

## Rainbow Lorikeets

by Michelle Roberts ©



### Materials Required:

#### Matisse Background Colours

- ◆ Leaf Green (or other dark green)
- ◆ Cream

#### Matisse Mediums

- ◆ Surface Tension Breaker
- ◆ Water Based Antiquing Medium
- ◆ Acrylic Painting Medium
- ◆ Transparent Gesso

#### Matisse Flow Formula Paints -

- ◆ Australian Yellow Green
- ◆ Australian Sap Green
- ◆ Cadmium Red
- ◆ Cadmium Yellow Medium
- ◆ Pthalo Green
- ◆ Yellow Light Hansa
- ◆ Brilliant Alizarine
- ◆ Terracotta
- ◆ Cobalt Blue
- ◆ Midnight Blue
- ◆ Titanium White
- ◆ Mars Black

#### Brushes -

- ◆ 1" Flat brush (basecoating)
- ◆ Fan brush (any size)
- ◆ ¼" angle shader
- ◆ No 10/0 Liner
- ◆ No 3 or 4 Round
- ◆ #6 Smooshing (Smudge Tint)

#### Equipment -

- ◆ White and Yellow Saral Paper
- ◆ 600 grit Wet and Dry Sandpaper
- ◆ Stylus
- ◆ Kneadable Eraser
- ◆ Hair Dryer
- ◆ 2 milk lids or similar – for mediums
- ◆ Final Varnish, Gloss Finish (Matisse MM14)

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

2) Using the fan brush, brush on a coat of Water Based antiquing medium over the entire surface.

3) Pick up some Australian Yellow Green with the fan brush (unwashed) and apply in a slip slap fashion from the middle of the piece, working your way out as the paint thins on the brush. You should cover about 2/3 of the surface area with this colour – it looks bright, but it does settle down when dried.

4) Wipe the fan brush on a cloth, don't wash, and pick up a little more Water Based Antiquing Medium and some Australian Sap Green.

5) Apply the Sap Green in a slip slap manner starting from the outside of the piece, and pulling in towards the centre, overlapping the yellow green by about 2 cm.

*hint:* Don't worry too much if there are brush marks in this finish. The Water Based Antiquing Medium will 'bleed' the colour together, and settle out the brush marks.

6) Dry with a hair dryer – this may take some time.

7) Transfer the basic outline of the lorikeets and the full pattern of the bottlebrush.

### Preparation

1) Using the 1" short flat brush, basecoat the with 3-4 coats of Leaf Green basecoat, sanding after each coat except the final one with 600 or 800 grit Wet and Dry sandpaper.

*hint:* If the board is 'furry' I recommend basecoating first with a coat of Transparent Gesso. Especially if there are routed edges.

*hint:* To find out if you've sanded enough, gently rub your hand over your piece to feel how smooth it is,

## Painting

### Rainbow Lorikeets

1) Using the ¼" angle shader, or any other brush you are comfortable with, block in the lorikeets with 2-3 coats of Cream background paint.

*hint:* You can use any other white if you don't have this background colour, however I have found Cream to cover extremely well, and you will need less coats.

*hint:* The colours we are using in the lorikeets need a white background to be brighter.

2) Dry

3) Retrace on the details of the lorikeets, using Yellow Saral paper – or, if you have trouble seeing this, Blue or Red Saral paper – however you will need to rub these back slightly with a kneadable eraser, so that the colour doesn't get trapped.

4) Block in the Red, Yellow, Blue and Green parts of the lorikeets with 2-3 coats of the following:

- Blue: Cobalt Blue
- Red: Cadmium Red
- Yellow: Cadmium Yellow Medium
- Green: Pthalo Green + Yellow Light Hansa 1:2

5) **Red body:** Using a #3 round brush, loaded in Cadmium Red, add small horizontal strokes over the chest of the bird.

6) While this is still wet, pick up some Cadmium Yellow Medium on the dirty brush, and blend slightly, and add more small horizontal strokes.

7) Continue to pick up more Cadmium Yellow Medium with the brush and build up the yellow areas on the chest.

8) **Blue body:** In the same manner as the red chest, pick up Cobalt Blue, adding larger amounts of Midnight Blue to the brush for the shadow areas.

9) Wipe clean (don't wash) and reload with Cobalt Blue, picking up Titanium White to build up the lighter areas.

10) **Green body:** Paint in the same manner as the Blue body, using Pthalo Green as the shadow colour, and add more Yellow Light Hansa for the highlights.

