

PLAID®

**FolkArt®
One Stroke™**

D O N N A D E W B E R R Y

9807D

T e c h n i q u e s G u i d e *Painting on Paper*



Tips & techniques
for creating
memories on
paper

Featuring

**FolkArt®
Enamels™**



Paint a Memory on Paper

It's all in knowing how. In anything we might attempt, whether it pertains to our career or our playtime, learning the correct skills is the first step to success. This book will teach you the skills you need to become successful at painting on paper the One Stroke™ way.

Using new FolkArt® Papier™ paints and the special tips and tricks you will learn in this book, you will be able to paint great looking paper gifts. Whether it is a greeting card, a unique gift tag, a scrapbook page, or gift bags and boxes – they can be made extra special by adding personal painted designs. I'll teach you the tricks you need to know to create quick, easy, and terrific-looking gifts of paper.



ABOUT DONNA DEWBERRY

Donna Dewberry, a native Floridian, has been involved with art and crafting for most of her life. After many evenings of painting at her dining room table, she developed a technique for stress-free painting that became the basis for the One Stroke™ technique and her series of One Stroke™ painting books. She is internationally recognized as a painter, designer and teacher. Donna loves using her decorative talents to dress up any common surface.



DEDICATION

I would like to dedicate this book to my daughter Amanda. Like most of my other children Amanda works for our company. She is extremely dedicated to the teachers she works with and plays a huge part in keeping things orderly at the office. Being extremely organized, Amanda helps me to keep up with important extended family dates. Amanda is also the proud mother of our granddaughter Lexi. I am always amazed as I watch the two of them together. They are so devoted and loving with one another. I want Amanda to know how much I love and appreciate all she does!

ONE STROKE CERTIFICATION

Plan to attend one of Donna's three-day seminars, where you can learn her painting techniques as well as how to start a business in decorative painting. You will also gather information on being a good teacher, how to demo in stores, and how to get your painting published. Contact her one of these ways:

- *By mail:*
Dewberry Designs
9005 Mossey Oak Lane
Clermont, FL 34711
- *By phone:*
(352) 394-7344 or
800-536-2627
- *By fax:*
(352) 394-6488
- *On the Web:*
www.onestroke.com (certification and seminar information)
www.thestrokingleedge.com
(complete ONE Stroke resource)
- *By e-mail:*
onestrokefl@earthlink.net



Painting Supplies

FolkArt® Papier™ Paint

Papier™ Paints were developed for use on paper. They are acid free and they don't cause paper to warp so they're perfect for scrapbook enthusiasts. They are thick and creamy and can be used straight from the bottle by squeezing, using the tip of the bottle like a pen. This will give you a dimensional line of paint. You can also mix them with Flow Medium to a thinner consistency for brush painting. Papier Paints are available in a wide variety of colors, including opaques, metallics, and glitters. They also can be used on wood.

To use them as dimensional paints just squeeze the bottle gently - the color should flow out of the bottle easily with little pressure. If it does not flow out easily, insert a pin in the tip to clear it. You can outline objects, make swirls, or fill in any area by just moving the tip around the area. The glitter colors are best used straight from the bottle to add glitz and sparkle to your designs.

IMPORTANT: Wipe the tip of the bottle before replacing the cap. If paint is left on the tip, it will build up in the cap and cause the tip of the bottle to bend, which will result in poor outlines.

FolkArt® Papier Flow Medium 1769

If you use Papier™ paints with a brush, it is recommended to use the Flow Medium as well as the paint. This medium facilitates your painting just as a blending medium does with other types of acrylic paint. Flow Medium is made especially for use with opaque and metallic Papier™ paints and for use on paper.

How to Use Flow Medium:

1. Load your brush as usual with the color.
2. When your brush is fully loaded, dip the chisel edge in a puddle of Flow Medium and work into the brush. Keep in mind that Flow Medium will make the colors transparent if too much is loaded on the brush. That's why it's important to fully load your brush with color before adding Flow Medium.
3. To make a transparent wash, mix Flow Medium on the palette with the paint, then load the mixture onto your brush.

Keepsake Colors™ Gel Paint

The only translucent formula scrapbooking paint, Keepsake Colors™ produces a sheer wash of soft color on cardstock, decorative paper and even vellum. This paint is ready to use straight from the bottle; no premixing required. Brush it on for softly colored backgrounds, or use with rubber or foam stamps. Use Keepsake Colors™ to tint matte black and white photos or photocopies.

ONE Stroke™ Brushes for Paper

These brushes are especially designed for use with the Papier™ Paint. They have stiffer bristles for brushing out paint on paper. The brushes are tipped with green so that you can distinguish them from the white bristled Enamels™ brushes.

The following brushes are available and are all used in this book:

- Basic Set 1854 includes: Flats sizes #8, #16; Script Liner size #2
- Scruffy Brush 1855, size 1/2"
- Texture Set 1365 includes: #8 and #10 filberts, 1/2" rake, and 5/8" angle

FolkArt® Finishes

FolkArt® Papier™ Glass Finish: Just squeeze out over the top of a painted area that is dry to create an effect of looking through glass. Glass Finish can be used to make dewdrops on leaves and flowers, or teardrops of joy or sadness. It can also be used to attach a charm to a page and make a bubble over the top of it, or just to make items like a bubble or balloons appear three dimensional. Glass Finish is available in 2 oz. squeeze bottles in eight colors, including clear and a variety of color tints.

Reusable Teaching Guides and Worksheet Packs

Use these unique worksheets to practice your strokes. To learn and practice, paint right on top of the illustrations and follow the strokes, then wipe clean and paint again! You can also lay plastic sheets or One Stroke™ Transparent Practice Sheets over the worksheets in this book and practice the strokes on the sheets.



Show above: script liner brush, #8 and #16 flat brushes



Show above: rake brush and angle brush



Show above: #8 and #10 filbert brushes

Miscellaneous Supplies

Tracing paper, for tracing patterns from the pattern sheet.

Transfer paper and stylus, for transferring patterns.

ONE Stroke Brush Caddy 1060, for rinsing brushes.

FolkArt® Brush Cleaner & Conditioner 899 for cleaning brushes. It's a cleaner and conditioner all in one! This unique new formula gently removes paints, mediums and varnishes from brushes and leaves them feeling brand new.

Paper towels, for blotting brushes.

Pop Dots: These are foam dots, sticky on both sides, used on some projects for raising parts of the design. They come in diameters of 1/8", 1/4", and 1/2" (from All Night Media). □

Tips to Learning the One Stroke Technique

✿ Practice

Give yourself time to learn and practice. You will only get better with practice. Don't be discouraged, everyone has to start somewhere. Every time you paint something it looks better than the time before. Learning to paint is like learning to walk; you had to learn to crawl, then to stand up before you could walk.

Practicing on the Reusable Teaching Guides or Worksheet Packs:



1. Practice directly on the plastic cover of the worksheet pack.

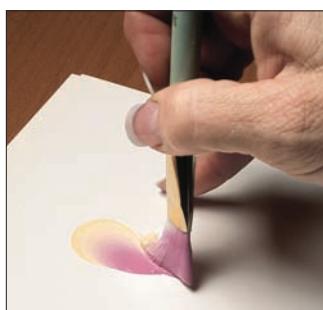


2. When you have completed the design, wipe off the paint with a damp paper towel.

✿ Holding Your Brush

Even holding the brush correctly takes practice. You have to develop muscle memory to be able to hold the brush handle straight up and down. Everyone is used to holding a pen or a pencil tilted. You will grip the brush the same except instead of tilting the handle you need to keep it upright.

The bristles need to follow where the ferrule (the silver part) of the brush is going. If you see the bristles out to the side of the ferrule then you are tilting the handle to the side. If during a shell stroke the bristles start to pass up the ferrule then you are twisting instead of wiggling. If at the end of the stroke, when you lift to the chisel edge, you see a slight bend to the bristle, then you are not all the way up on the chisel edge. Lifting the brush off of the surface before coming all the way up on the chisel will result in a "feathered" ending to the stroke. This is caused by the bristles "flicking" as the brush is lifted up. These are things that you should be aware of as you are learning. You will see each of these happen and as you get more practice they will disappear.



✿ Choosing Your Brush Size

It is easier to control the larger brushes such as the 3/4" flat down to the #12 flat brushes when you are first learning.

Avoid using the smaller brushes until you are comfortable with the loading process and the strokes. Many people think that smaller brushes are easier to control. While this might be true for other types of painting it is not true when learning One Stroke. With the One Stroke method we use a double loaded brush most of the time. Double loading smaller brushes is more difficult than large brushes. The colors get muddier faster with smaller brushes. Another point to mention is that with the larger brushes it is easier to see the stroke happen. In other words you can see the bristles better, there are more of them. The bristles will tell you if you are tilting the handle to the side during a stroke. They will also tell you if you are twisting the brush instead of wiggling during a shell stroke.

✿ Loading the Brush

You also need to learn how to load your brush properly. This means to get the paint on the brush in a controlled amount. The paint needs to be two thirds of the way up the bristles toward the ferrule (the metal part). If you don't have enough paint on your brush you will not have enough to finish the stroke. However you don't want so much paint on the brush that it looks like a glob of goo.

Work the paint into the brush until it is two thirds full. Try not to get the paint into the ferrule (the metal part of the brush). Keep your blending area short, no longer than 1-1/2" when loading the 3/4" flat, shorter for smaller brushes and slightly longer for larger brushes. When loading brushes smaller than the #12 flat, load the lighter color first and then side load the darker color by stroking next to the puddle of paint and allowing the bristles of one corner to touch the puddle.

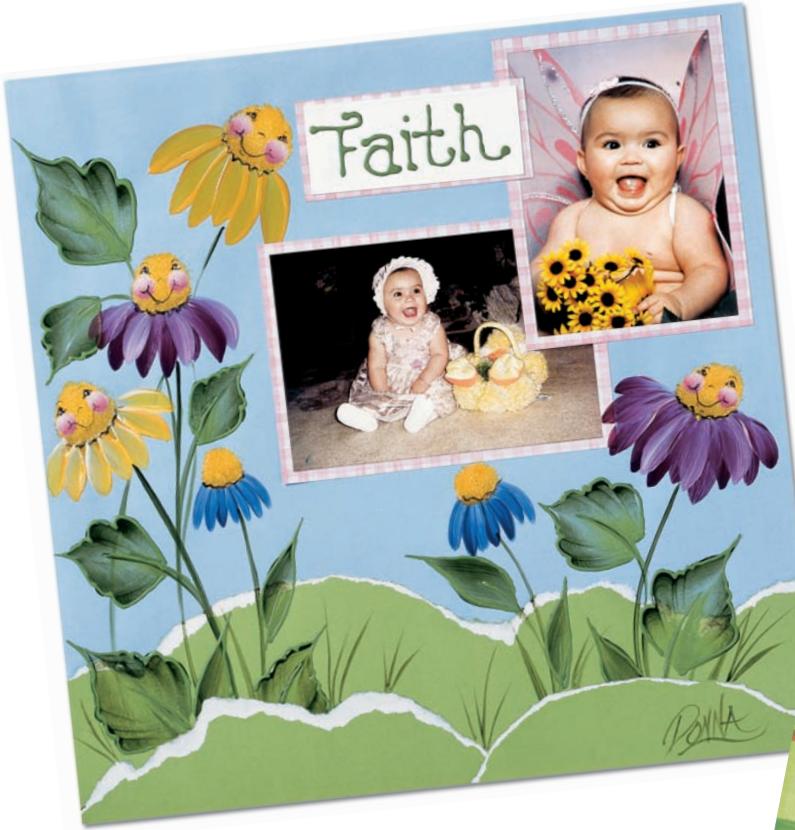
✿ Use of Water

Use water only when cleaning the brushes. Blot out all the excess water before using the brush. Use the Flow Medium to moisten the brushes and to thin the paint to use with the liners, fan brushes and the rake brush or for shading and blending.

✿ Drying Between Strokes

If you are painting a stroke on top of an existing stroke there are a couple of things that you need to keep in mind. If the paint of the first stroke is completely wet or completely dry then painting a stroke on top will give you satisfactory results. However, if the paint is partially wet, like a thick edge, then painting a stroke on top will cause the wet parts of the first stroke to lift resulting in undesirable splotches of thin and thick paint. To avoid this problem allow any strokes that will be overlapped to completely dry. Use a blow dryer or a heat gun to quicken the drying process if needed.

Learn These Fun Techniques



Creative brush stroking and a bit of imagination can result in great ideas for scrapbook pages.

Stripes are easy to make when you know the tricks of the trade.



Lettering and details such as these dots are easy to accomplish when you know how to use the bottle tip or the Tip-Pen set.



