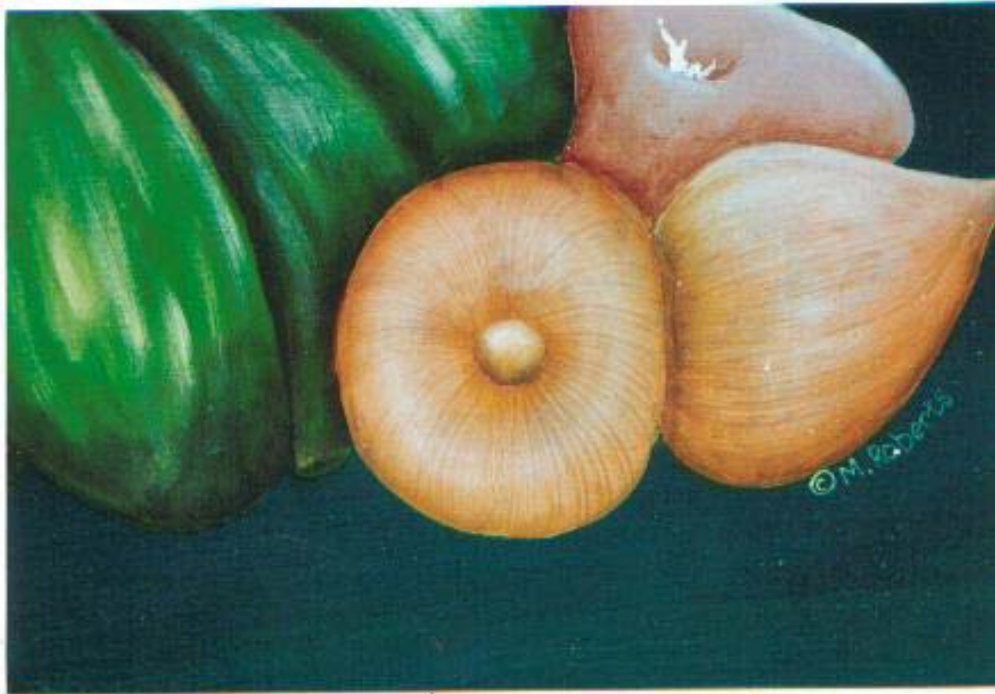


## Vegetable Bin

by Michelle Roberts 1999<sup>©</sup>





**Materials Required:**

- ◆ Pine Vegetable bin
- ◆ Matisse Water Based Antiquing Medium
- ◆ White Transfer Paper
- ◆ Stylus
- ◆ Matisse Oil Based Patina
- ◆ Burnt Umber Oil Paint
- ◆ Scotch *removable* magic tape
- ◆ Matisse MM14 Final Varnish Gloss Finish (Mineral Turps-Based Acrylic Resin)

**Paints - (Matisse)**

- ◆ Burnt Umber
- ◆ Alpine Green
- ◆ Turner's Yellow
- ◆ Antique White
- ◆ Raw Sienna
- ◆ Yellow Oxide
- ◆ Burnt Sienna
- ◆ Terracotta
- ◆ Cad Yellow Medium
- ◆ Yellow Light Hansa
- ◆ Raw Umber

**Brushes -**

- ◆ Basecoating brush
- ◆ Liner
- ◆ ½" Angle Shader
- ◆ No 2 Round
- ◆ 1/8" Deerfoot
- ◆ No 4 Filbert
- ◆ 'Scruffy' hog's hair brush (round) or smooching brush
- ◆ Old brush for drybrushing (either a Round or a Filbert)
- ◆ ¼" Feathering Filbert (rake)
- ◆ Lettering brush or No 6 Filbert.

