

MINI - Chihuahua

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PALETTE

DecoArt Americana

Lt. Parchment
Lamp Black
French Mauve
Lt. Buttermilk
Burnt Sienna
Sable Brown
Burnt Umber
Fawn
Silver Sage Green
Dark Chocolate
Red Iron Oxide
Honey Brown
Raw Sienna
Soft Black
Raw Umber

BRUSHES

Scharff

#4, 6, & 8 Classic Brights
#10/0 scroller
#2 round
#12, 16 & 20 flat
#5 pure red sable round

ADDITIONAL SUPPLIES

trowel or palette knife, sanding paper, extender,
any small stencil of your choice, lots of paper
clean cotton rags, gesso, felt 'feet' (optional)

SPC INC Products

Final Coat low-gloss finish
Relief Plaster
Fini, glazing medium

Surface

A 8" hat paper mache or wood box available at most retail stores or through the *Artists Club or RECreative Art Studio*

PREPARATION FOR FAUX FINISH

Apply one coat of gesso to the entire box. Mask off area on the box bottom where the lid would sit with some masking tape. (We need to protect this area so we can get the lid back on when we are finished with faux finish.) Following instructions for *How to Apply Frescolina* in the **General Instructions**, with the exception that here the coverage is applied much thicker than the usual thin coat and you will be using Relief Plaster instead of the Frescolina. Cover the lid circumference and the entire bottom circumference with the Relief Plaster. (The bottom was left free of any Relief Plaster.) After the relief plaster is applied, blow dry with a blow dryer to create the thick cracks. Allow this to sit about ½ hour after you have blown it dry.

Remove the masking tape carefully and gently pull away any large pieces of Relief Plaster that may have built up. With a very coarse sandpaper, sand the edges to keep them smooth at the base and bottom of both pieces. Base paint solid coverage on the lid side, bottom side and the underside of the bottom with **Raw Sienna** allowing to dry.

Set aside a mix made with **Burnt Sienna/Red Iron Oxide/Burnt Umber**, 2:2:1. Add this colour and some Fini into a small bottle or container to create a coffee cream-like consistency mixing well. Pour out a small amount of Fini by itself, directly onto a clean palette. Add the three colours used in your mix separately on the same palette, separate from the Fini. Have a clean, cotton rag handy. Brush on the Fini mix over the painted areas. Working quickly now, dampen a rag into some clean **Fini** and one by one pick some paint from one of the three colours on your palette and slip, slap over this dampened area, alternating the colours for variation. If one colour seems too intense when applied, dampen a clean area of the rag again into some clean **Fini** and wipe back that colour. Continue until you are satisfied with the look and allow to completely dry. Use a 10/0 liner and dress (load) the brush with **Fini** instead of water. Thin some **Burnt Umber** brush mixed with a little **Soft Black** and fill in some of the cracks with this colour but not all of them. If you use **Fini** instead of water in your brush, it will keep the colour intense and will not 'wash out' as it is applied. Wipe with several coats of **Final Coat** to protect the sides while working on the lid.

LID PREP

Base paint the lid with solid coverage of *Fawn*. Trace on outline of the pattern only. Dampen behind the background area of the pup above the blanket with *Fini* and with a dampened rag, add some *Raw Sienna* and then some *Lt. Parchment* and *Dark Chocolate* applying separate and in a slip-slap motion to this area. Keep this soft with lots of *Fini* and wipe back some colour if it is too intense or bright. You can mop this if you like but I liked the *Dark Chocolate* to stand out more than the other colours. Allow to dry. Create your own look. Base paint the little doggie blanket with solid coverage of *Silver Sage Green* and the pup with a with “C” mix (listed below). Allow to dry before you trace on the detail lines.

DOGGIE BLANKET

Shade the shadows on the blanket first with a dry-brush technique with *Blue Mist* using the BringleBlender brushes and then add some floated areas of colour for the deepest values. Apply the same steps with the highlighting using a mix of equal parts *Silver Sage Green* and *Lt. Buttermilk*. This is kept soft!

MIXES

You will need the following colour mixes throughout the design so make lots and use a sta wet to keep them wet.

- A.) Darkest brown area of face (Mix A)—equal parts *Dark Chocolate* and *Soft Black*
- B.) Medium brown area on face (Mix B)—*Raw Sienna* and *Burnt Sienna* 3:1
- C.) Lightest brown area on face (Mix C)—*Sable Brown* and *Burnt Umber* 3:1

BASE PAINTING

Base paint the following areas:

- 1.) Inside of the ear areas – *Brush mix of French Mauve and Lt. Buttermilk*
- 2.) The nose and toe nails – *Lamp Black*
- 3.) The tail and toe pads – with the “A” mix
- 4.) The iris – *Raw Sienna*
- 5.) The circle surrounding the pupil – *Raw Umber*
- 6.) The pupil – *Lamp Black*
- 7.) The puppies blanket – *Silver Sage Green*
- 8.)

