



Kingslan & Gibilisco Decorative Arts
Serving the Art Community since 1972

Exciting Newsletter Contents

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"When one man, for whatever reason, has the opportunity to lead an extraordinary life, he has no right to keep it to himself." Jacques Cousteau

Ask Ann & Mary Advice Column

Is Genesis going out of business?

No, Genesis is NOT going out of business. The big “box” stores are not carrying the product due to its lower turnover than other similar products. The product is going strong and we are out there teaching and promoting along with other great teachers.

Can you paint Genesis on canvas?

Genesis paint was made for canvas so it is a perfect choice. Also the paint is permanently flexible and 100% lightfast. Paint away and set with a heat gun!

Jo Lutness from Painter’s Paradise submitted this tip: I learned a new trick that might interest you. During painting session, I run my mop through the hand sanitizer (\$1 at the Dollar Tree--comparable to Purell and Dial). Takes out all the color and it is dry and ready almost instantly. I was always getting cross over color so hopefully this will fix that problem!

Thinning the Genesis Paint:

Genesis is quite thick when removed from the jar. To thin it, whip it up with a palette knife. If this does not work, add a small amount of Mona Lisa Paint Thinner as this will thin slightly or so much that you can easily do line work.

Need Books, Packets, Genesis Products or Royal Langnickel Brushes for Classes?



We carry the full line of Genesis and Royal Brushes!

Request a catalog at painting@kingslan.com or call 402.397.0298 or view online at www.kingslan.com

We love to work with home studios or small shops!



Teacher and Student Promotions

Are you teaching at an upcoming convention?

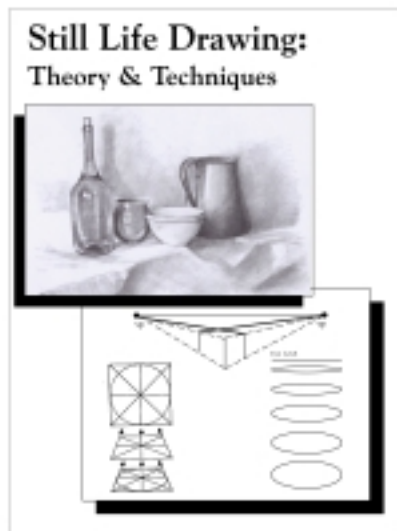
As a benefit to current and past students or correspondence students we are offering space on our website. Send .jpg files (no larger than 275x275) to our email address along with your name, website, email and contact information. We will only list those who submit so don't delay! Our email address is: painting@kingslan.com

Are You a Traditional Oil or Genesis Teacher?

We are adding to our website a listing of teachers who currently teach in either Genesis or traditional oils. Would you like to be listed? Send us via email your information including contact information, teaching location and qualifications. The list will be updated quarterly. We are constantly asked "Who teaches oils in my area?" and this will give

the answer. We will have a separate listings for Kingslan Accredited Teachers and Genesis Authorized Artisans. Help us spread the word as to who teaches where! We will only list those who submit so don't delay! Our email address is: painting@kingslan.com

Ann & Mary to teach at SDP May 2007 in Anaheim



Below are the projects Ann and Mary are teaching at Society of Decorative Painters in Anaheim May 29 - June 2, 2007. Go to www.decorativepainters.org to register after November 1st.



The “House that Faux Built” Project

A Benefit for Habitat for Humanity, Katrina Victims



100 international artists join forces/talents to build a Habitat House in New Orleans

Top artists from Rome, England, France, and across the U.S have come together to donate their



own special talents to fund a New Orleans Habitat House as well as homes for animals displaced by the hurricanes. The painter's version of "We are the World", this project includes internationally renowned artists to include Barth White who did the Vegas Bellagio faux, Several members of the international artist's salon and nationally published artists Gary Lord "It's Faux Easy", Pierre Finkelstein "The Art of Faux" and Melanie Royals "Stenciling Trompe L'Oeil Murals" and Mary Kingslan Gibilisco. Almost 100 product sponsors from the US and Europe participated including Genesis Heat Set Oils, Behr, Faux Effects International and Krylon.

It seemed appropriate that this art should be displayed in a home. While the first choice

might have been a home in New Orleans, the ongoing rescue and rebuilding of public roads and services made that impractical. Therefore the artists concentrated on a creating a show/faux-house the DC area, a makeover



of a Chicago church and rectory, and an international birdhouse painting contest. 100% of proceeds from public tours of the house and private donations go to Habitat to build a home. 100% of proceeds from auctioning the birdhouses will go to

Noah's wish for the animals made homeless by the hurricanes. Once funded many of the artists and volunteers will also go to New Orleans to work on the Habitat house.

Many artists brought the New Orleans theme to the project. Shown here a Trompe L'oeil



New Orleans match book is so realistic visitors try to pick it up. A New Orleans menu list, tape & "coffee stain" is painted on the kitchen door. A faux stone fountain symbolizes the people of New Orleans rising from the water and rubble while giving each other a helping hand towards the future.



