

# Mr. Rabbit Welcomes Spring

by Cindy Mann-Vitale

The Artist's Club



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## Palette:

### DecoArt Americana Acrylics

Alizarin Crimson #13179	Antique Green #13147
Antique Teal #13158	Avocado #13052
Baby Pink #13031	Black Plum #13172
Brandy Wine #13079	Burnt Umber #13064
Charcoal Grey #13088	Cranberry Wine #13112
Desert Sand #13077	Green Tea #13282
Lamp Black #13067	Leaf Green #13051
Lemonade #13246	Light Mocha #13241
Lilac #13032	Moon Yellow #13007
Mustard Seed #13254	Plantation Pine #13113
Raw Sienna #13093	Red Violet #13140
Royal Purple #13150	Sea Aqua #13046
Slate Grey #13068	Spa Blue #13267
Taffy Cream #13005	Toffee #13059
Turquoise Blue #13258	Warm White #13239
Wisteria #13211	

## Surface:

Door Crown with Insert #62597                      Inserts for Door Crown – set of 4 #62598

## Misc. Supplies:

DecoArt DuraClear Varnish – Matte #87395  
DecoArt Acrylic Sealer/Finisher – Matte #70836  
Spatter Tool or Old Toothbrush  
Identi Pen – Black #70830 or Fine Line Painting Pen #70829

## Brushes:

### Papillon by the Artist's Club

Round, size 2 #20158; size 5 #20162; size 8 #20164  
Liner, size 0 #20146; size 1 #20147  
Glaze Wash, size 1" #20103

## Preparation:

Before We Begin:

This is a note to encourage you, especially if you are trying my technique for the first time! I never, never worry about being perfect! I gave that up years ago! Strive to create an acceptable result, keeping in mind that most errors and mistakes are never discerned by anyone but you! Relax, and have fun! Enjoy the experience, and give yourself permission to enjoy the painting as you learn! Good is Good Enough!

A Note about Brushes:

Use a brush size that's in proportion for the area in which you are working, and is the best fit for you. I use round brushes for almost all of my painting, basing, and shading. The only time I use a

flat or wash brush is for very large areas of base coating, antiquing, and varnishing.

Fill in holes, if needed, lightly sand, and wipe away dust.

I like to seal the surface with a light application of the Dura Clear Matte Varnish, slightly diluted with water, in a ratio of approximately 50-50. Allow to dry, then lightly sand the surface to smooth. The surface should not be overly slick or smooth, as in a glass like surface. You should be able to discern a slight texture to the surface when brushing your fingertips over the wood. Clean of the surface of any residue or dust before transferring the pattern.

I usually transfer the entire design onto my board, and paint the background and base coat around each design element. This is, of course, a tedious process. What can I say? It's a "Cindy" thing!

However, it is more reasonable to base coat the majority, if not the entire board surface with the primary background color, allow to dry, and then transfer all the design elements.

If you are working with a pale or white background base coat, it works well to base in the entire surface, since painting over a very light and neutral color does not distort the next paint application.

If the background is a dark color however, then I suggest an undercoating of white to lift the base coating back up to the desired level for best results.

If the surface or grain of the wood raises during the basing process, then sand lightly with very fine grit sandpaper, or a piece of brown paper bag. As I have mentioned above, do not sand the surface until it become slick and shiny. If you only have the very fine grit sandpaper, be sure to use a very light touch. Using the sandpaper will most likely require an additional coat of paint. With the brown paper I find it does not require any touch up painting.

If the surface becomes too slick, it will hinder the shading mixture from adhering. The paint mixture will slide over the surface and smear. My shading process works much better if the surface is slightly rough, or has "tooth". In that way, the shading mixture grabs into the grain.

Keep in mind that the results I achieve are a result of many layers, or applications of the shading applications, and are not accomplished in one simple step. In the first steps of the process, the results may be slightly blotchy or mottled. Do not be concerned with this, but simply allow to dry completely, then apply another application until you are pleased with the results.

## Painting Instructions:

Door Crown:

Transfer all the checkerboard squares and the gold edging which will create the area for the floral insets. Note: In the event that there may be slight discrepancies in the exact duplication of the board, you may need to slightly adjust the line drawing to fit your board.

Do Not Transfer the Following:

The flower, stem or leaves. This will be transferred after the base coating and shading are completed.

