



## Memory Box Program

**BUNNY –Memory Box Design**  
Design donated by [Moe Shier](#) © 2007



**NOTE:** The design presented is painted in Traditions acrylics but the conversion to Americana is also listed. The instructions list the **Traditions color by name first** and the (**Americana color in bracket and italics**) is listed second. Where the name in Traditions is the same as the Americana name, it is only listed once. Please note the glazing medium was used with the Traditions acrylics. Anyone who uses the Americana paints should use the Traditions Glazing Medium as directed; it helps to build density in the fur.

**Glazing medium** is used after various steps of building up the fur. Two things will happen with the use of the glazing medium. One, when using the Traditions Glazing Medium it will protect the painted surface that is being worked on. Traditions paint consists of pure pigments that do not have any varnish in them. They are 'resin' based. Therefore the paint can lift if all the water has not evaporated. The glazing medium protects the work. Second, at the same time the glazing medium allows for more density in the fur by creating a barrier between the tiny particles of pigment, allowing the light to pass through. . .thus creating more depth. Use of a heat gun or blow dryer helps speed up the drying time.

A Sta-Wet palette is handy for keeping your paints fresh; however, when you get to the drybrushing is it best to put the paint directly on a dry palette to properly load the paint in the brush. A Sta-Wet palette allows too much water to be worked into the brush when loading a 'dry brush'.

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Please read **ALL INSTRUCTIONS** prior to painting the design to completely understand the steps, refer to the color worksheet as you read. A 'Techniques' sheet is also included with this design. It outlines techniques used in this and other designs by Moe for the creation of fur. Please refer to the area for 'drybrushing' with a classic bright' to fully understand the techniques that will be used for the creation of this design.

#### **PALETTE**

##### ***Traditions Acrylics***

Burgundy  
Burnt Umber  
Carbon Black  
Dark Grey  
Medium Grey  
Medium White  
Raw Sienna  
Raw Umber  
Sap Green  
Titanium White  
Burnt Sienna

#### **OR**

##### ***DecoArt Americana***

Burnt Umber  
Cool Neutral  
French Mauve  
Lamp Black  
Light Avocado  
Raw Sienna  
Raw Umber  
Titanium White  
Wisteria  
Burnt Sienna

#### **BRUSHES**

##### ***Scharff***

#6, 12 & 16 Syn-sable flats  
#4, 6, & 8 classic brights  
#1 Syn-sable scroller (script  
Series #850 White Bristle  
(used for stenciling)  
your favorites

**Surface** – your choice  
to suit Memory Box  
Program

#### **ADDITIONAL SUPPLIES**

Glazing Medium (JAM01), Satin Varnish (JAM04), fine sanding paper, Canvas Gel (Americana DS5), blue shop towel to wipe brush when drybrushing, Rebecca Baer Stencil # ST-105 ([www.rebeccabaer.com](http://www.rebeccabaer.com)), usual favorite supplies you prefer for decorative painting.

#### **PREP**

Prep the surface as needed, depending on type of surface. Follow instructions in the Traditions Technical Guide for direction if unsure of the preparation.

#### **Paint mixes – note in the instructions the letter 'T' denotes add just a touch of paint to the mix.**

*Medium Green* – **Raw Sienna/Sap Green/Med. Grey 5:1:1 (Lt. Avocado)** Make extra as it will be needed for the next mix.

*Light Green* – **Medium Green mix/ Medium White 1:1 (Lt. Avocado/Cool Neutral 1:1)**

**Tip:** When painting on smooth wood such as Baltic wood, I add 1 part glazing medium to 5 parts paint to help seal the surface. However make sure to follow the proper prep instructions for whatever surface being painted.

Base paint the entire surface with an opaque coverage using the light green mix. (Apply horizontal strokes with the brush, to avoid ridges in the paint. This color can also be used for the inside of the box if desired.) Transfer the line drawing to tracing paper. Once the surface is dry, transfer just the outline of the oval to the painted surface. Base paint the inside of the oval using an opaque coverage with the medium green mix. This mix can also be used for the 'edge of the lid' to allow a contrast from the light green. When the paint has dried, give the entire surface a coat of glazing medium and dry.

