

# Single Pear and Leaves

By

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This single pear is designed to teach the student how to work with the Traditions 'Global blending' method.

## Techniques of the Lesson:

- Blending
- Basecoating
- Side-loading
- Brush-mixing

## Terms used in the Lesson:

Basecoat  
Blending  
Extender  
Finishing  
Float

Form  
Glaze  
Highlight  
Intensity  
Linework

Pat Blending  
Prep  
Sealer  
Shade  
Side-load

Technique                      Transparent  
Tint                              Value  
Tone                              Brush Mix

**Palette: JansenArt™Traditions Acrylic**

Burgundy	Raw Umber – PBr 7
Chrome Green Hue	Sapphire Blue
Indian Yellow - PY 139	Titanium White – PW 6
Medium White	Yellow Oxide – PY 43
Phthalo Blue – PB 15:3	Brown Madder
Pine Green	
Raw Sienna – PBr 7	

**Mediums:**

Glazing Medium JAM01  
Extender & Blending Medium JAM02  
Satin Varnish JAM04

**Standard Supplies**

Palette Knife  
Wax Palette Paper  
Gray Graphite Paper  
Old Toothbrush for spattering

**Brushes:**

Shader #8 – JAB10	Filbert #6 – JAB24
Short Liner #1 – JAB17	Filbert #8 – JAB25
Filbert #4 – JAB23	

**Surface:**

Choose your own surface; enlarge and repeat the line drawing if needed.

**Artists Choice – Acrylic Technique or Global Technique**

There are two separate methods you can use to paint this painting. One is using the Traditions Acrylic Paints squeezed from the bottle and stored on a wet palette while painting. The other method is called *Global Paints* which are also Traditions Paints where the water in the acrylic paint has been replaced through evaporation by adding 30% Extender Medium and letting the paint sit open for 3-5 days depending on the weather and humidity. This technique allows the traditional acrylic paint to be used similar to an oil paint with more open time for blending. Undercoat objects using the Traditions paints from the bottle, then develop the lights and darks using the Global method which is wonderful for blending

**Note:** The painting technique in these instructions will not change only the method in the way the paints are used. It's your choice, try it you will like it.

### **Preparing the Global Paints**

In the Global technique the water from the acrylic paint has been replaced by Extender Medium which has a longer open/blending time. To prepare the paints for the Global Method the paint is put into a plastic container adding 30% extender, see instructions below. The paint is left uncovered so the water can evaporate. When all the water is evaporated what is left is paint and extender. Check the art apprentice website to purchase the Global palette, which can also be used as a wet palette.

1. Squeeze three parts of paint to one part extender into the global palette or a 4-5 oz. plastic container as shown in the photos. Leave the colors uncovered, and after 6-8 hours check to see if colors are beginning to thicken. As they begin to thicken, stir occasionally and add a few drops of Extender Medium (only if needed) to keep them creamy.
2. It will take about 2 to 5 days for the water to evaporate depending on how much paint is in the container. At that time, all of the slow drying water has left and the colors only contain Extender. Do not mist or add water at any time. Adding water will shorten the drying time.
3. For large amounts of color, we suggest a large container that can be covered when not in use. For example a 4 oz. plastic container for each color works great. I prefer to make an entire bottle then after the evaporation is completed I will put the paint back into the original Traditions bottle, using a small funnel. Stir occasionally and add Extender when needed to keep it creamy.
4. Once the water is evaporated, the paint can be used on the multimedia wax palette for an extended amount of time. If at any time the paint starts to thicken, just add a few drops of Extender mixing well with palette knife. The paints will keep in the containers indefinitely as long as the container is covered.

### **Technique**

#### **Blending**

The definition of blending is to apply two or more values of color side by side, or one on top of another then blending them together, resulting in a smooth transition between value changes. The angle on the brush is important, holding back on the handle and having the brush at a 45 degree angle so you are blending on the flat of the bristles not the chisel edge. Pinch the brush between paper toweling to remove excess paint from brush while blending and use extender medium in the brush instead of water to prolong the drying time. When applying the lighter or darker value apply the size of the area then pinch the excess paint out of brush, blend setting brush half on one value and half on the other value using a pulling and softening touch. Blend the transition line between the two values. Successful blending is achieved through practice, patience and having a soft touch on the bristles, and training your eye to see the difference between values.

**Brushes** My favorite brushes to use are filberts, chisel blenders, Ann Kingslan mini mops or a Loew Cornell blender brush to soften blending transition lines.

**Extender Medium** is used to extend the open time of the paint. Extender is applied to the dry surface using a clean large brush (note: keep brush clean using for extender only). Apply a small amount to an area and brush back and forth to activate the Extender. Extender can also be used in the brush instead of water as water will cause the extender to dry faster.

**Wet on Wet Blending** after extender is applied to the surface, the paint can be applied side by side then blended together, or the object can be base coated with one value then lighter or darker values blended into the wet basecoat.

