

PLAID®

DECORATIVE
PAINTING #9724

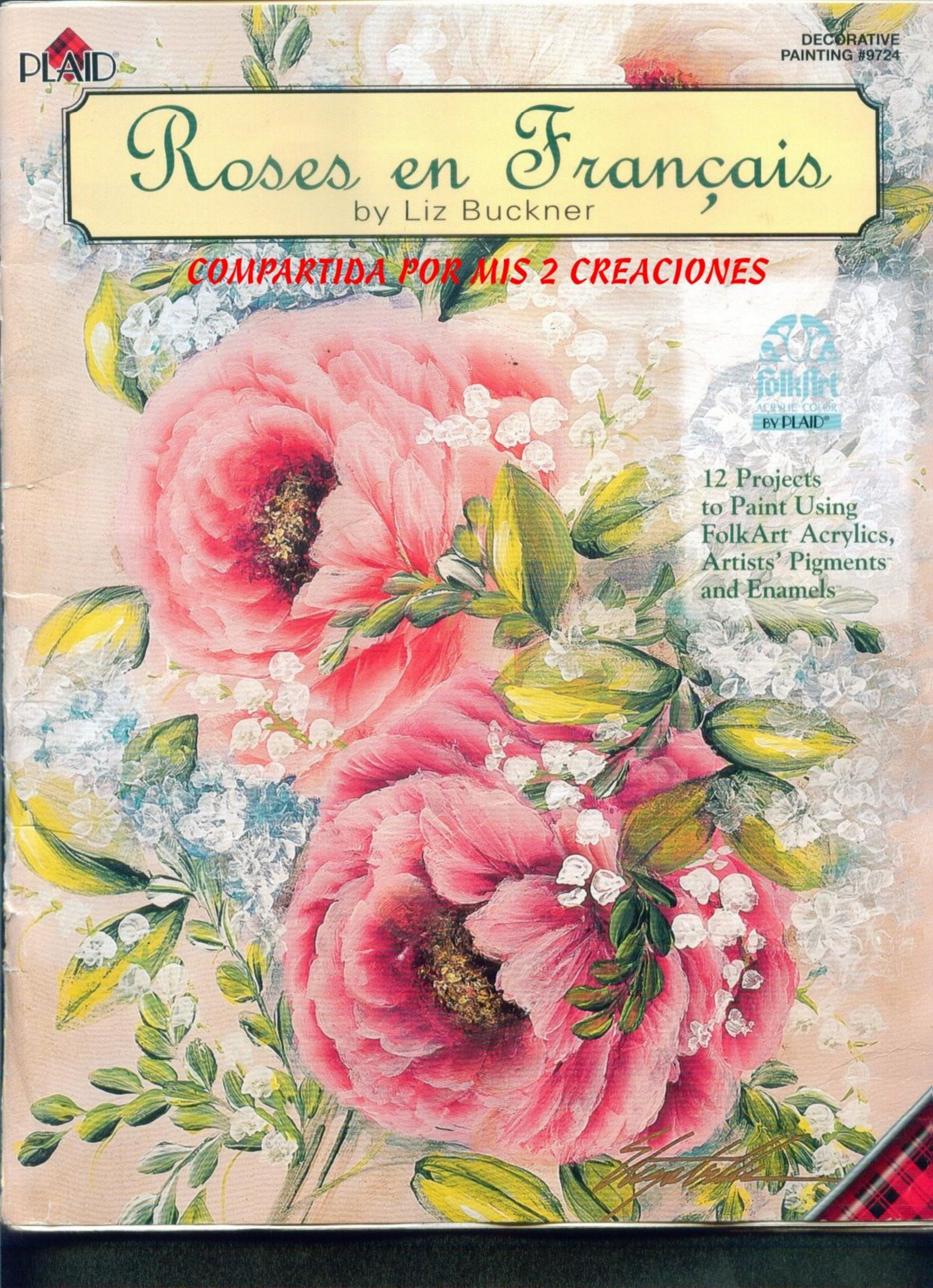
Roses en Français

by Liz Buckner

COMPARTIDA POR MIS 2 CREACIONES

FolkArt
ACRYLIC COLOR
BY PLAID®

12 Projects
to Paint Using
FolkArt Acrylics,
Artists' Pigments[™]
and Enamels





Paint Romantic Roses with French Impressionist Style

I have been drawing since I was a child. When I decided to teach myself to paint, one of my first subjects was a rose. I'm still painting roses! This book brings together some of my interpretations of this universally appealing flower. The recent French influence in decorating contributes casual elegance and a touch of romanticism to each project. Many of my projects are painted on salvaged items that bring an extra measure of vintage charm to the painting. These patterns can be easily adapted to your own shabby treasures. I hope you will be inspired, and I know you will enjoy painting my variations on a classical theme.

COMPARTIDA POR MIS 2 CREACIONES


About the Artist

Liz Buckner is a self-taught artist who has had a passion for art since she was five years old. She lives in Knoxville, Tennessee, where she runs her decorative painting business, Paint The Town, from her home studio. She has begun teaching locally and plans to conduct seminars in the future. Liz is a recent cancer survivor who draws healing strength from her art. She has been married to her husband Tom for eighteen years; they have a son, T.J.



ACKNOWLEDGEMENTS

This book is dedicated to everyone who said a prayer for me this past year and, especially, my mother, who always encouraged me to draw and taught me the importance of reading and continued learning throughout one's life.



COMPARTIDA POR MIS 2 CREACIONES

General Supplies

FolkArt® Acrylic Colors and Artists' Pigments™

FolkArt® Acrylic Colors are high quality bottle acrylic paints. Their rich and creamy formulation and long open time make them perfect for decorative painting. They are offered in a huge range of wonderful, pre-mixed colors and in gleaming metallic shades. Because FolkArt® paints are acrylic-based, cleanup is easy with soap and water.

FolkArt® Artists' Pigments™ are pure colors that are perfect for mixing your own shades. Their intense colors and creamy consistency are wonderful for blending, shading, and highlighting.

FolkArt® Blending Gel Medium 867 makes blending paint colors easier and keeps the paints moist, giving you more time to enhance your artistic expression with smoothly blended shading and highlights. To mix transparent glazes, add a touch of color to Blending Gel Medium.

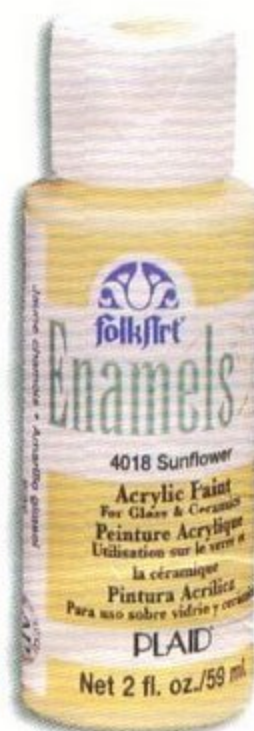


FolkArt® Enamels™

These easy-to-use paints are specially formulated for use on glass and glazed ceramics. They are highly pigmented for excellent coverage. The paints are water-based and non-toxic. You can achieve a durable, opaque, glossy sheen with these paints, and there is no primer or finish needed. The paints can be mixed and blended. When dried and cured, the paint is top-shelf dishwasher safe.

Directions for Use: Clean surface of glass or glazed ceramics with alcohol. Shake paints before applying. Allow paints to air dry 21 days before using.

FolkArt® Enamels™ Clear Medium 4035 is a transparent medium used to thin paints and create floating effects without losing any adhesion on glass or glazed ceramics. Simply load the brush with the Clear Medium, then load into a color. To mix transparent glazes, add a touch of color to Clear Medium.



Brushes

Good brushes make painting easier and give a better result. These are the brushes I recommend:

- Loew-Cornell Comfort 3000 Round #4
- Loew-Cornell Comfort 3350 Liner #1
- Loew-Cornell Comfort 7400 Angular 1/8", 1/2"
- Loew-Cornell Comfort 7300C Shader #12
- Loew-Cornell Comfort 7300C Shader #10
- Robert Simmons White Sable 760B #16 (Flat)
- Robert Simmons White Sable 761R #18 (Round)
- Robert Simmons White Sable 760R #12 (Round)
- Robert Simmons White Sable 750 #1 (Script Liner)
- Winsor & Newton Regency Gold 510 Brights #14, #12, #10, #8 and #6
- Robert Simmons Angle Shader 3/8"

Use the size and style of brush suitable for the element you are painting.

Brights\Flats\Shaders: Use for basecoating, side-loads, double-loads, highlights, glazing, blending, shadows, tinting.

Angulars: Use for petals, floating, tight spaces, elongated leaves.

Rounds: Use for stroke work, petals, double-loads, highlights.

Liners: Use for details, lettering, tendrils.

Continued on next page

COMPARTIDA POR MIS 2 CREACIONES

continued from page 3

Painting Surfaces

Garage sales, salvage and junk stores are good sources for distressed pieces. You can adapt the patterns in this book to fit many surfaces. I purchased the salvage window, cabinet doors, child's chair and wall pocket from estate sales. The glass ball ornament is available from crafts stores. The arch top door crown, note/pencil holder, and lap desk came from The Artist's Club.

The Artist's Club
P.O. Box 870760, Vancouver, WA 98687-7760
1-800-845-6507
www.artistsclub.com

Miscellaneous Supplies

Masterson's Sta-Wet Palette for placing puddles of paint on for the painting process

Tracing paper, Transfer paper, and Stylus for tracing and transferring patterns to surface

FolkArt® ClearCote™ Matte Acrylic Sealer 789: for sealing wood or protecting painted surface.

Treasure Gold® Rub-On Metallic Finish, Classic is a rub-on gold finish that is great to adding a metallic sheen to surfaces.

Cleaning supplies such as kitchen sponge, all-purpose household spray cleaner, mineral spirits are needed for clean up of old wood surfaces

Sandpaper (various grades) and Tack cloth for preparing wooden surfaces

Cotton swabs or clean soft cloth for touchups or correcting mistakes

Isopropyl alcohol to clean glass surfaces

General Instructions

Wooden Surface Preparation

If you are using old painted pieces, wash off loose dirt with water. To remove greasy dirt, scrub the piece with a kitchen sponge and household spray cleaner. You may need to use mineral spirits to remove stubborn grime. Save any large pieces of old paint or caulk knocked off by scrubbing; glue them back in place with wood glue after the piece has dried thoroughly. If the piece is going to be painted (as are the cabinet doors), fill holes with spackle and sand smooth. If the surface is glossy, sand lightly all over before spraying with paint; this will create some tooth and allow the base coat to adhere better.

New pieces need a light sanding before spraying with paint. Remove sanding dust with a tack cloth.

Glass Surface Preparation

Clean glass surfaces with a 50/50 mixture of water and isopropyl alcohol. Wipe dry.

Patterns

Patterns in the center of this book may be removed by carefully opening the staples. (Close the staples after removing patterns.) Trace the patterns onto tracing paper,

then transfer to the surface using transfer paper and a stylus. You can use a photocopy machine to enlarge or reduce the pattern to fit the size of your project. Transfer general shapes to use as a boundary, but keep the painting loose and free.

Painting Techniques

The techniques used in this book are mostly wet into wet, very loose and impressionistic. This allows for more freedom than the traditional stroke work I've seen in most decorative painting. This carefree style is liberating, addictive, and lots of fun. It encourages you to use your imagination while still adhering to certain rules in decorative painting. It also teaches you to look at your subject matter as varying shapes, colors, and textures.

My advice is never try to copy another painting exactly; instead, use it as a general guide. Your painting should be a personal expression of your own individual style, and to me, that is the true definition of art. The best tip I can give you is to walk away from your painting once in a while. This will allow you to view it with a fresh eye and give you a new perspective, making any adjustments or additions much easier.

COMPARTIDA POR MIS 2 CREACIONES

The Roses Worksheets show three different ways that I paint my roses. You can choose any of the techniques to paint the roses in this book.

"Basing In" or Underpainting

I sometimes begin with a layer of translucent paint to establish form. (I mix a little paint into transparent medium.) It does not have to completely conform to the pattern, as you should transfer only the general shapes of each pattern as a boundary. I frequently use Burnt Sienna because it is an excellent colored ground to build depth in your painting. In the instructions, this underpainting is called "basing in."

The underpainting should be dry to the touch before you add successive layers of paint. This rule applies to each layer; allow paint to dry before proceeding to the next layer.

Brush Technique

For my impressionistic style, I use quickly executed strokes to suggest movement, give texture and breathe life into the painting. FolkArt® mediums slow the drying time of the paints, giving you more time to play as well as time to correct any mistakes.

All brushes are loaded in the same way, unless otherwise indicated in individual painting instructions:

1. Dampen the brush with water, blot on absorbent cloth and load fully with the appropriate medium. The small amount of moisture in the brush allows more even distribution of medium and paint.
2. Next, load with one or more paint colors and blend on your palette just a little. Try to leave multiple colors somewhat separate; too much blending results in muddiness. If you over-blend, you will obscure definition and contrast and your painting will look flat.

Glazing

I have adapted the Old Masters technique of glazing to add depth and make my painting rich and multi-tonal. This traditional watercolor technique is used to suggest shapes, create shadows and change tones and values within a painting. I use translucent acrylic glazes in much the same way. I layer glazes to build depth, and let each layer dry before adding another. For all the glazing in this book,

I mix paint with a medium instead of water for transparency. Water dries quickly, and you lose some of the freedom to play; water can also leave an undesirable hard edge.

To make the glazes, mix Blending Gel Medium 867 with FolkArt® Acrylics and Artists' Pigment™ paints. If using Enamels™, mix Clear Medium 4035 with FolkArt® Enamels™. Use only a little color; the glazes should be translucent.

- Shadow Halftone Mix: Payne's Gray + Raw Umber + a touch of Burnt Umber. Add a little Pure Black to this mix to make a shadow accent, the deepest tone, if needed.
- Highlight Halftone Mix: Wicker White + a touch of Yellow Ochre. Layer successive glazes to build highlights, resulting in a crisp, pure white highlight.
- Antiquing Glaze: Raw Umber + Raw Sienna
- Accent Glaze: Pure Orange and Wicker White 1:2 + touch of Sunflower
- Accent Mix: Sunflower + Skintone 1:1

Lettering

Be loose and impressionistic in your painting, but transfer and paint lettering in a precise manner. After the initial coat of paint has dried, add shading and highlighting within the outlines.

