

# Beautiful Backgrounds And Grapes

Design by Tracy Moreau

Pattern Includes Full-Colour Step By Steps, Full-Size Line Drawings, Detailed Written Instructions,  
And A Complete Supply List.















We have gone over three stunningly easy backgrounds so now it time to paint something on them!! I chose grapes because they are pretty easy to paint and you can customize them to almost any decor! Fun and they are easy to paint! So Here is your Pattern and instructions to finish this fun project/ Challenge!

You Will Need:

[www.michaels.com](http://www.michaels.com)

8 x 10 Art Panel or Canvas

Decoart Americana Acrylics

Asphaltum, Country Red, Plantation Pine, Warm White, Matcha Green, Lamp Black, Antique Green, Lamp Black.

[www.thebrushguys.com](http://www.thebrushguys.com)

Dynasty Micron 15/0 Liner

Dynasty Black Gold 1/2, 3/8 and 1/4 Angular Shaders, #4 Round

Misc:

White Graphite paper,

To Begin:

Select the background of your choice.. ( or all of them if you like) Trace and transfer your line drawing to the Surface with the white graphite paper.

You may have noticed that there are a number of colours that are duplicated throughout this process. Making each of these backgrounds very versatile and adaptable.

The Green Grapes:

On The Palette: Antique Green, Plantation Pine, Matcha Green, Warm White, Country Red, Asphaltum,

Base each grape with a coat of thinned Antique Green ( two coats should do the trick) . Shade the Darker grapes with washes of Plantation Pine. Deepen these shadows with a float of Asphaltum. Shade the forward grapes with thinned Plantation Pine. Deepen these shadows with a float of heavily thinned Country Red. Highlight the grapes with floats of Heavily thinned Matcha Green and then again with a float of thinned Warm White. add a final highlight with a tiny stroke or dot of Warm White.

### The Grape Leaves:

Antique Green, Plantation Pine, Matcha Green, Country Red, Warm White, Asphaltum

Base the Leaves with Antique Green ( Doesn't need to be fully opaque) .. Shade the Leaves with a rough float of Plantation Pine. Add a few thin floats of Country Red to the tips of the forward leaf. Deepen the shadow on the leaves with a float of thinned Asphaltum. Highlight the upper edges of the leaves and down the centre vein with a float of thinned Matcha Green. Stroke in a few vines and Tendrils with thinned matcha Green. The Vine stem is based with Asphaltum , Highlight the upper edge with a float of thinned Matcha Green.

### The Wine Glass:

On The palette: Warm White, Asphaltum, Lamp Black, Country Red.

Base the Wine glasses with one coat of thinned Warm White. Base the wine with two coats of Country Red. You can deepen the red wine with a float of Of Country Red/ lamp Black Mixed. Keeping the darker value to the Left side and the bottom, Leaving a lighter value in the centre. Highlight the top edge of the Wine with a fine thin line of Heavily thinned Warm White, Using the 15/0 Liner. Painting all of the outline of the wine Glass with thinned Warm White. Paint the highlights with thinned Warm White. Base the stem of the glass with Thinned Warm White as well. Shade the bottom of the Wine Glass Stem ( behind the grapes) with a float of thinned Asphaltum.

### The Table Top:

On The Palette: Lamp Black, Asphaltum, Warm White

Shade along the edge of the table top with the darkest value toward the table top. With multiple floats of thinned Lamp Black. Highlight the top of the table on the right side with a thin Float of thinned Warm White. Let it dry

Shade under the grapes and on the table top with a float of thinned Lamp Black. Let it dry.

# Beautiful Backgrounds

For Painting, Journalling, Decorative Painting In Acrylic and Mixed Media  
PART 1



The Background can either make or break your artwork... a Great one becomes part of the entire work and a bad one can detract from an otherwise wonderful piece of work. This month we are going to delve into several different background finishes that you can use to pump up a simple design! ( I have included some line drawings in different themes, to help stimulate your creativity!) We are going to have a blast playing with Glazes, textures, stencils, stamps, and more! So get ready!

### Layered Backgrounds:

Layered backgrounds are highly versatile, they can be done to support a wide range subject matter. They can be done is virtually any colour and they can involve, stamps, stencils, hand drawn images, Decoupage, Collage, layers of epoxy, texture mediums and more. We are going to go through a whole bunch of different techniques to support your artwork, this is just the first!

### Faux Florentine Leather

This kind of background works beautifully for florals and still life pieces.



### To Begin:

I use Jo Sonja fast Drying Glaze for a range of purposes. I use it like water for Floating, for thinning my paint for Lettering and line work and for faux finishing backgrounds and colour washing. It helps keep the paint moving for glazing and it helps keep the paint colour intense and vibrant when thinning . The paint moves smoothly off the brush when doing line work or lettering. Try it , I think you will really like it.

## Mixing Glaze:

I usually keep my ratio for glaze at 3:1 ( three parts Glaze to one part paint) But you can adjust the strength of the glaze by increasing the Amount of Glaze or Paint. The 3:1 ratio is a good starting point.

Tinted Glazes create layers of translucent colour when applied over top of other colours, textures or patterns. These layers help develop great depth. There are a huge array of finishes that you can do to create backgrounds for your artwork or for elements within your artwork. This first one is pretty simple, but by adding more layers , more pattern or design elements the more elaborate the finish can be.

This Finish is way too much fun to do, and so easy to get a great result!

Base coat the entire surface with Country Red. Two coats will do it. Let it dry then sand lightly.

Apply Stencil using the Stencil Brush and DecoArt 24Kt Gold Metallic. Let this colour be as opaque or as subtle as you like. An Irregular application gives the final finish a nice distressed look a fully opaque application

Mix Soft Black with Fast drying Glaze in an empty paint bottle, 3 parts Glaze to 1 part paint, or mix a small amount directly on the palette. With a nice soft wide brush, apply a generous coat of this mixture over the surface. It should be quite transparent but still bury or subdue the stencilling a little. Let it dry then reapply to deepen the effect. You can add layer upon layer depending on how dark or detailed you want the finish to be.

