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2004 Delta Painting Challenge



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The Tropics Go Black-tie (Parrot Drapery Tie Backs)

Designed by Vada Galvan
Farmington, Missouri

The first 24 hours after I received the phone call informing me that my project had won I was in shock. I feel honored to have been chosen especially by the panel of judges that determined the winners. I have been fortunate in the past to have taken classes with three of the judges and have a high regard for their talents.

I also feel grateful to Delta for giving painters the opportunity to reach for a goal in their painting careers. For me decorative painting has opened up possibilities to teach, to learn, form new friendships and express myself through designing. I find it relaxing, exciting and very fulfilling.

Click on the following links to learn more:

[Vada Galvan biography](#)
["The Tropics Go Black-tie" instructions](#)



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MATERIALS

- Delta Ceramcoat® Acrylics
 - White 2505
 - Maple Sugar Tan 2062
 - Lime Sorbet 2586
 - Raw Sienna 2411
 - Straw 2078
 - Metallic Kim Gold 2602
 - Burnt Sienna 2030
 - Candlelight 2580
 - Metallic Copper 2507
 - Berry Red 2056
 - Black 2506
 - Metallic 14K Gold 2604
 - Persimmon 2480
 - Black Green 2116

Other Supplies

- Brushes:
 - 1/4 Angle Shader
 - 1/8 Angle Shader
 - 10/0 Liner
 - #2 Filbert
 - #12 Filbert or your favorite basecoat brush
- Surface
 - Have your favorite woodcutter cut the parrots out of 1/4 inch birch plywood. Brackets were cut out of 3/4 inch maple stock.
- Transfer Paper
- Tracing Paper
- Stylus
- Wet Palette

- Cricket 2585
- Dark Burnt Umber 2527
- Green Tea 2584
- Seminole Green2009
- Apple Green 2065
- Charcoal 2436
- Delta Ceramcoat® All Purpose Sealer 01 005 0200
- Delta Ceramcoat® Gel Blending Medium 07 011 0202
- Delta Ceramcoat® Interior Spray Varnish – Matte 07 203 0045

Instructions

Preparation

To view male parrot pattern, [click here](#) (JPEG file 89 kb). To view female parrot pattern, [click here](#) (JPEG file 67 kb).

Seal the surface with All-purpose Sealer. When the sealer has dried completely, sand lightly to knock down the grain. Basecoat both birds front, back and sides with CANDLELIGHT, using the #12 filbert or your favorite large brush. While these dry, trace the pattern onto tracing paper. Fold your traced copy down the middle of the head to check for beak and eye alignment. NOTICE: The female parrot's eye behind the monocle is supposed to be larger than the other eye. After all a girl really needs to scrutinize her prospects! Using transfer paper, trace your pattern onto the dry surface using a light touch to avoid harsh, hard to cover lines. The areas marked with * on the pattern are negative space and are painted BLACK.

Terminology: I have used the term "chisel float" throughout this packet. The following explains how I created the feather look: Using my angle brush I floated the color onto the side of the feather, while it is still wet, I sat the brush up on chisel edge and tapped or slightly pulled in the growth direction to create separation lines in the feather.

Female Parrot

Tail: Place APPLE GREEN, CRICKET, SEMINOLE and PERSIMMON on your wet palette. Place your blending gel on a dry palette. Turn your bird with the tail facing away from you and using a #2 filbert loaded in APPLE GREEN pull the first feather up into the V where two feathers higher up the tail overlap. Side load the dirty brush into SEMINOLE and pull the second longest feather keeping the Seminole side on the left next to the first feather. We will come back later to add darks and lights but by side loading as you travel up the tail it will create a map for feather shading placement. Work all the way to the wing feathers using the APPLE GREEN and SEMINOLE in this side load method. On the few PERSIMMON feathers pull on the APPLE GREEN and while it is wet (you may want to add Gel to your green on these feathers), load into the PERSIMMON and pull it down from the V toward bottom of feather, blending the two colors together. Dry. Using BERRY RED and ¼ angle brush, float the PERSIMMON feathers where they tuck under the surrounding feathers. While they are wet, chisel blend to form feather look. Use BLACK GREEN to chisel float the green tail feathers being careful to keep the V where they lay underneath darker than the strokes going down the rest of the feather. Notice that only one side of the feathers has the shading color. Use a liner and brush mix WHITE + CRICKET to form the center vein down the feathers. Float the light side of the feathers WHITE, set brush on chisel and form the feather look. You may need to float here and there with either the BLACK GREEN, SEMINOLE or WHITE to enhance parts of your feathers. You may wish to glaze here and there with CROCUS YELLOW, especially on the male.

