the Brushstroke Handbook

The ultimate guide to decorative painting brushstrokes

Maureen McNaughton
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Cincinnati, Ohio
www.artistsnetwork.com
Maureen McNaughton, CDA, TDA with Master Stroke certification, has been teaching her strokework techniques for over 30 years. She is known for her easy-to-follow instructions and relaxed teaching style. Maureen teaches seminars at her home in Belwood, Ontario and also internationally. As an appointee to the Society of Decorative Painters Task Force on Excellence in Teaching, she helped develop the Teacher Development Program launched in 2001 to raise teaching standards through training and evaluation. Maureen’s work has been featured in countless magazines including Decorative Artists Workbook and The Decorative Painter, for which her May 2003 cover was awarded “Cover of the Year.” Her work is also a part of the prestigious Decorative Arts Collection Museum in Wichita, KS. Maureen’s first book for North Light is titled Beautiful Brushstrokes Step by Step, published in 2003.

“To live a creative life, we must lose our fear of being wrong.”
JOSEPH CHILTON PEARCE

Dedication
This book is dedicated to all painters and teachers of decorative art who share their love of this art form with others.

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Learning to paint brushstrokes requires only a few easy-to-find supplies. A small investment in good-quality brushes and paints will get you started. Practice the designs in this book on smooth card stock or canvas. Soon you will be painting your own greeting cards, decorating scrapbook pages and enjoying your new skills!

**Materials**

**Brushes**

In 1978 I introduced my line of McNaughton brushes. They have evolved through the years as my understanding of brush capabilities has grown. The unique construction of the synthetic filament is designed to carry the large amount of paint required for my technique, with even distribution through the bristles. Their spring and resilience make these brushes ideal for strokework.

**Round** The round brushes are full-bodied and come to a sharp point. The sizes of round brush used in this book are: no. 1, no. 2, no. 3, no. 4, no. 5, no. 6, no. 7 and no. 8.

**Liner** The liner is a round brush with longer bristles that taper to a very sharp point. It is used for line work and detail in this book. The short liner is used for very tight curls and tendrils. The liner brush sizes used in this book are: the no. 0, the 5/0, and the 5/0 short liner.

**Flat** The top edge of the bristles of a flat brush is called a "chisel edge," or "chisel" for short. The chisel must remain closed tightly when the brush is filled with paint in order to form the points in flat brush strokes. The flat brush sizes used in this book are: no. 0, no. 2, no. 4, no. 6, no. 8, no. 10 and no. 14.

**Pro Round Series 200** These brushes are made from a flexible natural hair. They have a dense construction to create their full-bodied shape. In this book they are used for soft and delicate stippling effects in large areas (see page 15).

**Paints and Mediums**

**Acrylic Paints** For the painting demonstrations in this book, I used DecoArt Americana acrylic paints. They are nontoxic, water-based, and come in a wide variety of colors. You can find them easily in any arts and crafts supply store in handy 2-ounce (59ml) squeeze bottles. Use these colors as they come from the bottle for basecoating your painting surfaces. For strokework, add a drop or two of my extender to most colors for effortless and beautifully blended brushstrokes.

**Extender** This is the key ingredient that makes the DecoArt paint blend into soft directional lines in my tipping technique. It also allows you to stretch the stroke as long as needed and still create sharp points when required.

To make extender, combine three parts water with one part DecoArt Easy Float in a clean 2-ounce (59ml) squeeze bottle.

Add one or two drops of extender to a 1-inch (2.5cm) puddle of paint. As you mix it into the paint, you will feel the viscosity loosen. Some colors do not require extender, and this is indicated with an asterisk (*) in the color chart for each strokework demonstration in this book. Visit my Web site (see page 142) for a list of all the DecoArt colors that require extender for strokework.

**Other Materials**

**Wet Palette** The success of my technique depends on keeping the acrylic paint at the correct consistency and open on the palette for as long as possible. McNaughton Wet Palette Paper prevents the water from seeping into the acrylic yet keeps the viscosity of the paint consistent for many hours.
Disposable Wax Palette This is a book of tear-off coated paper sheets. Make sure the palette you choose appears to have a shiny coating so it will not absorb the moisture from the acrylic paint.

Cotton Swabs These are used for pouncing on color. Look for swabs that are nicely rounded and not too fuzzy. For smaller areas, use a pointed cotton cosmetic swab. These swabs can be found in the cosmetics department of your local drugstore.

Brush Basin I prefer a rectangular brush basin because it has a large area for brush cleaning. There are ridges on the floor of one side of the basin. To clean paint out of the brush, drag the ferrule across the ridges in one direction to vibrate out any stubborn color.

Palette Knife I prefer a metal, bent-blade knife because it scrapes up every last drop of color.

Stylus Tool This tool is used for painting dots.

Light and Dark Transfer Paper This paper has a dark or light coating. Place it coated side down on the surface under the pattern to transfer the pattern to your surface. For a faint pattern line, remove excess coating from the paper with a dry paper towel.

Brush Cleaner At the end of the painting day, I use DecoArt Magic Brush Cleaner or rubbing alcohol to dissolve any stubborn acrylic paint still left in the brush.

Bondo Spreader This flexible plastic spatula-type tool is available where automotive supplies are sold. I use it when preparing my wet palette to express any excess water. It can also be used to burnish the edges of tape when masking off stripes.

Here are some of the brushes, paints and other supplies you'll need for the brushstroke demos in this book: a. round brushes; b. liners; c. flat brushes; d. Pro Round brushes; e. wet palette; f. pointed and regular cotton swabs; g. stylus; h. DecoArt acrylic paints; and i. DecoArt Easy Float.

Frosted "Invisible" Tape and 1/4-inch (6mm) Painter's Tape There are several brands on the market but choose one that removes easily. Both kinds of tape can be used for masking off stripes.

Silk Sponge (cosmetic) A silk sponge is a finely-textured natural sea sponge that I use for stippling and streaking (the pole in the demo on page 49 was painted with a silk sponge).

Paper Towels Use a soft, absorbent paper towel to blot water and excess paint from your brush. If you use coarse, rough towels you could quickly ruin your brushes.
How to Load Round and Liner Brushes

The round brush is full-bodied and designed to hold a quantity of paint, which allows the bristles to spread open. The tipping technique is a loading method I developed where you load the brush in one color and tip in another. As the brush opens, the color on the tip drags through the stroke to create soft streaks that change from light to dark.

1. Start by adding 1 to 3 drops of extender to a 1-inch (2.5cm) puddle of most colors of DecoArt paint. Both colors—the loading color and the tipping color—must be the same consistency to blend together. If they’re not, the tipping color will not pull through the stroke.

2. Dampen the brush in clean water and wipe it off on a paper towel.

3. To remove all excess water, fold the paper towel over and pinch-wipe the brush.

4. Make a loading zone in the loading color that is twice the length of the bristles. Load the brush with the first color using firm pressure.

5. Turn the brush over and load the other side, again using firm pressure.

6. With no pressure, stroke all sides in the loading zone to reshape the bristles to a round shape. Do not roll or twist the brush. This would make the outer hairs wrap around, preventing the bristles from opening during the stroke. The hairs must go straight up to the tip.
7. Take paint off all sides of the tip of the brush against a sharp edge, such as the edge of the palette, so the brush has bare bristles for the tipping color to grab onto. With the liner, taking the paint off the tip gives you very fine lines.

8. Stir the tip of the brush in the tipping color, shallow for a short stroke and more deeply for a long stroke.

9. Gently touch the tip to the palette—this breaks the surface tension between the two colors on the brush and also removes any excess color.

10. To reload for a new stroke, wipe the tipping color off on a paper towel, then reload in the loading color. Repeat the entire loading process for each stroke.

11. If you get too much color in the loading zone, you wind up with ridges of paint on your brushstroke. If there are ridges in your loading zone, there are ridges in your brushstroke. Here, the paint is not evenly distributed through the bristles.

12. This is an incorrectly loaded brush.

13. To fix this, push the paint out of the loading zone with a palette knife.

14. Work the excess paint into the brush in the drier loading zone.

15. A correctly loaded round brush tipped in a second color looks like this.
Tipping Deeply

1. If the tipping color is transparent, you will need to carry more of it on the tip of the brush. Load your entire brush in the first color. Scrape paint off the tip on the edge of the palette. To tip deeply, come into the puddle at a low angle. Rotate the brush within the puddle, pull out, and blot the side of the brush tip.

2. This is how a deeply tipped brush looks.

Brush Loading and Handling Problems

Problem 1: Large ridge on one side of the stroke. You are probably holding the brush handle off to one side, which pulls the tip of the brush along the far side of the stroke rather than down the center.

Problem 2: Ridges on both sides of the stroke. The paint could be too thin; there may be water in the brush; or there may be too much paint in the brush.

Correct: This is a stroke made with a properly loaded brush with the handle held in the correct position.
How to Load the Flat Brush

Flat brushes offer two different loading options: tipping and double loading, with each producing a different effect. For a streaked effect, load the entire brush in one color and tip the chisel edge in a contrasting color. To double load, load half the brush in one color and the other half in a different color. Your stroke will be lighter on one side and darker on the other, with the middle area softly blended.

**Tipping with a Flat Brush**

1. This is the chisel edge of the flat brush.
2. Dampen the flat brush in clean water and wipe it off on a paper towel. To remove all excess water, fold the paper towel over and pinch-wipe the brush. Make a loading zone in the loading color that is twice the length of the bristles. Load the brush with the first color using firm pressure.

3. Turn the brush over and load the other side, again using firm pressure.
4. Wipe just the tip of the brush off on a paper towel.

5. Slice the chisel edge of the brush through the tipping color from left to right. Left-handers will slice in the opposite direction.

6. If you just dip the brush into the tipping color, the color will not go all the way to the corners of the chisel.
7. Blot the tip on the palette. To reload, wipe the tipping color off on a paper towel, then reload in the loading color. Repeat the entire loading process for each stroke.
Double Loading a Flat Brush

1. Dip just the very tip of the brush into the extender.
2. Brush-mix the extender with the lighter color to make a sheer loading zone.
3. Load one-half of the brush into the puddle of the lighter color.
4. Turn the brush over and load the other half into the puddle of darker color.
5. Blend on the palette by stroking one side of the brush.
6. Turn the brush over and stroke on the palette to blend the other side. TIP: If you blend on a wet palette, you can occasionally go back and reload from the blending strip.

Scoop-loading a Flat Brush

7. This is what a properly double loaded brush looks like. As you practice loading your brush, compare your results to this photo until they are the same.

1. Load the flat completely with the first color. With a scooping motion, scoop the second color onto one corner of your brush.
2. Touch the entire chisel edge of the brush down on your surface to achieve this effect. When you notice you're not getting the rounded dot, you can go back and re-scoop without reloading the entire brush.
Stippling, Dotting & Special Effects

Here are some tools I use to produce soft-edged, fuzzy, and textured effects which contrast so well with the smooth, flowing look of brushstrokes. Cotton swabs are great for making dots and stippling. Do not dampen your cotton swabs first—they must be loaded dry. Use them for stippling small areas; use the Pro Round brush to stipple larger areas; and use a silk sponge for very large areas.

**Loading and Dotting with Cotton Swabs**

1. Single loaded: Dip the blunt end of a dry swab straight down into the puddle of paint. Blot once on the palette.

2. Stamp once on your surface for a perfectly rounded dot.

**Double Loading and Dotting with Cotton Swabs**

1. Double loaded: Come in on the side of the first color so you are loading half of the blunt end.

2. Blot the side of the swab on your palette to remove excess paint.

3. Turn the swab and load the other half in the second color.

4. Blot off the excess paint on this side of the swab. Then hold the swab straight up and down and touch the blunt end to your surface for a two-toned dot.
Loading and Stippling with Swabs and Stylus

1. Dry Stippling: Dip the blunt end of the swab straight down into the puddle of paint. Blot off several times on the palette until you see a hole in the middle of the dot.

2. Stipple several times on your surface until the swab is too dry, then reload and reblot.

1. Stippling with a Pointed Cotton Swab: I use pointed cotton swabs to make very tiny dots. You can find these in the cosmetic department of your local drugstore. Follow the loading and blotting instructions above. Stipple on your surface until it becomes too dry, then reload and reblot as needed.

2. Stippling with a Stylus: Stippling with a stylus gives you perfectly round dots. Dip the ball of the stylus into the puddle of paint. Dot off: the longer you dot, the smaller the dots become. Wipe off the tip frequently.

Loading and Pouncing a Sponge

1. I use a natural "silk" or sea sponge because of its fine texture and irregularities. Dampen in clean water, squeeze it out in a paper towel, and load it into the paint. Dab off the excess paint on your palette until you see a lacy effect.

2. Pounce lightly on your surface, turning the sponge as you go to avoid producing a regular pattern.
Loading and Stippling with a Pro-Round and Liner

1. Pro Round: Do not wet this brush first. Dip the tip into the color and pounce firmly on your palette so the bristles open up and excess paint is removed.

2. Stipple lightly on your surface.

1. Liner: Use a liner for greater control when stippling. Dampen the brush and load the entire brush even though you’re using just the end. Pull out color from the puddle into the loading zone. Shape the tip of the liner in the loading zone.

2. Touch the tip of the liner to the surface for strongly colored, irregularly shaped dots.

How to Make a Brush Mix

1. When mixing two colors together on your wet palette to make a lighter or darker shade, start by pulling the first color into your brush. For the brush mixes shown in this book, the color listed first in the instructions is the color you load first.

2. Then pull the second color listed into the loading zone until that loading zone is the shade you want.
Round Brush

I introduce strokework to beginners with the round brush because it is the easiest brush to master. In the following pages, you will see how to form your round brush strokes by applying and releasing pressure as you move the brush. You can pull a straight stroke or you can curve it.

You can also add more highlight and shading lines with the use of a liner brush, which is a round brush with fewer but longer bristles. Thin the color to an inky consistency, then load the liner to the ferrule just as you would a round brush. Even though you are using only the tip of the liner brush, having paint throughout the bristles allows you to pull many lines and the brush will spring back after each line.

