

# Summer Lilacs

## Painting Packet



### Packet Includes

- Color Worksheets for Sponge background effect, floated leaves, basic strokes.
- Instructions For Oil and Acrylic.
- Line drawing

**Brushes:** Callia Artist Brushes by Willow Wolfe: 10/0 Liner, 2/0 Script Liner, #2, #4, #6 Filbert, #8 Flat, 1" Wash.

**Surface:** 11x14 Canvas

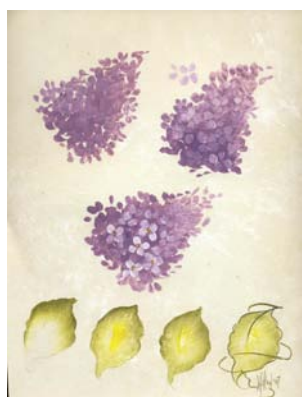
### Other Supplies:

Gray Transfer Paper, Palette Knife, Sea Sponge, Tracing Paper, fine grit sandpaper, 1" Basecoat Brush, 1 Sheet of paper with lettering of your choice (scrapbook paper has beautiful options). Paper Towels, Masterson Sta-Wet Palette, Pencil, Soft cloth rag, Satin Finish Artists Varnish, Mod Podge (Can also use clear glaze as a decoupage medium).

### Background Colors

Note: use acrylics for backgrounds as they dry faster. You can go over an acrylic background with oil or acrylic. Warm White, Titanium White, Burnt Umber.

**Palette:** Royal Talens Cobra Water Mixable Oil OR Amsterdam Acrylics: Alizarin Crimson, Burnt Sienna, Burnt Umber, Brilliant Ultramarine, Raw Sienna, Pure Black, Titanium White, Yellow Light.



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## Painting Strokework in Oil or Acrylic

Learning basic strokes is essential to developing your painting skills. It is a simple way to add embellishments, create lovely floral and is often the foundation for a variety of other techniques. It just takes a little practice to develop brush control regardless of your painting style of choice.

The key to lovely strokes is the consistency of your paint. Whether using a round, filbert or flat brush the paint should be thinned to a creamy consistency, similar to whip cream before it's been whipped! Ensure the brush is fully loaded and begin.

### Comma Strokes

TOUCH, PRESS, LIFT and DRAG

*Refer to "Painting Strokes and Daisies Worksheet"*

The worksheet displays comma strokes painted with a #2 Filbert.

1. Touch the brush to the surface.
2. Press down on the brush and pull towards you.
3. Lift the pressure on the brush as you pull into the tail of the comma.

### Line Work

The key to success is ensuring that your paint is thinned to approximately the consistency of ink. Load the entire liner in paint and roll to a point. When rolling your liner to a point do not take it too far from the puddle as you end up losing too much paint on your palette paper. Apply light pressure and try to use only the tip of the brush, as soon as the brush begins to lay down, the lines will become thicker.

### Brush Cleaning For Acrylics

While painting ensure that you are occasionally rinsing your brush in water. Keep the water cold and change it often. I clean my acrylic brushes in Murphy's Oil Soap by pouring a small amount of the soap in the palm of my hand and gently working the brush back and forth. You may gently wiggle the brush from side to side. Rinse in clean water and repeat until completely clean.

### Brush Cleaning For Oils

Note: If you do not have access to Turpenoid Natural Brush Cleaner, you can use Baby Oil as a substitute.

I clean my oil brushes at the end of the painting day first with Odorless Turpenoid. Gently dip the brush in Odorless Turpenoid and blot on soft paper towels. Pour a small amount of Turpenoid Natural Brush Cleaner into the palm of your hand or in a wide mouth container and gently place the brush in the liquid. Blot on paper towel. You may gently wiggle the brush from side to side. Repeat until completely clean.

### Transferring a Pattern

Trace the pattern onto tracing paper carefully. Place the traced design onto the surface where desired. Gently tape the design with masking tape. If the background is lighter use gray transfer paper and if darker use white. Place the transfer paper under the traced design and use a stylus or pencil to follow the outline of the design.

### Varnishing

I prefer a spray varnish in a Satin Finish, which brings out the vibrant colors of the painting. Let the painting dry for several days, clean any dust with a damp cloth and spray in a well-ventilated area. Spray several coats consecutively.

### General Terms

**Highlight:** To lighten and brighten an area of your painting. It is more realistic when added in layers as opposed to one thick application.

**Paint Medium:** A term used to refer to a product we use to change the consistency of paint. For example often water is used in acrylic to thin the paint or Floating Medium for floating techniques.

**Shade:** To create or further shadow the dark area. This is also built up in layers.

**Consistency of Paint:** Paint is used as it comes out of the tube or bottle when blending or using a flat or chisel blender. When using a liner or round, thin the paint with medium until an inky consistency is achieved.