Black and White Checkerboard Design:  
Base in the white squares with Warm White.

Base in the black squares with Slate Grey.

Begin shading all of the squares with highly diluted Lamp Black. A suggested



ratio to begin is 95% water to 5% paint, then adjust accordingly with less water, if needed. If you find this is too drastic of a contrast for you to work with comfortably, then use a grey color of your choice.

As you work, try to create different levels and variations of shading, so each square is slightly different in effect. Apply more shading to the black squares to deepen, than to the white squares. This process may take quite a few applications of color, and can be time intensive. A short cut would be to simply base coat the squares with Lamp Black, and or a very dark charcoal shade. I like the sharp contrasts and variations of color, so I use this method, but go with what works best for you.

#### The Board Edge:

I suggest that you complete the entire front panel of the surface, allow the paint to dry, then varnish with two light coats of varnish, as given in the basic varnishing instructions. When the finishing coats of varnish have been applied and are dry, begin to paint the board edges.

I am a “messy” painter and find it difficult to use great patience and precision while working in tight areas, therefore, I have paint all over the place! With a varnished surface, should I have a mishap (which I will have!) I find that it is an easy fix to simply wipe away the wayward paint from the varnished surface if I do so immediately.

I painted the edges with Slate Grey, and when dry, washed diluted Lamp Black over the surface in a wash effect in keeping with the shading process for the checkerboard squares. However, if you want a faster and easier application, simply paint the board edges with Lamp Black or a dark charcoal grey.

#### Gold Band:

Base coat with Moon Yellow. Shade some areas with Raw Sienna, leaving “open” areas to provide contrast with the base coat.

#### Floral Design:

Transfer the flower center, the petals, the stem and the leaves.

Do not transfer the dots around the flower center, or the veining on the leaves.

Those will be transferred after the base coating and shading are complete.

#### The white flower:

Base in the flower center with Taffy Cream. Shade with Raw Sienna.



Base in the petals with Warm White. Shade with highly diluted Lamp Black.

Add the green dots around the outside center of the flower with the tip of a liner brush, with Green Tea. Allow to dry, then use diluted Avocado and lightly shade over the dots with a liner brush.

The Stem and Leaves:

Base coat with Green Tea. Shade with diluted Avocado. Paint the veining on the leaves with diluted Avocado and a liner brush.

Varnishing:

When all the paint has thoroughly dried, brush on a thin, even application of varnish.

Using a damp glaze/ wash brush, dip into diluted varnish (approx. 50-50 varnish to water) and brush on a light even coat. Allow to dry and repeat for complete coverage.

I do not like a heavy, shiny finish.

The surface should be adequately sealed, so when the antiquing is brushed on later, it will not grab into the grain of the wood and cause dark staining.

Antiquing:

Allow the varnish to completely dry, and then apply a wash of highly diluted Burnt Umber to create an antiqued effect with a large brush. I prefer a 1 inch glaze, or wash brush.

Fill damp brush with mixture, and work over the surface until brush is empty.

Work in grids, brush mixture over the surface, pulling out as far as possible to empty the brush. Refill brush, and repeat until entire surface is covered, blending the edges as you work, for even coverage.

The process can be repeated to darken, if needed, when the first application has completely dried. You can also add additional applications of the Burnt Umber wash to accent certain areas, such as the corners, with the glaze brush, or a small round brush for smaller areas, just as you would apply the shading technique.

Note about Inking:

For this project I decided against inking all the design elements. Use your own judgment as to what details you want to add to your project. If you decide to ink, then it should be drawn on before the spattering process.

Spattering:

Spatter the surface with a spatter tool or toothbrush, using Lamp Black. I suggest that you test the spatter pattern before spattering your project to be sure the paint is the right consistency before going directly to the surface.

