

Decorative Painter

OFFICIAL PUBLICATION OF THE SOCIETY OF DECORATIVE PAINTERS



Angel Chest

Stash a little bit of heaven in this buoyant, bursting-with-color wooden chest design by Shara Reiner.

PAGE 64

THE Decorative Painter

THE DECORATIVE ARTIST'S ULTIMATE INFORMATION & CREATIVE SOURCE

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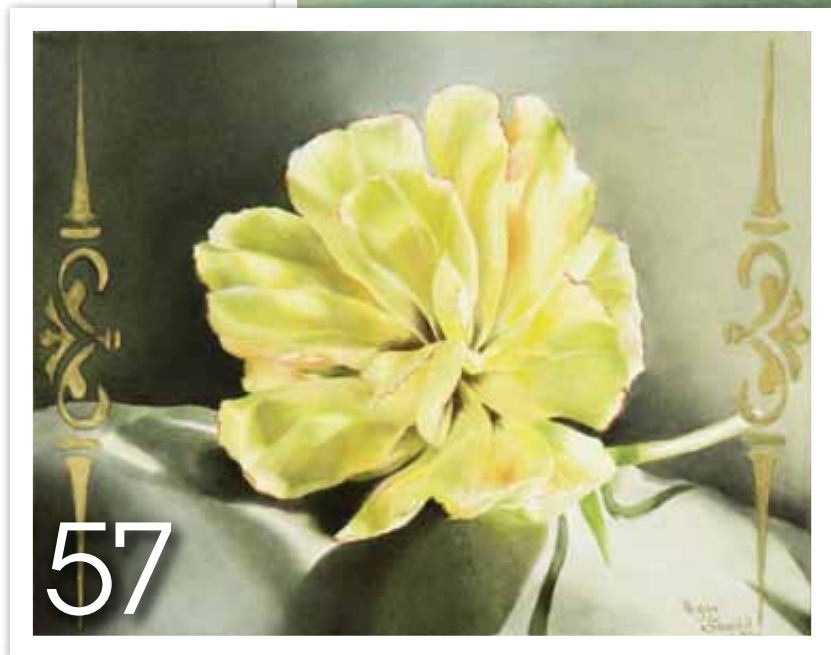
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The Society of Decorative Painters is an organization whose membership of approximately 16,000 stretches across the United States and through nearly fifty other countries across the globe. More than two hundred affiliated chapters actively promote decorative painting in its many forms by incorporating it into community service projects, organizing painting-related activities, and raising general awareness of the art form. SDP publishes the industry's leading magazine, *The Decorative Painter*, and hosts the world's largest annual decorative painting show. Visit us online at www.DECORATIVEPAINTERS.ORG.

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Your membership card



Malachite and Queen's Wreath



"Step Out in Painted Couture!"



Painter's Shelf by Bruce's Woodworks

DID YOU KNOW ...?

- Your membership card came on the address sheet with this issue. Make sure to clip out your membership card and carry it with you. Also, be sure to keep the rest of the page—it lists all of your 2012 SDP member discounts as well as a complete SDP staff list with contact information.
- You spoke—we listened! You may notice that this magazine feels a little bigger and brighter. We have reinstated a higher quality of paper that better reproduces the true colors of our projects.
- The Sherry C. Nelson MDA, TDA project, *Malachite and Queen's Wreath*, is up in the members' section of WWW.DECORATIVEPAINTERS.ORG and is exclusively yours as a 2012 member of SDP.
- More projects for 2012: Each month two new projects will be available to SDP members on the SDP website at WWW.DECORATIVEPAINTERS.ORG—that's twenty-four extra projects each year on top of what you already receive in *The Decorative Painter*.
- You can find your "Happy Birthday" pattern celebrating SDP's forty years of decorative painting in the members' section of WWW.DECORATIVEPAINTERS.ORG. We are encouraging everyone to "Step Out in Painted Couture!" This pattern works great on canvas bags, T-shirts, hoodies, and aprons. Consider painting this project for your next chapter meeting.
- Your 2012 membership discounts are on page 119. Make sure to earn back your membership dollars by taking advantage of your SDP exclusive discounts with the thirty-five participating business members.
- Conference registration is open and classes are filling quickly! Check out the online registration at WWW.DECORATIVEPAINTERS.ORG/CONFERENCE/INDEX.PHP.
- Over four thousand painters like us on Facebook—join the conversation at WWW.FACEBOOK.COM/SOCIETYOFDECORATIVEPAINTERS.
- The spring 2012 online member survey opens February 7. We encourage all SDP members to let us know your thoughts. We appreciate your continued support and want to learn how to serve you better this year and beyond. For U.S. residents, we have turned the survey into a sweepstakes. You may enter to win one of three great prizes: 1st Prize—round-trip airfare to the 40th Annual SDP Conference & Expo, donated by a Friend of SDP; 2nd Prize—A beautiful Painter's Shelf 400, donated by Bruce's Woodworks; and 3rd Prize—2013 SDP Membership. Due to the complexity of international laws, we are only able to offer the sweepstakes portion of the survey to U.S. residents. Check out Bruce's full product line at WWW.BRUCESWOODWORKS.COM. For details of the 2012 SDP Member Survey, go to page 12.
- Are you hunting for past articles in *The Decorative Painter*? Now you can shop online for past issues and find your favorite artists with our new search tool in the SDP Boutique at WWW.DECORATIVEPAINTERS.ORG/PRODUCTSPASTDPS.PHP.
- The SDP blog now hosts the Focus on Education series, a twice-monthly program featuring articles from teachers all over the world sharing their best tips and techniques to help you grow as a painter. Find it online at WWW.DECORATIVEPAINTERS.ORG/BLOG.
- For every friend you introduce to decorative painting this year we will take \$5 off the cost of your 2013 membership. There are no limits to this, so bring in enough friends and your own membership could be free!

A FABULOUS FUNDRAISER WITH FUN, EXCITEMENT, AND ART

The Nature Coast Decorative Artists of Spring Hill, Fla., will be hosting their biannual “Tables and Treasures” luncheon event once again this year. Each table at the luncheon is elaborately decorated by a hostess from the chapter. Each hostess paints one centerpiece and eight individual pieces such as plates, glasses, or placemats. Every attendee is given the piece at their place setting, and one lucky winner at the table receives the centerpiece. The hostesses create themes for their tables, and will often dress to match the theme during the event. Sometimes based on specific colors, sometimes a certain animal or art style, the themes are as diverse as each hostess’s imagination.

Begun in 2004, this innovative fundraiser brings in well over one hundred guests for food and fun. From this one event, the chapter can count on raising enough funds to hold a free seminar for chapter members with a “Big Brush,” subsidize a Christmas party and, for their fifteenth anniversary this year, they paid SDP membership dues for all chapter members of ten years or longer. The party also includes a silent auction, a boutique, and an exhibition for chapter members to show and sell their best work.

A LOVELY RETREAT TO THE WOODS OF OREGON WITH TRUDY BEARD CDA



The Coast to the Cascades chapter of Salem, Ore., held a delightful retreat for their tenth anniversary last October. The chapter celebrated and learned with teacher Trudy Beard CDA, who provided a fantastic two-day seminar. Trudy, in true form, was able to show something new to every painter present. Member Judi Mecham remarked, “From the moment paint touches the surface to the grand finale, vivid, bright, wonderful colors burst from her palette. Her love of painting shows in every stroke she teaches. Her loose style of painting holds secrets we all just have to know.” At the end of the class, Trudy donated both of her finished paintings to the chapter to raffle off for a fundraiser for next year’s retreat.

The three days of the retreat gave the twenty-eight painters and their guests plenty of time to enjoy the Aldersgate Camp, where the retreat was held. This beautiful area in the lush woods outside of Salem has become a favorite spot for the chapter’s annual retreat.

The chapter had a great time celebrating together. Everyone left with new knowledge and inspiration, and the chapter’s three guests had so much fun that they have joined the chapter and SDP for 2012. It looks like the next ten years for Coast to the Cascades may be even better than the first.

NEED VOLUNTEERS? USE REWARDS!

Need more volunteers for your chapter? Just ask the Central New York Decorative Artists of Syracuse, N.Y., and they’ll tell you how to get all the help you’ll ever need.

Five years ago, the chapter’s board of directors implemented a point system that rewards all forms of volunteerism in the group. Presenting lessons at a chapter meeting,

holding office, or just bringing a friend to paint with—anything that benefits the chapter and promotes decorative painting is recognized and incentivized.

Every type of volunteer activity is paid with a number of points that can be redeemed to pay admission fees for paint-ins and seminars. By creating a strong incentive to chip

in on the work of running a chapter, the members are motivated to donate their time—and then they have one more great reason to participate in the chapter’s painting events. This point system is a fun way of saying thank-you to all of the hard-working volunteers who donate their time and talents to benefit the chapter as they pursue their passions together.

TANGO DECORATIVE ARTISTS MAKE A SPECIAL DONATION TO A LOCAL CHILDREN'S HOSPITAL



The Tango Decorative Artists of Argentina recently held a mug painting class with eighteen of their members. The painted mugs did not go home with the artists, though, but instead to a local children's hospital. This hospital serves children with cancer, and it relies on the community it serves to meet the needs of its patients.

The blank mugs and other materials were donated by Monitor. Cristina Esperante, a representative of Monitor, and fellow teacher Ana Maria Paravic provided the designs and taught the class.

The money raised from fees for the class was used to purchase thirty litres of milk to accompany the donation of twenty-two painted mugs. The painters made use of their talents and created something for the children that will be used every day, and cherished for years to come.

CREATE AND COLLECT ARTIST TRADING CARDS

Have you made your artist trading card yet? The Southern Gardenia Artists of Lafayette, La., have been trading handmade cards for the last several months and have had great fun with it. Cards are traded at chapter meetings, where themes are chosen and announced for the following month.

Participating artists have employed a variety of techniques in creating these cards, including drawing, painting, scrapbooking, or adapting portions of decorative painting designs to fit into new compositions.

The chapter has found that painting small projects like this is a great way to put art skills to work in a new way. By trading the cards, the artists have to push themselves to create the best piece they can. They also build up a catalog of their friends' artwork, which can serve as a great resource for inspiration for future projects.

The SGA chapter is excited to share this program with others, and is scheduled to present to the Magnolia Chapter of Baton Rouge, La., in May. Get started with your own trading cards, and someday you may have a collection of trading cards from painters all over the world!

HOW WOULD YOU USE AN SDP SCHOLARSHIP?

Scholarship recipients have used awarded funds for Conference, chapter workshops, teacher seminar fees, chapter equipment, and community awareness programs. New ideas are welcome!

Financial rewards are available in three areas:

Chapter • Member • Community Outreach

Find out more about the program and print application at

WWW.DECORATIVEPAINTERS.ORG

Deadline for applications has been extended to March 27, 2012

Chapter Spotlight

CALIFORNIA HEARTLAND ARTISTS

ONE CHAPTER BRINGS ART BACK INTO THEIR LOCAL SCHOOL

When the economy experiences a downturn and finances become tight, arts funding is often first to be cut from the public budget. This leaves schools with no way to teach basic art lessons to their students. Though these kinds of cancellations have become everyday practice, rarely do we find such a courageous group as the California Heartland Artists of Bakersfield, Calif., who have taken it upon themselves to organize and take action to fulfill this need in their community.

Six years ago, chapter member Janet Hardy, a teacher at a poorly funded school in Bakersfield, told the chapter that the art program at the school had been cancelled due to lack of funding. This cancellation left the students with no way to learn about or experience the arts in their school. Knowing the value of art in education and social development, the chapter responded by volunteering to teach the classes themselves. What their city couldn't do for the students, this collective of painters would.

For supplies, the chapter holds an annual fundraiser where they display photos of the children creating and learning with their teachers. The public has responded well to this, and are eager to do what they can to support the chapter in their efforts, which have grown steadily each year.

Every fourth Monday, five or six teachers go in to the school to work with each of the fifth-grade classes. The teachers use a variety of projects throughout the year, including portrait drawings, stamped and decorative origami projects, and Mother's Day gifts. The wide array of projects, tools, mediums, and techniques keeps the class exciting and shows the children the value of practicing the arts. The children have responded well, and eagerly anticipate each class, often heard to be asking, "When are those ladies coming back to teach us to paint?"

As the program has gained more momentum and the community becomes more aware of what these decorative artists are doing for their local school, the chapter has received more support, both in the supply fund and in recruiting new volunteers to help with the teaching. In a time when so much arts funding is being cut, seeing a group organize their talents and their resources to do something so wonderful for children is both remarkable and commendable.



Ann Beck



Linda Swanson



Gay Dickerson



Kimela Hendrickson



Sonda Schiedt



Shirley Frisbey



Ann Beck

NILDA ROSA RODRIGUEZ CDA — BLOOMING AT TWILIGHT

Nilda Rosa Rodriguez CDA submitted her painted rose, titled *Blooming at Twilight*. This beautiful piece exemplifies the artist's strong control of complementary colors and delicate value shifts, as this soft pink flower seems to bloom right off the deep twilight blue canvas.

About the piece, Nilda comments, "By capturing the moment during twilight, there was just the right amount of light. This mystical effect was created with a cool background and soft warm, peachy rose colors."

The petals softly unfold with values so carefully laid down that the velvety flower can almost be felt simply by looking at it. Blooming very naturalistically, each small fold and wrinkle becomes a moment of pause in the painting. This subtle piece is full of exhilarating detail, and yet it soothes with its subdued textures and colors.

Nilda owns and operates the Tolebrush studio in Coral Springs, Fla. Find Nilda's work, patterns, and more at her website, WWW.NILDARODRIGUEZ.COM.



PADDY DUGAN — PAINTING ON PORCELAIN

Paddy Dugan submitted this wonderful hand-painted sink. Paddy certainly has practice painting on porcelain, having painted dozens of sinks for her clients over the years. While the painted sink is an often overlooked project, it's a truly delightful way to bring hand-painted art into the everyday routine.

In this piece, Paddy achieves a playful yet complex composition with a mix of painstaking detail and subtle value shifts. Using a variety of flowers gives the painting a good amount of variation, while the green stems and leaves allow visual rest tying everything in the piece together.

Paddy owns and operates Tile Art Ltd. Find more of Paddy's work, her class schedule, and more at [www.HANDPAINTEDTILES.COM](http://WWW.HANDPAINTEDTILES.COM).



Become an SDP CyberSister/CyberBrother

This year SDP will offer additional projects, surveys, contests, and other valuable information via our website. Our goal is to provide you with all the information you need to meet your painting goals.

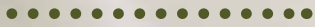
We realize that not all SDP members have access to the Internet. So, we are asking our members to become a CyberSister/CyberBrother, and assist fellow members that may not have Internet access or the skills necessary to navigate the SDP website. Simply bring your laptop, tablet, or smart

phone to chapter meetings, and share access. Assist fellow painters by printing important information for them. Consider holding a special beginner Internet access class to get fellow painters started. Become a CyberSister/CyberBrother today.

For those members who do not belong to a chapter and may not have fellow painters nearby, your local library, community center, or senior center may have computers with Internet access available. These facilities frequently offer beginner computer

classes, and usually have staff available to assist you in getting online. Also, family members are great resources for the Internet.

We don't want you to miss a thing. It is important to us that you receive the full value of your membership dollar. So don't forget: If there is something special that you want from the SDP website and you do not have access to it, simply send us an SASE and a request for the information you desire. We will print the requested material and mail it to you.



PHOTOS / STEVE GERIG

Simply Rosemaling

JAN BOETTCHER

This delightful box is an easy introduction to a time-honored Norwegian tradition of intricate painting on wood.

This Norwegian style of decorative painting may be known for its intricate detail, but don't let that intimidate you if you haven't tried it before. Start small with this beautiful box, a manageable project that won't require nearly as much time, effort, or money as the larger, more involved pieces that you can work toward. I teach many beginner students and have found that if they can finish a project in a one-day class, they are more likely to want to continue their journey in rosemaling. Smaller designs like this one are also wonderful because they can easily be applied to slightly larger pieces, such as a small plate or bowl, by placing the flower in the center and the border on the rim. Separate the flower design and the border with a band of color and your project can take on a whole new look.

PREPARATION

Fill in any imperfections on the surface with a good wood filler, if necessary. Allow to dry, and then sand the box well. Seal and sand. All basecoats require at least two coats. Allow to dry and sand between basecoats.

Basecoat the inside of the lid and box, and the outer lip of the lid with *Light Buttermilk*. Basecoat the outside of the box with *Heritage Brick*. Basecoat the top of the lid with *Tomato Red*, leaving a 1"-2" (2.5-5cm) area unpainted in the center. (The glue for the snowflake insert will adhere better if the surface is unpainted.) Lastly, basecoat the ball feet and the outer band on the top of the box lid with two coats of *Glorious Gold*.

After application of the final basecoat, allow to dry, and sand well with a green kitchen scrubber. Apply one or two fine-mist coats of *Matte Finishing Spray*. Allow to dry.



Painter's Checklist

SURFACE

This round, wooden box with cutout snowflake measures 5½" (14cm) across and 2½" (6cm) tall, with ½" (13mm) ball feet.

PALETTE

DECOART AMERICANA ACRYLICS
Heritage Brick
Light Buttermilk
Tomato Red
DECOART DAZZLING METALLICS
Glorious Gold
GRUMBACHER PRE-TESTED OILS
Burnt Umber
Chromium Oxide Green
Ivory Black
Titanium White (Original Formula)
Unbleached Titanium
Venetian Red
Yellow Ochre
WINSOR & NEWTON ARTISTS' OIL COLOURS
Gold

BRUSHES

SCHARFF BRUSHES INC.
No. 4 bright
No. 0/0 liner

SUPPLIES

Basic painting supplies (page 127)
1" sponge brush
Green kitchen scrubber
Matte and satin finishing spray
Saran Wrap
Stabilo white graphite pencil
Walnut Oil Alkyd
Wood glue

SOURCES

This particular box, called an insert bowl (item INSB11) and Snowflake insert (item SF10) can be ordered from Turn of the Century Wood Products, WWW.TURNOFTHECENTURY-IN.COM or (765) 436-2647.



ANTIQUING

The sides and bottom of the box are antiqued using an *Antiquing Mix* of *Burnt Umber+Ivory Black+Venetian Red* (1:1:tch). Do not antique the ball feet.

Prior to antiquing, spray the entire box with several light mists of *Matte Finishing Spray*. With a piece of paper towel, rub a light coat of *Walnut Oil Alkyd* over the sides and bottom of the box, excluding the ball feet.

Wad a clean piece of paper towel into a ball and dip it into odorless brush cleaner. Open the towel and allow the cleaner to spread into it. Then re-wad the towel, dip it into a generous amount of the *Antiquing Mix*, and wipe the entire sides and bottom of the box with the mix.

Next, take a piece of Saran Wrap large enough to cover the bottom and all sides of the box. Place it firmly on the surface and press and move the wrap to remove any bubbles. When you feel the entire surface has plenty of antiquing, lift the piece of wrap off the box quickly, wad it into a ball, and pounce it on the antiqued surface to soften the antiqued appearance. You will want the antiquing to resemble leather. If you wish to soften it further, continue to pounce with a clean, dry paper towel until the desired appearance is achieved. Allow this to dry thoroughly. When the surface is completely dry, apply a light mist of *Matte Finishing Spray*. Do not spray too heavily.

STEP-BY-STEP

ANTIQUING & STROKEWORK



DOTTED PETALS



STRIPED PETALS



FLOWER CENTER



COLOR MIXES

Soft Green Mix: Chromium Oxide Green+Unbleached Titanium.

Middle Shade: Unbleached Titanium.

Light Shade: Titanium White.

Yellow Mix: Yellow Ochre+Titanium White+*tch* Burnt Umber.

LETS PAINT SNOWFLAKE INSERT

Basecoat one side only—the snowflake back will be glued onto the insert area and is best left unpainted. Apply two basecoats of *Light Buttermilk*, sanding in between and finishing with a light mist or two of *Matte Finishing Spray*.

Antique the center of the snowflake with *Soft Green Mix*. Do the antiquing in the same manner as for the outside of the box, but rub the snowflake with a paper towel to soften the green so that it isn't too overpowering. Allow this to dry thor-

oughly, then spray with a light mist of *Matte Finishing Spray*. When completely dry, apply the flower design, making sure to match the points of the petals correctly to the scroll designs of the snowflake. See the design for placement.

DOTTED PETALS

With the no. 4 bright and *Soft Green Mix*, apply a stroke of green down the center of each petal, leaving an unpainted area on each side of the petal. Wipe the brush and reload with *Unbleached Titanium*. With half of your brush on the green area and half on the unpainted edge of the petal, apply a pressure stroke on the side of the petal, giving it its shape as you press and blend the two colors together. Repeat on the other side of the petal and for each of the other petals.

