

the Artist's Club
**SANTA TEACUP
TOYS**
by Cindy Mann Vitale



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EXCLUSIVE
A

Santa Teacup Toys

by Cindy Mann Vitale

Palette:

DECOART AMERICANA® ACRYLICS

Snow White #13001
Grey Sky #13111
Lamp Black #13067
Bubblegum Pink #13244
Cherry Red #13159
Alizarin Crimson #13179
Cranberry Wine #13112
Banana Cream #13545
Raw Sienna #13093
Aloe #13303
Avocado #13052
Citron Green #13235
Leaf Green #13051
Plantation Pine #13113
Mint Julep Green #13045
Whispering Turquoise #13537
Teal Green #13107
Baby Blue #13042
Sapphire #13099
Navy Blue #13035
Wisteria #13211
Grape Juice #13236
Tangerine #13012
Georgia Clay #13017
Light Mocha #13241
Cocoa #13253
Light Cinnamon #13114
Oyster Beige #13549
Burnt Umber #13064

Surfaces:

Scroll Hanger #63242
Teacup Cutout #63240
Tombstone Plaque #63228

Miscellaneous Supplies:

Americana® Wood Filler
Americana® Multi-Purpose™ Sealer #87392
DecoArt® One Step Crackle

Americana® DuraClear Ultra Matte™ Varnish #87395
Americana® Weathered Wood™ Crackle Medium #84146
Americana® Wood Glue
Americana® Acrylic Sealer/Finisher Matte #70836
DecoArt® Deco Magic Brush Cleaner #84160
Pencil, eraser, ruler
Tracing paper and grey transfer paper
Wet palette, or plain white coated paper plates and paper towels
Water bin
Very fine grit emery cloth
Zig® Millennium pen, black ink, .005
Spatter tool or old toothbrush
Two pieces of thin gauge rusty wire, approximately 30 inches in length.

Brushes:

PAPILLON BRUSHES:

Round:

Size 1 #20157
Size 3 #20158
Size 5 #20162

Shader:

Size 12 #20131

Glaze Wash:

1 inch #20103

PREPARATION:

The Scroll Hanger:

Fill the holes with the Americana Wood Filler. Allow to dry, and sand lightly to smooth the surface.

Tombstone Plaque:

Base coat with Titanium White. Allow to dry, then transfer the design.

Teacup Cut-out:

The teacup can be prepped by sealing with the Multi-purpose sealer, or by base coating with Titanium White.



Transferring the Design:

Note: This photo shows the plaque base coated with Snow White, the design transfer, and the teacup base coating completed.

I prefer to transfer the larger design outlined onto the surface and paint in the background around the designs. After the background base coat, and shading (in total, or in part) has dried, I transfer the smaller designs by drawing on with a lead pencil. If I'm not pleased with the result, I simply erase with a white eraser and try again. These transfers can include interior details, or designs that are easier to complete after the background areas are completed.

The entire background can be base coated before transferring the design if you prefer. However, depending on the base coat color, an underpainting of white may be needed for the best results. Honestly, I prefer to avoid this step.

The details that will be added with the pen after the base coating and shading are completed will be indicated in the instructions.

Since the teacup will be glued on later, transfer the outline of the teacup cut-out onto the board.

As you begin the painting process, paint 'inside the transfer lines.'

The Tombstone Plaque:

Transfer as follows:

The Harlequin Design:

Outlines of the red and ivory diamond shapes.

Santy:

Outline of the face area, mustache and beard, mouth, hat and coat outline, all the fur trim, and mittens.

Do not transfer the eyebrows, eyes, nose, stripes on the hat and coat, and hearts on the mittens. The interior line work on the eyebrows, hair, beard, mustache, star, and for the fur, are done later with the pen.

Snowy Man:

Outline of the hat, including the stripes, pom-pom, tulle trim, mittens, tulle cuffs, Snowy Man head, nose, arms, body, and bow tie.

Do not transfer eyes, mouth, coal buttons, and polka dots on the bow tie,

Stocking:

Outline of the stocking, and cuff, including the edging, stripes and rick rack trim on the heel and toe.

I decided on the tree inset later in the design process, but I would suggest transferring the oval inset at this point.

Do not transfer the dots on the cuff, the tree, and dots around the oval inset.

