

Wood Stove



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While the Pot Boils – Friendship Blossoms

by Michelle Roberts ©

Materials Required:

Matisse Background Colours

- ◆ Victorian Grey
- ◆ Brown

Matisse Mediums

- ◆ Water Based Antiquing Medium
- ◆ Cracking Medium

Matisse Flow Formula Paints -

- ◆ Mars Black
- ◆ Burnt Umber
- ◆ Unbleached Titanium
- ◆ Antique White
- ◆ Payne's Grey
- ◆ Red Oxide
- ◆ Raw Umber

Brushes -

- ◆ 1" Flat brush (basecoating)
- ◆ No 10/0 Liner
- ◆ No 3 Round
- ◆ ¼" angle shader (or larger)
- ◆ ½" flat brush
- ◆ #8 or #10 Filbert

Equipment -

- ◆ Blue Saral Paper
- ◆ 600 grit Wet and Dry Sandpaper
- ◆ Stylus
- ◆ Kneadable Eraser
- ◆ Hair Dryer
- ◆ Ruler
- ◆ Pencil
- ◆ 2 milk lids or similar – for mediums
- ◆ Varnish - Satin

Preparation

- 1) Using the 1" short flat brush, basecoat the wooden inside piece with 2-3 coats of Victorian Grey basecoat, sanding after each coat except the final one with 600 or 800 grit Wet and Dry sandpaper.
- 2) Basecoat the back of the board and the frame with two coats of Brown.

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 before basecoating, unless there's little burrs on the routed edge. The craftwood will become furry if you do.

3) Using the Saral Paper, transfer the floor line onto the centre piece of the frame.

4) Using the ruler and lead pencil, draw in ¼" vertical lines for the corrugated iron.

hint: Use a clear ruler, and with a thin nikko pen, add a black line to the back of the ruler, then just use this line as a guide, instead of measuring each line.

Painting

Corrugated Iron

1) Paint a thin layer of Water Based Antiquing Medium over the entire area where the corrugated iron is using the 1" Basecoating brush. Ignore the wood beams, stove etc – they will be placed over the iron.

2) Using your #8 Filbert brush slightly wet it in the antiquing medium and pick up a little Paynes Grey on the tip.

3) Pat the brush slightly on your palette.

4) Using this brush, paint the thinned Paynes Grey along the lines of the corrugated iron. Start from the bottom (just below the floor line) of the iron and pull the stroke the entire length. DO NOT stop and start.

5) Repeat stroke if required to blend slightly. Work your way from one side of the iron to the other, painting every line.

6) Dry

- 7) Rewet the area with antiquing medium.
- 8) Repeat procedure, but using Raw Umber and slightly less paint. Don't worry if some of the iron comes out dirtier than other areas – it's not new!
- 9) Check to see if the antiquing medium is drying. If it is – then dry fully with hairdryer and rewet. If it's still wet, continue with the next step.
- 10) Still using the filbert brush in the same manner, add Antique White *between* the lines.
- 11) Dry

Floor

- 1) Paint in the floor with Brown basecoat using the 1" brush.
- 2) Dry
- 3) Wet with antiquing medium
- 4) Using the filbert brush on small amounts of these colours and work into the floor colour with a side to side motion: Burnt Umber, Raw Umber, Unbleached Titanium.
- 5) This will be worked on further – after the stove is painted.

Weathered Wood Beams

- 1) Trace on placement of wood beams – make sure to mark where the wood stove overlaps the beams.
- 2) Using the ½" flat brush, block in the areas of the wood beams with Brown Basecoat – 2 coats.
- 3) Dry
- 4) Using the same brush, apply a coat of Cracking Medium to the beams – avoiding the areas that have the stove over them.

hint: Apply the medium in the direction of the beams

hint: Don't overlap the medium where the beam crosses – stop the horizontal beams either side of the vertical one, then paint the cracking medium over the entire vertical beam.

hint: Don't fiddle with the medium – it has a settling agent and will level itself out. Fiddling could cause the medium not to work.

hint: Don't use this medium in extreme humidity.

hint: Matisse Cracking Medium is able to be force dried with a hairdryer – other brands may not work if you force dry them.

- 5) Dry
- 6) Using the ½" flat brush, generously load with Unbleached Titanium and tip one end into Raw Umber.