With the liner brush and *Titanium White* thinned with *Walnut Oil Alkyd*, outline each petal and the inside line of petal. To add the dots, use a stylus with *Titanium White* thinned to ink consistency and dot as shown. With the liner

and thinned *Venetian Red*, paint a thin line just outside of the white outline on the petal. The thinner you wish to have this line, the lighter the pressure on your brush. If you prefer a thicker line, apply more pressure. Apply a dot at the tip of each petal using a stylus and thinned *Yellow Mix*.

STRIPED PETALS

First, outline the outer edge of the petal using the liner brush and thinned *Soft Green Mix* that's a bit darker than the green used for the dotted petals. Next, apply the lines that form the leaf using thinned *Titanium White*, following the shape of the leaf. It is a bit easier if you apply the center-line first on each leaf and then go back and fill in the lines on each side of that line. Outside of the green line, apply a line of light *Yellow Mix+Gold* oil paint (1:1), thinned to ink consistency.

FLOWER CENTER

Using the no. 4 bright, paint a circle of slightly darker *Soft Green Mix*, leaving the center unpainted. Then apply a circle of *Yellow Mix* only to the very center. Blend carefully to shade lightly into the green. Don't over-blend or you will lose the nice yellow center. With *Venetian Red* thinned to ink consistency, apply red C-strokes to create the divided petals of red. Apply the center dots with a stylus, using thinned *Yellow Mix*.

LINES & DOTS

Using the photo of the finished piece for reference, the liner brush, and thinned *Soft Green Mix*, paint lines following the arches of the snowflake insert. Use a stylus to add dots of thinned *Venetian Red*.

Allow the snowflake to dry completely, then spray it with *Satin Finishing Spray*.

STROKEWORK ON SIDE OF BOX

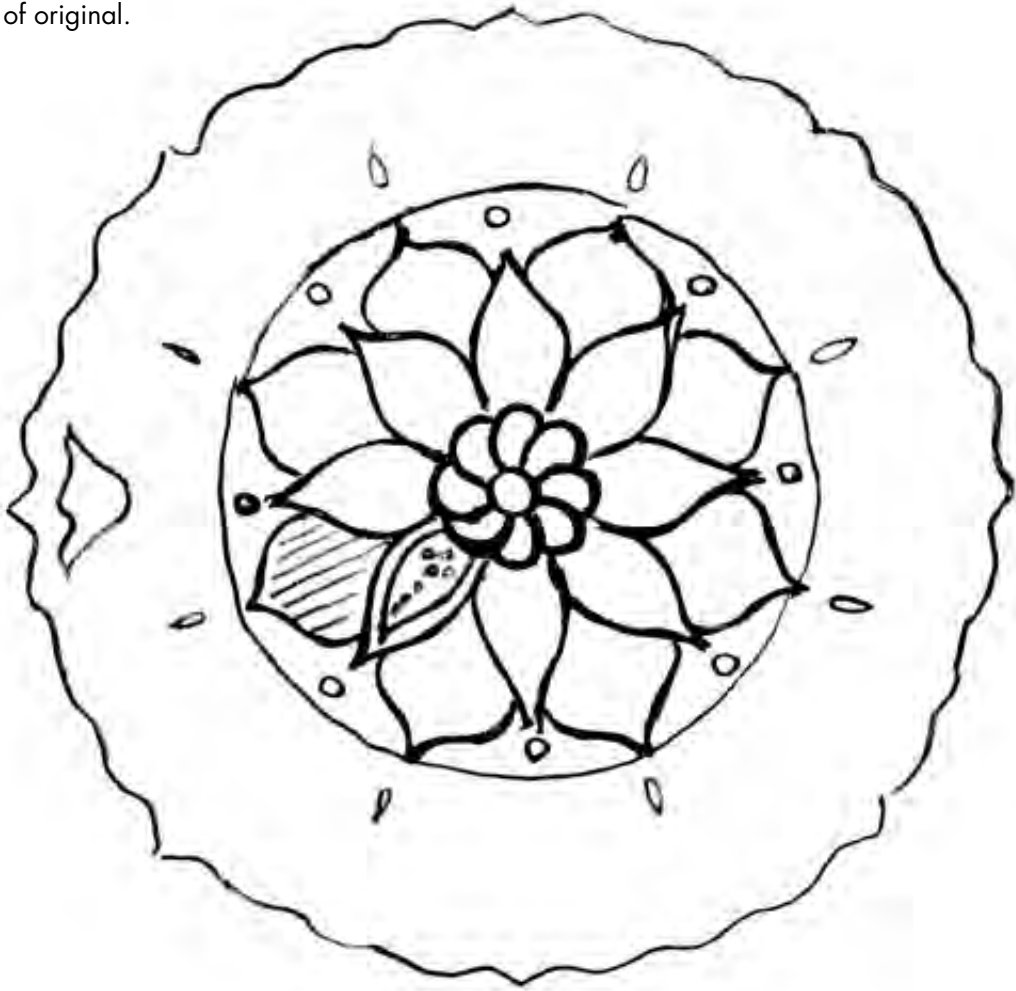
Mark the center of the side of the box from top to bottom using a white Stabilo graphite pencil. Also, divide this line into equal sections, approximately 1¼" (3cm) each, around the entire box. With the liner brush, apply strokes of thinned *Gold* as shown in the step-by-step illustration on previous page. This paint dries quite slowly, so allow the area to dry completely.

FINISHING

When the box and lid are completely dry, adhere the snowflake to the lid using *Wood Glue* and pressing down firmly. Clean the entire piece completely using a piece of paper towel or soft pencil eraser to remove any transfer marks or lines. Wipe clean and apply one or two light coats of *Satin Finishing Spray*. Sign your box and enjoy!



Design is 100% of original.



For a free design at actual size,
affix two first-class stamps to a
#10 SASE and send to:
The Decorative Painter
Attn: SIMPLY ROSEMALING
393 N. McLean Blvd.
Wichita, KS 67203-5968.
Allow four weeks for delivery.

artist's sketch

Jan Boettcher has been rosemaling since 1980, with a primary goal of promoting this beautiful art and its special history. She teaches students of all levels at the local library in her hometown of Thorntown, Ind., offers private lessons in her studio, and also travel-teaches. She has entered and won awards in the Sons of Norway, the Illinois Norsk Rosemalers Association, and the Indiana State Fair. Jan recently was accepted to the Indiana Artisan, a juried group (WWW.INDIANAARTISAN.ORG). She has been a member of the Society of Decorative Painters since 2001.

You may write to Jan at 4505 W. 650 N., Thorntown, IN 46071, or email her at INFO@TURNOFTHECENTURY-IN.COM. Visit her website at WWW.TURNOFTHECENTURY-IN.COM.





Spring Fantasy

The fragrance of roses inspires this lightest-possible watercolor fantasia.

JUNKO NASUI MDA

The spring breeze brings the sweet fragrance of roses. I can't pass by a florist's in the springtime without stopping. When this beautiful season returns, it's time to start painting!

In this project, I've prepared overall step-by-steps as well as step-by-steps for the individual flowers. The third of the individual worksheets includes an arrangement with a border design so that it can be used for a smaller painting or a beginner's project.

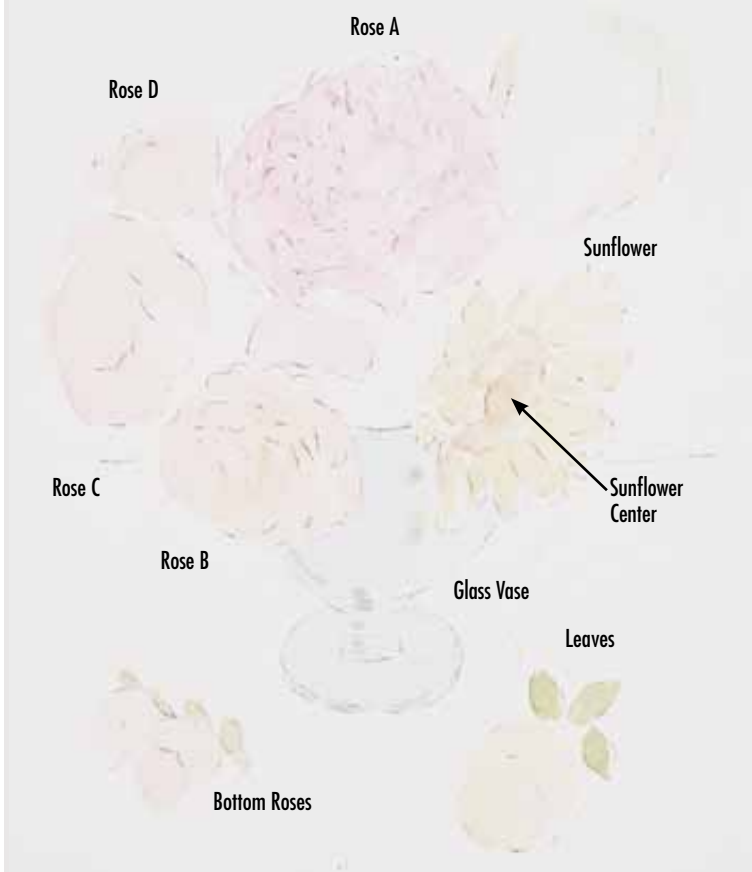
PAINTING TIPS

Choose your watercolor paper carefully. Thin paper will give you trouble unless you're already familiar with it.

I work with lots of negative space; instead of strengthening the outlines of objects, I increase the amount of negative space I use.

STEP-BY-STEP

STEP 1 CASUAL BASECOAT - WET-INTO-WET



STEP 2 USE SAME COLOR - WET-INTO-DRY



STEP 3 USE SAME COLOR

Wipe out light area and adjust. Remove masking.



STEP 4 FINAL STAGE

Add details.



INDIVIDUAL STEP-BY-STEPS

ROSE B, SUNFLOWER & GLASS VASE



STEP 1
Basecoat.

STEP 2
Mark sunflower
center and petals.

STEP 3
Add more color to strengthen
dark area and add intensity.

STEP 4
Strengthen before
removing.

STEP 5
Remove paint to
create light.

STEP 6
Adjust.
Remake removed area.

STEP 7
Add rose color to glass.
Add more rose color
to sunflower.

STEP 8
Add blue to rose and sunflower.
Add detail.

STEP 2

In this step, we'll strengthen darks and add intensity. We will now be working on a dry surface. Refer to Step 2 (previous page) and the individual step-by-steps for each element.

Rose A: Continue using *Permanent Rose*. This is an English rose and has many petals. Wipe out the lightest areas using the melamine sponge as an eraser. Apply a second coat to the dark, most intense areas.

Roses B, C, and D: Use the same colors when working with these roses. However, remember that Rose B is most important due to its central position. As such, you will use more paint on Rose B than on Roses C and D. Rose B will also receive the most detail. Rose D is done with the loosest touch and has the least color applied to it.

Small white flowers: The white of the small, white flower is the color of the paper showing through. Apply *Sap Green* around the white petals, but do not outline them; allow the negative space to define the petals.

Background: The background is a wash of two colors. Use *Cerulean Blue* for the upper half of the background and *Raw Sienna+Raw Umber+Permanent Rose* for the lower half.

STEP 3

In this step, we'll strengthen the colors in Step 2 and use the melamine sponge to wipe out the light areas. This step is for adjustments. Use the same colors for each element unless directed otherwise. Refer to Step 3 (previous page) and the individual step-by-steps for each element.

Rose A: The English rose has several sections in the cup; add a pretty bud area in this central area. Refer here to the individual Step-by-Step (opposite). Note that it's not necessary to do everything I've done. The first few steps are enough if you prefer a less worked-out flower. The cup of Rose A is a shallow cylinder.

Sunflower: Add a green mix of *Sap Green+Raw Sienna* around each petal. Wipe out the center of the lower part of the petals to show light. Add accents using *Permanent Rose*.

Rose B: Add more color to the center of the cup to show the petals. Wipe out the centers of the lower parts of the petals to show light. Add accents with *Permanent Rose*.

Rose C: Add more color and form the center cup.

Rose D: Add just a little color to show the back side of the rose.

Glass: Remove the masking by rubbing the paper gently. Have fun with this!

Bottom roses: Refer to the individual Step-by-Step (opposite). Wipe out paint to create light areas on petals.

Background: Add any colors from your rose or glass palette gently as accents.

STEP 4

In this step, we'll make final adjustments and add some details. Add the fallen flower petals, shadows, and the light background flowers. Refer to Step 4 (previous page) and the individual step-by-steps for each element. Enjoy yourself, and balance each item against the others and the background.

INDIVIDUAL STEP-BY-STEPS

ROSE C & D Note that his Step-By-Step includes an arranged composition (Step 4) and an optional border. You can use this to paint a smaller or less detailed version of the painting.



STEP 1
Casual basecoat.

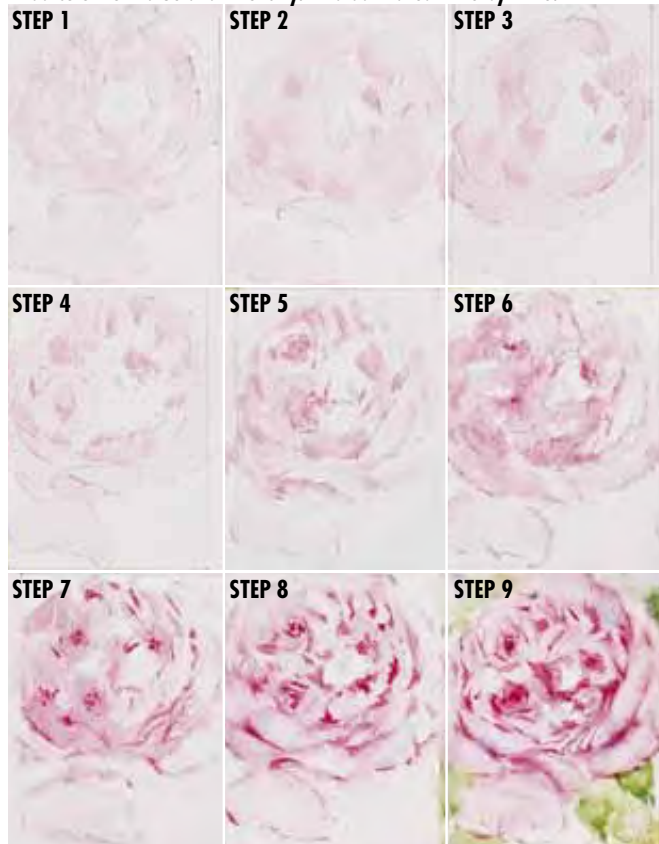
STEP 2 Mark rose cup center.

STEP 3 Wipe out light area.

STEP 4 Add details.

ROSE A

Add color for value and intensity. Find dark area little by little.



STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

STEP 6

STEP 7

STEP 8

STEP 9

WHITE SMALL FLOWER



PETALS



BOTTOM FLOWER LEAVES



BACKGROUND ATMOSPHERE FLOWER



BOTTOM ROSES

STEP 1 Casual basecoat wet-into-wet.



STEP 2 Wet-on-dry. Mark center.



STEP 3 Wipe out for light.



STEP 4 Adjust and add details.





Design is 55% of original.
Enlarge 182% for actual size.

For a free design at actual size, affix two first-class stamps to a #10 SASE and send to:
The Decorative Painter
 Attn: SPRING FANTASY
 393 N. McLean Blvd.
 Wichita, KS
 67203-5968.
 Allow four weeks for delivery.

artist's sketch

Junko Nasui MDA began her decorative painting career using acrylics. Through the use of oil paints she learned more about theory, and she now enjoys working in watercolors as well. Junko was accepted to SDP's Permanent Collection in 2004 and contributed to the 2011 Sunflower Project for Conference.

Junko has been a member of SDP since 1992. You may write to her at 3-1201 Makuhari 5-417-17, Hanamigawa, Chiba 262-0032, Japan; or email JNASUI@MBM.NIFTY.COM. Visit Junko's website at [HTTP://HOMEPAGE2.NIFTY.COM/OLDFANTASY/](http://HOMEPAGE2.NIFTY.COM/OLDFANTASY/).



Under *the* Maple

LIZ MILLER CDA

Cat fur, weathered wood, worn whitewashed cinder blocks, tree bark, and leaves offer fascinating and challenging textures to recreate with acrylic paint.



Painter's Checklist

SURFACE

12"x 16" (30.5 x 40.5cm) "The Edge"
all-media cotton canvas.

PALETTE

DECOART AMERICANA ACRYLICS

Blue Violet	Mississippi Mud
Burnt Sienna	Ocean Blue
Burnt Umber	Raw Sienna
Butterscotch	Raw Umber
Foliage Green	Slate Grey
Hauser Medium Green	Snow White
Lamp Black	Soft Black
Limeade	Spa Blue

DECOART TRADITIONS ARTIST ACRYLICS

Raw Umber

BRUSHES

SCHARFF BRUSHES INC.

GOLDEN TAKLON SERIES

Series 140 nos. 6, 8 & 10 flats

Series 455 no. 1 Dresden liner

Series 405 no. 2 round

Series 429 nos. 4, 6 & 8 filberts

Series 550 ¾" wash

Series 1416 no. 6 Bringle flat blender

4" roller

SUPPLIES

Basic painting supplies (see page 127)

Chalk pencil

Ruler

Varnish of choice

SOURCES

"The Edge" cotton canvas is available from
Jerry's Artarama, 1-800-827-8478;

WWW.JERRYSARTARAMA.COM



The weathered outbuildings around our 1930s farmhouse provide numerous lounging locations from which our cats keep watch over their territory. When we happen by accident upon a cat's latest favorite haunt, we are delighted if we are able to catch a photo of his picturesque pose. My goal in creating textures is to avoid overworking, using simple, contour-guided strokes to achieve the desired textural effect. Under the old maple, in this instance, our light source is muted by the leaves, leaving us with soft shadows and lights.

PAINTING TIPS

We're depicting the worn textures of old wood and cinder blocks. Be sure not to overwork your textures. Refer to the photo and Step-by-Step for details.

STEP-BY-STEP



Flicking: Load paint into the brush, not on the brush. Hold the brush on the painting surface, perpendicular to it, without moving your arm, and then flick the brush away from you, using your wrist. Your brush will leave the surface with lighter and lighter pressure, allowing your paint to fade. Use a light touch. This technique is used for the pot highlights and grasses. To fade on both the beginning and ending of the stroke, start with your brush in the air in front of the area and flick up with your wrist.

PREPARATION, I

Sand the canvas lightly. Roll on a basecoat of *Slate Grey*, applying two coats and sanding between coats. Dry. Transfer the design for the tree, window, bench, and building.

LET'S PAINT SKY

Apply *Limeade* with a fully loaded $\frac{3}{4}$ " wash brush, starting at the rooftop and brushing horizontally, fading into the upper sky. Starting at the top of the canvas, apply *Spa Blue*, working horizontally and blending into the *Limeade*. Allow to dry.

WALL

Using the $\frac{3}{4}$ " wash brush, wash the cinder block wall unevenly with *Snow White* slightly thinned with water. Allow to dry. Apply the block pattern. Paint the cracks (the block pattern) with the no. 1 liner, making sure the paint is thinned to an inky consistency. Allow to dry again. With the no. 10 flat and a sideload of *Snow White*, lighten random edges on some of the cinder blocks. Shade under the bench with the $\frac{3}{4}$ " wash brush side-loaded in *Soft Black*. When you have completed most of your painting, go back and add subtle accents with a sideloaded $\frac{3}{4}$ " wash brush and thinned *Butterscotch*, *Ocean Blue*, *Foliage Green*, *Hauser Medium Green*, *Blue Violet*, and *Limeade* for interest.

WINDOW

Paint the inside of the window opaquely with two coats of *Soft Black* using the $\frac{3}{4}$ " flat. Allow to dry. Chop in vague detail inside the bottom of the window with the $\frac{3}{4}$ " flat brush and *Soft Black+Mississippi Mud* thinned with water. Add just a little *Ocean Blue* for interest. Allow to dry again. Shade the left side of the window with a sideload of *Lamp Black*, using the $\frac{3}{4}$ " wash brush. Chisel in the frame using the no. 6 flat blender loaded in *Burnt Umber*, working up

and down to create a weathered wood texture. Add a few chisel-strokes of *Raw Umber* to show grain and shadow. A mix of *Slate Grey+Snow White* brings out the lighter edges. With *Raw Umber*, and a sideloaded no.10 flat brush, shade the apron with and inside the left casing, referring to the photo. With a sideload of *Soft Black* on the no. 10 flat, shade the wall under the window and along the window's right side. Paint the muntins (pane dividers) with *Slate Grey*, dragging the no. 2 round. Lighten the middle of the muntin with *Snow White* (refer to the Step-by-Step on page 31). Load your no. 10 flat with a little *Soft Black+Snow White* and lightly pull a little light on the glass.

ROOF

Paint the board under the roof with the no. 10 flat brush and *Soft Black*, leaving a few streaks. Allow to dry. Streak in a little *Raw Sienna* for wood grain. Shade the top of the roof with a sideload of *Soft Black* on the no. 10 flat. Lighten the bottom edge with a sideload of *Snow White*.