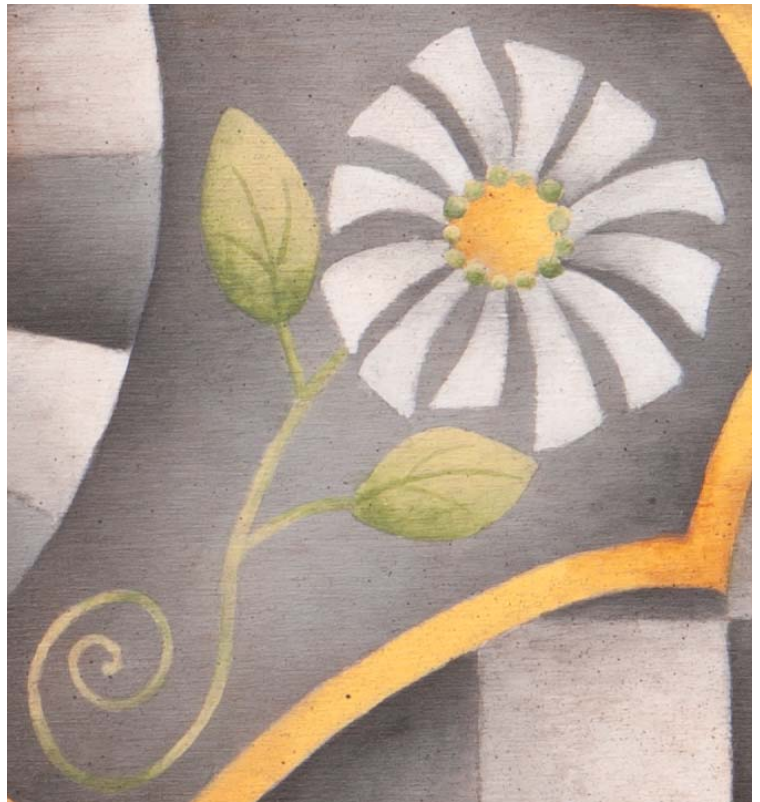
Rabbit Design

Background Instructions:

For this design, I painted in the background colors around the larger transferred shapes. If you prefer, you can paint in the entire background area and then transfer over it. I would suggest painting on an undercoating of white for the transferred areas to lift the color results.

Paint in the background with Sea Aqua, Turquoise Blue, and Warm White but not as a mixture.

I laid down either Sea Aqua or Turquoise Blue and then blended Warm White into it, working on





the surface for a variegated result. Apply a fairly large amount of paint so you can work it out over the surface and work quickly to blend the edges before the application dries. Alternate the colors and then shade with Antique Teal around the edges of Mr. Rabbit and the flowers for contrast.



Transfer the pattern lines as follows:

Do not transfer the butterflies or the bees until the background is completed.

Outline of Mr. Rabbit. Transfer the eyes, nose and the shape of the mouth to assist with shading that area. Do not transfer the eye-brows or the dots and whiskers.

Outline of hat, and hatband. Do not transfer the hatband stripes. Outline of the feather and the feather button. Do not transfer the button swirl design.

Outline of the collar and collar trim.

Outline of the coat, coat trim and cuffs. Do not transfer the shirt buttons, coat button or the plaid design.

Outline of the cuffs. Do not transfer the button.

Outline of the bow. Do not transfer the polka dots.

Outline of the gloves. Do not transfer the stitching.

Outline the flower basket and the strap around the arm. Do not transfer the vine design on the strap or the oval designs at the top of the basket.

Transfer the roses. For the roses, simply transfer the basic ball shape. The petals will be added as an overlay when all shading is

completed. Do not transfer the stamen until the insert background and the rose is completed.

Transfer the daisies. Do not transfer the dots around the centers or the swirls in the center.

Transfer the purple flowers. Do not transfer the dot in the center of the flower or the white spoke designs.

Transfer the leaves. Do not transfer the veining or the stems.

Transfer the paint brushes. Do not transfer the shiny accent. The bristles accents will be added later with the pen.

When all the base coating and the shading are completed on the initial transfer details, go back to the overlay designs and add them either by free-handing or transfer.

**Mr. Rabbit:** Base in with Warm White. Shade with Toffee around one side of the ears, hat, chin-line and above nose to create dimension. Build in layers to intensify the shading in some areas. On the right ear, run a light application of Toffee along the inside crease and when dry float a thin application of highly diluted Baby Pink in the center area only leaving the edge light. Base coat the nose with Baby Pink. Shade with a mixture of Alizarin Crimson and Burnt Umber, to create a muted color and shade on one side only.

**The Eyebrows:** Using a liner brush pull out strands of hair over the eyes with Warm White. While still wet, pull through Toffee to create dimension.

