

July Instructions
Willem van Aelst Study
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Video Links

[Full Video- July Lesson Disk 7](#)

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

In this lesson we will work the first layers on the watch.

Step 1

Transfer the main lines of the watch with white graphite. We will be starting the watch using the grisaille technique. This first grisaille can be done in acrylic rather than gloabls for faster drying.

Step 2

Using a small 4 or 6 filbert and a full load of Medium White base in the edges of the crystal top of the watch. Keep the cut angles clean as shown in the video. Make the edge a little thicker in the front than in the back for good perspective. Tap in a little color for the clasp. Not too much detail though, we have a long way to go.

Using the chisel edge build the top of the watch with Medium White. We use a chisel because it will not leave a ridge of color like a small round will. It will also leave some soft edges we can play against with detail later.

Fill in the top and the sides of the watch with Medium White + some Medium Beige. This can be more opaque.

Put in the bottom of the crystal with Medium White.

Step 3

Clean your brush and dress it in some Carbon Black with a touch of Burnt Umber to warm it a little. Thin this with some water. This will be used to start the glass. Glass is almost always painted with shadows. Apply a thin coat to the top, center of the crystal. Follow the pattern lines for the cut crystal edges. Do not make this opaque.

Wash a thin application of this on the bottom glass area. Clean your brush.

Step 4

Dress your brush in some Medium Grey + maybe a little Medium Beige and begin to base in the watch fob. Add more Medium Grey to Dark Grey as you head down the fob towards the edge of the canvas. Use short choppy strokes for interest. No long strokes.

Video Reference- 15 minutes

Make the watch fob just a little lighter than the table. Add a tiny bit lighter color on the edge of the table, then darken again as you go back in the design. Add more Value 3 Dark Grey as you go back. If this looks too light, you can add a touch of Carbon Black.

Add more Carbon Black and base in the folds and centers of the ribbon loops and knots.

Step 5

Using a small round, mix Medium White + touch Medium Beige and base in the watch key. Just start the shape to give us an idea where we will be going.

Dry the piece well, then we will begin, washing with some Global Colors.

Step 6

Global Colors- Place on a multi-media palette.

Ultramarine Blue	Phthalo Blue	Carbon Black
Dark Grey	Burnt Umber	Quinacridone Gold
Indian Yellow	Hansa Yellow or Diarylide Yellow	
Raw Sienna	Medium White	Titanium White
Medium Beige	Brown Madder-Optional	Raw Umber

Extender Medium

Give the surface a light even coat of Extender Medium. We are doing this not really to blend but to help wash color on giving us plenty of time to work them. Be careful not to use too much because it will “bleed” beyond the based areas.

Using a small filbert mix Ultramarine Blue + touch Phthalo Blue and tiny touch Titanium White to make a Cobalt Blue color. I then added just a touch of grey to tone this down. Thin with Extender and then lightly apply to the watch fob. This will be a thin wash or glaze of the color. Do not apply this too heavy or you will lose your grisaille.

Video Reference- 26 minutes Add a little more of the blues and touch Carbon Black and begin to glaze on the deep area shadows in the watch fob. Start the folds with a sideload. Do not blend them out. These will soften as we add more layers.

Add a little more Ultramarine Blue to change the color a little and add some mid tone shadows to the watch fob. Allow this blue to be a little different for increased interest. Use just a little as you go back because the intensity of this color is a little high to paint in the background.

Pinch wipe your brush with a paper towel. Pick up some Medium White with a tiny touch of Titanium White and mix into the blue mix. Dress the brush and begin to add some small highlights and light areas especially to the front of the watch fob next to the watch.

Video Reference- 33 minutes

Do not use very much paint. This is a very common mistake among artists. We use too much paint! Work thin and small.

Clean up some of the lights with some dark color as you work along the watch fob. Leave a few brush strokes for interest moving the strokes in all directions.

Increase the darks and the lights on the back parts of the watch fob.

Add extra lights right on the crease of the watch fob where it fold on the table.

