

Heritage Artist News

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JansenArt Traditions®

Holiday Edition

Join us on our Journey to the Fine Art of Decorative Painting

From the Education Coordinator's desk
Sue Pruett, MDA



Happy Holidays and Welcome to our fifth edition of The Heritage Artist Newsletter. Another year has flown by for us, and the New Year continues to be a promising one for all involved with Traditions. We have so much to share with you but first I would like to thank everyone who gives so much to our

Education Program; from our yahoo list family to the newsletter contributors to Traditions Teachers. Without you, Traditions would not be the success it is. Education is our focus and you are our reason for growing.

I would personally like to thank my coworkers in this journey who give their time, knowledge and expertise to share their knowledge with you and your students. What a team! I have grown to love each and everyone of them. So as the Holidays approach us, what better time to thank my fellow Heritage Artists: Susan Abdella MDA, Josette Fleury, Gaby Hunter, Neadeen Masters CDA, Donna Rose Prestridge CDA, and Donna Richards. Only our team and your family knows your true dedication; we appreciate all you do. Of course I can't forget our team leader David Jansen MDA and Martha Jansen for giving us so much in the last two years. Without the Jansen's vision we wouldn't be on this journey through Traditions Education.

Our Traditions Education Program has now been taught to Traditions Teachers in six countries and those numbers will more than double by this time next year. The Heritage Artists have presented the program to nearly two thousand

attendees during the last two years. Of that group, there are numerous teachers who are teaching the program to their students, starting with the 'grass roots'. If you currently teaching the program, remind your students how important it is to paint through each lesson in order to build their new skills. Perhaps you might show them the photographs of Module D while you explain the benefits of working through the entire program to develop their skills as artists.

Module D is a winner with four new study lessons from team leader, David Jansen MDA and nine in-depth lessons from the Heritage Artists! We also created a separate new category of bonus designs that are gifted to the Module D participants. These are project designs from the following five artists: The Russian Master Artists of Zostovo painting, Tatiana Sholokhova and, Sergey Felipo, Linda Wise MDA, Sharon Hamilton MDA and Patti DeRenzo CDA. Visit the calendar schedule in this newsletter or on the Traditions website www.jansenarttraditions.com for dates of all of our upcoming seminars.

Upcoming Trade Shows – Look for us in Las Vegas, we will be attending the 'Creative Painting Conference and Trade Show' February 28th through March 2nd. Look for us at "The Artist Stop" booth. We will also be attending the Society of Decorative Painters conference in Anaheim, California that runs from May 31st through June 2nd Traditions and DecoArt will have eight booths. The Heritage Artists will host several demonstrations with Global Blending & Watercolors, and a special area for you to paint with us in the booth. Look for more detailed information on this in our next newsletter.

Special Seminar at DecoArt! Heritage Artists Gaby Hunter and I, Sue Pruett MDA will team teach the Traditions Modules ABC five day seminar at the

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Heritage Artists



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Heritage Teacher

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DecoArt factory facility in Stanford, Kentucky from April 18-22, 2007. As an important aspect of this seminar and included in this presentation will be a tour of the DecoArt facility. Don't miss this annual opportunity to see where the paint is made. To register for this annual seminar contact; suepruett@sbcglobal.net.

If you've missed any of our previous newsletters you can print those from the Traditions website www.jansenarttraditions.com, select Education and go to the the newsletter link.

The Heritage Artist Team has completed a week of brainstorming at the Jansen Art Studio in Pennsylvania planning the agenda for the New Year. We have established the guidelines for the selection of new Heritage Artists and also the guidelines for the next level, the 'Heritage Teacher' position. Traditions Teachers first become Heritage Artist before applying for the Heritage Teacher position. These positions are limited. If you are interested in applying for the 'Heritage Artist' position you may e-mail me personally and I will send you the position requirements. Traditions Teachers must be actively teaching the program to apply. The role of the new Heritage Artist will be to present the Traditions Artist

and Traditions Teacher Program. The education program is growing and expanding the market.

Our desire is to share and combine strong education with the highest quality paint on the market. Our newsletter is one of the avenues we use to bring you education. Another is our Yahoo list forum where we share art education, discuss art theory principles and teach others to use the Traditions paints and mediums. If you haven't joined our Yahoo list forum as yet, you may do so by going to this link on the internet <http://groups.yahoo.com/group/traditionsartist/>

On behalf of our whole Traditions team; David and Martha Jansen, Rosemary Reynolds, Susan Abdella, Josette Fleury, Gaby Hunter, Neadeen Masters, Donna Rose Prestridge, Donna Richards and myself we wish you a wonderful 2007, may all of your painting dreams come true.

Sincerely,
Sue Pruett MDA
Traditions Education Coordinator
Heritage Artist



...Also from Sue's Desk

"The Artist's Library - a visual guide of techniques" - Volume 1

Our new 16 hour DVD set on art techniques was filmed during our recent trip to Pennsylvania. This DVD set is in production status at the moment and will be available to the general public for purchase in mid February 2007. Just to give you a little sampling, there are eight two hour DVD's on the following subjects. Two hours on each subject, WOW!!!

- 1) Learning the pigment wheel, Pigments and Brushes;
- 2) Surface preparation and interesting background treatments;
- 3) Strokes and Scrolls;
- 4) Acrylic techniques;
- 5) Watercolor techniques;
- 6) Global Blending techniques;
- 7) Embellishments and details;
- 8) Finishing, Varnishing and many different antiquing methods.

This is a wonderful visual tool to add to your teaching cur-

riculum and DVD study library. Our goal and motive is always to create support material that is best for our Traditions Teachers and their students.

This new technique DVD set "The Artist's Library - a visual guide of techniques" - Volume 1 will show you how versatile the Traditions Paint system really is. We show you how to use this paint as multi-media; watch as the paint performs as a versatile acrylic, a watercolor media, and also like an oil paint using the Global Blending techniques. As the artist, you have the ultimate control over the media; we show you how to achieve that control, you decide the rest.

Release date Feb 15th. 2007 - Retail \$159.

Order from; Contact any Heritage Artist or the Academy of Heritage Designers.

www.academyofheritagedesigners.com

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New Educational DVD Releases from the Heritage Team

Many of you have asked us when we were coming out with DVDs. Here is an overview of DVDs recently filmed and their status which were done at the Jansen Studio Productions in Elizabethtown, PA. For more information, to see more photos and order these DVD's see the website of each individual artist.

Sue Pruett, MDA - www.suepruett.com

Spring Floral - flowers and glass techniques using the JansenArt Traditions Global Blending technique.



Donna Rose Prestridge, CDA - www.donnaroseprestridge.com

Peter Ompir Techniques and antiquing.

Available February 2007 - see page 14 for a preview.

Neadeen Masters, CDA - www.neadeenmasters.com



4 disk set on discovering watercolors.

David Jansen, MDA www.jansenartstudio.com

Advanced Color Theory, Still Life and Floral.



Gaby Hunter - www.gabysartstudio.com

Whimsical World of Gourds – mixed media, clay molding and painting Christmas Ornaments -see page 34 for more information.

Gaby Hunter- www.gabysartstudio.com

Fruit and Floral composition using an Old Master technique.



continued on page 34...

Christmas Roses

Susan Abdella, MDA, 2006©



Christmas Roses

Surface:

Porcelain Bisque by
Joyce Nickell
16580 Meadowlark Lane
Bonner Springs, KS 66012
Tel: 913-724-1510

Brushes:

3/8 angle
#1 liner

Palette: JansenArt Traditions

Titanium White – PW 6
Hansa Yellow – PY 74
Raw Sienna – PBr 7
Indian Yellow - PY 139
Yellow Oxide – PY 43
True Gold – Mica

Naphthol Red Light - PR 9
Red Violet - PV 19
Pine Green
Phthalo Green-Blue - PG 7
Carbon Black - PBk 7

Traditions Mediums:

Glazing Medium JAM01
Extender & Blending Medium JAM02
Multi-Surface Sealer JAM03
Satin Varnish JAM04

Surface Preparation:

Wash the plate carefully with soap and water and then rinse with vinegar. Dry thoroughly. To assure good complete coverage, give plate 2 coats of Multi Surface Sealer, drying between coats. Sand lightly with 400 or higher grit sandpaper. Lightly transfer main lines of the design with dark graphite.

Suggested Painting Technique:

I used my Global Blending Palette to paint this design. Re-

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fer to the last Heritage Artist Newsletter #4 for complete information regarding Global Blending. A light layer of Extender was applied to the surface before each step and when complete, the surface was dried. You may give the piece a barrier coat of Glaze Medium + Water at anytime if you wish. Most of the colors were brush mixed and the following color swatches are simply a guide and do not have to be exact.

Use a side loaded 3/8" angle or brush of your choice and set color in the dark or shaded areas. Using a soft dry brush, gently pull and soften the color into the white background. Allow the white of the porcelain to serve as the light area of flowers and leaves. You can lighten an area further by lifting off color with your fingertip if needed.

Step 1:

Use a side loaded brush and #4 Mix and begin to separate flower petals and shade between flowers, soften with the dry brush. The centers are Yellow Oxide. Use Mix #6 and #7 and set color in the leaves. Use Mix #2 for the berries.

Step 2

Repeat Step 1, building up values. Begin coloring the floor of the plate with Mix #5.



Step 1

Step 3

Add more color to the floor of the plate using Mix #6,

Christmas Roses *continued*.....

then adding touches of #7. Continue building contrast on flowers with #5.



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Step 4

Shade around the flower centers with mix #3. With #6 darken the edge of the plate, and then use Mix



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#1.

Step 5

Highlight the centers with Hansa Yellow + T. White.



Deepen shade on flower petals with #1 or #6 especially around the center. Tint some of the flower petals with Indian Yellow; add touches of red, #2 or #3. Stamens are made with the tip of a round or liner brush using Mix # 3, Yellow Oxide, T. White.

Brush mix #6 or 7 with T. White and highlight edges of leaves. Shade berries with #3, reflected light is #2, highlight is Nap. Red Lt. + Hansa Yellow, shine is T. White. Liner and filler strokes are made with the liner brush and Yellow Oxide brushed mixed with #2 of #3.

