



Welcome to our third issue of our newsletter. If you did not receive the first two issues, it is on our website at www.kingslan.com ready for you to download.

Breaking News: *Kingslan & Gibilisco Decorative Art Studio* is now an *Authorized Genesis Studio*. This designation means that we can now train artists to be *Authorized Genesis Artisans*. Previously, artists would need to attend an event sponsored by Genesis. Now this same designation can be earned at our studio by taking any of our seminars!

We returned from the *Society of Decorative Painters Annual Convention* held in Charlotte, NC energized and ready to paint! Attendance was similar to past conventions with all of the usual exciting displays, classes and trade show. Go to the Society's web site at: www.decorativepainters.org for all of the latest convention news.

Next year's convention will be held in Indianapolis IN June 9-15, 2003. We will have our tradeshow booth and will teach a Special Event featuring the use of Genesis Heat Set Oils. We will teach a still life on a basket lid. Hope you will join us! Sign ups for this class will be in February - here before you know it!

The *Heart of Ohio Tole Convention* (August 12-17) is just around the corner! Mary is teaching two intensive studies, a four-hour class and a six-hour class. Ann is teaching a six hour class. Go to the HOOT website to request



a catalog - www.heartofohiotole.org We will have a booth at the trade show. Stop in to see our new publications!

Have a great summer,
Ann and Mary

Just Released

Magazine Articles: A new issue has been released in our ongoing series in *PaintWorks*. The issue features the colour violet in the form of an Iris on Porcelain. If you wish to subscribe, or receive back issues call (800) 877-5527. Next up in *PaintWorks* is Hydrangea (study of green), Autumn Cornucopia (study of orange), Grapes (study of red and blue violet).



New Glazing Technique:

The only restriction we have felt with the Genesis Heat set oils as compared to traditional oils, is the glazing process. We used to always put down a film of extender then work paint into this extender. The Genesis Glazing Medium does not allow that technique. This is because the Glazing Medium does not contain any drying ingredients therefore a ratio of 40% Glazing to 60% paint must be respected otherwise the glaze will not dry. The Heat Set Varnish may be used in place of the Glazing Medium. This problem does not occur with the Varnish. It allows the paint to be used in a much thinner and more transparent state. We think we are on to something! Thanks to Jan Schuerman, Teacher/Education Coordinator for Genesis for this excellent tip!

Internet Discount Coupon

Take 15% off your next order placed on our web site at www.kingslan.com
(excluding seminars and classes)

After your last name, enter the code KGAV3 and when we bill your order, we will deduct the lowest priced packet!

(The calculation will not show up on the screen - offer expires 7/30/02)

New Packet: Tea and Roses (\$14.95)



Tips and Techniques



Question: Why won't my graphite transfer to my surface?

If you find that your tracing will not transfer on a surface that has been heat set, this is often a signal that the paint has not been sufficiently heated. The heated Genesis also resists some types of transfer paper. Should this be a problem, rub the back of the tracing with a lead pencil and it should transfer.

Question: I tried to paint on milk glass with Genesis and would not "stick". Any suggestions?

Milk glass, glazed porcelain, or other types of glossy articles are a problem since the Genesis paint will slide. To create the tooth it needs, underpaint with Etching Glaze from Mary Owens or DecoArt American Tile Etching Glaze. Both products hold up well under the heat setting process.

Question: Can you use a tack cloth to remove saw dust while using Genesis?

A used sheet of Bounce will collect sawdust like a tack cloth. A tack cloth will leave an oily residue. We like to say that "oil is the enemy of Genesis" so avoid anything that will place a layer of oil on your surface.

Question: What is reflected light and how do you use it?

Reflected light is light that is reflecting or bouncing off another object. What color is it — any color that serves your purpose. It is a good tool to use to bridge from one object to another.

Where to place it — on the side opposite the light source. It is most effective if it changes from transparent to opaque. Place it with purpose. Want to lose the edge, match the value of edge to what is behind it. Want to pull it forward, lighten the value.

Intensity? Depends on whether you want to call attention or not. Should have enough pigment in the mix so as to not appear milky though.

Shape - depends. On fruit it is usually triangular, falling opposite the light area. On metal it gets a little dicey. However, I usually advise that if you need a long piece of reflected light to indicate texture, try to get some variety by changing the transparency, value, or pattern.