**Over blending** is the term used when blending of values has been 'overworked' resulting in loss of significant value change.

**Under blending** is the term used when values has been 'under worked' resulting in hard edge lines evident between value changes.

**Layering and Pyramiding** is the term used to describe the process of building values on top of one another to create form. Each time a lighter or darker color/value is added, center the new value within a smaller area of the previous value, thus building to a pyramid effect of layered values.

**Barrier Coat between layers.** Between each step apply one thin application (using water in the brush) of Multi Surface Sealer plus Glaze Medium mixed together one to one. Using Glaze Medium alone for this step will change the background after many applications, using the Sealer and Glaze mix will reduce the background change. This is considered a barrier coat to protect each layer from reactivating.

### **Surface Preparation:**

Basecoat with a solid coverage of Burgundy mixed with Traditions Multi Surface Sealer 1:1, dry well apply one more application of Burgundy without the sealer. Dry well and apply one application of thinned with water.

**Basecoat** as follows using the original Traditions paints (not Global)

Pear = Yellow Oxide

Leaves and Branch = Pine Green + Chrome Green Hue 1:1

**Step 1** – Moisten entire surface with a thin application of Extender Medium, remove excess with paper towel. Read above Blending Technique prior to starting. Each subject is

progressed to the first step then the surface is dried with a hair dryer and a thin application of Glaze Medium is applied to entire surface, dry well, then on to the next step.

### **Pears –**

1. Using a #8 filbert brush dressed in extender apply an even application of Yellow Oxide to the pear, pinch out excess paint on paper towel, dress brush into Medium White and apply the light area stretching paint to the desired size, pinch brush on paper towel, blend by softening the transition line.
2. Pinch brush to clean, apply a brush mix of Raw Sienna + Pine Green to the crescent dark, pinch brush and blend transition line.

**Leaves –** Either brush mix light and dark value greens or use the palette knife to make three values of green on the wax palette paper as I did or brush mix the values, your choice.

1. Using #6 filbert undercoat pear leaves with Pine Green + Chrome Green Hue 1:1, pinch brush, sideload into a lighter value of green using the base color + a dot of Medium White + dot of Yellow Oxide, apply light areas pinch out brush and blend transition lines. Turned up edge of leaf is the light value.
2. Mix a darker value of green using Pine Green + a smidge of Phthalo Blue, (Phthalo Blue is a very powerful intense pigment). Dress a #6 filbert, blending at the top and down the center indicating a vein area pinch brush and soften transition lines.
3. Pear branch is painted using the same values as the leaves, light value on the right side of branch.
4. Dry well with hair dryer.

### **Step 2 (Moisten entire surface using extender medium)**

#### **Pears –**

1. Reinforce the same light and dark values although this time instead of applying the base color prior glaze a thin application of Indian Yellow over the pears then build the light value brush mix of Medium White + Yellow Oxide into the moist Indian Yellow, pinch brush and soften transition lines.
2. Use Pine Green transparently in dark area, if the green looks too bright brush mix Raw Sienna to tone. Repeat some this dark value on the right side of the pear to balance the darks and greens.

#### **Leaves –**

1. Reinforce the light and dark values again glazing with Indian yellow in the light area only.
2. Reinforce dark value using Pine Green + smidge of Phthalo Blue.
3. Dry well with hair dryer then apply a thin application of Glaze Medium.

### **Step 3 (moisten entire surface using extender medium)**

#### **Pears –**

1. Using #8 filbert apply a thin application of Indian Yellow. Dress brush into Titanium White + Yellow Oxide pyramiding in size within previous light area, soften transition area.
2. Apply accents of Brown Madder here and there next to the dark area and on some edges, see photos. Spatter dots of thinned Raw Umber using a tooth brush wipe off excess dots if needed and dots leaves and the background.

#### **Leaves –**

1. Using a liner brush apply vein lines brush mixing Pine Green + Phthalo Blue.
2. Dry well and apply a thin application of Glaze Medium.

**Step** 4 (moisten entire surface using extender medium)

#### **Pears,**

1. Add sparkle highlights using #4 filbert and Medium White, add a side-load of Sapphire Blue on lower left of pears indicating a cool reflected light.

#### **Leaves**

1. Add accent side-loads of Brown Madder and Sapphire blue tints to leaf edges.
2. Using a #4 filbert brush mix Pine Green + Medium White + Yellow Oxide, wipe excess paint on paper towel, using the tip of the filbert and a light touch, stroke highlight values within vein lines making sure to stay out of the dark area.
3. Using a liner brush thin the light value green to add glints of light here and there alongside vein lines.

**Finishing** - Dry very well with hair dryer; apply one application of Glaze Medium and then two applications of Satin Varnish.

#### **Copyright:**

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**Step Photo for Single Pear and Leaves**



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**Line drawing for Single Pear and  
Leaves**

