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E. ALLEN DECOY PAINTING SERIES

Barrows Goldeneye-Drake



Before you ever start painting there are some very specific things to do. Study the live bird and accumulate your reference materials. If you do not know what the bird looks like, there is no way to reproduce it in a painting. Once you have your basic priming done, use a chalk pencil and draw in the basic pattern lines to give you an idea where the paint will go and how the feathers are laid out. The more you draw, the more you learn the bird and the easier it will be for you to do the painting. A mount will also help you understand some anatomy, feather layout and coloration.



Only when you have some reference can you intelligently do a layout of patterns for painting. Now, go ahead and texture your bird & reprime if necessary. If you've covered up your previous lines...go ahead and redraw them. That drawing practice develops muscle memory and learning, in your hands and mind. You are now ready to begin laying down some paint. If you can, you want to block-out your basic colors in your first layer of paint. This "sets the tone" for the rest of your painting.

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You should start your painting at the tail since that will allow you to “overlay” your painting to imitate the way feathers flow on the bird. Use Titanium White and a Dark Gray (mix Carbon Black with a bit of T. White) & lay down some of each in the proper areas so they are touching (see left pic above). Using a blending brush, “tap” the interface between those colors to soften the transition (center picture). You can do this a couple times, making sure to keep the brush oriented the same all the time. Voila...soft transition. This becomes very important when we do some detailing later.



Lay in some Carbon Black (above left pic) in the rump area up against the T. White and tap to soften the interface (above).

Using a #7020-4 & T. White, draw some feather edging/splits from the T. White down into the C. Black. Since you have “softened” the color transition, the feather split fit in very nicely without looking out of place and stark.

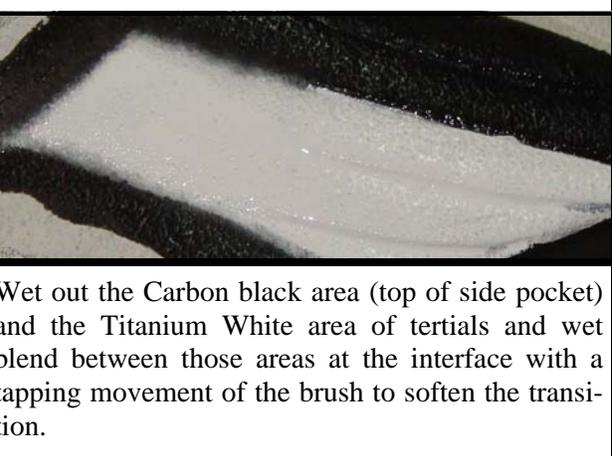
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Using the #7020-4, draw some feather splits from the C. Black area into the T. White area. You have now drawn edging from white to black and black to white, giving a nice feathery edge to the decoy.



Lay in some dark gray (i.e. used for the tail) and Carbon Black (see left pic) and then soften the transition from the black, toward the gray. Now, lay in some Carbon Black along the top rear portion and rear of the side feathers. Here, you will leave a “hard line” between that black of the sides and the gray. This sets the rear portion, of the side, out from the rump and defines the area. In the real bird, that is not there but we do it to visually separate those feathers and give some depth to the decoy.



Wet out the Carbon black area (top of side pocket) and the Titanium White area of tertials and wet blend between those areas at the interface with a tapping movement of the brush to soften the transition.

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Paint/wet blend each Black/White interface, softening the transition.
Paint Black stripes through the White area (shown above right) to segment the white area.



Define the segmentation (above) in the White area, using C. Black and a #7020-4 to give an "S" curve to the C. Black. This cleans up and defines that area.



The left picture (above) shows the unique shape of the feather you are now painting. Finish the White. Using a #7020-4 brush, lay in some feather splits at the soft transition region between the Carbon Black & Titanium White. Do this in one direction with the C. Black (Black into White) and then with Titanium White (White into the Black).
Begin the head with Dioxazine Purple mixed w/ C. Black and paint the head around the White Crescent.

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Once the head has been painted, showing a hint of D. Purple, dry brush more straight purple into the highlighted areas. You can also dry brush a bit of Interference Purple onto the highlighted areas.

When “dry brushing”, load the brush with the color and then wipe most of it off onto a towel and then you will “scrub” the paint lightly onto the highlighted/textured areas to give depth to the head.

Base coat the eye with T. White and then several coats of Yellow. Use the back end of the paint brush, dip in black paint and dab a pupil to the eye.



Lay in some feather splits at the B/W transition. The blending has softened this area so your feather splits will look pleasing to the eye as opposed to appearing “stark” and out of place.



Paint the primary feathers with Burnt Umber and dry brush a bit of a shadow for depth. Highlight the edge of the feather by dry brushing on the edge of the feather. You can lay in some feather spits (see right picture) along with the center quill of the feather. Remember that the quill is located toward the leading edge of the feather (toward the bottom of the picture).



The tail is base coated in Gray. Use some lighter gray and dry brush the outer edge of the tail feathers for highlights. You can dry brush a shadow under the outer feather edges or laying some black to pop the feather up. Put in some quills and feather splits and you’re ready to hunt.

