

# Hello Summer

Design By Tracy Moreau

Pattern Includes Full Color Step By Steps, Full Size Line Drawings, Detailed Written Instructions And A Complete Supply List.











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I frequently have visitors to my Flower planters, some just visit but others stay for a while! Between the Mourning Doves, Larks and Grosbeaks, I usually have one or two that make my planters their summer home. I am a particular fan of simple country flowers, so Blanket flowers and daisies abound. That's what inspired this one. Have some fun with it!

You Will Need:

[www.michaels.com](http://www.michaels.com)

8 x 10 Profile Canvas or Art panel.

[www.decoart.com](http://www.decoart.com)

DecoArt Americana Acrylics: Deep Midnight Blue, Cobblestone, Sunny Day, Saffron Yellow, Orange Flame, Asphaltum, Antique Green, Margarita, Bahama Blue, Warm White, Lamp Black, Titanium White,

[www.thebrushguys.com](http://www.thebrushguys.com)

Dynasty Faux Squirrel :1/2 Angle, 1/4 Angle, #2 Rigger,

Dynasty Black Gold: #6 Round #4 Round, 3/4 flat wash,

Dynasty Stencil pro 1/2 Stencil Brush.

Dynasty Micron: 10/0 Extra Long Detail Liner

Dynasty Encaustic: 1" Oval

[www.tracymoreau.net](http://www.tracymoreau.net)

M2-Chicken Wire Stencil , Uniball Signo .38 Black Gel Pen

Misc:

White graphite paper, painters' tape,

## To Begin:

Base coat the panel or canvas with 2 coats of Deep Midnight Blue. Let it dry well. Position the chicken wire stencil onto the panel and secure it with a piece of painter's tape. Using the Stencil brush, apply Cobble Stone to the stencil, creating a loose and irregular finish. The Chicken Wire pattern should be incomplete and imperfect. Let it dry well.

Antique the edges of the Panel with multiple floats of Asphaltum to age the edges and corners. Let it dry well. The stencilling should be quite subdued. Trace and transfer the line drawing to the surface.

Float a highlight onto the background above the tabletop and close to the pot, with heavily thinned Warm White. (it should be very watery and imperfect. Let it dry. Apply a wash of thinned Antique green to the area directly above the edge of the pot in a patch (it should also be irregular and watery) Let it dry. Apply a wash of thinned lamp Black to the table top (to subdue the stencilled design) let it dry.

### **The Flower Pot**

On The Palette: Warm White, Asphaltum, Matt Medium (Or Decoupage or Image Transfer Medium)  
Base coat the flowerpot with one or two coats of Warm White. Let it dry well.

**The Image Transfer:** I have included an Image for transfer that is already reversed and ready to use. If you are looking for other images to use for this technique. Check out [www.thegraphicsfairy.com](http://www.thegraphicsfairy.com)

Print or photocopy them onto inexpensive copy paper (the cheaper the better) ((Note: This technique only works with LASER prints or LASER Photocopy, NOT INKJET prints)

Brush a coat of the Matt medium over the pot roughly the size and shape of the Cutout Image you are transferring. Lay the image provided face down into the medium. Roll with a brayer or Paint bottle to remove excess and bubbles. Let dry thoroughly and then, with a wet terry cloth face cloth, gently scrub away the paper, until the image shows clearly. Let dry, Scrub again gently to remove the remaining fibres. Repeat until ALL the paper fibre has been removed, apply a coat of Matt Medium to the entire surface of the pot. Let dry. Don't worry if the image is broken in areas, it just adds to the "Vintage" Appearance of the piece.

Once completely Dry, Float a shadow on the right side of the pot (about 1/3 of the way across) with thinned Asphaltum. Repeat this on the left side about 1/2 inch wide and float underneath the leaves and flowers and under the rim of the pot. Float a highlight of Warm White to the lower edge of the rim of the pot.

Shade under the bottom and to the right of the pot with multiple floats of thinned Lamp Black

### **The Birdy:**

On The Palette: Cobblestone, Warm White, Lamp Black, Asphaltum,

The Little Birdy is painted using a chisel blending technique. This means that you will load the angled shader with Cobblestone on the point only and blend on the palette as if you were going to float. Stand the brush on the chisel edge and in short chopping strokes "Tap and pull the brush". Starting with the tail feathers with the toe of the brush on the end of the feather, tap and pull the brush back. (on the chisel edge) pull it back to form a long stroke, Nearly the length of the feather. The colour should be strongest on the tip of the feather and then gradually fade out closest to the body. Repeat this for each feather. ( I like to leave a thin space between elements like the feathers to help define them.) The belly of the bird is done in the same fashion but in abbreviated strokes. Starting at the lowest part of the Body and working up to the throat of the bird. For the throat/ and chest of the bird, I repeat. this technique with Lamp Black on the Dirty Brush. The Cheeks are straight Warm White applied in the same chisel blended technique. The Wings are done in the same fashion using Cobblestone. (refer to the enlargements for detail)

Shade under the wings and each layer of feathers with a float of thinned Asphaltum. Base the details of the face/ the head with Lamp Black and highlight it with fine strokes of Warm White. Add texture and highlights to the feathers with thinned Warm White and a liner or Rigger brush.