Edge of the plate is trimmed with True Gold and a little gold is dry brushed on the raised strokes around the hearts.

Finish



Apply 3 coats of Satin Varnish.





Poinsettia

Christmas Roses Color Chart

Mix #1		Pine Green + Phthalo Blue + Black (1:1:touch)
Mix #2		Naphthol Red Light + Red Violet (1:1)
Mix #3		Brush Mix #2 + a little #1
Mix #4		Brush Mix #1 and #3 with a little Titanium White
Mix #5		Pine + Phthalo Blue (about 1:1) + T. White + touch NRL to tone
Mix #6		Brush Mix Pine Green + Phthalo Blue.
Mix #7		Brush Mix Pine Green + Black

water drops, now that's a creative moment! Mother Nature offers us so many magical moments like these; there are blue and red skies, dark skies, skies at sunset and sunrise, and not to forget a moonlit sky. A windy, cloudy, snowy day, all of these can inspire us to paint a picture.

Sometimes when a creative moment happens to me I could just burst with excitement. Taking a picture of the cutest dog you've ever seen, a mother and child, hand in hand or a street scene; whenever you have the urge to run right home to your studio and start painting, you have just experienced a creative moment.

Creative moments can also appear when one takes part in seminars. Being with people who also love to do what you love to do, is very inspiring. Take the time to attend these seminars as much as you can, they are not only inspiring but what you can learn is very rewarding as well. Don't forget to visit your local Art Museums; these are filled with artist's creative moments.

My most inspiring "Creative Moment" came to me when I first met Neadeen Masters, CDA. She made me realize that if I dug deep within myself, there is an artist waiting to evolve, and what better way to do this than taking part in the Traditions Seminars. Learning about color theory and value and applying these to my paintings are all steps in becoming the independent artist. The journey in becoming an independent artist is filled with creative moments.

The next time you experience a creative moment, take a deep breath, relax, reach for your paintbrush and ENJOY!

Creative moments come....

By Ruby Allan
Traditions Student
rubbyallan@rogers.com

Creative moments come to me unexpectedly somewhat like a hot flash which so many menopausal women experience. I can feel the tingling in my toes which warns me there is more to come ... It then creeps up to overtake the entire body, but unlike a hot flash you want it to keep going. The only uncomfortable feeling of a creative moment is when you are caught with no brush in hand and no canvas by your side.

How many times have you driven along a country roadside after a rainstorm and see the sunrays appear on all the water-drenched leaves? Or the reflection of the sunlight on

Sometimes artists will turn to art history books for research or inspiration and sometimes to gather a greater understanding of the reasoning of the Old Masters. Many artists find this very helpful to the creative process. Joan Dixon TT shares a little with us about the thought process she entertains when getting ready to paint.

Painting Winter Scenes

By Joan Dixon TDA,
Traditions Teacher

I was gathering materials today in preparation for my next onslaught of designs; we had snow this morning, so the attraction was winter scenes I had photographed. Studying the colors in the pictures, writing down the palette I would be using, noting that generally there were the cool blues, blue-greens, lavenders and cool earth tones such as Raw Umber, knowing that I would have to change the palette to create some warmth. I laid out my options. I could throw in some Orange tones or even Naphthol Red Light, but then I decided that perhaps if I just warmed up the earth tones with English Red Oxide or Burnt Sienna, even Burnt Umber this would perhaps suffice to keep the subject interesting.

Checking my history files to see if I could spy what the Masters would have done, I came across Pieter Brugel, I found exactly what I was looking for and after reading my notes decided I would share a little about this artist, so here is the rest of the story:

Pieter Brugel (about 1525-69) was considered the greatest Flemish Painter of the 16th century. Born

in the Duchy of Brabant, now the Netherlands, he studied with Coeke van Aelst, a leading Antwerp artist. He was accepted into the Antwerp painter guild in 1551, when he traveled to Italy and stayed for two years. He painted in oils, on wood or oak panels, later canvas, painting mostly landscapes. When he returned to Antwerp he traveled over the Alps, this journey made an impact on him. He painted satirical approach to drunkenness, gluttony and other sins of the flesh, even 'The Massacre of the Innocents' was a veiled allusion to the Spanish fury and subjection of the Netherlands. In fear of persecution, after he married van Aelst's daughter Mayken in 1563, he moved to Brussels. His paintings included scenes and peasant life. He loved to drink and dance with the peasants at their festivals, then went home to record village weddings, harvest feasts in 'genre' paintings. Thus he developed his original style of allegory, story-telling and social satires. He had two sons (who both became painters) but the boys were only babies when Pieter Brugel the elder died in September 1569.



Peter Brugel - The Hunters in the Snow

In his painting 'Winter Landscape with a Bird Trap' he uses mainly different values of grey, with a blue-green cast to the ice and shadows, the black figures and trees a sharp contrast to the white snow, the houses are mainly Burnt Umber with one on the right a Raw Sienna, warmed with Burnt Sienna.

In his painting 'The Hunters in the Snow', as shown here, you will see that the Blue-Green of the sky and iced over ponds and rivers, with shadows in the fields give the overall distance landscape a chilling account of winter activities. However in the foreground the buildings, animals, the bush and trees are a variety of warm Burnt Umber, Raw Sienna, Burnt Sienna and a touch of Red Oxide.

So here I am, armed with my blues, whites and earth tones searching for surfaces, Hmmmmmm? I wonder what is 'in'? I will have to research, at this rate I will never get any painting done!

Partridge and Pears

By David Jansen MDA
Heritage Teacher



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Lately one of my favorite subjects to paint is birds and fruit or flowers. I love painting birds but enjoy them the most when I don't paint them realistically and give them a "painterly" look.

In the Traditions Teacher Program we talk about harmony of colors and the relationships of harmony to technique. With this painting I chose to add some harmony through a mix and also through the technique. I wanted the colors very muted and I wanted them to give a rich deep tone that a man would like.

To do this, I mixed 2 of my favorite toners together. Raw Umber and Burnt Umber 1:1. Raw Umber is the toner of age and Burnt Umber is the toner of richness. By mixing the two together I achieve my goal of older, rich colors. By adding this toner to all the colors I used, I created a high degree of harmony which allowed me to break a few "color rules". For example, the blue/grey on the Partridge's front area is not repeated anywhere in the design. This is a bad thing to do when establishing harmony. I could have tinted some on the bottom of the pears to carry the color but by leaving this color on the partridge only, it helps set him apart from the pears and creates a little contrast between him and the pears.

Once you understand the importance of toners in color mixing, artists can use these principles to create harmony while also adding some object separation in the design to create interest.

Enjoy the painting!



Preparation

The fine tray is a scalloped oval metal tray 17 inches by 13 ½ inches. Start by sanding the tray with 220 grit sandpaper to smooth chips and give the surface some tooth. I prepped the tray with 1 coat of Multi-Surface Sealer which will provide excellent adhesion to the metal while bonding the colors to the surface.

When the sealer is dry mix Multi-Surface Sealer with some Medium White + a small touch of Pine Green, Raw Sienna and Raw Umber. Base the tray, dry and give a second coat. This will give the tray a very toned light green color which we can now darken and add some interest to.

Give the tray a light even coat of Extender Medium. While this is wet, mix some Raw Umber, Burnt Umber and a touch of Pine Green. Add enough Extender to make this color transparent and wash over the bottom area of the tray and around the scalloped edge. See Step 1. Leave a light area where the Partridge's head



will be. Leave streaks and mottled color for interest. Wipe your brush and dress in some Medium White + a touch of light and dark yellow from the palette and wash over the top area of the tray liner (angled edge). Let this get darker as it heads towards the bottom. Dry and transfer pattern with white graphite.

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Partridge and Pears *continued.....*

Palette-JansenArt Traditions

Add a little toner to all colors.

*Toner is (Raw Umber + Burnt Umber)

Light Yellow- (Hansa + Yellow Oxide 1:1)

Dark Yellow- Raw Sienna

Medium Green- (Light Yellow + touch Phthalo Green Blue)

Dark Green-Phthalo Green Blue

Medium Red-Naphthol Red Light

Dark Red-Red Violet

Medium Blue- Ultramarine Blue

Medium White

Titanium White

Carbon Black

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Step 1

Using a # 3 or 4 round and the toner. Brush 'sketch' in the design using light pressure. Let some lines get very heavy. Concentrate on good clean lines for the Partridge's head and beak. This is a center of interest area. Keep other lines casual. Sketch in lines for the feathers. Try not to set up a pattern. Make each a little different.



Step 2-

Using a large 8 filbert wash in the objects the suggest objects color below. The Partridges will have several colors washed in. When you wash in the partridge, make sure you leave some streaks. Use short choppy and streaky strokes. As we put more color on the partridge, he will smooth out so we want to make him have lots of interest now.

Orange - (Medium Red + Light Yellow 1:1)

Partridge Head - Orange

Breast - Medium Blue

Lower Breast - (Medium White + touch Titanium White)

Wing -Orange

Body Feathers -Medium Blue

Pears - (Light Yellow + Dark Yellow)

Leaves -Medium Green

Branch - (Toner + touch Carbon Black)



Step 3-

With this step we will add some deep shadow to increase roundness on the pears. We need to develop some shadows for a vein line on the leaves and push the leaves under the pears. Add some additional darks under the partridge's head and throughout the wing feathers. Add some additional short strokes to the breast area.

Partridge and Pears *continued.....*

For the darks on the partridge and pears I used toner + tiny touch Carbon Black. For the leaves I used toner + touch dark green. Darken the branch with toner + Carbon Black. When you have finished the darks, give the surface a light even coat of Extender Medium and deepen the dark background area near the bottom of the tray.

Add some orange feather bands through the body area. These are just below the wing. Tap some of this color into the breast area. Wash a little of the pear color (Light Yellow + Dark Yellow) into the breast area for some additional color interest.

Tap a little light yellow around the eye ring of the partridge and tap a little Titanium White on the eye for a highlight.



Step 4 Highlights and tints - Final photo

Before starting this step, dry the tray well and give 2 coats of Multi-Surface Sealer. This will separate the base and shadow colors from the highlights. This will also allow you to wipe off highlights if you get them too heavy.

