

Sea Shell Trunk

MATERIALS

PAINT: FolkArt by Plaid

(AP) = FolkArt Artists' Pigment



Wicker White



Dark Plum



Burnt Umber (AP)



Berry Wine



Mushroom



Gray Plum



Burnt Sienna (AP)



Terra Cotta



Midnight



Violet Pansy



Burnt Carmine (AP)



Butter Pecan



Inca Gold Metallic

Surface

- Wood cabinet with lifting lid from Dry Grass Collection by Jeff McWilliams

Brushes

- 1/2-inch (1 1/2 inch) flat
- no. 12 flat
- no. 10 flat
- no. 6 flat
- no. 2 flat
- no. 2 script liner

Additional Supplies

- Floating Medium
- Inca Gold Metallic or Gold Reflecting Medium
- Graphite paper
- Stylus or pencil
- Waterbased satin varnish

This spacious flat-lidded trunk is a great place to store your family's beach vacation photos, souvenirs and scrapbooks. The sea shell and rope motif would work on any size hope chest, blanket chest or other storage piece, and would look especially nice in a vacation or seaside cottage. I basecoated the entire trunk and lid with Wicker White, sanding lightly between coats. The legs are accented with Mushroom and Inca Gold Metallic.

Rope and Shell Trim on Lid



1 Use a ruler to measure a half-inch (1.3cm) band and pencil in all around the perimeter of the lid for the rope. With Mushroom and Wicker White double loaded on a no. 12 flat, start on the top pencil line and make a series of S-strokes coming down to the bottom pencil line.



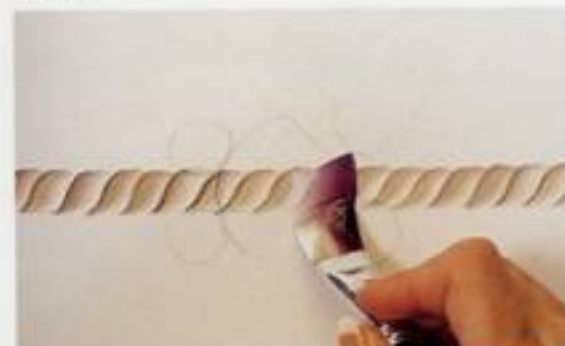
2 To make the corner knot, paint C-strokes to form almost a full circle.



3 For the other end of the knot, start on the perpendicular part of the rope and stroke in toward the center of the knot.



4 Finish the rest of the rope and the knots at the other three corners. Let dry. Trace on the rest of the design.



5 To paint the shell, load a 3/8-inch (19mm) flat with Burnt Carmine and Wicker White. Paint the base first, holding Burnt Carmine to the outer edge.



6 Paint a curving wiggly edge from one side to the other to form the clam shell.



7 Dip the corner of the same brush in Burnt Carmine and stroke over the base to give it a curve.



8 Blend that curved stroke into the shell with the chisel edge of your brush, leading with the white edge.



9 Double load Violet Pansy and Midnight on a no. 12 flat to make the small, dark shells on either side of the clam shell. Make sure to hold Midnight to the outer edge.



10 Paint a second layer, then a third layer on the small side shell, using the same brush.



11 With Burnt Umber and Wicker White double loaded on a no. 10 flat, paint the small shell by spiraling inward from the outside edge, keeping the Burnt Umber to the outer edge as you go.

Rope and Shell Trim, *continued*



12 Double load a no. 2 flat with Burnt Umber and Floating Medium. Paint tiger stripes on the spiral shell from the outer edge toward the center. Add Violet Pansy and Midnight to the same brush and paint a little circle in the middle of the shell.



13 With Mushroom and Wicker White on a no. 6 flat, paint the little snail shells the same way as the spiral shell, but without the tiger stripes.



14 Paint in the coral using the chisel edge of a no. 6 flat brush loaded with Burnt Carmine and Wicker White.



15 To add shadows next to the shells, load a no. 12 flat with Floating Medium, then side load into Burnt Umber. Hold the Burnt Umber against the shell design and float a soft-edged shadow to give depth and dimension. Do the same on the other side of the shells. Then repeat this entire design on the opposite side of the lid.

Corals and Shells on Front



16 After tracing the pattern onto the front of the trunk, use a dampened household sponge stroked into Butter Pecan on one edge to shade in the sand line.



17 With inky Gray Plum on a no. 2 script liner, paint all the veins into the fan coral. Start from the base and pull to the outer edge.



18 Double load Gray Plum and Gold Reflecting Medium (or Inca Gold Metallic) on a 3/8-inch (19mm) flat. Paint the outer edge of the fan coral all the way around (keeping the Gray Plum to the outside), then fill in the middle.



19 Double load a no. 12 flat with Burnt Carmine and Gray Plum, dip into a little Floating Medium, and paint branching coral outward from behind the shell design.

Coral and Shells on Front, continued



20 With a $\frac{1}{2}$ -inch (19mm) flat loaded with Wicker White and a little Berry Wine, hold the white to the outer rippled edge of the conch shell opening. Stroke the Berry Wine along the bottom edge of the opening for depth. Stroke back and forth in the middle to fill in, working to shade the area from dark to light. Add two clam shells the same way you did on the top of the lid.



21 Following your pattern, start at the tip of the cone area of the shell and outline your layers with Mushroom and Wicker White and a touch of Burnt Umber. Make the points along the edge of the shell with the flat of the brush.



22 Continue painting the bottom of the conch shell with Mushroom, Wicker White and a touch of Burnt Umber.



23 Using a no. 12 flat loaded with Gray Plum and Wicker White, pick up a touch of Dark Plum and paint C-strokes to form outer edges. Fill in with more segments.