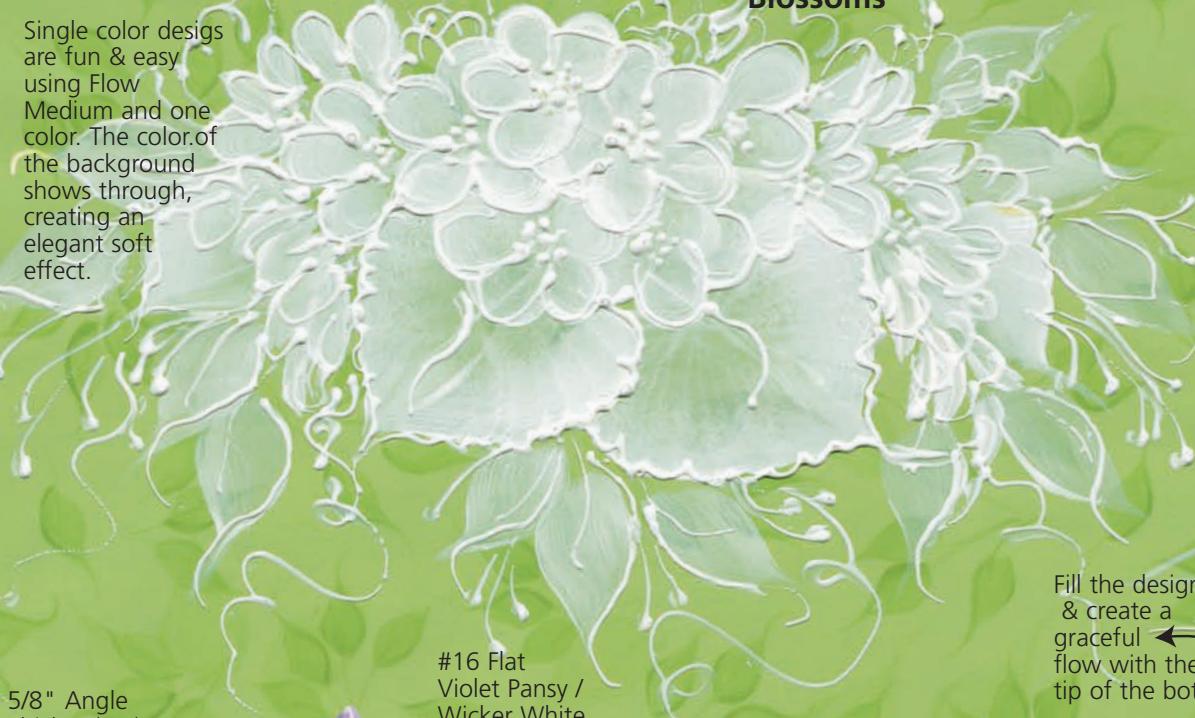
Making beautiful gift boxes with dimensional accents is a great way to show off your painting and paper cutting skills.



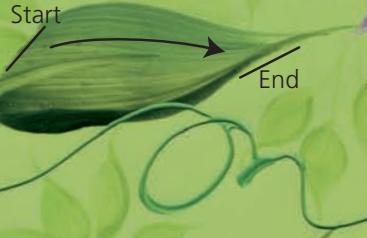
BLOSSOMS PAINTING WORKSHEET

Single color designs are fun & easy using Flow Medium and one color. The color of the background shows through, creating an elegant soft effect.

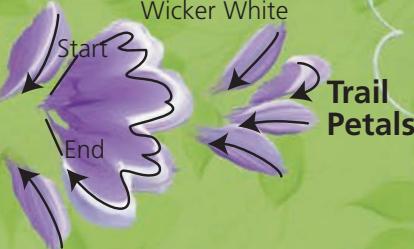
Blossoms



5/8" Angle Thicket (toe) / Wicker White (heel)



#16 Flat Violet Pansy / Wicker White



Build the flower from the tip back toward base

#8 Flat Wicker White / Flow Medium

Start End
Connect 5 petals together at the center.

Dot the center with tip of bottle.

Start End
Fill the design & create a graceful flow with the tip of the bottle



#8 Flat Wicker White / Sunflower / add a touch of School Bus Yellow to the Sunflower side

Vine

#16 Flat Thicket (toe) / Wicker White (heel)

Pull vine by dragging toe of 5/8" Angle brush

Painting with the Flat Brush

Flat brushes are the brushes you will use to do most of your design painting. One Stroke flat brushes are designed with longer bristles and less thickness in the body of the brush than other flat brushes, so they have a much sharper chisel edge. A sharp chisel edge is essential as most strokes begin and end on the chisel edge. Remember that everyone's comfort zone is different. While one painter is comfortable using a #10, another painter may be just as comfortable with a 3/4" flat brush. Use the size brush that is suitable for the size of your project and with which you feel most comfortable.



DOUBLE LOADING FLAT BRUSHES

Use this technique for brush sizes #12 and above.



1. Pour two puddles of the chosen colors on a disposable plate or a palette. Allow a space between the two puddles that is equal to the width of the brush you will be using. Dip one corner of the brush into the lighter color. Dip the other corner of the brush into the other puddle of paint. Keep the brush positioned so that the color on the brush is near that same color of the puddle of paint.
2. Work the paint into the brush by making a "track" between the two puddles of paint. Touch the brush on the chisel edge, lay the bristles down and then pull in a straight line about 1-1/2" - 2" long. Don't make the track longer or you will take off too much paint on the palette. Lift the brush at the end of the track. Flip the brush over and work the paint into the brush on the other side. Be sure to keep the paint color in the same place. Stroke back and forth about four times and then pick up more paint on the corners and work the brush in the track again.
3. When your brush is fully loaded, dip the chisel edge in a puddle of Flow Medium and work into the brush. Keep in mind that Flow Medium will make the colors transparent if too much is loaded on the brush. That's why it's important to fully load your brush with color before adding Flow Medium.
4. Work paint into the brush, working on the same track of color. Continue to do this until the paint is worked into the bristles about 2/3 of the way up towards the ferrule (the metal part of the brush). You will know that the brush is fully loaded when it feels like you are painting with softened butter. If the brush feels like it is "dragging" then you need more paint on the brush.

LOADING SMALL BRUSHES

Size 10 and Under

1. Squeeze out two puddles of paint. Touch the chisel edge of the brush to the edge of the puddle of paint. Push down and pull the paint out of the puddle. Do this several times and then turn the brush over and pull paint into the other side of the brush. This will push the paint into the bristles of the brush. This method will control the amount of paint on the brush and allow you to spread it more evenly.
2. Sideload the brush into the darker color by pulling the edge through the paint. Do not work paint into brush at this point.



ONE-STROKE LEAF

See General Leaf Worksheet.



1. Make marks where you wish to place your leaves.
2. Place the brush on the line. Then apply pressure and push brush down on surface.
3. Slide brush as you pull up to tip. End on chisel.
4. Pull stem half way up leaf to connect the leaf to the vine. Pull brush on chisel. Lead with the light color.

WIGGLE-SLIDE LEAF

See General Leaf Worksheet.



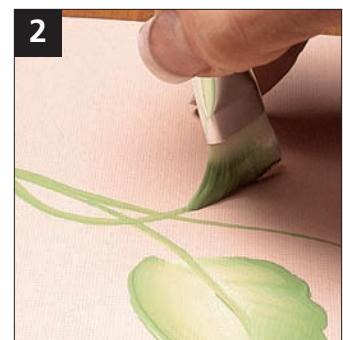
1. Double load brush with two leaf colors. Pat brush down and apply pressure to spread the bristles. Do this twice more. This is called a "starter stroke."
2. Begin wiggling brush from side to side and pivoting it into a curve.
3. Stop wiggling and slide brush up to tip.



4. Start the other side of leaf by placing brush at the starting point on chisel.
5. Apply pressure, pivot and lift brush to chisel.
6. Pull a stem into leaf using the chisel edge, leading with light color.

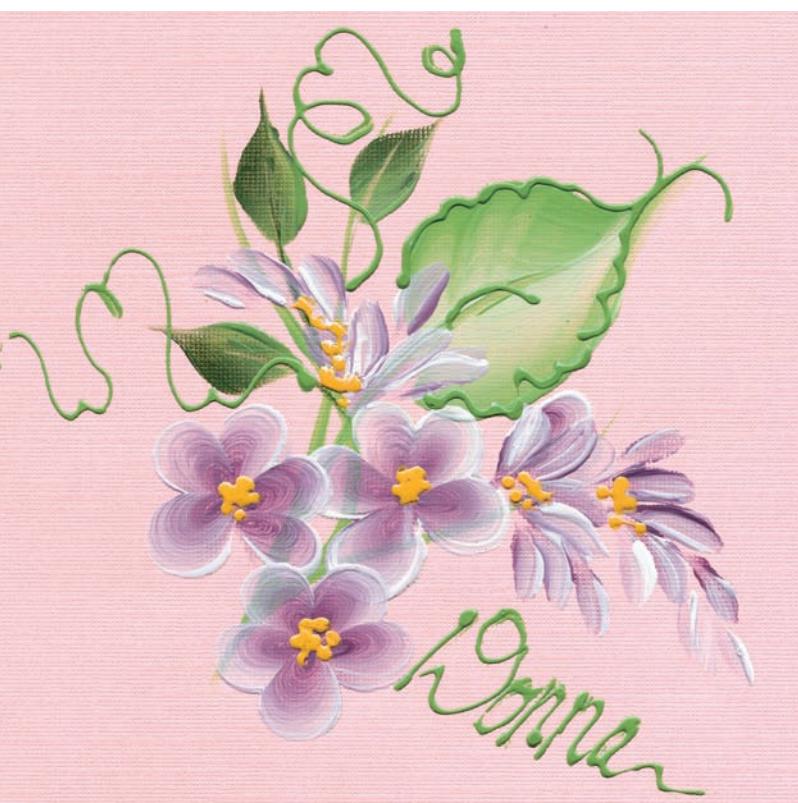
VINES*See Blossoms Painting Worksheet.*

1. Double load the brush with the two leaf colors. Pull brush towards you on chisel.
2. Cross over main vine to make a natural look by pivoting brush as you pull along.

**FIVE-PETAL BLOSSOMS***See Blossoms Painting Worksheet.*

1. With double loaded brush, start on the chisel edge.
2. Push brush down to spread bristles.

3. Slide the brush up on the chisel, lifting the pressure.
4. Connect five petals together at center.

**CHISEL EDGE STROKE***See Blossoms Painting Worksheet.*

1. Start with brush up on chisel edge. Apply a little pressure, let off pressure and lift.

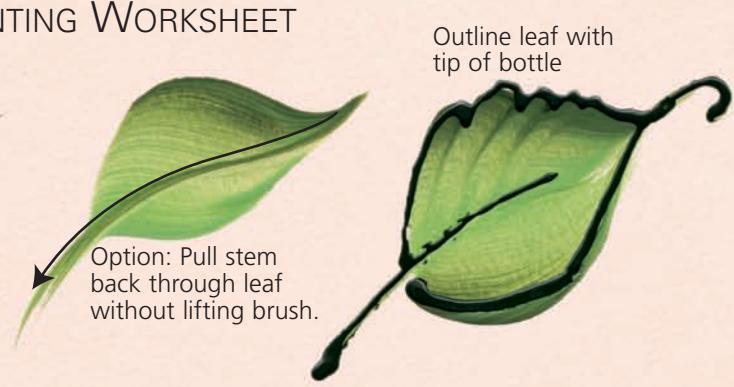
2. Pull many strokes in the same direction to create clusters of petals.