With this step we will apply some highlights in at least 2 steps and some tints to the pears and leaves. Use multiple short strokes of light color to the partridge to lighten. To apply the highlights and tints to the pears and leaves, we will

use a little Extender on the surface mixed with some of the original base color. Tap some light in the highlight area and swirl around. Do not blend too much. The partridge has lots of streaks in his feathers and if the pears are too smooth, they will not look correct next to the partridge. Keep the pears and leaves streaky so they have the same 'painterly' look as the partridge.

Give the pears a light coat of Extender, while wet moisten the areas with Light Yellow + Dark Yellow. Tap a little dark yellow next to the shadow colors to help soften. Mix some light yellow with touch Titanium White and lighten the highlight area. Swirl your brush and don't blend too much. Pick up more white and lighten in a smaller area. Add some orange tints to the bottom of the pears. Add a smaller area of light color made from Orange + touch of Medium White.

Make lighter green from Medium Green + Light Yellow and Titanium White. Vary the amount of Light Yellow to vary the green colors you are making. Lighten the center leaves with more light green. Leave some streaks and strokes on the center leaves.

Tap a little Dark Yellow and Light Yellow into the branch to make some highlighter areas.

Partridge

Lighten the breast area with Medium Blue + small amount of Titanium White. Add some to the body feathers between the orange bands. Add some lighter yellow, Light Yellow + touch Dark Yellow and Titanium White to the wing feathers. Tap some of this color on the beak and cheek area. Stroke a little down the neck to lighten. Add a little more white and tap some small shines on the beak and eye ring.

Finishing

Darken the outside rim of the tray with Toner + touch Dark Green. When this is dry, make the orange color, tone with a touch more toner and wash on the beaded edged of the tray. Give the tray 2 coats of JansenArt Satin Varnish to finish.

Partridge and Pears *continued.....*

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The Gentlemen Artists

By Donna Rose Prestridge, CDA, Heritage Artist

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Peter Ompir and Warner C. Wrede have become my two favorite Decorative Folk Artists. More than likely I would have not known about either of them if I had not studied decorative painting. That would have been a real personal loss to me. I love painting in the “Ompir Style”.

Peter Ompir was born in Pittsburgh, PA in 1904. His real name is Charles Burns. Charles was known as “Peter Ompir” which translates to “Peter the Great” in French. He trained as a fine artist through his studies at the Art Institute of Chicago and at the National and American Art Academies. Peter moved from Pennsylvania to New York City to begin painting in the 1930’s. It was in the depression years and he found the people lacked the funds to spend on his “fine art” portraits. Since his fine art was not in demand, he became creative and took his skills to begin painting on useful, household objects. Peter painted his designs of fruit, flowers, and folk art Colonial figures using his fine art training and talent.

Peter has been referred to as one of the “Fathers of Decorative Painting” or as an Oregon newspaper referred to him in the 1970s as the “Dean of Decorative Painting.” He elevated the level of decorative art in America, in some art circles, to the quality held in European folk art. Ompir is a very good example of “fine art” and ‘decorative art’ being entwined in the same artist

It has been reported that Peter told an interviewer, “I turned to painting anything I could get my hands on, from cigarette boxes to anything old or new.” In today’s world we would call the old pieces “a flea-market find” or bring the old into the present.

Ompir’s work was in demand. He began selling his pieces through a dealer to large department stores like Macy’s, Neiman-Marcus, Sloan’s of New York, Magnin’s, and to stores who’s names are unfamiliar to me.

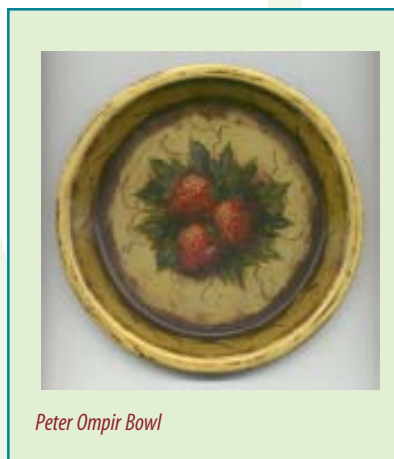
He found that he needed help. He had met Warner C. Wrede and invited him to his Greenwich Village studio in New York City. Warner accepted Peter’s invitation and became his helper in the New York studio. He helped in the preparatory process required for each piece for Peter to decorate. Two other people were also helping out, I’ve not come across their names, however all the pieces were signed “Peter Ompir” as that was the business name and most recognized. At a later date, Peter requested Warner to decorate pieces.

Warner C. Wrede was from an affluent family in Brooklyn, NY. He trained to be a classical concert pianist but, art was his first love. He won several school art class awards and exhibited at New York’s Grand Central Station.

In my findings, their paintings started with two or more basecoats of gold flat paint, sanding in between basecoats. Peter mixed his own oil paint. He also used watercolor, and tempera paints. How they incorporated the use of these paints is unknown to me. Sometimes they could decorate up to 35 pieces in one day but, that did not include the preparation or finishing. To complete a piece it could take up to two weeks. The antiquing was a lengthy process. Many coats of oil antiquing were applied and drying time was long before the antiquing was removed. They did not rush their antiquing process, therefore a richness and depth was achieved with each piece.

Peter and Warner worked for a couple of years in New York City. Big city life was not for them. After taking trips to Vermont to look for one-of-a-kind antiques they decided to move to Vermont. They worked long hours to fill

their orders and continued to sell through their dealer to the exclusive department stores.



Peter Ompir Bowl



Warner Wrede Box



The Gentlemen Artists *continued*.....

In 1960 they moved to Sheffield, Massachusetts and bought a farm home on "Under Mountain Road." They opened a small antique shop and sold both high quality antiques as well as their painted pieces. Warner preferred not to purchase garage or flea market items but rather antiques for painting and decorating. Peter would travel often to France, Italy, and Germany to buy antiques and study folk painting. Peter didn't think about the cost of the antique pieces. He bought what he liked. Apparently, Warner was very pleased when the antique shop was closed because he could paint whatever he liked versus paint for the mass market. Isn't this true for most of us today?

In 1979 Peter Ompir died of cancer. Warner Wrede remained at the farm home in Massachusetts.

Warner was emotionally devastated when his mother, who dominated his life, died. Once he began to paint after his great losses, he painted only in the afternoons. After Peter's death he began to

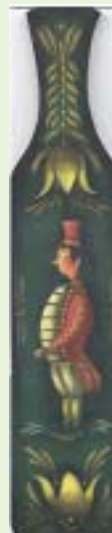
sign his own name to his painted pieces. Warner's art was his life and he was doing what he liked as he died at his work table on March 5, 1993.

The word "gentle" is associated with Warner and Peter. Warner called their style of painting "simple country kind of painting."

To me this brief article of Peter and Warner represents the journey that we are on with the Traditions Educational System. Their fine art skills were transferable. Their creativity and talent with their fruits, flowers, and most of all the Colonial men have remained admired and collectable over the last 76 years, from the 1930's to the present. These are artists who were highly trained and made "lemonade out of lemons." They found a way to make their fine art training work during the depression with the decorative arts. How fortunate we are that Peter and Warner left a great legacy to our "decorative and fine art world."

The two pieces shown are from my private collection of Peter and Warner's art.

Donna Rose is in the process of filming several DVD's in the Peter Ompir style. Here is a preview of what is to come



Candy Cane Surprise

By Lynn Snyder, Traditions Teacher
Copyright © 2005 Lynn Snyder
Email: Lynn@TolewareDesigns.com



Surface - Ornament Source:

Della and Company, 5208 Lake Charles, Waco, Texas
76710, Phone: 254-772-6927
Item No. FT2138, Ornament Puffed with Arc Top 3.5" x
6", www.DellaAndCompany.com

Palette - Jansen Art Traditions Paints

Brown Madder - BM
Carbon Black - CB
Chrome Green Hue - CGH
Hansa Yellow - HY
Naphthol Red - NR
Naphthol Red Light - NRL
Phthalo Blue - PB
Raw Sienna - RS
Raw Umber - RU
Titanium White - TW

Mediums:

Glazing Medium
Extender & Blending Med.
Satin Varnish
Multi-Purpose Sealer

Brushes JansenArt Brushes

#4, 6, Filbert
Liner

Supplies

White Graphite

Painting instructions

Background Color:

Dark: PB (3) + RU (2) + CB (1) + Multi-Surface Sealer

Preparation

Sand the surface with 220 grit sandpaper, wipe with a damp paper towel. Coat the surfaces with the above mix with 2 coats of paint. Dry between coats and apply one coat of Multi-Surface Sealer. Transfer the pattern using white graphite paper.

Step 1 - Basecoat

Face: TW (1) + RS (2) + NRL (touch), make a little extra for the below mixes.

Candy Cane & Ribbon: Flesh + TW

Hat, Collar, Mittens & Pants: CGH

Shirt & Shoes: NR (1) + NRL (1) + RU (a touch)

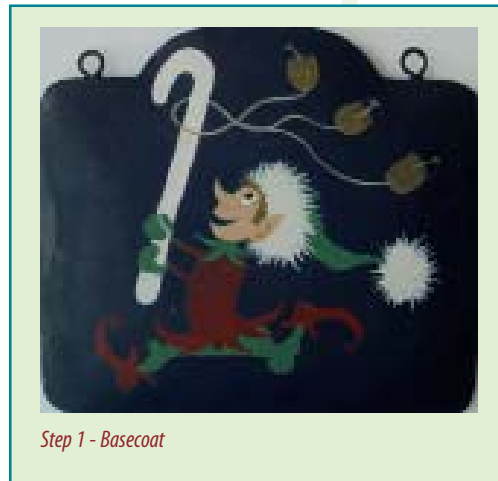
Bells & Hair: RS (1) + RU (a touch)

Hat Trim: RU (1) + TW (a touch)

Dry, remove graphite lines and apply one coat of Multi-Surface Sealer.