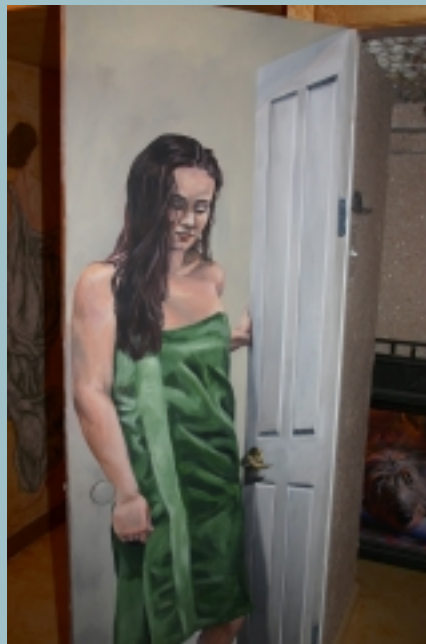


The Artists eschewed the typical show house mansion for an "everyman" house. A small dated 1940 brick colonial was selected more in keeping with the projects purpose. This was then

The project will be featured on HGTV-Small Spaces, big Style, HGTV magazine, Decorating Ideas, Paint Magic and 10 other national magazines. *The House That Faux Built: How to Transform Your Home From Shabby to Showplace Using Paints, Plasters and Creativity* can be ordered at www.kingslan.com

Other faux and art in the project is geared toward educating the public on how art can transform a living space from dated to dazzling. This dilapidated brick porch with a painted "wood and marble" floor, sparkling plaster, faux carved molding and a painted ceiling was transformed into an elegant dining room.

completely transformed using



creativity, paint, plaster and little known techniques to solve problems and avoid costly and disruptive remodeling.

Donations would be greatly appreciated as we need to raise 75k to build the house. Checks should be made out to Habitat-New Orleans and mailed to the address at the end of the article.

For more info, contact the Project Chair, Adrienne van Dooren, (703) 971-8252; 7317 Castleberg Ct, Alexandria, VA 22315; chair@fauxhouse.com or <http://www.fauxhouse.com>.

The Arlington House (1457 N. Longfellow St, 22205) is open to the public

New From Ann & Mary!



Tuscany Trompe L'oeil III Bellagio View Omaha Seminar July 17-21, 2007

New Video or DVD!

From our new 84 minute video, you will learn how to:

- properly prepare a surface
- trace, prove and transfer a design - use a graph ruler, compass and ellipse template
- determine the effects of light - blend and correct
- glaze - use a transparency
- create shines and shadows
- wet sand, varnish and wax
- judge if a work is finished

Testimonial: I wanted to give you some feedback on the Tips and Techniques DVD. This is the MOST excellent learning tool I have seen to date! I learned so much from watching that DVD only once and as I watch it again, which I know I will do, I learn even more!

I see a lot of things I am doing incorrectly and I see how I am making things much harder on myself than they need to be. I am so thankful for this DVD! It's wonderful!

I have been painting with acrylics for about 6-7 years but never had any really great success. I am a very, very slow painter and acrylics dry way too fast for me. I was frustrated



more than I was not, but I didn't want to give up learning to paint..

When I heard about Genesis, I decided to give them a try and it was literally love at first brush stroke! I swear these paints are made just for slow, little ole' me! Even though I have enjoyed greater success with Genesis than I ever did with acrylics, there are still many things I don't understand and I still get frustrated to a degree..

While viewing the Tips and Techniques DVD, I kept saying to myself "Oh, now that makes perfect sense! I have to try that."-or- "Wish I had known that a long time ago!"..**Jan from AZ**

Kingslan & Gibilisco

Unless you try to do something beyond what you have already mastered, you will never grow.
-Ralph Waldo Emerson



Updated Seminar Information

Seminar Philosophy and Content

Each seminar is patterned after the Old World Art Academies. The student learns the academic principles and techniques by duplicating the work of the Teacher/Master. The studies or projects are formulated to stress a particular area of study and all teaching and painting is directed toward that end. The student may work in traditional oils, acrylics, or Genesis heat set oils. Ann and Mary teach using traditional oil methods with the Genesis paints.

The only prerequisite to study with Ann and Mary is a desire to increase your knowledge and painting skills. While the Decorative Art Level Teaching Seminars are directed toward those wishing to learn how to teach or to improve their teaching methods, it is also excellent for students who wish to learn the Ann Kingslan Method from the very beginning. ***We are the only studio that can grant students the title of "Genesis Authorized Artisan". Take any of our 3-5 day seminars and you will be an Authorized Artisan.***

Lodging and Meals

Our students are housed at newly remodeled hotel, The Park Inn, which is directly across the parking lot from our decorative art studio. Our students receive a highly discounted rate of \$70 per night. The hotel has a complimentary breakfast while we provide a full lunch each day. The hotel has a full service restaurant and there are several restaurants and shops within walking distance for your evening meal.

How Do I Get to the Omaha Seminars?

The seminar studio and hotel is right off Interstate I-680. If you fly into Omaha, there is a low cost shuttle between the hotel and airport. Omaha boasts excellent airfare rates due to the central location and airlines such as Midwest Express and Southwest. All airlines fly into Omaha.

Studio

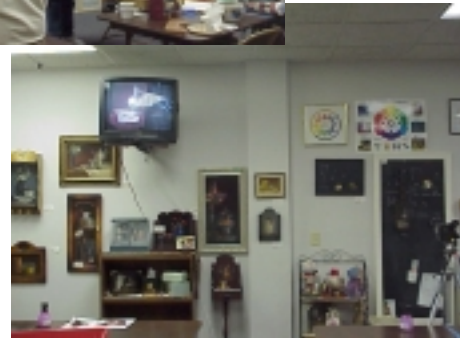
Our professional studio is ideal for the seminar student. Each student has one-half of a 5 foot table. The lighting is excellent! Ann and Mary have 90 of their decorative art adorning every available surface. We have added a video monitor system to our studio. Now there truly is no bad seat. The two 25" monitors are positioned at 7 feet above the floor on opposite ends of the studio teaching room. We are able to zoom in on small areas so now the student misses nothing! Our students could not be more excited or appreciative.

Sign Me Up!

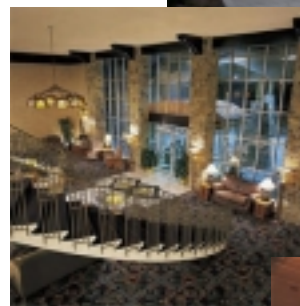
Send in the registration form with a 50% deposit to 920 South 107 Ave #102, Omaha NE 68114, call or fax 402.397.0298 or visit us online at: www.kingslan.com. Sign up for a learning experience unparalleled in the decorative art field!



