

Powder Bowl with Roses

by Wendy Shortland



Level

Intermediate/Advanced

Learning Objectives

Transparent painting
Monochromatic colour plan

Materials:

Powder bowl
Blue Saral paper
Base-coating (one-inch) brush
No 6 filbert brush
Liner brush
No 4 flat brush
No 2 filbert brush

Old flat brush for edges
Stylus

Matisse Polymer Matt Varnish MM6
Matisse Marbling Gel MM16
Matisse Victoria Pink Base Coat
Matisse Drying Retarder MM1

Matisse Flow Formula:

Burgundy
Titanium White
Burnt Umber
Mars Black

Preparation:

1. Paint your piece with at least two coats of Matisse Victoria Pink Basecoat using the one-inch brush.
2. When painting the second coat on the outside of the piece, add a little retarder to your brush then slip-slop a very small amount of Burnt Umber through the basecoat.
3. Allow to dry.
4. Transfer your pattern using the blue saral paper. Do not trace the tiny leaves and tendrils, as they can be painted free-hand at the end.

Instructions

Basecoating the flowers and leaves.

5. Using the No 6 filbert brush, base paint the leaves and flowers very casually, using a transparent mix of Burnt Umber and Marbling Gel.
6. Paint the leaves with smooth strokes coming out to a point on the chisel edge of your brush.
7. The roses are painted in a swirl, with the bottom petals being painted in short strokes towards the rose.
8. The small flowers are painted with dabs.
9. Allow to dry.

Shadows

10. Paint shadows in the throats and bowls of the roses with a small amount of Mars Black brush-mixed with Marbling Gel giving a very transparent colour.
11. Use your No 6 filbert brush and paint a dab in the centre of the small flowers.
12. The leaves have shadows painted where they sit under the roses.
13. Allow to dry.

Painting the leaves.

14. Using your number 6 filbert brush, brush mix Burgundy and Marbling Gel and sideload in Titanium White. Blend this mix on your palette once or twice before painting on your piece.
15. Paint the leaves from the base towards the point, using comma strokes and coming up on the chisel edge of the brush as you reach the point. Vary the way you paint the leaves. They should not be all the same.



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Painting the daisies.

16. The daisies are also painted with the No 6 filbert brush loaded in brush-mixed Burgundy and Marbling Gel. This time a tiny amount of Titanium White should be picked up on the tip of the brush. The petals should be painted from the outside towards the centre.
17. The centre of the daisy can be darkened with a little more Burgundy if necessary.
18. A circle of small dots is painted around the centre in Titanium White with the tip of the liner brush.
19. Outside this, random Burnt Umber dots are placed around the centre in the same manner.

Painting Rose A.

20. Again, load your No 6 filbert brush with brush-mixed Burgundy and Marbling Gel, and side-load with Titanium White. Blend on your palette.
21. Always place the side-load of white to the outside of the rose. A small c-stroke is painted behind the throat of the rose, with a comma stroke either side.
22. Also at the back of the throat, but in front of the first c-stroke, a rounded c-stroke is painted to form the throat.
23. The remainder of the rose is painted with comma strokes, alternately to one side, then the other.
24. Darken the throat of the rose with Burnt Umber if necessary.
25. The throat of the rose is painted with small dots of Burnt Umber, low in the throat, using the liner brush.
26. When dry, a few Titanium White dots are painted in the same manner.

Painting Rose B.

27. The brush is loaded the same as for Rose A throughout.
28. Behind the throat is painted in the same way as Rose A. (First a small c-stroke with a comma either side, then a longer c-stroke forming the throat).
29. Then the outer side petals are painted (two each side) with comma strokes.
30. The bowl of the rose is painted with an s-stroke either side, with another a little bit lower if necessary to fill in the bowl.
31. The front petal of the bowl is painted with one very round c-stroke, and this can also have

another one within it if you wish.

32. The lower side petals can then be painted with comma strokes and the front petal with a loose c-stroke.
33. Extra petals can be added also.
34. The throat of the rose is painted in the same manner as Rose A.

Painting the Filler Flowers.

35. These flowers are painted with a No 4 flat brush, loaded with brush-mixed Burgundy and Marbling Gel, and side-loaded with Titanium White. Blend a little on your palette.
36. Each petal is painted as a short c-stroke, but very casually and wiggled a little bit.
37. Darken the centre of the flower with Burnt Umber if necessary and paint tiny Titanium White dots around three-quarters of the centre using your liner brush.

