a kid had won it in some kind of sweepstakes contest, and didn't appreciate its sublime curves; it had Gerry Lopez signed in ink on the glass-not underneath on the foam. One day I was sitting on the beach watching the surf after a midsize Pipe session. Señor Lopez walked past from his estate down to the shoreline and glancing at the board gave me a nod and subtle, sly grin. I was way to shy to say hello or inquire about the board, but felt elevated a little. The Bolt could handle a steep drop. Fond memories are of seeing it pointed straight down on a steep drop, sure I'm on the precipice of poking, then the soft rounded edges of the nose would ease it onto the round contour wave face and thrust out of a bottom turn and beyond—a magic sled for the task.

Most of my sessions that season were short, but intense, a couple a day if good conditions or bodysurfing out front at Ke Iki reef most every day. I surfed mostly the Backdoor/Off the Wall/Log Cabins area but primarily smallish Pipe. Not inside-out macking second reef Pipeline—but close a couple of days, including the compulsory dues payment—getting pitched for not paddling far enough down the face on takeoff before standing—a friendly tip pointed out from Marvin Foster paddling back out. Warm water, powerful, the very first session I paddled out included a few nice barrels and was the best session of my life until then—an unbelievable playground!



*A Dog's Life* • Keiki Hale, North Shore Oahu



*Thomas Dropping In* • Pipeline, Hawaii • Circa 1980

Ke Iki Hale, where we rented a bungalow and the landlord Alice Tracy were super cool (which back then cost for a month what one would pay per night now!), the North Shore still 100% country. Back then you could sway in a hammock stretched between two coconut trees and listen to the birds chirp overhead, a couple cars might go by every ten to fifteen minutes; Kam highway was far from living up to its name as the tireless, occasionally grid-locked thoroughfare it has now become.

There were few girls on the North Shore back then. Abundant surf and awesome sunsets ruled the day on Ke Iki beach. But there were a few bitches there. Poor, hapless, female dogs like the one who was harassed twenty-four hours-a-day while in heat, her yelps ringing out in the dark night from the rubbed raw advances of roving male dogs loose in the neighborhood. Scott, my travel mate, and future Tavarua bure buddy had a state of the art AIPA twin-



## HB Southside 2010

photo: tim montag

Huntington Pier Southside—2nd peak over, my wave of choice there on a straight west swell in December. In fall and winter with sandbars in position—perhaps the most consistently rideable quality wave in SoCal.

-TB



## HB Northside 2009

photo: tim montag

Huntington Pier Northside—2nd peak over, the wave on offer on a north/northwest swell in April. In winter and early spring also a very consistent wave option—the pier sandbars offer a shoulder to the otherwise walled swells thumping the length from Bolsa Chica south to Huntington State Beach.

-TB

## HUNTINGTON PIER

**Forget about the big contest events at the pier in Summer, it's all about West swell the rest of the year for me.** I'll endorse Huntington on its day as nothing short of world-class beach break. I've enjoyed many a fun session there over the years, Fall and Winter mainly for consistency & occasional flashes of brilliance. Heck, when the sandbars are right, and any combo of West swell is in the water—it can get downright epic! That's not to say it doesn't come with a considerable entry fee. If you want to surf there be prepared to suffer

innumerable drop-ins, hassling, kook behavior, and general disrespectful etiquette of every kind imaginable. Considering I'd been a summertime Lowers regular for more than 20 years, it's saying a lot to declare the crowd is way worse—particularly on Northside. Guys who ride longboards their entire careers regardless of how good the surf gets; standing on the tail and committing the egregious sin of never even considering a stroll to the nose—then give no quarter to other surfers as to their obvious wave hogging capabilities. Throw in the SUP enthusiasts who refuse to give any peace

to the lineup between sets, churning butter just outside and barging-in when the sets finally come—dangerous! Much like the clueless “newbies” and other inconsiderate miscreants who are sure to be in the way for that last section, ruining an otherwise nice ride; no chance they could ever duck-dive a four-foot wave to get out of the way, they've got to make it over the shoulder! Then there are the pier-bowl pack-mentality locals & “pros” that will challenge every wave possession. Good surfers, who may currently be the next-big-thing, talented and determined to make a name for themselves and vocally let everyone know about it; but will move on

every five years or so like all the others before them pushed out by the next generation of groms clawing at their heels.

Sounds like a lot of whining? Surely it's a love/hate relationship. Often on a crowded day before paddling out I will remind myself that I am willingly entering such a melee and that I may endure such infractions to surf etiquette and promise not to reduce myself to getting upset or lowering myself to groveling. But give me a good West swell with sandbars in place on Southside, and the possibility of linking a long punchy wave from outside to inside is certainly a pleasure not to be missed!





Welcome To  
Surf City USA  
Sun Jul 19, 2015 08:49 AM  
Pier Plaza - 35  
Time 08:49 AM  
Date Sun Jul 19, 2015  
Paid \$ 3.00  
Auth 00043

## PAY TO PLAY

I hereby willingly and of my own accord will commence to paddle out on Northside. I cannot expect to avoid nearly every conceivable infraction to surf etiquette that can possibly be committed and promise not to lower myself to getting upset or groveling. It is possible that I could catch a few gems that will sustain me from want until the next time in my present condition.

Since (that bitch—with whom I enjoyed a two day tryst with at Cottons) *Marie* scraped away what remained of the outside sandbars from what was left after the big storms of the previous winter—I'm afraid the Emperor has no clothes. What can and hopefully will be again world class beach break is an imitation of something—resembling its former glory, but for all intents and purposes, with no outside section for that long diagonal ride all-the-way in—not quite the cat's meow. The crazy thing to me is how few people share this idea with me. I could be a bit picky.

After all, there're a lot of other waves in the world! If you can get to them is the question. But it's always been nice to have HB as a dependable option since the first time I bellyboarded there forty years ago.

Thomas Bjelland 9/25/15

PARKING TIME EXPIRES AT  
07/18/2015  
11:08 AM  
DISPLAY ON DRIVER SIDE

PARKING TIME EXPIRES AT  
07/19/2015  
10:49 AM  
DISPLAY ON DRIVER SIDE  
OF DASHBOARD

1998 • Acrylic on Canvas • 24" x 36"



BJELLAND



# LOWERS 2012

photo: richard holcombe

Early season SouthWest (is best!) 225 degree New Zealand **high-interval groundswell**—you can tell it's the high-end juice by how the board wake on the bottom half of the wave is compressed. **Outside peak bottom turn** with seventy-five yards of tapering wall ahead, I'm stoked off my nut riding my (age fiftyone) version California "Winterboard"—a 7'4" **custom** Terry Goldsmith Rusty. It's a stretched out version of my usual Lowers 7'0" "Summerboard." I ordered/developed this shape over the years specifically for this wave starting at a 6"8" around age thirty, went up to 6"10" at forty, and then 7'0" at fifty. **Cheers! to catching a few at sixty! Thomas Bjelland**

SHAPE	TERRY GOLDSMITH		
MODEL	CUSTOM	74 TOBI	
LENGTH	74	WIDTH	20
			2.6
			56A 784
DESIGNER	TOM BJELLAND 158110		

## TRESTLES

When I had the revelation that I hadn't missed a proper ground swell at Lowers for eighteen seasons in a row I wasn't sure if I should congratulate myself or figure out if I needed a "real" job. I had no idea it was "The world's most rippable wave" as it is now dubbed by WSL commentators, for all those years I just knew I loved it! And looking back at two decades of being a freelance artist/designer able to work most everyday throughout the year (I like to work!) so that I could score it in summer when it is on is not such a bad trade-off. Except you can't take that to the bank, only the memory banks—which I guess ain't too bad either—*or not*—still sorting that one out.