Have fun and enjoy the quick and easy strokework demos in this section, and if needed, review the tips on loading a round brush shown on pages 8 through 10.
Straight Pressure Stroke

The straight pressure stroke is the easiest round brush stroke to make, requiring no curves or bending of any kind. You'll find many uses for the pretty little bellflowers on the facing page—why not try them in other color combinations? The arrows show you the direction or the order in which to pull the strokes.

1. Load the brush with Cool White and tip in Williamsburg Blue. Lay the brush down and hesitate to allow the bristles to open.
2. Pull the brush straight toward you with a slight release of pressure.
3. At the end of the stroke, stand the brush up on its tip.
4. Lift the brush off the surface.
1. No. 6 round: Form flowers and buds with Cool White tipped sparingly in Williamsburg Blue. Pull the strokes in the direction of the arrows.

2. Dot Celery Green with a brush handle for the calyx.

3. Dip the end of a cotton swab in Williamsburg Blue. Then dip half in Payne's Grey. Touch the end of the swab at the end of the pressure stroke to form the opening.

4. Use a stylus tool to dot Cool White and Winter Blue around the opening. Dot Golden Straw inside the opening.

5. No. 6 round: Load in Limeade and tip sparingly in Light Avocado.

Liner Detail:
Pull in the stems with Celery Green. The curl is Winter Blue. Highlight the calyx with a line of Limeade. Place in the large dot on the stem with a cotton swab and Williamsburg Blue.

6. No. 0 liner: Pull in the vein with Williamsburg Blue.
Now we'll take the pressure stroke you learned in the previous demo and curve it. Curving a pressure stroke is very easy to do—just follow the steps shown below. This stroke is great for making so many flowers such as these delightful yellow daisies. Again, the arrows will tell you in which direction to pull the strokes.

1. Load the brush into Honey Brown and tip into Pineapple. Lay the brush down and hesitate to allow the bristles to open.
2. Pull the brush toward you in a curved path.
3. At the end of the stroke, relax back up onto the tip of the brush.
4. Lift off the surface.

(* = do not add Extender)
1. **No. 4 round:** Load in Honey Brown, tip deeply in Pineapple. Pull the strokes in the numbered order.

2. Stipple Burnt Sienna in the flower center with a pointed cotton swab.

3. **No. 0 liner:** Stipple Traditional Burnt Umber around the center, next to the petals. Pull in crosshatch lines with Pineapple.

4. **No. 4 round:** Load in Pineapple, tip sparingly in Light Avocado. Pull the leaf strokes in the direction of the arrows.

**Liner Detail:**
Combination Straight & Curved Pressure Strokes

Now let’s combine the straight pressure stroke you learned on pages 18-19 with the curved pressure stroke from pages 20-21 to create these pretty little violets and busy bumblebees. They’re easy and fun to paint!

1. Start with the curved strokes. Load a no. 4 round into Baby Pink and tip into Royal Purple. Pull the two upper petals first. For the two side petals, load into Baby Pink and tip into Cranberry Wine. Turn your surface so you can see the path of the stroke.

2. The two lower petals are straight pressure strokes with the Baby Pink and Cranberry Wine.

3. Load the no. 4 round into Soft Sage and tip into Arbor Green. Pull two curved strokes for the lower part of the leaf. Pull a straight stroke for the tip.

4. Repeat for the other half of the leaf.
1. **No. 4 round**: Load in Baby Pink. Tip Royal Purple for the top stroke, tip Cranberry Wine for the side strokes.

2. **No. 4 round**: Load in Baby Pink; tip Cranberry Wine. Form lower petal with two straight pressure strokes.

3. **5/0 liner**: Load in Royal Purple. Pull lines out from base of lower petal.

**Liner Detail:**
- Fill in the center with Honey Brown.
- Highlight with Pineapple.
- Pull White Wash line around base of lower petal.

4. **No. 4 round**: Pressure stroke body and head. Load in Honey brown, tip Pineapple. The wings are Soft Sage.

**Liner Detail:**
- Use Soft Black for stripes, antennae, legs. White Wash detail on wings.

5. **No. 4 round**: Load in Soft Sage and tip in Arbor Green. Do one side with one brush load. Reload and repeat on second side.

**Liner Detail:**
- Arbor Green leaf vein.
- Brush mix Soft Sage + Arbor Green for the stems.
- Cranberry Wine lines on leaves.
- Tendrils with Honey Brown.
Curved Comma Stroke

The curved comma is one of the most commonly used strokes in decorative painting. It has a rich history, having been developed and perfected in the folk art tradition. You’ll see designs made with this stroke on artwork and painted furniture from Scandinavia, Europe and South America. Once mastered, you’ll use it often.

No. 4 round

No. 0 liner

Dove Grey  Raw Umber  Camel  Red Iron Oxide

Rockwood Red  Russet  Reindeer Moss Green  Medium green: Raw Umber + Reindeer Moss Green 3:1

(* = do not add Extender)

1. Load a no. 4 round into Reindeer Moss Green and tip in Raw Umber. Lay the brush down and hesitate to allow the bristles to open.

2. Pull the brush in a curved path while releasing pressure.

3. Relax the brush onto the tip at the end of the stroke to pull out the tail.

4. To curve your comma stroke in the opposite direction, turn your surface so you can see the path of the stroke.
No. 4 round: Load in Dove Grey and tip into color as follows:
1 commas: tip shallow in Red Iron Oxide.
2 commas: tip shallow Rookwood Red.
3 commas: tip Russet.

No. 0 liner: Load in Camel for the vein.

No. 4 round: 4 commas: Load in Reindeer Moss Green, tip in Raw Umber.

No. 0 liner: Load in medium green mix for the stems.

No. 4 round: 5 commas: Load in Camel, tip shallow in Red Iron Oxide.
6 commas: Load in Dove Grey, tip shallow in Red Iron Oxide.

Dot Rookwood Red with a brush handle.
Straight Comma Stroke

The straight comma always starts at the widest part of the stroke. Twisting the brush about a quarter-turn creates a straight tail. Straight comma strokes can be used for both the petals and leaves in this poppy demonstration.

1. Load a no. 6 round into Peaches 'n Cream and tip into Antique Rose. Lay the brush down and hesitate to allow the bristles to open.

2. Pull the brush in a straight path while releasing pressure. In a straight stroke, the brush relaxes to a chisel edge rather than a point.

3. About three-quarters of the way through the stroke, twist the brush in your fingers about a quarter turn counterclockwise (clockwise for left-handers).

4. Slide on the chisel to form the tail.
1. No. 6 round: Load Soft Peach, tip Coral Rose.

2. No. 6 round: Load Peaches 'n Cream, tip Country Red.

3. No. 6 round: Load Peaches 'n Cream, tip Antique Rose.

4. No. 6 round: Load Peaches 'n Cream, tip in Antique Rose for outer two comma; tip in Country Red for inner three commas.

5. No. 6 round: Load Limeade, tip Light Avocado for some; tip Arbor Green for others.

Liner Detail:
- Line Deep Burgundy where bowl turns from front to back.
- Country Red "halo outline" around lower petals.
- Deep Burgundy brush handle dot.
- Fill in center with Light Avocado; underline with Midnite Green; highlight with Pineapple.
- Vein leaves with Midnite Green.
- Flower stems with Arbor Green.
- Leaf stems with Light Avocado.
- Tendrils with Coral Rose.
- Dot Pineapple with brush handle.
Straight Comma Stroke, Flat on Inside Edge

This stroke makes it easy to achieve a full heart-shape. Pair two of these strokes together to create short and plump leaves and petals. The flat side of this stroke prevents buildup of paint in the middle of your leaf or petal.

1. Load a no. 6 round into Blue Chiffon and tip into Violet Haze. Lay the brush down with pressure to begin opening the bristles.

2. Pull the brush towards you, fanning it out more on the left side while keeping the right side straight. If you’re left-handed, fan out the right side of the stroke.

3. Pull and release pressure while pivoting the brush a quarter turn to bring the fanned edge of the brush over to the straight side of the stroke.

4. Relax the brush up on its tip and slide with no pressure to form the tail of the stroke.

NOTE: When fanning the opposite side of the stroke, turn the surface and stroke away from yourself in order to see the path of the stroke.
1. **No. 6 round**: Load Soft Sage, tip in medium green. Two strokes per leaf.


3. **5/o liner**: Brush mix Lilac + Royal Purple for the tendril.

4. **No. 6 round**: Rear Petals: Load in Blue Chiffon, tip Violet Haze (two strokes per petal).

5. **No. 6 round**: Foreground Petals: Load Lilac, tip Royal Purple (two strokes per petal).

**Liner Detail:**
Pull stamen stems and stipple pollen with Paynes Grey. Stipple Pineapple.

6. **Dot Honey Brown center with cotton swab. Highlight with Pineapple.**
Combination Comma Strokes

This traditional folk art design makes use of all the comma strokes you have learned so far. From the combination of straight commas, curved commas, and commas that are flat on the inside edge, you can create birds, flowers, leaves and many other designs.

No. 4 round

Taffy Cream
Honey Brown
Light Avocado
Blue Chiffon
Medium blue
Blue Chiffon + Baby Blue

No. 6 round

Baby Blue
Victorian Blue
Blush Flesh
Cranberry Wine

No. 0 liner

1. Load a no. 4 round in Blush Flesh and tip in Cranberry Wine. Paint the left side of the heart with a comma stroke that’s flat on the inside edge. Turn your surface upside down and paint the right side of the heart with the same stroke.

2. Load a no. 4 round in Taffy Cream and tip in Honey Brown. Pull a straight comma stroke for the stamen.

3. Load a no. 4 round in Taffy Cream and tip in Light Avocado. Pull two curved comma strokes for the green sepals.

( * = do not add Extender)
No. 6 round: Load Blush Flesh, tip in Cranberry Wine.

No. 4 round: Load Taffy Cream, tip in Honey Brown.

No. 4 round: Load Taffy Cream, tip in Light Avocado.

No. 6 round: Load Taffy Cream, tip in Light Avocado.

No. 0 liner: Vein is Cranberry Wine.

No. 6 round: Load Blue Chiffon, tip in Baby Blue.

Liner Detail:
Eye: Mix Victorian Blue + Cranberry Wine.
Beak: Mix Taffy Cream + Honey Brown.
Cheek: Blush Flesh with a cotton swab.
Highlights: Taffy Cream.

Wing: no. 6 round; tail: no. 4 round. Load medium blue mix and tip in Victorian Blue.

Comma strokes with no. 4 round:
Yellow: Load Taffy Cream, tip in Honey Brown.
Red: Load Blush Flesh, tip in Cranberry Wine.
Blue: Load medium blue mix, tip in Victorian Blue.

Liner Detail:
Tail: Halo outline Baby Blue. Blue Chiffon quill.
Red Curl: Cranberry Wine.
Halo outline on lower Blue commas with Blush Flesh.
Straight Pointed Pressure Stroke

Up to this point, all of our outer edges have been rounded. Now you will see how to create points on petals and leaf tips. I stippled the blue frame with a sponge and Baby Blue. Mask off the frame with tape first to keep the edges straight. Reapply tape over the blue frame before painting the flowers in the corners.

- No. 6 round
- 5/0 liner
- Taffy Cream
- Soft Sage
- Light Avocado
- Arbor Green
- Baby Blue
- French Mauve
- Raspberry
- Antique Mauve
- Cranberry Wine

(* = do not add Extender)

1. Load a no. 6 round in French Mauve and tip in Cranberry Wine. Touch the tip of the brush to the surface and pull a small point. Then begin to apply a little pressure.

2. Apply pressure to allow the bristles to open up.

3. Pull the stroke following a straight path. Relax the brush up to its tip at the end of the stroke.

4. Lift the brush off the surface.
No. 6 round: Load in Soft Sage, tip in Light Avocado for one side. Tip in Arbor Green for the other side.


Liner Detail:
Fill in oval center with Light Avocado. Underline with Cranberry Wine. Taffy Cream highlight.

Curved Pointed Pressure Stroke

Here's a curved stroke with outer points. The curve gives dimension and gracefulness to this traditional and colorful Jacobean design. In Steps 1 and 2 below, we'll start with a simple C-shaped curve. In Steps 3, 4 and 5, the purple stroke is an S-shape with an extended tip; the sharp curving point is achieved with a liner brush.

1. Load a no. 7 round in Pineapple and tip in Burnt Orange. Touch the tip of the brush to the surface and apply a small point. Then begin to apply a little pressure. Apply more pressure while pulling the stroke in a curved path.

2. At the end of the stroke, relax back up onto the tip of the brush. Lift off of the surface.

3. Load a no. 7 round with Soft Lilac and tip in Royal Purple. Touch the tip of the brush to the surface and apply a small point. Then begin to apply a little pressure. Apply pressure to allow the bristles to open up. Pull the brush toward you in a curved path.

4. Maintain pressure and change the direction of the path to create an S-shape.

5. Refine the tips into sharper points with a no. 0 liner loaded in the tipping color.

(\* = do not add Extender)
1. No. 7 round: Lower petals: Load in Pineapple, tip in Burnt Orange.
   Center petal: Load in Bright Orange, tip in Cranberry Wine.
   Arrows indicate stroke direction.

2. No. 7 round: Load in Soft Lilac, tip Royal Purple.

3. No. 0 liner: Extend the dark ends to a sharper point with Royal Purple.

4. No. 4 round: Load in Pineapple, tip in Antique Green.

5. No. 8 round: Load in Pineapple, tip in Antique Green.

Liner Detail:
Flower: Pull a Cranberry Wine vein in the lower petals.
   Do the crosshatching in the center petal with Pineapple.
   Do the halo outline on the lower petals with Royal Purple.
   Do the curl with Bright Orange and shade with Burnt Orange.
   Dot the calyx with Royal Purple and a cotton swab.
   Highlight with a line of Bright Orange and a dot of Pineapple.
Leaves: Vein with Cranberry Wine.
Stems: Brush mix Pineapple + Antique Green.
Tendril: Brush mix Soft Lilac + Royal Purple.
Pointed Pressure Stroke, Flat on Inside Edge

Place two of these strokes side-by-side for a plump shape with an outer point. Many flower petals and leaves have this shape. In this trillium design, the petals, leaves and sepals are all painted with this stroke.