Our Omaha, Nebraska Professional Studio



The Beautiful Park Inn Hotel



Cruisin' Again with Mary & Ann

Carnival Cruise Workshop Painting is specifically designed for the cruise - will not be available as a lesson or seminar until after January 2008. All levels of painters welcome! We will sail on the Carnival Glory - \$1075 for painters, \$800 for non painters, with upgrades available to ocean view or balcony but price to be quoted when reservation is made. A \$250 deposit will guarantee these prices.

To register, send a deposit of \$250 to:

Cruising with the Craft Center
Kingslan & Gibilisco Cruise 2007
11857 Wexford Blvd
Spring Hill FL, 34609

Itinerary:

Saturday: Port Canaveral (Orlando) FL
Monday: Painting Day at sea
Sunday: Nassau, Bahamas
Tuesday: St Thomas, USVI
Wednesday: St, Maarten, NA
Thursday: Painting Day at sea
Friday: Painting Day at sea
Saturday: Port Canaveral

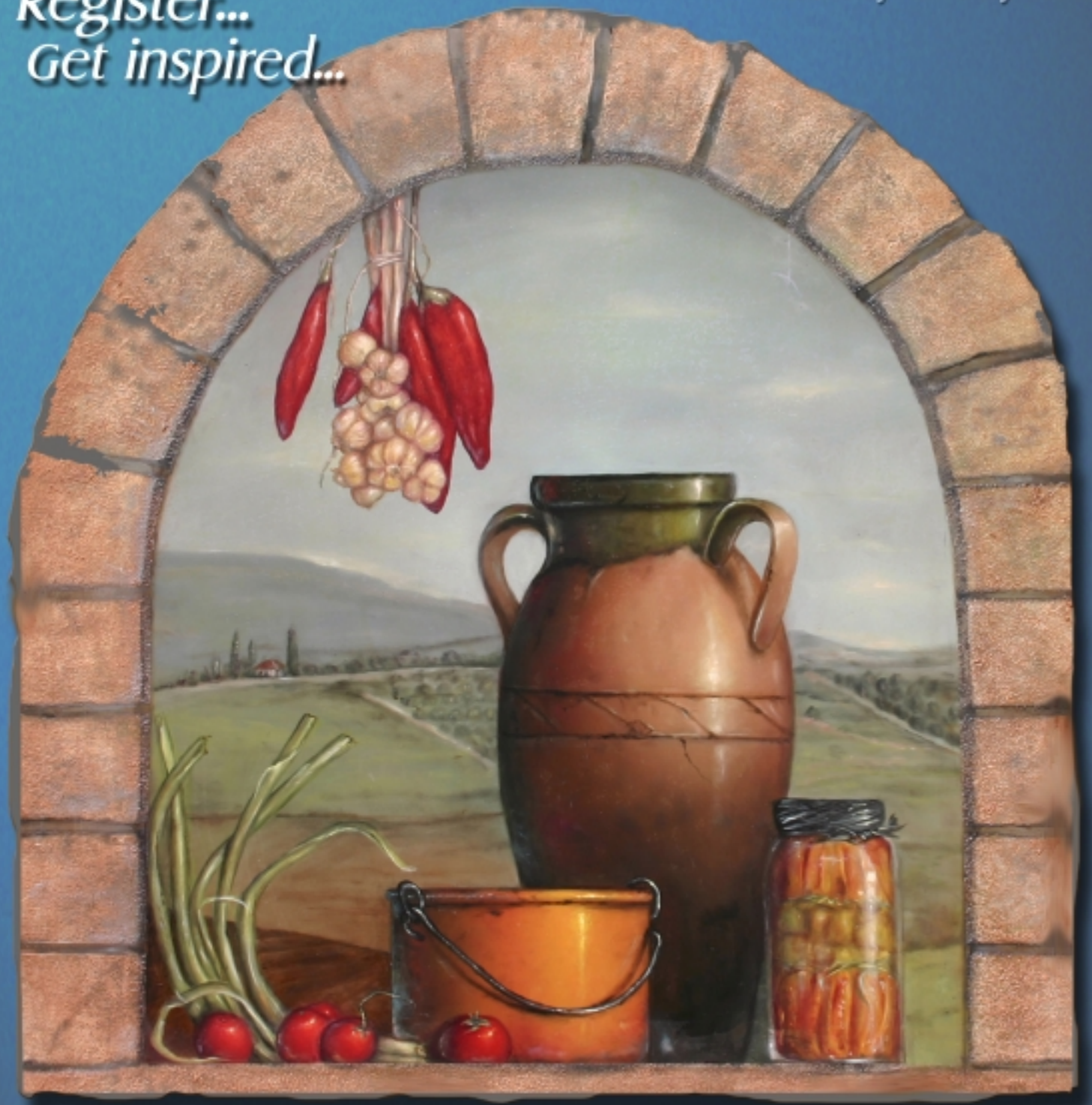


Bonus for the first 25 to sign up - free Omaha Studio Seminar

Kingslan & Gibilisco Seminars

Register...
Get inspired...

student may work in any medium!



