

COLLIE

Moe Shier TDA © 2007

PALETTE

<i>Traditions Resin Acrylics</i>	<i>DecoArt Americana Acrylics</i>
Carbon Black	Lamp Black
Titanium White	Cool White
Medium Gray Value 6	Slate Grey
Light Grey Value 8	Avocado
Dark Grey Value 3	French Mauve
Burgundy	French Grey Blue
Raw Sienna	Raw Sienna
Pine Green	Soft Black
Burnt Umber	Mocha
Burnt Sienna	Burnt Sienna
Warm White	Burnt Umber

ADDITIONAL SUPPLIES BY TRADITIONS*

(*recommended even if using DecoArt Americana palette)

ADDITIONAL SUPPLIES BY TRADITIONS*	BRUSHES
Glazing medium	<i>Scharff</i>
all purpose sealer	#12 & #16 syn-sable flat, series #140
varnish	##2, 6, #8, #10 classic bright, series #100
	#0 syn-sable scroller, series #480
	#1 syn-sable round, series #405

ADDITIONAL REGULAR SUPPLIES

Sta-wet or air-tight container to hold paint
 Blue shop towels
 Canvas Gel by DecoArt Americana
 wax palette, tracing paper, pencil, eraser
 Your favorite brushes and supplies
 Spray bottle to keep paint moist

SURFACE

11 X 14 inch masonite, suitable for framing
 (although the surface used for this piece was done
 on a masonite panel, note that Coyote Woodworks
 have several suitable surfaces that are made
 specifically for dog paintings
www.coyotewoodworks.com)

NOTE FROM THE ARTIST

It is important that you read all the instructions prior to attempting the design. Although the instructions are not as detailed as I normally do for 'beginners', I expect any skill level could complete the design with no difficulty.

The design was painted in **Traditions** but the conversion for painting the design in *DecoArt Americana* paints is also included. Red text is used for the Traditions colour and ratio mix and blue bold, italic text is used for the DecoArt Americana colours and ratio mix.

Throughout the instructions it is recommended that you ***apply a coat of glazing medium*** to the area. Always allow this to dry completely before moving to the next step. (A blow dryer speeds up this process.)

The glazing medium does two things. It helps to protect the paint from being lifted from the surface when using the Traditions paints (as this paint takes longer to seal although when it does, it is one of the clearest, hardest paints available on the market today), plus it also helps to create depth in the painting by allowing the light to pass through the surface of the paint and back to our eye. It is therefore recommended to use a coat of glazing medium and dry it even if you are using the DecoArt Americana paint.

I also recommend that you use the varnish as it is a high quality varnish that will give you a hard protection over your beautiful painting when you are done!

PREP

Prepare your surface as is normally done for the type of surface you decide to use. The Traditions sealer is an excellent product even if you use the DecoArt Americana paints, as is their varnish, and the Traditions products are compatible with the DecoArt Americana and sold by the same company!

I used a mix of one part all purpose sealer to 2 parts Light Grey Value 8. When this was dry gave it a light sanding, and wiped the paint dust away with a damp cloth. (*After sealing your wood as you normally would, base paint the area to receive the design with solid coverage of Slate Grey, sanding between coats.*) **Apply a coat of glazing medium.**

Transfer the pattern to the surface 'lightly' with dark graphite. Rub lightly with an eraser if too dark.

PALETTE SET-UP

Set up the colours on your sta-wet going from light to dark. Note that a lot of the colours will be brush-mixed which will give variation in the colours applied, which is what we want. Pick up the colour needed with the tip of your brush and wipe on your waxy palette, then pick up the next colour in the same manner, blending on the waxy palette to the previous colour.

Refer to the colour worksheet

Drybrushing

Drybrushing can be hard on brushes so care is needed when doing so. Use brushes created just for drybrushing or use old brushes that you have.

Load the 'dry' brush into the paint ensuring there is paint throughout the whole brush. Gently wipe the paint out of the brush on a clean, dry shop towel, pulling the brush in one direction. Always start the drybrushing with a 'light' touch until you can determine how much paint is being 'wiped' off as you stroke. More pressure can be applied as you run out of paint in the brush.

The use of shop towels instead of paper towels is better because less particles of 'paper' are picked up by the brush when wiping.

Brush blending to create a new colour from two or more colour is sometimes drybrushed. Pick up a little paint with the brush and wipe on your wax palette then pick up the next colour and blending this into the paint put out earlier to create another colour. Be sure to blend the new colour into 'both sides' of the brush before wiping off the excess to your shop towel.

