

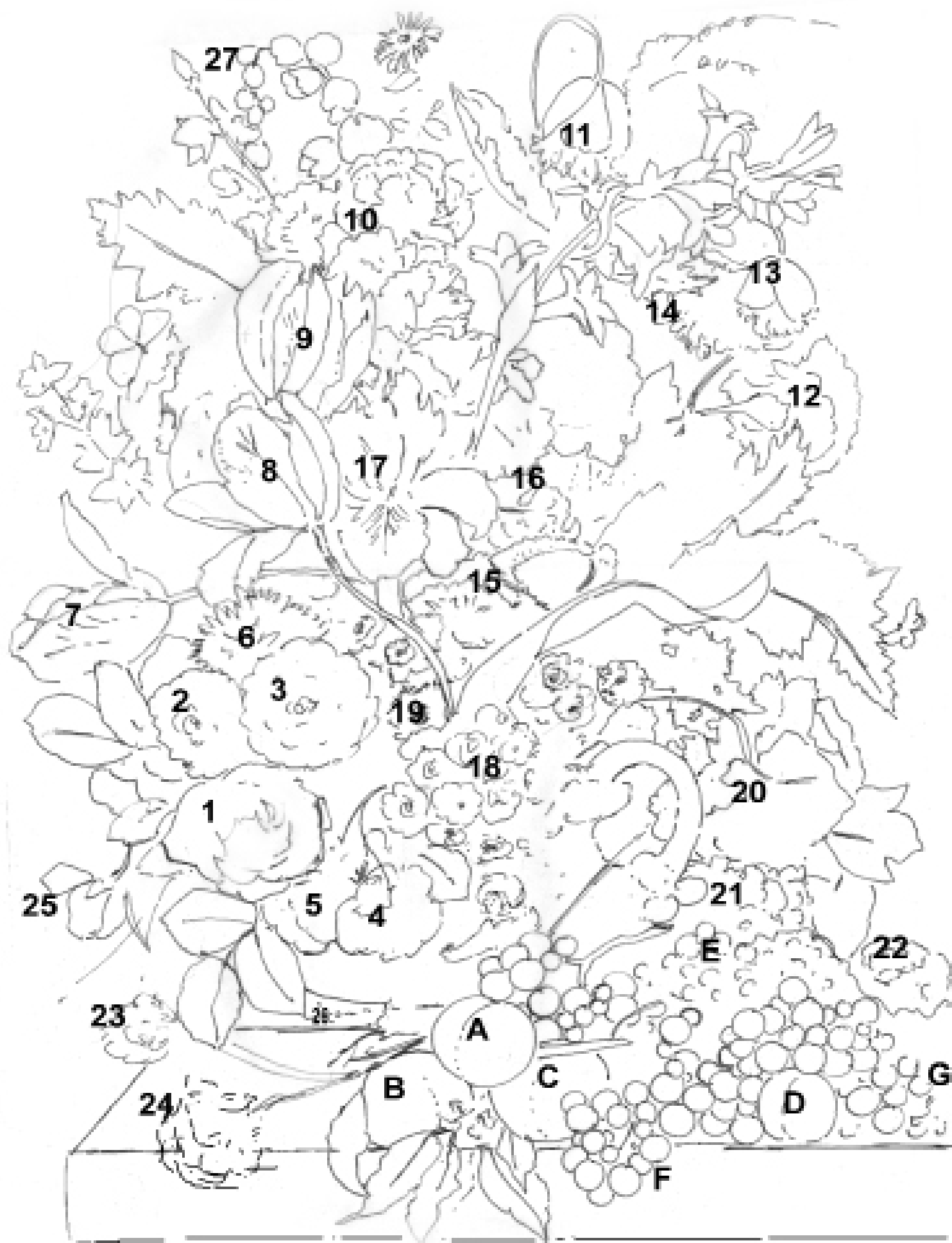
Dutch Masters

Lesson 18- Refining the Top Flowers and Leaves



In this lesson we will return to the top flowers to add the next layers of details. Keep your colors thin. We will be pushing these flowers back with more hounding in later lessons and texture in the colors will make that glazing technique more difficult.