**The Eyes:** Base in the entire eye area with Warm White, then paint in the centers with Charcoal Grey. Shade with Lamp Black. Try to keep the eyes similar in shape and size. Add a little diluted Warm White highlight if needed. Paint a thin line of Toffee around the eyes for contrast.

**Hat:** Base with Toffee. Shade with Burnt Umber. Apply numerous applications of shading by the feather and the button to create the deep contrast, leaving the left side of the hat lighter.

**Hat Band:** Base coat with Green Tea. Shade with Antique Green. Freehand or transfer the stripes. Base in with Warm White. Shade over them Antique Green tone down.

**The Feather:** Base coat with Lilac. Paint on the center line with Royal Purple, and shade the center area leaving the feather tips light. Use Black Plum in the center area only to deepen and provide more contrast.

**The Feather Button:** Base coat with Baby Pink. Shade with Alizarin Crimson on one side.

**Collar and Collar Edging:** Base coat with Warm White.





Use highly diluted Lamp Black to shade by Mr. Rabbit's head. Base in the collar edge with Light Mocha. Shade with Burnt Umber.

Shirt and Buttons: Base coat with Warm White and shade as above for collar. Add three buttons either freehand or by transfer. Base with Toffee and shade with Burnt Umber.

Bow: Base with Baby Pink. Shade with Alizarin Crimson. Add additional shading with Cranberry Wine to deepen and create the impression of creases and folds. Freehand or transfer the polka dots. Fill in with Warm White. Shade over them with a light application of highly diluted Cranberry Wine to soften.

The Coat: Base coat with Green Tea. Shade with Antique Green. Deepen with Plantation Pine in some areas for more contrast. Freehand or transfer the plaid stripes. Base in with Light Mocha. Shade with Burnt Umber for contrast.

Coat Cuffs and Edging: Base coat with Baby Pink. Shade with Cranberry Wine.

The Coat and Cuff Buttons: Freehand or transfer. Base in with Wisteria. Shade with Royal Purple. Freehand button center or transfer. Base in with Light Mocha. Shade with Burnt Umber. These need not be perfectly round, so don't stress over getting them exactly shaped!

The Glove: Base with Warm White. Shade with highly diluted Lamp Black. Freehand or transfer the stitching. Using diluted Lamp Black to create stitches.

The Flower Basket: Base coat with Desert Sand. Shade with Burnt Umber. Use some diluted Burnt Umber to create the impression of woven ribbing with the tip of a liner brush. Base the basket edge (this is just peeking out between the daisy and Mr. Rabbit's sleeve) with Light Mocha. Shade with Burnt Umber. Freehand or transfer the oval shapes. Base coat with Lilac. Shade with Royal Purple. The swirls will be added later with the pen.

The Flower Basket Strap: Base coat with Lilac. Shade with Royal Purple. Freehand or transfer the vine design. Paint on design with highly diluted Warm White. Shade over the design with a thin wash of Royal Purple to soften and blend.

The Daisies: Base in the daisy petals with Warm White. Shade with highly diluted Lamp Black at the areas close to the flower center. Base in the flower center with Moon Yellow. Shade with Mustard Seed on one side. Add dots of Lemonade around the flower center in a random pattern. Add dots of Plantation Pine over part of these to darken.





**The Roses:** Base coat with Baby Pink. Shade around the base, pulling the color up to the top of the rose so it fades away leaving the top of the rose lighter, with diluted Red Violet. Using a liner brush, filled with Warm White, begin adding strokes to resemble petals on the sides and in the front of the ball shape. Refill with paint when needed. Go back into some of the petal areas to deepen separation with a few streaks of Red Violet. Use Mustard Seed to add a few dots in the rose center. Freehand or transfer the stamen. Using a liner brush, paint on stamen with Moon Yellow. Add a highlight along the edge and at the top of the stamen with Raw Sienna to deepen.

