PALETTE
DecoArt Americana Acrylics
Alizarin Crimson #13179
Avocado #13052
Banana Cream #13545
Baby Pink #13031
Bubblegum Pink #13244
Burnt Umber #13064
Berry Red #13019
Cranberry Wine #13112
Fawn #13242
Georgia Clay #13017
Grape Juice #13236
Grey Sky #13111
Lamp (Ebony) Black #13067
Leaf Green #13051
Lemonade #13246
Lilac #13032
Pistachio Mint #13247
Purple Cow #13262
Raw Sienna #13093
Soft Sage #13207
Spa Blue #13267
Teal Green #13107
Tangerine #13012
Snow White (Titanium White) #13001
Warm White #13239
Watermelon Slice #13557

SURFACES
Scroll Hanger #63242
Teacup Cutout #63240
12” Tombstone Plaque #63228

MISCELLANEOUS SUPPLIES
Wood Filler 4 ounce
Multi Purpose Sealer #87392
DecoArt One Step Crackle
Dura Clear Matte Varnish #87395
Weathered Wood #84146
Americana Wood Glue #70246
Acrylic Sealer Finisher Matte Spray #70836
DecoMagic Brush Cleaner #84160
Pencil
Eraser
Ruler

PRO ART TRACING PAD #83176
Gray Graphite Paper 18x36 #70141
Wet palette, or plain white coated paper plates
Water bin
Paper towels
Very fine grit emery cloth
Zig Millennium pen, black ink. .005
Spatter tool or old toothbrush
Rusty wire, heavy gauge, approximately 26 inches in length.

BRUSHES
Papillon Brushes
Round size 1 #20157
Round size 2 #20158
Round size 3 #20159
Round size 5 #20162
Shader size 12 #20131
Glaze Wash size 1 inch #20103

PREPARATION
The Scroll Hanger
Fill the holes with the Americana Wood Filler. Allow to dry, and sand lightly to smooth the surface.

Tombstone Plaque and Teacup Cutout
Base coat with Titanium White. Allow to dry, then transfer the design.

I prefer to transfer the larger designs onto the surface and paint the background in and around the design. After the background base coat, and shading, has dried, I transfer the smaller designs.

The entire background can be based in before transferring the design if you prefer. Depending on the base coat color, an underpainting of white may be needed, for the best results. Honestly, I prefer to avoid this step, if possible.

Some details are done during the final finishing steps with the pen and are not be transferred. They will be added later after the base coating and shading are completed.

Transferring the Design
THE TEACUP
Transfer the checkerboard design along the rim, the ‘zig-zaggy’ stripe, the stripes on the handle as well as the four red accent areas, the white stripes on the base, the outline of the pumpkin, the pumpkin stem,
the leaf, the eyes, nose and mouth.

Omit the following details

The red dots on the green background, the vine, leaf stem, and the teeth. The spirals in the pumpkin eyes, the line in the pumpkin nose, and the spiral designs in the four red areas on the handle.

THE PLAQUE
Since the teacup will be glued onto the plaque, transfer the outline of the cup onto the board. As you begin the painting process, paint ‘inside the transfer lines.’

THE HARLEQUIN DESIGN
Transfer the black and white diamond shapes.

KITTY KAT
Transfer the outline of Kitty Kat, the hat, including the pom-pom, the diamond pattern on the hat, the hat trim, the collar, the bow tie, the wavy belly stripes, and the jingle bell on the tip of the tail.

Omit the following details

The facial details, the pink areas of the ears, the whiskers, the ruffled details on the collar and pom-pom, polka dots on the bow tie, and the design details on the jingle bell.

THE PURPLE POSIES
Transfer the outlines of the posies and the posy centers.

Omit the following details

The spiral design in the posy center, the dots around the posy center, and on the petals.

THE LEAVES AND STEMS
Transfer the outlines of the leaves.

Omit the following details

THE BERRIES, VINES AND LEAVES
Transfer the outlines of the berries, the leaves, and the vines.

Omit the dots and highlights on the berries, the veining on the leaves, and the ends of vines and tendrils.

While working with the background, part of the smaller leaves and berries will get lost in the process. It’s a simple step to base them in again.

THE SUCKERS
Transfer the outline of the suckers and the cellophane wrappers. Transfer, or freehand, the swirl designs.

Omit the cellophane wrapper ‘crinkles’ and the highlights.

THE WRAPPED STICK CANDY
Transfer the stick candy outline, the white stripes, and the cellophane wrapper at the ends.