When a real intense colour is wanted, do not wipe as much of the paint out of the brush. Always start with a light touch when stroking on the surface to see just how much paint will be released. If it is too much, then wipe the excess on the shop towel with more pressure.

To remove an area with too much coverage, simply wipe with a damp cloth or paper towel. Because you have applied a coat of glazing medium to the various layers of your painting, it will protect the earlier layers from being removed.

It is important to dress the brush (load the brush) with some Canvas Gel (by DecoArt Americana). Load as you would for paint, blending both sides of the brush to ensure the canvas gel is spread evenly throughout the brush. Wipe off the excess on a paper towel, the same as if this were paint.

The canvas gel will help maintain the integrity of the brush allowing you to drybrush longer before having to clean the brush in water. You can now load this brush into the paint and wipe off the excess, the way you normally would for dry-brushing.

Remember to use the size of brush best suited to the area being dry-brushed and to always start in a 'darker or more intense' area receiving the paint to determine just how much paint is being released. This will allow you to determine whether you need more or less pressure.

With the exception of the mouth and teeth area, this entire design was 'drybrushed' to establish the fur. Very little 'floating' was done.

STEP ONE – refer to the colour worksheet for placement. Please note that 'T' denotes adding just a 'touch of paint' to a mix.

Create a mix of *Raw Sienna + Burnt Sienna 3:1 (Raw Sienna + Burnt Sienna 4:1)*. This mix will be known as the 'yellow mix'. Add it to your sta-wet as this mix will be used throughout the design.

Begin with the face, drybrushing the entire area including where the ears would be located and the back of the head. (It is easier to add the darks over this then to butt the two colours up against each other.)

Continue with this same colour to the body area of the collie as seen in the sample. Use a clean brush to drybrush the white fur areas. Keep the coverage light, allowing the 'background' colour to act as your 'shading' on the white fur. Less pressure on the shaded areas will help you to accomplish this. Keep a separate brush for the white and set aside when you are not using it to use again later. If you work some of the Canvas Gel into the dirty brush and wipe away the paint onto a paper towel, it will keep the brush soft for when you use it again. Add a coat of glazing medium and dry.

Trace on the face details as well as the ears with dark graphite.

The tongue is based with a mix of *Medium Gray + Burgundy 1:T (French Mauve + Slate Gray 1:T)*

Base in the brighter teeth seen with *Warm White (Cool White + Raw Sienna 1:T)*

Base the teeth on the side with a mix of *Warm White + Dark Grey 2:T (Cool White + Graphite 2:T)*

Create a mix of *Dark Grey + Carbon Black 3:1 (Graphite + Lamp Black 2:1)*. This mix will be known as the 'warm black mix'. Add this to your sta-wet as this colour will be used throughout the design.

The dark area around the mouth, the nose and eye area is based with this warm black mix.

Drybrush the small thin area with *Titanium White (Cool White)*, seen on the chin where it meets the coloured fur on the jaw.

Base a small area between the teeth with *Burnt Umber (Burnt Umber)*. This is the solid area seen on the line drawing.

Float Burnt Umber on the left side of the tongue fading in towards the jaw. This float should be 'wide, but soft'. Leave more water in the brush than you normally would for a regular float.

Shade the brighter teeth with **Medium Gray** (*Graphite + Cool White 2:1*). Apply a coat of glazing medium and dry well.

Float the nose mix around the outside of the mouth area onto the fur colour in the jaw and chin area. Float this same colour on the nose, and then shape the outside of the eye area, with this same mix, fading out onto the fur colour.

Use the tip of a small scroller to add a small line to the left front of the eye, as well as a small dot to the far right corner of the eye with **Medium Grey** (*Cool White + Graphite 2:1*). The 'life dot' is added with a small dot of **Titanium White** (*Cool White*).

The dark markings on the face as well as the ears are added with drybrushing over the yellow that was added earlier. Begin with a brush mix of **Burnt Umber + Raw Sienna + Carbon Black 1:1:1/2** (*Soft Black*). Darken the receding areas with **Carbon Black** (*Lamp Black*).

Drybrush some **Titanium White** (*Cool White*) across the top of the nose area as well as the nose itself to show shape. Apply a coat of glazing medium and dry well. Your painting should resemble what you see on **step one** of the colour worksheet.

STEP TWO – refer to the colour worksheet for placement.