**Dry-Wipe (wipe):** A technique used to clean the brush without rinsing it in water or a medium. Place your brush between the folds of the paper towel, press down, and gently pull the brush out.

### Techniques:

**Brush Loading:** colors should be loaded onto a chisel blender or flat from a thin strip of paint pulled from the paint puddle. Load both sides of the brush and ensure there are no excess globs of paint.

**Brush Mix:** To mix two or more colors together using your brush as opposed to a palette knife. Each time you load your brush the color maybe slightly different; this adds variety to your painting.

**Floating or Sideload:** A technique used to add shading and highlighting to the design.

#### To float:

Load the brush in medium and blot excess on paper towel. Load one corner of the brush with paint. Gently stroke the brush on a palette using repetitive strokes, turn the brush over and blend on the other side. Soften until you see a smooth gradation of your paint color to clear medium.

**Stipple-Blending:** Use the tips of the bristles of the brush in a pouncing or tapping motion to merge value or add highlights and shading.

**Strokework-**A term used to describe a stroke that forms a specific shape, often combined to create embellishments and designs. The most important part of Strokework is to ensure the paint is thinned to the proper consistency.

## Painting "Lilacs and Daisies"

Pre-Mix the Following Colors with your palette knife:

Purple: Brilliant Ultramarine + Alizarin Crimson + Titanium White (1:1:1)

Basic Green: Yellow Light + Pure Black + a touch of Titanium White (3:1:1)

Surface Preparation:

Note: All Surface preparation is done in acrylics.

Sand canvas until smooth, with fine grit sandpaper. Wipe with a slightly damp cloth to remove dust particles.

Basecoat the canvas with several coats of Warm White+. Let dry.

Sponge and Decoupage Faux Finish:

Refer to *"Sponge & Decoupage" Worksheet*

Place Titanium White on your palette. Dampen the Sea Sponge, squeeze out the extra moisture and dip the sponge into Titanium White. Pat the sponge on the palette gently and then begin to pat the Titanium White onto the Warm White basecoat. Continue in this manner until the canvas is mottled. Let dry.

I found scrapbook paper with writing on it, however any soft beige or cream paper would work. Measure a piece of paper that is 5" H and 8" W. When measuring ensure that your pencil marks are on the back of the paper. Fold the paper where measured and tear the edges. This adds to the aged effect.

Apply Mod Podge to the back of the paper and apply to the canvas. Smooth out the edges and apply Mod Podge over the rest of the paper and to the entire canvas, essentially gluing it to the surface. Let dry.

Mix equal parts Blending Gel with Burnt Umber to create a stain and use a soft rag to spread the stain over the surface. Let dry

Transfer the design lightly.

Painting a Daisy

Refer to *"Basic Strokes and Daisy" Worksheet*

A stroke daisy is simply a grouping of comma strokes. Be sure to note the direction of each comma as it's pulled into the center of the daisy. Do not be concerned if the tails flow down into the center of the flower, we will base over them later. Once you complete a stroke you will have pulled the brush through your shadow area, picking up your darker value and you must ensure that you wipe the brush each time you paint a petal. Do not be concerned about your transfer lines showing, we will remove them later.

Step 1: Use the #2 Filbert and load the brush in a brush mix of Blending Gel + Purple Mix. This is your shadow area. Dry-wipe the brush.

Step 2: Load with Titanium White and stroke the daisy petals. Re-load for each petal. Let dry.

Step 3. Basecoat the center of the flower with Yellow Ochre. While wet, pick up a touch of Raw Sienna + Burnt Umber and dab a shadow on the left side of the petal with the tip of your filbert. Wipe the brush.

Step 4: Pick up Yellow Light and dab into the upper right hand corner of the center. Tap into Titanium White and add a few dots.

Step 5: Detail with the Liner. Thin Burnt Umber and add a few dots connecting the center of the daisy to the petals.

Painting Lilacs

Refer to the *"Lilac and Leaves" Worksheet*

When painting what I refer to as Lazy Lilacs, I use four comma strokes in a formation similar to a four-leaf clover. They are a group of commas, however I do not drag the brush out to a long pointed tail. Relax with these little petals, as they do not need to have perfect tails.

Step 1: Load the #2 Filbert in Blending Gel, and pick up Purple Mix. Base the lilac area with Lilac Strokes in a clover shape. They do not need to be in perfect formation. Allow some petals to carry out from the center of the Lilacs.

Step 2: Dry-wipe the brush. Load the #2 Filbert in Purple Mix + Titanium White and stroke petals over the base forming brighter Lilacs. Let dry.

Step 3: Load the #2 Filbert in Titanium White and create several defined and bright lilacs.

Step 4: Thin Raw Sienna and use the liner to add 3 center dots in several of the highlighted lilacs. Add a touch of Yellow Light to a few of the centers.

