

**All Stenman Studio original designs provided in class and/or in packets purchased are for your personal use only. They may not be used to produce carvings to be sold without permission.**

1. Always use boards that have been thoroughly air or kiln dried. Cut basswood board (3/4" to 1" thick) to desired length. Sand ends well with belt orbital sander.

2. Tape design to board. Placement is important. Normally the design is not centered, but is placed to one side or the other. Slip graphite paper under the design. Check if the correct side of the graphite paper is down and trace the major design lines with a pen(not a pencil). The detail lines should be added later as most will be carved out when the planes are first carved.

3. Stop cut the major design lines with a very sharp (thin blade) bench knife. Be sure to cut straight down and not at an angle. Dull blades will crush the wood fibers. For deep relief see books on such subjects-- a V tool is often used here. We like to use a bent chip carving knife, because it cuts deeper with less effort. Gil Drake in Seattle Washington makes the one we like best. You can reach him at: Drake Knives 7227 128th ST NE Arlington, WA 98223 [www.drakeknives.com/](http://www.drakeknives.com/)  
PHONE: 360-659-6778

4. Using small to larger chisels (at an angle toward the design) take away all the wood next to the main design. Take background areas out at this time. Never carve below any object which touches the ground (buildings, feet, hoofs, etc.) or sits on, or penetrates the water (ducks, geese, legs, etc).

5. Carefully carve down the planes desired within the design (i.e. in the barn, the walls, the overhangs, the roof etc. -- carefully angling the roof back from the peak toward the topside and the side farthest back.) Never undercut any part of the building until all planes of the roof have been established. When all planes are correct and carved as smooth as possible, sand first by hand (use a medium grit foam sanding pad) and then a flex sander (medium[100] and then fine[150]). Be careful of the roof overhang areas and peaks when sanding to avoid damage. They may need re-carving if flattened or misshaped by sanding.

6. Detail lines are drawn or traced back in at this time and the background details should be added.

7. All major design carved lines and detail lines are now woodburned to further define the design. The burning seals the edges of the carved areas and will normally keep the thin paint from spreading outside the desired areas. After you have completed all of the woodburning, examine the entire carving and be sure to erase any pencil lines that are still showing. The new sand abrasive eraser is the best to use.

8. Use our painting DVD, or refer to the Step-by-Step painting instructions on page 5 and paint the whole carving. Use water to thin acrylic paints (we prefer DELTA CERAMCOAT, not a tube type). Normally most colors (especially red and all greens) are toned down by adding the complementary color or black or brown. The paint should allow the wood grain to show through. In certain designs the colors white and black are applied in a thicker coat that covers the wood grain. We usually do not paint the sky or water blue. The most important thing in mixing paints is to make

colors that are soft and muted, not bright or gaudy. Our pallet is earth tones *No chartreuse grass, please.*

9. AFTER THE WHOLE CARVING IS PAINTED, apply a stain coat over the whole carving with paint thinner colored with a very small amount of *Winton* "burnt umber" oil paint (made by Windsor & Newton and available at Michael's and hobby shops). To create a halo on the outside of the carving, the oil paint is applied full strength with a stiff bristled 1/2" wide brush. A good cotton rag is used to rub the oil paint into the wood and to eliminate any strong paint lines. A small amount of thinner on a clean rag will help remove any extra stain. The paint halo should blend and not have a strong stripe. Always store all thinners in a proper way for flammable fluids. Remember these fluids can cause health problems if not used properly. *Solvent rags should be allowed to dry out and disposed of correctly.* See solvent containers for more information. *The cut ends of the boards are painted with full strength burnt umber acrylic paint ( which has some black acrylic paint added).* (NOT OIL PAINT!). Check the ends after a few minutes to be sure that you have good coverage. You probably will have to lightly sand and repaint the ends.

10. After 2 or 3 days of drying, the carving is ready for a final finish. If unfamiliar with finishes you may want to experiment with several to find one you like on a piece of wood treated in a similar way as your carving. Some finishes will darken the wood more than others, but try hand rubbed solvent based varnishes.

We use MINWAX WIPE ON POLY for our finish. We apply from 3 to 6 coats on the front and edges of the board and 2 or 3 on the backside. We buff between each coat (After the second coat) with a white 3M pad, and finally with a scrunched-up brown paper bag (with no printing on it). DEFT CLEAR WOOD FINISH, a lacquer base varnish, gives a beautiful finish (see container for details) but must be used carefully in a well-ventilated area. A chemical ventilator mask should be used because of its toxic nature. After 2 or 3 coats of Deft, a fine buffing will smooth the surface before the final coat. The painted ends should also have finish applied -- sand between coats. Be sure to give the backside of your carving at least two coats of varnish.

#### PAINTING TIPS

- \* Always use good brushes. 1/2" and 3/8" angled shaders and a 2/0 short liner brush.
- \* Keep your brushes clean. Murphy's Oil Soap is very good for cleaning brushes. I keep it in a clean empty paint bottle and clean my brushes after each use. I dip the brush in a small amount of soap and then work out the paint in the palm of my hand. Leave a small amount of soap in the brush when done and stroke the brush over a hard soap bar several times. Shape the brush back to its original shape and let it dry. 91 percent Isopropyl alcohol is also useful for cleaning brushes.