MANTRA FOR PAINTING LEAVES

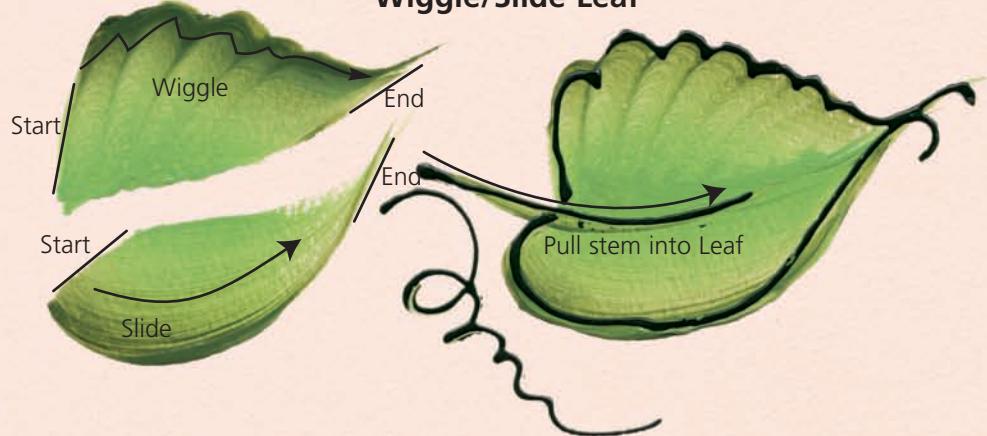
*Stroke a leaf
Pull a stem*

GENERAL LEAF PAINTING WORKSHEET

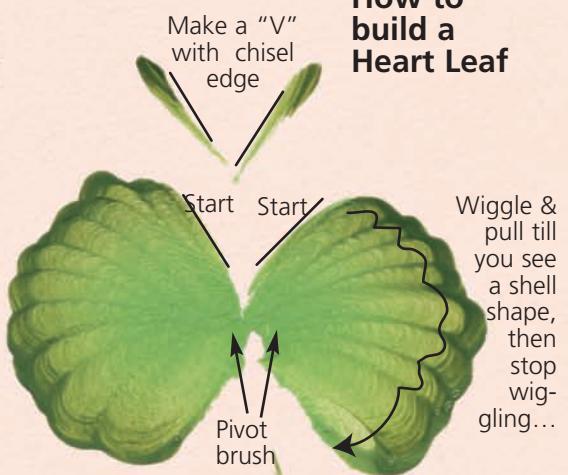
One Stroke Leaves



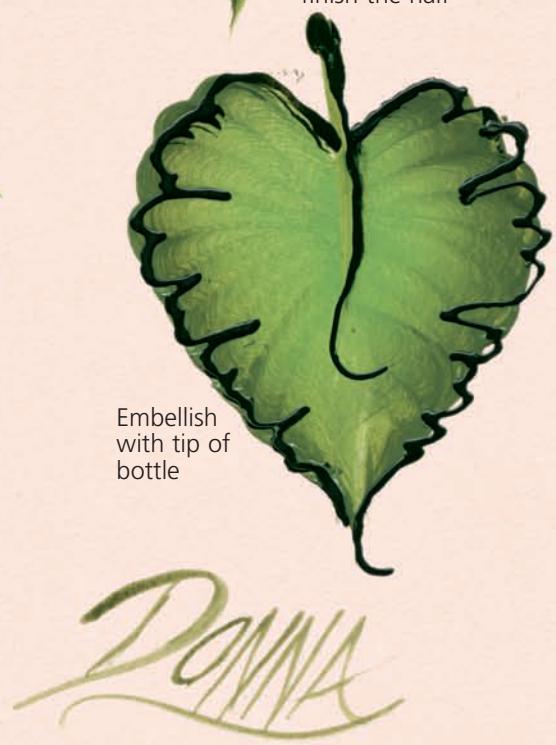
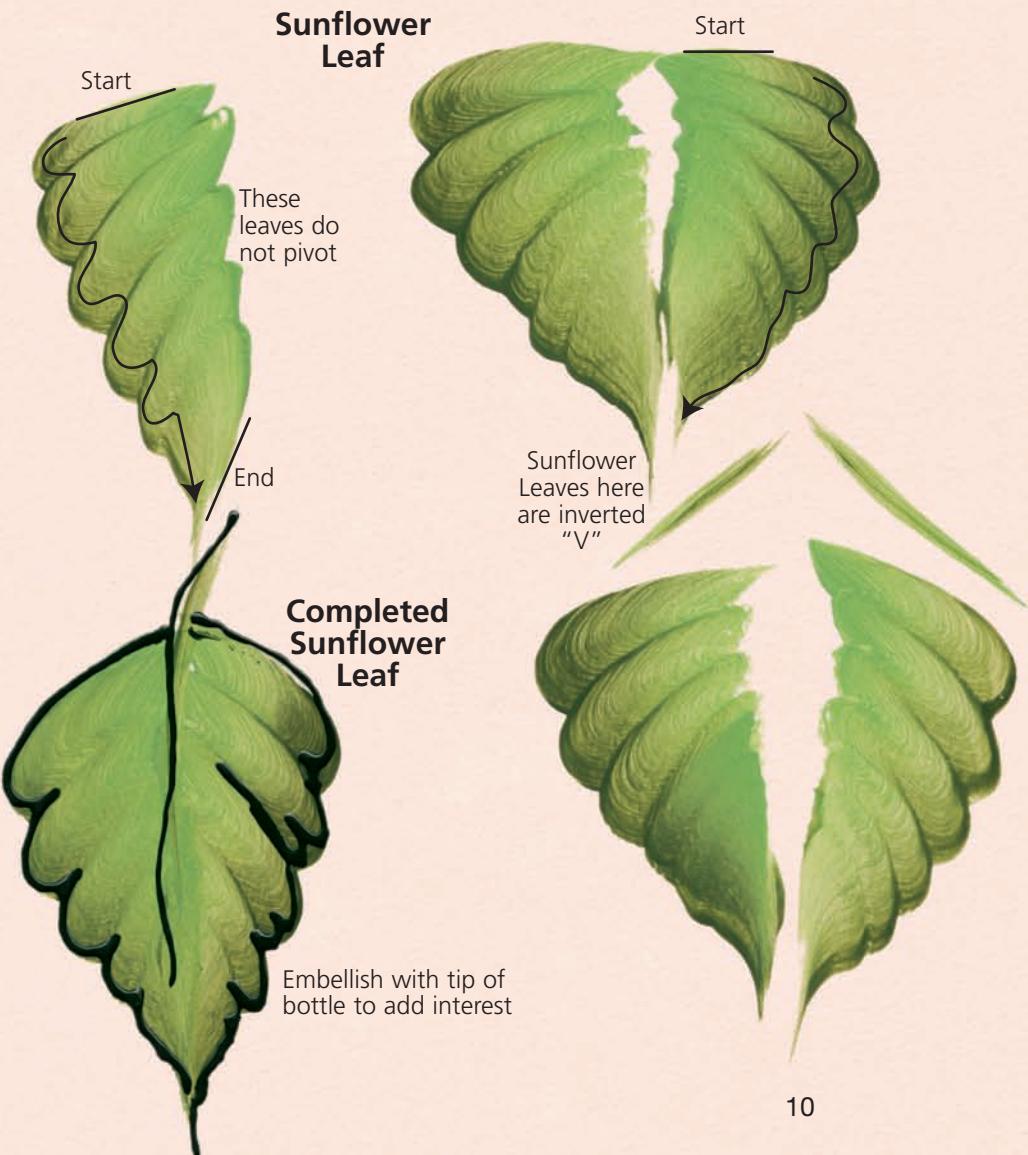
Wiggle/Slide Leaf



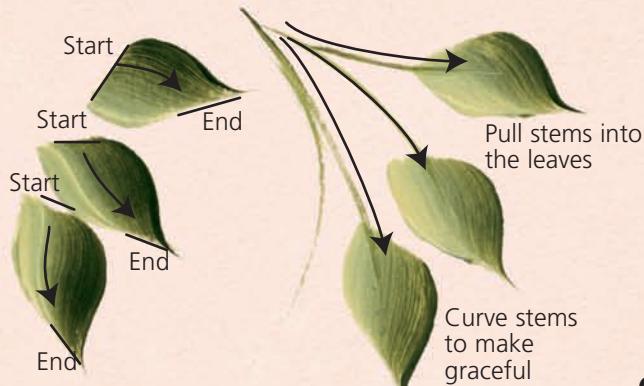
How to build a Heart Leaf



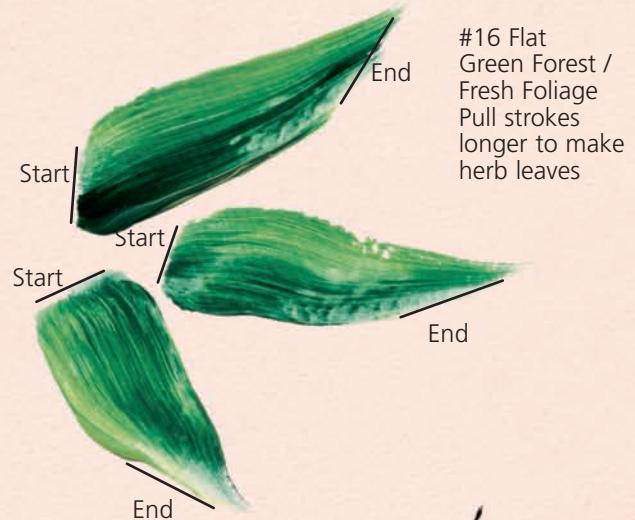
Sunflower Leaf



LEAVES, FERN & BAMBOO PAINTING WORKSHEET

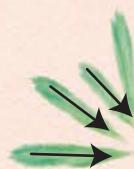


One Stroke Leaves

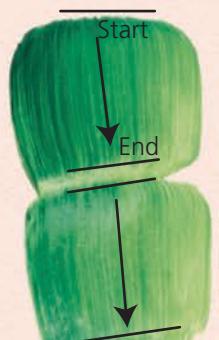
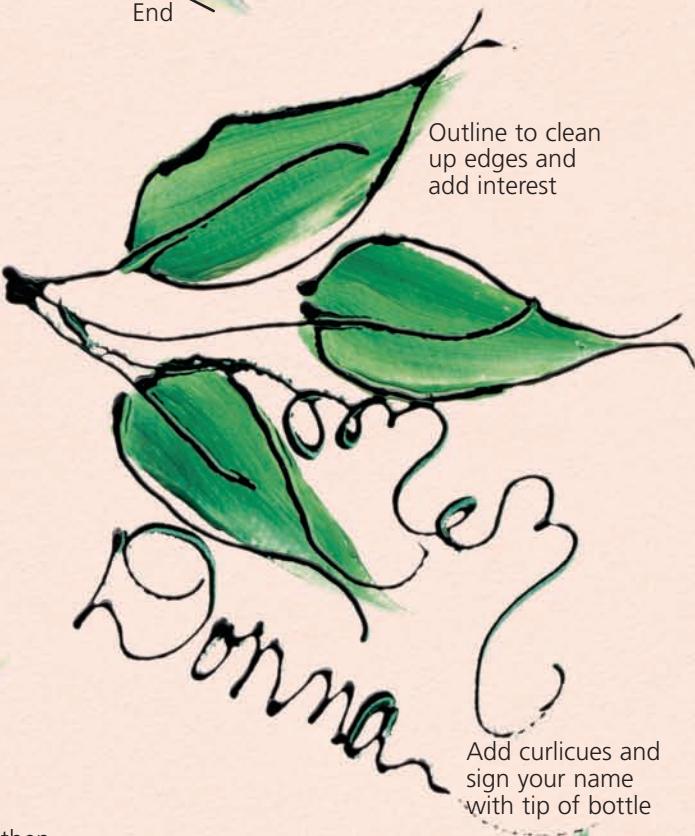


Bamboo

Bamboo sections

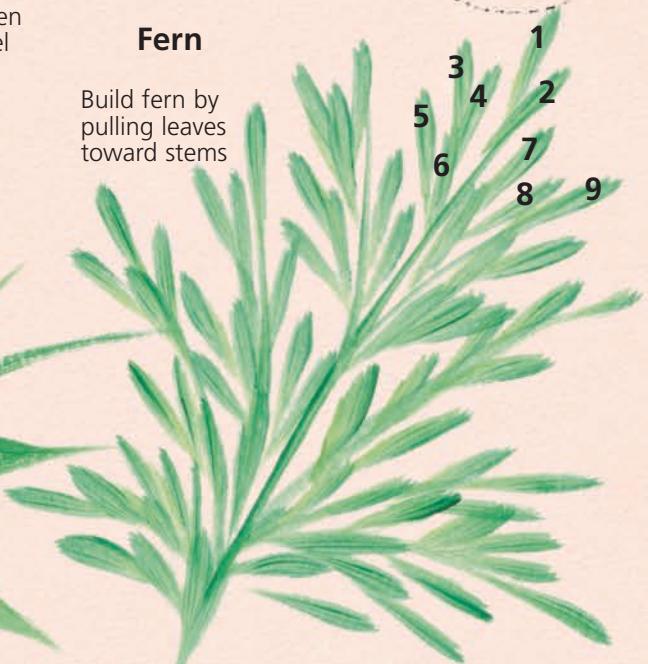


Fern



Fern

Build fern by
pulling leaves
toward stems

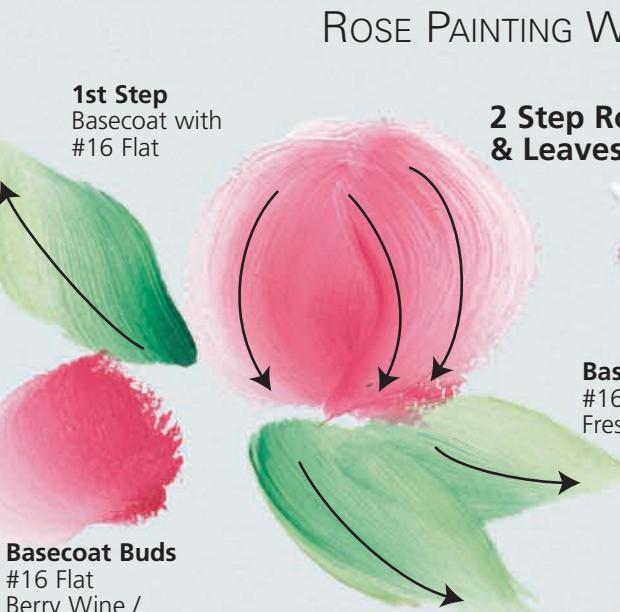


ROSE PAINTING WORKSHEET USING FLAT BRUSHES

1st Step

Basecoat with
#16 Flat

2 Step Roses & Leaves



Basecoat Buds
#16 Flat
Berry Wine /
Wicker White

Completed 2 Step Roses & Leaves

Basecoat leaves
#16 Flat Green Forest /
Fresh Foliage

Paint wild rose-
bud using same
stroke used for
bud in the
center of the
Cabbage Rose



Add more
comma
strokes

Stroke Rosebud

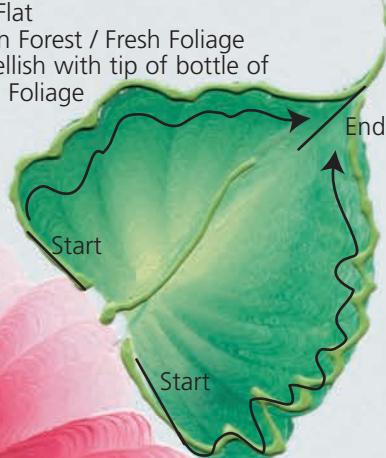


Embellish with
tip of bottle

2nd Step
Embellish with
tip of bottle of
Wicker White
& Fresh
Foliage

Cabbage Rose

#16 Flat
Green Forest / Fresh Foliage
Embellish with tip of bottle of
Fresh Foliage



Outer Skirt of Cabbage Rose



Center bud for Cabbage Rose

Building the Rose

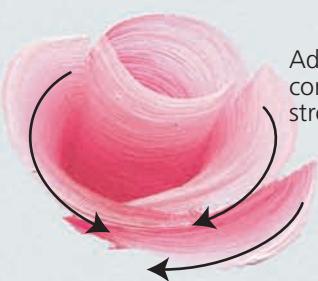
1. Paint outer skirt
2. Paint center bud
3. Paint 2nd skirt
4. Paint comma
strokes