No Problems!

If you make a mistake, you can remove wet paint with cotton swabs or a clean, soft cloth. If the paint has dried, isopropyl alcohol can be used effectively to remove some mistakes. Be very careful not to get the alcohol on any areas that you do not want to remove because it will begin to dissolve the acrylic paint almost immediately.

If an area has dried, simply reload the brush with medium and the last paint color or colors used, then load with the color you are adding.

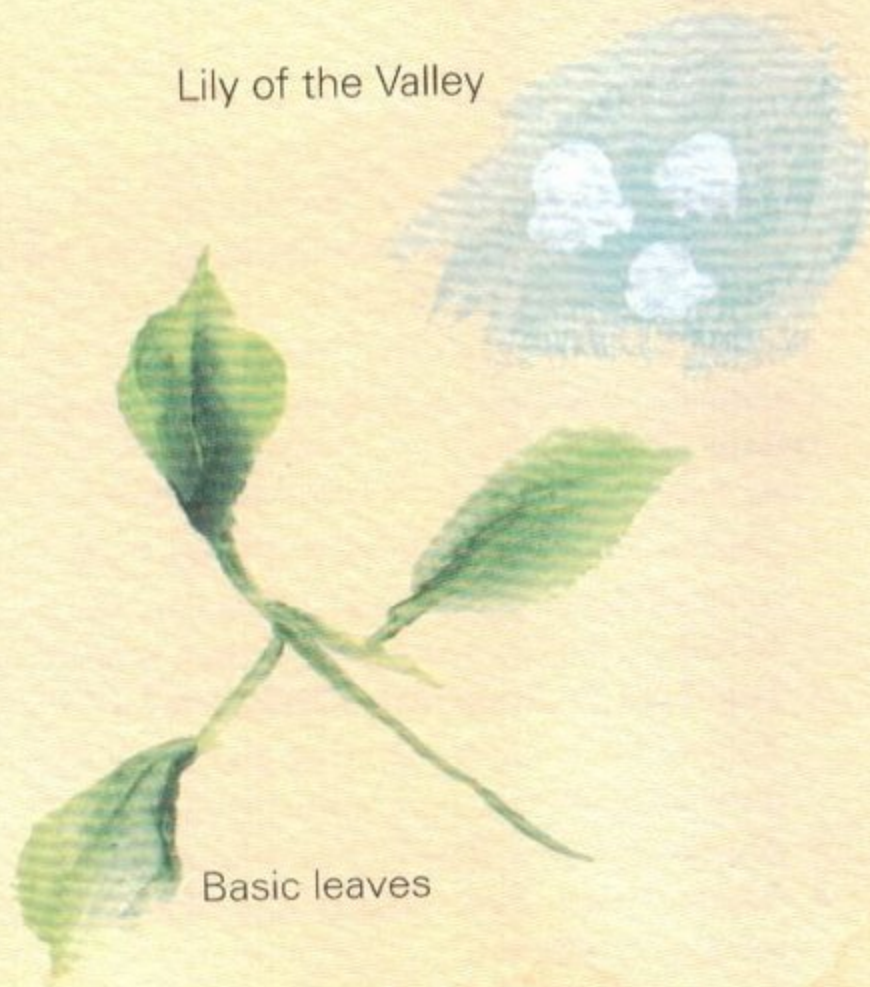
Finishing

Allow the painting to dry completely. Spray with several light coats of FolkArt® ClearCote™ Matte Acrylic Sealer 789, drying after each coat.

COMPARTIDA POR MIS 2 CREACIONES

LEAVES & SMALL FLOWERS PAINTING WORKSHEET

Lily of the Valley



Shadow leaves



Basic leaves



Highlighted leaves



Vine



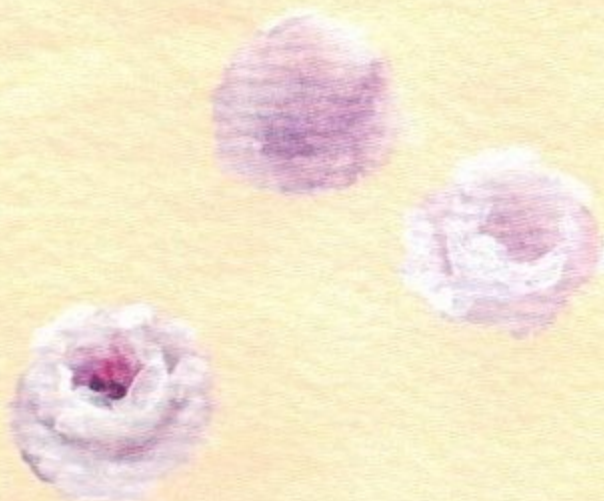
Accented leaves



Filler leaves



Small double-loaded roses



Small impressionistic roses



IMPRESSIONIST ROSES & RIBBON PAINTING WORKSHEET

COMPARTIDA POR MIS 2 CREACIONES

1. Lay in foundation strokes
2. Add shaded bowl & throat



3. Layer petals



Skirt



Petals



Antiquing glaze

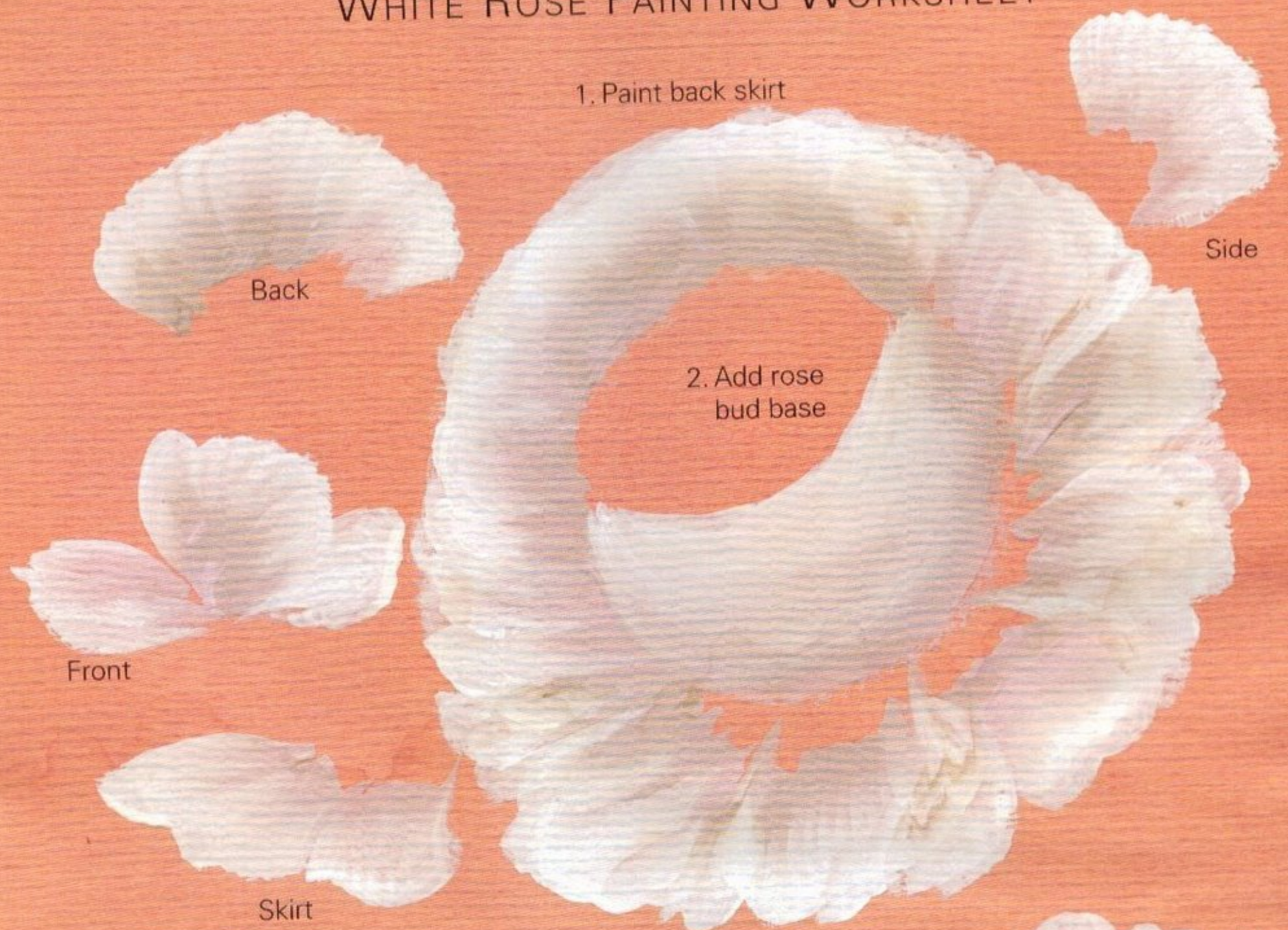


Loose ribbon strokes

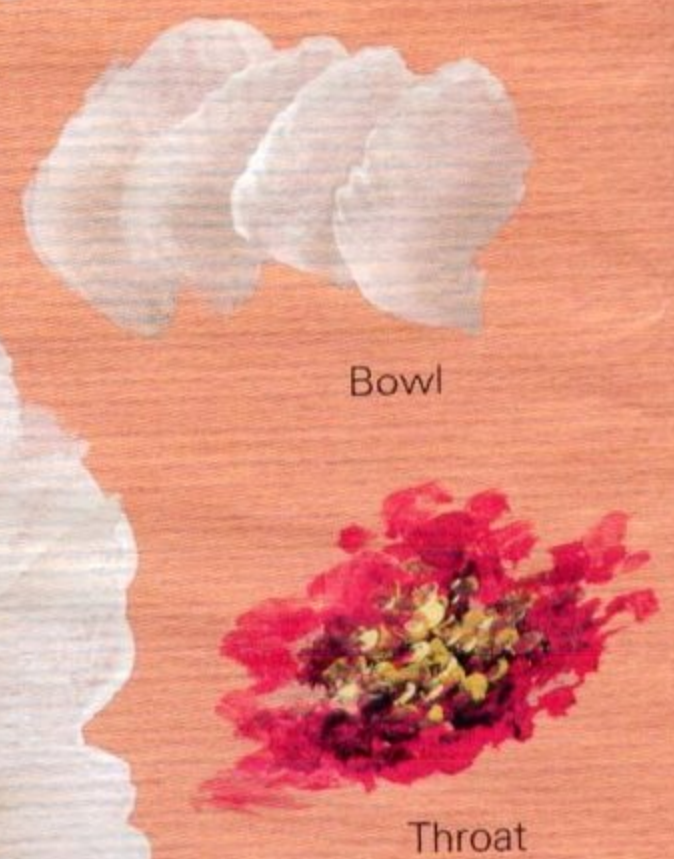
COMPARTIDA POR MIS 2 CREACIONES

WHITE ROSE PAINTING WORKSHEET

1. Paint back skirt



3. Add throat



4. Layer the petals



PINK ROSE PAINTING WORKSHEET
COMPARTIDA POR MIS 2 CREACIONES

Petal shapes



Shadow glaze

Signature

Throat



Layered rose

COMPARTIDA POR MIS 2 CREACIONES

Tussie Mussie Bouquet

SALVAGED WINDOW

GATHER THESE SUPPLIES

FolkArt® Enamels™:

Baby Pink 4003
Burnt Umber 4012
Cobalt 4025
Engine Red 4006
Gold Metallic 4033
Hauser Green Medium 4041
Inca Gold Metallic 4046
Licorice 4032
Midnight 4026
Pure Magenta 4042
Sunflower 4018
Thicket 4022
Warm White 4002
Wicker White 4001
Clear Medium 4035

Brushes:

Bright: #14
Flat: #12
Round: #18
Script liner: #1

Painting Surface:

Salvaged window

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Rubbing (isopropyl) alcohol
Transfer paper
Stylus
Interior/exterior spray enamel paint, flat white
Faber-Castell Pitt Artist Pen, dark blue
Sandpaper, fine grade
Tack cloth

PREPARATION

1. Clean the wood part of the window and the glass panes following the directions in "Wooden Surface Preparation" and "Glass Surface Preparation."
2. Spray the back side of the panes with

flat white enamel, using two to three coats for opaque coverage.

3. Transfer the pattern onto the front side of the glass. Be careful not to touch the surface; oil from your skin can keep the Enamels from bonding to the glass.

COLOR MIXES

Mix these colors on your palette as you need them. They will dry out if you mix them ahead of time.

Mix 1: Hauser Green Medium and Thicket 1:1

Mix 2: Engine Red and Pure Magenta 1:1

Mix 3: Cobalt, Midnight and Licorice, equal parts

Mix 4: Cobalt and Sunflower 2:1

Mix 5: Mix 4 plus a little Warm White

PAINT THE DESIGN

Bouquet Holder (Tussie Mussie):

1. Paint the bouquet holder with two coats of Mix 4, drying after each coat.
2. Add shading with Mix 3 using the chisel edge of the #14 bright brush.
3. Add highlights with Wicker White.

Dark Pink Roses:

Refer to the Pink Rose Painting Worksheet. Finish one rose at a time.

1. Base in the dark pink roses with Mix 2 and a little Clear Medium, using the #12 flat brush.
2. Double-load the brush with Mix 2 and Warm White. Painting the back petals first, establish petal forms and paint the bowl and the base of the rose.
3. Deepen the throat with a little Burnt Umber tapped in with the edge of the brush.
4. Tap in Sunflower highlights in the center.
5. Rinse the brush and reload with Mix 2 and Warm White. As you move toward the foreground, add Wicker White to the light side of the brush and form lighter petals in front of the bowl.

Light Pink Roses:

Refer to the White Rose Painting Worksheet. Finish one rose at a time.

1. Base in the light pink roses with Baby Pink and a little Clear Medium, using

the #12 flat brush.

2. Double-load the brush with Baby Pink plus a touch of Mix 2 and Warm White. Use the same technique as the dark pink roses.

Rose Highlights:

Load the #18 round brush with a little Clear Medium and Wicker White. Reestablish highlights in all the roses. Use comma strokes and add the strokes quickly. Add a few pure Wicker White highlights.