If something rests in the dark, you won't see much reflected light. Reflected light also depends on the texture of the object; i.e., its reflective quality.

Travel Tip

Good flying tip from Kay Baranowski. She said that the needle industry is recommending that folks tuck in a self addressed padded envelope in their carry on. In the event something is confiscated at the security point it can be mailed back to you.

Michelangelo wrote in his diary "*Go slowly, you make fewer mistakes.*"



2002 Omaha, NE Seminars



Class Schedule

taught by Mary Kingslan Gibilisco, BFA, CDA

Drawing with Coloured Pencils Wednesdays, June 17, 26, July 3, 10 (\$22) 5:00-6:15

Learn the techniques of realistic, blended coloured pencils. For both the novice and experienced!

The Magic of the Magnolia

Saturday, August 3 and Sept 7

9:00 - 5:00

Class fee: \$25.00 per session

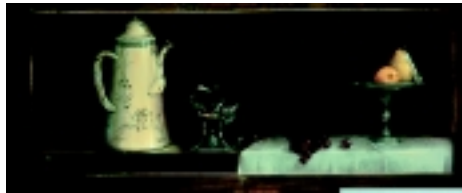


Side Board Still Life

Saturday, October 5 & Nov. 2

9:00 - 5:00

Class fee: \$25.00 per session



Cornucopia (for Shirley) \$25

Saturday, September 28

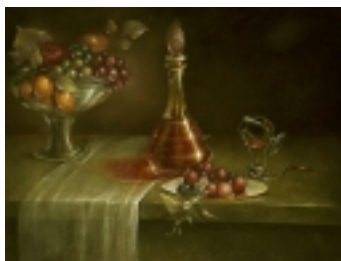
9:00 - 5:00

Seminars by Ann Kingslan, MDA and Mary Kingslan Gibilisco, CDA

Floral Study (\$350)

July 16-20, 2002

Join Ann and Mary and learn to paint in the style of the Flemish Old Masters. This is the only time this back by popular demand piece will be offered. Lars Kristiansen will teach faux finishes July 13-15. He will show how to faux finish the arch frame that houses this piece.



Still Life Study Seminar \$350

September 17-21, 2002

This painting will teach the method behind still life items such as silver, glass, cloth, fruit, etc. and the theory behind each such as value control, texture, shines, shadows, drafting techniques and colour harmony.

Would you like to join us for a seminar? Send a 50% deposit to our studio, fax in your credit card information (see page 1) or register on our web site at www.kingslan.com

2002 Omaha, NE Seminars

Weekend Workshop: Coloured Bottle Glass Study (\$75)

October 12-13, 2002 (Back-to-back with October Colour Sense)

Learn how to paint realistic glass from Mary. We will explore coloured, clear and translucent glass and the method and theory behind it all!



Colour Sense Training (\$350)

October 15-19, 2002

Our most popular seminar is based on a concept developed by Ann and Mary. Four months prior to the seminar, the student receives two line drawings and the "rules of the game" guidelines. At home, the design is developed to the best of the student's ability. The piece is then analyzed through before and after slides. During class, the student receives a personal summary of strengths and weaknesses as well as on going assistance in the finishing touches. The seminar also consists of lectures, demos and exercises such as colour harmony, creativity enhancement skills, glass theory, shadow workshop, perspective and personal requests.



Teaching Decorative Art Level III (\$275)

November 5-9, 2002

Mary will teach you how to teach the Academic Kingslan Method. Level I or II is NOT a prerequisite. You will learn to paint more advanced leaves and flowers, glass and realistic copper and brass.

2002-03 Guest Teacher Class Schedule

Janelle Johnson Coloured Pencils

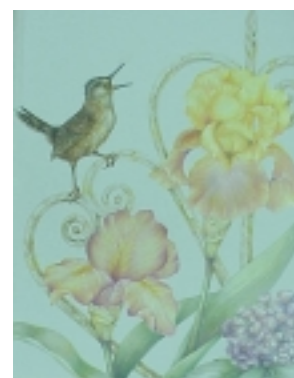


Butterfly Trompe L'oeil

October 26-27

9-5

\$100 class fee



Iris and Wren

July 27-28

9-5

\$100 class fee

Johnnie Liliedahl \$450

November 4- 8, 2003

By popular demand, we are hosting a Johnnie Liliedahl a five day seminar November 4-8, 2003. Paint your own Waterhouse of the *Lady of Shallot* reproduction using the grisaille method of gray underpainting followed by tonal washes. As one of our students stated, "Johnnie is so knowledgeable and has changed my way of approaching a painting."