Omit the following details

CANDY CORN
Transfer the candy corn outline and the three sections for each color.

Omit the highlights.

PAINTING THE DESIGN
The Scroll Hanger
Paint the scroll hanger, including the sides, with Burnt Umber. Allow to dry.

Brush the Weathered Wood medium, including the sides, in an even coat. The application should not be too thick, or too thin, for the results.

The medium should be completely dry to the touch before moving to the next step.

Using Warm White, and the No. 12 shader, apply the paint with a ‘patting’ motion, simply laying the paint down on the surface.

Painting over the dry Weathered Wood medium can drag, and pull, causing the paint to slide off the surface and prevent the correct result.

Applying the paint in different directions as you lay the paint down onto the surface will also help to give good results.

Refill the brush and repeat the steps given above until the entire surface, including the sides, has been covered.
As the paint dries, the separation will begin, giving the weathered wood effect.

**The Tombstone Plaque**

**THE BACKGROUND**

Paint in the background with Soft Sage. Allow to dry.

Begin shading around the transferred designs with highly diluted Avocado.

Shading should be darker in the center areas and become lighter toward the edges of the plaque.

Apply additional shading along the arched area and upper top corners.

**THE HARLEQUIN DESIGN**

Base coat the black areas with Grey Sky. Base coat the white areas with Warm White. Shade the grey areas with Lamp Black. Float some of the highly diluted Lamp Black over the white areas to soften.

**KITTY KAT**

Base coat with Grey Sky. Shade with diluted Lamp Black allowing some of the base coat to show through for subtle contrast.

Leave the center area of the face a little lighter for contrast.

When all the shading has been completed around the face and ears, free hand, or transfer, the eyes, nose, mouth, and the pink areas inside the ears.

**THE EYES**

Base coat with Banana Cream. Shade with Raw Sienna.

Transfer, or freehand, the black centers. Paint in with Lamp Black.

Add a highlight in each eye with Warm White.

I freehanded the eyes onto the surface and even though I thought I checked carefully for mistakes, they are not the same size! Honestly, this happens to me a lot. I’ve convinced myself that these ‘wonky’ mishaps give the design character since I can’t ‘see’ and/or seem to get it right!

**THE NOSE AND MOUTH**

Paint in Bubblegum Pink. Shade with Alizarin Crimson.

**THE EARS**

Paint the area inside of the ears with a light coat of Titanium White.

Base coat with Baby Pink. Shade with Alizarin Crimson.

**THE WAVY BELLY STRIPES**

Base coat Warm White. The wavy stripes are based in with Grey Sky.

Shade the white areas with Burnt Umber and the grey
areas with Lamp Black.

THE JINGLE BELL
Base coat with Banana Cream. Shade with Raw Sienna. Transfer, or freehand, the interior design details. Paint on the design with Raw Sienna.

THE HAT
Base coat the white diamonds with Warm White. Base coat the red diamonds with Watermelon Slice. Shade the red areas with Alizarin Crimson and float a very small amount of diluted Alizarin Crimson over the white areas to shade as well. Deepen the red areas with a small amount of diluted Cranberry Wine.

THE HAT BAND
Base coat with Spa Blue. Shade with Teal Green leaving the center lighter.

THE POM-POM
Base coat the pom-pom with Warm White, creating irregular edges to give the appearance of gathered tulle.

Mix Bubblegum Pink and Warm White in a 50-50 ratio to create a shading mixture.

Pat some of the shading mixture in the wet base coat to provide depth. If the base coat has dried, apply another application of Warm White. This is a process that can be repeated until you are happy with the results.

THE COLLAR
Base coat with Warm White. While the base coat is still wet, pull Bubblegum Pink through the base coat to give depth. As with the pom-pom, this is a process that I often repeat until I am satisfied with the results. If the result seems too pink, then pull more Warm White over the surface, mixing and blending as you work.

THE BOW TIE
Base coat with Spa Blue. Shade with Teal Green to create the effect of gathers at the center of the bow tie. Transfer, or freehand, the polka dots. Paint on with Warm White. Float a small amount of diluted Teal Green over some of the polka dots to shade.

THE PURPLE POSIES
Base coat with a mixture of Warm White and Lilac. Shade with Purple Cow, concentrating all the shading at the center of the posy and keeping the posy edges lighter. When the shading is dry, apply Grape Juice as the third shading color, to intensify and deepen the effect.

Base coat the posy centers with Banana Cream. Shade with Raw Sienna.