2nd Skirt

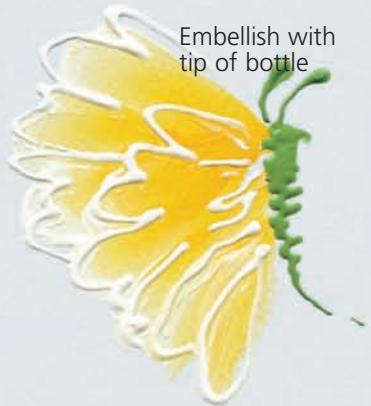
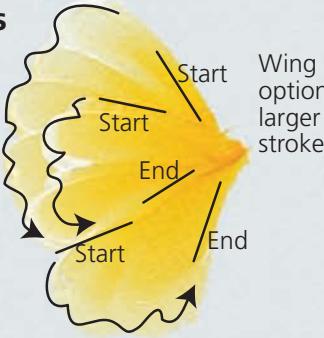
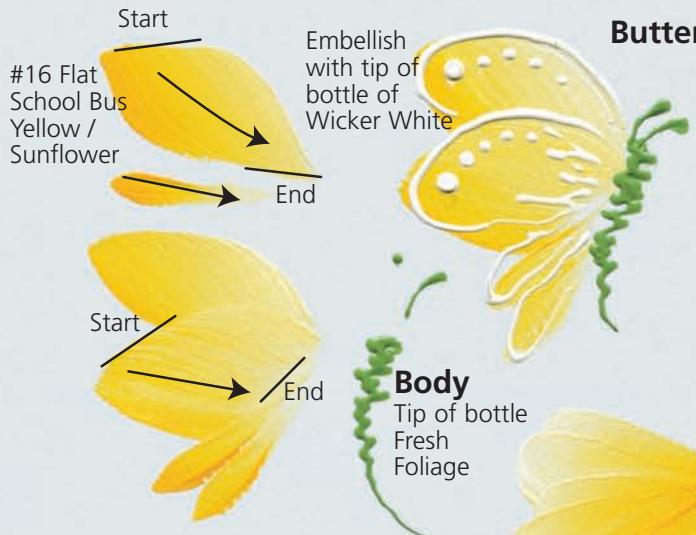


Add
comma
strokes



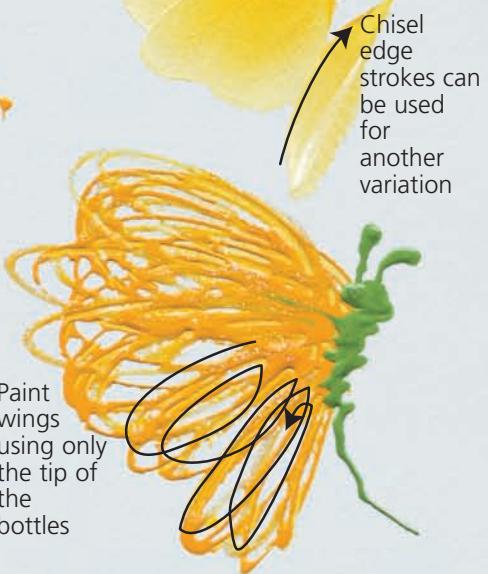
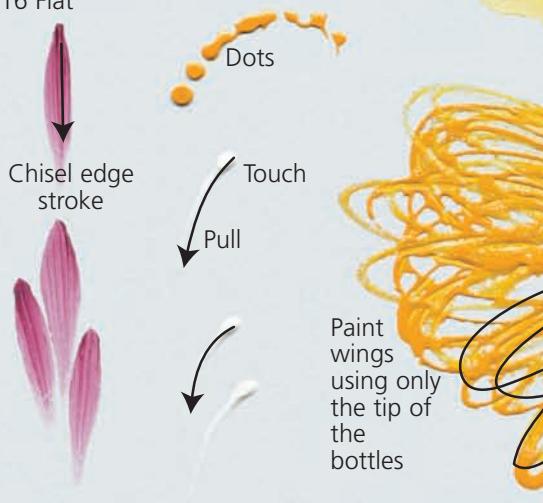
BUTTERFLIES PAINTING WORKSHEET

Butterflies



Wildflowers

#16 Flat



1
2
3
4
5
6

Combine brush strokes with dimensional embellishments



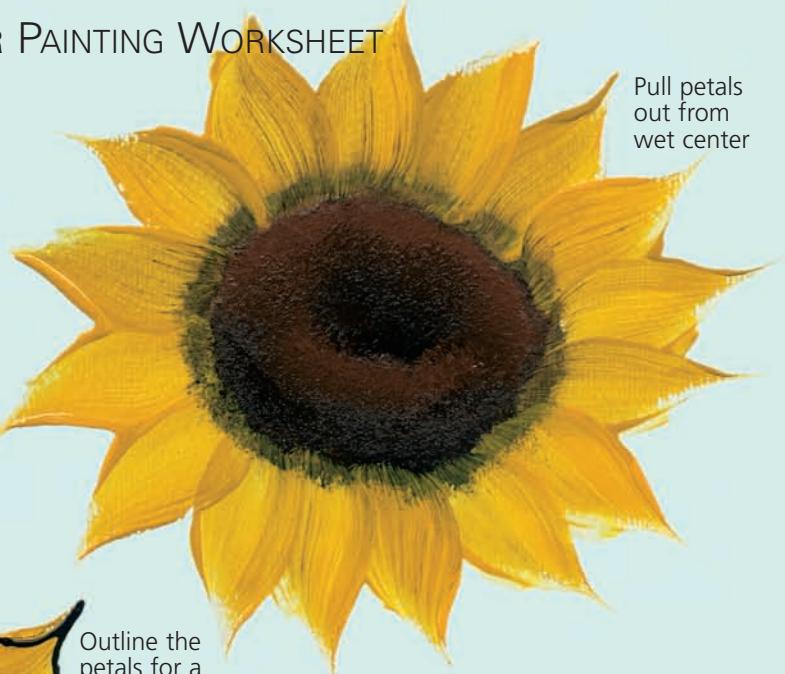
SUNFLOWER PAINTING WORKSHEET

Center

3/4" Scruffy



Do not turn the brush around



Pull petals
out from
wet center

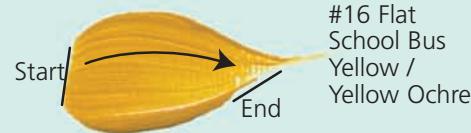


Outline with tip of
bottle



Keep lines
thin

Too
thick



Pulling from wet center adds detail color in petals

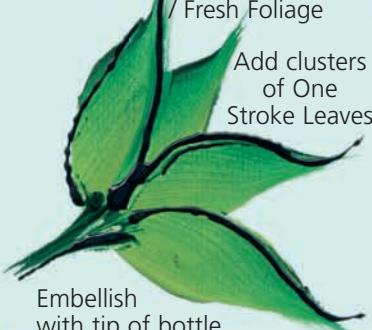


Embellish with
tip of bottle of
Yellow Ochre

Additional details can be added with #2 Script Liner



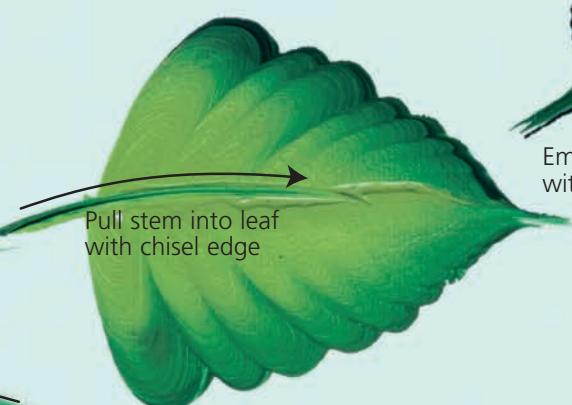
#8 Flat Green Forest
/ Fresh Foliage



Add clusters
of One
Stroke Leaves

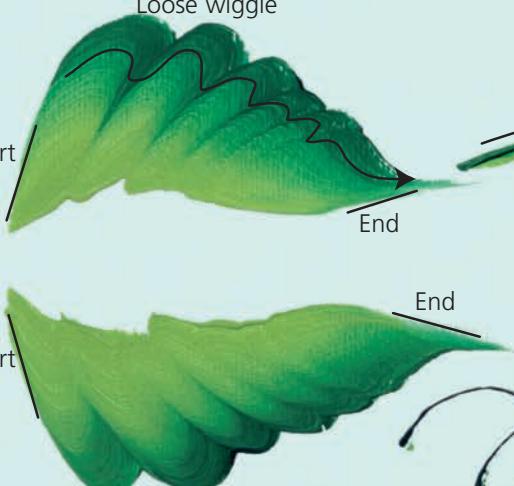
Embellish
with tip of bottle

Pull stem into leaf
with chisel edge



#16 Flat
Fresh
Foliage /
Green
Forest

Loose wiggle



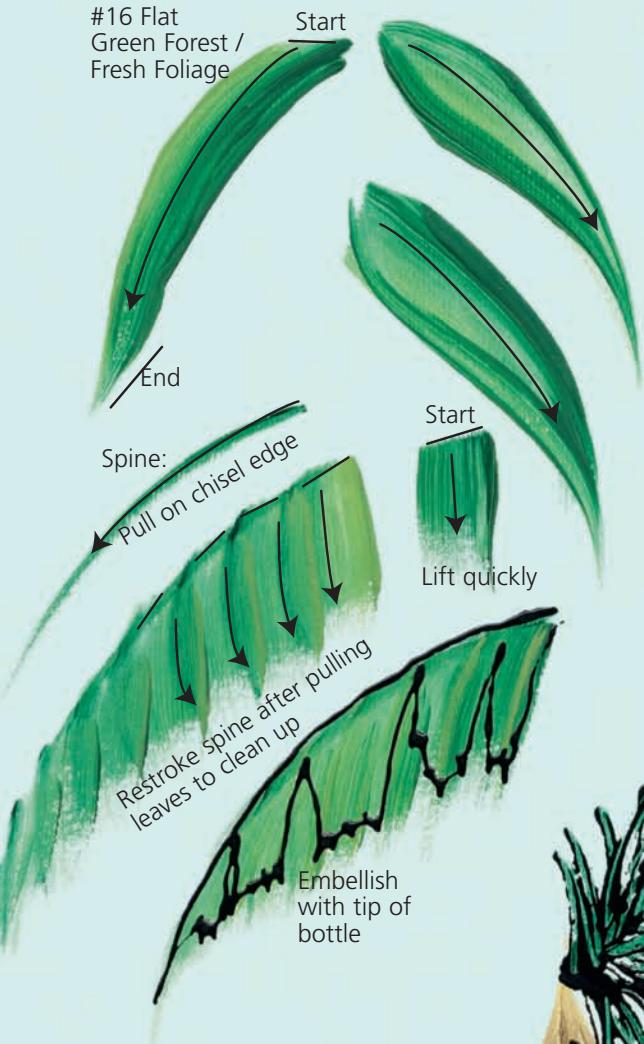
End

Pull curlicues with
tip of bottle
Green Forest

14

PALM TREE PAINTING WORKSHEET

#16 Flat
Green Forest /
Fresh Foliage

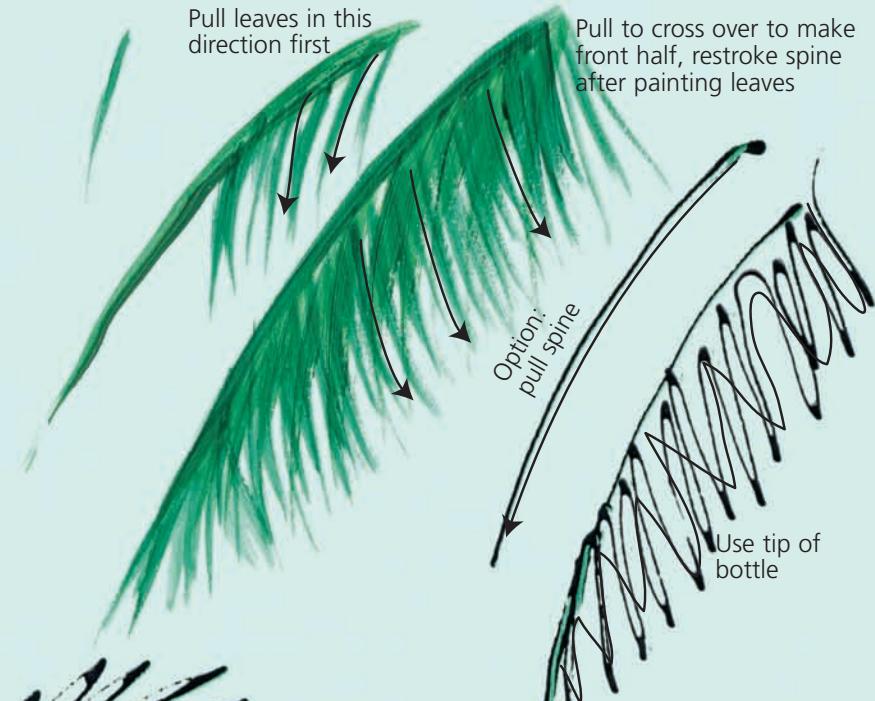


Pull leaves in this direction first

Pull to cross over to make front half, restroke spine after painting leaves

Option:
pull spine

Use tip of bottle



Work from bottom to top

5

4

3

2

1

Trunk Variations



#16 Flat
Burnt Umber /
Yellow Ochre

Paint leaves on both sides of spine

Wrong: too thick at top

Turn brush to taper & make thin

Use two colors to add interest and depth

Embellish with tip of bottle Burnt Umber

Paint grass using tip of bottle



Painting with the Scruffy Brush

The scruffy brush is a very important brush for the One Stroke technique. A fluffed scruffy brush is used to paint mosses, wisteria, lilacs, and some hair and fur, faux finishes, and shading textures. This brush is not used with a medium or water. I originally created the scruffy by shaping the

bristles of an old, worn out brush into an oval after carefully cutting them to a uniform length of about 1/2".

To clean, pounce the bristles in the Brush Caddy - don't rake them; the natural bristles can break. Allow the brush to dry thoroughly before painting with it again.