**Watch for Karen Hubbard August 22-24, 2003 and
Peggy Stogdill September 23-26, 2004!**



Seminar in San Diego



Ann will be teaching at Sue Pruett's San Diego, CA Studio again in 2003!



Kay's Teapot

February 3, 4, 5



Writing Treasures

February 7, 8, 9, 10

For additional information
contact Sue Pruett at:

3761 Stanford Dr
Oceanside, CA 92056
760-721-1671
suepruettmda@earthlink.net



2003 Omaha, NE Seminars



Floral Fire Screen \$350

March 18-22

Back by popular demand - our high key or low key
firescreen. Choose either one to paint during the seminar.
You can paint it on a firescreen, bed headboard, framed
surface or your own idea!



Weekend Workshop: Silver Reflections \$210

April 11-13

This painting will teach the method behind still life items such as silver, cloth, fruit, etc. and the
theory behind each such as value control, texture, shines, shadows, drafting techniques and
colour harmony.



2003 Omaha, NE Seminars



Weekend Workshop: Rolling Pin Still Life \$210

July 11-13 Back-to-back with the Flower Study Seminar

This painting will teach the method behind still life items such as ceramic, glass, cloth, fruit, etc. and the theory behind each such as value control, texture, shines, shadows, drafting techniques and colour harmony.



Flower Study Seminar \$350

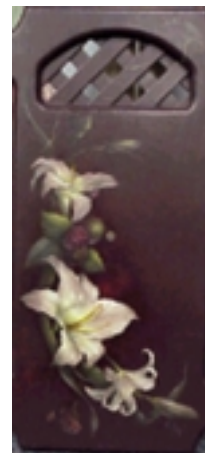
July 15-19

From on "Focus on Realistic Roses" book, we will teach flower theory. Explore every type of flower from the rose to the daisy.

Weekend Workshop: Complementary Daylilies \$210

September 12-14 Back-to-back with Colour Sense

This painting will teach the method behind painting light flowers on a dark background. Learn how to paint raspberries as well!



Colour Sense Training Seminar \$350

September 16-20

Our most popular seminar is based on a concept developed by Ann and Mary. Several months prior to the seminar, the student receives two line drawings and the "rules of the game" guidelines. At home, the design is developed to the best of the student's ability. The piece is then analyzed through before and after slides. During class, the student receives a personal summary of strengths and weaknesses as well as on going assistance in the finishing touches. The seminar also consists of lectures, demos and exercises such as colour harmony, creativity enhancement skills, glass theory, shadow workshop, perspective and personal requests.



Weekend Workshop: Colour Theory Still Life \$210

October 10-12 Back-to-back with Colour Mixing and Theory

This piece is poly chromatic so you will learn to mix a value scale for every colour on the colour wheel. A great introduction to colour theory.

Colour Mixing and Theory \$350

October 14-18

Spend a day and a half on pure colour theory. Then spend three and a half days on the application of your new found knowledge. The wreath is also a colour wheel! This piece is poly chromatic so you will learn to mix a value scale for every colour on the colour wheel. A great introduction to colour theory.



Newsletter Lesson Plan

Orange Still Life in Coloured Pencils and in Genesis Oils



Introduction

Mary has been working in coloured pencils for about two years. Janelle Johnson reintroduced her to this flexible medium. She worked with coloured pencils while earning a Bachelor's Degree in Art but that was almost 20 years ago! You can create pieces that look like a painting but have the ease of portability and clean up that pencils afford. Many of the students have taken Kingslan and Gibilisco packets and converted them into coloured pencil. This shows both the versatility and range of the students and the medium! First the lesson will be presented in coloured pencils then in Genesis Heat Set Oils.