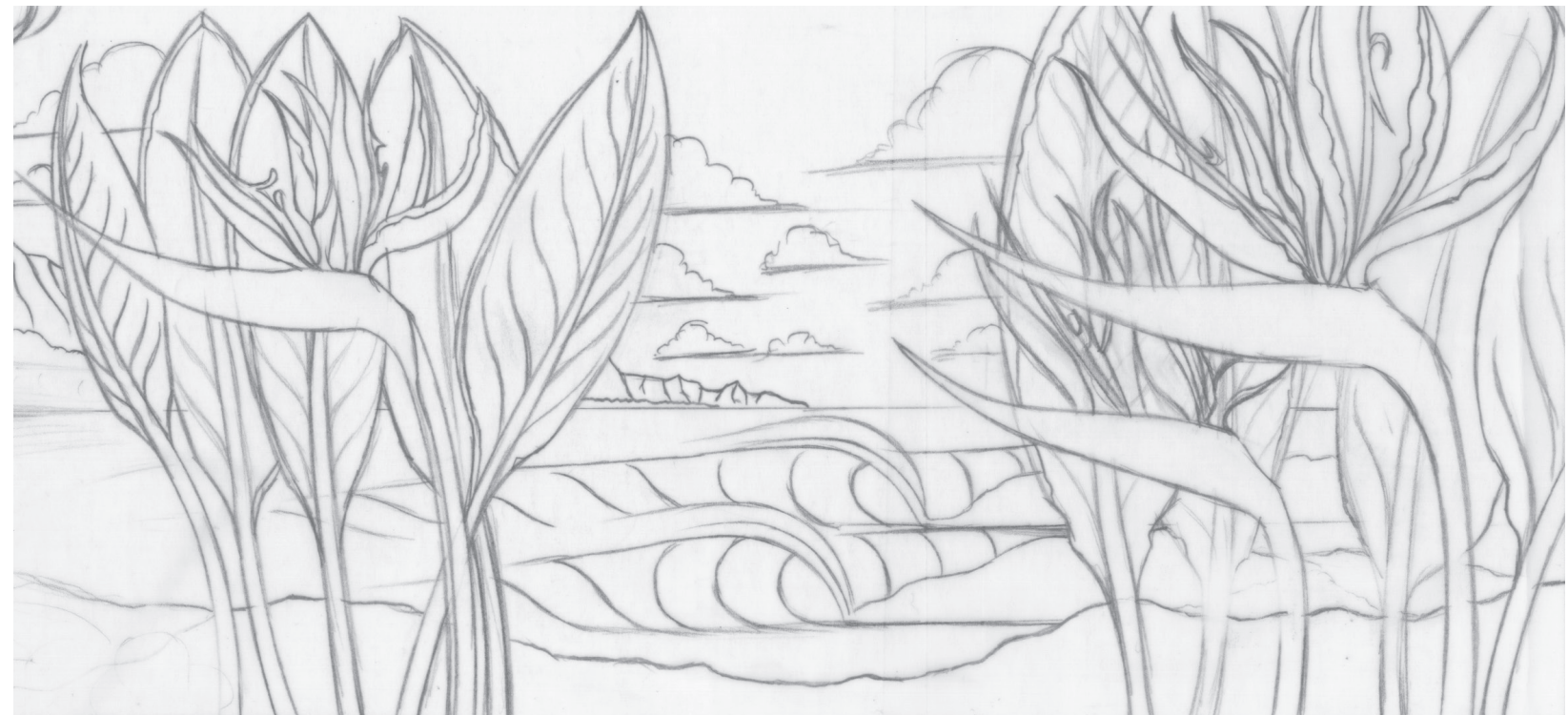
Unfortunately for me the scene there has degraded somewhat from one that took a lot of effort to break into and pretty much governed itself to now being overrun by hordes of every type of surfer on even the slightest mention of South Swell internet forecast. Seventy out at dawn patrol even if it's not really working; a far stretch from the days when you sized-up your local indicator spot and made the call to hit it-or-not. For a time I had it down to a four hour late-morning shift routine, half-hour drive from Newport/Costa Mesa, half hour walk in—suit up, two-hour session, repeat return (I still don't bike it as I enjoy the decompression walk—perhaps enjoying a whiff of sagebrush), not often doable now with today's traffic and all. I have a deep love for some of the breaks in this special area: Uppers also in Summer, Cottons and Church on a solid West in Winter and have been stoked to enjoy them on numerous swells over the years.



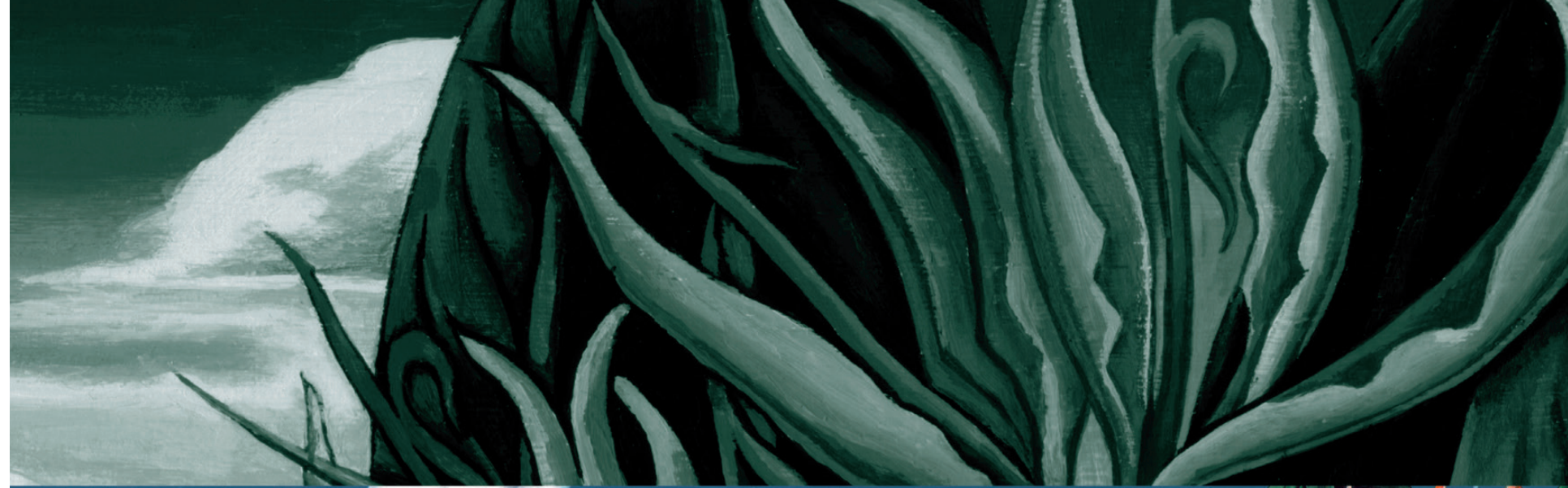
*"Storm Bowls" 1980 • Acrylic on Gesso Board • 12" x 18"*



*"Rabbit '79" 1980 • Graphite on Paper / Mac Digital Color • 10" x 8"*



1996 • Graphite (preliminary) Sketch on Vellum • 18" x 6"

