

May Instructions
Willem van Aelst Study
©2008 David Jansen

Video Links

[Full Video- May Lesson Disk 5](#)

Video Lesson in 4 parts

[Lesson Link Video Part 1 of 4](#)

[Lesson Link Video Part 2 of 4](#)

[Lesson Link Video Part 3 of 4](#)

[Lesson Link Video Part 4 of 4](#)

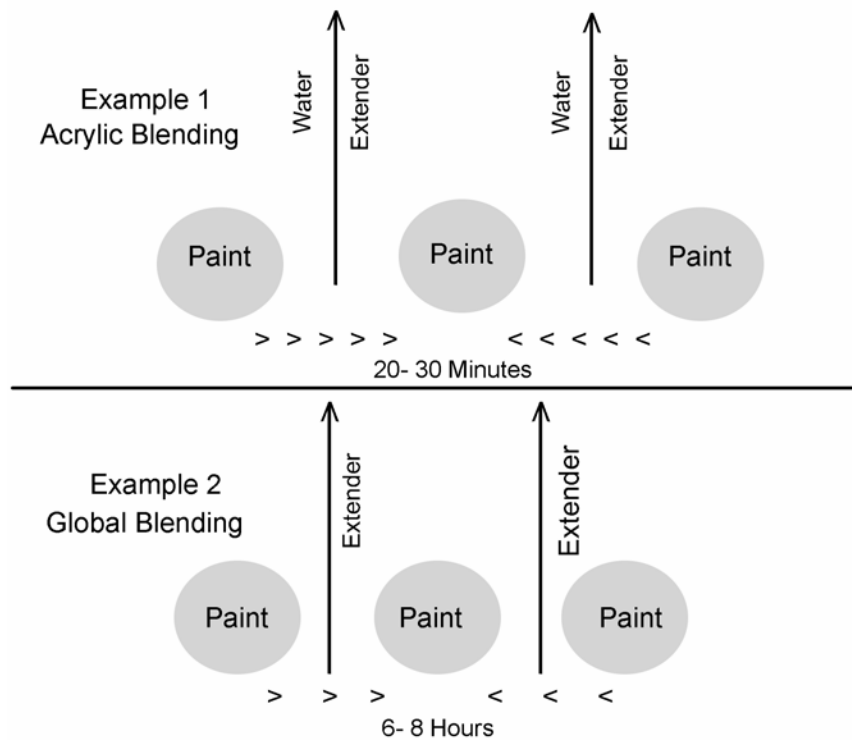
In first 25 minutes of this lesson's video I will be discussing the Global Palette and Global Colors. The painting lesson begins about 30 minutes into the video. In this lesson we will start our first color washes followed by a little highlight and tinting. Very little. We want to start our "Global" colors and then assign the colors throughout the painting. Most of the depth and blending of the flowers will come in later lessons.

Global Palette

The first step is to start our Global Colors. You do not need to have them made completely to start the painting. In the video you will see me start the Global color process then use the colors as washes in the painting. The Global process does not have to be completed to use them in this lesson.

Global Colors

The new Traditions Global Blending Technique gives the acrylic artist further control over the blending and drying time of their Traditions paints. With this new method, the Traditions artist can now slow down the drying time to that of oil, and actually give the Traditions paint a longer and better control over blending than what is found with oils. Why Global Blending? We decided to call this Global Blending because for the first time acrylic artists can use old world oil techniques and paint or glaze all objects in a painting at the same time. They can use all the old world techniques that require the painting to stay wet and blend able. Below in Example 1 we show how Traditions paints normally dry. Acrylic artists for years have put the acrylic paints out on wet paper towels and misted the paints with water to keep them fresh and workable.



Example 1 shows how the paints dry when used as an acrylic. The Traditions acrylic paints contain both water and Extender Medium in each bottle. The relative amount of Extender however is low compared to water. As the water dries, the paint particles move together and dry or cure. Water and Extender both leave during this drying process. Since the amount of Extender is relatively low, the paints typically dry in 20 to 30 minutes. Artist desiring a longer working time will add Extender to the paints and increase the open time. This however is still shorter due to the water that is in the paint and the water that is continually added by the wet paper towel and misting.

Example 2 shows how the Global Blending Technique will increase the drying time. In the Global Blending technique, there is no water in the paint. All water has been replaced by Extender Medium which has a very long drying time, of several days. In the Global Blending Technique, the paints are not misted; they are not placed on a paper towel. The paints are put in a hard plastic container which traps the Extender in the paint and increases the working time. Paints mixed using the Global Blending Method can be placed on your palette and used for 6 to 8 hours before they begin to set. There is no hurry when mixing these colors. They will not dry nor spoil. They will not mold or become unusable. To mix the colors for the Global Blending Technique you need to follow the steps listed below.

Global Blending Steps

1. Into a hard plastic container mix about 3 parts paint to 1 part Extender.

The paint will be a little thin, however as the paint dries, the water will leave and the colors will begin to thicken. The time it takes to thicken is dependent on how much paint you are mixing. Larger amounts will take longer. A tablespoon of paint may take 2 days depending on the humidity.