Bamboo Perch: Base MAPLE SUGAR. Use ¼ angle and chisel short lines with BURNT SIENNA to form bamboo "joints" making sure to slightly round them. Leave a small space and pull other side of joint. Float semi circle at end to form a hollow looking hole using DARK BURNT UMBER. Float BURNT SIENNA on perch next to feathers and under foot to create a shadow. Pull over your joint lines with a brush mix of BURNT SIENNA and DARK BURNT UMBER. Pull a few lines of BLACK in the joint lines and the hole at the end. Chisel edge STRAW between joints and pull a few streaks between the joint and the end of perch.

Feet: Base STRAW. Chisel float the edges of bottom edge of claw using 1/8 angle and RAW SIENNA. Repeat chisel with brush mixed RAW SIENNA + DARK BURNT UMBER. Float between “toes” with above color. Chisel top edges of claws with WHITE. Feathers above the feet: Base with GREEN TEA. Chisel float SEMINOLE + APPLE GREEN 1:1 around edges of legs. Add BLACK GREEN to your dirty brush and chisel float top of leg under wing. Flip float CRICKET in the middle of the leg area, then repeat with WHITE.

Back Feathers: These shorter and wider feathers are painted using the same method and colors as the tail feathers except when you chisel float the highlight side of the feathers chisel in CRICKET + WHITE . This area continues up and under the “chin” of your bird.

Face: Dress your brush in Gel Blending Medium to extend your blending time. Paint PERSIMMON around eye area leaving a thin line of the base showing all around the eyeball. Fill in the face down to the neck area. The edges of your paint colors can remain ragged as it helps create the feathered look. Using CRICKET paint the very top of the head and bring it down with choppy, ragged strokes into the wet Persimmon at top of eyes and down the outside of the face. Dry. Repeat if your green color seems too light. Use BERRY RED to chisel float small half oval to create face feathers. With chisel touch brush mixed WHITE and PERSIMMON on inside curve of feathers. If these marks look too bright, touch them with a finger to smudge slightly. Dry. Float BERRY RED down the sides of beak area. The green edges of the face are chiseled with SEMINOLE with a touch of BLACK GREEN with the half ovals. The top of the beak is floated with the same colors and then touched with the chisel to form soft lines that radiate up from beak across forehead. Use your liner to place a SEMINOLE line for the eyelid. Use your 1/8 angle brush and BLACK GREEN to place shading on the upper curve of her eyelid. Fill eye with BLACK using a liner. Place a ragged SMALL outline around the black with brush mixed APPLE GREEN and BLACK GREEN with liner. With 1/8 angle float a line of CANDLELIGHT around the line you just added and at bottom of eyelid next to eye, careful, don't lose her “eye shadow”. Lastly, add a haughty, naughty or sweet glint to her eye with WHITE, using either your angle or liner or both.



Beak: Base CANDLELIGHT + STRAW 1:2 . With ¼ angle, shade top, sides and tip. Shade under the curvy nostril area. Dry. Float the tip with BURNT UMBER, walking the paint up the beak slightly. This should create a turned under look. Use tip of liner to add BURNT UMBER nostril holes. Dry. Float WHITE on the curve below nostrils. Now using WHITE either paint a flip float down center of beak or if you prefer, use a dry brush method. Don't get into the darkened tip or you will lose the curved under effect. Place a tiny bit of BLACK in the nostril hole then float a tiny stroke of WHITE to the left side of nostril.

