

Spring Sweet Peas

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About Design:

How this design came about was as I was seated at my paint table thumbing through a very old magazine trying to inspire my self with some ideas that might fit one of the many wooden plates in my possession. (By the way they are also great to keep on hand for they always make wonderful gifts fun to paint on.) I came across some beautiful very old porcelain plates in the magazine. They were so rich in color but in soft delicate colors with striking borders with insets of beautiful ladies, others flowers and even a few of wild life and fish Hummmmm! I thought to my self is it possible to make a wooden plate look like it was porcelain? This was my attempt and challenging one to say the least but I found it a fun experience and thought I would share it with you.

In this new free pattern packet you will find the following: **My color palette of Deco Art Traditions and mediums used, line drawing, photos and a color swatch sheet.**

Hopefully this new design will put your own creative juices to work.

Note:

Remember when painting with Traditions you need to place less paint on your palette and less paint on the brush and like all acrylics they will dry a bit darker then what your eye sees on the palette. It will be easy to substitute many of the colors in Deco Art Americana with a few exceptions, but the beauty of Traditions is that you can mix them with other brands of acrylics without having any problems so that one might use what they have on hand too.

Supplies:

Palette: Deco Art Traditions

Carbon Black

Burgundy

Burnt Umber

Diarylide Yellow

Raw Umber

Titanium White or Opaque White

Medium White

Ultramarine Blue

Sap Green

Vermillion

Quinacridone Gold

True Gold

Light Pearl

Mediums:

Glazing Medium

Extender & Blending Medium

Varnish

Surface: 14" Basswood plate with 8 1/2" inset 2 1/2" rim. The plate is carried by Viking Woodcraft... 1-800-328-0116 order # 18-1705

Brushes:

This is the selection of brushes I used, but any good quality brushes that you may be comfortable with or have on hand should work in these sizes.

As I always I try and stress quality and size to fit the design is the most important feature to a brush you are painting any design with.

Lowe Cornell:**1"3550 Wash****¾ Comfort Oval ... wonderful brush to lay in blended backgrounds without getting a hard edge to blend.****# 3/8 Maxine Mop 270****Daler Rowney ..Expressions****Liner E51****#2 liner****#2 flat Royal Fusion 3595****#6Flat Deco Art Traditions****Other supplies would be those normally used when painting a project**

Some techniques used in painting design, laying in basecoats using more than one color on brush. Basecoat, Brush mixing, Floats, Washes, Glazing.

Before starting this painting:

You may need to reduce or enlarge pattern to fit your surface.

1. To fit the boarder of the design to edge of plate trace the shape of the plate surface on to tracing paper cut the circle shape out and fold in half and keep folding and creasing until you have 8 pie shapes wedges on the paper circle. Then trace the leaf design from the pattern copy into each wedge making sure that the design is evenly place around the outside rim of plate. This would give more even spacing to the design of the leaves as it continues around the plate boarder.
Trace pattern of the Sweet Peas in the center of the divided circle looking at photo as guide to placement

Inset design of Sweet Peas.

Lay the new tracing on the plate surface and look closely to where some adjustment might be needed before transfer the design to the pre painted surface.

2. When painting a project with special mixes it is always a good idea to keep a notebook at your side that you can refer to. Paint a swatch sample of color you have mixed along with colors used in creating the mix or just the colors you have been using in painting each object. Making a few notes next to your color swatch. Most important is always make enough of your mixes so that they might be saved in a wet palette or a sealed container is a good idea. Seldom can you mix an exact mix of the first one. If you find you have to mix the same value again hit a few places in the design with the new mix. This will help disguise that the mixes aren't identical.

3. You should always add a drop or two of extender medium to Traditions, mixing well with palette knife. This helps keep the acrylic from drying out to quickly and it also will aid in blending your colors.

Techniques and Tips:

Most of these techniques will apply to this design but I am sure you will also find they will be of use when painting other designs as well.

Once you have redesigned the pattern to fit a surface but you have questions on where shadows and highlighting might be need in the layout of the design. Draw a little circle on top of design right or left or even center representing the sun. This will aid you in being constant as to where these shadows or highlights should be through out the painting. Just look at it as if there are sun rays coming off the circle. Take a soft lead pencil and shade areas on your line drawing, soften them out with a blending stump or finger, creating lights and darks as if you were shading in a pencil sketch. Draw a small square or circle on the line drawing where your hot spots would be (**your shine**)

This exercise will help in creating an image in your mind of how you want the pattern design to appear in a completed painting.

