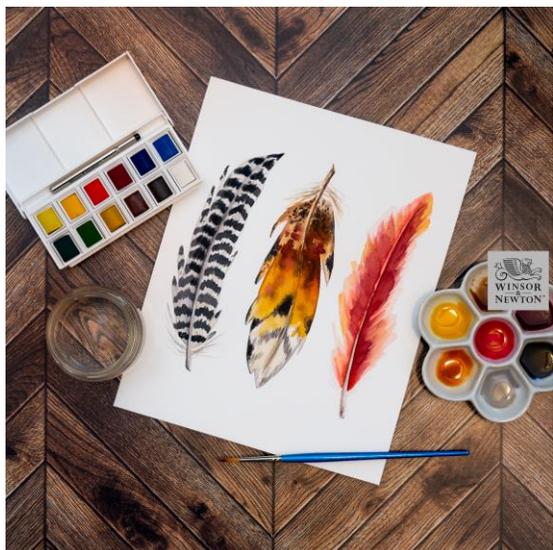


Winsor & Newton Cotman Watercolour – Feathers Wall Art, by Mandy Peltier



Michaels Zoom Class: April 5, 2022 1:00 PM CST

Curriculum: Winsor & Newton Cotman Watercolour – Feathers Wall Art, by Mandy Peltier

Artist: Mandy Peltier

Please join Winsor & Newton for the 1st of our “Birds of a Feather” series of watercolour workshops, **Feathers Wall Art**. In this class, Artist Mandy Peltier will guide you through the steps to create these colorful bird feathers; Wild Turkey, Hawk & Scarlet Ibis! She will share with you some of her favorite techniques and use colors from the Winsor & Newton Cotman Sketchers’ Pocket Box Set to bring these feathers to life! This class is great for intermediate painters, as well as those who are just getting started with using watercolors!

There is sketch available for you to use as a reference. Please see link to download below. The link will also be on the confirmation email as well as the reminder email you will receive. Prior to the start of the class, we highly recommend that you print out and prepare the sketched outline on watercolor paper before the class if you so choose to work alongside Mandy in creating this beautiful piece of art.

RSVP for this FREE class.

Hope to see you in the other workshops in this series:

2nd Class in Series, Tuesday April 12, 2022 @ 1pm CT.

Winsor & Newton Cotman Watercolor – Robin’s Egg Bird Nest Wall Art, by Mandy Peltier

3rd Class in Series, Tuesday April 19, 2022 @ 1pm CT.

Winsor & Newton Cotman Watercolor – Birdhouse with Songbirds Wall Art, by Mandy Peltier

4th Class in Series, Tuesday April 26, 2022 @ 1pm CT.

Winsor & Newton Cotman Watercolor – Songbird on Branch Wall Art, by Mandy Peltier

Supplies Needed:

Winsor & Newton® Cotman® Watercolors Sketchers' Pocket Box; Item # D240485S, #10435073

<https://www.michaels.com/winsor-and-newton-cotman-watercolor-sketchers-pocket-box/D240485S.html>

Using the Following Colors in the Set:

Alizarin Crimson
Burnt Sienna
Burnt Umber
Cadmium Orange Pale Hue
Cerulean Blue Hue
Chinese White
Ultramarine Blue
Yellow Ochre

Winsor & Newton® Cotman® #4 Round Brush; Item # 10269104

<https://www.michaels.com/winsor-and-newton-cotman-round-brush/10269104.html>

Winsor & Newton® Professional™ Cold Press Watercolor Paper Pad, 9x12; Item # D400258S

<https://www.michaels.com/winsor-and-newton-professional-cold-press-watercolor-paper-pad-9in-x-12in/D400258S.html>

Artist's Loft™ Round 10 Well Artist Palette; Item #10207789

<https://www.michaels.com/artists-loft-round-10-well-artist-palette/10207789.html>

Glass of Water

Paper Towels

Graphite Pencil (4H recommended)

Eraser

Step by Step Instructions:

Step 1 - Prepare Work Surface

Cover your work surface with a disposable covering and fill a glass or cup with water.