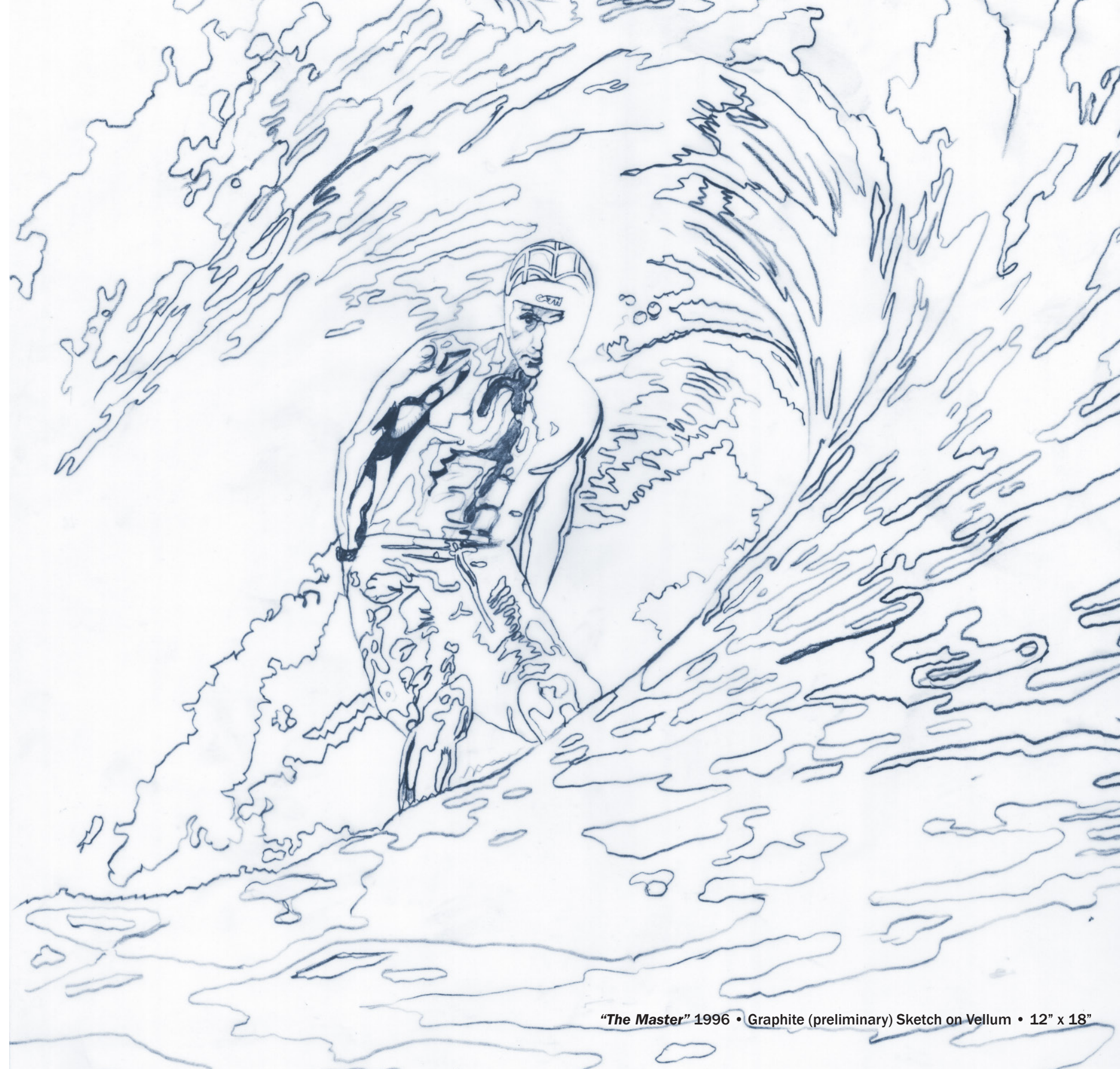


"Kona Winds" 1996 • Acrylic on Gesso Board • 18" x 6"

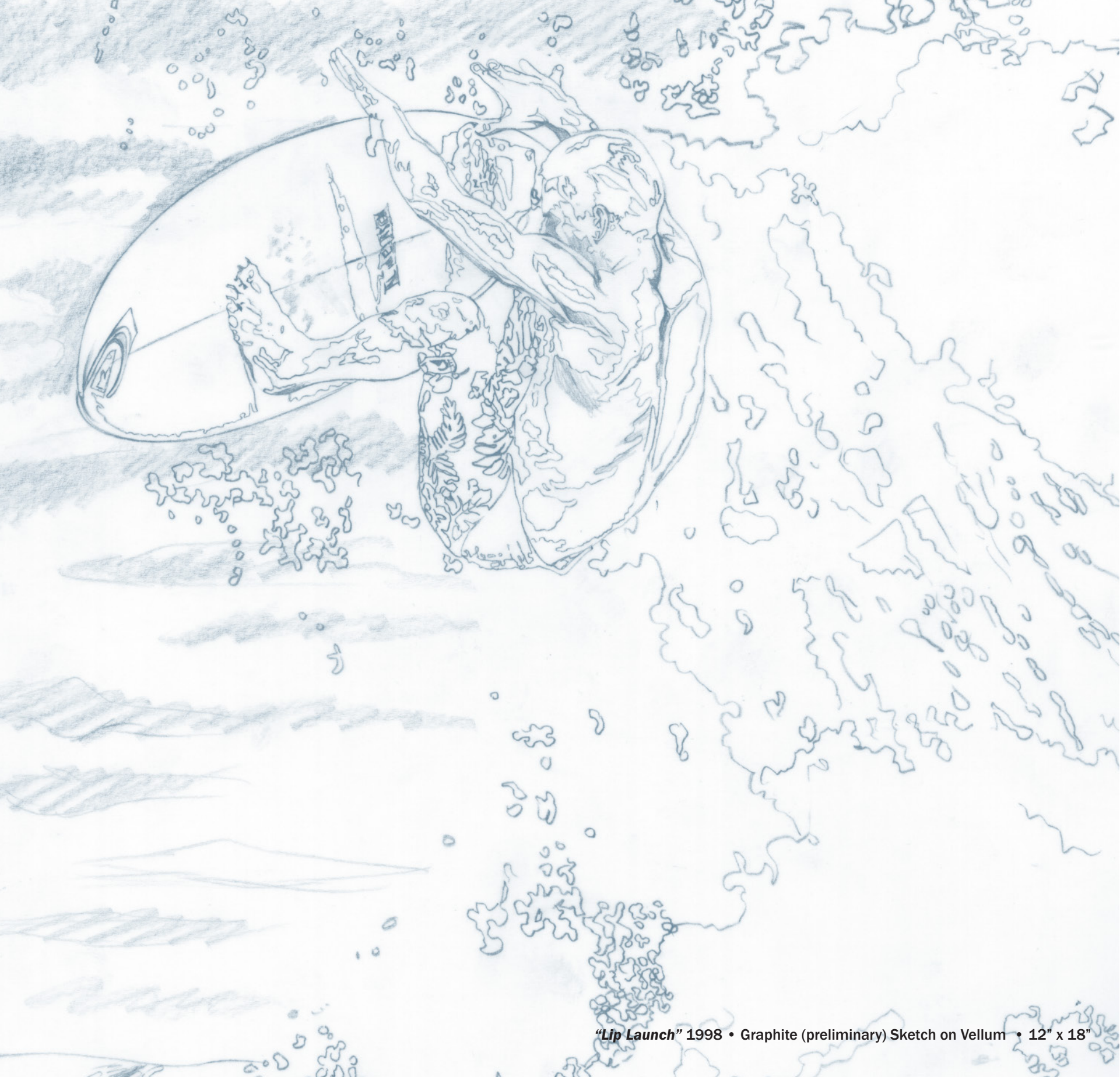




"The Master" 1996 • Acrylic on Gesso Board • 12" x 18"



"The Master" 1996 • Graphite (preliminary) Sketch on Vellum • 12" x 18"



*"Lip Launch"* 1998 • Graphite (preliminary) Sketch on Vellum • 12" x 18"



*"Lip Launch"* 1998 • Acrylic on Gesso Board • 12" x 18"



"Haena" 1996 • Acrylic on Gesso Board • 12" x 18"



"Rail Grab" 1998 • Acrylic on Gesso Board • 18" x 12"



"Ala-mo" 1996 • Gouache on Paper/Mac Digital • 10" x 6"



"Burleigh Heads" 2015 • Scratch Board /Mac Digital • 12" x 18"