Heritage Artist News

www.jansenarttraditions.com



Step 1 - Basecoat

Step 2 - Shadows

Apply a thin coat of Extender to the surface; wipe away any excess with a soft cloth. Side load a #4 Filbert with RU and shade the following areas: right side of the candy cane, in the inside of the bells, bottom of hat and pants and under the arm.

Face: Side load using a #4 Filbert with BM + touch RU and apply shadow under that hat line, under the nose, chin and hand. Fill in the eye with TW + a touch of Flesh. Begin to stroke the hair with a thin liner using RU + BM, add a little TW to the mix for those areas on the dark background.

Candy Cane: Stripes are the same red mix as the shirt color using a thin liner.



Step 1 - Shadows

Candy Cane Surprise *continued.....*

Step 3 – Highlights

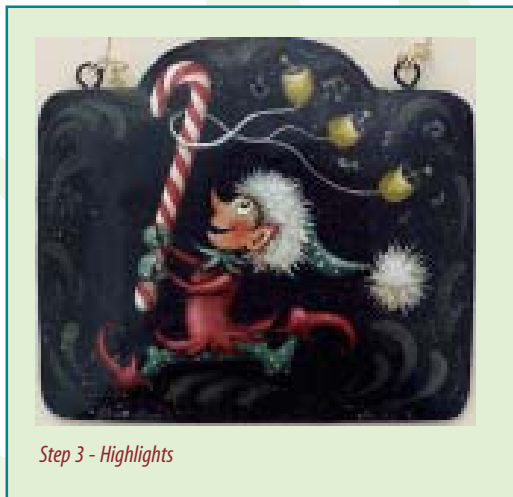
Face: Pick up a touch TW + Flesh mix and highlight on the top of the nose, around the front of the eye. Add blush on the cheek with BM + a touch of RU and a little Glazing Medium. Using this same color with a liner brush, add dots for freckles and outline eye.

Candy Cane, Shirt & Shoes: Red Mix + a little HL and TW, apply this highlight color to the red stripes to a smaller area. White stripes on Candy Cane are small TW strokes.

Hat, Mittens & Pants: CGH + TW. Add more TW to a liner brush and apply the dots in a random pattern.

Bells & Hair: RS + a little TW

Hat Trim: RU + TW, adding more TW to the brush as you get to the center of the trim. Dry, add a little CGH + Glazing Medium and accent the trim with random strokes of green.



Step 4 – Details

Face: Add a little more depth to the blush area on the cheek and tip of nose with the same colors as in the highlight step. The hair is detailed with lighter strokes of RS + RU + a little NR.

Candy Cane, Shirt & Shoes: Repeat the highlights in a smaller area if needed.

Hat, Mittens & Pants: Add a small highlight with TW on the tip of the hat and scarf.

Musical Notes & Strokes: Add lots of Glazing Medium to your brush and pick up a little RU + RS. Keep this color very transparent.

Snow: Use the strokes mix and apply the snow with an old toothbrush, keeping the spray to the edge of the ornament.

Finish

Apply one coat of Multi-Surface Sealer, dry and apply 2 coats of Satin Varnish. Enjoy!



Guardian Angel

By Patti DeRenzo, CDA
Traditions Teacher



Heritage Artist News

www.jansenarttraditions.com

Webster's New Word Dictionary defines the word Guardian as "A person who guards or takes care of another person or property" and the word Angel is defined as: "A messenger of God or a supernatural being, either good or bad, to whom are attributed greater than human power"



Gods word as written in the bible supports the belief of a Guardian Angel first in the Old Testament Psalms 91:11 'for he will command his angels concerning you to guard you in all your ways. (Bible -New International Version - NIV) '

The Old Testament was translated from Hebrew. 'Angel' in Hebrew is pronounced mal'ak and this form of the word is used two hundred and fourteen times in the Old Testament, translated it means messenger or representative.

In the New Testament as spoken by Jesus, Matthew 18:10 See that you do not look down on one of these little ones, for I tell you that their angels in heaven always see the face of my Father in Heaven (NIV).

The New Testament is translated from the Greek and comes from the word aggelos, it means messenger or envoy, one who is sent, and as well, messenger from God. Angels have appeared in one art form or another as far back as ancient Greece, Mesopotamian Byzantine and early European painting and sculpture. Their imagery supports the popular belief that angels have wings, and are still popular in present day art.

As Christmas draws near, angel decorations appear in malls, on front lawns and in Church nativity scenes. Music will fill our ears with "Hark the Harold Angles Sing". Family and friends get together to celebrate the birth of Christ, God's gift of himself to man. Luke 2: 1-14 -In those days Caesar Augustus issued a decree that a census should be taken of the entire Roman world. This was the first census that took place while Quirinius was governor of Syira, and everyone went to his own town to register. Joseph also went from the town of Nazareth in Galilee to Judea to Bethlehem the town of David, because he belonged to the house and

line of David. He went to register with Mary, who was pledged to be married to him and was expecting a child. While they were there the time came for the baby to be born and she gave birth to her firstborn, a son. She wrapped him in cloths and placed him in a manger, because there was no room for them in the inn. There were shepherds living out in the fields nearby, keeping watch over their flocks at night. An angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were terrified. But the angel said to them. "Do not be afraid. I bring you good news of great joy that will be for all the people. To day in the town of David a Savior has been born to you; he is Christ the Lord. This will be a sign to you: You will find a baby wrapped in cloths and lying in a manger." Suddenly a great company of heavenly host appeared with the angel, praising God and saying, "Glory to God in the Highest and peace to men on whom his favor rests" (NIV)

I wish you all a Merry Christmas and a blessed New Year.

When I first choose this porcelain angel I intended to paint her in Christmas colors, the longer she sat in my studio the more I wanted to paint her in colors so she could remain out all year long.

Palette: JansenArt Traditions

Titanium White PW6 (TW)
Naphthol Red PR170 (NR)
Burnt Sienna PBr7 (BS)
Carbon Black PBk7 (CB)
Ultramarine Blue PB29 (UB)
Burnt Umber PBr7 (BU)
Raw Sienna PBr7 (RS)
Phthalo Blue PB15:3 (Ph B)
Red Violet PV19 (RV)
Hansa Yellow PY74 (HY)
Burnt Umber PBr7 (BU)
Light Pearl P Mica (LP)

Mediums:

Multi-Surface Sealer
Extender & Blending Medium
Glazing Medium



Guardian Angel *continued..*

BRUSHES: *Silver Brush*

- # 1/8 Wee Mop 5319S
- #1/8 Angular 2006S
- #1" Sq. Wash Brush 2008S
- # 1/4 Wee Mop 5319S
- #1/4 Angular 2006S
- # 3/8 Wee Mop 5319S
- #1/2 Angular 2006S
- #20/0 Ultra Mini liner 2431S
- #3/4 Angular 2006S

MISCELLANEOUS SUPPLIES:

- Waxed Palette
- Container to hold Extender
- Hair Dyer
- Water Basin
- Alcohol
- Palette Knife
- Wet Palette
- Rectangular Baby Wipes
- Traditions Color Mixing Card
- Shop Towels (Paper)
- Water Mister

Preparation:

Seal the entire surface with Multi-Surface Sealer. Allow to dry. Mix the following colors on a waxed palette and then transfer them onto a wet palette. For a more accurate measurement I used the Traditions Color Mixing Card. Use Size 1x

Painting Directions

Step One

NOTE: Tad = A very small amount. Tech = Smaller than a tad.

Some of these colors you are mixing will be used in the second step so be sure to mix enough.

Faces & Hands Titanium White + Burnt Sienna + Raw Sienna (1: 2 tads: tad)

Hair Titanium White + Raw Sienna

Light Pink Flounce

Titanium White + Naphthol Red + Red Violet (1: tech: smaller tech)

Darker Blue Shawl Light Blue Mix + Ultramarine Blue + Phthalo Blue + Burnt Umber (1:1: tech:tad)

Roses, Blanket &

Ribbon Light Pink Mix + Naphthol Red + Red Violet + Burnt Umber (1:1:1: tad)

Leaves Titanium White + Hansa Yellow + Carbon Black (1:3 tads: tad)

Ruffle Titanium White

Wings Light Pearl

When base coating the different areas, mix a very small amount of water and **Glaze Medium** into the colored pigment. Using an angular brush, fill in the appropriate area using shape following strokes. Example: The light blue dress color needs to be pulled down from the waist and then swooped around at the bottom front. The light pink flounce



First Stage

is pulled from side to side.

HINT: You can speed dry the surface with a hair dryer, but any time a hair dryer is used, make sure the surface is back to room temperature (cool) before applying any paint, mediums or tape.

Apply a Barrier Coat

Dry the surface and put on 1 coat of Glazing Medium on a

Guardian Angel *continued..*

light background and Multi- Surface Sealer for a dark background. This will act as a barrier coat allowing light to pass through the semi-transparent layers that are added in the next stage, creating an inner-depth. Allow to dry and continue.

Step Two

In the next application of color you will moisten the surface with Extender and apply the darker color on top of the lighter color as a stain, again using shape following strokes. Then softly mop the area using the appropriate size mop. While still wet, gently remove some of the color on top of the ruffles and other lighter areas with a paper towel. Soften with a mop again.

Hint: To keep the mop brush clean while painting, take a rectangular tub of baby wipes and poured a bottle of 91% rubbing alcohol over the wipes. After using a mop, wipe it across the top sheet of the wipes until it removes the paint residue. The alcohol helps remove the paint and allows the hairs of the mops to dry fast.



Front and Back of Finished Guardian Angel

Hair Burnt Sienna + tad Hair Mix.

Light Pink Flounce Rose, Blanket & Ribbon Mix from step one (1).

Light Blue Dress Dark Blue Shawl Mix from step one (1).

Darker Blue Shawl Dark Blue Shawl Mix + Ultramarine Blue + Phthalo Blue + tech Carbon Black.

Roses, Blanket & Ribbon Rose, Blanket & Ribbon Mix + Naphthol Red + Red Violet + tad Burnt Umber

Leaves Leaf Mix + Hansa Yellow + Carbon Black

Ruffle Titanium White + tad Carbon Black + Phthalo Blue

+ Ultramarine Blue.