Leaves & Tendrils:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Double-load the #14 bright brush with Mix 1 and Wicker White and paint squishy leaves. Press down with the dark side of the brush, turn as if making a C shape, then wiggle the brush somewhat, ending on the chisel edge of the brush to form the pointed end of the leaf.
2. Reinforce the dark shadows at the base of the leaves nearest the roses with a little Clear Medium and Thicket.
3. Pull the chisel edge of the brush down the center of some of the leaves to suggest a dark center vein.
4. Use the chisel edge of the brush to paint the stems.
5. Wash the brush. Double-load with Wicker White and Baby Pink and add a few pastel leaves.
6. Load the script liner with Mix 1 and Wicker White to paint the tendrils.

Forget-Me-Nots:

1. Triple-load the #14 bright brush with Mix 3, Mix 4, and Wicker White. Pounce in the random shapes, making some areas light and some areas dark for contrast. Keep the darkest shapes toward the center of the bouquet.
2. Load the brush with Mix 5 and add some accent tones.
3. Wash the brush. Add a few crisp highlights and form florets with Clear Medium and Wicker White for a translucent look. Gradually use less medium and more paint to end with opaque petals.

4. Dip the large end of the stylus in Engine Red and Sunflower and dot the centers of some of the florets. Let dry.
5. Load the #18 round brush with Mix 3. Shade from the center of the forget-me-nots, blending out to nothing.

Lettering:

1. Using the script liner, carefully paint the lettering with two coats of Gold Metallic. Let dry after each coat.
2. Double-load the script liner with Gold Metallic and Inca Gold Metallic. Loosely highlight within each letter using fragmented strokes. Let dry.

3. Outline each letter with a dark blue Pitt Artist Pen. When finished, smear with your finger, blending the ink into a cloud to give a smoky effect.

FINISH

1. Allow all paint to dry thoroughly. Sand lightly to get rid of that freshly painted look. Remove all sanding dust with a tack cloth.
2. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

COMPARTIDA POR MIS 2 CREACIONES



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La Belle Fleur

CABBAGE ROSE & HYDRANGEA SIGN

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
Butter Pecan 939
Fresh Foliage 954
Pure Gold Metallic 660
Sunflower 432
True Blue 401
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Alizarin Crimson 758
Aqua 481
Burnt Umber 462
Hauser Green Dark 461
Naphthol Crimson 435
Payne's Gray 477
Pure Black 479
Pure Magenta 689
Raw Umber 485
Yellow Citron 503
Yellow Ochre 917

Brushes:

Angular: 1/8", 1/2"
Bright: #14
Flat: #12
Round: #12
Script liner: #1

Painting Surface:

Cabinet door (I bought this one at an estate sale.)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Interior/exterior spray enamel paint, ballet slipper pink
Sandpaper
Tack cloth
Transfer paper
Stylus

PREPARATION

1. Clean the door and fill any holes, following the directions in "Wooden

Surface Preparation."

2. Spray with pink enamel. Let dry.
3. Sand to distress edges and reveal some of the wood underneath. Remove sanding dust with a tack cloth.
4. Transfer patterns for the painting only. (The lettering is done last and overlaps part of the painting.)
5. Mix Shadow Glaze: Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel.

PAINT THE DESIGN

White Rose:

Refer to the White Rose Painting Worksheet. Finish one rose at a time.

1. Base in the rose with irregular patches of Baby Pink and Butter Pecan, using the #14 bright brush.
2. Dress the 1/2" angular brush with a small amount of Blending Gel, then double-load with Wicker White and Baby Pink plus a little Butter Pecan. Paint the back couple of rows of petals and the bottom layered petals of the skirt.
3. Change to the 1/8" angular brush, load the same way, and paint more rows of petals in the back, blending down into the throat.
4. Fill in the throat with dabs of Alizarin Crimson, then Burnt Umber, using the corner of the brush.
5. Finish laying in the petals from the bottom up to the bowl of the rose, then paint the petals across the front of the bowl.
6. Highlight the center with Yellow Ochre and Sunflower, using the corner of the brush.

Pink Rose:

Paint the same way as the white rose, using Baby Pink and Alizarin Crimson double-loaded on the brush.

Wine Rose:

Refer to the Pink Rose Painting Worksheet.

1. Mix Naphthol Crimson and Pure Magenta 1:1 for a Deep Red.
2. Paint the same way as the white rose, using Baby Pink and Deep Red Mix double-loaded on the brush.

Leaves, Stems & Ferns:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Double-load the #12 flat brush with Hauser Green Dark and Fresh Foliage. To paint a leaf, press down on the dark side, then release tension quickly as you form the curves of the leaf, ending the stroke on the chisel edge to make the pointed tip of the leaf.
2. Reinforce shadows at the bases of the leaves with Hauser Green Dark and a little Blending Gel.
3. Using the same brush, pull the chisel edge down the centers of some of the leaves to suggest a dark center vein.
4. Indicate stems with the chisel edge of the brush. Also using the chisel edge, add stems with Shadow Glaze.
5. Load the #12 round brush with Blending Gel, then double-load with Hauser Green Dark and Fresh Foliage. Paint the fern leaves.

Hydrangea:

1. Base in hydrangeas with the #14 bright brush and transparent glazes of Blending Gel mixed with Aqua and a little True Blue. Dry after each coat of glaze.
2. Load the #12 round brush with Blending Gel, Aqua and True Blue plus Wicker White. Build layers of florets, adding more Wicker White with each successive layer.

Lily of the Valley:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Load the #12 round brush with Blending Gel and Wicker White to paint the flowers.
2. Use the script liner to paint the stems and tendrils with Fresh Foliage.

Glazes:

1. Glaze a few of the leaves and ferns with a transparent mix of Blending Gel and Yellow Citron.
2. Use Shadow Glaze to darken a few areas.

Lettering:

1. Transfer the lettering when the painting is completely dry.

Continued on page 14

COMPARTIDA POR MIS 2 CREACIONES



COMPARTIDA POR MIS 2 CREACIONES

LA BELLE FLEUR
continued from page 12

2. Paint lettering using the script liner and Pure Black, let dry, then paint with Pure Gold Metallic.

3. Highlight with thinned Wicker White.

FINISH

1. Allow all paint to dry thoroughly. Sand

painting and lettering to distress lightly. Remove sanding dust with a tack cloth.

2. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

Romantic Rose Notes

WOODEN NOTE & PENCIL HOLDER

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
Fresh Foliage 954
Skintone 949
Sunflower 432
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Alizarin Crimson 758
Aqua 481
Burnt Umber 422
Green Umber 471
Ice Blue Dark 235
Payne's Gray 477
Raw Umber 485

Brushes:

Bright: #8
Script Liner: #1

Painting Surface:

Wooden note & pencil holder
(#61798 from *The Artist's Club*)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Interior/exterior spray enamel paint, antique white
Sandpaper
Tack cloth
Transfer paper
Stylus

PREPARATION

1. Sand lightly. Remove dust with tack cloth.
2. Spray with two coats of antique white enamel, drying between coats.
3. Trace and transfer only general shapes for placement.

COLOR MIXES

Mix these glazes on your palette as you need them. They will dry out if you mix them ahead of time.

Shadow Glaze: Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel

Accent Mix: Sunflower + Skintone 1:1, thinned with Blending Gel

PAINT THE DESIGN

Keep the look freehand and loose. Refer to the Leaves & Small Flowers Painting Worksheet.

Bow:

1. Base in the bow with a mixture of Aqua and Ice Blue Dark.
2. While wet, define creases in the bow with Shadow Glaze, using the edge of the #8 bright brush.
3. Add highlights with Wicker White.

Roses:

Work only a few at a time so the base color remains wet while you add shading and highlight colors.

1. Using the script liner, base in the roses with Blending Gel and Baby Pink.
2. Add Alizarin Crimson to the brush and lay in the darker centers. Suggest shading between petals and underneath the bowl of the larger roses.
3. Wipe brush. Load with a little Blending Gel and Wicker White. Form loose petal shapes, highlighting more in some areas and on the edges

of some petals.

4. End with an almost pure white highlight here and there.

Leaves & Vines:

1. Sketch in impressionistic leaf shapes with the script liner fully loaded with Blending Gel and Green Umber. Concentrate darker color between roses and on the inner edges of leaves and stems.
2. Wipe the brush. Load with a little Blending Gel and Fresh Foliage. Highlight some leaf edges and create a few translucent shadow leaves.
3. Wipe the brush. Load with Blending Gel and Accent Mix. This should be a warm, yellowy peach tone. Randomly glaze in a few areas surrounding the leaves.
4. Thin Green Umber with water to an inky consistency. Use the script liner to sketch in the vines connecting the four corner roses on the front of the holder. Before painting, blot the brush on a cloth to remove excess so the color will not puddle or become too dark. This is meant to be light and airy, and simply suggest a vine to connect the four corner elements of the design.

Filler Flowers:

Loosely paint impressionistic filler flowers with brush-mixed Aqua and Ice Blue Dark to fill out the bouquets and unify the design.

FINISH

1. Sand to distress some of the edges of the holder. Lightly sand a little bit throughout the painting to age it. Remove sanding dust with a tack cloth.
2. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

COMPARTIDA POR MIS 2 CREACIONES



COMPARTIDA POR MIS 2 CREACIONES

Literary Roses

LAP DESK

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
Butter Pecan 939
Fresh Foliage 954
Periwinkle 404
Purple Lilac 439
Sunflower 432
True Blue 401
Violet Pansy 440
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Alizarin Crimson 758
Aqua 481
Burnt Umber 462
Hauser Green Dark 461
Payne's Gray 477
Permanent Rose 502
Pure Magenta 689
Raw Sienna 452

Raw Umber 485
Yellow Citron 503
Yellow Ochre 917

Brushes:

Bright: #14
Flat: #12
Round: #12

Painting Surface:

Large wooden lap desk (#60128
from *The Artist's Club*)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic
Sealer 789
Interior/exterior spray enamel paint,
sage
Sandpaper
Tack cloth
Transfer paper
Stylus

PREPARATION

1. Remove the brass hinges from the lap desk. Spray the desk with one coat of sage enamel. This does not need to be solid coverage.
2. Sand back the sage paint until it is thin enough to show a bit of the natural wood underneath as if pickled or color-washed.
3. Sand the edges, distressing as much or as little as you like. Remove all sanding dust with a tack cloth.
4. Trace and transfer the pattern.

COLOR MIXES

Mix these glazes on your palette as you need them. They will dry out if you mix them ahead of time.

Antiquing Glaze: Raw Umber + Raw Sienna, thinned with Blending Gel

Shadow Glaze: Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel

PAINT THE DESIGN

Pink Rose:

Refer to the Pink Rose Painting Worksheet. The structure of these roses is a combination of the ones on the chair and the "La Belle Fleur" sign. Refer to the photographs for both and combine the petal formations.

1. Load the #14 bright brush with Blending Gel, then double-load with Permanent Rose plus a touch of Pure Magenta on one side, Baby Pink plus a touch of Wicker White on the other side. Form the back petals of the pink rose, blending down into the throat area.
2. Deepen the throat with Alizarin Crimson first, tapped in with the corner of the brush, then use Burnt Umber to shade even more.
3. Highlight with Yellow Ochre and Sunflower.
4. Rinse the brush and reload with the rose colors. Form the bottom petals of the skirt.

5. Begin layering vertical petals. Layer petals to form the bottom row of petals and fill in on each side with horizontal strokes.

Yellow Rose:

Paint the yellow rose in the same fashion. Use Butter Pecan plus a little Yellow Ochre on one side of the brush, and Sunflower plus a little Wicker White on the other side.

Large Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.





1. Double-load the #12 flat brush with Hauser Green Dark and Fresh Foliage. To paint a leaf, press down on the dark side, then release tension quickly as you form the curves of the leaf, ending the stroke on the chisel edge to make the pointed tip of the leaf.
2. Accent with Yellow Citron.
3. Shade with Shadow Glaze and highlight with Wicker White.

Filler Flowers & Foliage:

1. Paint filler flowers and foliage with brush mixes of the leaf colors along

- with Violet Pansy.
2. Paint small daisy-like flowers with the #12 round brush and Purple Lilac, a touch of Periwinkle and Wicker White. Paint centers with Yellow Ochre and Sunflower, and shade with Shadow Glaze.
3. Bring out a few petal shapes within the surrounding foliage with the same round brush, lots of Blending Gel, Yellow Citron and Wicker White.
4. Warm a few areas with the Antiquing Glaze, then deepen some of the shadows with Shadow Glaze.

Glaze:

Mix a transparent glaze with Blending Gel plus a little Aqua and True Blue. Add some cool touches here and there.

FINISH

Allow all paint to dry thoroughly. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

COMPARTIDA POR MIS 2 CREACIONES

Rue d'Artiste

PATISSERIE SIGN

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
French Vanilla 431
Inca Gold Metallic 676
Pure Gold Metallic 660
Thicket 924
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Alizarin Crimson 758
Burnt Carmine 686
Burnt Umber 462
Dioxazine Purple 463
Payne's Gray 477
Phthalo Blue 522
Raw Umber 485
Warm White 649
Yellow Citron 503
Yellow Ochre 917

Brushes:

Bright: #1, #14
Round: #12
Script Liner: #1

Painting Surface:

Cabinet door (I bought this one at an estate sale.)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Krylon® Camouflage interior/exterior spray enamel, Ultra Flat Black
Sandpaper, fine grade
Tack cloth
Transfer paper
Stylus

PREPARATION

1. Clean the door and fill any holes, following the directions in "Wooden

Surface Preparation."

2. Spray entire door with Krylon Camouflage Ultra Flat Black. This particular shade of Krylon spray paint has an iridescent quality that adds to the glamorous look of this painting. Spray two or more coats as needed for opaque coverage, drying between coats.
3. When dry, sand some of the edges and the surface to reveal the wood underneath. Remove sanding dust with a tack cloth.
4. If your cabinet door has an inset edge surrounding the inner panel, highlight it with two coats of Pure Gold Metallic, drying after each coat.
5. Trace and transfer the design.

COLOR MIXES

Mix these glazes on your palette as you need them. They will dry out if you mix them ahead of time.