Colors:
- Soft Sage
- Warm White
- Baby Pink
- Cranberry Wine
- Medium warm green: Light Avocado + a touch of Mauve
- Medium cool green: Arbor Green + a touch of Mauve
- Payne's Grey

(*) = do not add Extender

Steps:
1. Load a no. 6 round in Baby Pink and tip in Cranberry Wine. Touch the tip of the brush to the surface and apply a small point. Lay the brush down with pressure to begin opening the bristles.
2. Pull the brush towards you, fanning it out more on the left side while keeping the right side straight. If you are left-handed, fan out the right side of the stroke.
3. Continue to pull in a straight path to the end of the stroke.
4. Relax the brush up on its tip and lift off the surface.

NOTE: When fanning the opposite side of the stroke, turn the surface and stroke away from yourself in order to see the path of the stroke.
No. 3 round: Load in Soft Sage, tip in medium warm green mix for two sepals and medium cool green mix for one sepal.

No. 6 round: Load in Baby Pink, tip Cranberry Wine.

No. 0 liner: Pull lines of Cranberry Wine, then Payne's Grey, out from opening.

Liner Detail—Flower:
Vein the petals with Warm White.
Pull fine lines of Warm White out from the opening on the lower two petals.
Fill in the oval stamen with a mix of Soft Sage + medium warm green mix.
Highlight with a dot of Warm White.

No. 6 round: Load in Soft Sage, tip in medium warm green for the top and right leaf. Tip in medium cool green for the left leaf.

Liner Detail—Leaves, Stems, Sepals and Tendrils:
Pull lines of medium warm green out from the opening on the top leaf. Then pull shorter lines with a brush mix of medium warm green + Payne's Grey.
Pull Warm White lines below the opening.
Soft Sage stems. Brush mix in some medium cool green for shading.
Mix Baby Pink + Cranberry Wine for tendrils, and for veins in the sepals and leaves.
Accent tendril with Cranberry Wine and darken veins in the dark areas of leaves and sepals.
Combination Pointed Pressure Strokes

Combine all three varieties of pointed pressure strokes you learned on pages 32-37 to paint this bearded iris with cool, rich hues of violet and blue. The fuzzy texture of the beard is stippled on with a liner brush.

1. Load a no. 8 round with a medium blue mix and tip in Blue Chiffon. Paint the top petal with a straight pointed pressure stroke. Load a no. 6 round with Blue Chiffon and tip in Violet Haze. Paint the two lower petals with a curved pointed pressure stroke.

2. Load a no. 8 round with medium blue mix and tip in a dark blue mix. Paint the two upper side petals with a curved pointed pressure stroke.

3. Load a no. 6 round with the medium blue mix and tip in Royal Purple. Form the lower petal with two pointed pressure strokes that are flat on the inside edge.
1. No. 8 round: Load Blue Chiffon, tip in Light Avocado (straight pointed pressure stroke).

2. No. 0 liner: Sharpen the tip with Light Avocado, Vein with Royal Purple.

3. No. 8 round: Top Petal: Load medium blue, tip Blue Chiffon (straight pointed pressure stroke).

4. No. 6 round: Lower petals: Load Blue Chiffon, tip Violet Haze (curved pointed pressure stroke).

Liner Detail:
Sharpen petal tips with the tipping color. Do the following with fine lines (petals are numbered to correspond with steps below):
1. Dark blue shading at base;
2. Violet Haze out from base, then Royal Purple;
3. Lighten base with Blue Chiffon;
4. Lighten base with Blue Chiffon.

5. No. 8 round: Top petals: Load medium blue, tip in dark blue (curved pointed pressure stroke).

6. No. 6 round: Lower petal, two strokes: Load medium blue, tip in Royal Purple (pointed pressure, flat on inside edge).

Liner Detail (see painting below):
Vein top petals, using Violet Haze on #1 petal and Royal Purple on #2 petals.
Anthers: stipple in shape with Honey Brown, then Taffy Cream. Stipple Royal Purple underneath.
Stems: mix Blue Chiffon + Light Avocado.
Curls: medium blue mix.
Dot: Violet Haze with cotton swab.
Straight Pointed Comma Stroke

This stroke will give you a point at both ends. You can elongate the stroke to paint the leaves in this project, or shorten the stroke to paint the petals. If you'd like to paint the octagonal border in this design, apply tape on both sides of the border and fill in with Antique Rose.

No. 4 round
No. 6 round
No. 7 round
No. 0 liner

Soft Peach
Peaches 'n Cream
Antique Rose
Deep Burgundy

Light green:
Limeade + Reindeer Moss Green
Reindeer Moss Green
Medium violet:
Plum + Limeade 2:1
Plum

(*) = do not add Extender

1. Load a no. 7 round in Reindeer Moss Green and tip in Plum. Turn your surface to begin at the base of the leaf. Touch the brush tip to the surface and pull a small point, then apply a little pressure.

2. Pull a long straight stroke as you increase pressure. Maximum pressure should be at the midpoint of the length of the leaf.

3. About three-fourths of the way through the stroke, twist the brush in your fingers about a quarter-turn counterclockwise (clockwise for left-handers). Slide on the chisel to form the tail.

4. Load a no. 0 liner in Deep Burgundy and pull a vein up the center of the leaf.
No. 4 round: Load Soft Peach, tip Antique Rose.

No. 6 round: Load Peaches 'n Cream, tip Deep Burgundy.

No. 0 liner: Reindeer Moss Green for the flower stems, brush handle dot for the calyx.

No. 7 round: Dark: Load Reindeer Moss Green, tip in Plum. Light: Load light green, tip medium violet.

Liner Detail:
Leaf veins: Antique Rose on light leaves. Deep Burgundy on dark leaves.
Tendril: Brush mix Antique Rose + Soft Peach.
Calyx: Accent with a line of medium violet inside the edge.
Stem: Accent with a brush mix of Plum + Reindeer Moss Green.
Curved Pointed Comma Stroke

Painting a ribbon and bow is very easy with the curved pointed comma stroke. The same stroke is used to make all parts of the ribbon. The placement of dark and light colors creates the three-dimensional effect.

1. Load a no. 5 round with Blue Chiffon and tip in Colonial Green. Pull a small point and then gradually apply pressure pulling in a curved path until you reach the widest part of the stroke.

2. Gradually release pressure continuing the curve. Relax the brush up onto its tip and slide to form the tail of the stroke.

3. Load a no. 6 round with Soft Blue and tip in Deep Teal. Repeat steps 1 and 2 for the darker loop. Start at the light end of the first stroke.

4. Load a no. 0 liner with Deep Teal and line the foreground edge of the loop.

5. Pull fine lines out from where the knot will be using the same brush and color.
1. No. 5 round: Light Segments: Load Blue Chiffon, tip Colonial Green.

2. No. 6 round: Dark Segments: Load Soft Blue, tip Deep Teal.

3. Liner Detail with Deep Teal: Pull fine lines out from the knot on all strokes. Line the foreground edge of the loops. Extend the dark tip on the right tie to partially line the neighboring light segment.

4. No. 4 round: Knot: Load Soft Blue, tip Deep Teal.

5. No. 0 liner: Pull lines of Soft Blue down from top edge of the knot.

6. No. 0 liner: Create a highlight with fine lines of Blue Chiffon.
Combination Pointed Comma Strokes

The entire calla lily in this design is painted in just three strokes by combining straight and curved pointed comma strokes. The turned petal that wraps from front to back is one curved pointed comma stroke. If needed, review these strokes step-by-step on pages 40-43.

1. Load a no. 8 round with Pink Chiffon and tip in Raspberry. Paint the back of the calla lily with a straight pointed comma stroke.

2. Load a no. 7 round with Pink Chiffon and tip in Raspberry. Paint the outer throat of the calla lily with a curved pointed comma stroke.

3. Load a no. 7 round with medium red mix and tip deeply in Cranberry Wine. Paint the turned edge of the lily using a curved pointed comma stroke.

4. Load a no. 3 round with Soft Sage and tip in a medium green mix. Paint the green tip at the top of the lily with a curved pointed comma stroke.
1. **No. 3 round**: Load Soft Sage, tip in medium green (curved pointed comma).

2. **No. 8 round**: Load Pink Chiffon, tip Raspberry (straight pointed comma).

3. **No. 0 liner**: Pull lines of Pink Chiffon out from light base.

4. **No. 7 round**: Load Pink Chiffon, tip Raspberry for outer throat (curved pointed comma).

5. **No. 7 round**: Load medium red, tip deeply in Cranberry Wine (curved pointed comma).

6. **No. 8 round**: Load Soft Sage, tip medium green (curved pointed comma).

7. **No. 0 liner**: Vein leaves with Raspberry.

8. **No. 0 liner**: Fill in pistil with a brush mix of Pineapple + a touch of Honey Brown. Stipple Honey Brown shading on one side.

9. **No. 0 liner**: Stipple Pineapple highlight. Lightly stipple Cranberry Wine on shaded side.

**Liner Detail:**

- **Turned Edge**: Extend Cranberry Wine end to partially line green tip. Pull lines of medium red in from light end.

- **Stems**: Soft Sage, merge into flower with fine lines. Brush mix Soft Sage + medium green. Shade stem with fine lines.

- **Tendril**: Medium red, accent with Raspberry.
Wavy Pointed Comma Stroke

This is just a pointed comma stroke that has a wave in it, so don’t hesitate to use this stroke for unusual or exotic-looking flowers. Try this design in red tones for a cheerful Christmas poinsettia.

No. 4 round
No. 7 round
No. 0 liner

Soft Sage  Soft Blue  Violet Haze  Lilac
Royal Purple  Medium green: Avocado + Graphite 1:1  Medium violet: Violet Haze + Blue Chiffon 1:1  Blue Chiffon * ( * = do not add Extender)

1. Load a no. 4 round with Lilac and tip into Royal Purple. Touch the tip of the brush to the surface to make a point. Apply pressure to begin opening the bristles and pull the brush in a curved path.

2. While applying pressure, pull the brush in a curved path.

3. Pull and maintain pressure while reversing the curve in the opposite direction.

4. Relax the brush onto the tip, reverse the curve again, and slide on the chisel to form the tail.
1. No. 4 round: Load Soft Blue, tip in medium violet.

2. No. 4 round: Load Lilac, tip Royal Purple.

3. Liner Detail—Flower:
   Light petals: Violet Haze veins.
   Dark petals: Blue Chiffon veins.
   Stamens: Brush mix Soft Sage + medium green for stamen stem and stippled ball shape. Stipple medium green shading on the ball shape, and a Blue Chiffon highlight.

4. No. 4 round for small leaves; No. 7 round for large leaves: Load Soft Sage, tip medium green.

Liner Detail:
Leaf vein: Royal Purple.
Stems: Brush mix of Soft Sage + a touch of medium green.
Tendrils: Brush mix of Lilac + a touch of Royal Purple.
Pointed Comma Stroke, Flat on Inside Edge

This stroke gives a plump shape with points at both ends. Pair a short stroke with a longer stroke to create a leaf that appears to be turned slightly away from you. To paint the pole in this design, tape off, and streak thinned Red Iron Oxide on the left side. While it’s wet, streak thinned Camel over the entire pole area. Remove the tape.

![Colors](image)

1. Load a no. 4 round with Reindeer Moss Green and tip into Raw Umber. Begin with the short side of the leaf. Pull a small point, then lay the brush down gradually while fanning the bristles out on the left side while keeping the right side straight.

2. Pull and release pressure while pivoting the brush a quarter turn to bring the fanned edge of the brush over to the straight side of the stroke. Relax the brush onto the tip and slide on the chisel to form the tail.

3. Load a no. 4 round with Limeade and tip into Raw Umber. The longer half of the leaf starts higher than the short side. Pull a small point, then lay the brush down gradually while fanning the bristles out on the right side while keeping the left side straight.

4. Pull and release pressure while pivoting the brush a quarter turn to bring the fanned edge of the brush over to the straight side of the stroke. Relax the brush onto the tip and slide on the chisel to form the tail.

*(do not add Extender)*
1. **No. 4 round:** Short side, load Reindeer Moss Green, tip Raw Umber. Long side, load Limeade, tip Raw Umber.

2. **5/0 liner:** Rookwood Red leaf stem and veins.

3. **No. 4 round:** Dark strokes, load Dove Grey, tip sparingly in Rookwood Red. Light strokes, load Dove Grey, tip sparingly in Red Iron Oxide.

4. **5/0 liner:** Pull lines of Limeade out from the base of each stroke.

**Liner Detail:**
- Vein leaves and pull in leaf stems with Antique Green.
- Accent outer tips with Rookwood Red.

**Liner Detail:**
- Brush mix Dove Grey + a touch of Red Iron Oxide for curls and tendrils.
- Brush handle dot of Reindeer Moss Green.
Combination Wavy & Flat Edged Pointed Commas

Here is one of the simplest strokework roses you'll find. In this design, the pointed comma stroke that's flat on the inside edge is used for the rose petals, while the wavy pointed comma makes the leaves and sepals. You can review both of these strokes on pages 46-49.

No. 2 round

No. 4 round

No. 6 round

No. 0 liner

Pineapple
Eggshell
Antique Green
Pansy Lavender
Cranberry Wine
Bright Orange
Burnt Orange
Medium green: Eggshell + Antique Green 1:1

(* = do not add Extender)

1. Load a no. 4 round with Pineapple and tip into Burnt Orange. Pull two pointed comma strokes that are flat on the inside edge to form the bud. Pull from the base toward the outer tip.

2. Load a no. 2 round with Eggshell and tip into Antique Green. Paint one of the sepals with a wavy pointed comma stroke. Pull from the base toward the outer tip.

3. Paint the other sepal in the same way with the same colors.

4. Dot the base of the bud with Antique Green on the tip end of the brush handle. Highlight with Pineapple.
1. No. 6 round: Load Eggshell. Tip in Antique Green for 3 of the leaves; Pansy Lavender for 2 of the leaves.

