



Garden Medley

Designed By: Phyllis Tilford, CDA

Level: Advanced Beginner



Materials List

PALETTE: DELTA Ceramcoat Acrylics

Black Cherry 2484	Forest Green 2010	Raw Linen 2546
Black Green 2116	Fjord Blue 2104	Spice Brown 2049
Burnt Sienna 2030	Hammered Iron 2094	Spice Tan 2063
Dark Burnt Umber 2527	Lt. Foliage Green 2537	Straw 2078
Dark Flesh 2127	Medium Flesh 2126	Tomato Spice 2098
Eggshell White 2539	Mudstone 2488	White 2505

LOEW-CORNELL Brushes

La Corneille Golden Taklon	
7500-10/0, 2, 8, 12, Filberts	7300-12, Shader
JS-1, Jackie's Liner	7350-6, Liner
7600-1, Oval Wash	
Series 2014-2, Round Scumbler	

ADDITIONAL SUPPLIES

Loew-Cornell® Super Chacopaper #393	Brush Tub II #384
Speckling Brush #91	Extra fine sandpaper #12345
Yellow, synthetic sponge #494B	
Delta All Purpose Wood Sealer	See-through graph ruler
Delta Exterior/Interior Varnish, matte finish	Sharpened chalk
Jo Sonja's Retarder and Antiquing Medium	Wax Palette, <i>not a wet palette</i>
Painter's Klean Edge Tape	

Surface: WOOD FILE/MAGAZINE HOLDER

Available from The Tole Mill
1675 S. John Rodes Blvd. - Unit C W. Melbourne, FL 32904

PREPARATION: With the ruler and chalk, draw a line 1 1/4" up from the bottom of box. Tape off the lower area and side edge. Using the 1" oval wash, with a brush mix of wood sealer + *Mudstone*, well blended, basecoat the fence area. Dry, smooth lightly with a piece of brown paper bag, then repeat the basecoat, using no sealer. (When using this larger brush to basecoat, keep enough water in it so the paint flows smoothly and stroke with long strokes, back and forth, both in blending and on the surface.) Dry. Remove tape and tape the *Mudstone* area off. Basecoat the remainder of box with sealer + *Medium Flesh*. Dry, smooth lightly as previously directed. Basecoat with *Medium Flesh* no sealer. Dry.

NOTES ON FLOATING COLOR WITH FILBERTS -

Please read the following before continuing:

Much of my floated color is done with the filbert brush, unless noted otherwise. This brush has a rounded top edge (chisel) that works beautifully to help "mop" the color change as you float color on, using a pat and pull motion. Also, most of my shading and highlights are built up gradually to achieve a soft look, rather than just laying on one heavy float of color. This is sometimes called a wash sideload, and is very transparent. All you need is a bit more water in the brush and less paint, and lots of blending on the palette before going to the surface.

FLOATING COLOR: This is a general term for a technique of shading (adding a shadow or darker color) or highlighting (adding lighter color) and means it is done with a brush that has been side loaded into paint. Blending this brush properly after side loading the color is extremely important to allow the color(s) to spread softly through the bristles, keeping the heavier color on the loaded side of the brush and allowing the color to fade out to no color on the other side. If this technique is new to you, practicing on a painted piece of wood or painted matte board will be extremely helpful. Below are a few tips to help you not only float color better, but give you good basics for all brushes.

1. CLEANING THE BRUSH: I recommend that you use a brush basin, with ribs on the bottom of one section. Add just enough water in this section to go about 1/2" above the ribs. The ribbed bottom really helps pull the paint out of the brush. Don't jab the bristles onto the ribs, but gently pull the brush across the ribs in one direction.

2. BLOTTING THE BRUSH: Keep soft, thick, absorbent paper towels for this. Fold one into fourths and place it in front of your water basin. After swishing the brush, just lay the entire brush flat, ferrule and all, on the paper towel until the shine on the bristles barely disappears. You need a fair amount of water in the bristles in order to float color. A good note to remember here is, you can't float on a dry beach, you need to go into the water for that!