Dollhouse:

Outline of the chimney, roof, including the snow, house, windows, door and base.

Shutters can be transferred now, or after the doll house is base coated and shaded.

Do not transfer the windowpanes, linework on the chimney, doorknob, and wreath on the door.

Package:

Outline of the package, ribbon, and bow.

Do not transfer the stripes on the ribbon, bow, and the berry cluster design.

Hobby Horse:

Outline of the head, and ears, halter, decorative oval edging, and stick.

Do not transfer the mane, eyebrow, eye, and nostril (semi-circle line) on the nose.

Teddy Bear:

Outline of the head, ears, nose, ribbon and bow, arms, body, and the color separation areas.

Do not transfer the eyebrows, eye, mouth, dots under the nose, belly button, and stripes on the bow.

Dolly:

Outline of the hair, curls, bows, head, neck, collar (including the trim) pinafore, and sleeves.

Do not transfer the facial details, polka dots on the dress, and the lavender posy and leaf design on the pinafore.

Candy Sticks:

Outline of the candy stick and stripes.

Do not transfer the highlights.

White Posies and Stems and Pine Sprigs and Berries:

I transferred the white posy petals initially. I often do this as I work through the design process as a visual reference for my design ideas. And yet, I still often change my mind often! And almost always I need to do a lot of 'fixing' since I am such a messy painter. To make this easier for you, I recommend that the posies be transferred after the background has been completed.

Instructions are given below.

Teacup Cut-out:

Transfer as follows:

Green bands along the top rim, base of the bowl, and bottom of cup base.

Zig-zag line to separate the black and white design areas along the top and bottom of the cup.

Red and white checkerboard around the top of the cup and the handle.

Berry and greenery design on the bowl of the teacup. Do not transfer the black dots, or highlights, on the berries, and the line work on the greenery.

Three green accent areas, and two aqua areas (with polka dots) on the handle.

Do not transfer the polka dots until the background area is completed.

Swirl designs in the three green areas are done later with the pen.

Do not transfer the pink dots on the black background and the pine sprigs on the white background,

PAINTING THE DESIGN:

The Scroll Hanger:

Paint the scroll hanger, including the sides, with Burnt Umber. Allow to dry.

Brush the Weathered Wood medium, including the sides, in an even coat. The application should not be too thick, or too thin, for the results.

The medium should be completely dry to the touch before moving to the next step.

Using Warm White, and the No. 12 shader, apply the paint with a 'patting' motion, simply laying the paint down on the surface.

Painting over the dry Weathered Wood medium can drag, and pull, causing the paint to slide off the surface and prevent the correct result.

Apply the topcoat by 'laying down' the paint, or 'patting' on the paint, working in different directions as you work across the surface to avoid pulling, or dragging, the brush across the surface.

Refill the brush and repeat the steps given above until the entire surface, including the sides, has been covered.

As the paint dries, the separation will begin, giving the weathered wood effect.

The Tombstone Plaque:

Since the teacup will be glued onto the plaque, transfer the outline of the cup onto the board. As you begin the painting process, paint slightly 'inside' the transfer lines, and completely over the handle area, to provide some allowance when positioning the teacup in place for final assembly.





These photos show the beginning stages of the basing and shading process.

Please note that the bow and ribbon on the package is base coated with Citron Green and Snow White in the first photo. In the second photo the bow and ribbon are painted with Snow White. Changing my mind several times is typical for me, from the sketching process, to choosing the palette, and even up to transferring interior details.

Notes about Base Coating, Shading and Design Transfer:

To provide a sharper contrast between the base coat and the shading application, I mix Snow White (or Warm White can be used) with the base coat color in a 50-50 ratio unless otherwise indicated.

If you prefer not to mix colors, another option would be to substitute a lighter color straight from the bottle.

My shading technique:

Never throw a brush away! I use my brushes for years, even after they become fuzzy and frayed.

In fact, that's what I want, because I use these well-worn brushes for my shading technique.

All shading applications are created by mixing water and paint. Ratios may vary, but typical ratios would begin with approximately 75% water to 25% paint. In some applications I use a 50-50 % ratio.

Lamp Black shading is created with 95% water and 5% paint.

Apply the shading washes to the base coated surface with a damp round brush. Any round brush can be used, but of course, I use a 'fuzzy' brush.