2. No. 4 round: Load Pineapple, tip Burnt Orange. Form with two strokes (pointed comma, flat on inside edge).

3. Liner Detail—Flower Petal: Pull lines of Pineapple out from light end of strokes.

4. No. 2 round: Load Eggshell, tip Antique Green. Leaves are wavy pointed commas.

5. No. 4 round: Load Bright Orange, tip Cranberry Wine. Form with two strokes (pointed comma, flat on inside edge).

Liner Detail:

Liner Detail—Leaves:
Cranberry Wine leaf vein and accent leaf tips. Stems with medium green. Tendril with Pansy Lavender.
Pointed Comma with Long Point, Quick Pressure

This decorative motif reminds me of the shell and acanthus leaves seen on carved furniture, rugs, and Victorian wallpapers. By changing the tipping color for each stroke in the leaves, you can easily achieve subtle variations in color. Nesting one stroke onto the next gives the undulating edges of these leaves and shell.

1. Load a no. 4 round in Soft Blue and tip in Hauser Dark Green. Pull an elongated tip.

2. Lay the brush down with quick pressure to open the bristles. Fan the brush out on the left side while keeping the right side straight. For this stroke, it could be either a straight or a curved path.

3. Gradually release pressure as you pull the stroke toward the base of the leaf.

4. Relax the brush onto the tip and slide on the chisel to form the tail. To finish, load a no. 0 liner in Hauser Dark Green and extend the elongated tip at the top of the stroke, as shown at the top left corner of this page.
No. 4 round: Load Soft Blue. Tip in Hauser Dark Green.

2 Tip in Blue Haze.

3 Tip in Hauser Dark Green.

4 Tip in Blue Haze.

No. 3 round: Load Soft Blue, tip Uniform Blue. Load Soft Blue, tip Hauser Dark Green.

Liner Detail—Leaves:
Hauser Dark Green: pull in curled stem and leaf tip. Vein leaf with Blue Chiffon.


Brush Handle Dots:
Center motif: Blue Haze. Curls: Williamsburg Blue.

Liner Detail:
Blue Chiffon lines out from base of strokes; S-shaped highlight lines (see below). Uniform Blue halo outline on center motif.
**Fan Stroke**

Fan strokes are fun and easy and a joy to paint! I use these strokes for many different design elements, from butterflies to birds, from flower petals to leaves. In the cute butterfly designs at right, I just applied linework and dots to make each one unique.

Colors used:
- Limeade
- Hauser Dark Green
- Lilac
- Royal Purple
- Soft Peach
- Burnt Orange
- Graphite

( * = do not add Extender )

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1. Load a no. 8 round with Lilac and tip in Royal Purple. Lay the brush down with pressure with the ferrule resting on the surface.

2. Twist the brush back and forth in your fingers in small increments to fan out the bristles to the desired width.

3. Lift the ferrule slightly off the surface and push forward so that the bristles open even more.

4. Pull back toward you, gradually releasing pressure. At the end of the stroke, relax back up onto the tip and lift straight up off the surface.

5. If your tipping color does not go all the way to the corners, here's a quick and easy way to fix it. Load a liner with the tipping color, and holding the handle of the round brush steady in your other hand, paint the tipping color on the corners of the brush using your liner.
Butterfly 1
1. No. 4 round: Load Lilac, tip Royal Purple.
2. No. 6 round: Load Soft Peach, tip Burnt Orange.
3. Liner Detail:
   - Pull lines of loading color out from body on both wings.
   - C-shape lines in Royal Purple.
   - Brush-handle dots in Limeade.
   - Body, antennae: Graphite, highlight with Lilac.

Butterfly 2
1. No. 6 round: Load Limeade, tip Hauser Dark Green.
2. No. 8 round: Load Lilac, tip Royal Purple. Lilac lines out from body with liner.
3. Liner Detail:
   - Lower wing: Pull Limeade lines out from body.
   - Top wing: Limeade detail lines; line Royal Purple in light areas.
   - Burnt Orange brush handle dots.
   - Underline with brush mix of Soft Peach + touch Burnt Orange.
   - Body and antennae: Graphite, highlight with Lilac.

Butterfly 3
1. No. 6 round: Load Limeade, tip Hauser Dark Green.
2. Liner Detail:
   - Limeade detail lines, line Hauser Dark Green in light areas.
   - Burnt Orange stylus dots.
3. 5/0 liner: Body and antennae: Graphite, highlight with Lilac.
   - Royal Purple brush-handle dots.
Combination Pointed Comma & Fan Strokes

This trumpet shape is seen in many different flowers such as daffodils, foxglove, morning glories and, of course, trumpet vines. Use the fan stroke to make the back of the flower’s opening, and use the pointed comma stroke with long point & quick pressure to make the leaves. See pages 52-55 for step-by-step stroke instructions.

1. Load a no. 6 round with Pink Chiffon and tip in Blush Flesh. Paint the throat of the flower with a fan stroke. Repeat for good coverage.

2. Pull lines of Pineapple out from the base of the fan stroke using a 5/0 liner. Load a no. 3 round with Pink Chiffon and tip in Antique Rose. Begin the turned part of the flower petal by first outlining the corner of the fan stroke. Stay up on the tip of the brush to achieve a fine line.

3. After outlining to the front of the fan stroke, lay the brush down with pressure to open the bristles while fanning the brush out on the right side. Pull the brush while gradually releasing pressure to the end of the stroke. Relax the brush back up onto the tip and slide to form the tail.

4. Load a no. 3 round with Pink Chiffon and tip in Country Red. Outline the other corner of the fan stroke.

5. Lay the brush down with pressure to open the bristles while fanning the brush out on the left side. Pull the brush while gradually releasing pressure to the end of the stroke. Relax the brush back up onto the tip and slide to form the tail.

( * = do not add Extender)
1. No. 7 round: Load Eggshell, tip Antique Green.

2. 5/o liner: Extend leaf tip into a sharper point with Antique Green. Center vein with Country Red.

3. No. 6 round for flower; No. 4 round for bud: Load Pink Chiffon, tip Blush Flesh. Fan stroke.

4. 5/o liner: Pull lines of Pineapple out from base of fan stroke in flower.

5. No. 3 round: Load Pink Chiffon. Tip Antique Rose for one side and Country Red for other.

6. 5/o liner: Stamen stem and head with Antique Green.

7. No. 1 round: Load Eggshell, tip Antique Green.

Liner Detail:
Antique Green: Extend sepal tips into sharper points, pull in stems.
Antique Rose: Accent rear petal on flower with a broken line. Underline stamen head with Country Red and highlight with Pineapple.
Straight Pointed Fan Stroke

Pansies are quick and easy to make with the straight pointed fan stroke. Notice that the front three petals may differ in color from the back two. The same stroke is used to make the leaves in this design; just attach the stem line to the wide part of the leaf.

1. Load a no. 4 round with Pineapple and tip into Cranberry Wine. To paint the first half of the petal, lay the brush down with pressure with the ferrule resting on the surface. Twist the brush back and forth in your fingers in small increments to fan out the bristles to the desired width. Lift the ferrule slightly off the surface and push forward so that the bristles open even more. Pull back toward you, gradually releasing pressure.

2. Pivot the brush a quarter turn to the left and pull to a sharp point, releasing pressure, then slide to form the tail.

3. Paint the other half of the petal the same way.

4. Load a 5/0 liner with Pineapple and paint long lines from the point outward. Load the liner with Light Avocado and paint shorter lines at the point.


3. **No. 4 round for all petals**: Petal 1: Load Light Buttermilk, tip Camel.

4. **Petal 2**: Load Taffy Cream, tip Honey Brown.

5. **Petal 3**: Load Taffy Cream, tip Plum.

6. **Petal 4**: Load Pineapple, tip Cranberry Wine (2 fan strokes).

7. **5/0 liner**: Pull long lines of loading color out from petal base.

8. **5/0 liner**: Lines of dark violet.

9. **5/0 liner**: Light Buttermilk commas frame the point.
Bumpy Fan Stroke

Create the distinctive shape of these poppy petals with this unusual stroke. Due to the way the brush is laid down, the color of the bump will be more uniform and intense than the remainder of the stroke.

1. Load a no. 6 round with Taffy Cream and tip in Gingerbread. Begin the bump on the top edge of the petal by laying the brush down with slight pressure and pulling it down just past the shoulders of the petal.

2. Lay the ferrule down on the surface.

3. Fan the bristles open to their widest width.

4. Pull the stroke toward you as you gradually release pressure. At the end of the stroke, relax the brush back up onto the tip and lift off.

2. No. 6 Pro Round: Stipple in the green center with:
   - Jade Green
   - Avocado
   - Taffy Cream

3. No. 4 round: Load Taffy Cream, tip Oxblood. 5/0 liner: Lines of Taffy Cream out from base. Dot Avocado at base, highlight with Taffy Cream.

4. 5/0 liner: Pull Lamp Black lines in clusters out from the center. Stipple Lamp Black dots.

5. Liner Detail—Flowers:
   - Stipple White Wash dots.

6. No. 4 round: Load in Taffy Cream, tip Avocado.

Liner Detail—Leaves:
- Leaf veins: Oxblood.
- Green Curls: Jade Green.
- Tendrils: Gingerbread.
Combination Straight Pointed & Bumpy Fan Strokes

Combine the straight pointed fan stroke shown on pages 58-59 with the bumpy fan stroke from pages 60-61 to create very different outer edges. The ruffly, serrated edge of the fan stroke gives a realistic feel to the petals and contrasts with the smoother bumpy fan stroke of the leaves in this design.

1. Load a no. 4 round with White Wash and tip in medium blue mix. For the first petal, paint a bumpy fan stroke.

2. Load a no. 3 round with White Wash and tip in Violet Haze. Paint a straight pointed fan stroke for the petal to the right of the first one. Load a no. 3 round with White Wash and tip in dark blue mix. Paint two more straight pointed fan strokes on either side of the first two petals.

3. Load a no. 4 round with medium blue mix and tip in Royal Purple.

Turn the surface so you can see the path of the stroke. Paint a longer pointed fan stroke, extending the tail along the side of the blue petal.
1. No. 4 round: Petal 1: Load White Wash, tip medium blue.


3. 5/o liner: Pull lines of White Wash out from petal base.

4. No. 4 round: Petal 5: Load medium blue, tip Royal Purple.

5. Liner Detail:

6. No. 4 round: Load Blue Chiffon. A. Tip Light Avocado B. Tip Arbor Green

7. Liner Detail:
   Blue Chiffon lines out from base. Leaf vein and stem with Royal Purple.

8. No. 4 round: Load Blue Chiffon. Tip Violet Haze for two side petals. Tip dark blue.

9. 5/o liner: Fill in C-shape with medium blue. Lines of dark blue in from sides. White Wash highlights in middle.

10. 5/o liner: Stems with Light Avocado. Tendrils with medium blue, accent with dark blue.
Curved Pointed Fan Stroke

Curving the pointed fan stroke and layering several of them close together gives a feathery, plumage effect. This is an attractive design for borders because of the simplicity of its repeating, symmetrical motif.

1. Load a no. 6 round in Pink Chiffon and tip in Raspberry. Lay the brush down with pressure with the ferrule resting on the surface. Twist the brush back and forth in your fingers in small increments to fan out the bristles to the desired width. Lift the ferrule slightly off the surface and push forward so that the bristles open even more.

2. Pull the brush in a curved path while gradually releasing pressure.

3. Relax the brush back up onto the tip and slide to form the tail.

4. TIP: Watch the inside curve of the stroke—the outside curve will take care of itself.
**Stroke 1:** Load no. 6 round in Pink Chiffon, tip Raspberry.

**Stroke 2:** Large strokes: no. 4 round; small strokes: no. 3 round; Load Taffy Cream, tip Celery Green.

**No. 0 liner:** Pull lines of loading color out from base.

**Stroke 3:** Load no. 4 round in medium red, tip dark red.

**Stroke 4:** Load no. 3 round in Taffy Cream, tip Avocado.

**No. 0 liner:** Pull lines of loading color out from base.

**Brush-handle dots:** Pink Dots: Raspberry on green curls, dark red at base of center motif. Green Dots: Celery Green on pink curls.

**Liner Details:**
- 5/0 short liner for tight curls; no. 0 liner for long segments:
  - Green Curls: Celery Green.
  - Pink Curls: Raspberry.
- 5/0 short liner:
  - Lines of Taffy Cream at base of number 3 strokes in center motif.
  - Highlight pink and green dots with Taffy Cream, dark red dot with medium red.
Chocolate Chip Stroke

This is the only chocolate chip that is calorie-free! Perfect for tiny designs and floral sprigs when you want short, wide strokes that still have a delicate look. Although the tipped technique is used, this stroke will produce more contrast.

1. Load a no. 5 round with Summer Lilac and tip in Pansy Lavender. Lay the brush down with pressure. This stroke is pulled sideways with the handle of the brush at a 45 degree angle.

2. Release the pressure as you lift the brush to the middle of the petal.

3. Lift to the tip of the brush and flick it to make a tiny tail.

4. You may find it easier to flick the tail upward. This is when the stroke really looks like a chocolate chip!
1. **No. 5 round:** Load Dried Basil Green, tip Raw Umber. Take more than one stroke off the brush for lighter leaves.

2. **No. 5 round:** Light petals and buds: Load Lilac, tip in medium violet.

3. **Dark petals:** Load Summer Lilac, tip Pansy Lavender.

4. **Flower centers:** Load end of a cotton swab half into Camel, half into Honey Brown. Stamp in the flower centers. Dot Pineapple in light areas with stylus.

5. **Dot Pansy Lavender calyx on buds with stylus.**

6. **5/0 short liner:** Leaf stems and veins with Pansy Lavender. Heart outline with medium violet. Tendrils, green curls and bud stems with Dried Basil Green.
Combination Curved Fan & Chocolate Chip Strokes

This is the curved pointed fan stroke you've seen before on pages 64-65; I just used a bigger brush to create larger petals. Because the chocolate chip leaves are so small, I grouped a lot of them together to balance out the large flower petals. I also used a group of chocolate chip strokes for the flower center.

