
Ring Neck Pheasant

Featuring

EZ-Strokes in Design applied to bisque

Ware - Oh - Four Bisque From Duncan

35382 10" x 10" Square Canvas

Color - Duncan Enterprises

EZ- Stroke (EZ)

003 Irish Green

005 Sierra Yellow

008 Ruby Red

010 French Brown

011 Sienna Brown

012 Cobalt Jet Black

013 White

014 Jade Green

018 Chartreuse

019 Smoke Grey

024 Royal Blue Green

026 Yellow Orange

028 Leaf Green

038 Medium Mahogany

055 Indian Summer

057 Coral Red

068 Roasted Chestnut

075 Passion Red

Satin Glazes (SN)

351 Clear

Brushes and Tools

Sponge

Palette Knife

#4 Sable Liner

#6 Aqua Fan

#10/0 Liner

#1 Liner #0 Round

#4 Round

#2 Round

#6 Round

#6 Filbert

#4 Shader

Brushes manufactured by Royal

Miscellaneous

100-grit Sponge Sander

Clay Carbon

Paper Towels

Heavy Page Protector for a palette

Red Pencil

Water Bow

Instructions

1. Lightly sand ware to remove any blemishes. With Paper Towel brush off any dust.
2. Using provided pattern, clay carbon, and Red Pencil carefully trace the design onto the ware.
3. Damp sponge ware to remove any dust and to condition the piece for decorating. The damp sponging will not harm the tracing of design.
4. Place E-Z-Strokes on page protector as needed and thin with water, if protect seems thick.

Note: color mixes are completed by double and triple loading on a brush and blending together on the palette.

5. Complete the pheasant in segments, working from tail upwards towards the head. Use the #0 Round, #2 Round and #4 Round.

6. The tail is completed with **Medium Mahogany, French Brown, Sienna Brown, White, Sierra Yellow** and **Yellow Orange** with the #2 and #0 Round and #10/0 Liner.
 - a. On the #2 Round pick up **Sierra Yellow, Sienna Brown** and a hint of **Medium Mahogany** and **Yellow Orange**. Blend the colors together on palette. Press, pull and lift the long tail feathers, starting at the center of tail outward, from the body to the tip of the tail. There will be some slight variation of the color as the strokes are pulled out. Two blended coats maybe needed.
 - b. Fully load #10/0 Liner with **White**, proceed to pull out the center quill line down the middle of each tail feather. Two passes are needed.
 - c. With a pencil mark off the small chevron lines to the Pheasant's tail feathers. The chevron is applied about ¼ inch apart and are applied on each side of the white quill lines.
 - d. Fully load the #0 Round with **French Brown** and feather in each side of the sketched in chevron. Be sure and keep this detailing small and feathery.
 - e. With #10/0 Liner loaded with **Medium Mahogany** and **French Brown** detail and outline the tail feathers with fine smooth lines.
7. The Wings are applied next; work with **White, Yellow Orange, Sienna Brown, Smoke Grey Medium Mahogany, French Brown** and **Indian Summer**.
 - a. Using the #2 and #4 Round (size is determined by the size of the feathers to be pulled in.)
 - b. Work from the lower longer feathers upward.
 - c. Again, multi load colors on the brush and blend on palette.
 - d. Longer row of feathers, load the round with **White, Sienna Brown, Smoke Grey, Sierra Yellow** and a hint of **Medium Mahogany** from time to time. Blend on palette. Starting at the body going outward and from the tip of feather, press and pull the individual feathers in place. Note there can be a slight overlapping of individual strokes. Reload as needed and try to create some soft variation of color with the feathers. The desired look of coloration should be a yellowish taupe color with a hint of brown, grey and white. Two smooth thin coats of color will be needed.
 - e. When these flight feathers are dry, pick up **Medium Mahogany**, a hint of **French Brown** and feather in soft shading on the upper portion of the feathers.; using the #2 Round.
 - f. Proceed upward to the neck rows of feathers. Again, follow the steps as with the first row; however these are shorter feathers, darker and greyer in tone with **French Brown** for some shading. Note, use the same colors but keep these strokes shorter and darker. Again, two coats may be needed. When dry shade the upper area with a feathering of **French Brown**.
 - g. Before continuing to the smoother area of upper wing area, fully load Liner of choice with thinned **French Brown** and outline all the feathers just applied with smooth flowing outlines.
 - h. The smoother two sections at the top of the wings are finished in **Sienna Brown, Medium Mahogany, Roasted Chestnut** and **French Brown**. Smoothly apply one coat of **Sienna Brown** with #4 Round. Shade each section with **Medium Mahogany, Roasted Chestnut** and finally **French Brown** in the shadowed areas.
8. The breast area is completed as follows using the #6 and #4 Round. Again, multi load colors on the brush and blend on palette.
 - a. With #6 Round pick up **White** and small amount of **Yellow Orange**. Smoothly block in the breast area, blend out all brush marks by going over the breast area several times. Note: keep the center of the breast a soft yellowish tint.