Trace the outline of the rabbit in the medium green oval. Base paint the rabbit with opaque coverage using the **Medium White, (Cool Neutral)**. Be sure to use 'shape following strokes' referring to the line drawing for direction of the fur growth. When dry apply a coat of glazing medium and let dry before you transfer the detail lines of the bunny from the pattern. Only trace a few of the detail lines that show the direction of fur growth and 'keep the graphite lines light', just enough to be able to see them.

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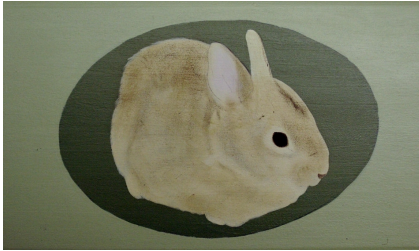
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Drybrushing is used throughout this pattern. Dressing (loading) your 'dry' brush in the Americana Canvas Gel and wiping out prior to loading the paint, tends to allow the brush to last a little longer before 'clogging up' with paint and having to clean it. This product also will 'clean the brush' to work out the previous paint color in the brush, prior to loading another color. Load the dirty brush in the Canvas Gel and work on a dry palette, removing the paint. This helps if there are limited brushes. When the project is finished, always remember to clean the brush properly with brush cleaner.

### STEP ONE – refer to color worksheet



Base paint the entire area of the eye with opaque coverage using **Raw Umber**. Thin the paint with a little water and base in the small area of the nose with this same color.

Create a light pink mix to drybrush in the ear as follows: **Titanium White/Burgundy/Dark Grey 1:T:T (French Mauve/Lamp Black 1:T)** **CAUTION:** It takes very little **Burgundy** to tint the white paint. To a 'chocolate chip size of **Titanium White** add a 'dot' of **Burgundy**.

(Almost a fly speck). Once the 'pink hue' is created, tone it slightly with a dot or two of **Dark Grey**. (**Add just a dot of Lamp Black to the French Mauve to tone it.**) Dry brush this mix in the opening of the exposed ear, refer to step 1 of the color worksheet. (I put Canvas Gel in the brush and work on my palette to 'clean the brush of the color' so I can use the same brush for the next color that is used.)

When the paint has been worked out of the brush, load **Burnt Umber** and drybrush the areas in step 1. Add a barrier coat of glazing medium and dry.

Load **Raw Umber** in the dirty brush and deepen the darker areas of the ear, front of the forehead area, under neck, belly, edge of ears, and rump, refer to the worksheet for placement of color. Add another coat of glazing medium and dry.

Pick up some glazing medium in a small to medium sized flat brush and apply to a spot on your dry palette. Add some **Raw Sienna** to the glazing medium, and mix to create a thin glaze. Apply to the entire surface of the rabbit, except the eye and ear opening. Dry.

Repeat the glaze to brighten the areas of the 'far ear', to the left of the nose, down the forehead, top of back, under the belly and above the hidden feet.

### STEP TWO – refer to color worksheet



Some texture is built in the fur by dry brushing using the 'chisel edge of your brush'. (See step 2 of the color worksheet). Hold the brush almost straight up and down and 'squiggle the brush' in the fur direction, allow the paint to pull off the brush leaving some texture behind. This is applied mostly on the back, rump area, and forehead area. Begin with **Burnt Umber** and use the same dirty brush to add some **Raw Umber**. Apply a coat of glazing medium and dry.

Note the 'grey areas' on step 2. This is dry-brushed with a larger classic bright, apply less pressure when drybrushing with the color **Dark Grey (Lamp Black/Titanium White 3:1)**. These are the darker areas on step 2 of the worksheet. Apply a coat of glazing medium.

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## **STEP TWO – continued**

Glazes of fur color are added next with the appropriate sized flat brush. Pick up the glazing medium in the brush and add to a clean area of the dry palette and begin with a glaze of **Raw Sienna**. This is applied over the entire surface; except for the area around the eye, the open ear area, and under the nose.