1. Because of printers, computer monitors differences and even in color publications, when printing or viewing a photo of a design or object the colors are not as true as the original artist or photographer might have intended, so adjustments have to be made on your part in most cases.
2. We all see color very differently some more dramatically and more colorful than others. Your taste and preference in colors can also influence how one sees colors, also lighting is always a factor in the perception of the colors. The list of what can affect color is never ending but this gives you some ideas to think about. Always keep these things in mind as you look at the reference you may be painting from. Use your own personal preferences as you paint what appeals to your eye and makes you feel good or excites you.
3. Color gives out emotional feelings and reflects your personality and creativity and that's very important part to any painting. You will find breaking the rules occasionally in art can express much joy in what you are painting. Go with the flow so to speak; let your painting talk to you. Pattern designs are just guides for you to follow. You can be amazed at what happens if you relax and don't feel you have to stay within the lines as if you were coloring... (SMILE) and please don't try and compare your work to others or be too critical of yourself. Walk away from the painting for awhile or even give it a day or two and come back to it. You will be amazed how you can see painting in a new light. As Decorative Painters we work so close to our surface that it is easy to get too critical and over judge what we are painting.
4. When painting with acrylics, when each finished layer is dry place a light coat of glazing medium over the painted surface this will create more depth to your painting.
Most acrylics are flat appearance as they dry so you don't really see the color as it truly will appear in a completed painting and a protective coating has been applied to your finished project. A coat of glaze will give a truer perspective and tell you if you might need to add to or tone a color.
Most of my paintings are painted in a manner that is called double loading and brush mixing. That is where I will pick up more than one color on my brush, blending and working wet on wet or mixing my paint with a brush. One should always keep in mind the placement of lightest values and darker values as each subject is painted with a double load on the brush. I seldom put my brush in water instead just wipe color off brush between layers of paper towels as I add or subtract color.
When it comes to a major color change this would be the time I would swish brush in water, tap on paper towels and reload the brush. Of course there will be times you will have to give that brush a quick rinse off if the paint and the brush feel a bit dry to work with, retarder can also be of aid instead of using water.

Base in Background:

Center of Plate: 2 coats of **Medium White**.

Rim of Plate: Mix equal amounts of 2 **Burnt Umber** and 2 **Raw Umber**

1 of **Diarylide Yellow** 1 **Quinacridone Gold**. Mix well = **Warm Rich Brown**.

Deco Art **Asphaltum** could be used instead of mix.

Once base coating is dry apply a light coat of the Pearl over the **Medium White** area in center of plate. Dry.

Background behind Sweet Pea pattern:

Use color mixes from the Sweet Pea color list and Leaf color mixes and color chart.

Apply a light coat of Extender Blending Medium to center of plate over the Medium White basecoat.

Just enough medium that colors will blend well as you lay in background blends.

If you feel like you have too much extender just wipe the area with a paper towel.

You will be using several colors from your palette list and I suggest applying colors using $\frac{3}{4}$ oval brush. Applying colors in a double load or a brush mix so that colors will blend in to each other as you apply the background.

As you walk the colors out you will pick up a little **Medium White** on brush. This will soften the hues as you work to the lightest part of plate. Think shapes and shadows as you apply the color starting with darker hues close to rim of plate. When completed you should be seeing dark purple into lavender and magenta hues as well as softened green hues. You may find you will have to add a second coating of color in areas and washes of Medium White.

Once the background you have applied is dry apply here and there in lightest areas some more of the Pearl wash.

Once wash of Pearl is dry apply a coat of glazing medium before transferring pattern. This will help protect your blended back ground.

Lets Paint Sweet Peas:

First look on pattern for Sweet Pea diagram, this will help you understand the flower. Notice there is three main petals. The Standard Petal the largest, Two Wing petals, the Keel petal that is between the two wing petals. You will have a Calyx that holds the petals together and of course the pedicel or more commonly know as stem. Climbing Sweet peas also have tendrils that branch of the stem that helps the stem hook to what the peas maybe climbing on. This is where I took some artistic licenses to pull the stem leaves and over all the design. I recommend doing the tendrils freehand instead of tracing them on from pattern that way they will have a softer flow to the movement and can be added as fillers where needed. You will also notice in the design that you will see different views of the Sweet Pea where sometimes you will see wing petals and the keel petal. Some of the Sweet Peas are just budding so those petals have fewer petals showing. I suggest that to really understand how the Sweet Pea grows Just type in Sweet Peas and view images on your computer browser. Not that my design is duplicating them realistically but it does give you feel of the different colors and what they look like as they grow close together and as the eye would view from a distance.