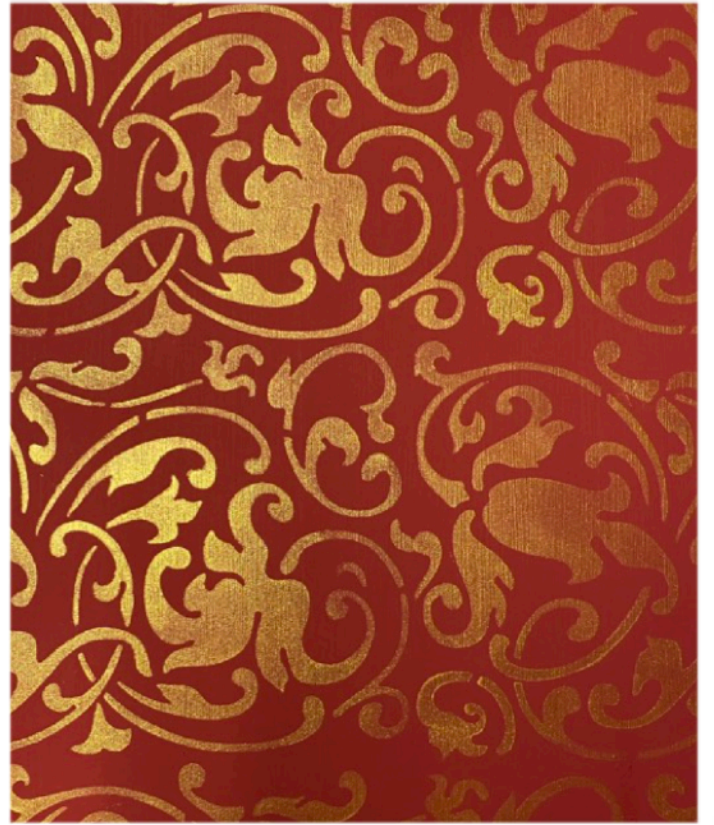
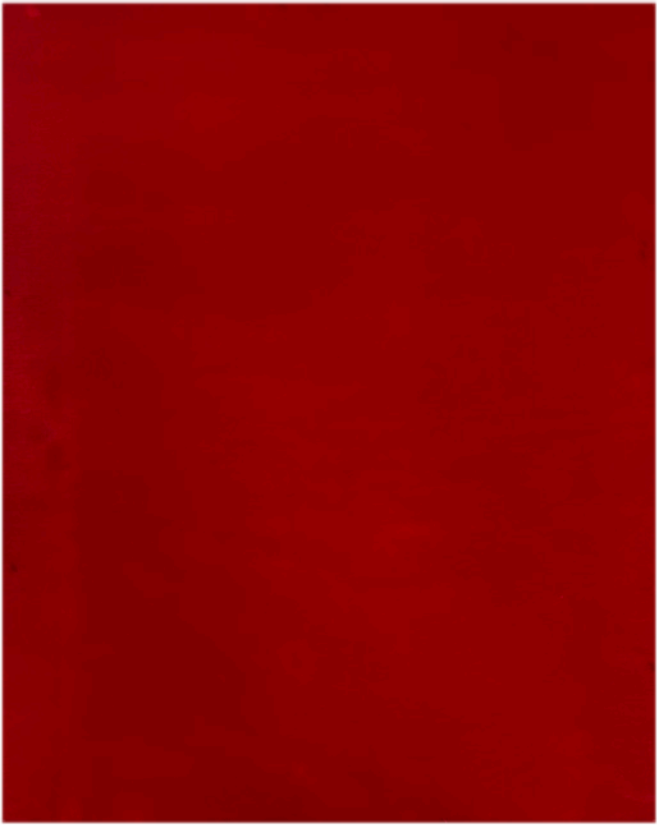
This finish is wonderful with Greens , Burgundy, Purple or Blue. Soft Black will work on all of them , but you can change out this for a Black Green , A Prussian Blue, Or Lamp Black. Just keep in mind that the contrast may be quite stark. ( I lean toward a soft black because it is a warmer tone)

To Add more visual texture to this finish you can Add a final layer of thinned Soft Black( With the glaze) brush on an Even Coat and then Using a piece of Crumpled Plastic wrap or Tissue paper to Blot the surface. Once the gold is once again visible. Stop and allow the glaze to dry. This creates some interesting irregularities in the finish like a worn leather.

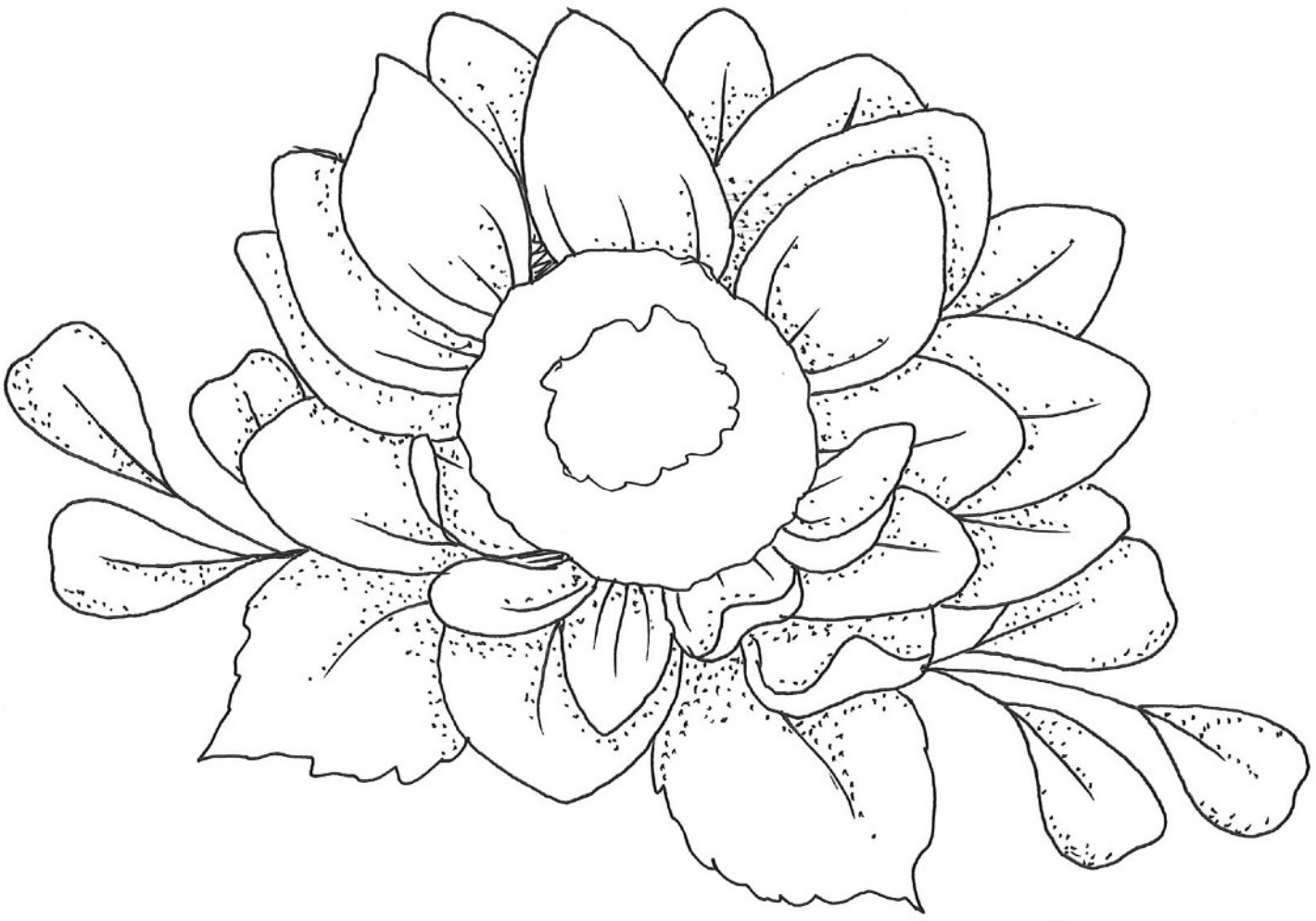
The great thing about using a thin transparent glaze is that you have complete control over it. You can apply layer after to layer and get tremendous depth.