TREE

Chisel in the bark using up-and-down strokes of the no. 6 flat blender, following the twisted contours of the tree. Use varying mixes of *Raw Umber*, *Burnt Umber*, *Soft Black*, *Mississippi Mud*, and *Burnt Sienna*, paying attention to the light and dark values of the bark as in the photo. (Don't wash your brush when changing colors; this will add more interest.) Add *Snow White* to your dirty brush to strengthen the lightest areas. Accent the bark with a little *Butterscotch* for sunlight, *Ocean Blue* thinned with water for cool reflected lights, and *Hauser Medium Green* for moss on the tree. Branches are smoother; they are mostly *Slate Grey* and *Mississippi Mud* and painted with the no. 2 round brush and shaded by pulling with *Raw Umber* using the no. 2 round brush. Thin branches are pulled with the liner loaded in thinned *Raw Umber*, or use thinned *Slate Grey* if they need to be seen against dark values.

PREPARATION, II

Transfer the design for cat, bench, pots, birdhouse, and leaves.

CAT

Basecoat the cat *Lamp Black* with *Snow White* fur on the chest (or your choice of cat color) using the no. 2 round. The furry edges on the side of the head, under the eyes, and on the tops of the legs can be slightly lightened with *Lamp Black+Ocean Blue*. Apply the pattern for details.



Add *Butterscotch* eyes with *Lamp Black* pupils. Make the glint using *Snow White*. Paw, nose, and muzzle are *Snow White* painted with the liner brush. The tip of nose and muzzle division are *Lamp Black*. Add a few fine whiskers and ear hairs with *Snow White* thinned with water.

BENCH

Basecoat the bottom of the bench with the no. 10 flat and a full load of *Mississippi Mud*. Chisel in wood grain with your dirty brush and *Burnt Umber*. Lighten the edges with *Slate Grey*+*Snow White*. Shade with a no. 10 flat sideloaded in *Raw Umber*. Add a slight accent with *Ocean*

Blue+*Snow White*. The top is *Slate Grey* with *Burnt Umber* for wood grain and shading at the back edge.

POTS

Basecoat the pots using the no. 8 flat brush and *Raw Sienna*, *Burnt Sienna*, *Snow White*, and *Lamp Black* as shown in the photo. Shade *Raw Sienna*, *Burnt Sienna*, and *Snow White* pots with a sideloaded no. 10 flat using *Raw Umber*. Lighten the *Raw Sienna* and *Burnt Sienna* pots with a dry brush of *Butterscotch* using your no. 6 filbert. Lighten the black pot with a sideloaded no. 10 flat, using *Ocean Blue*+tch *Snow White*.

BLUE STRAWBERRY POT

Basecoat with the no. 8 filbert and *Blue Violet*. Allow to dry. Shade with *Lamp Black* on a sideloaded no. 10 flat. Dry-brush lights with *Ocean Blue+tch Snow White*. Make the glints using *Snow White*.

BIRDHOUSE

Basecoat with *Slate Grey* using the no. 8 flat brush. The inside hole is *Soft Black*. Shade very lightly with a sideload of *Soft Black* on the no. 10 flat. Dry-brush lights with the no. 8 filbert and *Snow White*. Add liner detail with thinned *Raw Umber*.

ROCK

Chop in the rock with the no. 8 flat and a full load of *Slate Grey+tch Soft Black*. Wipe your brush on a dry paper towel. With your dirty brush, chop in lights with *Snow White*. Allow to dry. Shade with the no. 8 flat using *Soft Black*.

GROUND

The dirt is scuffed in horizontally with the no. 8 filbert loaded with *Burnt Umber*. Add a little *Raw Sienna* and *Raw Umber* for variety. Allow to dry. Small rocks are dabbed in using the corner of the no. 10 flat brush (or the no. 4 filbert) with *Slate Grey*, *Mississippi Mud*, or *Snow White* on the dirty brush. Add small twigs using the liner loaded with thinned *Slate Grey*. Grasses are flicked up using the no. 6 flat blender loaded with *Hauser Medium Green*, *Foliage Green*, or *Butterscotch*. Bring the ground and rock up around the pots.

FINISHING TREE & GRASS

Pat some moss on the tree with the no. 4 filbert, using *Hauser Medium Green+tch Foliage Green*. Lighten some areas with *Limeade*. Shade inside some moss patches

with a sideloaded no. 6 flat brush and *Raw Umber*. Add moss on the roots and ground around the tree with *Hauser Medium Green* with the no. 4 filbert. You can dry-brush a little moss on the lower part of the wall with the no. 6 filbert.

LEAVES

Paint the leaves with a variety of *Hauser Medium Green*, *Foliage Green*, and *Limeade* with the no. 8 flat brush. Using the no. 8 flat, add shading to some leaves with *Hauser Medium Green+Raw Umber*. Lighten some edges with a sideload of *Limeade*.

FINISHING

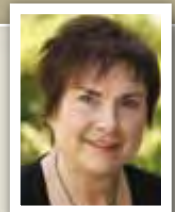
Allow to dry. Finish with several coats of varnish.



artist's sketch

Liz Miller CDA has taught decorative painting since 1985. She is a member and past president of the Heart of Carolina Tolars. Liz teaches acrylics at all levels in classes and workshops at her studio, as well as on the road travel-teaching. Her artwork has a place in the SDP Permanent Collection. A DecoArt Helping Artist, Liz has been a member of SDP since 1988.

Contact Liz at Artful Endeavors, 200 Sawmill Rd., Suite 201, Raleigh NC 27615, or at ARTFULENDEAVORS@RALEIGH.TWCBC.COM. Visit her website at WWW.ARTFULENDEAVORS.NET. For online classes visit WWW.CREATIVEWORKSHOPS.NING.COM.



Design is 55% of original.
 Enlarge 182% for actual size.

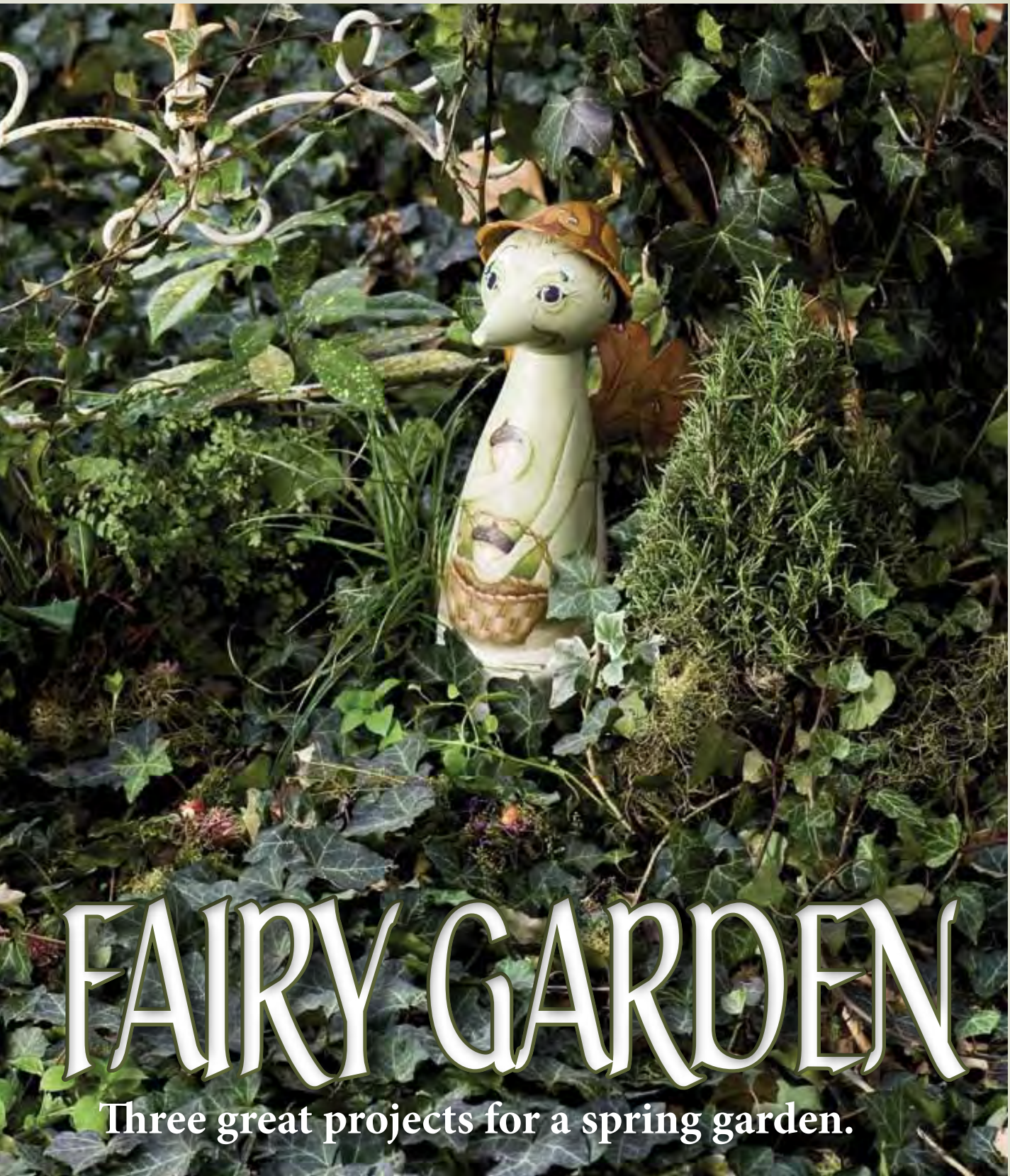


For a free design at actual size,
 affix two first-class stamps to a #10 SASE and send to:

The Decorative Painter
 Attn: UNDER THE MAPLE
 393 N. McLean Blvd.
 Wichita, KS 67203-5968.
 Allow four weeks for delivery.



PHOTOS / STEVE GERIG



FAIRY GARDEN

Three great projects for a spring garden.

Magic Mini Garden

PRUDY VANNIER CDA

“The key is to create a garden in miniature that is fit for fairies and helps you ponder the realm of magic.”

—eHow.com



PHOTOS / STEVE GERIG

Painter's Checklist

SURFACE

Prudy's Fairy Garden, 10" x 10" x 12"
(25.4 x 25.4 x 30.48cm)
Wood leaf and flower shapes

PALETTE

DECOART AMERICANA ACRYLICS

Bahama Blue	Ocean Blue
Hauser Light Green	Payne's Grey
Indian Turquoise	Snow White
Lamp Black	Sour Apple
Limeade	Winter Blue
Neutral Grey	Yellow Green

BRUSHES

Prudy's Best Liner
Prudy's Best Pouncer
Scharff series 140
nos. 2, 4, 8 & 20

SUPPLIES

Basic painting supplies (page 127)
Americana Wood Glue
DecoArt Acrylic Sealer/Finisher Gloss
Duraclear Polyurethane Matte
Permanent pen, super-fine, black

SOURCES

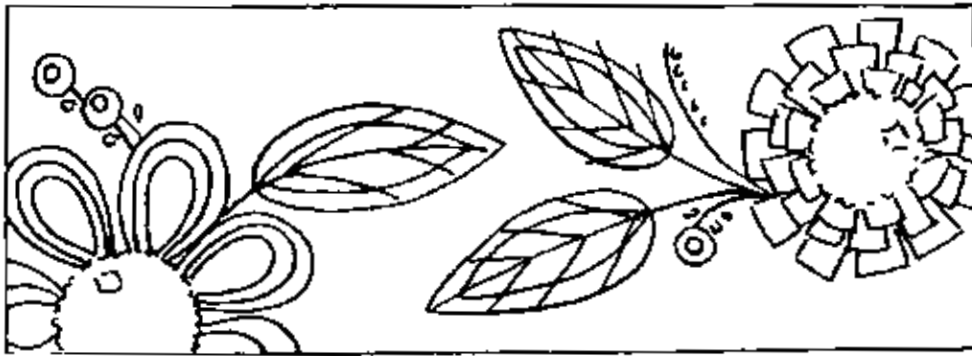
- Prudy's Fairy Garden is made by Harold Hoyt, (734) 546-0149, South Lyon, Michigan.
- Wood leaf and flower shapes: These came from a package of teardrop-shaped woodlets and a package of round beads and flower shapes for a child's necklace from a local craft store. The flowers are approximately 1.5" (3.81cm) and 1" (2.54cm) in diameter. Leaf shapes are approximately 2" (5.08cm) long. Check Bear With Us at www.BEARWITHUSINC.COM for wonderful wood shapes of all sizes.



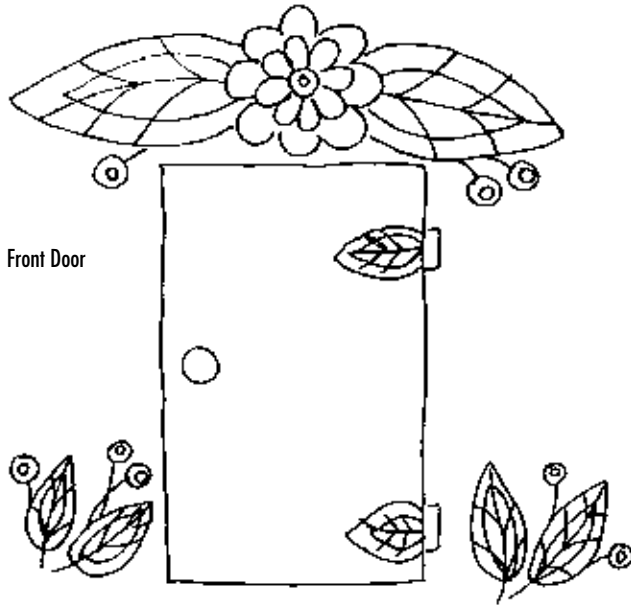
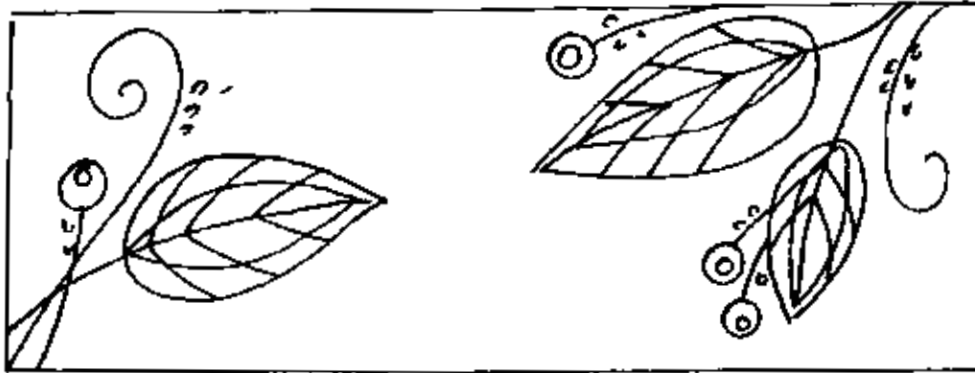
Creating a mini garden is lots of fun and such a popular project today. Making it a fairy garden is magical! I designed the wood piece as an outdoor accent to a deck or patio. The wire mesh floor allows drainage when watering. And miniature furniture and embellishments add to the magic! When designing fairy doors, I go through drawers and cupboards looking for little things collected over the years that add "fairy flavor" to the piece. Paint yours just like mine, or get creative and embellish even more.

PREPARATION

To get this whimsical basecoat finish takes layers of paint and lots of sanding. No prior sanding—we want the antiquing to catch all of these nooks and edges.

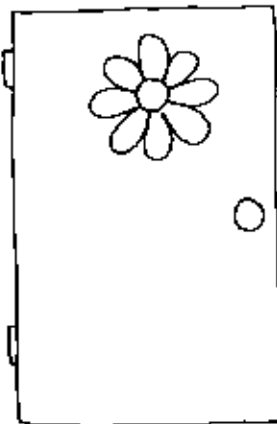


Designs are 60%
of original.
Enlarge 167% for
actual size.



Front Door

Inside Door



For a free design at actual size,
affix two first-class stamps to a #10 SASE and send to:
The Decorative Painter
Attn: MAGIC MINI GARDEN
393 N. McLean Blvd. • Wichita, KS 67203-5968.
Allow four weeks for delivery.

Windows





STEP-BY-STEP

LEAVES



STEP 1

STEP 2

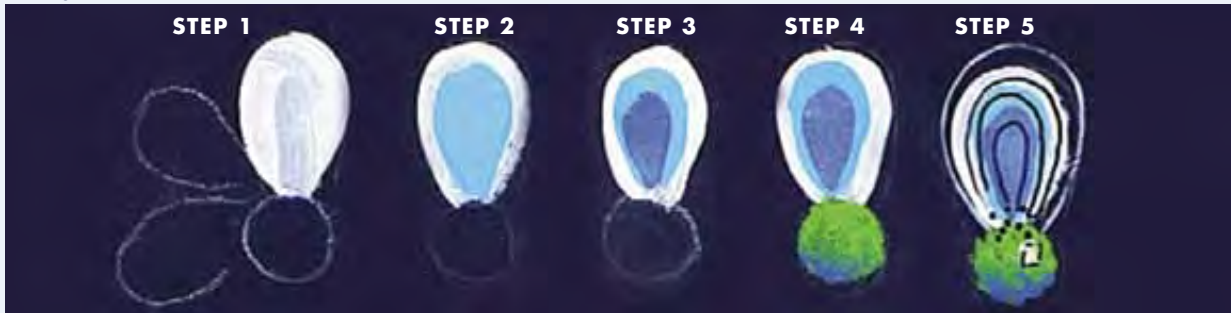
STEP 3

Base Lemonade.

Center Sour Apple.

Black panned vein.

DAISY



STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

Snow White petals.

Bahama Blue middle petals.

Ocean Blue small petals.

Pounce centers Sour Apple and Ocean Blue.

Snow White highlight, Lamp Black dots, and outlined petals.

BLUE FLOWER



STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

Outside ring of petals is Indian Turquoise.

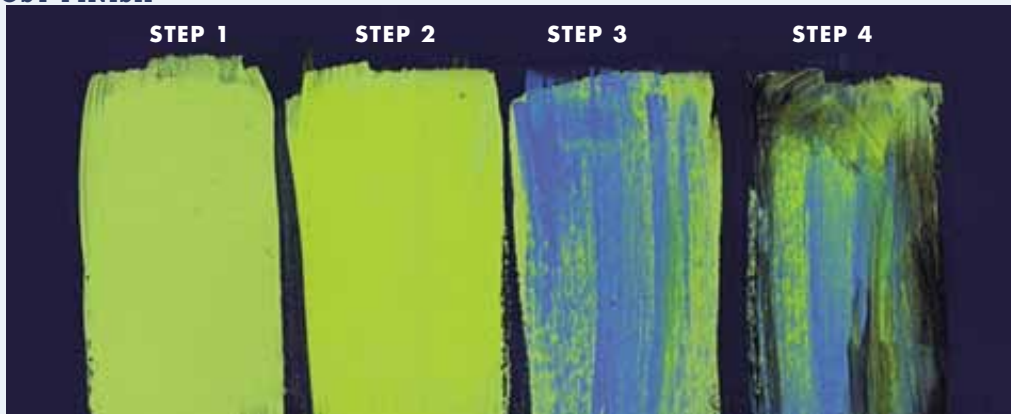
Middle ring is Lemonade.

Small petals are Snow White.

Pounce center with Sour Apple and Yellow Green.

Snow White highlights, Lamp Black dots, and outlined petals.

