



# Potted - A Bird In The Pot Is?

Designed By: Mary McCullah

Level: Easy



## Materials List:

### Loew-Cornell® Brushes:

**LaCorneille Golden Taklon** 7300-10, Flat  
7050-1, Liner  
410-1/4", Natural Hair Deerfoot Stippler

### Palette:

*DecoArt Americana Acrylic*  
Light Buttermilk                      Georgia Clay  
Burnt Umber                              Red Iron Oxide  
True Ochre                                Soft Black  
Hauser Light Green                      Prussian Blue  
White

### Surface:

Canson Watercolor Card - White

### Additional Supplies:

**Loew-Cornell** 384 Brush Tub II    341 Tracing Paper  
392 Graphite Paper    398 Palette Paper  
paper towels, small scissors

## Instructions:

Read all instructions before beginning your project. Refer to photo for placement.

### Preparation:

Transfer the pattern on the outside of the card. You may cut the hole in the pot before or after you paint it. A small manicure scissors works great. However, it is wise to have the hole cut in order to properly place the bird.

### Painting the Design:

**POT:** Using the 10 flat, base coat the pot with an opaque coverage of *Georgia Clay*. Using just a tiny touch of water with the paint will facilitate smooth application on the paper. Let dry.

**Shading/highlighting:** This may be accomplished with floated color, stippled color, a double-loaded brush, or a combination of these techniques. I have used floated color and stippled color. First I used the deerfoot brush to add shaded texture. Pick up *Georgia Clay* in the deerfoot brush. Now tip the brush with some *Red Iron Oxide* and a little *Burnt Umber*. Tap the brush several times on the palette before going to the painting surface. The dark value is placed under the rim, stippling the brush downward a ways. If necessary, reload the brush. **Do not wash the brush in between loadings.** The brush should be dry wiped. If the paint builds up too much, wipe with a moist paper towel.

While this is drying, wipe and reload the brush to highlight the main body and rim of the pot. Using the

deerfoot brush and loading in the same manner, use *Georgia Clay* tipping the brush with *Light Buttermilk*. Tap this value on to the right of the hole, letting it carry left a touch. Also highlight the bottom of the rim.

Once the stippling is dry, I use floated color to redefine the shading. Using the 10 flat, and *Burnt Umber*, I floated shading under the rim, at the top of the rim to form the lip, inside the bottom of the hole, inside the open top of the pot to indicate the back lip. *Burnt Umber* was used to add two dark broken areas of the pot.

**GRASSES:** Prepare the ground under the pot with a floated area of *Burnt Umber*. This floated shaded area was also placed around the baby bird on the inside of the card. The grasses are made with a variety of palette colors randomly placed. Using the 1 liner, and properly prepared paint, use any of the following: *Burnt Umber*, *True Ochre*, *True Ochre + Light Buttermilk*, *Hauser Light Green (+ True Ochre and Light Buttermilk)*.

The dangling weed with leaves (also at the base of the pot) was done with the liner and *Hauser Light Green* for the stem, the green with *True Ochre and Light Buttermilk* for the leaves. Leaves were made with a simple push down and lift stroke.

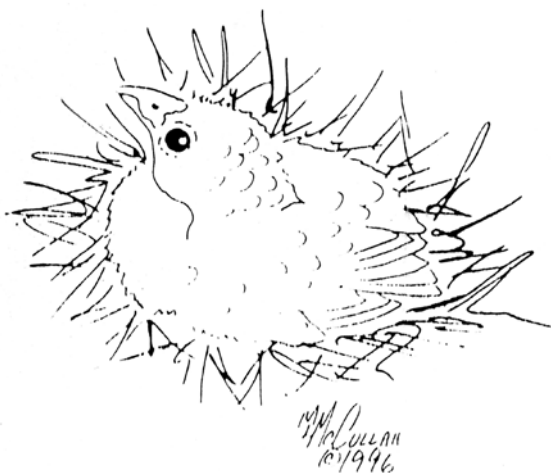
**FEATHERS:** I made two values of a soft blue using *Prussian Blue + White (or Light Buttermilk)* + a touch of *Soft Black*. Using the liner brush, I first stroked in the center quill and feathers radiating from it. Then I

added the lighter value on the feather area only, letting some of the darker value show through.

