

A vintage-style advertisement for Fish Creek Company. The scene is set in a lush, green landscape with a flowing river. A fisherman, wearing a hat and a vest, is wading in the water, holding a long fishing rod. A large, brown, woven fishing creel is positioned in the foreground, with a small tackle box open next to it. The text "Fish Creek" is written in a large, elegant, cursive font, with "COMPANY" in a smaller, sans-serif font below it. The words "HAND MADE" and "CREELS" are written in a bold, yellow, sans-serif font on the left side of the image. The entire scene is framed by a dark, arched border.

Fish
Creek
COMPANY

HAND MADE
CREELS

Fish Creek Company

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by Peni Powell

Reduce or Enlarged as

needed

Included in packet:

Line drawing

Photos

Numbered color swatch chart

Instructions

Letter to my painting friends:

Jansen Art Traditions were used in this packet with a color mixing chart so the possibilities are there to use any medium of your choice. I find it almost impossible to match the print-out of my color chart to the painting and I'm sure you will too. That's ok!! The beauty of mixing your own colors, as I'm sure you are all learning, is that we all see color differently. Some like bolder color, some like a softer look, so don't feel you have to copy. The chart is just a reference for you. As always, I encourage you to experiment, make changes that work for you and to your personal taste in color and design. Maybe make your water greener, sky bluer, background trees and shrubs as in autumn, as an example. Adjusting for these changes can be made with the palette I have listed, by merely mixing different ratios of the palette from the list or introducing different colors. As always, I do encourage you to put your personality into this design and any of my other free designs. There isn't a time that as I have designed, painted or completed a project, that I didn't feel improvements or change could be made, as I'm sure you do too. Enlarge or reduce the pattern to fit another surface, or change the lettering, but by all means have fun with the project.

I will give you a sampling of the colors it took to mix each color, but you as the artist have to decide on the portions of the mixes. That way, I'm not only sharing a free pattern, I'm also giving you the opportunity to stretch and grow with your painting. Just remember rules are to be broken, but only after you have acquired good basics skills. This will be your painting, not a duplicate or copy of mine and please share if you paint the pattern, with me. It is always a special gift to me to see what you have done with a design.

Thank you for reading my rambling.

Paints, Mediums, Brushes other than the Purdy can be purchased at....

<http://www.viavon.com/default.php>

Wood surface.... Duck Board ...

<http://www.vikingwoodcrafts.com/Merchant2/merchant.mvc>

17.5X11

Code: 20-10861

Price..... \$16.25

Supply List:

Palette:

Jansen Art Traditions

Warm White

Carbon Black

Raw Sienna

Burnt Sienna

Phthalo Blue

Yellow Oxide

Hansa Yellow

Vermilion

Raw Umber

Yellow Deep..... (Magic Color that should be in every paint box)

Medium Beige... This color can be mixed from the listed formula in Jansen Art Traditions Technical Guide. For convenience I use the pre-mixed. The guide is a must have for it is loaded with information that can be used to understand color and mixing for any medium.

Amercana:

Electric Pink I find this color very difficult to mix so I suggest you have it on hand. It adds a nice touch of vibrancy to the fish flies and an accent here and there.

Mediums: Jansen Art Traditions

Multi Purpose Sealer

Blending Extender Medium

Glazing Medium

Water base Varnish

Brushes:

The following brushes are the ones I personally used in this design, but like many of us, we all have a favorite brand or type.

I highly recommend using The Robert Simmons liner and script liner that is on my list of brushes for lettering and detailing. A treasure of a brush to use in brush blending is a 2 1/2" White China Bristle. They come in different sizes and are made by Purdy Brush Company. They also can be found at many quality paint stores. They do a wonderful job on any type of surface for wet on wet brush blending technique with acrylics or oils. If well taken care of, you will have this brush for many years to come. Mine is going on 15 and still does a good job.

You can view brush at this link. http://www.sherwin-williams.com/do_it_yourself/sherwin_williams_products/paint_supplies/print/brushes_p.jsp

or call your local paint store, or order on line. They are expensive, around \$10.00, but you will find it is money well spent to add to your painting brushes. The 2" or 2 1/2 "are just the right size.