Video Reference- 46 minutes**Step 7**

Clean your brush. Dress in Indian Yellow. Make sure your brush is clean or you will make green! Add touch Diarylide or Hansa Yellow to change the color. Wash very transparently over the watch's metal areas. Wash this color on the watch key. Dry the painting well.

Step 8

Give the entire board a light even coat of Multi-Surface Sealer. This will help separate the layers we are working on and give us more depth. This will also protect the watch just in case you get a little too heavy with the next steps. This will allow you to take off without hurting what is below.

Give the surface a light even coat of Extender Medium. Load the small #4 flat brush this time with transparent Quinacridone Gold and Raw Sienna, wash over some yellow areas to create some color variation.

Video Reference- 56 minutes

Add a touch of Burnt Umber to this color. Tap some of this into the center area of the sides of the watch. Wash some over the back edges to make them recede. Allow color variation and please don't make them too smooth. Add some of this color to the top with the chisel edge of the brush. Add some to the watch key.

Step 9

Dress your brush in some Carbon Black with a touch of Ultramarine Blue. Redefine the shadows of the Glass.

Video Reference- 104 minutes

Match the cut edges of the crystal using the chisel of the flat brush.

Step 10

Use this Carbon Black with a touch of Ultramarine Blue, then warm slightly with some Burnt Umber and add some cast shadows to the watch and vase. Darken behind the watch and under the vase. Leave a few brush marks at this time. Add some increased deeper darks to the metal areas. Use this color in a smaller area since it is darker.

Step 11

Dress your brush in Ultramarine Blue + touch Titanium White and lightly glaze over some areas of the watch fob for more variation and smaller highlights.

Video Reference- 111 minutes

Use short choppy strokes in various directions for interest.

Dress the brush in Ultramarine Blue + Carbon Black and redefine your shadows or clean up any areas that you may have over painted the light color. Start in the back and work towards the front of the watch fob. Dry the piece well so we can start the glass and details.

Step 12

No Extender on the surface with this layer. This will allow the colors to stick exactly where I put them. Use a small round such and a 2 or 3. I like to flatten in out like a small flat.

Video Reference- 120 minutes

Dress the brush in Quinacridone Gold and add a few touches to the metal areas. Pick up some Raw Sienna plus a touch of Medium White, add some small areas like springs and vertical divisions in the watch.

Use this color to develop the rim on the sides of the watch.
Clean up the edges of the rim with a wet small flat brush.

Step 13

Dress the small round in some Burnt Umber and Quinacridone Gold. Deepen some of the shadow areas between the springs in the watch. Remember this is only the beginning so don't worry about getting too much detail at this time.

Wash some very transparent Quinacridone Gold over some of the light areas you added in step 12 to add some color variation. This color variation is extremely important to make the metal shine later on.

Video Reference- 130 minutes

Soften some areas with some very thin Raw Sienna. Don't remove all your shadows and highlights.

Add some lights and darks to the watch key as you did to the watch. Soften with some thin Raw Sienna.

Add some small yellow touches to the glass top to begin the impression of the metal hinge between the crystal top and the watch.

Step 14

Video Reference- 136 minutes

Pick up some Ultramarine Blue + touch Medium White and touch Grey to make a soft medium blue grey color. Using the flat edge of your small round, add some of the cut corners of the crystal top.

Streak through the glass to add some soft shines. And define some of the cut crystal corners.

Step 15

Pick up some Ultramarine Blue + touch Medium White and add some smaller highlights to the cut crystal top. Make sure you use this in smaller areas and refer to the video for exact placement. Use a small clean flat brush to help clean up the angles after you have added some small highlights.

Step 15

Pick up some Ultramarine Blue, Carbon Black and wash just a little over some of the shadow and mid tone colors on the glass to redefine them.

Video Reference- 146 minutes

Add the beginning of the dark colors (winding mechanism) to the top of the metal part of the watch.

Dress your brush in some Raw Umber + touch Burnt Umber and glaze back some of the back areas of the watch. Use some Raw Sienna to soften these shadows.

This now gives use the base of the watch and watch fob. We will develop them further in the next few lessons.



