

mont marte[®]

How to paint a Realistic rose in Oil Paint



Materials List...

The materials for this lesson can be found at a Gold or above Art Centre.

Go to www.montmarte.net to find the one nearest to you.

MPN0026	Mont Marte Drawing Set 8PCE
CMMD9012	Mont Marte Double Thick Canvas 91x121cm
MPO0001	Mont Marte Traditional Oil Paint 100ml Titanium White
MPO0016	Mont Marte Traditional Oil Paint 100ml Ultramarine Blue
MPO0022	Mont Marte Traditional Oil Paint 100ml Sap Green
MPO0026	Mont Marte Traditional Oil Paint 100ml Yellow Ochre
MPO0045	Mont Marte Traditional Oil Paint 100ml Red Ochre
MPO0047	Mont Marte Traditional Oil Paint 100ml Mars Black
PMSA0015	Mont Marte Satin Series Acrylic Burnt Sienna
PMSA0016	Mont Marte Satin Series Acrylic Raw Umber
BMHS004	Mont Marte Taklon Oil Brush Set In Box 7pce
MPB0056	Mont Marte Taklon Wide 75mm
MCG0059	Mont Marte Palette Knife #4
MCG0058	Mont Marte Taklon Wide 50mm
MAXX0019	Mont Marte Plastic Brush Washer
MAPL0002	Mont Marte Easy Clean Wood Palette
MAPL0004	Mont Marte Stainless Steel Twin dippers
MOMD1206	Mont Marte Refined Linseed Oil Paint Medium
MOMD1208	Mont Marte Thickened Linseed Oil Paint Medium

Also required:

Turpentine (natural pine)



1

1. Transferring the image.

On page 8 there is an accurate outline of the rose that you can refer to for this step. Use an HB pencil and transfer the rose as accurately as you can. Lay the large petals in first and move in towards the centre. When you draw in each petal you'll find it will provide location points for the adjacent petals. Make sure you put in every petal and understand where the position of each petal relates to the petals around it.

It's also a good idea to lay in any shadow areas at this stage. Although this is not compulsory it reminds you where to lay in dark tone when it comes to the grisaille stage.

JOE'S JEM

In this project I have used a 91x121cm Canvas. A smaller 60x x90cm canvas could be used also. Tinting the Canvas not only seals the drawing but it allows one to read colours better as colours painted onto a white canvas can show as darker. It also enables parts of the tint to show through in the over painting and this recurring tone provides some unity within the work.



2



2. Tinting the canvas

Squeeze out some Satin Series Acrylic Raw Umber and Burnt Sienna. Use a large brush and paint this mix in around the rose into the background. Let this dry and then paint a thinner coat over the entire canvas including the rose. Let this dry before commencing the next step.

JOE'S JEM

Tinting the canvas may seem needless as it is just going to get covered with a top coat, but remember that a coat of paint is very rarely fully opaque so the underlying colour adds a certain quality to the topcoat.



3



4. Creating the grisaille

Pour out some Thickened Linseed Medium into a twin dipper. Next squeeze out some Titanium White and Mars Black onto an easy clean palette. From here we need to create 6 steps of tone moving from the White to black as illustrated in the first image on this page. This can be done by mixing quantities of the Black into the White, increasing the amount the further up the steps as you move to the Black. The step before the Black only has a touch of Titanium White mixed into it.

Now we have our medium laid out and our 8 tones mixed we can start the grisaille.

The best process to follow is to break the flower into sections and/or petals. The rule of thumb is to start with the darks first then work up to the lights. Keep the applications of paint as thin as you can. Once all of the tones are in on the section you are working on, you can blend them together with a clean dry brush. Work from section to section but don't move on to a new section until the previous one has been completed.

The core of the rose is quite tightly packed with petals and will be in more shadow. As you move to the edge of the flower the petals will become lighter in tone. In this case it is better to lay in the lighter tones and add the darker tone into this. Mars Black has very strong tinting power, so add the black sparingly. When adding a dark tone into a lighter tone it's a good idea to wipe the excess paint off your brush onto a rag, and use the remnants on the brush to slowly add tone to the lighter colour.

When you have added tone over a petal you can use a clean soft brush to blend all of the tones so they all transition smoothly.

Once the grisaille on the flower is complete, create a mix of Mars Black and Thickened Linseed Oil in equal proportions and paint in around the flower.

JOE'S JEM

A grisaille, also called a dead underlayer, is a tonal under painting created from Black and White. Painting this grisaille of the rose is the most challenging part of the project and does take some practice to get right, but with trial and error and careful observation a good result can be achieved. It is recommended to closely watch the accompanying video for this step.



4



5. Adding the droplets

Adding details to a painting can improve a work greatly and add much interest. In this project we add water droplets in areas. You can add as many as you like.

The steps are as follows:

- 1) Draw the position of each droplet onto the flower with a fine tip marker
- 2) Paint in the perimeter of each droplet with a light grey line. Paint the grey at the front of the droplet and behind the droplet to suggest a shadow.
- 3) Darken the area at the front of the droplet.
- 4) Add Titanium White into the rear of the droplet and blend the white into dark grey at the front of the droplet.
- 5) Lay some white into the shadow directly behind the droplet. (This will suggest light travelling through the droplet).
- 6) Lay a thin line of white onto the front of the droplet to suggest a highlight.

if the droplet is in shadow it will reflect dark tone and will be much darker.

JOE'S JEM

When you place your droplets keep the direction of the light source in mind. A subtle shadow will be present and this obviously will be behind the droplet and away from the light.



5

6. Adding the glazing

Squeeze out some Yellow and Red Ochre, some Ultramarine and some Sap Green. Refer to the Image on page 9 and lay the colour in accordingly.

Dip the brush into the twin dipper, mix it into the chosen colour on the palette and then lay it into the appropriate area. Use a medium taklon filbert as the soft filaments don't leave bristle marks in the translucent coat.

Once the flower has been fully glazed mix a little medium with Titanium White and lay it into the highlight areas and gently blend it into the glaze.

For the background create a Sap Green and Mars Black mix in equal proportions and reduce it with Refined Linseed Oil medium.

JOE'S JEM

For the glazing into the background we recommend Refined Linseed Oil Medium be used. Refined Linseed Oil is thinner than Thickened Linseed Oil Medium and flows a lot easier allowing for a faster and smoother application of colour.