2 1/2" White China Bristle Brush

**Robert Simmons Expressions... #2 E51 liner ... #1 E50 Script liner... 1/2" Shader....
10/0 E51 Liner
Loew Cornell: 1" 7550 Wash & #8 or #10 flat shader, 3/8... 270 Maxine Mop**

General Supplies:

Disposable Palette

Wet Palette

Tracing Paper

Water Basin

Stylus or soft lead pencil

White graphite paper or Charo paper for transferring pattern to your surface.

Paper Towels.... Viva

Notebook to jot down formulas of mixed colors.

Medium sanding disc

Additional supplies would be those you would normally be use when painting any design

Prep of surface:

Sand and seal the surface and Mask off the frame of the board or surface of your choice.

You will be applying a very blended background so it is important that your surface is nice and smooth to the touch before applying the background.

If you use a clear wood sealer, when dry, sand until smooth. Basecoat the background with **Warm White + Medium Beige**, a bit of **#1** could be used instead of the **Warm Beige from the mixing chart**. You do need to tint the Warm White so you don't have to paint on a very light background. **Why you ask?** It is because it will be much easier to cover as you apply the blended background in the second step.

If you have Traditions white primer, tint primer the same as above. Let dry and sand the applied primer as a basecoat.

Frame of the Sign:

Apply an even color wash of ... **Yellow Deep**, Let dry. This will give a golden under glow for frame color after it is applied. Once the wash is dry, paint over the wash with **#36** mix from your chart, which should be a rich dark brown in hue. Once this solid layer of dark brown color has been applied to frame and dried, you want to use a medium sanding disc or medium grit sand paper and sand through here and there to give the wood a weathered or worn look. I prefer doing this sanding once the design is completely finished so that touch ups can be applied as needed.

Background for design:

This background can be fun to do, but it takes some patience along with a soft large brush. Be prepared with the colors mixes you will be using and work as fast as possible while extender or retarder is wet. (**In other word you will be blending wet on wet**) I prefer to use a 2" or 2 1/2" china bristle brush for the blending of colors as it can cover a larger area at a time. Always blend light into the darks as you work down painting in the background. You will find that once you master this technique, it can be used in many of your paintings, instead of having just a solid background and blocking every part of the design in. It gives a richness of color, gradation and looseness to a design, as well as, a

more interesting backdrop for a design or pattern. I suggest you practice on an old piece of wood that is prepared in the same manner, if you have never done a blended background before. This will give you the feel and control of the mediums, brush and where you want to place the colors to be blended.

Let's put a picture in our mind:

First off we are painting an advertisement. The most important feature is what is being sold and by whom. We want our lettering and subject to stand out from the rest of painting. This is called pictorial sign painting. The fun in painting is for you the painter to make it work, if it doesn't look quite right, try changing the value of a color or the placement of objects. These challenges will advance your learning curve, not only in mixing colors, but how to put a subject together for your design. It's ok if it isn't perfect or just like mine that is what painting is all about!!! Just always be aware that you have a cloudy hazy sky, greenery and trees that are creating shade, and water that is a semi-shallow creek that you can see to the bottom in places. The fisherman is telling how the object is used. (In this case the advertising is a handmade Creel.)

1. Place on a palette all the colors you will be using for the background in generous amounts. Add a bit of blending medium or retarder to each of the colors you will be blending for the background.. Another suggestion would be to store these mixes in a sealed container for touch ups as needed.
2. Apply the basic lines of the design, such as where the sky meets the background for trees and grassy areas and then to the water areas. (These lines will give you a point of reference where you need to start blending one color into another color.)
3. Brush over your entire surface with Blending Medium or Extender and wipe off excess with a paper towel. You want the surface to stay damp and workable so that one color brushes over the surface easily as you blend one color into another. If the paint appears too transparent, you have applied too much blending medium or extender to your surface. Brush blending and painting wet on wet is the key to much of the background and foreground of the water, Brush with a light touch, Brush up, down, and across the surface, wiping the color off of the brush as you blend. Use another brush to place a generous amount of each color of the sections that you have placed guide lines. This will keep your large brush clean to do the blending...
4. Always start with the lightest color, blending in to the darkest. Wipe the color off of the brush on a paper towel as you blend. I can't stress this enough, especially when you start blending into the darker colors.
5. When blending the color, use your large brush and start with a heavy hand to get a gradual blend. Then use a light touch with the end of large brush, blending up, down and across one section of color into another giving you a smooth blended appearance gradually from one section of color to another.
Be sure and wipe the brush each pass, so as not to blend too much of one color into another and lose what you are trying to accomplish!! **Smile**
Because of using a large amount of blending medium, your blended background will take some time to dry. I like it to set for at least 24 hours, but

a hair dryer can speed up the process. You may like to apply a bit of glazing medium over the dry blended background. This will create depth and

let you take off anything that you painted that doesn't seem to work for you.