- 7) Apply this paint over the cracking medium, in the direction of the beam, using the chisel of the brush in short, sideways strokes, slightly overlapping – as if you were painting short, thin lines with the brush. Bring the paint just past the areas that have the stove over them – so that the wood looks like it's behind the stove.

hint: The thicker the paint, the better the cracks.

hint: The paint will crack in the direction it's painted on.

hint: Keep reloading your brush and be generous in the application of the paint.

hint: Again – don't fiddle. It will stop the cracks from appearing.

- 8) Dry
- 9) When dry, float Burnt Umber lightly over the entire piece of wood beams that you just painted.
- 10) Dry.

Stove

- 1) Transfer on the Stove details, including the kettle, etc.

- 2) Create 3 mixes.

Dark Mix – Mars Black + Burnt Umber 1:1

Mid Mix – Dark Mix + Unbleached Titanium 1:1 (1MB:1BU:2UT)

Light Mix – Mid Mix + Antique White 1:1 (1MB:1BU:2UT:4AW)

- 3) Following the pattern, using your #3 round, and 10/0 liner, block in the areas marked with 'D' in the dark mix, those marked with 'M' in the mid mix, and those with 'L' in the light mix.

- 4) Using your angle brush, float shading and highlighting as indicated. If you have trouble blending, you can apply the antiquing medium first. Be especially careful of the stove door – the shading and highlighting will make it sit out.

- 5) Add some dry brushes of Red Oxide randomly over the stove using the dry filbert.

- 6) Using the light mix, well thinned, and your liner brush, add some hit and miss lines on the edges of features of the stove.

- 7) Using your liner and the dark mix – add the word Crown to the front of the door (or you could put your family name here) add highlights with thinned light mix.

Wood Pile

- 1) Using your #3 round, paint the ends of the wood in using Red Oxide. Add a touch of Raw Umber to the dirty brush to make the lines on the end.
- 2) Using your flat brush or angle shader, pick up Red Oxide, Raw Umber and a small amount of Unbleached Titanium.
- 3) Using the brush on a chisel, paint in a choppy motion, the top, or bark of the wood pieces.
- 4) Shade where indicated by floating Burnt Umber with the angle brush.
- 5) Tidy up by adding hit and miss lines in the thinned light mix, using the liner brush.

Hiding Possum

- 1) Paint in the small area of the possums face using the mid mix and the round #3 brush, or if you're more comfortable, use your liner.
- 2) Brush mix a little Antique White and Red Oxide to create a skin tone and paint in the nose.
- 3) Add a dot for the possum's eye in Mars Black.
- 4) Using the thinned light mix, and your liner brush, add a small 'c' line to the bottom of the eye, and a dot to the top.
- 5) Add whiskers, using the liner brush and Mars Black, paint in the whiskers and the tail.
- 6) Brush mix some Antique White with Mars black to create a grey and build up the tail.
- 7) Repeat by adding more Antique White to the mix.

Spider's Web

- 1) Using very thinned Antique White, and a fine liner brush, loosely line in the spider's web. Make the lines wobbly and not symmetrical.
- 2) Strengthen some of these lines with thinned Antique White.
- 3) Paint the spider with your liner brush. The paint will need to be very thin, for the legs. There are 3 segments to each leg. Be sure to tap off excess paint before starting.

Wood Frame

- 1) Apply a generous coat of Cracking Medium to the front and sides of the frame.
- 2) Dry
- 3) Using Masking Tape (de tack it by sticking it onto the table and removing it a couple of times) mask off the corners of the frame (you will only be able to do two sides at a time).

- 4) Using your basecoating brush pick up a very generous amount of Raw Umber on the brush. Add Burnt Umber to one end and Antique White to the other, with some Red Oxide in the centre.
- 5) Using the chisel of the brush, thickly paint sideways strokes in the direction of the wood grain, making sure you take your strokes just over the masking tape.
- 6) Keep reloading your brush with the colours mentioned. It is best not to load it exactly the same each time, as the colour variants will make the wood more realistic.
- 7) Be careful not to let the colours get muddy before you re-apply them.
- 8) Dry
- 9) Repeat on remaining two sides.

Finishing Off

- 1) Add shading under and around the woodstove and logs with Burnt Umber in the same manner as previously stated.
- 2) Add any extra highlights to the floor at this stage too – if required.
- 3) Varnish, using either a Satin varnish or a Matt Varnish. Gloss varnish would spoil the aged look of this piece.



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