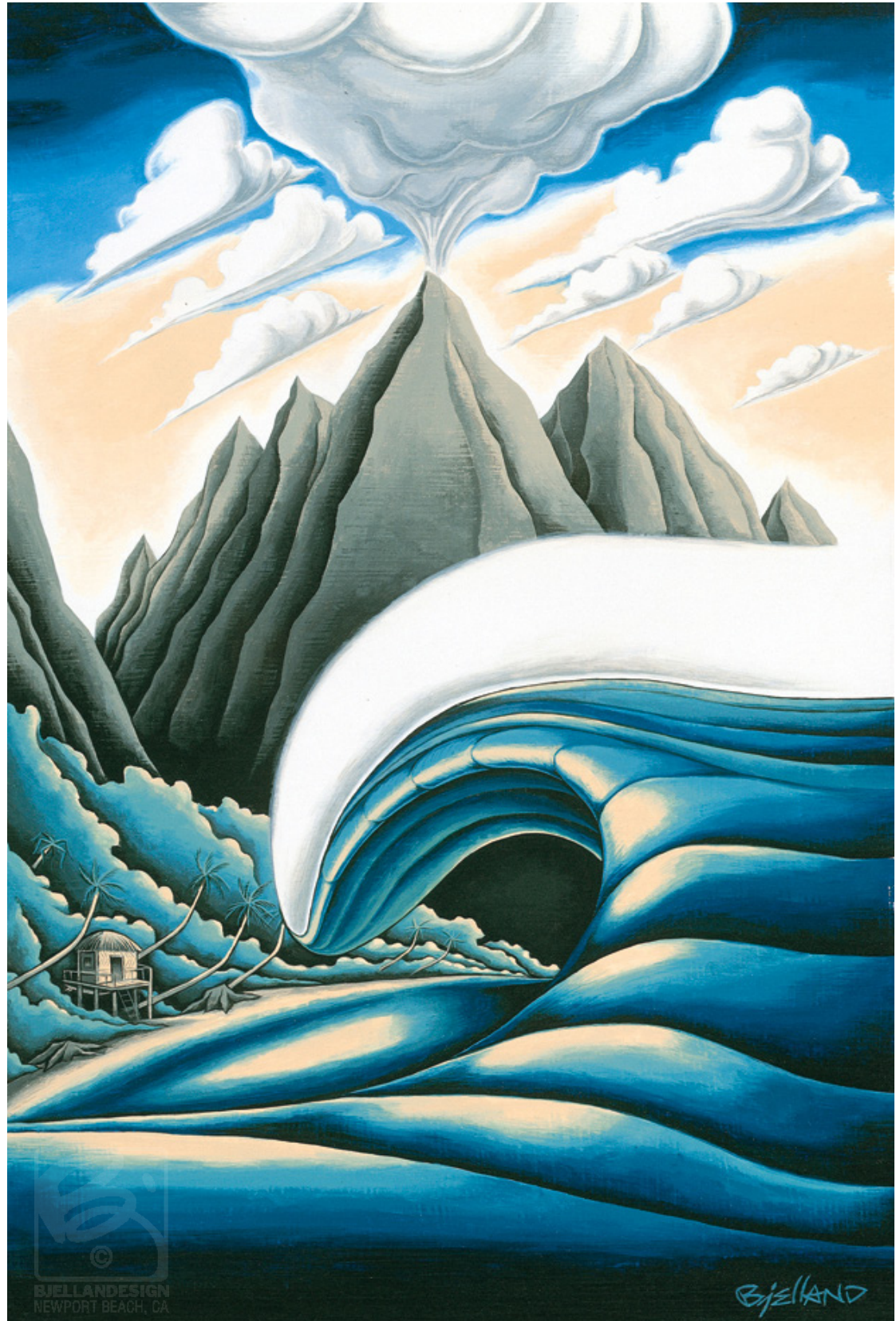




"Tavi Peeler" 1995 • Acrylic on Canvas • 48" x 36"



"Secret Spot" 1995 • Acrylic on Gesso Board • 18" x 12"



"Salty Peaks" 1995 • Acrylic on Gesso Board • 14" x 20"



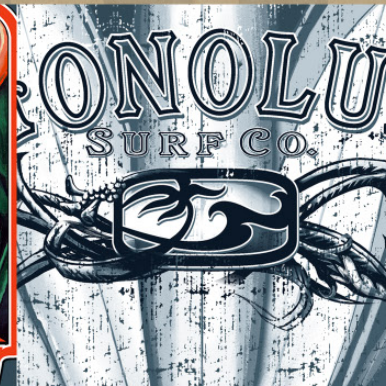
"Thalia Street" 2013 • Scratch Board/Mac Digital • 10" x 13"



"Burleigh Heads" 2015 • Scratch Board / Mac Digital • 12" x 18"

# *the* **ART** *of* **TEE**

by **THOMAS BJELLAND**  
California Screen Print ART and DESIGN



Tee Screenprint  
Art & Design  
**QUIKSILVER**  
**ROXY**  
**HONOLUA**  
**HOBIE by HURLEY**  
**LOCAL MOTION**



*"BALI HIGH"*  
Marker Pen and Prismacolor Pencil / Mac digital

*"BALI HIGH"*  
Exploration high—count me in.  
Endorphin high—please begin!  
Exotic ecstasy...  
Bagus!

*the* **ART of TEE**  
by THOMAS BJELLAND

**Part 1** Tee Screenprints  
**QUIKSILVER**



*"JUNGLE POINT Band"* • Marker Pen and Prismacolor on Paper / Mac digital



"THE MASTER" • Acrylic on Gesso Board / Mac digital



"RABBIT '79" • Graphite on Paper / Mac digital



"LIP LAUNCH" • Acrylic on Gesso Board / Mac digital



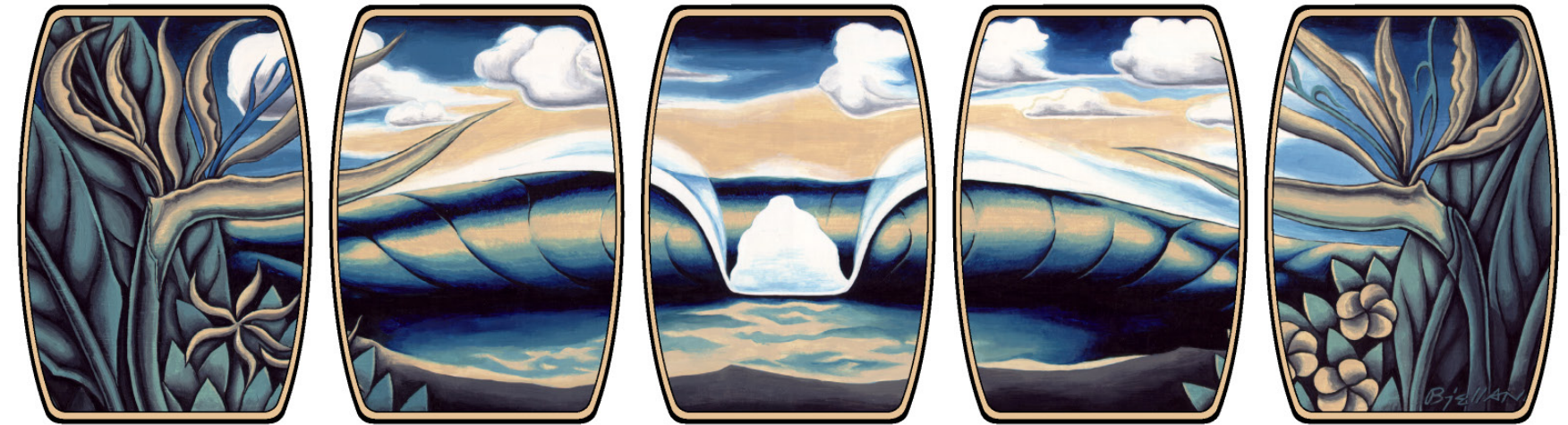
"RAIL GRAB" • Acrylic on Gesso Board / Mac digital



