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DETAILS ON PAGE 143.
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**PRESIDENT’S LETTER**

Welcome to a new issue of *The Decorative Painter*. Do you save each one and cherish them as I do? Recently, I took a stroll down memory lane, looking back through issues from the early 1990s. The fashions and hairstyles have changed dramatically, but the camaraderie evident in the photos remains the same. We always have fun with our painting friends! As I thought of the many ways we share our talents, I realized again what an enormous impact our members have on this world. I’m honored to be able to serve as president of this dedicated and talented group of artists.

Your renewal notice is included in this issue. Show support for your Society by renewing early. Don’t forget to include with your renewal the coupons you’ve collected from recruiting new members. It’s not too late to start your recruiting efforts. You’ll receive $4 off your membership fee for each new member you recruit—up to ten, which will give you a free renewal.

Thank you to everyone who shared the Magic of Painting in Tampa, Fla. It was such a pleasure to meet each of you! Turn to page 123 to see highlights of our 2008 Conference. You will receive your Conference Special for Peoria, Ill., with the next issue of *The Decorative Painter*. Be sure to mark your calendars now and plan ahead for this exciting opportunity to gather with other painters to learn and have a great time: Painting: Passport to Fun, June 16–20, 2009.

Your board members, as well as the Society’s committee members, are all volunteers. They recognize the diversity of the Society’s membership, from the beginning painter to the large manufacturer, and work hard to provide support for each of you. We all have the common dream of a flourishing decorative painting industry. You will find committee lists in this issue. Please feel free to contact committee members with your ideas and to let them know what you are willing to do to help us achieve our goals.

Take special note of the Nominating Committee. If you would be willing to dedicate time to help the Society, or know someone who has the skills the Society needs, contact a Nominating Committee member now! If you aren’t ready to run for office but can help in some other way, give your name to our Volunteer Committee or let your Vice President/President-Elect Nancy Genetti know what committee you would like to serve on next year.

Finally, the SDP Board of Directors and staff offer their warmest wishes to longtime employee Janelle Johnson CDA, TDA. Janelle worked for SDP for more than thirteen years and is leaving to spend more time with her family and to pursue her travel-teaching. We will miss you, Janelle.

Keep painting and keep smiling!

*Linda*

Linda Biedermann TDA, President
Society of Decorative Painters
Ornamental Oval
It's an ornament!
It's a tag! It's a pull!
You'll find a myriad uses for this eye-catching Telemark project.

Center Peace
Ripe fruit, pewter, and a single bird embellish the scalloped, drop-leaf top of this splendidly peaceful spindle table.

Teatime Trio
A vase, teapot, and teacup brim with bursts of beautifully rendered blooms.

Strokework Keepsake
Strokework and faux finish come together on this vibrant keepsake box.

Tabby Swirl
Two kittens are caught in a rare, quiet moment at the end of a hard day of play.

Perfect Harmony
An avid gardener and vase collector brings her two great loves together in a dazzling and elegant match.
Juicy Fruit  
Polish your skills with this tempting cluster of highlights and shades.

Bear Hugs  
This fuzzy pair of teddy bears is ready to give someone you love a big hug.
ACRYLIC

A VASE, TEAPOT, AND TEACUP BRIM WITH BURSTS OF BEAUTIFULLY RENDERED BLOOMS.

Lynne Deptula

Keep the blooms of summer in your home all year long. This casually painted still-life design graces the top of a sweet oval box and adds a lovely touch to your décor.

PREPARATION

Basecoat the top and inside of the box in Bleached Sand. Let it dry completely. Sand lightly. Using worn graphite paper and a stylus, lightly transfer the main design lines onto the oval box lid.

Basecoat the flat side of the box in Blue Mist. Let it dry completely, and sand lightly.

Basecoat the lower rim, the bottom of the box, and the feet in French Grey Blue. Let the basecoat dry completely, and sand lightly.

LET’S PAINT

BACKGROUND WASHES

Using a 3/4-inch wash and tiny amounts of paint, randomly slip-slap the top of the dampened lid with Light Parchment, Winter Blue, and Blue Mist.

SET-BACK SHADING

Using a no. 12 shader sideloaded sparingly into Fawn, softly shade behind all main design elements.

TEAPOT

Basecoat the teapot in Winter Blue. Using a 3/4-inch wash for the body of the teapot and a no. 10 shader for the spout and handle, shade the outside edges of the teapot, the lower edge of the spout, and the handle where it attaches to the teapot with Uniform.
The oval, wooden box on which I painted measures approximately 10-1/4" (26cm) at its widest and 7" (18cm) at its deepest. It's 2-1/2" (6.25cm) tall.

**PALETTE**

DECOART AMERICANA ACRYLICS
- Asphaltum
- Avocado
- Baby Blue
- Black Green
- Bleached Sand
- Blue Haze
- Blue Mist
- Burnt Sienna
- Cadmium Yellow
- Country Blue
- Evergreen
- Fawn
- French Grey Blue
- Green
- Lilac
- Milk Chocolate
- Payne's Grey
- Pineapple
- Poodleskirt Pink
- Red Violet
- Snow White
- Soft Sage
- Uniform Blue
- Violet Haze
- Winter Blue
- Yellow Ochre

**BRUSHES**

LOEW-CORNELL INC.
- La Cornuelle Golden Taklon Series JS nos. 1 & 2 Jackie Shaw liners
- Series 275 nos. 1/2" & 1" oval mops
- La Cornuelle Golden Taklon Series 7150 3/4" glaze/wash
- La Cornuelle Golden Taklon Series 7300 nos. 4, 8, 10 & 12 shaders
- La Cornuelle Golden Taklon Series 7350 no. 10/0 liner

**SUPPLIES**

- Acrylic satin varnish
- Basic painting supplies (page 159)
- Chalk pencil
- Flexible ruler

**SOURCES**

The oval box (item no. 530) is available from Unfinished Wood by Bill Chiles, 9632 Platinum Rd., New Bloomfield, MO 65063; (573) 491-9989; bchiles@socket.net; http://members.socket.net/~bchiles/.

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**PAINTER’S CHECKLIST**

**SURFACE**

The oval, wooden box on which I painted measures approximately 10-1/4" (26cm) at its widest and 7" (18cm) at its deepest. It's 2-1/2" (6.25cm) tall.

**PALETTE**

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- Asphaltum
- Avocado
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- Blue Haze
- Blue Mist
- Burnt Sienna
- Cadmium Yellow
- Country Blue
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**DAFFODILS**

Smudge the background behind the flowers with thinned Avocado. Paint the long, one-stroke daffodil leaves with a no. 4 shader double-loaded into Avocado and Soft Sage. Brush mix the two colors together as you go to create variety in your leaf colors. Shade horizontally over the base of the leaves to set them into the teapot with a side-load float of Black Green.

Basecoat the daffodil bulbs with Yellow Ochre. Shade around the bottom and in the throat of the bulb with a side-load float of Milk Chocolate. Highlight the back and front edges of each bulb with a side-load float of Cadmium Yellow. Further highlight the front of each bulb with Pineapple linework, streaking down the middle of the bulb with thin texture lines. Using a flattened no. 2 liner, paint the five petals around each daffodil bulb with Pineapple.

Highlight the middle three petals with a top-stroke of Snow White.

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**GLASS VASE**

Using a no. 1 liner and thinned Avocado, paint the stems in the vase extending up into the bouquet. Basecoat the vase using a 3/4-inch wash and very thin Blue Mist; the stems should be visible through this very thin basecoat. Still using the 3/4-inch wash, shade the outside edges, across the bottom, and back-to-back through the neck of the vase with Blue Haze. Build the back-to-back highlight areas on the glass with two to three layers of Snow White, painted on a dampened surface and mopped into it with the very gentle stippling of a 1/2-inch dry mop brush. Using a no. 10/0 liner and Snow Blue. Create a bull’s-eye highlight in the middle of the teapot body with two or three layers of Snow White. For each layer, dampen the surface with clean water, dab on Snow White, and softly stipple on top of the paint with a 1/2-inch dry mop to blend it into the surface. Using too much pressure on the brush will remove the paint, so stipple very softly! Clean the mop brush on a dry paper towel between uses to keep it paint-free and dry.

Paint the floral and strokework details on the teapot with Snow White using a no. 10/0 liner and nos. 4 and 8 shaders. Deepen the first shades on the teapot with an additional layer of Uniform Blue—a touch of Payne’s Grey. This time let the shading slide on the chisel-edge of the brush along the top and bottom rim lines to help give fullness to the teapot body. Paint the top and bottom rims onto the teapot with a no. 1 liner and Snow White.

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**DAFFODILS**

Smudge the background behind the flowers with thinned Avocado. Paint the long, one-stroke daffodil leaves with a no. 4 shader double-loaded into Avocado and Soft Sage. Brush mix the two colors together as you go to create variety in your leaf colors. Shade horizontally over the base of the leaves to set them into the teapot with a side-load float of Black Green.

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**DAFFODILS**

Smudge the background behind the flowers with thinned Avocado. Paint the long, one-stroke daffodil leaves with a no. 4 shader double-loaded into Avocado and Soft Sage. Brush mix the two colors together as you go to create variety in your leaf colors. Shade horizontally over the base of the leaves to set them into the teapot with a side-load float of Black Green.

Basecoat the daffodil bulbs with Yellow Ochre. Shade around the bottom and in the throat of the bulb with a side-load float of Milk Chocolate. Highlight the back and front edges of each bulb with a side-load float of Cadmium Yellow. Further highlight the front of each bulb with Pineapple linework, streaking down the middle of the bulb with thin texture lines. Using a flattened no. 2 liner, paint the five petals around each daffodil bulb with Pineapple. Highlight the middle three petals with a top-stroke of Snow White.

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**GLASS VASE**

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STEP BY STEP

DAFFODILS:
- STEP 1
- STEP 2
- STEP 3
- STEP 4

DAISIES:
- STEP 1
- STEP 2
- STEP 3

TEACUP FLOWERS:
- STEP 1
- STEP 2
- STEP 3

RAFFIA:
- STEP 1
- STEP 2
- STEP 3

STEP 1

STEP 2

STEP 3

STEP 4
White, detail the glass with rim lines and shine lines that follow the shape of the vase. Using a no. 1 liner, pull loose, thin lines of raffia around the neck of the vase with layers of Yellow Ochre, Milk Chocolate to shade, and Pineapple to highlight.

Define the bouquet area with a thin background wash of Avocado. Using a no. 8 shader and Avocado, paint the main one-stroke leaves over the background wash. Shade horizontally over the base of the leaves to set them into the teapot with a sideload float of Black Green. Using the chisel-edge of a no. 8 shader double-loaded into Violet Haze and Lilac, touch the chisel-edge of the brush to the surface to paint each petal of the daisies. Leave a hole in the middle of each flower to allow for the flower center. Using a no. 10 shader side-loaded sparingly into Red Violet, softly shade around the lower half of each flower center to tint the petals. Using a no. 10/0 liner, tip the ends of several petals on the highlight half of each flower with Poodleskirt Pink. Using a small, worn-out, flat brush double-loaded into Burnt Sienna and Cadmium Yellow, stipple in the flower center, keeping the shade side of the center next to the Red Violet shading. Detail each flower center with tiny dots of Pineapple. Using a no. 10/0 liner and Black Green, pull thin tendrils from the flower formation. Using a flattened no. 2 liner and Evergreen, paint very small, one-stroke filler leaves casually along the tendrils and in any holes that appear in the design.

**TEACUP**

Basecoat the teacup and saucer in a mix of Bleached Sand + Snow White (1:1). Using a no. 12 shader sideloaded very sparingly into Payne’s Grey, shade the outside edges of the cup and saucer. Build a highlight through the middle of the teacup with two or three back-to-back floats of Snow White. Basecoat the yellow areas of the cup with Yellow Ochre. Using a no. 1 liner, paint the handle of the cup, and detail the cup with linework in Country Blue shaded with top lines of Payne’s Grey and highlighted with top lines of Baby Blue.

When all of the details are completed, reinforce the shade on the white parts of the cup with an additional soft, sideload float of Payne’s Grey. Reinforce the shade on the yellow parts with an additional soft, sideload float of Milk Chocolate. Add a highlight to the top edge of the saucer in the middle and the top of the middle, yellow panel on the cup with a sideload float of Cadmium Yellow.

Smudge the background of the flower cluster with thinned Evergreen. Using a no. 4 shader and Evergreen, paint small, one-stroke leaves randomly over the background. Using the corner of a no. 4 shader loaded heavily into Country Blue, paint three to five individual petals to form the small filler flowers. Leave space between each petal and reserve a middle hole for the flower center. Highlight several petals in each full blossom with a top stroke of Baby Blue, Snow White, or both. Dot the flower center with Yellow Ochre detailed with an even smaller dot of Pineapple. Follow these same steps to add the blue flowers and leaves in the yellow panels of the cup.

**CLOTH**

Using a 3/4-inch wash and thinned Snow White, basecoat the sheer cloth. Using a no. 1 liner and stylus, detail the cloth with crochet trim lines and dots of Snow White. Paint a thin stripe of Lilac one quarter inch from the curved edge of the cloth, and detail it with short horizontal lines of Country Blue. Using the 3/4-inch wash side-loaded heavily into Snow White, highlight the top, straight edge of the cloth.

**SET-BACK SHADING**

Using a 3/4-inch wash sideloaded sparingly into Asphaltum, set the glass vase and teapot behind the teacup with a very sheer sideload float. Also tuck a little shading into the corners to the left of the glass vase and to the right of the teapot to anchor them to the shelf.

**SIDES AND FEET**

Begin the border on the side of the box by marking a horizontal guideline all around the side of the box straight through the middle; this is easiest to accomplish using a flexible ruler and a chalk pencil. Using a no. 4 shader for the main scrolls and a JS no. 1 liner for the strokes and dashes, paint the stokework border with slightly thinned Winter Blue.

Use a stylus to randomly dot the ball feet with Lilac.

**FINISHING**

Erase any visible transfer lines. Apply three layers of your favorite acrylic satin varnish with a 1-inch mop brush. Let the box cure for twenty-four hours between coats, and sand lightly before applying the next.
Lynne Deptula and her business partner Judy Diephouse first met when Lynne attended a local SDP meeting and Judy was her teacher. Lessons and laughter later, they formed the business partnership of Distinctive Brushstrokes, teaching at local and national conventions and painting for regional art shows. To date they have coauthored twenty-three books and more than one hundred pattern packets. For additional decorative painting designs or seminar information, you may write to Lynne at Distinctive Brushstrokes, 7245 Cascade Woods Dr. SE, Grand Rapids, MI 49546; or email dbrush1@aol.com. Visit her website at www.distinctivebrushstrokes.com.
Tabby Swirl
Two kittens are caught in a rare, quiet moment at the end of a hard day of play.

I am a foster parent for our local humane society, and I work with pregnant cats and their kittens. Tabitha and Polly were sisters in a litter I fostered in 2006; Polly is the little one on top, and Tabitha is the little girl on the bottom of the swirl.

Lydia Steeves

When using a filbert whisk, mixing your paint to the correct consistency is the most important factor. Different colors require different amounts of water to achieve that consistency. With lighter colors, such as Fawn, Light Buttermilk, or Toffee, you may find it helpful to add a few drops of an Easy Float+water (1:1).

When the consistency is correct, the paint should flow effortlessly off your brush with a very light touch; it shouldn’t be a struggle to create fine lines. To mix, add water to your paint to make a loading puddle. Blot your brush, and then load it for painting. If the results are unsatisfactory, go back and fix the consistency right away. Another sign of good consistency is the ability to create sheer layers of fine lines; these are key to painting soft fur.

Use the largest whisk that fits the area you’re painting. It is easier to load a large brush and, when correctly loaded, the larger brushes go further. Learn to manipulate the brush by working on the chisel-edge rather than always reaching for a smaller brush.

Preparation

Wipe the surface free of dust, and spray it with a light coat of sealer. Make an overhead transparency of the pattern. Use a ballpoint pen to transfer, and work accurately, omitting the stripes at this time.

Note that if a background color is needed, you can use Soft Black.

Let’s Paint

Step One

Using your scroller, paint in the eyes delicately with Lamp Black. Using the filbert whisk, begin raking with Fawn, paying particular attention to the length of strokes and fur direction. (Check the diagram on page 15 for fur direction.) Use tiny strokes on the cheeks and chin, allowing the strokes to get longer where the fur is longer. Build shapes and values, using your background color to help with shading.

Step Two

Using a regular filbert, wash the fur with Traditional Burnt Umber. Use the same stroking method as you would with a whisk—short strokes following the direction of the fur growth. Paint the inside of Tabitha’s ear and Polly’s nose with Mauve, allowing the Mauve to fade as you move up the nose. Tint a little Mauve under the lip line on Tabitha. Using your Bringle Blender and a brush-mix of Mauve+Traditional Burnt Umber, dry-brush the shade at the base of the ear. Clean the brush in hand sanitizer, and dry-brush a light pink mix of Mauve+Light Buttermilk at the outer edges of the ear. Dry-brush the same mix on Polly’s nose.

Attach the transparency to the surface to adjust the shapes for the faces; trace the designs for the faces,
The Victorian tray I painted on is made of tin and measures 11”x 14” (approx. 28 x 35.5cm).

**PALETTE**

*DeCoraT Americana ACRYLICS*
- Cocoa
- Fawn
- Lamp Black
- Light Buttermilk
- Mauve
- Soft Black (optional)
- Toffee
- Traditional Burnt Umber

**BRUSHES**

*Bette Byrd BrusHeS*
- Series 450 no. 2 Bringle Blender
- Aqua Sable Series 500 no. 10/0 scroller
- Aqua Sable Series 600 no. 6 filbert
- Aqua Sable Series 1600 1/8”, 1/4” & 3/8” filbert whisks

**SUPPLIES**

- Adhesive pen
- Ballpoint pen
- Basic painting supplies (page 159)
- DecoArt Easy Float
- Hand sanitizer
- Red variegated gold leafing
- Soft cloth
- Spray sealer
- Spray varnish (semi-gloss)

**SOURCEs**

The Victorian tray (item no. 860049) is available from Painter’s Paradise at (302) 798-3897 or www.paintersparadise.com.

but do it lightly. Accuracy is important. Leave the transparency attached, folding back as you work.

Change to your 1/8-inch filbert whisk, and start building and fine-tuning the faces, beginning with Polly. Use *Toffee* to bring up the lighter values. Build slowly with sheer layers. Rake *Cocoa* to get the warm medium value and *Traditional Burnt Umber* for the darker areas. Try to leave a little of your background color to help you with the dark markings. Work slowly and carefully, checking your work frequently. This is where you’ll spend most of your time; don’t allow Polly’s face to grow or get misshapen.

Now switch to Tabitha. Her coloring is just a little different, but the procedure—and the need for accuracy—is the same. Begin raking with *Cocoa*, building the lighter values as carefully as you did for Polly. Rake with *Toffee* for a lighter value and *Traditional Burnt Umber* for the darker value. Again, take your time and pay attention to details.

**STEP THREE**

Continue with the faces, referring now to Figure 3 on the Step by Step. The dark markings are a brush-mix of *Traditional Burnt Umber*+*Lamp Black.* Be very careful with the shape of the face markings. Rake *Light Buttermilk* on Polly’s chin, the edge of her ears, and her shoulder. Tabitha also has a *Light Buttermilk* chin, with some on her cheeks and throat. Rake *Cocoa* whenever you lose the warm tones. Remember that many sheer layers will result in softer fur. Finish the bodies only after you’re happy with the faces.

With the transparency still attached, lift and paint in the dark markings with a brush-mix of *Lamp Black*+*Traditional Burnt Umber.* You don’t have to dwell on the raking; just try to remain true to the shape and direction of the stripes. Remember that these are kittens and that, as such, they shouldn’t be too smooth.

Use your brush on the chisel-edge. Keep lifting the transparency to paint a stripe, and then drop it down to check the shape before moving on to the next one. Make sure you paint dark hairs into the light stripes, and then return to the lighter markings.

Again do Polly first. Rake with *Toffee,* and then change to *Light Buttermilk* to lighten further. Finish with a liner of *Light Buttermilk* to get the guard hairs and tufts. Again, make sure light lines extend into the dark markings.

To paint Tabitha, begin with *Cocoa,* changing to *Toffee*; use *Toffee* for the guard hairs.

Continue working as needed. Concentrate more on the shape of the markings than getting the exact number that appear on the design; it’s the shape that creates the swirl. When ready, add the whiskers using your scroller and *Light Buttermilk,* although note that some painters prefer
STEP BY STEP

STEP 1

STEP 2

STEP 3
to add the whiskers after the first coat of varnish. Add more fluff in the ears as well.

**FINISHING**

Apply gold-leaf adhesive to the edge of the tray using the adhesive pen as per the directions on the package. Buff the gold leaf with a soft cloth once applied. Finish by spraying the piece with a few light coats of semi-gloss Spray Varnish. 

*Design is shown at actual size.*

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**ARTIST’S SKETCH**

Lydia Steeves began her career in art as a fine arts teacher at the high school level. She discovered the decorative arts eighteen years ago, and has been designing and publishing for nine. She is the author of two books, *Pause for Painting, Vols. 1 & 2.*

Lydia is a frequent teacher at conventions and guilds in the United States and Canada. You can write her at lsteeves@sympatico.ca, or visit her website at www.pauseforpainting.com.
DIRECTION OF FUR

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Before

After

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Mona Lisa

Speedball
I’m drawn to this tranquil mountain scene for its glowing distant hues, and for the beauty of the majestic hills against the foreground of trees and soft carpet of wildflowers.

**PREPARATION**

You may wish to freehand a landscape similar to this one rather than transferring the design. If you do transfer it, place graphite paper between the design and paper, and transfer the path, rocks, tree line, and the lines of the distant hills for visual placement. You may wish to transfer part of the design onto a greeting card first to practice some of the techniques you’ll use in the larger painting.

Place the pigment on the palette, or, if you’re using a palette with pigment already dry, simply spray it to dampen the pigment and to help in controlling the paint consistency.

**LET’S PAINT**

**SKY**

Use the 1-inch background brush to moisten the entire sky down to the path and foreground hills; you’ll want to wet the surface until you get a slight, uniform shine. Apply diluted *Cadmium Yellow Pale*, starting at the edge of the path and working upward; take the color over the trees and hills and into the sky. As you work upward, the wet surface should dilute the mix, making a gradation into the light tint.

Rinse the brush. Quickly, while the paper is still wet, apply *Cobalt Blue*, starting at the top of the sky and brushing across and downward into the diluted yellow. If you prefer a lighter or stronger blue in the sky, simply adjust the amount of water used.

**DISTANT HILLS**

Use the 3/4-inch foliage brush with a hint of *Cobalt Blue+Violet*. Brush straight upward, lifting gently at the end of the stroke to give the impression of free-standing trees; you can use the same brush and mix to make deciduous trees by tapping lightly rather
than brushing. Create more depth by repeating this step using slightly deeper values, but be careful not to over-mix.

Leave an area to depict a haze like that of sunshine reflected off a distant lake or another, closer range of trees that’s more colorful than those in the distance. Refer to the completed piece for placement. Keep a paper towel handy to remove excess moisture and a spray bottle to add water when needed to control consistency.

**Wildflowers and Path**

Lightly tap on some flowers in the foreground using a 3/4-inch angular brush and mixes of Cobalt Blue+hints of diluted Violet. Leave some small patches unpainted as these patches will appear as white flowers. Use Hookers Green Deep+a hint of Indigo to tap on dark bushes in the distance and along the edge of the forward ridge.

Use the background brush to apply a very dilute mix of Raw Sienna in the path. While the surface is still wet, deepen the edges with a little Burnt Umber; remember that you can easily come back later and apply another coat to deepen the entire path. You may also add just a few touches of Country Brick later.

Use the 1/2-inch angular shader to paint the rocks. Use more Burnt Umber toward the left with touches of Country Brick, and leave some areas very light and almost unpainted.

**Trees**

Use a liner and Burnt Umber to paint the distant tree trunks, taking care not to make them too straight, large, or uniform; randomly placing the trunks and branches will make for a more realistic appearance. Once these are added, apply a very dilute guideline for each of the fir trunks.

Paint the fir branches using Hookers Green Deep+Indigo on a 1/2-inch angular shader that has been tapped open on the palette. Don’t use too much water in your brush when you pick up pigment, and lightly tap up and down to form branches. Practice on scrap paper first, and take care to create variations in height and size.

Tap foliage on lightly, and pull up grass blades using the 3/4-inch foliage brush and Hookers Green Deep+touch of Spring Green. Remember to leave some areas unpainted.

Use the 3/4-inch foliage brush to start developing the foliage on the trees with Hookers Green Deep+a hint of Spring Green. It’s important to start with light values; you can always tap on more layers later. Watch your water usage, too: too much water in the brush will make for sloppy results, but you don’t want it too dry, either. Practice on scrap paper to check pressure and consistency.

**Finishing Details**

Paint a few individual grass blades using Hookers Green Deep on a liner brush.

Spatter on some wildflowers using Opaque White+Magenta Deep.

Add a bird in the sky with a liner brush and diluted Indigo.

Come back to the path with another layer of Burnt Umber+Indigo.

**Finishing**

Bear in mind that watercolors are lighter when dry; you may wish to add another layer of spattered flowers or tap on a few more leaves. Finally, sign and mat your painting.

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**Artist’s Sketch**

An author, artist, and teacher for more than thirty years, Susan Scheewe Brown is president of Scheewe Publications Inc., a publisher of decorative painting books that distributes worldwide. She is the talent and host of PBS’s The Scheewe Art Workshop. For the past ten years Susan has worked with Martin/F. Weber developing a signature line of watercolor products. You may write to Susan at 13435 NE Whitaker Way, Portland, OR 97230; or email scheewepub@aol.com.
Design is shown at actual size.
Match up design at dashed lines.
This piece was originally designed for a decorative painting retreat that my friend and fellow painter Judy Elliott and I organize annually called JEDS (look at our initials and you’ll understand the name) which is held in Bloomfield, Ontario. Bloomfield is located in Prince Edward County on the headland at the eastern end of Canada’s Lake Ontario; it’s a beautiful and peaceful little village, and I hope that some of that calm is transmitted in the tranquil still life adorning this little spindle table.

PAINTING TIPS
The general technique used in this piece is to place the values according to the Value Placement Guide (page 28), beginning with the light value and following it with the medium value. Hold the brush at a 33-degree angle to the surface while blending between these two values, and take care that the brush straddles the values, so that half is in one value and half is in the other. Wipe the brush when a buildup of paint occurs.

PREPARATION
Basecoat the surface with acrylic Neutral Grey. Transfer the design using white graphite.

LET’S PAINT
STAGE ONE
In this stage we’ll begin by painting the background using the Background Value Placement (page 28) as a reference. Take care to leave the outlines of the design objects free of paint for the time being.

Mix the Medium Value first.
Highlight: Light Value + Raw Sienna.
Light Value: Genesis Red + Burnt Umber.
Medium Value: Burnt Umber + Genesis Red + touch Black.
Dark Value: Medium Value + Burnt Umber + touch Black.

Now heat-set the piece using a Genesis Heat Gun or by placing it in an oven preheated to 275 degrees for ten minutes.

STAGE TWO
During this stage the form of each object will be developed in gray tones. Basecoating the painting in values of gray forms a barrier between the color applied in subsequent stages and the dark background of the surface. The term for this type of gray-value painting is grisaille.

Note that one of the benefits of Genesis Artist Colors is that nothing goes to waste when properly stored. I keep a jar with all of the leftover paints that I scrape off my palette, and although this generally produces a warm Gray Value 05, I call it my Mud Gray Mix. You may follow my example, or mix your own Mud Gray Mix with Gray Value 05 + Burnt Umber.

BOWL
Use the following values to base in the bowl and fruit, referring to the Val-
**SURFACE**

The wooden drop-leaf spindle table on which I painted is 25” (63.5cm) tall. The top measures 16” (approx. 40.5cm) across.

**PALETTE**

**GENESIS ARTIST COLORS**
- Black (Carbon)
- Burnt Umber
- Genesis Gray nos. 02, 03, 05 & 07 (optional)
- Genesis Red
- Genesis Yellow
- Phthalo Blue no. 05
- Quinacridone Crimson
- Raw Sienna
- Ultramarine Blue
- White (Titanium)

**DECOART AMERICANA ACRYLICS**
- Neutral Grey

**BRUSHES**

**ROYAL & LANGNICKEL BRUSH MFG. CO. MAJESTIC KINGSLAN**
- Series 4150 nos. 4–12 shaders
- Series 4175 nos. 2–12 Fabulous Filberts
- Series 4250 no. 3/0 spotter
- Series 4999 nos. 0–4 Magnificent Mops

**SUPPLIES**

- Basic painting supplies (page 159)
- Final Coat Low-Gloss Acrylic Varnish (optional)
- Genesis Glazing Gel
- Genesis Heat Gun (optional)
- J.W. etc. Right Step Varnish (optional)
- Wingate Artist Palette or glass or tile palette

**SOURCES**

All supplies are available through Kingslan and Gibilisco Decorative Arts, (402) 397-0298. To find the table, check under Shop/Surfaces at www.kingslan.com, or email painting@kingslan.com.

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**Painter’s Checklist**

**TABLE TOP**

**Value Placement Guide. Mix the Warm Black first and then the Medium Value.**

- **Highlight:** Light Value+White.
- **Light Value:** Medium Value+White+Raw Sienna.
- **Medium Value:** High Dark Value+White+Raw Sienna.
- **High Dark Value:** Mud Gray or your own mix.