1. These three petals are painted with a no. 3 round and a curved pointed fan stroke. The top petal is Taffy Cream tipped in Gooseberry Pink. The middle petal is Taffy Cream tipped in Antique Rose. The bottom petal is Taffy Cream tipped in Deep Burgundy.

2. The leaves are chocolate chip strokes painted with a no. 7 round. Load with Dried Basil Green and tip in Raw Umber.

3. Pull little stems into the leaves with Deep Burgundy on a 5/0 liner.

4. Use a 5/0 liner and Dried Basil Green for the stems, Antique Rose for the tendrils, and Gooseberry Pink for the curls.
No. 9 round: Stroke 1: Load Taffy Cream, tip Gooseberry Pink.

No. 6 round for petals, no. 5 round for all stem strokes: Load Taffy Cream.
Stroke 2: Tip generously in Deep Burgundy.
Stroke 3: Tip generously in Antique Rose.

5/0 liner: Taffy Cream lines out from points of strokes 3.

No. 7 round: Chocolate chip strokes: Mix Taffy Cream + Dried Basil Green.

5/0 liner: Fill in Gooseberry Pink.

Deep Burgundy Taffy Cream

No. 7 round: Load Dried Basil Green, tip Raw Umber.

Liner Detail:
Deep Burgundy leaf vein and stems.
Dried Basil Green flower stems.
Antique Rose tendril.
Gooseberry Pink curls.

No. 2 round: Rear wing: Load Taffy Cream, tip Gooseberry Pink. Fill in head and body with Dried Basil Green.

No. 2 round: Front wing: Load Taffy Cream, tip Deep Burgundy.

Liner Detail:
Highlight head; Taffy Cream.
Beak, lines on chest: Antique Rose.
Dot eye: Raw Umber.
Teardrop Stroke

The teardrop stroke is used often in rosemaling, a traditional Scandinavian folk art style. The blending in a teardrop stroke is very distinct, with a puddle of the loading color at the end of the stroke. A teardrop can be painted straight or curved. This design has some of both.

No. 5 round  
5/0 liner

Limeade  Light Avocado  Spice Pink  Raspberry

Cranberry Wine  Medium red: Spice Pink + Raspberry 1:1  Winter Blue

1. Load a no. 5 round with Light Avocado and tip in Limeade. Start at the narrowest part of the stroke and pull a small point.

2. Gradually increase the pressure while pulling the stroke toward you.

3. When the stroke is the desired length, relax back up onto the tip and pull the tip three-fourths of the way through.

4. Lift the tip off the surface.
1. **No. 5 round:** Load in medium red, tip Cranberry Wine.

2. **No. 5 round:** Load in Spice Pink, tip Raspberry. Fill in green center with Light Avocado.

3. **Liner Detail:**
   - **Limeade:** Vein the light petals. Highlight the center.
   - **Cranberry Wine:** Underline the center.
   - **Winter Blue:** Halo outline.

4. **No. 5 round:**
   - Load in Light Avocado, tip in Limeade.

5. **5/0 liner:**
   - Vein with medium red.

**Liner Detail:**
- **Stems:** Brush mix Limeade + Light Avocado.
- **Blue curls:** Winter Blue.
- **Pink curls:** Spice Pink.
- **Brush-handle dot:** Medium red.
Teardrop Chip Stroke

The teardrop chip combines the teardrop with the chocolate chip stroke. A nice change from comma strokes, I usually cluster them, as the little chip stroke to the side leads the eye through the design.

1. Load a no. 3 round with Camel and tip in Gingerbread. Start at the narrowest part of the stroke and pull a small point.

2. Gradually increase the pressure while pulling the stroke toward you.

3. When the stroke is the desired length, relax back up onto the tip and pull the tip three-fourths of the way through.

4. Flick the tip of the brush to the side to create the “chip” part of the stroke.
1. **No. 3 round:** Teardrop chip strokes.
   - Orange: Load in Camel, tip Gingerbread.
   - Violet: Load in Dove Grey, tip medium violet.
   - Green: Load in Reindeer Moss Green, tip medium green.

2. **5/o liner:** Linework and crosshatching.
   - Center crosshatching with Dove Grey.
   - Line top edge with Reindeer Moss Green.
   - Outer crosshatching with Reindeer Moss Green.
   - Extend medium green tail from top green stroke down to outline the center crosshatch panel.
   - Orange curls with Gingerbread.

3. **5/o liner:** Finishing details.
   - Red Iron Oxide: Lines out from tail of orange strokes and out from base of orange curls. Line over the green, out from the V-shaped base of center panel.
   - Medium violet: Line shading over the grey lines, out from the sides of center panel. Pull in the curls.
   - Medium green: Line shading out from the sides of the green line along the top edge of middle panel.
   - Dots: Gingerbread at point of center panel. Medium violet for remaining.
Combination Teardrop & Teardrop Chip Strokes

This final round brush demo reminds me of Pennsylvania Dutch in both design and color. Teardrop strokes form the center flower, teardrop chip strokes form the leaves and decorative accents, and linework scrolls form a heart shape in the center.

1. Begin with the teardrop strokes using a no. 2 round. The dark red teardrops are Deep Burgundy tipped in Blush Flesh. The light red teardrop is Blush Flesh tipped in Peaches 'n Cream. The yellow teardrop is Antique Gold tipped in French Vanilla.

2. Next paint the teardrop chip strokes using a no. 3 round. The blue strokes are Williamsburg Blue tipped in medium blue mix. The green strokes are Jade Green tipped in French Vanilla.

3. Load a 5/0 liner with Jade Green and pull a curving stem that curls over on itself.

4. Shade the middle part of the stem with Deep Burgundy on a 5/0 liner. Dot at the end of the curl with Williamsburg Blue using the tip end of the brush handle.

(* = do not add Extender)
1. No. 4 round: Teardrop strokes.
   Tulip: Side petals, load Peaches 'n Cream, tip Blush Flesh.
   Center petal, load Blush Flesh, tip Deep Burgundy.

2. No. 2 round:
   Dark red strokes, load Deep Burgundy, tip Blush Flesh.
   Light red strokes, load Blush Flesh, tip Peaches 'n Cream.
   Yellow strokes, load Antique Gold, tip French Vanilla.

3. No. 3 round: Teardrop chip strokes.
   Green: Load Jade Green, tip French Vanilla.
   Blue: Load Williamsburg Blue, tip medium blue.

4. 5/o liner: Linework.
   Green: Jade Green.
   Yellow: Antique Gold.
   Curl: Blush Flesh.
   Blue: Brush mix of Williamsburg Blue + medium blue.

5. 5/o liner: Finishing details.
   Accent side petal tips on the tulips, and the green and yellow curls with Deep Burgundy.
   Liner handle dots: Jade Green below tulip;
   Williamsburg Blue on curls; Antique Gold with top red commas.
Common Mistakes with the Round Brush

When you are first learning about brushstrokes, you may notice some problems that you can’t seem to correct. Usually the problems are related to how much pressure is applied during the stroke or how the brush is moved. Here are ten of the most common round brush mistakes and how to fix them.

**Pressure Stroke**

*a. Mistake.* Pressure released too abruptly leaves deposits of color on sides.

*b. Correct.* Release pressure evenly and gradually.

**Pressure Stroke**

*a. Mistake.* Failed to relax back up onto the tip at the end of the stroke.

*b. Correct.* Gradually relax the pressure as you lift back up to the tip.

**Comma Stroke,**

*flat on inside edge*

*a. Mistake.* Over-fanned the outer edge.

*b. Correct.* Pull down straight to the point sooner.

**Pointed Comma**

*or Pressure Stroke*

*a. Mistake.* Pressure applied too abruptly after the point.

*b. Correct.* After painting the point, apply pressure more gradually.

**Wavy Pointed Comma Stroke**

*a. Mistake.* Pressure was released between the waves.

*b. Correct.* Maintain even pressure on the brush as you wave.
**Pointed Comma with long point, quick pressure**

*a. Mistake.* Did not fan out on one side while holding the other side straight.

*b. Correct.* Fan out on one side only.

**Teardrop Stroke**

*a. Mistake.* Tip was pulled through the entire stroke.

*b. Correct.* Pull the tip three-fourths of the way through, then lift off.

**Fan Stroke**

*a. Mistake.* Bristles are not opening up because ferrule is not down on the surface.

*b. Correct.* Lay the ferrule down and twist the brush side-to-side in small increments.

**Fan Stroke**

*a. Mistake.* Pressure was released too quickly, leaving deposits of loading color along the edges.

*b. Correct.* Release pressure gradually as you lift back up onto the tip.

**Fan Stroke**

*a. Mistake.* Brush is being over-twisted, which makes the bristles fan out too widely.

*b. Correct.* Twist the brush in small increments to open the bristles and avoid over-blending.
Ten Round Brush Borders

Borders are easy and fun to paint and they serve as the finishing touch for many of your decorative painting and home decor projects. Here are ten borders painted with a round brush. The brushes and colors I used for each border are listed, but feel free to use your own favorite colors if you prefer.

**Brush: 5/0 liner. Color: Sapphire.**

**Brush: 5/0 liner. Colors: Canyon Orange, Plum.**

**Brushes: no. 4 round, no. 0 liner. Colors: Sapphire, Blue Chiffon, Spice Pink, Burgundy Wine, Hauser Medium Green, Hauser Dark Green, Limeade.**

**Brushes: nos. 2 and 4 round; 5/0 liner. Colors: Limeade, Antique Green, Burgundy Wine, Antique Rose, Taffy Cream.**

**Brushes: no. 2 round, 5/0 liner. Colors: Summer Lilac, Wisteria, Royal Purple, Lilac.**
Brush: 5/0 liner. Colors: Reindeer Moss Green, Burnt Orange, Canyon Orange, Pansy Lavender.

Brush: no. 2 round. Colors: Spice Pink, Burgundy Wine, Pink Chiffon.


Brushes: no. 2 round, 5/0 liner. Colors: Pansy Lavender, Blue Chiffon, Country Blue, Lilac, Bluegrass Green, Deep Teal.

Brushes: nos. 2 and 4 round, 5/0 liner. Colors: Rookwood Red, Reindeer Moss Green, Raw Umber, Dove Grey, Brandy Wine, Yellow Ochre.
**Flat Brush**

FLAT BRUSH STROKES are more compact than those made by a round brush, and the flat brush is perfect for making short, wide strokes. The “chisel” is what we call the top edge of the bristles—slide on the chisel to make points. Press down on the flat side of the brush for the wide areas in the stroke. In some strokes on the following pages, you'll see how to twist the brush between your fingers to make strokes with very wide shapes. Two of the demos show you how to ruffle the outer edges by wiggling the brush in and out.

It's easier for right-handed painters to pull their flat brush strokes from left to right, while left-handed painters pull from right to left. Remember to always turn your surface so you can clearly see your stroke from start to finish.

I think you’ll enjoy the flat brush demos coming up—relax and have fun with them. If needed, please review the tips on loading a flat brush on pages 11 and 12.
Straight Pressure Stroke

Let’s start with the pressure stroke, the easiest of all flat brush strokes. To get petals that range from darker to lighter, keep stroking new petals without reloading your brush for a while. And to get larger petals, just use a larger flat brush.

1. Load a no. 4 flat with Blue Chiffon and tip in the medium blue mix. Pull a straight pressure stroke to form the first petal. Set the brush down with pressure to allow the bristles to open. Pull in a straight path, and at the end of the stroke, relax the brush back up onto the chisel and lift off.

2. Without reloading, pull two more straight pressure strokes to form two more petals that are lighter in color than the first.

3. Load a no. 4 flat with Blue Chiffon and tip in Victorian Blue. Pull one petal that overlaps the light blue flower, and without reloading, pull the lighter blue petal to the right of it. Reload and pull the other darker blue petal that overlaps the first flower, and without reloading, pull one of the other lighter petals. Reload and paint the fifth and final petal.

4. Double load a cotton swab with half Taffy Cream and half Marigold. Stamp in the centers of the flowers.
1. **No. 4 flat**: Load Blue Chiffon, tip Light Avocado. Pull 2 strokes and reload.

2. **No. 4 flat**: Load Taffy Cream, tip Light Avocado. Pull 2 strokes and reload.


4. **No. 4 flat**: Load Blue Chiffon, tip medium blue. Pull 3 strokes and reload.

5. **No. 4 flat**: Load Blue Chiffon, tip Victorian Blue. Pull 2 strokes. Reload and pull last 3 strokes.

6. **Load cotton swab half in Taffy Cream, half in Marigold. Stamp in centers.**

7. **Raspberry stylus dots on dark edge. Light Avocado crescent line with 5/0 liner.**

8. **No. 0 flat**: Load Taffy Cream, tip Light Avocado. Pull all strokes and reload for next curl. Taffy Cream stylus dots.
**Curved Pressure Stroke**

Curving the pressure stroke you learned in the previous demo bends the petals and leaves so they attach easily to the flower centers and stems. This effect is emphasized by adding fine lines that either shade or highlight the base of the stroke.

1. Load a no. 6 flat with Cool White and tip in Orchid. To form the first petal, pull a curved pressure stroke starting at the outer edge and pulling toward the center. Set the brush down with pressure to allow the bristles to open. Pull in a curved path and at the end of the stroke, relax the brush back up onto the chisel and lift off.

2. Reload and pull another curved pressure stroke to form the second petal. Turn your surface so you can see the path of the stroke.

3. Load a no. 6 flat with Cool White and tip in Wild Orchid. Form the two darker petals in the same way.

4. Load a 5/0 liner with Royal Purple and paint fine lines on the petals, starting at the base and pulling toward the outer edges.
1. No. 6 flat: Load Cool White, tip Orchid.
2. No. 6 flat: Load Cool White, tip Wild Orchid.
3. 5/0 liner: Turn your work so you can pull lines toward you with Royal Purple.
4. Camel, Taffy Cream, Pounce clean swab to blend, Curl with Boysenberry Pink and liner.
5. No. 6 flat: Load Orchid, tip Royal Purple. Then pull lines of Orchid out from the base with the liner.
6. Center: Use cotton swabs to pounce color wet-into-wet.
8. No. 4 flat: Stroke 3: Load Cool White, tip Orchid. Stroke 4: Load Taffy Cream, tip Boysenberry Pink. Do all strokes in group, then reload for the next.
Combination Straight & Curved Pressure Strokes

Geraniums are the perfect flower to make with a straight pressure stroke because the petals are short and square. Leave open spaces between the florets to give a layered look. Elongate the curved pressure stroke to make the broad leaves, and use the liner to make the red markings on the leaves.