We will also add the first smaller leaves and flowers. None of these will be completed with this lesson so keep moving. In the final lessons we will detail all these flowers with smaller brushes and color.





Step 1
Using a large soft brush give a light even coat of Extender Medium to the top with flowers.



Step 2
Brush mix some Indian Yellow with a little Hansa Yellow using a small filbert. Apply thinly over some of the flowers and stems to vary the color.



Step 3
On the palette brush mix white, black and the yellows we just used to make some various values of light warm whites and greys.



Step 4
Move over to one side, add more black and a touch of Ultramarine Blue which will cool the color and make some darker values for shadows.



Step 5

Begin to rework and refine the white flowers with the light and the dark. I apply light, then adjust with dark values. Keep thin.



Step 6

Mix some Hansa with the blue to make some greens. We work thin and repeat if necessary. I will repeat these flowers a couple more times in the lessons so no need to be perfect now.



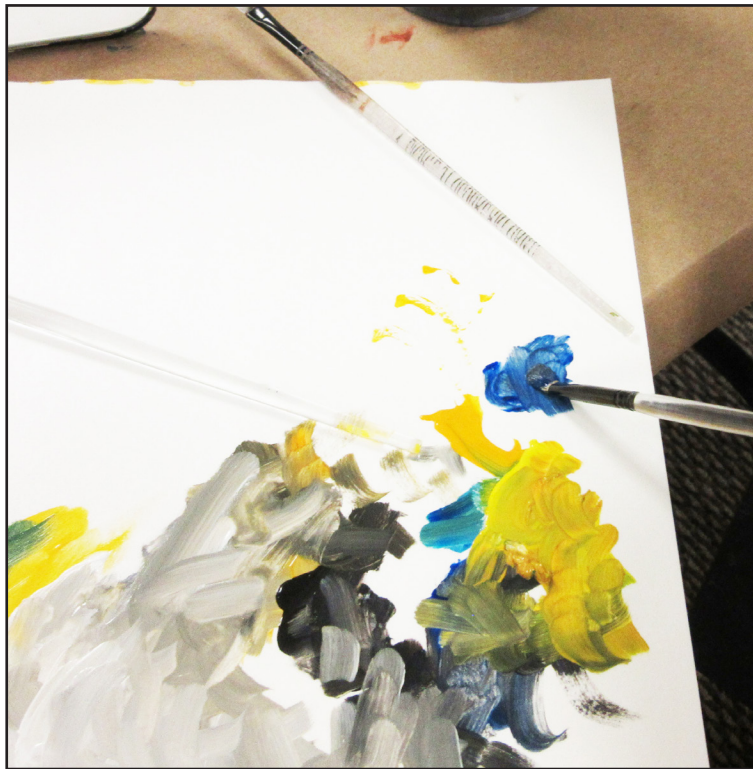
Step 7

Add some greens to the stems and the tips of some of the flower buds. Keep thin and no texture.



Step 8

Continue to work the lights and then the darks. Define the edges of the petals in front and use darker values in the back. We will put some glaze on these later.



Step 9
Wipe the brush and add some Ultramarine Blue.



Step 10
Add some strokes of blue to the stems to vary the color.



Step 11
Add a few strokes to the flowers and then soften with some lighter white values. Continue to refine the shapes of the flowers.



Step 12
Add some black, yellow and Phthalo Green to the brush and mix on the palette. Remember, thin color so not too much on the brush.



Step 13
Apply the thin shadows to the poppy bud (flower 13) with the dark. Better to repeat the colors several times than to use thick color. Remember, paint in thin layers.



Step 14
Brush mix some Brown Madder and Naphthol Red Light on the palette with the small filbert.



Step 15
Add some strokes to the poppy bud, varying the reds for interest. Add some lighter orange with Hansa + Naphthol Red Light.



Step 16
Tone down the orange with some green and touch black. This will grey and cool the color.



Step 17
Add some of the darker, cooler and toned reds to the flower behind the poppy bud.