**Dark Value:** Medium Value+Warm Black.

**Low Dark Value:** Dark Value+Warm Black.

**Warm Black:** Burnt Umber+Ultramarine Blue.

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**BIRD**

Refer to the Value Placement Guide for the bird, and use the following mixes. Mix the Medium Value first.

- **Highlight:** Light Value+White.
- **Light Value:** White+Raw Sienna+Medium Value.
- **Medium Value:** Mud Gray Mix+White+Raw Sienna.

**Dark Value:** Medium Value+Black.

When you paint the dark feathers on the tail and wing, base them in with the Dark Value. Place the design on top of the feathers, and, using your stylus, trace the design so that the lines are scored in the paint. Place the Light Value around the outer edge of each feather. Using the chisel-edge of a no. 2 shader, jiggle-blend the two values.

**LEAVES**

Mix a value scale of gray using White+Black, or use the Genesis Gray nos. 02, 03, 05, and 07. Add Genesis Yellow to each value to create a gray-green scale.

Follow the technique outlined in Painting Tips to place values. Next lay in the dark value, repeating the process as outlined above.

When the Stage Two work is complete, heat-set the piece.

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**STAGE THREE**

In this stage we’ll continue building object forms, adding color over the grisaille.

**PEAR AND APPLE**

Create the following scale for the apple, mixing the Violet and Medium Value first.

- **Violet:** Quinacridone Crimson+Ultramarine Blue.
- **Highlight:** Light Value+White.
- **Light Value:** Medium Value+White.
- **Medium Value:** Raw Sienna+Genesis Yellow.

**Dark Value:** Medium Value+Quinacridone Crimson+Burnt Umber+Violet.

**Low Dark Value:** Dark Value+Burnt Umber+Violet.

Use these yellow values and the values given under Plum, below, to block in the apple; then blend, pull in streaks, and mop.

For the pear, move all values down one level; for instance, the Dark Value for the apple becomes the Medium Value for the pear. Use these values to
FIRST STAGE: AFTER GRISAILLE.

SECOND STAGE: FRUIT AND LEAF.

**COLOR VALUES**

- **HL**
- **L**
- **M**
- **HD**
- **D**
- **LD**

**BACKGROUND**

- **BIRD**
- **CONTAINER**
- **PEAR**
- **APPLE**
- **GRAPES**
- **LEAVES**
- **PLUM**

**WARM WHITE**

- **BLUE TINT**
paint the pear as you did the apple.

**PLUM**
Mix the following scale, beginning with the Dark Value. Where Yellow Tint is called for, use a mix of Titanium White+Genesis Yellow.

**Highlight:** Yellow Tint+Light Value.

**Light Value:** Genesis Red+Genesis Yellow+Medium Value.

**Medium Value:** Dark Value+Genesis Red.

**Dark Value:** Genesis Red+Quinacridone Crimson+Dark Green Leaves Value.

**Low Dark Value:** Dark Value+Quinacridone Crimson+Low Dark Green Leaves Value.

Block in values, blend, pull in streaks, and mop.

**GRAPEs**
Mix the following scale, beginning with the Dark Value.

**Light Value:** Medium Value+White.

**Medium Value:** Dark Value+White.

**Dark Value:** Ultramarine Blue+Genesis Yellow+Violet.

**Low Dark Value:** Dark Value+Black.

Block in values, blend, pull in streaks, and mop.

When the Stage Three work is complete, heat-set the piece.

**STAGE FOUR**
In this final stage, shines and shadows are added. Some color glazes are added as well.

**PRIMARY SHINES**
Glaze the bird with Quinacridone Crimson, starting at the eye and blending out. Highlight the beak and eye with the Light Bird Value, and shade the bird with the Low Dark Plum Value.

Begin the shining process by applying the last value used; in most instances, this will be the light value from each object's value scale. The shines should be transparent at the edges, gradually building to opaque and then heavy (or impasto) in the middle. Therefore, begin the application with a dirty brush, and, in order to disperse the paint, pull at the edges of the application with a mop brush. Use a rotary motion for a more even distribution.

Each application should cover a smaller area than the previous one in order that the previous application glows at its edges. The value of the shine should gradually lighten, too. White+Genesis Yellow is generally the highest value.

Shadows are added by reinforcing the darkest value used. Final shadows comprise Black+Glazing Gel.
Design is shown at actual size. Match up design at dashed lines.
ARTIST’S SKETCH

Deb Samis has been a member of SDP since 1988. Although well-known as a teacher both in the United States and her native Canada, Deb still enjoys taking classes herself. “There is always something to learn,” she says. Deb and her friend and fellow painter Judy Elliott organize an annual decorative painting retreat called JEDS in Bloomfield, Ontario.

To contact Deb or to learn more about JEDS, you may visit her website at www.debsamis.ca.

FINISHING

The project may be heat-set as many times as you like without harming the paint. I do recommend that you heat-set one final time now, before adding the final touches, to ensure that all paint is dry.

Apply Right Step Varnish or Final Coat Acrylic Varnish by pulling in a vertical direction. Note that some separation may occur in the varnish, but that subsequent coats should fill it in. Let the varnish dry, and then repeat, this time pulling in horizontal strokes. Repeat three or four times, alternating directions each time.

BACKGROUND VALUE PLACEMENT

VALUE PLACEMENT GUIDE

OIL
Strokework and stroke blending have always been my favorite painting techniques, and I’ve combined the two in the painting of this little box. Another of my loves is faux finishing; I created the faux finish in the middle section of the box using layered color and a fan brush.

Although the colors have been updated, the design used here calls for me the early stroke painting of an era now long past. I hope that you see in it what I do.

**PAINTING TIPS**

When painting a stroke-blended piece with acrylics, the use of retarder medium enables you to achieve a beautiful gradation of color when applying your shadings and highlights.

After basecoating the objects in the design, follow these steps to apply your first shading.

**STEP 1:** Apply a light coat of Retarder Medium with a 1-inch flat wash, making sure it does not puddle on the surface. Brush well out to the edges of the piece. Blot with a paper towel if necessary.

**STEP 2:** Dress a no. 6 filbert brush in Retarder Medium as you would water for floated color, blotting on a dry paper towel. Load the brush with a small amount of the object’s basecoat color, and blend on a dry, waxed palette. Sideload into your first shading color, and blend in the previous blending spot until you have a nice gradation of color from dark to light.

**STEP 3:** Proceed to apply the first shading to all objects. Dry with a hair dryer, and allow the surface to cool.

Repeat these steps to apply the first highlight, final shading, and final highlight.

**PREPARATION**

Remove the hinges and lid from the box. Sand the surface lightly if needed. Mix a background color of Indian Red Oxide+Carbon Black (3:2), and apply a first coat to the entire surface, picking up All Purpose Sealer and brush-mixing it with this background color as you apply it. When dry, apply a second coat of the background color only. Allow this to dry, and apply the design.

**FAUX FINISH**

Tape off the horizontal middle section of the box on all four sides (see photos of the finished piece). Mix a puddle of Background Color+Retarder Medium to a soupy consistency. Apply this mix with a 1-inch flat wash to the middle section. Load a fan brush with Retarder Medium, and blot it on dry paper towels. Pick up Rich Gold, and tap lightly on a dry palette. Hold the fan brush so that its bristles are vertical to the surface. Start at one corner of the box, setting the fan brush down and lifting it, and continue this process until you’ve circled the box. Wipe the fan brush on dry paper towels.
Next, pick up a little more Retarder Medium in the fan brush, and blot it. Now load it with Pale Gold, and apply this in the same manner as before, but with fewer strokes than previously. Using retarder medium in all steps of the faux finish application provides a beautiful mix of both golds.

Dry with a hair dryer, and apply a thin coat of Retarder Medium to the entire area. Finally, load a large brush with Retarder Medium, and sideload it into a touch of Background Color; blend. Apply to both the top and bottom edges of the middle area just painted; this will darken the edges and allow the center to shine. Dry the entire piece, and allow it to cool before continuing.

**LET'S PAINT**

Using a no. 6 filbert and paint diluted with a touch of water, basecoat all objects using shape-following strokes. 

**Rose Pink**: Large tulip and the front petals of the small tulips.

**Yellow Oxide**: Center of the large tulip, the back petal of the small tulips, and all berries.

**Green Oxide**: Large leaves at the base of the large tulip and the stems.

It is better to apply two thin, smooth coats of the basecoat color than one thick coat, so plan for two applications. Allow the surface to dry.

**FIRST SHADING**

Please be sure that you have read and understood the step-by-step instructions under Painting Tips before proceeding!

Apply a thin coat of Retarder Medium to the surface as per the instructions given there.

**Rose Pink areas**: Load your brush with Rose Pink and blend. Sideload into Burgundy and blend. Be careful not to blend the Burgundy all the way across the brush. Place the brush at the base of the large tulip, and pull upward, shading the outside edges of the front petals and that part of the left-hand petal that falls behind the right-hand petal. Shade behind the front petals and around the top of the Yellow Oxide center. Also apply this shading to the small tulips, pulling from the base up on the outside edge of each front petal.

**Yellow Oxide areas**: Load your brush with Yellow Oxide and blend. Sideload into Burgundy and blend. Be careful not to blend the Yellow Oxide all the way across the brush. Place the brush at the base of the large tulip, and pull upward, shading the outside edges of the front petals and that part of the left-hand petal that falls behind the right-hand petal. Shade behind the front petals and around the top of the Yellow Oxide center. Also apply this shading to the small tulips, pulling from the base up on the outside edge of each front petal.

**Green Oxide areas**: Load your brush with Green Oxide and blend. Sideload into Teal Green and blend. Apply this color to the edges of the two large leaves at the base of the large tulip, walking the color a little toward the center of the leaves.

Dry the entire surface with a hair dryer, and allow the piece to cool before proceeding.

**FIRST HIGHLIGHTS**

Again apply a thin coat of Retarder Medium to the surface as per the instructions given under Painting Tips.

**Rose Pink areas**: Load your brush with Rose Pink and blend. Sideload of Opal and blend. Apply this to the right-hand, front petal where it...
STEP BY STEP

STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

Sarah Freeman © 2007

STEP 1

STEP 2
folds over the left-hand, front petal; to the top edges of both front petals; and to the scalloped edges of the large tulip's back petals. Apply this color to the small tulips along the inside edges of the front petals.

**Yellow Oxide areas:** Load your brush with Yellow Oxide and blend. Sideload into Naples Yellow and blend. Apply this to the top edge of the Yellow Oxide center of the large tulip and to the scalloped edges of the back petal of the small tulips. Apply it also to the top edge of all berries.

**Green Oxide areas:** Load your brush with Green Oxide and blend. Sideload into Moss Green and blend. Apply this color to the scalloped edges of leaves, walking the color toward the center vein. Also apply it to the bottom edge of the calyx on the large tulip and to the top edges of the calyces on the small tulips. Load the liner brush with Moss Green, and place this as a highlight randomly on stems, making sure not to cover the entire stem.

Dry the entire surface with a hair dryer, and allow it to cool before proceeding.

### SECOND SHADING

The second shading is darker and is placed in smaller areas than the first shading.

Apply a thin coat of Retarder Medium to the surface. Sideload a no. 8 flat brush into Purple Madder. Blend on a dry palette. Apply to the following parts of the large tulip to deepen the first shading of Burgundy: along the outside edge of the front petals; on the previously shaded area where the left-hand, front petal passes underneath the right-hand, front petal; into the throat of the tulip, behind the front petals at the bottom of the Yellow Oxide center; a touch behind the front petals on either side of the Yellow Oxide center; and a little behind the Yellow Oxide center. On the small tulips, place a touch on each outside edge of the pink petals and deep in the throat on the back Yellow Oxide petal. Also place a small touch at the base of all berries.

Rinse the brush, and reload it with Retarder Medium. Sideload into Teal Green and blend. Sideload into a touch of Carbon Black and blend. Apply over the first shading of the leaves at the base of the large tulip, and pull it out toward the tips of the leaves.

Dry the surface with a hair dryer. Allow it to cool before proceeding.

### FINAL HIGHLIGHTS

The final highlight is the lightest and brightest, and it is always placed in a smaller area.

Apply a thin coat of Retarder Medium to the surface. Sideload your brush into Rose Pink and blend. Pick up a touch of Warm White and blend. Apply to the edge of the Rose Pink petal on top and in front on the right-hand side, and to the scallops of the other front petal. Add touches to the back petal scallops; these should not appear as light as the front petals. Also, add touches to the inside edges of the front Rose Pink petals of the small tulips.

Sideload your brush into Naples Yellow and blend. Pick up a touch of Warm White and blend. Apply this color to the top edge of the Yellow Oxide center of the large tulip and to the center scallop of the small tulip's back, yellow petal. Apply this color to the top edge of all the berries.

Sideload your brush into Moss Green and blend. Pick up a touch of Naples Yellow and blend. Apply this color to the previously highlighted side of the two large leaves.

Again dry the surface with the hair dryer, allowing it to cool thoroughly before moving on.

### DETAILS

The green strokes emerging from the small tulips are painted with a liner brush loaded in Green Oxide and tipped in Moss Green; tap your brush on a dry palette before going to your piece. You should set these strokes in after they are dry by applying another shading of Purple Madder in the throat of the small tulips.

The yellow strokes emerging
from the throat of the large tulip are Naples Yellow; once they are dry, set them in with another shading of Purple Madder.

The pink linework on the back, scalloped petals of the large tulip is Rose Pink+Warm White. Take care that the pink is light enough to be visible. The pink linework on the front petals of all tulips is Rose Pink+a little more Warm White.

The linework on the two large leaves is Moss Green+a touch of Naples Yellow. Filler strokes along the stems are pulled with a round brush loaded in Raw Sienna; it is acceptable to have some transparency in these strokes. The clusters of dots are added with a stylus and Moss Green.

The gold strokework in the corners of the lid is painted with a liner brush and Rich Gold. The gold stripe on the outermost edges of the top and bottom box rims is Rich Gold.

**FINISHING**

Allow the piece to dry for a few days before applying a coat of Clear Glaze Medium. Give the medium a few hours to dry, and then apply three or four coats of Satin Polyurethane Varnish per the directions on the bottle.

**ARTIST'S SKETCH**

Sarah Freeman CDA lives with her husband Johnny in Mobile, Ala. An SDP member since 1981, Sarah became a CDA in 1991 and passed her stroke board toward her MDA in 1997. In 2004 she was honored to have her ornament selected for display on the White House Christmas tree. Sarah is a frequent teacher at Conference, HOOT, and an experienced travel-teacher as well. She also maintains a studio in her home.

Sarah loves design, and her work has appeared in numerous packets and a number of national magazines. You may write to Sarah at 9941 Alderway St., Mobile, AL 36695; or email her at sarahfreeman67@yahoo.com.
his painting was inspired by a photograph that I saw of the cabin, located somewhere in the mountains of Missouri, that my grandparents built and lived in while still newlyweds in the late 1800s.

**PREPARATION**

Transfer the design using graphite paper and a pencil or stylus.

JansenArt Traditions acrylics are so rich in pigment that you'll need only about a dime-sized puddle; set these out on the edge of your palette, starting with the lightest color and progressing to the darkest. On the opposite side of the palette, place the reds, yellows, blues, and greens so that these can be pulled into the center for mixing. Use an eyedropper to add a single drop of *Extender Medium* to each color, and mix it with a palette knife.

Place a quarter-sized puddle of *Glazing Medium* on your palette in a place convenient for working with the colors. Place the same amount of *Extender Medium* on the palette; we'll be using this medium first.

**LET'S PAINT**

**SKY**

Use the 3/4-inch flat wash to apply an even coat of *Extender Medium* to the entire sky. It's O.K. to cover the tops of the mountains as well. Be sure that you have smooth, even coverage, but do not flood the surface; if you apply
to much medium, remove the excess by blotting it off with a soft paper towel or blue shop towel.

Note: By applying a thin coat of Extender Medium to large areas such as the sky and water, you’ll get much smoother paint coverage and values that are easier to blend. Because your paint will stay “open” longer, you may sometimes have to force drying time with a hair dryer.

While the medium is still wet, apply a Sky Mix of Ultramarine Blue+Titanium White in long, smooth, horizontal strokes using the 3/4-inch flat wash. Keep the upper corners just a little darker, and lighten the value as you descend toward the mountains by adding more Titanium White. If you wish to add some clouds, you may do so now using the no. 8 shader and Titanium White. I suggest that you keep the value very subtle; remember that you don’t want too much going on in the sky as this could detract from the cabin, the painting’s focal point.

**MOUNTAINS**

Use the 3/4-inch flat wash and a mix of Pine Green+Sky Mix+touch of Carbon Black to lay in the trees and mountaintops. Hold the chisel-edge of the brush vertically to the canvas with the bristles lightly loaded on one side. Now move the brush up and down gently as you simultaneously move horizontally across the tops of the mountains. These strokes will serve as your trees, so be careful to size them appropriately. Once you have established the mountaintops, continue to work downward using the same technique. When the entire area is covered, use Pine Green+touch of Carbon Black to darken the trees at the top of the ridge, thus separating the mountains. Take care not to paint trees in perfect rows, and include a variety of uneven shapes and sizes. Layer the strokes to show that the trees are growing on a slope.

Be very careful not to overload your brush in this step! As I wrote earlier, Traditions acrylics have a very high pigment concentration, and not much paint is needed for coverage. You can always add paint if needed.

When the mountains and trees are painted and dry, mix a glaze of Sky Mix+Glazing Medium by pulling some medium from its puddle and using the brush to add Sky Mix to it. Pull the paint through the medium using the flat of the brush. Again, be careful not to use too much paint, or you’ll run the risk of covering your underpainting.

Apply this glaze to the top of the mountain farthest back in the range; it appears just above the ridge where the two forward mountains meet, and is roughly triangular in shape. Also apply it just above the roof of the cabin, between the overhanging tree and the chimney. This will have the effect of distancing the mountains. Be sure to feather the glaze so that you don’t end up with hard edges.

**LILAC BUSH**

Make a very dark mix of Pine Green+Ultramarine Blue+Carbon Black, and use the no. 8 or 12 shader to lightly paint in the shape of the bush. Use the bottom corner of the chisel-edge to lightly tap in small leaves at the edges of the bush mass; this keeps the bushes from looking too tight. Once you are happy with the shape of the bush, add some lighter leaf shapes with the no. 2 filbert and Pine Green+Hansa Yellow.

More detail will be added later. Note that this is the same procedure we’ll use to add leaves to the foreground trees.

**FENCE**

Use the no. 8 shader and a mix of Raw Umber+Medium White to paint the fence. Shade with Raw Umber+touch of Carbon Black. Add some highlights on the fence with Medium White+touch of Pine Green.

Once the fence is painted, add flowers to the lilac bush with Dioxazine Purple+Titanium White, varying the mix to create different shades; this adds depth to the flowers.
COLOR STEP BY STEP

SKY

MOUNTAINS

DISTANT MOUNTAINS

BUSHES

LILAC BUSH & FENCE

ROOF

BOARD SIDING

SHINGLES

PORCH

GRASS
CABIN

Use the 3/4-inch flat to basecoat the cabin roof in Raw Umber. Basecoat the front of the cabin and the porch (except the poles and railing) in Raw Sienna. Basecoat the chimney in Medium White+touch of Raw Umber. Paint the windows and door with Raw Umber+touch of Carbon Black. Also use Raw Sienna to basecoat the steps in front and at the side of the porch.

Detail the chimney with the nos. 4 and 8 shaders. Add the darks with Medium White+Raw Umber, and intensify the dark areas between the rocks with Raw Umber+touch of Carbon Black. Add the highlight with Medium White+Warm White. Keep the shapes irregular for added interest.

Make mixes of Raw Sienna+Medium White, Raw Sienna+touch of Burnt Sienna, and Medium White+Yellow Deep, and use these on the nos. 8 and 12 shaders to detail the front of the cabin. Use the broad tip of the brushes to make vertical strokes for the boards, and keep the colors varied to add age and interest. Once the colors have been applied, use the round brushes to separate the boards with lines of Raw Umber+Carbon Black, varying the lines’ thicknesses.

Paint the door and window frames Raw Sienna+Medium White with the nos. 4 and 8 shaders; add shading with Raw Umber. Use a very thin Raw Sienna to paint the window panes.

Now add the shadow of the roof that falls across the porch; use a transparent glaze of Raw Umber+Carbon Black mixed with Glazing Medium on the 3/4-inch flat. The transparency of the glaze is important—you can always apply more glazes if you need to darken. Allow each glaze to dry before applying the next.

Add the posts and railing with Raw Sienna+Medium White. Shade them with Raw Umber, and highlight with Medium White. Add a few bright highlights of Warm White. Glaze in the shadows cast by the railing and posts. Add the rock wall under the porch with Light Grey Value 8, and shade each rock with Light Grey Value 8+Raw Umber. Add Carbon Black to this mix for the darkest areas.

ROOF

Begin the roof by giving it another coat of Raw Umber+touch of Carbon Black. Add shingles using the nos. 8 and 12 shaders; load the brush sparingly on one side with Medium White+Raw Umber, and place the broad part of the brush at the top of the roof line. Lightly stroke down to make a shingle, allowing some of the underpainting to show through. Notice that the shingles slant toward the apple tree and gradually become straight as you work your way across the roof.

When this step is completed, go back and add highlights on some of the shingles with Medium White. Intensify the dark between and below the shingles with Raw Umber+Carbon Black. Keep in mind that this is an old cabin and that the shingles were cut by hand. They’ll look more authentic if you keep them uneven.

Add the galvanized chimney with Light Grey Value 8, and shade it with Carbon Black+touch of Raw Umber.

TOOLS AND MISCELLANEOUS

You can add the same sundry items on the porch and in the yard that I have, or you can incorporate your own memories and ideas.


Chopping block and ax: Basecoat the block with Yellow Deep+Medium White, and shade it with Burnt Sienna. The ax blade is Light Grey Value 8 highlighted with Warm White. The handle is done in the same colors as the chopping block.

Rug: Perinone Orange+touch of Naphthol Red. Shade under the rug with Raw Umber.

Broom: Basecoat as you did the chopping block. Shade with Raw Umber+Carbon Black.

Bathtub and bucket: Basecoat in Light Grey Value 8. Shade and contour with Light Grey Value 8+touch of Carbon Black, and add the highlight with Warm White.

Apples on tree: Use the round brush and Naphthol Red+Perinone Orange to add apples once the tree is completed.

Ladder: Paint the ladder with Medium White+touch of Raw Umber. Highlight with Medium White, and shade with Raw Umber.

Flowers: Paint the flowers last and use whatever colors you like best. I used Naphthol Red+Titanium White for the pinks, Naphthol Red for the reds, Hansa Yellow for the yellows, Ultramarine Blue+Titanium White for the blues, and Warm White for the whites.
The centers of the daisies are Perinone Orange.

**YARD**

Use the 3/4-inch flat wash to basecoat the ground Raw Sienna. Mix Medium White+Raw Sienna to add lighter areas; add some Raw Umber to this mix to paint the path.

Using the wave brushes and mixes of Pine Green, Yellow Green Light, Yellow Oxide, and Raw Sienna, flip in the grass blades using light, upward strokes. Do not overload the wave brushes: There should be paint only on the tip of the bristles. Once the grass is painted, go back with a liner brush to add some detail strokes.

**TREES**

Use a brush compatible in size to the part of the tree that you are painting.

Basecoat the apple tree in Raw Umber. Add shading with Raw Umber+Carbon Black and highlights with Medium White+touch of Yellow Deep. Place a final highlight with a little Warm White and reflected light with Ultramarine Blue+Warm White. Use the same technique for the leaves as before; for the brightest leaves use Yellow Green Light+Hansa Yellow+Warm White.

**FINISHING**

Add the flowers last, and clean up anything that needs attention. If you painted on canvas, I recommend applying a few coats of Krylon Crystal Clear to protect your work and to add brilliance and depth to your colors.

**ARTIST’S SKETCH**

Glenice Moore is the author of eight books and is a well-known travel-teacher throughout the United States and Canada. A native of northern Idaho, Glenice enjoys traveling into the Canadian Rockies—either on horseback or on her ATV—or into Glacier or Yellowstone National Parks to be near nature. She is known for her paintings of wildlife and animals, and works from her own photographs. A chance reading of a Newsweek story from August, 2007, alerted Glenice to the plight of the endangered mountain gorilla, and she has since raised money for the Dian Fossey Mountain Gorilla Fund through the sales of her memorial posters.

Glenice has been a member of SDP since 2004. You may contact her at P.O. Box 552, Athol, ID 83801; or email glenice007@msn.com. Visit Glenice’s website at www.glenicewildlifeart.com.
Design is shown at actual size.
STEP BY STEP

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6
Place an Olive Green stripe to the right of each yellow stripe on the green bow.

Use the Colorless Blender to blend and soften both bows. Clean the tip of the blender on clean paper as you move from one color to another, and do not over-blend.

You may need to redo the stripes or lighten or darken the bows after the blending stage. Here you may introduce a touch of Black to lighten or darken.

Scribble in a few flowers with Scarlet Lake.

**FINAL DETAILS**

Cover any graphite lines with the darkest value bordering it; for instance, cover the graphite lines on either bow with the Dark Brown from the bears’ shadows. Graphite lines that border the background paper on the bows can be covered, if needed, with either Tuscan Red or Olive Green.

If you lost the eye or nose highlights, you can use a liner brush and white acrylic paint to dot them back in. If they get too large, shape them with the Black pencil.

Stand back and evaluate your drawing. Many layers of pencil add to its depth. Don’t be afraid to repeat or add a color or two.

**FINISHING**

Spray your work with several light layers of Krylon Workable Fixatif. This will keep the wax binder in the pencil from rising to the surface on the bows and dulling their color.

This project will fit into a standard 11”x14” mat. Don’t sign your work until after it’s matted; this will ensure that the mat doesn’t cover your signature.

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**ARTIST’S SKETCH**

An SDP member since 1982, Pat Lentine is an experienced teacher in acrylics, colored pencil, watercolor, and oils, having taught all levels of artists since 1991 both locally and as a travel-teacher. As well as designing and teaching in acrylics and colored pencil, she is currently painting portraits in oil. Pat is active in several local Society chapters in Florida, where she lives with her husband Bill. Much of her time is taken up with her three children and seven grandchildren.

You may write to Pat at 7234 Branchtree Dr., Orlando, Fl 32835; call her at (407) 290-9649; or email pat@patlentine.com. Visit her website at www.patlentine.com.

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Design is shown at actual size.
CATCH THIS MAGNIFICENT BIRD OF PREY ON YOUR CANVAS.

Red-tailed Hawk
These beautiful birds of prey are very common in western Oregon; on Interstate 5 between Eugene and Portland you can spot them perched on fenceposts and trees, sometimes as often as every mile. In preparation for this painting I discovered that the red-tailed hawk occurs in a wide range of colors, from very dark brown to a lighter reddish brown to a very pale cream. Their markings are similarly various, although I’ve painted mine with a minimum of markings on the upper and lower chest. The background of the painting is representative of the western Oregon landscape, with misty hills and rows of Douglas fir, maples, and alders.

**PREPARATION**

Basecoat the surface of the Masonite panel with one or two coats of Light Foliage Green. Sand the dry surface smooth. Using the large flat brush, basecoat the upper half of the surface with a thin coat of Dolphin Grey, brushing horizontally. Allow just a bit of the green background to show through.

**PAINTING TIPS**

I use the no. 5 round to achieve the hawk’s feathery look. The brush is loaded on the wet palette, with some moisture being allowed to mix with the paint. Flatten the bristles as you pick up a small amount of paint on the tip of the brush. Move away from the pile of paint, and gently work the paint into the bristles, patting and pulling slightly on both sides of the brush, and keeping it flattened as you go.

When properly filled, the brush will look a little like a small fan. The brushstrokes (or “feather strokes” as I call them) are painted with the brush held at a 45-degree angle to the surface, using the full width of the brush. On the head, shoulders, and marks on the lower chest, the brush is held almost on the chisel-edge so that the painted markings end in a point.

**LET’S PAINT**

**BACKGROUND**

You can transfer the design for the hills using white graphite, but it’s better to simply draw them in using a white chalk pencil; these lines are much easier to remove. Dampen the surface where the hills will be added using the 1-inch flat wash brush. Sideload the same brush with Blissful Blue, and float in suggestions of fog behind the hills, holding the paint edge of the brush downward, and then mopping gently with vertical brushstrokes. While this dries, dampen the sky, and brush in the suggestion of some soft clouds, again using Blissful Blue sideloaded on the 1-inch flat wash brush. Mop gently in all directions to soften the edges.

Dampen both upper corners of the sky. Brush-mix a little Dolphin Grey + Dark Victorian Teal + touch of Hippo Grey, and add this color mix into the damp corners to darken before gently mopping.

Tone the meadow with a little Trail Tan and then Seminole Green. Dampen the surface, and brush in a little Trail Tan under the trees. Soften with the mop brush. When dry, dampen again...
to the right of the lower trees and at the painting’s lower edge. Brush in a little Seminole Green to darken, and mop gently.

To paint the trees, load the filbert brush with Dark Victorian Teal, and tap off the excess on a paper towel. Stipple the tree shapes in gently. Repeat with Seminole Green, and then a little Roman Stucco. Use the tip of the no. 5 round and Seminole Green+Dark Victorian Teal to stipple in the Douglas firs. Use the same mix to pull a few shadows from under the tree line.

**HAWK**

Transfer the main outlines of the hawk design and the stump. Leave the design attached so that the details can be transferred after the hawk is basecoated.