24 With a no. 2 script liner, dot in details with Dark Plum and the circle at the top with Burnt Carmine.



25 For the pointed-end shell, double load Terra Cotta and Wicker White on a $\frac{1}{2}$ -inch (19mm) flat. Paint C-strokes, starting small and getting bigger as you near the top of the shell.



26 For the large spiral shell, use the same brush and load Mushroom and Wicker White, plus Floating Medium. Paint the back of the shell first, then the front edge.



27 Double load a no. 12 flat with Burnt Umber and Floating Medium and shade the inside of the shell opening, holding Burnt Umber to the outer edge.



28 With a no. 6 flat and Burnt Sienna, paint the stripes from the outer edge toward the center.



29 Load a $\frac{3}{8}$ -inch (19mm) flat with Floating Medium, side load into Burnt Umber, and add shading around the design. Hold the Burnt Umber against the shell edges.



30 Complete the design by shading around the rest of the shells using the same brush.



31 A few inches (5-7cm) below the top of the trunk, add the same rope design that's on the lid all the way around. The bands of color around the legs are Mushroom and Gold Reflecting Medium (or Inca Gold Metallic).



32 This is how the top of the lid looks with the rope and shell design completed.

Patterns for Sea Shell Trunk



These patterns may be hand-traced or photocopied for personal use only. Enlarge the top one (for the front of the trunk) at 286% and the bottom one (for the lid) at 152% to bring them up to full size.



Floral Jewelry Armoire

MATERIALS

PAINT: FolkArt by Plaid

(AP) = FolkArt Artists' Pigment



Wicker White



Sterling Blue



Periwinkle



Licorice



Burnt Carmine (AP)



Sunflower



School Bus Yellow



Dioxazine Purple (AP)



Burnt Umber (AP)



Berry Wine



Yellow Ochre (AP)



Red Violet



Green Forest

Surface

- Five-drawer jewelry armoire and metal stand by Robinson's Woods

Brushes

- 1/2-inch (1 3/8-inch) flat
- no. 12 flat
- no. 10 flat
- no. 6 flat
- large scuffy
- small scuffy
- fan brush

Additional Supplies

- Flooding Medium
- Gold Reflecting Medium or Inca Gold Metallic
- Small synthetic sponge

I love having lots of little drawers to fill with all my favorite jewelry. I painted this little dresser top armoire with everything I enjoy in nature — wildflowers, grasses, and cute little garden insects. Shiny brass pulls on the drawer fronts give a nice finishing touch.

Background and Foliage



1 Double load a small round dampened sponge with Sterling Blue and Wicker White. I like a synthetic sponge better than a sea sponge, the smaller holes give a better effect. Don't ever put one color on first, then sponge on the second — always double load your sponge.



2 Make circular motions with the sponge to quickly fill in the background.



3 Pounce with the sponge (double loaded with more Sterling Blue and Wicker White) randomly over the still-wet paint. Let the background dry before going on.



4 Following the pattern, use a $\frac{1}{8}$ -inch (19mm) flat multi-loaded with Green Forest, White Wicker, a touch of Sunflower plus Floating Medium. You want this to be light and transparent looking. Paint all the grass stems and large shadow leaves.



5 Double load a no. 6 flat with Dioxazine Purple and Wicker White. Starting at the top of each stem, paint short strokes (staying up on the chisel edge of the brush) to form lavender blossoms. On this flower, I led with the purple edge of my brush.

Pink Blossoms



6 With a $\frac{3}{8}$ -inch (19mm) flat multi-loaded with Green Forest, Wicker White and Sunflower, paint in larger leaves. Use a no. 10 flat double loaded with Berry Wine and Wicker White to paint the pink blossoms, keeping the white toward the rippled outside edge of the petals.



7 Add centers to the pink blossoms with Burnt Carmine and Yellow Ochre double loaded on a small scruffy brush. Pounce in the centers, holding the Burnt Carmine side of the brush upward.



8 Using a no. 2 script liner with inky Green Forest, connect each blossom to the stem. On the same brush, pick up Green Forest and Sunflower and pull little stamens into the centers.

Black-Eyed Susans



9 Paint more green stems in with a no. 12 flat double loaded with Sunflower and Green Forest, pulling downward from top to bottom. Paint the black-eyed Susan petals with School Bus Yellow, Yellow Ochre and Wicker White on a no. 12 flat. Stay up on the chisel edge and pull each stroke from the outside toward the center.



10 Pounce on the centers with Burnt Carmine and Yellow Ochre double loaded on a small scruffy brush.



11 Add small leaves here and there among the blossoms with Green Forest and Sunflower on a no. 12 flat.

Wildflowers and Grasses



12 For the wild violets mixed in among the pink blossoms, use Periwinkle and Wicker White with Floating Medium to make little C-stroke petals, holding the white to the outer edge. Dot with School Bus Yellow for the centers.



13 Double load a no. 12 flat with Green Forest and Wicker White, then pick up a little Sunflower and Floating Medium. Paint the filler leaves in the center, then pull stems into these leaves. With a large scruffy brush multi-loaded with Green Forest, Wicker White and Sunflower, pounce on mounds of moss at the base. Let the moss dry before going on.



14 Load a no. 2 script liner with inky Green Forest and paint in some wild grasses, pulling upward from the moss. To paint the Queen Anne's lace, load both sides of a fan brush into Wicker White, then stroke the brush gently across a puddle of Berry Wine. Lightly tap the bristles in a fan shape to form light, airy-looking blossoms.



15 Fill the flowers with all kinds of little insects normally found in a field of wildflowers.

16 For the pink sedum, double load a no. 10 flat with Wicker White and Berry Wine. Tap the chisel edge in a fan shape, making several layers. Using a no. 2 script liner and inky Green Forest, paint little connecting stemlets under each blossom.