Step 2 - Cut Watercolour Paper

Cut one sheet of 9in x 12in watercolor to create one 8in x 10in sheet of paper.

Step 3 - Mix Colors in Watercolor Palette

To mix the 7 colors with the same paint to water ratio, use a #4 brush as if it were a spoon. Place 3 scoops of water into 7 wells on the artist palette. Mix the following colors into those wells until you have an equal paint to water ratio for each color.

Black: 5 parts Ultramarine Blue and 3 parts Burnt Umber

Grey: 1-2 scoops Black paint and 4 parts Chinese White

Sienna: Burnt Sienna only

Ochre: Yellow Ochre only

Brown: Burnt Umber only

Dark Red: 3 parts Alizarin Crimson, 1 part Cadmium Orange Pale Hue, and 1 part Cerulean Blue Hue

Red-Orange: Equal parts Alizarin Crimson and Cadmium Orange Pale Hue

Step 4 - Paint Wild Turkey Feather (Left Feather)

First Layer: Apply **Grey** to the left of the shaft in a straight line with a stroke that is the natural width of the brush. Place the brush in water for a second, wipe it on the edge of the glass several times, and then apply a now diluted version of Grey just to the left of the line just painted on and apply these strokes in a width that is approximately 1/2" in size all the way up and down the feather, allowing the pure grey and this diluted version

of grey to organically merge into each other. Place the brush in the water again, if needed, and then apply more of this diluted version of Grey to the remainder of the left side of the feather. This should create a gradient on the feather, with the darkest value being the portion that sits just to the left of shaft and the lightest value being along the far left edging of the feather. To build the texture of this feather, now apply angled and wispy-looking hatching strokes along the left side of the shaft, starting each stroke at the initial line that was painted on using the pure Grey paint and following the angle of the feather as these strokes are applied. Allow a bit of spacing in between each stroke. Press the brush onto the paper as you begin to create a thicker line near the shaft and flick the brush outward a bit as you lift the brush from the paper to create a thinner end point.

Mirror the above process on the right half of the feather.

Place the very tip of the brush into the **Grey** paint, and then paint it along the bottom left of the quill, stopping when the bottom 1/3 of the shaft is painted. Place the brush in the water for a second, blot it a couple times on the paper towel, and then apply this diluted version of Grey to the right side of the quill. Then, using this same diluted Grey that is currently on the brush, paint curvy, wispy, and thin strokes to the right and left side of the quill to create light, airy-looking feathers. Apply these strokes going in various directions and lengths, and have some criss-cross each other.

Allow this initial layer to fully dry before moving on to the next layer for this feather. During the class, the first part of the remaining two feathers will be painted on before returning to the next portion of this step.

Second Layer: Starting at the bottom of the feather and working up toward the top, apply **Black** to create the stripes on this feather. Use short, slightly overlapping, vertical hatching strokes to create these stripes. Paint them in a way that creates some movement. Have some of these stripes arch up and others that arch down. Apply Black to the very tip of the feather. Then, apply Black to the left edging of the quill, and carry this up along the left edging of the shaft until the halfway point of the feather is reached. Swoosh the brush in the water for a second, blot it a few times on a paper towel, and then use the just damp brush to smooth the Black paint on the quill and shaft, if desired.

Allow this second layer to dry before moving on to the third layer.

Third Layer: Apply more **Black** to the stripes on the feather, not going over each stripe entirely with more Black. Focus this color primarily on the top of 1/4 of the feather as well as the stripes that sit to the right of the shaft, but on these stripes, only add more Black to the left half of each stripe to create more depth. Apply a thin line of **Black** to the left edge of the quill as well, carrying this color up the left edge of the shaft as well.

Apply a bit more **Grey** to the wispy feathers that sit to the left and right of the quill, and then apply Grey to the sparingly to the light grey areas that sit in between the black stripes.