Painting the Leaves and Stem

Refer to *"Lilacs and Leaves" Worksheet*

Tip: When floating on leaves you must ensure each area is dry before proceeding to the next, or the brush will remove color from the surface as it pulls through.

Step 1: Sideload the #8 Flat in Basic Green and float a shadow at the base of the leaf. Let dry.

Step 2: Sideload the #8 Flat in Basic Green and float a shadow on the sides of the leaf. Let dry.

Step 3: Use the tip of the #2 Filbert to tap a few dots of Yellow Light on the leaf. While wet, pick up Titanium White and brighten the highlight.

Step 4: Thin Basic Green to an inky consistency and line the leaf.

Step 5: Base the stem using the liner with Basic Green.

Finishing:

Paint a few curlicues from the stem of the flowers around the leaves using your liner.

Let dry completely and erase any unwanted transfer lines with a white eraser.

Varnish as desired.

Painting in Oils

This project can easily be painted in oils. I use Weber Prima or Permalba Oils and Odorless Turpenoid for thinning colors. When working in oils there is no need to use Blending Gel or to allow the layers to dry as you work, simply work wet on wet. Most of the color names are the same or similar.

The Following is the recommended oil palette for the above project.

Alizarin Crimson, Burnt Sienna, Burnt Umber, Ultramarine Blue, Raw Sienna, Pure Black, Titanium White, Cadmium Yellow Light.



Line Drawing

# Sponge and Decoupage

1. Base .

2. Dampen sponge, and squeeze out excess water. Dip into T. White and sponge over surface.

3. Apply Decoupage Paste to the back of the paper and apply to the surface. Apply paste over the paper and entire surface.

4. Stain entire surface.

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who might act in any imaginary*

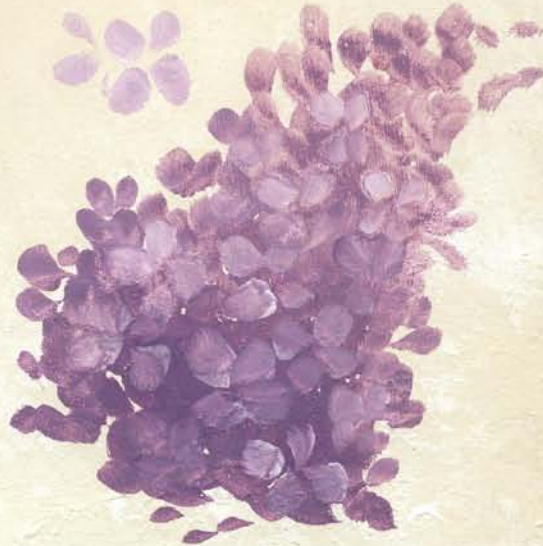
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rich other whatever Trifles they thought*

# P a i n t i n g   L i l a c s   a n d   L e a v e s

1. Apply Blending Gel and stroke base petals.



2. Lighten base color w T. White and over stroke.



3. Load the #2 Filbert with T. White and over stroke with a focus on the center of interest for final highlights. Add yellow dots for the center.



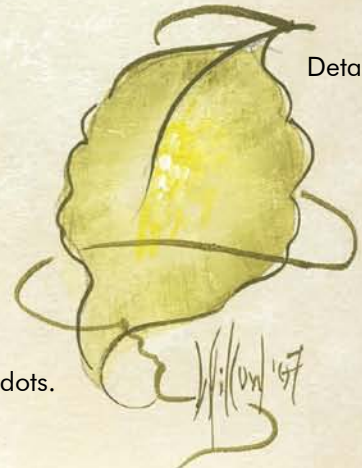
Float shading at the base. Let dry.



Float shading on sides. Float highlight in center.



Add highlight dots.



Detail.

Comma Strokes



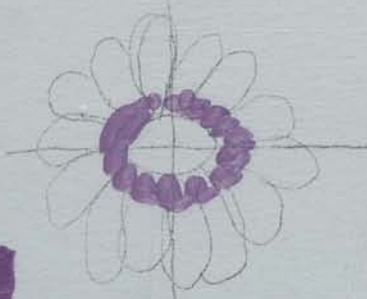
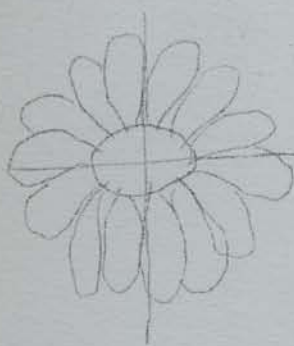
Left Comma



Right Comma



Straight Comma



Apply Blending Gel and then Dark Value.



Apply Strokes with #2 Filbert and T. White.



Base center with Yellow Ochre.



Shade with Dark Yellow on left and Yellow L. on right.



Add dots of Burnt Umber to dark side of center and White to light side.

Lilac Petals



Thin Medium Green Mix and paint squiggles!