Adding Extender Medium



Mixing Extender Medium

2. Leave the colors uncovered for 8 to 12 hours. Do not set them in the sunlight as this will cause them to set very quickly. As they begin to thicken, stir occasionally and add a few drops of Extender Medium to keep them liquid. You can paint right away with these colors however they will still contain water which will shorten the drying time.
3. The colors will take 2 to 3 days to thicken and become like oils. At that time, all of the slow drying water has left and the colors only contain Extender. Do not mist or add water at any time. Adding water will shorten the drying time.
4. For large amounts of color, we suggest a large container that can be covered when not in use. For example a 3 oz. Tupperware container for each color works great. You can leave this uncovered for several days allowing the water to dry out. Stir occasionally and add Extender when needed to keep it liquid.
5. Once the water is gone, the paint can be used on the multimedia palette without fear of drying. If at any time the paint starts to thicken, just add a few drops of Extender. The paints will keep for many months in this condition. After several weeks, the paints will stay open longer and may require a hairdryer to assist in drying.

Possibilities

In my studio I have several containers of paint that have been mixed for Global Blending.



Above I am showing a container of paint that was mixed 5 months ago. It was mixed with an equal amount of Extender Medium. The paint has never been covered (over 5 months) nor had additional Extender added to it. This paint lost about 20% of its volume as the water evaporated. Once the water had left the paint has a very long drying time. During our test the paint did not dry for 18 hours. Drying time depends on the thickness of paint you apply. Thicker layers of paint will require many hours to tack and dry. Because of the volume of paint in this container the paint will keep itself workable. We have stirred this paint about once a week for the past 5 months however nothing has been added to it.

When the Traditions paint was first developed we had several options due to the new type of resin that is being used in the paint. The drying time of the paint can truly be controlled. We decided to adjust the drying time of the paint to that found in older acrylics. By creating this method we felt future acrylic artists would have greater control over the paint and thus techniques used to create their art. Artist today using these mixing steps can paint exactly like oils, and even surpass the blending time found with oils.

The true test of these mixes is time. It takes time for water to evaporate from the paint. Once the water has evaporated the palette maintenance is very low. As the water is evaporating, you may need to stir occasionally and add small amounts of Extender.



Photo of Global Blending Mixes that have been on a Multi- Media Palette for over 12 hours. They have not been misted nor have any Extender added to them. Colors continue to stay fresh and workable. This colors were mixed one week ago.

Photo from Sue Pruet MDA DVD.



Global Blending Palette used to create this painting.

Painting by David Jansen MDA

Notice the color variations and soft blends, especially in the center rose and white flowers. The true look and technique of oils can be achieved by the acrylic artist.



This Global Painting Palette is 5 weeks old and was used to create the painting above

This palette has also painted over 6 paintings and is still fresh and usable. This palette will be usable for several years. It has not had Extender added to it for the past 2 weeks.

Starting Lesson 5, May Lesson.

Step 1.- Color Washes- 30 Minutes into Video 5

Once you have your Global Palette prepared you can begin to paint. The colors do not have to be global to start this lesson.

For most of these steps I will use a 6 filbert brush. You can also use a flat if desired.

The first step is to assign the flowers a color with a soft transparent wash of color. In the colors you have 2 yellows, Indian Yellow and Diarylide Yellow. The Diarylide Yellow will be used later in the painting when we start our additions of white. The Diarylide Yellow emulates the orpiment pigment that was so popular those the 16th and 17th centuries. For the first yellows we will use Indian Yellow. Ultramarine Blue will be the

main blue for these first washes. Naphthol Red Light and Perinone Orange (alternate is Vermillion) will be used for the reds and pink colors.

We want to keep these first washes warm. We will use warm colors so the depth increases. It is easier to cool a warm color in a painting so if the objects start warm we can adjust them later and this warm color sitting under a cool color will add more depth because the warm color will want to advance through the cool color giving the impression of more depth.

Marigolds, Flowers 6 and 10

Start by giving the surface a light even coat of Extender medium. This is optional, but I like to do this because it brings the colors to life. Wipe the surface to remove any excess Extender. Dress your brush in a little Indian Yellow and then add a touch of Perinone Orange to orange the color slightly. Make this very transparent with Extender. Wash or glaze this over our main marigold flower. As you wash this on, make sure you move your brush in the direction of the petal you are glazing. You do not want any spots of color or washes to not follow the flow of the petals. Look for some color variation; in other words, add a touch more orange or yellow to change on part of the marigold so the color changes which adds more interest.

Add more Extender Medium so the color is more transparent and wash over the back marigold following the direction of the petal. Add a touch of Diarylide Yellow for example to change the color slightly, you just want variation. An artist can control the brightness of washes in a grisaille painting by making the colors more transparent in the back objects or allowing the grisaille to do the work. Objects that have less white in them will reflect less light and look darker and duller.

45 minutes into video.