LOADING THE SCRUFFY



1. Before using the brush, fluff the edges by pulling thumb across the bristles. Do not moisten the brush. It must be dry.
2. Keeping the handle of the brush straight up, pounce one side of brush at the edge of the puddle of paint. Do not pounce in the center of the puddle. Take brush to next

puddle of paint. *If you are loading just one color, turn the brush and continue to pounce at edge of puddle until paint is covering all bristles.*

3. Pounce the other side of the brush at the edge of a second color.
4. This photo shows a correctly loaded scruffy brush.

The tumbling chicks on this scrapbook page were created using the scruffy brush. See the chick on the worksheet for the technique. The paint was squeezed directly from the bottle onto the paper to create the feet, bills, and eyes on the chicks.



SCRUFFY BRUSH PAINTING WORKSHEET

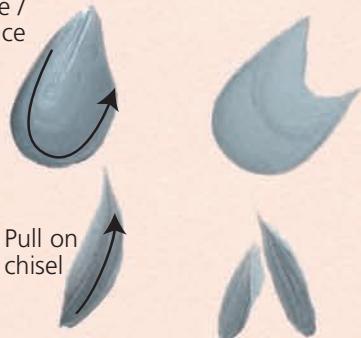
Sheep

Wicker White / touch of Licorice



Ear/Feet

#8 Wicker White / Licorice

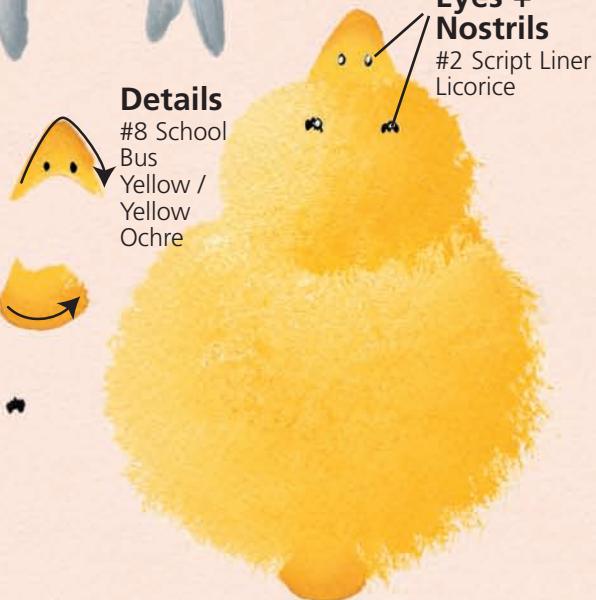


Pounce cheek
Small Scruffy Wicker White / Berry Wine



Chick

School Bus Yellow / Wicker White



Frog

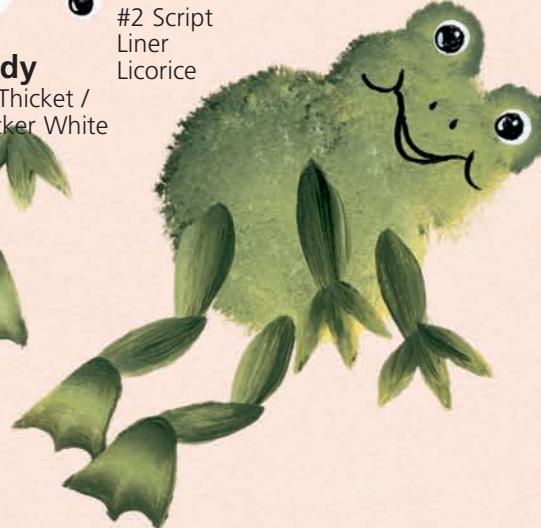
Thicket / Wicker White / Yellow Light



Eye
Wicker White

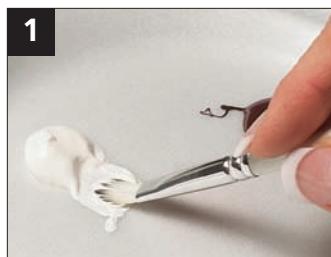
Details
#2 Script Liner Licorice

Body
#8 Thicket / Wicker White



Painting with a Filbert Brush

A filbert brush is a flat brush with a chisel edge that has been cut in a curve. It is perfect for making rounded petals and leaves. The outer edges of the daisy, chrysanthemum, and lilac strokes will be perfectly rounded when using this brush. This brush can be loaded in the same manner as a flat brush or the paint can be loaded on the flat sides as shown in the following photos. When using the brush with the paint loaded on the flat side, do not work a track to blend the paint; instead, just start painting. The following photos show the painting of a pink daisy petal.



4. Pull brush up.
5. These photos show the variation of the petal colors as you pick up more color.

1. Load brush fully into white paint.
2. Load the flat side of the brush with the darker color.
3. To make petal, push brush down on flat side.

6. You can also make a chisel edge stroke with this brush by simply starting on chisel, applying pressure, then lifting.
7. Make a comma stroke by pulling end into a curve as you lift on chisel.

Painting with an Angle Brush

An angle brush is similar to a flat brush. The only difference is that the chisel edge is trimmed at an angle making one side longer (toe) than the other side (heel). Loading this brush is the same as loading a flat brush; you just have to know which color is going on the outer edge of the stroke. The color on the outer edge needs to be loaded on the longer (toe) side. When you are making the track to work the color into the brush, it is easy to tilt the handle by mistake. By tilting the handle you will push the bristles on the heel side into the color that needs to be on the toe resulting in muddy colors. The handle needs to still be straight up, especially when loading. The angle brush, like all the other brushes, is easier to control if you are “pulling” the bristles during the stroke rather than pushing against them.

VINES



Lead with the heel to pull the vines.



LONG LEAVES



1. Push brush down on chisel edge.

2. Lean brush forward as you pull.

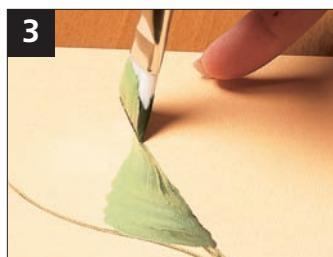
3. Slide to the tip.



1. Start by patting brush down three times.



2. Wiggle brush down.

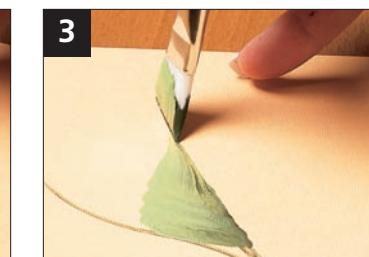


3. End on the chisel.



4. To paint other side, repeat technique.

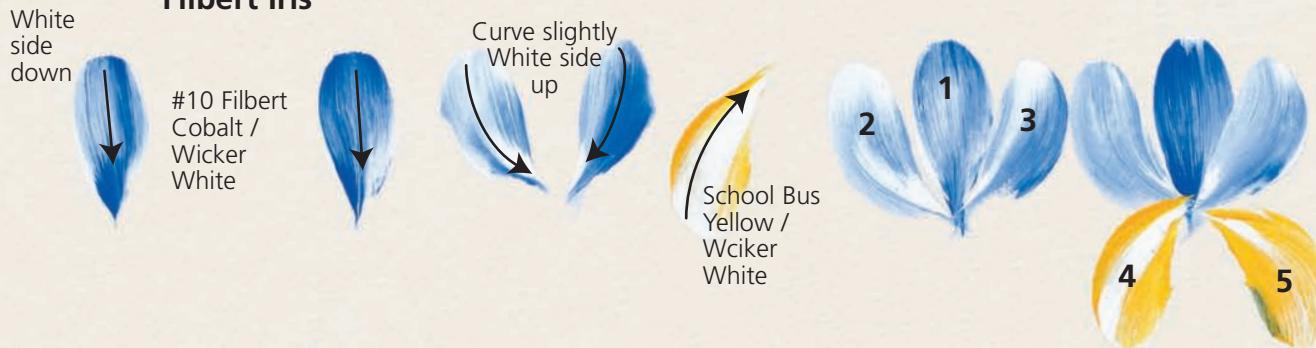
WIGGLE LEAVES



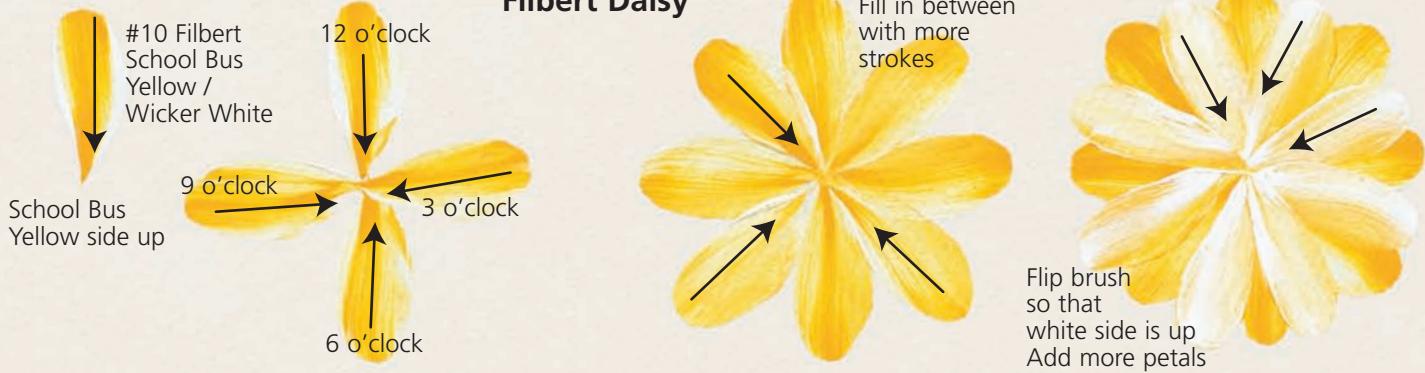
3. End on the chisel.

FILBERT & ANGLE PAINTING WORKSHEET

Filbert Iris



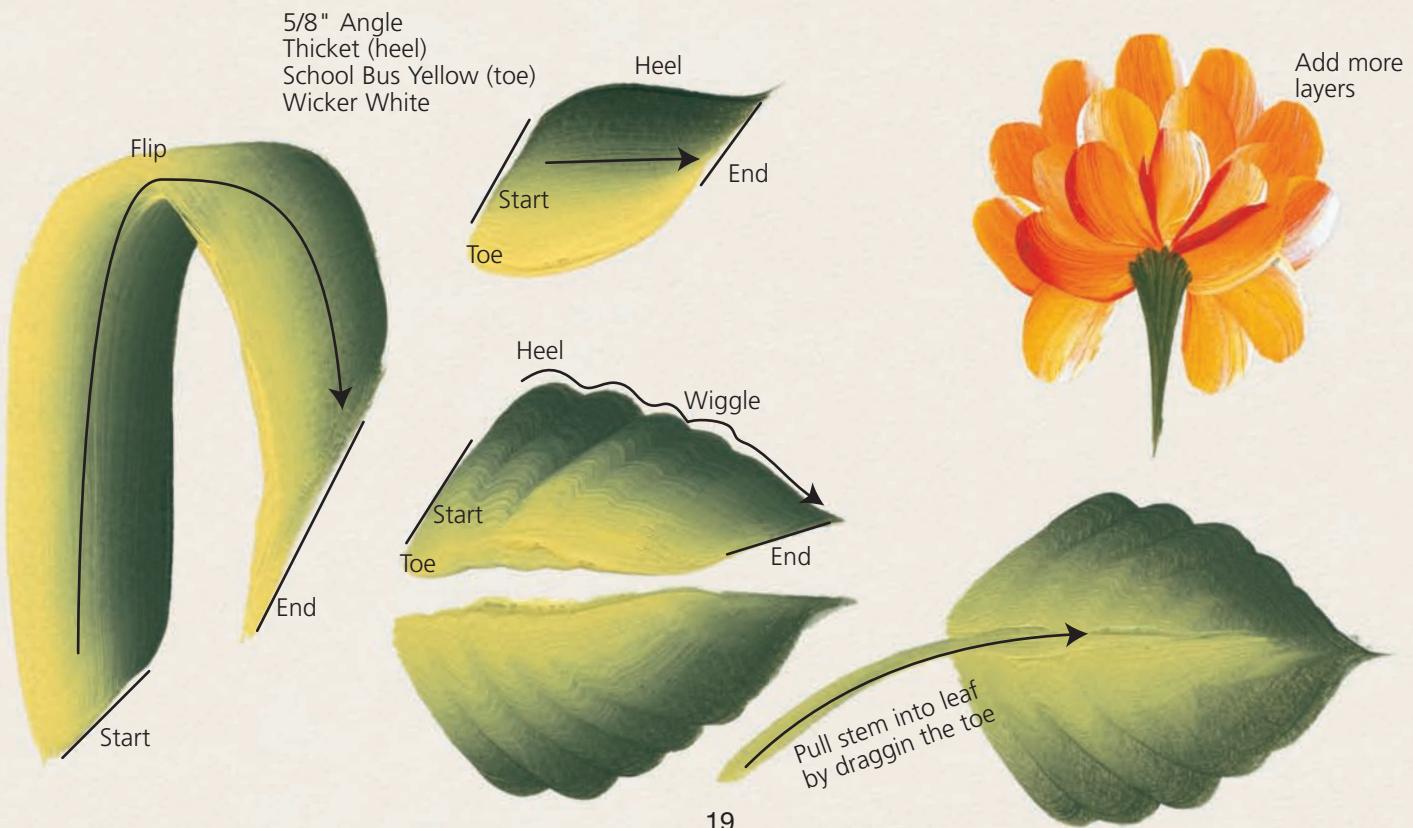
Filbert Daisy



Filbert Chrysanthemum

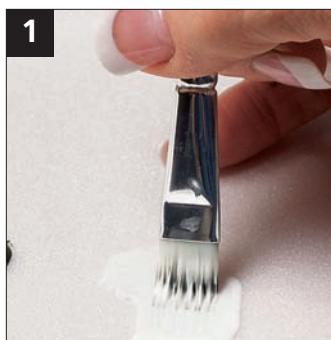


Leaves



Painting with a Rake Brush

PAINTING GRASS



1. Load brush into white by pulling paint from the puddle with the tip of the brush.
2. Load the second color (green) by pulling paint from

- puddle with tip of brush.
3. Make grass by pulling brush on flat side.
4. You can also make grass by pulling brush on chisel.