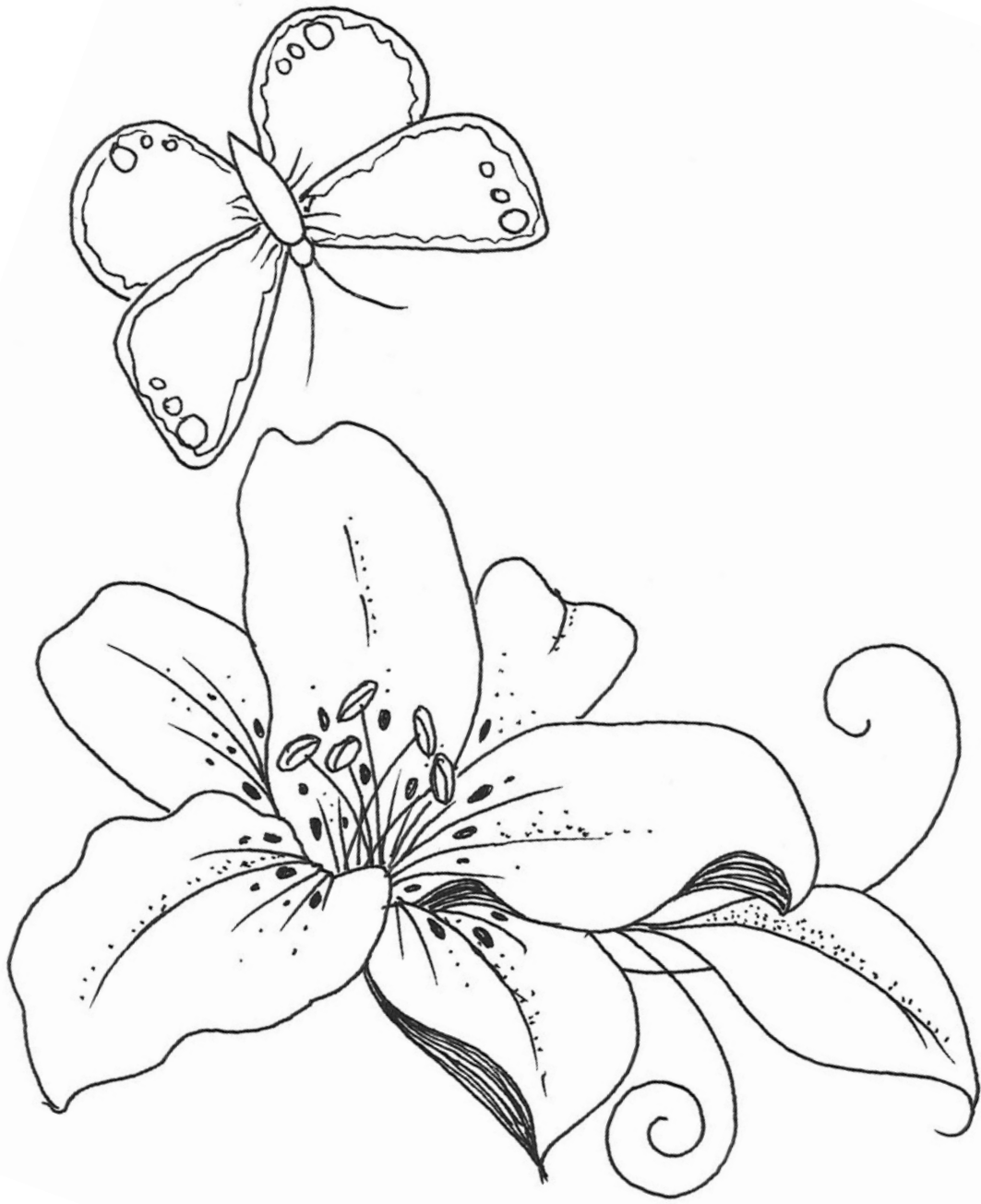
This can also be done with Neutral Colours and the stencilling done with metallics and darker values and contrasting but similar colours for the glaze.