Basecoat as follows:

- **Head, shoulders, irises, and tail:** Autumn Brown.
- **Right wing:** Espresso.
- **Lower chest, legs, and left wing:** Trail Tan.
- **Feet and legs, upper beak and mouth:** Butter Yellow.
- **Lower beak, pupils, and outline around iris:** Black.
- **Stump:** Hippo Grey.

Basecoat the stump only loosely. When dry, sand very lightly and transfer the design details.

Paint the dark markings on the head, shoulders, upper and lower chest, and left wing with Dark Burnt Umber using the round sable brush.

Paint the highlights on the head and shoulders with feather strokes of Roman Stucco+Autumn Brown (1:2), painting between the dark markings. Highlight again with Roman Stucco. The final highlight is a mix of Butter Yellow+Candlelight (1:2) above the eyes, the little cheeks, the top of the head, and the outer edges of the shoulders.

**CHEST, LEGS, AND LEFT WING**

Paint the legs, upper and lower chest, and left wing next. Paint feather strokes of Roman Stucco on the outer edges of the chest (near the brown shoulders), allowing the strokes to overlap into the brown.

Float Hippo Grey shading to separate all the body parts—between the legs, on the lowest part of the lower chest, on the left side of the left wing, and under the right wing. (These areas are marked with crosshatching on the design; see pages 58 and 59.) Paint some very light Dark Burnt Umber feather strokes over the Hippo Grey shadows. Fill in the section under the tail with Hippo Grey. Highlight the upper and lower chest, legs, and left wing with feather strokes of Candlelight. Paint Dolphin Grey feather strokes on the lowest part of the lower chest, the right side of the legs, under the right wing, and beneath the tail. Float the shadow areas a second time with Dark Burnt Umber. The final highlight is feather strokes of Magnolia White on the upper half of the upper chest and the outer edge of the left wing.

Paint the white markings on the face and the edge of the right wing with feather strokes of Dolphin Grey. Highlight with Blissful Blue, and then again with Magnolia White.

**EYES**

Shade around the pupils with a side-load of Black. When dry, shade across the top of the eyeball with Dark Burnt Umber, starting just in front of the eye and extending a bit beyond it to create the dark corners. When dry, repeat the same shading with Black. Sideload with Tangerine, and paint a narrow float at the lower edge of each iris. When dry, repeat with a narrow float of Butter Yellow. When dry, dampen the surface of the eyes one at a time, and then dab in a tiny bit of Dolphin Grey for the secondary highlight. The sparkles are Candlelight.

Paint a thin line of Dolphin Grey just below the Black outline, and tuck a few little brushstrokes under the line and toward the beak. Darken the space between the two lines with Dark Burnt Umber. Highlight the front part of the
lower line—the space between the eye and mouth—with Blissful Blue and then a little Magnolia White.

**BEAK**

The nostrils are Black. Paint the mouth line with Autumn Brown using the liner brush. Paint a thin line of Black just at the inner corners of the mouth. Shade the beak with a sideload of Hippo Grey on the upper edges of the yellow area, covering most of the yellow above the thin mouth. Shade the upper edges and the side corners of the Black area with Hippo Grey. Float a little Blissful Blue on the lower edge of the yellow and above each nostril. Dry-brush a little Dolphin Grey down the center of the Black. Dry-brush Candlelight down the center of the beak (both yellow and black areas) for a highlight. Shade with Hippo Grey under the beak, leaving a tiny bit of white feathering just below the mouth.

**RIGHT WING**

Shade between all the feathers with a sideload of Dark Burnt Umber. Using the sable round and the same color, apply feather strokes for the dark markings on the wing feathers. Highlight the edges of the feathers with brushstrokes of Autumn Brown followed with Roman Stucco. I used the lighter color sparingly in the center of the wing and more liberally on the back edge and in the one small front section. Float Black between the wing sections.

**TAIL**

Shade between feathers with a sideload of Dark Burnt Umber. Paint the markings using the sable round and feather strokes of Dark Burnt Umber. Highlight the edges with feather strokes of Roman Stucco. Highlight the tips again with feather strokes of Candlelight. Float the outer edges of the outer two feathers on either side with a sideload of Tangerine.

**FEET**

Shade both edges of the legs and between the toes with a sideload of Hippo Grey. Use the liner brush to paint thin Hippo Grey lines across the legs and toes. Repeat the shading with Dark Burnt Umber. Paint just the lower part of the thin lines with Dark Burnt Umber. Highlight between the dark lines with lines of Blissful Blue. The final highlight is Candlelight, dry-brushed across the thin lines and onto the toes. Paint the talons Black. Highlight with Dolphin Grey followed by a bit of Candlelight on the tips.

**STUMP**

I used the round sable brush for the stump, picking up paint and then patting most of it off onto a paper towel for dry-brushing. First set in the knothole using Autumn Brown, with a little Espresso on the outer areas. Next darken the top and sides with Dark Burnt Umber, and add a few cracks using the same color. Darken at the top and around the knothole with Black. Highlight with Roman Stucco followed by Blissful Blue.

**FINISHING**

I added a little more texture to the meadow area by picking up a little Seminole Green on the tip of the 1-inch flat wash brush; don’t use too much paint, and keep it a little dry. Stipple this in the foreground of the meadow. Next pick up a little Dark Victorian Teal, and continue to stipple down toward the lower edge.

Make sure you have removed any remaining graphite lines before finishing with several coats of varnish.

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**ARTIST’S SKETCH**

An SDP member since 1984, Karen Hubbard is the proprietor of Hubbard’s Cupboard. You may contact Karen at 801 Blackfoot Ave., Eugene, OR 97404; phone (541) 688-8253; or email mapahub@comcast.net.
**STEP BY STEP**

**CHEST, SHOULDERS, HEAD**
- Base dark markings. Highlight both sections. Final highlights.

**DARK WING**
- Highlight feathers: Roman Stucco. Highlight leading edge: Magnolia White.

**FEET**

**STUMP**
- Base dry-brush. Dry-brush two darks. Dry-brush two lights.
Design is shown at actual size. Match up design at dashed lines.
A ROSE-COVERED TREASURE CHEST IS BURNISHED BY THE FADING LIGHT OF DAY.
Sunset Souvenir
Karen Ortman

I love the colors of the Southwest: the landscape and the nuggets of turquoise within which an unlimited matrix of colors can be found. Glazing and tinting adds depth and softness to this box depicting sunset and roses, and Clear Glaze Medium isolates and sets its layers of colors.

The palette for this project is limited, creating interesting opportunities to use color in tints and glazes. In the petticoat, as well as in some subsequent layers, Clear Glaze Medium is used in place of water; and from there additional layers of color and detail enlarge the design and build values subtly. The colors are brush-mixed and applied in thinned layers of scant paint, but more color can be added to heighten contrast as you wish. Working from light to dark builds values—and anticipation, too!

PREPARATION

Use Jo Sonja’s Wood Filler to fill any holes in the surface. Allow the area to dry, and then sand it; remove the dust, and then sand and dust the entire trunk.

Basecoat the trunk inside and out in Naples Yellow+All Purpose Sealer (1:1) with a 1-inch square wash brush. Allow the basecoat to dry, sand and dust again, and next apply a coat of unmixed Naples Yellow. Allow this second coat to dry.

LET’S PAINT

PETTICOAT

The petticoat layer is applied to the background in thin, transparent washes of color. The first color glaze is added to shade the edges of each side. Sideload a 3/4-inch oval glaze brush, and use it to pat and pull the thinned paint from the edges of the trunk, working toward the center of each side. Smooth and soften the wash using repetitive, overlapping strokes. Repeat the same procedure on each side and on the top of the box, repeating it, if you like, in order to deepen the color and achieve darker edges and corners. Dry well, and next apply a wash of Clear Glaze Medium+water+Red Violet (3:2:1). Allow this color to settle into puddles of strong color. Dry before proceeding to the next side, saving the interior of the box for last.

When the petticoat is completely dry, begin the green stripe on the front of the trunk by taping off a line three-quarters of an inch in from the edge with Scotch Magic Tape. Tape off a second line one-eighth of an inch farther in. Be sure that the tape is bonded well to the surface—especially where it borders the inside line—to prevent color from bleeding underneath. Using a flat brush, paint the exposed stripe Vines+water (4:1), and dry-brush the center of the green stripe with Naples Yellow+Vines (1:1). Remove the tape and clean up any bleed using the chisel-edge of a clean flat brush. Apply the
STEP BY STEP

SIDE ROSES

STEP 1

STEP 2

STEP 3

STROKE ROSES

STEP 1

STEP 2

STEP 3

BASKET

STEP 1

STEP 2

STEP 3
hatching on the border from the edge to the green stripe with the chisel-edge of a flat brush loaded with thinned Gold Oxide. Repeat the process for the three remaining sides of the trunk; the stripe on the top of the box will be applied in a later step. Allow to dry.

Now glaze the interior of the trunk using thinned Clear Glaze Medium + water + Gold Oxide (3:2:1). You may add another layer to deepen the color in the corners and where the edges meet if desired.

The cut edges of the top and bottom are painted using Aqua + Naples Yellow (3:1). Add the hatching with the chisel-edge of a flat brush and Naples Yellow. Dry the hatching, and then shade the corners of the lid and bottom with a sideload float of Aqua.

Transfer the line drawing very lightly, without much detail, using gray graphite.

**TOP**

The outside border around the top panel is the width of the 3/4-inch Scotch Magic Tape; simply line a strip of tape up along all four edges of the top, pressing firmly on the inside edge of the tape. Once that's in place, measure in an additional quarter inch, and place a second strip of tape, so that a quarter-inch strip of the surface is exposed between the two pieces. Seal the second piece well onto the surface to prevent bleed, and paint the exposed stripe with the chisel-edge of a flat brush loaded in Vines + water (4:1). Highlight by dry-brushing the center of the green stripe with Naples Yellow + Vines (1:1), and add the diagonal linework with thinned Olive Green on a no. 1 short liner. Remove the tape and clean up any bleed using the chisel-edge of a clean flat brush. Use gray graphite to transfer the line drawing very lightly, without much detail.

On the outside border add the oval vine pattern, small flowers, and leaves with linework of thinned Gold Oxide. Use sit-down strokes of Naples Yellow for the highlight dots. Add tints of thinned Aqua near the corners for interest.

Within the green border, create the linework oval with Claret Rose + Gold Oxide (1:1). Add glazes of thinned Yellow Deep inside of the oval. Finish with fewer glaze touches of thinned Aqua. Add thinned Gold Oxide in the triangular corners, and pat the color to create a mottled look. Dry.

Shade inside of the green border by using a flat brush to float thinned Gold Oxide toward the center of the area. Allow the float to dry, and then repeat to darken the color where needed. Dry again, and then continue with the next transparent glaze of Red Violet.

**BASKET**

Wash the shape of the basket with Clear Glaze Medium + water + Gold Oxide (3:2:1) using a 1/4-inch oval glaze brush. Add tints of thinned Yellow Deep. Pat shading on the edges and bottom of the basket using thinned Claret Rose + Gold Oxide (1:1). Allow to dry and repeat the shading if needed. (Be careful: This very strong color can easily overpower if not thinned enough.) Highlight the center of the basket with linework of Yellow Deep + Warm White (1:touch) to lighten. The edges of the basket have horizontal linework of Claret Rose + Gold Oxide (3:1). Add the basket weave and buttons with linework of Claret Rose + Gold Oxide (3:1). Highlight the linework with Naples Yellow, and add a touch of Warm White to the dirty brush to lighten and brighten the highlight as needed.

**STROKE ROSES**

Begin the stroke roses on the top of the trunk and in the basket by washing the shape of the first rose with Clear Glaze Medium + water + Gold Oxide (3:2:1) using a 1/4-inch oval glaze brush. Add tints of thinned Yellow Deep in the center. Shade the throat and the bottom of the roses with thinned floats of Claret Rose + Gold Oxide (3:1). Use a no. 3 round brush to add dark strokes of Claret Rose. Add lighter strokes in the center of each rose using a no. 3 round brush with Naples Yellow, adding Warm White to the dirty brush for the final highlight strokes. Add strokes of Aqua in the darkest areas for inter-
ARTIST’S SKETCH

Karen Ortman joined SDP in 1989. She has been painting for over thirty years. She enjoys teaching at SDP and regional conferences, and feels fortunate to have met so many wonderful painters throughout the United States. Karen’s favorite place to paint is still her home studio in the presence of her friends and students.

Karen has authored three books and countless packets. You may write to her at 538 S. Citrus Ave., Escondido, CA 92027; or email her at foreverfolkart@yahoo.com.

LEAVES

Wash the shapes of the leaves with Clear Glaze Medium+water+Vines (3:2:1) using a 1/4-inch oval glaze brush. The stems are linework of Vines applied with a no. 1 short liner. Add tints of Naples Yellow for the highlighted side of the leaf. Add the linework crosshatching on the leaves with Vines+Olive Green (1:1). The final highlights on the leaves are strokes of Naples Yellow+Warm White (1:1).

FILLER STROKES

All filler strokes are thinned Gold Oxide using a no. 1 short liner brush.

SIDE ROSES

Wash the shape of the rose with Gold Oxide. Add tints of Yellow Deep+Warm White (2:1) in the center of the rose. Shade the throat and the bottom of the roses with thinned floats of Claret Rose+Gold Oxide (3:1). The linework is Claret Rose+Gold Oxide (1:1). Add highlights with linework of Naples Yellow, and then add Warm White to the dirty brush for the final highlights.

FINAL GLAZES

At this point decide whether to erase any visible graphite lines or leave them; I generally leave them as they emphasize the piece’s hand-painted look. Some may be sealed in place with Clear Glaze Medium and thus not removable anyway.

The entire piece can be anchored by adding more glazes to complement the design; use colors from the palette on a 3/8-inch oval glaze brush, and apply thinned floats or even puddles of color very randomly around the design, as well as within the borders. Add sparkle and interest to the edges of the trunk with the following colors; for each, add only a touch of color to Clear Glaze Medium, and use the colors separately rather than mixing them: Aqua, Red Violet, Yellow Deep, Gold Oxide. Finally check the entire piece inside and out, looking for areas that require a bit more attention.

FINISHING

A single coat of Clear Glaze Medium should be applied to the entire trunk, inside and out; it is recommended that you apply this medium prior to varnishing. Allow the medium to dry for several hours. Apply three coats of matte Polyurethane Varnish, making sure each coat is completely dry before adding another.

The stylized dots in the centers are Gold Oxide; add a touch of Warm White to the dirty brush for the brightest highlight.

Leaves

Wash the shapes of the leaves with Clear Glaze Medium+water+Vines (3:2:1) using a 1/4-inch oval glaze brush. The stems are linework of Vines applied with a no. 1 short liner. Add tints of Naples Yellow for the highlighted side of the leaf. Add the linework crosshatching on the leaves with Vines+Olive Green (1:1). The final highlights on the leaves are strokes of Naples Yellow+Warm White (1:1).

Filler Strokes

All filler strokes are thinned Gold Oxide using a no. 1 short liner brush.

Side Roses

Wash the shape of the rose with Gold Oxide. Add tints of Yellow Deep+Warm White (2:1) in the center of the rose. Shade the throat and the bottom of the roses with thinned floats of Claret Rose+Gold Oxide (3:1). The linework is Claret Rose+Gold Oxide (1:1). Add highlights with linework of Naples Yellow, and then add Warm White to the dirty brush for the final highlights.

Final Glazes

At this point decide whether to erase any visible graphite lines or leave them; I generally leave them as they emphasize the piece’s hand-painted look. Some may be sealed in place with Clear Glaze Medium and thus not removable anyway.

The entire piece can be anchored by adding more glazes to complement the design; use colors from the palette on a 3/8-inch oval glaze brush, and apply thinned floats or even puddles of color very randomly around the design, as well as within the borders. Add sparkle and interest to the edges of the trunk with the following colors; for each, add only a touch of color to Clear Glaze Medium, and use the colors separately rather than mixing them: Aqua, Red Violet, Yellow Deep, Gold Oxide. Finally check the entire piece inside and out, looking for areas that require a bit more attention.

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One of my very favorite things to do is to snorkel in the Caribbean, where the crystal clear water lets you see for knots, or so it seems. When I snorkel I peek into another, intriguing world. Incorporating that feeling into an oil painting is, for me, a labor of love.

Although my paintings are done in oil, I use an acrylic grisaille method to establish my dark values first. This, together with a medium application, allows me to use both the color of my canvas and the dark values as a background on which to glaze oils and achieve rich, warm colors.

**Preparation**

Basecoat the canvas with an even coat of Orange acrylic, and transfer the design when dry.

**Color Mixes**

- **Light Turquoise**: Titanium White+Turquoise (1:1).
- **Dark Turquoise**: Cerulean Blue+Naples Yellow (2:1).
- **Medium Blue**: Ultramarine Blue+Titanium White (2:1).
- **Dark Blue**: Ultramarine Blue+Burnt Umber (2:1).
- **Blue Gray**: Dark Blue+Titanium White (2:1).
- **Lavender**: Titanium White+Cober Violet (1:touch).
- **Light Blue**: Ultramarine Blue+Titanium White (1:1).
- **Burnt Orange**: Cadmium Red Light+Burnt Sienna (1:1).
- **Light Yellow**: Titanium White+Cadmium Yellow Light (2:1).

**Let’s Paint**

**Grisaille Underpainting**

See Figure 1.

Using acrylic Black and the small filbert, begin the clown fish by painting in the lines around the white stripes, around the mouth, around the eyes, and inside the mouth and the pupils. Wipe the filbert to get a lighter value, and add lines to the fins and tail with the side of the brush.

Use the no. 12 flat to dry-brush the rest of the fish; we’ll still be using Black, but we want it to be lighter in some areas than in others. Begin in the darkest areas, such as the roughly triangular space between the left-hand fin and the middle stripe, and as you continue down the body toward the tail, the paint will run out in your brush and the color will lighten. There is some light shading around all of the white marks, except for the stripe nearest the tail. The line extending between the eyes and mouth is dark, but not black.

Remove most of the paint from your brush, and lightly dry-brush into the bodies of the jellyfish, mainly so that they don’t get lost.

Use the no. 12 flat to outline the shell and to add shading. The dark coral to the left of the shell is Black, so use a flowing, wiggly stroke from the bottom of the coral to paint it. The long coral to the far left of the canvas isn’t as dark, so there you must pay attention to which elements are on top of others. The left and underside of each coral branch is darker, so apply those first; once they dry, remove paint, and dry-brush the rest of the coral to a dark gray.

The other type of coral is tapped on with a sponge, making it a spotty, uneven black.

**Medium Application**

After all the acrylic paint has dried, use a 1-inch brush to apply a coat of Clear Medium to the entire canvas. Next place a paper towel flat over the surface, and “paint” over it with strokes of the 1-inch brush (don’t wipe) to remove any excess medium; this will leave a nice, matte finish on which to glaze on the oils.

**Background**

Using a no. 8 stiff bristle flat and Dark Turquoise, start at the top of the canvas, and paint down to the top of the tail fin with horizontal strokes. Wipe the brush, and use Cobalt Violet to add streaks to the lower four inches of Dark Turquoise just applied, being careful not to cover all of the first color. Work from the bottom up, and let the paint diminish as you go. See Figure 2.

Wipe the brush, and add Medium Blue in the area beneath the Dark Turquoise and Cobalt Violet, extending almost to the bottom of the fish. Wipe
the brush again, and glaze Blue Gray from the bottom of the sandy floor directly above the right-hand coral all the way up to the tail fin, blending the Medium Blue and the Blue Gray together. See Figure 3.

Clean the brush, and add Prima Gray over the Blue Gray, over-blending at the top of the hazy horizon where the sand floor meets the water so that there is no distinct line, and working your way down to the top of the coral.

Switch to the badger filbert, and use Titanium White to create reflections of light from the water surface on the sand. These strokes are elliptical and will join together. Focus more light on the right side, under the fish. Use a mop brush to soften the reflections. See Figure 4.

Clean the brush, and use Light Turquoise to suggest water movement at the top of the canvas, starting on the right side and lessening it as you move to the left. Add Titanium White to the Light Turquoise, and start to brighten up those spots where the light is shining through on the right side. Add some Titanium White, and continue adding touches to brighten. Use the mop to soften. See Figure 5.

Add the jellyfish to the painting using your no. 8 filbert and Light Blue. Outline the jellyfish and very lightly pull toward the inside. If the jellyfish is not transparent, add background color to the center to create transparency. Mop this slightly also. See Figure 8.

CORAL
The tall coral on the left is tapped in using a bristle brush with Cobalt Violet, and then highlighted on the right side with Medium Blue. Add a final accent of Light Blue using your no. 8 filbert to tap the highlight.

The rest of the coral is glazed with the bristle brush in Dark Blue.

Use the corner of the bristle brush to tap Cobalt Violet on the left coral, not covering all the Dark Blue. The highlights are tapped on with Light Turquoise. See Figure 6.

The middle coral is tapped on with Burnt Orange, and then highlighted with Cadmium Red Light, with a few touches of Naples Yellow for the final highlight.

The right coral is Blue Gray tapped on with the bristle brush and then highlighted with Lavender.

The wavy coral in the center front is Dark Turquoise followed by Light Turquoise and a few highlights of Lavender.

The shell is glazed with Cobalt Violet using your no. 8 filbert. Highlight the upper part of the curves in the shell with Prima Gray, and add a few touches of Titanium White to accent. See Figure 7.

CLOWN FISH
The shadowed areas of the fish are glazed with the filbert and Burnt Orange.

Use Cadmium Red Light in the
FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4
STEP BY STEP

FIGURE 5

FIGURE 6

FIGURE 7

FIGURE 8

STEP 1

STEP 2

STEP 3
lighter areas. Add Naples Yellow, then Light Yellow in the brightest areas, tapping both of the highlight colors with the no. 8 filbert brush.

The eyes are Burnt Orange with Light Yellow accents.

The white parts of the fish are glazed using the filbert with Blue Gray, followed by Prima Gray, and finally Titanium White in the lightest areas. Go back and darken the areas in the shadows with the Dark Blue. Mop the fins and tail fin lightly from the outside in. Use the filbert comber to put in the fins and tail fin highlights. See Figure 8.

**FINISHING**

Another benefit of using medium is that it dries the painting to a nice, matte finish. You’ll find that it’s not necessary to go back months later to add varnish, and that no other finishing is required.

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

Design is 50% of original. Enlarge 200% for actual size.

Jo Legg has been painting for more than seventeen years and teaching for thirteen, including six years of travel-teaching to national conventions throughout the country. Jo credits Robert Warren, with whom she’s studied for a decade, with having been a primary influence on her style.

Jo has been a member of SDP since 2005. Visit her website at www.jolegg.com, or email her at jo@jolegg.com.
Being both an avid vase collector and an avid rose gardener, I delighted in the task of hunting down just the right vase for some beautiful roses that graced my garden and that serve as the subject of this painting. Another pleasure for me was the opportunity to depict glass in my painting; I've been intrigued with capturing the special qualities of glass since I first took up the subject as part of the still-life board for my MFA Certification. Your task when painting glass is to convey the illusion of transparency, and the best advice I can offer those of you who are new to this challenge is to resist overworking it; doing so yields muddy, unappealing results. Instead, apply each new layer carefully, using the transparency technique set forth in this project, and concluding your glass surface with a final glint of opaque shines and shadows.

**Blending**

Blending is the application of two or more colors side by side, or one on top of another, and then the melding of the colors in such a way that a smooth transition between the values results. The angle at which the brush is held is important: hold the brush to the back of its handle, and keep it at a 45-degree angle to the surface. In this way you’ll be blending on the flat of the bristles, not the chisel-edge. Successful blending is achieved through practice, patience, and a soft touch of the bristles.

**Extender Medium**

Extender Medium is used here to extend the open time of the paint; apply a thin application to a single area or to the entire surface using a large, clean brush. The surface should be dry. Brush back and forth to activate the medium. You may also use extender medium in your brush instead of water.
**Painter’s Checklist**

**SURFACE**

This piece can be painted on a 12” x 16” (approx. 30.5 x 40.5cm) canvas or Masonite or wood panel.

**PALETTE**

JansenArt Traditions
- Burgundy
- Burnt Umber
- Hansa Yellow
- Indian Yellow
- Light Grey Value 8
- Medium Grey Value 6
- Medium White
- Naphthol Red
- Naphthol Red Light
- Raw Sienna
- Raw Umber
- Ultramarine Blue
- Warm White

**BRUSHES**

JansenArt Brushes
- Series JAB10 no. 8 shader
- Series JAB17 no. 1 short liner
- Series JAB23–25 nos. 4, 6 & 8 filberts

MISC.

- Large flat brushes (for varnish, background, and applying extender medium)
- Small, worn filbert or mini mop

**SUPPLIES**

- Basic painting supplies (page 159)
- Clear acetate
- Distilled water (optional)
- Fine-point permanent pen
- Hair dryer
- JansenArt Extender & Blending Medium
- JansenArt Glazing Medium
- JansenArt Texture Medium
- JansenArt Traditions Satin Varnish
- JansenArt Traditions Light Primer
- Spray bottle
- T square

**SOURCES**

All supplies are commonly available online or at art supply stores.

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Layering and pyramiding is the process of creating form by applying diminishing layers of values on top of one another; each time a new value is added, it’s applied to a smaller area atop the previous value, thus building the layers of values to a pyramid.

A thin application of Glazing Medium + water (1:1) is applied to the entire surface between each stage of the painting. This is referred to as a “barrier coat,” and it protects previous layers and prevents them from reactivating.

To sideload shades and highlights, moisten a filbert or flat brush with water or Extender Medium, and then touch the brush to a paper towel to absorb any excess moisture. Dip one corner of the brush into the paint, and blend it back and forth on a waxed palette paper, working the paint toward the center of the brush.

When mixing colors, use a palette knife to create light-to-dark value scales. Mix the colors on a waxed palette paper, and then transfer them to the wet palette. The colors will stay wet as long as the paper remains moist and the paint is covered when not in use.

When working with uncovered paints, keep them moist by misting them with distilled water from a spray bottle. (Using tap water may cause the paints to mold over time.)

Note that if you are using Traditions paints in a global state, they should neither be stored on wet palette paper nor misted. I refer you again to Art Apprentice Online for more information.

Where a touch of paint is indicated in a mix, use a quantity too small to measure in parts. A dot of color is even less than a touch; a dot is usually called for only to brighten or tone a color.

**PREPARATION**

If you’re using a wood or Masonite surface, apply several coats of Light Primer + Light Grey Value 8 (1:1), sanding between each coat.

If you’re using canvas, begin by sanding it until smooth and then wiping it clean. Thoroughly mix Texture Medium + Light Primer (1:1) with a palette knife, and apply a generous, even coat to the canvas. The Texture Medium will fill any small dimples and provide a smooth surface. Dry well.

Sand the canvas, and apply a second coat of the mix. Dry well, and sand until smooth.
**BACKGROUND**

Mix the following five values of background color and the Violet Mix on the wax palette. Transfer them to the wet palette, arranging them from light to dark.

**Violet Mix:** Ultramarine Blue+Naphthal Red (2:1).

**Light Value:** Medium White+touch Raw Sienna.

**Medium Value:** Light Grey Value 8+Raw Umber+Burnt Umber (4:1:dot).

**Dark Value:** Medium Value+Medium Grey Value 6+Burnt Umber+ Burgundy (1:1:touch:dot).

**Very Dark Value:** Dark Value+touch Raw Umber+touch Burgundy+touch Burnt Umber+dot Violet Mix.

**Shadow Mix:** Raw Umber+Burgundy+Violet Mix (2:1:touch).

Basecoat the background with a solid coat of Medium Value. Dry well, and then transfer the table lines using a T square and pencil. Next apply an even coat of Extender Medium over the entire surface, followed by a coat of Medium Value. Pinch-wipe your brush.

Load the brush into Dark Value, and blend this Dark Value into the Medium Value; do the upper corners first and then the left side, blending toward the center and framing the design with Dark Value. Pinch-wipe the brush, and blend to soften transition lines. Soften values further by lightly stippling with a large mop brush.

While the background is still wet, apply Dark Value to the far table surface, and blend horizontally toward the front. Dry well with a hair dryer. Apply one thin, watery application of Glazing Medium to protect the background.

Use a fine-point permanent pen to trace the design onto clear plastic, acetate, or Mylar. Transfer the design lines using gray graphite paper, omitting details on the petals and leaves. Note that a ballpoint pen is the best tool for transferring the design from plastic to the surface.

**COLOR MIXES**

Mix the following colors on the wax palette, and then transfer them to the wet palette. Note that all ratios are approximate; your mixes don’t need to match the examples provided exactly.

**WARM PINK**

**Light Value:** Medium White+ Naphthal Red Light+Raw Umber (4:1:touch).

**Medium Value:** Light Value+ touch Naph-
ACRYLIC

COOL PINK

**Light Value:** Medium White + Naphthol Red + Medium Grey Value 6 + Violet Mix (2:1:touch:touch).

**Medium Value:** Light Value + Violet Mix + Medium Grey Value 6 + Naphthol Red (2:1:small touch:small touch).

**Dark Value:** Medium Value + touch Violet Mix + touch Raw Umber + touch Naphthol Red.

WARM GREEN

**Medium Value:** Hansa Yellow + Ultramarine Blue + Medium White + Raw Umber (2:2:1:touch).

**Light Value:** Medium Value + Warm White + Hansa Yellow (1:1:1).

**Dark Value:** Medium Value + Ultramarine Blue + Raw Umber (2:1:touch).

COOL GREEN

**Medium Value:** Ultramarine Blue + Medium Grey Value 6 + Hansa Yellow + Raw Umber (4:2:1:1).

**Light Value:** Medium Value + Warm White + Hansa Yellow (1:1:1).  

DARK VALUE: Medium Value + touch Ultramarine Blue + Raw Umber (2:1:touch).

