



Golden Chippendale Fruit

This technique is a variation of the English Chippendale floral technique. Chippendale flowers are painted very similar to older Russian Zhostova Flowers. Both the Russian Zhostova and the Chippendale have their beginnings in France. What makes the techniques different is how they layer the colors and the structure of the strokes used to build the petals of the flowers. We will use these same layering and color techniques to build the fruit and blossoms in this design. Early styles were given a white under painting then layers of colored glazes would be applied to give the depth and interest to the flowers.

With this technique we will follow the basic principles of the layering and construction used by the English. We will change the under painting to Gold. The gold will give the fruit and blossoms a "glow" that we will then alter with glazes of color. When you utilize a technique like this your glaze colors have to be very pure in order to see the layers. When painting techniques such as this, it is best to use very high quality colors. I used the 10 color basic set for this technique along with some Red Violet, True Gold and Burnt Umber.

Preparation
Base a metal tray as I did or a board with Naphthol Red + Carbon Black 2:1. To this add an equal amount of the Traditions Dark Primer. Sand lightly. The primer will make the base color harder which is especially important if you are going to paint this design on a tin tray. The primer also contains a Tannin Blocking Sealer so any impurities in the wood will be covered. Wet the surface with water and slip slap some Naphthol Red + Carbon Black over the surface to add interest.



I use water and work fast. If you have not slip-slapped color before you can do this with a little Extender for longer working time. Transfer the design lightly using white graphite. Trim and edge colors will be done after the painting. They must be toned and the exact color necessary will not be known until the flowers are completed. You do not want the gold trim to control the painting.

Palette- Traditions Colors

Toner- Raw Umber

True Gold

Ultramarine Blue

Phthalo Green

Phthalo Blue

Nap. Red Light

Burnt Umber

Naphthol Red

Carbon Black

Glazing Medium

Titanium White

Red Violet

Extender Medium

Working with the Gold

Traditions metallics are Mica based pigments. Mica is coated with very thin applications of Titanium Dioxide which refract light back at different wavelengths and angles. These different wavelengths and angles give the appearance of different colors. Micas are also used to create other types of colors called interference and iridescent colors. Those are also used in layer painting techniques by artists. We use the Mica because it is much safer than metallic powders and easier to use. Micas can be controlled by many different means. Since they are suspended in the same resin as the paint colors, they can be used just as a color. You can mix them with other "pure" colors to alter their appearance or glaze them with "pure" colors to create different effects. The key to working with them however is pure colors used transparently. Light needs to move through the layers so the gold appearance is not lost. All colors used in this technique must be pure and used transparently.

Suggest steps

Step 1

Dress the filbert in a little Glazing Medium and then sideload with the Gold. Add a little Glazing Medium to the opposite side of the brush from the Gold to keep the Gold on the side of the brush. Stroke on the shape of the fruit using shape following strokes and then add the petals of the blossoms with strokes from the outside of the petal towards the center of the flower. If you feel that your flower needs more interest, reduce the amount of Gold you are using and increase the amount of Glazing Medium. Then step your strokes a little farther apart which will increase the "stroke" feeling of the flower and give them more streaks.

Step 2

Dry the fruit and blossoms well and give the surface a light, even coat of Glazing Medium. This will protect the gold and separate the tinting colors from the gold which will add more depth to the flowers. Dry. Give the surface a light even coat of Extender Medium. Dress the brush in some Extender and Glaze then sideload in transparent washes of the colors below. Wash some color in the shadow areas. Keep these colors out of the highlight areas. Very transparent. If the colors are too bright for you, add a little Raw Umber to tone them. See step photos

Blue- Phthalo Blue + Ultramarine.

Red- Naphthol Red Light.

Yellow- Raw Sienna + touch Naphthol Red and Burnt Umber

Green- Phthalo Green + Burnt Umber

Step 3

Give the surface a light even coat of Extender Medium. Deepen the shadow with washes of Red Violet and Burnt Umber to all the fruit and blossoms. Add some Naphthol Red to some for a little different color. The Red Violet will be a common color to all the fruit and flowers. I did not use it on any of the leaves but you can if desired.

Step 4

Highlights. We need to set the tints into place with a little highlight. This will be done with the Gold + a **tiny** touch of Titanium White. Don't add too much white or you will lose the Gold. Dress the filbert in Glazing Medium. To this sideload in a little Gold + touch Titanium White. Control the sideload with Glazing Medium. Stroke some very small highlights on the tips of the petals and leaves. Lightly go over the colors in a few places to set them into the fruit and the flowers especially in the center areas of the fruit. Dry. Repeat if necessary.

