

June Instructions
Willem van Aelst Study
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Video Links

[Full Video- May Lesson Disk 6](#)

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 some more tints, chequering and highlights.

Step 1

With the last lesson we reestablished some tints. This time we need to reestablish our highlights before we move on. Give the surface a light even coat of Extender Medium. Wipe off any excess so you do not have any puddles. Working on flower number 1 we need to take a small brush build the highlights in the flower. This will establish the center of interest. Use some Medium White to help soften. These are the Global colors. I used a small flat or small # 4 filbert to apply the light colors. Establish a few highlights into the center petals. Keep in mind these techniques are based on layers not blending so if additional colors are needed it is best to apply them in a layer.

Step 2

Using the same technique, establish some highlights on the number 2 flower. Use just the corner of the brush. These highlights on flower 2 should be a little less than flower 1 for interest. The purpose of these layers are to push back and soften the tint colors we applied in the May lesson.

Step 3

Apply some highlights to flower 8 and 9, keeping the areas a little smaller than the other flowers. Add some Medium White to soften these colors so they are not as light.

Step 4

Pick up a little Medium Beige to soften the highlight a little more and apply to flower 7 in the front area.

Step 5- 13 Minutes into Video

Add some highlights to the center area in the main leaf (Letter A). Build some initial vein lines. Add some to the buds and other green areas in the center of the design refining the shapes. Remember these will be tinted again. Keep flower 1 in mind and do

not make any of these highlights lighter than that flower. Medium Beige which is a value 4 is a safe color to use in this area with a touch of Medium White which is a value 7.

Step 6

Build some additional highlights on the mums (flowers 3 and 4). Use Medium White with a tiny touch of Titanium White. Tap in small areas on the front of the flowers.

Step 7- 19 Minutes into the Video

Add some highlights to the front of the main rose (flower 5). Avoid making sharp edges or defined edges because this flower needs to have the appearance of transparent petals so we do not want to define them at this time. Use Medium White + touch of Titanium White. This will help keep the crescent shape of highlight moving through our design that we established in earlier lessons. Don't forget to add some to the center swirling petals. Not too much because this is in a shadow area.

Step 8

Add some Medium White + tiny touch White to the Marigolds flower 6 and 10. You can pull a little more of a stroke on these flowers because of the movement in the petals. Tap a little into their centers. Our goal with all these highlights is to break some of the tints we applied last time and add some more movement to the flowers.

Step 9

Add front folds and highlights to the front leaves. Leaves F, B and C as desired. NO lighter than Medium White.

Step 10- 26 Minutes into the Video

Add some lights around the edges of the acanthus decoration on the container. Add it to both sides on the center decoration and then to the highlight side on the side ones, leaving them a little lighter on the side the in next to the center. Define the bottom foot area with a few more highlights and shines. I used Medium White to Medium White + touch Medium Beige.

Step 11

Add a few highlights or light areas to the mouse. Keep him darker than the Mums and leaves in that area. Just highlight the legs, head etc with some Medium Beige to Medium Beige with tiny touch of Medium White.

Step 12

Establish some highlights to the marble. Keep it lighter on top and a little darker on the bottom. Use Medium Beige to Medium Grey to Medium White. Keep a nice sharp edge between the top and the front side of the marble table. Add some Quinacridone Gold or Perinone Orange and highlight the orange areas of the marble. Dry the surface well.

Step 13 - 31 Minutes into the Video

Give the surface a light even coat of Extender Medium. With this layer we will do a little chequering and tinting. Dress your brush in Indian Yellow + touch Raw Sienna and wash

over the Marigold. This color will sit on top of the highlight and give the impression of more “stuff” or movement in the petals. Nothing adds more interest in a painting than taking your time and developing some layers of colors. Vary the washes of Indian Yellow and Raw Sienna for interest. Add a little Quinacridone Gold, Perinone Orange or Red to the color to chequer and add additional color variation and interest. For the back marigold you can add a tiny touch of Burnt Umber. The Dutch normally do not do this but it will help us keep the tone to the flowers and make the back marigold recede.