Allow each application to thoroughly dry before adding another layer. Creating a deep contrast requires multiple applications, ranging from at least two, up to as many as four or five.

In this design, there are several areas in which I applied a first layer of shading with one color and finished with a second, and possibly a third shading color to create more intensity.

Keep in mind that the effect will be 'mottled.' This technique does not produce an air brushed effect.



These photos show the surfaces with several applications of the shading mixture, and some transfers on the plaque.

The Background:

Base coat the background area with Mint Julep Green and Snow White.

When the base coat is dry, shade with a mixture of Leaf Green and Plantation Pine.

The shading should be darker in the area closest to the Harlequin design and fade out toward the top of the plaque. I applied several layers of shading to create the darker effect. Each application should be thoroughly dry before adding another layer of color.

The Harlequin Design:

Base coat the red areas with Cherry Red. Shade with Cranberry Wine.

Base coat the white areas with Snow White. Float some of the Cherry Red shading over onto the white areas to soften and blend.

Santy:

HAT AND COAT:

Base coat with Bubblegum Pink and Snow White. Shade with Alizarin Crimson. Add a second shading application with Cranberry Wine.

Stripes are painted on with Snow White. When dry, float Alizarin Crimson and Cranberry Wine mixed in a 50-50 ratio over part of the stripes to soften and blend.

Fur trim on the hat, collar, cuffs and hem of coat:

Base coat with Snow White. Add diluted Burnt Umber around the outside edges of the hat trim, cuffs, and hem of coat, and around the beard tips on the collar. Working with a wet-on-wet method, pat a little Snow White back into the areas to soften. Alternate with more Burnt Umber to add in more dimension, if needed. Creating a soft effect is often a repetitious method of adding and adjusting until I'm happy with the results.

MITTENS:

Base coat with Wisteria and Snow White. Shade with Grape Juice.

Transfer, or freehand, the hearts. Base coat with Bubblegum and Snow White. Shade with Cranberry Wine.

STAR ON THE HAT:

Base coat with Banana Cream and Snow White.

Shade with Raw Sienna.

FACE:

Base coat with Light Mocha.

Two shading colors were used for the face. I began with a shading application using Cocoa. A second application was given with Light Cinnamon.

EYES:

Transfer or freehand.

Paint in the area with Snow White. Paint on the irises with Baby Blue and Snow White. Float a little Sapphire over one side for contrast. Paint in the pupils with Lamp Black.

Add a highlight with a light stroke of Snow White.

When I needed a softer effect to shade the area around the eyes, I mixed Light Mocha with Cocoa.

Use a wet-on-wet technique, patting and blending, the paint colors together to create the definitions needed to create the contrast for the eyes.

Paint a thin accent line of Light Cinnamon around the top and bottom of the eye to accent.

NOSE:

Transfer or freehand.

I began the process by mixing Light Mocha with Cocoa in an approximate 50-50 ratio to create the initial outline. Then, deepened the contrast by adding some Light Cinnamon to the mixture, using the wet-on-wet method to blend in, and soften.

CHEEKS:

Begin by applying a highly diluted shading application of Alizarin Crimson, as well as floating some of the shading mixture over the tip of the nose. Repeat when dry, if needed, if the first application seems too light.

MOUTH:

Base coat the entire area with Bubblegum Pink. Shade the area closest to the mustache with Cherry Red, leaving the area next to the bottom lip light for contrast.

Create the bottom lip by painting on a 'U' shape with Alizarin Crimson. Deepen the area closest to the mustache with Cranberry Wine leaving the center of the lip lighter for contrast.

HAIR, EYEBROWS, BEARD AND MUSTACHE:

Base coat all areas with Snow White. Shade around the area by the fur trim on the hat with diluted Lamp Black.

Use a wet-on-wet technique to create the effect of strands of hair.

Begin by painting heavy brush strokes of Snow White on a small section of the hair. Work in 'grids' (smaller sections) so the paint will remain wet.

Working with a 'dirty' brush (still filled with Snow

White) dip only the tip of the brush into the edge of the Lamp Black paint puddle, then pull through the wet white base coat. This will create blended streaks of white and grey.