Mixes for Sweet Peas:

Following as close you can from color swatch samples and place the following colors on your palette.

When using the ratio of mixes it is dime size dab of paint on palette to give you some idea of ratio of 1 to 1and etc.

You will find you will need to mix larger quantities, but this will give you a bit of a guide to go by.

With Ultramarine Blue, Burgundy, T White, Sap Green, Diarylide Yellow and Vermillion on palette.

Mix the following:

Dark Mix: 1 Ultramarine Blue... 1 Burgundy= leans towards a Purple in hue.

Medium Dark: 4 Burgundy and 1 of Ultramarine Blue= towards red in hue

Lavender Hues:

Medium Dark Mix + Titanium White

Dark Mix + Titanium White

Lightest mix Medium Dark + add additional Titanium White. Mix should look as if you gave just a hint of color to white.

Other colors in sweet peas:

Mix a titch of **Sap Green** into **Titanium White** this will be used in the Keel petal.

Vermillion

Quinacridone Gold

Sweet peas:

1. Standard Petal, Wing Petals:

Brush a very very light coat of extender medium on to transferred flower design before you start base coating in the flowers.

Double load a small flat brush with the medium lavender hue and the lightest lavender mix. Keep the medium hue to the outside of the petal and lightest hue inside towards the Keel and loosely basecoat in your Sweet Pea petal shapes.

Let base coating dry. Shade and highlight the standard petal, wing petals and buds with side load float of all mixes from your Sweet Pea palette of mixes. Creating highlights, folds and definitions to petals.

2. The Keel petal at the base of the wing petal:

Start by painting in a lose shape with **Titanium White**+ titch of **Sap Green**. Float a transparent wash of **Sap Green** at base of Keel petal. **Shade:** at the base with a very light transparent float of **Quinacridone Gold over the Sap Green and just tad** above it on the Keel Petal. Add to upper part of the Keel petal some transparent floats of the Sweet Pea colors add some more definition to the Keel by adding a few lightly placed lines of darker value from mixes from tip to center of Keel.

Note: In some Sweet Peas the Keel petal will be same color as the Sweet Pea except at the base where it attaches to the Calyx witch will be much lighter and almost white.

The finishing touch to each Sweet Pea is by adding a few stronger highlights with lightest tinted mix. Add a very light transparent wash here and there on petals with **Vermillion** this will give off a glow to the petals. (Easy Does it, you want the lavender shades to show through the wash.

Leaves :

Place on Palette, **Sap Green, Raw Umber, Titanium White, Quinacridone Gold, Burgundy and Vermillion.**

Darkest mix... = Deep Olive .. **1 Sap Green + 1 Quinacridone Gold** add enough **Raw Umber** to mix to darken.

Medium Mix... = Light Olive Add **Diarylide Yellow** and **Titanium White** to the darkest mix.

Lightest mix...= light bright yellow green... additional **Titanium White and Dairylide Yellow** if needed to medium mix.

Double load flat brush with darkest value mix and medium value mix and paint in leaf shapes. Add glazing medium to values and Dab little of the mix around some of the Sweet Peas and some of the leaf shapes Do this in a lose manner giving the elusion of more leaves and shadows..

Highlight top edge of leaves with the lightest mix

Add some very transparent washes using glazing medium plus some the dark leaf mix a little Burgundy and even some Vermillion here and there on leaves for just a bit of accent. Feel free to even add some of your lavender or darker Sweet Pea mixes. Just be sure and make the color very transparent. I like to do this to pull a design together and give a little reflective color to my paintings

Stroke in the Calyx and Stems: Starting with medium mix and highlight here and there and again with the lightest value mix to top edge of leaf and Calyx where your light source would touch.

Tendrils: Using the liner brush and a light touch stroke in stems noticing the break as they go under the petals over leaves as the stems move through the design. Paint in Tendrils in same mixes.

Just be sure they are narrow with nice movement. Tendrils are a very nice addition to many flower designs as long as they aren't to bold in appearance.

Accents on Sweet Peas and Leaves: True Gold Not necessary, but I found that by adding a bit of True Gold in thin lines and dabs using liner brush and following the contours of Leaves and Sweet Peas brought in some of the gold embellishments from the plate rim to the flowers. Just don't outline make breaks in the lines and paint thick and thin.