Tuscany Trompe L'oeil II

Oct 24-28 Omaha Studio or
Jan 11-14, 2007 Toronto, Canada

2006-07 Kingslan & Gibilisco Studio & Travel Schedule

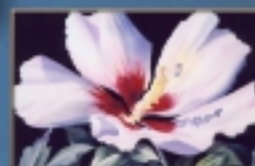
- ☞ July 18-22 Floral Study in the Omaha Studio (\$375)
- ☞ August 7-12 Teaching/Exhibiting HOOT Convention Columbus OH contact www.heartofohiotole.org
- ☞ August 25-27 Karen Hubbard Acrylic Workshop in the Omaha Studio \$60 per day
- ☞ Sept 8-9 Wine & Cheese Still Life in Wichita contact lori@decorativepainters.org
- ☞ September 12-16 Design/Colour Sense Training II in the Omaha Studio (\$375)
- ☞ September 21-23 Workshop Melbourne, FL contact www.brevardbrushstrokes.com
- ☞ September 29-October 30 Hot Springs, SD contact jeanneb@gwtc.net
- ☞ October 6-8 Workshop Denver contact vcottage@hotmail.com
- ☞ October 6-8 Home to the Heartland Piece with Ann Omaha Studio (\$200)
- ☞ October 24-28 Tuscany Trompe L'oeil II in the Omaha Studio (\$375)
- ☞ November 3-5 Louise Jackson Watercolour in the Omaha Studio (\$60 per day)
- ☞ November 9-12 Teaching Decorative Art Level I (Toronto, Canada) contact www.hearthspun.homestead.com
- ☞ November 11-13 Painter's Paradise (Delaware) contact: www.paintersparadise.com
- ☞ December 1-3 Janelle Johnson Coloured Pencil in the Omaha Studio (\$60 per day)
- ☞ December 7-10 Level III Edmonton, AB contact: www.paint4joy.com



Hot Springs Workshop



Wichita Workshop



Watercolour Workshop with Lou Jackson



2007

- ☞ January 11-14 Toronto Tuscany Trompe L'oeil II contact: hearthspun.homestead.com
- ☞ March 9-11 Stockton CA Projects TBA
- ☞ March 17-21 Omaha Studio Colour Sense Training \$375
- ☞ March 23-25 Omaha Studio *The Garden Gate* with Johnnie Liliedahl \$300
- ☞ March 28-31 Edmonton Alberta Project TBA contact: www.paint4joy.com
- ☞ June 23, 24 Green Mountain Decorative Painters
- ☞ July 13-15 Memphis TN Mid-South Decorative Artists
- ☞ July 24-28 Omaha Studio Still Life Study \$375
- ☞ Sept 11-15 Omaha Studio Floral Study \$375
- ☞ October 10-12 Indy Decorative Artist
- ☞ October 19-21 Georgia Mountain Ivy Decorative Artist
- ☞ October 27 - November 3 Carnival Cruise Paint-in



Liliedahl's Garden Gate



Painter's Paradise Workshop



Hubbard Workshop in the Omaha Studio



Home to the Heartland - Omaha Studio



Carnival Cruise Paint-in



2006 Learning Opportunities Coloured Pencils with Janelle



December 1-3, 2006
Omaha Studio
Janelle Johnson's "Feeding Time"

Meet Janelle Johnson

I began painting in 1977 through decorative painting classes at the local park board. My first medium was oil. I was an avid oil painter until discovering colored pencil in 1995. At that time colored pencil wasn't well known in the decorative painting industry; so what I've learned has been through study, trial, error and success!

The Society of Decorative Painters has been a leading force in my career as a decorative artist. After joining SDP in 1980 I earned the certification of Certified Decorative Artist in 1992 and the diploma of Teacher of Decorative Art in 2002.

I've been fortunate to study with very good teachers such as:

Ann Kingslan MDA, TDA - Mary Gibilisco CDA, BFA - Peggy Stogdill MDA - Sherry C. Nelson MDA, TDA; just to name a few.

Birds are my favorite subject to paint with floral and still life coming right behind.

Colored pencil fits a busy lifestyle of working full-time and painting in the evenings!

It's an easy medium to master with only a few maneuvers of the pencil. Almost all colored pencil paintings are done with either the linear or the circular motion of the pencil.

Almost all decorative papers are suitable for colored pencil paintings and the papers can be decouped to wood surfaces, if a functional object is desired.

Classes are taught with an emphasis on application, color and design.

For more information contact:

Janelle Johnson CDA, TDA

Cozy Nest Designs

PO Box 219

Rose Hill, KS 67133-0219

(316) 776-0440, home - evenings

janelle@janellejohnson.com

www.janellejohnson.com



Sign up at www.kingslan.com for Janelle's Class at Kingslan Studio December 1-3, 2006

Sign up at: www.kingslan.com or call 402.397.0298 or email painting@kingslan.com

Kingslan & Gibilisco Decorative Arts 920 South 107 Avenue Omaha NE 68114

About the Artist

An oil painter greatly influenced by the 18th and 19th century Realists, Johnnie Liliedahl brings an old world, multi-layered look to her paintings. Her style is a unique blend of traditional, academic studio techniques with modern plein-air color and paint application. She has published three books on landscape paintings, a 16-lesson Home Study Art Course, twenty-one (21) videos, over 100 individual Art Lesson painting projects and a free periodical titled "The Art Newsletter," available only by direct order from the artist.

Johnnie is a full-time painter, muralist and enthusiastic teacher. She conducts an annual schedule of workshops for art groups in the United States, Canada and Europe. She has a Bachelor of Arts degree from the University of Tulsa and did post-graduate work in art history, painting and drawing at Louisiana State University, but she credits much of her knowledge and skills to individual artists with whom she has studied in classes and seminars such as those she now teaches.

Instruction will focus on underpainting, glazing, scumbling and overpainting; with emphasis on painting the face, hands, and hair. Painters will receive individual attention in the execution of the finer points of the painting.

No previous portrait experience is necessary. Everyone can be successful with Johnnie's printed guides, support materials, and her hands-on teaching methods.

Traditional oils or Genesis Heat Set Oils

Seminar fee: \$300



Kingslan & Gibilisco Correspondence Courses

Which seminars are available through correspondence?

At the present time, the Decorative Art Levels I, II and III and the Dutch Old Master Series are currently available as correspondence courses. Others may be added in the future. The Decorative Art courses may be taken out of order but this is not advised.

