

**Helping Artist Project of the Month**  
**Peter Ompir Fruit Tray**



**© Susan Abdella, MDA**

Master Decorative Artist Susan Abdella began painting in 1973. A native of southern California, she lives in Redlands, with her husband Doug; they have four children and seven grandchildren. Abdella is an internationally renowned and recognized teacher, artist, designer, and publisher. She is also part owner and developer of the Art Apprentice Online ([www.artapprenticeonline.com](http://www.artapprenticeonline.com)); the Traditions Art School ([www.traditionsartschool.com](http://www.traditionsartschool.com)); and the Art Apprentice Online e-magazine ([www.artapprenticeonline.com/magazine/magspotlights.html](http://www.artapprenticeonline.com/magazine/magspotlights.html)).

Abdella has just released a 2-hour DVD on stroked rose; visit [www.artapprenticeonline.com](http://www.artapprenticeonline.com) to learn more.

## **DECOART PRODUCTS REQUIRED**

### **Traditions Artist Acrylics**

- DAT02 Naphthol Red
- DAT06 English Red Oxide
- DAT09 Vermilion
- DAT12 Yellow Oxide
- DAT13 Diarylide Yellow
- DAT14 Hansa Yellow
- DAT19 Pine Green
- DAT24 Phthalo Blue
- DAT32 Red Violet
- DAT37 Medium White
- DAT42 Carbon Black
- DAT46 Burnt Umber
- DAT47 Brown Madder
- DAT50 True Gold

### **Traditions Artist Acrylic Mediums**

- DATM01 Glazing Medium
- DATM02 Extender & Blending Medium
- DATM04 Satin Varnish
- DATM08 Dark Primer

### **Traditions Artist Acrylic Brushes**

- TB12 0 Liner
- TB21 3 Round
- TB42 8 Filbert or TB43 10 Filbert
- TB61 6 Filbert
- TB73  $\frac{3}{4}$ " Angle
- TB101 0 Mini Mop
- TB122 1" Soft White Mop

### **Surface**

- European tray, R & M What Knots, 23406 94th Avenue West, Edmonds, WA 98020;  
206-542-1592; email: rmary10@home.com

### **Supplies**

- 250-350 grit sandpaper
- Clean rag or cloth
- Large wash brush
- Large angle brush, about  $\frac{3}{4}$ " or larger
- Water container
- Palette or plastic plate

- Paper towels
- Light graphite paper

## Instructions

### Preparation

1. Sand tray; remove residue with rag or cloth.
2. For green background, mix Yellow Oxide + touch of Carbon Black + equal amount of Dark Primer. For red background, mix Naphthol Red + Carbon Black + equal amount of Dark Primer.
3. Apply to surface; dry and sand lightly. Apply second coat; dry and sand.
4. For frame or banding, mix English Red Oxide + Dark Primer (1:1) and apply one coat.
5. If you would like frame to be Red Violet, then apply 1 or 2 coats of Red Violet over English Red Oxide. (Tray with basket weave frame was more heavily painted with True Gold + Brown Madder. It was later antiqued with Burnt Umber.)
6. Give surface one coat of Glazing Medium + water (1:1). (This will assure easy removal of pattern lines.)
7. Transfer design, omitting grapes and squiggles, with light graphite paper.

### Mixes

- Yellow Mix: Hansa Yellow + Diarylide Yellow (1:1).  
 Soft Yellow Mix: Medium White + Yellow Oxide + Hansa Yellow (1: touch: touch).  
 Dark Red Violet: Red Violet + Brown Madder + Burnt Umber + Carbon Black (1:1:1: touch).  
 Brown Madder: Brown Madder + touch of Carbon Black.  
 Dark Blue: Phthalo Blue + Carbon Black (1:touch).  
 Green Mix: Dark Blue Mix + Yellow Oxide + Yellow Mix + Brown Madder (1:1:1:touch).  
 Light Green: Green Mix + more Diarylide or Hansa Yellow + Medium White.

### Suggested Painting Technique

#### Base In - using a little water:

1. Apples: English Red Oxide; when dry, Naphthol Red.
2. Strawberries: English Red Oxide; when dry, Naphthol Red.
3. Pear: Yellow Oxide + little Burnt Umber.
4. Leaves and hills: Green Mix.
5. Stems: Burnt Umber + Medium White.
6. Let all dry.

#### Dark underneath grapes

1. Red Violet: Dark Red Violet (Naphthol Red can be added if desired and touch of Medium White may be necessary if grape color won't show on dark background.) Or use Red Violet + Burnt Umber.