3. LOADING THE BRUSH: Always keep fresh paint on the palette for floating color and place it at the top of the palette so you have plenty of room to blend below it. After wetting and blotting the brush, pat it on the

palette to get a good sharp edge. Angle the brush just a bit and "slice" the left side rounded edge of a filbert brush, or the corner of the flat brush through the paint. It should not go more than halfway through the brush.

4. HOLDING THE BRUSH properly is as important as **blending** it. Position your fingers and hold it as close to the ferrule as you can. The brush handle should be straight up - not laying down at an angle. If the brush handle is not straight up, full pressure cannot be applied while **blending**.

5. FIND YOUR ANCHOR! In order to **blend** properly, with the right pressure, you need an anchor. Try writing your name with a pen without touching the paper with your hand...hard to do, huh? Same principle here...it will give you better leverage and better brush control. This will be awkward at first if you've never done it, but it works!

6. BLENDING THE BRUSH: Pat this brush on a clean area of the wax palette, moving in a vertical direction. Pull it towards you two or three times, only about 1/2" in distance using a good amount of pressure, then away from you once or twice on the back side of the brush. Be sure to keep the direction of the blending path vertical; don't curve the bristles and don't allow the clean side of the brush to go into the painted blending path.

Try this as a blending exercise: Draw a vertical line on a piece of paper. Repeat steps 1-6 sideloading the brush with paint and **blending** by positioning the paint side of the brush on the right side of the line. This should appear very smooth. If it tends to be streaky, you probably blotted out too much water. Keep reading the above steps - you can do this!

7. FLOATING TWO COLORS: If it is noted to float with two colors (Red + touch of White), this means to load and **blend** with Red as directed in #3, but after **blending** that side loaded brush on the palette, side load the brush, on the same side with just a bit less of the next color (White) and blend again, as directed above. Sometimes you may need to load the last color again before achieving the proper highlight or shading color. Remember... always **blend** to the right of the last color path on the palette, so the clean edge of your brush does not get into the previous paint areas. (If you are left handed, the reverse is necessary).

8. FLOATING WET ON WET: I frequently float color with the base color still in the brush (called a dirty brush - DB) and shade or highlight for a very soft look. It also gives you another value of color. Sometimes it will be noted to shade or highlight (float color), with the dirty brush (DB), wet on wet (W/W). This simply means leave the base coat color in the brush, **blend** on the palette to regain a good sharp edge, then side-load into the next color given and float it on while the last basecoat is still wet.





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INSTRUCTIONS:

1. FENCE BACKGROUND: Using the ruler and a light chalk line, measure off about 1/2" to 3/4" vertical lines. Shade on the right side of each chalk line using the #12 filbert with transparent wash floats of *Mudstone + Hammered Iron*. After all the vertical floats are on and dry, place random horizontal floats on to create the boards. When all is dry, place a transparent wash float of *Black Green* on all previously shaded areas.

WEATHERED LINES: #12 Flat: Sideload into *Hammered Iron*, blend, then same side into *Black Green*, blend, then slide the brush lightly using the chisel edge to create the weather lines. Turn the surface so the brush is going from left to right, and let the clean edge lead.

KNOTHOLES: #1 Liner: *Hammered Iron + touch of Black Green*. Blend this to an ink like consistency with water.

NAILS: Use the #1 liner brush tip and pat on *Hammered Iron* dots.

2. BRICKS: Slightly dampen just a small area on the round sponge, then pat into *Dark Flesh*, pounce on the palette to remove all hard spots until it just looks misted. Apply this to all the outside *Flesh* areas. The inside of the handle sides can be spattered using the same color. Basecoat the cut edges of the hearts with *Dark Flesh*. Lightly chalk off grout lines using the ruler, 1/2" from top to bottom, with vertical spacers about 1" apart.