Monocle: Base entire monocle using liner brush and KIM GOLD. While the paint is wet add the COPPER to the rounded bottom and 14K GOLD to the top of monocle. Float BLACK GREEN around outside edge of gold at the bottom where the parrot is green and BERRY RED on the red feathers on outside edge of monocle. If you load your angle brush with very little paint and stroke it several times, it will push your float into a small hard line around the edges of the monocle. Add two, curved floated lines of WHITE for the glass reflection inside the monocle circle.

Wing: The wing feathers are done with the same color set up and paint strokes as the tail and back feathers except, for the light blue feathers at the bottom of the wings. Also remember the feathers at the top of the wing are smaller and more like a half oval and “grow” as they travel down the wing. These top feathers do not have center lines – just the larger ones that start ¼ of the way down the wing.



Blue Feathers: Base PARADISE + WHITE brush mixed. Shade in thinned CHARCOAL along the tuck under edges. Now chisel PARADISE over the shading to create feather lines. Pull center line with WHITE and add chisel strokes of WHITE on the highlight side of feather. Float around the wing area with BLACK GREEN to lift it up off the birds back.



The Male Parrot

Your painting procedure and colors will be like the female except add LIME SORBET to your palette as you start up his tail. You also may wish to glaze some of his feathers with CROCUS YELLOW when he dries. The addition of these two colors are my only concession to the male being brighter than the female.

His Collar/Tie

Base collar white. Shade under side of tie and along the top where it touches the birds neck with WHITE + touch of CHARCOAL.

Base tie CHARCOAL. Dirty your angle brush with CHARCOAL by dipping the tip and blotting off. Load the tip in WHITE, blend on palette and float this gray color on right inside of knot. Then make some "gather" lines from

knot that flow toward edges of tie. Now shade BLACK on opposite side of gather lines, the center knot (left side), along bottom of bow and up the right side of the bow. Using BERRY RED, shade above his tie bow to make him have more of a neck.

His Eyes

Use 1/8 angle brush and RAW SIENNA to float a small crescent at top of eye to form his eyelid. Paint eye BLACK and add that WHITE sparkle.

Before you hang up those brushes, look at both birds to see if they need any shading or highlighting, any little touches that may enhance their appearance.

I painted the brackets in CANDLELIGHT.

Finishing

When all is dry, spray with Matte Interior Spray Varnish.

