

December Instructions
Willem van Aelst Study
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Video Links

[Full Video-September Lesson Disk 12](#)

Video Lesson in 4 parts

Lesson Link Video Part 1 of 4- coming soon

Lesson Link Video Part 2 of 4- coming soon

Lesson Link Video Part 3 of 4- coming soon

Lesson Link Video Part 4 of 4- coming soon

Global Colors- Place on a multi-media palette.

Ultramarine Blue

Phthalo Blue

Carbon Black

Dark Grey

Burnt Umber

Quinacridone Gold

Indian Yellow

Hansa Yellow

Vermilion or Perinone

Raw Sienna

Medium White

Titanium White

Medium Beige

Brown Madder-Optional

Raw Umber

Extender Medium

Leaves

We will start with the center leaves. The most important part about the leaves is color variation. Let this happen and you will be much happier with the end result of your painting. We want this color variation because there are so many leaves. If we do not have variation, the painting will look “heavy” and not have as much interest.

Step 1

Using a small # 4 shader and a liner brush, we want to work on the center torn leaf. Bring some Pine Green, Carbon Black, Raw Sienna, White down to the surface. Do not give the surface a coat of Extender. When I work on final small details, I like to do it on a dry surface so the colors do not “bleed” out. Using Pine Green and some Carbon Black, edged in your small shader, work on bringing out the vein lines in the center leaf. Lightly scrub the surface with the chisel of the brush which will help bring up the veins.

Pick up some more Pine Green and work around the leaves next to this one. Remember color variation. Add some of this in small areas to the center leaf.

Do not clean your brush, pick up more Raw Sienna + touch White and add to the center area of the leaf working it towards the veins. I use this in a soft “scumble” technique like we did with the rose in the last lesson. Clean up the edges of the leaf with the edge of your brush.

Pick up some more White in the color and tap along the center vein line using the chisel of your small flat brush.

Add a touch more Raw Sienna which will help change the color + touch more white and build some smaller lights in the center of the leaf. If you find it blending too much, stop and work this in another layer so it doesn't become too blended. Clean the edges so the leaf has sharp found edges. Dry the surface well.

Step 2 Video Reference 21:00 Glazing

Give the surface a light coat of Extender and look at the leaf. I check to make sure I do not have any “outlined” looks. If you do, soften with some green, umber and black. Widen out the lines then soften with some light colors. Very important for the beauty of the painting that nothing looks “outlined”.

While the surface is wet add some touches of Raw Sienna to the edges and the vein line to add color difference. You can also add some Brown Madder or Burnt Umber. Soften these colors with a small amount of light yellow green. Take your time and develop some nice lights, color variation and found edges.

Video Reference- 25 minutes

Step 3 Other Leaves and Calyx. Video Reference- 30 minutes

Add some more colors to the Hollyhock calyx and surrounding leaves. Start with some dark greens then add some lights near the petals. Once I have the light color applied, I like to use the chisel of the small flat and streak up some dark color from the base of the calyx to add additional interest. Add additional petals around the calyx in the center hollyhocks as shown on the video. Continue around to the other hollyhocks and leaves.

Step 4- Bottom Leaves- Video Reference 48 Minutes

Using a small brush we need to apply a thin application of some Raw Sienna to the edges of the bottom leaves. Again, since these leaves are so close together, I will be looking for color variation and differences for interest.

Cool some of the leaves with the Phthalo Green Blue and Carbon Black. Work on a dry surface for interest. Scumble the darks as well as the lights. Lights are normally scumbled but on these dark center leaves, you can scumble some of the darks for interest as well.

Van Aelst made the lower leaves very dark, which is closer to the look of real leaves. I love his painting but I feel the darkness of those lower leaves causes the eye to bounce between the light flowers. This could be done for interest but I wanted to change this and make some of mine a little lighter which will cause better value flow. How much lighter you make the leaves is a personal choice. I will use the same greens I have throughout the painting but I will change them with different amounts of Raw Sienna and Phthalo Green Blue so I get lots of color variation.

Darken through the center of the leaf with Phthalo Green Blue and Carbon Black. Lighten through the center with some Pine Green, Raw Sienna and a touch of Medium White or White. Add some Brown Madder and Umber to some leaves for variation.

Use the edge of the brush build some soft petals edges and petals turns which happen on the leaf below the mums. **Video Reference 100 Minutes**

Step 5 Glazing Video Reference- 104 minutes

Sideload some dark green and black and come up real close to the mums to clean the edges and advance the mums. This is very important to be very clean here. The more “crisp” the edges, the more the mums advance or lift off the leaves.

Video Reference- 1:15 minutes

Continue working around the bottom leaves and too the leaf on the leaf where I put in a fold. Use the same colors and vary for interest. Add darks, then add lights keeping the values of the flowers in check. Soften the edges on back leaves and sharpen the edges on forward leaves to make them advance.

Step 6 Small center flowers Video Reference- 1:25 minutes

Develop the center vein lines and stems connecting the leaves on the left. Use some darks then advance them with some light greens to Raw Sienna. Finally lighten the centers with some Raw Sienna and Medium White to white.

Step 7 Glazes to the Vase Video Reference- 1:28 minutes

Clean up the edges of the leaves with a dark glaze of the vase color. Ultramarine Blue, Umber and Black with help clean up the edges and advance the leaves.

Step 8 Leaves- Deep Glazes Video Reference- 1:38 minutes

Mix some cool Phthalo Green Blue and Carbon Black. Using a small brush work around the leaves in the center pushing back some of the back ones with dark glazing. This is a fun part of the painting. This will add so much depth if you take our time, have some fun and slowly glaze. Work around all the leaves.

Step 9 Background Video Reference- 1:47 minutes

Add some additional darks to the background and soften with a large soft brush. Deepen with Black, Red and Green. Create the shadows down the right side in the background. Define the table line. Once we have that in place, we can add some additional marble to the table.

Step 10 Table Video Reference- 1:49 minutes

Add some dark under the table top with some Umber and Carbon Black. Add some Burnt Umber and Black glaze to the right and left side of the table near the back edge. Define any contact shadows or cast shadows that need additional darks or cleaning up.

Build any areas of color on the marble that might need additional color. On mine there were some areas where the colors were too transparent or weak. I added additional Medium Beige, Greys and toned Medium White keep the values and colors of the flowers in check so I do not lighten the marble any lighter than the flowers.

Take your time, enjoy the process and work in small areas. I hope you have enjoyed this study. Please visit our website at <http://JansenArtStudio.com> for studies and painting lessons.