GROUT LINES: #12 Flat: Sideload this brush into *Mudstone*, pat blend to regain a good sharp edge, then sideload the same side into *Hammered Iron*, blend, then slide horizontally across the grout lines with the clean edge of brush leading. This way the paint will not get on areas it shouldn't. Position the surface so the brush is going from left to right. Turn surface around and pull back into the shorter areas. Do all horizontal lines first, then the vertical spacers. Shade on the right side of each grout line with *Dark Flesh + Burnt Sienna* using the #12 filbert. Dry, then repeat this color under the horizontal line. Add a highlight on the center of a few bricks with *Eggshell White* using the dry #12 filbert. Blend the color on the palette then flip the tip of the brush across a dry paper towel.

BRICKS on SIDES: Apply these randomly using the #12 flat with a wash of *Dark Flesh*.

CONCRETE LEDGE: #6 Liner: *Mudstone + touch of Raw Linen*. Repeat with a thin wash of more *Raw Linen* on the dirty brush while the surface is still wet.

3. CROCK: #8 Filbert: *Raw Linen* opaque: Floats are side loaded washes. Dry between layers. **NOTE:** Paint the entire crock. Do not paint around the flowers and leaves. It will be more realistic looking this way, and much easier to shade.

1st shade: transparent *Mudstone*. **2nd shade:** repeat #1. **3rd shade:** *Mudstone + touch of Spice Brown*. **4th shade:** *Hammered Iron*.

1st highlight: Moisten surface with water, then float *Eggshell White*, back to back. **2nd highlight:** Moisten surface, then float *White*, back to back, in a smaller path than the first highlight.

CRACKS: #1 Liner: *Hammered Iron + Dark Burnt Umber*.

STROKES: #2 Filbert/#1 Liner: These are a brush mix of *Fjord Blue + touch of Eggshell*.

4. CLAY POT: #8 Filbert: *Medium Flesh*: **1st shade:** *Medium Flesh + Dark Flesh*. **2nd shade:** *Dark Flesh*. **3rd shade:** *Dark Flesh + Burnt Sienna*. **4th shade:** *Burnt Sienna*. **5th shade:** *Burnt Sienna + touch of Spice Brown*. There is no highlight. In walking out the shading colors, the center areas should appear highlighted.

5. BIRDHOUSE: #8 Filbert: *Fjord Blue + touch Raw Linen*. On the second, or final coat, while the surface is still wet, and with the same dirty brush, sideload into a bit more *Raw Linen*, blend and apply to the highlighted areas. Shade with *Fjord Blue + touch of Black Green*, then *Black Green*.

ROOF AND BASE: *Black Green*. Highlight the edges on the roof with this dirty brush + touch of *Raw Linen*, while the surface is still wet. Use the #6 liner for the base and highlight on the upper edge.

WEATHERED LINES: #1 JS Liner: Inky thin *Fjord Blue + Black Green*.

HOLE and PEG: #1 Liner: *Black Green*. Add a touch of *Raw Linen* to this dirty brush for the side edge of the hole and a touch on top of the perch.

HOOKS AND WIRE: Repeat the above colors, adding a touch of highlight where one area falls over another.

6. EUCALYPTUS: #1 JS Liner/#10/0 Filbert: Use the liner, blended well into *Dark Forest Green + touch of Dark Burnt Umber* and apply the stems first. Using the #10/0 filbert, load the entire brush with *Black Green*, blend heavily on the palette to regain a good chisel edge, then side load into *Dark Forest* on one side of brush, blend, then a touch of *Raw Linen* on the other side. Both of these colors may need to be repeated and blended before the proper color is achieved. Begin the largest, bottom flat leaf first, then work up the stem with two fat comma leaves. For these the highlight side of brush should be on the top side. Repeat in this order, making each section just a bit smaller as they move toward the tip of the stem. Complete each stem before going to the next one and paint each stem as if it were the only one. Don't skip a leaf because it is over another one. Just add a bit more highlight color to separate them. Don't try to trace the pattern on; they are much easier if free handed.