11) **Green wings:** Using the #4 filbert, load with green mix, and pick up some Yellow Light Hansa to the top of the brush.

12) Turn your piece upside down, and starting at the bottom of the wing (towards the bottlebrush) wiggle the brush a little and pull towards the top of the wing, lifting as it reaches the next feather.

13) Slightly overlap and continue the strokes in a brickwork fashion on the main feathers.

14) For the smaller feathers, just lightly touch the area and lift as the brush is running out of colour. Don't reload towards the top of the wing, as this should just be a slight texture.

15) If you need to, float in shadows under the feathers to give them more definition using Pthalo Green.

16) **Blue head:** using your liner brush, loaded in Cobalt Blue, pick up some Midnight Blue and add short thin strokes to the shadow areas of the head, making sure that the ones that overlap the chest and body of the bird, come slightly over the edge of the design.

17) On the side on bird, add a coat of Cobalt Blue in the same manner, and while still wet, pick up some Titanium White to add highlight strokes. Refer to the picture to make sure you get these in the correct location.

18) On the bird facing us, use your #3 round brush, and load the tip with Cobalt Blue. Add a touch of Titanium White to the end of the brush.

19) Using your fingernails, pinch the top of the brush hairs to make the brush fan out in a chisel kind of shape.

20) Gently use this, holding the brush by the hairs if needed to dab on the highlights. Don't take these to the outside edge; look at the photo for placement.

21) **Beaks:** Using the #3 round brush, or a liner brush, block in the beaks using Terracotta and Cad Red Medium mix 1:1.

22) Add highlights while still wet using the same brush with a little Cadmium Yellow Medium brush mixed (follow the picture for highlight areas)

23) Add Mars Black outline using the liner brush.

24) **Nostrils:** Block in using your liner brush, with a grey mix (Titanium White: Midnight Blue – 1: tch).

25) Shade with a slightly darker mix of the grey, using the same brush.

26) Add small dabbles of Titanium White with the liner brush (still dirty from the grey).

27) Add outline and nostrils in Mars Black using liner brush.

28) **Tongue:** Using liner brush, or small round brush, block tongue in with a mix of Terracotta and Burnt Umber.

29) Shade with Burnt Umber, highlight with tch of Terracotta.

30) **Eyes:** Block in using the liner brush or small round brush with Terracotta/Cad Red Medium mix.

31) Outline, using the liner brush with Mars Black

32) Add a the centres of the eyes using the liner brush and Mars black.

33) Dry.

34) Add a small highlight of Titanium White using the round brush. (The brush should be damp with water, and add a tiny sideload of white to one edge.)

35) Add a tiny dot of Titanium White to the top of the eyes.

#### Bottlebrush

1) Using the round brush, block in the leaves with the following mixes, as indicated on the pattern.

- Dark Mix: Australian Sap Green Plus tch of Yellow Light Hansa
- Medium Mix: Australian Sap Green + Yellow Light Hansa (1:1)
- Light Mix: Australian Sap Green + Yellow Light Hansa (1:3)

2) Outline, and paint the veins in the leaves, using your liner brush with Light Mix + Titanium White (2:1)

3) Using the end of your round brush (the wooden end) pickup a generous amount of the medium mix, and add thick random dots to the centre of the bottle brush, going to the left, right or middle of the line – be careful not to be too neat.

4) Dry.

5) Using your stylus, add centre dots to the dark mix.

6) Using the smooshing brush, loaded with Brilliant Alizarine, pull out the shape of the

bottlebrush, following the direction the lines. Apply 2-3 coats

7) With your liner brush, load a generous amount of Cad Red Medium to the brush, and pull strokes from the centre line of the bottle brush out towards the edges.

8) With the same brush add some highlight strokes using a Cad Red Medium: Cadmium Yellow Medium mix.

9) Add small dots of red, yellow and white to the end of some of the strokes, using the same paints from the bottlebrush..

#### Finishing off

1) Place your piece away from you, at a distance, and make sure you have enough shadows and highlights, adjust by floating additional colour on if necessary.

2) Tidy up any areas that require it with some liner work.

3) Sign your finished piece

4) When your work is very dry, wipe it over with a damp cloth to get all of the marks off.

5) Varnish, using a Gloss Varnish. I recommend the Final Varnish, Gloss Finish (Matisse MM14), applied with multiple layers to achieve a high gloss.



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I hope you enjoy painting this as much as I did