**LET’S PAINT**

The focal area of a composition is what first draws a viewer into a painting: this is typically where the contrast among a painting’s values is greatest, and where the painting has the most intensity of temperature and wealth of detail. In this painting it’s the three front roses and the warm foreground leaves that act as focal point; compare these to the roses further back, and you’ll see that the background roses have less contrast and that their value, color, and cool temperature more closely match the background, allowing them to recede into the overall composition.

For this reason the roses and leaves on the design have been designated as foreground (no. 1) or background (no. 2). The light source is at the upper right, and so the compositional elements tend to be lighter in value and warmer in temperature on their right sides. The pinks on the roses will lean toward red-violet on the right and toward violet hues on their cooler, left sides. The three front roses will be warmer in temperature; the three back roses will recede on the cool gray background. The leaves too will be warmer in the foreground and cooler in the background.

**BASECOAT**

**No. 1 roses:** Medium White.

**No. 2 roses:** Medium White + Light Grey Value 8.

**No. 1 leaves and stems:** Medium Warm Green Value.

**No. 2 leaves and stems:** Medium Cool Green Value.

Prior to each step, moisten the entire surface (or smaller areas if you’re working one section at a time) with Extender Medium, brushing back and forth until an even sheen is apparent. Use the hair dryer to dry the entire surface after each step is completed; allow this to cool, and then apply a thin layer of Glazing Medium + water (1:1) to protect the previous application and to prevent it from reactivating.

**STAGE ONE**

In this stage we’ll create form using light and dark values.

**ROSES**

The spherical shape of the roses is developed in this stage; petal separations will not yet be needed. Use a no. 8 filbert to which a touch of Extender Medium has been added. Apply the specified colors to each area, and then pinch any excess paint out of the brush before blending value separations. A small mop or blender can be used to soften value transitions.

Moisten the front roses with Extender Medium, and, using a no. 8 filbert, loosely reapply Medium White over the entire rose. Dress the brush in the Light Warm Pink Value, and, starting in the dark area, shade around the entire rose. Pinch-wipe the brush, and blend between value changes. Apply Warm White to the light area to blend the transition lines.

Follow the same procedure for the no. 2 roses, first applying the basecoat. Shade the roses with the Light Cool Pink Value, and apply the light area using Medium White. Dry well.

Return to the pink areas, building color on the outer edges.

**LEAVES**

In this stage the cylindrical shape of the leaves is developed. Light values will lift, and dark values will be applied where the leaves connect to the stems.

Working on one leaf at a time, loosely reapply the Medium Value. Load the brush into Light Warm Green Value or Light Cool Green Value, depending on the leaf, and apply it to light areas, pinch-wiping the brush and blending values together. Apply the Dark Value in the same manner.
STEMS
Sideload a small flat or filbert so that the value on the right side is one value lighter than that used for the basecoat, and the value on the left side one value darker. Note that some of the shadowed stems have no light side. The stems in the water take on a brownish color; mix a dot of Burgundy to the Dark Warm Green Value prior to applying the shade to these.

GLASS
Each coat of light and dark values will be applied in thin, transparent layers until the final sparkle of opaque highlights and core darks is applied during the final stage. The values used to paint clear glass are lighter and darker values of the background color. Objects inside and behind the glass can appear distorted; the amount of distortion depends on the thickness of the glass. Shines and sparkles are a result of trapped light reflecting inside the glass: the light travels through the glass and is stopped by the table before bouncing back onto the glass.

Apply thin applications of the Dark Background Value to form the edges and the thickness at the bottom of the vase. Soften values using a small mop or blender brush if needed.

Dry the painting very well using the hair dryer.

BACKGROUND
Continue to develop the background values at the end of each stage. Begin by moistening the entire surface with Extender Medium, and then add darker values around the edges that frame the design, along the back of the table, to the cast shadow to the left of the vase, underneath the lower petal on the table, and underneath the front edge of the table. Add transparent applications of the Light Warm Pink Value toward the front of the table and Medium White to the table foreground.

Dry well, and apply one thin coat of Glazing Medium to the entire surface.

STAGE TWO
In this stage we’ll further develop forms by pyramidining lighter and darker values in diminishing areas.

ROSES
Transfer the petals, separations, and calyces.

Using the no. 8 flat or filbert, side-load into Medium Warm Pink Value, and apply it to the dark areas indicated by crosshatching on the Value Placement Guide (page 82). Define petal edges and petal separations with the
same Medium Value.
Repeat this process for the no. 2 roses using Medium Cool Pink Value.

LEAVES
Do not moisten the leaves with Extender Medium prior to applying veins.
Using a liner brush, apply veins with a brush-mix of Dark Warm Green Value + Burgundy thinned with water. Dry the veins with a hair dryer prior to proceeding.

Moisten the leaves, and reinforce the Dark Value, pyramiding the size.
Reinforce the light area using a very transparent glaze of Indian Yellow on the no. 1 leaves; the Indian Yellow will intensify these leaves and separate them from those in the background.

STEMS
The stems on the left and right sides of the glass are mirror reflections; use the same colors and values, keeping these a little less interesting than the main stems.
The stems on the three foreground flowers should have more lights, darks, and general interest to them. Apply transparent Indian Yellow along the right sides above the water line only; while they’re still moist, sideload into Light Warm Green Value + Medium White, and lighten the right side.

Darken the left side of the stems with a sideload of Burgundy. It’s O.K. if the foreground stems have more Burgundy than those in the background.

Dry the stems before moving on to the glass.

CALYCES
Basecoat or stroke on the calyces using the Medium Warm Green Value or the Medium Cool Green Value; refer to the diagram to select the correct value.

Using a no. 8 or smaller flat brush, shade and lighten the calyces using the appropriate light or dark green value; check the diagram.

GLASS
Use Extender Medium to moisten the entire area where the glass will be placed.

Use either the no. 8 flat or a filbert to pyramid smaller areas of the Dark Background Value. Add light values as indicated on the diagram, first with the Medium Background Value and then with lighter values made by brush-mixing into Medium White; pyramid these lighter values into smaller areas. Note that at this stage thin applications of color are used to retain transparency; the smallest areas of light and the core darks are added in the next stage. At the bottom right side of the glass, the dark should be dry before the lighter value is applied over it.

Sideload into Medium Background Value, and apply this to the top, front edge of the water line. Dry this well before moving on to the background.

BACKGROUND
Continue pyramiding smaller areas of dark and cast shadows using Very Dark Background Value. Dry well, and apply Glazing Medium to the entire surface.

STAGE THREE
Continuously, applying smaller areas of Dark Warm Pink Value and Dark Cool Pink Value. If a darker value is needed, brush-mix into Violet Mix. Allow for some crisp, dark edges on the turned petals. Use the Dark Warm Pink Value on the back flowers for continuity.

Use the Light Cool Pink Value and Light Warm Pink Value to lighten and separate petals as indicated with x’s on the diagram.

If needed, reinforce Warm White highlights on the front flowers.

LEAVES
Do not apply Extender Medium prior to doing linework. Begin by applying thin, uneven lines of Burgundy to the leaf edges, giving more interest to the no. 1 leaves. Use thinned Light Warm Green Value to add touches of interest to the no. 1 leaves. Dry well, and apply Extender Medium.

Using a no. 4 filbert, glaze a very thin application of Indian Yellow in the light area of the no. 1 leaves. Next dress the brush in a thin amount of the Light Warm Green Value, and set it on the outside edge, between veins, and pull light streaks toward the center.

Sideload Medium Warm Pink Value or Dark Warm Pink Value, and apply it here and there on the edges of the no. 1 leaves for variety.

STEMS
Add thorns to the stems with Dark Warm Pink Value.

CALYCES
Add more lights and darks as needed, pyramiding the size. Use Indian Yellow on the front calyx to add interest. Apply sideloaded pink values to the edges to carry color.

GLASS
Continue to add smaller areas of dark using Very Dark Background Value. The darkest glass will be in the bottom corners.

Using a no. 4 filbert, tap in opaque glints of Medium White. Then use a liner brush to add smaller glints within these in Warm White. The lightest lights will be in the bottom section.

Using the chisel-edge of the no. 8 flat brush, chisel a faint line of Very Dark Background Value to “find” the top edge of the vase. Repeat this process just above the previous line using Medium White.

WATER DROPS
Water drops are transparent; the illusion of transparency is sustained by the transparency of the value applications. The color of the area on which the water drop is resting determines the drop’s light and dark values; use a color one value lighter or darker. The water drops comprise only two light values, two dark values, and sparkle
highlights.

First transfer the water drop shapes. Sideload in a slightly darker value than the area onto which you're painting, and apply the cast shadow to the lower left of the water drop and inside the water drop on the upper right. Apply a sideload of Medium White into the inside, lower left area. Dry well, and then pyramid smaller areas of lights and darks. Finally, add Warm White sparkles.

You can watch a free streaming video demonstration of this process by visiting Art Apprentice Online and choosing Tutorial from the menu bar.

**BACKGROUND SHADOWS**

Continue pyramiding the shadows to the left of the vase, beneath the vase, and beneath the flower petal using Raw Umber + Burgundy + Violet Mix (2:1+touch). Add more Medium White to the front of the table if needed.

**FINISHING**

Dry well. Apply one coat of Glazing Medium, and follow it with two coats of Satin Varnish.

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**ARTIST’S SKETCH**

Sue Pruett MFA has been teaching and designing for the past thirty years. As the Traditions educational coordinator for DecoArt, she acts as customer service representative for the Traditions Educational System, which she herself developed along with seven other very talented artists and industry leaders.

Sue’s newest venture is as part owner in the Art Apprentice Online website (www.artapprenticeonline.com), which offers free education for all artists, as well as instructional materials and online painting classes.

A native Californian, Sue lives in Oceanside with her husband Chris and two daughters. For more information on Sue’s seminars, DVDs and educational line of products, visit her personal website at www.suepruett.com, or email suepruett@sbcglobal.net.
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393 N. McLean Blvd.
Wichita, KS 67203-5968

Design is 60% of original. Enlarge 167% for actual size.
If grace and subtlety are on the menu, you’ll find the perfect vessel in this sparkling sidebar service.
The Decorative Painter • ISSUE NO. 3, 2008

ACRYLIC

Diane Bunker

**Painter’s Checklist**

**SURFACE**
For this project I’ve used an empty Patrón tequila bottle (approx. 8”, or 20cm, tall, cork stopper included) and a glass cheese dome (approx. 6-1/2” across and 7” tall; 17 x 18cm) on a wooden base.

**PALETTE**
DECOART AMERICANA ACRYLICS
Cool White

**BRUSHES**
LOEW-CORNELL INC.
LA CORNEILLE GOLDEN TAKLON
Series 7050 no. 10/0 script liner
Series 7500 no. 6 filbert

**SUPPLIES**
Basic painting supplies (page 159)
DecoArt Decorating Paste
Disposable pastry bag with round tip and coupler
Distilled water (optional)
Dry-erase pen
etchall etching crème
Glass cleaner
Hair dryer (optional)
Krylon no. 1311 Matte Finish
Plastic spatula or similar tool
Ruler
Saral Transfer Paper (white)
Scissors
Teflon sheet (optional)
3M Scotch Magic Tape
White watercolor pencil

**SOURCES**
You can likely obtain the empty Patrón bottle by requesting one from a restaurant or bar. The cheese dome I used is like many found in retail outlets or even thrift stores.

A pastry bag and coupler can be purchased at www.dianebunker.com.

For information on etchall etching crème, visit the B&B Etching Products website at www.etchallstore.com, call 623-933-4567, or email barbobiz@aol.com.

I love the simplicity of this white-on-white technique. The results are understated yet beautiful, and you can use it to turn almost any glass piece into a beautiful gift. The process is simple, too: I use a product that etches the glass, giving it surface tooth and making it suitable for painting. I then add a painted design.

Although this technique works well with almost all the glass pieces I’ve tried (one exception being a hurricane lamp that wouldn’t take the initial surface treatment), bear in mind that your finished pieces—including those in this project—will need to be hand-washed once completed. The results are quite durable but will not withstand soaking.

**PREPARATION**
**TREATING THE SURFACE**
The product I use to treat the glass surface is etchall etching crème. You can apply stencils with the crème too, but we’ll be using it simply to prepare the bottle and cheese dome. When using etchall, remember that it’s a powerful treatment and that it will “etch” much of what it comes into contact with. For that reason, never use etchall around ceramic tiles or rinse it off in a porcelain sink or bathtub. Instead, use a stainless steel utility sink or a large bucket for rinsing.

First wash the bottle and the glass bell of the cheese dome in a dishwasher, being careful not to leave fingerprints on the parts to be treated. Once clean and dry, use a plastic spoon to cover the entire bottle exterior with a thick coat of the crème; let it set for fifteen minutes, and then scrape it off with an old credit card, a stiff plastic spatula, or any similar tool. Return the crème to its bottle for reuse. Rinse off the remaining residue, and let the bottle dry. If you feel that the surface texture is uneven, repeat the process, making sure that the bottle is completely dry; water will ruin the crème.

For the cheese dome, use a ruler and dry-erase marker to measure out a border two inches up from the bottom of the dome. Use Scotch Magic Tape to tape the border off just above the ink marks; I do this with three-inch pieces of tape, overlapping them as I circle the dome in order to get as even and clean an edge as possible. Put a few more widths of tape above the border to mask off more of the surface that will not be treated. Wash off the dry-erase marks with a glass cleaner, and allow the dome to completely dry.

Next place a thick layer of crème on the exposed border as we did with the bottle. Remove the crème after fifteen minutes, but note that the tape will stay in place until the project is complete.
Spray the dry, etched glass with two light coats of Krylon Matte Finish, being sure to spray only the areas of glass that were treated. Let it dry.

**APPLYING THE PATTERN**

Trace the bottle design onto tracing paper. Use white Saral Transfer Paper between the pattern and the glass. Trace over the lines with a stylus.

For the dome you can simply tape the pattern to the underside of the glass, and trace the pattern with white watercolor pencil. I don’t like to leave the pattern taped under the glass throughout the project because it makes it hard to spot paste residue that is left behind during cleanups.

Never use a chalk pencil on the etched surface; any lines left showing are impossible to remove.

**PASTRY BAG ASSEMBLY**

Assemble the pastry bag by putting the large part of the coupler into the bag. Cut away the tip of the bag close to the coupler. Put on the round tip, and secure it with the other part of the coupler. I find it’s helpful to cut two inches or so off the other end of the bag, as this excess might otherwise get in the way. Cuff the bag for easier filling. With a spoon, fill the bag with an entire small jar of DecoArt Decorating Paste. Push the paste down into the tip, twist the bag closed, fold the end over, and secure it with a rubber band.

I recommend that you lay your design under a see-through, plastic Teflon sheet and practice the pasting technique before you begin your piece. There is no waste while learning: Just scrape the paste off the Teflon while it’s still wet, and put it back in the jar.

When storing the paste, remove the tip and outer coupler and place the tip and paste bag, open end down, in a jar with a damp paper towel at the bottom to keep the paste ready for use again. I recommend dampening the towel with distilled water to prevent mold. Your paste will keep for up to six months.

**LET’S PAINT APPLYING PASTE**

To apply the paste, I hold the bag in the palm of my hand like a gun. My fingers just barely touch the coupler, holding it kind of like a pencil. The tip needs to drag on the surface at an angle, with the paste flowing behind. If the tip is too far away from the surface, the paste will fall onto itself; remember to actually drag the tip on the surface.

Once you’ve practiced sufficiently on the Teflon and are ready to move onto the glass, begin by doing only one leaf at a time. Once you have become used to the technique you can pipe out two or three leaves at once—but never more—and still complete them before the paste sets up. The paste sets up quickly, so learn the steps and don’t play around too much. If you make a mistake, carefully wipe it off with your filbert and try again.

**LEAVES**

Begin by outlining the leaves with a bead of paste; you want it to be the thickness of a wet spaghetti noodle and to look like a wishbone in shape. See the Step by Step.

Now use your damp filbert to brush the paste from the tip of the leaf to the bottom, where it meets the stem. Do this down one side, always brushing toward the stem, but make your last stroke a C-stroke to begin closing off and shaping the bottom of the leaf. Repeat this process for the other side.

It may be helpful to think of your brush as an airplane approaching the paste runway for a landing. Come down softly at the beginning of the runway, and, as soon as you touch down, give a little more pressure for full contact. The paste should crest on the outside edge, tapering down slowly into the body of the leaf without leaving a ridge. If you have a ridge around the edge of the leaf, it means that your plane began landing just past the runn-
CHEESE DOME: REPEAT PATTERN FOUR TIMES.

Designs are shown at actual size.
way’s beginning. If you have no height to the paste, it means that you started your landing too soon and too heavily—you crashed and burned.

Next you will use the chisel-edge to make deep veins. I start with the center vein and add two or three veins on each side. Remember: the deeper the veins, the nicer your leaf will look.

If needed, the tip of your leaf can be shaped further by setting your brush next to it and pulling up and away. It may take a few pulls to get the point just as you would like it, but as long as the brush is only damp, the paste will follow the brush for a nice, clean tip.

**FLOWERS**

Add a bead of paste along the outline of each petal in the shape of a heart. Do all five petals at once. To get a nice heart shape, squeeze a little harder to form the mound at the top of the heart, and then move to the other mound and squeeze a little harder again.

Quickly stroke each petal starting with the one you did first. Each petal should have at least three strokes, each with a nice shape and slightly curved sides. After all five petals are brushed you may find that you’ve overlapped them too much; if so, use the chisel-edge to separate the petals as needed.

Sometimes the flowers get out of shape, so be happy with each flower before moving on to the next one; you can always wipe off all or part of it and try again. Be patient: If you don’t let areas dry before moving on, you can easily end up putting your finger into what was a perfectly good flower or leaf. You can speed up the drying time with a cool hair dryer if you like.

The flower centers are dots of paste; I did seven dots for the flowers on the bottle and twelve smaller dots for the flowers on the dome. You may want to apply all the centers at the same time, and then come back through immediately afterward to pat down the peaks that form atop them.

**LINENWORK**

Make sure all the paste is dry before you begin the linework.

Thin Cool White to an inky consistency, and add all the thicker tendrils that swirl between flowers. Next detail all the leaves with a thin outline, being careful not to let them touch at the tips. Outline each flower petal in the same way. Add a little accent of thinner swirls to each of the tendrils. Finally, add the wavy lines that appear on the dome at the top and bottom of the decorated band.

Remove any transfer lines still showing with a damp brush, and clean up any paste residue.

**FINISHING**

Spray with five light coats of Krylon Matte Finish. Remove the tape from the dome.

**ARTIST’S SKETCH**

Diane Bunker has been a member of SDP since 1991. She designs in decorative painting, beadwork, and fiber art, and has been published in numerous national magazines. She is self-taught in the dimensional flower art that she does on both hard surfaces and clothing.

You can write to Diane at 3114 Lakeside Circle, Parrish, FL 34219; or tinydzyns@aol.com. Visit her website at www.dianebunker.com.

The glass in this project was treated with etchall etching crème, a product that is permanent, fingerprint-proof and reusable.
When my sister asked me to paint her something “vintagey” for Christmas, I immediately knew what I wanted as my subject. I ran to my sewing box and pulled out my too-nice-to-use embroidery scissors and thimble, a bobbin, a button, and a spool of coral thread that I borrowed from a girlfriend an embarrassingly long time ago; I was glad that my sewing supplies were finally getting some use! I chose colored pencil as my medium because it yields fine detail and saturated color without much effort—ideal for the small still life I had in mind.
A thimble, a bobbin, a button, and a spool of thread reside at the heart of this clever colored pencil design.
**PAINTING TIPS**

I like to work on my paintings all at once, not item by item; it unifies the piece. I work somewhat backward, laying in my darks first, and instead of black I use Indigo Blue and Dark Umber. Because I use white graphite to transfer the design, it can be a little difficult to see at first, but getting the darks in helps to define the design and gives you sharp lines and a solid framework upon which refinements can be made item by item. For me shadows are the most difficult part of painting anyway, and so getting those done first makes the rest of the work a breeze!

I also find that working on colored paper makes getting your values right a snap. The toned background provides a middle value; simply add your darks and lights, and soon you’ll have a feel for the piece.

In this piece I call for a few supplies you may not be familiar with. The kneaded rubber eraser is used to pick up excess pigment, and it can be molded to fit into even the tightest spots. The plastic Magic Rub eraser removes unwanted color that has been lightly applied.

The Colorless Blender blends colors without lightening or darkening them; simply cover over the area where you wish to blend with a firm application of the blender. This technique is called burningish. A soft cloth or tissue is handy for removing the “wax bloom,” or cloudy film, that can appear in heavily burnished areas. A needle makes a great tool for scraping away wax pigment if you need to add detail or highlights over a heavily colored area.

Please read through the instructions before starting this project, especially if colored pencil is new to you.

**LET’S PAINT SHADOWS**

**STEP 1:** Transfer the design to the paper, remembering to paint on the smooth side. If white lines are too hard to see, use gray graphite paper and a light touch. Lightly lay in the cast shadows with Dark Umber, making them darker where they touch objects. Sharpen your pencil (you’ll need to sharpen it often), and add the dark values to the scissors and thimble. Lightly add Dark Umber to the holes in the button and spool.

**STEP 2:** Add shadows to the bobbin with a very sharp Cool Grey 90%. With Cool Grey 90% and a light touch, graze the edges of the spool and the spool hole.

**BOBBIN**

**STEP 1:** Now that most of our shadows are in, let’s work with color! Add Neon Green to the light parts of the bobbin thread, and Apple Green and Olive Green to the darker areas. Use Pale Vermilion to add reflections on the bobbin.

**STEP 2:** Burnish (firmly color over to blend) with Neon Green following the shape of the thread. Add a bit of White in the middle of the thread as a highlight. Add Apple Green reflections to the silver bobbin. Color the rest of the bobbin with French Grey 50%. Add highlights and burnish the metal areas with White. If any dark reflections have been lost, redefine them with Cool Grey 90%. Add warm tones to the bobbin with Sand.

**SPOOL**

**STEP 1:** Using medium-to-heavy pressure, color the lightest areas of the coral thread with Pale Vermilion. Fill in the medium-to-dark areas with Poppy Red.

**STEP 2:** Add White over the lighter areas. With a light touch add Indigo Blue in the darker spots, including the shadow of the scissors handle; because blue is the complementary color to orange, the two colors cancel each other out when mixed and create a natural shadow. Color the wave insignia on the label at the end of the spool with Poppy Red. Fill in the rest of the label with White. Use French Grey 50% over the white around the circular edge on both ends of the spool, and burnish with White.

**STEP 3:** With curved strokes that
STEP BY STEP

OVERALL SHADOWS:
STEP 1

BOBBIN:
STEP 1
STEP 2

SPOOL:
STEP 1
STEP 2
STEP 3

BUTTON:
STEP 1
STEP 2
STEP 3

SCISSORS & THIMBLE:
STEP 1
STEP 2
follow the shape of the thread, firmly apply a coat of Colorless Blender to the red-orange areas. Use a soft cloth to wipe away any wax bloom. Burnish again with Pale Vermilion and Poppy Red until the desired richness of color is achieved. Redefine the spool hole with Dark Umber, and use Poppy Red to scribble words on the label.

**BUTTON**

**STEP 1:** Add Poppy Red to the center and edge of the button.

**STEP 2:** Fill in the rest with Pale Vermilion.

**STEP 3:** Highlight with Sand and White. Redefine darks with a sharp Poppy Red pencil.

**SCISSORS AND THIMBLE**

**STEP 1:** Using Bronze and medium pressure, color the scissors and thimble in their entirety.

**STEP 2:** Add highlights with Sand and White. Add a layer of Metallic Gold; go over the highlights with Goldmetal. Burnish with the Colorless Blender.

**FINAL DETAILS**

Draw the loose thread with a very sharp Neon Green pencil. If you have trouble getting the green to stick where the thread passes over the spool, button, and thimble, use a needle to scrape pigment away in those areas as needed. Add Olive Green to the thread.

Lightly add Indigo Blue to any cast shadows; add Dark Umber if needed. Add Indigo Blue to the very dark parts of the scissors and thimble as well. Add Pale Vermilion to the cast shadow under the coral spool. Burnish the shadows with the Colorless Blender anywhere they touch objects.

Carefully wipe all areas individually with a soft cloth to remove wax bloom, but don’t use too much pressure—you could smudge the painting!

**FINISHING**

Using the Close to Cocoa ink pad, randomly stamp vintage sewing images on the mat, letting them overlap where desired. Rub the outside edge of the mat with the same ink pad for an antique look. (Note that if you purchased a mat with a window already cut in it you must take care not to get ink on the beveled, inside edges.)

Cut the mat to fit the frame (a 1-1/2” border on all sides should be adequate), and attach the painting to the back using acid-free tape. I chose a ruled frame, reminiscent of a dressmaker’s measuring tape, to finish the piece. I recommend framing your artwork under glass to protect it from dirt and moisture.

**ARTIST’S SKETCH**

Lindsay Weirich began taking art lessons from a local artist when she was five. She received her first box of Prismacolor pencils when she was only eight, and some of those pencils still reside in her collection today! In 1998 Lindsay began teaching art professionally at the Art Studios of Bangor (Maine); since 2000 she has served as its director. She has taught children, senior citizens, and all ages in between.

An SDP member since 2004, Lindsay lives in Maine with her wonderful husband and three adorable children. She currently works as a freelance painter and designer. You may write to Lindsay at artstudiosofbangor@yahoo.com.

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always tell my students that you need to finish a painting no matter how ugly it gets! If it doesn’t work out you can always make a gift bag. This painting was one of those; it had its problems, but I lifted some areas with a toothbrush, added another layer to the background, and used a Sharpie to outline the flowers I’d lost. I can honestly say that in twenty years of painting, I’ve learned more from my mistakes than from my successes.

And if you wind up needing those instructions for a gift bag, they’re on my website, www.maryspires.com, under Free Stuff. Good luck!
**PREPARATION**

Place the drawing on an exterior window or light box, watercolor paper on top. Trace the design using a no. 2 pencil. Don’t press hard or you’ll make indentations in the paper.

**PAINTING TIPS**

Mix your colors before beginning. When mixing background colors, mix more than you think you’ll need.

To make a darker value, use less water. To make a lighter value, add water. Test all colors on a scrap of watercolor paper before taking them to your painting. Remember too that watercolors dry about thirty percent lighter than they appear while still wet.

Don’t overwork the painted area when dropping paint onto the petals; merely touch the brush tip to the area where the darker value will go. Allow the paints to bleed and blend naturally.

**COLOR MIXES**

- **Blue Green**: Hooker’s Green Dark+French Ultramarine.
- **Blue Gray**: French Ultramarine+Burnt Sienna. *Note that this mix should lean toward blue.*
- **Purple**: French Ultramarine Blue+Alizarin Crimson.
- **Red Purple**: Alizarin Crimson+French Ultramarine.
  
  Also mix puddles of Gamboge, Hooker’s Green Dark, and French Ultramarine.

**LET’S PAINT FIRST WASHES**

Moisten the paper; the design will not be transferred until the end of this step. Using the 1-inch Skyscraper brush in Blue Green, French Ultramarine, Purple, and Blue Gray, and then pick up the paper and allow the colors to bleed and blend together naturally. See Figure 1. If you get obvious brushstrokes, the paper is not wet enough, and more water is needed on the surface.

Dry completely. If you’re using a hair dryer, hold it approximately twelve inches from the surface so the force of the air doesn’t move the water and paint around. Transfer the design to the watercolor paper using a no. 2 pencil.

**OUTLINES**

Outline the flower shapes using the black Sharpie Fine Point Permanent Marker.

**BACKGROUND**

The background is painted wet-into-wet. Beginning at the bottom right, use a no. 8 round fully loaded in Blue Gray to paint about one inch up the outside of the leaf. Try to keep the edges that come up against flowers and leaves clean and crisp. While this is still wet, rinse the brush and pick up Purple, touching the tip of the brush back into the Blue Gray area and painting another inch or so upward. Use this technique to complete the background, alternating Blue Gray, Purple, French Ultramarine, and Blue Green. See Figure 2.

**IRISES**

The flowers are painted wet-into-wet. Working one petal at a time, moisten the surface, and then paint the petal Purple and Red Purple. Never work a petal bordering another petal that’s still wet; you may need to stop and dry.

The irises’ beards are Gamboge with a little Burnt Sienna at the bottom. If you find that the beards have too much color from the first layer, use a wet toothbrush to lightly scrub; dry.

**LEAVES**

The leaves are a lighter value than the flowers. Moisten the surface, and then paint by dropping in Blue Green and Blue Gray.

Once the leaves are painted, check the background again. If it appears spotty or needs to be darkened, mix a puddle of Blue Gray, moisten the...
surface, and paint another layer into the same area using the wet-into-wet technique.

**FINISHING**

Once you’re satisfied with your painting, you can mat it and frame it under glass. The mat is there to keep the glass from touching the painting’s surface, so don’t be tempted to skip that step. No other finishing is required.

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**ARTIST’S SKETCH**

Mary Spire has been painting in watercolors for twenty years and teaching for eighteen. She has authored two books, *Transparent Watercolor—Florals* and *Watercolors Step by Step I*, and is a regular contributor to decorative painting magazines. Mary’s television show on decorative arts is seen in Ohio, and she recently released a DVD set from her show as a complement to *Transparent Watercolor—Florals*. An experienced travel-teacher, Mary currently spends her winters at Florida’s Indian Rocks Beach Art Center.