Thistles on Side Panels



17 If you wish, continue the wildflower theme onto the side panels of the jewelry armoire. Paint in some grasses and leaves and pounce moss just as you did on the front. Here I used more Floating Medium on my brush to make the stems look more subtle and like they're in the background. I then added a few different types of flowers such as daisies, ragweed and veronica before I began painting the thistles.



18 Thistles are fun and easy to paint with a no. 12 flat brush double loaded with Dioxazine Purple and Wickler White. For each spiky little "petal," make an upward flip with the brush, leading with the white edge.



19 Using a no. 6 flat double loaded with Sunflower and Green Forest, paint the base of the thistles with a curvy U-stroke, keeping the green edge at the bottom. Then make three little leaves hanging down from that base.



20 With the same flat brush, make tiny downward strokes in layers all the way to the stem, leading with the Green Forest edge of the brush.

Add Little Garden Insects



21 Finish off the side panels with any other wildflowers you like and maybe even a bumblebee or other garden critters.



22 On the top of the armoire, paint little butterflies, dragonflies and bumblebees so they look like they're hovering over the garden on the front of the armoire. Refer to pages 43-45 for instructions on painting insects and suggested colors.

Pattern for Front of Armoire



This pattern may be hand-traced or photocopied for personal use only. Enlarge at 238% to bring it up to full size.

Finished Jewelry Armoire



- 23 Add some small, bright brass drawer pulls to give your jewelry armoire an elegant finished look.



Lavender & Hydrangeas on Stackable Drawers

MATERIALS

PAINT: FolkArt by Plaid

(AP) = FolkArt Artists' Pigment



Parchment



Basil Green



Bayberry



Dark Plum



Berry Wine



Settlers Blue



Raw Umber (AP)



Thicket



Wicker White

Surface

- 3 stackable drawers from Robinson's Woods

Brushes

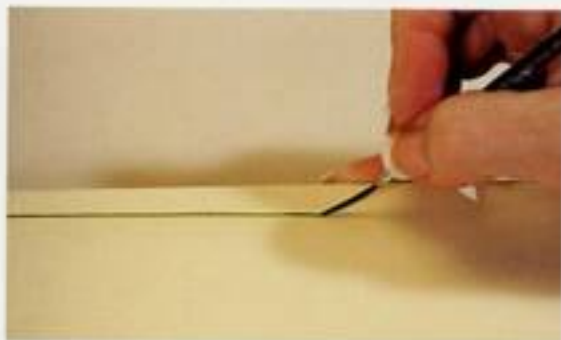
- 6-inch (1 1/2-in) flat
- no. 12 flat
- no. 10 flat
- no. 2 script liner
- no. 1 script liner

Additional Supplies

- Fixating Medium
- Wooden knobs for drawers
- Round wooden knobs for ball feet

I bought these stackable wooden drawer units in three different sizes for a lighter, more contemporary look. To separate the pieces, I added ball feet in progressively larger sizes to the bottom of each unit. All sides of the drawer units were basecoated first with two coats of Parchment, sanding between each coat. Then I transferred the patterns for the hydrangeas to the drawer fronts and for the lavender to the top unit. These stackable drawers would be a handy place to keep your scrapbooking collections, old photos, and supplies.

Hydrangeas



1 Pin-stripe the top of each drawer cabinet using a no. 2 script liner with inky Thicket. Drag the liner behind your hand, bracing your little finger along the edge to help you gauge the placement of the pinstripe.



2 Then freehand a wavy line over the pinstripe. This acts as a kind of frame for the lavender you'll be painting on the top of the highest set of drawers.



3 Paint a hydrangea leaf with Basil and Bayberry on one corner of a 3/8-inch (19mm) flat and Dark Plum on the other corner. Keep the Dark Plum to the inside of the leaf. Watch the outer edge of the leaf: slide the brush in and out to give a ripply edge. Then pull a stem into the leaf.



4 With a no. 10 flat loaded with Settlers Blue and Floating Medium, make individual hydrangea petals, layering the florets over each other.



5 With the same brush, dip one corner into Dark Plum and paint a few petals, then dip into Berry Wine and paint a few more. A variety of colors looks more natural.



6 Dot in centers on some of the florets with a no. 1 script liner dipped into Bayberry, then stroked across Thicket. Add curlicues with inky Bayberry to finish.

Lavender



7 To paint the lavender on the top of the highest drawer, double load a $\frac{3}{8}$ -inch (19mm) flat with Basil Green and Thicket, then pick up Floating Medium. Pull some softly curved stems upward, then add long comma strokes to form foliage.



8 With a no. 2 script liner and inky Raw Umber, paint some loops to tie the stems together at the bottom and then again partway up.



9 To form the lavender blossoms, multi-load a no. 12 flat with Dark Plum, Wicker White and Floating Medium. Use the chisel edge of the brush to paint short strokes downward toward the stems.