UGLY STAGE FUR

Trace on the detail lines ‘lightly’. The shading colours used on the pup are as follows; the ‘A’ mix, *Burnt Umber* and the ‘A’ mix with a touch of *Lamp Black*. The highlight colours are *Honey Brown*, *Fawn* and *Lt. Buttermilk*. Blend the colours into each other with a wet on wet with a small sized classic bright where the areas of colour are the darkest in value, (face area coming up from nose). The rest of the underfur is laid in with drybrushing using the same brushes with the above mentioned colours where needed. Refer to the colour photo for placement.

EYES

Float the *Raw Umber* circle that surrounds the iris, away from it self with Raw Umber to soften the line that appears against the iris. This may need to be done a couple times to build. Float the pupil with some *Lamp Black* ‘away from itself’ out onto the *Raw Umber* to soften this line. (Note that because of the position of the head, you do not see the pupil on the eye to the right of the picture). Float some *Burnt Sienna* on either side of the iris and when dry, deepen with a narrower float with some *Burnt Umber*. Pull a wide float of *Lamp Black* across the entire eye area coming down from the eye lid to cast the shadow that the lid would make but don’t make this as wide as you would on an adult. This is a pup and we want to make him look ‘wide eyed’ even though he is a little sleepy, laying on his blanket! Line the outline of the left eye, top and bottom with a brush mix of *Lamp Black* and some *Lt. Buttermilk*. Drybrush an ‘arch’ downwards with some *French Grey Blue*

about 1/3 way down from the top of the eye closest to us. Add some Lt. Buttermilk to this colour to lighten and add the next highlight then the final highlight is done with ***Lt. Buttermilk***.

NOSE

Because this little guy is so little, not much detail is shown on the nose. Drybrush a highlight of ***French Grey Blue*** across the top and left side and if needed float the 'C-stroke' for the nostril back when if it gets lost as well as the darkest area to the left of this. A dot or two of ***Lt. Buttermilk*** will create the highlight.

DETAIL FUR

Follow the ***general instructions*** for applying short fur, varying the brushes between the #5 pure red sable extended round and the 10/0 liner. Start first with ***Burnt Umber*** but dampen the area first to soften this. Repeat the same areas when dry for more intense colour. Follow now with the "A" mix, ***Lamp Black*** (sparingly) then ***Fawn*** and finally ***Lt. Buttermilk*** (sparingly). Refer to the finished design for colour placement and fur direction.

FINISHING

Wipe with several coats of Final Coat to protect. Apply some felt feet to the bottom of the box to protect the bottom. **NOTE:** Make sure you apply the felt feet 'before' you apply the Final Coat or they will not adhere to the surface. Allow the box to sit 'up-side down' for an hour to ensure that the 'felt that may be dampened with the Final Coat' is completely dry.

GENERAL INSTRUCTIONS

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DRYBRUSHING WITH THE CLASSIC BRIGHT

Load the brush on both sides, ensuring that the paint is completely loaded throughout the brush. This requires a little pressure on the brush as you pull some of the paint from the puddle to create a loading zone. Turn your brush over and load in the 'loading zone' of paint you have pulled from the puddle. On a clean area of your palette paper, blend the paint into the brush by holding the brush at a 45 degree angle and touch the surface of the brush to the palette paper with allot pressure and pull or stroke the brush towards you.

Gently wipe the paint off the brush by pulling in the direction 'away' from the ferrule, again wiping both sides. The brush is again held at about a 45 degree angle when wiping the paint out of the brush. Finally the 'chisel' edge of the brush has a fair amount of full strength paint on it now so you also need to hold the brush perpendicular and 'gently' wipe the paint from that areas with a couple of gentle swipes.

When you apply the paint with a freshly loaded brush, start in an area on the pattern that has lots of colour or is more intense until you can determine the amount of paint in the brush. Always pull the strokes in the direction of the fur growth. Stroke with the brush ensuring the brush handle remains vertical so that only the paint on the chisel edge is applied when you want some very fine lines of colour (as in creating the depth in behind the fur) and use the full 'side' of the brush to apply a larger area of paint coverage always going back to the same area to stroke the paint. Stroke, lift the brush, and go back to the starting area, stroke, and lift the brush.

Sometimes you will need to create some density in the fur that you do not want to add detail to. Here you will hold the brush with the chisel edge towards the surface but instead of stroking and lifting the brush, the brush remains on the surface at all times and gentle pivot the brush between your thumb and index finger, allowing the paint to appear blotchy.