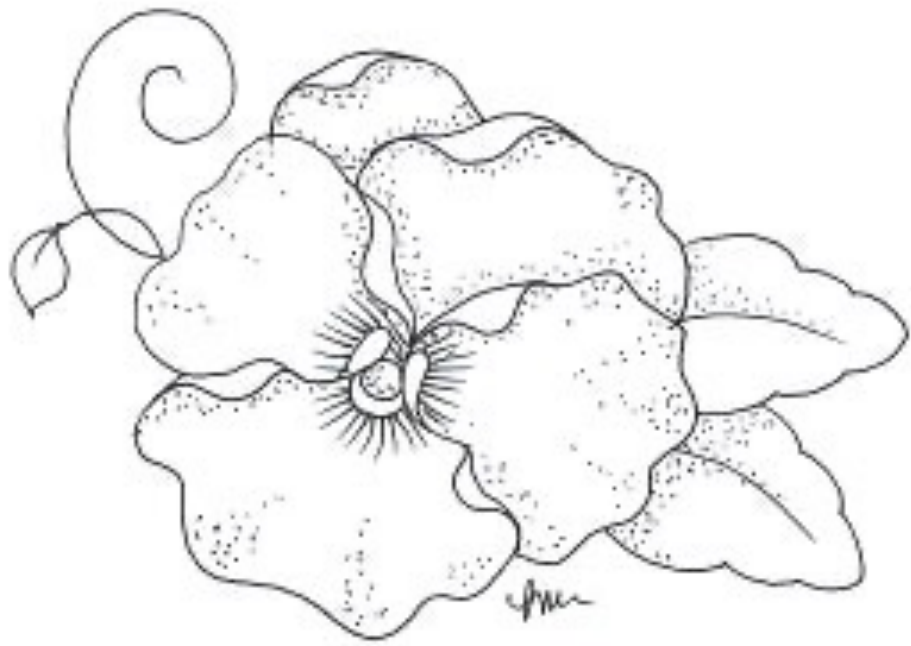
Try Doing this finish on some scrap MDF or Cardboard, and try a variety subjects and colour schemes on it. I have added a few different line drawings for you to play with. Don't be afraid!











# Beautiful Backgrounds

For Painting, Journalling, Decorative Painting In Acrylic and Mixed Media  
Part Two



Paper! Wonderful paper.. Scraps of it, rolls of it, Sheets in a myriad number of colours and prints, pages torn from old books, Napkins, Even Good Old fashioned copy paper! PAPER is one of the most versatile mediums you have in your arsenal! It's fantastic for creating some truly awesome backgrounds! The one we are going to focus on here is fun and easy, gives you great bang for the buck, and it can be used with almost ANY subject matter.

You Will Need:

Surface:

I used an 8 x 10 Art panel, but you can use Canvas , scrap plywood, canvas boards, or a piece of MDF.

Kraft paper( yup, the stuff you wrap packages in for mailing...The Brown Stuff.

DecoArt Americana Acrylic Paint:

Lamp Black, Asphaltum ( or Burnt Umber) And 24kt Gold( Entirely Optional)

DecoArt Media Matt Medium or Matt Decoupage

Stamps

I use Stampendous "Grunge" and "Vintage Note" Stamps, but honestly , use whatever you have on hand that suits what you are going to paint on your finished background.

( I use a lot of script, vintage documents, rustic and distressed, and small Elements like butterflies, Postage cancellation ,etc)

Brushes:

I use A Dynasty Encaustic Oval 1" ( Fugly Brush)

Misc:

Stazon Stamp Pad ( optional) Small Brayer ( Or a paint Bottle if you don't have a brayer.) Sanding Sponge or nail File ( Emery Board), Scissors, Small Spray bottle filled with water.

Once you have all your supplies in hand , you are ready to get started on this fun, easy and incredibly versatile background.

To begin: Cut a piece of the craft paper to extend past the edge of your surface by about an inch. Now you are ready to stamp.

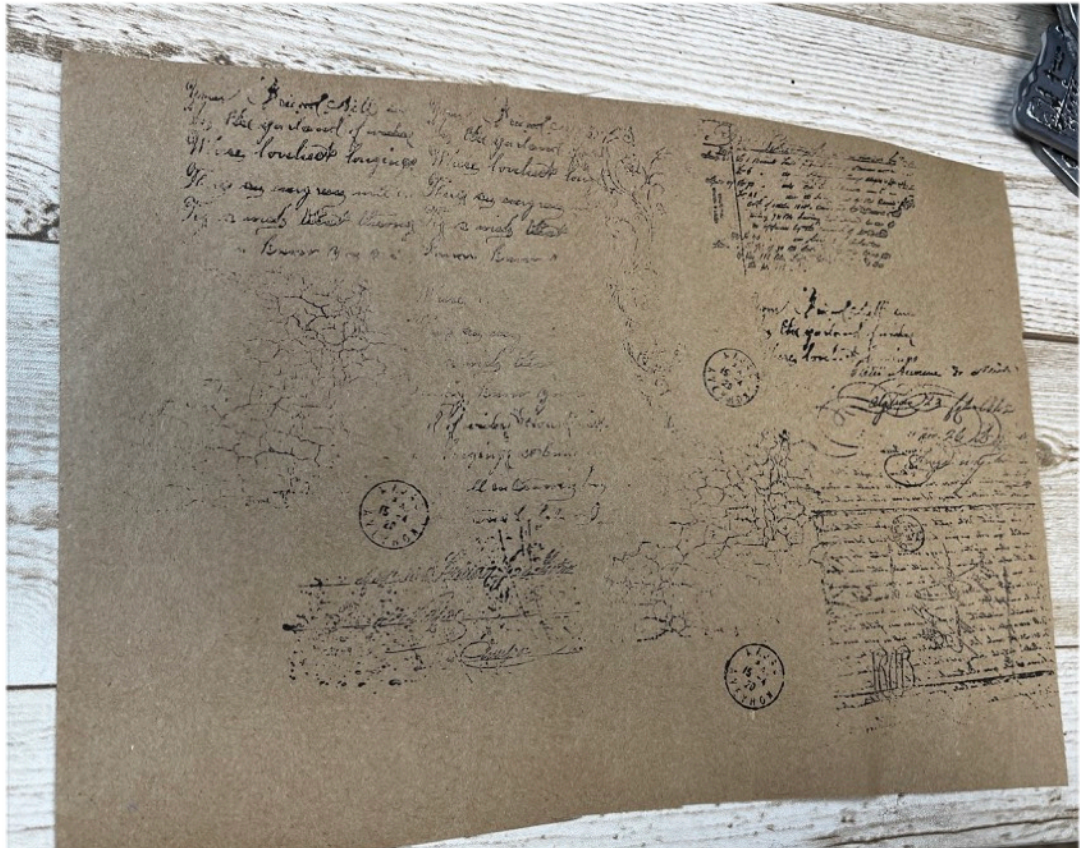
The Stamping:

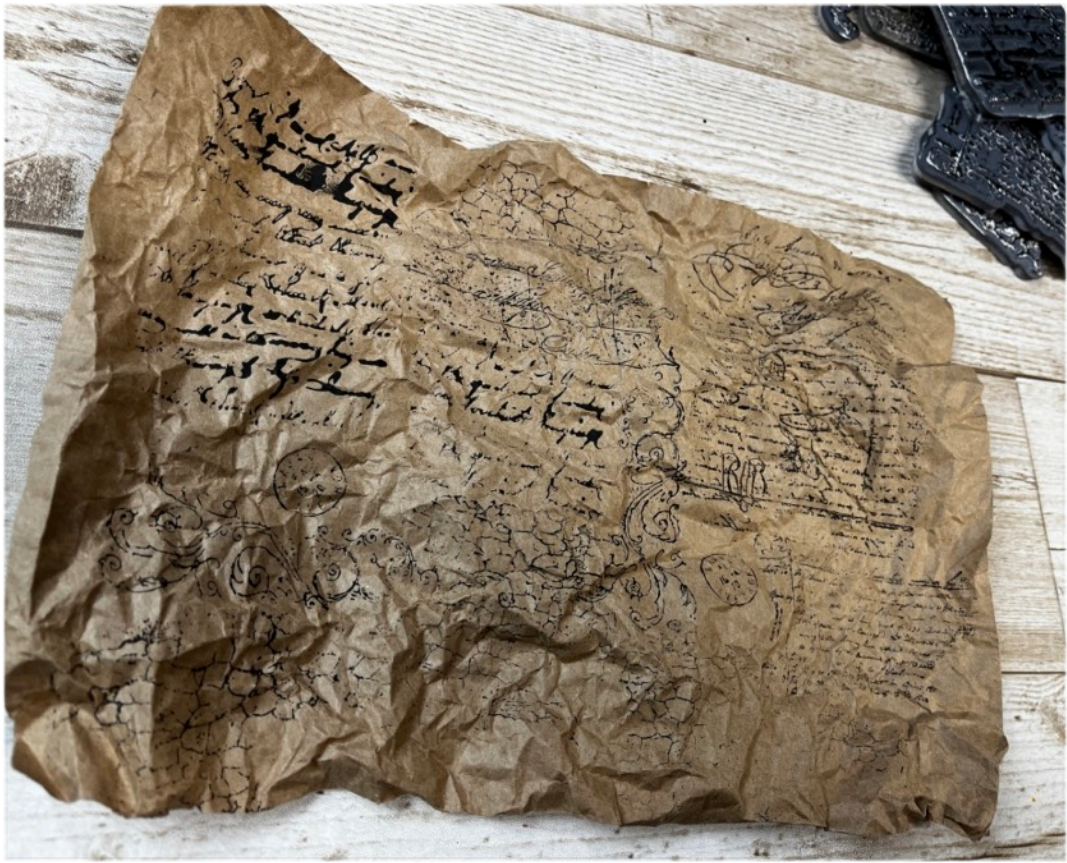
If you are going to use a Stamp Pad, I recommend using the STAZON Stamp Pad as it dries to a nice finish and it isn't bothered by water or the Matt Medium. If you are going to use Paint, Pour a small amount o your palette and roll the brayer in it to produce a nice even pad of paint.