Step 5 - Paint Hawk Feather (Center Feather)

First Layer: Using a stroke that is the natural width of the brush, apply **Grey** to the top 1/4 of the feather along the edging on each side. Place the brush in the water for a second, wipe it along the edge of the glass several times, and then working carefully around the shaft to leave a thin area without any paint, apply this diluted version of the Grey to this section, allowing both colors to organically merge and bleed into each other.

Clean the brush and apply water to left side of the feather, starting where the above area ended and then pulling this color down until approximately 1/3 of the feather remains. Leaves the bottom 1/3 of the feather without any water at this point. When applying water, once again leave a thin area without paint where shaft is located. While this area is still wet, place six dots of **Ochre** to the top right of this area using the tip of the brush. Apply a line of Ochre along the left side edging of this area. Then, quickly clean the brush, blot it to remove excess water, and then apply **Sienna** to the very left edge of the shaft, only going down as much as where paint as been applied, and also apply 3 or so dots of Sienna along the middle of this section, not trying to fully cover the Ochre. Now, apply 7 or so dots of **Brown** using the tip of the brush along the bottom of this section, not trying

to fully cover the Sienna previously applied. Apply Brown along the left of the shaft, starting at the bottom of this wetted section and stopping when you reach where Sienna was applied. A bit of Brown can be applied to the left edge of the feather and other adjustments can be made as well using these same colors to this same section.

Mirror this technique to the right side.

Now apply the first layer to the bottom third of this feather. First work on the sections of the feather that protrude or are separated from the feather and look a bit like a triangle. Outline the edging on this section, on both the left and right side of the feather, using **Grey**. Place the brush in the water for a second, wipe it several times on the rim of the water glass, and now apply this diluted version of Grey to fill in both areas with paint. It is okay if the Sienna or Brown paint bleeds into the diluted version of Grey. This is actually preferred as it will create a wider range of hues. Carefully outline the left and right edges of the shaft with this diluted paint color, leaving a thin area without paint, and also outline the remaining edging of this feather.

Apply a few strokes of **Grey** to the bottom left side of the feather. Place the brush in the water, wipe it repeatedly on the edge of the glass, and then use this diluted version of Grey to smooth the pure Grey into the rest of this area on the left side of the feather. Apply this diluted version of grey to the left side of the quill as well and then to fill in any areas on the right side of the feather that still do not have paint.

Finish the first layer by applying a total of 10 or so dots of **Brown**, using the tip of the brush, to the bottom third of the feather, on both the left and right side (5 or so dots on each side of the shaft). Place the brush in the water glass for a second, wipe it several times on the rim of the glass, and then use this diluted version of Brown to apply wispy strokes to both the left and right side of the quill in the same manner that a diluted version of Grey was used on the left feather.

Allow this initial layer to fully dry before moving on to the next layer of paint for this feather.

Second Layer: Apply **Grey** to the upper right edging of the feather, using very thin vertical hatching strokes. Apply a few vertical hatching strokes to the middle of the upper quarter of the feather as well. Create a “V” shape with some of these strokes, having the bottom point of the “V” at the shaft and then each side of the “V” on both the left and right side of the shaft.

At the bottom of the feather, apply **Grey** to the left edge of the shaft.

Apply a few loose strokes of **Ochre** to the same area of the feather where Ochre was applied on the first layer of this feather. Then, apply **Sienna** just under the Ochre in the same manner, where Sienna was applied in the first layer. Repeat by applying a bit of **Brown** to the same area where it was applied in the first layer. When applying these three colors, do not try and completely cover what was applied in the first layer.

Now, apply a few small dots of **Dark Red** to the bottom third of the feather, going over where Brown was applied in the first layer. Then, apply **Grey** to the bottom left and bottom right edging, using vertical hatching strokes. Apply what is still on the brush over the wispy feathers that sit to the left and right of the quill and outline the left edging of the quill as well. Apply **Brown** to the bottom right of the feather, starting just to the right of the shaft. These strokes should be loose and not attempt to cover all the paint that was previously applied. Apply Brown to the left edging of the quill as well. Now apply a few very small dots to the upper middle portion of the feather where Sienna was applied. Then, apply several small dots of **Black** to the bottom third of the feather, going over where Brown was previously applied. Allow the Black to organically merge into the other paint colors that may still be a bit wet. Using **Black**, apply stripes at approximately the halfway point of the feather, where the Brown meets with the Sienna. Apply these strokes to create a slight “V” shape, just as a “V” shape was used with the Grey paint at the start of this layer. Apply **Black** to the very left edging of the quill as well, carrying it up the left side edging of the shaft as well.