"STORM BOWLS" • Acrylic on Gesso Board / Mac digital



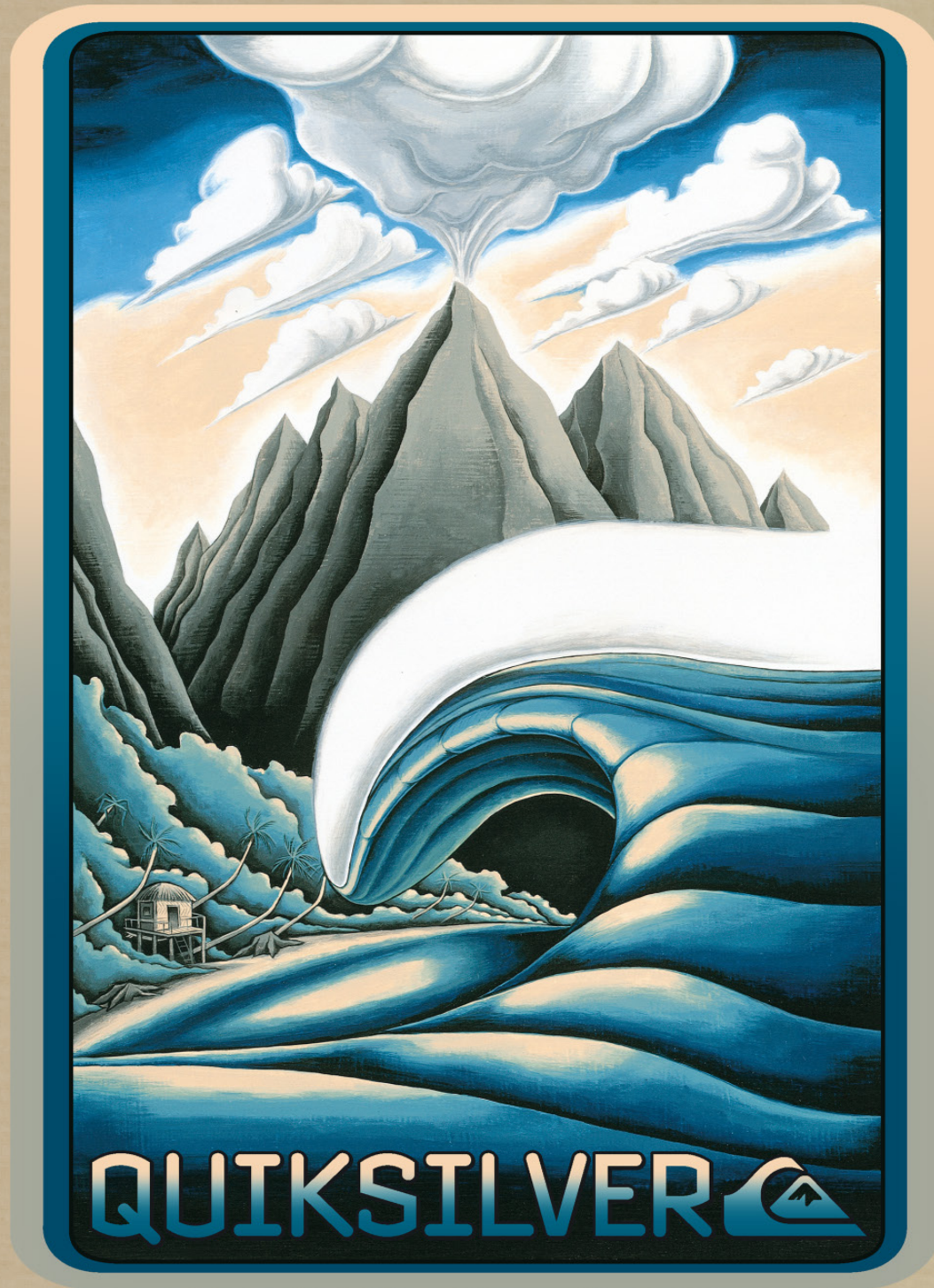
"NORTH SWELL (SUNSET)" • Acrylic on Gesso Board / Mac digital



"NATURAL PROGRESSION" • Marker Pen and Prismacolor on Paper



"PERFECT PEAK" • Acrylic on Gesso Board / Mac digital  
 "KRAKATOA" • Acrylic on Gesso Board / Custom Brush Script / Mac digital



"SALTY PEAKS" • Acrylic on Gesso Board / Mac digital

QUIKSILVER



"FOUR SEASONS" • Marker Pen and Prismacolor on Paper / Mac digital

"KAVA BOWL" • Custom Sumi Ink Brush Script / Mac digital



**"KONA WOODCUT"** • Scratchboard / Mac digital



**"DIAMOND LIFE"** • Marker Pen and Prismacolor on Paper / Mac digital



**"AJA"** • Marker Pen and Prismacolor on Paper / Mac digital



**"HOKUSAI HEX"** • Marker Pen and Prismacolor on Paper / Mac digital





**"BISCUS"**  
Tropical flora  
adorns wahine's ear,  
long black hair-hilites brown and gold,  
kissed by sun and sea,  
nature's (strong) princess.  
Please say [yes!]  
to one haole boy.

