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Olejomalba -  
Vrstvená technika  
starých mistrů



Úvod   Technika   Příprava plátna   Olejové barvy Old Holland   On-line lekce   Video   Fotoalbum

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## Yellow rose

Introduction, drawing, imprimatur, bloom-first color layer, background – sky,  
bloom and leaves - second color layer, last details

Technique :	Oil on canvas - Layering technique
Canvas:	24 x 30 cm smooth canvas, 4 layers of acrylic gesso
Medium:	Linseed oil, damar varnish, turpentine
Brushes:	Synthetic Rounded, rounded natural (red sable), flat (red sable) blending (flat siberian squirrel)
Used colors:	Old Holland/Rembrandt



## 1. Introduction

This small painting was painted by classical layered method, without preparatory underpaintings. The picture was executed in 4 color layers. It is one of the possible ways to speed up work on the painting and avoid waiting for underpainting to dry. The drawing is based on the following photo, which I made by myself.



## 2. Drawing

Image composition is simple. I started drawing in pencil directly on the canvas (also you can use charcoal). As you can see I changed original composition of the photo. I moved the rose from the

center to the side. I also added leaf at the bottom of the flower. At the end of a pencil drawing I traced whole drawing with ordinary ink pen.

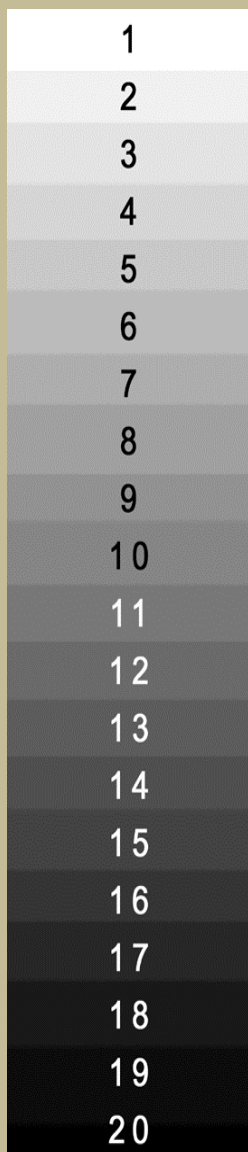


### 3. Imprimatura

Imprimatur is the first layer of oil paint, which we used to create non-absorbant surface and thus facilitate the application of paint to canvas. (Instructions for preparing canvases, see [www.matejakart.com](http://www.matejakart.com)). We also remove white color of the priming and and it will help us to avoid



excessive contrast. Imprimatur is usually mixed from white pigment, yellow ocher, bone black, burnt umber and a very small amount of Prussian blue. Due to the content of these colors in the mixture, you can balance the resulting temperature of the imprimatur color. Generally, color should have olive hue but to some extent it is a matter of personal taste. The tone of the imprimatur should generally match the tone of her future lightest point in the painting. In this case our imprimatur is much darker than in the classic layered painting technique. If you divide a scale from white to black as the 20 parts, our imprimatur has approximately tonal value between 13 and 14. I chose a very warm underpainting, which dominates the color of burnt umber.



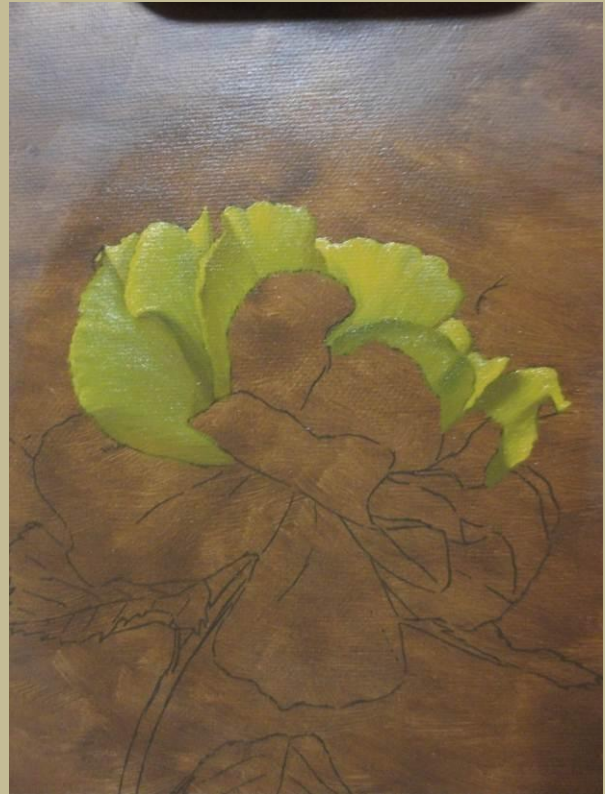
Medium for imprimatur is composed of turpentine and a very small amount of damar varnish about 90% : 10 %. Pour a little linseed oil on canvas and spread evenly over the entire surface of canvas with your hand. With razor blade gently scrape the dust that has settled on the canvas. Wipe away the excessive oil (thus removing the pencil or charcoal drawing). Apply color with large flat brush evenly over the entire surface. After take a large soft brush (natural hair) and blend color as smoothly and evenly as possible over entire surface of the canvas. Imprimatur dries about 10 days, it all depends on the weather conditions. If you expose the canvas to direct sunlight imprimatur will dry much faster.