Mary has joined a growing number of artists who post step by step paintings in watercolors and oils online: visit http://maryspires.blogspot.com. Her website is www.maryspires.com, and you may email her at rspires@ohiohills.com.

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**STEP BY STEP**

**FIGURE 1**

**FIGURE 2**

**FIGURE 3**

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The Decorative Painter • ISSUE NO. 3, 2008
A Rose Is a Rose ...

Many of us, strolling the Old Master galleries of famous museums, have encountered a Dutch floral still life of the Baroque period (the seventeenth century) and marveled at the skill of the artist who painted it. Delicately curling petals, crisp green leaves, undulating stems, and vibrant colors combine to create pictures that draw us in and, in some cases, appear so real we are tempted to reach out, pluck a flower from the bouquet, and draw it towards our nose to breathe in its sweet fragrance. Perhaps we contemplate the beauty of nature, and then we walk on. And in these brief moments we have understood the goal of Dutch floral paintings: fostering an appreciation for both the artist’s skill and the complexities of nature. Dutch painters were working in an era when new art markets demanded specialized painting techniques and new subjects if an artist hoped to be successful. However, most Dutch floral paintings bespeak a powerful message that is lost to us today: wealth. The tulips frequently rendered in these images were a commodity more precious than gold in today’s markets. In the early 1800s speculators sold tulip bulbs for more than six times the yearly income of an average Dutchman. Thus the tulip became a symbol of the acquisition of wealth and a lifestyle surrounding it.

The decorative painting technique of Norwegian rosemaling (rose painting) developed in the same era. Some scholars suggest that there is a direct correlation between the two. Rosemaling, found on architecture, furniture, and household objects produced in Norway, signified the increasing wealth of Norwegian farmers who found flourishing markets for their goods in the trade centers of Northern Europe. Just as increasingly wealthy Dutch merchants took their expendable income to the urban market fairs and bought floral still lifes to decorate their houses, Norwegian farmers hired local rosemalers to adorn their homes and belongings with floral symbols of their burgeoning prosperity. Similarly, Baroque floral artists in the cities developed unique styles and compositions in order to distinguish themselves from competitors in the marketplace, just as rosemalers in the agricultural districts of Norway formed schools of artists who created rosemaling using particular color palettes or designs.

The diversification of styles in Norwegian rosemaling makes a general summation of style difficult. Most artists adopted the free-form, scrolled vine compositions of Baroque still lifes as their organizing motif, although the blooming elements which derive from this central vine depended largely on which school produced it. The Numedal school favored the tulip, the Gudbrandsdal the acanthus, and the Telemark dainty flowers with long stems and leaves. Similarly, color palettes varied widely, although blue-greens and red-oranges were most popular with white used for highlighting and black for outlining and accenting. The use of purple was rare and artists generally preferred earthy yellows to sparkling golden hues. The application of color in rosemaling documents two other aspects of the craft: the necessity of a steady hand and an ability to mix and blend color. A mid-nineteenth century rosemalers treatise documents the meticulous processes used by the artists to create their colors:

To make chrome yellow: Take ½ oz. of the best English white and rub it in the painter’s stone in as little water as possible, place in an earthenware bowl that can hold two or three times as much. Then take 1 ½ oz. oil of vitriol (sulphuric acid) and mix it with enough water so that it covers the white; stir it well immediately and let it stand for a day, then pour the liquid off; take 1 ¼ oz. potassium chromate, crush it dry on the stone, place in a fine earthenware cup; pour over it a little more than half a cup of water and when it is well dissolved, pour it on the English white stirring steadily; when it has stood some minutes it is stirred well again. This is repeated several times, after which it should stand for 3 days; then pour the water off, pour more water on, stir it well and let it stand until it settles. Pour the water off. This is repeated several times until the water is quite clear; finally pour off all the liquid, spread out thinly on an earthenware dish and let it dry in the air or place on a warm stove and stir.

The date of this treatise is significant. The artist who carefully recorded this process was documenting a dying art. As styles changed throughout Europe, solid colors and the severity of restrained Classical decoration replaced floral motifs as the symbols of prestige, and rosemaling fell out of favor as wealthy Norwegians followed suit. Norwegian-Americans in Wisconsin and Minnesota would revive rosemaling in the 1930s and 40s but would transform it from a signifier of wealth to one of ethnic heritage.

Regular contributor Dr. Annette LeZotte is an assistant professor of Renaissance, Baroque, and decorative art history at Wichita State University, and a member of SDP.
This mirrored frame is done in the Gudbrandsdal style of rosemaling. I like Gudbrandsdal for its simplicity: its colors are limited, it uses only a few different flowers, and its single or symmetrical double scrolls, based on the acanthus leaf, anchor the design nicely. Gudbrandsdal was inspired by the woodcarving that was already established in the region of Norway from which this style of rosemaling hails, and its dimensional look and formal simplicity accent furniture or picture frames perfectly.
PAINTER'S CHECKLIST

SURFACE
This mirror and wooden frame measures 20” x 24” (approx. 51 x 61cm). The design can be adapted to the frame of your choice.

PALETTE
JO SONJA'S ARTISTS' COLOURS
Forest Green
Prussian Blue
Raw Sienna
Titanium White
Yellow Ochre

REMBRANDT ARTISTS' OIL COLORS
Burnt Umber
Lamp Black
Light Oxide Red
Raw Umber

BRUSHES
Nos. 2 & 4 filberts
No. 1 liner or script liner

SUPPLIES
Basic painting supplies (page 159)
Boiled linseed oil
Jo Sonja's All Purpose Sealer
Masking tape

SOURCES
I used Ange Japan Brushes; outside of Japan, it may be necessary to substitute another line of quality brushes.

PAINTING TIPS
I like to design my own rosemaling patterns to suit my projects. As you paint this one, notice how the acanthus leaves are curled, revealing the back of the leaf and helping to shape the scroll. These scrolls are the main element in this design; the flowers can be simple tulips or open rosettes.

The background color is so important! As a basic rule, a dark shade of blue, red, green, or black is used for the background, with a lighter shade of the same color used on the scroll. Yellow is generally used for the exposed back of the leaves.

Rosemaling is done using a combination of C- and S-strokes; even very small strokes are done in this way. Use your free hand (your left if you’re right-handed) to support your other hand when doing long strokes. Hold your brush upright for stroke and linework. When doing teardrops, hold the brush as though it were a pencil.

PREPARATION
Dilute All Purpose Sealer with water (1:1), and then add this mix to the background color of Forest Green (1:1) to create a Background Mix.

Tape off the mirror using masking tape, and then lightly sand the frame. Paint the frame with Background Mix, and dry thoroughly.

Now sand the surface a second time using fine-grit sandpaper until it’s totally smooth. Prepare a Basecoat Mix of All Purpose Sealer + water + background color (2:2:1), and apply two or three coats, drying and sanding between each. Apply a final layer of the basecoat mix, and allow the surface to dry.

COLOR MIXES

Dark Blue: Prussian Blue + Burnt Umber (1:1).

Medium and Light Blue: Dark Blue + Dirty White (adjust Dirty White in mix).

Dirty White: Titanium White + Raw Umber + Yellow Ochre (5:2:1).

Yellow: Yellow Ochre + Raw Sienna (2:1).

Light Yellow: Yellow + Yellow Ochre (adjust Yellow Ochre as needed).

Green: Dark Blue + Yellow Ochre (adjust Yellow Ochre as needed).

Red: Light Red Oxide.

Linework is done with Dirty White. Light Oxide Red is used as an accent color for the final linework. Be sure to use enough linseed oil for linework and dots; the paint should be of a soupy consistency.

LET'S PAINT
HORNS & CORNER FLOWERS

Begin by painting the corner flowers (don’t confuse these with the rosettes, or open, circular flowers) and the “horns”—the blue flourishes midway through the acanthus scrolls.

Sideload Dark Blue and Medium Blue on a no. 4 filbert, and paint the V-shaped centers of the horns. Blend carefully, moving your brush sideways with an up-and-down motion. See Figure 1.

The corner flowers are Dark Blue on the edges and slightly lighter in the center. Blend these areas dark to medium (Figure 1). Next apply Light Blue at the top of the flower using short strokes of the filbert; be sure to thin the color with linseed oil beforehand. Finally, use a no. 1 script liner to outline the flower with thinned Dirty White.

Use the same method for the horns. Refer to the Step by Step for further guidance.

ACANTHUS SCROLLS

Use a very long stroke of a no. 4 or 6 filbert to fill the middle part of the acanthus scroll. Use a medium value green—not a dark green—and always start from an S- or C-shaped scroll. Don’t use too much paint on this stroke. See Figure 1.

Using the no. 4 filbert and a dark Green mix, carefully fill the darkest areas; blend (Figure 3). Apply lighter shades to the sunny side of the leaf—
Yellow Ochre or lighter. Be sure to vary the shades rather than using the same color for all such leaves. The curled parts of the leaves are also done in shades of yellow, this time using the no. 2 filbert.

Use Burnt Umber for dark values on the acanthus scrolls and Yellow Mix for medium values. Blend the colors carefully. Thin darker Dirty White for use as a light value. When painting, use short strokes to achieve a variation of angles: the acanthus leaf should have a ruffled appearance. See Figure 4.

Outline the lighter shade using Dirty White, and take care that the tops of the leaves are not too pointy. Use lines of Light Oxide Red, teardrops, and dots as accents; see the finished work for placement.

**ROSETTES**

Rosettes are often used in this style of rosemaling. I used rosettes as filler flowers and to add interest.

Begin by making a small, Dark Blue circle. Circle this with a lighter shade of blue, and blend slightly. See Figure 3.

Next, use a no. 2 filbert with thinned Dirty White, and make short strokes toward the center of the circle; these will be petals. Outline the petals using Dirty White on a liner brush. Dots can be painted in shades of either red or white. See Figure 4.

Finally, add a thin red line around the mirror, and marble the first ridge in the frame with Light Oxide Red, Burnt Umber, and Yellow Ochre.

**ARTIST’S SKETCH**

Toshiko Ogishi is a member of the Vesterheim Norwegian-American Museum and a rosemaler of much international acclaim. For the past fifteen years, Toshiko has taught rosemaling on two continents and studied the history of the art; in 2006, she was chosen to represent the annual national tour of the Japan Decorative Painters Association, sometimes teaching as many as three hundred students in a single month. Most recently Toshiko founded the Japan Rosemalers Association, for which Sigmund Arthes of Norway serves as honorary chair.

A resident of Winter Park, Colorado, Toshiko can be reached at ogishi_y@msn.com.
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The Finishing Touch
BORDERS

Lois Mueller

I find that a border adds a special finishing touch to a painting. Some pieces have a natural border, such as the bead on a plate; painting that bead a color from your palette will create a border or frame for the piece. For other pieces you can add your own border to the finished design, and in this project I offer several suggestions for borders you can use to complete your masterpiece.

PREPARATION
Basecoat the poster board with two coats of DecoArt Colonial Blue. Gently sand between coats and just prior to painting.

LET’S PAINT
STRAIGHT LINE BORDER
See Figure A.
Using a liner and the paint color of your choice, begin the border by painting a straight line; I used a Light Gold mix of Titanium White+Yellow Oxide (2:1). Since it is difficult to make a long, straight line without running out of paint, let the interruption work to your advantage. Begin the line by pulling the brush toward you, and continue until the brush runs out of paint. Lift the brush and reload, but before beginning the line again, make a couple S-strokes, teardrops, or teardrops with dots, and then begin the straight line again. The interruption of the line does not have to occur at regular intervals, but rather can be allowed to occur naturally. Use Flow Medium as needed for good paint flow.

S-STROKE BORDER
See Figure B.
With your liner, make short graceful S-strokes. Begin by setting your brush down on its tip for a fine line, and apply a little pressure as you pull it toward you to increase the width of the line; then let up on the pressure to complete the S on the tip of the brush, returning to a fine line again. Repeat for the length of the border.
To vary this line, you can add a short fine line to join the S-strokes, or vary it further with the addition of two short fine lines. You might add dots in a contrasting color, or a contrasting color could be placed between the double, short fine lines. I used a Light Gold mix of Titanium White+Yellow Oxide (2:1) with Red Earth as the contrasting color.

HALF CIRCLE BORDER
See Figure C.
The uniform half circles in this border are created using a coin, a Popsicle stick, a tongue depressor, or any item in the desired size that’s circular or has a circular end. Draw a line or place a piece of tape on the stick or coin to mark the beginning and ending points of the half circle, and then lightly trace it with chalk or a pencil.
Using the liner, paint over the lines.
that were just drawn. If the paint does not flow properly, add Flow Medium. After the half circle is painted, you can add additional decoration; for instance, you can place a dot at the point where the half circles touch at their bases, and, using the liner, paint a series of delicate teardrops in each half circle. Here your border is complete if you’re satisfied with it, but you can add additional linework as well. Refer to the illustration for more ideas.

Select the colors for this border from the palette for the rest of the design. I used the Light Gold Mix, Red Earth, and three shades of blue: a Dark Value of unmixed Storm Blue, a Medium Value of Storm Blue+Titanium White (1:1), and a Light Value of Storm Blue+Titanium White (1:4). If you want to paint in the half circle, apply the Dark Value at the base with a chisel brush. Double-load the brush with the Medium Value and Light Value, and set the brush down on one side of the base of the half circle with light shade to the outside edge. Pull the brush in a circular motion keeping the light outline to the edge. Blend as necessary. Use Gel Retarder, if needed, to increase open time for better blending of colors. Complete the border by adding more linework with the liner.

**Sponged Border**

**See Figure D.**

This border can be used between the beads on a double-headed plate or on any surface where a suitable space occurs. If there isn’t a natural boundary for the sponged border, use tape to create one. I recommend painter’s tape for this; tape not designed for use on painted surfaces may remove your basecoat when lifted.

Cut a small piece of sponge no larger than 1/2-inch square. I like to use a firm sponge with some texture; you can easily find something suitable, natural or synthetic, anywhere that cleaning sponges are sold. Prepare the sponge by softening it with water and wringing it dry. Choose colors from among those in your design palette; you can make the border monochromatic or use several colors.

Mix a small amount of Flow Medium with the paint; if you use too much, the paint will get a watery look. If you’re using more than one color, dip the sponge into the darkest shade, and blot most of the paint from the sponge on a paper towel before applying it to the surface. If you don’t blot first, you’ll likely have some very heavily painted areas rather than uniform coverage.

Follow this step by adding more colors if you wish. However, if the design is monochromatic, the sponged area should be as well. If you use three colors in your design—a blue, a red, and a gold, for example—then use the three colors in the sponged area. (Storm Blue, Red Earth, and Yellow Oxide were used in the example.) If you sponge on too much of one color, just sponge some of the other colors over it. I usually begin by sponging more of the dark color and adding others as necessary.

Carefully remove the tape. You may wish to add some linework at this time—an S-stroke line on the edge or edges or some linework in the center. There is no one color that is right for this linework; rather, select the color that you like best.

**Blended Border**

**See Figure E.**

A blended border is often used on the edge of a plate, box, trunk, or other object with a straight edge. Using either a chisel blender or a filbert, brush the dark shade of your color on the edge of the piece. Double-load the brush with medium shade and a little light shade on one corner, and set the brush down with the light shade to the other edge of the border—so that the light edge faces away from the dark edge already applied. Blend the three shades using Gel Retarder to slow the drying time and to allow for a better blend, but be careful not to use so much that your paint becomes transparent. Also avoid...
over-blending the light and medium shades: the light shade acts as a soft outline for the border, and, as such, it should have a definite edge.

Shades of red are used in two of the examples: a dark red of *Burnt Umber*, a medium red of *Red Earth*, and a light red of *Titanium White* + *Red Earth* (6:1). The other two examples use shades of gold: a dark gold of *Burnt Umber*, a medium gold of *Yellow Oxide*, and the *Light Gold* mix.

Several possible additions to this border are offered in the examples, but if you prefer a simpler look feel free to leave it as it is.

In some circumstances you may wish to use a shaded border to divide a surface into smaller parts—you may see it as banding on a trunk, for instance. In such cases, apply the dark shade to both sides of the border, applying the medium shade to the center and blending it into the dark shade. Add the light shade as a linework highlight in the center. Feel free also to reverse the process, if needed, so that the light shade is positioned to the outside of the border with the dark shade in the center.

**Lace Border**

*See Figure F.*

The lace in a lace border is created with a series of dots and curved lines, accented by crosshatching and teardrops, and painted using the liner brush; in the example, I’ve done this with the *Light Gold* mix, adding *Flow Medium* as needed.

The lace border is painted step-by-step. Paint a first row of dots for the entire border, placing the dots as far apart as you wish, but keeping the distance consistent. Paint the second row a little bit below the first, with the dots falling halfway between those in the first row.

Now join the dots in the first and second rows with a curved stroke; in the example you’ll see that there are two such strokes joining the dots, but your work will be more consistent if you paint all of the strokes curving in the same direction first, and then go back and paint all the strokes curving in the other direction.

Add a third row of dots, painting these directly below the first row. Add the curved strokes connecting the dots in the second row and third row as you did when connecting the first and second row.

You will have now created diamond-shaped spaces in the center of your border; fill these spaces with crosshatched strokes. Join the dots in the top row to one another with curved strokes, and repeat this step to join the dots in the bottom row. Finally, add the three teardrop strokes that crown the lace and that originate along the bottom (or third) row of dots.

**Linework Border**

*See Figure G.*

A linework border can be as simple or as intricate as you like.

For example, one linework border could comprise a simple line of teardrops. Add a series of dots between the teardrops, and your border becomes more complex. Next a C-stroke might be added next to the teardrop, and a second teardrop might be added lastly alongside the C-stroke, making the border quite intricate.

Another way to begin a linework border is with a series of S-strokes. You might next add a dot at the base of each stroke. A C-stroke could be placed next to the S-stroke, followed by a teardrop. A series of dots could be added off the top end of the S-stroke, ending with a C-stroke. A similar series of dots can proceed from the space between the S- and C-stroke, with a C-stroke falling at the end.

The linework borders in the examples were created with *Storm Blue* and a liner brush. Use *Flow Medium* as needed.

**Scroll Border**

*See Figure H.*

The scroll border is painted using the liner brush and the no. 2 filbert. In my example I’ve used the *Light Gold* mix.

Begin by painting the large C-stroke. Then paint the smaller C-stroke beginning at the top of each C-stroke and having them join at the base. The S-stroke is painted next; it’s added above the large C-stroke, descending so that its tail joins the larger C-stroke just behind the top curve. Add the embel-
lishing C-strokes in the inside of the largest C-stroke and the S-strokes and C-strokes that are placed next to the S-stroke. These strokes should not cross over the basic scroll strokes, but rather flow next to them. Add the C-stroke lines that embellish the scroll forms. Lastly add the series of dots that flow from between the largest C- and S-stroke and the S- and C-strokes that embellish the larger S-strokes. If you would like a more delicate and intricate scroll border, you may add some additional strokes.

The delicate, airy strokes are painted by pulling the strokes away from the scroll itself, using S- and C-strokes. These airy strokes are more transparent than the scroll strokes. You may add Magic Mix to increase the transparency of the strokes.

After these strokes are in place, you may add the overlay. Use the liner and Flow Medium for these strokes. Do not use Magic Mix as it will make the strokes too transparent.

Because the scroll border is the most intricate of those presented, I've provided the following hints.

- Paint all the C- and S-strokes for the basic scroll formation before adding the embellishing S- and C-strokes. Your results will be more consistent than if you were to paint each one completely before moving on.
- When you are free-handing a scroll border you need to be careful not to make the scrolls too large. A rule of thumb: Paint the basic scroll formations in the center half of the space allowed for the border.
- You’ll have more control of your strokes if you paint holding your liner brush in a vertical position.

**ARTIST’S SKETCH**

Vesterheim Gold Medalist
Lois Mueller has been painting for more than thirty years and teaching for twenty-nine at seminars in the United States, Canada, and Taiwan. She is the author of eight rosemaling instructional books and a DVD that doubled as an online class for SDP. An SDP member for many years, Lois is a member of the Twin City Decorative Artists Guild. She and her husband exhibit at SDP Conventions and Scandinavian festivals.

You may contact Lois at Nordic Designs, 1225 W. Main St., Platteville, WI 53818; (608) 348-3398; or nordic@mhtc.net.
This porcelain oval can be a hang tag, shade pull, or tree ornament. Whatever strikes your fancy! (see page 110 for painter’s checklist).

**PREPARATION**

Gently sand the front and back of the ornament to remove any residue. Begin free-handing or transferring the design to the surface. If transferring it, trace the design onto tracing paper. Position the design on the ornament, slip the transfer paper under the tracing, and, using a stylus, trace the main lines of the design on to the surface.

**COLOR MIXES**

Mix no. 1: Storm Blue+Rich Gold.
Mix no. 2: Red Earth+Rich Gold.
Mix no. 3: Rich Gold.
Mix no. 4: Carbon Black.

The amount of Rich Gold added to the first two mixes can vary depending on the color you’d like; adding Rich Gold makes the colors more green or orange.

**LET’S PAINT**

**SCROLLS**

The scroll strokes are painted first. Begin with the larger C-stroke by setting the filbert down at the top of the stroke and pulling toward the root of the design. Add the shorter C-stroke on the right side. The next stroke is the S-stroke from the top of the design; allow it to flow down the back side of the first C-stroke. Add the shorter embellishing C-strokes and S-strokes that are located near the large S-stroke, and the C-stroke in the center of the design.

Add the three red C-strokes on the left side of the main C-stroke.

With the liner, stroke the Carbon Black lines on the inside of the scroll strokes and the curved strokes between the larger C-stroke and the shorter C-stroke on the middle of the design; this creates a vase. Finish the vase with the small teardrops as indicated in line drawing.

**FLOWERS**

Stroke in the main stem of the flower at the top of the design.

Begin the flowers by applying Mix no. 1. Always begin at the outside of the flower and work toward the center. The top flower has two C-strokes and two S-strokes followed by two C-strokes. The bottom half of the flower at the root of the design has one C-stroke, two S-strokes, and two S-strokes.

The red part of the two flowers has a series of C-strokes beginning on the outside of the flowers and stroking toward the center of the flower. Leave room for the gold center.

Add the Rich Gold C-strokes in the center of the flowers. Some of these strokes will overlap the red and blue portions of the flowers.

The top half of the flower at the root of the design has a series of red C-strokes on one side and Rich Gold C-strokes on the other, leaving some of the background visible in the flower center.

Apply the Rich Gold strokes around the ends on the larger C-stroke and S-stroke. Both areas are combinations of C-strokes, S-strokes, and, lastly, C-strokes.

**LINWORK**

Before adding the Carbon Black linework, add the S-stroke border around the ornament.

Complete the design with the black linework.

**ORNAMENT BACK**

Using a small piece of sponge, apply a light layer of Rich Gold texture to the back.

Add the S-stroke border and sign your name as part of the border. Keep in mind that the back is a wonderful place to personalize the ornament if you wish.

**FINISHING**

Varnish both sides with two coats of matte Polyurethane Varnish following the manufacturer’s instructions.
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- A listing in The Decorative Painter, (those who give before April 1 will also be listed in the Conference Program Booklet and on signage at the SDP membership booth); an SDP Jewel cloisonné pin.

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Please send a check for the amount that corresponds with the jewel level you choose to: SDP Jewel Program, 393 McLean Blvd., Wichita, KS 67203-5968, or call Jolene Jansen at (316) 269-9300, ext. 109 to donate using your credit or debit card.

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Topaz: Karen Zegursky, NY
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Topaz: Jean B Smith, TN
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This vibrant she-dragon stands out from the crowd.

Robyn Sherer

As dragons seem usually to be male, I decided it was about time the other half was represented. Desiree is created using a variety of simple texture paste techniques to add dimension. Accents of bright color and iridescent paint are applied randomly throughout the piece. Don’t be afraid to layer these random applications of color or to have colors overlapping, but avoid creating a repeat pattern as this can look a bit stiff and formal. Every Desiree will be different—just as well because, like all females, she’d like to stand out from the crowd.
PREPARATION
Basecoat the board in Paynes Grey. Transfer the design onto the board.

PAINTING TIPS
All shading and highlighting is floated in layers. When floating over texture paste, add more water than usual to allow the paint to flow and to prevent a dry-brush effect. For both the highlights and shadows use the largest angle shader for the first float, and the smaller brushes for subsequent floats. The broader first floats should be visible around the edges of the narrower floats.

LET’S PAINT

BODY
The snake-like body of the dragon is divided into three sections: the semicircle frills across the top, the scaly center of the body, and the segmented underbelly.

**STEP 1:** Use a deerfoot brush to stipple Texture Paste over the entire body, excluding the frill. Use the large deerfoot brush where possible and switch to the smaller deerfoot for the feet and hands and any other detailed areas. Dry thoroughly. This should result in a slightly rough surface.

**STEP 2:** The center of the dragon’s body is covered in textured scales. To create these, scoop out a rounded teaspoon of Texture Paste onto the palette. Add a teaspoon of Clear Glaze Medium. Mash these together with the palette knife until they have thoroughly blended.

Dip a cotton swab straight down into the paste. Press firmly onto the palette several times until the paste is pushed to the edges of the cotton swab, creating a ridged circle with a bare spot in the center. When this effect is achieved, press the cotton swab straight down onto the dragon’s body; avoid angling the cotton swab as this will distort the shape of the scale. It is usually only possible to create two or three scales before redipping the cotton swab into the paste and onto the palette.

Repeat this process until the dragon’s body is completely covered with scales. It is best to start at the top, alongside her face, and work across and down her body. The scales do not have to be in rows and should not overlap. To avoid too much variation in shape and size, replace the cotton swab frequently.

**STEP 3:** Block in the underbelly with Brilliant Violet, and the scaly center part of the body with Blue Violet. The semicircular frills along the top of the body are blocked in with any of the iridescent shades; these are applied randomly, with each frill containing at least two of the iridescent shades.

**STEP 4:** The texture is enhanced by dry-brushing and is applied in several layers to create a rounded effect. Dip the dry 1/2-inch deerfoot into a mixture of Blue Violet+Warm White (1:1) and dry-brush this over the scaly center of the body. Add more Warm White to this mix and dry-brush again, this time avoiding the edges of the midsection. Finally, dry-brush straight Warm White down the center of the midsection.

Mix Brilliant Violet+Warm White (1:1), and dry-brush this over the entire underbelly. Dry-brush straight Warm White into the center of each segment of the underbelly.

**STEP 5:** Float Paynes Grey down either side of the scaly midsection. Once dry, float over these shadows with Carbon Black.

Float Dioxazine Purple under each segment of the underbelly. Once dry, float over these shadows with Blue Violet.

Float Dioxazine Purple where the frills touch the scaly section. Float over this shadow with Paynes Grey.

**STEP 6:** Highlights are applied in layers using different sized brushes as before. Float a Warm White back-to-back highlight down the center of the scaly midsection. Once dry, randomly float any iridescent colors over this highlight. Do not use the same iridescent...
STEP BY STEP

STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

STEP 3
color for the entire length of the body.

Float Pearl White along the outer, upper edge of each segment of the underbelly. Once dry, randomly float over some of these highlights with Transparent Magenta, Rich Gold, or any of the iridescent colors.

Float Pearl White across the upper edge of each frill. Use the stylus to apply Rich Gold dots along the upper edge of each frill.

**HEAD, ARMS, AND LEGS**

**STEP 1:** Mix Texture Paste+Clear Glaze Medium as described before. Because the paste dries quickly once it is applied, especially in warmer climates, it is best to work in small sections at a time. Use the 1/2-inch angle shader to brush a layer of this across the dragon’s forehead. The paste shrinks when it dries, so apply a reasonably thick layer—approximately 1–2mm. Immediately, whilst this is still wet, drag either a stylus or a wipe out tool in the direction of the hair-growth, as indicated by arrows on the line drawing. This will remove some of the paste, leaving a raised line. Wipe the tool with a paper towel to remove any excess paste. Repeat this, remembering to wipe the tool after each stroke, until the dragon’s forehead is covered in thin streaks of Texture Paste. Use the same method to apply hair to the rest of the face, avoiding the eyes, the ears, the tip of the nose, and the teeth. Add hair to the arms and legs in the same manner, working in small sections.

**STEP 2:** Block in the head, arms, and legs with Phthalo Blue.

**STEP 3:** Mix Phthalo Blue+Warm White (1:2). Use the 1/4-inch deer-foot to dry-brush this mix over the entire face, arms, and legs. Add more Warm White to the mix and dry-brush again. Dry-brush straight Warm White down the center of the snout and into the upper part of the front arm and leg.

**STEP 4:** Float Phthalo Blue under and over each eye, down both sides of the snout, around each nostril, and across the bottom of the nose. Float over these shadows with Blue Violet and finally with Paynes Grey.

**WINGS**

**STEP 1:** Apply a thin layer of Retarder Medium to the entire wing. Whilst this is wet, apply a layer of Iridescent Turquoise. Scunch up a clean piece of plastic wrap, and dab this over the wet paint to create a marbled effect. Dry thoroughly. Repeat this with Iridescent Blue and finally with Iridescent Violet. Allow to dry.

**STEP 2:** Float Dioxazine Purple shadows on either side of the wing spines, and to separate the wings. Float over these shadows with Blue Violet.

Use the no. 1 round to block in the tear on the wing with Paynes Grey.