Shadow Glaze: Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel

Highlight Glaze: Wicker White + a touch of Yellow Ochre, thinned with Blending Gel

PAINT THE DESIGN

Cake Pedestal:

1. With the #14 bright brush, basecoat the cake pedestal with three coats of French Vanilla, drying after each coat.
2. Paint the comma strokes on the scalloped edge of the cake pedestal with Shadow Glaze.
3. Shade the pedestal and darken shadows with additional layers of Shadow Glaze.

Cake:

1. With the #14 bright brush, basecoat the layers of the cake with Warm White. Apply three coats for opaque coverage, drying after each coat.
2. Add piped icing at the bottom edge of each layer with the #12 round brush double-loaded with French Vanilla and Wicker White.
3. Shade the cake with Shadow Glaze.

Scroll:

1. With the #14 bright brush, basecoat

the scroll with Warm White. Apply three coats for opaque coverage, drying after each coat.

2. Transfer the lettering.
3. Fill in the lettering with the script liner and Pure Gold Metallic. Allow to dry.
4. Highlight the lettering using the script liner and Inca Gold Metallic.
5. Shade the scroll with Shadow Glaze.

Roses:

Refer to the Leaves & Small Flowers Painting Worksheet. Finish one rose at a time.

1. Load the #12 round brush with Blending Gel, then double-load with Alizarin Crimson and Baby Pink. Lay in the roses.
2. Load the brush with Blending Gel and Burnt Carmine. Deepen the centers and between petals.
3. Highlight with Blending Gel and Wicker White.

Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.

Sketch in leaves with Thicket and Yellow Citron, using the corner of the #1 bright brush loaded first with Blending Gel.

Filler Flowers:

1. Using the #12 round brush, add filler flowers with Phthalo Blue and Wicker White.
2. Lay in a few shadow flowers with Blending Gel and Dioxazine Purple.

Glazes:

1. Reinforce and darken shadows throughout the painting, including the scroll, with Shadow Glaze.
2. Highlight the layers of the cake and the pedestal with Highlight Glaze. Build to a pure white highlight in a few areas.

FINISH

1. Allow all paint to dry thoroughly. Sand edges lightly to reveal the wood in places. Remove sanding dust with tack cloth.
2. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

COMPARTIDA POR MIS 2 CREACIONES



PÂTISSERIE

1961 Rue d'Artiste

COMPARTIDA POR MIS 2 CREACIONES

Flower Market

CABINET DOOR SIGN

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
French Vanilla 431
Fuchsia 635
Hydrangea 519
Inca Gold Metallic 676
Periwinkle 404
Pure Gold Metallic 660
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Aqua 481
Burnt Umber 462
Butler Magenta 453
Dioxazine Purple 463
Hauser Green Dark 461
Hauser Green Medium 460
Payne's Gray 477
Permanent Rose 502
Pure Magenta 689
Raw Sienna 452

Raw Umber 485
Turner's Yellow 679

Brushes:

Bright: #8, #14
Flat: #12
Round: #18
Script liner: #1

Painting Surface:

Cabinet door (I bought this one at an estate sale.)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Interior/exterior spray enamel paint, flat white
Sandpaper
Tack cloth
Transfer paper
Stylus
Clean, soft cloth
Fine point permanent marker, black

PREPARATION

1. Clean the door and fill any holes, following the directions in "Wooden Surface Preparation."
2. Spray door with flat white paint. When dry, sand to distress corners and edges. Remove sanding dust with a tack cloth.
3. Paint inset with two coats of Pure Gold Metallic, drying between coats. Add random accents with Inca Gold Metallic. Let dry. Distress by sanding some areas to reveal the white basecoat. Remove sanding dust with a tack cloth.
4. Trace and transfer the pattern.

COLOR MIXES

Mix these glazes on your palette as you need them. They will dry out if you mix them ahead of time.

Antiquing Glaze: Raw Umber + Raw Sienna, thinned with Blending Gel

Shadow Glaze: Payne's Gray + Raw

Umber + a touch of Burnt Umber, thinned with Blending Gel

Pale Blue Glaze: Aqua + Hydrangea + Wicker White, thinned with Blending Gel

PAINT THE DESIGN

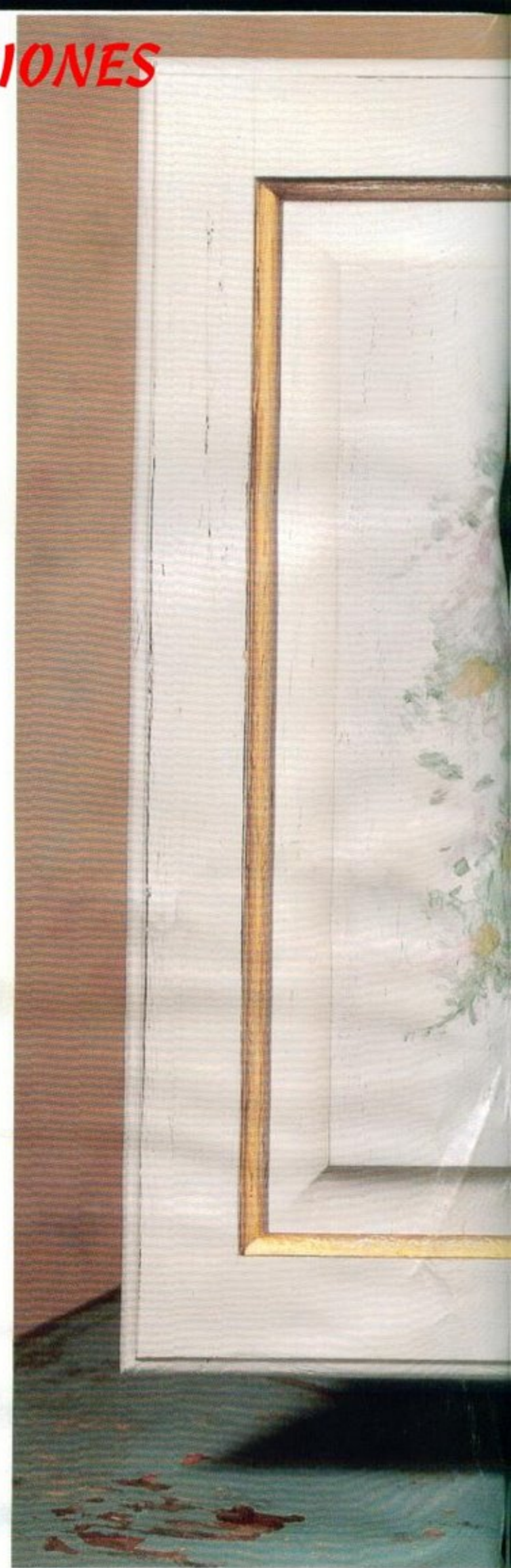
Pink Roses:

Refer to the Impressionist Roses & Ribbon Painting Worksheet. Finish one rose at a time.

1. Base in loosely with the #14 bright brush and Butler Magenta, Permanent Rose, Baby Pink and a little Periwinkle. Keep the rose shapes soft, with no hard edges.
2. Load the #18 round brush with Blending Gel, a little of all the base colors, and Wicker White. Refer to the worksheet and begin sketching in petal shapes. Start with the back of the rose, working down to the throat.
3. Add a little Pure Magenta to deepen

the throat.

4. Load more Blending Gel and paint as needed, and continue sketching in the bowl of the rose. Finish with the skirt of the rose.
5. Add more shading or highlighting where needed. Keep building layers of transparent strokes. If an area has dried, simply reload the brush with Blending Gel and the last paint color or colors used, then load with the color you are adding.





FLOWER MARKET

PRODUIT DE FRANCE



Yellow Rose:

Refer to the Impressionist Roses & Ribbon Painting Worksheet. Finish one rose at a time.

1. Base in the yellow rose with Permanent Rose, Baby Pink, French Vanilla, Turner's Yellow and a little Periwinkle. Keep the rose shapes soft, with no hard edges.
2. Use the same steps to paint the yellow rose, using its base colors. Deepen the throat with Permanent Rose and a touch of Pure Magenta.

Large Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Load the #12 flat brush with Blending Gel. Make a semi-translucent brush mix of Hauser Green Medium and Wicker White. Press down with the dark side of the brush, turn as if making a C shape, then wiggle the brush somewhat, ending on the chisel edge of the brush to form the pointed end of the leaf. Paint the leaves surround-

- ing the roses, then scatter a few leaves in the outermost foliage areas.
2. Tint a few leaves with Baby Pink.

Stems, Tendrils & Small Leaves:

Sketch in the stems of the bouquet, the tendrils and smallest leaves with the #8 bright brush loaded with Blending Gel and Hauser Green Dark.

Continued on next page

COMPARTIDA POR MIS 2 CREACIONES

FLOWER MARKET *continued from page 21*

Bouquet Filler:

1. Suggest filler flowers, petals, and leaves with transparent mixes of Fuchsia, Permanent Rose, Baby Pink, Dioxazine Purple, Periwinkle, Turner's Yellow and Butler Magenta.
2. Glaze the outer edges of the bouquet with Pale Blue Glaze. Soften and blend with a cloth by dabbing over the area.
3. Bring out a few flower petal shapes with transparent Wicker White and scatter around the roses.

Ribbon:

Refer to the Impressionist Roses & Ribbon Painting Worksheet.

1. Load the #12 flat brush with Blending

Gel, Butler Magenta, a little Baby Pink and Wicker White. Paint the bow and ribbons using long strokes so that your paint colors do not have a chance to mix and become muddy.

2. Add a stronger highlight here and there with pure Wicker White if needed.

Lettering:

1. Thin Pure Gold Metallic with water to an inky consistency. Use the script liner to paint the lettering and ornamental scrolls. Allow to dry.
2. Use the black permanent marker to outline and add some fill with random, broken strokes. Do not draw solid lines. Allow to dry.
3. Highlight with the script liner and

thinned Inca Gold Metallic. Allow to dry.

4. Add final highlights with the script liner and thinned Wicker White.

Glazes:

1. Use Antiquing Glaze to warm a few petals of all three roses.
2. Deepen the shaded areas of the bouquet with Shadow Glaze.
3. Glaze the area surrounding the bouquet with Pale Blue Glaze.

FINISH

Allow all paint to dry thoroughly. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

Roses & Bon-Bons CHOCOLATIER SIGN

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
Coffee Bean 940
French Vanilla 431
Fresh Foliage 954
Inca Gold Metallic 676
Italian Sage 467
Magenta 412
Pure Gold Metallic 660
Silver Sterling Metallic 662
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Burnt Sienna 943
Burnt Umber 462
Butler Magenta 453
Hauser Green Dark 461
Payne's Gray 477
Pure Black 479
Pure Magenta 689
Raw Sienna 452
Raw Umber 485

Van Dyke Brown 504
Yellow Ochre 917

Brushes:

Flat: #12
Round: #12
Script liner: #1

Painting Surface:

Cabinet door (I bought this one at an estate sale)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Sandpaper, extra fine grade
Tack cloth
Krylon® Camouflage interior/exterior spray enamel, Ultra Flat Black
Natural sponge
14-day clean release tape, for masking border
Tracing and Transfer paper, Stylus
Paper plate

PREPARATION

1. Clean the door and fill any holes, following the directions in "Wooden Surface Preparation."
2. Spray entire door with Krylon Camouflage Ultra Flat Black. This particular shade of Krylon spray paint has an iridescent quality that adds to the glamorous look of this painting. Spray as many coats as needed for opaque coverage, drying between coats.
3. Sand the entire piece with extra fine sandpaper to create a smooth surface. Remove sanding dust with a tack cloth.
4. Tape off the area for the gold border. Dip a small piece of dry natural sponge into Pure Gold Metallic, pounce onto a paper plate to remove excess, and sponge the border. Let dry. Use another piece of clean, dry sponge to pounce a small amount of Inca Gold Metallic on top of the first layer as an accent or highlight. Allow to dry completely before removing the tape.

Continued on page 24

COMPARTIDA POR MIS 2 CREACIONES



ROSES & BON-BONS
COMPARTIDA POR MIS 2 CREACIONES

continued from page 22

5. Trace and transfer the pattern. The chocolates are numbered only for reference, so do not transfer the numbers.

COLOR MIXES

Mix these glazes on your palette as you need them. They will dry out if you mix them ahead of time.

Antiquing Glaze: Raw Umber + Raw Sienna, thinned with Blending Gel

Shadow Glaze: Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel

Highlight Glaze: Wicker White + a touch of Yellow Ochre, thinned with Blending Gel

PAINT THE DESIGN

Silver Candy Dish:

Basecoat with two to three coats of Silver Sterling Metallic, drying after each coat.

Roses:

Refer to the Impressionist Roses & Ribbon Painting Worksheet. Finish one rose at a time.

1. Base in the roses and the chocolates with a little Burnt Sienna thinned with Blending Gel to establish the design.
2. Lay in some translucent patches of color within the roses with Butler Magenta, Baby Pink and Magenta.
3. Load the #12 round brush with Butler Magenta, Baby Pink and Magenta. Build the roses in layers of comma strokes. Begin with the back petals and work down to the throat. Keep the rose shapes soft, with no hard edges.
4. Add a little Pure Magenta to the brush and deepen the throat.
5. Load the brush with more Blending Gel and rose colors as needed. Sketch in the bowl of the rose with layers of strokes. Finish with the skirt of the rose.
6. Add more shading or highlights where needed. Keep building layers of transparent strokes. If an area has dried, simply reload the brush with Blending Gel and the last paint color or colors used, then load with the color you are adding.
7. Add a little warmth by lightly glazing a few areas within the roses with Antiquing Glaze.
8. Deepen the throat and shadows between petals with Shadow Glaze.
9. Paint the loose petals below the dish with some of the rose colors.

Chocolates:

1. Base in the chocolates beginning at the top, then left to right as follows with (1) Coffee Bean, (2) Raw Sienna, (3) French Vanilla, (4) Raw Sienna, (5) Van Dyke Brown, (6) Raw Sienna, (7) Van Dyke Brown, (8) Coffee Bean, (9) Coffee Bean, (10) French Vanilla, (11) Van Dyke Brown,

(12) French Vanilla, (13) Coffee Bean, and (14) Coffee Bean on the one lying below the dish.