#### 4. Bloom – First color layer

Right at the beginning of the painting is important to realize which way the light falls on painted object. In our case, the light is coming from above. It is obvious that, local color of the rose will be the most obvious on the petals, which are perpendicular to the light source. Fundamentals of establishing local color, tone, chroma, etc. can be found on [www.matejakart.com](http://www.matejakart.com). For painting flower I used cadmium yellow dark, red ocher and 5 shades of grisaille, which I mixed in advance. The addition of gray to color mixture reduce the chroma and thus simulate diversion of painted surface from the light source. Later I will repaint lit places a flower with pure cadmium yellow + white. When painting I first started to model parts that are directly illuminated, and continue into the shaded part of the flower.







Always keep in mind the direction of the light. The upper part of the flower has a higher ton and higher chroma than the bottom part of the flower. Leaves that are not perpendicular to the light source has tone and chroma lower than the local color. The shaded part where the light passes through the leaf tone is lower but rising chromaticity.



## 5. Background - sky

In the next phase, I decided to paint the sky with clouds as background. To emphasize the yellow color I chose for the background color from the opposite side of the color wheel. Blue and yellow are cold colors (cadmium yellow shifted to the gray is closer to the green spectrum) so the overall color harmony of whole picture will be observed. When painting I proceed from top to bottom.





The color for the sky is mixed from Prussian blue and shades of gray (grisaille). The blue color is brightest at the top of the dark sky. Warm underpainting, which also shines through the blue sky interferes with its monotony.

## 5. Bloom and leaves - second color layer

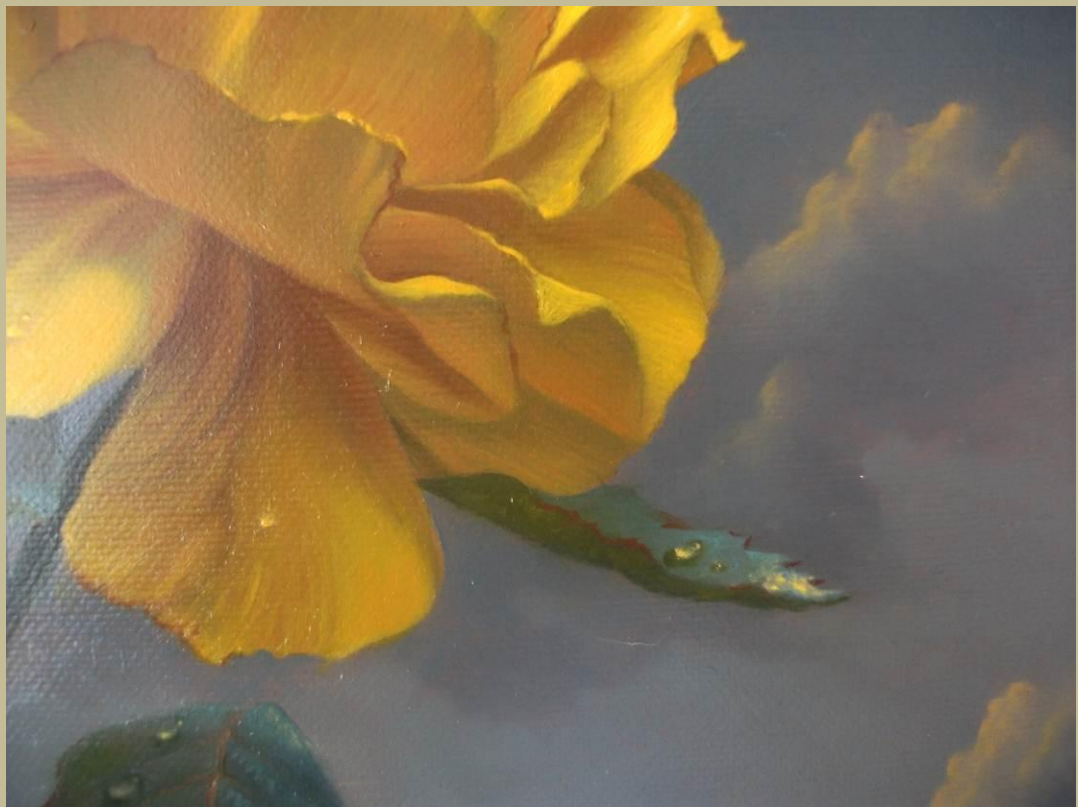
When the background layer was dry enough I finished the leaves and stem of the flower. When painting leaves keep in mind these rules. Illuminated side of the leaves is bluer because the leaves reflects the light and color of the sky (in case the color of the sky is blue). The light that passes through the leaves becomes warmer and chroma is going up. In the next stage, I again worked on a yellow flower. Due to dark brown background, which slightly shines through the first layer of color of the bloom, the first layer of this color is slightly darkened. That's why I lighted flowers with mixture of cadmium yellow + white. As mentioned in the lighted sections of the flower the local color is the most obvious and chrome is high. In those light areas work with thick paints (impasto). The light that passes through the petals of roses becomes warmer and rises chromaticity. In shady areas, I added a layer of red ocher glaze to achieve said effect.





## 6. Last details

After the last color layer has dried sufficiently I finished details of the rose (drops of water etc.)





## **Finished painting**

If you have some further questions please contact me on my e-mail [matejakjan@gmail.com](mailto:matejakjan@gmail.com) or visit [www.matejakart.com](http://www.matejakart.com)