



PAINTER'S ✓ Checklist

Surface

See page 102.

Palette

DECOART AMERICANA ACRYLICS

Antique White	Ice Blue
Black Plum	Naphthol Red
Blue/Grey Mist	Orange Twist
Bright Yellow	Traditional Burnt Umber
Cadmium Orange	Traditional Raw Umber
Cool White	
Deep Periwinkle	
Dried Basil Green	

DECOART HOT SHOTS

- Fiery Red
- Scorching Yellow
- Torrid Orange

Brushes

LOEW-CORNELL INC.

- Mixtique Gold Series 8400 3/8", 1/2" & 3/4" angulars
- La Corneille Series 7000 nos. 3/0 & 3 rounds
- La Corneille Series 7350 no. 1 liner
- La Corneille Series 7050 no. 0 script liner
- Crescent Series 247 1/8" & 1/4"
- Stencil Series 1150 1/2"

Supplies

- Composition gold leaf
- DecoArt Canvas Gel
- DecoArt Easy Float
- J.W. etc.'s UnderCover (white)
- Kneadable eraser
- Low-tack tape (removable)
- Palette knife J-20
- Micron Pigma pen (brown)
- Rebecca Baer Clearly Elegant Stenciling Gel
- Rebecca Baer Gilded Stenciling Adhesive
- Rebecca Baer Simply Elegant stencil no. ST-115 Fantasia
- Saral Transfer Paper (white)
- Soft lint-free cloth or Swiffer Stylus
- Talcum powder

Freedom is Never FREE

Rebecca Baer cda

A pair of red-orange poppies rests over subtle stenciling while text and raised trim combine with gilded edges to provide the finishing touches. A song by Phillips, Craig & Dean titled "Freedom is Never Free" provided the inspiration for this card. It reminds us of the debt we owe to those willing to defend our freedoms and those of others. You may notice the pattern for the back of the card identifies me as the designer and includes my website. I chose to include this because I would be interested in hearing from any recipient of the card who would like to comment. Please include this information if you choose to paint this card and consider adding "painted by" with your own signature and contact information. It could be interesting to see where our card goes and who it may touch in its journey. And for the veterans, thank you!

PREPARATION

Prime the surface with *White UnderCover* opaque primer if desired, sanding lightly. Basecoat the card with *Ice Blue+Antique White* (4:1). Trace the pattern but do not transfer the pattern onto the surface at this time.

LET'S PAINT BACKGROUND

■ *Step 1:* The background is mottled wet-on-wet. Read over the remaining steps for the background before continuing. Place a small pud-



dle each of *Ice Blue+Antique White* (4:1), *Traditional Raw Umber*, *Deep Periwinkle* and *Cool White*. Steps 2 through 4 must be executed quickly while the surface remains wet.

■ *Step 2:* Place the card halves side-by-side so that you can complete the background of the cover as a continuous unit. Using a 3/4-inch angular brush, wet the surface with water so that it glistens but there are no puddles on the surface. Apply a single coat of *Ice Blue+Antique White* (4:1) to the dampened surface.

■ *Step 3:* Without rinsing the brush, pick up *Traditional Raw Umber*. Slip-slap the color onto the lower portion of the surface. Notice how this color is mostly on the lower third of the card with only a small amount scattered randomly upward. Next, pick up *Blue/Grey Mist* and apply in random, irregular patches taking care not to over-blend. (Figure 1).

■ *Step 4:* In the same manner, apply *Deep Periwinkle* in the upper regions. Finish with *Cool White* also

in the upper regions but only on the right half of the card; dry (Figure 1). When dry, paint the inside in the same way.

COVER STENCIL

■ *Step 1:* Rotate the Fantasia stencil 90 degrees clockwise. Position motif B along the left edge with the bottom of the motif resting at the bottom edge of the surface. Secure with removable tape.