*Roxy*

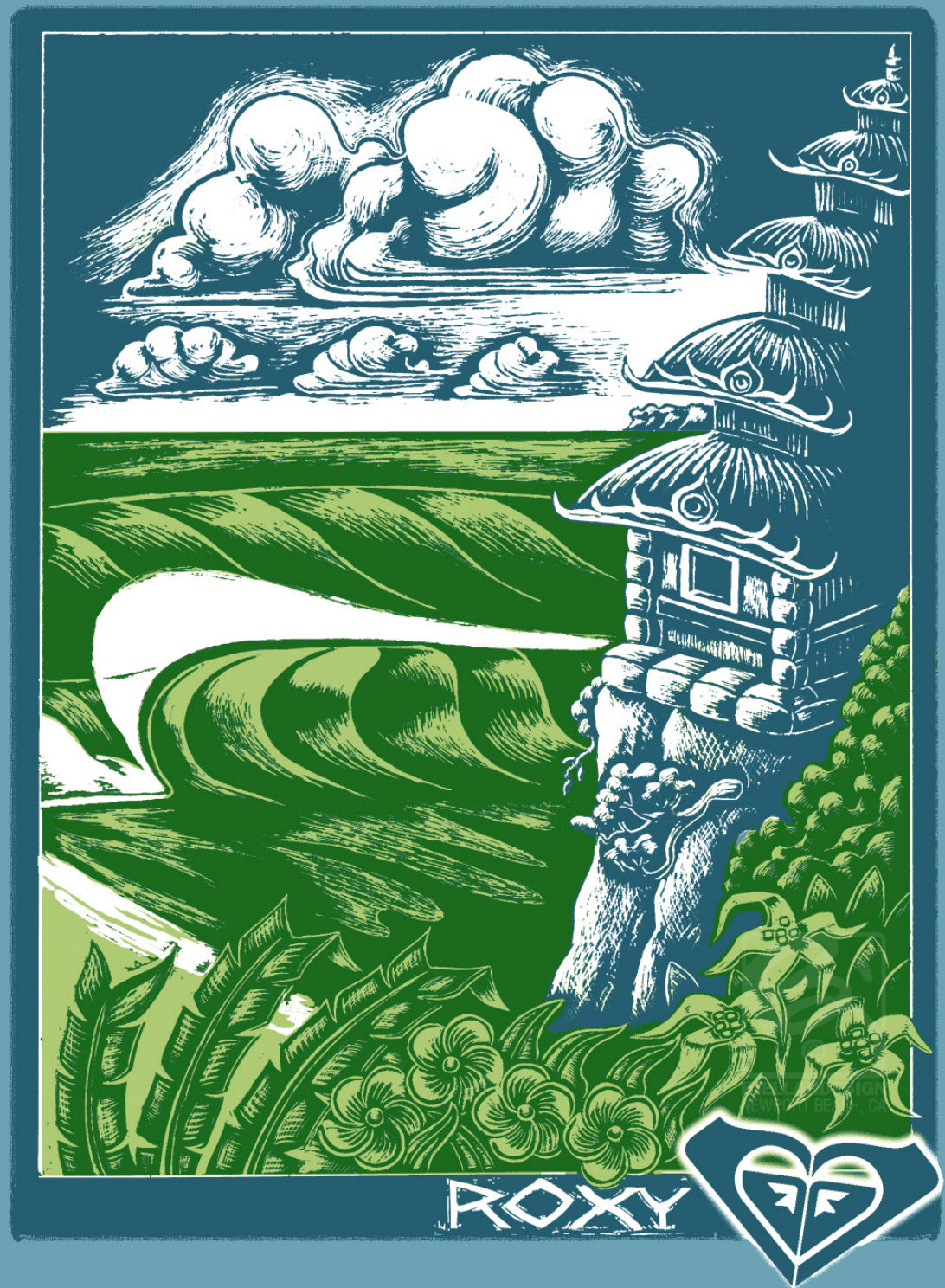
**theARTofTEE**  
by THOMAS BJELLAND

**Part 2 Tee Screenprints**  
**ROXY**



BJELLANDESIGN  
NEWPORT BEACH, CA

"RED BISCUS Band" • Acrylic Airbrush on Board / Mac digital



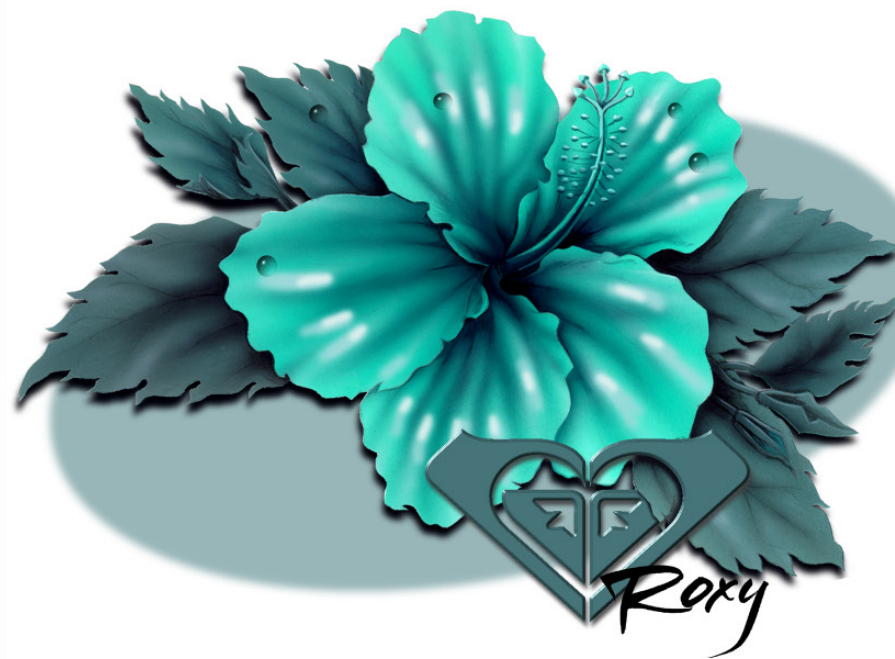
"TEMPLE LEFTS" • Scratchboard / Mac digital



"DIAMOND HEAD" • Acrylic Airbrush on Board / Mac digital



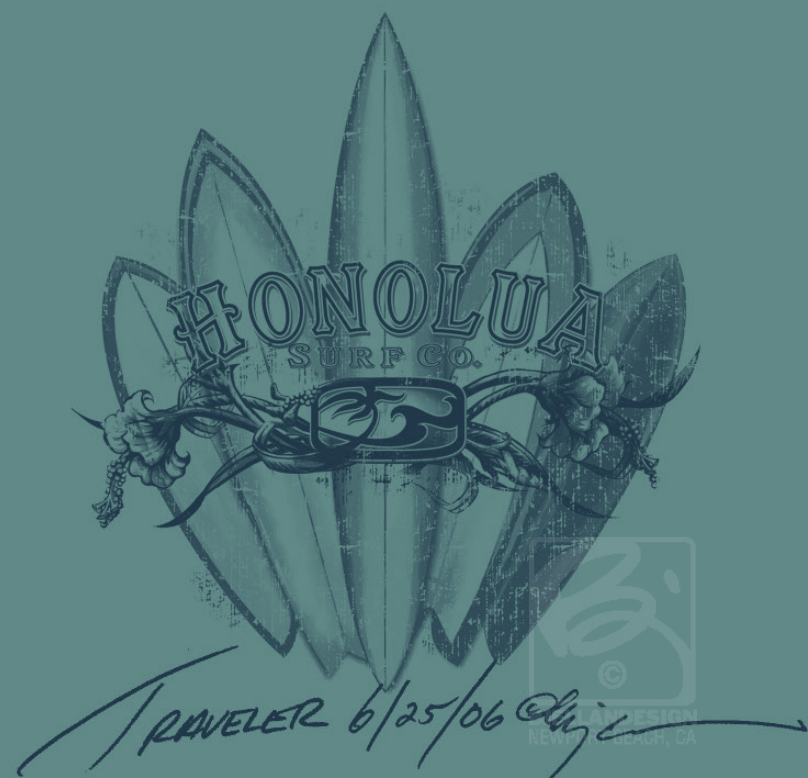
"BISCUS OVAL" • Acrylic Airbrush on Board / Mac digital



"BISCUS" • Acrylic Airbrush on Board / Mac digital



"ALOHA WREATH" • Acrylic Airbrush on Board / Mac digital



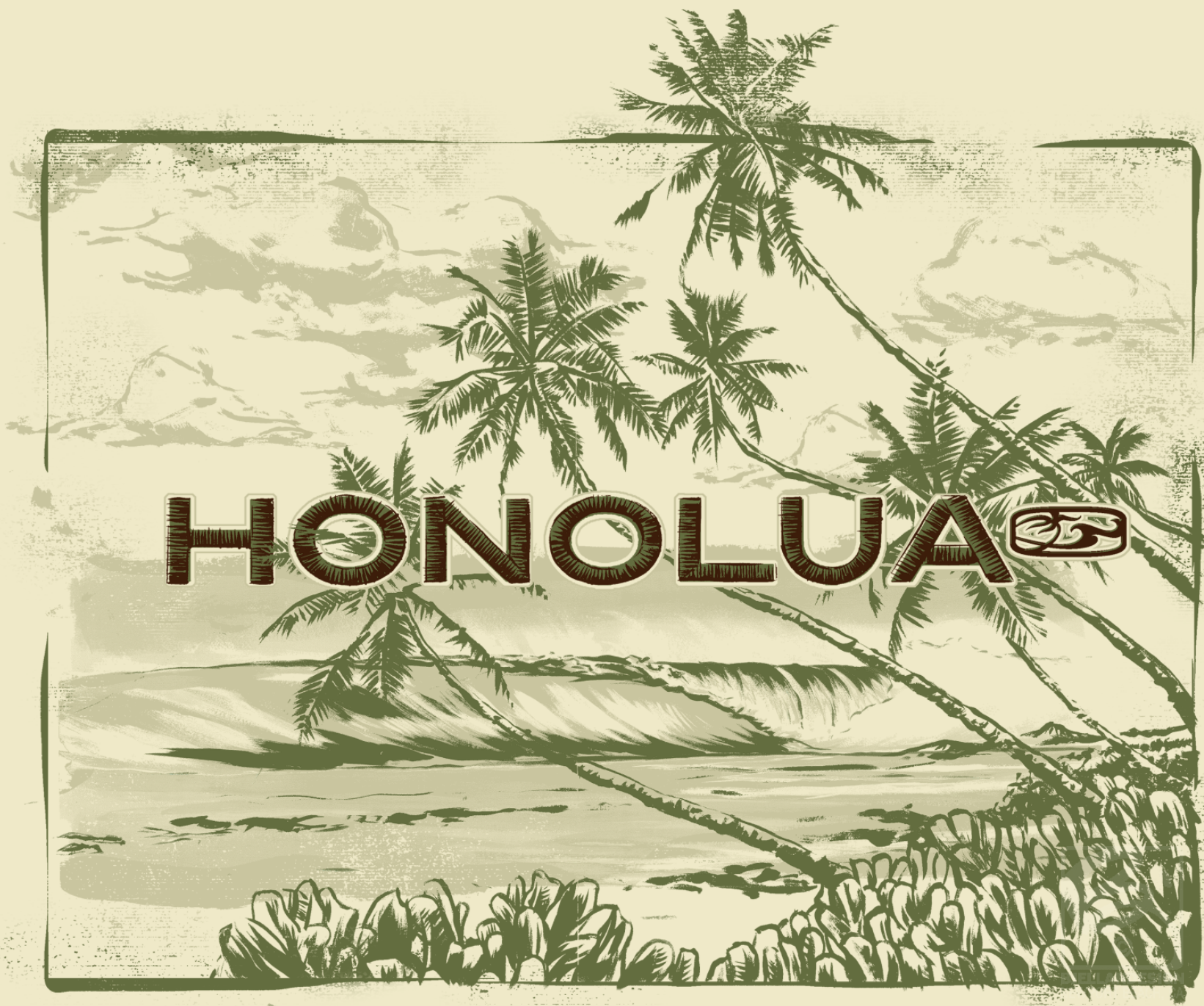
"TRAVELER" 2006  
Gouache Paint on Paper / Mac digital