Step 18
Brush mix some light oranges with the toned reds and yellows and stroke on some of the petals of the back poppy. Soften with some toned reds.



Step 19
Add some toned oranges to the smaller bud behind the leaves.



Step 20
Brush mix some dark, blue greens and darken with some black.



Step 21

Using the small filbert we need to place the smaller jagged edged leaf in front of the back poppies. Use the chisel to make the edges or the point of a small round.



Step 22

Brush mix some of the green into the darker reds to tone them and darken.



Step 23

Using small strokes and touches add some darker colors to the shadow side of the back poppy.



Step 24

Lighten the orange and reds on the brush and then add some petals to the light side of the back poppy.



Step 25

Brush mix some greens with some Ultramarine Blue and lighten with a little white.



Step 26

Use this cooler blue green to base in some back leaves behind the white top flowers. Keep the color thin and work in thin layers. Repeat if necessary.



Step 27

Brush mix the colors a little darker with some blue and black and add some shadows to the leaf and the back turned down poppy.



Step 28

Brush mix a light toned grey white. I make this from all the palette colors.



Step 29
Add this to the center petal of the turned down poppy.



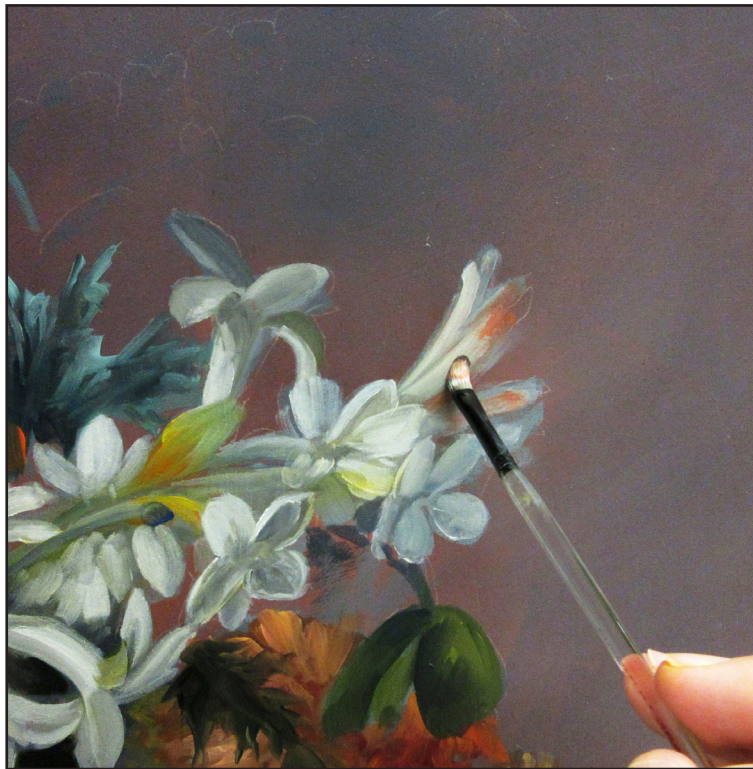
Step 30
Lighten the color with a little more white and add some lighter strokes to the left side of the poppy.



Step 31
Add some white to lighten the blue green and add to the side petals of the poppy. Make a edge of the poppy on the right side



Step 32
Add some of the light blue green to the back leaf to suggest the jagged edges of the leaf.



Step 33

Brush mix some reds and oranges and drag over the tips of some of the white flowers to vary the color. Keep the colors thin.



Step 34

Mottle the greens with some lighter yellows. Not too bright because this is a back leaf. Keep about the same brightness as the poppy.



Step 35

Using the chisel of the brush add the jagged edges of the leaf pulling from the outside of the leaf toward the center vein line.



Step 36

Brush mix some oranges and reds and add to the center area of the leaf to give the suggestion of the leaf turning color.



Step 37
 Lighten the yellow green with a touch of white and using the tip of the round or the chisel of the filbert, add the light tip strokes to the leaf.



Step 38
 Brush mix some darker greens and add to the shadows of the leaf. Leave the light tips and jagged edges.