- b. Pick up **Sierra Yellow**, **Sienna Brown** and begin to shade both sides of the breast working the darker blend to the center of the breast. Stay away from the light yellow.
 - c. Darken the lower area of the breast, pulling up drybrushing with **Medium Mahogany**, **Indian Summer**, and **Roasted Chestnut**.
 - d. Add additional shading to the left side of breast with **Medium Mahogany** and a hint of **Indian Summer**.
 - e. Please take note of the red-tone on the right side of breast. Blend together **Indian Summer**, **Medium Mahogany** and **Ruby Red**. With #6 Round blend this mix of color from the right wing upward toward the neck and one third across the breast. Work out all sharp lines.
 - f. Feather in **Royal Blue Green** to the lower left side of back breast area. Please use photo as a guide for location and intensity.
 - g. Complete the rounded feathered brushwork on the breast area. Use the #6 Filbert loaded with **French Brown** and blend on the palette. Flatten the brush before proceeding. Once the Filbert is flattened out press/tap the brush against the side of the water bowl or a glass...thus rounding the Filbert. Holding the Filbert straight up, gently tap the Filbert against breast, from the lower edge of breast area upward. The brush should be loaded enough to complete a dozen or so brush prints. Proceed to reload as needed. These brush prints should not be too strong or too perfect.
 - h. Accent the bottom area of breast next to tail with fine lines accenting the base of breast.
9. Paint the ring neck with two smooth coats of **White**, using #2 Round.
 10. Block in the area around the eye with a smooth coat of **Coral Red** using #2 Round.
 11. The iris of the eye is **Sierra Yellow**. The beak is the same color smoothly applied.
 12. The beak is outlined and shaded with **Medium Mahogany** and **French Brown**.
 13. Shade the outer edge of the **Coral Red** with float of **Passion Red**. Again, keep the shading smooth and soft. Use the #4 Shader to float in the **Passion Red**.
 14. To the head apply a smooth coat of **Jade Green**, when dry blend **Jade Green** and **Royal Blue Green** smoothly over the head.
 15. To increase Shading on the Pheasant Head float **Royal Blue Green** around the outer edge the head using #4 Shader.
 16. Detail the head with fine lines of **French Brown**.
 17. Add a **Black** pupil to the eye and add an upper and lower eye lid. A white highlight is needed for the eye, using E-Z-Stroke **White**.
 18. Place the following colors on the page protector palette: **Irish Green**, **Leaf Green**, **Chartreuse**, **Yellow Orange** and **Sierra Yellow**.
 19. Fully load the #4 Liner with **Irish Green** or **Chartreuse**, side load with **Leaf Green** on one side and pick up either **Sierra Yellow** or **Yellow Orange** or both on the other side of round. Press, pull and lift the long flowing grass like strokes starting at the bottom of the design. Reload often and change the loading from time to time.
 20. Accent these leaves with fine lines of **Indian Summer** and **French Brown** using #10/0 Liner.
 21. Sign the piece.
 22. Fire the ware to shelf cone 04.
 23. Damp sponge ware to remove any fired dust and to condition the ware for glazing.
 24. Place **Clear Satin** in a paper cup and thin slightly. With Fan Glaze brush apply the thinned glaze over the flat front surface of the small canvas bisque. When dry apply a second coat.
 25. Bisque fire to shelf cone 06.

To create a wood effect...

to the sides of the canvas board, after firing, complete as follows using Duncan Acrylic Colors and Duncan Translucent colors.

Acrylic Colors (OS)
471 Medium Brown

Translucent Color (TS)
564 Brown

Accessory Product (AS)
954 Brush on Matte Sealer

Brushes

BR 557 #8 Flat
Br 545 ¾" Flat Translucent

Miscellaneous

Soft Cloth
Water Bowl
Aluminum Foil

1. To the sides and the back of the Smaller Canvas apply two coats of **Medium Brown**, smoothly to the unglazed bisque area. For application use the #8 Flat Opaque Brush. Remove any hairs from the painted surface. For ease of application color is placed on the foil. When finished thoroughly wash brush with water.
2. When color is dry buff with soft cloth to slightly seal the surface.
3. Place the Brown Translucent color on the foil. Using ¾ inch Translucent Brush, apply a coat of Brown to the side of the Canvas Board. Do not allow the color to dry.
4. With soft cloth wipe back in one direction creating a wood-toned effect. Allow to dry.
5. Repeat the process to the back of the Canvas.
6. Wash the brush thoroughly in warm soapy water.
7. After 24-hours of drying time, using a soft brush of choice apply the brush on matte sealer to the sides and back of ware.