Is there a time limit on when the course must be completed?

There is no time limit.

How is the student evaluated?

The student receives manuals, photos and colour match swatches. The student paints the study pieces to the best of his or her ability. Then pieces are mailed back and are then carefully evaluated by Ann and Mary. A complete written critique is sent to the student. If necessary, the student adjusts the pieces and then sends them back to Ann and Mary. A final evaluation is completed and the pieces are returned to the student.

What are the benefits on these courses?

Upon completion of the courses, you will be a knowledgeable, fully Accredited Ann Kingslan Instructor. This entitles you to additional discounts on wholesale orders, completion certificates, newsletters, listing on the gallery section and teaching section on our website.

What is the cost of each course?

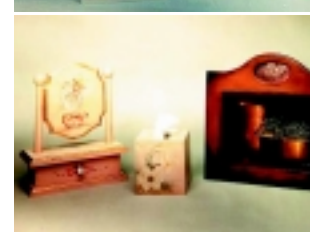
The cost of each Decorative Art course is \$275 and the Dutch Old Master Series is \$200 (US Dollars). The student pays the shipping to Ann and Mary. Ann and Mary pay the shipping back to the student in the United States. Due to the high cost of shipping to Japan the cost of the course is \$375 for the Decorative Art Series.

What is the cost of the wood surfaces?

The wood surfaces are approximately \$60-\$80 (plus shipping) per course and will be delivered directly to the student. The student may order this wood from Kingslan & Gibilisco Seminars or may provide their own wood.

How do I sign up?

Fill out the seminar registration form and mail it, fax or e-mail to Kingslan & Gibilisco Seminars with the proper fees. You may sign up online at www.kingslan.com



Seminar or Correspondence Course Registration Form

Name
Address
City State Zip
Daytime Phone
e-mail address

Seminar or Correspondence Course Title(s)

Each correspondence course registration must be accompanied by the full course fee. Seminars registration must be accompanied by 1/2 of the seminar fee. Make check payable to Kingslan & Gibilisco Seminars. VISA/MC/DISC/AMEX is accepted.

Kingslan & Gibilisco Decorative Arts
920 South 107 Avenue #102
Omaha, NE 68114
(402) 397-0298 (voice and 24 hour fax)

e-mail painting@kingslan.com
www.kingslan.com

Kingslan & Gibilisco Weekly Studio Schedule

Sign up at: www.kingslan.com or call 402.397.0298 920 South 107 Avenue
(107 & North of Pacific) Omaha NE 68114

Day	Time	Medium	Instructor	Fee/class
Mondays	7:00-9:00	Acrylics	Patty Vinal	\$6.50
Tuesday	5:30-8:00	Genesis Oils	Mary Gibilisco	\$6.00
Wednesdays	9:30-11:30	Acrylics	Kathy White	\$6.50
Wednesdays	6:30-9:00	Genesis Oils	Shirley Hutchison	\$8.00
Thursdays	9:30-11:00	Acrylics	Kathy White	\$6.50
Thursdays	7:00-9:00	Acrylics	Kathy Hill	\$6.50

Join our local classes at anytime - our talented instructors will take you to the next level of your personal artistic growth!

Meet Our Instructors:

Kathy Hill has taught painting for 9 years first at Homespun Keepsakes and now at Kingslan & Gibilisco. She has attended National Painting Conventions and is a member of the Omaha Guild of Decorative Artist. Kathy has studied with the following instructors: Ann Kingslan, Mary Gibilisco, Maureen McNaughton, Karen Hubbard, Peggy Stogdill, Mary Owens, Gail Anderson, Sharon Buononato, John Gutcher, Shirley Wilson, Shirley Hutchison, Mary Marquez, and Kaye Singer. Kathy specializes in animals and strokework.

Shirley Hutchison is an Ann Kingslan Certified Teacher and an award winning authorized Genesis Instructor. She has been teaching painting since 1995. Her initial experience was with acrylic paints beginning in 1991. She has taken classes from many nationally known artists including Karen Hubbard, Debbie Cole, Audrey Bettin, Janelle Johnson, Jill McFarlane, Janelle Johnson and Carolyn Bacon.

Her oil painting experience began with a class taught through the local guild, Omaha Guild of Decorative Artists. From there, she decided to pursue oil painting further. She started taking classes and seminars from Mary Gibilisco and Ann Kingslan, earning the designation of Ann Kingslan Certified Teacher. Shirley continues to take classes to expand her knowledge and experience.

Shirley taught acrylic classes for many years through Ye Olde Craft Shop and Homespun Keepsakes. After becoming a Kingslan Certified Teacher, she began teaching oil classes using the Genesis Artist Colors. She currently teaches at the Kingslan Gibilisco Decorative Studio.

Kathy White I have always been a crafter, but about 11 years ago I was talked into taking an acrylic class with a friend at Homespun keepsakes was hooked! I began teaching at Homespun 5 years ago and from there went to Kingslan & Gibilisco Studio. I continue to take classes when I can from 'big brushes' like Mary Gibilisco, Debbie Cole, Mary Owens, Karen Hubbard and Heidi England. There is always more to learn!

I have dabbled in oils but acrylics remain my first love. I enjoy sharing ideas with all of my students and hope that I will someday be



able to do more with design My firm belief is that if you could color between the lines in grade school you CAN learn to do decorative painting; it is just a matter of practice, practice, practice.

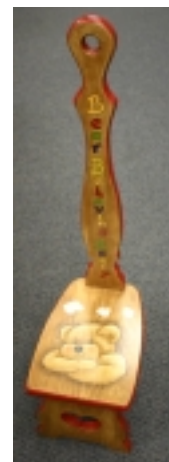
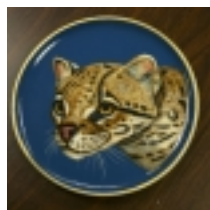
I have been lucky to have a great family that is supportive and allow me time to play in my paint room. I also have 4 wonderful grandchil-

dren who love to play in Grandma's paint room and are a true inspiration because they have no fear of color.