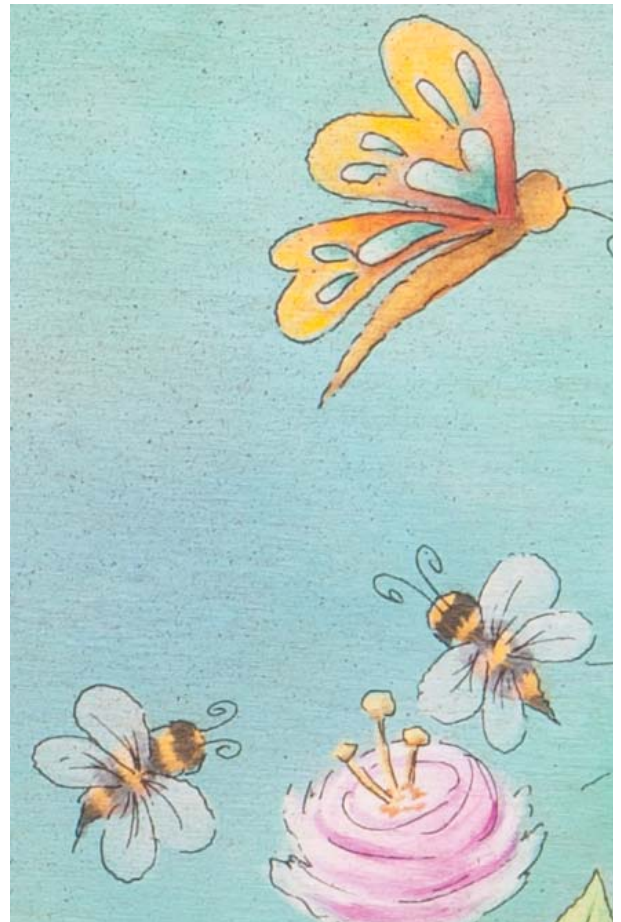
**The Purple Flowers:** Basecoat the petal area with Wisteria. Shade with Royal Purple. Use Black Plum to add depth around the flower centers. Base coat the flower centers with Taffy Cream. Shade with Raw Sienna. Add a dot of Raw Sienna in the center with the tip of a liner brush. Freehand or transfer the white spoke design. Paint on with a liner brush and diluted Warm White.

**The Leaves and Stems:** Base in with Lemonade. Shade with Leaf Green. Paint on the veining with diluted Leaf Green.

**The Papillon Brushes:** Basecoat with Lilac. Shade with Royal Purple, and add a wash of Black Plum to deepen. Base in the ferrule of the brush with Moon Yellow. Shade with Raw Sienna. Base coat the bristles with Light Mocha. Shade with Burnt Umber. Add additional layers of shading to deepen at the base of the bristles. Paint on a few streaks to give the effect of separation. Using a liner brush, and diluted Warm White, add shine highlights to one side of the handle and the ferrule.

**The Butterflies:** Transfer in place when the background color is completed. Base in the bodies with Moon Yellow. Shade with Burnt Umber. The wings are based with Taffy Cream. Shade with Mustard Seed. Add Brandy Wine as a shading application at the area close to the body. Freehand or transfer the blue insets on the wings. Base with Warm White. Paint in with Spa Blue. Shade with Antique Teal. The antennae will be added later with the pen.

**The Bees:** Freehand or transfer. Base in the bodies with Moon Yellow. Shade with Raw Sienna. Paint on the black stripes with Lamp Black pulling out a few strokes to create a fuzzy appearance and pull out the tails with the tip of the liner brush to a point. Freehand or transfer the wings. Paint on with a highly diluted wash of Warm White. If needed, repeat. Allow the final effect to be transparent so the background color shows through. The antennae and veins in the wings are done later with the pen.





#### Finishing:

When all the paint has thoroughly dried, brush on a thin, even application of DuraClear Varnish - Matte. Using a damp glaze/ wash brush, dip into diluted varnish (approx. 50-50 varnish to water) and brush on a light even coat. Allow to dry and repeat for complete coverage. I prefer the matte finish to prevent an overly shiny and glossy result.

The surface should be adequately sealed, so when the antiquing is brushed on later, it will not grab into the grain of the wood and cause dark staining.

#### Antiquing:

Allow the varnish to completely dry, and then apply a wash of highly diluted Burnt Umber to create an antiqued effect with a large brush. I prefer a 1

inch Glaze Wash brush.

Fill damp brush with mixture, and work over the surface until brush is empty.

Work in grids, brush mixture over the surface, pulling out as far as possible to empty the brush. Refill brush, and repeat until entire surface is covered, blending the edges as you work, for even coverage. Work quickly so you are not brushing over areas that may be drying and are tacky as that will pull the paint back up and create 'holes'.