Step 39
 Using the larger flat, add a thin coat of Extender over the back flower buds.



Step 40
 Mottle a larger flat or filbert with some light toned blue green and lighten with some white. I also greyed with a touch of black.



Step 41
Apply some of this color in a thin layer over the back flower buds. Use a thin layer and vary the color a little from bud to bud.



Step 42
Brush mix the color a little lighter with some white and yellow.



Step 43
Using the corners of the flat add some touches of light to the ends of the buds to simulate the flowers beginning to open.



Step 44
Brush mix the color a little lighter with some yellow and white.



Step 45

Add this color to the ends of the buds to simulate the look of the petals that are about to open. I tapped the color into the center. Keep thin, no texture so we can glaze later.



Step 46

Brush mix the color a little darker with some black and blue greens. This is a toned grey, blue green.



Step 47

Use this color to paint the folded petals of the bud. Pull down the front. Let the darker color contrast the lights we just applied.



Step 48

Add some touches of darker colors to the other buds, leaving some of the light color to simulate the opening of the flowers.



Step 49

Now we will add some back smaller leaves to the right side of the back buds and then shadow them with some darker greens.



Step 50

Brush mix a light toned white, no lighter than the front light flowers, about a value 6. Add some strokes to the top daisy flower.



Step 51

Brush mix some Raw Sienna with touch Yellow Oxide and Hansa. This simulates the yellows he used. Add the center to the top daisy.



Step 52

Brush mix a toned dark yellow green from the greens yellows and black.



Step 53

Add this to the top daisy, pulling some shadows around the center and then out into the petals. Vary the amounts.



Step 54

Brush mix a toned red with the darker greens and reds. Add this to the right shadow side of the center. Use small taps of the brush to vary the look.



Step 55

Brush mix the colors a little lighter and add to the top left of the center. I used the tip of the small filbert to vary the color.



Step 56

I restated the light petals again and then restated the darks on the petals. We will do this again as we refine this flower one more time in the last lessons.



Step 57

Here you can see the top daisy in lightness in comparison to the front flowers. Do not make the top daisy too light or it will distract from the other flowers.



Step 58

Brush mix some Ultramarine Blue and white to make a lighter blue and add to the side blue bell flowers. Add some blue shadows. Keep understated.



Step 59

Brush mix a lighter green and add to the larger leaf on the left side, pulling the color in towards the center.



Step 60

Brush mix a toned orange and darken slightly with some black.



Step 61

Add the toned orange and red to the center area of the leaf, pulling the color out towards the tips of the leaf.



Step 62

Brush mix the color darker with a little black and add to the ends of the leaf and pull to the center. Leave the light green tips to the leaves.



Step 63

Using the darker red, pull a long stroke down the center of the leaf to suggest one side of the center vein line of the leaf.



Step 64

Pull a stroke on the other side leaving a small line where we will add the vein line in the details of later lessons.



Step 65
Mottle the yellows on your brush. Mostly Raw Sienna.



Step 66
Hold the brush flat and drag over the surface to make a mottle surface with the yellows. We will use some dry brush scumbling later.



Step 67
Lighten the greens with a little white and yellow and then pull some light tips to the leaves. Vary the lengths of the strokes.



Step 68
I used the chisel to make some of the jagged edges. We will use a liner brush in later lessons to clean them up.



Step 69

Here you can see the final leaf for now. We will refine all these objects when we start to add the final details in lesson 20-22.



Grisailles

If you want to mix your own greys that are shown in this video, please use the chart below. Please note, these mixes ratios are for Heritage colors and will not work with other brands due to the amount and quality of pigments.

Mixes- Use the following ration.. For example Value 6 would be 8 parts White to 1 part Black.

Value 1- Carbon Black	Black (PBk7)
Value 3- Dark Grey Value 3	PBk 7 (2) + PW6 (1)
Value 6- Medium Grey Value 6	PBk 7 (1) + PW6 (8)
Value 8- Light Grey Value 8	PBk 7 (1) + PW6 (30)
Value 10- White	PW6