The process is the same to create the hair, eyebrows, beard and mustache. If the results are not as desired apply the white base coat again and repeat the same steps. This can be repeated as often as needed for the desired effect, allowing for the paint to dry in between the attempts.

For the mustache, pull a few brush strokes down over, and around, the mouth area to create a slightly uneven edge.

For the hair and beard, pull the brush strokes out, and over, the fur trim on the collar to create flips and slightly curled ends.

For the beard, I continued the brush strokes all the way to the ends of the beard.

For this project, I added a lot of inking to the hair, mustache and beard. The amount of inking is optional. Sometimes, I outline the hair, beard and mustache, and add only a few accent lines.

SNOWY MAN:

Base coat with Snow White. Shade with a mixture of Sapphire and Whispering Turquoise in a 50-50 ratio. If the shading result seems too dark, pat and blend some Snow White over the mixture to soften. Another option is to add a little Snow White to the shading mixture to tone down the intensity.

NOSE:

Base coat the nose with Tangerine and Snow White. Shade with Georgia Clay.

EYES, MOUTH, COAL BUTTONS:

Transfer, or freehand. Paint on with Grey Sky. Apply some highly diluted Lamp Black to give contour and contrast.

HAT STRIPES:

Base coat the blue stripes with Baby Blue and Snow White. Shade with Sapphire.

Base coat the green stripes with Citron Green. Shade with Leaf Green.

POM-POM, TULLE TRIM, AND MITTEN CUFFS:

Base coat all with Baby Blue and Snow White.

While the base coat is still wet, tap in Sapphire Blue. Tap in a little more Snow White with the tip of a liner brush. While the paint is still wet, pat in a little Navy Blue for more contrast. The interior line details will be added later.

BOWTIE:

Base coat with Citron Green and Snow White. Shade with Leaf Green.

Transfer, or freehand, the polka dots. Float some diluted Leaf Green over some of the polka dots to soften and blend.

MITTENS:

Base coat with Baby Blue and Snow White. Shade with Sapphire.

STOCKING:

Base coat the body of the stocking with Whispering Turquoise and Snow White. Shade with Teal Green.

Base coat the cuff with Snow White. Shade with Sapphire.

Transfer, or freehand, the dots. Base coat with Baby Blue. Shade with a light wash of Sapphire.

The trim on the cuff, and the rick-rack, is based with Citron Green and Snow White. Shade with Leaf Green.

Stripes are based with Baby Blue and Snow White. Shade with Sapphire. Add a third shading application of Navy Blue for more contrast.

THE OVAL INSET:

Base coat the oval inset with Snow White.

Transfer, or freehand, the horizon line.

Shade around the bottom of the oval, and above the horizon line, with Sapphire.

Transfer, or freehand, the tree. Paint on the trunk, and branches, with Burnt Umber.

Paint on the needles with Teal Green. Add a few needles of Whispering Turquoise to highlight.

Tap the dots around the outside edge, with Snow White, using the tip of the liner brush.

Doll House:

CHIMNEY AND ROOF:

Paint the area inside chimney, and the roof, with Grey Sky. Shade with Lamp Black.

Base coat the chimney with Tangerine and Snow White. Shade with Georgia Clay. Brick lines are added later.

Base coat the snow with Snow White. Shade with Sapphire.

HOUSE:

Base coat with Snow White. Shade with Grey Sky. Mix Grey Sky and Snow White in a 50-50 ratio and paint on a thin line of this mixture down along the corner of the house.

BASE:

Base coat the base with Grey Sky. Shade with Lamp Black.

WINDOWS, WINDOWPANES, AND SHUTTERS:

Paint a thin line around the windows with a mixture of Grey Sky (75%) and Lamp Black (25%)

Shade inside the windows with a wash of Sapphire.

Paint on the windowpanes with the same mixture as given above for the windows.

Transfer, or freehand, the shutters.

Base coat with Bubblegum Pink and Snow White. Shade with Alizarin Crimson.

DOOR, WREATH AND DOORKNOB:

Base coat the door details with Citron Green and Snow White. Shade the door with Leaf Green. Add another layer of shading with Plantation Pine in the upper right corner keeping the left side of the door light to maintain contrast.

Transfer, or freehand, the wreath. Using the end of a liner brush, tap Citron Green and Snow White onto the surface to create the effect of greenery. Tap Leaf Green around in a few areas for contrast. Finish by tapping dots of Snow White to create the effect of berries.