POST FINISH



STEP 1

STEP 2

STEP 3

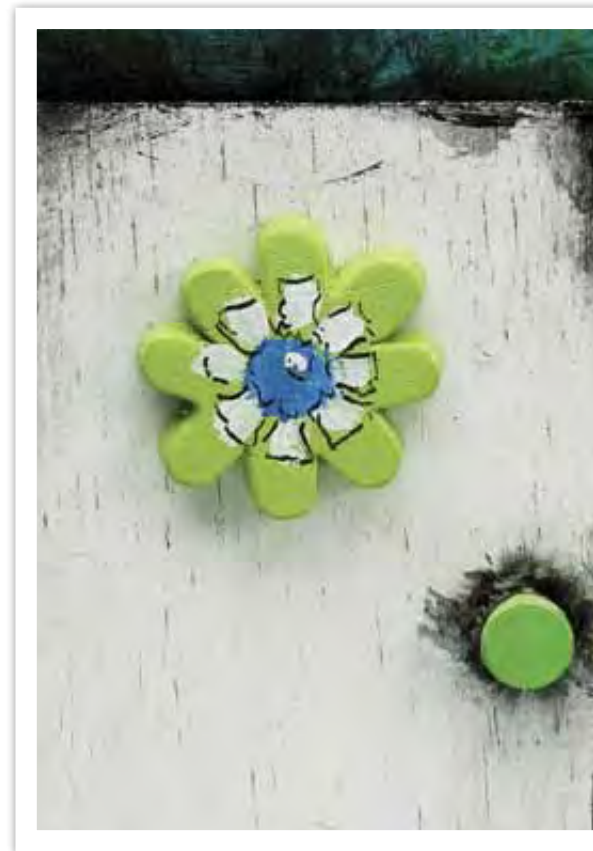
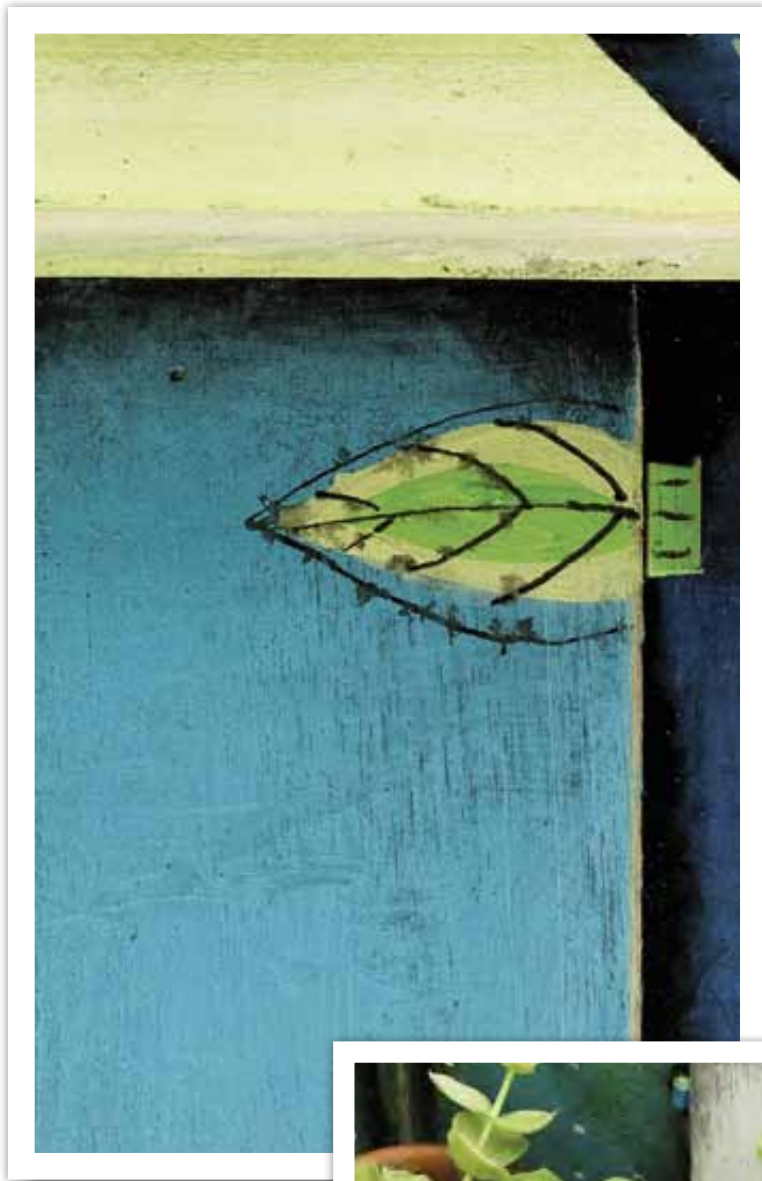
STEP 4

Posts are Hauser Light Green.

Dry-brush Yellow Green over the first coat.

Dry-brush Ocean Blue.

Antique with Lamp Black.



Flicking: Load paint into the brush, not on the brush. Hold the brush on the painting surface, perpendicular to it, without moving your arm, and then flick the brush away from you, using your wrist. Your brush will leave the surface with lighter and lighter pressure, allowing your paint to fade. Use a light touch. This technique is used for the pot highlights and grasses. To fade on both the beginning and ending of the stroke, start with your brush in the air in front of the area and flick up with your wrist.

PREPARATION, I

Sand the canvas lightly. Roll on a basecoat of *Slate Grey*, applying two coats and sanding between coats. Dry. Transfer the design for the tree, window, bench, and building.

LET'S PAINT SKY

Apply *Limeade* with a fully loaded $\frac{3}{4}$ " wash brush, starting at the rooftop and brushing horizontally, fading into the upper sky. Starting at the top of the canvas, apply *Spa Blue*, working horizontally and blending into the *Limeade*. Allow to dry.

WALL

Using the $\frac{3}{4}$ " wash brush, wash the cinder block wall unevenly with *Snow White* slightly thinned with water. Allow to dry. Apply the block pattern. Paint the cracks (the block pattern) with the no. 1 liner, making sure the paint is thinned to an inky consistency. Allow to dry again. With the no. 10 flat and a sideload of *Snow White*, lighten random edges on some of the cinder blocks. Shade under the bench with the $\frac{3}{4}$ " wash brush sideloaded in *Soft Black*. When you have completed most of your painting, go back and add subtle accents with a sideloaded $\frac{3}{4}$ " wash brush and thinned *Butterscotch*, *Ocean Blue*, *Foliage Green*, *Hauser Medium Green*, *Blue Violet*, and *Limeade* for interest.

WINDOW

Paint the inside of the window opaquely with two coats of *Soft Black* using the $\frac{3}{4}$ " flat. Allow to dry. Chop in vague detail inside the bottom of the window with the $\frac{3}{4}$ " flat brush and *Soft Black+Mississippi Mud* thinned with water. Add just a little *Ocean Blue* for interest. Allow to dry again. Shade the left side of the window with a sideload of *Lamp Black*, using the $\frac{3}{4}$ " wash brush. Chisel in the frame using the no. 6 flat blender loaded in *Burnt Umber*, working up

and down to create a weathered wood texture. Add a few chisel-strokes of *Raw Umber* to show grain and shadow. A mix of *Slate Grey+Snow White* brings out the lighter edges. With *Raw Umber*, and a sideloaded no.10 flat brush, shade the apron with and inside the left casing, referring to the photo. With a sideload of *Soft Black* on the no. 10 flat, shade the wall under the window and along the window's right side. Paint the muntins (pane dividers) with *Slate Grey*, dragging the no. 2 round. Lighten the middle of the muntin with *Snow White* (refer to the Step-by-Step on page 31). Load your no. 10 flat with a little *Soft Black+Snow White* and lightly pull a little light on the glass.

ROOF

Paint the board under the roof with the no. 10 flat brush and *Soft Black*, leaving a few streaks. Allow to dry. Streak in a little *Raw Sienna* for wood grain. Shade the top of the roof with a sideload of *Soft Black* on the no. 10 flat. Lighten the bottom edge with a sideload of *Snow White*.

TREE

Chisel in the bark using up-and-down strokes of the no. 6 flat blender, following the twisted contours of the tree. Use varying mixes of *Raw Umber*, *Burnt Umber*, *Soft Black*, *Mississippi Mud*, and *Burnt Sienna*, paying attention to the light and dark values of the bark as in the photo. (Don't wash your brush when changing colors; this will add more interest.) Add *Snow White* to your dirty brush to strengthen the lightest areas. Accent the bark with a little *Butterscotch* for sunlight, *Ocean Blue* thinned with water for cool reflected lights, and *Hauser Medium Green* for moss on the tree. Branches are smoother; they are mostly *Slate Grey* and *Mississippi Mud* and painted with the no. 2 round brush and shaded by pulling with *Raw Umber* using the no. 2 round brush. Thin branches are pulled with the liner loaded in thinned *Raw Umber*, or use thinned *Slate Grey* if they need to be seen against dark values.

PREPARATION, II

Transfer the design for cat, bench, pots, birdhouse, and leaves.

CAT

Basecoat the cat *Lamp Black* with *Snow White* fur on the chest (or your choice of cat color) using the no. 2 round. The furry edges on the side of the head, under the eyes, and on the tops of the legs can be slightly lightened with *Lamp Black+Ocean Blue*. Apply the pattern for details.



STEP 2: The largest of the flowers over the door is *Snow White* with panned petals. The small one on top is *Ocean Blue*. Sand the edges. The berry center is painted the same as the berries previously described.

WINDOWS & SHUTTERS

STEP 1: Float *Neutral Grey* stripes down the centers of the shutters. Line them with the black permanent pen.

STEP 2: Float *Payne's Grey* on the left side and across the bottom of the *Winter Blue* window panes. Dry-brush *Snow White* diagonally on the panes to make reflections. Outline the windows and frames with the black permanent pen.

FINISHING

Antique the doors with *Lamp Black*. Glue all the pieces into place. Glue or tack the berries into place and then add the *Yellow Green* dots to cover the tack heads. Use a stylus to dot the inside walls with *Snow White*. Place the dots evenly about $\frac{3}{4}$ " apart. Float *Lamp Black* around the doors and windows for antiquing. Finish with *DuraClear Polyurethane Varnish*.

FURNISHING YOUR GARDEN

Use three or four small terra cotta flower pots that vary in size. Choose miniature plants that contrast in leaf shapes and color. Clumps of moss work well, too. I especially like a small-leaf ivy so that it can wind around a corner post and the edge of the roof.

Besides miniature plants, you need to embellish with wee furniture. Look for tiny chairs, benches, and watering cans. Online, look at WWW.DELLAANDCOMPANY.COM or WWW.DARICE.COM for an assortment of miniatures. Better yet—make your own. Use scraps of wood, acorns, shells, bits of bark, and stones to create tables, benches, or chairs. Leave them natural or paint them from the colors in the palette.

artist's sketch

Prudy Vannier CDA is known for a fun, whimsical, and light-hearted style of acrylic painting that reflects her sense of humor and her love of decorative painting. Her simple techniques can be applied to any subject or surface, and Prudy teaches these techniques nationally and internationally. You can find her projects in major painting magazines and books around the world.

Prudy is a past present of SDP and a member since 1986. She is the founder and owner of Prudy's Studio Inc., a publishing company for decorative art books specializing in decorative painting. To contact Prudy, or to see a catalog of her books, brushes, and other painters' merchandise, visit her website at WWW.PRUDYSTUDIO.COM.



Fantasia

RHONDA CABLE cda

Mother-of-pearl provides an unequalled variegated backdrop for a curious fairy.



PHOTOS / STEVE GERIG

Painter's Checklist

SURFACE

This painting was done on a 9"x 5" (approx. 23 x 13cm) sheet of mother-of-pearl veneer.

PALETTE

PLAID FOLKART ACRYLICS

Black Cherry	Lemonade
Christmas Red	Light Flesh
Clover	Light Fuchsia
Coastal Blue	Olive Green
Fuchsia	Terra Cotta
Glazed Carrots	Titanium White

PLAID FOLKART ARTISTS' PIGMENTS

Burnt Sienna	Turner's Yellow
Hauser Green Light	Yellow Ochre
Light Red Oxide	

PLAID FOLKART EXTREME GLITTER

Hologram
Rose

BRUSHES

LOEW-CORNELL LA CORNEILLE

GOLDEN TAKION

Series 7300 nos. 2, 4 & 6 shaders

Series 7350 nos. 18/0 & 1 liners

Series 7550 1" wash

SUPPLIES

Basic painting supplies (page 127)

Black transfer paper

E6000 glue

Old brushes for dry-brushing highlights

Plaid FolkArt Clearcote Acrylic Sealer (matte)

Scotch tape or painter's tape

Scrap piece of matboard or other portable rigid support board slightly larger than your painting surface

SOURCES

The mother-of-pearl MicroVeneer in Agoya Oyster is available from InlayUSA, 1-866-674-4257, WWW.INLAYUSA.COM.

The product is available in a variety of colors.



Inspiration for this project came from the boxes painted by talented Russian artists from the villages of Fedoskino, Mstera, Kholui, and Palekh. These detailed boxes are painted with scenes that often depict Russia's most beloved fairy tales; each box is a unique masterpiece. The exquisite detail requires brush control that few painters possess, but it is a mastery that is prominent in Russian art.

Many artists paint on sheets of mother-of-pearl that are then adhered to small handmade papier-mâché boxes that are heavily lacquered. The detail that the artists put into the designs blows my mind, and most measure about 4" x 6" x 1" (10.2 x 15.2 x 2.5cm). The level of detail commands a hefty price, with most selling for hundreds to thousands of dollars each. Search the Internet for "hand-painted Kholui Russian boxes" or go to eBay to view some fine examples.

PAINTING TIPS

USING MOTHER-OF-PEARL

Mother-of-pearl veneer sheets, which are about as thick as card stock, are brittle and can be broken or cracked easily, so they must be handled carefully. This particular brand of veneer is marketed as inlay to guitar manufacturers. Purchasing it in this manner is considerably less expensive than purchasing a single 12" x 12" (30.5cm) sheet of mother-of-pearl. The veneer arrives in its natural shade of pearly white. To achieve the color of the water, you'll paint the back side of the veneer; the color will show through and enhance the beautiful natural hues of the shell.



STEP-BY-STEP

TERRA COTTA



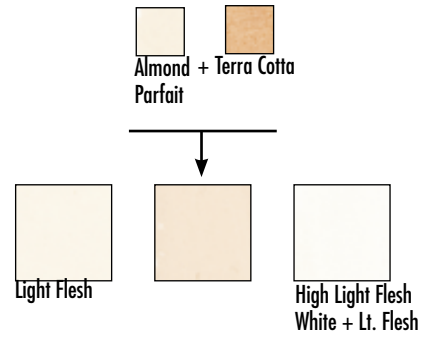
LILIES



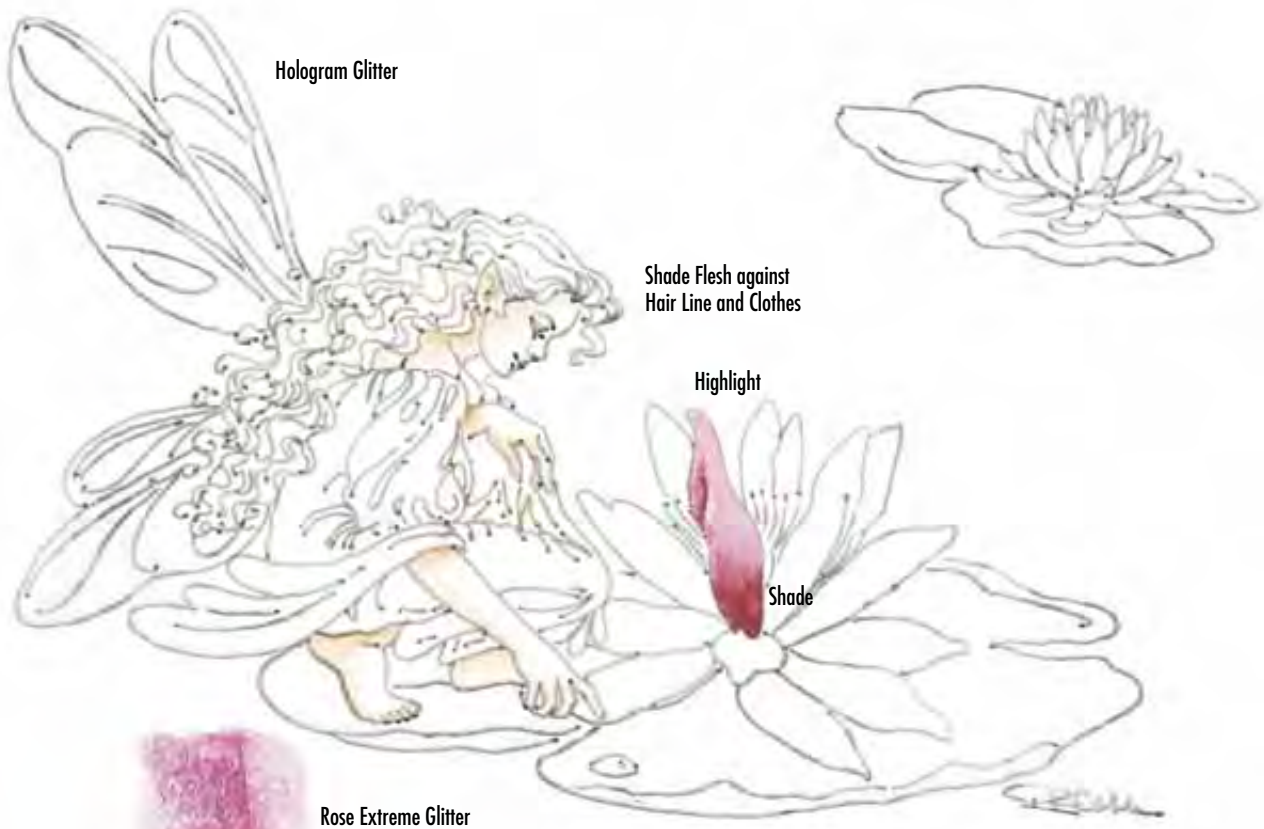
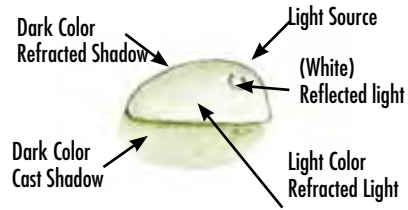
DRESS



FLESH TONES



WATER DROP



Rose Extreme Glitter



PREPARATION

Determine the front and back of the veneer (the back will be slightly rough and the front smooth to the touch but with uneven texture). Coat the back of the veneer with *Coastal Blue* to create the illusion of water on the front. Allow to dry.

Attach the veneer to a rigid painting support using painter's tape or Scotch tape. Remove some of the tack of the tape on a piece of clothing so the tape won't damage the mother-of-pearl. Attaching the veneer to a support gives you the ability to move it around while painting and protects the mother-of-pearl from damage.

Place the traced design on the surface and anchor one side with Scotch tape, folding over the edge of the tape so there is very little sticky surface in contact with the mother-of-pearl. Again, using too much tape on the surface may break the mother-of-pearl when you try to remove the tape. Anchor the design so that you can flip it back and forth to transfer lines when needed.

Transfer the outlines of the design elements; you'll transfer the details as you paint. Always use a sharp pencil to achieve fine lines and a light amount of pressure to avoid damaging the mother-of-pearl.

LET'S PAINT FLESH TONES

Basecoat the flesh areas of the fairy with *Light Flesh*. You may need to apply more than one coat for even coverage. Sideload a flat brush with *Light Flesh+Terra Cotta* and shade under the chin, the inset of the eye, inside the ear, along the neck at the hair, the arm, hands, and feet. Refer to the photo for placement. Mix a small amount of *Light Flesh+Titanium White* and highlight the forehead, nose, cheek, hands, and arm. Lightly dry-brush a blush on the cheek with *Christmas Red*. Repeat the highlight on the cheek with a bit more *Titanium White* added to the mix. Allow to dry.

Lightly transfer the facial details, hands, and feet with a sharp pencil. With the exception of the eyebrow, the precise lines you transferred should be adequate enough that you won't have to paint over them. Paint the eyebrow using a liner loaded with *Burnt Sienna*. Paint the lips by dotting on the highlight mix, *Light Flesh+Titanium White*. Try not to spend too much time in this area, as you don't want the face to be a dominant part of the painting.



HAIR

Basecoat the hair with *Terra Cotta*, using the small flat and then switching to the smallest liner for the tendrils. Using a liner loaded with *Light Red Oxide*, begin adding the shadows of the hair. When dry, again using a liner, add highlights with *Glazed Carrots*. Paint in a wispy pattern to delineate the tendrils.

Strengthen the shadows throughout the hair, behind the ear, and where the bangs hang down using a liner loaded with *Light Red Oxide+Burnt Sienna*. Sideload a slightly damp, clean brush with *Burnt Sienna*, and apply a wash of color following the contour of the ear and neck and where the hair hangs down from the left shoulder (just above the hand on the knee and below the chin). “Walk” the stroke outward from the ear to avoid a harsh line. If needed, add more highlights to the hair to provide visual texture.

DRESS

Basecoat the entire dress with *Fuchsia*. Again, you may need to apply several coats for even coverage. When dry, reapply the design and transfer the fabric fold details. Referring to the photo, shade the folds in the fabric with a small flat brush sideloaded with *Fuchsia* and *Black Cherry*. Add dry-brushed highlights of *Light Fuchsia*. When completely dry, brush on a coat of *Rose*.

LILY PADS

Basecoat the lily pads with *Clover*, using a liner to get in between the fingers and around the toes. Flatten your liner to avoid ridges of paint. Shade around the petals of the lily and where the pads curl up slightly with *Olive Green*. Add dry-brushed highlights of *Hauser Green Light*.

LILIES

Basecoat the lilies with *Fuchsia*. With *Fuchsia* still on your brush, pick up *Black Cherry* on one side and shade the petals where they meet in the center, walking the color up the petals so they stay lighter at the tips. Clean the brush, load again with *Fuchsia*, and then sideload with *Light Fuchsia*. Starting at the tip of each petal, blend the color down.