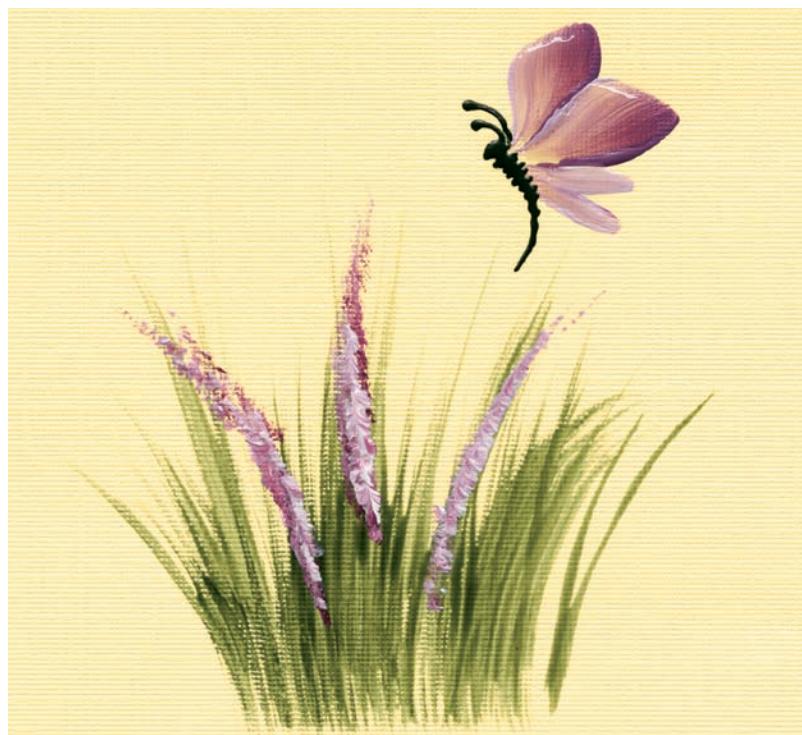
PAINTING WILD FLOWERS



1. Sideload brush with the dark color.

2. Sideload other side of brush with the lighter color.

3. Tap the brush on the tip to make the wild flower cluster.

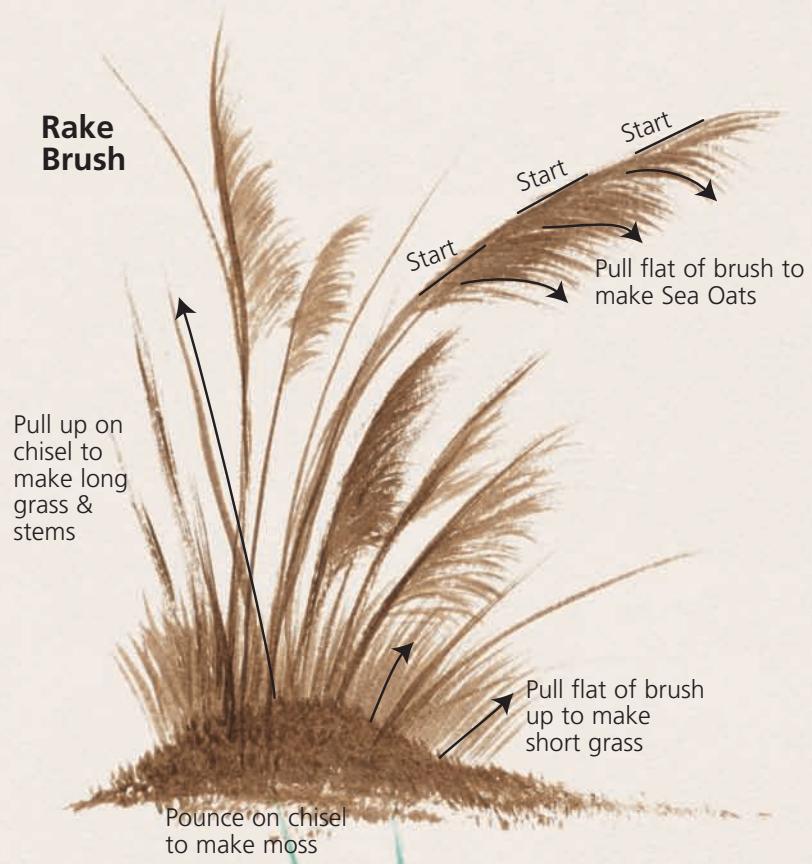


RAKE & BOTTLE TIP PAINTING WORKSHEET

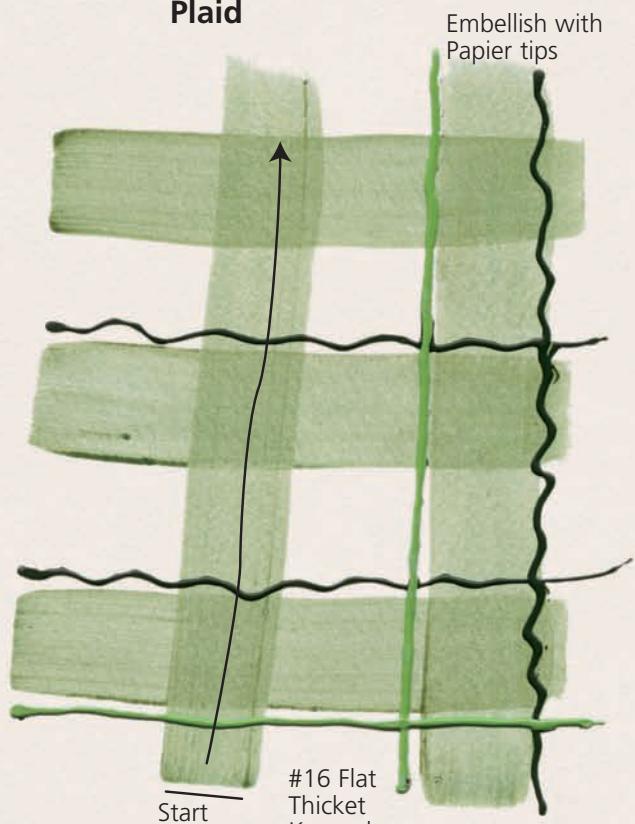
Bottle Tip Vines



Rake Brush



Plaid



Pounce Rake to make flowers

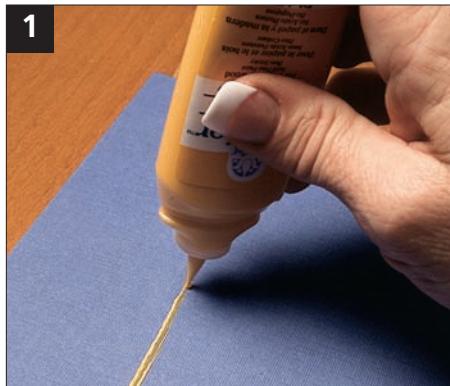
Papier Paint can be used with Keepsake Gels

Rakes make great hair, grass, waves and fur

Using the Bottle Tip

You can add dimensional details to your painting by using the bottle tip to apply the paint.

HOLDING THE BOTTLE



1. This shows the WRONG way to hold the bottle. Do not hold the bottle straight up or the paint will not flow from the tip.



2. This shows the WRONG way to hold the bottle. Do not hold the bottle above the surface.



3. This is the RIGHT way. Tilt the bottle slightly and pull it along steadily as you apply even pressure.

DOTS



Dot with tip and lift bottle straight up.

OUTLINING



Hold bottle as instructed previously and pull tip along edges of painted designs to create an interesting dimensional look.

CURLICUES



The bottle tip lines can create wonderful detail lines.

SIGNING



Don't forget to sign your work. The tip end of the bottle is great for this.

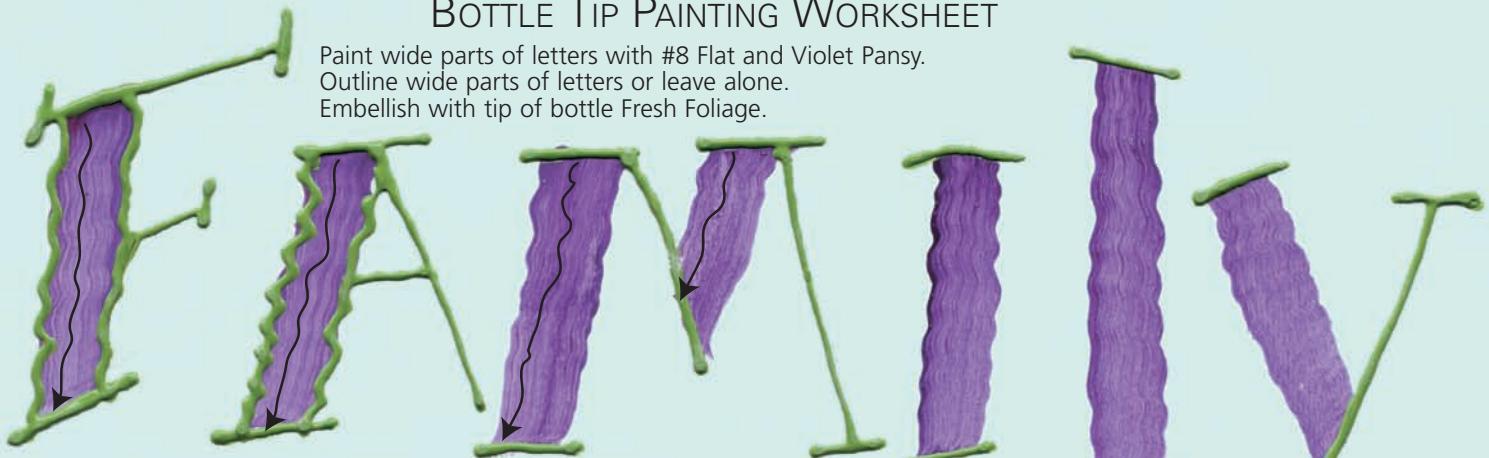
PLAID

This paper has a printed plaid design on it. Pulling a straight line of paint with the tip makes the plaid more dimensional and interesting. You can also create this same look by painting the wide lines with a flat brush using paint that is thinned with Flow Medium, then adding additional thin lines with the bottle tip.



BOTTLE TIP PAINTING WORKSHEET

Paint wide parts of letters with #8 Flat and Violet Pansy.
Outline wide parts of letters or leave alone.
Embellish with tip of bottle Fresh Foliage.



Add dots for
a fun effect

Scrolls:
#2 Script Liner

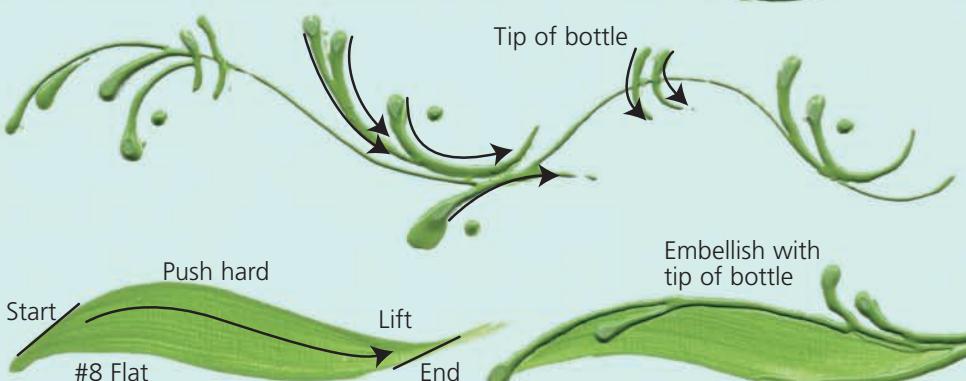
#8 Flat

#8 Flat &
tip of
bottle

Script Liner &
tip of bottle

Tip of bottle

Combine all
variations



Glitter Effects

USING GLITTER PAINT

Thirteen great glitter colors are available in the Papier™ line of paints. Use the glitter paints to add sparkle to your designs. When the paint is brushed out it is more translucent than the regular paint colors.

1. Use the glitter paint squeezed from the bottle tip to create glittery dimensional lines and designs.
2. You can also brush out the paint.



USING LOOSE GLITTER

The Papier™ Glitter Sets are a fine, loose form of glitter that can create extreme glittery effects. There are three color sets available – metallics, jewels and brights. Each set contains four colors of glitter. The tube is designed to prevent glitter from pouring out quickly. This loose glitter is dusted on top of wet Papier™ paint.