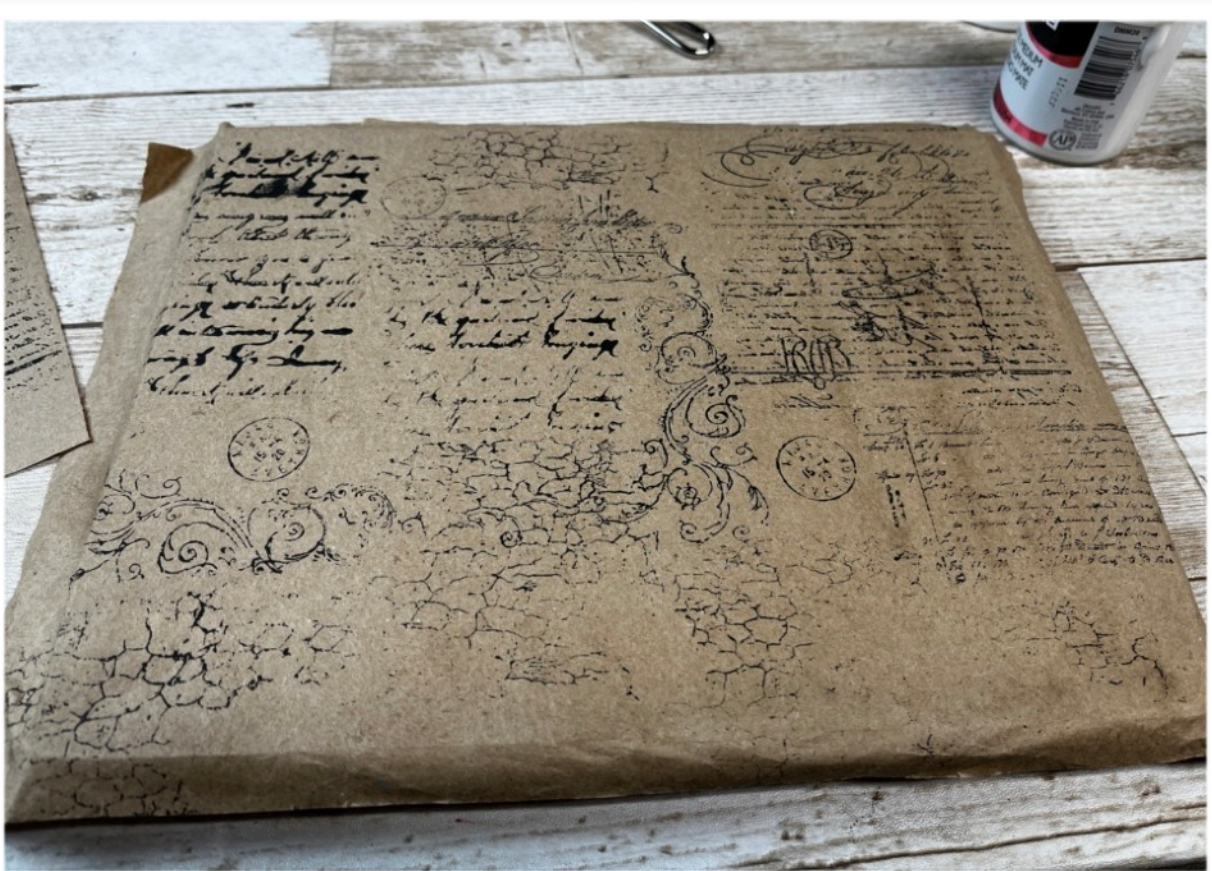
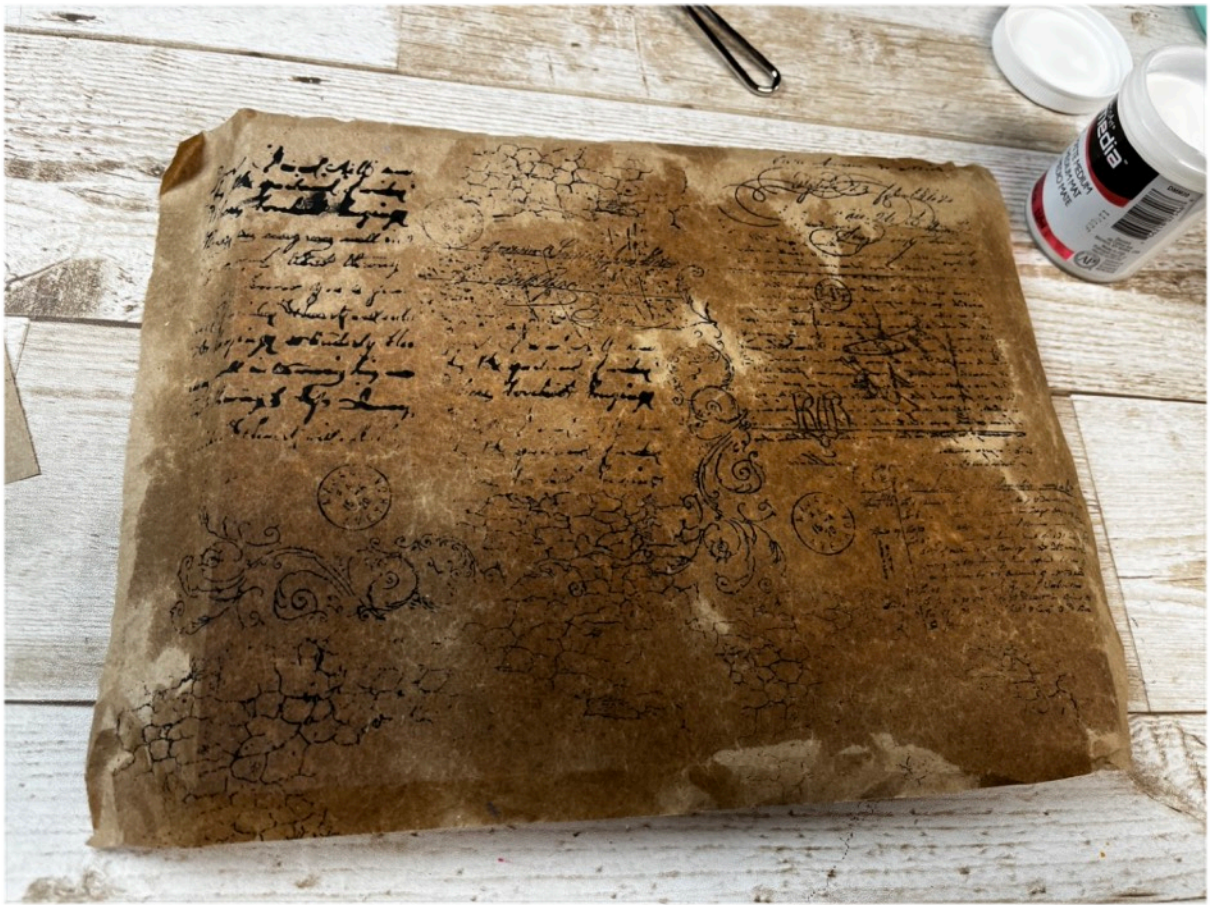
Roll the paint onto your stamp and then immediately stamp onto the paper. ( it doesn't matter if the image is perfect... in fact it looks better if it isn't , so don't fret over it)

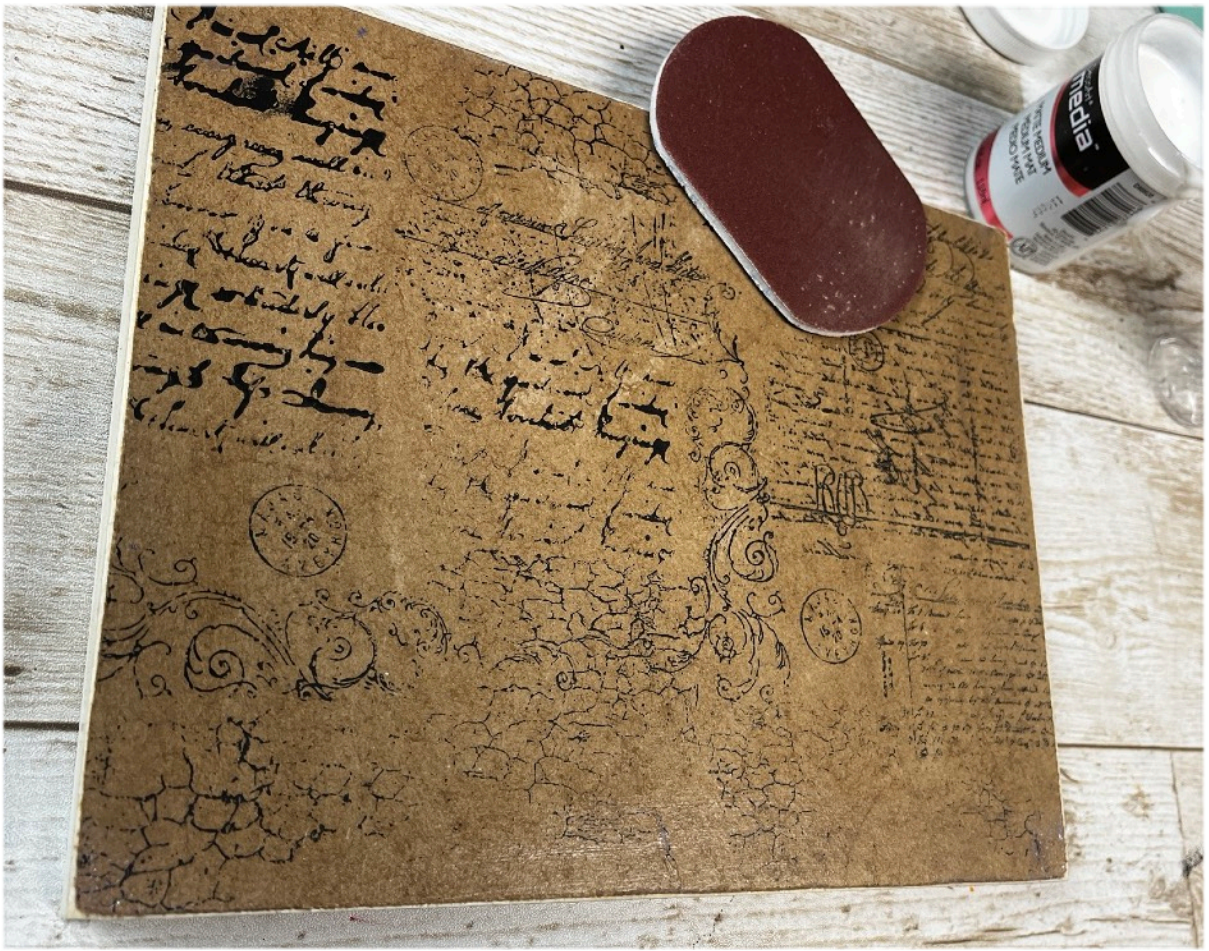
It doesn't have to be filled, and you can over lap the images or leave spaces between them if you like you can have open areas and ares that have smaller elements added to them. The Choice is your yours. Experiment with it a bit and try it out on several sheets of paper and then select the one that you like most. ( you can use the other bits for other projects!)