Mix Blue Violet+Warm White (1:3) and block in each of the spines in the wings with the no. 1 round. Use the tip of the brush to streak Warm White, Transparent Magenta, Brilliant Violet, and any of the iridescent shades randomly through the spines.

**STEP 3:** Randomly float highlights of Iridescent Gold, Iridescent Turquoise, Pearl White, Brilliant Violet, and Transparent Magenta around the ragged outer edge of the wings. Float Iridescent Gold across the top edge of the hole in the wing.

**CLAWED FEET**

Working one claw at a time, apply a thin layer of Retarder Medium. Whilst this is wet, apply a layer of Iridescent Turquoise. Scunch up the plastic wrap as before, and dab this over the wet paint. Dry thoroughly, and then repeat with Iridescent Blue and finally with Iridescent Violet. Use the 1/4-inch shader to float Blue Violet to separate the toes and fingers. Using the same brush, float over these shadows with Paynes Grey. Randomly float iridescent highlights along the outer edge of each toe. Block in the claws with Warm White.

**FACIAL DETAILS**

**STEP 1:** Use the no. 1 round to block in the whites of the eyes with Warm White, the iris with a mix of Blue Violet+Warm White (1:1), and the pupils with Carbon Black. The hairy eyelid is blocked in in Warm White with just a touch of Blue Violet.

**STEP 2:** Float Blue Violet along both sides of the upper lid. Add a thin line of Carbon Black with the no. 1 round to define the upper lid.

**STEP 3:** Load the round brush with Warm White, and add hairs to the eyelid. Mix Transparent Magenta with Warm White (1:2), and add a few random hairs of this color. Mix Phthalo Green+Warm White (1:2), and add a few random hairs of this color.

**STEP 4:** Mix Blue Violet+Warm White (1:4). Use the round brush to dry-brush this into the blue around the pupil. Use the same brush to dry-brush a smaller gleam of straight Warm White on either side of the pupil. Use the liner brush to add a Warm White gleam to the pupil.

**STEP 5:** Dip the stylus into Rich Gold, and add stylus dots along the bottom lid.

Block in the nostrils with Paynes Grey. Mix Blue Violet+Warm White (1:4) and use this to outline the nostrils.

Block in the teeth with Warm White and the tongue with a mix of Transparent Magenta+Warm White (1:2). Add more Warm White to this mix, and dry-brush down the center of the tongue. Finally, use a round brush to dry-brush a narrow gleam of straight Warm White over the previous highlight.

Use the round brush to add some Warm White hairs to the edges of the ears. Mix Transparent Magenta+Warm White (1:3), and randomly add some hairs of this color. Repeat with a mix of Phthalo Green+Warm White (1:3). Float Phthalo Blue where the ears touch the face.
Although Robyn Sherer is now a Chroma Teacher and Partnering Program member, she was only five years old when she won the first of many art prizes. She has taught at guild conventions, shops, neighborhood centers, and her own studio for the last ten years, and has been frequently published in Australian magazines. She specializes in painting wildlife using her unique dimensional techniques, but also loves to paint humans and fantasy themes. Now that her children have grown up, Robyn is keen to travel-teach around the world. You can write to Robyn at 51 Sandells Rd., Tecoma, Victoria 3160, Australia; or email goats1@optusnet.com.au.

**HAIR**

Brush-mix Phthalo Green+Warm White. Use the round or liner brush to randomly block in some of the curlicues which form the hair. Repeat this with a brush-mix of Transparent Magenta+Warm White and finally with Blue Violet+Warm White. Load the liner brush with Warm White, and define the tips and some edges of each of the curlicues. Float a broad Payne's Grey shadow where the hair joins the head. Dip the stylus into Rich Gold, and add a dot at the end of each curlicue.

**FINISHING**

Allow to dry and cure for at least forty-eight hours. Apply two coats of Matte Varnish. Add a frame to suit, and enjoy.

**ARTIST’S SKETCH**

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

Design is 35% of original. Enlarge 286% for actual size.
Because terra cotta is very porous, it tends to absorb the moisture from any paint applied to it, leaving the dried-out paint to flake off the sides. It is thus very important to seal the entire terra-cotta surface with an appropriate sealer before beginning. Follow the instructions provided with the sealer you choose, and be careful to coat the entire surface—even, in the case of a terra-cotta pot, the interior edge of the drainage hole in the base.

**Painting Tips**

When painting, apply nice, even coats of color. Because the browns and greens used in this project are neutral colors, you may substitute a different color for the teal if you like; the new color isn’t likely to clash. Feel free to pick something to match your décor, and remember that you’ll be using both a medium and a light shade of this color.

**Let’s Paint Basecoat**

Once your pots and trays are sealed and dry, begin painting by applying a basecoat of Off-White to the entire surface of each piece, inside and out, top and bottom, using a 1-inch foam brush. The off-white won’t cover the terra-cotta color completely at first, so once you’ve finished with all six pieces, go back and give each pot and tray a second and then a third coat.
This should provide opaque coverage. Allow the basecoat to dry thoroughly before continuing with the next step.

**Stripes**

Using a pencil and ruler, make two marks on the outside lip of a terra-cotta pot at a distance of two inches from one another. Draw a line straight down to the base from each of the marks; because of the curvature of the pot, the lines will only be about one and a quarter inches apart at the bottom. Tape these lines off with quilter’s tape, pressing firmly along both edges to get a good bond. Measure three-eighths of an inch out from both strips of tape, and mark lines on both sides, taping these off, too. You’ll now have a wide center stripe of exposed, off-white terra cotta with a thinner stripe on either side.

**Tip:** Fold a little tab at the top of the quilter’s tape before you place it on the surface to make it easier to remove once your stripes are painted.

Next pick up a small amount of Dark Brown on a wedge sponge, and pat it on your palette paper or paper plate to remove excess paint. Using a straight up-and-down motion, pat this color evenly onto the wide center stripe. Be careful not to apply the paint too heavily; this may cause it to bleed under the quilter’s tape. Instead, apply two or three thinner coats of color. Repeat this process immediately, using a new sponge and Medium Teal, on the two outside stripes, and remove the tape just as soon as you’re finished. Allow this to dry completely.

**Tip:** Don’t use water to wash paint from the sponges. Instead, set them aside with the paint still on them, and use scissors to cut away the used area once they’re dry.

On the picture of the finished piece you’ll see three stripes that are more diagonal, not straight up and down. Tape these stripes off next, placing them similarly to those in the photo and varying their width. Tape off a fourth line running vertically about a quarter of the way into the center brown stripe on the left. Now mix Off-White + Medium Teal in equal parts on your palette paper, and pick up some of this mix in a new wedge sponge. Blot out the excess paint, and apply this lighter teal using the same technique as in the previous step.

**Transferring the Design**

Lay a sheet of tracing paper over the leaf design, and carefully trace all the lines with a pencil. Using the photo to determine placement, lay your tracing on the surface, and tape the paper down at the top and on one side. Keeping the dark side facing down, slide a sheet of graphite paper (transfer paper) between the tracing and the surface, and use a stylus to transfer the design. You may find that it’s easier to tip the terra-cotta pot upside down when applying the design to the candleholder.

**Leaves and Stems**

Create a mix of equal parts Off-White + Medium Yellow Green, and use this light green on the no. 8 shader to paint in the leaves. Use the no. 1 script liner to paint the stems.

Next use unmixed Medium Yellow Green on the no. 8 shader to lightly shade the divisions between the leaves and stems where they overlap. Use the same brush and color to float a shadow at the base of each leaf. Allow this to dry.

When painting the tray to be used as a lid for the cracker jar, trace a few leaves on the left side of the tray bottom (this will be the top of the lid), and paint them as you did the others.

Finally, use the no. 8 shader, and, referring to the photo, paint the bands of your choice. Allow all paint to thoroughly dry.

**Finishing**

Complete the lid to the cracker jar by using craft glue to adhere the knob and wheel to the tray bottom; this will serve as a handle.

Once the handle is well set and all the paint is dry, use the 1-inch foam brush to apply as many layers of a good varnish as you wish, following manufacturer’s instructions. ✽
ARTIST’S SKETCH

Having been raised in an artistic household, Chris Thornton-Deason loves all forms of crafts, and although her first love is decorative painting, she is enthusiastic about beading, sewing, altered art, and gardening as well. A freelance designer and a painter since 1986, Chris has written more than forty books and innumerable magazine articles, and has worked with such companies as DecoArt and Loew-Cornell inc.

Chris has been a member of SDP since 1997. You may write to her at P.O. Box 617, Douglass, KS 67039.

See next page for your Learn to Paint party guide!

This project is available to anyone as a free download at www.decorativepainters.org.
For the decorative painting industry to grow, we need more decorative painters. And to get more decorative painters, somebody who knows how has got to show people who’ve never painted how to paint. Remember the first time you picked up a brush? It didn’t take long before you were hooked on painting, right? So get out there and share the joy!

**10 EASY STEPS**

1. **MAKE A GUEST LIST. INVITE AS MANY PAINTING NEWBIES AS CAN COMFORTABLY WORK AT YOUR KITCHEN TABLE. FOR MOST THAT WILL BE FIVE GUESTS PLUS THE HOSTESS.**

2. **SET A DATE AND TIME, THEN CREATE A SIMPLE INVITATION ON YOUR COMPUTER. BE SURE TO REMIND YOUR FRIENDS TO WEAR GRUNGY CLOTHES IN CASE THINGS GET A LITTLE WILD.**

3. **TAKE THIS ISSUE TO A COPY CENTER AND MAKE A COLOR COPY OF THE LEARN TO PAINT PROJECT FOR EACH OF YOUR GUESTS. OR DOWNLOAD THE LEARN TO PAINT PROJECT FROM [WWW.DECORATIVEPAINTERS.ORG](http://www.decorativepainters.org) AND PRINT IN COLOR. REMEMBER, MAKE A COPY OF THE MEMBERSHIP APPLICATION IN THIS ISSUE FOR EACH GUEST.**

4. **PURCHASE THE PAINTS REQUIRED FOR THIS PROJECT. BORROW THE BRUSHES FROM YOUR PAINTER FRIENDS. YOU CAN RETURN THE FAVOR AND LOAN YOUR BRUSHES WHEN THEY HAVE A LEARN TO PAINT PARTY! PLAN TO USE STYRAFOAM PLATES AS PALETTES.**

5. **PREP THE TERRA-COTTA SURFACES THE NIGHT BEFORE. WHILE THE POTS ARE DRYING, PREPARE A FAVORITE APPETIZER.**

6. **WHEN YOUR FRIENDS ARRIVE, OFFER THEM A BEVERAGE—A GLASS OF LEMONADE OR A GOBLET OF WINE—you know your crowd. OR ASK GUESTS TO BRING THEIR FAVORITE SIP**

7. **THEN LET EVERYONE KNOW WHY YOU ARE HAVING A PAINTING PARTY. BE SURE TO LET THEM KNOW HOW MUCH YOU LOVE TO PAINT, AND HOW EASY IT IS.**

8. **THEN DIVE RIGHT IN! SHARE YOUR TIPS AND TRICKS AND HELP YOUR FRIENDS CREATE A MASTERPIECE. THEY’LL LOVE IT!**

9. **AT THE END OF YOUR PARTY, INVITE YOUR GUESTS TO JOIN SDP. ATTEND YOUR NEXT CHAPTER MEETING, OR LAUNCH A NEW CHAPTER FOR BEGINNING PAINTERS. DID YOU REALIZE IT ONLY TAKES FOUR PEOPLE TO START A CHAPTER?**

10. **REMEMBER TO HAVE FUN!**
Liliedahl Workshops
STUDIO SCHEDULE

OLD MASTER FLEMISH
6 Days Nov. 2 - 7, 2008

OLD MASTER VENETIAN
6 Days Nov. 10-15, 2008

COLOR, COMPOSITION
5 Days Jan. 19-23, 2009

LANDSCAPE
7 Days Jan. 26- Feb. 1st, 2009

STILL-LIFE
5 Days Feb. 4-8, 2009

FLORALS WORKSHOP
5 Days Feb. 11-15, 2009

Liliedahl Workshops
TRAVELING SCHEDULE

FIGURE STUDY
with J. LILEDAHL
3 Days October 24-26, 2008
Claymont, Delaware
Contact: (302) 798-3897

FIGURE STUDY
with J. LILEDAHL
3 Days • December 4-6, 2008
Highlands Ranch, Colorado
Contact: (281) 867-0324 & (303) 791-1296

FIGURE STUDY
with J. LILEDAHL
3 Days • September 26-27-28, 2008
Orlando, Florida
Contact: (281) 867-0324

New Certified Art Instructors

We are delighted to announce that three more fine artists have completed their training with Johnnie Liliedahl in fine art instruction. These three artists are enthusiastic and dedicated painters who want to share their knowledge with others in their own classes. We highly recommend them for beginning painters who need local teachers to guide them in their studies.

Irma Ward
Arlington, Texas
www.irmaward.com

Becky Whitney
St. George, Utah
www.passionforpaintinggallery.com/becky.htm

Marriann Nelson
Las Vegas, Nevada
mmasterworks@yahoo.com

Liliedahl Fine Art Studio • 808 S. Broadway Street • La Porte, Texas 77571 • (877) 867-0324 • www.lilipubs.com
Conference 2008

That azure water, that turquoise sky, those amazing flowers in crimson and tangerine and French vanilla—Tampa was a painter’s dream! It was tough not to run outside and play on the beach in my leopard one-piece, but there were so many fun things to do inside. Simply everyone was at the Chapters Marketplace and the Room Block Audit was a blast. I always cry during the flag parade at the Annual Meeting, don’t you? You should see the gorgeous still life I picked up at the Brush with Excellence Gallery. If you tell my husband how much I spent on brushes at the Expo do not expect me to save you a place at my fabulous Banquet table next year in Peoria. I had the best time! Don’t even make me started about my incredible classes … I wouldn’t even know where to begin …But I know I’ll be back next year! Hugs, "Maggie"

Ms. Margaret Magazine
née The Decorative Painter

Share the magic in style with this blue button-down, long-sleeved shirt. Available in sizes small to 3X, this poly/cotton-blend beauty features the colorful Share the Magic of Painting logo.

Just $40

Charms are shown at actual size.

Mermaid T-Shirt
An underwater cutie shares her love of painting with her sea-dwelling friends on this comfy cotton tee. This darling shirt is the ideal casual wear for an ocean-side stroll. Available in sizes S to 3X.

100% cotton. Just $15

Share the Magic of Painting logo.

Call Shandi to place your order today! 316-269-9300 x110

T-SHIRT & BRACELET on this page are based on a design created by Bobbie Takashima.

Charming Bracelet
Just like the bracelets of our youth, these three charms and their accompanying bracelet will always inspire memories and bring a smile to your face. Cloisonne color fill with silvertone metallic finish.

Purchase the set of three charms and receive the bracelet for free. Assembly required. Just $30

You can still buy Magic Merch!
President Jillybean Fitzhenry called the 36th Annual Meeting to order and members from 22 nations gathered to share in SDP’s many successes of the 2007-08 membership year. We tipped our hats to the Service Award recipients, thanked our devoted supporters, celebrated with certification participants, and cast our votes for SDP’s new generation of leaders.

It was true. Anything that stood still long enough eventually got painted. Although many arrived with their attire already decorated with beautifully stroked designs. Rascal riding was a sure way to get to class on time.

A big “thank you” to Trudy Beard CDA and Bobbie Takashima for donating their time, talents, beautiful artwork to the Room Block Audit and Gallery live auction. Thank you, too, to all those who stayed in the room block and got to attend Trudy and Bobbie’s audit—while helping to keep Conference costs reasonable.
More than 100 gorgeous pieces of artwork by 41 artist members were on display and available for sale at A Brush with Excellence Gallery. This popular juried exhibit opened with a bang on Thursday night with a high-energy reception, mini-auction, and plenty of sales that equaled proceeds for the artists and funds for SDP. More than one visitor developed a strong connection with one or more of the pieces on display!

Jan “Ladybug” McCraw presented the 5,000th painted Treasure Box of the program to Gabby Falcons, 7, of Tampa. The box was painted by Peggy Harris. John Cornett, Second Ceremonial Master of the Egypt Shrine; and Beth Demas, Public Relations Director for Shriners Hospital for Children Tampa were in attendance to accept a donation of boxes that were painted during Conference by Ladybug, volunteers, and SDP members.

President Fitzhenry fought back tears as she thanked her son Ryan for his support in the past year. Ryan will deploy to Iraq in September and spent the week at Conference helping his mom and SDP staff. The torch was passed to 2008-09 President Linda Biedermann TDA. After dessert, magician Nathan Coe Marsh performed. And those decorated banquet tables? They just get better every year!

Spirits were high at the Expo, where the hunt for favorite art supplies was on! Make-it-take-its, demos, lots of bargains, and wacky visits from Emma the Bag Lady (Kay Baranowski MDA) kept everyone smiling. Congratulations to this year’s Product of the Year winner, David Jansen, for his DVD painting series.
The Winners Are...

2008-2009 Elected Positions:

President:
Linda Neilson Biedermann TDA
Vice President/President-Elect:
Nancy L. Genetti*
Treasurer:
Kaye Singer*
Recording Secretary:
Judy Westegaard CDA
Past President:
Jillybean Fitzhenry
Board Members-at-Large:
Tammy Browning-Smith*
Corkie Dunlap CDA
Phyllis Gibbs CDA
Barbara Jenkins MDA*
Mary McLean CDA
Tim Mulvey*
Nominating Committee:
Jeanne Biever CDA*
Ginger Edwards*
Donna Frost*
Arlene Linton, chair
Terry Brunner, CDA
Sharyn Binam, CDA
Ann Johnson
Ann Kingslan MDA, TDA

* Elected at the Annual Meeting in Tampa.

Bylaw Amendment:

It was proposed that the word “conference” wherever it appears in the bylaws be amended to read “convention”. This bylaw change was voted down.

2007-2008 New Teachers of Decorative Art (TDA):

Sharon White TDA
Sandy Neuling TDA
Christine Weyer TDA
Pat Hitchcox TDA

Ambassador of the Year:
Keiko Taguchi CDA

Certification:
See page 152 for a list of new CDAs and MDAs and a complete wrap-up of the 2008 Certification program.

Decorative Arts Collection Competition:

Joan Johnson Award of Excellence:
“My Favorite” by Miniko Mizuno

Honorable Mentions:
“Bear Playing” by Ana Bernabe DACA

New DACAs:
Ana Bernabe DACA
Miyuki Nakano DACA
Hisako Sakomura CDA, DACA
Norika Taki DACA
Akemi Uchida DACA

Priscilla Hauser Award for Business & Industry:
Gus Dovellos
Silver Palette:
Ann Johnson

Read more about these award recipients in issue #4 and nominate a dedicated member you know on page 147.

SDP Scholarships:

Chapter Scholarships:
Illinois Prairie Painters
Loaded Brush of NW Louisiana
Member Scholarships:
Lynn Murray
Donna Sue Talerico
Delores Gatz

SDP New Product of the Year:

Product Division:
Videos by Jansen Art Studios

2008 Conference Artists:

Lauré Paillex - Cover artist
Terry Brunner CDA
Marty Caldwell
Bobbie Takashima
Roxanne Jarvis

Most Popular Banquet Tables:
1. Friends from Japan
2. Sonja Lee Sindell
3. Heart of Ohio Tole Chapter

Service Award Recipients:

Dedicated Service Award:
Jan Pierson MDA
Outstanding Chapter Service Award:
Lyn Williams CDA
President’s Commendation:
Sheila Rouse

Winner of the 2008 Decorative Arts Collection Competition Joan Johnson Award of Excellence is Miniko Mizuno of Japan. Her entry titled “My Favorite” was selected by the judges to win the $2000 purchase prize sponsored by the Decorative Arts Collection Museum.

By the Society of Decorative Painters 36th Annual International Conference

The Decorative Painter • ISSUE NO. 3, 2008

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Stay Tuned!

Your Conference Special is Coming with Issue #4
Get ready to select your classes and join us June 16-20, 2009 in Peoria, Illinois

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very artist approaches a blank canvas with a different objective and a unique set of skills; this has been true throughout the ages, and it applies to the worlds of decorative painting and traditional fine arts equally. There are those artists who wish only to convey the outward beauty of their subject. Others, like many folk artists, use the canvas to make a simple statement. Some artists press for an appreciation of the process of painting and make the act of painting a part of their subject. Others go deeper still, taking us behind the paint, hoping to touch us on a personal level. Their paintings are designed to provoke a personal response in the viewer himself.

SUBSTITUTIONS

Symbolism has been used by artists almost since the birth of art. Its purposes can vary, but it's most often used in painting as a way of depicting something abstract—a concept, for instance—by substituting an object that represents it in its place. In earlier centuries a crown might be painted to convey the concept of authority or a gold coin used to suggest a patron's great wealth. Doves were used to symbolize peace, a usage that has endured to this day. Even the happy face is a symbol—because, if you think about it, the emotion that we call "happiness" is not a physical thing with a surface and dimensions, and thus cannot be objectively portrayed. An artist can depict the results of happiness, but not the thing itself; the happy face has come to stand in for that.

FOLLOWING THE CLUES

But how do we know what these symbols mean? Because symbolism is not literal, interpretation is necessary if the viewer is to understand it. Some symbols, such as the dove, have universal meaning, and a viewer understands these symbols when he runs across one in a work of art because of the symbol's long association with its meaning. Other symbols have no agreed-upon meanings, but suggest something so strongly that the subconscious is able to fill in the blanks. For instance, a painter might place vertical lines in a painting in such a way that they bring to mind prison bars, and the viewer might then experience a feeling of confinement, consciously or not. It's possible for some symbolism to be so private that only the artist fully understands it, although even such private symbolism can cause a response in the viewer without either the artist or the viewer being able to fully explain why.

The interpretation of symbols is not an exact science, and a range of different interpretations makes possible a wider range of implications for a painting's meaning. As it decodes the information offered in the form of symbols, the human mind finds ways to link personal experience and ideas to the possible meanings of the symbol and to the object used for the symbol itself. We may sometimes find that we react to a painting in a powerful way, physically or emotionally, that can't be accounted for in the work's basic information. It's possible to react in such a way as a result of symbols that have awakened our imagination, but that our brains do not completely understand. "The only way to understand painting is to go and look at it," said the Impressionist painter Pierre-Auguste Renoir. "And if out of a million visitors there is even one to whom art means something, that is enough to justify museums." Perhaps Renoir was referring to just such a subconscious response.

A LONG JOURNEY

The creative process that eventually leads to a completed painting begins with questions that the artist poses to himself. What is the artist's ultimate goal for the painting? On what level does he wish to connect with the viewer? Will the painting aspire to
beauty only, or will it convey a deeper meaning?

When I began planning my 2008 painting Blue Hyacinth Macaw, I decided that, as regards the last question, I wanted a little of both: a painting that was pleasing to the eye, but that also spoke to my chosen audience—fellow artists—on another level as well. I wanted to create a painting that would speak to artists and evoke a response from them, and I wanted to awaken something in them that identified with my painting and made a part of it their own. And for this I chose to use symbolism as one of my primary tools.

The subject of my painting is a still life crowned by the beautiful Anodorhynchus hyacinthinus, or Hyacinth Macaw. This rare and perilously endangered bird is the largest of the parrot or macaw species; in many cultures it is used to represent the human soul, and, thinking that it would be fitting to use this wonderful creature for its traditional meaning once again, I chose it to represent us, the artists.

Why the Hyacinth Macaw? Beyond the soul symbolism, the choice seemed right for me in several ways. First there is the “chatter” for which the macaw is famous. Although they can be taught to mimic human speech, the macaw maintains a constant chatter among its peers that calls to mind, for me, both the social aspect of painting and the nagging self-doubts that can accompany the lifestyle. But more than that, it’s the rarity of the Hyacinth Macaw that appealed to me. Perhaps those of us who are passionate about art and who wish to remain independent as artists can identify with this bird simply because we’ll be equally endangered if we don’t continue to learn, nurture our talent, and maintain our vision for the future.

FORMAL AFFAIR

Technically, however, my use of symbolism begins even before the macaw, in the painting’s compositional form. If you’ll look at the central still life, you’ll see that it takes the form of a pyramid in shape. In still lifes the pyramid has a long history; in past centuries it was used to symbolize the hierarchy of society, with items stacked in such a way that the pyramid’s broad base represented the lower classes and its top the ruling class. Painters commonly used symbols of the elite and powerful at the peak of their compositional triangles to signify their power over others; crowns or scepters might be used to signify royalty, for example, or a bishop’s robes to symbolize the church.

In choosing to use the Hyacinth Macaw at the top of my pyramid as a symbol of the artist, I’ve changed the traditional meaning of the pyramid composition subtly. When reference was made to artists in the still lifes of the Old Masters, the symbol often came in the form of a wooden palette; and this palette was placed at the bottom of the pyramid, not at the top, revealing that the artist’s “craft” was considered to be of little value, and likely making reference to the fact that the artist was often at a patron’s beck and call.

I’ve chosen to include the palette, too, in its traditional place at the bottom. Only now this lower position is meant respectfully to imply that all artists start out as novices, beginning their journey with little knowledge. It is only through continuous effort, hard work, and perseverance, suggested in my painting by the leather-bound books, that they slowly rise to the top of the pyramid; here it is their knowledge, not wealth, that bestows upon them the power to rule over the tools of their trade: the canvas, palette, and brushes shown at the pyramid’s periphery.

PRIMARY MEANING

The vessel upon which the macaw is perched is an urn. Because it is used as a final repository for ashes, the urn variously symbolizes both death and immortality. In my painting the urn represents many things; I mean for it to refer, for instance, to the immortality of the artist’s work, and to the legacy of art he leaves for future generations.

But its primary meaning is as a representation of an artist’s life: here it holds the sum total of all knowledge and experience accumulated by the artist, a symbol of the artist’s entire journey through life.

In the next edition of The Decorative Painter, I’ll be discussing symbolism further, using specific examples from my painting. Please join me again then.

Contributer and SDP member Neadeen Masters is a Traditions Heritage Artist and a founding member of both the JansenArt Traditions education program and www.artapprenticeonline.com.
Success is simple. Do what’s right, the right way, at the right time.

- Arnold H. Glasgow

The history of decorative art spans many centuries and cultures; it is found on the walls of cavemen, the garments of ancient Egyptians, and the tinware of early Americans. Today’s decorative art applications are countless. We use the decorative arts to embellish our walls, furniture, fabrics, and almost any other stationary surface that an artist can bring to mind.

Key to the enduring nature of decorative painting is that it is a teachable art form. Its techniques are shared among peers and its heritage passed from one generation to the next. Today’s dedicated artists have found that establishing a home studio is an effective way to continue the legacy of decorative painting and to communicate their passion to others.

Opening a home studio can make all the difference in a painter’s life. It’s an exciting undertaking, but bear in mind that your success depends on preparation, and that sustaining it is an ongoing challenge. Each decision must be carefully weighed.

PERSONAL QUALIFICATIONS

Begin by reviewing your personal qualifications. Consider your knowledge of both current trends in decorative painting and its history, and be prepared to strengthen any weak points you discover.

Access to information is key to your ongoing education. Start a studio reference library with the magazines you already have on hand, and investigate other publications of which you might not yet be aware, subscribing to those that are most useful to you. If you haven’t already done so, join the Society of Decorative Painters (we’ll touch on this more later), whose Decorative Painter magazine, which you now hold in your hands, is only available with membership. A world of books on the decorative arts is also available, and books on the fine arts can benefit your understanding of many standard decorative arts techniques. Once you’ve started a library, find an accessible area where it can be stored and displayed. You’ll find that it provides inspiration for both you and your students, and valuable ideas for class planning as well.

Local and national seminars are wonderful sources of information, as are classes offered locally through Society chapters or art supply stores. For the home studio owner, taking classes offered by others is not only educational; it also provides insight into the experience, needs, and even the possible frustrations your own students may experience. Being a student is often the best way of becoming an effective teacher.

Finally, enhance your credibility—and your success—as a home studio proprietor through involvement in your own local and national painting community. Your SDP membership opens the door to membership in its local chapters, and there’s no better marketing tool than joining one or more of these chapters and becoming an active member. Your presence at chapter functions is an essential way of making local artists aware of your studio and the services it offers. The annual SDP Conference, which is next held in Peoria, Ill., on June 16–29, 2009, is a wonderful opportunity to learn from the teaching styles of leading artists, to observe international trends in the decorative arts, and to catch up on the latest products that the industry has to offer.

For those who are alert for them, new opportunities for learning and networking are always available at the community level. Possibilities include programs offered by other arts organizations, nonprofit groups, community arts councils, public libraries, museums, or local colleges or universities. The Internet can be both a valuable source of information and an online meeting place for artists and home studio owners from around the world.

FEASIBILITY AND PLANNING

Before your home studio is up and running, there are a number of technical and planning issues that need your consideration.

First, research local policy regarding the licensing of businesses. Local government offices will supply answers to your questions. The Small Business Administration may also be a good resource here.

Next, consider the impact that your business will have on the surrounding community. Does area zoning allow for such an undertaking? Is adequate...
parking available? If night classes will be offered, is the area well lighted? Always make the effort to discuss your plans for a studio with any neighbors or business owners who might be impacted. Take the time to visit with city officials if any questions regarding zoning arise.

If your home studio will carry retail merchandise such as paints, surfaces, and packets, research their availability and price through wholesalers. Determine if minimum orders are necessary to qualify your studio for a volume discount. Ensure that the studio offers adequate space for the display of goods and a convenient area for their sales. Most important, be certain that you understand laws governing retail sales tax, and check and double-check that any needed tax certificate is obtained. Many small business owners choose to consult a lawyer on the issue of tax law compliance. If you plan on hiring workers, remember that payroll taxes must be researched and understood as well.