2. Load the script liner with Blending Gel and a mixture of the base colors. Paint multicolored shapes with jagged, irregular edges to represent the chopped nuts on chocolate #1 and chocolate #11.
3. Load the script liner with Blending Gel and French Vanilla plus a little Wicker White. Paint coconut flakes on top of chocolate #9 in the lower left.
4. Glaze each remaining chocolate with some Wicker White added to the base color. Load the script liner with Blending Gel and base color, then pick up the Wicker White.
5. Shade the chocolates with Shadow Glaze.
6. Highlight some of the chocolates with Highlight Glaze.

Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Load the #12 flat brush with Blending Gel, then double-load with Hauser Green Dark and Fresh Foliage and paint the leaves. To paint a leaf, press down on the dark side of the brush, then release tension quickly as you form the curves of the leaf, ending on the chisel edge to make the pointed end of the leaf.
2. Reinforce shadows at the base of the leaves with Hauser Green Dark and a little Blending Gel.
3. With the same brush, pull the chisel edge down the centers of some of the leaves to suggest a dark center vein.
4. Load the #12 flat brush with Blending Gel, then pick up a little Italian Sage. Paint a few shadow leaves.
5. Deepen shadows as needed with Shadow Glaze.

Candy Dish Details:

1. Deepen a few areas of the dish with Shadow Glaze.
2. Add shading with the #12 round brush loaded with Silver Sterling Metallic and Pure Black.
3. Highlight with the #12 round brush loaded with Silver Sterling Metallic and Wicker White.
4. Deepen the shading along the top edge of the dish, the bottom, and the left side of the pedestal with Shadow Glaze.

Lettering:

1. Thin Pure Gold Metallic to an inky consistency with water. Using the script liner, fill in the largest sections of the capital and lower-case letters.
2. Thin Inca Gold Metallic to an inky consistency with water. Using the script liner, paint the decorative scrolls around the capital letters. Blot the brush onto a cloth so that the lines do not become too thick.

FINISH

Allow all paint to dry thoroughly. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

COMPARTIDA POR MIS 2 CREACIONES

House of Flowers

ARCHED DOOR CROWN

Pictured on page 26

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
Fresh Foliage 954
Fuchsia 635
Italian Sage 467
Midnight 964
Periwinkle 404
Pure Gold Metallic 660
Purple Lilac 439
Sunflower 432
True Blue 401
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Alizarin Crimson 758
Aqua 481
Burnt Umber 462
Green Umber 471
Lemon Yellow 521
Payne's Gray 477
Raw Sienna 452
Raw Umber 485
Sap Green 458
True Burgundy 456
Turner's Yellow 679
Yellow Citron 503

Brushes:

Flat: #10
Round: #12
Script liner: #1

Painting Surface:

Arched top wooden door crown
(#62136 from *The Artist's Club*)

Other Supplies:

FolkArt® ClearCote™ Matte
Acrylic Sealer 789
Fine point permanent marker, violet
Faber-Castell Pitt artist pen,
yellow green
Sandpaper
Tack cloth
Transfer paper
Stylus
Clean, soft cloth

PREPARATION

1. Sand the wooden door crown lightly. Remove sanding dust with a tack cloth.
2. Basecoat the door crown with two coats of a pale teal green mix consisting of Aqua plus True Blue, with small amounts of Sunflower and Wicker White. Dull a little with a touch of Shadow Glaze. (Shadow Glaze: Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel.) Allow each coat to dry thoroughly.
3. Paint the inset edge of the door crown with Pure Gold Metallic.
4. Mix a green glaze with Fresh Foliage and Blending Gel. Mix another glaze with Italian Sage and Blending Gel. Apply both glazes randomly with a slip-slap motion to the front and the edges.
5. Pounce a cotton cloth across the surface to soften, rubbing in some places in order to blend both glazes into the background somewhat. Leave a little texture for a mottled effect. Allow to dry.
6. Trace and transfer the pattern.

PAINT THE DESIGN

Dark Roses:

Refer to the Impressionist Roses & Ribbon Painting Worksheet. Finish one rose at a time.

1. Base in the dark roses with Blending Gel and Alizarin Crimson.
2. Side-load the dirty brush into True Burgundy and a touch of Burnt Umber. Lay in some dark areas within the throat and at the base of the rose, plus a touch here and there between petals.
3. Side-load the light side of the brush into Baby Pink and lay in the petals.

Medium Pink Roses:

Refer to the Impressionist Roses & Ribbon Painting Worksheet. Finish one rose at a time.

1. Base in the medium pink roses with Blending Gel and Baby Pink.
2. Side-load the dirty brush into Alizarin Crimson and a touch of Burnt Umber. Lay in a few dark areas within the throat and at the base of the rose, plus a touch here and there between petals.
3. Side-load the light side of the brush into a little Wicker White and lay in the petals.

Light Pink Roses:

Refer to the Impressionist Roses & Ribbon Painting Worksheet. Finish one rose at a time.

1. Base in the light pink roses with Blending Gel Medium and a little Baby Pink and Purple Lilac.
2. Side-load the dirty brush into a little Alizarin Crimson to form the darks in the same way as the other roses. Add a bit more Purple Lilac to the dark shading.
3. Side-load the light side of the brush into Wicker White and lay in the petals.

Rosebuds:

Paint the rosebuds with the same colors as the medium pink rose.

Leaves, Stems & Calyxes:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Load the #10 flat brush with Blending Gel, then double-load with Sap Green and Yellow Citron. To paint a leaf, press down on the dark side, then release tension quickly as you

Continued on page 27

COMPARTIDA POR MIS 2 CREACIONES



COMPARTIDA POR MIS 2 CREACIONES

continued from page 25

form the curves of the leaf, ending the stroke on the chisel edge to make the pointed tip of the leaf.

2. Reinforce the dark shadows at the base of the leaf with Sap Green and Green Umber.
3. Using the same brush, pull the chisel edge down the center of the leaf to suggest a dark center vein.
4. Paint calyxes the same way, omitting the vein.
5. Paint stems with the same brush and colors, using the chisel edge of the brush.

Lilacs:

1. Load the #12 round brush with Midnight, Periwinkle and a little Fuchsia plus Purple Lilac. Try not to let the colors get mixed too much and become muddy. If they do, wipe the brush clean and reload with medium and paints.
2. Using the same dirty brush, load the tip with Wicker White. Tap onto the palette to remove some excess paint. Add highlights where needed throughout the lilac clusters.

Yellow Daisies:

1. Double-load the #12 round brush with Turner's Yellow and Lemon Yellow. To paint a petal, start at the outer tip, push down, then pull inward toward the center with a quick motion.
2. Tint the edge toward the center with a little Raw Sienna added to the tip of the brush.
3. Fill in the center with Burnt Umber. Highlight with Raw Sienna.
4. Add a touch of Lemon Yellow to the center highlight, where needed.

Lettering:

1. Using the script liner, fill in the letters with two coats of Wicker White, drying after each coat.
2. Outline the inside edge of the letters with the yellow green Faber-Castell Pitt artist pen. While wet, smear with your index finger to give the lettering a little bit of a glow.
3. Outline the outside edge with the fine point violet permanent marker.

FINISH

1. Allow all paint to dry thoroughly. Sand lightly to distress. Remove sanding dust with a tack cloth.
2. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □



COMPARTIDA POR MIS 2 CREACIONES

Vintage Roses
GLASS ORNAMENT



VINTAGE ROSES

COMPARTIDA POR MIS 2 CREACIONES

GATHER THESE SUPPLIES

FolkArt® Enamels™:

Burnt Umber 4012
Butler Magenta 4004
Butter Pecan 4011
Fresh Foliage 4019
Frost White 4056
Fuchsia 4043
Italian Sage 4023
Magenta 4038
Pure Magenta 4042
Sunflower 4018
Thicket 4022
Warm White 4002
Wicker White 4001
Yellow Ochre 4015
Clear Medium 4035

Brushes:

Bright: #8, #10
Round: #12
Script liner: #1

Painting Surface:

Clear glass ornament (available from
crafts supply stores)

Other Supplies:

Rubbing (isopropyl) alcohol
Wide satin ribbon

PREPARATION

Wipe the ornament with alcohol. Do not touch the cleaned surface; oil from your skin can keep the Enamels from bonding to the glass.

PAINT THE DESIGN

Freehand the leaves and roses.

Pink Rose:

Refer to the Impressionist Roses & Ribbon Painting Worksheets.

1. Base in the shape using the #10 bright brush and Butler Magenta. Let dry.
2. Load the brush with a little Clear Medium, then double-load with Butler Magenta and Fuchsia. Blend on the palette. Loosely lay in the dark

shading, referring to the photo.

3. Double-load the same brush with Butler Magenta and Wicker White. Blend on the palette so the highlight is not too strong. Sketch in a few highlighted petals.
4. Add more Wicker White, gradually building a stronger highlight. Finish with a little pure Wicker White.

Wine Rose:

Refer to the Impressionist Roses & Ribbon Painting Worksheets.

1. Base in the shape using the #10 bright brush and Pure Magenta. Let dry.
2. Load the brush with a little Clear Medium, then double-load with Pure Magenta and Burnt Umber. Blend on the palette. Loosely lay in the dark shading between petals.
3. Double-load the same brush with Pure Magenta and Butler Magenta. Blend on the palette so the highlight is not too strong. Sketch in a few highlighted petals.
4. Add more Butler Magenta, gradually building a stronger highlight. Finish with a little pure Butler Magenta in a few small areas.

Yellow Rose:

Refer to the Impressionist Roses & Ribbon Painting Worksheets.

1. Base in the shape using the #10 bright brush and Sunflower. Let dry.
2. Load the brush with Clear Medium and Yellow Ochre. Mix on the palette. Sketch in darker shading between petals.
3. Add a little Magenta to the Yellow Ochre side of the brush and concentrate this shading mostly in the throat of the rose to give it a pink tint.
4. Double-load the brush with a little Sunflower and Wicker White. Lay in highlighted petals, again building to a strong highlight with pure Wicker White.

White Rose:

Refer to the Impressionist Roses & Ribbon Painting Worksheets.

1. Base in the shape using the #10 bright brush and Warm White plus a little Clear Medium. Let dry.
2. Touch one corner of the brush into Butter Pecan. Lay in the darkest shading in the throat, beneath the bowl

and between petals.

3. Add a little Fuchsia to the Butter Pecan side to add a pink tint to the throat and between a few petals as an accent.
4. Double-load the brush with Warm White and Wicker White. Lay in the highlighted petals, leaving a pure Wicker White highlight here and there. Don't go overboard; the pure highlights on the roses are the smallest areas.

Dark Green Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Lay in a few dark green leaves with Thicket. Let dry.
2. Double-load the #8 or #10 bright brush with Thicket and Italian Sage. Paint the leaves with short strokes to suggest texture. Give the impression of a vein down the center of some leaves by leaving this area dark.
3. Touch one side of the brush into Burnt Umber. Add warmer areas within some of the leaves.
4. Use Thicket to darken areas at the bases of the leaves.

Light Green Leaves:

1. Lay in the light green leaves with Italian Sage. Let dry.
2. Double-load the #8 or #10 bright brush with Italian Sage and Wicker White. Paint the leaves with short strokes to suggest texture and create contrast. Leave the center vein dark on a few of the leaves.
3. Highlight some leaves with Wicker White.

Fern:

Double-load the script liner with Thicket and Fresh Foliage. Paint in a few pieces of decorative fern.

Lily of the Valley:

Refer to the Leaves & Small Flowers Painting Worksheet.

Load the #12 round brush with Frost White. Loosely paint lily of the valley flowers.

FINISH

1. Allow paint to dry and cure, following directions in the front of the book.
2. Add ribbon bow to hanger. □

COMPARTIDA POR MIS 2 CREACIONES

Rose Garland WALL POCKET

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Italian Sage 467
Magenta 412
Periwinkle 404
Pure Gold Metallic 660
Purple Lilac 439
Sunflower 432
Thicket 924
Violet Pansy 440
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Burnt Umber 462
Payne's Gray 477
Pure Orange 628
Raw Umber 485
Yellow Citron 503

Brushes:

Bright: #6
Script liner: #1

Painting Surface:

Wall pocket (I found this one at an estate sale.)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Treasure Gold® Wax Metallic Finish, Classic
Interior/exterior spray enamel paint, flat white and ballet pink
Sandpaper
Tack cloth
Clean, soft cotton cloth

PREPARATION

1. If you are using a salvaged piece, clean it thoroughly and allow to dry.
2. Spray inside and out with flat white enamel. Allow to dry.
3. Spray with two coats of ballet pink, drying between coats.
4. When dry, sand edges to reveal the white basecoat in some areas.
5. Use your finger covered with the cotton cloth to highlight edges with Treasure Gold wax metallic finish. When dry, sand through to the paint finish if coverage is too solid. Highlight any ornamental designs or relief scrollwork in the same way, then distress with sandpaper. Remove sanding dust with a tack cloth.

COLOR MIXES

Mix these glazes on your palette as you need them. They will dry out if you mix them ahead of time.

Shadow Glaze: Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel

Accent Glaze: Pure Orange + Wicker White 1:2 + touch of Sunflower, thinned with Blending Gel

PAINT THE DESIGN

Freehand the design.

Roses:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Dress the #6 bright brush with a small amount of Blending Gel, then double-load with Wicker White and Purple Lilac plus a touch of Violet Pansy. Form the bowl, the throat and the skirt of each rose.
2. Add Magenta to the dark side of the brush and shade the throat.
3. Add a little more Wicker White to the light side of the brush and highlight the petals.

Ribbon:

Refer to the Impressionist Roses & Ribbon Painting Worksheet.

Double-load the script liner with Magenta and Wicker White. Paint the ribbon.

Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Load the #6 bright brush with Blending Gel and Thicket to establish the darker leaves closest to the roses.
2. Use Italian Sage to scatter a few lighter leaves in between and out from the darker leaves.
3. Touch a few leaves with a bit of Yellow Citron to highlight.

Flower Clusters:

1. Use Periwinkle to suggest small clusters of flowers throughout for a hint of complementary color.
2. Fill in with more leaves where needed.

