Six White Boomers

Six White Boomers, Snow White Boomers....

by Michelle Roberts ©

Materials Required:

Matisse Background Colours
♦ Pale Beige or Cream
Matisse Mediums
♦ Surface Tension Breaker
Matisse Flow Formula Paints -
♦ Payne's Grey
♦ Mars Black
♦ Cadmium Yellow Medium
♦ Skin Tone Light
♦ Antique White
♦ Titanium White
♦ Australian Sienna
♦ Raw Umber
♦ Cobalt Blue
♦ Matisse Red Light
♦ Metallic Gold
♦ Burnt Umber
♦ Burgundy
♦ Gold Metal Matazz
Brushes -
♦ 1" Flat brush (basecoating)
♦ No 10/0 Liner
♦ No 3 Round
♦ ¼" angle shader
♦ 3/8" Angle shader
♦ #6 Smooshing (Smudge Tint)
♦ 1/8" Stippler
♦ 1/8" filbert rake
Equipment -
♦ White Saral Paper
♦ Masking tape
♦ 600 grit Wet and Dry Sandpaper
♦ Stylus
♦ Kneadable Eraser
♦ Small glass bottle
♦ Hair Dryer
♦ 2 milk lids or similar – for mediums
♦ Final Varnish, Gloss Finish (Matisse MM14)

Preparation

1) Using the 1" short flat brush, basecoat the wooden inside piece with 3-4 coats of Pale Beige or Cream basecoat, sanding after each coat except the final one with 600 or 800 grit Wet and Dry sandpaper.

hint: If the board is 'furry' I recommend basecoating first with a coat of Transparent Gesso. Especially if there are routed edges.

hint: To find out if you've sanded enough, gently rub your hand over your piece to feel how smooth it is,

hint: Do not put your paint on too thickly; it will crack as it dries and you will have to sand it back. If your paint is thick (in the tub), add some Acrylic Painting Medium to it first and stir it in well.

hint: Always basecoat your piece at least twice. The first coat will seal the piece, the second will get a better, and smoother, coverage

hint: Don't sand craftwood before basecoating, unless there's little burrs on the routered edge. The craftwood will become furry if you do.

2) In a small glass bottle, add a small amount of Surface Tension Breaker, and fill the remainder of the glass with water. The Surface Tension Breaker should make up no more than 1/10th of this mixture.

3) Transfer the horizon line on for the sky using white Saral paper.

Painting

Sky and ground
1) Place a strip of de-tacked masking tape on along the bottom edge of the horizon, making sure to smooth out any bubbles.

hint: De-tacking the masking tape helps prevent it from lifting your basecoat colour. To do this, simple stick the tape to your clothing, or the table a few times first.

hint: To help get all the bubbles out from under the masking tape, rub your kneadable eraser along the edge. This is important to do, otherwise paint will seep in under the tape.

2) Using the basecoating brush, wet with your water mix, not having too much water on your brush.

3) Load with a mix of Cobalt Blue and Titanium White (5:1).

4) Starting at the top of the sky, paint the blue mix on in strong, horizontal strokes, evenly working your way towards the horizon line.

5) Add some Titanium White to your brush and blend gently on your palette and continue working towards the horizon. As you get to the horizon, the colour should be mostly white.

hint: When setting up your palette, put a large dollop of Cobalt Blue to the top left hand corner, and a strip (worm) of Titanium White to the right side. This way you will be able to keep picking up clean white as you go.

hint: Keep touching your brush in the special water mix as you go, making sure not to get too much water on the brush.

hint: You may need to do 2-3 coats (especially if this is a new technique to you) so make sure your piece is fully dry before starting again, or you will get 'holes' in your painting.

hint: Be careful not to make a rainbow. Sounds silly, but often painters will curve up in the centre unconsciously.

hint: Be patient! Move your brush down the piece slowly, in small increments. This will make sure you get a more even finish. If you jump down too quickly, you will get lines and streaks.

6) Dry and wash your brush thoroughly with soap and water.

7) Gently remove the masking tape, but do not throw away, instead, move it to a position above the horizon line and smooth down. (Make sure your paint is dry first)

8) Turn the piece upside down and repeat the process for the ground that you used for the sky, but this time start with Australian Sienna.

9) As you move towards the tape, add Titanium White to the bottom of the brush.

Clouds

1) These are simply finger painted.

2) Start by putting out some straight Titanium White on the palette and a separate, small puddle of Payne's Grey.

3) Dip your finger of choice into the Titanium White and create the poofs, or swirls of the cloud.

hint: Clouds tend to be poofy on the top, but flat on the bottom. If you are unsure, draw in your cloud pattern from the pattern sheet.

hint: Clouds can be used to disguise errors in your sky (not that there will be any!)

4) Make sure these are different sizes.

5) Pick up a little tiny touch of the Payne's Grey on the same finger and smudge into the base of the cloud.

6) Using a clean finger, gently smooth off the base of the cloud.