"TRAVELER"  
to distant shores,  
across oceans,  
across time zones.  
Embracing new ideas  
to a different State of Mind.



**theARTof TEE**  
by THOMAS BJELLAND

**Part 3 Tee Screenprints**  
**HONOLUA SURF CO.**



“LOST COAST” • Gouache on Paper / Mac digital



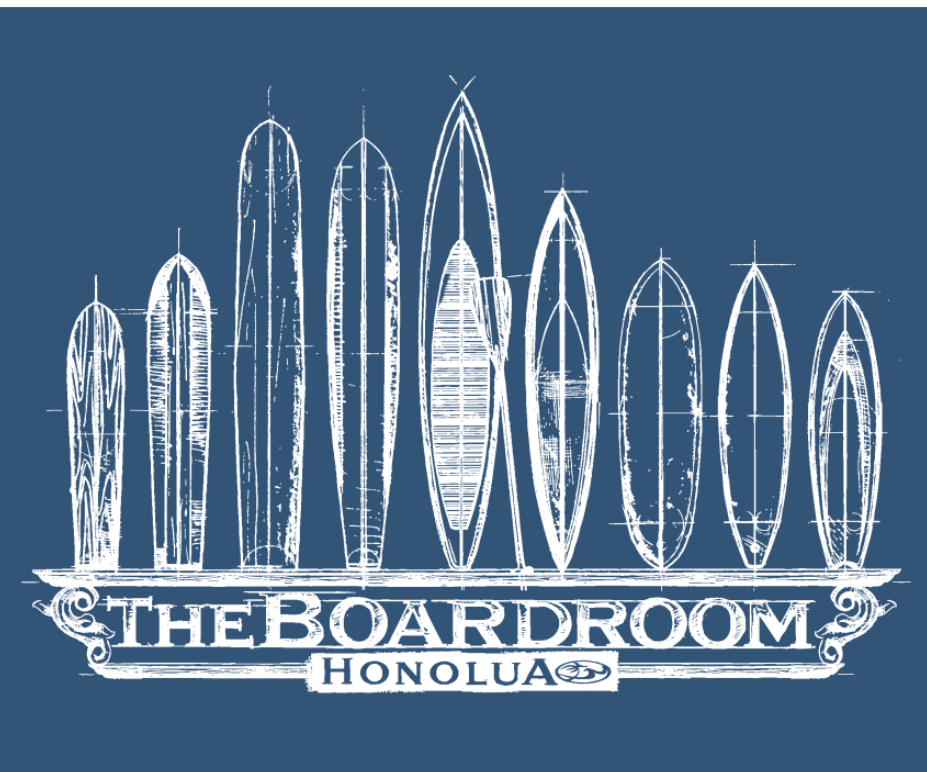
“ALOHA LABEL” • Gouache on Paper / Mac digital

“BOARDROOM II” • Graphite on Paper / Mac digital



“AHI STAMP” • Custom Type/ Block Print Style / Mac digital

“TRADEWINDS” • Custom Sumi Ink Script / Gouache on Paper / Mac digital



*Honolua*

*Honolua*

“TRADEWINDS” • Custom Sumi Ink Brush Script / Front Mini-Band





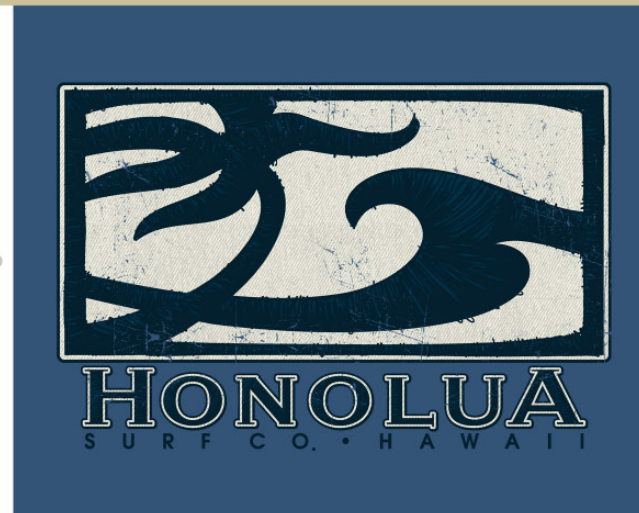
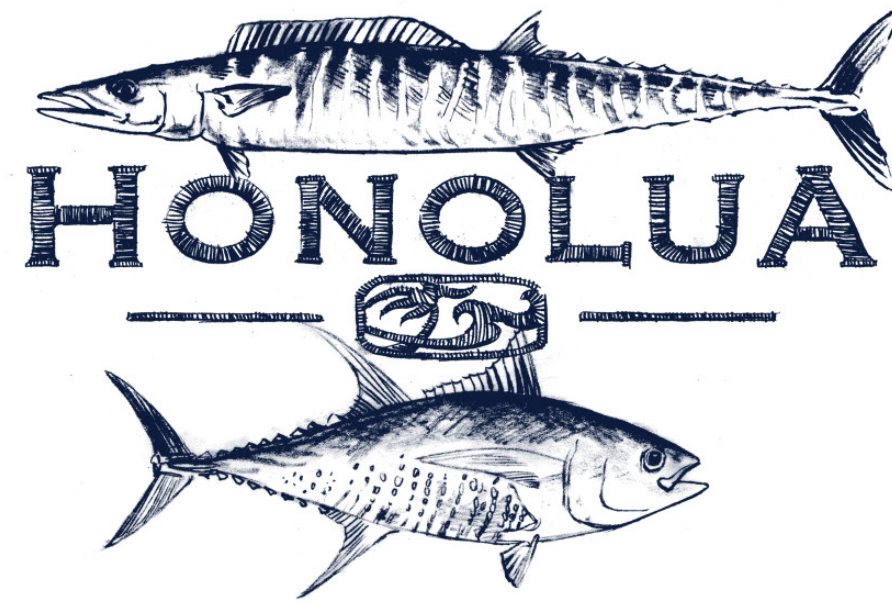
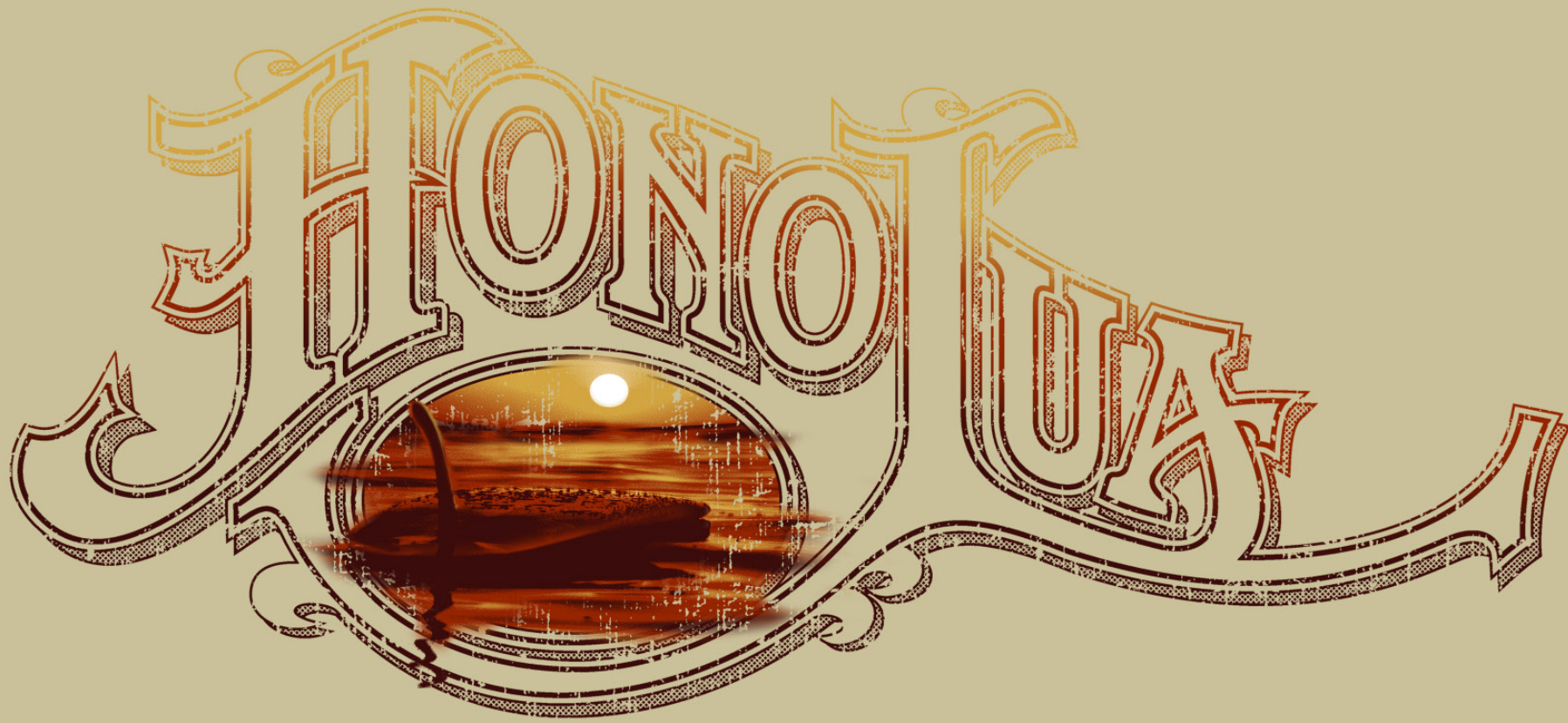
“LEI DAY” • Gouache and Pen on Paper / Mac digital