Class fees are another important consideration. Factors to consider include the duration of individual lessons, the number of lessons that make up the course, and the number of students that can be accommodated in the space. Research the class fees in your area, and price your classes competitively. In my part of New England, for instance, fees range between ten and fifteen dollars per class.

Finally, check that your home insurance policy provides adequate coverage for the increased foot traffic a home studio will bring. Accidents do happen, and it’s so important to protect yourself against liability. An insurance professional can counsel you on any additional coverage needed.

THE RIGHT SPACE

Let’s say that you’ve looked into the issues already covered and that you’re ready to proceed with a home studio. The next challenge is ensuring that you have the right space for one. Options might include a cellar, garage, spare bedroom, or even a new addition, although this might be added after your studio has proved successful.

Here are some things to consider when choosing:

- **Access to restrooms.**
- **The availability of electrical outlets.** This becomes more important when electronic media is used as an aid to teaching; I’ll touch on this more in the next issue.
- **A water source.** Obviously, the easy availability of water is of much more importance when water-based media are used. I’ll have more on this in the coming issue, too.
- **Occupancy.** Can the room accommodate an adequate number of students? Be sure to take into account the presence of the equipment each student will need.

In the beginning you’ll likely want to keep things simple. In some cases, you’ll opt for minor renovations, such as the addition of heating and air conditioning. We’ll discuss renovation and furnishing issues in detail in the second part of this article.

MARKETING

Once your preliminary research is complete, it’s time to fine-tune your vision for your studio and to experiment with marketing approaches. Now is also the time to establish your initial class schedules and business hours, and to write the policies that will govern your studio’s day-to-day operations.

From the very outset you should have a mental image of how your finished home studio will look and feel. Find a name that reflects that image, and create a consistent style of presenting it on all promotional materials, from business cards to advertising to the sign on your studio door. Business cards, incidentally, are a cheap and convenient way to spread information about your studio and the services it offers; these should include an address, at least one phone number, and, most important, the name of you, the proprietor; leave them anywhere with that a potential student might run across them. Consider flyers to announce your studio’s upcoming events, and use them in the same way.

Marketing your studio is an ongoing activity. Once you’re established, word of mouth will prove to be your most important publicity tool. Until that time, market yourself aggressively.

How? Opportunities for free exposure are there if you look for them. It’s important to begin the
development of an email list just as soon as feasible, and once you've compiled the list, use it; every event and class opening should be thus announced. Keep building your list, too; ask anyone who might be interested in decorative arts if they'd like to be included, and always have a sign-up sheet prominently displayed.

You'll also want to develop a website. If you're not able to build a website yourself, free or low-cost help may be available through area schools where computer skills are taught.

Listings in newspaper community calendars are often free, although you may also wish to consider paid advertisements. Some studio owners publish newsletters at a small expense, and you'll find that voluntary demonstrations of decorative painting are welcome at many community events or perhaps even on public access television shows. It can't hurt to ask!

### SCHEDULES AND POLICIES

You will already have given some thought to the length of the classes being taught and their duration in weeks; typically, lessons run between two-and-a-half and three hours each and are held weekly for a period of four to six weeks. Now you must decide on which days to hold classes, and whether they'll be held mornings, afternoons, and evenings. You may need to experiment a little until you hit on the right combination, but a surefire way to learn your students' preference is to ask. Also check with other studios around the country to find out what's worked for them. Remember that Saturday classes will attract many students who are unable to attend during the week.

You'll also need to establish your hours of operation, which is a slightly different matter. My policy is to admit students as much as half an hour before scheduled class times to give them an opportunity to look through library materials. If you plan on offering retail products, you may wish to expand that half hour a little at your discretion. After class you'll find it prudent, I think, to encourage your students to begin getting organized right away. Otherwise you may be in the studio much longer than you had planned!

Of course, your students will need to be notified of your hours, and as you go about the business of running a home studio, other matters will arise that you'll want to address in the form of policies. Keeping a written policy sheet for your studio, and making sure that every student is given a copy of her own, will prevent many a misunderstanding.

### MONEY MATTERS

Among the policies you'll need are those addressing student payments. It's a common and reasonable expectation that students should pay for classes at the time of enrollment or at the initial class, and I've found that this works well at my studio. Teachers will often collect class fees at the beginning of the month.

You may need to keep a minimal amount of change on hand, particularly if surfaces and supplies are offered. And it's essential that you establish a bank account reserved for business use only. All transactions related to your studio should be made in this account and a record of all expenses kept.

One final word to the wise about money matters: Pay strict attention to deadlines for the payment of any taxes associated with your studio. In many states failing to meet these deadlines results in substantial penalties; and if the due date is, say, the twenty-fifth of the month, think of how easy it might be to overlook it in December!

### COMING SOON

There obviously are many things to be considered when opening a business, and I urge you to seek the advice of professionals in such matters as business, law, and financing. But for a decorative painter, operating a home studio can be one of the most rewarding undertakings of a lifetime, and I hope that I've given you some useful pointers—and a little encouragement, too!

And some of the most exciting parts are yet to come. In the next edition of The Decorative Painter, we'll get ready for the grand opening by furnishing your home studio, and I'll share some tips on ways to ensure its continued success. I hope you'll join me then.

SDP Board Member-at-Large Mary McLean cox has maintained a successful home studio near Boston for the past twenty years.
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- Bill me

Mail check or money order to, P.O. Box 347, Mt. Morris, IL 61054-0347. Payment in U.S. funds only. Watch for first issue in 10 - 12 weeks.
Priscilla's Little Red Tole House has been reborn. The first lady of modern decorative painting and SDP's energetic founder, Priscilla Hauser MDA has reinvented the little-business-that-could, the painting studio that started the ball rolling back in 1964 and is poised to inspire a whole new generation of painters.

The sunlight pours in through the plate glass windows at 1914 S. Harvard Avenue in Tulsa, Oklahoma, the Little Red Tole House's new brick home.

"There are forty years of painting in here!" exclaims Priscilla, arms outstretched as she indicates dozens of delightful nooks and vignettes. Comfortable and quirky, the Tole House is an extension of the dynamic artist, a biography with doors that you can pull open and step into.

Inside the shop you will get to know many Priscillas. There is Priscilla the art enthusiast, who displays many gorgeous historic pieces of decorative art by legends such as Peter Hunt, Robert Berger, and John Dunn. This Priscilla is devoted to Zhostovo Russian folk art, and doesn't hesitate to brag about the work of her artist friends.

Priscilla the artist shares her enthusiasm about her favorite new supplies and techniques, such as FolkArt High Definition acrylics, and shows you her latest projects. You can see these projects all around the shop—even on the floor, where gigantic renderings of a poppy, a bee, and a chrysanthemum presently reside. Priscilla the business women has a fun and funky array of hard-to-find art supplies, from LuminArte's Twinkling H2O's to Daler Rowney brushes by Robert Simmons, as well as a wonderful assortment of her own decorative painting books.

It's Priscilla the teacher, however, whose light shines the brightest, and those who have met the artist know that that's saying a lot.

"If there was ever a time for decorative painters to go into studios and shops and share their love of painting with others, especially young people," Priscilla said, "that time is now."
This avid instructor offers seminars, classes and workshops—but that’s just the beginning. She is determined to reach never-before painters and young people who love to create, but don’t have much time and money to dedicate to the artform. Convinced that these are the devoted decorative painters of tomorrow, Priscilla grabs their attention with lessons by email and with her increasingly popular Painting Parties.

“They can bring a bottle of wine or Coke or whatever, and in two and a half hours they leave with a painting they did all by themselves,” she said. “The best part is we have so very, very much fun!”

Email lessons are available in a variety of designs—both modern and more traditional, such as Hindeloopen—and are just as popular with more seasoned artists.

Priscilla hosted an open house at the studio/shop in April with the help of her “girls,” as she fondly calls them: Janet Alphin, Collette Ralston, and Sue Sensintaffer. These dear friends were among the crew that heroically helped Priscilla make the move from her beloved Studio By the Sea to the new Little Red Tole House.

“My tears were flowing,” she said, “it was gorgeous. They packed it and moved it all in one week. I’ve been thrilled to death and am so grateful.”

Another open house is planned for Friday and Saturday, Sept. 5-6, 2008. Priscilla hopes to see many friends there, old and new, but encourages visitors at any time.

“It is best if folks call or email me first,” she said, “because we are really a teaching shop, not a selling shop.”

You can reach Priscilla at (918) 743-6072 from 9 a.m. to 5 p.m. CST or email her at sales@priscillahauser.com. Visit her website at www.priscillahauser.com.

Previous page, clockwise from top: Priscilla Hauser beaming in her newly relocated studio and shop, the Little Red Tole House; Priscilla and her team (from left: Janet Alphin, Collette Ralston, Priscilla, Sue Sensintaffer) with her VW Beetle convertible, The Blended Bug; the first painting class that was taught in the new Tole House; and perhaps you remember this carousel horse from the cover of Priscilla’s first book? You can see it in her shop; historic collectibles are scattered throughout the Tole House, including this darling piece painted by Peter Hunt.
Here's what to expect at The Decorative Arts Show!

- Learn new techniques by taking advantage of 4 days of Workshops/Classes (48 to choose from) taught by world renowned instructors.
- Leave with sample boards that will showcase your new services.
- See and experience the latest products during 2 days of Exhibits showcasing the industry’s leading suppliers. Take advantage of opportunities to Play with Products in the Exhibit Hall.
- Networking-Social functions include 3 nights of Beer:30 and The big MIXER Party plus lots of FUN!
- Get the complete Education Schedule with details on the Workshops/Classes and Instructors’ Bios at www.TheDecorativeArtsShow.com

REGISTER NOW! and enter to WIN an iPod.

www.TheDecorativeArtsShow.com/registration and be sure to use Promo Code 8ACM3
EDITOR’S NOTE: On the night of May 4, 2007, a deadly EF5 tornado descended on the town of Greensburg, Kan., pop. 1,574. Eleven citizens were killed and 60 injured by the twister which was 1.7 miles wide and contained winds that exceeded 205 mph. According to the National Weather Service, 95% of Greensburg was destroyed in what is thought to be the most powerful tornado ever recorded in the United States.

Dear Art & Soul,

The home of my friend and fellow SDP member Clorene Smith was destroyed in a tornado that hit Greensburg, Kan., in May 2007. You have all probably heard about the mighty destruction of this tornado, as it was as wide as the entire town and tore right through the middle of it. Little was left of the small community.

I live an hour and a half away from Greensburg and listened in horror that night as reports started pouring out about the flattening of the entire town. Clorene was very much on my mind as well as in the thoughts of our other painting friends.

The next day, all our painting friends got in touch with each other and learned that Clorene, her husband Kenny, and their dog Brittany were alive and well. They had been safe in their basement during the terrible storm. There hadn’t been much warning. The storm seemed to appear out of nowhere and was at its strongest immediately. Clorene didn’t have shoes on and didn’t have time to take anything with her to the basement. The tornado took the home she and her husband built and raised their children in, as it did to most everyone else in this small, close-knit town. After the storm had passed, debris prevented the Smiths from going upstairs, but rescue workers arrived quickly. They wrapped Clorene’s feet in duct tape and towels that she had in the basement and took all three of them to a shelter about 20 miles away. They called her daughter who lives in Wichita and she went and got them. They had no medications, no identification—just the clothes on their backs and the towels on their feet. Fortunately Clorene, Kenny, and Brittany are now resettled in another community close by and are doing well.

This brings me to the part of the story that touched me. Each year our chapter has a wood exchange. We bring a surface that hasn’t been painted. Another member takes the surface, paints it and returns it to us. Clorene got my unfinished piece that year: a carved wood duck decoy. It happened to be in her painting room in the basement when the tornado came through. Well this duck didn’t fly away. He sat exactly where he was and this was one of the things that didn’t get damaged during the storm. Clorene saved him and after she was settled in her new home, painted and returned him to me. He sits in a place of honor on my fireplace mantle as a testament to the giving spirit of decorative painters everywhere.

Clorene is one of those rare people who have a smile and a laugh for everyone and she amazes all of us in our chapter with her positive outlook after this devastating event. When we get together with her we always hear amazing new stories of the tornado and its effects. They always seem to have a happy ending, as we Kansans are used to living with weather extremes—whether they be tornados, ice storms, or dust storms—and bounce back the better for them.

Here is a picture of my duck with his handwritten story from Clorene on the bottom. He will be handed down through my family as a reminder of hope and courage.

Mary Mitchener - Great Bend, Kan.

Has decorative painting touched your heart or helped you heal? Submit your story to SDP, attn: Art & Soul, 393 N. McLean Blvd., Wichita, KS 67203-5968.
Society of Decorative Painters
Chapter Contest
Grow Your Membership and Win!

Recruit new members and win a FREE 3-day seminar sponsored by DecoArt® & JansenArt® Traditions
Artist/Instructor Neadeen Masters, CDA

Adding new members to your Society of Decorative Painters chapters will have an extra benefit: a 3-day seminar taught by Neadeen Masters, designed to motivate and inspire your SDP chapter members. Neadeen's unique ability to connect with students helps them discover their artistic individuality. Her wide range of subjects and a philosophy about teaching technical painting makes her seminars a valuable 'study' for all artists. For more about this artist's work visit: neadeenmasters.com and artprepprenticeonline.com.

Second and third place prize packages courtesy of Royal Brush and Lowel-Cornell.

The chapters with the five highest percentage increases in members between September 1, 2007 and August 31, 2008, will win. All participating chapters will receive a patch for their chapter banner.

The winning chapters will be announced in The Decorative Painter magazine and at the 2009 SDP Conference.

Contest rules: 1) Chapters must recruit a minimum of ten members to enter. 2) A new member is defined as someone who has never been a member of SDP or was not a member in 2006 or 2007. 3) Only members recruited for the 2008 membership year count toward the contest. 4) Chapter's membership numbers are based on the annual chapter form sent to SDP Headquarters in December, 2007.

2008 Society of Decorative Painters Chapter Contest Participation Form

Chapter Name_________________________________________Chapter ID ___________________________

Contact Person ___________________________________Address ________________________________

Phone ________________________ E-mail ____________________________

☑ I want these memberships to be credited toward this SDP chapter (list only one) for the year 2008. Our list is included. (SDP will verify your list.)

Mail Form to:
SDP, Attn. Chapters
393 N. McLean Blvd.
Wichita, KS 67203-5968
**LAST CHANCE**

**Getting your 2009 INDIVIDUAL MEMBERSHIP FREE is as easy as counting to 10**

Simply add your name and membership number to the coupons. Next, talk to your friends about all the great benefits SDP has to offer, and when your friends join SDP for 2008, ask them to include your coupon with their membership form.

You’ll receive $4.00 off your own 2009 renewal for each new* member you recruit who includes one of your coupons with their completed membership form, good for up to $40; a free individual membership! (Business members may take up to $40 off their 2009 membership. If you are already a 2009 member the discount will apply to 2010.)

* A new member is defined for these purposes as anyone who was not a member during 2006 or 2007. Only members recruited for 2008 membership count toward this contest.

---

**Society Update**

**RENEWAL AROUND THE CORNER**

Renewal for the 2009 membership year officially begins Sept. 1, but you can renew at any time starting now. Just return the invoice you received with this issue of *The Decorative Painter*. The 2009 collector membership card features a darling trunk by Mary Svenson CDA adorned with Os stokework.

**FREE MEMBERSHIPS!**

Speaking of your 2009 membership, if you have been recruiting new members for 2008, your renewal will be discounted—or even free! Don’t forget! For every new member you recruit you receive $4 off your 2009 membership—up to ten for a free membership! Copy and send in the coupons you received with your 2008 membership card. Can’t find that form? Just photocopy the form on this page as many times as you need.

**LEARN TO PAINT**

A colorful new Learn to Paint project by Chris Thornton-Deason has just debuted. What a wonderful way to introduce never-before painters to our art form. Turn to page 118 for the project and instructions, as well as ideas and inspiration to help you plan a Learn to Paint party!

**DISCOUNTS FOR YOU**

You may have noticed that your old Jo-Ann Fabics and Crafts discount card has expired. No worries! Look for your new Jo-Ann card in this issue. And don’t forget to take advantage of the many discounts available exclusively to SDP members from our SDP Business members. Visit www.decorativepainters.com for a complete list.

**HELP US KEEP YOU INFORMED**

We like to keep you informed with regular email newsletters such as Chapter Happenings and Business Happenings, as well as periodic e-blasts. Have you changed your email address? Please don’t forget to send your new e-mail address to dee@decorativepainters.org. We’ll be in touch soon!
Come home to beautiful SDP headquarters in Wichita, Kansas, for these rare seminar opportunities. For more information, call (316) 269-9300 ext. 104.

Ginger Edwards • Nov. 14-16, 2008

It is our extreme pleasure to announce that popular floral artist Ginger Edwards will be the featured instructor for the next Home to the Heartland seminar. Ginger will apply her special botanical techniques to three projects, all using acrylic paints: one on wood, one on tin, and the third on canvas. Join your fellow SDP painters from across the nation and around the world Nov. 14-16, 2008 at SDP Headquarters in Wichita, Kan. The fee for this seminar is $378 for all three days, including surfaces. To reserve your space, contact Janelle Johnson today at (316) 269-9300 ext. 104 or email Janelle@decorativepainters.org. Don’t miss this special opportunity to study with one of the Society’s most beloved artists!

Home to the Heartland Seminar Series Registration Form

Ginger Edwards • Nov. 14-16, 2008 • Cost: $378 (surfaces included)
(lunches & snacks provided)

Name______________________________________________________________Memb. #____________________________
Address_________________________________________________City______________________________________________
State__________________________________________________Zip_________________________________________________
Phone _________________________________________________Email______________________________________________
☐ Check enclosed ☐ Visa ☐ MasterCard Exp. Date_________________________________
Signature_________________________________________________

Send form and payment to: SDP, ATTN: HEARTLAND SEMINARS, 393 N. MCLEAN BLVD. WICHITA, KS 67203-5968.
For more information, call (316) 269-9300 ext. 104. All fees are nonrefundable and nontransferable.
A GOOD SIGN—Cathy J. Mayer CDA of Inman, Kan., painted two trompe l’oeil signs for Tesori Gifts and Décor, a new business in downtown Hutchinson, Kan. Both signs were painted with Golden Proceed Slow Dry Acrylics. Cathy also painted faux stone on the outside of the Tesori building.

PRIZED PORTRAITS—Two portraits by Past President Anita Gish were recently accepted by the Colonial Williamsburg Foundation for display in the registration area of the Colonial House at Colonial Williamsburg. Anita painted “The Silversmith” and “The Postman” (picted) from photos she took at the living history museum.

TROPICAL RETREAT—This colorful, calming beach scene was painted by Marty Caldwell, Donna Rosenbalm, and Iva Votaw of the Decorative Painting Pals of Humble, Texas, at the Bridgehaven Children’s Advocacy Center. The project was made possible by the Trull Foundation, which provided the funds to repair and decorate the walls, ceiling, and floor of the waiting room.

LOVING COMFORT—Naomi Ullum CDA of Hutchinson, Kan., designed and painted these beautiful murals to comfort patients at the Harry Hynes Memorial Hospice Center at Via Christi-St. Francis in Wichita, Kan. Among the volunteers who assisted Naomi in the four hundred-hour project were SDP members Doreen Jones, Darrell Williams, Cathy Mayer CDA, and Ann Strickland.

ON DISPLAY—Barb Franzreb poses with her artwork, which was on display at the Museum Store in the DeWitt Wallace/Abby Aldrich Rockefeller Folk Art Museum in Colonial Williamsburg.

Send your Show & Tell materials to The Decorative Painter, attn. Show & Tell, 393 N. McLean Blvd., Wichita, KS 67203-5968; or email your submissions to teri@decorativepainters.org.
Christmas will come early for the winner of this sweet and special homemade quilt. Constructed from twenty darling blocks—each hand-painted by members of the 2007-08 SDP Board of Directors—this queen-sized (approx. 80” x 104”) beauty features jolly Santas and spunky snowmen. This holiday treat will be given away by drawing in November 2008. The proceeds from your entries to this first annual quilt drawing will benefit the SDP permanent collection. Enter early and often!

How to enter:
Copy the drawing ticket to the left as many times as you like and fill out each ticket you wish to submit. Mail the tickets, along with a check for $1 per ticket (or $5 for every six tickets) to: Quilt Drawing, SDP, 393 N. McLean Blvd., Wichita, KS 67203-5968.

Suggested Donation: $1 per ticket or $5 for 6 tickets. Make checks payable to SDP Foundation.

In Kansas, the state in which SDP is headquartered, state law requires that all contributions for the drawing be strictly voluntary. Individuals are under no obligation to make a contribution and may not be banned from participation if they choose not to make a donation. Fill out a form for each ticket you wish to enter.

Artwork courtesy of the artists.

Cindy Ladig of the Quilt Farm in South Charleston, Ohio, donated her time and materials to assemble and quilt this special holiday piece. Thank you, Cindy!

This Quilt Can Be Yours!
Annual Report

Outgoing President’s Report

It’s hard to believe that an entire year has passed and now I’m writing my farewell message. So many positive changes have taken place. The major goal this past year can be summed up as restructure for the betterment of the SDP.

When I began my term, we were without an executive director (ED) to help run the Society and headquarters in Wichita, Kan., for the last several years. The past four Presidents had to take on double duty and serve as volunteer interim ED. Because of today’s troubling economy, our new ED needed to have a strong financial background in the non-profit sector. After an extensive search and many interviews, we hired Kitty L. Bond in September 2007.

The biggest financial drain on SDP over the last several years has been the enormous amounts of attrition and penalties paid to the Conference site hotels for not meeting our room block commitments. Conference sites were booked in the early 2000s for future locations ending in 2012. There are many contributing factors as to why we were not able to meet those commitments, including a downturn in the economy, increased hotel fees, and increased travel expenses. Simply put, the downward spiral had to stop. Attendees and exhibitors could no longer afford the ever-growing costs. The SDP Board of Directors renegotiated the contracts in order to find more financially feasible locations. The more affordable changes begin with Painting: Passport to Fun in Peoria, Ill., June 16-20, 2009. We are currently researching sites for the 2010 and 2011 locations.

Another large expense SDP was facing was the ever-growing costs of printing and shipping The Decorative Painter. The last thing we wanted to do was to increase membership dues so we challenged our publications department to help find a solution. They presented us with an alternative format—our new, beautiful, book-style magazine. Publication was reduced from six smaller issues to four large editions. Even though the new DP is larger, it still falls in a weight category that is saving us thousands of dollars in shipping, and we accrue savings in printing by doing two fewer issues per year. You receive the same total number of articles as you did with the previous format. The numerous letters we’ve received complimenting the fresh, new look tells us we have a winner!

The board and staff worked hard this year to clear many hurdles. It seemed each time we conquered one problem, two more appeared. We sadly said goodbye to some longtime dedicated staff and welcomed new faces in their place. What an awesome team we have had this last year. Their passion for the Society shows in everything they do. If you ask me what was the best part of being President this last year, I would say being able to work with both the staff and board members on a daily basis. They have been my caring support group and are willing to help with anything.

There is still groundwork that needs to be laid regarding the growth of the Society. However, I really believe that we can now start with a clean slate. This year’s board will help define new goals and move the Society into the future. If you have a passion for the continued success of SDP, I encourage you to volunteer or give the gift of membership to a friend, family member, schoolteacher, etc. Increased membership will help guarantee the financial success of the Society.

Thank you for your continued support.

Jillybean Fitzhenry
SDP Immediate Past President

Plain Talk About Finances

The 2007 Auditor Financial Statement for the Society follows these comments. You will notice that it reflects a deficit. The many cost-reducing strategies your SDP Board of Directors has put in place over the last several years were not sufficient to offset the dramatic increase in expenses. One example of this is that the fuel surcharge from the carrier to mail The Decorative Painter doubled during 2007. At the same time, membership numbers declined. To put this in perspective, the loss of approximately 1,500 members in 2006 equaled a loss of $60,000 in dues. We are striving to provide you with the same benefits while keeping costs down. That is why we now publish the same amount of material in The Decorative Painter in four issues that we once did in six.

On the bright side, we are seeing a resurgence of interest in decorative painting as people are staying home more and finding time for hobbies. Our efforts are paying off as we continue to look for better pricing and efficiencies in all areas of our organization. You can help by renewing your membership early, recruiting new painters to our organization, donating to our Jewel Program, using our Affinity card, and remembering us in your estate planning.

We are here to stay, and, by working together, we can change the bottom line.
Linda Biedermann TDA
President
Kitty L. Bond
Executive Director

2007 AUDITED FINANCIAL STATEMENTS
STATEMENT OF FINANCIAL POSITION
December 31, 2007

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STATEMENT OF ACTIVITIES
Year ended December 31, 2007

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<td></td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$1,884,985</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Income (loss) from operations</td>
<td>(171,490)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income</td>
<td>36,365</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net realized and unrealized gain (loss)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on investments</td>
<td>13,264</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(121,861)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NET ASSETS, at beginning of year</strong></td>
<td>$535,941</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NET ASSETS, at end of year</strong></td>
<td><strong>$414,080</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2007-2008 SDP Committees & Task Forces

23800 W Sussex Rd
Channahon IL 60410
(815) 467-6151
nanpaint@sbcglobal.net

Mary Stark
600 County Rd, 1800E
Eureka, IL 61530
mastak@metc.com

BOD Liaison: Mary McLean CDA
Staff Liaison: Sony Sacks

GALLERY TASK FORCE
Barbara Jenkins CDA, Chair
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(763) 571-7431
cherirolmda@verizon.net

Arlene Linton
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Fridley, MN 55432
(763) 571-7431
lintonac@aol.com

Additional appointment pending

BOD Liaison: Tammy Browning-Smith J.D.
Staff liaison: Kitty Bond

SDP FOUNDATION TASK FORCE
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(614) 428-2721
phylicda@aol.com

Linda Biedermann TDA
468 Franklin St.
Springville, NY 14141-1148
Biedermann@verizon.net

Additional appointments pending

BOD Liaison: Phyllis Gibbs
Staff Liaison: Jolene Jansen

Craftcatalog.com/dp
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Half Off Brushes

A great place to shop!
1-800-777-1442
The Society seeks candidates for the following positions for the 2009-10 year:

### Board of Directors

**Vice President/President-Elect (One-Year Term)**

The vice president/president-elect shall act in the absence of the president; shall perform other duties as assigned by the board of directors; and shall succeed to the office of president in the event of a vacancy in that office. Although the position is a one-year term, it is a three-year commitment on the board.

**Secretary (Two-Year Term)**

The secretary shall record, process, and distribute minutes of all meetings of the board of directors; shall report to the board of directors at regular board meetings; and may be asked to record minutes of other meetings as needed.

### Nominating Committee (One-Year Term) Three Positions

Nominating Committee members shall be responsible for submitting nominees for the offices of vice president/president-elect, recording secretary, treasurer, board members-at-large and Nominating Committee members. Society committee experience is preferred. The Nominating Committee shall obtain consent of all nominees prior to nomination.

Please direct questions to any Nominating Committee member (see page 145).

---

**Nomination Consideration Form**

*Use this form to request a nomination packet.*

Name of Candidate: ___________________________ Membership No. (if self-nominating): ___________________________

Address: __________________________________________________________________________________________

(Street) (City) (State) (Zip)

Phone: (______) ___________________________ Alternate Phone: (______) ___________________________

E-mail: __________________________________________________________________________________________

For which position do you recommend the suggested candidate? _____________________________________________

Has the suggested candidate been a member in good standing of the Society for no less than three years immediately preceding the time of election or appointment? (circle one) yes  no

Your name (if not self-nominating): ___________________________ Email: ___________________________

Your address: ______________________________________________________________________________________

(Street) (City) (State) (Zip)

Fax: (______) ___________________________ Daytime phone: (______) ___________________________

If you are nominating someone besides yourself, have you secured the suggested nominee’s permission?  □ Yes  □ No

Please send completed form to: Sheila Rouse, Nominating Committee Chair, 321 S. Market Street, Mechanicsburg, PA 17055.

*Use this form to request a nomination packet. Submission of this form alone does not qualify a member for nomination.*

Postmark Deadline: September 30, 2008
TALENT ON DISPLAY—Members of the Windy Brushes of Northern Illinois come out in full force each May for the Members' Art Show. Everyone is encouraged to bring pieces they have completed in the past year to share with the group, regardless of the medium. Here is a sample of the six tables of artwork that were on display at this year's event.

UNBearableLY CUTE—This adorable bear and his twelve seasonal outfits (designed by Colleen Perry) were painted by members of the Buffalo Snowbird Decorative Painters of New York and donated to the Southeast Works Center Auction to benefit challenged clients. Modeling Mr. Bear's outfits in the back row are from left, Sandra Schmidt, Marilyn Jelft, Theresa Clare, Donna Woodward, and Mary Elna Roesser. In the front row from left are Heather Dambmann, Sandi Greco, and Nancy Haas, chair of the project.

LOVING SNUggles—The Coastal Carolina Decorative Painters chose Citizens Against Child Abuse as the recipient organization for their community service project last year. Members painted sturdy, colorful pillows for the organization's child clients to offer them comfort and security during challenging times.