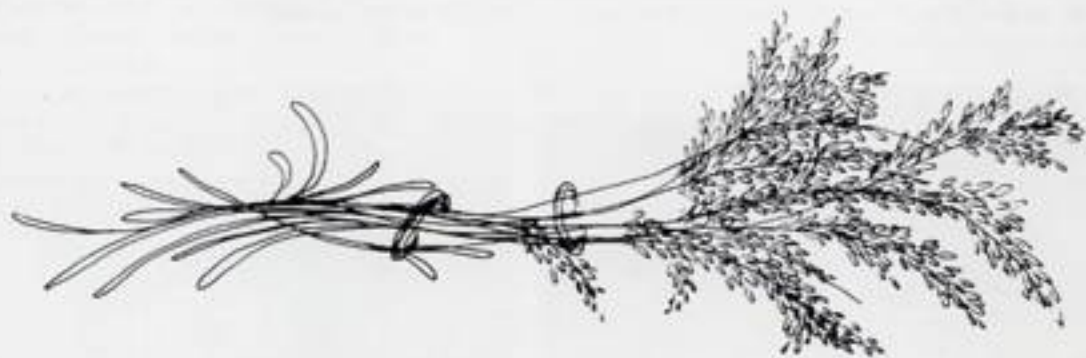


10 With the same brush, pick up Berry Wine on the Dark Plum corner and add more strokes for color variation in the blossoms.



11 Finally, pick up Dark Plum on the Berry Wine corner of the same brush and add even darker petals.

Patterns for Hydrangeas and Lavender



These patterns may be hand-traced or photocopied for personal use only. Enlarge the top one at 119% and the bottom two at 244% to bring them up to full size.

Finish



12 Repeat the lavender design on the opposite side, varying the shape of the lavender and the colors. It's the little variations like these that give your furniture pieces that hand-painted look.



13 This is how the drawer fronts look with all of the completed hydrangeas. Notice how the clusters of hydrangeas and leaves get larger and more numerous the larger the drawer gets.

The drawer pulls and ball feet are just plain wooden knobs that can be bought at a home improvement center. The ball feet come in small, medium and large sizes. Basecoat the ball feet with Basil Green and let dry completely before attaching. The drawer pulls are just basecoated with Parchment. Add tiny flowers to the knobs if you wish.



Tropical Birdhouse Cabinet

MATERIALS

PAINT: FolkArt by Plaid

(AP) = FolkArt Artists' Pigment



Linen



Thicket



Sunflower



Barn Umber (AP)



Wicker White



School Bus Yellow



True Blue



Prussian Blue (AP)



Grass Green



Poppy Red



Licorice



Medium Yellow (AP)



Violet Fanny



Berry Wine



Dioxazine Purple (AP)



Barn Carmine (AP)

Surface

- Tall cabinet with peaked roof on cast iron stand by Robinson's Woods

Brushes

- 1/2-inch (13mm) flat
- no. 12 flat
- no. 8 flat
- no. 6 flat
- no. 2 script liner
- no. 1 script liner

Additional Supplies

- Floating Medium
- Small synthetic sponge
- Grippie paper
- Stylus or pencil
- Varnish for outdoor use (optional)

This tall wooden cabinet with its peaked roof and tropical look is perfect for outdoor use, such as in a sunroom or a screened-in porch, on the patio, or next to the pool. If you plan to keep this cabinet outdoors, protect the painting with a varnish specially formulated for exterior use.

Branches and Green Parrot

1 Load a 3/8-inch (19mm) flat with Floating Medium, then work a little Thicket and Linen well into the brush. Paint the fern stems for positioning, pulling each frond from the stem outward. Load a no. 8 flat with Thicket and Floating Medium and paint little clusters of one-stroke shadow leaves. Repeat around the cabinet where desired and on the bottom shelf.

2 Double load a 3/8-inch (19mm) flat with Wicker White and Burnt Umber to paint the branches. The movement is the same as painting vines, but putting more pressure on the chisel edge of the brush makes the branches thicker than vines. Pay attention to the way the smaller branches come off of a larger branch — never at a 90-degree angle.



3 Begin the green parrot by tracing on the pattern. Paint the head with a no. 12 flat loaded with School Bus Yellow and side loaded into Poppy Red. Stroke the outer edge of the head first, then fill in. Load a no. 8 flat with Wicker White and Medium Yellow and paint the eye area with two wavy circles for the wrinkles.

4 With a 3/8-inch (19mm) flat, pick up Grass Green and Medium Yellow. Start down at the end of the longest tail feather and paint long, chisel-edge strokes up toward the body to represent tail feathers.

5 To paint the left wing, add Thicket to the same brush and stroke the wing feathers over the tail feathers, starting from the outer tip of the wing and working upward toward the shoulder. The green will get progressively darker as you pick up more Thicket on your brush.



6 Wipe excess paint out of your brush onto a paper towel. Pick up a little Wicker White and add a row of white feathers, again stroking from the wing tip toward the body. With the same brush, pick up Grass Green and Medium Yellow and finish the rest of the feathers up to the shoulder.



7 To paint the right wing, start at the outer tip again and overlay strokes right on top of the wing you already painted, using a 1/4-inch (19mm) flat with Grass Green and Medium Yellow.



8 Alternate feather colors all the way up to the shoulder, adding Wicker White, then Thicket and Medium Yellow feathers. With a no. 6 flat double loaded with Thicket and Grass Green, paint the bottom part of the beak, holding Thicket toward the edge of the beak.



9 For the top of the beak, pick up Medium Yellow and Thicket on the same brush. Stroke the yellow edge first, then paint the top edge of the top beak, holding Thicket to the outer edge.



10 Load a no. 1 script liner with Licorice and paint the circle for the eye, the line that separates the beak from the head, and the nostril. Dip the tip of the same brush into Wicker White and add highlights to all those areas. Load a no. 2 script liner with inky Licorice and detail some wavy lines around the eyes.

Parrots and White Orchid



11 Load a $\frac{1}{8}$ -inch (19mm) flat with Floating Medium and side load into Burnt Umber. Float some shading around the green parrot.



12 To paint the bright blue parrot, load a $\frac{1}{8}$ -inch (19mm) flat with True Blue and Prussian Blue and a little Wicker White. Paint the head, body and tail feathers first. Next paint the back wing, then the front wing, with Grass Green, School Bus Yellow and Wicker White. The wing feathers are painted the same way as for the green parrot, starting at the tip and stroking toward the shoulder. The beak colors are Prussian Blue and True Blue.