Glazes:

1. Use Shadow Glaze to shade a few areas close to the roses and along the ribbon.
2. Apply Accent Glaze in small patches around the design and soften with a clean, damp brush using a patting motion.

Details:

1. Line work at the bottom of the wall pocket is thinned Magenta, Purple Lilac and Wicker White painted with the script liner.
2. If your wall pocket doesn't have ornamental accents, you may wish to add them with Pure Gold Metallic.

FINISH

Allow all paint to dry thoroughly. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

COMPARTIDA POR MIS 2 CREACIONES



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Ring Around the Rosy

CHILD'S CHAIR

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
Engine Red 436
Italian Sage 467
Sunflower 432
Thicket 924
True Blue 401
Violet Pansy 440
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Aqua 481
Burnt Sienna 943
Burnt Umber 462
Hauser Green Medium 460
Payne's Gray 477
Pure Magenta 689
Raw Umber 485
Yellow Ochre 917

Brushes:

Bright: #12
Flat: #12
Round: #12

Painting Surface:

Child's chair (I found this small chair at an estate sale.)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Transfer paper
Stylus
Clean, soft cloth
Sandpaper
Tack cloth

PREPARATION

1. Clean the chair, following the directions in "Wooden Surface Preparation."
2. Trace and transfer the pattern.

PAINT THE DESIGN

Roses:

Refer to the Pink Rose Painting Worksheet. Finish one rose at a time.

1. Mix Deep Red: Engine Red and Pure Magenta 2:1
2. Load the #12 bright brush with a little Blending Gel, then double-load with Deep Red Mix and Baby Pink. Begin by forming the back petals.
3. Blend down toward the throat and shade area with the Deep Red Mix and some Burnt Umber added to the corner of the brush.
4. Rinse brush and reload with Blending Gel, Deep Red Mix and Baby Pink. Form side petals, then bottom petals, leaving a blank area between the throat and the bottom petals of the skirt.
5. Layer vertical petals across the front of the rose where the bowl would be.
6. Layer petals from the bottom and filling in on each side.
7. The light pink rose is painted exactly the same way by loading the #12 bright brush with Blending Gel and double-loading with Wicker White and Baby Pink plus a touch of the Deep Red Mix.
8. Highlight the throats of both roses with Yellow Ochre and Sunflower tapped in using the corner of the brush.

Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.

Double-load the #12 flat brush with Thicket and Hauser Green Medium plus a little Italian Sage. Paint the leaves. Press down with the dark side of the brush, then release tension quickly as you form the curves of the leaf, ending the stroke on the chisel edge to make the pointed end of the leaf.

Filler Flowers & Leaves:

1. Paint translucent filler flowers and leaves with Baby Pink plus a little of the Deep Red Mix, True Blue, Wicker White, Violet Pansy and Hauser Green Medium.
2. Paint daisy petals with a #12 round brush loaded with Blending Gel and Wicker White.
3. Flower centers are Yellow Ochre shaded with Burnt Sienna and highlighted with Sunflower.

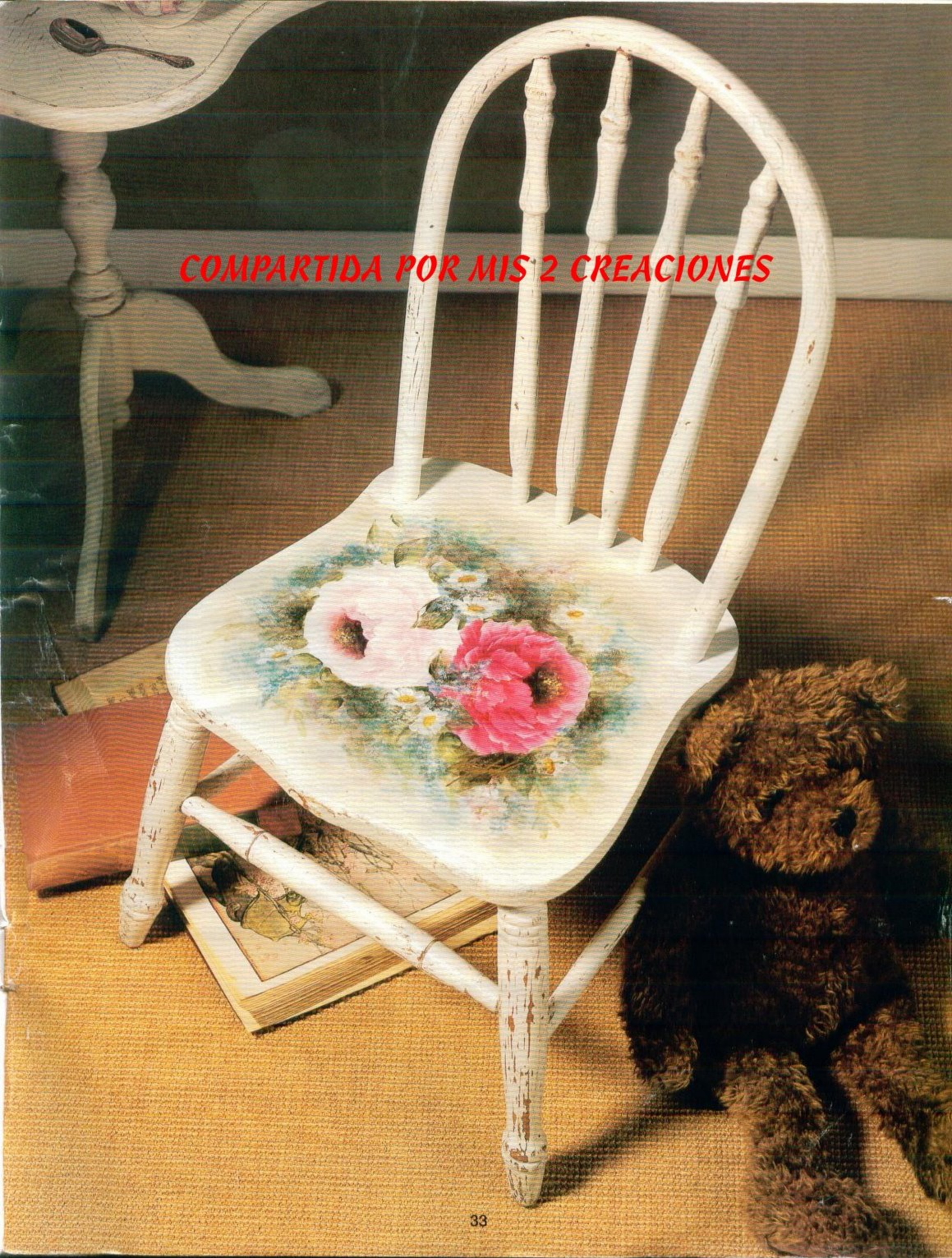
Shadowed Background:

1. Tint the area surrounding the roses with an Aqua Glaze made by mixing Aqua with Blending Gel. Soften with the cloth.
2. Darken the same areas of this background with a mix of Payne's Gray + Raw Umber + a touch of Burnt Umber, thinned with Blending Gel. Soften again.

FINISH

1. Allow all paint to dry thoroughly. Sand lightly to distress the painting. Remove sanding dust with a tack cloth.
2. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

COMPARTIDA POR MIS 2 CREACIONES



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Pink & Portable

WOODEN TOTE

This wooden tote can be used in a variety of ways. Use it to hold all your garden tools. Here we show it used in the bathroom to hold towels and bath accessories.

GATHER THESE SUPPLIES

FolkArt® Acrylic Colors:

Baby Pink 633
Midnight 964
Purple Lilac 439
Wicker White 901
Blending Gel Medium 867

FolkArt® Artists' Pigment™ Colors:

Aqua 481
Burnt Umber 462
Hauser Green Dark 461
Hauser Green Light 459
Hauser Green Medium 460
Ice Blue Dark 235
Payne's Gray 477
Permanent Rose 502
Prussian Blue 486
Pure Orange 628
Raw Umber 485

Brushes:

Bright: #8, #10, #14
Flat: #10
Round: #12

Painting Surface:

Wooden tote (I bought this one at an estate sale.)

Other Supplies:

FolkArt® ClearCote™ Matte Acrylic Sealer 789
Interior/exterior spray enamel paint, flat black
Interior/exterior spray enamel paint, ballet slipper pink
Sandpaper, extra fine grade
Tack cloth
Transfer paper
Stylus
Clean, soft cloth

PREPARATION

1. Clean the tote, following the directions in "Wooden Surface Preparation." Allow to dry thoroughly.
2. Spray inside and outside with one coat of flat black enamel. Let dry.
3. Spray inside and outside with two coats of pink enamel, covering the initial black paint by 80%. Let dry thoroughly between coats.
4. Sand to reveal the black paint in some areas. Distress as much or as little as you like. This gives the piece an aged appearance and a vintage quality.
5. Trace and transfer the pattern.
6. Mix Shadow Glaze: Payne's Gray +

Raw Umber + a touch of Burnt Umber, thinned with Blending Gel.

PAINT THE DESIGN

Roses:

Refer to the Impressionist Roses & Ribbon Painting Worksheet. Finish one rose at a time.

1. Loosely base in the rose shapes with the #14 bright brush and Baby Pink.
2. Load the #10 flat brush with Blending Gel, then double-load with Wicker White and Baby Pink plus a touch of Permanent Rose. Begin forming the back petals with loose, quick strokes.

3. Sketch in the bowl and skirt, adding more paint as needed.
4. Deepen the throat of the rose with Permanent Rose, then a little Shadow Glaze.
5. When dry, accent the roses with transparent side-loads of Purple Lilac.

Leaves:

Refer to the Leaves & Small Flowers Painting Worksheet.

1. Triple-load the #10 bright brush with Hauser Green Medium, Hauser Green Dark and Hauser Green Light. Paint squishy leaves.



COMPARTIDA POR MIS 2 CREACIONES



Press down with the dark side of the brush, turn as if making a C shape, then wiggle the brush somewhat, ending on the chisel edge of the brush to form the pointed end of the leaf.

2. When dry, accent a few leaves with the rose colors and highlight with Wicker White.
3. Paint a few transparent shadow leaves with Purple Lilac and Blending Gel.

Filler Flowers:

Using the #12 round brush, add the

small filler flowers with some Ice Blue Dark and Wicker White.

Blue Flowers:

1. Double-load the #8 bright brush with Midnight and Prussian Blue. Paint the petals.
2. Highlight petals with Wicker White.
3. Paint the centers with Pure Orange mixed with a little Shadow Glaze.
4. Using the large end of the stylus, dot the centers with Midnight and Wicker White.
5. Highlight a little more with Blending Gel and Wicker White.

Glaze:

1. Mix a transparent glaze with Blending Gel and Aqua. Tint all around the design, then soften with a cloth.
2. Deepen shadows in some areas like the throats of the roses, the bases of the leaves, and in between the roses with Shadow Glaze.

FINISH

Allow all paint to dry thoroughly. Seal with two or more coats of ClearCote Matte Acrylic Spray Sealer, drying between coats. □

Romantic Rose Notes
Wooden Note & Pencil Holder



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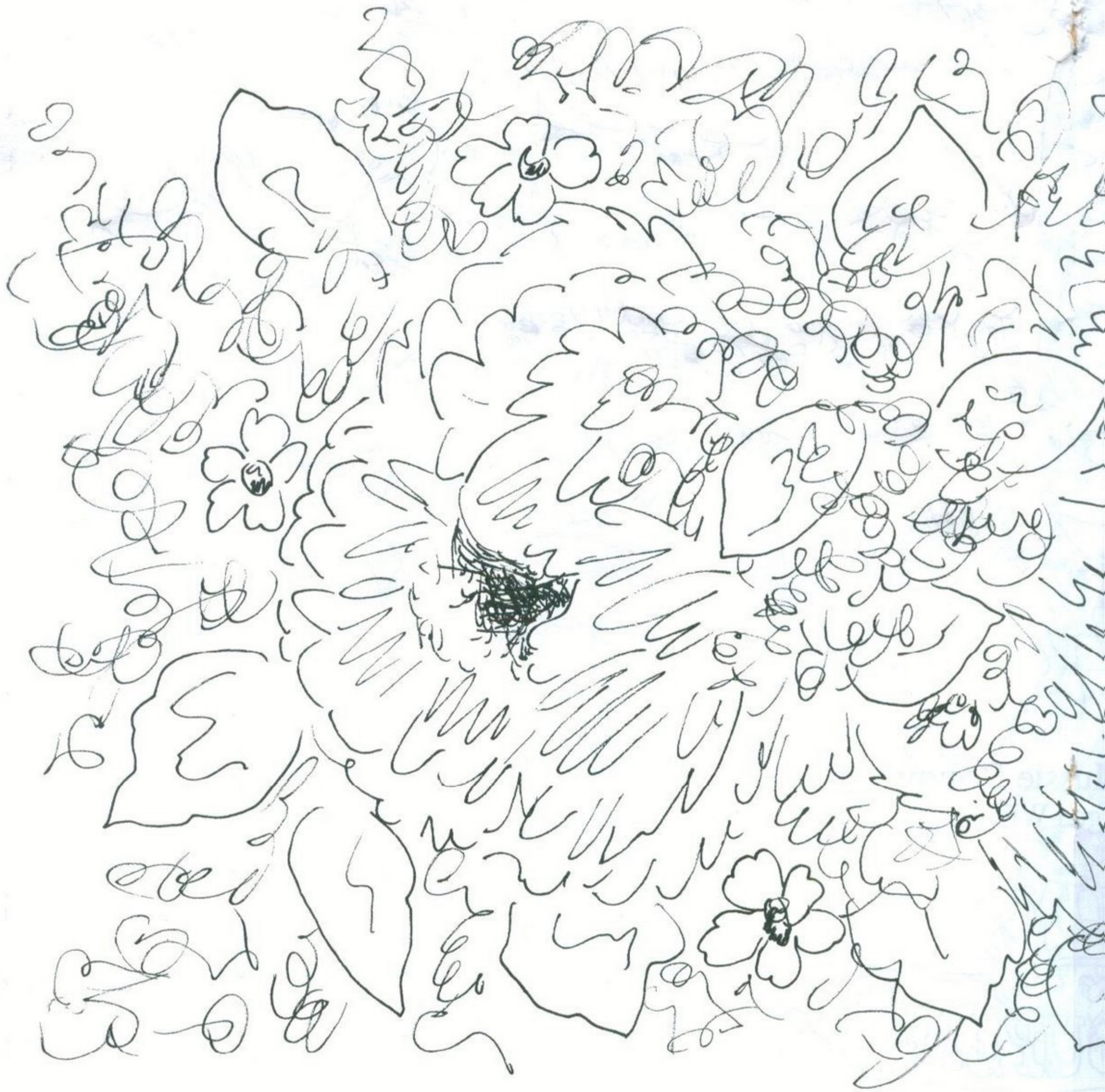