**BABY BIRD: Beak** - Place a medium value wash of *True Ochre* on the beak. After this is dry, add detail with *Soft Black*. **Eye:** Base in the eye with *Soft Black* adding a *White* highlight at about 1 o'clock, after the bird has dried. Use the *Soft Black* to make a broken line around the eye. **Bird:** Place a light value wash over the entire baby bird maintaining lighter areas of the lower "cheek" area of the head. When this is dry, sideload the flat brush and make soft indications of

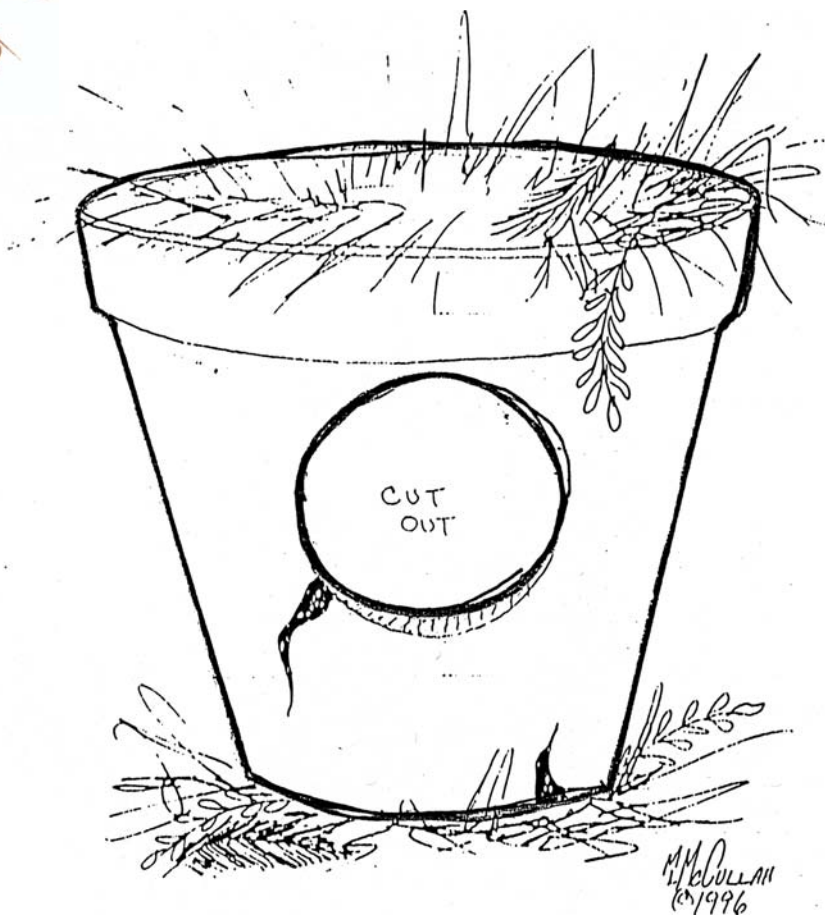
feathers using a "C" stroke. The color used was *Prussian Blue* + a touch of *Soft Black* thinned with a little water. When this is dry, shade to indicate some separation of feathers in the tail and wing areas. Some extra shading was added under the head with *Prussian Blue* + *Soft Black*. Using the liner, detail marks were added to further separate the wing and tail feathers.

**FINISHING:** Check your values, adding further lights or darks if needed. Sign your card and send it to someone special.



Mary has been painting for 29 years and teaching for over 24 of those years. Combining her love for wildlife and painting has enabled Mary to capture the spirit of the animal. Over the years she has published seven books, contributed to multi-authored books, completed video and live television segments, authors a line of pattern packets and has taught widely in the US and also internationally. Mary is experienced in demonstrating and designing for manufacturers and her designs appear in consumer magazines including *Tole World* and *The Decorative Painter*. She is the founder and editor of the *Loew-Cornell Teacher's Spectrum* newsletter.

Visit her website: [www.marymccullah.com](http://www.marymccullah.com)



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