Wings On the top portion use the dark pink mix + tad Burnt Sienna. Where the wings connect to the shoulders; use the dark blue stain mix from above

Hands Burnt Sienna + Flesh mix from step one (1).

Faces While the Face is wet float Burnt Sienna next to the hair line and neck collar

on the Angel, and next to the blanket on the baby. Add some blush to the Cheeks and a bit to the chin using the original Rose Blanket & Ribbon Mix. Using this same color + a bit of Burnt of Burnt Sienna and liner in the lips. Using this same mix add the holes for the nostrils.

Where the Angels lips come together, add a line of Burnt Sienna.

Using Burnt Sienna + tech Burnt

umber liner in the

eyebrows. Paint

the eyes sockets

Titanium White and

dry. Next paint the

iris's the dark blue

mix from step one

(1) + a tad Ultra-

marine Blue. The

pupil is painted

Carbon Black +

tech Phthalo. Add

a highlight of Tita-

nium White. When the eyes are completely dry, liner in

lashes using Burnt Umber + tad Burnt Sienna.

Roses Add some liner detail using the dark red stain mix + tad Red Violet + tech Carbon Black.

Finishing:

Because I prefer a matt finish on porcelain, I put on a protective barrier with the Glazing Medium for the final finish.

Beginner, Intermediate and Advanced – Only words

By Neadeen Masters CDA, Heritage Artist

It has been eighteen months since the Traditions Education program was created. The program, initially created to reach the new artist in a methodical and logical manner through progressive learning is reaching others in different ways. When writing the program, we chose to start at the beginning. It has become more evident to us that the scope of the program offers more and appeals to a wider market. It is being used as a 'developmental program' and as a way to fill in the blanks, revisit and explore, teach colour theory, and establish a progressive way to learn and teach art. The program affects every artist differently, as each of us is on our own journey and also at a different point on this journey.

Several 'experienced' teachers have spoken with us about light bulbs which went on for them, beginning with Module A, not to mention Module's B and C - some said flood lamps went onnot just light bulbs!! Some learned

wheel, which for the most part is a new concept for the majority of artists. By mixing and controlling different colours for each lesson, students learn the language of colour through practical application.

Module A is also designed to teach the mechanics of brush control necessary for painting. Here we have the two most central aspects of learning to paint - which are colour management and brush control. Then as we move forward to Module B we place the emphasis on Value Control and in Module C on Intensity Control. All three Modules are closely tied to each other with one continuous thread woven through the program; they expose the student to Colour as it relates to the principles of art. One module cannot be separated from the other, as each is a phase of the whole process of learning and teaching different styles of art. Learning one without the other is like building a house without the foundation or roof; one depends on the other for the final result.

So what does beginner, intermediate and advanced really mean? These words which can compartmentalize someone's abilities can also pigeonhole the artist. Are they used to classify experience, expertise, knowledge or practice? Is it attitude or aptitude? Is it talent or ability? Instead of these three words, what else can we use as a standard of measure in

"Creativity takes courage." ~ Henri Matisse

To be creative we have to let our guard down and take risks. Creativity teaches us to play, to be child like and sometimes spontaneous. True creativity prepares us to accept that even our greatest efforts may result in some ideas which work and others which don't. True creativity drives us to succeed, it propels us to re-work and re-think an idea until we are satisfied!

that artistic growth comes by moving beyond the comfort zones and into a zone of discomfort. Even the 'experienced' or more advanced teachers who are teaching the program tell us how much they have grown from teaching this type of material.

For those who do not know, Module A is a series of ten lessons built on colour control and mechanics. The eight simple 'designs' in the lessons of Module A have been created to teach colour theory founded on the principles of the pigment

the context of learning and teaching art? Regrettably words are all we have. But art is all so different, each genre requiring different skills and each with its individual learning curve. Words like beginner, intermediate and advanced can be seen as labels, with negative results where the intent was something else. I have been painting for close to forty years – some might consider me advanced or 'experienced' - however when I learn a new concept, or style, I am still a 'beginner' in that particular situation. I do have an advantage as I can draw on previous 'experiences' but still, I have to start at the beginning to learn the new concept. If I shied away



from 'beginner' anything – I might miss out on so much.

Perhaps we place too much significance on words like beginner, intermediate and advanced, forgetting that in the whole scheme of art, it's all relative. 'Experience' comes from actually doing and proficiency comes from constant practice and knowledge. When I passed my CDA still life, I was proudly wearing my new blue ribbon at the convention. I had a conversation with a well known teacher artist in the industry and during our 'conversation' she referred to me as a *beginner* - I was deflated - the word 'beginner' was like a sharp pin that burst my CDA bubble! It was a label, a tag! I had worked so hard for those three letters. In hind sight I am now able to fully understand what she meant at the time - her reference was to this artistic journey we are all on - was I a 'beginner' at the time? - no, no, not in the 'literal'

should seek to understand within the context of what we are learning. For example, we can say to our self, 'I mix colours to learn what the result will be when I combine certain pigments with each other' we can learn to read the personality of the pigments, and the personality of the resulting mix. We are on a wonderful discovery of Colour!

To the 'intermediate' artist – let's take on an occasional challenge; it's easy to get caught in a comfort zone, where we warm the chair, use our favorite colours and paint in the same way forgetting that this is the phase where we can taste from the banquet of art. Sometimes a unique flavor will touch our palette and encourage us, acting like a catalyst, to enter a new phase inspiring us to try even more. Let us understand that this is the spark which

When someone offers their opinion of your artwork....

“Be eager to lend a patient ear to the opinions of others and think long and hard whether whoever finds fault has reason or not to censure you. And if the answer is yes, correct the fault. If no, give the impression that you have not heard him, or if he is a man whom you respect, explain to him why he is mistaken.” ~

Leonardo da Vinci

“It is a well-known fact that we see the faults in other's works more readily than we do in our own.” ~

Pablo Picasso

sense of the word, but certainly **relative** to the vast scheme of art knowledge and discovery which lay ahead of me, yes, certainly I was in the beginning phase or stages of this incredible journey and quest for more 'knowledge'. I do understand now, each of us artists are in a phase of development, like the tiny embryo who changes and grows, and changes again, and is born and grows and evolves into a person who grows and changes and changes once more.....

To the 'beginner' artist – let us embrace our new challenges, knowing that every artist has experienced the thrills and frustrations of learning something new, even the seasoned artists who has years of experience will encounter the challenge of learning a new concept or style or method. We are in the 'discovery stage' of learning where everything is fresh and new! Instead of practicing the same routine over and over, we can learn to control our hand as well as our brush. We

ignites the desire and the passion in us for all art.

To the 'advanced' artist – let's try being a beginner once in a while, perhaps we'll discover the energy and thrill of learning something new once again, perhaps we will enter the re-learn phase, or re-discover something that makes our journey richer, or easier or even challenging once again. Perhaps we will learn something that we never quite understood or missed along the way in one of those old phases. Perhaps we will gain fresh insight and the enthusiasm we had when we first started out....perhaps.....we will enter a new phase.

.....So will dedication and passion then lead us towards Mastery? Just thoughts and words and phases....as we travel around on this journey, a constant cycle of discovery and phases.

'Mica' the pigment that adds sparkle!

By Gabriele Hunter, Heritage Artist



Have you ever wondered what makes the paint in Traditions True Gold, Silver and Pearl White twinkle like the stars at night? Well it's the 'mica' pigment that is used in the manufacturing process of the paint.



During a Traditions Teacher seminar that was held in Elberton, Georgia, we were fortunate to meet a company representative from one local MICA mine located near the town of Elberton. This gentleman was a guest at our seminar and shared with us how MICA is mined and then used in the manufacture of paint and many other products. It was fascinating to listen to him and learn all about this interesting mineral. Did you ever wonder what makes eye shadow, lipstick, lotions and some soaps shine? Well mica is often the magical ingredient that is added. Mica is a widely used mineral that is used in hundreds of products and for very diverse and different industries around the world. It can be found in products that can range from making pearlescent style paints to women's makeup to oil drilling.



Picture 1 - MICA Rock

First, we need to know what MICA is. MICA is a mineral with a shiny silvery surface. The structure of this mineral is such that it can be split into very thin scales, see picture 1.

Iris Hardy, a Geologist from Fall River, Nova Scotia, Canada is also a Traditions Teacher. Iris has written an article on Mica to help us understand what this mineral is all about from the geologist's perspective.

See the following article below.

From A Geologist's Perspective.....

Iris Hardy, Geologist and TT explains...

There are three mica - based metallics in the Traditions line of paint: true gold, true silver and light pearl. It is the "micas" which can enhance an underpainting to give your piece a "glow," due to their reflective light properties.

"Micas are represented in the geological world by a group of sheet silicate (containing silica) minerals, which are characterized by "perfect" sheets or scales, as the result of their atomic composition and alignment. They appear under a low powered microscope or by a hand-held lense, as platy, shiny flakes tightly layered one on top of another. They can be colourless, whitish or pale brown. It is the colourless, version of this mineral, which is incorporated into the Traditions metallic paints for their light reflective properties. The darker mica version, called biotite is the ferromagnesian (containing iron and manganese) black (or dark brown) mica, which you can often see as those tiny, shiny black specs, in a hand full of beach sand. Meanwhile muscovite, the most commonly used name for mica, is often defined as "the potassic (potassium) white or light coloured mica." - Iris Hardy, Geologist, TT participant, Fall River, NS. Canada



MICA has been used by many artists dating back to prehistoric times. It was found as early as 40,000 BC in ancient cave paintings. The question is often asked, “How is paint created from MICA?”

When we look at the pictures below we can see the flakes of MICA that geologist Iris Hardy describes in her article. These MICA flakes remind us of fish scales. The flakes are then crushed and further processed to make them into a fine

We used MICA pigments in the Traditions paint line because they are safer than the metallics that are more commonly used. Perhaps you will want to share this mica information with your students when you use any of the mica pigments in the Traditions paint line such as True Gold, Silver and Pearl White.

