

April Instructions
Willem van Aelst Study
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Video Links

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Video Lesson in 4 parts

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In this April lesson we will continue with the grisaille painting developing details and reshape some of the flowers and leaves to conform with our goals.. We will use some lighter values to help add definition to centers and define flower center details. We will also use additional houding technique which will push back the background allowing us to add additional leaves and forms in the center area of the design. Towards the end of this lesson, we will use some neutral colors to indicate the marble table veins.



Transferring the Pattern

At the end of this lesson you will find a detailed revised pattern pieces for the main objects of the painting. Trace each piece and lay it over the area or flower you wish to refine. This is the one I used in the video. Transfer each area before painting it. If you like what you have, you do not need to use this pattern.

Video Marks

In this lesson, I will also be giving some video time marks so you know where you are in the video for faster reference.

Detail Grisaille

One of the great advantages of grisaille painting is the ability of an artist to come back and quickly

reshape objects. It is very easy to do because none of the objects have color so you only have to match for value. Some artists many disagree with this approach, but the dutch found that painting flowers this way allowed them to “paint” general ideas of the flowers according to a sketch, and then come back and refine the shapes and details when that flower came into season. By using this “opmaken” technique, the dutch can use grisaille to set the look of the painting and give them “room” to change it later when you start to paint the details.

To achieve the greatest depth in the design we now need to remove some of the background showing through the front flowers in our composition. The background should remain in some back flowers. The opaque front flowers will create more “kracht” and develop more depth.

Step 1. – Flower 1

Transfer the detailed pattern of flower 1. Add the center details and correct the shape of any outside petals that may be off. You can print off some larger detailed version of



these flowers for additional help in seeing the correct shape. I have also provided a detailed pattern we can now use to help reshape our flowers. If the white graphite does not show up in the center of your flower, wash over some medium grey values to darken it a little until they do. Using a small round brush (I used a # 3) mix a light warm white and outline any areas on the outside of the petals that need to change. I corrected the fold on the top right side of flower 1. Add the shadow below the fold with some value 6 or so. The # 3 round is important to keep the movement to the flower.

Add additional whites and shadows to correct the front leading edge of the hollyhock. This may take you a couple of times like it did me. Use darker greys for the shadows underneath and lighter warm greys and white on the forward turned areas. Take your time and work this area several times. I also added a fold in the back of the flower. Add some darker grey into the back then lighten with a grey that is 1 or 2 values lighter than the shadow but not lighter than the front you applied earlier. Watch your values you use to keep the roundness and form we developed in the earlier lessons. We use those values to help use determine the colors we need now to correct their shapes. You are not highlight or shadowing, you are correcting shapes with this lesson.

Step 2 Additional Flowers

Using colors similar to what you have already used on these flowers, correct the shapes of some of the secondary hollyhocks that appear on the left of flower 1. Add some petal interest. Dry well.

Step 3 Glazing and Deepening Shadows

Use some Dark Value 3 Grey and some Burnt Umber or Raw Umber shadow around the front edges of the Hollyhock to establish the first shadow for the center petals. See Video (20 minutes into lesson). Soften the edges with a little lighter warm grey. I used this dark and light to also help continue to shape the front of the flower. Remember you are going to continue to do this, slowly refine the shape. Don't try to do too much too quickly, that will just create frustration.

Step 4 Starting Center Petals

Using a small round, mix about a value 8 or 9 warm grey. Outline all the center petals. You do not need to copy all the petals exactly. Outline with a thin line. Dry. Widen some of the petals with the same color. Vary for interest. You are looking for some variation and interest. Dry. Wash with water or Extender. While the area is wet, glaze the shadows on with a small filbert using dark grey and some umber. (28 minutes into video). Wash over some to darken. Using the small round brush, mix a value 9 light warm grey and add some additional light petals to the center. Dry. Wash extender over the surface. Sideload dark grey into the brush like before and shadow the flower. Start with the outside of the hollyhock and then move into the center. Just soft touches to shadow. Streaks are fine but do not have texture in this. Shadow some of the center petals as shown in the video.

Step 5 Working the other Hollyhocks Flowers 2, 8 and 9 etc.



Correct the shapes on the other hollyhocks using the same technique. Put on the detailed pattern. Correct the outside shapes first, adding and folds and turns. Transfer the center petals, and outline the center petals. Widen some petals with the small brush and then dry. (37 minutes into video). Dry. Mix some Dark Value 3 Grey and some Raw Umber or Burnt Umber and add additional shadows like we have done before. Start on the outside petals then work the inside ones. Again, I used

a small sideloaded filbert. Dry. On my flower I painted one petal longer than the pattern called for so I change the shape at this time. (42 minutes into the video). Move out through the pattern to correct any shapes. Back flowers do not worry too much about. We can correct them later if desired.

Step 6- Chrysanthemums Flowers 3 and 4



Mix some Medium White and white and tap in the petals with an outline using a # 3 round. After you have them outlined, widen some of the petals just like we did in the hollyhocks. Mix up some of our Dark Grey Value 3 and Ra Umber and shadow as before using a sideloaded small filbert. (47 minutes into the video). Wash some of this shadow over the sides of the mum to create additional roundness. Repeat these steps if desired. Do not think you need to have it finished in one or two steps.



Step 7 Large Rose Flower 5

Corner load your small filbert with a value just a little lighter than what you have on your rose. Start in the front of the flower and using only the corner, give the impression of the petals on the rose. Keep these soft. (52 minutes into the video). This small “bead” of paint is extremely important because the bead “draws” the edge of the petal while the filbert softens the petals. If you use too much paint, you will not get the sharp petals edges. Be very careful not to define the back of the roses too much.