The eye is based with Lamp Black . Highlight on the left side with a float of thinned Warm White and add a small dot of white for the final highlight. The Beak is based with lamp Black as well and highlighted on top with a fine thin line of thinned Warm White.

### **The Bumble Bees:**

On the Palette: Lamp Black, Sunny Day, Saffron Yellow, Orange Flame, Warm White, Asphaltum, Bahama Blue

Base the Legs Upper body and the wide band and tip of the Thorax with an irregular coat of Lamp Black. (I brush it in in small, short strokes to give it a slightly “fuzzy” look. Base the remaining spaces in the thorax with Sunny Day. Base the wings with Warm White.

Add a highlight to the Black with thinned Warm White, (I use a liner and small fine strokes to maintain that “fuzzy” Look. Shade the Yellow on the Thorax with a float of Saffron Yellow and then Deepen it with a float of Orange Flame, Let it dry. Float over that with a float of thinned Asphaltum. Highlight the Yellow areas on the opposite side of the shading with fine thin strokes of Warm White. Shade the wings closest to the body with a float of Bahama Blue, then go over that with a float of thinned Asphaltum. With the Gel Pen, scribble an outline onto and around the wings. (Refer to the Photos for detail)

### **The Daisies and Leaves**

On The palette: Warm White, Antique Green, Margarita, Bahama Blue, Sunny Day, Orange Flame, Saffron Yellow, Plantation Pine, Asphaltum, Black Gel Pen.

Base the petals with a single coat of Warm White. Then apply a coat of Sunny Day. Let it dry. Shade the petals where they overlap and at the point nearest the centre of the flower with a float of thinned Saffron Yellow. Let it dry and then float over it with heavily thinned Asphaltum. Highlight the tips of the petals with a float of thinned Warm White

Base the centre with one coat of Sunny Day. Let dry. Shade the bottom of the centre and the small divot in the center with a float of Orange Flame, Deepen it with a float of heavily thinned Asphaltum. Let it dry. Add small dip dots of warm White to texture the center.

Base the Leaves, with one coat of Warm White. Let dry. Base the leaves with a coat of Antique Green. Let it dry then shade the base of the leaves with a float of Plantation Pine. Let dry. Highlight the tips of the leaves and down the centre Vein with a float of thinned Margarita. Stroke in a few Small Thin Vines and tendrils with thinned Margarita/ Warm White Mixed. Add details to the edges , centers and

### **The Berries:**

On The Palette: Bahama Blue, Asphaltum, Warm White, Titanium White

Base each berry with a single coat of Warm White. Let it dry. Shade each berry on the bottom with a float of thinned Bahama Blue (come in slightly from the edge just a little) Deepen this float with a float of heavily thinned Asphaltum. Let it dry well. Add a final Light Impact point with a dot of Titanium White.

### **The Lettering:**

**On the palette:** Warm White,

Tips for Tracing/ Transferring Lettering:

Bad lettering can ruin an otherwise, beautifully painted piece. There are some simple ways to paint lovely lettering even if you don't have great lettering skills.

1: When Tracing/transferring lettering, use a steel edge ruler for all of the vertical and horizontal lines to keep them CLEAN AND SHARP! (Bobbles in vertical/ horizontal lines stands out like a sore thumb.) The curved areas can be done free hand, as they are much more forgiving.

2: Make sure that the Lettering is transferred straight and level. (if it's going up or down hill that's not good) Draw a clean straight line under the lettering on the line drawing. Then another straight and level line on the surface. Line up the two lines and secure the line drawing to the surface before transferring.

3: I never use a stylus. I find they are too thick and leave dark and irregular lines when transferred. I use an ultra fine point ball pen ( Uniball Signo .38 Black Gel Pen). It leaves finer clean lines and they are easier to erase.

I like to do any shading under the lettering BEFORE I paint the letters So as soon as the line drawing is transferred, Create a shadow under each letter on the right side, ON the background with the darkest value toward the letter, with a nice wide float of thinned Lamp Black.

Paint in the lettering for "hello" with thinned Warm White, using the #0 Rigger. Take care to keep the edges of the letters crisp and clean. Let it dry.

Finishing:

On the palette: Warm White, Lamp Black.

Thin some Warm White and Spatter the surface lightly. Repeat this with thinned Lamp Black. Let it dry well. Apply two light coats of DecoArt Matt Spray or your varnish of choice.

A cursive signature of the word "hello" in black ink. The letters are fluid and connected, with a prominent loop on the 'h' and a long, sweeping tail on the 'o'.



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