1. Paint your design with a brush. Here a daisy is being painted.

2. Squeeze the nozzle over the wet paint to apply the glitter.



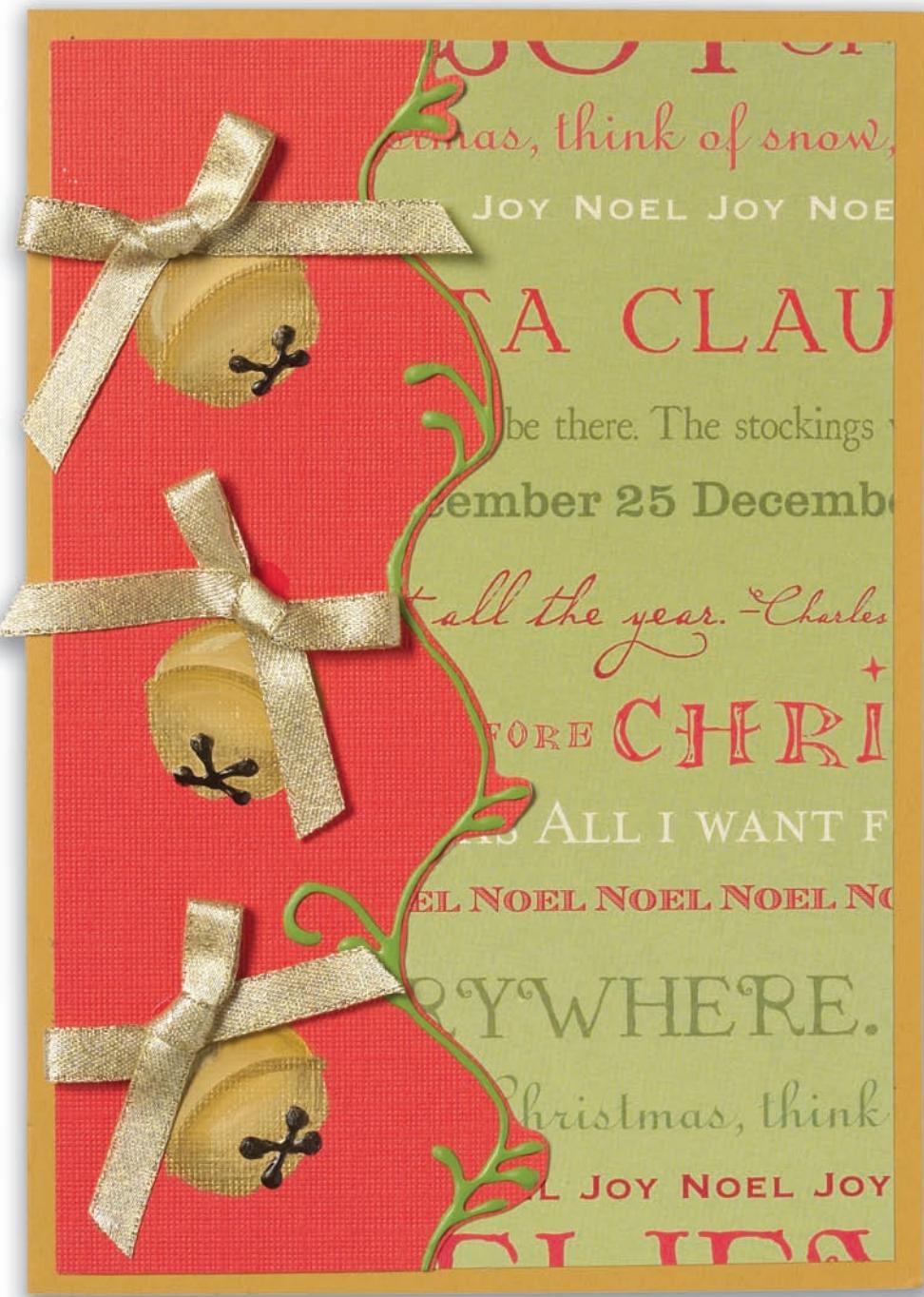
3. Don't waste any loose glitter. Put it back in the tube by first unscrewing the nozzle.

4. Funnel the loose glitter back into tube. Glitter will stick to the wet paint, allowing any excess to be removed.

Cutting Techniques

Cutting can add special interest to your projects. Be sure you have sharp scissors. One of the techniques I like to use is shown in the how-to photo below and the finished project at right. For this technique, make a dimensional design with the tip end of the bottle. Allow the paint to dry. Use sharp scissors to cut along the edge of the paint. The paint forms a finished edge to the cut edge. Painting before cutting is easier than cutting and then painting.

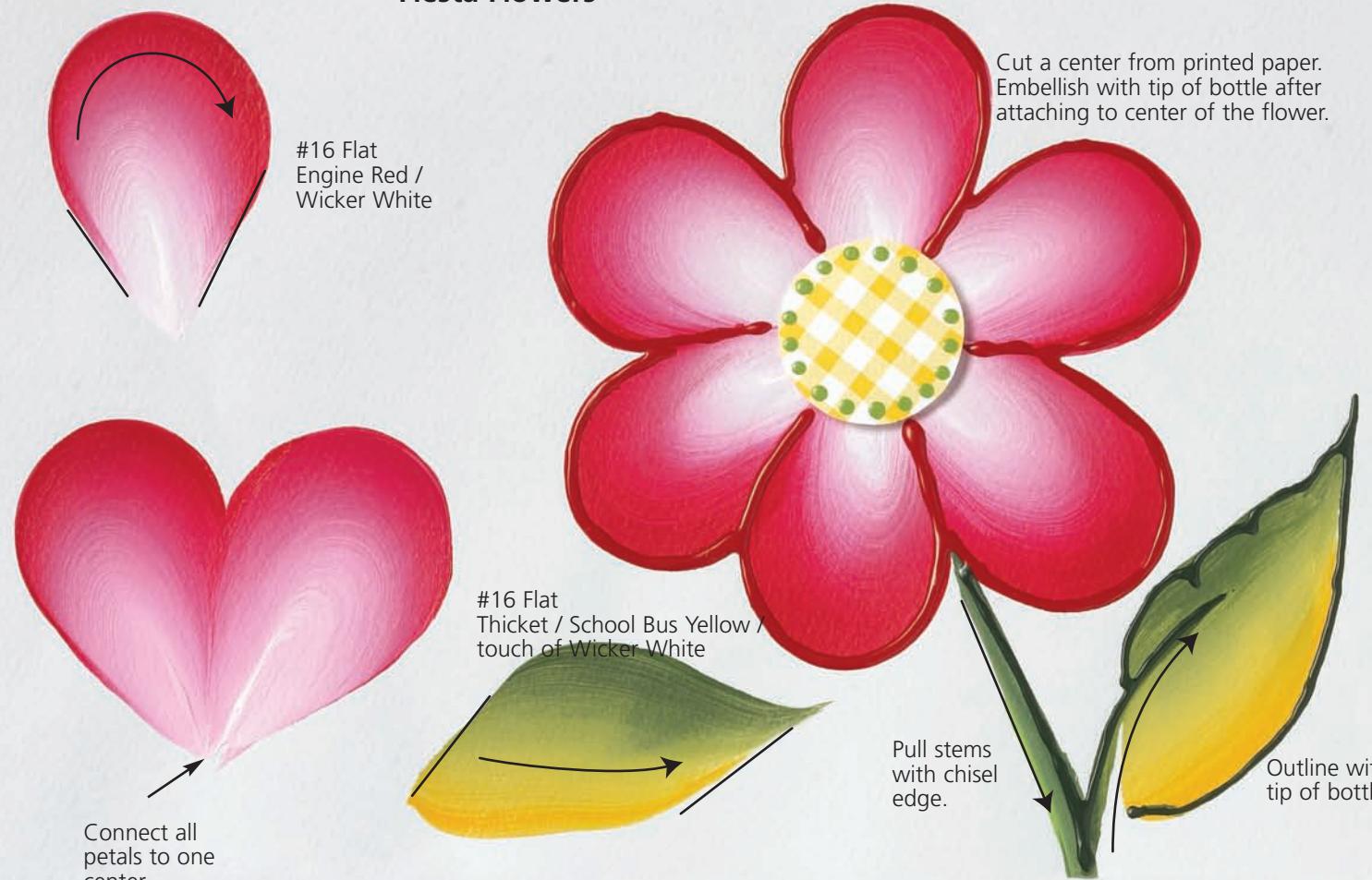
Another favorite cutting trick that I like to use is to paint a design first onto a piece of cardstock or heavy colored paper. After the design is dry I cut it out, leaving a small amount of paper around the design. I can glue these cutouts to my scrapbook pages or greeting cards or use Pop Dots to attach them to the surface. The Pop Dots raise the design above the surface, adding dimension to the project.



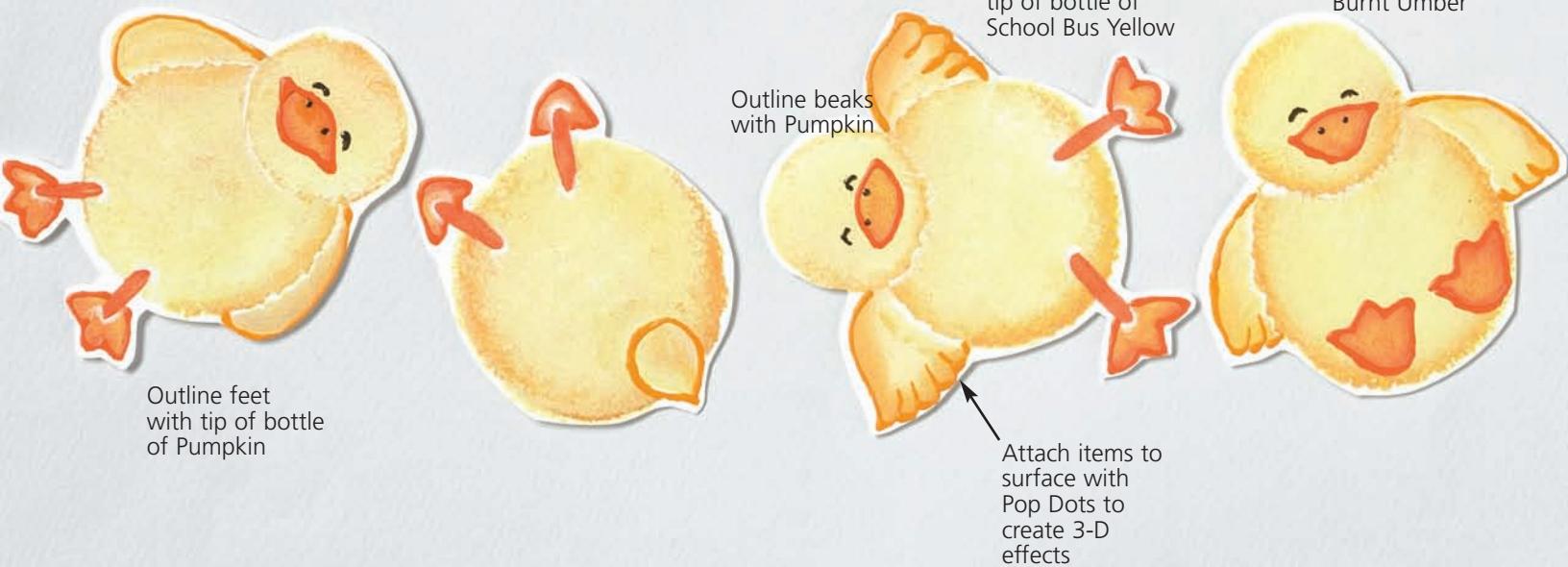
The greeting card was made by folding a 7" x 9" piece of card stock in half to make a card. At the vertical center of the front side of the card, a vine border was made using the bottle tip. After the paint was dry, sharp scissors were used to cut along the paint line. Printed paper was glued to the inside of the card. Bells were painted on the front side of the card and each was trimmed by gluing on a small bow.

3-D EFFECTS PAINTING WORKSHEET #1

Fiesta Flowers



Tumbling Chicks



3-D EFFECTS PAINTING WORKSHEET #2

#8 Flat Wicker White / touch of Licorice



Outline Wicker White



Sapphire Blue

Metallics (use tip of bottle)



Add Emerald Green

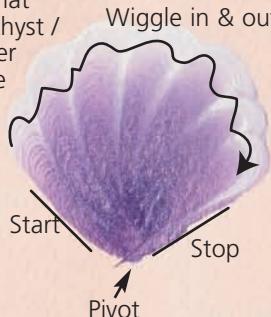


1. Cut out wings

2. Glue down & overlap at wing base



#16 Flat Amethyst / Wicker White

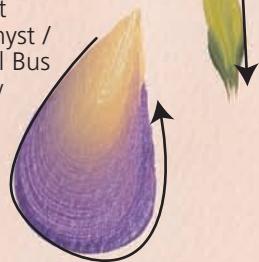


Start

Stop

Pivot

#8 Flat Amethyst / School Bus Yellow



Pansy

Outline Wicker White



Cut out individual petals, layer & glue down

Petals

Yellow Ochre / School Bus Yellow



Outline with School Bus Yellow



Sunflower

Attach petals using Pop Dots for 3-D effects



Special Effects

SPONGING



You can create textured backgrounds on paper and papier maché by sponging with Papier™ paints using one of the One Stroke™ Sponge Painters 1195. Simply dip the sponge into the puddle of paint. Blot on palette and pounce onto background.

PAINTING ON PATTERNED PAPER



Papier™ paints are opaque and cover so beautifully that you can paint your designs on printed paper. There are so many great background papers available for scrapbooking. Now you can add your special personal touch of a painted design on top of your favorite printed papers.