**Painting Level:** Beginner's to Intermediate **Pattern size:** Approx 35cm x 22cm (just a bit smaller than A3 paper)

**Techniques:**

- Blocking
- Floating
- Drybrushing
- Antiquing
- Stippling
- Staining

**Serving Suggestions:** This pattern will be easily adapted to various surfaces, including:

- Kitchen Tray
- Oval Plaque
- Vegetable plaque
- Oval Platter
- Old crate
- Old Tinware
- Bread Box



People who try to do something and fail are infinitely better than those who try to do nothing and succeed.

**Preparation**

1. Remove all hinges and handles.
2. Sand bin well, taking particular care with raw edges.
3. Stain entire bin by mixing a small amount of Burnt Umber into the bottle of WB Antiquing Medium. Test the depth of colour on a scrap piece of pine.
4. Transfer pattern onto lid using White Transfer paper and stylus. (Hint: To help retransfer any lines later, tape pattern to lid using Scotch *removable* magic tape, and fold underneath while painting.)

**Painting**

1. Block in all pieces first with ½" Angle Shader or brush of your choice, being careful to follow the basic direction of the pattern. Block in the vegetables at the back first, working your way to the vegetables in the foreground. All blocking in should be in a solid colour, and you may need to do a few coats for each area.

**Jap Pumpkin** - Alpine Green and Turner's Yellow (3:2)

**Orange Dumpling Pumpkin** - Terracotta

**Potatoes** - Raw Umber, Burnt Umber and Antique White (1:1:2)

**Sunflower Centres** - Burnt Umber

**Onions** - Raw Sienna, Antique White and Terracotta (4:2:1)

#### **Jap Pumpkin**

1. Block in with a mix of Alpine Green and Turner's Yellow (3:2). Use your ½" Shader or filbert for this. You will need to mix quite a large amount of this, as it is quite a large pumpkin.
2. Shade by floating behind the segments of the pumpkin, to the bottom and around the stalk with ½" Angle Shader using a mixture of Raw Umber and Burnt Umber (1:1). Retain this mix for later use (Brown mix). Also add a little shading behind where the other vegetables overlap. (For a softer shade, you can add some of the green mix into the brown.) Remember to soften the shading in the corners.
3. Following the curve of each segment, add the spots and streaks with the scruffy hog's hair brush with a watery mix of Antique White and Turner's Yellow (1:1) (Cream mix). Smudge with your fingers in some areas to soften harsh lines and to make splotches.
4. Highlight by drybrushing some Antique White with an old brush.
5. Paint a watery wash of Yellow Light over the entire pumpkin with the ½" Angle shader, over the entire pumpkin.
6. Block the stalk in with some of the Brown mix, Antique White and a touch of the green mix with the No 4 Filbert, or a round brush.
7. Shade with the Brown mix using the No 4 Filbert sideloaded with the original colour. Walk the brown into the shaded area, pulling some colour down a little further in areas.
8. Highlight by drybrushing some Antique White onto the opposite side of the stalk with an old brush.

#### **Orange Dumpling Pumpkin**

1. Block in with Terracotta using ½" angle shader.
2. Shade by floating Brown mix behind each segment, the bottom, behind the potato, and around the stalk with the 1/2" Angle Shader. Again, for a softer look, you can mix some Terracotta into the brown mix.
3. Add some growths to the pumpkin using cream mix by adding dots and then smudging with your finger.
4. Highlight by drybrushing some Antique White with an old brush.
5. Wash in some Yellow Light over the entire pumpkin using the ½" shader.
6. Block in stalk with Raw Umber, shade with Brown mix and highlight with Antique White in the same manner as the Jap Pumpkin.

#### **Potatoes**

1. Block in with 1/2" Angle Shader a mix of Raw Umber, Burnt Umber and Antique White (1:1:2).
2. Float a shade to the bottom and inside the eye areas with the Brown mix. Walk some of this colour up the potato.

3. Float highlights to the top of the potatoes and to the 'hills' of the eyes with the ½" Angle Shader. Soften some of the edges to make it more 'rounded'
4. Add dabs of cream mix or Antique White for the eyes using the No 2 brush or liner.