7) When this is dry, add some smaller areas of straight Titanium White to create a 3D effect.

Transfer on the rest of the design, leaving out the details.

Santa's Sleigh

1) Using the 3/8" angle shader, block in the sleigh with Matisse Red Light. You will need to do 2-3 coats.

2) Using the 3/8" angle shader, and the special water, float a Burgundy/Matisse Red Light Mix (2:1) to the bottom, back, and slightly up the front of the sleigh.

3) Dry

4) Same method – float a mixture of Matisse Red Light and Cadmium Yellow Medium to the top and front of the sleigh.

5) Add a gold line around the inside of the sleigh using either Gold Metal Matazz (3 dimensional) or Metallic Gold paint and a liner brush.

White Boomers (kangaroos)

1) Make a light grey mix using Titanium White with a touch of Mars Black (5:1) and block in the kangaroos using either your round or a small angle brush. Be careful not to make ridges.

2) Using the ¼" angle brush, and the special water mix, float shading in using Raw Umber.

3) Deepen some of the shadows using a small amount of Payne's Grey.

hint: If you are not an experienced floater, you may wish to add some of your grey mix to the Payne's Grey to soften the strength of the Payne's Grey.

4) Using the smooshing brush, buff in Titanium White highlights on the kangaroos.

hint: When using the smooshing brush, first ensure that the brush is dry, and use a very small amount of paint. Brush excess paint off either on a piece of paper, or onto the back of your hand, until it comes off the brush in a powdery fashion. Lightly tickle the area you are 'smooshing', gradually building up pressure when

you're confident with the amount of paint coming off the brush. Blend out the harsh edges with a nearly empty brush.

hint: Alternatively, you could use your 1/8" stipple brush and stipple in with some white on the tip, and grey on the heel.

5) Sharpen this using the angle brush and floating more Titanium White (use the special water and ¼" angle brush whenever floating)

6) Float extra shading back into the creases and tails etc as shown on the pattern.

7) Strengthen some of these with Payne's Grey.

8) Add the eyes and mouths using a fine liner brush and thinned Mars black.

9) Add extra highlights on the ears using a liner brush and Titanium White.

10) Paint the noses in using Skin Tone Light using the liner brush.

11) Using a dirty brush, pick up a little Raw Umber and add the nostrils.

12) Using the liner brush add a little Titanium White to the tops of their noses.

13) Add a stripe of red around the kangaroo's stomach in Matisse Red Light using the #3 round brush.

14) Using the liner, add a small area of Chromium Green Oxide to either side (this is the blanket under the harness)

15) Using the Gold Metal Matazz, add 3 dots of gold to the top part of the harness.

16) On the front boomer (Rudy), add a dot of red paint using the end of a brush dipped in Matisse Red Light and add a fine line of black to make the straps for the red nose.

Santa

1) Using a small round, or angle brush block in Santa's face using a mixture of Skin Tone Light and Titanium White (1:1)

2) Float a small amount of shading with the ¼" angle shader (very carefully) using Skin Tone Light mixed with a touch of Matisse Red Light. This should be under his eyebrows and in the shadows of the brim of his hat and moustache.

3) Float highlights of Antique White using the ¼" shader on Santa's face, in particular his cheeks and a bit on his brow.

4) Add details to Santa's face, being his eyes and nose with thinned down Mars Black

5) Block in Santa's suit using Matisse Red Light, and his belt and gloves using Mars Black.

6) Float shading onto Santa's suit using Burgundy/Matisse Red Light Mix (2:1) with a ¼" shader.

7) Add highlights, by floating a mixture of Matisse Red Light and Cadmium Yellow Medium (1:1) with the ¼" shader.

8) Add highlights to Santa's belt and gloves using the ¼" angle brush double loaded with Mars Black and Titanium White.

9) Stipple the cuffs, hat band and pom pom using the pale grey mix from the kangaroos using a 1/8" stippler.

10) Add some Titanium White to the tip of the brush and build up the fur until it is white, by stippling in over the grey areas.

11) Loosely block in Santa's beard and hair with the light grey mix.

12) Build up the beard/hair, using a 1/8" filbert rake and thinned Titanium White, making sure to add a bit of a swirl to add movement. You may need a couple of layers to get the full effect of the hair.

13) Tidy up any details using Mars Black and a liner brush.

Rope

1) Using the liner brush, loaded with Matisse Red Light and sideloaded with Titanium White, paint the ropes to the kangaroos.

Finishing off

1) Add shadows in front of the sleigh and boomers by watering down Burnt Umber with the special water mix. Don't be too precise with this.

2) Sign your finished piece

3) When your work is very dry, wipe it over with a damp cloth to get all of the marks off.

4) Varnish, using a Gloss Varnish. I recommend the Final Varnish, Gloss Finish (Matisse MM14), applied with multiple layers to achieve a high gloss.

I hope you enjoy painting this as much as I did

©Michelle
Roberts
2002