13 Begin the white orchid by loading a $\frac{1}{8}$ -inch (19mm) flat with Wicker White and a touch of Medium Yellow; side load the white corner into a little Berry Wine. Paint the back upper petal — sliding up to a point, changing direction of bristles and sliding back down, keeping pink to the outer edge. Paint the two side petals by putting pressure on the bristles and making loopy, wiggling strokes to make the pink edges look ruffy.



14 Load Wicker White and a little Medium Yellow on a no. 12 flat and paint the bottom two petals, sliding down to a point and back up in one stroke.



15 Add Grass Green to the same brush and paint some green veins from the center outward, using the chisel edge of your brush. Let all the petals dry.



16 Load a no. 12 flat with Floating Medium, then side load into Grass Green. Float some shading around the edges of the large side petals.



17 For the trumpet part of the orchid, load School Bus Yellow and Berry Wine on a no. 12 flat to paint the base of the trumpet. Pick up Wicker White on the School Bus Yellow corner of the brush and start painting ruffles around the opening of the trumpet.



18 Before completing the circle of ruffles, paint a Berry Wine scoop underneath, then finish the ruffy petals.

White Orchid, continued



19 With the same brush, make little strokes from inside the trumpet's throat downward toward the ruffly edge, leading with the yellow corner of the brush. Let dry.



20 Load a no. 6 flat with Floating Medium, side load into Berry Wine, and add a little shading accent at the throat for depth.



21 Add a little touch of white to the throat after finishing the dark shading accent.

22 With Thicket and a bit of Sunflower on a $\frac{3}{8}$ -inch (19mm) flat, pull a stem from the back of the orchid to the branch, then paint some large smooth leaves, keeping Thicket to the outside edges.



Purple, Pink and Yellow Orchids



23 The purple orchids are painted in much the same way as the white orchid, but the colors are Violet Pansy and Dioxazine Purple, plus Berry Wine. The centers and leaves are Thicket and School Bus Yellow.



24 The colors for the pink orchids are Burnt Carmine, Wicker White and School Bus Yellow for the outer petals, and School Bus Yellow, Thicket and Wicker White for the centers.



25 The yellow flowers are School Bus Yellow and Wicker White for the petals; Burnt Carmine for the centers; and Grass Green and Yellow for the stems.



26 Dampen a small synthetic sponge and multi-load it with Wicker White, Sunflower, Thicket, and Burnt Umber. Sponge some moss on the roof and under the eaves. Finish with some small leaves painted with Thicket and Floating Medium.

Pattern For Tropical Birds and Orchids



This pattern may be hand-traced or photocopied for personal use only. Enlarge at 303% to bring it up to full size.

Finished Cabinet



Completed Cabinet
Front

Left Side Panel

Right Side Panel



Wildflowers and Ferns on Tray Table

MATERIALS

PAINT: FolkArt by Plaid (AP) = FolkArt Artists' Pigment



Wicker White



Taupe Metallic



Thicket



Raw Umber (AP)



Raw Sienna (AP)



Engine Red



Yellow Ochre (AP)



Burnt Carmine (AP)



Burnt Sienna (AP)



Berry Wine



Dark Plum

Surface

- folding tray table by Country Pleasures

Brushes

- 5-inch (127mm) flat
- no. 12 flat
- no. 2 script liner
- no. 1 script liner

Additional Supplies

- Floating Medium
- Plastic wrap
- Butter Pecan (optional)
- Inca Gold Metallic (optional)
- Waterbased satin varnish

Tray tables usually look kind of plain and functional, but here's one that is elegant and substantial enough to use as a coffee table. I began by basecoating the table and the folding legs white. Then I added a "faux finish" using plastic wrap and Taupe Metallic for a richer look. If you can't find this color, use a mix of Butter Pecan and Inca Gold Metallic for a similar effect. Paint the bottom of each folding table leg with a metallic color. Finish off the table top with little bright brass knobs on each side to dress it up.

Pattern for Wildflowers and Ferns



This pattern may be hand-traced or photocopied for personal use only. Enlarge at 263% to bring it up to full size.

Grapevines and Ferns



1 Double load a $\frac{3}{8}$ -inch (19mm) flat brush with Raw Umber and Wicker White, then dip it into Floating Medium. Paint the grapevine around the perimeter of the table top, staying up on the chisel edge of the brush and leading with the white corner. Keep a loose, open design.

To add some fern fronds on each side of the table top, use the same brush and dip it in Thicket. Paint fern stems first for placement. Then with the same colors loaded onto a no. 12 flat, pull in the fern leaves toward the stem, lifting up to the chisel edge as you near the stem.



2 Paint shadow leaves here and there with the same brush. Pull stems into each leaf from the grapevine.



3 Using a $\frac{3}{8}$ -inch (19mm) flat double loaded with Raw Sienna and Thicket, pick up a little Raw Umber and Floating Medium on the brush. Paint the large leaves in each of the corners, keeping the Thicket to the outer edge.

Maple Leaf



4 Add Burnt Sienna and Thicket to the same $\frac{1}{2}$ -inch (19mm) flat you just used for the large leaves. Paint a large maple leaf in one corner by wiggling your brush out to the point of the leaf, then sliding back to center. Keep Thicket to the outside edge.



5 Continue to wiggle the brush back out to the next point and slide back to center, making sure you're watching the green edge of the leaf at all times to keep the shape right.