6. Once the blended background is good and dry, give it a very light sanding and apply the rest of the pattern, with the exception of

the lettering. That will be traced on last, once you have completed all the features to the design.

Getting Started:

Referring to color chart and numbers listed in packet.

You will find that some of the mixes closely resemble others on the chart. This is due to printing from the computer and colors that are closely related in value.

Brush Blending colors for background: You will be doing what I refer to as brush blending in two major areas.

Blending sky into the water using the color mixes from the chart.

Refer to color chart and technique described on the instruction sheet "**Painting background of design**" with the following described mixes for sky, water and green areas of background.

After brush blended background is complete and is good and dry, trace on the details needed to paint pattern.

Sky: Start with mixes **#40** a mix of Warm White + touch of Phthalo Blue and by just using the end of a tooth pickup a touch of Vermilion blending in the sky area. Work a little more Warm White into the **#40** mix. Brush and blend until you reach the area that touches the tops of background trees. Blend in lower

part of horizon that has the golden tan glow behind the trees with **#9** of your mixes.

Blending just a touch **# 17** Warm White + touch of Vermillion + Yellow Oxide. (**Light warm peach color**).

As you brush blend the blue sky into these colors keep the look soft and hazy.

Water and green areas: With mix **#2** of the chart, which is Raw Umber + Phthalo Blue + Warm White, continue blending the sky colors into the water and greenery areas that you see in photo as reference.

Now you will have a background to start any of the details, once the background is good and dry.

The list of mixes from color chart:

To explain each mix and placement would require a great deal of time and web space, so I devised this plan and hope you find it a good aid to painting this pattern. I would love to hear any responses or suggestions.

Keep in mind as you mix, that some of the Traditions being used in this pattern are strong pigments and can easily have dominance over another color, when added. Use caution and add just a smidgeon of these colors as you mix lighter values on the chart. Black, Phthalo Blue, Vermilion and Raw Umber are good examples. Always mix colors a tad lighter in value. Like all acrylic, the Traditions will appear a tad darker when they have

dried than they appear when wet To give depth to your painting, brush on a bit of glaze as they dry, this not only gives you depth to the composition but it gives a truer sense of the color as you paint through the stages of the design. As you will notice on my chart, in some place the colors don't follow a range in the mixes, That is because often as I paint, one area hasn't dried enough to proceed and I find my self working in other areas as I created the mixing chart for you. Hope this doesn't cause an inconvenience for you

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#1...#2...#3...#4...#5... The base for this mix is Raw Umber+ Phthalo Blue. It should appear as a very deep dark Teal blue green. Then just add Warm White getting lighter as you work down the scale of values. To tone add just small touch of Vermillion. You may fine this isn't necessary but the option is there if you feel it is needed.

#6...Warm Beige +tad of #4 mix

#7...Warm Beige + Raw Umber touch of Burnt Sienna

#8... Raw Umber

#9... Raw Sienna+ Warm Beige and a touch of Warm White

#10...Raw Sienna+ Burnt Sienna+tad of Raw Umber

#11...Burnt Sienna +Raw Sienna

#12...Black+ Raw Umber

#13... Warm White + Raw Sienna + Just a tad of # 3 mix

#14... Warm White + Raw Sienna + tad Vermillion + tad Burnt Sienna

#15...Add more Warm White to #13

#16... Warm White + tad Phthalo Blue + Hasa Yellow. This is a very Soft Mint Green in hue.

#17...Warm White+ touch of Vermillion + Yellow Oxide... Light warm peach in color.

#18...Add more Warm White to #17

#19...Warm White+ Yellow Oxide and add just a hint of Phthalo Blue to the mix. This mix was used as the shadow lines behind the Fish Creek

lettering

#20...Vermillion+ tad Burnt Sienna+ tad Raw Sienna

#21...Black + Hansa Yellow

#22...#23...# 24...# 25... as you work down the color scale of number #21 just add more Warm White and Hansa Yellow to mix these colors.

#26... Load one side of your brush with # 11 mixes and the other side with #22 mixes. Just touch your brush to palette so that colors intermingle a tad. Use this color is for the very hint of trees in the background.