The process can be repeated to darken, if needed, when the first application has completely dried. You can also add additional applications of the Burnt Umber wash to accent certain areas, such as the corners, with the glaze brush, or a small round brush for smaller areas, just as you would apply the shading technique.

#### Inking:

As an option, you can outline the finished design with the .005 permanent ink pen.

This technique pulls out design elements and is an easy way to add fine details that would be difficult with a brush and paint.

I use the pen to outline and accent all shapes and designs and to draw the swirls inside the flower centers, the ovals on the basket edge, the antennae on the butterflies and bees. The pen can be an extension of providing details.

#### Spattering:

I use a toothbrush for my spattering but a spatter tool works well too. I used diluted Burnt Umber for this design.

#### The Final Finish:

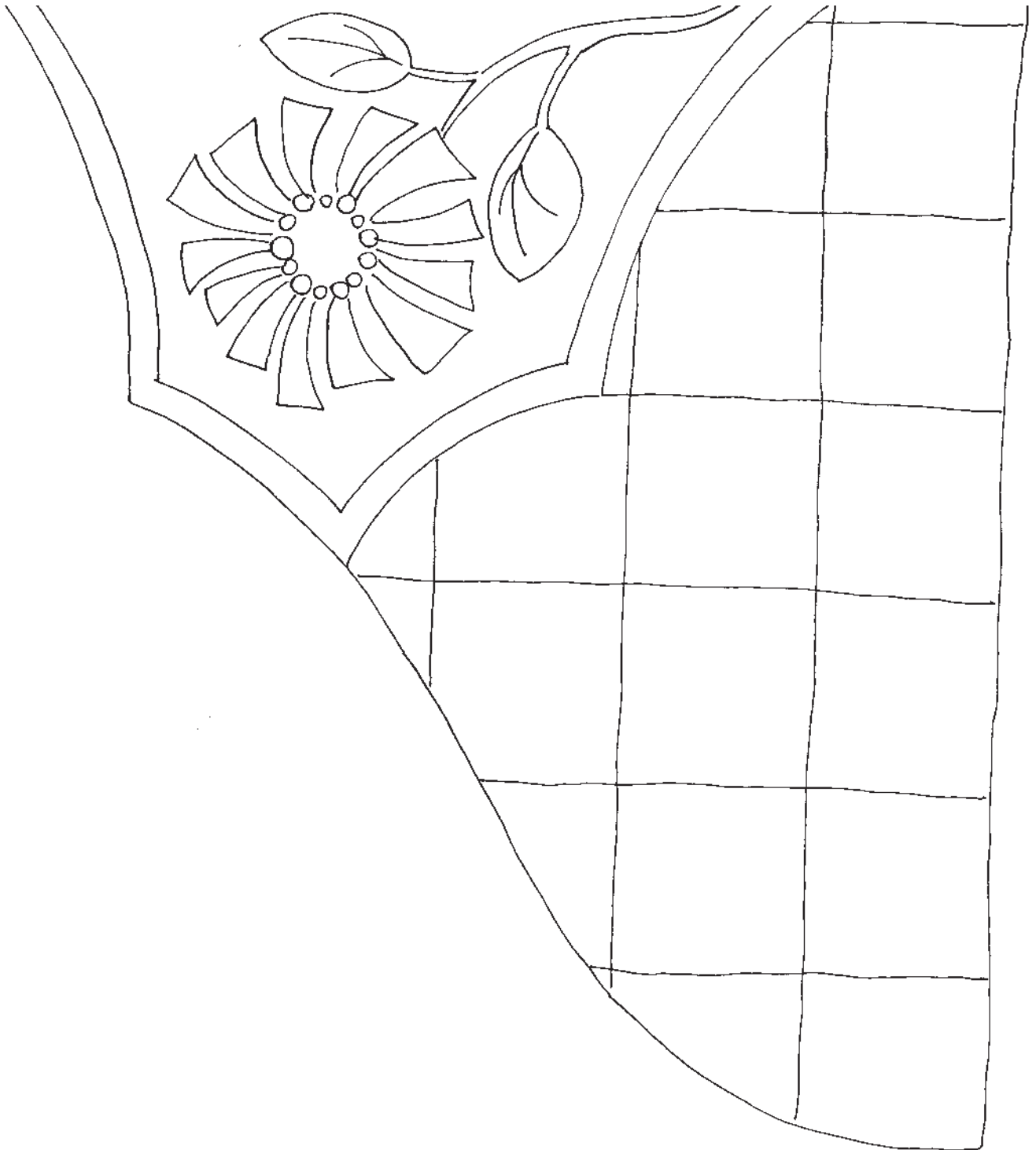
For a protective finish I suggest using DecoArt Acrylic Spray Sealer/Finisher - Matte.

