Tole Friends' Charity Program

Memory Box Program

Free, exclusive design Donated by the Artist for Tole Friends' Charity Program. While we do not limit our members to use the designs exclusive for Memory Boxes, we appreciate that at least one box with this design will be painted as a Memory Box
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This design originally published for sale by Sharon Harwood, has been donated to the Tole Friends Association's Memory Box Charity Program. Although the directions are written to fit the surfaces shown, they are easily adapted to put on a Memory Box. We would love to see pictures of your adaptations.

DecoArt Americana:

Antique Gold DA09	Bright Orange DA228	Burnt Umber DA064
Golden Straw DA168	Hauser Light Green DA131	Khaki Tan DA173
Lamp Black DA67	Light Buttermilk DA164	Moon Yellow DA007
Raw Sienna DA093	Titanium White DA001	

Traditional Burnt Umber DA221 **Add a touch of Lamp Black to this color every time you use it to darken as needed. A good conversion alternative is Delta Ceramcoat Dark Burnt Umber.

Note: Williamsburg Blue DA40 if using the picture frame background.

Delta Ceramcoat

Territorial Beige 2426

Brushes:

¼" Angular Royal Aqualon
½" Angular Royal Aqualon
#6 Stippler/scumbler (or smaller, depending on the size of the pattern)
#2 Liner Royal Aqualon
#6 Round Royal Aqualon

Special Supplies:

JW White Lightning (not obligatory, you can used thinned Light Buttermilk)
Jo Sonja All Purpose Sealer

Preparation

- Lightly sand your surface. Seal with Jo Sonja All Purpose Sealer. Lightly sand again.
- The small shelf and lampshade are basecoated with Hauser Light Green + Titanium White for a lighter green (3:1). The Stripes can be JW White Lightning or thinned Light Buttermilk.
- The lamp is based Light Buttermilk, the stripes are a mix of White Lightning + Hauser Light Green (2:1) or thinned Lt. Buttermilk + Hauser Lt. Green.
- The picture frame is basecoated with Williamsburg Blue.
- You can change this background color easily as the design is almost neutral in color, so it easily adapts to most other background colors.

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Stripes

- I have measured them out first, using a white graphite pencil to mark the lines. To make it simple, I used the width of my ruler for the width in between the stripes. The stripes on the lamp are done by eye.
- Pour out some White Lightning into a small container. Mix in just a bit of Light Buttermilk to add color. Use your #6 Round to pick up this thin mix and stroke in the striped, keeping smooth and even pressure on your brush, following the white graphite stripes. Let dry. Trace on the design, no small details.

Sheep

Step 1:

- Using your #6 Stippler and Khaki Tan, stipple all the "fluffy" areas of the sheep, except for the face and hooves. Paint the face Burnt Umber and the hooves Traditional Burnt Umber. Trace in the details.

Step 2:

- Gently stipple Territorial Beige into the shadowed areas, fading the color as you move away from the edge and into the middle.

Stippling techniques:

- Every time you take new paint, pounce your brush out on your palette to get rid of any excess. Pounce and press the brush straight down hard to spread the hairs until you see a pattern you like. Always keep your hand moving in different directions to vary the stippling pattern. To shade with a stipple brush. Load ½ of it and pounce on your palette until you see the color fade towards the middle of the brush. Hold your brush at an angle instead of fully down. Keep your stippling lacey and airy, using a light touch. You can always add more paint later on to darken or lighten.

- Use your 1/4" angular to float Trad. Burnt Umber along the inside edges of the face under the nose and mouth. Paint the eyes Light Buttermilk. Let dry, paint the pupil Trad. Burnt Umber.

- Use your ¼" to float Lt. Buttermilk for the small line in the eye and your liner with the same color for the dot.

Step 3:

- Use your ½" angular to softly float Territorial Beige over the shaded stippling to strengthen it.

- Use your ¼" angular to float Raw Sienna along the nose and mouth.

Step 4:

- Clean your brush and float in Burnt Umber over the beige shadows. Once dry, use your ¼" angular to float Trad. Dark Burnt Umber into the darkest shaded areas. Stipple all the highlighted areas with a mix of Khaki Tan and Light Buttermilk (1:1) keeping the stippling light and airy, letting some background show through.

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Step 5:

- Let dry and stipple the highlighted areas once more, this time with Light Buttermilk alone, keeping it into the brightest areas.

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Straw

Step 1:

- Use your liner and Antique Gold to make crisscross strokes in the general directions shown on the line art. It's okay to have some background showing through. If you are working on a lighter base (like the lamp stand), start the straw with Raw Sienna first, then follow with the next colors and steps.

Step 2:

- Pick up Golden Straw and stroke in various directions again.

Step 3:

- Pick up Moon Yellow and once again stroke in straw.
- Use your ¼" angular and Burnt Umber to float in any small triangular sections in the straw to add shadows and depth.