TINE SUE IN BAMA—Tine Sue Norris CDA, TDA taught a two-day seminar to members of the Alabama Guild of Decorative Artists in April. Reverse glass painting was the subject on the first day of the seminar, with watercolor pencil featured on the second day. In attendance, from left, on the back row: Jan McCary Linda McCary, Karen Blatter, and Pam Albright; from left in the middle row: Jan Meadows, Judy Pinson, Yvonne Andrews, Gayle Jones, Sara Brasher, and Sandy Johnson; from left in the front row: Donna Hartline; Pat Stubbs; Dot Tuggle; Tina Sue Norris CDA, TDA; and Connie Henson.
QUITE A CATCH—The members of the Connecticut Society of Decorative Painters are rightfully proud of the hardworking ladies who chair their annual painting convention, New England Traditions, and wanted to show them off. Standing, from left, are 2007-08 NET Chair Carol Kerneek, 2003-04 NET Chair Linda McClure, and 2005-06 NET Chair Nancy Mullen. Seated is 2009-10 Chair Karen Zemo.

WHEN IT RAINS ... This is just one view of the darling rain barrel painted by the Show-Me-Strokes Decorative Painters as a charity project for the James River Water Basin Partnership Stream Team. The barrel was auctioned after being displayed at a local business and then at ArtFest in Springfield, Mo., in May.

ATTENTION CHAPTERS! Will yours be the chapter that wins a FREE 3-DAY SEMINAR with Neadeen Masters CDA courtesy of DecoArt and JansenArt Traditions? The deadline for this membership building contest is August 31, 2008. Turn to page 138 for details.

SPLENDID DONATION—The sweet glass items were painted by members of the Seaside Decorative Painters of Daytona Beach, Fla., for Splendor in the Glass, an auction benefiting the Association of Retarded Citizens.

Contact SDP
Send your Chapter Snapshots materials to The Decorative Painter, attn. Snapshots, 393 N. McLean Blvd., Wichita, KS 67203-5968; or email your submissions to teri@decorativepainters.org.
AFFILIATED CHAPTERS WHO HAVE FULLFILLED SDP REQUIREMENTS

Our organization acknowledges all of the Society’s affiliated chapters who have fulfilled the SDP requirements. We thank each and every one of our chapters for promoting our beloved art form and SDP.

These proud chapters represent SDP across the United States, and in Argentina, Australia, Canada, Germany, and Japan.

(1978)
The year the chapter became affiliated

CAA
Chapters that have applied and qualified for the 2008 Chapter Award by promoting decorative painting to the general public.

SCH
Chapters that have donated monies to the SDP Scholarship Fund in 2008.

 Chapters that celebrate 5th, 10th, 15th, 20th, 25th or 30th anniversaries in 2008.

Alabama Guild of Decorative Artists, Alabama (1978) CAA
Alamo Decorative Artists, Texas (1978) CAA
Annapolis Valley Decorative Artists, Canada (1995) CAA
Anonymous Painters, California (1995)
Apple Blossom Decorative Painters, Arkansas (2001) CAA
Apple Valley Chapter of Decorative Artists, Wisconsin (2001) CAA
Apple Valley Painters, West Virginia (1997) CAA
Australian National Capital Folk and Decorative Artists, Australia (1992) CAA
Azalea City Decorative Artists, Alabama (1976) CAA
Azalea Coast Decorative Painters, North Carolina (1992) CAA
Barna Brushstrokes, Alabama (2000)
Bay of Quinte Painters of Canada, Ontario, Canada (2008)
Bayland Palettes, Wisconsin (1990) CAA
Bel Air Decorative Painters, Maryland (2000) CAA
Bella Vista Decorative Artists, Arkansas (1986) CAA
Berkshire Brushes, Massachusetts (2001)
Big Sky Dab & Gab, Montana (1981) CAA
Black Hills Area Decorative Artists, South Dakota (1995) CAA
Bluebonnet Chapter, Texas (1975) CAA
Bluegrass Tolers, Kentucky (1985)
Bluenose Decorative Artists of Nova Scotia, Canada (1985) CAA
Brevard Brush Strokes Decorative Painters, Florida (1998) CAA
Brush ‘N Brag, Texas (1977) CAA SCH
Brushes of Western Connecticut, Connecticut (1999)
Brushing Violets Decorative Painters, New Jersey (1991) CAA
Cactus Wren Decorative Artists, Arizona (1977) CAA
Calgary Decorative Artists, Canada (1981) CAA
California Heartland Artists, California (1992) CAA
California Poppy Decorative Artists, California (1987) CAA
California’s Heart of Decorative Artists, California (1988) CAA
Cape Cod Mayflower Decorative Artists, Massachusetts (1996) CAA
Capiters, New York (1979)
Carson Valley Desert Brushes, Nevada (2001)
Central Louisiana Decorative Painters, Louisiana (1980) CAA
Central New York Decorative Artists, New York (1975)
Charleston Chapter of Decorative Painters, South Carolina (1996) CAA
Cherokee Trail Decorative Painters, North Carolina (1996) CAA
Chesapeake Bay Decorative Painters, Maryland (1991) CAA
Coast to the Cascades, Oregon (2002) CAA
Coastal Carolina Decorative Painters, South Carolina (1996) CAA SCH SDPF
Columbia River Brush Benders, Washington (1980) CAA
Connecticut Yankee Painters, Connecticut (1992)
Creative Artists of Central Florida, Florida (1985) CAA SCH
Crossroads Bluebonnet Decorative Artists, Texas (1999) CAA
Crystal Coast Decorative Painters, North Carolina (2004) CAA
Daisy Days Tolers, Virginia (1977)
Decorative Artists Guild of Southwest Ohio, Ohio (1977) CAA
Decorative Artists of Jacksonville, Florida (1978) CAA
Decorative Artists of Long Island, New York (1985) CAA
Decorative Artists of Missouri – Twin Lakes, Missouri (2001) CAA
Decorative Artists of Paducah, Kentucky (2004) CAA
Decorative Artists of Southwest Florida, Florida (1981) CAA
Decorative Artists of Texas, Texas (1990) CAA
Decorative Artists of Western Nassau, New York (2005)
Decorative Brushes of Northern California, California (2001) CAA
Decorative Painting Pals of Texas, Texas (1991) CAA
Delmarva Decorative Artists, Delaware (2000) CAA SCH
Del-Val Decorative Painters, New Jersey (1977) CAA
Desert Quail Tolers, California (1991) CAA
Desert Sunset Painters, California (2000) CAA
Different Strokes for Tole Folks, Tennessee (1980) CAA
Dogwood Chapter, Georgia (1976) CAA
Door County Decorative Artists, Wisconsin (1992)
Door Prairie Painters, Indiana (1975) CAA
Emerald Coast Painters by the Sea, Florida (1996) CAA
Fiesta City Decorative Painters, California (1997) CAA SCH
Florida Suncoast Decorative Artists, Florida (1991)
Flower City Decorative Artists of New York (1995) CAA
Foothills Decorative Painters, South Carolina (1991) CAA
Fort Worth Tole & Decorative Painters, Texas (1987)
Four States Decorative Artists Chapter, Texas (1994) CAA
Gateway Decorative Artists, Missouri (1975) CAA
Georgia Peach Painters, Georgia (1997) CAA
Glass Capital Decorative Artists, Ohio (1978) CAA
Gold Country Decorative Artists, California (1980) CAA
Golden Spike Decorative Painters, Utah (1990) CAA
Golden Spread Chapter, Texas (1975)
Golden Triangle Decorative Painters, Pennsylvania (1985) CAA
Grapevine Tolers, California (1978) CAA
Great Lakes Decorative Artists, Michigan (1975) CAA
Greater Cincinnati Decorative Artists, Ohio (1980) CAA
Green Mountain Decorative Painters, Vermont (1995) CAA
Gulf to Bay Decorative Painters, Florida (1998) CAA
Gypsy Tolers, California (1980) CAA SCH SDPF
Harbourside Painters of Canada, Canada (2007) CAA SDPF
Heart of America, Kansas (1975) CAA SDPF
Heart of America/North Brush Buddies, Missouri (1979) CAA
Heart of Carolina Tolers, North Carolina (1989)
Heart of Georgia, Georgia (1988) CAA
Heart of Illinois Decorative Artists, Illinois (1976)
Heart of Knoxville Night Painters, Tennessee (1992)
Heart of Michigan Decorative Artists, Michigan (1988) CAA
Heart of Ohio Tole, Ohio (1976) SDPF
Heart of Oregon Painters, Oregon (2001)
Heart of Pinellas Decorative Artists, Florida (1997) CAA SCH
Heart of Texas Tolers, Texas (1983) CAA
Heart of the Umpqua Artists, Oregon (2004) CAA
Heart of Utah (1990) CAA SCH
Heritage Decorative Artists of Southeast Michigan (1990) CAA
High Plains Chapter, Colorado (1992) CAA
Hudson Valley Tole and Decorative Painters, New York (1990) CAA SCH
Idaho Chapter of Heritage Artists, Idaho (1982) CAA
Illinois Prairie Painters, Illinois (1976) CAA SCH
Indy Decorative Artists, Indiana (1976) CAA
Iowa Decorative Painters, Iowa (1977) CAA
Kai Hui Kaha Kii, Hawaii (1982)
Kanawha Valley Decorative Artists, West Virginia (1987) CAA
Kansas Wheathearts Decorative Painters, Kansas (1977) CAA
Kentuckiana Decorative Artists, Kentucky (1987)
Keystone State Decorative Painters, Pennsylvania (2005) CAA SDPF SCH
Ladybug Chapter Texas (1976) CAA SCH
Lake Country Decorative Painters, New York (1996) CAA
Lake Cumberland Decorative Painters, Kentucky (2000)
Lake Havasu Decorative Painters, Arizona (2001)
Land of Legend Decorative Artists, Ohio (1979) CAA
Lehigh Valley Decorative Artists, Pennsylvania (1991) CAA
Let It Be Toled, Arizona (2000) CAA
Little Rhody Rembrandts, Rhode Island (2001) CAA
Live Oak Decorative Painters of Savannah, Georgia (2004) CAA
Loaded Brush of Northwest Louisiana (1979) CAA
Lost in the Woods Painters, Texas (2003) \(\times 5\)
Magic Palette of Northern California (1982) CAA
Magnolia Chapter, Louisiana (1975) CAA
Manatee Haven Decorative Artists, Florida (2000) CAA
Michigan Grapevine Decorative Artists, Michigan (1990)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-South Decorative Artists, Tennessee (1977) CAA
Missoula Tole and Decorative Painters, Montana (1995)
Miss-Lou Busy Brushes, Louisiana (1983) \(\times 25\)
Misty Mountain Painters, California (1992)
Monterey Peninsula Decorative Artists, California (1992) CAA
Mountain Ivy Decorative Artists, Georgia (1991) CAA
MS-LA-TX Regional Council, Regional (2008)
Music City Oil Guild, Tennessee (2006)
MS-LA-TX Regional Council, Regional (2008)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-South Decorative Artists, Tennessee (1977) CAA
Mississippi Tole and Decorative Artists, Florida (1979)
Miss-Lou Busy Brushes, Louisiana (1983) \(\times 25\)
Misty Mountain Painters, California (1992)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-South Decorative Artists, Tennessee (1977) CAA
Mississippi Tole and Decorative Artists, Florida (1979)
Miss-Lou Busy Brushes, Louisiana (1983) \(\times 25\)
Misty Mountain Painters, California (1992)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-South Decorative Artists, Tennessee (1977) CAA
Mississippi Tole and Decorative Artists, Florida (1979)
Miss-Lou Busy Brushes, Louisiana (1983) \(\times 25\)
Misty Mountain Painters, California (1992)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-America Heart 'N' Tolers, Missouri (1992)
Mid-Atlantic States Chapter Alliance Regional (2008)
Mid-South Decorative Artists, Tennessee (1977) CAA
Mississippi Tole and Decorative Artists, Florida (1979)
Miss-Lou Busy Brushes, Louisiana (1983) \(\times 25\)
Misty Mountain Painters, California (1992)
Thirty-one entries received a passing score in the 2008 SDP Certification Program. Entries are judged on overall effect, color management, stroke, value and intensity control, linework and detail, background, frame, neatness, and finish. The program is open to all SDP members in good standing at the time of application and judging. Two levels of Certification may be earned: Certified Decorative Artist (CDA) and Master Decorative Artist (MDA). Featured on the following pages are six of the thirty-one passing entries from SDP’s 36th Annual Conference in Tampa, Fla. The remaining 2008 passing entries will be featured in future issues of The Decorative Painter.

For more information on the Certification Program, or to purchase a portfolio for next year’s program, contact Certification Coordinator Cristy Keeton at (316) 269-9300 ext. 114, or email cristy@decorativepainters.org.

**Fast Facts**

2008 Certification Program

- Total number of entries received: 357
- CDA Still Life: 149 (10 passed)
- CDA Stroke: 87 (5 passed)
- MDA Floral: 53 (4 passed)
- MDA Still Life: 36 (3 passed)
- MDA Stroke: 33 (9 passed)
- U.S. Entries: 118
- Non-U.S. Entries: 239
- Number of countries represented: 13
Certification Showcase
PASSING ENTRIES FROM NEW MDA’S PRESENT AT CONFERENCE

Dianne Crowther MDA
Redlands, California
Master Decorative Artist
Stroke

Barbara Jenkins MDA
Mississauga, ON, Canada
Master Decorative Artist
Stroke

Nobuko Shimizu MDA
Kanagawa, Japan
Master Decorative Artist
Stroke

Chieko Yuguchi MDA
Ibaraki, Japan
Master Decorative Artist
Stroke

Chiemi Tomiyama MDA
Osaka, Japan
Master Decorative Artist
Floral

Chiemi Tomiyama MDA
Osaka, Japan
Master Decorative Artist
Still Life
We are delighted to present you with the 2009 Certification Program designs. The designs and the applications for this prestigious program are printed once a year in *The Decorative Painter.* Certification applicants may choose from a variety of surface kits on which to paint their entries. A birch panel is available for those who prefer a more traditional surface. A Masonite panel also is offered for applicants who prefer Masonite. In addition, applicants can order the frame and one-panel kit, or a frame and two-panel kit. Painters can mix and match the birch and Masonite with the two-panel kit, if they like.

If you have questions about Certification designs or surfaces or would like further information about the Certification Program, contact Cristy Keeton, Certification coordinator, at (316) 269-9300 ext. 114, or email cristy@decorativepainters.org.
2009 Certification Application (English)

Name __________________________________________ Memb.# ________________

Street Address ______________________________________________________________________

City, State, Zip, Country ______________________________________________________________

Phone (________)________________________________ Fax (________)____________________

E-mail ______________________________________________________________________________

PLEASE READ CAREFULLY: Applicants must be current SDP members to apply for certification and also must be current members for entry to be judged. The membership fee is in addition to certification fees. The portfolio contains designs, instructions and applicant number. Applicants may order surfaces at this time or may wait until after reading instructions and viewing designs. Certification portfolio must be ordered no later than 12 weeks before Conference. You must have successfully completed the Certified Decorative Artist level to apply in the Master Decorative Artist level.

Check one:

☐ Master Decorative Artist Portfolio $30 ea.           ☐*U.S. postage (per surface ordered) $10 ea.
☐ Certified Decorative Artist Portfolio $30 ea.        ☐*Canadian postage (per surface ordered) $25 ea.

☐*Postal other countries (per surface ordered) $40 ea.

Please indicate quantities below:

☐ Surface Kit: Frame with one birch panel $40 ea. (required for MDA Still Life)
☐ Surface Kit Plus: Frame with two birch panels $46 ea.
☐ Surface Kit: Frame with one Masonite Panel $40 ea.
☐ Surface Kit Plus: Frame with two Masonite Panels $46 ea.
☐ Surface Kit Plus: Frame with one Birch Panel/one Masonite Panel $46 ea.
☐ Surface Kit: Tray (required for MDA stroke design) $40 ea.

☐ VISA ☐ MasterCard Signature ______________________________________________________________________________

Card #_________________________________________________________Exp. Date____________________________________

Make checks payable to SDP. Mail with completed form to: 393 N. McLean Blvd., Wichita, KS 67203-5968, phone (316) 269-9300, fax (316) 269-9191, e-mail sdp@decorativepainters.org

Please allow four to six weeks for order to be processed. Sorry, no refunds available on Certification orders.

*This is the minimum shipping cost. If actual shipping cost exceeds this amount, the applicant will be charged the difference.

2009 Certification Application (Spanish)

Nombre __________________________________________ Memb.# ________________

Dirección ______________________________________________________________________________

Ciudad, Provincia, Pais, C. Postal __________________________________________________________

Teléfono (_______)________________________________ Fax(_______)____________________

E-mail ______________________________________________________________________________

POR FAVOR LEER CON CUIDADO: Aplicantes deben ser miembros en buén término de la SDP, en el momento de solicitar el formulario para suscripción y en el momento del fallo del jurado. Los pagos de la Membresía son adicionales a los de la Certificación. El portafolio contiene diseños, instrucciones y un número de solicitud. Los aplicantes pueden pedir las superficies ahora o esperar hasta leer las instrucciones y revisar los diseños. Los portafolios deben ser pedidos a más tardar 12 semanas antes de la convención. Usted debe haber completado satisfactoriamente el nivel de CDA antes de aplicar para el nivel de MDA.

Check one:

☐ Portafolio para Master Decorative Artist $30 c/u
☐ Portafolio para Certified Decorative Artist $30 c/u

☐*Correo Postal para superficial (USA) $10 c/u
☐*Correo Postal para superficial (Canada) $25 c/u
☐*Correo Postal para superficial (Otros Paises) $40 c/u

Por favor indicar sus cantidades a continuación:

☐ Superficie: Marco con un panel de madera $40 c/u
☐ Superficie Kit Plus: Marco con dos paneles de Madera $46 c/u
☐ Superficie Kit: Marco con un panel de madera con fibra $40 c/u
☐ Superficie Kit: Marco con dos paneles de madera con fibra $46 c/u
☐ Superficie Kit Plus: Marco con un panel de madera/mader con fibra $46 c/u
☐ Superficie: Bandeja para MDA (Diseño Stroke) $40 c/u

☐ VISA ☐ MasterCard Firma ______________________________________________________________________________

Card #(de tarjeta de crédito)__________ Exp. Date__________________

Si paga con cheque hacerlo a nombre de SDP Completar este formulario y enviarlo a la siguiente dirección
SDP 393 N. McLean Blvd., Wichita, KS 67203-5968 USA
Teléfono: 316-269-9300 Fax: 316-269-9191 e-mail: sdp@decorativepainters.org
Permitir 4 a 6 semanas para procesar su pedido. Reembolsos no son aceptados en pedido de certificación.

*Esta es la cantidad mínima para los pagos de envío. Si los gastos de envío sobrepasan esta cantidad entonces le cobraremos la diferencia.
SDP サティフィケーション プログラム申込書 (ローマ字記入)

氏 名_________________________ 会員番号_________________________
住 所____________________________________________________________
電話_________________________ FAX______________________________
Email________________________

このプログラムに申込を希望する場合、SDPメンバーであることが条件になっています。
プログラム費用の他、メンバーシップ料金を支払うことが必要です。書類の中には、デザイン・インストラクション・受験番号が含まれています。素材の注文は、デザインを含む書類を確認した後に購入することも可能です。Certification書類の申込は、コンファレンスが始まる12週間前で受付を終了します。それ以降の購入希望は、受け付けません。MDA受験者は、CDAを取得したメンバーでなければなりません。

□ CDA書類一式 $30
□ MDA書類一式 $30

（必要個数を下線に記入ください。）

素材キット：フレームと1枚パネル板 $40 (MDAスティルライフは必須)
素材キットプラス：フレームと2枚パネル板 $46
素材キット：フレームと1枚メゾナイト板 $40
素材キットプラス：フレームと2枚メゾナイト板 $46
素材キットプラス：フレームと1枚パネル板・1枚メゾナイト板 $46
素材キット：トレー $40 (MDAストロークは必須)
素材キット：トレー（アメリカ国内送料） $10
素材キット：トレー（カナダへの送料） $25
素材キット：トレー（アメリカ国外への送料） $40

□ VISA  □ MasterCard サイン__________________________

カード番号__________________________________________ 有効期限__/____

申込は、宛先：SDP 393 N. McLean Blvd., Wichita, Kansas 67203-5968 U.S.A
FAX：(316)269-9191
電 話：(316)269-9300 内線121／日本語

プログラムの手続きには、4～6週間が必要となります。またこのプログラムの申込終了後の返金は、不可能となっております。

注意：送料に関しては、上の明記されている金額以上が必要になった際には、提出されているクレジットカード番号で差額を後日引き落とし致します。
2009 MEMBERSHIP FORM

1 MEMBER PROFILE

Please print name and address as it should appear on the mailing label.

Name _____________________________ Membership # (if renewal) __________________

*Household Member Name (if purchasing a Household Membership) __________ Membership # (if renewal) __________________

Business Name (if joining as a Business Member) __________________

Mailing Address ______________________________________________________________________________________________________

City __________________________________________ State ____________________________

Postal Code __________ Country __________ Website __________________________

Phone ( ) __________________ Fax ( ) __________________

☐ I am a member of at least one SDP chapter. ☐ I am not a member of a chapter, but I wish to receive information about chapters in my area.

☐ I would like to give $1 to the SDP Foundation, which provides scholarships to members, funds the Treasure Boxes for Kids program and supports other SDP initiatives.

☐ I would like to give $______ to the SDP Foundation, which provides scholarships to members, funds the Treasure Boxes for Kids program and supports other SDP initiatives.

2 MEMBERSHIP CATEGORIES (CHECK ONE, PLEASE)

☐ U.S.

☐ $40 Individual ($45 after 12/1/08)

☐ $70 Business ($75 after 12/1/08)

☐ INTERNATIONAL & CANADA (U.S. FUNDS)

☐ $70 Individual ($75 after 12/1/08)

☐ $40 Online Individual**

☐ $100 Business ($105 after 12/1/08)

☐ $70 Online Business**

* Household Membership is for an additional member sharing the same address as an Individual or Business member.

** Online memberships: You will receive the magazines only online. If selecting this option, no printed DP will be mailed to you.

3 BUSINESS & TEACHER DIRECTORY RESOURCE CATEGORIES (OPTIONAL)

BUSINESS MEMBERS ONLY

Business Members, check all boxes that apply for the 2009 Business & Teacher Directory. Listings and B&T Directory are FREE with your business membership.

Visit SDP’s website, www.decorativepainters.org to submit a 50-word description about your business and to submit subcategories associated with your business. These additional subcategories and descriptions will be added to the B&T Directory Online Resource only. You must join or renew by Dec. 1, 2008, in order to be listed in the printed version of the 2009 Business & Teacher Directory (those who join or renew after Dec. 1 will be added to the B&T Directory Online Resource only).

☐ Author

☐ Distributor/Wholesaler

☐ Home Studio

☐ Manufacturer/Importer

☐ Publisher

☐ Retailer

☐ Teacher

☐ Travel Teacher

☐ Other

INTERNATIONAL & CANADA (U.S. FUNDS)

☐ $70 Individual ($75 after 12/1/08)

☐ $40 Online Individual**

☐ $100 Business ($105 after 12/1/08)

☐ $70 Online Business**

The higher international rate reflects postage costs, not an increase in dues.

☐ ANY COUNTRY (U.S. FUNDS)

☐ $20 Household*

☐ $40 Online Individual**

☐ $100 Business ($105 after 12/1/08)

☐ $70 Online Business**

☐ Dues postmarked after Dec. 1, 2008 require an additional $5 postage/handling fee. This does NOT apply to BRAND-NEW members or those who were not a member in 2007 and 2008.

4 BUSINESS & TEACHER DIRECTORY PREORDER OPTION (OPTIONAL)

☐ FREE for Business Members (all countries)

☐ $12 • Directory price for U.S. Individual Members

☐ $20 • Directory price for International and Canada (U.S. funds)

To be included (based on the categories you checked above), you must renew your membership by Dec. 1, 2008. Copies will be mailed in spring 2009.

5 PAYMENT

Total ________

☐ VISA ☐ MasterCard Exp. date ________ Phone ________

Card number ________ Signature ________

☐ This is a Gift Membership from ________ Memb. # ________

Make checks payable to: SDP, 393 N. McLean Blvd., Wichita, KS 67203-5968. • For faster service, use MasterCard or VISA and call (316) 269-9300, ext. 105 or fax application to: (316) 269-9191 • Join online at www.decorativepainters.org

Note: SDP serves its members by providing information and communications via e-mail. These communications include, but are not limited to, e-zines such as Chapter Happenings newsletter, informational e-blast and notification of contests and promotions from SDP Business members. If you would prefer not to receive newsletters and other communications, please do not provide your e-mail address.

DUES POSTMARKED AFTER DEC. 1, 2008, REQUIRE AN ADDITIONAL $5 POSTAGE/HANDLING FEE (DOES NOT APPLY TO NEW MEMBERS).
2009年 SDPメンバーシップ申込書

1 会員インフォメーション

会員氏名_________________________________________  会員番号（更新者のみ）________

家族会員氏名_________________________________________  会員番号（更新者のみ）________

ビジネスネーム（ビジネスメンバーのみ記入）_________________________________________

住所（都道府県記入）/ローマ字記入_________________________________________

E-mail_________________________________________  Website_________________________________________

電話番号_________________________________________  ファックス_________________________________________

☐ SDPチャプター（支部）の連絡先を希望します。
☐ $1もしくは$SDPに寄付します。この金額は、奨学金・子供たちへのプログラムまたその他のSDP企画に利用いたします。

2 メンバーシップ料金

☐ 2010年メンバーシップ更新手続きも同時に希望する。

☐ $70 個人メンバー（12月1日以降 $75）
☐ $40 オンライン個人メンバー（12月1日以降 $45）

☐ $100ビジネスメンバー（ $105）
☐ $70 オンラインビジネスメンバー（ $75）

☐ $20 家族メンバー（家族の中で、個人メンバーもしくはビジネスメンバーがいること）

3 BUSINESS & TEACHER DIRECTORY RESOURCE CATEGORIES

ビジネスメンバーは、ビジネス&ティチャーディレクトリーの希望項目にチェックマークを記入して下さい。2007年12月1日までに手続きをした場合ディレクトリー冊子にお名前が載ります。12月1日以降の手続きは、オンラインディレクトリーのみとなります。

☐Author  ☐Manufacturer/importer
☐Home Studio  ☐Distributor/Wholesaler
☐Teacher  ☐Publisher
☐Travel Teacher  ☐Retailer  ☐Other

個人会員で登録を希望する場合、$10（登録1つにつき）が必要となります。

☐Author  ☐Teacher  ☐Travel Teacher  ☐My design and painting skill are for hire.

4 BUSINESS & TEACHER DIRECTORY予約オーダー

☐ 無料 ビジネスメンバーのみ ☐ $20 日本からの予約オーダー

5 支払い方法 マネーオーダーまたはチェックを郵送：宛先 SDP 393 N. McLean Blvd., Wichita, KS 67203-5968

クレジットカードでの支払いは用紙に記入し、郵送もしくはファックスで提出。

☐VISA  ☐MasterCard

カード番号 ________________________  ________________________

カード有効期限 ___________/___________  Note: ________________________

サイン_________________________________________
At The Decorative Painter, we recommend that you have a set of basic painting supplies on hand that are specific to your medium. In the Painter’s Checklist of each project we publish, readers will find the entry basic painting supplies. Below are the specific items, broken down by medium, that are included under that umbrella term.

**ACRYLICS:** Brush cleaner, palette knife, scissors, palette paper, paper towels, fine-point (.05) mechanical pencil, small containers, stylus, tracing paper, transfer paper (both light and dark), sandpaper, and water basin.

**OILS:** Graphite paper (white and gray), one-inch drafting or artist’s tape, palette knife, palette paper, paper towels, small containers for turpentine and medium, stylus, fine-point (.05) mechanical pencil, tracing paper, scissors, sandpaper, and turpentine.

**WATERCOLORS:** Drafting or artist’s tape, cotton swabs, eraser (kneadable, white vinyl, etc.), masking tape, non-wax graphite paper (gray and white), palette, paper towels, fine-point (.05) mechanical pencil, scissors, spray bottle, stylus, tracing paper, sandpaper, and two water containers.

**COLORED PENCILS:** Electric eraser, electric pencil sharpener, eraser (kneadable, white vinyl, etc.), non-wax graphite paper, one-inch drafting or painter’s tape, paper towels, scissors, stylus, sandpaper, and tracing paper.
Paint the background Delta Ceramcoat acrylic in Lichen Grey (02118). For the following instructions, apply the dark value, then the medium, then the light. Blend with short, choppy strokes, but try not to overblend. The + means to brush-mix the colors.

**PALLET**
Chroma Archival Oils
Burnt Sienna
Burnt Umber
Cadmium Scarlet
Cadmium Yellow Light
Mars Black
Naples Yellow Light
Permanent Alizarin
Titanium White
Ultramarine Blue
Yellow Ochre

**BRUSHES**
(Any brand)
Nos. 2, 4, 6, and 8 Red Sable short brights
No. 1 or 00 liner

**LET'S PAINT**

**PURPLE GRAPES**
Dark: Permanent Alizarin + Ultramarine Blue + Mars Black + small amount Titanium White
Light: Dark + Naples Yellow Hue + Titanium White
Shade: Mars Black + Dark
Highlight: Titanium White
Tints: Alizarin Crimson + Cadmium Scarlet
Ultramarine Blue + Titanium White

**LIMB**
Dark: Burnt Umber
Light: Naples Yellow Hue
Shade: Burnt Umber
Highlight: Naples Yellow Hue + Titanium White

Polish your skills with this tempting cluster of highlights and shades.