

PAINTING FLOWERS

The Sam Sidders way !



A floral centerpiece can set the mood of a room or an event and also give insight into the personality of the host. Floral paintings can do much the same thing. They can also give one a look at the personality and attitude of the artist.

The “**Wet on Wet**” painting technique and “**Masking Fluid**” will be utilized for this painting, so I recommend the use of 300# paper.

(Note: NEVER APPLY MASKING FLUID TO DAMP PAPER. IT WILL BECOME ALMOST IMPOSSIBLE TO REMOVE.)

Step 1: After lightly sketching the subject onto the paper, apply masking fluid to the flowers, including the leaves and stems. This will save the white areas that will be needed later. Allow the masking fluid to dry completely. **(DO NOT USE YOUR GOOD BRUSHES TO APPLY MASKING FLUID).**



Step 2: *(To achieve the desired results, step 2 must be completed while the paper is wet.)* When the masking fluid is completely dry, wet the entire paper and begin laying in areas of strong color. Make the areas closest to the flowers the strongest and let the colors get lighter as you work to the edge of the paper. **DO NOT COMPLETELY MIX THE COLORS ON YOUR PALETTE.** Let the colors flow together on the paper. In this demonstration, I used Alizarin Crimson, Ultramarine Blue, a touch of Cadmium Red and Hookers Green. However, there are many pleasing color combinations that will work with this painting technique. Experiment and have fun! Work quickly to make sure

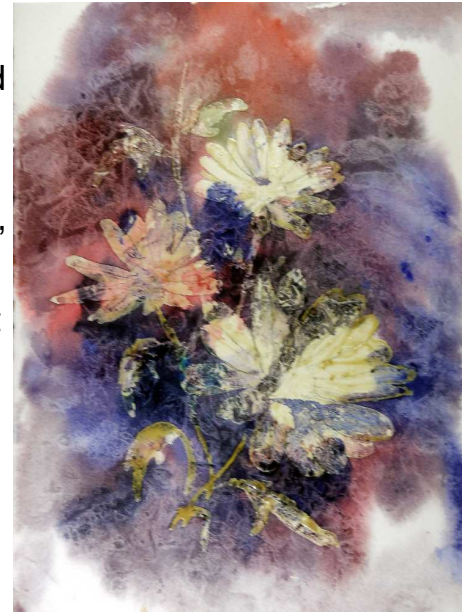


that the paper remains wet and allow the colors to blend together. Once you are satisfied, with your color arrangement, quickly move on to the next step.

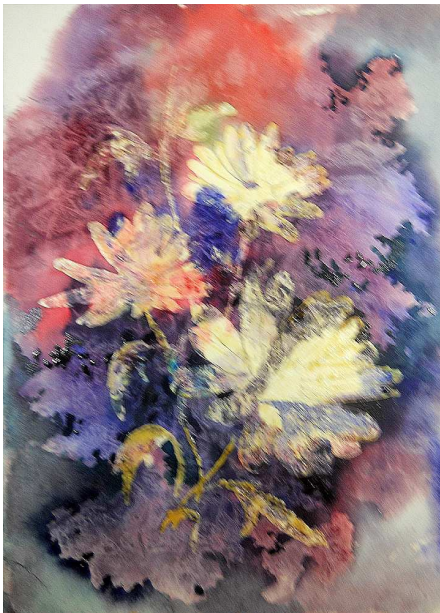


Step 3: While the paper is still wet, crumple a piece of white gift wrapping tissue that is large enough to cover the entire painting and place it onto the wet surface. Evenly press it firmly onto the painting using the ends of your fingers **(DO NOT RUB IT)**. At this point, **LEAVE THE TISSUE ALONE** and let the painting continue to dry.. Watch the painting closely so the tissue can be removed **BEFORE** the surface is completely dry. **(IF THE PAINTING DRIES COMPLETELY BEFORE THE TISSUE IS REMOVED, IT WILL NOT BE POSSIBLE TO REMOVE IT)**. When the tissue is removed, allow the painting to dry completely.

Step 4: Once the painting is dry, take a few minutes to determine which parts of the textured areas, that have been created by the tissue paper, are going to be depicted as foliage. I sometimes use a pencil to define these areas to save confusion later. These are only guide lines and will likely change as work on the background progresses. Using “Negative painting” techniques, and darker values of the same color mixtures that you previously used, begin to emphasize the leaf arrangement that will become the background for the flowers. Continue to do this until the composition is pleasing to you, and again let the painting dry completely. ***Do not be concerned about completing the background at this point, as it will be further defined and enhanced in the final stages of the painting.***



Step 5: Once the painting is again completely dry, mix a thin wash of one of the dark colors used previously (in this example, I used Alizarin Crimson) and lightly brush it over the entire painting and immediately blot it off with a soft paper towel. Allow the wash to remain a bit stronger in the center area of the painting. This will promote unity in the composition and prevent background from appearing “too busy”. Again let it dry completely.