Add a dot of Lamp Black for the doorknob.

PACKAGE:

Base coat with Whispering Turquoise. Shade with Teal Green.

Transfer, or freehand, the berry clusters.

Paint on with Bubblegum Pink. Shade with Cranberry Wine. The dots will be added with the pen later.

Base coat the bow, and ribbon, with Snow White.

Transfer, or freehand, the stripes. Paint on stripes and the areas inside the bow, with Bubblegum Pink and Snow White. Shade over the ribbon and bow with Alizarin Crimson. Add a second shading application with Cranberry Wine.

HOBBY HORSE:

Base coat the head and ears with Fawn and Snow White. Shade with Cocoa.

Paint on the mane with Snow White. Shade with Cocoa to separate the mane into sections of hair.

Apply a second application of shading under the horse's head.

Transfer, or freehand, the outline of the eye area. Paint in the entire area with Snow White. Create the iris area

with Burnt Umber. The shape should be rounded and fill in about 2/3 of the eye area. Create the pupil with Lamp Black. Add a highlight with Snow White.

Base coat the inside of the ear with Bubblegum Pink and Snow White. Shade the bottom area of the ear with Cherry Red.

Paint in the decorative oval edging with Bubblegum Pink and Snow White. Shade with Cranberry Wine.

Paint the stick, and halter, with Whispering Turquoise and Snow White. Shade with Teal Green.

Paint on the round emblem with Bubblegum Pink. Shade with Cranberry Wine.

TEDDY BEAR:

Base coat the face, belly and ends of the arms with Oyster Beige. Shade with Toffee.

Base coat the surrounding areas of the head, ears, arms, and body, with Toffee and Snow White.

Shade with Light Cinnamon. Base coat the inside of each ear with Bubblegum Pink and Snow White. Shade with Cherry Red.

Paint in the nose and the belly button with Light Cinnamon. Shade with Burnt Umber.

Paint on the mouth with Burnt Umber.

Add three small dots on both sides of the mouth, under the nose, with Toffee.

Transfer, or freehand, the eyes. Paint in the eyes with Lamp Black. Add a highlight in each eye with Snow White.

DOLLY:

For the face, neck, cheeks, and eyes, follow the same instructions for colors, and for technique, as given above for the Santy face.

Paint on the eyebrows with Light Cinnamon.

MOUTH:

Base coat the lips with Bubblegum Pink and Snow White. Shade with Cherry Red.

Use a small amount of Cranberry Wine in both corners to deepen the contrast and provide dimension. Mix Cranberry Wine and Light Cinnamon in a 50-50 ratio. Use this mixture to draw a very thin line to create definition between the upper and lower lip.

Pat on a small dot of Snow White, patting to blend, on one side of the bottom lip.

HAIR:

Base coat the with Banana Cream and Snow White

(this includes the curls)

Create a center part with diluted Raw Sienna. Refer to the line drawing for help in placement. Begin shading with Raw Sienna by the part and the area by the bow, leaving a sharp contrast of dark to light in the center area.

Pull a few streaks of Snow White through the center area to highlight and give a shiny appearance.

Finish by pulling a few streaks of Raw Sienna through the center area, to give the appearance of strands of hair.

Create the curls by shading the area by the bows, and along one side, with Raw Sienna. Pat and blend some Snow White along the opposite side of the curls to highlight and give a shiny appearance.

BOWS AND DRESS SLEEVES:

Basecoat with Baby Blue and Snow White. Shade with Sapphire. Add a third shading application with Navy Blue to give more contrast and dimension.

Transfer, or freehand, the polka dots. Paint on with Snow White. Float a very light application of diluted Sapphire over some of the polka dots to soften.

DRESS COLLAR AND PINAFORE:

Base coat the collar and the pinafore with Snow White.

Shade with Sapphire. Add a very light second shading application with Navy Blue.

Paint on the collar edging with Baby Blue. Shade with Navy Blue.

Transfer, or freehand, the posy and leaf design on the pinafore.

Base coat the posy with Wisteria and Snow White. Shade with Grape Juice. Add a few dots of Banana Cream in the center. The petal detailing will be added later.

Base coat the stem and leaves with Citron Green and Snow White.