Plate Rim:

Base in Leaf shapes with mix of .2 **True Gold** 1 of **Burnt Umber** = Bronze Gold

With a round brush or filbert dab around base coated leaf shape with same color mix as the leaf was base coated in, filling in the surrounding area of the plate rim. Dab in a loose uneven manner so you may still see some of the background color. Don't make dot! make irregular dab with the paint brush. Refer to photo.

After you have applied filler dabs around painted leaf shapes, Outline leaves, stems with liner and several thin lines over based coated leaves with **Burnt Umber**+ a titch of **Black**.

Using same mix place a dot at the base of each leaf where it is attached to stem.

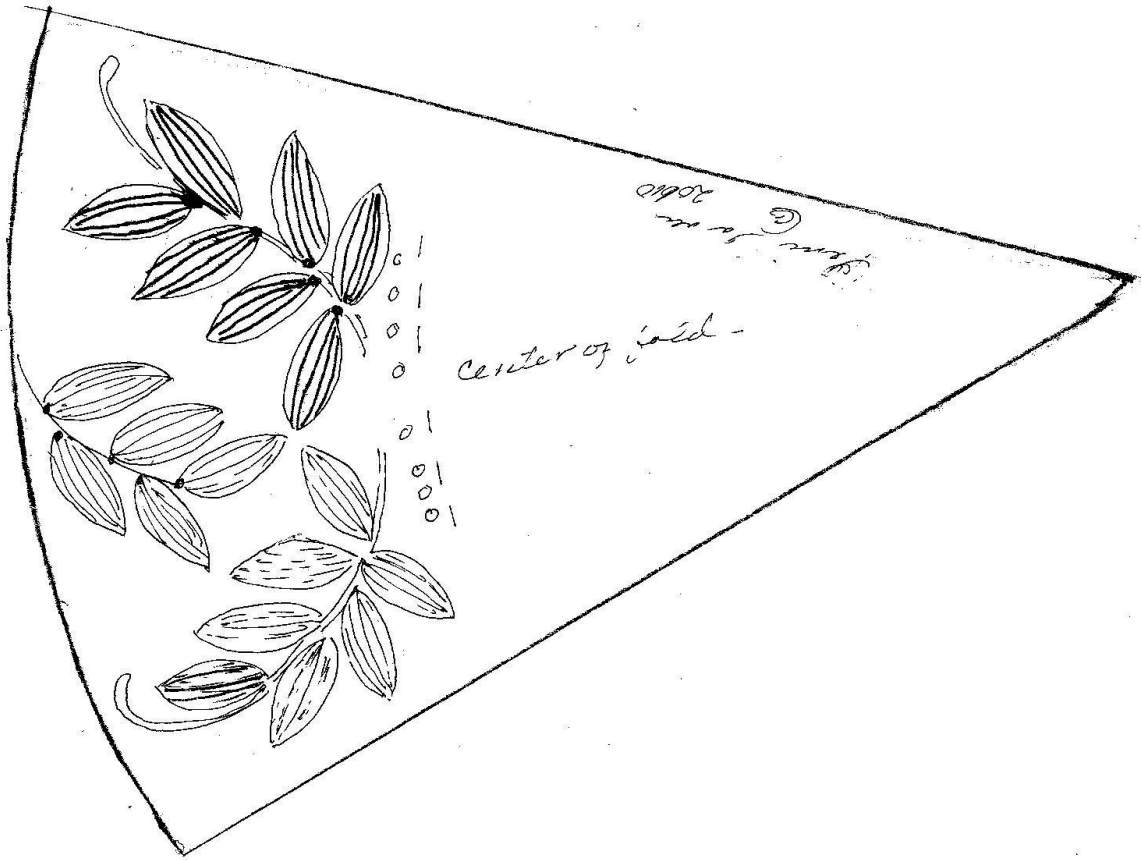
Accents to Rim design: Using **True Gold** as a highlight, make a light stroke of True Gold on stems and down center of each leaf add dots around inside rim of plate as uniform as possible.

Once painting is completed and completely dry. Erase any tracing lines and apply a coat or two of with Traditions Satin Varnish.

Please let me know if I can be of help in anyway as you paint this pattern and if you found the tips and techniques useful. It would delight me if you would share your interpretation of the pattern with me.

ENJOY!!











blended background for sweetpeas

Plate Rim

Basecoat



Outlining



Bronze Mix



True Gold



Leaves



Dk



Med



light

SweetPea
swatch

Dk mix



Dk Mix



Med Mixes



Light
Mix



Trans
Vermillion





close up of rim of plate