# Stenman Studios Color Descriptions

## PAINT BRANDS

**CERAMCOAT** acrylic colors used: black, white, burnt umber, dark forest green, raw sienna, forest green, navy blue, cadmium yellow, burnt sienna, trail tan, charcoal gray, hippo gray, antique gold and antique white.

**AMERICANA BRAND** Heritage Brick is especially good for fall colors or any red areas. True Red is good for a bright red.

Brown = Burnt umber

Green = Dark forest green

Lots of water means that the paint is very thin. This means that you should be able to read newsprint through a layer of this paint.

Little water means just enough water is added to allow paint to flow from the brush. Paint is thicker.

1. Light foreground green: Some green + a fair amount of brown + lots of water.
2. Leafy green: Green + less brown + lots of water.
3. Dark background green: Green + some brown + some black + lots of water.
4. Evergreen: More green + brown + black + a little water.
5. Brown: Burnt umber + a little water.
6. Dark brown: Burnt umber + black + more water.
7. White: White + a drop of brown + a little water.
8. Black: Black + a little water.
9. Beige: trail tan + lots of water.
10. Light Gray: Hippo gray + some white + lots of water. If too blue, add a very little red.
11. Lilly pad green: #16 thinned with more water.
12. Burnt sienna: Burnt sienna + more water
13. Barn red: Bright red + brown + black + lots of water.
14. Sand: Raw sienna + more brown and gray + lots of water.
15. Dark gray: Charcoal gray + lots of water.
16. Cattail grass green: Green + brown + black + white + a little water.
17. Cedar: Raw sienna + some brown + lots of water.
18. Darker barn red: Bright red + more brown + lots of water
19. Heritage Brick (Americana): Thin with lots of water.
20. Antique gold: Thin with lots of water.

# Step by Step Painting

- ❖ Stir all paints well – usually there is very tacky sediment to stir up and if they are not stirred well, the colors are different.
- A. Grassy areas - # 1 light foreground green: the desired color is a brown green, not a bright spring green
- B. First shrub layer & leafy summer canopies - # 2 leafy green: NOT for pine trees
- C. Last tree layer - # 2 leafy green: The layer closest to the sky: Paint a fairly uniform medium green.
- D. Shading the shrub tree layers – Wet the layers first and use # 3 dark background green. With an almost dry brush, shade the bottom of each layer. Don't leave a stripe.
- E. Pine Tree Trunks- On very small trunks use #5 burnt umber paint: Get a good solid brown. On larger trunks start with a thin coat #10 gray then streak and smudge with #5 and #6.
- F. Deciduous tree trunks (oaks, etc.). The carved tree trunks (bark texture has been carved with small micro U gouges) should be wet with water before applying a thin coat of #6. Extra color is then added by streaking and smudging #10, #5, #6, and #7 (white) to high light one side.
- G. Pine tree boughs - # 4 evergreen: get a nice, uniform, very dark color – not blotchy or with white spots showing. After it is dry, paint very thin curved lines of #4 + a little white + some water to create highlights.
- H. Stones, foundations and stone chimneys - # 9 beige: paint right over stones and cement – Use almost no color from # 5 burnt umber, # 10 gray and # 14 sand to give the lightest possible color only to the stones. For large stones start with #9 beige. See our painting DVD for more information.
- I. Shingled roof - # 5 burnt umber as base coat and streak with # 15 dark gray - or use # 10 gray base and streak with # 6 dark brown or # 15 dark gray. For a green roof, use Dark Forest green out of the bottle.
- J. Barns - red # 13 or # 18, or weathered look # 10 gray and streak and smudge # 15 dark gray and #7 white: paint fascia boards, eaves, but not inside open doors or haymow door (these open areas can be # 15 gray or # 6 dark brown)
- K. Cabins - # 17 cedar: new log cabin look, #12 burnt sienna, or #9 beige. For a more weathered look, use # 10 gray and streak and smudge in some #15 dark gray and #7 white.
- L. Windows - # 6 dark brown: On the glass as if reflecting back darkness.
- M. Shading – check with instructor – usually # 6 thinned. White and off-white buildings should have the shaded sides painted separately. First paint the true color on the light side, then use a mix of the same white and either #6, or #10 grey to paint the shadowed side. This color should only be slightly darker than the light side.
- N. Roads & sandy lake banks - # 14 sand: streak and smudge with # 5 burnt umber for ruts or erosion lines
- O. Evergreen shrubs - # 4 evergreen: thinned with water
- P. Plowed fields - # 5 burnt umber: clay, or # 6 dark brown: dark loam – thin with water so that the wood grain shows through
- Q. Birch - # 7 white: either re-burn striations or paint with # 6 dark brown – for aspen use antique white thinned.
- R. Mountains- Thin #6 with an equal amount of water and paint the whole mountain (even the snow caps). Then streak and smudge #10 and # 6 or #5 into the mountains. Snow caps are painted with thick white paint right out of the Ceramcoat bottle. Another method is to paint the mountains with very thin paynes grey. Then shadow one side with paynes grey which is has slightly less water in it. You can lighten the other side of the Mountains with thin white if you wish. Snow caps are the same as the previous method.
- S. Fall Colors The base coat can be one of the following colors: Gold #20, red #19 or #2 green. We often shade under each section of the canopy with other colors or stipple with thick paint. See our painting DVD for more information. Keep your colors transparent, not muddy.