Brushing over the inking can cause bleeding.

I usually apply two very light coats, allowing ample drying time, in between coats.

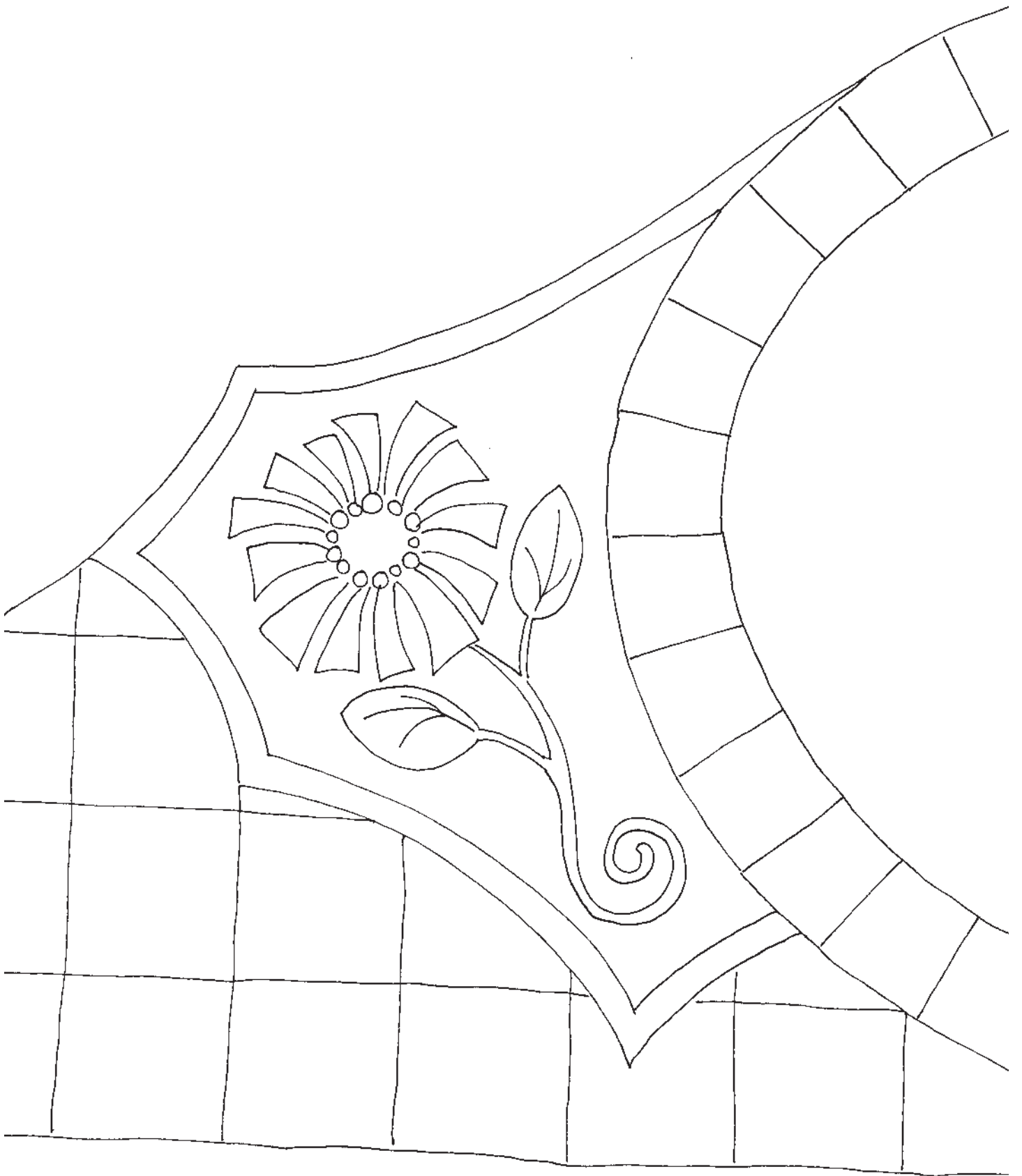
Refer to directions printed on the can to ensure results.