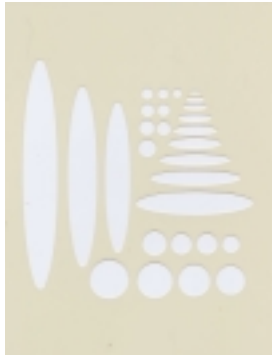
Patty Vinal Hi, My name is Patty Vinal. I'm the newest Acrylic teacher at the Kingslan-Gibilisco studio. I'm thrilled to be taking over the Monday evening class. I'm a born and bred Omaha, Nebraskan and love living in this very friendly City. I've been married to my very supportive husband Mike for 33 years this year and raised our 3 boys and adopted 4 girls. Needing an outlet, I found a shop nearby that taught "Tole".

Knowing I could never afford to buy the artwork I wanted I signed up for classes. I've been painting since January of 1989, that makes it an official 16 years! I've taught at several shops in Omaha and Colorado as well as my Home Studio for a year before moving back to Omaha. I was fortunate enough to take classes at "The Tole Hut" in Denver for a number of years where I learned Rosemaling and Stroke Roses in Oils. Since moving back I've come to love Genesis paints starting with Shirley Hutchingson's beginning classes. Now I love taking from Mary and Ann as often as possible.

I still love painting in Acrylics as well. Strokwework in any form is my favorite thing to do. Just about everything can be improved when using strokes, even basecoating. I also believe you can achieve a high level of accomplishment when using the modern mediums now available. I hope I can give as much as I have been given with skill and patience, and am looking forward to teaching again.



Kingslan & Gibilisco 2006 Lesson Plans



Ellipse Template \$6.95



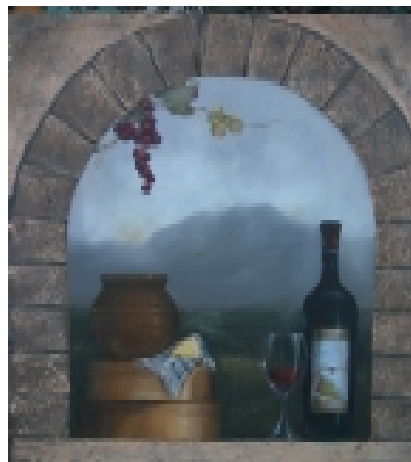
Dutch Old Master with Bird II \$19.95



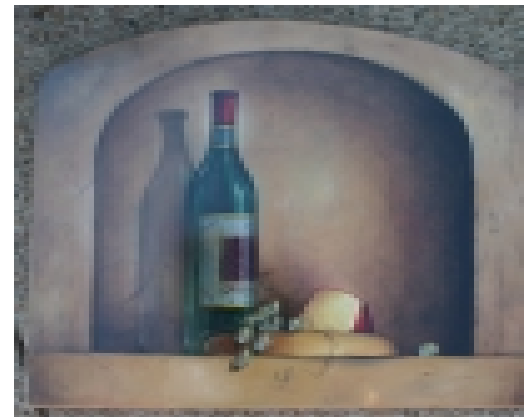
Dutch Old Master - Home to the Heartland \$19.95



Rose and Drops \$8.95



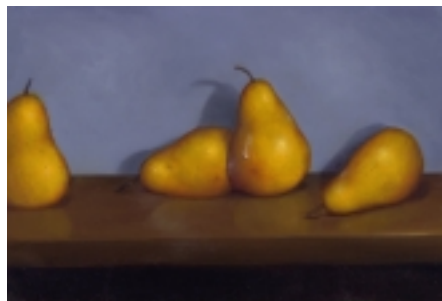
Tuscany Trompe L'oeil I \$19.95



Wine in a Niche \$11.95



Pansy on Tissue Box \$8.95



Pear Still Life \$9.95



Urn and Fruit \$9.95



High and Mid Key Study \$14.95



Orange Still Life \$9.95

Your Free Lesson on Leaves



***Want to learn more about painting
realistic leaves?***

*Use coupon code NVO at check-out to receive our
Video: Focus on Realistic Leaves for only \$24.95 (a \$5 savings!)*

offer expires 10/31/06

Planning Good Color Arrangements: Monochromatic Painting

Disclaimer: The information in this lesson is presented in good faith, but no warranties, either expressed or implied, are given since the authors have no control over conditions surrounding the application of information contained herein.

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Monochromatic Colors

As we begin this study of color plans we wish it were possible to supply a concrete formula that works in every instance. It is not. We can only point out guideposts to help you mix colors that are pleasing and arrange those colors in a harmonious manner. But ultimately, you must rely on personal taste and techniques, past experience, and your own intuition, since all color is optical, no matter what medium you are working. We prefer to work with Genesis Heat-Set Oils, but this information can be translated to pencils, chalk, acrylics, gouache, watercolor or traditional oils.

The goal is to control these color plans. This will involve a myriad of principles that must be carefully manipulated. In the end, the final analysis is, "if it looks right, it is right," regardless of whether you have stepped out of the original plan. A small discordant note here and there can add a bit of spice. If you love it, leave it. Conversely, if a color irritates you, get rid of it, regardless of whether or not it fits into your color plan. Harmony occurs when everything is pleasing and in tune with all the other elements in the design.

The first color scheme that we are presenting is termed Monochromatic. "Mono" means one, and "chroma" is another word for color. Hence, only one color is used. This type of color arrangement usually produces a peaceful mood, but is also in danger of becoming quite humdrum. This boredom is relieved by a variety of values, textures, and temperature changes. Interest can be generated with subject matter as well.