Once your paper is stamped to your satisfaction, and completely dry.... Crumple it into a ball. Really crumple it... then smooth it out and crumple it again. ( this is going to open up the paper a bit and allow it to absorb some water and matte medium. This also distresses the paper a little)

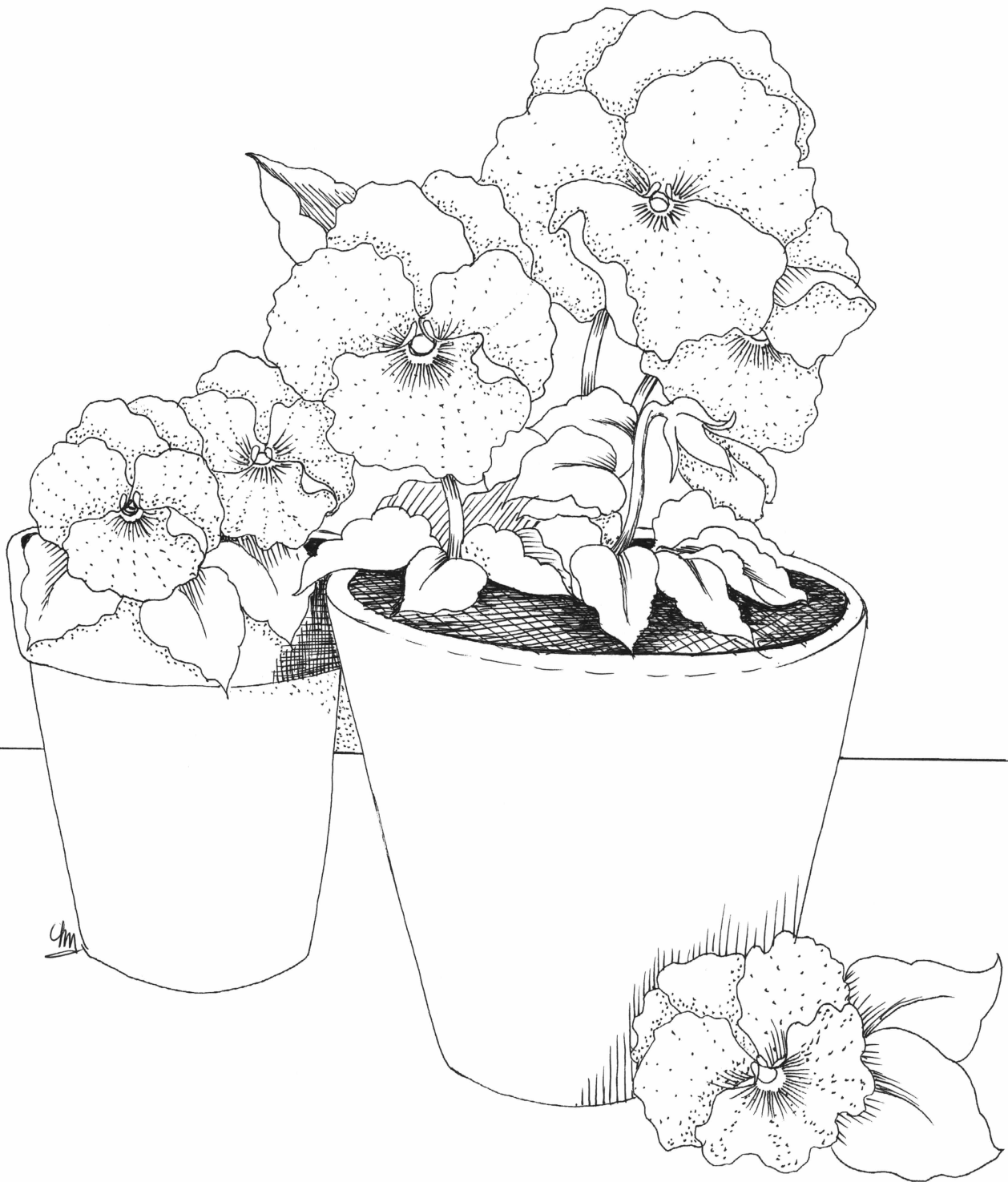












## Adhering The Paper To The Surface:

Lightly mist your paper with the spray bottle ( both sides) Not soaking wet, just enough to darken the paper and make it softer, the paper will become a bit more pliable and easier to work with and the moisture will help prevent bubbling and ripples in the paper.

Apply a generous coat of the Matt Medium to the surface and lay the wet/damp paper into it. Smooth it out with the palm of your hand. Now roll over the paper with a clean brayer,( or a paint Bottle) to firmly seat the paper into the Matt Medium. Let it dry well. You can force dry this with a heat gun or a hair dryer, just do it with a little care.