■ *Step 2:* Pick up *Blue/Grey Mist* (+a hint of *Traditional Raw Umber* if needed for visibility) on a ½-inch stencil brush. The goal is to create the appearance of a shadowy iron fence behind the flowers. Wipe the brush on a clean, dry paper towel to remove excess paint. Holding the brush at a right angle to the surface, pounce over the stencil until the motif is completely filled (Figure 1). Reposition the stencil to the right and repeat the above procedure until the fence extends the full width of the cover.

■ *Step 3:* Take time now to carefully clean the stencil; it is intricately detailed and thus delicate. Place the stencil flat on a tray and coat it with antibacterial hand sanitizer. Gently rub over the stencil with your fingertips to remove the paint and then disperse the gel with liquid soap and water. Rinse well and place the stencil flat on a towel to dry.

DESIGN

Apply the design (outlines only) using Saral white transfer paper and your stylus. Carry the lines for the edges of the petals into the center of the flower.

GREENERY

■ *Step 1:* Combine *Traditional Raw Umber*+*Bright Yellow* (1:1). Thin the mixture to an inky consistency and apply a single coat to each leaf, stem and bud with a no. 3 round (Figure 2). Stroke the leaves in a direction consistent with growth.

■ *Step 2:* Establish the lighter

areas on the leaves, stems and bud using *Dried Basil Green* on a ¼- to ⅛-inch crescent, depending on the size of the area being dry-brushed. This will not be a significant change.

■ *Step 3:* With the same dirty brush, build the highlights in progressively smaller areas with increasing amounts of *Cool White*. Build each highlight to the desired intensity with additional *Cool White* on the dirty ⅛-inch crescent (Figure 3).

■ *Step 4:* Shade the greenery as shown with very thin *Traditional Raw Umber* side-loaded on a ½- to ⅜-inch angular (Figure 4).

■ *Step 5:* Deepen the shading in a still narrower area with very thin *Traditional Raw Umber* side-loaded on a ½- to ⅜-inch angular. With this application use the tip of the brush to zigzag out from the center veins to create visual texture. Deepen the core darks (triangular and crescent-shaped dark areas) as well (Figure 5).

■ *Step 6:* Referring to the pattern and photos, apply fine hairs on the greenery with thinned *Cool White*+a touch of *Citron Green* on a no. 0 script liner (Figure 6). Notice the general direction indicated on the pattern.

FLOWERS

■ *Step 1:* Combine *Cadmium Orange*+*Traditional Raw Umber* (3:1) and thin to translucency with water. Use a no. 3 round to apply the thinned paint to each poppy with shape-following strokes leading into the center of the flower (Figure 2). Re-transfer interior lines of the poppies.

■ *Step 2:* With *Naphthol Red*+*Fiery Red*+*Traditional Burnt Umber* (1:1:1) side-loaded on a ½-inch angular, float shading on the poppies to separate and define the petals (Figure 3). Then use the chisel edge of the side-loaded brush to pull paths of shading (drawing the brush a short distance sideways) to develop the crinkled

appearance of the flowers.

■ *Step 3:* In the same manner, deepen the shading in a narrower area with *Black Plum*+*Fiery Red* (2:1) (Figure 4).

■ *Step 4:* Dry-brush the unshaded areas with *Cadmium Orange*+*Orange Twist* (1:1). on a ⅛-inch crescent (Figure 5). Look for these spaces in between the shaded crinkles. Increase the proportion of *Orange Twist* as needed to lighten. Reinforce the highlights with floats of the same as needed.

■ *Step 5:* Wash a hint of *Cadmium Orange*+*Fiery Red* (1:1) in random patches on the flowers (Figure 6).

■ *Step 6:* Wash additional areas with *Torrid Orange* (Figure 6).

■ *Step 7:* Reinforce selected highlights with *Orange Twist* sideloaded on a ½- to ⅜-inch angular. Working closely with your photo, notice highlights that are contrary to the previously applied bands of shading and highlights. Apply these with very thin *Orange Twist* at angles to create the appearance of the creases common to poppies (Figure 6).