“CLUB MEMBER” • Custom Vintage Type / Gouache on Paper / Mac digital

“HAIGHT ASHBURY” • Custom Type - Ink / Gouache on Paper / Mac digital

“HANALEI” • Custom Sumi Ink Brush Script / Gouache on Paper / Mac digital

“AQUARIUM” • Graphite on Paper / Ink Roller / Mac digital



"FIREFALL" • Custom Handrawn Type / Mac digital

"SOUTH SHORE Diamond" • Custom Sumi Ink Brush Script / Gouache on Paper / Mac digital

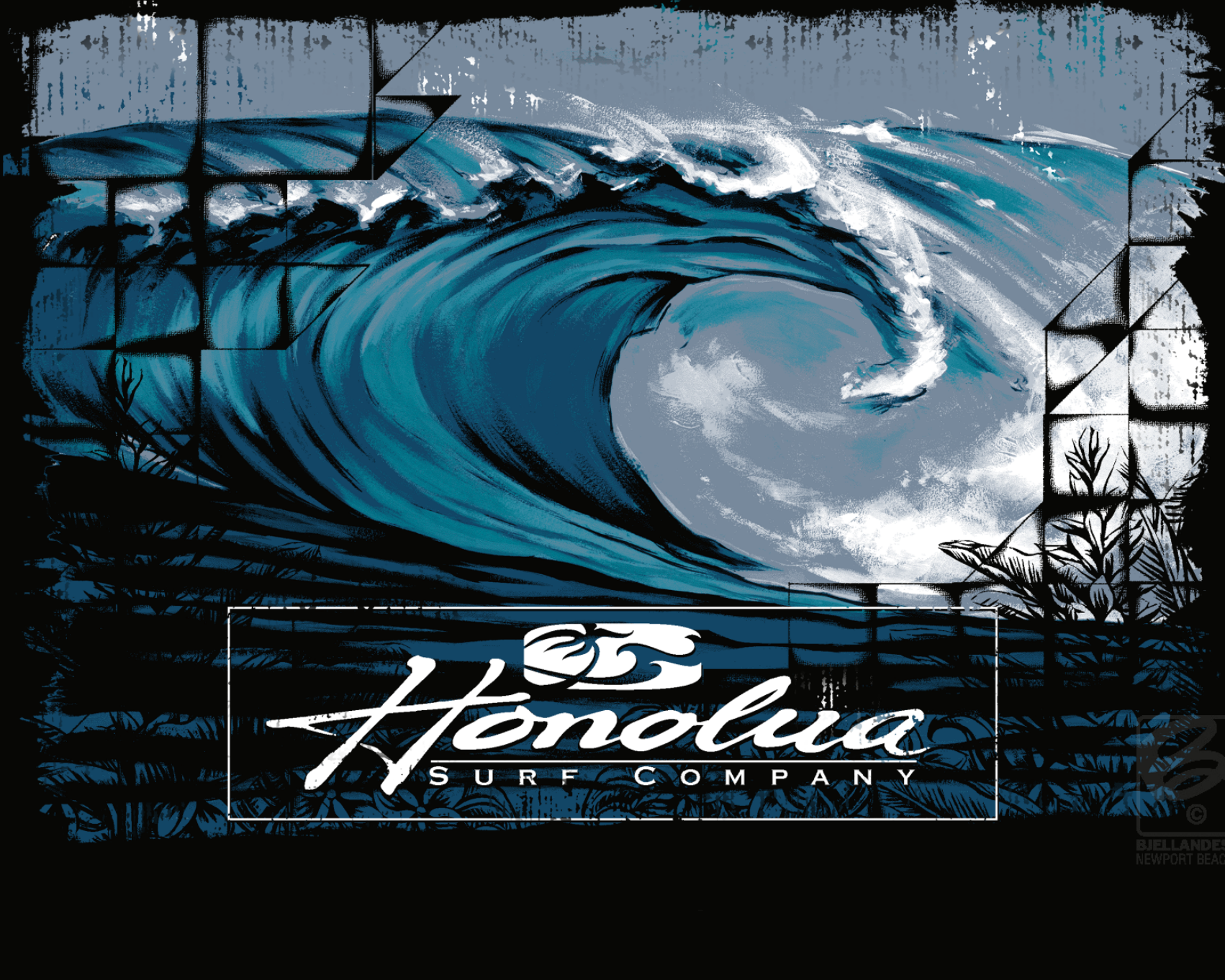
"KAISERS" • Gouache on Paper / Mac digital

"FISH KING" • Graphite on Paper / Mac digital

"CHANNEL LINE-UP" • Scratchboard / Mac digital

"COUNTRY WAVE" • Gouache on Paper / Mac digital

"TRADER" • Custom Type-Script / Gouache on Paper / Mac digital



"HONOLUA BOWL" • Gouache on Paper / Mac digital



"FATHOMS" Boardshort Graphic • Gouache on Paper / Mac digital



"ISLAND GROWN" • Gouache on Paper / Mac digital

"QUIVAH" • Gouache on Paper / Mac digital