Using the smallest liner, add the lily tendrils with *Turner’s Yellow*. Tap in *Yellow Ochre* at the base of each tendril. Highlight the tips of the tendrils with *Lemonade*.

WATER DROP

Transfer the outline of the water drop, making sure it is flat on the bottom and rounded on the top (picture a water balloon sitting on a surface). Using a wet brush, load with *Titanium White* and remove some of the liquid to achieve a transparent white. Paint the water drop. Sideload the brush with *Titanium White* (using less water than before) and add a half-moon stroke over the area of the water drop closest to the light source (the top). Paint another half-moon of *Olive Green* directly opposite the light source, on the pad below the droplet, to create a cast shadow. Finally, add a touch of pure *Titanium White* to make the water drop “pop.”





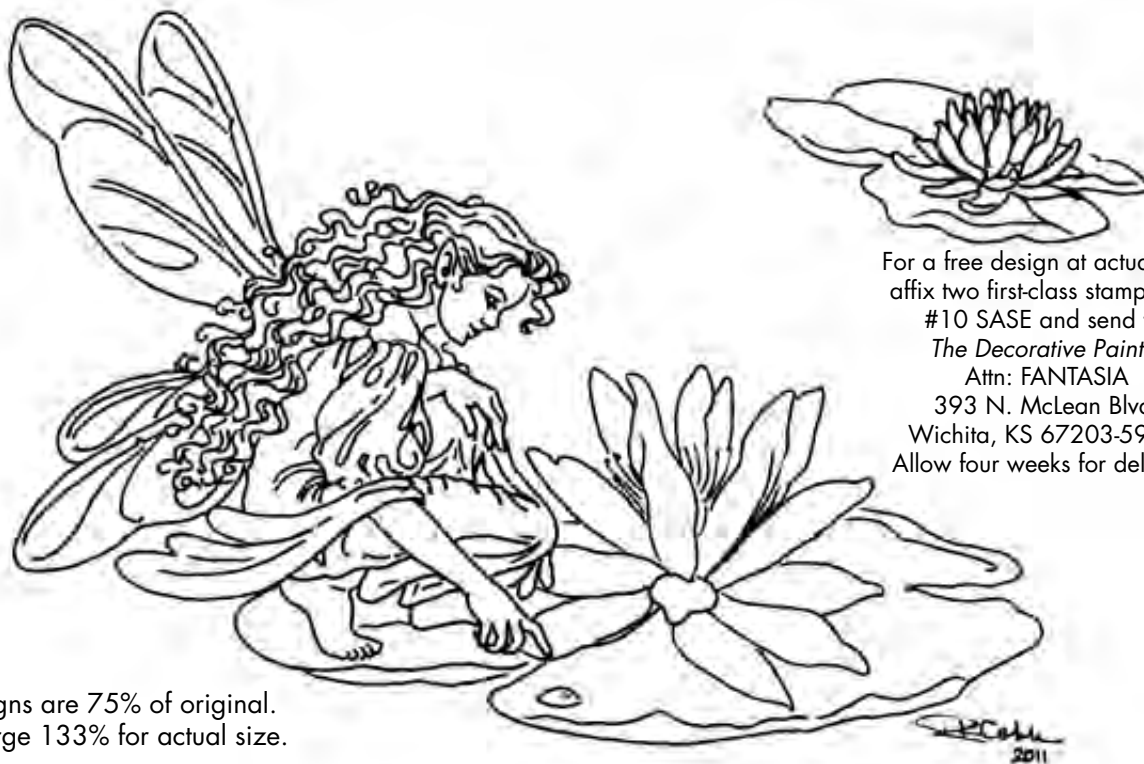
WINGS

Basecoat the wings using a flat loaded with *Hologram*. Allow to dry, and then apply a second coat. When dry, use a damp liner loaded with *Titanium White* to add the linework.

FINISHING

Remove the design, being careful not to damage the mother-of-pearl. When the painting is completely dry, mist both sides with at least two coats of acrylic sealer, ensuring each side is dry before flipping over.

Glue the finished piece onto a box using a slow-drying glue (not Super Glue), such as E6000. Or, frame the painting as is.



For a free design at actual size, affix two first-class stamps to a #10 SASE and send to:
The Decorative Painter
 Attn: FANTASIA
 393 N. McLean Blvd.
 Wichita, KS 67203-5968.
 Allow four weeks for delivery.

Designs are 75% of original.
 Enlarge 133% for actual size.

artist's sketch

Rhonda Cable has been teaching decorative painting for more than twenty years to SDP chapter members and in craft shops, senior citizen centers, and her home studio. She has published a number of decorative painting books with Plaid, and her works have been on display at the White House, the Library of Congress, and, most recently, the Renwick Gallery.

She has worked for ten years in the art and framing retail business, where she works with a group of people who provide her with support and enthusiasm for her painting endeavors. She credits her family for their encouragement and support. "My family is truly the backbone of my world; without them none of this would be possible. They are my sounding board, my testers, and much of my inspiration."

You may write to her at 7415 Farmington Rd., Miamisburg, OH 45342 or email QLTDBRUSH@CS.COM. Visit her blog at WWW.RHONDACABLE.BLOGSPOT.COM and her two Etsy sites at WWW.VINTAGEXPRESSIONS.ETSY.COM and WWW.NCHANTEDFORESTS.ETSY.COM.



Oak Leaf Fairy

SAMMIE CRAWFORD

The Celts regarded the oak tree as a symbol of wisdom and strength; the wearing of oak leaves accorded special status to the wearer.

This whimsical gourd fairy adorned with oak leaves will bring his special charms to your house or patio just in time for spring.



Painter's Checklist

SURFACE

I worked with three gourds:
Club gourd, Gourd pieces, and
a small tear drop-shaped gourd.

PALETTE

DELTA CERAMCOAT ACRYLICS

Antique Gold	Mudstone
Barn Red	Raw Sienna
Bittersweet	Sandstone
Black	Stonewedge Green
Brown Iron Oxide	Terra Cotta
Burnt Umber	Territorial Beige
English Yew	Trail Tan
Hippo Grey	White

BRUSHES

LOEW-CORNELL LA CORNEILLE
GOLDEN TAKLON
Series 7300 no. 12 flat
Series 7350 10/0 liner
Series 7500 no. 4 filbert
Series 7550 1" wash
Series no. 32 fan brush

SUPPLIES

Basic painting supplies (see page 127)
¼" plywood scrap
2 Stamens*
Craft knife
Craft saw
Dobie Scrubber
Satin spray varnish
Wood glue

SOURCES

- Stamens are available in the bridal section of craft stores.
- Gourds may be purchased from Homestead Design Gourds, 11 S. Old State Rd. 67, Martinsville, IN 46151-7477; (765) 342-8097, fax (765) 342-8037; WWW.HOMESTEADDESIGNGOURDS.COM



The individual nature of gourds guarantees that each oak leaf fairy will be unique. Make more than one; no two will be alike! It's even more fun if you grow your own gourds. If you are using home-grown gourds, make sure you clean and dry them completely.

After harvesting the gourds, place them where there is plenty of air circulation to dry. They will turn black and moldy in the process and are ready to clean when the seeds rattle inside and the gourd feels light.

Once they have dried, place them in the sink with a few inches of water and a small amount of bleach to kill the mold. Use a plastic kitchen scrubber pad such as a Dobie to remove all of the mold, making certain to get every speck. Otherwise, it can come loose later and take your paint with it. Let them dry and you're ready to create!

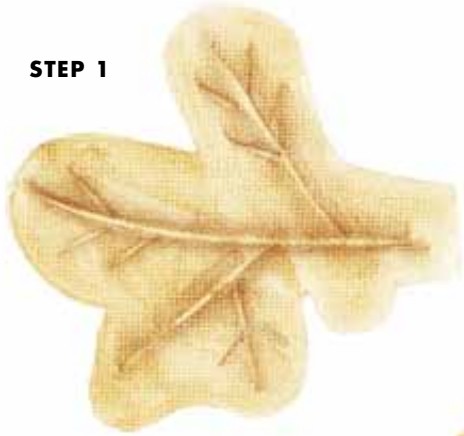
For more answers regarding gourds, contact Sammie at GOURDFAIRY@AOL.COM. She loves hearing from fellow *gourdheads*.



STEP-BY-STEP

LEAVES

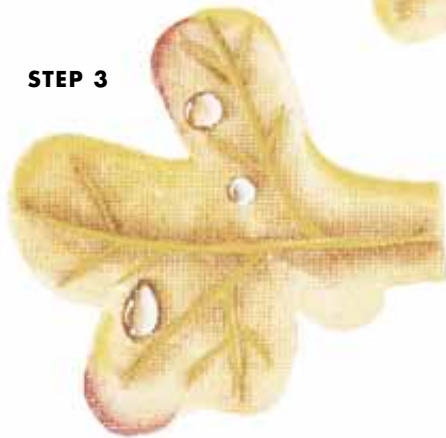
STEP 1



STEP 2



STEP 3



WATER DROPS

STEP 1



STEP 2



STEP 3



STEP 1



STEP 2



STEP 3



EYES

STEP 1



STEP 2



STEP 3





PREPARATION

Cut the bottom off the club gourd and place it on the plywood. Trace around the base. Allowing for the thickness of the gourd, draw a second circle inside the first one. This is your cutting line. Fit the plywood just inside the bottom of the gourd and glue in place. Cut a small hole in the side of the smaller gourd and glue this gourd on top of the club gourd. Select a gourd top for the hat and cut scallops around the edge per pattern. Cut the wings from the gourd scraps and cut two slots on the back of the club gourd for the wings. Do not glue the wings or hat on until you have finished painting all the pieces.

LET'S PAINT HAT & WINGS

Use the wash brush and *Raw Sienna* to put a wash on the hat and wings. Let the gourd markings show through the wash. Shade down each side of the leaf veins with *Brown Iron Oxide* and highlight with *Antique Gold*. Add *Barn Red* accents in random places. The water drops are done with *Brown Iron Oxide* and *White*.

HEAD & BODY

Basecoat the fairy *Stonewedge Green*. All shading is *English Yew* with *Sandstone* highlights. The hair and brows are basecoated with *English Yew+Sandstone*, letting a little of the first color show through. The eyes are solid *Black*, floated with *White*. The lashes are *Sandstone*.

TREE STUMP

The tree stump is a mix of *Sandstone+White* (2:1) with *Hippo Grey* streaks. The shading is *Mudstone*. The seat under the fairy is *Mudstone* shaded with *Hippo Grey*. The acorns are basecoated with *Trail Tan*, shaded with *Territorial Beige* and highlighted with a mix of *Territorial Beige+White* (1:1). The acorn caps are basecoated with *Brown Iron Oxide*, shaded with *Black* under the scallops and highlighted with *Territorial Beige*.



BASKET

The basket is *Territorial Beige*, shaded with *Burnt Umber*, and highlighted with *Trail Tan*. Undercoat the mushrooms with *White*, then basecoat with *Bittersweet*, leaving a little border along the bottom. Shade around the edges, fading inwardly with *Terra Cotta*. Use the liner brush and thinned *Hippo Grey* to make small lines and cracks along the bottom of the mushrooms. Float *Hippo Grey* shadows under the mushrooms and spatter them with the same color using the fan brush.

Designs are 55% of original.
Enlarge 182% for actual size.

BASKET



VINES & LEAVES

The vines and dark leaves are *English Yew*. The lighter ones are a mix of *English Yew+White* (1:1). Use this color to make veins on the darker leaves and use *Sandstone* for veins on the lighter ones.

FINISHING

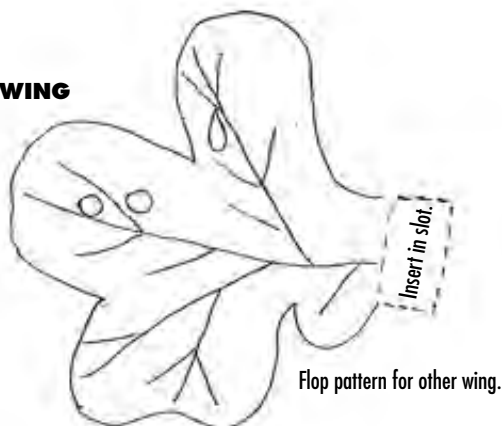
Paint the stamens *Stonewedge Green*. Use the craft knife to make two small holes above the eyebrows and insert the stamens with a little dab of glue to hold them in place. Glue the hat and wings on and finish with several light coats of spray varnish.

HEAD



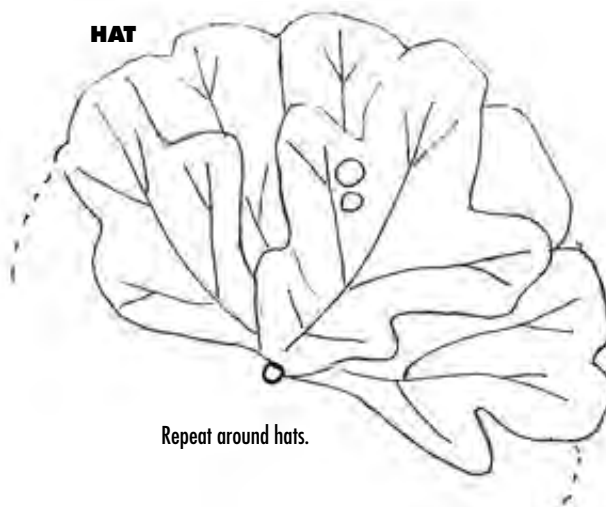
Mouth wraps under nose.

WING



Flop pattern for other wing.

HAT



Repeat around hats.

For a free design at actual size,
affix two first-class stamps to a #10 SASE and send to:

The Decorative Painter

Attn: OAK LEAF FAIRY

393 N. McLean Blvd.

Wichita, KS 67203-5968.

Allow four weeks for delivery.

artist's sketch

A painter since 1987 and an SDP member since 1998, Sammie Crawford is the author of eight books on gourd painting. Appearances on national television and at SDP Conference and other national decorative painting conventions—as well as extensive travel-teaching—have allowed her to demonstrate the versatility of gourds as surfaces and to spread her “gourd gospel.” Sammie is a regular at the Gourd Gathering in Cherokee, N.C.

Sammie numbers the display of her ornaments on Christmas trees at the Smithsonian, the Library of Congress, and, on three occasions, at the White House, among her proudest accomplishments. You may contact Sammie at 170 Russey Rd., Hot Springs, AR 71913; or GOURDFAIRY@AOL.COM. Visit her website at WWW.THEFAIRYGOURDMOTHER.COM.





Angel Chest

Stash a little bit of heaven in this buoyant, bursting-with-color wooden chest design.

SHARA REINER CDA

Polka dots, checks, stripes, a veritable cornucopia of fruit in a riot of colors, plus one single angel decorate this little footed chest, and all of it on a black background. You can worry about mixing patterns and colors when you get dressed in the morning; I say, when you're painting, take a chance and throw the whole lot in!

PREPARATION

Basecoat the entire box and lid exterior in *Lamp Black*. Dry, sand lightly, and apply a second coat.



Painter's Checklist

SURFACE

The footed, wooden chest on which I painted measures 12"x 11½"x 7½" (30.48 x 29.21 x 19.05cm).

PALETTE

DECOART AMERICANA ACRYLICS

Antique Rose	Hauser Medium Green
Black Plum	Indian Turquoise
Blue Mist	Lamp Black
Burnt Sienna	Purple Cow
Butterscotch	Snow White
Country Red	Spa Blue
Deep Burgundy	Spice Pink
Espresso	Tangelo Orange
Flesh Tone	True Ochre
Foliage Green	Warm White
French Vanilla	Wasabi Green
Grape Juice	Wedgwood Blue

BRUSHES

SCHARFF BRUSHES INC.

Golden Taklon Series 142 nos. 6, 12 & 16
 Champagne Handle flats
 White Bristle Series 222 no. 12 "moon" filberts
 Golden Taklon Series 455 no. 1 Dresden liner
 Series 685 ½" or ¾" "moon" mop

SUPPLIES

Basic painting supplies (page 127)
 Permanent black pen (03 tip)

SOURCES

The footed box (item no. PS-140) is available from Palette and Sawdust, 401 Smokey Ln., Caldwell, ID 83607; (208) 459-2380; WWW.PALETTEANDSAWDUST.COM.



LET'S PAINT BELOW MAIN DESIGN

Basecoat the bottom skirt and legs in *Country Red*, dry-brushing the color on to let a little black show through here and there. Apply finger dots of *Spice Pink* with small center dots of *Wasabi Green*.

ABOVE MAIN DESIGN

Paint the green band near the top of the piece with dry-brushed *Wasabi Green*. Paint the small ovals *Spice Pink* and add dots of *Country Red*.

Paint the edge of the lid *Blue Mist*, and then over-paint this with dry-brushed *Spa Blue*. Paint the top of the lid with *Warm White*. When dry, mark off the checks with pencil and paint them loosely with *Lamp Black*.

The white stripes on the outside of the blue lid edge are painted casually with a #16 flat and *Warm White*; it's okay for a lot of black to show through.

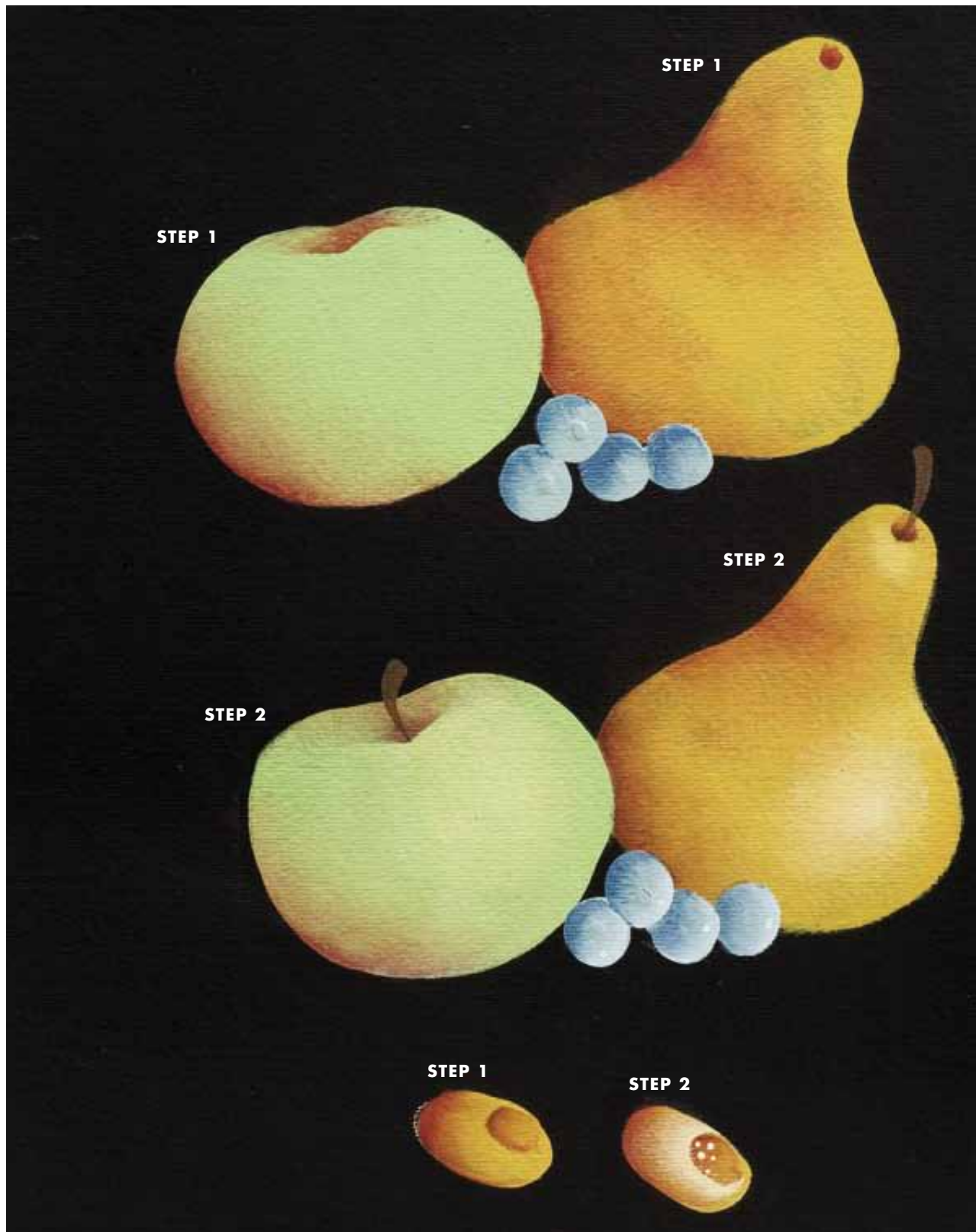
MAIN DESIGN

Note that all sideloaded color added in the main design is softened with a mop brush.