Step 5

Detail line work and accent strokes. Using your small round dress it with some water + Gold + Titanium White. Tap in the centers of the flowers and some shines into the fruit. Add a touch of Phthalo Green to this and add some small accent strokes around the design.

Step 6

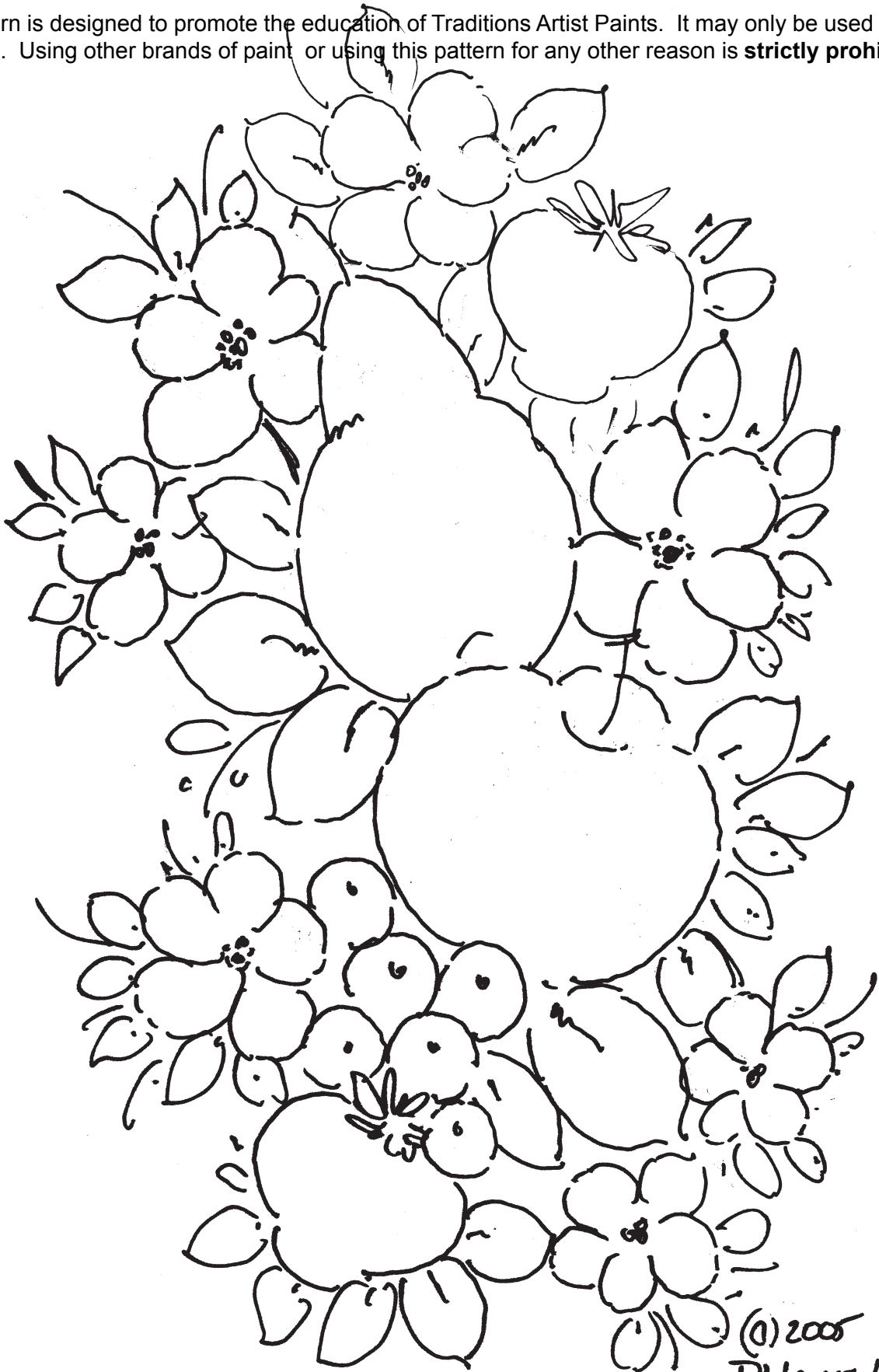
Trim Colors

Trim the edges of the tray or board with Brunt Umber + touch Naphthol Red Light. While this is wet, slip slap in some True Gold to add interest. Add a toned gold stripe with Raw Umber and Naphthol Red to the Gold to tone it down.

Finishing

Finish the tray with 2 coats of Water Based Polyurethane Varnish.

This pattern is designed to promote the education of Traditions Artist Paints. It may only be used with Traditions. Using other brands of paint or using this pattern for any other reason is **strictly prohibited**.



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