Shade with Leaf Green.

THE CANDY STICKS:

Base coat the white stripes with Snow White.

Base coat the red stripes with Bubblegum Pink.

Shade the red stripes with Cherry Red.

Shade with Cranberry Wine.

Paint on a thin light line of diluted Snow White to create the effect of highlights.

The White Posies and Pine Sprigs and Berries:

When the background is completed transfer, or free-

hand, the posies and stems and central stems for pine branches placement.

WHITE POSIES AND STEMS:

Base coat the posy centers with Banana Cream and Snow White. Shade with Raw Sienna.

Base coat the petals with Snow White. Shade the petals closest to the posy center with a very light application of Lamp Black.

Add dots of Plantation Pine around the outside edges of the posy center. When dry, add smaller dots with Citron Green.

The linework on the petals is done later.

Paint on the stems with Citron Green and Snow White. Shade with Leaf Green.

THE PINE BRANCHES AND BERRIES:

Paint on the central stem with Fawn.

Paint on the needles with Teal Green, Whispering Turquoise, Citron Green and Leaf Green. Begin by painting a row of needles along the central stem with Teal Green. Follow by adding in some Citron Green needles. Add in a few more Leaf Green needles. Highlight with Whispering Turquoise.

Add more colors back in, alternating as needed, to give a good balance of darks and lights.

Transfer, or freehand, the berries. Paint on the berries, in varying sizes, with Snow White.

Pat on a light wash of Fawn to soften. Dots can be added with the tip of a liner brush with Lamp Black or added later with the pen.

THE TEACUP CUT-OUT:

Base coat the green bands along the top rim, bowl of the cup, and along the bottom of the base with Mint Julep Green and Snow White. Shade with Teal Green.

Base coat the black area along the top and bottom of the cup with Grey Sky. Shade with Lamp Black. Transfer, or freehand, the dots with Bubblegum Pink. Paint on a light wash of Cranberry Wine to soften.

Transfer, or freehand, the pine greenery. Paint on with Plantation Pine.

Base coat the white areas on the checkerboard design with Snow White. Base coat the red areas with Bubblegum Pink. Shade with Cherry Red. Float a little diluted Cherry Red over the white areas to soften and blend. Apply a second application of shading with Cranberry Wine in the red areas for more contrast.

THE BOWL OF THE TEACUP:

Base coat the bowl of the cup, and the white areas along the top and along the base of the cup, with Snow White. Shade with Fawn. Add a light second shading application of Burnt Umber in a few areas to give added dimension.

THE BERRY AND LEAVES DESIGN:

Base coat the berries with Bubblegum Pink and Snow White. Shade with Cherry Red. Add a second shading application with Cranberry Wine. Paint a dot of Lamp Black on each berry with the tip of a liner brush. Add a highlight on each berry with Snow White.

Base coat the leaves with Citron Green, Whispering Turquoise, Mint Julep Green, and Aloe, all mixed in a 50-50 ratio with Snow White. Give balance and variation to the design by alternating the color placement. Refer to the photo for help in color placement or create your arrangement.

The following are the base coat colors and shading combinations:

Citron Green and Snow White: Leaf Green

Whispering Turquoise and Snow White: Teal Green

Mint Julep Green and Snow White: Teal Green

Aloe and Snow White: Avocado

THE HANDLE:

The checkerboard design on the handle is painted the same as given for the checkerboard design on the bowl of the teacup.

The three green areas on the handle are painted with Mint Julep Green and Snow White. Shade with Teal Green. The swirl designs are added later.

The two aqua areas on the handle are painted with Whispering Turquoise and Snow White. Shade with Teal Green. Transfer, or freehand, the polka dots. Float a wash of Teal Green shading over some of the dots to soften.

FINAL FINISHING- ORDER OF STEPS:

The sequence of steps for the final steps are as follows:

- Varnishing
- One Step Crackle Medium is applied only in certain areas of the teacup after all the painting has been completed. Instructions follow.
- Antiquing
- Inking
- Spattering

- Assembly
- Spray Final Finish: optional



This photo shows the all the painting steps completed and with the varnished applied.

My apologies, for not remembering to take a photo of the teacup in this stage of completion.

VARNISHING:

I dilute the varnish in a 50-50 mixture with water.