Ring Around the Rosy
Child's Chair

La Belle F
Cabbage Rose & Hy



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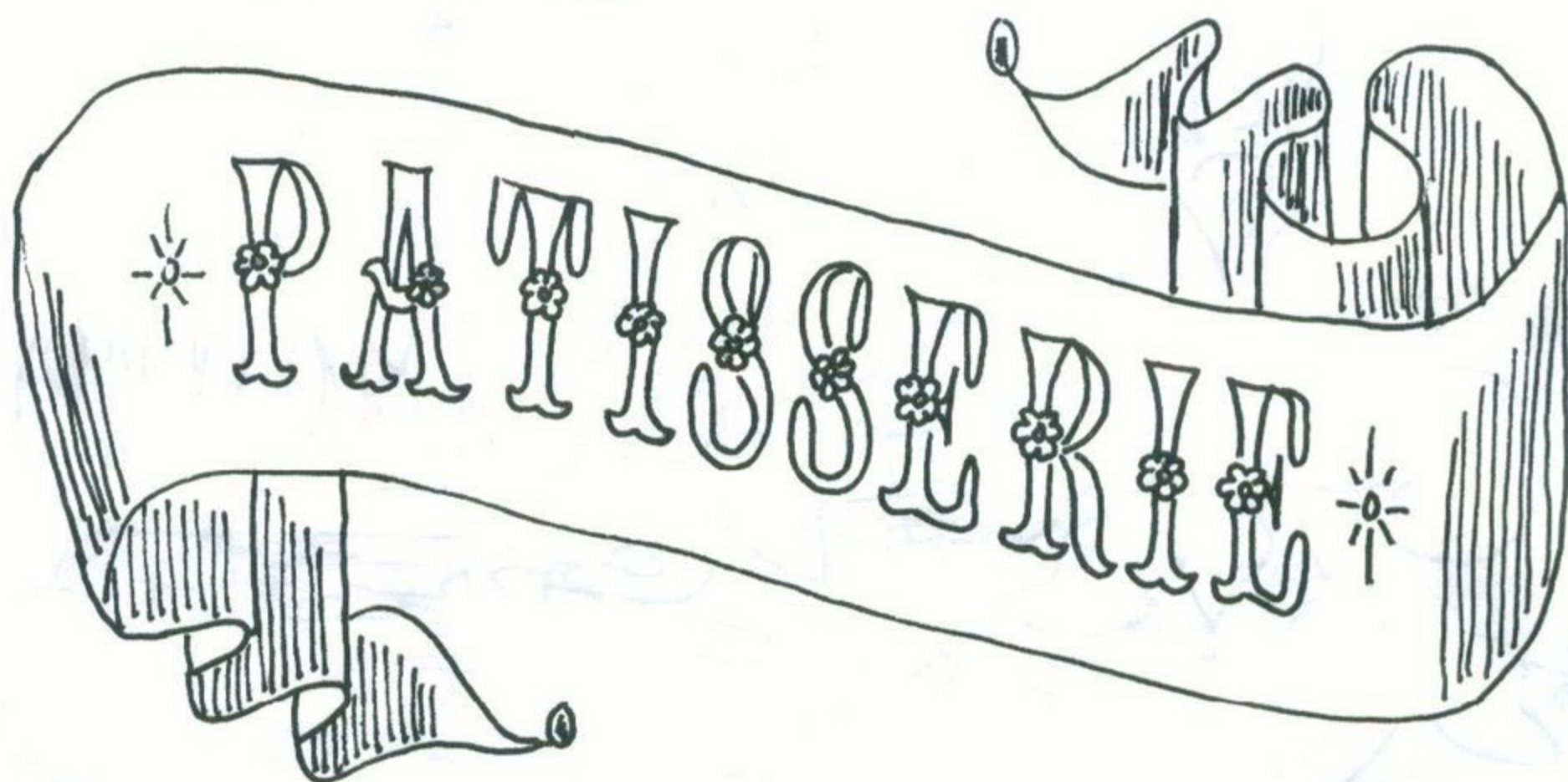


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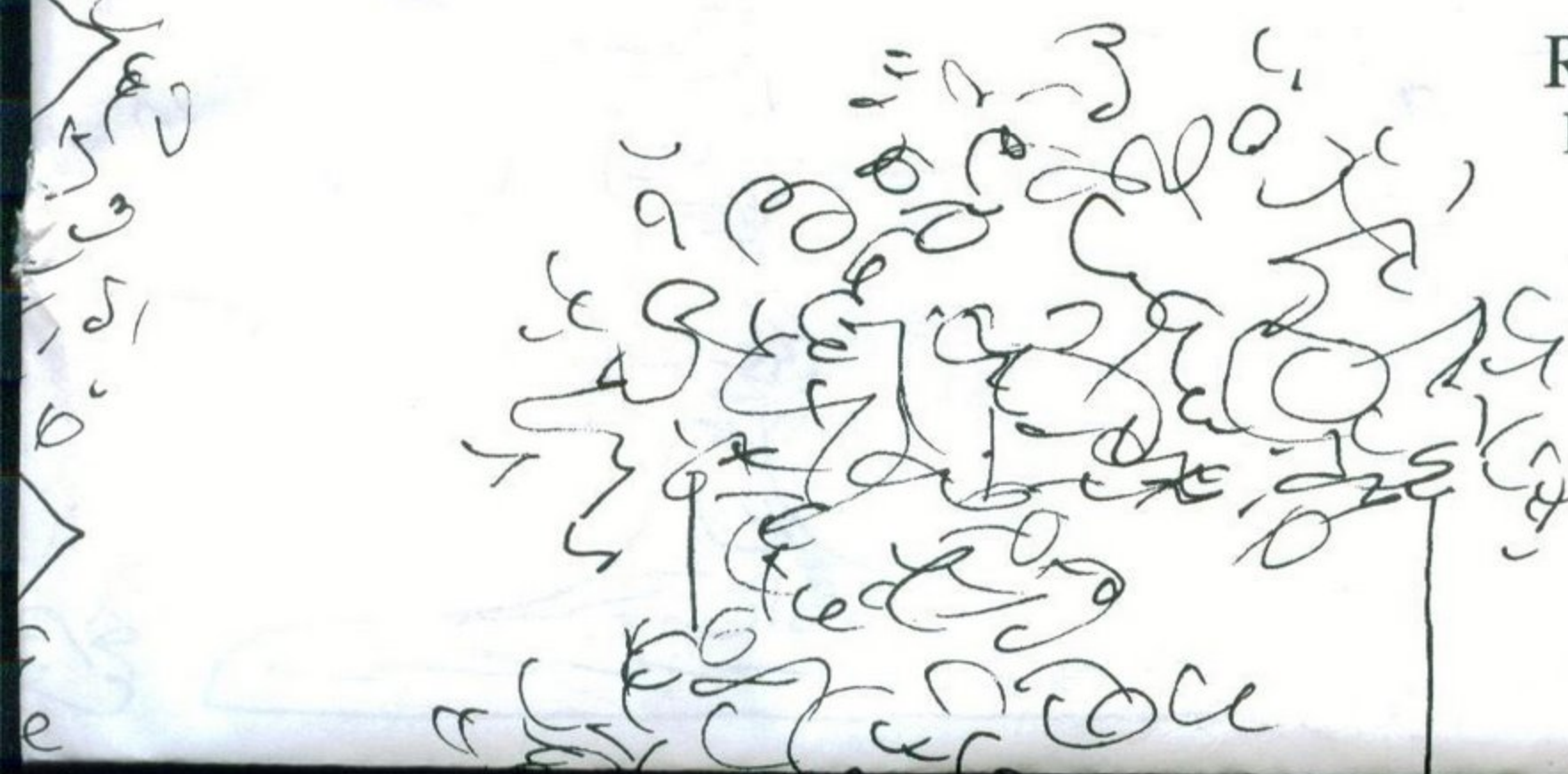
Literary Roses
Lap Desk



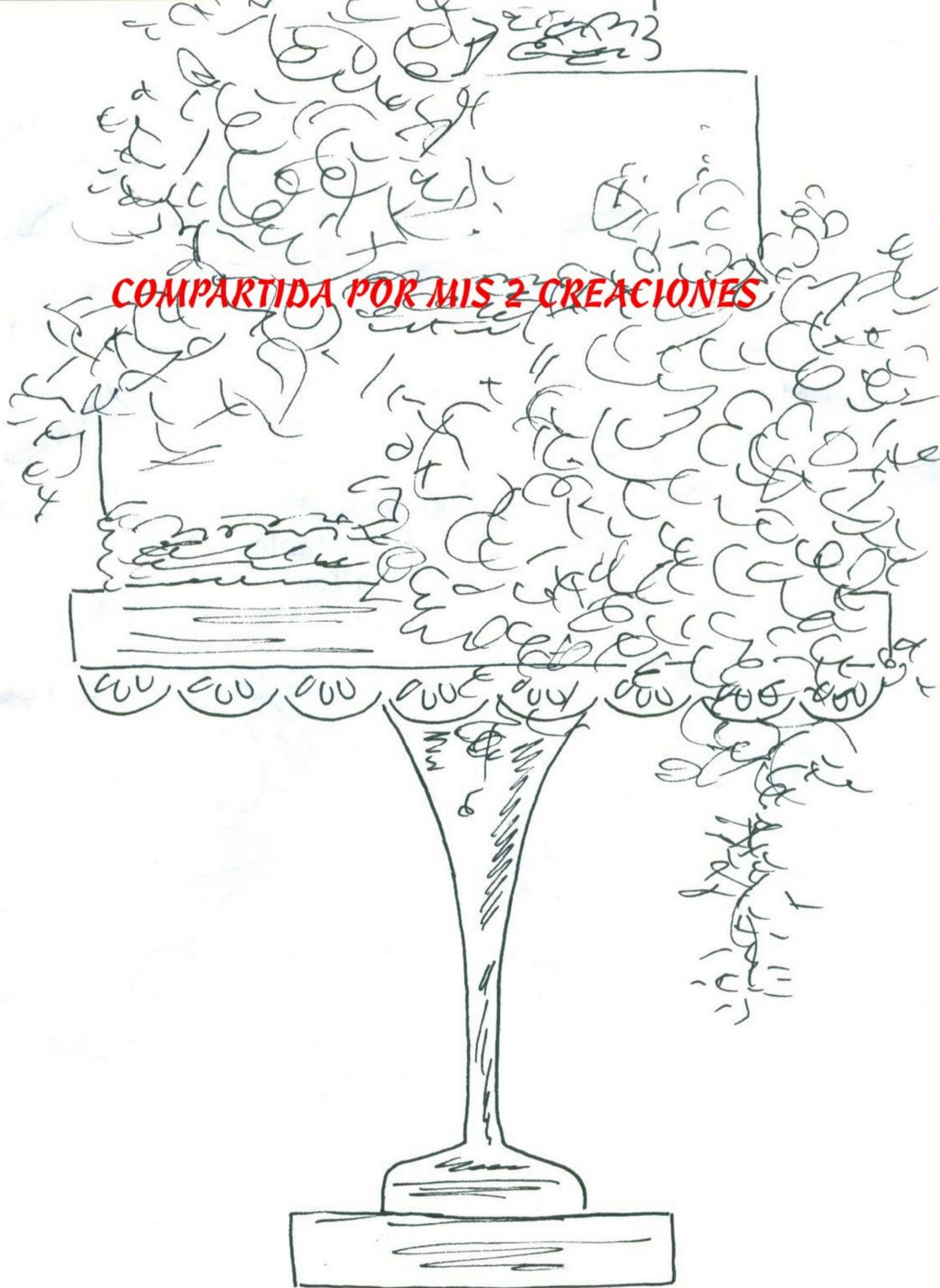
1964 Rue d'Artiste
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Rue d'Artiste
Patisserie Sign