#### **Onions**

1. Block in with a mixture of Raw Sienna, Antique White and Terracotta (4:2:1) using the 1/2" Angle Shader or No 4 Filbert.
2. Using the scruffy hog's hair brush (or a rake brush), lightly paint some streaks of Raw Umber, being careful to follow the direction of the curves.
3. Float a shade of Raw Umber around the onions, (to the bottom of No 1, and around the entire onion and to the centre of No 2), using the 1/2" Angle Shader.
4. Float a highlight of Antique White to the top of No 1 using the ½" Angle shader.
5. Float a highlight of Antique White to the centre of No 2. Use the angle shader to highlight by floating a circle with the point facing into the highest point of the highlight. Turn the brush and float some Antique White to the opposite side of the highlight. This will make a highlight that graduates from both sides.
6. Drybrush some Antique White if required.

#### **Sunflowers**

1. Block in centres with Burnt Umber using the No 4 Filbert.
2. Block in petals with Turner's Yellow with the No 4 Filbert. Paint the back row first and then lay the top row down between these petals. (The base of the petals will overlap)
3. Stipple rings of pollen in the centres using the 1/8" deerfoot with Burnt Umber on the heel and Turner's Yellow to the tips. Stipple the rings in one direction, following the curves, and then turn the brush around and stipple in the other direction to give a soft, raised effect.
4. Stipple in a small amount of Antique White using the dirty brush to the highlight areas of the pollen.
5. Pull in some Yellow light from the tips of the front petals towards the centre, not quite bringing it to the bottom using the No 4 Filbert.
6. Using the ½" Angle Shader, shade to the bottom of the petals with some Burnt Sienna. Wobble the brush a little to give the effect of folds in the bottom of the petals.
7. Add some shading behind some of the front petals by floating some Burnt Sienna with the ½" Angle Shader, or a smaller one if required.
8. Add dots of Burnt Umber, Turner's Yellow, and Antique White around the centre, using the stylus. Create a highlight by adding more of the Antique White to one side.

#### **Wheat**

1. Paint a line for the stalk of the wheat using the liner sideloaded with Yellow Oxide and Antique White.
2. Using the No 2 (or a smaller one if more comfortable) round brush, load into Yellow Oxide, and side load into Raw Umber on one side and Antique White on the other.
3. Tip onto palette to remove blobs of colour and paint small commas for the grains of wheat, keeping the Raw Umber to the bottom of each grain. You should be able to paint a few grains with each load.

4. Paint these from the bottom of the stalk to the top and add a final one going straight up at the end.
5. Using the No 4 Filbert, load in the same manner to paint the wheat grass.
6. Paint a strong stroke with the white to the top and as you come to the turn, gently lift the brush (not completely off) and turn over in the opposite direction. Apply pressure and finish the stroke. It is a good idea to practice this stroke before attempting it for the first time.

#### **Lettering**

1. Paint the lettering in using strong strobework with the lettering brush or a No 6 Filbert. I have used Mars Black, but Skin Tone Deep, Burnt Umber or Alpine Green are also suitable colours. You will need to do 2 coats. I have given a couple of bonus words you could use instead. The book, a College of Arts and Letters, has a full alphabet of this lettering.
2. Sign and date your work.

#### **Finishing**

1. Antique heavily using patina and Burnt Umber oil paint as per the instructions on the can. This should leave a 'glow' to the centre of your work and darker edges around.
2. When antiquing, it's best to have a 'clean' rag, and a paint one. Apply the patina over the area you're working on, and then rub on some BU oil paint using a soft rag that has been 'wet' with patina first. Buff it back with the clean rag dipped into the patina in the centre. The oil paint will come off to leave the glow.
3. Allow to dry for 24 to 48 hours before varnishing. Be very careful not to touch this in the meantime.
4. Take particular care when disposing of the rags used to antique with as this liquid is combustible. Soak the rags with water before putting in a plastic bag for disposal. If left in the heat, these rags can catch fire.

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