

November Instructions
Willem van Aelst Study
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Video Links

[Full Video-September Lesson Disk 10](#)

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

Rose Details

One thing that I notice while studying this technique was his use of layers. For most of the technique we have been following the Flemish layering technique. For the rose, he seems to change. During the later part of the Flemish period of painting there emerged a new technique that became very popular. This was a technique very similar to the Flemish however it allows for more depth to be developed. This technique was called the Venetian technique. In the Venetian technique, artists would start the painting like the Flemish but later change some of the layering and allows for more undefined edges. Colors would be “scumbled” on the surface to produce softer edges. This is what appears to have been done on his rose.

Willem van Aelst painted this picture at least twice. The first time with a more structured rose and the second time with this slightly softer version of the rose. I believe he was searching and experimenting like many artists do. For the rose, I will use a modified Venetian technique which will come close to his look.

For the success of this technique, you must not try to copy. Let your rose be a little different. If you get the transparent edges like the Venetian technique then you have succeeded. If you try to copy exactly the chances are you will over paint the rose and make it opaque. Please relax, have a good time and let your rose be a little different.....mine is.

Step 1

Forst use a small brush and detail the watch. I used a dry surface and a liner brush loaded with Burnt Umber. Outline and separate the color bands. Then using a small round or filbert begin to add the white shines with Titanium White. Use this as a scumbling technique. Using a small filbert with some Raw Umber, Ultramarine Blue, Carbon Black and touch Titanium White. Add some soft shines to the back glass.

Use some umber to separate the lines inside the watch. Tap on some light shines with Indian Yellow, Raw Sienna and Titanium White. Add the shadows, details and shines to the watch key.

Glaze any areas that become too light with some Quinacridone Gold, Raw Sienna and Burnt or Raw Umber. If you take out too much or it because too heavy, soften the glaze with some Raw Sienna.

Step 2 Video Reference 6:00 The Rose

Using a soft brush, give the rose a light coat of Extender Medium. This will allow you to evaluate the colors and allow us to do a little hounding. Using some Pine Green and Carbon Black, go around the rose on the leaves and add the dark shadows. Let some of this go over the edges of the petals to get that Venetian look. Deepen the back of the rose by using this color with a little more Carbon Black and Brown Madder. Look for color variations. Add some of this color to the base of the rose. I added a touch more Brown Madder when I worked in this area. Again, color variation is extremely important.

Add some Naphthol Red Light + touch Medium White and wash over the main sections of the rose to cast it slightly pink. This is not a white flower. It has a gentle pink cast to it. While this is wet we will soften this color by adding a little white. Use a small filbert or desired brush and dress in some Titanium White. Use this to clean up the edges of the petals and also build the bowl of the rose. Do not make this opaque. It can happen real easy so move back on the handle of the brush and keep this very soft. **Video Reference-19 minutes**

Develop the edges of the bowl petals using just the corner of the small brush. Tap in some light color into the bowl to build it one more time.

Step 3 More Petals Video Reference- 30 minutes

Wash the center petals with some various reds. Make some soft pinks by adding a little white, Medium White or Greys. Add some variation to the center petals. Pick up an edge of Titanium White and add a few lighter petals.

Step 4- White Scumbling Highlights- Video Reference 35 Minutes

Using a small brush we need to apply a dry application of a highlight. Dress your brush in some stiff, not wet Titanium White. Add a touch of pick color to soften this. You do not want pure white. Drag over the surface to make sure the color “granulates” or scumbles over the surface. Using very light pressure, go over the edges of the rose petals to soften them.

Use the edge of the brush build some soft petals edges.

Step 5 Glazing Video Reference- 51 minutes

Dry the surface well. Then give a soft light even coat of Extender Medium. No puddles. Dress your brush in some Brown Madder, and glaze over the back of the rose to deepen the red color. Add a little umber or black to change to color looking for color variation.

Soften any areas that get too dark with a touch of Titanium White and your small brush.

Video Reference- 1:02 minutes

Define any edges again or any areas that need to be cleaned up. You can repeat this several times until you get the look you desire. Deepen the darks around the flower, on the leaves which will advance the rose.

Step 6 Small center flowers Video Reference- 1:08 minutes

With a light even coat of Extender on the surface, dress your small brush in some reds, pinks and edge in Titanium White. Add some petal interest to the center flowers.

Step 7 Leaves Video Reference- 1:12 minutes

Deepen some of the back leaves, their shadows and soften with some medium green values. Since these are in the back, we need to use Phthalo Green Blue, umber and black. Clean up some of the edges against the flowers which will help the flowers advance.

As the leaves come forward, add more Pine Green and touch Medium White to warm and lighten the leaves. Make sure they do not get as light as the leaves in the very front. Look for a flow to the values of the leaves. **Video Reference 1:19 minutes.**

Step 8 Leaves Video Reference- 1:22 minutes

Continue glazing around the flowers with some dark colors to define the edges.

Step 9 Marigold Video Reference- 1:24 minutes

Dress your brush in some Brown Madder, Quinacridone Gold and Raw Sienna. Pounce this around the lower right side of the marigold. Dress your brush in some Indian Yellow and Quinacridone Gold and go over the upper left (light) side of the marigold.

Pick up a little Medium White and White on the tip of your brush. Tap in some highlights to the tips of a few petals. You are looking for some color variation. Stroke a few petals to add some streaks.

Stipple the center of the marigold with a liner dressed in Indian Yellow, Raw Sienna and White. **Video Reference- 1:30 minutes** Work several layers of small sots with different values.

Use these colors and techniques on the other marigold, but keep the colors a little darker so it recedes.

Step 10 Leaves Video Reference- 1:44 minutes

Clean up the leaves around the Marigolds and hollyhocks with some Pine Green, Raw Sienna, Indian Yellow and White. Add some of this color to the main center stem. I also added the smaller stem to the spent hollyhock in the center. Shadow with some Pine Green, Umber and Carbon Black.

Next lesson we will finish the final details and add the final touches the other leaves.