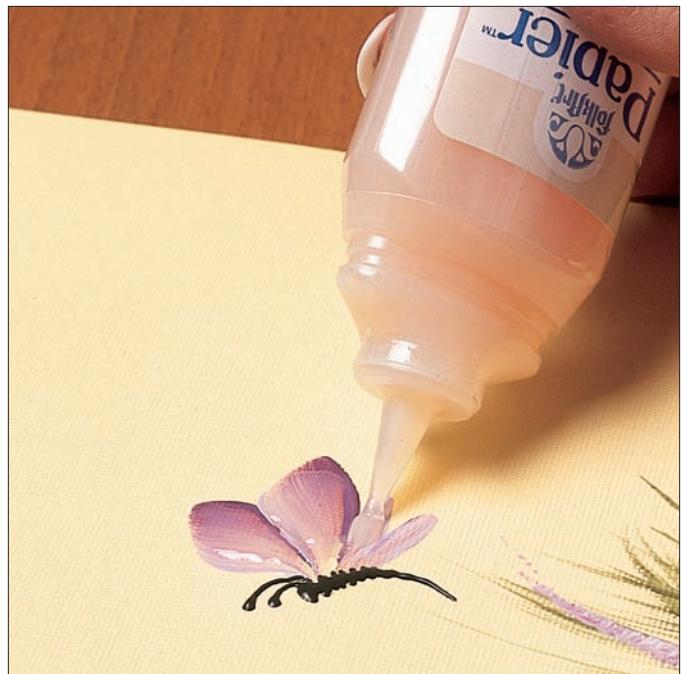
Creating Glass Effects

Using the Glass Effects paint colors, you can create areas of glass-like sheen to your designs.

There are eight colors and tints available.



1. Simply drop the paint from the writer tip onto an area of your painted design.



2. You can use the tip to move the paint area and fill in the area if needed.

GLASS EFFECTS PAINTING WORKSHEET

Cherries

#8 Flat
Engine Red / Berry Wine



Add highlights
with #2
Script Liner
Wicker
White



Add Glass
Finish



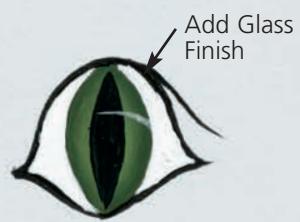
Eyes

Eyelashes

#2 Script Liner
Inky Licorice



#6 Flat
Fresh Foliage /
Thicket



Add Glass
Finish

Water



Water

Without
Glass Finish



Dew
Drop



With Glass
Finish



Tinting a Photo

Glass Finishes colors can be used to tint photocopies of your photos. Using Light Pink Glass Effects makes the print look antiqued. Be sure to paint on matte photocopies of your pictures.



1. Squeeze paint out onto the photocopy of your photo.



2. Brush out the paint to cover the photo.



The teddy bear on this scrapbook page was painted with the scruffy brush. See the Scruffy Brush Painting Worksheet on page 17 for the technique of painting fur. The One Stroke™ Background Template, Oval 1868 was used for cutting the ovals for the teddy bear painting. One oval was cut from plaid paper, then a small oval on which to paint the teddy bear was cut from white watercolor paper. Licorice Papier™ was thinned with Flow Medium and used with a flat brush to paint the lettering.

Painting with Keepsake Colors™



These acid-free, gel-formula paints were developed with scrapbookers in mind. The paints can be used for photo tinting on professionally-printed matte finish photos as well as photos printed on a laser or ink jet printer on matte finish photo paper. The paints can also be brushed on printed papers or vellum to create transparent washes. Use them instead of ink with rubber stamps. Keepsake Colors dry quickly and are available in a wide range of colors, including glitters.

The colors can also be used to paint One Stroke™ designs as shown on the Keepsake Colors worksheet. The colors are slightly translucent so they will give a soft look to your designs.

The following photos show how the various colors can be used to tint photos.



1. A filbert brush is loaded with Blush color.



2. This is used to tint the cheeks on the children in the photo.



3. Blue Sky loaded onto the filbert brush is used to tint the dress.



4. Here Fresh Foliage is used to tint palm fronds.

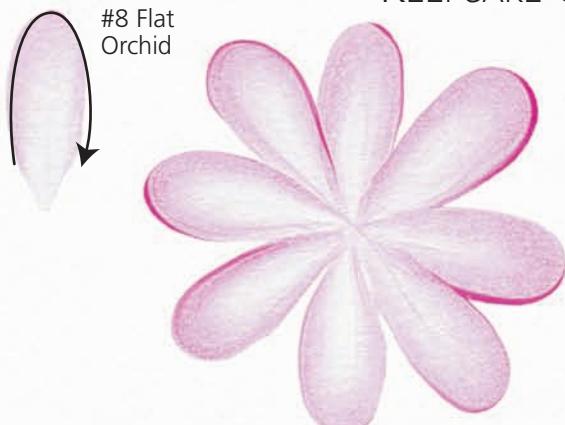


5. Thicket colors other fronds.



6. Raw Umber tints the tree trunks.

KEEPSAKE COLORS PAINTING WORKSHEET



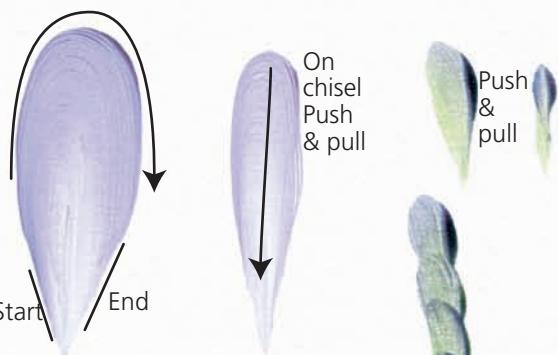
Leaves

#8 Flat
Thicket /
Fresh Foliage

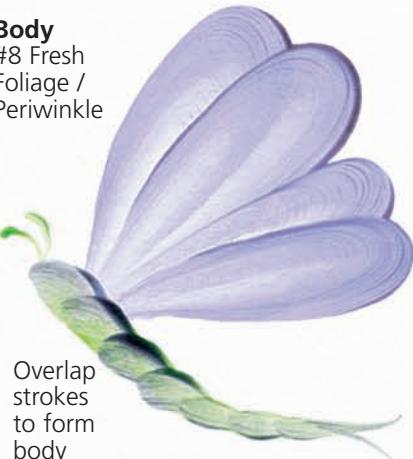


Dragonfly

Wings
#16 Flat
Violet
Pansy

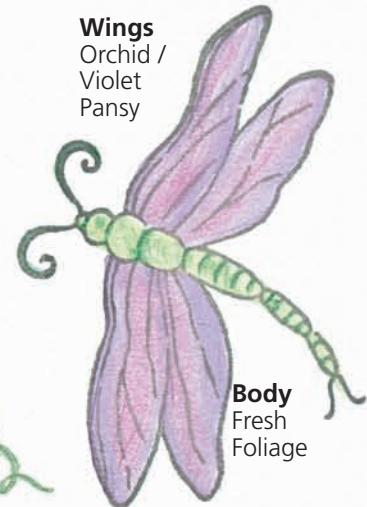


Body
#8 Fresh
Foliage /
Periwinkle



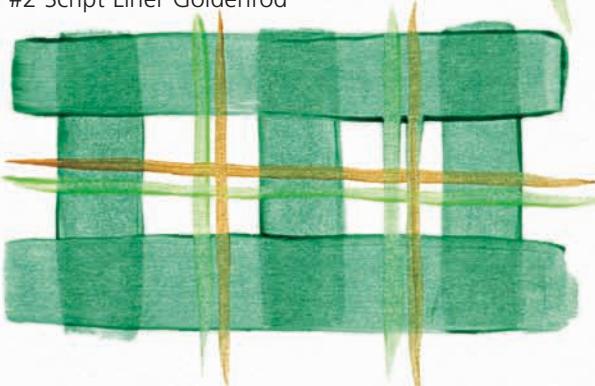
Stamping

Wings
Orchid /
Violet
Pansy



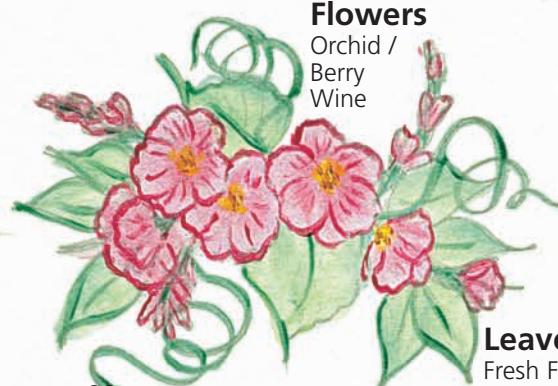
Easy Plaid

#8 Flat Thicket
#2 Script Liner Fresh Foliage
#2 Script Liner Goldenrod



Flowers

Orchid /
Berry
Wine

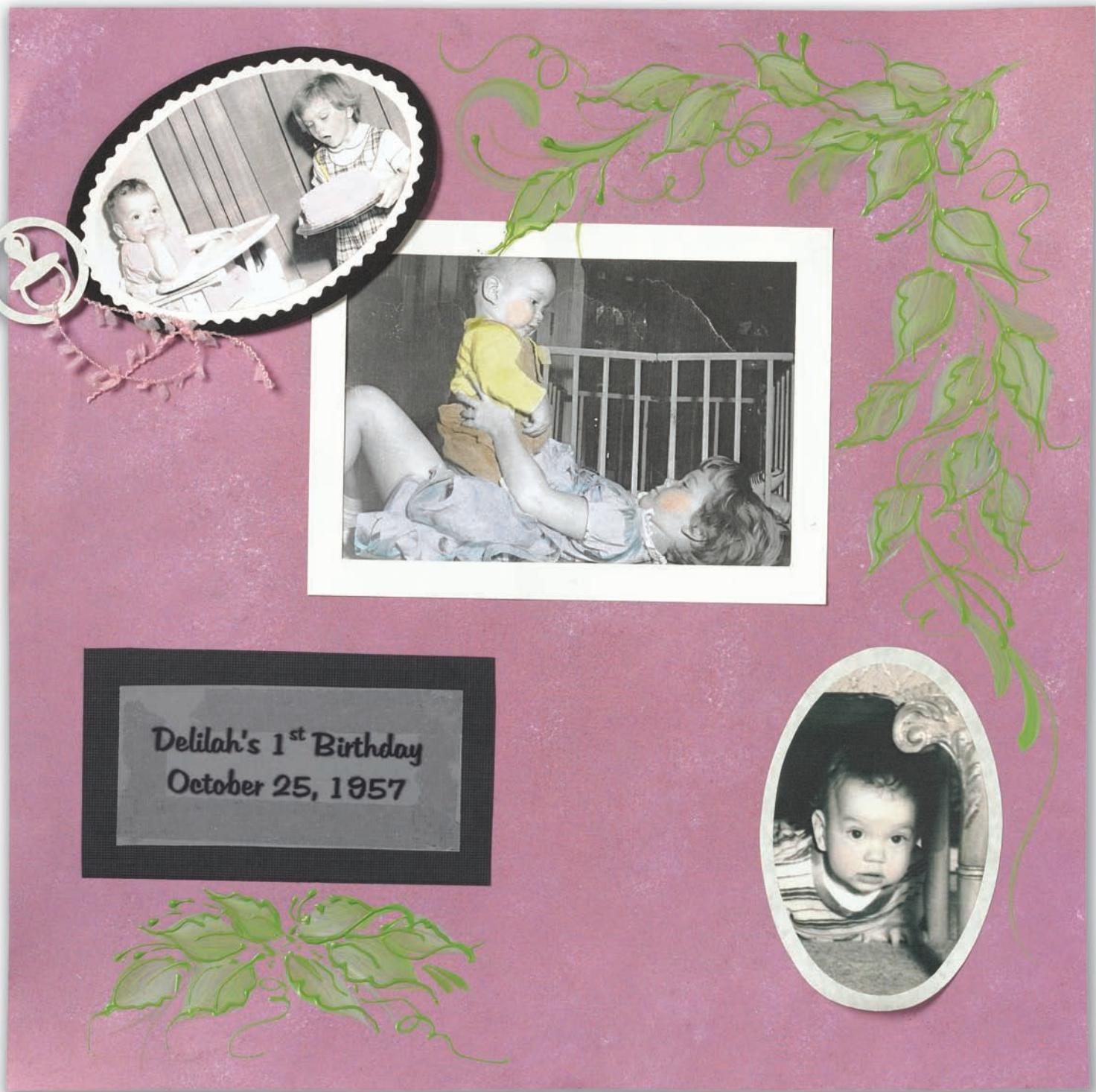


Leaves

Fresh Foliage / Thicket

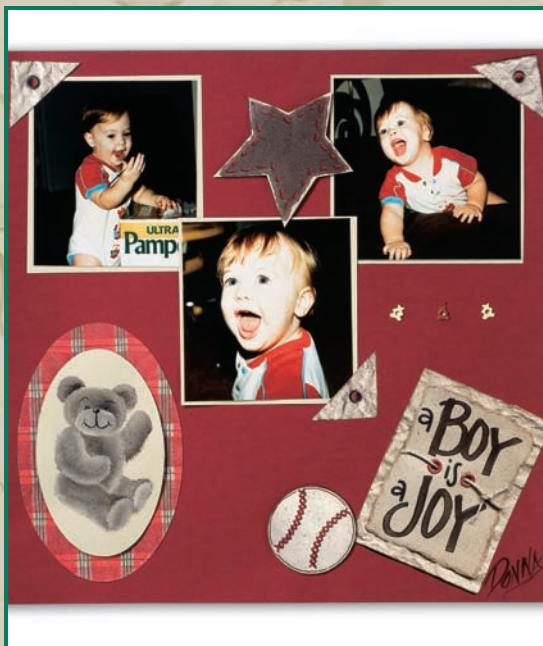


For this scrapbook page, photocopied pictures were tinted with Keepsake Colors™. See page 32 for instructions. The palm trees in the photo were extended onto the scrapbook page with the One Stroke™ painting technique and Papier™ paints. See the Palm Tree Painting Worksheet for painting palm fronds.



You can give instant nostalgia to your scrapbook photos by tinting them. Photo copies were made of the black and white photos, then Keepsake Colors™ translucent gel paints were used to tint the prints. See page 32 for instructions on tinting photos with Keepsake Colors™.

Techniques Guide PAINTING ON PAPER



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