Transfer, or freehand, the dots around the posy center. Basecoat with Grey Sky. Shade with diluted Lamp Black to deepen.

THE LEAVES AND STEMS
Transfer, or freehand, the stems. Base coat the stems and the leaves with Pistachio Mint.

Shade with Avocado and Leaf Green mixed together in approximately a 50-50 ratio.

The linework veining is done later with the pen.

THE SUCKERS
Base coat the white swirls with Warm White. Base coat the red swirls with Bubblegum Pink. Shade the pink swirls with Berry Red. Float some diluted Berry Red over the white swirls to soften.

Base coat the cellophane wrapper with Warm White. Use diluted Teal Green in a few areas to shade and deepen. I floated the diluted paint over a dry base coat.

Add highlights in a few areas around the edges with Warm White to give the appearance of a shiny surface.

THE CANDY CORN
Base in the bottom section of the candy with Tangerine Transfer, or freehand, the dots on the petals. Add the dots with the tip of a liner brush, using Warm White. Begin with larger dots by the center of the posy and reduce in size toward the edges of the posy.
mixed in a 50-50 ratio with Warm White. Shade with Georgia Clay.

Base in the center section with Banana Cream. Shade with Raw Sienna.

Base in the top section with Warm White. Shade with diluted Burnt Umber.

Add highlights with Warm White to give the appearance of a shiny surface.

THE WRAPPED STICK CANDY
Base coat with Spa Blue. Shade with Teal Green. Base coat the stripes with Warm White. Float some of the diluted Teal Green over the white stripes to soften.

Base coat the cellophane ends with Warm White. Shade with diluted Teal Green. Use the same method as with the sucker wrappers.

Add highlights in a few areas along the edges with Warm White.

THE BERRIES, VINES, AND LEAVES
Transfer, or freehand, any berries or leaves, that may have been lost in the shading process.

Base coat the berries with a 50-50 mixture of Tangerine and Warm White. Shade with a very small amount of diluted Georgia Clay being sure to keep the contrast with the base coat.

Paint a dot of Lamp Black on each berry. Add a highlight of Warm White.

Base in the vines with Fawn, creating the appearance of crooked and twisted ends, pulling to a fine point. Shade with diluted Burnt Umber. The vine tips will be created later with the pen.

Base in the leaves with Lemonade. Shade with Leaf Green.

The veining is created later with the pen.

THE TEACUP
The Checkerboard Edge

Base coat the white squares with Warm White. Base coat the black squares with Grey Sky. Float some highly diluted Lamp Black over the white areas to soften.

THE HANDLE
Base coat the white stripes with Warm White. Base coat the black stripes with Grey Sky. Shade the grey areas with Lamp Black. Float some of the diluted Lamp Black over the white areas to soften.

Base coat the four red accent areas with Watermelon Slice. Shade with Berry Red. Add an additional shading color of Cranberry Wine. Be sure to maintain
THE GREEN BACKGROUND AREA
Base coat with Lemonade. Shade with Avocado.

THE RED DOTS
Transfer, or freehand, the dots. Base coat with Titanium White. When dry, base coat with Watermelon Slice. Shade with diluted Cranberry Wine being sure to maintain the contrast with the base coat.

THE ‘ZIG-ZAGGY’ STRIPE
Base coat with Grey Sky. Shade with Lamp Black.

THE CUP BACKGROUND
Base coat with Warm White. Shade with diluted Burnt Umber.

THE PUMPKIN
Base coat with Tangerine. Shade with Georgia Clay. Transfer, or freehand, the vine and the leaf stem.
Base coat the pumpkin stem, the vine, and the pumpkin leaf with Lemonade. Shade with Leaf Green and Avocado mixed in a 50-50 ratio.
Base coat the eyes and nose with Banana Cream. Shade with Raw Sienna.
Base coat the lips with Watermelon Slice. Shade with Berry Red. Add another shading application of diluted Cranberry Wine in the corners of the mouth. Keep the center of the lips lighter for contrast.
Base coat the teeth with Warm White. Shade the corners of the mouth with highly diluted Lamp Black keeping the center areas lighter.

THE TEACUP BASE
Base coat the red areas with Watermelon Slice. Shade with Berry Red. Add a third application of Cranberry Wine to deepen. Base in the white stripes with Warm White. Float some of the Berry Red and Cranberry Wine shading over the white stripes to soften.