Surface

Crescent Board or Mi Tientes Paper

Berol Prismacolor Pencils:

Deep Purple
Orange
Terra Cotta
Canary Yellow
White
Cool Grey 10%
Cool Grey 50%
Cool Grey 70%
Sepia
Copenhagen Blue

Technique

Always work with a sharp pencil. Each section is based in lightly with the colour listed. Work the pencil in small circles so as to avoid strokes. Add the next colours with slightly more pressure but still using a circular motion. Blend one colour into the next by working the new colour slightly on top the previous colour. The final colour is added with a great deal of pressure so as to burnish the underneath colours and cause a blend. Once the burnish has occurred, little to no more pencil can be added. The saturation point of paper has been reached.

Orange Peel

Base in the orange peel with Orange. In the crescent of dark on the left, first shade with Terra Cotta then reinforce with Deep Purple on the outside edge. Add the light area with White then Canary Yellow. Blend entire peel with Orange pencil. If the Deep Purple appears too "hot" or intense, dull with Sepia. Reinforce light and dark areas if needed. Add naval to the orange with Cool Grey 70%. Add light area with Yellow in the center of the naval.

Orange Fruit and Inside Peel

Base in this area with Yellow. Shade with Orange and reinforce with Terra Cotta. Deep Purple may

Newsletter Lesson

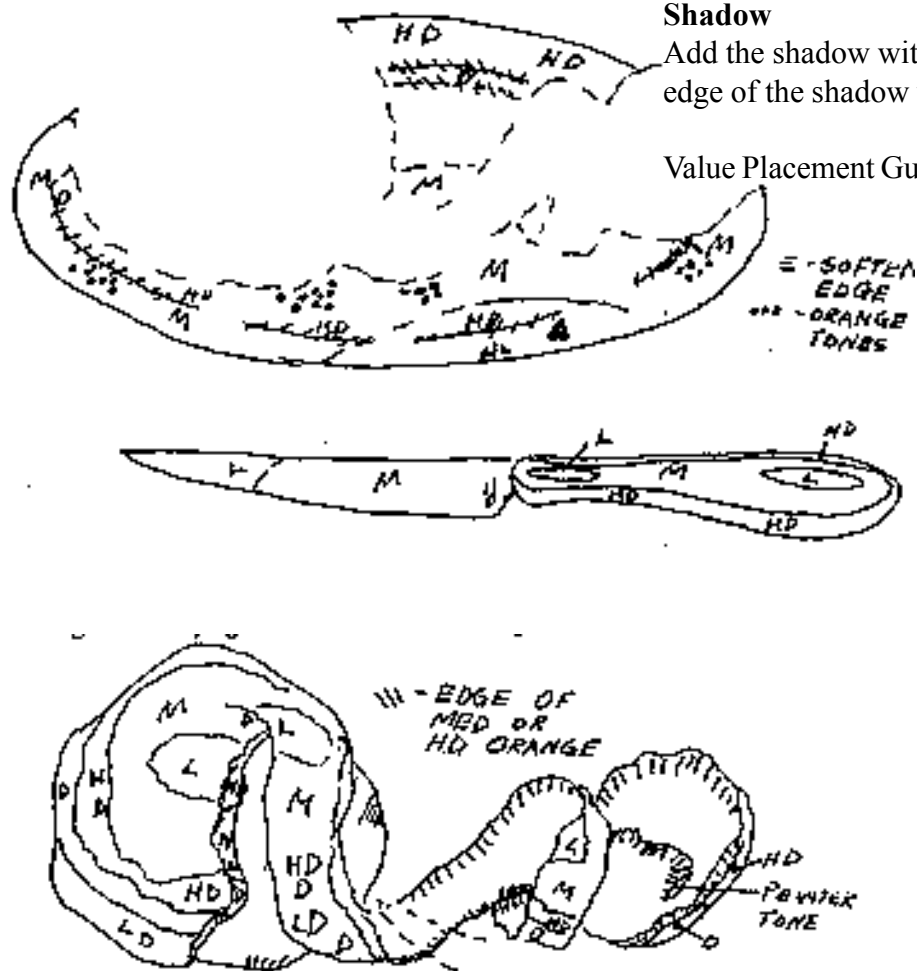
be used sparingly. Add highlights with White. Burnish with Yellow.