Finishing

38. Some areas between the flowers and leaves, and close to some areas of the pattern, will need a shadow. This is done with a very transparent mix of Marbling Gel and Burnt Umber. Fade out to nothing.
39. Paint the shadowy leaves with your No 2 filbert brush with Marbling Gel and Burnt Umber brush-mixed. Either follow the pattern for placement, or place them where you think necessary on your piece.
40. These transparent small leaves are joined up with watery Burnt Umber on your liner brush.
41. Some of the larger leaves may need a vein painted in with your liner brush and watery Titanium White.
42. The routed edges of the box are painted with the old flat brush and a mixture of Burnt Umber and Burgundy (1:1).
43. Varnish with Matisse Polymer Matt Varnish MM6.

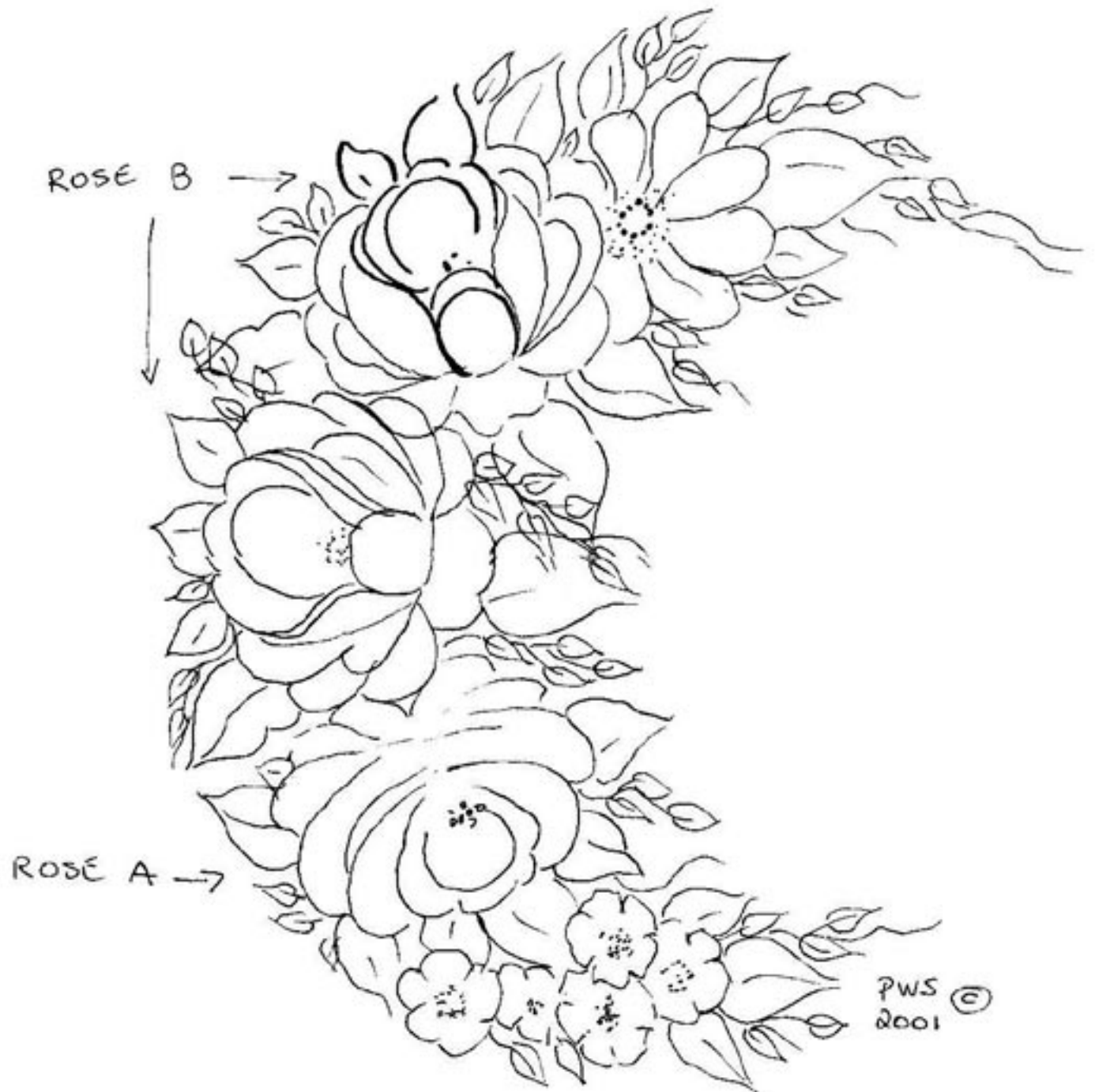
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