STEP-BY-STEP



ANGEL

Paint the wings with a wash of *Warm White*. Add *Warm White* stripes.

Paint the face and neck *Flesh Tone*, and shade them with *Flesh Tone+Burnt Sienna*. The nose is *Flesh Tone+Burnt Sienna*; use a #1 liner. Apply the ovals to the cheeks with thinned *Antique Rose* and add shine marks of *Warm White*.

Paint the eyes *Lamp Black*.

Paint the hair *Tangelo Orange*. The halo is *Indian Turquoise* with a highlight of *Indian Turquoise+Warm White*.

GREEN PEARS

Paint the green pears *Wasabi Green*. Apply a first shade of *Deep Burgundy* and a second, soft shade of *Black Plum*. Use *Wasabi Green+tch French Vanilla+tch Warm White* for the highlight, dry-brushing it with the moon filbert. Add the stem with *Espresso*.

DAISIES

Paint the center of the daisies *True Ochre*, and shade them first with *Deep Burgundy* and then, softly, with *Black Plum*. Highlights, as well as the dots in the centers, are added with *French Vanilla*.

Paint the petals *Warm White* with the #6 flat, pulling from the outside to the center. Highlight the outer edges with *Snow White*. Paint the dots around the center *Lamp Black*.

GREENERY

Paint the large leaves *Hauser Medium Green* and shade them with *Lamp Black*. Apply highlights first of *Foliage Green* and then *Wasabi Green*.

Paint all vines *Wasabi Green*.

Paint the medium leaves *Foliage Green*. The smallest leaves are *Foliage Green+True Ochre*.

RED FLOWERS

An example of the red flowers is marked with a number 1 on the line art on page 70.

Paint the red flowers *Country Red*, shading around the center with *Deep Burgundy*. Highlight the outside edges with *Spice Pink*. The dots are *Tangelo Orange*, except for the large, central dot, which is applied with your finger and *Butterscotch*. Highlight this center dot with *Butterscotch+Warm White*.

The stamens and dots are *Lamp Black*.

YELLOW FLOWERS

An example of the yellow flowers is marked with a number 2 on the line art on page 71.

Paint the yellow flowers *French Vanilla*; create the plaid using thinned *Warm White*. Shade the flowers around (but not in) the center with *True Ochre*.

Paint the centers of the flowers with *Blue Mist*. Shade them with *Black Plum* and highlight them with *Spa Blue*.

PINK FLOWERS

An example of the pink flowers is marked with a number 3 on the line art.

The pink flowers are *Spice Pink*. Paint the strokes on the outer circle *Spice Pink+Warm White*.



Paint the flower centers *French Vanilla* and create the plaid using very thin *Country Red*. Over-stroke the plaid where lines meet with *Country Red*.

CHECK FLOWERS

An example of the red flowers is marked with a number 4 on the line art.

The check flowers are painted *Warm White* with *Lamp Black* checks, a triangle of *Grape Juice*, and *Purple Cow* stripes.

CHERRIES

Paint the cherries *Country Red*. Apply a first shade of *Deep Burgundy* and a second shade of *Black Plum*. Use *Spice Pink* for the highlights.

YELLOW PEARS

Paint the yellow pears *True Ochre*. Apply a first shade of *Deep Burgundy* and a second, soft shade of *Black Plum*. Dry-brush a highlight of *French Vanilla* using the moon filbert.

GREEN APPLE

The apple is *Foliage Green* with a first shade of *Deep Burgundy* and a second shade of thinned *Black Plum*. Paint the highlight *French Vanilla* using a dry moon filbert.

Paint the stem *Espresso*.

BLACKBERRIES

Start the blackberries by painting an oval of *Black Plum*. Place dots over this; the darker dots are *Grape Juice* and the lighter dots *Purple Cow*.

FILLER FLOWERS

The small, white finger-dot flowers that appear here and there are applied with your fingertip and *Warm White*. The center dot is *Butterscotch*.

The groups of blue stylus dots are made with *Indian Turquoise*.

GRAPES

Add as many grapes as needed to fill out the design to your satisfaction. I paint them with my fingertips and *Blue Mist*; shade them with *Wedgwood Blue* and high-

light them with *Spa Blue*. Each grape is completed with a shine dot of *Warm White*+tch *Spa Blue*.

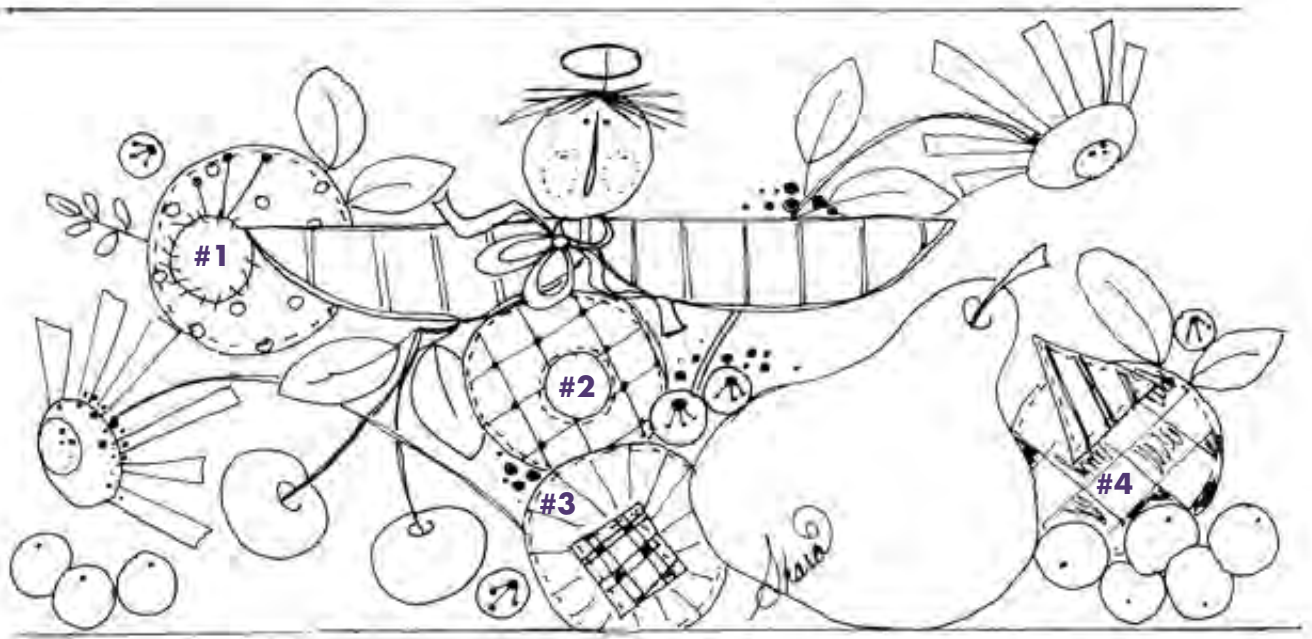
STITCHWORK

Use the line art and the completed piece as your guides when adding stitchwork; you'll find stitches on flowers and on the bands bordering the center design on the top and bottom, and lines along the perimeter of the angel's wings. Add these using the permanent black pen.

FINISHING

When all paint is completely dry, spray your work using a product with a matte finish. Follow this with several coats of water-based varnish. I also wax after varnishing; I find that it helps to keep the lid from sticking.

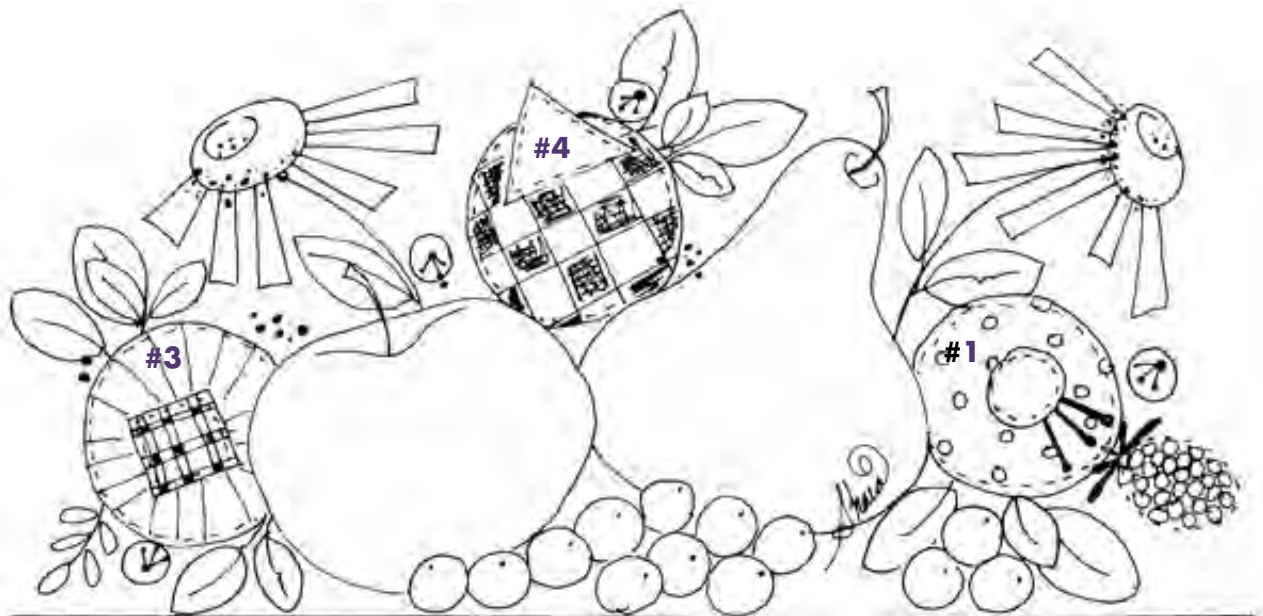


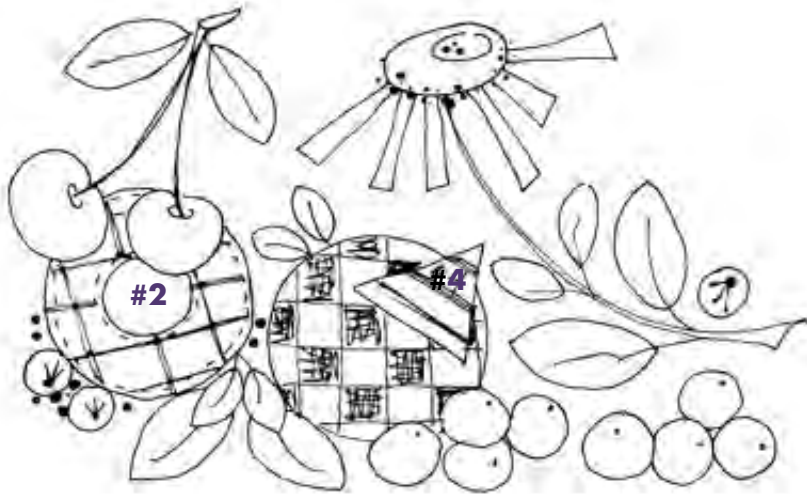


For a free design at actual size,
affix two first-class stamps to a #10 SASE and send to:

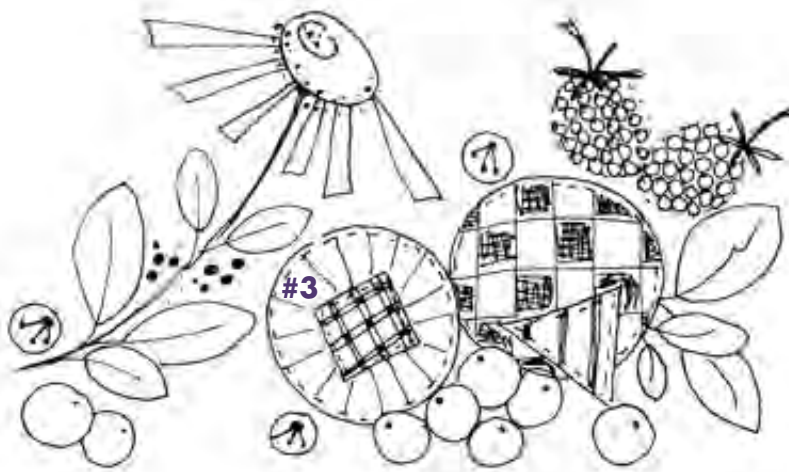
The Decorative Painter
Attn: ANGEL CHEST
393 N. McLean Blvd.
Wichita, KS 67203-5968.
Allow four weeks for delivery.

Designs are 55% of original.
Enlarge 182% for actual size.





Design is 55% of original.
Enlarge 182% for actual size.



artist's sketch

Shara Reiner CDA is a wife, mother, grandmother, and painter, best known for her funky, free-and-fun folk art style. Shara has authored eight books, coauthored four, and designed hundreds of packets. Her travel-teaching has taken her throughout the United States and beyond, and she has earned the eternal gratitude of the editorial staff of *The Decorative Painter*, whom she has bailed out with last-minute masterpieces on more than one occasion.

Shara has been a member of SDP since 1981. You may write to her at 12815 Camino de la Breccia, San Diego, CA 92128; or email SHARA@ANGELTHYME.COM. Visit Shara's website at [HTTP://ANGELTHYME.COM](http://ANGELTHYME.COM).





PHOTOS / STEVE GERIG

Glamour Scrolls and Blossoms



Give a plain glass vase
an ornate makeover
that blooms with possibilities.

MARGIT B. HARTL

PREPARATION

One of the nicest things about painting on glass is that there is no extensive prep work to be done, other than cleaning the glass with rubbing alcohol before you begin. Dry your vase well with paper towels.

I painted the 6" (15.24cm) wide pattern three times around the vase so that the design appears on every side. Make three photocopies of the design provided and cut out the patterns. Secure all three design side-by-side on the inside of the vase, or use tracing paper to transfer the designs. Secure the design using double-sided tape, making sure the designs are facing you and are nice and snug against the inside of vase.

Painter's Checklist

SURFACE

This design was painted on a vase measuring 18" (45.72cm) around, and 9" (22.86cm) tall. I purchased this particular vase at T.J. Maxx.

PALETTE

DECOART AMERICANA GLOSS ENAMELS
 Black
 Bright Orange
 Bright Yellow
 Citron Green
 Hauser Medium Green
 Indian Turquoise
 Light Buttermilk (optional)
 True Red
 White
 DECOART GLAMOUR DUST
 Gold

BRUSHES

LOEW-CORNEILL LA CORNEILLE
 GOLDEN TAKLON
 Series 7300 no. 2 flat shader
 Series 7350 no. 10/0 liner
 Series 7400 1/8" angular shader
 Series 7500 nos. 2 & 4 filberts
 Series 7800 1/8" Dagger Striper

SUPPLIES

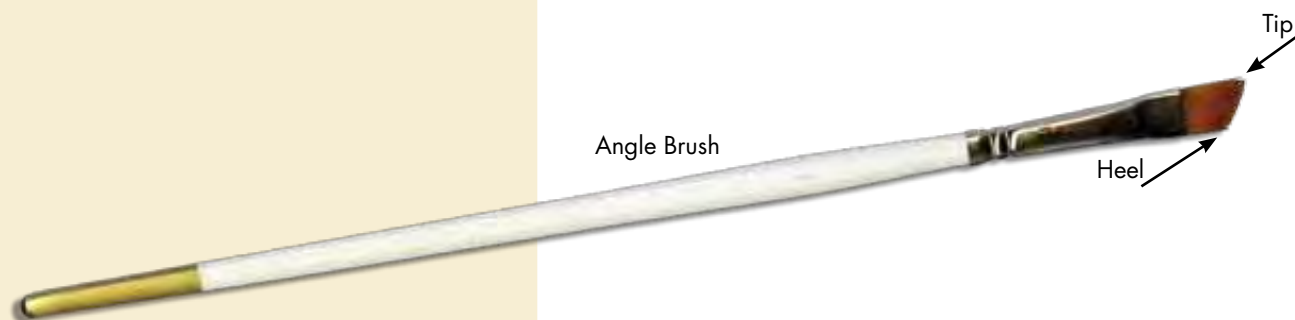
Basic painting supplies (page 127)
 DecoArt Glistening Snow Writer or
 DecoArt Craft Twinkles Writer (Crystal)
 Double-sided tape
 Rubbing alcohol



PAINTING TIPS

When painting on glass, I like to use as few strokes as possible. Utilizing our painting tools to the fullest extent saves time. For example: The angular shader brush has two points, one higher than the other. Let's call the higher part the *tip* and the lower part the *heel*. To paint flower petals in one stroke, I load the brush first with the main color, then dip only the tip into the highlight color (I call this *double-dipping*). The highlight color should be pointed *away* from you when painting each flower petal, as you lay down the main color and the highlight at the same time.

I've also found that by double-dipping the heel of an angular shader into a green and a highlight color, then guiding the heel away from me, I can paint a checkmark that forms a nice little leaf. Flat shader and filbert brushes also make a perfect small leaf using the double-dip checkmark method.



STEP-BY-STEP

LET'S PAINT
SCROLLWORK

Place an 8½" x 11" (22 x 28cm) sheet of paper on your work surface if you care to save unused *Glamour Dust*. Then take your *Craft Twinkle Writer* or *Snow Writer*, with writer tip in place. Press the bottle against the outside of the vase, allowing the paint to flow out of the writer tip, and follow the scroll designs. While the paint is still wet, hold the vase over the paper and sprinkle *Gold Glamour Dust* generously over the just-painted scrolls. I found that creating the scrolls on one pattern at a time works best. Allow the paint to dry well overnight.

When the scrollwork is dry, use a lightly crumpled paper towel to gently brush surplus *Glamour Dust* off the vase over the paper. To save the excess dust, fold the paper in half and pinch one end of the paper to create a trough, then shake the dust back into the bottle. Small V-shaped plastic funnels work well for this also. Create *Black* shadow lines on the inside of some of the large scrolls using the no. 10/0 liner.

LARGE CENTER BLOSSOM

Using a no. 4 filbert, basecoat all petals with *Bright Orange* and paint the flower center *Black*. Allow to dry, then apply a second coat of *Bright Orange*. The flower petals should be opaque, not transparent. Shade each flower petal near the center with *True Red*. Highlight each flower petal by double-loading a no. 2 flat shader in *Bright Orange* and *White* or *Light Buttermilk* and, using the stippling method, following the outer edge of each petal to achieve a soft highlight.

Crosshatch fine lines using the liner brush and *Bright Yellow*. Use a stylus to make small dots.

TURQUOISE BLOSSOMS

Load your angular shader with *Indian Turquoise* first, then dip the tip of the brush lightly in *White*. Make an upside-down U-stroke to create each flower petal, painting five strokes for each turquoise blossom. Paint the centers with *Bright Yellow* and then add *Black* dots with a stylus.

LEAVES SURROUNDING THE CENTER BLOSSOM

Load your angular shader with *Hauser Medium Green*, dip the heel in *White*, then paint one half of the leaf with the heel of the brush leading away from you. Repeat for the other half of the leaf, in the reverse image. Paint *Black* center veins with the liner brush.

LONGER, LIGHT GREEN LEAVES

Paint the longer, light green leaves using the Dagger Striper brush double-dipped in *Citron Green* and *Light Buttermilk* or *White*. Here and there you may create a shadow leaf by double-dipping your brush in *Citron Green* and *Black*.



SMALL WHITE FLOWERS

I call these “dot” flowers, because dots form each blossom. Use the handle end of your liner brush to paint the larger dots and the stylus as your small-dot maker. Put the *Bright Yellow* centers

in place first, then surround the center dot with five or six *White* dots.

Small “flick” leaves accompany all white flowers. Using a no. 2 filbert double-dipped in *Hauser Medium Green* and *White*, place your loaded brush on the surface and, with a flick of the wrist, lift the brush off the surface—no different than making a checkmark.

These make great filler flowers to place in areas that need something small to help fill them and balance the overall design.

GENERAL CROSSHATCHING DOTS

Using the liner brush and *White*, create fine lines, crisscross style, over parts of the design around the glass. Add small dots with a stylus. Let the paint air-dry as your newly painted vase finds its perfect display spot in your home.

FINISHING

When it's necessary to clean the outside of the vase, simply use a feather duster. Do *not* rub if you like the rich shimmer of the *Gold Glamour Dust*. The inside may be cleaned with soap and water. Use soft paper towels to dry.

No finishing treatment is needed.