In order to keep this painting purely monochromatic, the only color used was the secondary hue, green. Normally we would have added some accents or reds, oranges, etc., in order to spice it up, but refrained from doing so in order to preserve the integrity of the study. Should you choose to duplicate the painting, feel free to add the spice.

The background was prepared with DecoArt Black Green. To add some interest, Rub-N-Buff Olive Gold was used to trim the edges. A stencil featuring small trees was purchased from a local hobby store since it fit in with the theme and was not a labor-intensive process. The trees were stenciled with the Olive Gold around the sides of the box to add interest. The Olive Gold kept it within the criteria of the color study while adding a bit of pizzazz.

Genesis Artist Colors

Black
Burnt Umber
Genesis Gray 05, or Black + Titanium White
Genesis Yellow
Phthalo Blue
Raw Sienna
Titanium White
Ultramarine Blue
DecoArt Americana Acrylics
Black Green

Brushes

Royal & Langnickel Kingslan Gibilisco Nos. 2 through 12 filbert (Series 4175), Nos. 0 through 4 mop (Series 4999), Majestic Nos. 4 through 10 blender (Series 4150), No. 10/0 liner (Series 4185); Royal Squeeze & Flo Brush; small stencil brush

Others Supplies

Allen's Wood Crafts Box, No. 210 (00"x00"x00")
Heat gun
Rubbing alcohol
Soft cloth
Wet/dry sandpaper, 220- and 1500-grit
Wingate Disposable Palette or glass/tile palette
Genesis Thinning Medium
Palette knife
Tracing paper
Royal White Graphite Transfer Paper
Royal Stylus

Paper towels

J.W. etc. Gloss Varnish or *Genesis* Heat-Set Varnish

Fine-pored sponge roller

Rub-N-Buff Olive Gold

Stencil

Brown paper bag

Tape

Prepare the Surface

Heat-set the lid prior to preparation. This will remove any hidden moisture or inert chemicals. Allow to cool. Sand the surfaces using the 220-grit sandpaper. Wipe away residue using the soft cloth dampened with rubbing alcohol.

Base the lid with two coats of Black Green. Use a fine-pored sponge roller to achieve a soft eggshell finish. Allow adequate drying time between applications. Lightly sand and wipe again with the cloth. Heat-set the lid once again to be sure there is no moisture to repel the paint or to create blisters.

Trace the leaves onto tracing paper. Position the tracing on the lid. Using very light pressure, transfer only the outlines of the leaves using white graphite paper and the stylus.

Painting: Stage One

Refer to the photos, Value Placement Diagram, Color Mixture Chart, and Color Worksheet as guides throughout the painting process.

To achieve the variety needed in this otherwise monotonous color plan, we will need a series of changes in the green mixtures. We maintain one large palette that we use for leaves. This palette contains large volumes of each of these scales: a warm scale, a cool scale, a basic scale, and a neutral scale. These total approximately 24 mixtures. We transfer the needed mixture from this palette to a "working" palette. This is an enormous time saver. You can find specific information in our book, "Focus on Realistic Roses," as well as in our Leaf Video. For the purposes of this lesson, we will use only the Warm Scale and the Cool Scale:

Warm Green value scale

Pure Green mix:

Ultramarine Blue + Genesis Yellow

Warm Medium value:

Pure Green mix + Genesis Gray 05 + Burnt Umber

Warm Light value:

Warm Medium value + Genesis Gray 05 + Titanium White + Raw Sienna

Warm High Light value:

Warm Light value + Titanium White + Raw Sienna

Warm High Dark value:

Warm Medium value + Burnt Umber + Raw Sienna

Warm Dark value:

Warm High Dark value + Burnt Umber

Warm Low Dark value:

Warm Dark value + Black + Burnt Umber

Cool Green value scale

Divide each of the above mixes in half. Adjust half the mixes as follows:

Cool Medium value: Warm Medium value + Titanium White + Raw Sienna + tch Ultramarine Blue

Cool Light value: Warm Light value + tch Ultramarine Blue + Titanium White

Cool High Light value: Warm High Light value + tch Ultramarine Blue + Titanium White

Cool High Dark value: Warm High Dark value + Ultramarine Blue

Cool Dark value: Warm Dark value + Ultramarine Blue

Cool Low Dark value: Warm Low Dark value + Ultramarine Blue + Burnt Umber

Place the values as indicated on the Value Placement Diagram. The Value Placement Diagram defines Light, Medium and Dark values. If the Light needs to be increased in value, add the High Light value. If this isn't light enough, add Warm White (Titanium White + tch Genesis Yellow). The same is true for the dark values. Increase the dark tones by progressing from High Dark to Dark and, if the dark tone needs to be darkened, then add Black.

Color mixtures

Warm White: Titanium White + tch Genesis Yellow

Yellow Tint: Genesis Yellow + Warm White

Blue Tint: Phthalo Blue + Titanium White

Bright Green: Genesis Yellow + Ultramarine Blue

The objective is to make each leaf similar to the other leaves while striving to make each one different in small ways. This can be easily accomplished by making the leaves in front predominantly light and warm green with small amounts of cool greens. The leaves behind, because they are on a dark background, will be darker with a dominance of cool greens and balanced by some warm touches. The Bright Green mixture will add a bit of spice and importance.

When painting the turned back portion of the leaves, note that there is a difference in the way in which these reverse sides are treated. The leaf on the right side is facing the light source. The turned edge has no shadow and is dark since it is shielded from the light. The opposite is true on the leaf in the center. The turned edge casts a slight shadow and seems to be catching the light. Let's look at another variance. The edge is defined on the right leaf, while it is curled to form a cylindrical shape on the center leaf. Each of these details contributes to the variety, which is needed to relieve the boredom of a monochromatic design.