Plate and Knife Handle

Base the plate and handle in with Cool Grey 50%. Create the dark areas with Cool Grey 70%. Reinforce dark areas with Sepia. Add highlights with Cool Grey 10% and White. Burnish with Cool Grey 50%. The decoration on the Handle is created with Copenhagen Blue. Add the reflected colour with Orange and Terra Cotta.

Knife Handle

Base the Knife Handle with Cool Grey 10%. Shade the back side with Cool Grey 50%. Burnish with White with the majority of the light on the blade. Add reflected colour using Orange and Terra Cotta.



Shadow

Add the shadow with Sepia. Add the light on the edge of the shadow with White.

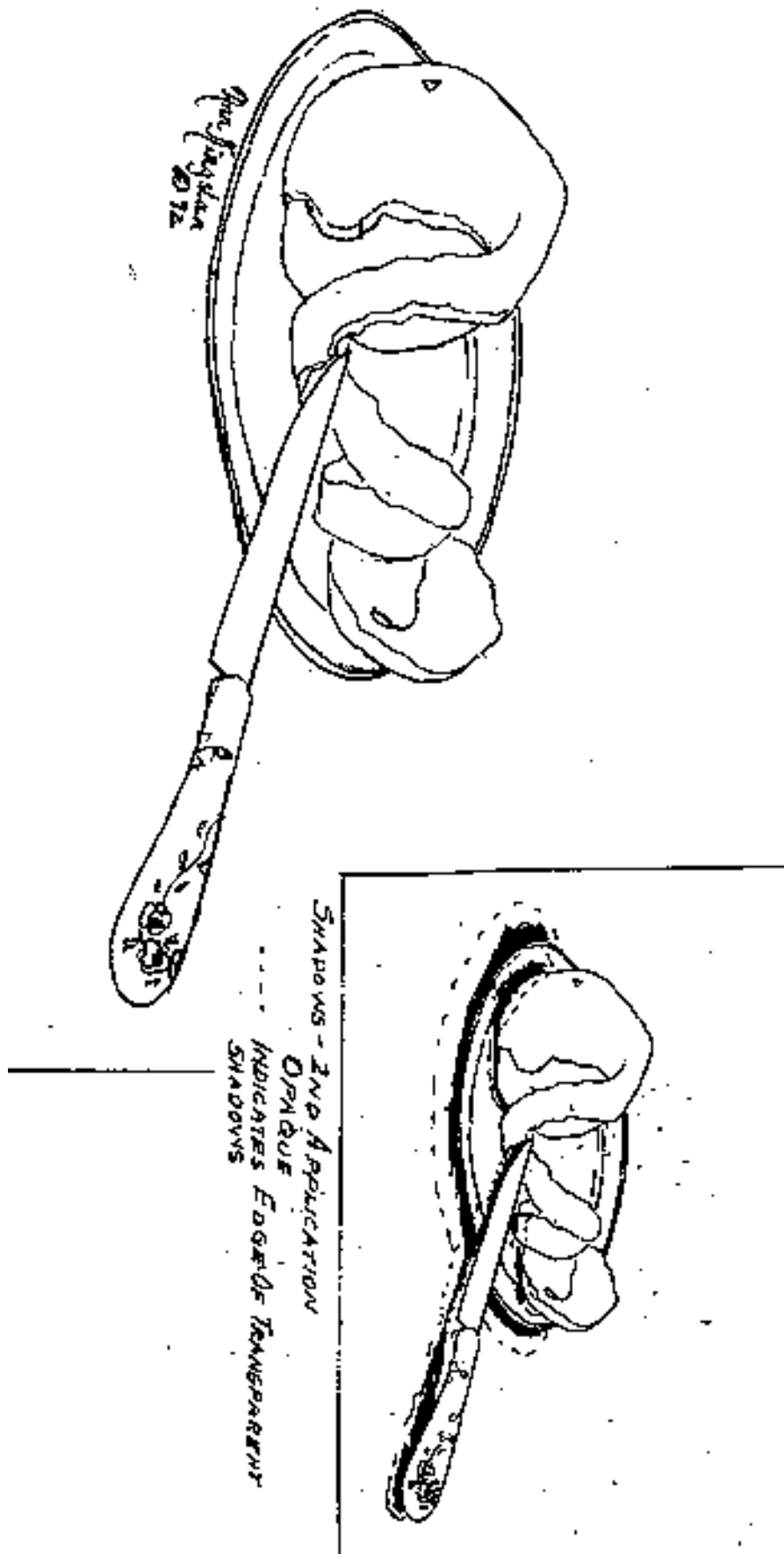
Value Placement Guide

— SOFTEN
EDGE
--- ORANGE
TONES

W - EDGE OF
MED OR
HD ORANGE

HD
DARKER
TONE

Line Drawing



Peeled Orange Still Life in Genesis Oils

Surface

5" x 7" masonite panel

Preparation

Heat set masonite panel. Prepare with 2-3 coats of DecoArt Chocolate using a roller brush to achieve an eggshell finish.

Palette

TW: Titanium White
GY: Genesis Yellow
GR: Genesis Red
GO: Genesis Orange (NEW Genesis Colour!)
optional
QC: Quinacradone Crimson
UB: Ultramarine Blue
RS: Raw Sienna
Blk: Mars Black
PB: Pthalo Blue

Set of pre-mixed Genesis Grays values 2-8
(optional)

Genesis Heat Set Varnish

First Stage Painting

Orange and Peel

Medium: Orange (GO may be used or mix
GR + CY)
Light: Medium + GY + TW
High Lt: Light + TW + a small amount
of GY
High Dark: Medium + GR
Dark: High Dark + QC + GR
Low Dark: Dark + QC + UB

Inside Rind

Use the light and high light mixes from above for base coats. If needed, add TW to high light mix for a lighter value. Edges are created by using varying tints and shades of the orange mixes from above.

Pewter Plate

These mixes must be kept on the warm side. If the mixes appear too cool, the orange will make the plate appear blue instead of pewter gray. Reason: Orange is the complement of blue and will make the plate look more blue on the surface than on the palette. "What you see, is what you get!"

Note: Use the Genesis Grays or mix an equivalent using TW + Blk

Medium: Gray Value 5 + RS
Low Light: Gray Value 6 + RS
Light: Gray Value 7 + RS
High Light: Gray Value 8 + RS
High Dark: Gray Value 4 + BU
Dark: Gray Value 3 + BU