1. Using a no. 6 flat and straight pressure strokes, paint the petals of the geranium floret, pulling from the outer edge to the center. The lightest petal is Taffy Cream tipped in Blush Flesh. The medium petals are Moon Yellow tipped in Country Red. The darkest petal is Moon Yellow tipped in Deep Burgundy.

2. Load a 5/0 liner with Moon Yellow and pull fine lines out from the center of the floret. Using the tip end of the liner handle, dot Light Avocado in the center of the floret and highlight with a stylus dot of Taffy Cream.

3. Load a no. 8 flat with Taffy Cream and tip in Light Avocado. Start the first half of the leaf with a straight pressure stroke at the top, then overlap two curved pressure strokes.

4. Finish the other half of the leaf the same way. Detail the leaf with fine lines of Taffy Cream on a 5/0 liner stroked outward from the center vein. The short red parallel lines are painted with Country Red on a 5/0 liner. Finish with a center vein of Light Avocado.

No. 2 flat
No. 6 flat
No. 8 flat
3/0 liner
No. 10 Pro Round

Taffy Cream
Moon Yellow
Celery Green
Light Avocado
Blush Flesh
Country Red
Deep Burgundy
Peaches 'n Cream

(* = do not add Extender)
1. No. 10 Pro Round: Pounce Peaches 'n Cream over the flower head area to start.

2. No. 6 flat: Light petals: Load Taffy Cream, tip Blush Flesh. Petals are straight pressure strokes.


4. No. 6 flat: Medium petals: Load Moon Yellow, tip Country Red.

5. No. 6 flat: Dark petals: Load Moon Yellow, tip Deep Burgundy.

6. 5/0 liner: Pull Moon Yellow lines out from floret's center. Dot Celery Green centers in the light florets and Light Avocado in the rest with the liner handle. Highlight centers with Taffy Cream dot.

7. No. 8 flat: Load Taffy Cream, tip Light Avocado.

Liner Detail:
Stems: Celery Green.
Tendril: Blush Flesh.
Dots: Blush Flesh with brush handle.
Curved Comma Strokes

The curved comma stroke is used to make all the rose petals and leaves in this design. Use the liner brush to line the edges of the opening of the roses and extend the lines to wrap around and overlap in back. This is a quick way to indicate a rose blossom without having to paint the whole thing!

1. Load a no. 8 flat with Pineapple and tip in Canyon Orange. Set the brush down with pressure to allow the bristles to open.
2. Pull in a curved path while releasing pressure.
3. Relax back up onto the chisel edge and pull a tail continuing the curved path.
4. To pull a comma stroke that curves the other way, turn your surface so you can see the path of the stroke. Repeat steps 1-3.
1. No. 8 flat: Petal 1: Load Pineapple, tip Canyon Orange.
2. No. 8 flat: Petals 2 and 3: Load Moon Yellow, tip Georgia Clay.
3. No. 8 flat: Petal 4: Load Canyon Orange, tip Cranberry Wine. Two coats.
5. No. 4 flat: Violet strokes: Load Light Buttermilk, tip Plum.
6. No. 8 flat: Green strokes: Load Pineapple, tip Antique Green.
7. 5/0 liner: Canyon Orange halo outline on leaves. Stems; brush mix Light Buttermilk + Antique Green. Curls: brush mix Light Buttermilk + Plum.
Straight Comma Stroke

The design in this demo is called a “medallion,” which is a perfectly symmetrical design that uses repeating elements. In this straight comma stroke, you’ll learn how to pivot the brush to make the straight point or tail of the comma.

1. Load a no. 8 flat with Blue Chiffon and tip in Teal Green. Set the brush down with pressure to allow the bristles to open.

2. Pull and release pressure while pivoting the brush in your fingers to turn the left edge.

3. Release more pressure and continue pivoting the brush a quarter turn to bring the left side of the brush over to the right side of the stroke. A left-handed person would pivot the right side of the brush.

4. Relax back up onto the chisel edge and pull a straight tail.
1. No. 8 flat: Load Blue Chiffon; tip Teal Green; tip Plum.

2. No. 6 flat for large; no. 2 flat for small: Load Blue Chiffon; tip Violet Haze.

3. 5/0 liner: Blue Chiffon lines out from point of all strokes.


Wild Orchid

Medium blue

Victorian Blue

Medium Blue

Wild Orchid

Plum

Victorian Blue
Combination Straight & Curved Comma Strokes

Combine straight and curved comma strokes and bold colors to create drama and excitement. In this design, the yellow details on the lower petal of the flower are made with a small flat brush using the scoop-loading technique shown on page 12.

1. These petals are made with a straight comma stroke and a no. 6 flat pulled from the outer tip to the point. The two outer petals are Pink Chiffon tipped in Peony Pink. The adjacent petals are Baby Pink tipped in Burgundy Wine. The center petal is Baby Pink tipped in Napa Red.

2. Load a no. 4 flat with Taffy Cream. Then scoop a tiny bit of the same color onto the corner of the brush (see page 12 for the scoop-loading technique). The details are made by touching the chisel edge of the brush lightly to the surface.

3. The leaves are made with a curved comma stroke and a no. 8 flat loaded with Taffy Cream and tipped in Light Avocado. Pull from the outer tip to the point.

4. With a no. 0 liner loaded with Taffy Cream, pull fine lines outward from the point. The vein lines are painted with Burgundy Wine.
1. **No. 6 flat:** Load Pink Chiffon, tip Peony Pink.

2. **No. 6 flat:** Load Baby Pink, tip Burgundy Wine.

3. **No. 6 flat:** Load Baby Pink, tip Napa Red.

4. **No. 0 liner:** Fill in center with Light Avocado. Taffy Cream highlight line. Napa Red underline.

5. **No. 4 flat:** Stipple Taffy Cream.

6. **No. 8 flat:** Load Taffy Cream, tip Light Avocado.

**Liner Detail:**
C Stroke

C strokes are perfect for making little rosebuds and any other flower that has a tightly coiled center. This design introduces double loading on the flat brush, which shades and highlights each stroke at the same time. The final sparkle is added with linework. The flower strokes may require several coats for opaque coverage.

1. Double load a no. 6 flat with Mint Julep Green and Arbor Green. Start on the chisel edge and pull to the left. Apply pressure following a curved path.

2. Continue the curve applying pressure.

3. Gradually release pressure while continuing the curve. Lift back up to the chisel and slide to the right to complete the C shape.

4. C strokes can be pulled in any direction. Turn your surface so you can see the path of the stroke.
1. No. 8 flat: Double load Coral Rose and Country Red.
2. Brush Country Red below strokes in opening.
3. No. 6 flat: Double load Peaches ’n Cream and Blush Flesh.
4. No. 8 flat: Double load Peaches ’n Cream and Blush Flesh.
5. 5/0 liner: Line light petal edges with Peaches ’n Cream. Fill in calyx with Arbor Green.
6. Taffy Cream highlight on petal edge and calyx.
7. No. 6 flat: Double load Mint Julep Green and Arbor Green.
8. 5/0 liner: Extend Mint Julep Green tails into a point.

Liner Detail:
- Stems: Brush mix Mint Julep Green + Arbor Green.
- Curls, Tendrils: Coral Rose.
- Brush-handle dots: Coral Rose.
Scroll Stroke

A scroll stroke is very similar to a C stroke, with a longer tail at one end. Scrolls have always been used in the decorative arts through the ages. Once you learn this stroke, you'll use it often in your painting.

1. Double load a no. 8 flat with Soft Lilac and dark blue-violet mix. Start on the chisel edge and pull upward.

2. Gradually apply pressure and continue pulling upward, following a curved path to the right.

3. Complete the curve, gradually releasing pressure. Lift back up to the chisel and slide to form the point.

4. Scroll strokes can be pulled in any direction. Turn your surface so you can see the path of the stroke.
1. **No. 8 flat**: Double load Lilac and dark red-violet mix.

2. **5/o liner**: Crosshatch lines with brush mix of Soft Lilac + dark blue-violet mix.

3. **No. 8 flat**: Double load Soft Lilac and dark blue-violet mix.

4. **5/o liner**: Extend Soft Lilac edge into a curl.

5. **No. 8 flat**: Double load Lilac and Pansy Lavender.

6. **5/o liner**: Extend Lilac edge into a curl.

**Liner Detail:**

Highlight all strokes with short Light Buttermilk line.

Brush mix Lilac + Pansy Lavender for curved line resting inside the curve on top strokes.

Brush mix Soft Lilac + dark blue-violet for curved line resting inside the curve on lavender strokes.

Dot with no. 8 flat brush handle, mix Soft Lilac + touch of dark blue-violet.

7. **5/o liner**: Brush mix Lilac + dark red-violet mix.

8. **5/o liner**: Darken top curve with dark red-violet mix.
Combination C Stroke and Scroll Stroke

In this combination, we're taking the heart shape from the previous scroll stroke design on pages 96-97 and using it for the leaves. Just fill in the middle with green. The C stroke is used in the flowers, and linework detail is added.

1. Double load a no. 6 flat with Yellow Ochre and Terra Cotta. Paint three C stroke petals as shown, keeping the Terra Cotta to the outside edge on each petal.

2. Double load a no. 6 flat with Spice Pink and Napa Red. Paint three larger C stroke petals between the first three. Keep the Napa Red to the outside edge on each stroke.

3. Double load a no. 6 flat with light green mix and

Light Avocado. Paint two mirror-image scroll strokes that begin at the same point and end at the same point. Keep the Light Avocado to the outside edge.

4. Double load a no. 6 flat with light green mix and Avocado. Paint two smaller scroll strokes nesting within the larger scrolls. Keep the Avocado to the outside edge. Fill in the middle area with the light green mix.
1. No. 6 flat: Double load Yellow Ochre and Terra Cotta.
2. No. 6 flat: Double load Spice Pink and Napa Red.
3. 5/0 liner: Pineapple lines.
4. 5/0 liner: Napa Red line on light edge.
5. 5/0 liner: Light Avocado lines. Yellow Ochre center.
6. 5/0 liner: Napa Red line on lower edge. Pineapple highlight.
7. 5/0 liner: Brush mix Napa Red + Light Avocado.
8. No. 6 flat: Double load light green mix and Light Avocado.
9. No. 6 flat: Double load light green mix and Avocado.
10. No. 6 flat: Fill in with light green mix.
11. 5/0 liner: Pull Pineapple lines in from point. Napa Red vein.

Liner Detail:
Stems: Brush mix light green + Light Avocado.
Tendrils: Spice Pink.
Pivot C Stroke

This is a variation on the C stroke. By putting the tails closer together, the sides of the C-shape angle out rather than straight up. In this medallion design, we'll be layering the C strokes to create depth and dimension.

1. Double load a no. 8 flat with Soft Blue and Blue Mist. Start on the chisel edge and pull upwards on the diagonal.

2. Gradually apply pressure and continue pulling upward, pivoting the upper corner of the brush to form the rounded back of the C shape.

3. Gradually release pressure and continue to pivot the upper corner of the brush, pulling inward diagonally and down.

4. Relax back up onto the chisel and slide to form the tail.

(“#” = do not add Extender)
1. No. 8 flat: Double load Soft Blue and Blue Mist.

2. No. 6 flat: Double load Blue Mist and Blue Haze.

3. 5/0 liner: Crescent line with Wisteria. Wisteria highlight line on small C strokes.

4. 5/0 liner: Violet Haze shading on crescent line. Blue Chiffon sparkle line on the highlight of the small C strokes. Brush-handle dots with Wisteria and Blue Haze.


6. 5/0 liner: Stipple highlight with Blue Chiffon.
**Closed C Stroke**

A closed C stroke is a teardrop shape with very soft blending because of the double-loaded brush. Compare this stroke to the pivot C stroke on the previous two pages; you'll see that the closed C stroke does not have a hole in the center and the pivot C does. In this design, we'll use the closed C stroke for the leaves and candle flames.

\[
(*) = \text{do not add Extender}
\]

1. Double load a no. 6 flat with Moon Yellow and Tangelo Orange. Start on the chisel edge and pull upwards on the diagonal.

2. Gradually apply pressure and continue pulling upward, pivoting the outer corner of the brush to form the rounded back of the C shape. The inner corner of the brush moves only slightly.

3. Gradually release pressure and continue to pivot the outer corner of the brush, pulling inward diagonally and down. The inner corner of the brush is now in the lead, filling in the middle of the stroke. Relax back up onto the chisel and slide to form the tail that connects to the starting point.

4. You can make a candle flame out of this stroke by turning it upside down and adding a wick to the Tangelo Orange side. The wick is a brush mix of Napa Red and Avocado. Stipple Country Red at the point where the wick enters the flame.
1. **No. 6 flat**: Begin by masking off both sides of candle with tape. Double load Blush Flesh and Country Red.

2. **5/o liner**: Line left side with Napa Red.

3. **5/o liner**: Highlight with a brush mix of Moon Yellow + Tangelo Orange.

4. **5/o liner**: Sparkle with Moon Yellow.


6. **No. 6 flat**: Flame: Double load Moon Yellow and Tangelo Orange.

7. **5/o liner**: Blush Flesh.


9. **No. 6 flat**: Cool Leaves: Double load Mint Julep Green and Arbor Green.

10. **No. 6 flat**: Warm Leaves: Double load Jade Green and Avocado.


**Final Details:**
- Country Red berries with brush handle. Stipple Moon Yellow highlight.
Combination Closed C Stroke & Pivot C Stroke

In this combination, the pivot C stroke is used for the violet petals and the yellow bowl or cup of the flower. The closed C stroke is used for the leaves and the darker petal inside the opening.

1. Double load a no. 6 flat with Summer Lilac and Plum and paint three pivot C strokes as shown to form the three petals.

