



### The Magic of painting 'wet in wet' Impressionist Flowers by Antoinette Blyth

Antoinette's setup was a beautiful arrangement of white flowers in a dark blue vase with a jug and a pot with lid. 'I am going to paint expressionistically with lots of water'.

#### FIRST CONSIDERATIONS.

Two of the most important things to consider is your light source and composition. 'Aim to create mystery and drama with the positioning of your light source'. The composition should be creative, balanced and interesting.

While drawing up Antoinette showed how to get the correct proportion of the jug and bowl. 'You need to stand back to check proportion'. Although the vase, jug and bowl with lid were drawn accurately, the flowers were sketched in loosely. Not a botanical drawing showing the detail of every petal. 'You only need to hint at the attitude of the flowers. It is important though to draw in the centre of the main flowers'.

#### WET IN WET- THE FIRST WASH

Painting white flowers means working negatively, that is painting the background and shapes around the main white flowers. To begin Antoinette first wet the paper with a wash of water making sure she left the main flowers dry and also the vase jug and bowl with lid. Then Antoinette started painting the background into the pre-wet areas 'wet into wet' using a mixture of burnt sienna and cobalt blue, a fairly dark mixture. Special attention was paid at this stage to creating soft focus edges around the background flowers, jug and vase. The main flowers with edges facing the light were left sharp. Coming down to the bottom of the painting the background colour was lightened to 1/3 strength and on the left (light side) of the painting a touch of pale raw sienna and pale green added. The result was a painting with a dramatic warm and light left side and cool mysterious soft focus right side. A wonderful start. *Continued page 3.*

*Antoinette's choice of paper is Canson Heritage cold pressed 300gsm. Size 46 x61cm which is a very useful size being 2 inches larger than a half sheet of Arches.*

#### Tip

*'I never draw in stems because they restrict your creativity' (Paint them in later)*



## Antoinette's painting in progress

*First wash wet in wet soft edges are created on jug and pot.*

*Soft focus edges on Background flowers*

*Second wash remoisten with atomiser and put in additional background shapes*

*Create the flower centres. A touch of yellow green and a dab of water underneath.*



*Focal point-sharp edged main flowers*



*A wonderful fresh painting filled with light and mystery*



The still-life setup

### Keeping the paper moist and applying 2nd and 3rd washes.

Antoinette sprayed areas to be worked on with an atomizer and water. She was then able to continue to work wet in wet. The background colour was restated with a stronger colour wash and the blue mauve chook design on the pot and the jug were put in soft edged. (*'Create a blurred impression of the chooks only'*).

Ultra blue was used to wash in the dark blue vase. The flower centres were given a dab of yellow green moistened with a touch of water. The main flower petals were described with a wash of coloured greys. The vase pot and jug were grounded with blue/mauve shadows. Antoinette placed darks in the centre of the flower bunch, fresh greens to describe stems and leaves and time was up. Only 3/4 finished but a beautiful painting by a master impressionist floral painter. Excellent demonstration. Well done Antoinette. *-Alan Close*