Refer to the Color Worksheet for creating the veins. If this method of adding veins is new to you, recognize that it will take a bit of practice. To aid in the

placement of the veins, lay the tracing over the wet paint and trace the vein lines using the stylus. This will leave slight indentations to guide you. A good trick is to place the brush at the highest value and work toward the center vein. Reload and continue toward the edge. This requires a brush with a sharp chisel edge. It cannot be done with a worn out, grungy brush.

Painting: Stage Two

When the First Stage has been heat-set, add the dark green shadows, value and temperature adjustments as shown on the Color Worksheet.

Painting: Stage Three

These applications should be heat-set prior to adding the water drops and spatters. The spatters are medium and light greens thinned with Genesis Thinning Medium.

Painting: Stage Four

Repaint the background with the Genesis oils after the painting is complete. This gives the painting a final clean up around edges, produces the depth that only is achieved with oils, and offers an opportunity for correcting lines and blurred edges. The Cool Low Dark value almost exactly matches the acrylic basecoat. Heat-set the entire painting prior to adding the stenciling on the edges and sides. Do not heat-set once the Rub-N-Buffer is applied since it could melt.

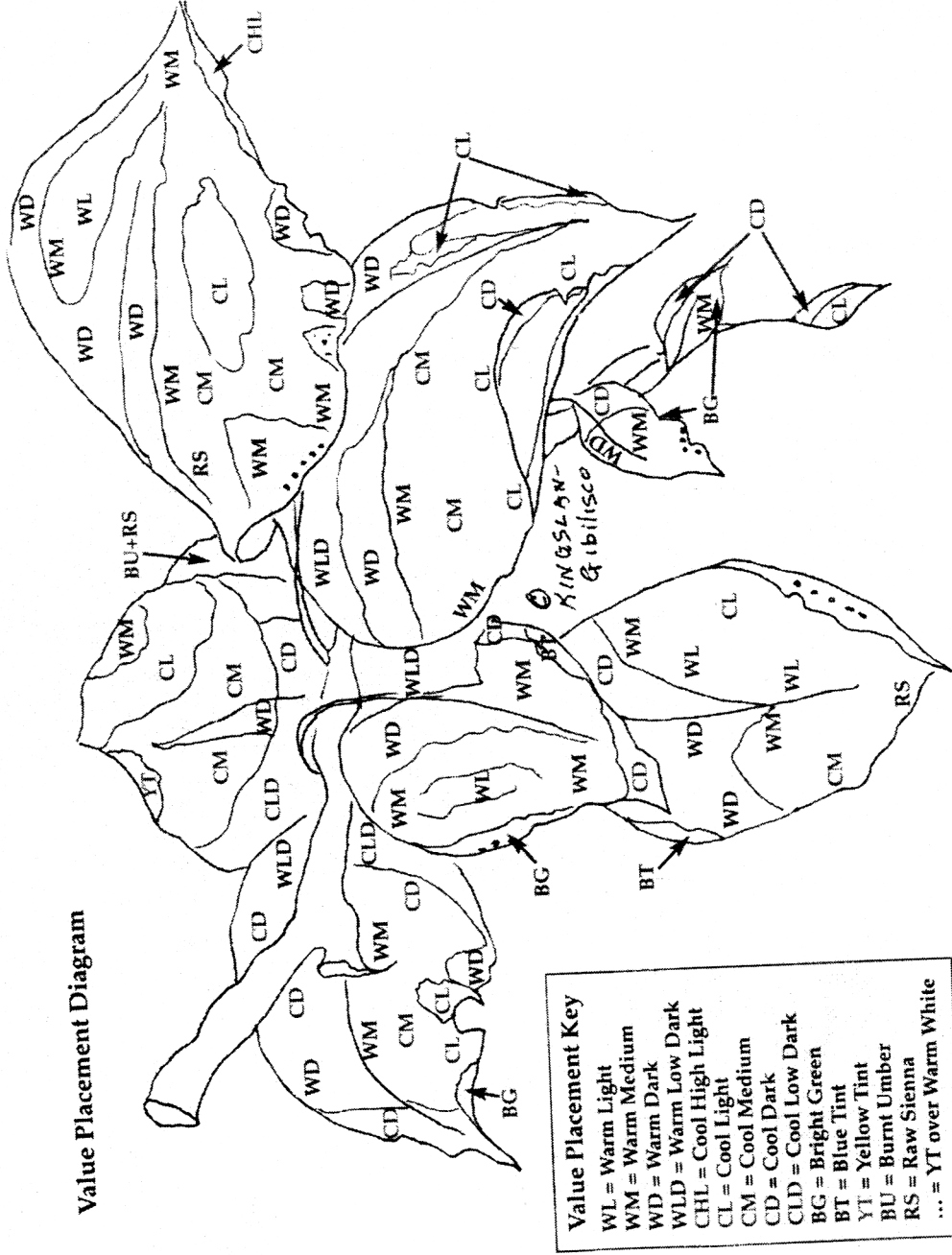
Finishing

Lightly buff the sides of the box using a paper bag or 1500-grit sandpaper. Place the Rub-N-Buffer on a palette. After taping the stencil to the box, pick up a meager amount of the Olive Gold on a small stencil brush and rub over the stencil using a circular motion. Repeat until the entire perimeter is complete. Allow to dry. Buff with a soft cloth.

Fill the Squeeze & Flo Brush bottle with Gloss Varnish and apply the first coat.

Note: This initial coat may separate; don't be concerned as this fills in with subsequent applications. Apply several coats of varnish, allowing adequate drying time between applications. Place the brush and bottle in a plastic bag between coats. After approximately four coats, lightly sand using 1500-grit wet/dry sandpaper that has been soaked in water. This will remove impurities and level the finish. Apply one final coat of varnish. Return remaining varnish to its original container and thoroughly clean the brush and bottle before storing.

Value Placement Diagram



Leaf Box