2. Blue Grapes: Phthalo Blue + Carbon Black.
3. Green: Green Mix + Burnt Umber or Carbon Black
4. Red: Naphthol Red + Burnt Umber
5. Place chosen grape color on wet palette for future use.
6. Take small amount of grape color and thin with water.
7. Use fingertip to drop in a few dark grapes.
8. Let dry.

#### First shading and glaze on floor of tray, frame, and around fruit

1. Apply thin layer of Extender & Blending Medium to surface.
2. Mix Burnt Umber + Pine Green (or Green Mix) + Red Violet (or dark mix of your preference) and place on wet palette.
3. Dress angle brush with Extender & Blending Medium; blot excess; side-load into dark glaze mix; and shade around fruit, separate where needed.
4. Set shading around dark grapes.
5. Shade floor of tray around outer edge.
6. Soften all with soft dry mop brush. (This first shading will look a bit messy.)
7. If frame of tray is to be antiqued, do it at this time.
8. Let dry.

#### Use thin coat of Extender & Blending Medium and apply first darks.

1. Pear: Rebase Yellow Oxide + Burnt Umber. Wipe brush stroke Yellow Oxide through center. Side-load into English Red Oxide + Brown Madder Mix and begin shading more on darkest side.
2. Apple and strawberry: Rebase with Naphthol Red + touch of Yellow Oxide. Streak Vermilion in light area. Side-load into Naphthol Red + Burnt Umber; begin to shade apple/strawberry. Use Dark Red on dark side.
3. Leaves and hulls: Apply wash of Naphthol Red+ Burnt Umber or Brown Madder on some leaves. On hulls, use smaller round and stroke in with Green Mix. Pick up Light Green mix and highlight hulls. (Leaves should be dry for watery strokes to be effective, so dry or blot leaves.) On leaves, use round or filbert brush to brush mix of Light Green Mix + Yellow Oxide thinned with water. Begin with most forward leaves on light side of leaf. Stroke from base of leaf out toward tip. Stroke a little color on shaded side.
4. Grapes, dry surface: Lighten grape color with a little Medium White thinned with water, and using fingertip, place lighter value grapes, varying size. Stroke some of this color on leaves.
5. Dry all.

#### Gold Dry-Brushing

1. True Gold can be effectively and easily altered by simply adding touch of desired color. Apply light coat of Extender & Blending Medium.
2. Dress large angle mop brush with a little Extender & Blending Medium, blot, and side-load into True Gold.
3. Stroke around outside of inset; soften with large dry mop brush. Lightly dry-brush True Gold on frame.
4. Dry thoroughly.
- 5.

### Apply light coat of Extender & Blending Medium to surface.

1. Side-load into dark shade mix used for individual fruit and strengthen dark areas.
2. Use filbert brush and scant paint and stroke in a few "shadow" leaves.
3. Side-load into grape shade color and stroke in on shaded side of grape.
4. Let dry.

### Lights and darks

1. Apple: Give apple thin layer of Extender & Blending Medium + Naphthol Red; strengthen with Vermilion in light area. Build toward stronger lights with Yellow Oxide and Soft Yellow Mix. Repeat as needed. Renew darks. Medium White is shine.
2. Pear: Apply Yellow Oxide + Burnt Umber + Extender & Blending Medium to pear and renew Yellow Oxide through center. Strengthen light areas with Yellow Mix, then Soft Yellow Mix. (Touches of Vermilion, Brown Madder, or Dark Red can be added or a little Pine Green or Green Mix.) Medium White is final highlight shine.
3. Strawberry: Dry surface or blot any visible Extender & Blending Medium. Use round brush, with "watery" paint, and build light area from Vermilion, Yellow Oxide, and touch of Medium White or Soft Yellow Mix. Let dry.
4. Seeds: Use liner or detail brush to apply Burnt Umber all over; Yellow Oxide + Burnt Umber on shade side; and Medium White in highlight area.
5. Grapes: Use a little Extender & Blending Medium this time. Lighten grape color further with Medium White. Side-load brush and strengthen light area of grape. Small soft mop brush can be used to soften. Reflected light is Vermilion or color of choice. Shine dots are Medium White.
6. Leaves: "Watery" strokes of Light Green, brush mixed with Yellow Oxide + a little Medium White. (You could also pick up a little Yellow Mix.) Vary color on leaves.
7. Stems and Leaf Veins: Use liner brush and Burnt Umber (adjust darker if needed) and indicate center leaf vein and a few side veins. Then repeat with Medium White. (Try to vary line work in leaves.) Leaves can be outlined to give more definition with Burnt Umber, Medium White, or a little of each. (Again, vary liner work. In many places, only suggestion of leaf shape is needed.)
8. Squiggles: Burnt Umber and then Medium White.
9. Dry.

### Finishing

Give piece two or three coats of Satin Varnish.



*Suzanne  
Challa*  
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