Allow this second layer to fully dry before moving on to the next layer of paint for this feather.

Third Layer: Apply a bit more **Black** over the same “V”-shaped Black stripe that was painted on in the previous layer, but do not try and cover this stripe completely with this second layer of Black. Then, apply several small dots of **Black** along the bottom quarter of the feather. Place a few “dabs” of **Dark Red** to the bottom third of the feather. Then, apply **Sienna** to the middle of the feather, just above the Black stripe, using a “V”-shape. Essentially, the Sienna and Black will create two stacked “V” shapes. **Black** can be added over the initial vertical hatching strokes that created a “V” shape on the upper third of the feather, and additional vertical hatching strokes can be applied to create more texture to this section.

Step 6 - Paint Scarlet Ibis Feather (Right Feather)

First Layer: Apply **Grey** to the quill and to 3/4 of the shaft. Do this by painting Grey along the left edge of the quill and shaft, stopping when approximately 1/4 of the shaft remains. Place the brush in the water for a second, wipe it on the rim of the glass several times, and then run the slightly damp brush along the right edge of the quill and shaft, extending this diluted version of Grey beyond where the undiluted paint ended and stopping near the top of the feather, leaving an approximate 1/4” gap between the end of the shaft and the tip of the feather.

Apply **Red-Orange** to the left of the shaft in a straight line with a stroke that is the natural width of the brush, leaving a gap between this Red-Orange line and the shaft so that the paint does not bleed into each other. Place the brush in water for a second, wipe it on the edge of the glass several times, and then apply a now diluted version of Red to fill in the left side of the outline. Place the brush in the water again, if needed, and then apply more of this diluted version of Red to the remainder of the left side of the feather. This should create a gradient on the feather, with the darkest value being the portion that sits just to the left of shaft and the lightest value being along the far left edging of the feather. Mirror this process to the right side of the feather.

Apply a bit of **Ochre** to the feather. Apply Ochre to the inverted “V”-shape edging on both the middle left point and lower right point on the feather. Bring this color down this section of the feather using hatching strokes. Apply a bit of Ochre along the upper right of the feather using a hatching stroke and to the upper left as well. Allow these colors to organically merge and bleed into the Red paint that was previously applied.

Apply more **Red-Orange** to the left and right edging of the shaft in a straight line. Create more angled lines on the left and right side of the feather to add texture to this feather. Pull from the Red that was painted along each side of the shaft, and extend these angled lines to cover approximately half the width of the feather. Create them in a quick and wispy way, going over them however many times as necessary to create a textured look.

Second Layer: Apply **Red-Orange** using thick, angled hatching strokes. Start on the bottom left half of the feather, and work your way up the left half of the feather. These strokes should extend to or beyond the outline and they should all be different lengths. Repeat to the right side, but it is okay if some color from the first layer is visible underneath these strokes.

Apply **Dark Red** over the Red in the same manner as Red was applied by using thick, angled hatching strokes. Apply this color to the entire middle of the left half of the feather and to the right half of the feather. These strokes do not to extend all the way to the outline and do try to cover all of the Red that was previously applied.

Apply **Black** along the very left edging of the quill and shaft. A cleaned and blotted brush can be used to transition this color to the rest of the quill and shaft.

Third Layer: Apply a bit more **Dark Red** using thinner, shorter hatching strokes just to the right of the shaft on the right half of the feather. A few more of these strokes can be applied to the left half of the shaft as well. A few tiny strokes of **Red-Orange** can also be applied to the left edging and lower right edging of the feather to create a bit of texture.