Tip: try mixing any of the three MICAs with the any of the other twenty six true pigments in the Traditions



powdered form that is used in the manufacturing process. Since MICA is made from a colorless substance then how do we get color such as True Gold? To see color, the MICA particles are then coated with thin layers of Titanium Dioxide which then have a high refractive index. That is, it transmits and reflects light in a magical way – this creates a decorative effect and is what gives the paint a ‘twinkle’. Depending on the thickness of the Dioxide layer, the reflective colors will vary from Light Pearl to Silver or Gold.

line. This will create beautiful pearlescent colors for you to use and broaden the colors you are able to create. These pearlescent colors are great to add whimsy or special effects to Holiday ornaments and designs. They can also be used with the earth pigments to use as gilded picture frames and antique trims.

How to critique your own work...

During the painting session, stop and take a break to check your work. Look to see if you can pick out colours, values or intensities that are perhaps out of place. Leonardo da Vinci once said, “When you are painting you should take a flat mirror and often look at your work within it, and it will then be seen in reverse, and will appear to be by the hand of some other master, and you will be better able to judge of its faults than in any other way.”

Techniques.....

What's so great about Global Blending?

By Sue Pruett, MDA
Heritage Artist

Issue 5

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Winter 06

Everything! I've been using my Traditions 'Global' paints for over seven months and the more I use them the more I love them. For over twenty years I have been trying to make acrylic paints perform like oils. I was a 'die hard' oil painter before I became allergic to oil paints and now I can't be in a room with oils because it will trigger my allergies. I enjoy blending to achieve a realistic look, and now I can finally achieve that look by using Traditions Paints that I have prepared as Traditions Global Paints.

*For the sake of this article I will refer to my **prepared** Traditions paints as 'Global Paints'

The new Traditions Global Blending Technique gives the acrylic artist further control over the blending and drying time of their Traditions paints. With this new method, the Traditions artist can now have greater blending time, similar to that of oils without worrying about toxicity since all Traditions Paints are non toxic. Read more about the non-toxic properties of Traditions on page 33 of The Traditions Artist Technical Guide.

If you have not heard about the Global Blending method for Traditions paints, you can read how to prepare the paint for this method in our last newsletter, Spring/Summer 2006. The article was written by David Jansen MDA. The article explains the concept in great detail. You can also go to David Jansen's website to download the article at www.jansenartstudio.com

When David Jansen developed this paint one of his

goals was to give the artist the greatest control over how the paint performs and in return the artist will understand the working properties and benefit from the versatility of the Traditions paint line. Whether the artist wants the paint to perform as an acrylic, watercolor, or oil, the artist can use the same bottle of paint to achieve the multi-media performance for a variety of techniques.

Why is the word 'Global' used to describe this method?

We decided to call this 'Global' Blending because for the first time acrylic artists can work on all the elements in a painting at the same time. Artists can use the old world techniques that require the painting to stay wet and blendable; when you are satisfied you can dry it with a hair dryer and continue painting. The paint will dry on its own within a few hours although using the hair dryer will harden the paint for further protection from lifting any of the previous layers.

Do I always use the Global Paints? No, I love the versatility of using both the acrylics and Global Paints depending on the design and technique. You can undercoat/basecoat using the Traditional Acrylics then do the layering techniques using the Global Paints. Some techniques don't require refined blending, for those techniques I still use the traditional acrylics.

The secret to the Global Paints is that **after the palette has been processed**, there is no water left in the paint. All water has been replaced by the Extender Medium which has a long drying time. Do not mist the paints with water to keep them wet; water is the natural solvent with this method of painting. My water basin is not on my table instead I have a small container of extender to clean my brush when needed. At the end of the day when I clean my brushes I still use soap and water for clean up.

How to prepare the Global Paints pour paint into a non porous container, add Extender at a ratio of 30% extender. The paint is left uncovered so the water can evaporate; as the water evaporates the paint will thicken. Stir the paint once per day adding additional drops of extender when the paints starts to thicken, this could take three to four days (depending on the humidity where you live) before additional extender is needed, eventually when the water is evaporated what is left is paint and extender. If you leave the paint uncovered too long the paint will continue to get thick because the extender will also evaporate, if this happens



add more extender. The longest I leave the paint uncovered during this process is two weeks. Cover the paint for storage. In February 2007 our Global Palette container will be ready for purchase look for this; we will make an announcement when the palette is available.



Prepare the paints as listed in the steps below:

1. Into a hard plastic container mix 3 parts paint to 1 part Extender. The paint will be a little thin; however as the paint dries the water will leave and the colors will begin to thicken. The time it takes to thicken is dependent on how much paint you are mixing and the humidity level where you live. A tablespoon of paint may take two days depending on the humidity; larger amounts of paint will take longer.

2. Leave the colors uncovered, stir paint once a day. After about four days the paint will start to thicken, at this time add a few drops of Extender Medium then stir again. You can paint right away with these colors however they will still contain water which will shorten the drying time.

3. The colors will take up to a week or more for the water to evaporate. When the paint no longer gets lumpy or forms a skin on top then the water has completely evaporated. Do not take out the lumps, adding more extender will loosen the paint.

When I make my Global Paints I use the entire 3 oz. bottle of paint into a 5 oz. empty plastic container, then I add 1 oz. of extender to the empty bottle and shake to get the excess paint out of the bottle and pour into the container. Stir each day, after about 4 days the paint will start to thicken at this time is when I will add a few drops of extender at a time and stir. After the paints have finished the evaporating process I then pour the paints back into the original bottle which will keep forever.

Try it, you'll love it. If you would like to learn more about Global Blending I have just released a new DVD using the Global Blending method, you can see the details on my website or David's Seminar DVD on Global Blending and you will be a 'global' convert in no time.

Education Program tip from Chris Landon.....

Traditions Teacher, Decorative Art by Chris

"We are now into Module "C" and one of my students is running out of space, and watching her painting budget for the lesson surfaces. Rather than doing them on watercolor paper for a workbook, as some of the students are doing, she decided to paint the lessons on to placemats which her husband has cut for her out of MDF Board. They are the size and shape of the tray that Gaby Hunter and Susan Abdella used for their lessons in Module "C". My student paints on both sides, thus giving her a varied series of placemats to set on her table for all to admire. It is so nice to have creative thinking students and I know she is happy to share this idea with others.



Mixing - Work with a limited palette?

By Neadeen Masters, CDA
Heritage Artist

There is no faster way to learn color than to 'reason your way' through the colours of a painting. Learning to read colour from samples through mixing and working with a limited palette of pure pigments will increase your understanding of hue, value and intensity very quickly. Gaining an understanding of a pigments composition is only achieved when using that color often and in several different combinations with other pigments.

The ten colour starter set from Traditions is a limited palette and will enrich the student's experience of color. Add one more pigment such as Red Violet and you will see the range of colors you are able to mix will expand greatly.

Mixing color is a deliberate process; we have to think about why we use one pigment over another. Reaching for another bottle may not give the same tonal quality to our painting as when we simplify things with a smaller range of hues. A limited palette means that we are limiting the choice of pure pigments we work with. The number differs from artist to artists, some will work with only the three primaries plus black and white. I feel the earth pigments add richness and tonal quality that I can't seem to replicate with black and white alone. It is more efficient to have at least two representations from each of the primary hues. In the Traditions ten color starter set, you will see two reds, two blues and two yellows, as well as another earth pigment, Raw Umber.

A limited palette will push the artist to experiment with color, teaching how to create a more unified painting.

Mixing Exercise for the Holidays!

Cut a sheet of white poster board into 2" squares, paint the following color mixes on each and write the recipe ratio e.g. (2:1) on the back. Punch a hole in each and save on a chain for future reference. Make at least 6-10 or more samples for each of the following exercises.

1. Mix each of the primary colors, (in differing ratios) with an earth pigment (Raw Sienna or Raw Umber – read and document the results. (1:1)(1:2)(1:3)
2. Mix each of the primary colors, (in differing ratios) with Black - read and document the results. (1:1)(1:2)(1:3)
3. Mix each of the primary colors, (in differing ratios) with White - read and document the results. (1:1)(1:2)(1:3)
4. Mix complimentary pairs (red & green, blue and orange, violet and yellow etc) (you will have to mix these) in differing ratios and read the results. e.g. – (1:1)(1:2)(1:3)
5. Have FUN!!!!



A Limited Palette



The Final Step: Framing & Displaying our Paintings

By Donna Richards, Heritage Artist

After successfully painting through a lesson or creating a work of art on your own, the decision of how to present the work can be the decision that makes or breaks your painting! It all begins with the framing but is more than a simple matter of finding a frame that will fit your canvas or board. The framing and matting should always relate to and enhance your work!

Take a few minutes to stop and go inside a nice furniture store the next time you are out and about. Take particular notice of the framed art they display. Framing and matting is a huge thing in the current interior design world and framing is very much considered a design element for the walls and rooms of our homes. Besides complementing and enhancing our work, the matting and framing needs to coordinate with our décor or with current trends. Some artists leave their work unframed and sell it that way but almost without exception your work will present (show/display) better and sell better if the framing is completed. There are multiple challenges and things to be considered as we proceed with this important step of finishing our pieces.

A major consideration in choosing a mat is the warm or cool color dominance of the painting. A warm-colored painting (a red, oranges, yellows, beiges, tans, browns and warm neutrals) will work best with mats of warm off-whites, tans and beiges. Mats are usually chosen somewhat lighter than the art because walls are usually lighter in color. This softens the transition between the art and the wall allowing the viewer to focus more on the art. A darker inner mat is usually a safe choice when double matting as long as you make certain it relates to and supports the painting. The frame must be coordinated with the mat to achieve a pleasing and harmonious look. A general guide is that warm paintings are

most appropriate in warm-toned frames like gold, antiqued gold, or various stained woods.

Generally it is a good idea to stay away from bright colors as they tend to pull your eye outside of the painting and compete for attention. An exception of course would be if you were doing bright bold works for a child's room in which case a brighter frame could perhaps be appropriate.

Another thing to consider is the width of the framing compared to the size of the artwork. After visiting several stores I have thrown out any rules I ever learned for that. Today you find tiny pictures in magnificent frames and in that case the frames have definitely become the important part of the purchase! That said I would still recommend that you are cautious and make sure the framing doesn't over power all your hard work.