The fur is built up with drybrushing in the same manner as listed earlier. I like to begin with a lighter touch, to help establish not just the colouring but the 'shape' of the animal as well. You will need to alternate the lights with the darks so that the 'blend' where two colours meet is more natural.

Begin with the dark areas such as seen on the shoulder where the white bib meets the dark colour of the fur. I began with the '**warm black mix**', applying more pressure to get a more intense coverage for the darker area in the shoulder and as I ran out of paint, moved to an area with less coverage. The 'slight' dark areas seen in sample two represent the 'shape areas' of the animal and this helps me to 'see' them as I add the fur colour seen in steps three and four. Apply a coat of glazing medium and dry well.

The lighter areas seen in step two begin with **Warm White + Burnt Sienna 1:2-T** (*Mocha + Cool White 1:1*). A lighter value is added over this for the brighter areas with this same mix plus more **Warm White** (*Cool White + Raw Sienna 1:T*) added to the above mix. Note that the 'belly area' is very light. Use the chisel edge of your brush to lay in some of this lighter mix here. The stroke should start someplace up into the area based with the yellow mix and end onto the background area behind. Apply a coat of glazing medium and dry well.

STEP THREE – refer to the colour worksheet for placement.

Step three shows the colour of the fur deepened. Drybrush some **Dark Grey** (*Graphite + Lamp Black 1:T*) in all the dark areas. This colour will extend to the furthest area the darks would be seen. Over this but not coming out as far, add **Dark Grey + Carbon Black 1:1** (*Graphite + Lamp Black 1:1*) and finish with **Carbon Black** (*Lamp Black*) in the darkest areas but keep this coverage sparse. Apply a coat of glazing medium and dry well.

The highlights on the dark areas are drybrushed with a mix made with the **Warm White + Burnt Sienna 1:2-T** (*Mocha + Cool White 1:1*). Continue getting lighter on 'smaller areas' with **Warm White** (*Cool White + Raw Sienna 1:T*). Add a coat of glazing medium and dry well.

Brighten the white fur with more drybrushing, making sure to use shape following strokes allowing the background grey to represent your shadows. If you add too much coverage with the paint it will look too flat. Remember that value creates shape so you need that grey to help show the form of the white bib and leg separation.

A side-loaded flat brush is now loaded into first **Burnt Umber** (*Burnt Umber*), and then blended on your wax palette and then load the same tip into **Burnt Sienna** (*Burnt Sienna*) and blend the brush in the same area on your wax palette to create a new colour.

The brush should be ‘wet’ and the paint will travel across the entire brush but that is ok. You want a ‘washy’ application of paint here. Dampen the surface to receive the paint with clean water with a large flat and then deepen the ‘red’ areas of the fur with stroking on this paint.

When you stroke an area with the brush, reverse the position of the brush to pick up the paint on the other side (back-to-back float), so that there is a gradual fading of colour and no harsh lines. If this colour seems too intense (bright), then immediately wipe off with a damp rag or paper towel and repeat, but this time leave more water in your side-loaded brush.

Make sure this is dried well before you apply a coat of glazing medium. Your painting should now resemble step three.

STEP FOUR – refer to the colour worksheet for placement.

Step four demonstrates the detail fur added. Normally I prefer to use a red sable round but found ‘less is more’ when doing this smaller size. The shorter, finer hairs that are seen in the negative space areas against the background are done with the fur colour you see from your palette. The white areas are over-stroked onto the body and against the background, being mindful to allow the background to show through for the shape. Add as much or as little detail fur as you are comfortable adding. Add a coat of glazing medium and dry well.

I grounded the Collie by adding the suggestion of grass at his feet with the technique of ‘puddling’. I used a classic bright to add this grass, loading a ‘wet brush’ into the paint this time, thinning it somewhat with water. Dampen the area to receive the paint and apply the brush strokes with a slip-slap application, almost making little ‘X’s. As the area dries, more paint is dispersed and the over-stroked areas will get darker in value. Concentrate this phenomenon where the dog’s foot meets the ground. The colour used is **Pine Green + Medium Green** (*Avocado*) - any green is fine. Don’t add too much and the value shouldn’t be much darker or lighter than the background.

Allow the painting to sit overnight and review it the next day. If you have a pet Collie or someone that does and want to paint the markings to match, have fun. Add less or more of the appropriate colours. Sign your painting and apply a coat of glazing medium allowing it to sit a few hours before applying a coat of varnish, following the manufacturer’s recommendations.

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