Things to Remember when using Masking Fluid:

- DO NOT USE YOUR GOOD BRUSHES
- CLEAN YOUR BRUSHES OFTEN WITH SOAP
- DO NOT USE THE SAME “PAINTING WATER” TO CLEAN YOUR BRUSHES
- DO NOT PUT MASKING FLUID ON WET PAPER
- DO NOT GET IT ON YOUR GOOD CLOTHES





Step 6: After the painting is dry, carefully remove the masking film and lightly restate the guidelines in the petals and centers of the daisies. Then, using mixtures of the same colors used in the background washes, cleanup the rough edges of the flowers, leaves and stems. Use clear water to blend the touched up areas into the background.



Step 7: Introduce pale yellow into the centers of the flowers and a light green mixture to the leaves and



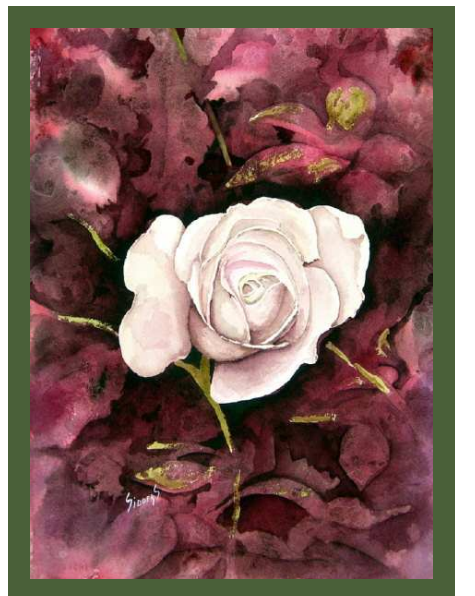
stems. Continue to define the flower centers and stems. Using a thin mixture of pale cobalt blue, begin to define the petals of the daisies and continue to emphasize the centers. Add a bit of reddish color to the flower centers to show the texture and contours. Using a thin dark wash, brush over the leaves and stems to subdue them, being careful not to wash them out too much. Continue to redefine all areas of the painting using "Negative painting" techniques. Take your time doing this step and keep an eye on the development of the overall composition.

Step 8: Continue to add details until you are please with the painting. **(DO NOT OVER DO IT)**. Finally, sign your name, sit back and enjoy your accomplishments.

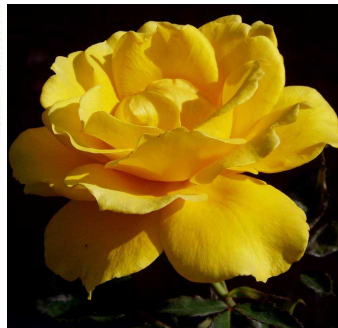




Examples of completed paintings



Reference Photos



These are just a few reference photos for painting flowers. These photos were found by doing an image search on the internet. Many more are available online.

Basic supplies that I use on a regular basis!

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Watercolor paper :

COLD PRESS 300#, handmade paper such as Arches or Saunders-Waterford
I highly recommend the use of 300 # paper to eliminate the need for stretching

Paint: I recommend tubes of the following 10 colors that I use regularly:

Raw Umber, Alizarin Crimson, Burnt Sienna, Raw Sienna, Yellow Ochre, Thalo Green (Phthalo Green), Ultramarine Blue, Cobalt Blue, Cadmium Red Lt., Cadmium Yellow Light.

Other watercolor paints that you may wish to add:

Cadmium Orange, Burnt Umber, Sap Green, Indigo, Cerulean Blue, Sepia, Hookers Green., Payne's Gray, Davies Gray, Lemon Yellow, New Gamboge and a small tube or bottle of white watercolor or Gouache.

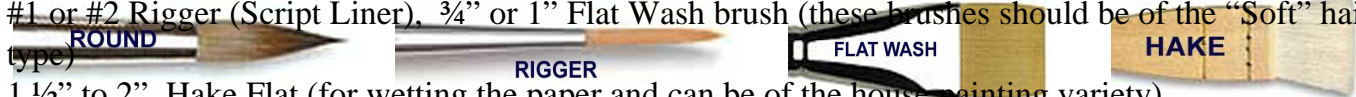
Brushes:

I personally feel that the quality of brushes used in watercolor painting is a large factor in the quality of the completed painting and I suggest that you do NOT purchase the absolute cheapest brushes that you can buy,

#8 Pointed Round , #6 Pointed Round, #2 Pointed Round, #0 Pointed Round,

#1 or #2 Rigger (Script Liner), ¾" or 1" Flat Wash brush (these brushes should be of the "Soft" hair type)

1 ½" to 2" Hake Flat (for wetting the paper and can be of the house painting variety)



Other Items that are used regularly:

Eraser (Vinyl), Paper Towels, Pencil (2B), Spray Bottle, **white** watercolor palette with mixing area, Liquid Frisket (Masking fluid - I prefer "Masque Pen" or "Incredible White Mask"), Masking Tape (¾" or 1"), Razor Blade (Single Edge), Water container, Liquid Detergent, Table salt, Natural sponge, Small hair dryer, Frisket remover, Old or very inexpensive small artist brushes for use with Frisket



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Personal website: www.SamSidders.com

Other sites: www.ArtWanted.com/seent

www.fineartamerica.com/profiles/sam-sidders