7. GERANIUMS:

STEMS: #1 JS Liner: *Dark Forest Green + touch of Straw*.

LEAVES: #2 Filbert: Basecoat *Dark Forest Green*.

1st highlight: On the final coat, while the surface is still wet, add a sideload of *Straw* to the dirty brush and float on the highlights.

2nd highlight: Repeat with this same dirty brush + touch of *Raw Linen*. **3rd highlight:** Repeat 2nd highlight.

1st shade: *Black Green* behind the center vein.

GLAZE: Very thin *Dark Forest Green + Black Cherry* floats on a few edges.

FLOWERS: #2 Scumbler:

1. Load just the tip of the brush with *Black Cherry*, blend, and push on, keeping edges fuzzy.

2. Add *Tomato Spice* to just the tip of this dirty brush and apply on upper edges.

3. Add a touch of *Straw* to the last dirty brush and apply to outer edge. Change to the #10/0 filbert. Load and blend into *Tomato Spice + sideload touch of Straw + touch of Raw Linen*. This color should be a bit lighter than the background, but not too much. Build the color slowly and keep a bit more water in the brush. Add dabs of petals, randomly placed. Next, to this dirty brush, add a bit more *Raw Linen* for four petal flowers. To make these, turn the surface frequently, beginning with the "North" petal, then "South" petal, then East and West. Begin the stroke at the tip end and pull toward the center. Add a dot center of *Straw* on a few of the more pronounced flowers.

8. IVY: It is much easier to free hand these than to transfer the pattern. Paint in all branches first, then stems, using the JS Liner, with inky thin *Dark Forest* + touch of *Dark Burnt Umber*. An ivy leaf is nothing more than three stroke leaves placed together. Use the #10/0 filbert. Load and blend the brush, first with *Dark Burnt Umber*, blend, then *Dark Forest*, blend again and apply. Allow some to be darker than others for variation. Notice the tips of the leaves; they should follow the direction of the stems. If the stem is pointed down, the tip of the leaf should be as well. If the stem is up, direct the leaf tip up as well.