6 Push down hard on the bristles, wiggle and turn the green side of the brush to the tip of the leaf.



7 Pull a stem into the center of the leaf with the same brush, staying up on the chisel edge and painting wet-into-wet.



8 Again, using the same brush, add some veins in the maple leaf by pulling from the outside edge of the leaf into the center. Stay up on the chisel edge of the brush to get these fine lines.

Flowers



9 These trumpet flowers are easy to paint. Double load your no. 12 flat with Raw Sienna and Wicker White and stroke in the back portion of each blossom.



10 Double load the same brush with Burnt Sienna and a little Berry Wine and stroke in the front portion.



11 Add in some purple, pink, yellow and white blossoms wherever you like. These are the same easy-to-paint, five-petal flowers shown in Project 3. For the purple flowers, double load your no. 12 flat with Dark Plum and Wicker White. For the pink flowers, double load with Engine Red and Wicker White. The yellow flowers are Yellow Ochre and Wicker White. And the white flowers start out with Wicker White and a touch of Raw Umber. The flowers below the maple leaf are white flowers with Burnt Sienna and a touch of Berry Wine for shading.

Detail the Flowers



12 On the white flowers, load your brush with Floating Medium and Raw Umber and shade the petals so the white edges look like they curl up and over.



13 Use inky Wicker White on a no. 2 script liner to pull short stamens in each white flower's center all the way around.



14 Dot Burnt Carmine in the center. Use a no. 2 script liner loaded with Wicker White and dipped into Yellow Ochre to dot the ends of the little stamens.



15 The centers of the yellow blossoms begin with five little strokes inward, using a no. 1 script liner loaded with Yellow Ochre.



16 Using the same brush, pull shorter strokes of Burnt Sienna toward the center on each yellow blossom.



17 Finally, dot the center with Thicket on the end of your brush handle.



18 Detail the centers of all the flowers using the same general method and whatever colors look good to you. Remember, these are just for fun — there's no need to be botanically accurate. To finish off the table top, I added my signature, then sealed it with a waterbased satin varnish.



Trompe L'oeil Folding Screen

MATERIALS

PAINT: FolkArt by Plaid

(AP) = FolkArt Artists' Pigment



Wicker White



Brilliant Blue



Light Gray



Dark Gray



Midnight



Berry Wine



Sunflower



Thicket



Buttercup



Butter Pecan



Basil Green



Yellow Ochre (AP)

Surface

- Three cabinet-quality pine panels from lumber yard, sanded and ready to paint on. Each panel is 1-inch by 12-inches (2.54cm x 30.5cm) and 6 feet (1.8m) long
- 4-6 heavy-duty brass hinges and screws to form a folding screen

Brushes

- 1/2-inch (19mm) flat
- no. 12 flat
- no. 10 flat
- no. 6 flat
- no. 2 script liner
- no. 1 script liner

Additional Supplies

- Floating Medium
- Rectangular household sponge
- Ruler and pencil
- Graphite paper
- Waterbased satin varnish

A folding screen can help divide space in a room, dress up a plain corner, or hide an unsightly area. I painted this folding screen in a trompe l'oeil fashion to make it look like a large wall cabinet. The blue-and-white china and the books remind me of my family's collectibles and journals. This screen started out as three pine panels that I sanded and basecoated with Wicker White. When the basecoat was dry, I transferred each pattern to its proper place, then began painting the trompe l'oeil cabinet.

Patterns for Yellow Flowers, Lace Doily, and Blue & White China



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Trompe L'oeil Shelves & Lace Doily



1 Starting with the upper left portion of the lefthand panel, use a ruler and pencil to lightly sketch in the sides and the shelves in a configuration you like. Make sure all the components (doors, curves, etc.) match in width.

Stroke one edge of a dampened household sponge into Butter Pecan. Draw the lines of the trompe l'oeil cabinet and shelves and shade them at the same time with the sponge. Note how there's more shading under the shelves and in the corners.

2 To paint the lace doily, thinly basecoat the doily area with Wicker White. (If it's too opaque the shelf won't show through the "fabric.") Load a no. 10 flat with Wicker White and Light Gray and paint scallops around the pointed edge of the doily.



3 With the same brush, paint little details in the corner lace. Add little embroidered accents around the outer edge.

4 In each scallop, paint a sunburst detail.

Lace Doily and China Vase



5 Dot in Wicker White with the end of your brush handle to represent knots.



6 Basecoat the bowl shape of the vase with Wicker White. Load a 3/4-inch (19mm) flat with Floating Medium and side load into Light Gray. Shade around all edges, keeping the gray to the outside.



7 Double load a no. 12 flat with Brilliant Blue and Floating Medium. Wiggle on scallops along the top and bottom edges, keeping the blue side of the brush toward the middle of the bowl.



8 Pick up a little Midnight on the same brush and stroke little lines up from the bottom scallops and down from the top scallops. Stay up on the chisel edge of your brush for these lines.



9 Add a little Wicker White and more Floating Medium to the same brush and make light blue comma strokes in the bottom scallops.



10 With a no. 2 script liner loaded with inky Brilliant Blue and Midnight, add crosshatching to the bottom scallops and wiggly lines under the top scallops.



11 Add rosebuds and one-stroke leaves with Midnight and Floating Medium loaded on a no. 6 flat brush. Detail the handle with linework and outline the top and bottom edges of the vase with a script liner.



12 Double load a 3/8-inch (19mm) flat with Thicket and Sunflower. Paint the large leaves for the bouquet and pull stems upward into them. Paint a few extra stems laying on the "shelf."

Yellow Flowers and Scrollwork



13 Add yellow five-petal flowers with Buttercup and Wicker White double loaded on a no. 12 flat. Paint some of the blossoms with white outer edges and some with yellow outer edges for variety. Add shading lines with inky Yellow Ochre. Dot in centers with Yellow Ochre and Thicket.