■ *Step 8:* Apply the core darks in triangular and crescent-shaped dark areas with a ⅜-inch angular. Use very thin *Black Plum* sparingly to avoid muddiness (Figure 6).

■ *Step 9:* Refine the edges of the petals with fine lines of *Orange Twist* on a no. 0 script liner (figures 7 and 10).

CENTER

■ *Step 1:* Use the tip of a ⅜-inch angle to streak and dab a dark center in the open flower with thin *Black Plum* as shown (Figure 7).

■ *Step 2:* Detail the broad ring around the deep center with curving lines of very thin *Black Plum*+*Orange Twist* (1:1) on a no. 3/0 round (Figure 8). Add more *Orange Twist* to the mixture and then highlight the ring (Figure 8).

■ *Step 3:* Pull fine filaments surrounding the ring with very thin *Tra-*

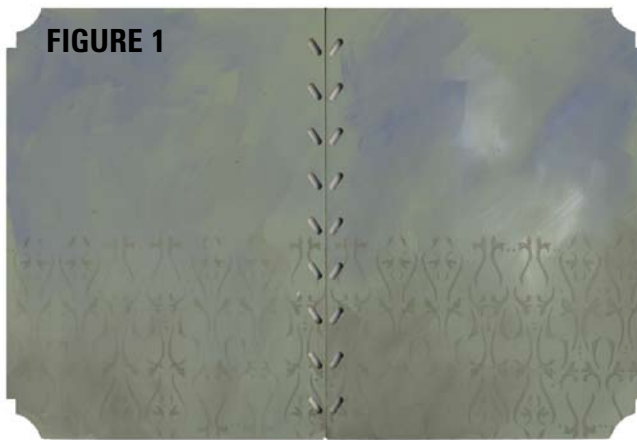


FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

ditional Raw Umber on a no. 0 script liner. Then intersperse *Black Plum* filaments among the *Traditional Raw Umber* (Figure 8).

■ *Step 4:* Dot the ends of the filaments with *Dried Basil Green+Orange Twist* (1:1) on a no. 3/0 round (Figure 9). Apply lighter specks with *Bright Yellow+Cool White*, using more or less *Cool White* for variety (Figure 9).

TINTS & ACCENTS

■ *Step 1:* Vary between *Scorching Yellow* and *Deep Periwinkle* to create

interest among the leaves. Thin each color to wash consistency (transparent) and apply with a 3/8-inch angular.

■ *Step 2:* Tint the flowers with *Deep Periwinkle* (Figure 10). If needed to add brightness to the red and orange tones, wash a hint of *Cadmium Orange+Fiery Red* (1:1) in random patches on the flowers, washing additional areas with *Torrid Orange*.

TEXT

■ *Step 1:* Thin *Dried Basil Green+a touch of Traditional Raw Umber*

slightly with water. Flatten a no. 1 liner so that it works like a long flat brush, and use it to paint “with gratitude” with the thinned paint (Figure 11). The letters will fill with a single stroke of the brush.

■ *Step 2:* Thin *Cadmium Orange* slightly with water. Use a no. 0 script liner to paint “for, freedom” and “never free” with the thinned paint (Figure 11).

■ *Step 3:* Use *Cadmium Orange+Orange Twist* (1:1) on a no. 0 script liner to stroke a light section on each letter. The highlight rests toward the



FIGURE 7



FIGURE 8



FIGURE 9



FIGURE 10



FIGURE 11

upper right of each letter segment (Figure 11).

■ *Step 4:* Next, combine *Orange Twist+Cool White* (1:1). Apply this mixture in a smaller swath within the previous application (Figure 11).

■ *Step 5:* Use a no. 0 script liner to place a small highlight of thin *Cool White* within the light swath as shown (Figure 11).

■ *Step 6:* In the same manner, paint “is never” overlapping the “F” in “free” beginning with *Cadmium Orange* and then building the highlights as before (Figure 11).