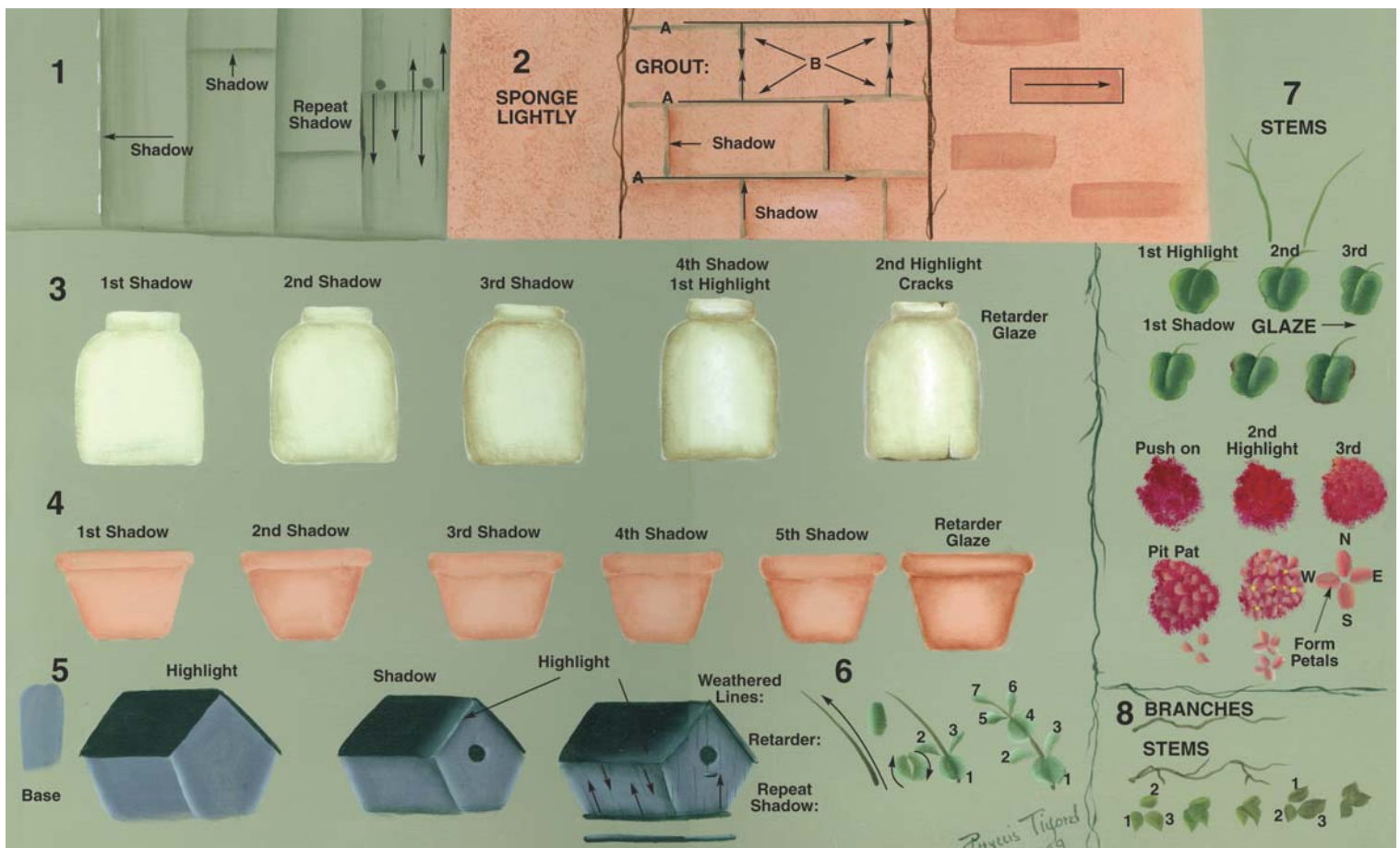
9. WREATH: First apply the main vine using the #6 liner with inky thin *Dark Burnt Umber* well blended through the brush. To this dirty brush, add *Spice Brown*, add more twig vines, then use this dirty brush + touch of *Raw Linen* for a few highlights and to separate front twigs from back ones. Pull stems out with the darker colors using the JS Liner. **NAIL AND HANGER:** #6 Liner: *Dark Burnt Umber*, highlighted with this dirty brush + touch of *Raw Linen*.

LEAVES: #2 Filbert: *Dark Burnt Umber* + *Dark Forest Green*.

10. GLAZING: Remove any tracing lines. Using the #12 Filbert, apply a smooth glaze of Retarder to the crock, clay pot and birdhouse. Do not use a wet palette for the next steps.

11. CROCK: With the DRY #2 filbert, pick up a scant sideload of *Spice Brown*, blend out thoroughly on palette, then glaze this randomly on the crock. When dry, repeat the Retarder and glaze on just a hint of *Burnt Sienna* for further reflections. Clean brush, pat heavily to remove water. **CLAY POT:** Using the above directions, glaze on a hint of *Black Cherry* in the previously shaded areas. **BIRDHOUSE:** Extend a scant amount of *Black Green*, if needed to soften the shading. Blend out most of the color on the palette, then use a heavy pat and pull scrub motion to soften any harsh shading lines.

12. VARNISHING: 1" Oval Wash: Pour varnish onto the palette. Load brush and blend on both sides of the brush on the palette before applying to the surface. This brush has no corner edges and gives you fewer ridges when varnishing. Apply at least 4 - 6 coats of varnish for a beautiful finish.