Apply in a thin even coat only over the scroll hanger and the plaque.

The teacup will be varnished later.

Allow to dry.

I apply a second coat, working in the opposite direction, to ensure complete coverage.

One Step Crackle Medium for the Teacup:

Using the One Step Crackle Medium creates an aged, or crazed, appearance to the surface.

The medium can be applied over the entire teacup surface, or only in certain areas of your choosing.

Brush on the medium in an even coat with a small round brush.

I applied crackle medium only on a few areas on the handle, the base, up around the rim and in a few other areas close to the edges.

Allow the medium to thoroughly dry.

Apply highly diluted Burnt Umber only over the crackle medium areas with a small round brush. As the Burnt Umber paint dries, the crackled finish will begin to appear.

Allow the Burnt Umber paint to thoroughly dry, and then apply varnish as instructed above.



This photo shows the plaque surface antiqued and ready to ink.

Once again, I apologize, for not having a photo of the teacup in the same stage of the process.

Antiquing:

I antique all my surfaces, if only with a very light application.

My antiquing medium is Burnt Umber mixed in a ratio of approximately 95% water to 5% paint.

Test the solution on another surface (scrap wood, or watercolor paper) and adjust accordingly if the solution is too light, or too dark.

After the first application of antiquing has thoroughly

dried you can decide if you are pleased with the results. For a darker effect, apply another light coat of the antiquing. A word of caution that applying too much antiquing creates a dark and muddy result.

I suggest applying the antiquing around the edges to keep the center lighter as the focal point.

For this design, I applied a thin application of the antiquing over the entire plaque, allowing the surface to dry completely, then added more antiquing to the corners of the plaque.

Brush a light application of the antiquing medium on the scroll hanger.

Since some of the Burnt Umber antiquing solution has already been applied over the One Step Crackle Medium areas on the teacup brush on a very light application only around the edges, keeping the center area light.



This photo shows the completed design, with antiquing and inking completed.

Inking:

Inking is an option, but I rarely omit this step from the design. The inking step adds 'pop' and pulls out certain design elements. Inking is also an easy way to add details that would be more difficult, even impossible, with paint and brush. Choose only certain elements of the design for emphasis or ink the entire design.

My preference for inking is the Zig Millennium pens with a .005 point.

Inking details are added after the varnish, and antiquing, have been applied and the surface has thoroughly dried.

My hands often shake, which obviously interferes with good results. I can't draw a straight line either! So, here are a few good tips that I've adopted to compensate for my failings.

I have given up on 'perfection.' My thought now, is that is 'good is good enough.'

Another tip is to make shorter, broken lines instead of trying to make a perfect continuous line. Mistakes are not as apparent, and I have plenty of mistakes in all my projects.

Outline, or in other words, trace, around each shape and element of the design.

Additional inking accents are as follows:

FOR THE PLAQUE:

Interior detailing for the fur trim on the Santy hat and coat, the hair, eyebrows, mustache and beard, dotted lines in the star; line details in the pom-pom, tulle trim on hat and the cuffs; brick details on the dollhouse chimney; eyebrows on the Snowy Man; details on the Hobby Horse mane, eyebrow, eyelashes, and interior swirls in the decorative oval edging; line work details on the white posy petals; dots on the white berries if they were not painted on earlier; interior petals on the lavender posy and on the leaves on the Dolly's pinafore, line accents on the bows and the curls; dots on the berry clusters on the package.

FOR THE TEACUP:

Swirl details in the three green shapes on the handle; and the line detailing on the leaves in the central berry and leaf design.

ASSEMBLY:

Place a few drops of the Americana Wood Glue on the back of the scroll hanger and press in place along the arch of the plaque.

Repeat to attach the teacup in the correct position.

SPATTERING:

This is the last step for this design. I always add a small amount of spattering on every project. Since I don't mind getting paint on my fingers, I use a toothbrush to spatter my projects.

If the paint is too thick to create a fine spatter pattern, add a few drops of water to thin.

I test the spatter pattern on a piece of paper before applying to the surface.

Spatter the entire surface lightly with Burnt Umber.

For this design, I covered the Santy and the Dolly face with a tiny piece of paper towel, to keep the spattering away from the faces.

Focus the spattering around the edges of the surface.