2. Double load a no. 8 flat with Moon Yellow and Canyon Orange. Paint a large pivot C stroke to form the center opening.

3. The opening is a closed C stroke painted with medium orange mix and Napa Red double loaded on a no. 8 flat.

4. Detail the opening with a curl of Moon Yellow on a 5/0 liner.
No. 6 flat: Double load Summer Lilac and Plum (pivot C strokes).

No. 8 flat: Double load Moon Yellow and Canyon Orange (pivot C stroke).

No. 8 flat: Double load medium orange mix and Napa Red (closed C stroke).

No. 10 flat: Double load Reindeer Moss Green and Light Avocado (closed C stroke).

Liner Detail:
Flower: Moon Yellow curl.
Leaf, stem, and veins: Napa Red.
Stems: brush mix Reindeer Moss Green + Light Avocado.
Tendrils and brush handle dots: medium orange mix.
Ruffled C Stroke Variations & Scroll Stroke

With a flat brush, you can ruffle any of the strokes you’ve learned so far. When using a double-loaded brush, you can go over the wet stroke several times for a soft blend. You can also stop your brush at any time, reload, and come back. In this design, remember to maintain even pressure on the brush while ruffling the petals.

1. Double load a no. 10 flat with Dusty Rose and dark red mix. The first petal is a ruffled scroll stroke. Start on the chisel edge and pull upwards on the diagonal, gradually increasing pressure. Wiggle the brush to form ruffles at the top of the stroke.

2. Continue to ruffle the scroll stroke, then relax onto the chisel and slide downward to complete the stroke.

3. The wider petal is a ruffled closed C stroke. Double load a no. 14 flat with the same colors. Start on the chisel edge and pull upwards on the diagonal. The outer corner of the brush is in the lead. Gradually apply pressure and begin to ruffle the outer edge.

4. Continue to ruffle, maintaining even pressure. While pivoting the outer corner of the brush, pull inward diagonally and down. The inner corner of the brush is now in the lead, filling in the middle of the stroke.

5. Relax back up onto the chisel and slide to form the tail that connects to the starting point.
No. 10 flat: Fill in lower half of petals 1, 2 and 3 with Toffee.

No. 10 flat: Double load Toffee and Gooseberry Pink. Petals 1 and 2 are ruffled C and pivot C strokes.

No. 10 flat: Double load Dusty Rose and Antique Mauve. Petals 3 and 4 are ruffled C and pivot C strokes.

No. 1 liner: Pull Buttermilk lines out from base of petals 2 and 3.

No. 10 flat: Double load Dusty Rose and dark red mix. Petal 5 is a ruffled C stroke.

No. 14 flat: Double load Dusty Rose and dark red mix. Petal 6 is a ruffled scroll stroke.

No. 14 flat: Double load Reindeer Moss Green and medium green mix. Leaf is a scroll stroke.

Liner Detail:
Stamens: Medium green stem. Dark red head. Highlight Gooseberry Pink.
Leaf: Antique Mauve curl on light edge.
Stems: Brush mix Reindeer Moss Green + medium green mix.
Tendril: Gooseberry Pink.
S Stroke

This simple S stroke is perfect for painting leaves. The brush continues to move in one direction—no pivoting or turning is needed. The double loading on the brush gives a range of shades from dark to light in each leaf.

**Paints used:**
- Buttermilk
- Mint Julep Green
- Arbor Green
- Soft Lilac
- Wild Orchid
- Pansy Lavender
- Medium green: Mint Julep Green + Arbor Green 2:1

1. Double load a no. 10 flat with Mint Julep Green and Arbor Green. Turn your surface so you can see the path of the stroke. Start on the chisel edge and pull to the right. Apply pressure to begin opening the bristles.

2. Apply more pressure while continuing the stroke.

3. Release pressure and continue to pull to the right. Relax back up onto the chisel; slide to form the end point of the stroke.

4. S strokes can face in any direction; just turn your surface so that you can always see the path of the stroke.
Corner frames:
Tape on both sides of stripe. Pounce Soft Lilac over stripe with silk sponge. While wet, lightly pounce Wild Orchid in the corners. Remove tape.

1. **No. 10 flat**: Double load Mint Julep Green and Arbor Green.
2. **No. 0 liner**: Pull in stems with medium green mix.
3. **No. 0 liner**: Pansy Lavender leaf stems and veins. Buttermilk highlight line.
Pivot S Stroke

Pivoting the S stroke and pairing two together gives you a light center and dark edges. All the petals, leaves and butterfly wings in this design were done with the same pivot S stroke—it's the liner details that distinguish one from the other.

No. 8 flat

No. 10 flat

No. 0 liner

Moon Yellow
Limeade
Avocado
Wisteria
Royal Purple
Orchid
Plum
Napa Red
Canyon Orange

(* = do not add Extender)

1. Double load a no. 10 flat with Canyon Orange and Napa Red. Turn your surface so you can see the path of the stroke. To paint the first half of the petal, start on the chisel edge and pull to the left. Apply pressure to begin opening the bristles. Apply more pressure while continuing the stroke. The outer corner (the Napa Red side) of the brush begins to pivot inward.

2. Release pressure and continue to pull down and to the right. Relax back up onto the chisel, which is now positioned in the middle of the petal. Slide to form the end point.

3. Turn your surface so you can see the path of the stroke. The other half of the petal is painted the same way. Start on the chisel edge and pull to the left. Apply pressure to begin opening the bristles. Apply more pressure while continuing the stroke. The outer corner (the Napa Red side) of the brush begins to pivot inward.

4. Release pressure and continue to pull up and to the right. Relax back up onto the chisel, which is now positioned in the middle of the petal. Slide to form the end point.
1. **No. 8 flat**: Double load Wisteria and Royal Purple. Two strokes per wing.

2. **No. 10 flat**: Double load Orchid and Plum. Two strokes per wing.

3. **No. 0 liner**: Top wing: Moon Yellow linework; Canyon Orange stylus dots. Lower wing: Napa Red tip and linework. Body: Royal Purple.

4. **No. 10 flat**: Double load Moon Yellow and Canyon Orange. Two strokes per petal.

5. **No. 8 flat for small petal; no. 10 flat for large petal**: Double load Canyon Orange and Napa Red. Center is Avocado.

6. **Liner Detail—Flowers**:
   - **Small petals**: Limeade vein.
   - **Large petals**: Royal Purple lines.
   - **Center highlight**: Moon Yellow stylus dot.

7. **No. 8 flat**: Double load Limeade and Avocado. Two strokes per leaf.

**Liner Detail**:
- **Leaf vein**: Napa Red.
- **Stems**: Brush mix Limeade + Avocado.
- **Tendril**: Orchid.
Combination S Stroke & Pivot S Stroke

In this design, the bird, the leaves, and the dark red flower petals are all painted with a simple S stroke. The dark red buds, and the pink-and-violet petals are painted with a pivot S stroke. Use the liner to accent the points.

1. Double load a no. 6 flat with Blush Flesh and Napa Red. Using a pivot S stroke, paint the first half of the flower bud, pulling from the base to the tip.

2. Reload your brush and paint the other half of the bud.

3. Load a no. 4 flat with Avocado and tip into light green mix. Using two S strokes, paint the two sepals, pulling the strokes back to the base of the bud.

4. Load a 5/0 liner with a brush mix of light green mix and Avocado and paint the stem. The tendril is Winter Blue.
1. **No. 6 flat**: Load Avocado, tip light green mix.


3. **No. 6 flat**: Double load Winter Blue and Plum.

4. **No. 6 flat**: Double load Peaches 'n Cream and Blush Flesh.

5. **No. 4 flat**: Load Blush Flesh, tip Napa Red.


7. **No. 6 flat**: Double load Blush Flesh and Napa Red.

8. **No. 4 flat**: Sepals: load Avocado, tip light green mix.


10. **No. 4 flat**: Load Winter Blue, tip Plum.

11. **No. 6 flat**: Double load Winter Blue and Plum.

12. **No. 4 flat**: Load Winter Blue, tip Napa Red. **Liner Detail:**
- Eye: Plum.
- Cheek: Blush Flesh.
- Highlights: Peaches 'n Cream.
- Beak: Napa Red.
Quarter-turn Pivot Stroke

A quarter-turn pivot stroke is one in which the chisel edge of the brush turns 90 degrees as you pull the stroke. In this border design, I taped off along the top of the row of green and purple strokes to make a perfectly straight edge. Start the stroke on the tape and pull downward to the end point.

1. Double load a no. 14 flat with Mint Julep Green and Colonial Green. Touch the chisel edge of the brush down at the base, or widest part, of the stroke. Keep the Colonial Green to the outside edge. Begin to apply pressure and pull down as you start to pivot the outer edge of the brush inward.

2. Begin to release pressure while pulling down and continue to pivot the outer edge of the brush inward toward the center.

3. Relax the brush back up onto the chisel and slide to form the end point.

4. Turn your surface so you can see the path of your stroke. Reload your brush and repeat the stroke on the other side.

+(do not add Extender)
1. **No. 14 flat**: Double load Mint Julep Green and Colonial Green. Two strokes per shape.

2. **No. 14 flat**: Double load Summer Lilac and Plum. Two strokes per shape. Remove tape.

3. **No. 4 flat**: Apply tape to make a straight edge. Double load Soft Lilac and Violet Haze. Two strokes per shape.

4. **No. 14 flat**: Double load Soft Lilac and Violet Haze. For clean straight edges, tape off above and below stripe. Apply 1/4-inch (6mm) painter’s tape for the narrow stripe.

5. **5/0 liner**: Colonial Green stripe. Remove tape.

6. **5/0 liner**: Violet Haze crosshatch lines. Highlight lines in middle with Soft Lilac.


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The diagram shows the step-by-step process of creating a decorative pattern using different colors and techniques.
**Half-turn Pivot Stroke**

A half-turn pivot stroke is one in which the chisel edge of the brush turns 180 degrees as you pull the stroke. These dogwood petals are produced with two half-turn pivot strokes which are paired together to form the distinctive heart shape of the dogwood blossom.

1. Double load a no. 6 flat with Sand and Spice Pink. Touch the chisel edge of the brush to the surface.

2. Apply pressure and begin to pivot the outside (Spice Pink) corner of the brush in an arc. The inside (Sand) corner moves only slightly.

3. Start to release pressure and continue to pivot as you pull the stroke towards the end point.

4. At the end of the stroke, your brush will have pivoted the one-half turn. Relax back up onto the chisel and slide into the end point.

5. To form a petal or a leaf, reload your brush and paint another half-turn pivot stroke, turning your surface to see the path of the stroke.

<table>
<thead>
<tr>
<th>Pineapple</th>
<th>Sand</th>
<th>Limeade</th>
<th>Celery Green</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avocado</td>
<td>Spice Pink</td>
<td>Peony Pink</td>
<td>Napa Red</td>
</tr>
</tbody>
</table>

(* = do not add Extender)
1. **No. 6 flat**: Double load Sand and Spice Pink. 2 strokes per petal.

2. **No. 0 liner**: Napa Red lines out from center. Peony Pink line in outer cleft.

3. **Pointed cotton swab**: Pounce Celery Green over all.

4. While still damp, pounce Limeade highlight. Start in the middle and work outward.

5. **No. 0 liner**: Stipple Avocado on lower third. Stipple Pineapple in highlight.

6. **No. 6 flat**: Double load Limeade and Celery Green.

**Liner Detail:**
- Peony Pink vein.
- Pineapple highlight.
- Avocado accent on tip.
- Celery Green stems.
- Spice Pink tendrils.
Combination Quarter-turn & Half-turn Pivot Strokes

I created this fanciful flower by combining the quarter- and half-turn pivot strokes we learned on pages 114-117. The light blue petals, which are two quarter-turn pivots, appear to be tucked behind the dark blue petals, which are two half-turn pivots.

1. Double load a no. 6 flat with Blue Chiffon and Baby Blue. These light blue petals are painted with two quarter-turn pivot strokes per petal. Paint the first half of the petal with one quarter-turn pivot stroke, then turn your surface, reload your brush and paint the other half of the petal with a second quarter-turn pivot stroke.

2. Double load a no. 6 flat with medium blue mix and Admiral Blue. Paint the darker blue petal with two half-turn pivot strokes, reloading your brush between strokes.

3. The leaves are made up of two quarter-turn pivot strokes, using a no. 6 flat double loaded with Limeade and Hauser Medium Green.

4. Double load a no. 6 flat with Moon Yellow and dark yellow mix. Add the yellow petal to the flower with two half-turn pivot strokes. The details are all painted with a 5/o liner. The stems are a brush mix of Limeade and Hauser Medium Green. The tendrils are dark yellow mix. The light blue petals have center veins and tip details of Admiral Blue; the dark-blue petal's vein is Moon Yellow; and the yellow petal's detail lines are Admiral Blue. Fill in the center with Hauser Medium Green; the curved line is medium blue mix; the stylus dot highlight is Light Buttermilk.
1. No. 6 flat: Two quarter-turn pivot strokes per petal. Double load Blue Chiffon and Baby Blue.

2. No. 6 flat: Two half-turn pivot strokes. Double load medium blue mix and Admiral Blue.

3. No. 6 flat: Two half-turn pivot strokes per petal. Double load Moon Yellow and dark yellow mix.

4. No. 4 flat: Two half-turn pivot strokes per leaf. Double load Limeade and Hauser Medium Green.

5. 5/o liner: Baby Blue vein.

Liner Detail—Leaves:
Stems: Brush mix Limeade + Hauser Medium Green.
Tendrils: Dark yellow mix.

Liner Detail—Flower:
Yellow Petal: Admiral Blue lines.
Side Petals: Admiral Blue vein and tip accent.
Top Petal: Moon Yellow vein.
Center: Fill in with Hauser Medium Green. Medium blue line. Light Buttermilk stylus dot.
Ruffled S, Pivot S, & Half-turn Pivot Strokes

These flower petals and leaves are all ruffled variations of the S strokes and pivot strokes we've just learned. Remember, any time you ruffle a stroke, maintain even pressure on the brush while you are ruffling. You can go over your wet strokes several times to soften the blend.