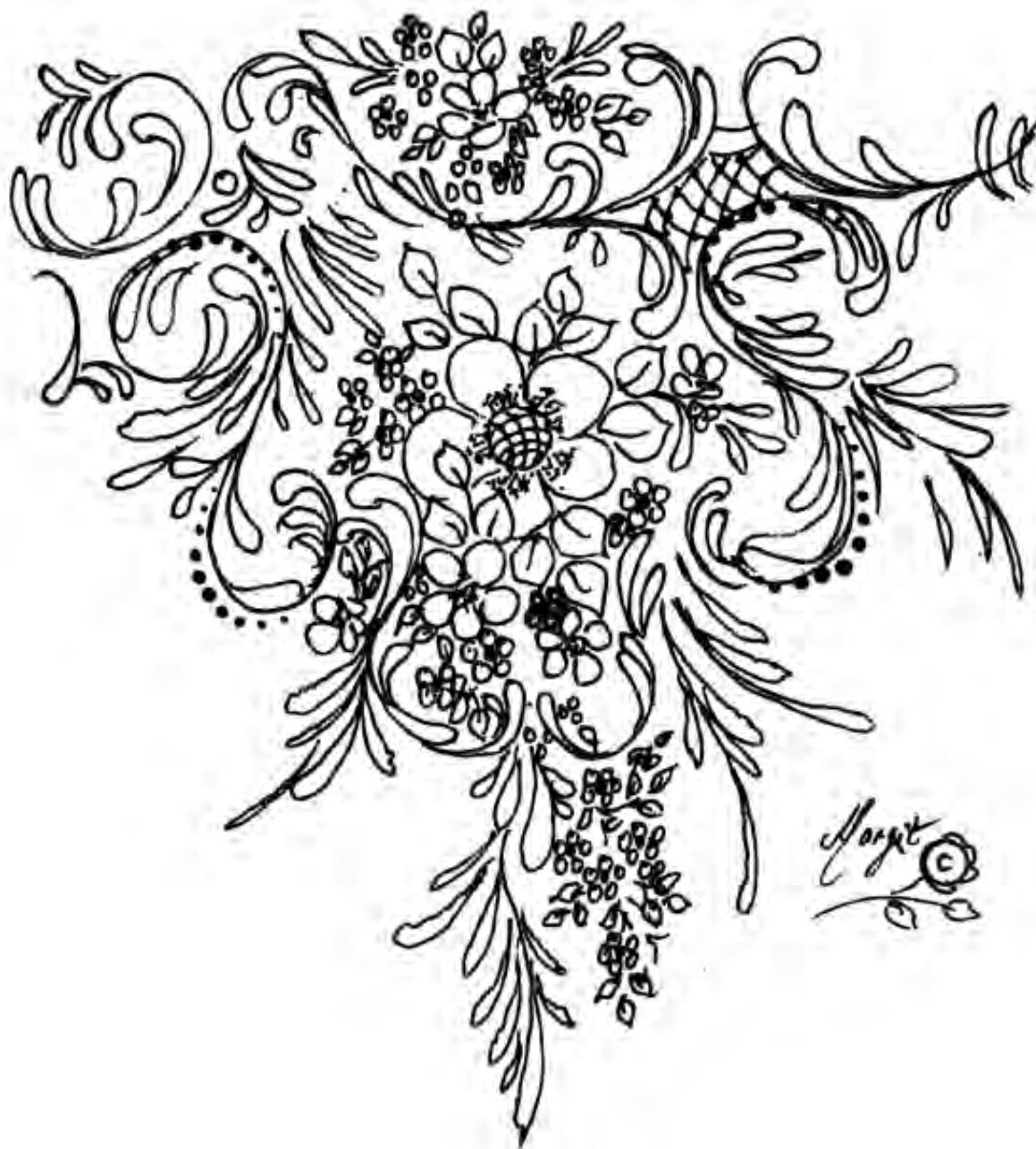
artist's sketch

Margit B. Hartl was introduced to decorative painting in 1982, when she first spotted a book by Mary Jo Leisure MDA, TDA and liked what she saw. For the next ten years, Margit traveled to every convention she could in order to study with fine teachers throughout the United States. Meeting Mary Jo in person in 1995 was a delightful high note for Margit: “She taught me how to paint the stroke rose, and she was right when she said, ‘Once you get the hang of it, it will be the easiest flower you will ever paint.’” She joined SDP in 1991.

In 1992, Margit purchased a home with enough studio space to accommodate many students. She taught there for fifteen years. In 2005 she moved to be closer to her daughter and grandson, making for smaller classes but still plenty of teaching. Besides teaching, Margit enjoys designing, traveling, and writing books, as well as participating in the Connecticut Society of Decorative Painters and the New England Traditions (NET) painting convention, where her designs appeared in 2006 and 2011. Margit lives in Niantic, Conn., and can be reached at (860) 691-2103 or by email at MARGITHARTL@ATT.NET.

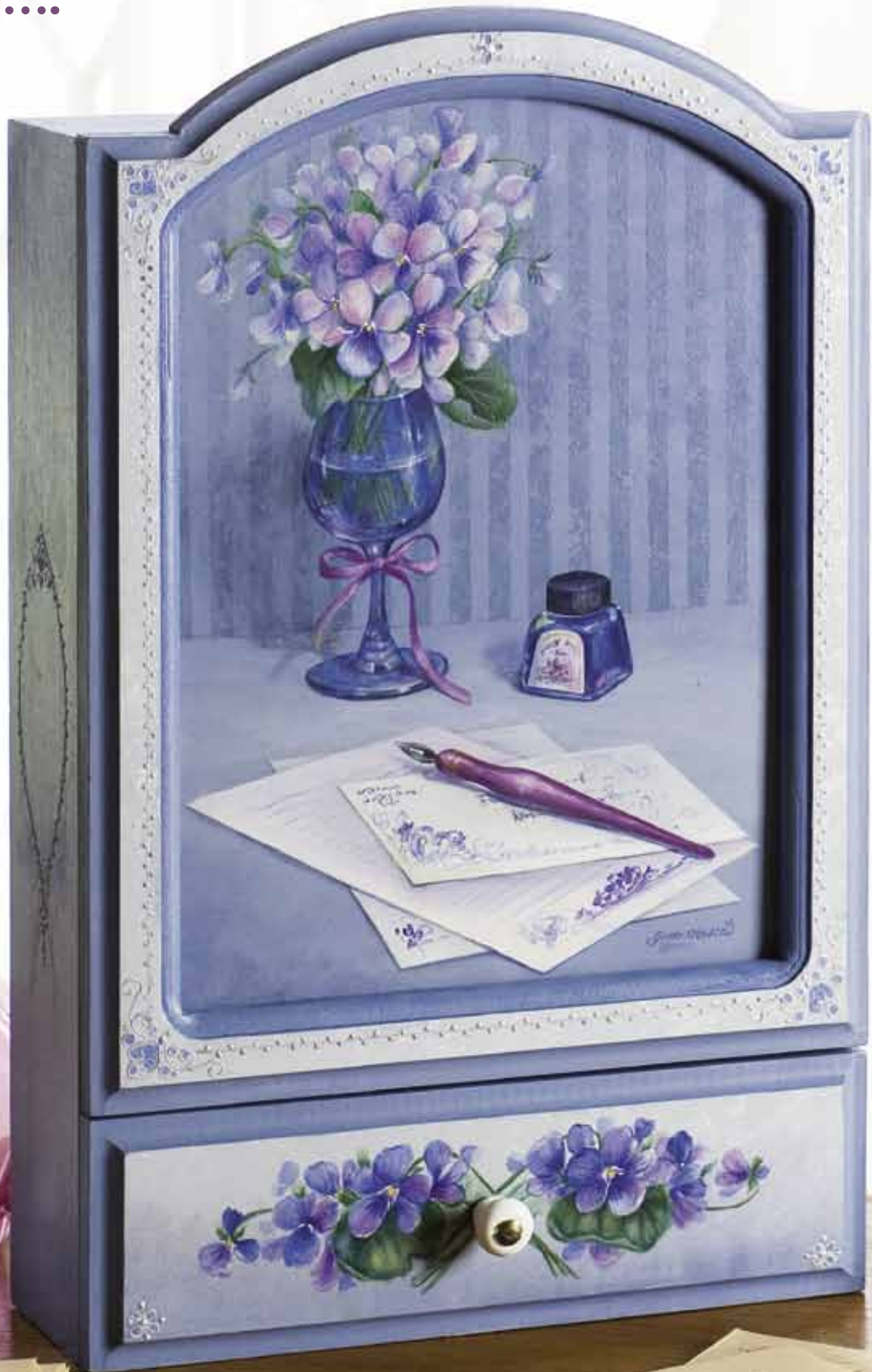


Design is 100% of original.



For a free design at actual size,
affix two first-class stamps to a
#10 SASE and send to:
The Decorative Painter
Attn: GLAMOUR SCROLLS AND BLOSSOMS
393 N. McLean Blvd.
Wichita, KS 67203-5968.
Allow four weeks for delivery.

ACRYLIC



PHOTOS / STEVE GERIG

Thinking of You

An artist wistfully recalls the days of handwritten correspondence in this magical and nostalgic design.

GINKO OTAKA MDA, TDA

This little cabinet is from my *Four Seasons* series of paintings. In this piece, I wanted to express the airy and translucent atmosphere of a summer's day. I wanted the still life to have the look of an oil painting at first glance, although in reality it's painted in acrylics. And although I realize that the notion of sending a letter may seem almost old-fashioned today, in the age of email and the Internet, I still love the idea of a handwritten note filled with fragrances and memories.

PREPARATION

Sand the surface until it is very smooth and wipe off the dust. Basecoat all flat, exterior surfaces (the main painting panel on the front, the front of the drawer, and the top and bottom and sides) with *Mix 1* (page 81). Thin *Pearl White* with water and use this in a sea sponge to create a light marbling effect. Follow the *Pearl White* with *Iridescent Blue* and *Iridescent Violet*, applying the colors in the same way as the *Pearl White*.

Apply *Cape Cod Blue* to the top and bottom of the cabinet's sides, fading the color out approximately 2½" (6.35cm) from the top and bottom edges. Treat the lower 2½" of the drawer on the front of the cabinet in the same way.

Paint all the routed edges *Cape Cod Blue*.

PAINTING TIPS

Apply paint in small amounts. Use *Magic Mix* for blending, glazing, and anti-aging; you may also add a little bit of *Retarder & Antiquing Medium* along with *Magic Mix* if you need more open time.



Painter's Checklist

SURFACE

It is painted on a wooden cabinet measuring 16" tall, 10" wide, and 3¾" deep (40.64 x 25.4 x 9.53cm).

PALETTE

DECOART AMERICANA ACRYLICS

Grey Sky

DECOART PAPER EFFECTS

Pearl Silver

DELTA CERAMCOAT ACRYLICS

Cape Cod Blue

JO SONJA'S ARTISTS' COLOURS

Carbon Black | Raw Sienna

Hookers Green | Quinacridone Red Violet

Jade | Ultramarine Blue Deep

Opal | Warm White

JO SONJA'S IRIDESCENT COLOURS

Iridescent Blue

Iridescent Violet

JO SONJA'S METALLIC COLOURS

Pearl White

BRUSHES

ATHENA BRUSHES

Series 7000 no. 6 shader

Series 7100 1" glaze

Series 7400 nos. 10/0 & 1 liners

Series 7500 nos. 2 & 4 filberts

MISC.

Sponge roller

SUPPLIES

¼" masking tape

Basic painting supplies (page 127)

DecoArt Americana Matte Acrylic
Sealer/Finisher

Jo Sonja's Magic Mix Medium

Jo Sonja's Retarder & Antiquing Medium
(optional)

3M Scotch Magic Tape

SOURCES

The wooden cabinet (item no. C318) is available from Allen's Wood Crafts at 3020 Dogwood Ln., Sapulpa, OK 74066; or (918) 224-8796.



LET'S PAINT BACKGROUND

Transfer the table line on the front of the cabinet, taking care to keep it horizontal; be very careful, too, that the wallpaper lines remain perpendicular to the table. Keeping the table and wallpaper in line is the best way to make sure that the design is always straight. Use masking tape to mask off every other line of wallpaper.

Use water to thin *Mix 2* to a wash consistency, and soak this wash into a sea sponge. Pounce this very casually over the masked area. When the masking tape is removed, you'll find that the wallpaper is already painted for you. Soften the lines of the wallpaper by pouncing over them with a sea sponge loaded in *Mix 1*; this will give the background a softer appearance. Next transfer only the outlines of each element of the side designs, and paint the patches of wallpaper on the sides in the same way as above.

STEP-BY-STEP



SIDE VIEW



STEP 1



STEP 2



STEP 3



STEP 4

COLOR MIXES

MIX 1



Cape Cod Blue+
Grey Sky+
Quinacridone Red
Violet (5:1:1:1)

MIX 2



Mix 1+
Cape Cod Blue+
Carbon Black
(2:1:1:1)

MIX 3



Grey Sky+
1/2 Warm White+
1/2 Raw Sienna

MIX 4



Grey Sky+
1/2 Quinacridone
Red Violet

MIX 5



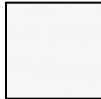
Grey Sky+
Cape Cod Blue
(10:1)

MIX 6



Grey Sky+
Cape Cod Blue
(5:1)

MIX 7



Mix 3+
Warm White (1:1)

MIX 8



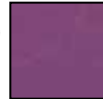
Carbon Black+
Ultramarine Blue
Deep (1:2)

MIX 9



Mix 8+
Warm White (1:1)

MIX 10



Quinacridone
Red Violet+
Ultramarine
Blue Deep+
Warm White
(8:2:1)

MIX 11



Mix 10+
Warm White
(1:1)

MIX 12



Quinacridone
Red Violet+
Ultramarine
Blue Deep
(1:1)



STEP ONE BASECOATS

Refer to the Step-by-Step and color mixes (page 81) throughout this step. Note that elements are labeled on the line art to direct you in basecoating.

Envelope: *Mix 3*.

Paper A: *Mix 4*.

Paper B: *Mix 5*.

Paper C: *Mix 6*.

Lid on ink well: *Mix 8*.

Ink bottle: *Warm White*. Note that this basecoat will be covered in a later step.

Label: *Opal*.

Pen handle: *Mix 8*.

Pen nib: *Mix 9*.

Violet centers: *Raw Sienna*.

Violet petals: *Opal*. Use the #4 filbert.

Leaves and stems: Brush-mixed *Jade+Hookers Green*.

Use a liner.

Glass: *Ultramarine Blue Deep*. Use a liner.

STEP TWO

Refer to the Step-by-Step and color mixes (page 81) throughout this step.

STATIONERY

Float *Magic Mix+Cape Cod Blue* in the upper right-hand corner of the envelope. Float *Magic Mix+Mix 12* on the paper marked A. Shade the papers marked B and C with *Mix 8+Warm White* (1:1).

INK BOTTLE & PEN

Glaze the ink bottle with *Magic Mix+Mix 12*. Line the label with *Raw Sienna*.

Stripe the pen handle with *Raw Sienna* and then *Jade+Warm White*. Paint the nib with *Mix 9*.

VIOLETS

Highlight the violets with *Warm White* using a #4 filbert. Paint the outside of the petals *Opal* with a dirty brush.

Line the stems with *Hookers Green*. Paint the leaves using *Jade* and a clean #4 filbert.

GLASS & RIBBON

Paint the form of the glass with *Mix 4* (see Step Two) and the ribbon with *Mix 8*.

STEP THREE STATIONERY

Highlight the front of the envelope with *Mix 3+Warm White* (1:1). Paint the lines and letters on the envelope first with *Mix 8* and then a brush-mix of *Mix 12+Quinacridone Red Violet*.

Line the A paper with *Mix 8* and then a brush-mix of *Mix 12+Quinacridone Red Violet*. Add shadows with *Mix 8+Warm White*.

Add lines to the B and C papers with *Mix 8* and then brush-mixed *Mix 12+Quinacridone Red Violet*.

INK BOTTLE & PEN

Highlight the top of the ink well with *Mix 11*. The lines and letters on the label are painted with *Mix 8*, *Mix 12*, and *Mix 11*.

Highlight the handle of the pen with dry-brushed *Mix 8*.

VIOLETS

Dampen the violets with *Magic Mix* and then glaze them with *Mix 10+Magic Mix*.

Shade the leaves with *Hookers Green*.

GLASS & RIBBON

Glaze the glass with *Mix 11+Magic Mix*.

Highlight the ribbon with *Mix 8* and a liner brush.

STEP FOUR

Refer to the Step-by-Step, color mixes, and line art for more details.

STATIONERY

Shade with *Mix 9*.

INK BOTTLE & PEN

Highlight the top of the ink well with *Mix 11+Warm White*. Deepen the darks on the bottle with *Mix 8*; highlight the bottle with *Warm White* and apply accents of

Warm White+Red Violet and *Jade+Warm White*. Glaze the label with *Mix 12*.

Highlight the pen handle with dry-brushed *Opal*. Highlight the nib with *Mix 8* and shade the dark areas with *Carbon Black*. Apply *Warm White* shines.

VIOLETS

Dampen the violets with *Magic Mix*, and then apply a glaze of *Mix 10+Magic Mix*. Add the lines beneath the flower center using a liner and *Mix 12*.

Use a liner brush to add veins of *Hookers Green+Mix 8* to the leaves.

GLASS & RIBBONS

Highlight the glass with *Warm White*. Shade the dark areas with *Mix 8*. Apply accents of *Mix 12*.

Highlight the ribbon with *Opal* and apply accents of *Jade+Warm White*.

STEP FIVE

Refer to the same graphics as before while working through this step. Note that shading, glazing, and antiquing should be applied with a light hand and in several layers for best results.

Apply accents to the envelope using *Jade+Warm White*.

Shade and antique the entire painting using *Magic Mix+Mix 9*. Use *Magic Mix+Mix 3* for the foreground.

Paint the reflected light on the handle of the pen using *Jade+Warm White*.

Glaze the violets repeatedly, using the same colors as before in very, very small amounts.

Darken the shaded areas in the glass using *Mix 8*. Apply accents of *Jade+Warm White*. Use the same mix to accent the ribbon.

The violets on the drawer and sides of the cabinet are painted the same way.

FINISHING

After all painting is complete, set the main panel in the front of the cabinet and glaze *Magic Mix+Mix 9* over those areas where the panel and cabinet meet.

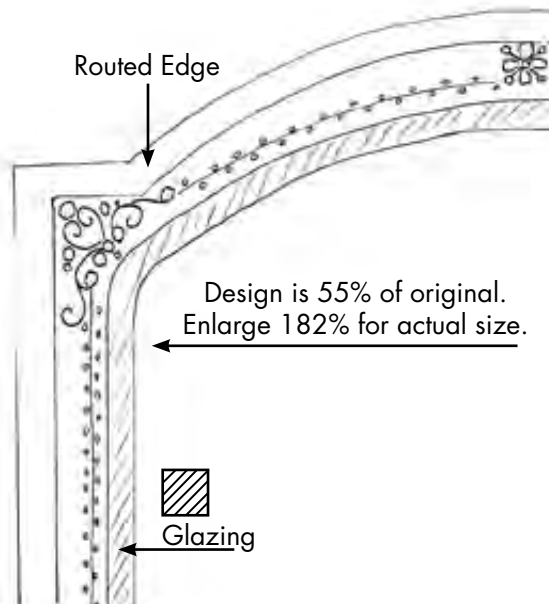
Create the silver dot motif using *Paper Effects Pearl Silver*, applying it directly from the bottle. You can then add any blue from your palette into the silver dots using a liner brush.

Let the surface dry thoroughly before varnishing.

Design is 55% of original.
Enlarge 182% for actual size.



Routed Edge



Design is 55% of original.
Enlarge 182% for actual size.

Glazing



For a free design at actual size,
affix two first-class stamps to a
#10 SASE and send to:
The Decorative Painter
Attn: THINKING OF YOU
393 N. McLean Blvd.
Wichita, KS 67203-5968.
Allow four weeks for delivery.



Design is 55% of original.
Enlarge 182% for actual size.