When this has dried, apply a glaze with **Burnt Umber**. Be careful not to darken it too much. This is applied to the top of the forehead area, the back ear, the fur part of the open ear, and across the top of the back. When this area has dried use a side-loaded brush with **Burnt Umber** to define some areas next to the background. (Areas around the outside of the back ear, nose and top of the back as it meets the background.)

When loading a brush for side-loading (floating) tip one corner of the brush in the paint, and the opposite into glazing medium. This helps keep the paint on the side of the brush, and will prevent it from scooting across the entire area of the brush. This will help problems with the 'floating technique.' A flat brush is recommended for floating. Whichever brush is normally used for this technique can be used, if desired. Apply a coat of glazing medium.

A final glaze is added 'sparingly' with **Burnt Sienna**. This red tone is on the underside of the belly and feet area, on the back ear, on the forehead and above, and to the left side of the nose. A less intense application of this glaze is added across the back; use less paint in the glazing medium for this area.

## **EYE – refer to finished piece**

*Tip: A swipe of glazing medium applied after each step of the eye will add depth and protect any floats from being removed when 'over-stroking.'*

Create a small mix of **Dark Grey/Titanium White/Burgundy 1:1:T (Wisteria/Lamp Black.)** Outline the eye with this mix and when dry, use a side-loaded brush with the same mix and 'fade' the line 'out' on the fur area. (Set some of this mix aside for later.)

Create another mix of **Raw Umber/Carbon Black 2:1 (Raw Umber/Lamp Black 2:1)**. Side-load a small flat in the same manner as mentioned earlier for 'floating' and float this color around the inside of the Raw Umber. This is a very narrow float so very little paint is added to the brush and when blending the paint on the dry palette, only 'stroke two or three times' when blending. The look is not a nice 'soft' float. It is to create the illusion of the eye being a sphere and this helps to push the eye into the socket.

Reverse the float with the same mix. This time allow the paint to fade out onto the area outlined with the mix earlier. This is sometimes referred to as a 'flip-float or reverse float' to give you a better idea of the placement. This side can be a little softer. (Note these narrow floats can be omitted from the painting and still have the eye look realistic with the next steps).

Using the smallest brush available for drybrushing, pick up the eye outline mix **Dark Grey/Titanium White/Burgundy 1:1:T (Wisteria/Lamp Black)** Dry brush this to the inside of the eye directly on the Raw Umber, be sure to stay back of the edge. (Do not lose the depth created earlier when the eye was set in the socket with the float). This coverage is light and covers an area from about 9 o'clock to 1 o'clock. Pick up this same color with a small scroller (script) brush and brush mix a little **Titanium White** in it. Apply this to the area of the eye where the light would hit (about 3 o'clock). In this same area but do not cover this first highlight, add a smaller dot of full strength **Titanium White**. Add a coat of glazing medium and dry.

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### **EAR – refer to finished piece**

Create depth to the left and right side of the ear with some more dry brushing. Use the eye outline mix **Dark Grey/Titanium White/Burgundy 1:1:T (Wisteria/Lamp Black)**. Pick up some **Dark Grey (Lamp Black/Titanium White 3:1)** to further deepen the right side next to the fur. Add a coat of glazing medium and dry.

### **DETAIL FUR – refer to finished piece**

The little individual hairs are added with two brushes. First a pure red sable round is used for the finer areas and for building some texture and then a scroller (script) is used to allow more accuracy in placement. Add a coat of glazing medium after each color. It is important to read the 'Techniques' page on building fur with these brushes prior to painting them.

Begin with the technique of dampening the area with water, allowing the paint to melt or bleed out into the water. This helps to create texture in the fur. Remember it is important to apply a coat of glazing medium after each color and step. Begin with **Dark Grey (Lamp Black/Titanium White 3:1)**. This is added everywhere; except the light areas and the red area on the left of the nose. When hardly any paint is left in the brush, apply it to the inside of the pink ear opening .....sparingly!