Duck

Step 1:

- Paint the body of the duck Antique Gold until opaque. Paint the beak and legs Bright Orange.

Step 2:

- Use your ¼" angular to float Raw Sienna in all the shaded areas of the ducks body. Clean and use the same brush with Burnt Umber to shade the feet and beak.

Step 3:

- When dry, use your ½" angular brush to softly float Burnt Umber in all the shaded areas of the ducks body, including under the ducks and lambs feet on the straw. Clean your brush and float Golden Straw for the highlights. Let dry and float again with Moon Yellow. Use this color to float the tiny highlights on the beak and legs.

Sometimes it is good to leave your painting alone for a couple of hours so that you can see it with fresh eyes. Take a good look and reinforce any shading or highlighting that you feel could be touched up, using the appropriate colors and brushes. Varnish with a quality varnish and do not forget to sign your work. I hope you enjoyed painting with me and that you found my instructions easy and clear to understand. Any comments/inquiries can be made to me through the address provided at the top of these instructions or by email. Thank you for painting with me.

Sharon Harwood sharwood@total.net

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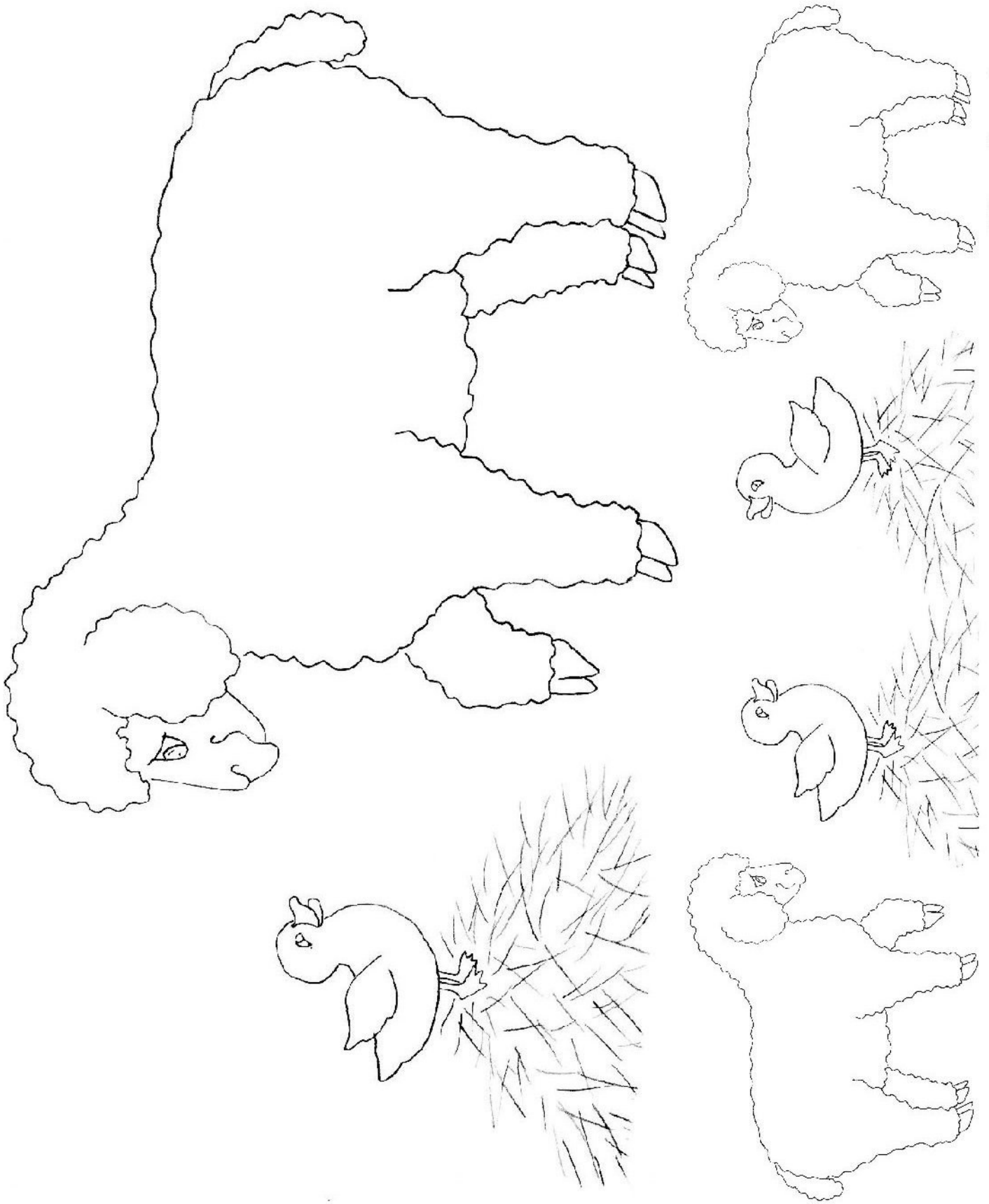

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