A trick I learned from a framing shop is to hold the mat and frame corners next to the upper left corner of the painting. Your eye will more easily interpret the look the framing will provide because we generally read left to right moving down. Never try to pick a frame when you are in a hurry - allow plenty of time to try many different options before making a choice.

There are several rules of thumb when hanging paintings and they all have to do with how the work will be viewed and take proportions into account which allows for adjustments. The most common mistake made is that of hanging pictures too high. Usually pictures or paintings are hung at eye level so you view the painting without having to raise your chin very much. A large painting hung above a sofa is generally placed a little lower with the bottom of the frame about 12 to 18 inches above the back of the sofa. Pictures hung one above another are placed so that the eye is about level with the bottom of the top frame.

The Final Step - Framing and Displaying your Paintings *continued.....*

Size and weight of the pieces will dictate spacing and this needs be adjusted accordingly. Paintings hung above an accent table or other accessory piece are hung as low as 6" above the top surface of the piece. Again this is somewhat dictated by the size of the painting and the piece of furniture but the general guideline is that they are hung low. Groupings are all about proportions, weight, spacing and bal-

ance. A good way to work through them is to cut papers to the exact sizes of the things you wish to group and then work it out on a large table or on the floor. Once it all feels right move the cut outs to the wall and make necessary adjustments. Replace the papers with the real thing one at a time and be sure you have a level handy!



Buisness Corner

This Business Corner is dedicated to the business and marketing ideas that some Traditions Teachers have implemented into their business plan. Join Cathy and Paul Seymour as they chronicle the development of a new art store.

Saga of a Shop,

Part 1

by Cathy Seymour, Traditions Teacher

My husband and I recently had the pleasure of opening our own painting studio/shop, and we thought it would be interesting and entertaining to share our many trials and tribulations with other artists, particularly those who are considering doing the same. As a result, we will be chronicling our journey over the next several issues of the Traditions Newsletter.

We began to consider the idea of opening a studio when a dear friend and leader in the decorative painting industry suggested it. Quite frankly, up until that point, it had never crossed our minds. Paul and I had never envisioned ourselves moving beyond the joy of painting for ourselves or for the many family members who frequently requested our work. Once the idea took root though, we couldn't quite dig it out and before we knew it, our conversations went from "if we do it" to "when we do it".

Once we'd made the necessary leap in thinking, we

began to plan when, where and how we would make the move. One thing we knew for sure, we would not begin teaching until one of us could complete the Traditions Education Program. Like so many others who have participated in the program, we knew this would be the best way to teach decorative painting, because it takes the students from A to Z in technique, skills and knowledge.

Since we are both public school teachers, we couldn't complete the first 5-day seminar covering modules A, B, and C until the summertime. Therefore, once July hit, armed with pencils for note-taking, paintbrushes for... well that's obvious... and hundreds of page protectors, I headed to the Jansen home in Elizabethtown, PA in July for the seminar led by Gaby Hunter and Donna Rose Prestidge. As expected, it was excellent. Both ladies showed their love for the art form and teaching in general with their wonderful lectures, visual examples and entertaining stories. I thoroughly enjoyed the seminar and headed home with excitement and enthusiasm.

Once I returned home, my family and I headed out for a previously planned vacation and unfortunately, we slipped into lazy summer mode. Do you know that mode - the one where you allow the hazy, lazy days of summer to keep you from making much progress? Together, Paul and I and our three children, whiled away the summer hours, sitting poolside, visiting with friends, camping in our 30 foot motor home, or sitting on our deck. It was great, great fun, but we sure weren't making any progress on our studio.

Two weeks before school started and our lazy summer would

Saga of a Shop continued.....

be over, my husband announced on a Monday morning that he was going to look for a place to rent. I cheerfully agreed and wished him well as I nursed my morning coffee on my favorite deck chair. He left with notepad, pencil and cell phone in hand, and before I knew it, he was calling me with several possibilities. My coffee was forgotten as I ran out the door to look at them.

Several of the places had great potential. One was newly remodeled, looked good and had air conditioning but the rent was more than we were comfortable with. Another was large and roomy but we had to share the space with a band that practiced there several nights a week. Could you imagine pulling comma strokes with “Wipe Out” playing at ear-splitting decibels in the background? The last place was roomy, reasonably priced, with great natural lighting, but a real fixer-upper. The landlord was the owner of a music store. They had been using the place for storage and not very neatly, I might add. There was clutter everywhere and on top of that, the whole thing needed painting. Suddenly, we regretted our wasteful summer mode and knew that we should have tackled this task earlier. Before we knew it, we were new renters in this messed up inventory nightmare and we had two weeks to clear out three rooms and a large hallway and paint the entire thing. We worked like dogs but completed the task, mostly due to the help of a dear friend who gave us countless hours of free labor.

Another wonderful friend, with excellent carpentry skills, also blessed us with his help in building a specially designed student table that forms a semi-circle around the teacher’s station. This table allows us to see each student’s painting and gives us immediate access to them to provide help when needed. And I must admit it provided a very professional look to our studio as well.

Once all the painting was done (and not the fun kind of painting), we set up the studio. One room is the classroom and a second room is our painting studio and storage room. The third room is a display room in which we put the many pieces we have painted. It was very fun and creative to put everything in there, from large furniture pieces to small boxes. The pieces we had painted in seminars with David Jansen looked especially beautiful and often formed the backbone to areas of the display. We use this display room to entice potential painting students to ask, “How can I learn to do

that?” Then we reel them in to our painting classes. The only disadvantage to this technique is our house is now very bare since we moved 50+ painted pieces to the display room and hallway of our shop. Even our kids have commented on how bare the house looks!

While we were setting up the shop we also got busy working on recruiting techniques to gain students. We ran advertisements in five newspapers in the area, developed flyers to be handed out wherever and whenever we could, sent e-mails to everyone we could think of, applied to be a street vendor for a craft fair that would take place in front of our studio and finally, we held an open house to pull people in and show them what we were about. Luckily, the application for the craft fair went to the Community Development Director, and she contacted us to do an article on our business. This free publicity netted us a spot on the local evening news and articles in three papers. As a result, the turnout for our open house was double what we were expecting. By the end of this advertising blitz, we had enough students to fill one evening class completely with a waiting list as well and an almost full Saturday morning class. We were thrilled!

Now that we are several weeks into these classes we’ve realized a couple of things. One, evening classes are more popular than Saturday morning for classes that run over a period of time – most people don’t want to tie up their weekends for several weeks in a row. Two, the Traditions Education Program is a big hit. Students love the learning aspect of the classes. They don’t just want to paint projects. They want to learn everything so the potential of what they can do is limitless. Three, they love to learn about the history of the various styles of decorative painting, therefore at the beginning of every class, we give a brief history of a different style each week and show samples of it. And four, nothing beats free publicity. Now I’m wondering, just what do we do to get more of it!!

To be continued



Advertise and Promote for Success

By Susan W. Johnson, Traditions Teacher
The Apple Tree, Inc.

“Tell me about this Traditions thing you’re going to be teaching.” That’s pretty much how the conversation usually started out. The person on the other end was a prospective student who had seen my write up in the shop newsletter or had heard about the class from a friend. For several months I spent many hours talking on the phone or in person or exchanging e-mails with customers who were interested in the Traditions Education Program. My patience paid off when 31 students ultimately registered for the first 6 weeks of Module A, which began on September 12. This number is divided between morning and evening sessions. We are about to begin lesson 5 and I believe most of these students are in it for the long haul. Even though we are just covering the basics so far the response from the students has been enthusiastic. Already they are saying that they have learned so much and I think they appreciate the different atmosphere of the education-based class.

Every time I had a conversation with a prospective student I learned a bit more about how to advertise and promote the class. Rather than get impatient with the time I was spending on the phone, I realized that I could use these conversations to see the newsletter blurb from another person’s point of view. I used the questions as a resource to tweak the wording each month. I also learned to temper my enthusiasm a little when one person declared that she didn’t think the class was for her since she wasn’t looking for a bunch of lectures. She wanted a class where she would actually paint! I’m still not sure exactly what I said in my e-mail that led her to that conclusion but I WAS more careful after that.

We also promoted the series with posters in the shop. Kris, one of our “Apple Tree Ladies” is really talented when it comes to creative displays and signs. I made color copies of the design from each lesson and Kris created two eye catching

posters. One was hung in the window and the other was put in the classroom where our students could see it during every class and seminar. We also created brochures and placed them with our Traditions paint display.

So far it has been my experience that true beginners are not attracted to the series in this shop setting. However the program does seem to have a lot of appeal to the “seasoned” painter who is looking for more. Some of my students are more “seasoned” than others but they all have some painting experience. A few have been away from painting for a while for various reasons. The educational focus of the Traditions program interested them because they felt it was worth their time. Others have never stopped painting but felt it was time to take their painting experience to another level.

By the time the evening class ends on Tuesdays I am exhausted and exhilarated at the same time. I love painting and I love using this paint. With this program I feel that I have gone back to my artistic roots and I am excited to be sharing this learning experience with my students.

A tole and decorative painting studio specializing in art education through the Traditions Education Program.

The Apple Tree, 5250E Port Royal Road, Springfield, VA 22151
Phone: (703)321-9311
eMail: Info@AppleTreeInc.net
Website: www.AppleTreeInc.net



Gaby, Josette and Sue Pruett with Veronique,
Traditions Teacher from France

Pictures of Education Participants

The following photographs are some of the participants from our Education Program throughout North America. Pretty soon, groups from Australia and Europe will be joining the ranks of Traditions Artists and Teachers.



Neadeen Masters, CDA with TT's Mississagua



Sue Pruett, MDA with TAs in Kirkland Washington



Susan Abdella, MDA with TA's in Oregon Washington



Neadeen Masters, CDA with TT's in St. Albert, Alberta



Neadeen Masters, CDA with Module D participants in Mississagua



Donna Rose & Gaby with TTs in Iowa



Donna Rose & Gaby with Module D participants in New Jersey



Neadeen Masters, CDA with TT's in Halifax, Nova Scotia

Ask, Learn & Inform with Internet Communications

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Communicating with those who embrace or share a similar philosophy towards art education is an integral aspect of building a supportive network necessary for exchanging creative ideas and accessing new information. The speed and reach of the Internet is undeniable. Many artists who paint with the Traditions System have requested a forum such as an Internet 'list' where they can communicate with each other and share the benefits of painting with the Traditions Paint System. This list will not only provide a way for sharing discoveries as well as having questions answered, but will enable teachers and students to get to know others from across the continents.