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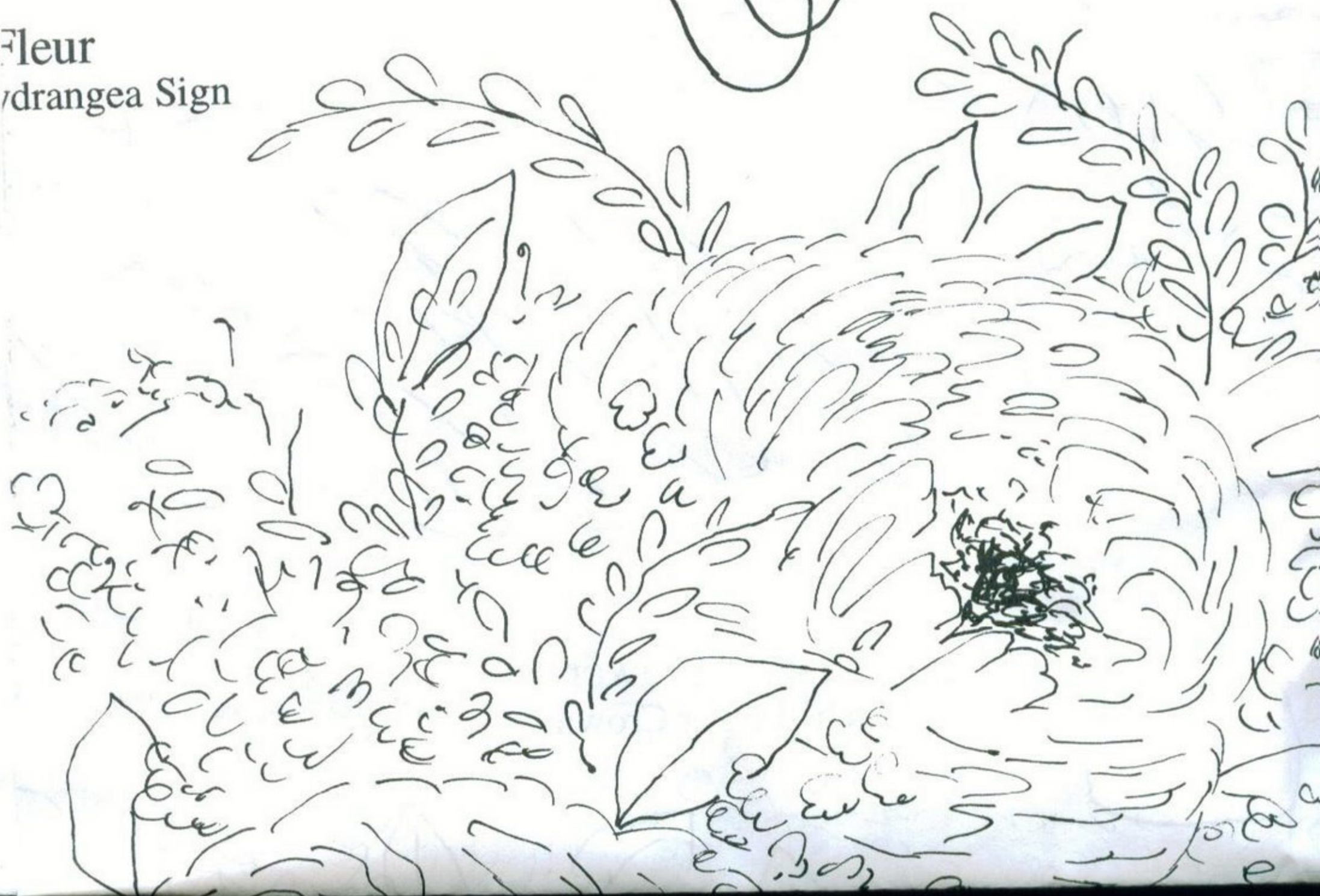


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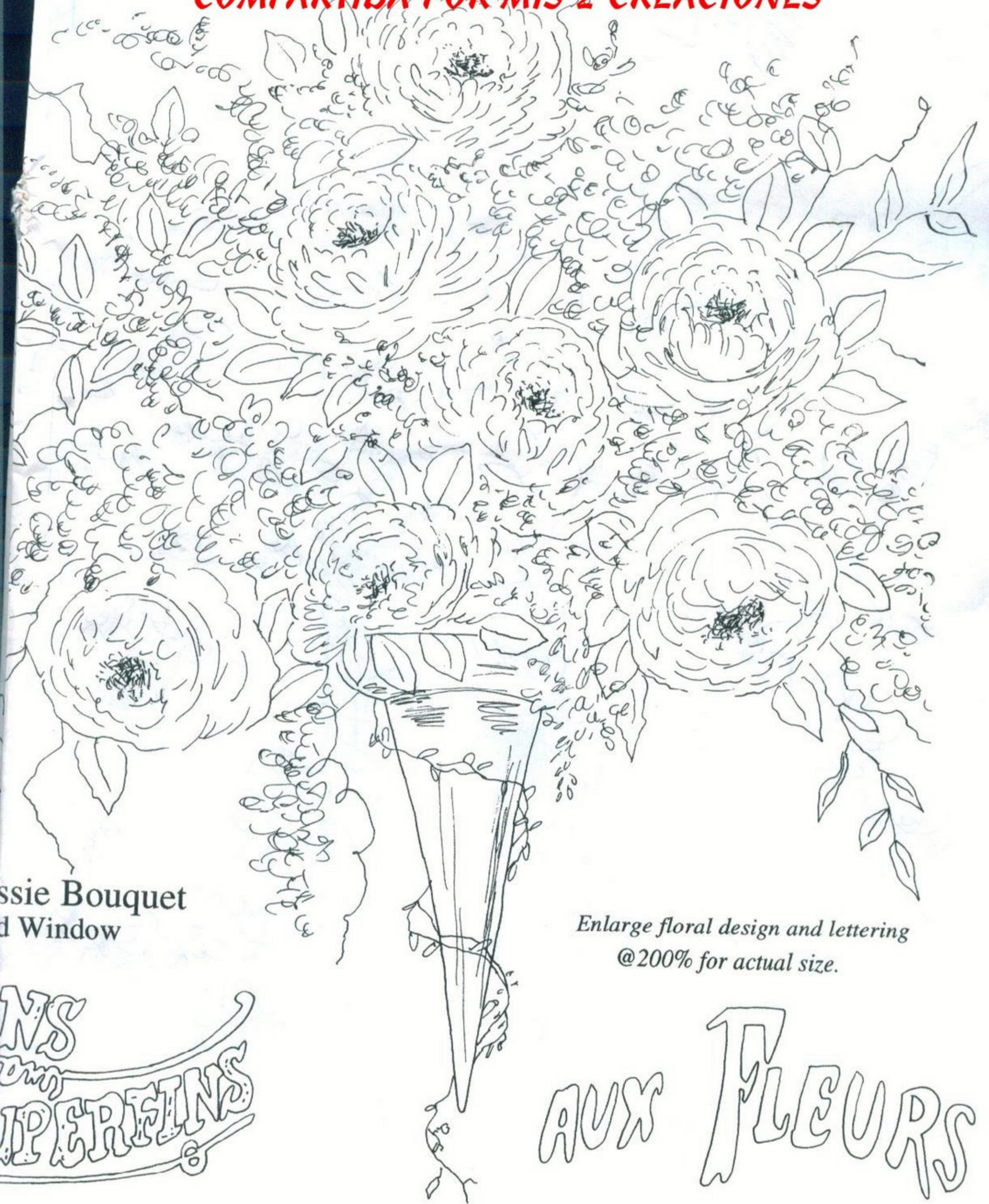
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ssie Bouquet
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Enlarge floral design and lettering
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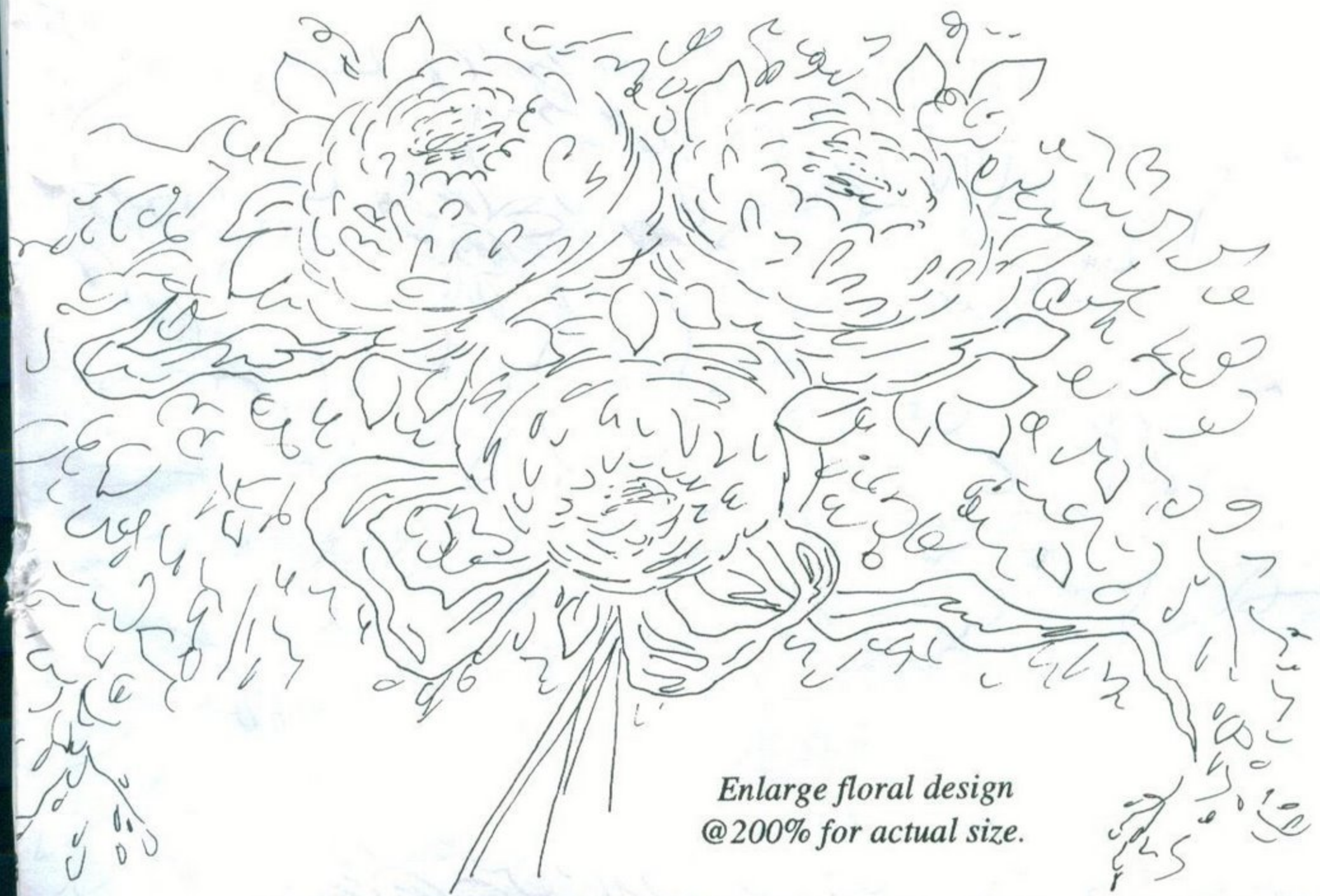
Lettering (actual size)

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PRODUIT DE FRANCE



Enlarge floral design
@200% for actual size.

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Pink & Portable
Wooden Tote



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NO



Flower Market
Cabinet Door Sign

Love

LEURIE

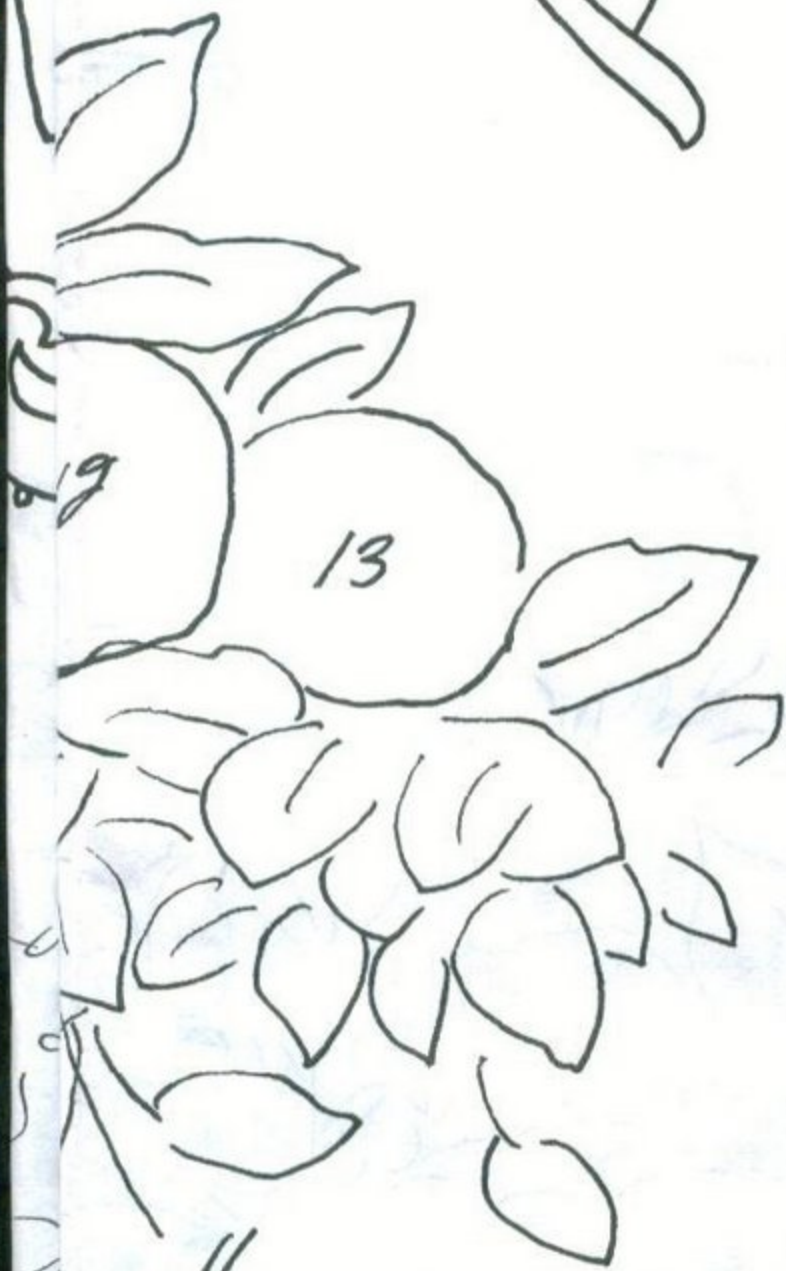
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Tussie Mu
Salvage



Roses & Bon-Bons
Chocolatier Sign

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House of Flowers
Arched Door Crown



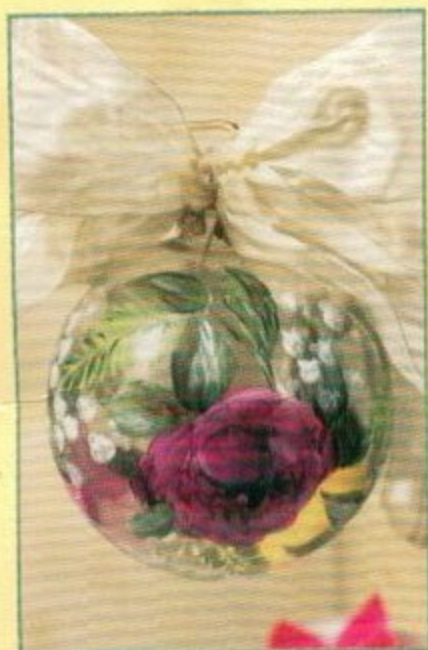
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Roses en Français

DECORATIVE
PAINTING #9724

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