FINAL FINISHING:

If you would like to apply a final protective sealer, I suggest the Americana matte spray sealer. Follow the directions on the can. I apply two light coats.

ATTACH THE WIRE HANGER:

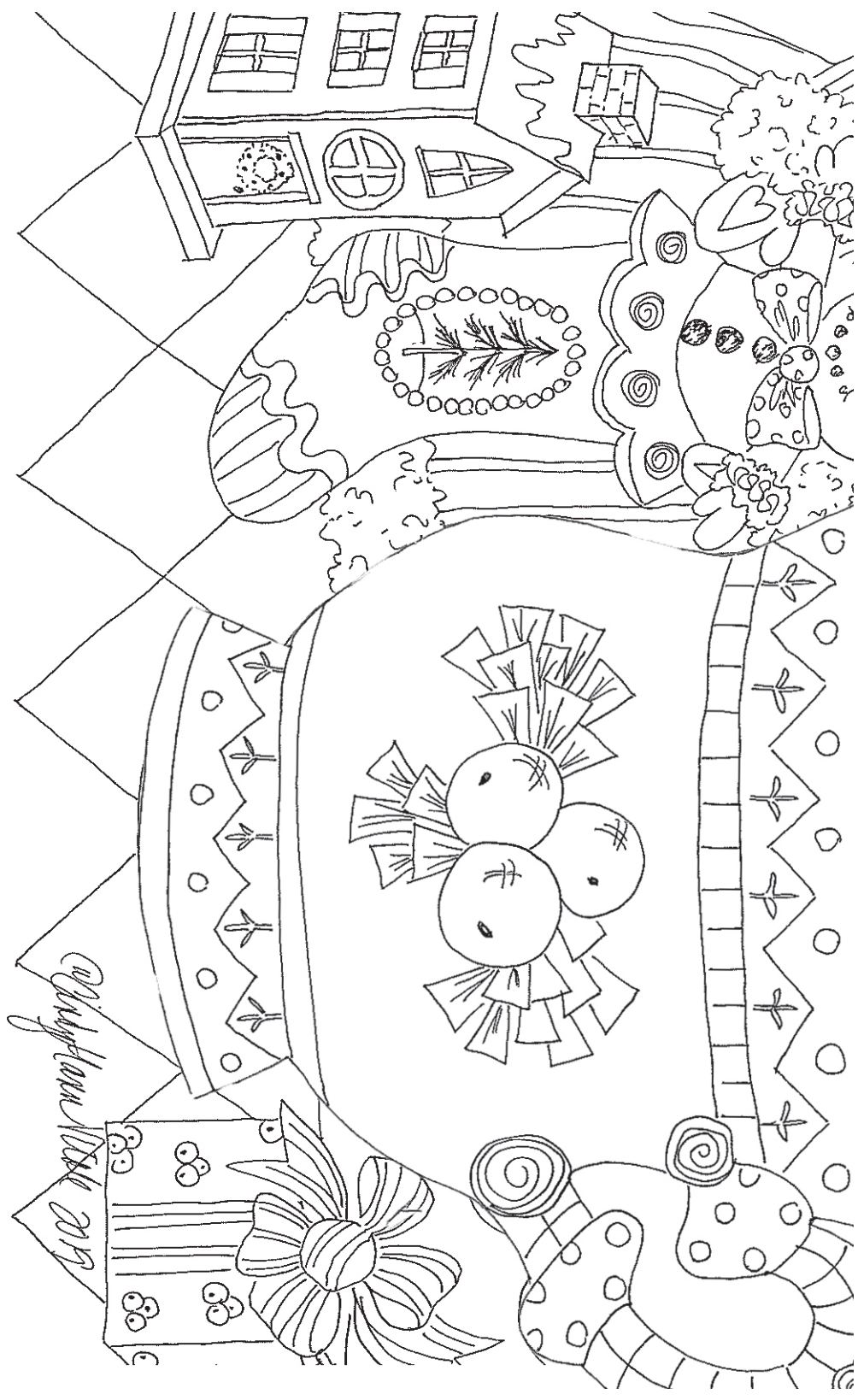
Bend the wire in half, and create the loop, twisting several times to hold in place.

Push the ends of the wire through the holes from the back to the front. Curl and bend up to hold the plaque in place.





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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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