#27... Repeat in same technique as #26 except using #11+ #23

#28... Raw Umber + Burnt Sienna

#29... Add more Raw Umber to #28

#30... Black + Phthalo Blue

#31... Add Warm White to #30

#32... Warm White + Black+ Tad Phthalo Blue

#33... Add more Warm White to get a lighter value.

#34... Add more Warm White to #32 mix and tad of the Phthalo Blue.

#35... #11 + #33 double loaded on Brush applying same technique that was explained on #26.

#36... Raw Umber+ tad of Burnt Sienna... This value is just a tad deeper in hue then #28

#37... Warm Beige + Warm White

#38... Electric Pink... Americana... Deco Art

#39... Mix explained above as you brush blend in Sky.

Soft Trees in Background:

Using **#26 # 27 #22 #23** Mix the colors with blending medium and a tad of glazing medium. Color should appear very very transparent on the palette. Brush the mop brush through some blending medium then pick up the colors on brush. This will make colors even more transparent as you paint the hazy trees in the background. Turn your brush so you're not only using the flat surface of the brush but you are also using the edge and tip of brush as you paint in the background. Take a dry mop and tap the color to soften. You can always add more color but it is difficult to lighten. Keep the background trees soft hazy.

Large Tree and Foliage: Using **#21 #22 #23 #26 #27** creating foliage for the tree.

Trunk and branches use **#28 #29 # 17 #31 #12**

Trees to the right of the design use some of the foliage mixes from the large tree working wet on wet tapping mop brush in **#27** and **#20** again keep the mix

Semi transparent by adding some medium to these colors mixes. Adding a few taps of these colors here and there at base of the transparent background trees for added interest.

Bushes, Mossy Areas:

Use all mixes from **#21** through **#26**

Rocks under the water in Creek:

Using **#6 # 8 # 32 # #35**

Create rock shapes using the mop brush mixed with some medium so that colors are semi transparent. You will block in non-uniform rock shapes just here and there through out the creek area. Always keep in mind as you paint the rocks that rocks under water often are flat and smoothly rounded in appearance, (not as a rule, having sharp appearing edges.) What you want to accomplish is just the elusion of rocks as they might appear under the water.

Rocks on the Banks and that show in the bottom of creek:

Using **#31 #32 #30 #33 #35#37** Paint in rocks as if piled and scattered along a bank in uneven shape and sizes.

Creek:

When the rocks have been painted in the creek water and along the bank, are dry place a transparent glaze over the entire creek area with **# 3 and #4**. This may need to be repeated several of times to make the rocks look like they are under the water. Several transparent layers work best and gives you control of the desired look. Once color glazes are dry, paint in shadows using **#29 #28 #12 #1 #2**.

Use #4 #5 mixes to create ripples in the stream. I find using the mop and liner a good brush for painting the ripples, working it flat to the surface and on chiseled edge. Again you will be making the mixes semi-transparent by adding medium. Build the hues with #5.

With the lightest value around the bank where the water will hit the shore and where the water ripples over the rocks around the boots of the fisherman and fish.

Shadows in the water around fisherman and under the shore line: Use #1 mix making it transparent with extender medium. You might find you need to make mix a tad darker. (So if you find it is needed, add a touch of Black to #1 mix for shadows.) Then proceed with a light touch and fully loaded brush floating in shadows of reflections in the water also darken the water in areas where lettering will be placed and the creel and fly tin set.

Fish:

Using chart colors paint with #34 #20 #12 #19... Splashes of water around the fish: is very transparent mix. #5

Fisherman:

Face, Hands: Use #14 #15 #17 #11 **Detail on face:** Use #36 #12. Highlight enough of the fingers as to make hands appear to be holding fishing rod and fishing line very apparent.

Hat and Boots: Use #30 #31 for spot representing fly in his hat. # 38

Shirt: # 19 #17 #7 **Tee** #20

Pants: #10 #36 #11

Vest: #22 #21 #4 #17 #8 **Button** #17

Net: Use #10 #9 # 13

Creel: #28 #9 #13

Fishing Pole: Paint using #11 #8 #9 **Reel:** #33 #12 # 34 **Fishing Line:** Use #40 add finish accent with #28 Hit and miss on line as you paint around the lettering.