Apply a coat of glazing medium, and add a little **Carbon Black (Lamp Black)** to the **Dark Grey (the mix)** and deepen some areas. Refer to the finished piece for placement. Apply a coat of glazing medium.

**Medium White (Cool Neutral)** begins the lighter tones. Concentrate on the lighter areas under the chin, around the eyes, and under the nose. The rest of the area just gets a hint of this color. Apply a coat of glazing medium, dry and add some **Titanium White** to the **Medium White (Cool Neutral)** and keep building the lighter areas.) **Do not use Titanium White with this brush. It is only used sparingly with the scroller brush.** Add a coat of glazing medium and dry.

Use the same colors with the scroller brush applying a coat of glazing medium after each color. Remember when using the Titanium White is it used sparingly! Don't forget the whiskers!

**FINISHING** - *Apply a thin float of Burnt Umber under the rabbit to ground him.*

Choose the curved design of Stencil ST-105 and place to the right and left side of the oval, applying the medium green **Raw Sienna/Sap Green/Med Grey 5:1:1 (Lt. Avocado)** with the white bristle brush (or your favorite stencil brush). Apply a coat of glazing medium on the entire surface and let dry before you apply at least one coat of Satin Varnish.

Thank you for donating your time in painting this and any other designs for the Memory Box Program. I am honored to have been asked to donate this design for the program and hope you enjoy painting it. Do you have any questions? Feel free to contact me via email at [moe@moeshier.com](mailto:moe@moeshier.com)

May God bless you with many paw prints, hugs, and wet kisses from our animal friends! Enjoy their beauty!

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**Drybrushing with the Classic Bright or Spotter (by Scharff) or Bringle Blender Bright or Bringle Blender round (by Bette Byrd) or Langnickle brushes can also be used**

Load the 'dry' brush on both sides, ensuring that the paint is completely loaded throughout the brush. This requires a little pressure on the brush as you pull some of the paint from the puddle to create a loading zone. Turn your brush over and load in the 'loading zone' of paint you have pulled from the puddle. On a clean area of your palette, blend the paint into the brush by holding the brush at a 45 degree angle and touch the surface of the brush to the palette paper with allot pressure then pull or stroke the brush towards you. Blend this same way on the opposite side of the brush.

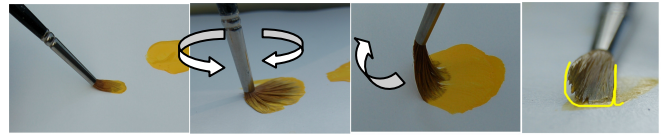
Gently wipe the paint off the brush by pulling in the direction 'away' from the ferrule, again wiping the paint off both sides. The brush is again held at about a 45 degree angle when wiping the paint out of the brush. Finally the 'chisel' edge of the brush has a fair amount of full strength paint on it so you also need to hold the brush perpendicular and 'gently' wipe the paint from that area with a couple of gentle swipes.

When you apply the paint with a freshly loaded brush, start in an area on the pattern that is more intense until you can determine the amount of paint in the brush. Always pull the strokes in the direction of the fur growth. Stroke with the brush ensuring the brush handle remains vertical so that only the paint on the chisel edge is applied when you want some very fine lines of colour (as in creating the depth in behind long fur) and use the full 'side' of the brush to apply a larger area of paint coverage always going back to the same area to stroke the paint. Stroke, lift the brush, and go back to the starting area, stroke, and lift the brush.

Sometimes you will need to create some density in the fur that you do not want to add detail to. Here you will hold the brush with the chisel edge towards the surface but instead of stroking and lifting the brush, the brush remains on the surface at all times and gentle pivot the brush between your thumb and index finger, allowing the paint to appear blotchy.

You may also be drybrushing with an almost 'wet' brush. This means that very little paint is wiped off on the paper towel allowing for a more intense coverage of paint. This may be referred to as 'WET DRY BRUSHING'. Experiment with this.