Step 14

Dress your brush in Indian Yellow + touch Raw Sienna and wash over the center main leaf (leaf A). Keep this color very soft and transparent. Add to some of the other leaves and buds to vary the greens in the painting.

Continuing with the Indian Yellow + touch Raw Sienna wash transparently over the hollyhocks and white flowers. Just a tiny touch, you do not want to make yellow flowers.

Step 15 - 53 Minutes into the Video

Wash some of this Indian Yellow + touch Raw Sienna over the acanthus decoration on the foot of the container. Wash transparently into some of the table marble. Not over the whole thing, just in small areas. Keep this very transparent and small.

Dry the surface well before continuing to the next step.

Step 16- 1 Hour into Video

Give the surface a light even coat of Extender Medium. Use a bridge if you have one so you do not place your hand on the wet surface. Dress a small brush in Extender Medium, pick up a little Naphthol Red Light + touch Orange and then a tiny touch of white. Be careful on how much white you add because white will make the colors more opaque.

Wash this light pink color over the center of the main hollyhock, flower 1. Vary the amounts and please do not eliminate all the other tints and colors we applied earlier. Wash some over the outside white petals. After you have tinted these on, pick up a little white and sink in the tint to the petals with a little light. Don't eliminate all the tint. Make sure everything is transparent. Tap a little white around the centers and outside petals to sink the colors. Pick up more Naphthol Red Light and touch Brown Madder. With this color wash on some depth color on the back hollyhocks and into the centers. Vary the amounts. Use a dry brush to remove any excess colors you may have. I like the brown madder for the deep tints. It is slightly toned and gives a wonderful deep glow to the hollyhocks. If you go too far out of the shadows with this color, you will need to soften it with a highlight.

Step 17- 1: 10 minutes into video

Go through the other hollyhocks establish a little light pink tint and then some Brown Madder deeper colors as shown on the video.

Step 18- 1: 18 minutes into video

Add additional lights to the mums to sink the yellows. Working back and forth with the flowers add so much so I know it feels we are constantly going back and forth but this is the techniques that add so much depth.

Step 19- 1: 20 minutes into video

Add some additional white highlights to the main rose (flower 5). Keep these highlights to the front of the flower. Then tint with some pinks which you used on earlier flowers. Naphthol Red Light + touch Orange and even some Brown Madder in the deep shadows.

Step 20- 1: 24 minutes into video

Glaze the leaves with some Ultramarine Blue. While this is wet, working some greens into the color. Add some Raw Sienna to your Ultramarine Blue to make a dirty green and glaze some of this color into the center and edges of the leaves. This color is actually warm and will help the leaves advance. Later on, we will glaze with cooler colors to make them recede.

Step 21- 1: 32 minutes into video

Mix Ultramarine Blue + Raw Umber + tiny touch of Carbon Black. Glaze this transparently over the shadows of the main section of the container. Under the leaves. Careful with the edges. Lift the pressure as you come to the center so you do not destroy the highlight. Using the side of your brush, make the shadow line through the center of the container. Go around some of the acanthus decorations to “pop” them off the surface of the container.

Step 21- 1: 37 minutes into video

Mix Ultramarine Blue + Raw Umber + tiny touch of Carbon Black. Glaze this transparently over the shadows on the mouse. Yes you can use this blue color. This will really help parts of him recede, before we go to the cooler colors in later layers.

Step 21- 1: 40 minutes into video

Mix Ultramarine Blue + Raw Umber + tiny touch of Carbon Black. Add and redefine the contact shadows on the marble table. I used a small brush to do this. Use your oval mop to help soften the colors. This dark will help make the metal shine. Add some Quinacridone Gold to this color which will warm it up further. This will give you a nice warm shadow glazing color you can use on the acanthus decoration. Apply this to the center areas of the acanthus. You can then add some of this color through the marble table as additional color and shadow.

Step 22- 1: 47 minutes into video

Dress your brush in Medium Beige and touch Medium White. Use these colors to soften the marble in the table once more. Another layer. Be careful not to destroy all your shadows. We need to do this so we can transfer the watch for the next lesson. Soften all the marble working especially around where the watch will be going. Once this is dry, you can transfer your watch and some other background objects which we will paint in the next lesson.