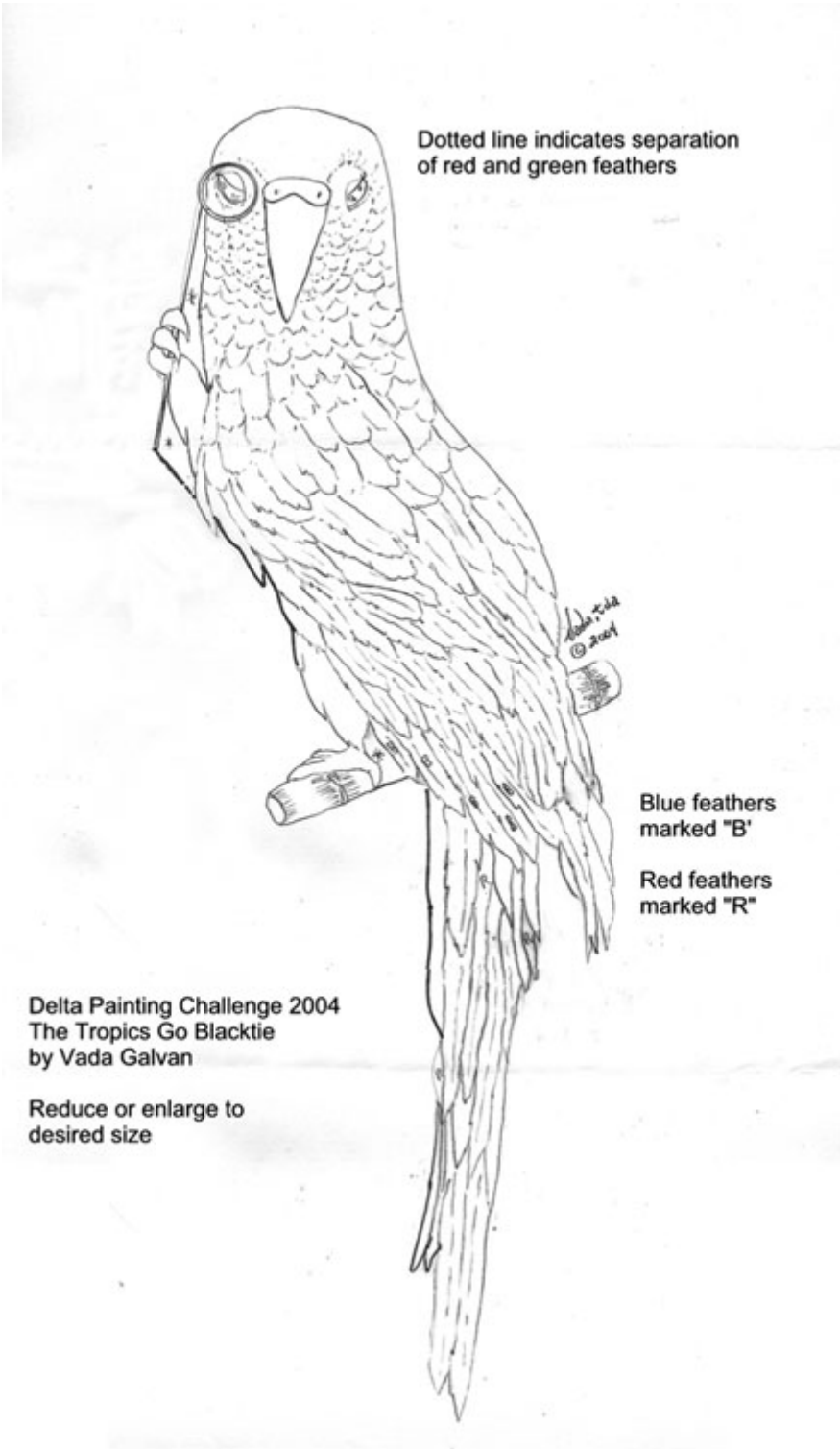
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"R" - Red Feathers
"B" - Blue Feathers

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Reduce or enlarge
to desired size



Dotted line indicates separation
of red and green feathers

Blue feathers
marked "B"

Red feathers
marked "R"

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Reduce or enlarge to
desired size

About the Artist: Vada Galvan



I began painting thirty years ago when a coworker didn't want to attend classes alone. It has turned out to be a gift from God, for which I thank Him daily. I have been a member of the Society of Decorative Painting for seven years and drive a 200 mile round trip to attend Gateway Chapter meetings in St. Louis. I have served our Chapter as Vice President, (1 year) and President, (2 years). In 2003 I received my Teacher of Decorative Painting, (TDP) from the Society of Decorative Painters. I was privileged to serve on the Chapters Board at the Phoenix convention. 2004 must be my year as I was selected as one of four winners in the Delta Ceramcoat Painters Challenge.

My greatest asset is my woodworking husband, Ben. What I dream up, he patiently and skillfully makes into reality. My family also includes two grown children and three grandsons who give me reason to be proud. Teaching three classes a week to a wonderful bunch of students keeps me very grounded and humble. One of my favorite things to design and paint is children's furniture. My other passion is Trompe L'oeil and I have painted tables on two occasions for the St. Louis Symphony Showhouse.

Passing on the gift of painting and self realization to others continues to be one of life's great joys.

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We welcome your comments, questions and suggestions! [Send us an e-mail](#).

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