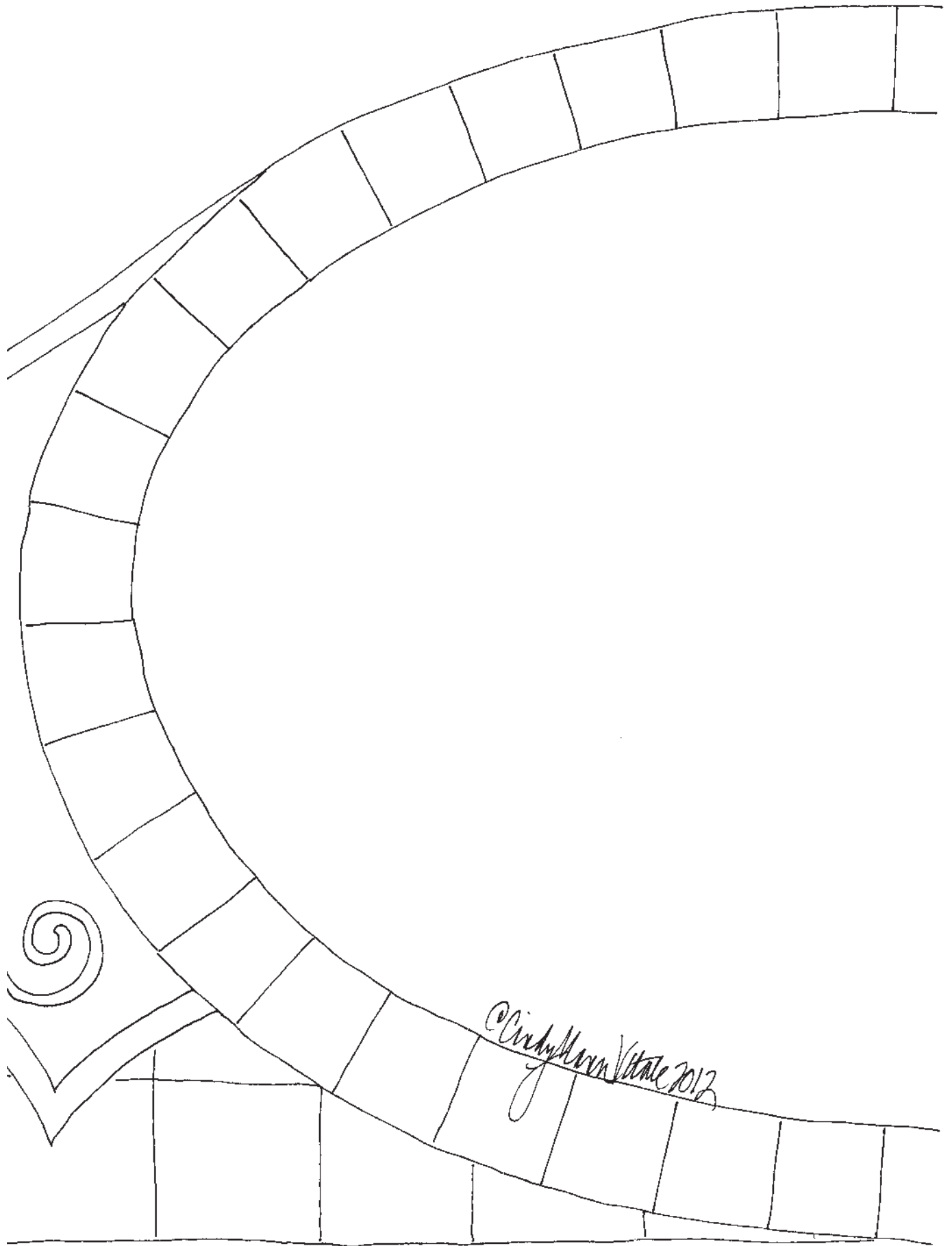
# Pattern at 100%



1" x 1"

To ensure your pattern is at 100%, this box should measure 1" x 1" when printed.











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