■ *Step 7:* Transfer the text to the back cover of the card then remove as much of the transfer residue as possible by lifting it with a kneaded eraser. The transfer carbon will interfere with the pen and erasing after writing may smear the ink so it is necessary to work with the pattern just barely visible. Write the text on the card with the brown Micron

Pigma pen (Figure 10).

TRANSLUCENT EMBOSsing

See Figure 11.

■ *Step 1:* Visually estimate two tablespoons of *RB Clearly Elegant Stenciling Gel*, adding a drop of *Blue-Grey Mist* and mixing well. Cover the gel with plastic when not in use.

■ *Step 2:* Rotate motif A of the *Fantasia* stencil 90 degrees, and then flip the stencil vertically. The longer scroll extension will now be at the bottom with the open end of the motif to the right.

■ *Step 3:* Position the motif around the text on the left-hand half of the inside of the card as shown. Secure with removable (low tack) tape to prevent shifting.

■ *Step 4:* Use a J-20 palette knife to gently spread tinted *RB Clearly Elegant Stenciling Gel* over the exposed stencil so that it is smooth and level. Do not use excessive pressure as this

will force gel beneath the stencil. Lift the stencil and set the surface aside to dry. Immediately wash the stencil in warm water.

■ *Step 5:* When the first application is dry (it will change from opaque to translucent), emboss the border along the lower edge of the card in the same manner. To do this, rotate border D of the *Fantasia* stencil 90 degrees, and then flip the stencil horizontally. Place both halves of the card side-by-side, and position the stencil flush with the lower edge of the surface so that the border reaches to the right edge. Secure with removable tape. Spread with *Stenciling Gel* as before.

■ *Step 6:* To continue an embossed design, the prior application of *Stenciling Gel* must be dry. Reposition the stencil to complete the border on the remaining section of card. Repeat the embossing procedure as described above. Remember to clean

the stencil immediately after each application.

GILDED EDGES

■ *Step 1:* Dust the panel with talcum powder; this will prevent the gold leaf from sticking where it shouldn't. Sweep the surface with a dry brush to remove as much excess powder as possible.

■ *Step 2:* Use a sponge wedge to daub *Gilded Stenciling Adhesive* along the edges of the panel. Apply a little pressure so that the sponge carries the adhesive over the edge to create an irregular border on the front, but take care not to put adhesive anywhere that you don't want leaf. Wash the applicator immediately with soapy water if you wish to reuse it. (The applicator can be discarded or the sticky part can be trimmed off with scissors if you don't want to clean it.) As the adhesive dries it will turn from milky white to clear; when it's completely clear, you are ready to

apply gold leaf.

■ *Step 3:* Press the gold leaf firmly to the adhesive using either the tissues that the gold leaf is packed in or a firm brush.

■ *Step 4:* To remove composition leafing from unwanted areas, push the leaf with a semi-stiff brush to tear and lift loose leafing from the areas where there is no adhesive.

■ *Step 5:* Allow the glue to dry thoroughly and buff the surface with a very soft cloth or a Swiffer. Breaks in the leafing can be patched by repeating the above procedure, or they can remain as is, whichever you prefer.

FINISHING

Carefully remove any remaining pattern lines, and allow the painting to dry thoroughly. Protect your completed artwork with several layers of *DuraClear Varnish* in the desired sheen. Note that when applying a finish over gold leaf, a matte finish

will tend to dull the gold. For a shinier result, use either satin or gloss varnish. ∞

Artist's Sketch



Rebecca Baer CDA is a popular designer and author who maintains an active seminar schedule at home and abroad. Rebecca

is a columnist and regular contributor to a variety of domestic and foreign magazines and has published an extensive line of elegant designs via pattern packets, books and video projects. Her signature products and related stenciling and painting supplies are distributed worldwide through her company's website, www.rebeccabaer.com. You may contact Rebecca at painting@rebeccabaer.com.