14 Double load a no. 6 flat with Light Gray and Dark Gray and pick up some Floating Medium. Add "wrought iron" scrollwork accents on both sides of the curved area.



15 This is how the top left part of the panel looks so far.

Blue & White China Platter

16 Now let's move down to the middle shelf of the lefthand panel, where I've painted a trompe l'oeil china platter.

Begin by basecoating the oval area with Wicker White on a $\frac{3}{8}$ -inch (19mm) flat. Side load the same brush into Light Gray and shade the center of the platter. Paint the rim with Brilliant Blue and Wicker White plus Floating Medium on a no. 10 flat. Use inky Midnight on a script liner to paint freehand Xs and to outline the blue rim.

17 Load a no. 12 flat with Brilliant Blue and Floating Medium and paint a vine around the edge of the plate.

18 Paint a large cabbage rose in the center with Brilliant Blue and Midnight on a $\frac{3}{8}$ -inch (19mm) flat. Load a no. 12 flat with the same colors for the smaller roses at each side and the buds in the center.

19 Add the large leaves with Brilliant Blue and Floating Medium on a $\frac{3}{8}$ -inch (19mm) flat. The medium leaves are painted with Midnight and Floating Medium on a no. 12 flat, and the smallest leaves are painted with a no. 6 flat.

20 Add little one-stroke leaves all around the rim of the platter. To add depth and realism, shade underneath the platter and under the lace edge of the doily with Butter Pecan and Floating Medium.



Trompe L'oeil Door and Birdcage



21 Paint a subtle garland design on the cabinet "door" using a script liner and inky Butter Pecan to place the vines. The doorknob is detailed with inky Dark Gray.



22 Load a no. 10 flat with Butter Pecan and Floating Medium and paint little one-stroke leaves, connecting them to the vines. With the same brush, pick up more Floating Medium and stroke on subtle shadow leaves in the background.



23 Begin the birdcage by basecoating the bottom circle and top circle with Light Gray. Add Dark Gray to the same brush and paint the rim on the bottom and center circles. Detail the top with a no. 1 script liner.



24 Load a no. 2 script liner with inky Dark Gray and freehand the wires from top to bottom. Make sure some touch the back edge of the bottom circle and some touch the front. This gives a rounded look to the birdcage.



25 Add some vines with Thicket and Sunflower on a 1/4-inch (19mm) flat. Don't worry if your birdcage wires are not perfect — you can always wind your vines to cover any spot you don't like.



26 Add leaves in a variety of sizes draped over and around the birdcage. Double load Thicket and Sunflower on a $\frac{1}{8}$ -inch (19mm) flat for the largest, rippily-edged leaves. Fill in with smooth-edged, one-stroke leaves using a no. 12 flat, then use a no. 2 script liner with inky Thicket for new growth tendrils.



27 To finish off the lefthand panel of the screen, detail the cabinet "door" with more shading to give a raised panel effect. Let the leaves from the shelf above hang gracefully over the door, and make the doorknob as fancy or as simple as you wish.

Pattern for Pink Tulips in Blue & White Planter



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Pink Tulips



28 Double load a $\frac{1}{2}$ -inch (19mm) flat with Berry Wine and Wicker White; dip the Wicker White corner into Sunflower. Wiggle the brush upward and stop at the point of the petal. Don't lift your brush up off the surface yet.



29 Now lean the brush down, reverse direction and wiggle down to finish the petal. Both steps 28 and 29 are done in one stroke. Be sure you've kept the Berry Wine toward the center.



30 To layer petals, wiggle up to the tip and slide down, leading with the Berry Wine edge of the brush.



31 Wiggle the brush up on the opposite side and slide it down again on the chisel edge.



32 Wiggle up and back down one more time for the center petal. Add a hanging petal by wiggling down to the point and sliding back up to the base of the tulip.

Pink Tulips, continued



33 With a $\frac{1}{8}$ -inch (19mm) flat loaded with Thicket and Sunflower, paint the top of the stem and the base of the tulip. Then pull the stem down into the flower pot.

34 For the leaves, make sure your brush has plenty of paint (Thicket and Sunflower) and Floating Medium (almost dripping). Start the leaf from the bottom, stroke upward on the chisel edge, then press down on the bristles as you're moving upward to form the wider part of the leaf. Lift back up to chisel edge, then press down on the bristles to the other side to form another wide area, then lift again to the chisel edge to form the point of the leaf.



35 To make a folded leaf, start up on the chisel edge of your brush, press the bristles down to one side to widen the leaf, raise up to the chisel edge and flip the brush over to form the fold.

36 For a more realistic look, make some of the tulips buds, some open and some past their prime. Add moss to the planter, then pull stems down into the moss.



Books and Lower Door



37 What's a trompe l'oeil cabinet without a few books stacked up here and there? Take a look at your own bookshelves to see how the perspective works. Then basecoat on some different colors to make each book distinctive. Here I used Sunflower, Berry Wine mixed with Wicker White, Brilliant Blue, Butter Pecan and Basil Green.