Low Dark: Gray Value 2 + BU

Knife and Handle

Use same mixes as the Plate, but add a touch of UB if the mixes appear the same as the plate when applied to the surface.

Decoration on handle

Apply this decoration while the paint is still wet. The flowers are the Low Dark Mix from the Orange scale. The leaves and linework are RS + UB + Gray Value 5. Blot and mop after application and soften with mop if too rigid.

Background

Referencing the photo, place the values. The background should progress from Low Dark at the top to Light in the lower right.

Medium: Blk + BU + RS
Low Light: RS + GR
Light: Low Light + Light Orange Mix
High Light: Light + High Light Orange Mix
Dark: BU + Blk
Low Dark: Blk + BU

Second Stage Painting

Refer to the photo for a guide for placement. Lay down a film of Genesis Heat Set Varnish. (Review “Just Released on page 2”) Into this medium, begin the transparent shadows with black + a touch of Orange. This application should be weak at this stage, but will be reinforced later.

Build the shines on the orange by apply the Varnish is the light area and slightly beyond. Add Orange + GY over entire area. Gradually add the high light orange mixture. When the shine has reached its apex, wipe out holes to simulate the texture. This is easily done with a dry (no extender) small spotter brush or wipe out tool. Soften gently with a small mop.

The reflected orange tones and table tones are reflected onto the knife and handle at this stage. Apply a meager application of the Varnish and work the paint into this extender.

Some shines may be applied at this stage. Use the high light mixes from the pewter scale as well as Warm White (TW + GY) and Cool White (TW + PB).

Third Stage Painting

The shadows be more opaque at this point. Use Black + BU + a touch of Orange. The darkest spot is where the object touches the surface and gradually fades toward the outside edges. Reinforce the shines and reflected colours.

The foreground is lightened at this stage. Glaze with the Varnish and the High light value from the Background scale, building to the highest light near the knife handle.

Final Touches

Shadows become more opaque at touch points. The steps outlined above are repeated, if necessary. Varnish using either the Heat Set Varnish or JW Etc Varnish.