Use a dark value grey in the center of the rose to form the inside petals. Add some of this color to the bottom front of the roses bowl. Add some light to the front edges of the rose. Make the front petals opaque removing any background that maybe showing through. You also need to keep the edges sharp in the front.

Dry. Wash with Extender or water. Mix Value 3 grey, Raw Umber and touch Carbon Black. Deepen the shadow inside the bowl of the rose. (59 minutes into video). Thin this out so it is a little more transparent and wash sides of the rose between the petals to push them back towards the background. Do not “outline” the petals like we do in a lot of decorative patterns. You will also notice on the video where I used a little background color to remove some of the orange that was behind the back edge of the rose. This pulled the rose forward.

Step 8 Vase or Container

Match the grey of the area you need to correct and reshape the vase to the pattern as



shown in the video. Add some dark to the front edge of the “foot” of the vase. This will help use define the area for the “beads” at the bottom of the foot. In layer painting, you will misshape objects. We don’t worry about that. They are easy to correct. Mix a grey just a little lighter than what you have on the front of the vase and sideload in your filbert. Use this to tap in the edge of the acanthus leaves on the vase. (1 hour 5 minutes into video). Add a little to the

foot and front stem of the vase. Give the indication of the beadwork on the foot of the vase.

Step 9 Indications of Marble.

Add some pattern lines for the marble. It does not have to be exactly like mine or van Alest. Mix Medium Beige with lots of water. Using a 8 or so filbert, wash in the sections of the marble that will be tan in color. Use lots of water allowing some of the orange to show through. Allow puddles etc which will add interest. (1 hour 10 minutes into video). Do not smooth out this marble. Later in the painting we will be painting the marble with global which will smooth this out. We need to leave some puddles for interest at this time, they will soften later.

Mix value 3 and 6 grey to make a 4. This should be about the same value as the Medium Beige. Add the grey veins and areas to the marble using the same technique as the Medium Beige.

Mix the Medium Beige and Medium grey we just used. Add some Medium White which will make a color just a little lighter and different. Add some light veins areas as shown on the video.

Clean your brush. Mix Burnt Umber and Quinacridone Gold. Wash this over the remaining orange areas to give the impression of shadows to these areas. Dry well.

Step 10 Center Leaves

Using Dark Value 3 Grey which will now show up, we can base in the outside back leaves. (1 hour 24 minutes into video). Let some of the background show through these leaves so they recede. Make this a little lighter towards a value 5 and start to add some of the center leaves. Shadow any turns or back edges with a little Value 3 grey. When you are adding these leaves, do pay as much attention to the value as you do to the color. In other words make these color a little darker than the flowers they are behind. Dress your brush in some Raw Umber and Carbon Black and add some shadowing to the leaves. (1 hour 28 minutes into video).

Using a small flat and grey clan up and reshape the spent hollyhock bud and rose bud next to the marigold. Dry. Add some shadows through the back leaves with Raw Umber and touch Carbon Black.



Step 11 Center Marigold

Using your small # 4 filbert we need to add some details. First shadow with some darks into the center area and between the petals. (1 hours 37 minutes into video). Mix a color a touch lighter than the petals. Using the chisel edge of the brush, make the center vein line in each petal, then use the side of the brush to apply the edge of the petal. The petals on the bottom right side will not have as much detail or center vein lines. Add some additional light grey and Medium White. Using just the edge of the brush, stipple or tap on the center of the Marigold. Using the same color, define the edges of the petals on the left top side of the Marigold. Dry. Sideload in some Medium Grey and shadow the sides of the Marigolds center veins.

Dry well and give the surface a light coat of Multi-Surface Sealer. Dry.

Step 12- Houding

Mix some Umber (if desired), Ultramarine Blue, Quinacridone and Carbon Black. Don't over mix so the color varies. Add some Extender. Give the surface a light even coat of Extender. Using a small brush and starting in the center, add some additional glazes to the background. **DO NOT REMOVE ALL THE ORANGE SHOWING THROUGH.** Very Important. Use this very transparent. Step out from the center into the background area. Switch to a large soft brush. I like my $\frac{3}{4}$ watercolor brush because it works the color very lightly.

Dry.

Step 13- Leaf Details

Using some Medium White and light Grey and a small flat brush, clean up some of the edges of the leaves using colors just a little lighter than what they have now. Paint them in relationship to the flowers.

Step 14- Indian Yellow Warm Tints



Give the area you are working a light coat of water. You can use Extender if you have never done this before, but do not blend. While this is wet, apply very...very transparent Indian Yellow to the front edges of the grisaille. Work this through the design. Very transparent please. You can repeat if needed so stay transparent. (1 hour 52 minutes into video)

Step 15- Quinacridone Warm Shadow

Using a small flat and a sideload of transparent Quinacridone Gold, add some warmth to a few shadow areas on the flowers, leaves and container. Dry.



Step 16- Balance Lights and Highlights

Give the surface a light even coat of Extender Medium. While this is wet, dress a small round brush in Titanium White. Add some white streaks and highlights to the number 1 Hollyhock. (1 hour 57 minutes into the video). Darken slightly as you move away from this flower. Watch your crescent shape we have been building with the painting so far. Follow this as a visual reference as where to put these highlights and values.

Step 16- Other Highlights

Add some highlights to the mouse and any other areas as seen in the photos to give a little dimension, but don't spend too much time. We are only doing this to help with reference and they are not important. See mouse in photos for placement.







REVISED FOOT

MARBLE LINES