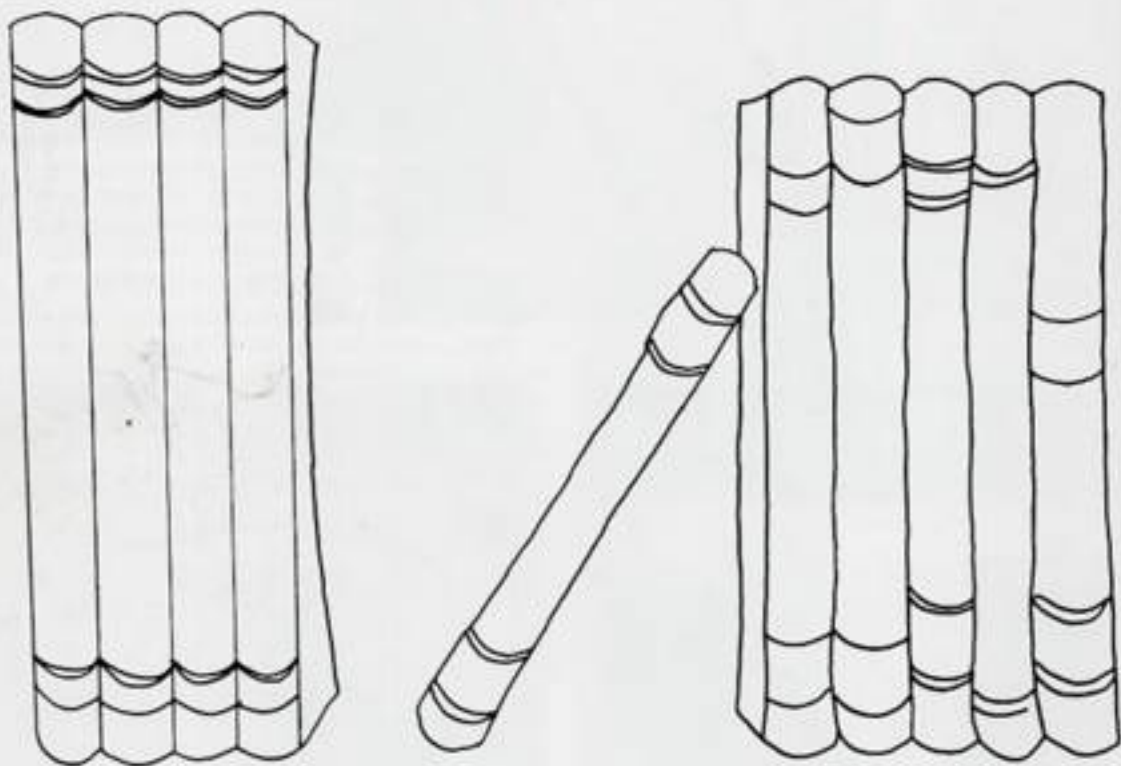
38 To give dimension to the bindings, load a $\frac{1}{8}$ -inch (19mm) flat with Floating Medium and a darker shade of each book's basecoat color. Float shading around each book, keeping the color to the outside edge. Use a script liner to add detail on the spines.



39 Use a script liner to freehand in any book titles that you like, or that are meaningful. Float Butter Pecan under and along the back edges of the books to separate them from the shelves.

40 The "door" underneath the books on this part of the screen is painted the same way as the other door. Refer to pages 114-115 for instructions. Don't forget to place the knob on the opposite side this time.

Pattern for Books



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Tea Cups and Plate



41 On the shelf above the books is another set of blue-and-white china with yellow flowers. These tea cups and plate are painted with the same colors as for the vase and oval platter shown on pages 110-111 and 113. The lace-

edged doily is only slightly different from the one shown earlier. To give form and dimension to the tea cups, shade inside the rim with Dark Gray and Floating Medium. Shade under the plate too, and add yellow blossoms to one tea cup.

Pattern for Blue & White China Tea Pot



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Blue & White China Tea Pot



42 The topmost shelf of the righthand panel holds a china tea pot sitting on another lacy doily with some yellow blossoms. Although the patterns are a little different, these elements

are painted the same way and with the same colors as shown on pages 110-111. Don't forget to shade inside the spout opening and under the tea pot with Dark Gray and Floating Medium.

Plate Hangers



43 Here's another set of china plates displayed on wire "plate hangers." The easiest way to paint these is, before the plates are based in, paint in all the wire plate hangers except the pieces that hold the plate rims. Then paint both plates completely, then finish the hangers over the plate rims. The wire hangers are painted with Dark

Gray and Floating Medium on a $\frac{1}{8}$ -inch (19mm) flat brush. The plates are painted with the same colors used for the vase and oval platter shown on pages 110-111 and 113. If you have a collection of blue-and-white china at home, try copying some of the patterns for this screen (but practice first on a piece of scrap board).

Finished Trompe L'oeil Screen



Once all the panels are completely painted, give them a protective coat of waterbased satin varnish. If you want to paint something different on the backs of the panels to give you a reversible screen, wait until all

painting is finished before you varnish. Then attach the panels with good, strong brass hinges, using two or three per panel. Be sure each panel is in the right position before you hinge them together.

Resources

Plaid Enterprises
3225 Westech Drive
Norcross, GA 30092
Phone (678) 291-8100
FAX (678) 291-8156
www.plaidonline.com

Cabin Crafters
1225 W. First St.
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Phone (417) 256-5828

Dry Grass Collection
by Jeff McWilliams
5965 Peachtree Corners East
Suite A3
Norcross, GA 30071

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Altamonte Springs, FL 32701
Phone (407) 830-6786
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E-mail: dewberry@magicnet.net
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The clever trompe l'oeil effects on this large folding screen are surprisingly easy to re-create. See pages 106-126 for a complete demonstration.



1. Load a no. 12 flat brush with Brilliant Blue and Floating Medium and paint a vine around the rim of this *troupe l'oeil* oval platter.



2. Paint a large cabbage rose in the center. Load a no. 12 flat with the same colors for the smaller roses.

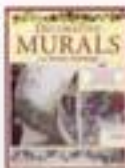


3. Fill in the center and the rim with leaves.



4. Add depth and realism by shading underneath the platter and under the lace edge of the doily with Butter Pecan and Floating Medium.

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