A color catalogue of other pattern packet designs and books by Phyllis, as well as wood surfaces, is available. The Tole Mill, 1675 S. John Rodes Blvd., Unit C, W. Melbourne, FL 32904 (407) 724-6988

Email Phyllis at: PTCDA@aol.com

Visit her web site for selected designs available on the Internet: www.tolenet.com/tolemill/

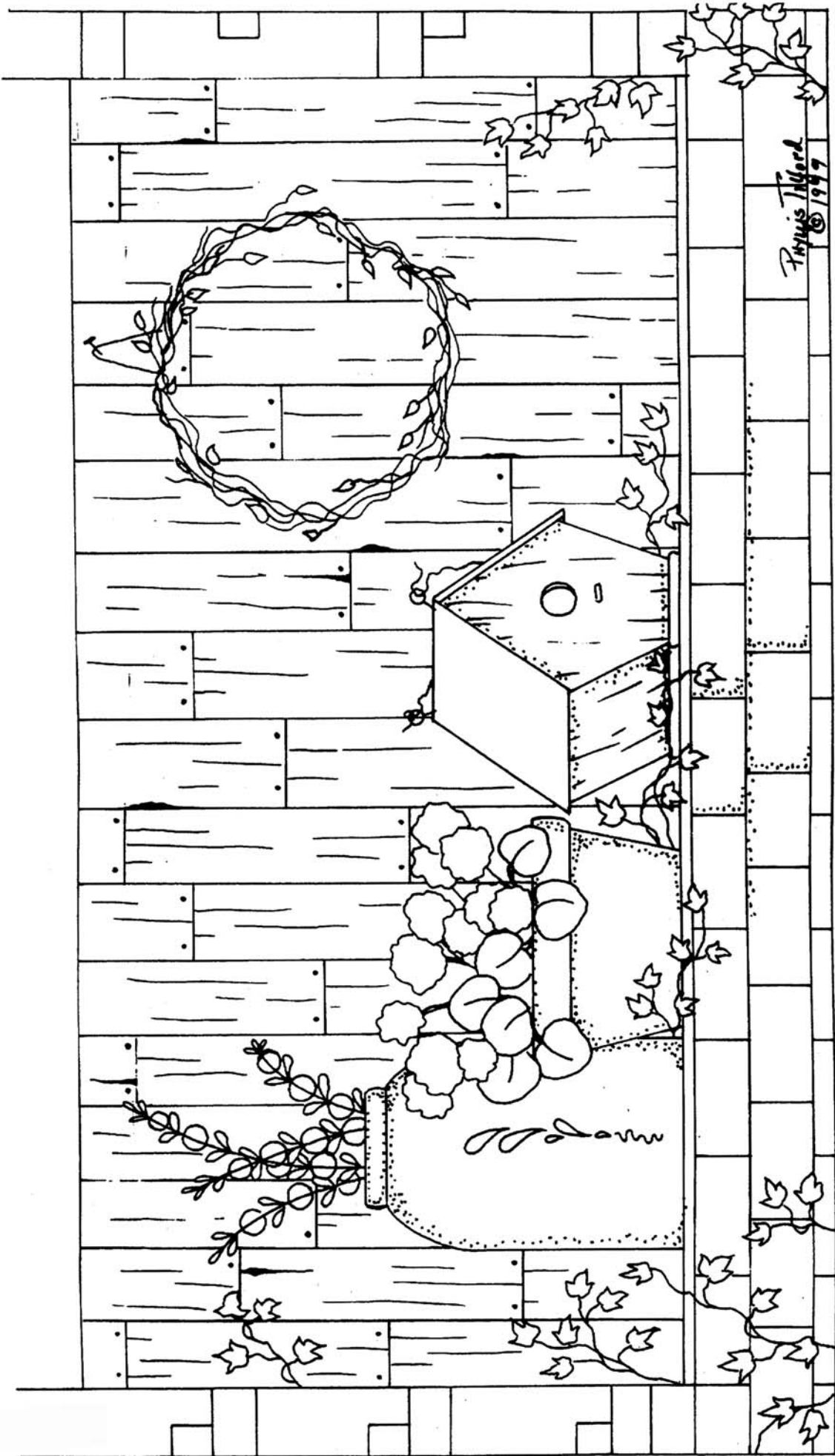


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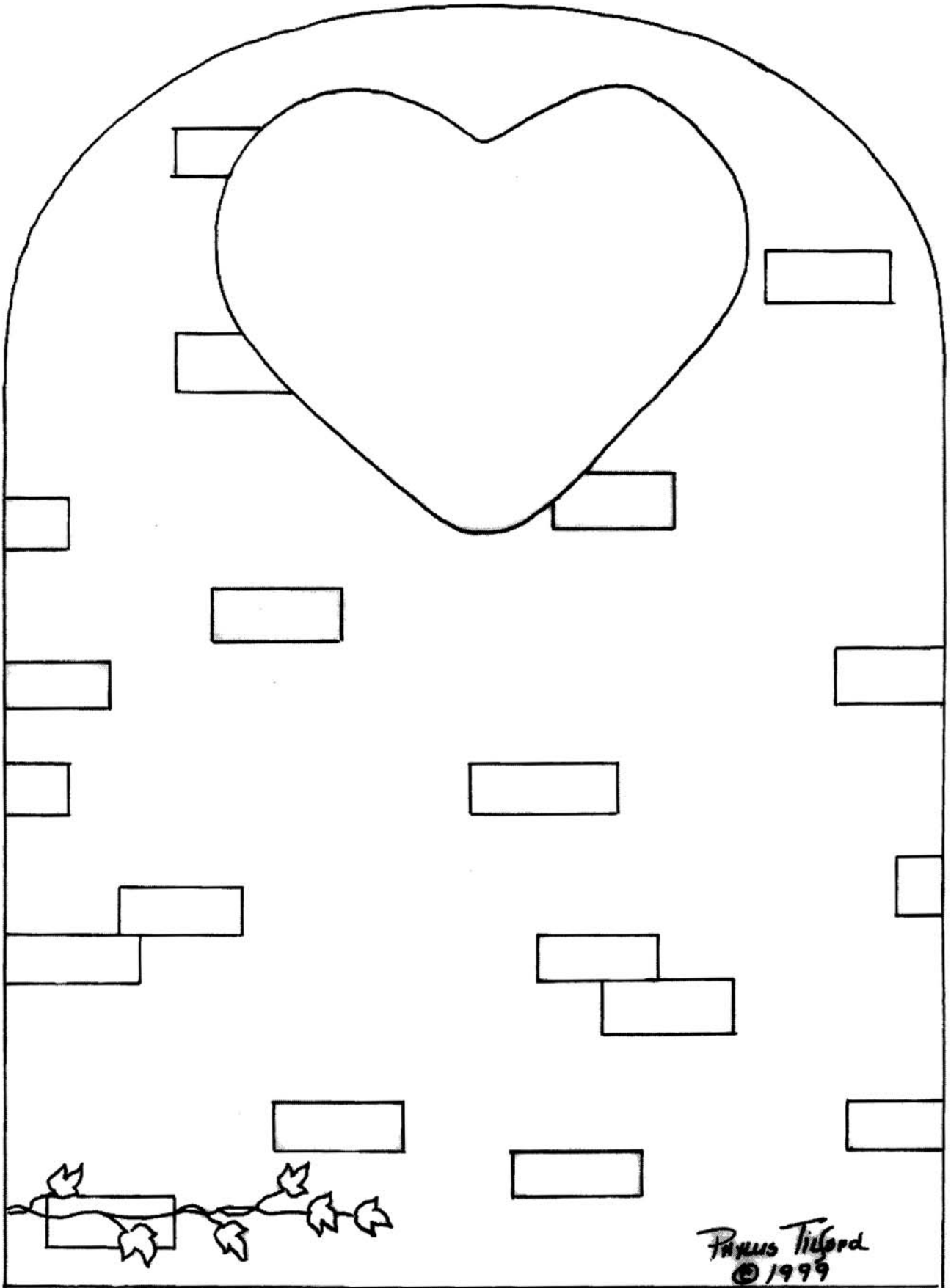
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Side panel shown actual size.



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