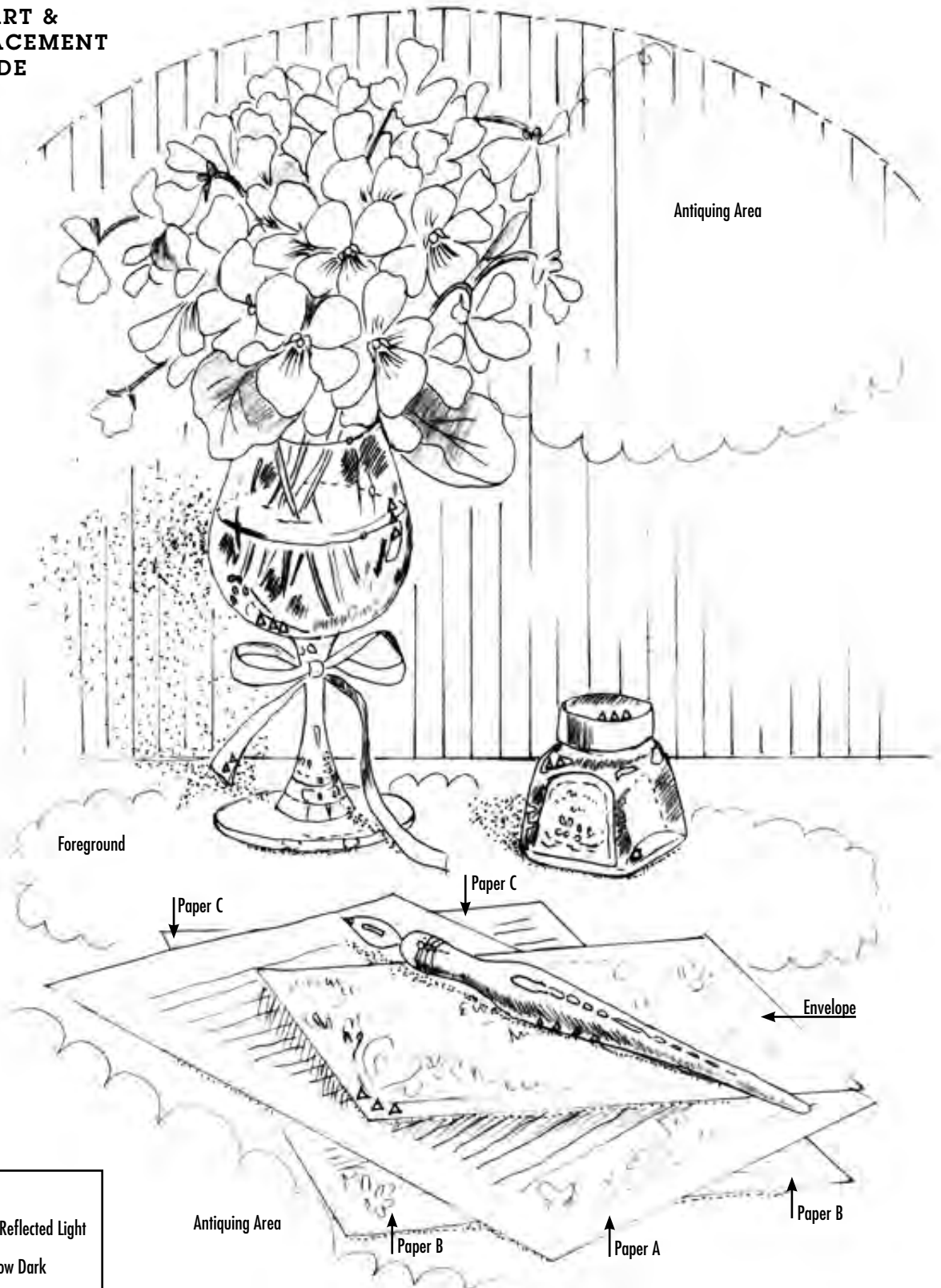
artist's sketch

Ginko Otaka MDA, TDA has been an active and enthusiastic member of SDP since 1989. She is a familiar sight at Conference, having attended each of the last twenty, and her volunteer work for the Society is exhaustive, including everything from teaching in Master Keys classes to hand-painting strokework borders in the showrooms of the SDP Permanent Collection. She is an accomplished painter and designer, with emphases on still life, *trompe l'oeil*, florals, and rosemaling, and her teaching has taken her throughout her native Japan and to the United States, South Korea, and Taiwan. Ginko also nurtures an interest in photography.

Ginko is the author of a book for Athena in Japan titled *Still Life Memory*. Her projects are frequently found in decorative painting publications on both sides of the Pacific. You may write to Ginko at 1-24-9-303 Musashinodai, Fussa, Tokyo, Japan 197-0013; or email GINKO@DREAM.EMAIL.NE.JP. Visit her website at WWW.NE.JP/ASAHI/GINKO/DREAM/.



LINE ART &
VALUE PLACEMENT
GUIDE



Antiquing Area

Foreground

Paper C

Paper C





Envelope

Antiquing Area

Paper B

Paper A

Paper B

	Shadow
	Accent/Reflected Light
	Dark/Low Dark
	Light/Highlight

Design is 75% of original.
Enlarge 133% for actual size.

Morning Glory *Delight*

DEBRA WELTY TDA

Unlike their garden counterparts, these morning glories will bloom all day and all night!

Morning glories come in a variety of colors, blue with a touch of purple being my favorite. This is another flower I cannot seem to grow. (See *Decorative Painter* Summer 2009, page 23.) This time I persuaded my family to stop on our way to church one morning so I could photograph a lavishly blooming trellis of morning glories.



© 2008 Debra L. Kelly

Painter's Checklist

SURFACE

Any fabric surface; cotton fabric in lighter values works best
(wash and dry before painting;
do not use fabric softener)

PALETTE

DECOART SOSOFT FABRIC ACRYLICS
Baby Blue Deep
Baby Pink Deep
Crimson
Dark Rose
Dioxazine Purple
Hauser Dark Green
Hauser Light Green
Lavender
Primary Yellow
True Blue
White

BRUSHES

SCHARFF BRUSHES INC.
White Nylon Series 300, nos. 0 & 2 flats
White Nylon Series 340, no. 1 liner

SUPPLIES

Basic painting supplies (page 127)
Canvas pad 11"x 14" (28 x 35.5cm)
General Pencil Co. charcoal pencil 6B
Masterson Sta-Wet Palette
Straight pins

SOURCES

The materials used for this project are available at retail outlets or at the artist's website, www.koalatyart.com.



PREPARATION

Slide the canvas pad beneath the painting surface and secure any loose edges behind the panel using straight pins. The surface should be taut but not tight, with all edges secured. You may want to protect the remainder of your fabric with plastic wrap. Transfer the design onto tracing paper, paying close attention to detail. This design was created for a shirt with a placket. I included an extension for the one partial leaf. If you want to paint this on another surface you may cut the design apart and rearrange the elements.

Now flip the drawing over and reapply the lines on the wrong side using the charcoal pencil. Lightly trace all lines within the flowers and the veins, and only use a single line for the stems and tendrils. Very carefully lower the pattern onto the fabric surface to avoid smearing. (Charcoal smears will wash out later.) Hold the design securely with one hand while grasping a bottle of paint in the other, and pull the bottle

COLOR PLACEMENT ILLUSTRATION



firmly across the design—do not push. Carefully lift the design transfer sheet off.

Squirt a small puddle of each of the paints onto the palette paper in your palette. Do not use a sponge or wet the palette. Rinse your brushes and gently blot them on a paper towel. DecoArt SoSoft acrylics are applied heavily with a soft brush—not scrubbed in—as the paint must saturate the weave of the fabric. Because this heavy application of paint can result in drips en route from palette to surface, I set my palette on the fabric itself, directly adjacent to the area I'm painting.

PAINTING TIPS

Morning glories are trumpets with stars in the center of front-facing flowers and spiny fingers on the back-facing ones. Notice how the trumpet glows from the throat into the star and from the fingers down to the stem.

Apply the paint heavily, but smoothly and carefully, without ridges. Blend wet-into-wet, completing one flower or leaf at a time before proceeding to the next. Use a lot of *White* when painting the morning glories; this is what makes them glow.

The color illustration above shows the design with the colors based in but not blended. The finished photo shows the design after the paint has been blended while wet. The line drawing shows the direction of your strokes and blending; follow these carefully.

LET'S PAINT

All flowers are painted in the following manner: using the no. 2 flat, paint *White* heavily on the areas shown. Clean brush, blot, pick up the base color listed, paint where indicated, and then clean your brush again. Reload your brush with *White* and blend, following the stroke direction.

With the no. 0 flat, apply a small amount of the shading color listed, blending into the base color as you go. Apply a small amount of *Hauser Light Green* where the flower joins the stem on the four back-facing flowers. The three front-facing flowers have a small amount of *Primary Yellow* applied with the corner of the no. 0 flat down in the throat and stroked gently out into the *White*. The tints are added after you are done blending, still using the no. 0 flat. Blend a small amount gently into the base color; more may be added if this is too pale, but use caution as it is hard to remove if you get too much.

You may begin by painting any flower, but work carefully. If your hand drags across the unpainted design, it may erase the lines. Likewise, the painted areas have heavy applications of paint and will be wet for at least thirty minutes.

DARK RED-VIOLET FLOWERS

Apply *White* in the throat, pulling out as you apply the paint; refer to the illustration on page 89 for the additional *White* application. Next, base in remaining areas with *Dark Rose* and blend. Shade with *Crimson*. Apply *Primary Yellow*, soften, then carefully add tints of *Dioxazine Purple*.

PINK FLOWER & BUD

Again, start by applying *White* on the neck, up the fingers and on the bends, then fill in with *Baby Pink Deep* for the base color. Blend and then shade with *Dark Rose*; add *Hauser Light Green* and *Lavender* for the tints.

DARK BLUE-VIOLET FLOWERS

Apply *White* as described above, taking note of the curved crease along the throat of the right-hand flower. Now apply *True Blue* and blend, shading with *Dioxazine Purple*. Add *Hauser Light Green* to the left-hand one and *Primary Yellow* to the right-hand one.

LIGHT BLUE-VIOLET FLOWERS

White is applied along the fingers, down the throat, and on the bends, with *Baby Blue Deep* in all remaining areas. Blend this, and shade with *True Blue* (and very careful tints of *Dioxazine Purple*). Lastly, stroke on *Hauser Light Green*. Using the corner of the no. 0 flat, tap on *White* to create a fluffy pistil coming from the center of the throat on the lower right two flowers.

LEAVES, STEMS & TENDRILS

Paint one leaf at a time, following the color illustration on page 89 for color placement. Begin by applying *Primary Yellow* with the no. 2 flat, then *Hauser Light Green*. Clean your brush and finish with *Hauser Dark Green*. Wipe the excess paint from your brush and blend the *Hauser Dark* into the *Hauser Light Green*. Clean your brush; load it with a little *Hauser Light Green* and blend into the *Primary Yellow*. Clean the brush again; pinch the bristles together to form a sharp, crisp edge and load into *Hauser Dark Green*, keeping the edge sharp. Now, hold the brush perpendicular to a leaf and “draw” the veins in by stroking from the base out, following the shape of the leaf. Clean and reload after each vein. Do not push down, or the vein will get fat. If this happens, blend away and try again. Notice that all of the veins originate at the base, not from a center vein.

For the stems and tendrils, use either the chisel-edge of the no. 0 flat or the no. 1 liner. Stroke on *Hauser Dark Green* and highlight with *Hauser Light Green* and a little *Primary Yellow* if needed.

FINISHING

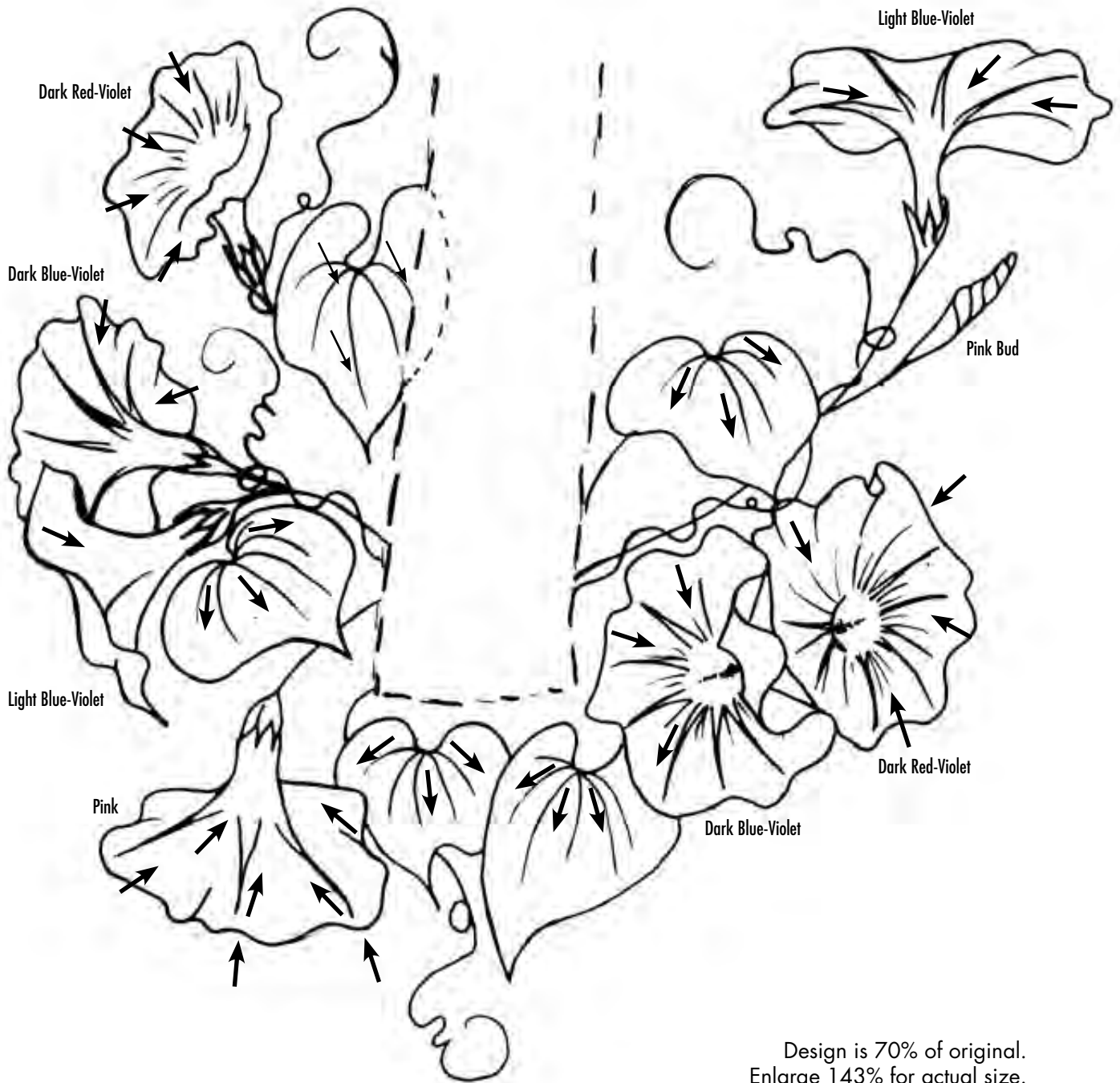
Gently pull the painting away from the canvas panel to make sure it isn't stuck. Allow your work of art to dry for at least forty-eight hours before you launder it with mild detergent.

artist's sketch

By now, Larry Welty, husband of painter Debra Welty TDA, is used to stopping for photographic opportunities. He even plans trips where they might find new specimens of flora and fauna. Creating designs from her photographs to teach in her home studio, Jubilee Junction, as well as travel-teaching at various retreats, conventions, and chapters keeps Debra busy. She has been a member of SDP since 1985 and has served in various offices for her local chapters. You can contact Debra at JUBILEEJUNCTION@GMAIL.COM or (330) 939-0095 or view other designs at WWW.KOALATYART.COM.



For a free design at actual size,
affix two first-class stamps to a #10 SASE and send to:
The Decorative Painter
Attn: MORNING GLORY DELIGHT
393 N. McLean Blvd.
Wichita, KS 67203-5968.
Allow four weeks for delivery.



Design is 70% of original.
Enlarge 143% for actual size.

Gold Leafing

SHIRLEY NAN RUCHONG CDA

If you are a CDA working toward your MDA, then leafing is a required element on your Floral entry. However, all artists who want to enhance their designs will benefit from knowing how to gold leaf as it offers a new dimension to your completed piece.

There are many ways to leaf. This is the one that works well for me. I have developed these instructions for everyone.

Leafing comes in a multitude of colors, but for simplicity in these instructions I chose variegated red leaf. However, the application works for any color.

SUPPLIES

BRUSHES

Large Maxine Thomas Mop
Expendable brush to apply adhesive

Brush for oils

Mona Lisa Gold Leaf and Adhesive

Swiffer dusting sheet

Talc (to absorb moisture on hands)

Oil paint

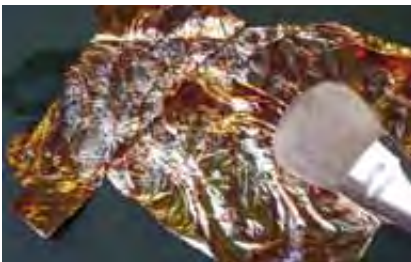
Winsor & Newton Blending and Glazing Medium

Soft cloth (such as flannel or Swiffer® piece)

Spray Varnish



STEP 1 & STEP 2



STEP 6 & STEP 7



STEP 8

TIPS:

- Application of adhesive is important—too much adhesive (puddling/bubbling) or not enough may cause the leaf to adhere improperly causing cracks and holes.
- Tear edges of the sheets of leaf. They are more attractive than straight edges.

LET'S LEAF

STEP 1: Seal unpainted wood. Sand. Paint the surface with color complementary to design (necessary in case you like cracks in the leaf). Dry. *Lightly* sand. Recoat. It is important that the surface be smooth with *no marks*.

STEP 2: Apply adhesive with brush to a small area at a time. Adhesive goes on a milky color. Let dry until clear, approximately 15 to 30 minutes.

STEP 3: Choose the proper temperature and color of leaf for your composition.

STEP 4: Check both sides of the leaf sheet and decide which side you want to appear on the surface—there is a difference. Mark the top cover paper with an “X.” This will ensure consistency of color throughout the application.

STEP 5: Lay a Swiffer sheet on your workspace. Dust hands with talc. Pick up leaf (sandwiched between the rouging sheets) and tear each

sheet into halves or thirds. Carefully tear the edges of each sheet to eliminate straight edges.

STEP 6: While the adhesive is tacky, pick up a piece of leaf, remove the bottom rouge sheet, and place it on your surface, pressing down gently with mop brush to adhere. Continue in this manner, overlapping the sheets slightly, until the surface is covered.

STEP 7: With slight pressure go over the surface with the mop brush to further set the leaf — unadhered leaf will come off. It is best to capture the loose leaf in a box so that it can be used again. If cracks open up and are tacky, just pick a little leaf and press onto the crack or just leave. Little cracks are all right.

STEP 8: After several hours use a soft cloth to burnish the leaf into the box. This will remove any loose leaf and air bubbles, further adhere the leaf to the surface, and allow you to evaluate the overall look of the leaf.

STEP 9: If the leaf does not adhere, then go back to Step 2. Make sure that you are using the correct side of the leaf. The correct side may appear spotty. Let dry overnight. Reburnish.

STEP 10: Antique leaf using oil color of choice. I suggest choosing a color that is compatible with the temperature of the leaf and with your color scheme. Use the color straight from the tube or thin slightly with *Winsor & Newton Blending and Glazing Medium*. Apply to surface with a soft cloth in a circular motion. When the area is covered, use a clean soft cloth to wipe off to your satisfaction. Let dry thoroughly.

STEP 11: Varnish with spray. Follow instructions on can.

I hope that you enjoyed this information and will not be afraid to try it. You will be amazed at how many ways you can use it in your designs—you are only limited by your imagination!

certification showcase

Certification Showcase

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Monochromatic Stroke Flowers

CHRIS THORNTON-DEASON

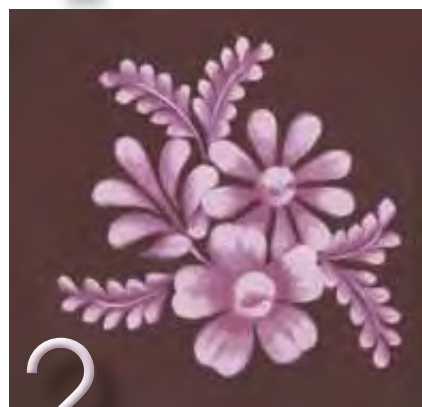
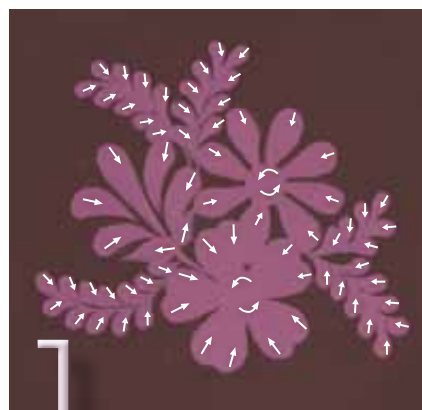
I used DecoArt Americana Acrylics and Majestic filberts by Royal & Langnickel for this project.

Use a 1" wash/glaze brush to basecoat the background in Black Plum. Apply the design.

STEP 1: Use *Mulberry* to stroke on the petals, following in the directions shown in Figure 1 and using a #8 filbert for the large strokes and a #4 filbert for the small strokes. Use a #5/0 liner for the stems. Place the brush flat against the surface at the end of the petal, and gently lift as you pull toward the center, rotating the brush between the thumb and index finger, and ending on the chisel-edge of the brush.

STEP 2: Mix equal amounts of *Mulberry*+*Snow White*, and repeat the above step. These strokes should cover about two-thirds of the previous strokes.

STEP 3: Now mix equal amounts of the above mix+*Snow White* and repeat again, covering about one half of the strokes just applied. Finally, add all of the very thin accent strokes, using a #5/0 liner and *Snow White*+a tiny touch of *Mulberry*.



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