Hollyhocks

Mix Naphthol Red Light with Extender and a touch Perinone Orange. Add lots of Extender and glaze on some of the back top Hollyhocks. Vary the amounts for some interest and **leave some of the grey grisaille** showing for more depth and interest. Apply the colors in the directions of the petals so that any color streaks or spots will flow with the petals. I started on flower 7 before working flower 1.

Mix Naphthol Red Light with Extender and add more Perinone Orange, which will warm the color further. Wash over the center Hollyhocks, starting with flower 1, following the shapes of the petals we have painted. Wash transparently over some of the outside petals for variations. Always look for variation for interest. Pick up a little more of the color on the corner of your brush and tap into some deeper shadow areas of the center. This will add more variation.

After you have worked the main Hollyhock (Flower number 1) move on to flowers 8, 9, and 11. Do not forget to vary the colors for variations.

59 Minutes into Video

Rosebuds

Wash with Naphthol Red Light. Use this on both flowers however as you see in the video the back one will recede because it does not have as much white in the flower which will make the Naphthol Red Light appear more toned.

61 Minutes into Video

White Rose, Flower Number 5

Wash the center of the white rose with transparent Naphthol Red Light. Then add more Extender Medium and wash the outside petals. This will give the appearance of light pink. You can soften the color wash with a large soft dry brush. You do not want any puddles at this time. If you want anything darker, it is best to dry and do it in another layer than to keep playing with this first wash.

65 Minutes into Video

Leaves

For this step we will start the leaves with a wash of Ultramarine Blue as done by van Aelst. Ultramarine blue works well for these techniques because unlike popular opinion, it is a warm pigment. Many artists use it as a cool but in reality it is warm. It is cooler than Naphthol Red Light, but it is warm and an excellent choice to start the leaves. Wash over the leaves transparently following the directions of the center veins and leaf veins.

Wash some of this blue on the other outer stems and Hollyhock buds on the left and top of the painting. Varying colors for interest. Do not cover all the grisaille.

72 Minutes into Video

Blue Container/Vase

Wash with transparent Ultramarine Blue. Avoid the front of the vase because we want to leave some of the warm grey light in that area. Use choppy, pats of the brush so you do not lose all the interest in the container. Deepen around the acanthus leaf decoration on the base of the container. This can be a little heavier under the leaves which will help separate the container from the blue leaves. I even washed a little on the mouse to help push him back and give a harmonious undertone to the painting.

Wash the brush very well then dress in some Extender. Mix Quinacridone Gold and a touch of Raw Sienna. Wash over the acanthus leaf decoration on the base of the container. Follow the shape of the acanthus as you did on all the other objects so any streaks will flow with the design.

78 Minutes into Video

Marble Table

Wash in some transparent Burnt Umber in the shadow areas on the edge of the marble table and under the container. Just in a few places to develop more color variation and interest. I really like to use it on the edges of the table which will help add the shadow interest between the top and the edge as shown in the video. Make the color more transparent and then wash over some of the grey and tan marble veins on the edge to help shadow them. Add some under the mouse to set a contact shadow. No need to be perfect

here, just refine the color a little adding shadow. After you have the table finished, get the painting very dry.

85 Minutes into the Video

Deepening colors

Give the surface a light coat of Extender Medium and wipe off any puddles.

With this step we will repeat the colors again just them slightly different. This again will add more color variation which is what we are looking for. Start with the marigolds and repeat the flowers and colors we just used. This will make some areas, however look different because the colors will be heavier. If you get too much color on, do not worry about it because in the next lesson we will be coming over some of these colors with the white and light values again to soften them and re-enforce our highlights.

100 Minutes into the Video

Green the Leaves

Mix Raw Sienna + touch Indian Yellow and then add touch Ultramarine Blue. This will make a warm slightly toned green. Wash this transparently over some of the large front leaves (leaves D,E and F) allowing some of the blue from previous washes and greys to show through. You can add a touch more Ultramarine Blue to shadow under the mums (flowers 3 and 4). With this color wash over some of the other leaves (B and C) so they are a little different than the others. Work through the rest of the design with these various greens leaving some areas and stems still blue for interest.

Warm the center main leaf (leaf A) with the green + more Raw Sienna and touch Indian Yellow. This will make the leaf a little more on the yellow side. Tap into the leaf in areas to add color variation. Do not stroke down the length of the leaf.

113 Minutes into the Video

Soften the Marble

With this step we will add back and soften some of the marble. Sideload the small brush with some Medium Beige. Tap this along the top of the table line. This will soften some of the orange color. Add a touch of Perinone Orange to change the color. Soften some of the orange areas of the marble with more Perinone Orange mixed with Medium Beige. This step just gives more body to the colors already there. Add a touch of Burnt Umber to these colors and add a little to the edges of the table which will soften them. Do not apply too much. Do not go opaque or so heavy that you lose all the underpainting. We have much more to do on this table and we just want to begin to soften it.

Dry well and prepare for the next lesson. Do not forget to stir and maintain your globals as needed.