Brass dots: #17

Fly on end of line: #11 #13 #12 plus Vermillion and #38

Creel:

Starting with Number #7 # 8 double loading brush, brush blend in a background shape for the creel and strap:

Working wet on wet as much as possible paint in the darkest separation lines of the weave with #36

Then weave #10 #9 on to creel. Paint in the dark area square with #30. Float a glaze of #7 #8 emphasizing shape of the creel.

Float #11 here and there to warm up the colors of the creel. Let dry and highlight front of some of the weave with #17. This will pull the weave of the basket forward giving more of a dimensional look to the weave and shape of the creel... **Straps:** paint with #11 #28 #29. Highlight straps with a line here and there with #17

Brass dots and Buckle: #17

Fly tackle tin:

Use #32 #33 #34 # 12 Highlights on rim #19

Fly's in Tin: Just have fun, using bright colors and colors from your mixed palette. I suggest looking on the internet at fly's for examples.

To give a glow to areas on the painting especially among the trees and creel, float a bit of transparent wash of Yellow Deep here and there but easy does it!!!

Lettering:

Let's talk about lettering. If you have painted lettering in the past from some of my other free patterns you are aware that I suggest using a liner and script liner. Make the paint fluid using extender or water so that it comes off the brush as if it were ink but still covering well. Load brush all the way to ferrule, not just tip! Work brush on palette getting a nice flow of the paint, squiggle the brush on palette to flatten tip of brush so that it appears as if it has a flat tip. Now take a deep breath, release, and start painting your lettering. If you use the correct pressure on the brush it should almost fill the width of the letters as you paint. Use less pressure on tip of brush for thinner parts of the letters. If at all possible don't paint over and over your lettering, just touch up where needed.

If you apply paint over and over your lettering the letters will get distorted and not look as graceful or read as well. I try and use opaque colors that will cover in one stroke of the brush. Try and be as uniform with the lettering as possible. What I mean by that is that the width of letter should be the same through out the word. Constancy is the key to nice lettering so keep that in mind as you stroke in your letters. (This is also where good stroke work skills come into play.)

Never run a shadow along the lettering as if you were outlining. Leave a very slight space between the shadow and letter. The only time this rule does not apply is if you are outlining the letters. (It is always a good idea before you trace on your lettering to put a light coat of glazing medium over the surface.) That way, if you do happen to make a mistake or aren't happy with the letter it can easily be removed without disturbing the rest of the painting.

Fish Creek Company:

Fish Creek Lettering: Base of letter is #28... Shadow is light in this case to bring the words away from the background. # 19

Highlight tops of lettering with #14 ... Company: lettering is #1

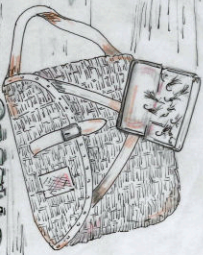
Hand Made Creels:

Paint the entire letter in #17 Let dry and add #16 to lower part of the letter less than half way from the bottom up. (Notice how it stops even across the whole word in the photo.) To accent the letters thus bring the wording forward from the water paint a thin dark lines of #1 just to the left of each letter. Depending on how dark your water is in this area will depend on how dark these accent lines need to be. If necessary add a tad of Black to #1 mix

Enjoy!! I do hope you found this design and information enlightening, project fun and something a bit different and that by using the number color swatch sheet gives you an understanding on how to mix colors for project.



HANDMADE CREELS





Fish Creek
COMPANY

The logo is contained within a large, hand-drawn oval. The word "Fish" is written in a stylized, serif font with a red outline. The word "Creek" is written in a larger, more decorative serif font, also with a red outline. A small fish is drawn swimming within the lower loop of the "C" in "Creek". The word "COMPANY" is written in a smaller, simple sans-serif font to the right of "Creek". The background of the oval is filled with a sketch of a forest scene, with green foliage on the left and a brownish, textured area on the right representing a creek bed or forest floor.



Jansen Art Traditions was used in all mixes

It is highly recommended when printing color chart to use extra bright paper or photo paper for truer sampling of mixes on color sheet.

This chart was designed to aid you to use any medium of choice and the colors mixes I used.

Refer to numbers on chart when making mixes for placement in pattern.

The logo is set within a circular frame. The background is a detailed illustration of a natural scene: a creek flows through a lush, green forest. On the left, a large tree with dense foliage dominates the foreground. In the center, a small butterfly with orange and black wings is perched on a branch. The overall style is reminiscent of a classic landscape painting.

Fish
Creek
COMPANY

HAND MADE CREELS



Hand Made