**Building fur with a #5 Red Sable Round (by Scharff) or an extended round by Bette Byrd**



Dampen the brush with water and touch to the paint puddle and pull some paint out to create a 'loading zone' blending the water into the brush as you do so. Depending on how thick or opaque you want your 'hairs' to be, will determine just how much paint is added to the watered-down brush. Ensure that the paint/water in the brush is completely loaded by turning the brush over and loading on the other side. DO NOT 'twist' the brush in the paint puddle but lift the brush to load the entire bristle area. Hold the brush at a 45 degree angle and gently lay the heel of the brush on the surface of your palette paper.

With the heel of the brush still touching the palette, lift the handle of the brush to be straight up and down to the surface. DO NOT apply too much pressure but you do want the heel of the brush touching. Twist the brush handle to the left and then back to its original position and then twist to the brush handle to the right. Repeat this several times.

Note that the hairs are now 'fanned out'. Lift the heel of the brush 'slightly' from the surface and push the handle of the brush back away from you. At this same time flick the fanned bristles as the bristles come forward and the handle back. (Make sure to lift that heel a little from the surface as

indicated or you will break off the individual hairs). You should notice that the brush has an upside-down 'U-like' shape to the bristles. Turn the brush now so the 'U' is upright. Depending on how thin you want the hairs will determine if you repeat this process again on a clean area of your palette. This process removes more paint/moisture from your

brush. (You can also tap the brush on a paper towel to further remove moisture from it). Use just the tips of the brush bristles to apply the 'hairs/fur' and as the bristles close, you can sometimes reload it just by going into the area you used on your palette to fan the bristles out.

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Occasionally hold the brush so the 'U' is sideways allowing for only a 'hair or two' to touch the surface for more control of placement. Pressure on the brush will determine how thick the 'hairs' will be.

Practice with this technique and although it may not come easy at first, you will find that this can make light of your work when perfected as it can give you several different looks. You will notice that sometimes you can still use this brush when there is hardly any paint in the brush at all for the 'light' strokes of fur that are barely visible.

Build your fur as the value builds and make the fur look even more realistic. With the brush 'drier' it helps the brush to stay 'open' longer and will also give you finer lines. This 'load' of the brush is also great for transitions of colour that can be seen in the snout of an aging animal. Dampen the area to be painted with clean water. With your loaded red sable brush, void of most moisture, 'tap the brush with an up and down motion.' You will note the paint tends to 'bleed out or melt' onto the surface and then as you continue and notice the moistened area start to dry, you will see little dots of colour that get smaller but more intense. Just with one colour, this look is great but with using several different colors blending into each other, you can imagine the capabilities here.

It is important that you do not forget to allow the area to completely dry before moving on to the next colour. You don't want to wipe off the colour you just added. Remember it takes a long time. You might choose to use JansenArt™ Glazing medium between EACH layer of colour, further building depth. Remember.....PATIENCE and you will be rewarded.

### **Building fur with any Scroller**

To make an animal look even more realistic, there are individual hairs that are seen in the 'space' behind the animal. Note that this fur or "individual hairs' varies in thickness, length and position and that is important for realism. You may only see a small fraction of hair as it recedes or turns away from you as in a 'round' or 'cylinder shaped leg'. These strokes of fur are pulled in different directions and arches. (We don't want to see an animal with a 'punk hair cut'.)

Our natural stroke of the brush gives us a thicker line as we apply the stroke and thinner as we release so starting the stroke from this area will give us a more natural look. Turn your piece as you paint in the

strokes to make it easier. It is important that you completely load that brush to its fullest capability and not just the 'tip of the brush'.

A 'coffee-cream like' consistency works well although sometimes a thinner mix will give you some finer hairs.