Gallery-Barrows Goldeneye Drake-Gallery



We can supply you with your Decoys, Paints (FME-oils or Golden Acrylics-Matte), Brushes, keels and supplies. You can download our catalog right from the website and see what you can't live without.

If you have any questions, please give us a holler and we'll help any way we can.

We are here to **"Help you Enjoy your Sport"!**

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Step by Step instructions on Painting the Barrows Goldeneye-Drake

1. Prep, assemble & reprime bird for painting. You're now ready for fun!
2. Prime the entire bird with a coat of GAC 200 w/ a bit of Titanium White added. Use full strength and apply in even coats. You could alternately coat with Regular Gel (tinted with white) and stipple texture with a sponge or brush.
3. Paint the entire bird with Titanium White if necessary (GA-MFA).
4. Layout the back, sides, rump & breast guide lines with a white chalk/charcoal pencil.
5. Mix a Brown/Black toned Gray and paint the tail (BU, CB & TW)...add some Carbon Black along the bottom portion of the rump....against the tail color. We are going to be painting from the rear towards the front. **Every interface** of two colors will be **wet blended**. This is accomplished with a blender or fawns foot brush. Tap the wet interface between the two colors to blend and soften the transition.
6. Do the area under the rump. Lay in the Titanium White and Carbon Black according to your outline. Wet blend the interface.
7. Tail..... you can "cheat the tail" with the tail color down the side of the tail.
8. Undershadow the tail feathers with carbon black and then do some feather splits with black and then some white. Do the Quill lines with Carbon Black.
9. Paint the rump with Carbon Black and wet blend the interface with the tail as necessary. At the Front Portion of the Rump at the side pockets.....wet blend some tail color (dark gray) into the black just posterior of the side pocket feathers. This will highlight the black edge of the side feathers later.
10. Lay down your Titanium White (in selected areas) and wet blend into the Carbon Black interface. Once blended, drag some T. White into the Black and some C. Black into the White using a Lowe Cornell 7020.....right at the interface. Clean up the Black & White areas as needed.
11. Work on the side pockets with C. Black at the top and rear of the Side Pockets...wet blending as you proceed. Do some feather splits at the back of the coverts. WTB-BTW.
12. Base coat the head with Dioxazine Purple (w/ touch of C. Black & touch of T. White as necessary (mfa) Mix Interference Blue & Violet (hba) and Bone Black (hba) in 50/50 proportions. Load the brush and towel most off and dry brush highlight areas of head..
13. Paint the Bill Black and the Crescent White..
14. Wash the eye with white (mfa). Wash the eye with a mixture of Yellow/white. Do a black dot for the pupil (use end of brush handle) & white streak for a light reflection.
15. Primaries are to be base coated with Burnt Umber w/ a touch of Black-Dry brush or slight wet-brush the edges of the primaries and secondary feathers, using a medium filbert brush.
16. Detail and feather split the primary & secondary feathers along with splits and quills in the back feathers.
17. Dry your bird thoroughly with a hair dryer and Sign Your Bird (this is a must) and dull cote your bird if you'd like and it's now time to enjoy the fruits of your labor. Dull Cote will flatten any shiny spots and bring the colors to life. Congrats & thanks for joining us.

Helping You Enjoy Your Sport!

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Quick Look at Brushes

Just a quick look at brushes for a minute. This encompasses the majority of the brushes we use for painting decoys and we periodically find others that we can't live without. We will address the brush issue in a subsequent tutorial. Holler with any questions. Lou



Brushes to match jpg's on page 8

1. Stippler
2. Stippler
3. Fan-Silverstone 1104 #2
4. Fan-Bob Ross R-6413 #3
5. Fan-Loew Cornell 32 #4
6. Rake-Eagle Gold 75 3/8" - Flat Rake
7. Round-Richeson 9118-#16
8. Round-Eagle Gold 25-#4
9. Round-Loew Cornell 7020-#4 Ultra Round
10. Round-Eagle Gold 25-#6
11. Liner-Bob Ross Script Liner
12. Round-Loew Cornell 7020-#4 Ultra Round
13. Filbert-Eagle Gold 60-3/4"
14. Filbert-Eagle Gold 60-3/4"
15. Filbert-Robert Simmons 767-#14
16. Filbert-Robert Simmons 767-#12
17. Filbert-Grumbacher-Renoir 626-F
18. Filbert-Loew Cornell 7500-#4
19. Flat-White Taklon-Connoisseur-Series 265-#12
20. Flat-Loew Cornell 798-3/4"
21. Flat-Richeson 9164-#20
22. Flat-Windsor Newton-University F-#6
23. Flat-Richeson 9164-#8

Brushes not shown but mentioned in tutorial....Blenders. The blender is a somewhat round, bushy brush that is typically angled. There are many brushes that will perform the same function with some trial and error. Give it a shot and holler with any questions. We could also use any feedback on what you would like to see in subsequent tutorials/seminars.

Thanks much,

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