1. Double load a no. 8 flat with Limeade and Hauser Medium Green. Paint the leaves with a ruffled S stroke. Start on the chisel edge and pull upwards on the diagonal, gradually increasing pressure. Wiggle the brush to form ruffles at the top of the stroke, maintaining even pressure.

2. Double load a no. 14 flat with Orchid and dark violet mix. Paint the purple petal with two ruffled pivot S strokes. Keep the Orchid side of the brush to the outside for the top half of the petal, and next to the vein for the bottom half.

3. Double load a no. 10 flat with Moon Yellow and Cadmium Orange. The large petal is painted with a ruffled half-pivot stroke. Touch the chisel edge of the brush to the surface. Apply pressure and begin to pivot the outside (Cadmium Orange) corner of the brush in an arc while ruffling the outside edge of the petal. Start to release pressure, stop ruffling and continue to pivot as you pull the stroke towards the end point.

4. Use a no. 0 liner to paint the center veins and tendrils. The center vein of the purple petal is Moon Yellow; of the orange petal is dark violet mix; the tendril is Orchid; and the curl is Cadmium Orange.

(≠ = do not add Extender)
1. **No 10 flat**: Double load Moon Yellow and Cadmium Orange.

2. **No. 14 flat**: Double load Orchid and dark violet mix.

3. **No. 0 liner**: Straighten vein with Orchid.

4. **Liner Detail**:
   - **Top petal**: lines of Pineapple; dark violet vein.
   - **Side petals**: Moon Yellow vein, Pineapple at base.

5. **No. 0 liner**: Fill in Moon Yellow. Hauser Medium Green lines down from top. Underline Cadmium Orange. Pineapple highlight.

6. **No. 14 flat**: Double load Limeade and Hauser Medium Green. Cadmium Orange veins with no. 0 liner.

7. **No. 8 flat**: Small leaves: Double load Limeade and Hauser Medium Green.

8. **No. 8 flat**: Orange petal: Double load Moon Yellow and Cadmium Orange.

9. **No. 8 flat**: Double load Orchid and dark violet mix; two strokes per petal. Moon Yellow vein.

**Liner Detail**:
- **Stems**: Brush mix Limeade + Hauser Medium Green.
- **Tendrils**: Orchid, accented with dark violet, Cadmium Orange.
Common Mistakes with the Flat Brush

When you are first learning about brushstrokes, you may notice some problems that you can't seem to correct. Usually the problems are related to how much pressure is applied during the stroke or how the brush is moved. Here are fifteen of the most common flat brush mistakes and how to fix them.

**Comma Stroke**

*a. Mistake.* Held pressure too long, then released pressure too abruptly.

*b. Mistake.* Too square. Watch the inside curve as you stroke.

*c. Mistake.* Did not relax back up onto the chisel when sliding to form the tail.

*d. Correct.* Here is a properly formed comma stroke.

**C Stroke**

*a. Mistake.* Released pressure too quickly.

*b. Mistake.* Applied pressure while sliding on the chisel.

*c. Mistake.* Flicked the chisel off the surface rather than sliding.

*d. Correct.* A properly formed C stroke is smooth and the colors are evenly distributed.

**Scroll Stroke**

*a. Mistake.* Pivoted outer corner of the brush around to finish.

**Closed C Stroke**

*a. Mistake.* Continued to pivot the outer corner of the brush into the tail of the stroke.

*b. Correct.* Halfway through the stroke, the inside corner takes the lead.
**S Stroke**

a. **Mistake.** Slid on the chisel too long at start and end of stroke.

b. **Mistake.** Applied pressure when sliding on the chisel.

c. **Mistake.** Reversed direction during stroke.

d. **Mistake.** Too boxy—once the brush starts to move to the right, it must continue to move diagonally to the right.

e. **Correct.** A properly formed S stroke is a smooth continuous movement.

**Ruffled Strokes**

a. **Mistake.** Released pressure and stood up on chisel between ruffles.

b. **Correct.** Maintain even pressure as you form the ruffles.

**Pivot S Stroke**

a. **Mistake.** Took chisel too far across the shape.

b. **Correct.** Chisel edge must finish in the middle of the shape.

a. **Mistake.** Started the second stroke at the opposite end.

b. **Correct.** Begin both strokes at the same end.
**S Stroke**

*a. Mistake.* Slid on the chisel too long at start and end of stroke.

*b. Mistake.* Applied pressure when sliding on the chisel.

*c. Mistake.* Reversed direction during stroke.

*d. Mistake.* Too boxy—once the brush starts to move to the right, it must continue to move diagonally to the right.

*e. Correct.* A properly formed S stroke is a smooth continuous movement.

**Ruffled Strokes**

*a. Mistake.* Released pressure and stood up on chisel between ruffles.

*b. Correct.* Maintain even pressure as you form the ruffles.

**Pivot S Stroke**

*a. Mistake.* Took chisel too far across the shape.

*b. Correct.* Chisel edge must finish in the middle of the shape.

*a. Mistake.* Started the second stroke at the opposite end.

*b. Correct.* Begin both strokes at the same end.
Ten Flat Brush Borders

Borders are easy and fun to paint and they serve as the finishing touch for many of your decorative painting and home decor projects. Here are ten borders painted with a flat brush. The brushes and colors I used for each border are listed, but feel free to use your own favorite colors if you prefer.

**Brush**: no. 8 flat. **Colors**: Yellow Ochre, Brandy Wine.

**Brush**: no. 8 flat. **Colors**: Victorian Blue, Winter Blue, Royal Purple.

**Brushes**: no. 6 flat, no. 0 liner. **Colors**: Yellow Ochre, Brandy Wine, Avocado, Jade Green.

**Brushes**: nos. 4 and 10 flat; 5/0 liner. **Colors**: Spice Pink, Burgundy Wine, Electric Pink, Pink Chiffon, Golden Straw, Baby Blue, French Gray Blue, Reindeer Moss Green, Avocado.

**Brushes**: no. 4 flat, 5/0 liner. **Colors**: Dove Grey, Rookwood Red, Reindeer Moss Green, Raw Umber, Yellow Ochre, Brandy Wine.
**Brushes:** no. 6 flat; 5/0 liner. **Colors:** Buttermilk, White Wash, Desert Sand, brush mix of Summer Lilac + White Wash.

**Brushes:** no. 8 flat; 5/0 liner. **Colors:** Baby Pink, Burgundy Wine, Black.

**Brushes:** no. 4 flat; 5/0 liner. **Colors:** Wisteria, Deep Periwinkle, Plum, Lilac, Mint Julep Green, Deep Teal.

**Brushes:** nos. 4 and 6 flat, 5/0 liner. **Colors:** Lilac, Boysenberry Pink, Winter Blue, Williamsburg Blue, Midnite Blue, French Vanilla, Honey Brown, Peaches 'n Cream.

**Brushes:** no. 4 flat; no. 0 liner. **Colors:** Reindeer Moss Green, Arbor Green, Light Avocado, Burnt Orange, Wild Orchid, Lilac, Royal Purple, Golden Straw.
Brushes
Rounds: nos. 3 and 6
Liner: no. 0
Flat: no. 4

Supplies
Pointed cotton swabs

Palette
Soft Black (background)
Golden Straw
Antique Gold
Terra Cotta
Light Avocado
Arbor Green
Midnite Green
Coral Rose
DeLane's Cheek Color
Brandy Wine
Cranberry Wine
Sand
Antique White
Khaki Tan
Medium gray mix:
Khaki Tan + Charcoal
Grey 2:1

*= do not add extender

Brushstrokes
Trillium petals, sepals and leaves: Pointed comma stroke, flat on the inside edge.
Peach blossoms:
Straight pressure stroke with a flat brush.

"Trillium & Peach Blossoms"
Floral Compositions

On these next pages are six floral compositions you can paint using many of the brushstrokes you have learned in this book. The brushes, colors and types of strokes I used to create these paintings are listed. Feel free to substitute your own favorite colors, and enjoy putting into practice all you have learned. Have fun!

Roses & Calla Lilies

**Brushes**
- Rounds: nos. 3, 4 and 8
- Liner: no. 0

**Palette**
- Napa Red* + Charcoal
- Grey 6:1 (background)
- French Vanilla
- Yellow Ochre
- Honey Brown*
- Light Avocado
- Arbor Green
- Midnite Green
- Spice Pink
- Raspberry
- Cranberry Wine
- Black Plum
- Peaches 'n Cream
- Coral Rose
- DeLane’s Cheek Color
- Brandy Wine

* = do not add extender

**Brushstrokes**
- Roses and rose leaves:
  - Pointed comma stroke, flat on the inside edge.
- Calla lilies and leaves:
  - Combination straight pointed & curved pointed comma strokes.
Brushes
Rounds: nos. 3, 5 and 6
Liner: no. 0

Supplies
Stylus

Palette
Paynes Grey® (background)
Hauser Light Green
Hauser Medium Green
Forest Green
Hauser Dark Green
Calypso Blue
Medium blue mix:
Lavender + Ultra Blue Deep 1:1
Midnite Blue
Lavender
Grape Juice
Dark violet mix:
Dioxazine Purple + Paynes Grey 4:1
≠ do not add extender

Brushstrokes
Large flowers and leaves: Pointed pressure stroke. Extend light tips to sharper points with the liner.
Small bell flowers:
Straight pressure stroke.

“Jacobean Fantasy”
Brushes
Round: no. 4
Liner: no. 0
Flats: nos. 6 and 8

Supplies
Cotton swabs, both regular and pointed

Palette
Shale Green*
(background)
French Vanilla
Moon Yellow
Celery Green
Light Avocado
Dark green mix: Avocado + Black Green 3:1
Mint Julep Green
Green Mist
Hauser Dark Green
Wisteria
Medium blue mix:
Wisteria + Country Blue 2:1
Orchid
Pansy Lavender
Dark violet mix: Plum + Red Violet 2:1
Royal Purple
Light pink mix: Baby Pink + French Mauve 2:1
Raspberry

* = do not add extender

Brushstrokes
Flower: Combination quarter-turn and half-turn pivot strokes with flat brush.
Large leaves: Pointed comma, long point/quick pressure with round brush.
Small leaves: S-strokes with flat brush.
Purple leaves along green curls: Curved pointed comma strokes with round brush.
Fluffy flowers: Cotton swabs.
“Red Poppies”

**Brushes**
- Rounds: nos. 3, 6, 7
- Liner: no. 0
- Pro Round: no. 8

**Palette**
- Silver Sage Green* (background)
- Tangerine*
- Pineapple*
- Reindeer Moss Green
- Celery Green
- Light Avocado
- Dark green mix: Avocado + Black Green 4:1
- Mint Julep Green
- Green Mist
- Hauser Dark Green

- French Mauve
- Spice Pink
- Medium pink mix: French Mauve + Raspberry 1:1
- Raspberry
- Burgundy Wine
- Deep Burgundy
- Cool White*
- Lamp Black*

* do not add extender

**Brushstrokes**
- **Large leaves**: Pointed pressure, flat on inside edge.
- **Poppies**: Bumpy fan stroke.
- **Bell flowers**: Combination fan stroke & pointed comma with long point/quick pressure.
- **Small leaves**: Straight and curved pointed comma strokes.
"Forget-Me-Nots, Bumblebees & Butterfly"

**Brushes**
- Rounds: nos. 1 and 3
- Liner: 5/0
- Flats: nos. 4 and 6

**Palette**
- French Vanilla (background)
- Pineapple
- Golden Straw
- Camel
- Reindeer Moss Green
- Light Avocado
- Soft Blue
- Baby Blue
- Sapphire Blue
- Pink Chiffon
- French Mauve
- Raspberry
- Burgundy Wine
- Soft Black
- White Wash

**Brushstrokes**
- **Flower petals:** Straight pressure strokes with round brush.
- **Leaves:** Straight and curved pointed comma strokes with round brush.
- **Butterfly wings:** Ruffled C strokes with flat brush.
- **Flower centers:** Lines and dots with tip of liner.
- **Bumblebee body and head:** Stipple with liner.
- **Details on butterfly and bumblebees:** Linework with liner.
Patterns

The patterns on pages 132-141 may be hand-traced or photocopied for personal use only. Enlarge at percentage shown to bring up to full size.

Page 19. Enlarge at 158%.

Page 21. Enlarge at 200%.

Page 23. Enlarge at 161%.

Page 25. Enlarge at 189%.

Page 27. Enlarge at 189%.
Page 43. Enlarge at 200%.

Page 47. Enlarge at 172%.

Page 41. Enlarge at 185%.

Page 45. Enlarge at 154%.

Page 39. Enlarge at 200%.
Page 59. Enlarge at 167%.

Page 61. Enlarge at 175%.

Page 63. Enlarge at 170%.

Page 65. Enlarge at 200%.

Page 67. Enlarge at 147%.
Page 85. Enlarge at 185%.

Page 89. Enlarge at 200%.

Page 91. Enlarge at 182%.

Page 93. Enlarge at 200%.

Page 87. Enlarge at 179%.
Page 119. Enlarge at 200%.

Page 117. Enlarge at 200%.

Page 121. Enlarge at 200%.

Page 115. Enlarge at 200%, then again at 114%.

Page 113. Enlarge at 200%.
Resources

**Brushes:**
Maureen McNaughton Enterprises  
RR #2  
Belwood, ON, N0B 1J0  
Tel: 519-843-5648  
www.maureenmcnaughton.com

**Paints & mediums:**
DecoArt  
P.O. Box 327  
Stanford, KY 40484  
Phone: (606) 365-3193  
Fax: (606) 365-9739  
E-mail: paint@decoart.com  
Web site: www.decoart.com

**Brush basin, palette knife, stylus, transfer paper:**
Loew-Cornell  
563 Chestnut Ave.  
Teaneck, NJ 07666  
Phone: (201) 836-7070  
Fax: (201) 836-8110  
Web site: www.loew-cornell.com

**Canadian Retailers**
Crafts Canada  
120 North Archibald St.  
Thunder Bay, ON P7C 3X8  
888-482-5978  
www.craftscanada.ca

Folk Art Enterprises  
P.O. Box 1088  
Ridgetown, ON, N0P 2C0  
Tel: 800-265-9434

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