Sometimes you will be drybrushing with an almost 'wet' brush. This means that very little paint is wiped off on the paper towel allowing for a more intense coverage of paint. This is referred to as "WET DRY BRUSHING".

BUILDING FUR WITH A RED SABLE ROUND

This brush is loaded very similar to the way Mary McCullah loads her filbert rake with one exception at the end. With lots of water in your brush, create a 'loading zone' of paint by pulling the paint out from the puddle, mixing with the water in your brush.

Depending on how thick or opaque you want your 'hairs' to be, will determine just how much paint is added to the water-down brush. Ensure that the paint/water in the brush is completely loaded by turning the brush over and loading on the other side. DO NOT 'twist'

the brush in the paint puddle but lift the brush to load the entire brush. Hold the brush at a 45 degree angle and gently lay the heel of the brush on the surface of your strip palette.

Now with the heel still touching the palette, lift the handle of the brush to be straight up and down to the surface. DO NOT apply too much pressure here but you do want the heel touching. Next, twist the brush handle to the left and then back to its original position and then twist to the brush handle to the right. Repeat this several times. Note that the hairs are now 'fanned out'. Now lift the heel of the brush 'slightly' from the surface and push the handle of brush back away from you. At this same time, now flick the fanned bristles as the bristles come forward and the handle back. (Make sure to lift that heel a little from the surface as indicated or you will break off the individual hairs).

Depending on how thin you want the hairs to be, you may need to pick the brush up from one area on your palette and repeat the same technique on a clean area of the palette to take more paint out of the brush. Use just the tips of the brush hairs to apply the 'hairs/fur' and as the brush closes you can sometimes reload it just by going into the area you used on your palette to fan the bristles.

Occasionally hold the brush on the 'side' from the way the brush is fanned to get even smaller, thinner lines. Pressure on the brush will determine how thick the hairs can be as well. Practice with this technique and although it may not come easy at first, you will find that this can make light of your work when perfected as it can give you several different looks. You will notice that sometimes you can still use this brush when there is hardly any paint in the brush at all as the 'light' strokes of fur that are barely visible, build as the value builds and make the fur look even more realistic. With the brush 'drier' it helps the brush to stay 'open' longer and will give you fine lines. This 'load' of the brush is also great when you want to blend colour into each other.

BUILDING FUR WITH A RED SABLE ROUND - continued

Dampen the area with water, brush and blend extender or water thinned extender or retarder. Now 'tap the brush up and down allowing the paint to bleed out into the dampened surface. What happens is the paint tends to 'bleed out' onto the surface and then as you continue and the moistened area dries, you little dots of colour get smaller but more intense. Just with one colour, this look is great but with using several different colors blending into each other, you can imagine the capabilities here.

Think of the snout our nose area of an ageing dog or one that that several colors meeting or overlapping each other! Another technique I use allot when I want to create more detail. However do not forget to allow the area to completely dry before moving on to the next colour. You don't want to wipe off the colour you just added. Remember it takes a long time. You might choose to use JansenArt™ Glazing medium between EACH layer of colour, further building depth. Remember.....PATIENCE and you will be rewarded.

BUILDING FUR WITH A SCROLLER

To make an animal look even more realistic, there are individual hairs that are seen in the 'space' behind the animal. Note that this fur or "individual hairs" varies in thickness and position and that is important for realism. These strokes of fur are pulled in different directions and arches. (We don't want to see an animal with a 'punk hair cut'.) ALWAYS pull the strokes out from where the fur grows. Anything that grows is always thicker where it grows from and is thinner at the end and the 'end of hair' usually (This also holds true with grass, trees etc). Our natural stroke of the brush gives us a thicker line as we apply the stroke and thinner as we release so starting the stroke from this area will give us a more natural look.

TIP: it is normally easier for us to pull a stroke in one or two directions and not so easy in others. Therefore, if you turn your piece to face the direction that is easiest for you to paint, it will make the stroke more natural. It is VERY IMPORTANT that you stroke in the direction that the fur grows so when painting in an area that is difficult and you turn the piece to make it easier. ALSO turn the photograph in that same direction making it an easier transition from photo to piece. It is less for your brain to have to interpret when painting.

If you are painting an animal without the benefit of a photo or pattern or the area is dark and you can't determine the fur direction, this simple trick helps. Close your eyes and pretend you are petting an animal. Start at the top of the head and move the snout, under the neck, back of the neck, the front leg, the paw etc. Your hand naturally 'strokes' the fur in the direction that the fur grows. We don't even know we are doing it. (How often have you stroked the fur 'against the grain' or against the fur direction?) I'm betting almost never. Our hand always seems to know which way the fur is going when we stroke the animal!