FINISHING
The sequence of steps for the final steps are as follows:
1. Varnishing
2. One Step Crackle Medium is applied only in certain areas of the teacup after all the painting has been completed. Instructions follow.
3. Antiquing
4. Inking
5. Spattering
6. Assembly
7. Spray Final Finish: optional

Varnishing
I dilute the varnish in a 50-50 mixture with water. Apply in a thin even coat over the scroll hanger, the plaque. The teacup will be varnished later.

Allow to dry. I apply a second coat, working in the opposite direction, to ensure complete coverage.

One Step Crackle Medium for the Teacup
Using the One Step Crackle Medium creates an aged, or crazed, appearance to the surface.

Brush on the medium in an even coat with a small round brush.

I applied the medium only on the handle, the base, up around the rim and in a few other areas close to the edges.

The medium could be applied over the entire teacup surface, if you so choose.

Allow the medium to thoroughly dry.

Apply highly diluted Burnt Umber only over the crackle medium areas with a small round brush. As the Burnt Umber paint dries, the crackled finish will begin to appear.

Allow the Burnt Umber paint to thoroughly dry, and then apply varnish as instructed above.

Antiquing
I antique all my surfaces, if only with a very light application.
My antiquing medium is Burnt Umber mixed with approximately 95% water and 5% paint.

Test to see if the solution appears too dark, and adjust with more water, or paint, if needed.

After the first application of antiquing has thoroughly dried you can decide if you are pleased with the results. For a darker effect, apply another light coat of the antiquing. A word of caution is that applying too much antiquing creates a dark and muddy result.

I suggest applying the antiquing around the edges to keep the center lighter as the focal point.

For this design, apply a very thin application of the antiquing over the entire plaque, and a small amount on the scroll hanger, in just a few places. I wanted to keep it an ivory shade.

Allow to completely dry.

I applied additional antiquing solution on the plaque, along the arch area, as well as on all four corners.

For the teacup, since some of the Burnt Umber antiquing solution has already been applied over the One Step Crackle Medium areas, brush on a very light application only around the edges, keeping the center area light.

To brighten, and lighten, the highlights that were painted on earlier, add a few touches of Warm White to the highlighted areas again.

Inking
Inking is an option, but I rarely omit this step from the design. The inking step adds ‘pop’ and pulls out certain design elements. Inking is also an easy way to add details that would be more difficult, even impossible, with paint and brush.

My preference is the Zig Millennium pens with a .005 point.

Inking details are added after the varnish, and antiquing, have been applied and the surface has thoroughly dried.

Choose only certain elements of the design for emphasis or ink the entire design.

My hands often shake, which obviously interferes with good results. I can’t draw a straight line either! So, here are a few good tips that I adopted to compensate for my failings.

First of all, I have given up on ‘perfection.’ If I’m close, that is good enough.

Secondly, I found that making shorter, broken lines is much easier for me and mistakes are not as apparent.

And I have plenty of mistakes in all my projects!

Outline, or in other words, trace around each shape and element of the design.

Add the linework, and the interior, detailing as follows

THE PLAQUE

Interior detailing on the Kitty Kat tulle collar, tulle pom-pom on the Kitty Kat hat, Kitty Kat whiskers, details on the cellophane candy and sucker wrappers, spirals in the posy centers, and twig vine tips.

Veining on all the leaves in the design is done with the pen.

THE TEACUP

The pumpkin teeth, the spirals in the pumpkin eyes, the line in the pumpkin nose, interior details on the pumpkin stem, veining on the pumpkin leaf, accent lines on the pumpkin, the spirals in the red dots, and the four red accent areas on the teacup handle.

Assembly

Place a few drops of the Americana Wood Glue on the back of the scroll hanger and press in place along the arch of the plaque.

Repeat to attach the teacup in the correct position.

Spattering

This is the last step for this design. I always add a small amount of spattering on every project. Since I don’t mind getting paint on my fingers, I use a toothbrush to spatter my projects.

If the paint is too thick to create a fine spatter pattern, add a few drops of water to thin.

I test the spatter pattern on a piece of paper before applying to the surface.

Spatter the entire surface lightly with Soft Black.

Focus the spattering around the edges of the surface.

SEALING AND HANGING

If you would like to apply a final protective sealer, I suggest the Americana matte spray sealer. Follow the directions on the can. I apply two light coats.

Attach the Wire Hanger

Cut the wire to approximately a 26inch length.

Bend the wire at the 13inch point, and create the loop, twisting to hold in place.

Push the ends of the wire through the holes from the back to the front. Curl and bend up to hold the plaque in place.
To ensure your pattern is at 100%, this box should measure 1" x 1" when printed.
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