Sand the edges of the surface with a sanding sponge or a Nail File ( Emery Board) to remove the excess paper. Wipe away any dust then apply a nice even coat of the Matt Medium over the entire surface. ( Pay attention to the edges of the surface in particular) Let it dry well.

## Adding the Colour:

Apply a colour wash of Asphaltum ( Thinned with either glaze or water) to the outside edge of the surface. Keeping the darker value to the outside. You can do this with a multiple floats of Asphaltum too, if you prefer to use a brush. Once you have the edge as dark as you like, apply a light wash of heavily thinned Asphaltum over the entire Surface. Let it dry. Apply a light coat of Matt Medium over everything to seal. You are now ready to add your design.

# Beautiful Backgrounds

For Painting, Journalling, Decorative Painting In Acrylic and Mixed Media  
Part Three



## Stamped and Stencilled and More!!

Once you start playing with backgrounds and lose your fear of messing things up , you can find yourself creating all kinds of wonderful things! I Love to mix it up using textures, paint, glitter, Stamps Stencils, paper, and paint to create some fun and visually interesting backgrounds. All bets are off and you can use whatever you like to build a background that will enhance and support your artwork.

I frequently incorporate hand painted lettering into my backgrounds, then layer over top of them with Stamping and Stencilling to get the look that I want. It's a fun and easy way to create depth and interest as well as build on the theme of the piece, Then utilizing some of those elements in the focal points as well , helps bring the all of it together!

You will Need:

You Will Need:

Surface:

I used an 8 x 10 Art panel, but you can use Canvas , scrap plywood, canvas boards, or a piece of MDF.

DecoArt Americana Acrylic Paint:

Lamp Black, Asphaltum ( or Burnt Umber) And 24kt Gold( Entirely Optional), Warm White.

Stamps

I use Stampendous "Grunge" and "Vintage Note" Stamps most often, but honestly , use whatever you have on hand that suits what you are going to paint on your finished background.

( I use a lot of script, vintage documents, rustic and distressed, and small Elements like butterflies, Postage cancellation ,etc)

Brushes:

I use A Dynasty Encaustic Oval 1" ( Fugly Brush), Dynasty faux Squirrel #2 and #0 Rigger, 15/0 Script or Extra Long Detail Liner

[www.tracymoreu.net](http://www.tracymoreu.net)

Selection Of Stencils, ( I used m2-29 Postal) what ever appeals to you that fits with your subject matter.

Misc:

Stazon Stamp Pad ( optional) Small Brayer ( Or a paint Bottle if you don't have a brayer.) Sanding Sponge

To Begin:

Base the Surface with Lamp Black ( Or You Colour Of Choice). Let it dry then trace and transfer the Lettering of your choice to the surface.

### **The Lettering:**

**On The Palette:** Warm white , Asphaltum

Tips for Tracing/ Transferring Lettering:

Bad lettering can ruin an otherwise, beautifully painted piece. There are some simple ways to paint lovely lettering even if you don't have great lettering skills.

1: When Tracing/transferring lettering, use a steel edge ruler for all of the vertical and horizontal

lines to keep them CLEAN AND SHARP! ( bobbles in vertical/ horizontal lines stands out like a sore thumb.) The curved areas can be done free hand , as they are much more forgiving.

2: Make sure that the Lettering is transferred straight and level. ( if it's going up or down hill that's not good) Draw a clean straight line under the lettering on the line drawing. Then another straight and level line on the surface. Line up the two lines and secure the line drawing to the surface before transferring.

3: I never use a stylus.. I find they are too thick and leave dark and irregular lines when transferred. I use an ultra fine point ball pen ( Uniball Signo .38 Black Gel Pen). It leaves finer clean lines and they are easier to erase.

I like to do any shading under the lettering BEFORE I paint the letters So as soon as the line drawing is transferred ,Create a shadow under each letter on the right side, ON the background with the darkest value toward the letter, with a nice wide float of Asphaltum.

Paint in the lettering with thinned Warm White, using the #0 Rigger. Take care to keep the edges of the letters crisp and clean. Let it dry.

Sand the lettering to lightly distress it, let it wear through in places. Wipe of the dust. Apply a wash of thinned Asphaltum over the entire surface. Let it dry and then apply a second layer. Let it dry.

## The Stamping and Stencilling:

Use the Script stamps and apply in a random fashion over the background, just here and there and don't worry about them being too perfect. If you have other Stamps, or design elements feel free to add them. Let dry. Trace and transfer the line drawing to the surface. Let it dry. Apply a wash of thinned Asphaltum over the stamps.

Position the Postage Stencil stencil on the surface and stencil with The 24Kt Gold using the Stencil brush. Let it dry. ( I Like the Round element but you can use whatever you like)

Trace and transfer the design to the Surface.


This background can be very busy or quite subtle, depending how much of each element you add. You have complete control over this.. The More layers of colour between will create more depth.






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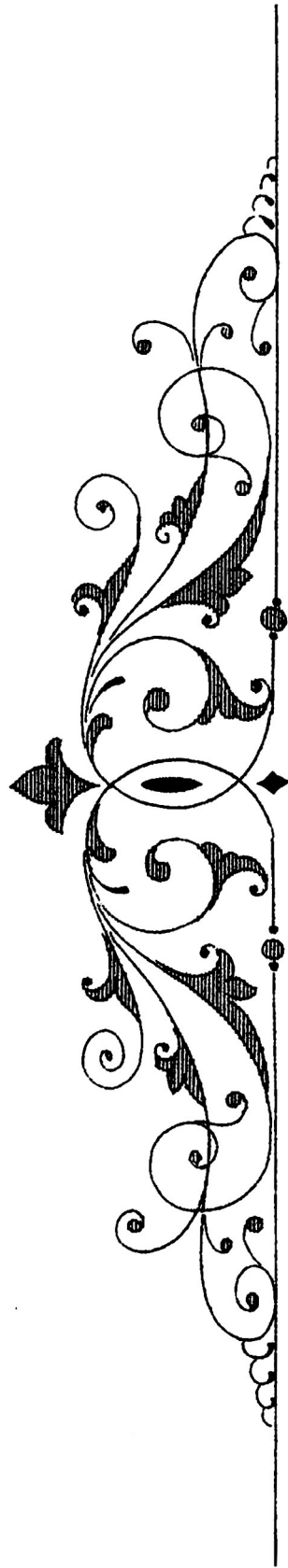
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