It has been said..."The best way to learn is to teach and that the best teacher is experience." When we combine both these beliefs, the benefits are endless. When we encourage art education in the classroom, one artist and one teacher helping another we will grow and expand our painting communities once again. Dialogue encourages creativity and growth. Regardless of skill or experience, we are 'students of art.' Let us enlighten each other through education so all artists will shine with knowledge.

You are invited..... To Join The Network & Share

The Heritage Artists invite you to join. The name of the list is <http://groups.yahoo.com/group/traditionsartist/>



“Our mandate is to network with artists as well as teachers to share the benefits of the Tradition Paint System and the Educational Programs that are available.

Our goals on this list are two fold. One is to inform and answer questions as they relate to the Traditions System while at the same time create an opportunity to raise the level of education across our painting communities. Artists are invited to join this list to learn more about 'Traditions' and to share their experiences as it relates to the paint system.”

Zhostovo Seminars with Master Artists Sergey Filipov and Tatiana Sholokhova 2007

Date	Heritage Artist	Type of Seminar	Location	Contact Person
March 16 - 18	Tatiana Sholokhova	Zhostovo	Montreal, Quebec, Canada	Josette Fleury josettefleury@videotron.ca
March 20 - 22	Tatiana Sholokhova	Zhostovo	Kelowna, British Columbia	Neadeen Masters neadeenmasters@shaw.ca
May 18 - 20	Sergey Filipov	Zhostovo	Charleston, WV	Gaby Hunter (304)-925-2488 or gabyh@charter.net
June 8 - 12	Tatiana Sholokhova	Zhostovo Certification	Montreal, Quebec, Canada	Josette Fleury josettefleury@videotron.ca
June 14 - 16	Tatiana Sholokhova	Zhostovo	Hearthspun, Mississauga, Ontario, Canada	Louise 905-820-4963
June 19 - 21	Tatiana Sholokhova	Zhostovo	The Appletree, Springfield, VA	The Appletree 703-321-9311
Sept. 21 - 23	Tatiana Sholokhova	Zhostovo	Montreal, Quebec, Canada	Josette Fleury josettefleury@videotron.ca
Sept. 28 - 30	Tatiana Sholokhova	Zhostovo	Calgary, Alberta, Canada	Neadeen Masters neadeenmasters@shaw.ca



2007 Traditions Teaching Schedule

Date	Heritage Artist	Type of Seminar	Location	Contact Person
Feb. 10	Donna Richards	TA	Heart of Utah Chapter, Provo Utah	Linda Bowen lynnbowen@digis.net
Feb. 28 - March 2	Neadeen Masters	Design	Hearthspun, Mississauga, Ontario, Canada	Louise 905-820-4963
March 5-9	Neadeen Masters	Module D	Hearthspun, Mississauga, Ontario, Canada	Louise 905-820-4963
March 14-18	Gaby Hunter	TT	Canonsburg, PA	Ellie Sims (724) 514-6106
Mar-06	Donna Richards	TA	Salt Lake City, Utah	Glenna Nielsen Grimm (801)277-5510 or glennanielsen@hotmail.com
March 20-24	Donna Richards	TT	Salt Lake City, Utah	Glenna Nielsen Grimm (801)277-5510 or glennanielsen@hotmail.com
March 23-25	Gaby Hunter & Donna Rose Prestridge, CDA		Crystal Coast Decorative Painters	Barbara Hill Currie bhcurrie@earthlink.net
March 28-April 1	Sue Pruett, MDA	TT	An Artful Touch, Kirkland, Washington	Sharon Woolsey (425)823-2336 or dirtybrush@aol.com
April 4 - 8	Gaby Hunter & Donna Rose Prestridge, CDA	TT	Painters Paradise, Claymont, DE	Jo Lutness (302)798-3897
April 18 - 22	Sue Pruett, MDA & Gaby Hunter	TT	Stanford, KY	Sue Pruett (760)433-7837
April 24 - 28	Donna Richards	Module D	Salt Lake City, Utah	Donna Richards paint1too@aol.com
May 2 - 6	Gaby Hunter & Donna Rose Prestridge, CDA	Module D	Canonsburg, PA	Ellie Sims (724) 514-6106
June 25 - 29	Neadeen Masters, CDA	Module D	Kelowna, BC, Canada	Neadeen Masters neadeenmasters@shaw.ca
July 3 - 7	Neadeen Masters, CDA	Module D	Paint for Joy, St. Albert, Alberta Canada	Carol Maxwell (780) 418-3488
July 9 - 13	Neadeen Masters, CDA	TT	Hearthspun, Mississauga, Ontario, Canada	Louise 905-820-4963
July 16	Donna Richards	TA	Nashville, AR	Cindy Petty capetty@classicnet.net
July 17 - 21	Donna Richards	TT	Nashville, AR	Cindy Petty capetty@classicnet.net

Heritage Artist News

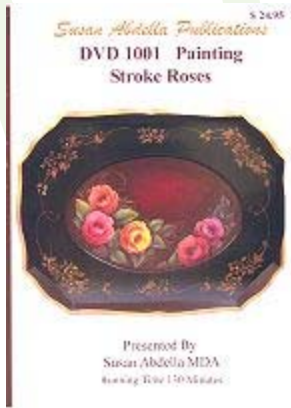
www.jansenarttraditions.com



Also from Sue's Desk *continued..*

David Jansen, MDA - www.jansenartstudio.com
Mayflower, ship painting.

Susan Abdella - www.susanabdella.com
Also look at earlier DVD's from Heritage Artist Susan Abdella MDA on the topic of painting traditional stroke roses.



JansenArt Traditions Instructional DVDs

Learn the whole JansenArt paint system, from color theory to mediums, with these three DVDs, produced by DecoArt and Master Decorative Artist David Jansen.



Pigments - Understanding Color Theory and the Traditions Mixing System.



Mediums - Explanation of Traditions Medium and How each is Used.



Techniques - Decorative Painting Techniques Using the Traditions Paints and Mediums.

Each DVD is approximately 40 minutes in length. They can be used as an aid to the Artist Technical Guide. These DVD's sell for \$9.95 each and can be purchased from DecoArt, JansenArt Studio, and from each of the Heritage Artists.

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Gaby Hunter - www.gabysartstudio.com
Whimsical World of Gourds – mixed media, clay molding and painting Christmas Ornaments

Whimsical World of Gourds Vol 1.



Little DaVinci at Work



Susan Abdella's Grand Daughter Sela.



The Academy of Heritage Designers

<http://www.academyofheritagedesigners.com/>

The seven Heritage Artists have made a unique connection over the last couple of years. Earlier this year we decided to pursue our mutual interest by creating an interactive online resource through which we could share this passion for learning with our fellow artists. We have dedicated time to the planning and architecture of this new website, collecting and writing its content and vast resources.

This website will officially launch in February 2007. It has been a long time in the planning. At this moment we are constructing the framework of the website and building the

resources that the site will present. It involves our research and study to bring you the tools and support material for your teaching and learning enjoyment.

It is an exciting time for us, as we set out to plan each new page of the website, considering the mission we have set out before us. We hope you will share in our love of art and join us in our new venture this coming year as we communicate our research and findings with you all.

The Mission

The Academy of Heritage Designers is an online resource which builds the historic and academic bridge between traditional Decorative Art and traditional Fine Art while promoting an appreciation for the artistic heritage of both disciplines and continuous art education as a life long process.



Traditions Education Students

Module A lesson 7 students proudly show off their finished lesson, 'An introduction to landscape painting' Heritage Artist Josette Fleury of Quebec, Canada teaches the Traditions Education program to a group of artists in weekly classes. In the photo above, three of the four students had never painted before!!! Congratulations to them for a job well done!



Triptych decorates area behind the pulpit.

This 8' x 10' triptych was painted by Judy Duarte and her friend Rita Harroun for Westside Baptist Church in St. George, Utah. This mural was painted with JansenArt Traditions.





Module D

The Traditions Technical Artist and Teacher

for the artist and teacher who wants to study styles or genres of painting



Lesson 1 *Harmony* - Coordinating colors through understanding hue shifting choosing the correct toner.

Lesson 2 *Line of Design* - Learn the tools and techniques used to move the viewers eye through design. Study elements of design, weight, and composition.

Lesson 3 *Marquetry* - Learning how to imitate marquetry, and staining through layering of colors.

Lesson 4 *Introduction to Still Life Painting* - Developing shapes and form, learning glass, copper, silver, pewter and cast shadows.



Lesson 5 *Romsdal Rosemaling* - Harmonious palette to be used for both light and dark backgrounds. Using two different lines of design within the same painting. Wet on Wet stroke blending.

Lesson 6 *Telemark* - Harmonious palette to be used for both light and dark backgrounds. Weaving scrolls and transparent scrolls.



Lesson 7 *Introduction to Wildlife* - Fox study in a natural landscape setting, fur, bark, and wild grasses.

Lesson 8 *Leaf Study* - Learn a variety of leaves and their forms, painting through a seasonal progressive color wheel, final details and embellishments.

Lesson 9 *Portraiture* - Study the human head, explore the relationship between the facial features, tonal underpainting.



Lesson 10 *Flemish Floral* - Steps and reasoning of classic historical Flemish style. Establish depth in advanced floral composition. Appreciation of symbolism.

Lesson 11 *Landscape* - Reproduction of Dutch Master landscape, tonal underpainting, explore historical venetian technique, perspective, cloud study.

Lesson 12 *Introduction to Murals* - Learn the concepts to create a rendering and necessary tools to approach murals, using the design from Lesson 11.



Special Sections:

"Gateway to the Future" - A study in Allegory and Symbolism

"Historical Preservation" - Zhostovo - Black Floral Tray

"Historical Preservation" - Zhostovo - Chrysanthemum Tray