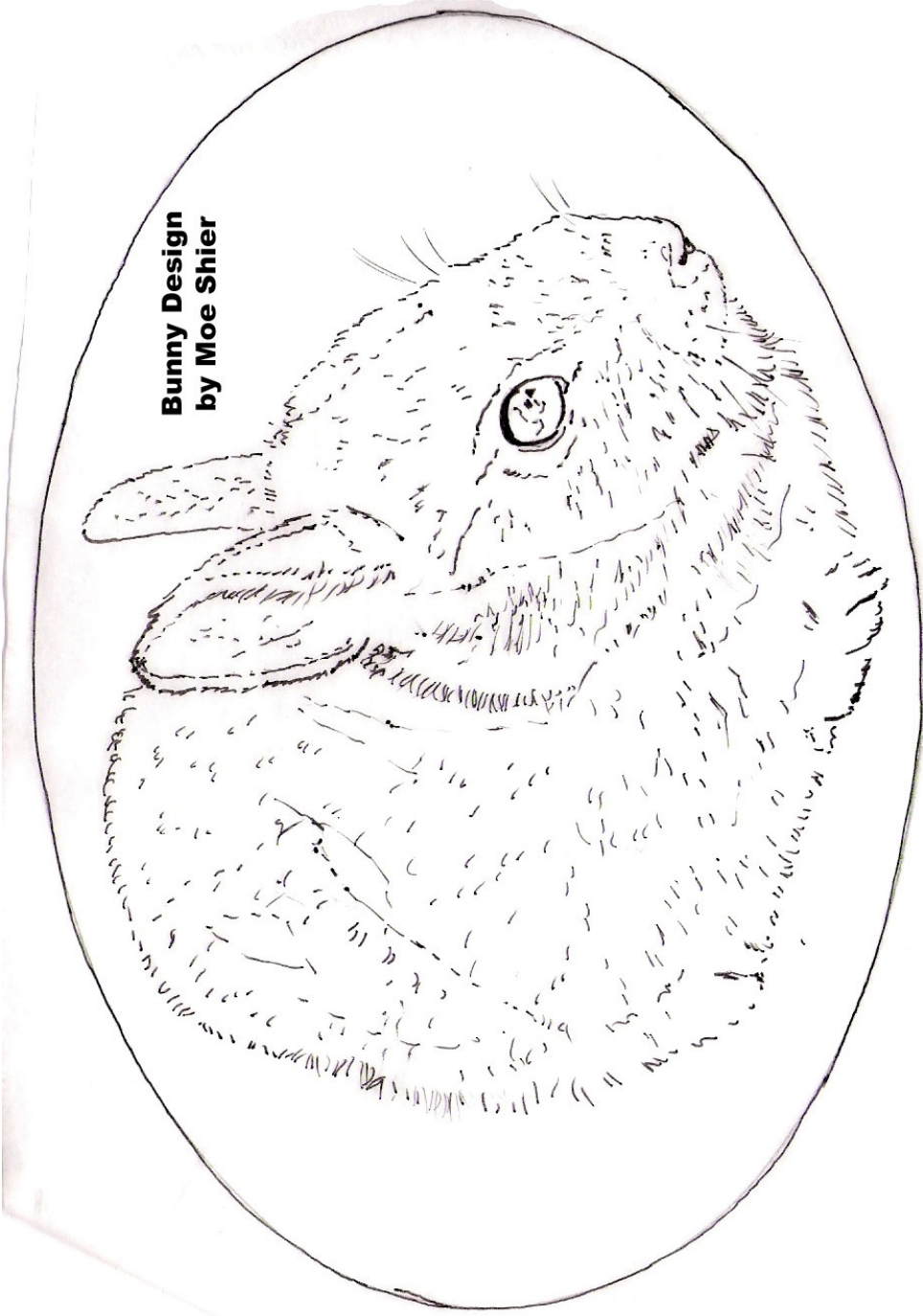
**TIP:** when painting from a photo or design seen in a book or packet, always turn the design along with your piece as you add fur. This makes following the 'direction' much easier and will not have you 'stroking in the wrong direction'. If confused about direction of fur, close your eyes and stroke the area of the animal that you are painting in your mind. Your hand will automatically stroke in the fur direction! Not sure why this works but it does! Good luck with painting my designs and if you have any questions, email me at <mailto:moeshier@rogers.com>

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**BUNNY**  
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