

Peter Ompir Disk 5 Center Screen Panel

Continuing from Disk 4

Painting the Center White Roses

Dress the brush in Extender Medium, pick up some Naphthol Red Light + touch Red Violet and transparently wash over the front and back of the center rose. Do not clean the brush, pick up some Vermilion, and casually apply to the front of the flower if desired. I did this on the tray. Add some light blue with Phthalo Blue + touch Yellow and White. Do not clean the brush, pick up some Red Violet and apply to the center of the flower if you lost the center.

We will start to flower dirty white or toned color and build the flower white later on. Using the watercolor brush dressed in Extender Medium, pick up some dirty white, which is Titanium White, + Pine Green + red from the palette and stroke over the front and back of the center rose. Wipe your brush, then pick up an edge Titanium White + small amounts of other colors and sketch in the shapes of the petals. Continue to add small amounts of Titanium White on the corner or edge of your brush building lighter petals in the center area. You can also add touches of Yellow to change the color which is desired in this technique. Please watch the video closely for this technique.

For the inside petals, mix Naphthol Red Light + Hansa Yellow to make an orange color. This should be a little lighter than the first set of petals we just applied. Lighten this color with a touch of Titanium White and additional Hansa Yellow. Lighten the color to almost white by mixing Titanium White + the red colors you just used + touch Pine Green. You may also add a touch of Raw Umber to this color to tone it. Red and green mix together make beautiful grays which I used throughout the entire painting.

Right Side Lilacs Video Time 11:00

Dress your brush in some Phthalo Blue + touch Titanium White and maybe a little Raw Umber to tone. Casually apply some of this color throughout the center of mass area of the Lilacs. Do not clean your brush, pick up some Reds and casually apply these through the center mass area as shown in the video. Please do not overblend these colors allowing them to soften along the outside edges. Pick up a touch of Red Violet and adding a few touches of that color throughout the Lilacs. This is especially nice along the low or bottom side to form a shadow. Color variations in these large masses of flowers is essential for interest. Notice how I worked many different colors on my palette at the same time.

Moving back to the red color on your palette, add a touch of yellow and a touch of Titanium White and tapped lightly in your brush. Do not over mix these colors in your brush. Gently tap on some shapes of the flowers as shown in the video. Each time you return to your palette to pickup more color, make sure you vary the color with additional Titanium White or yellow as desired. After you have the main shapes built, pick up a touch of Titanium White to lighten the color and apply small highlights to the large center petals.

Build additional leaves around the flowers we have just painted using the same colors and techniques as we have described so far.

Yellow Orange Center Rose Video Time 20:00

Apply a toned in deep red color to the center and bottom bowl area of the rose using Naphthol Red Light. I toned the red with Burnt Umber. Do not clean your brush, pick up some Naphthol Red Light + Hansa Yellow + Yellow Oxide to make a toned orange. Apply this to the center bowl and outside petals of this rose. Dress your brush in a little Burnt Umber and apply some shadows to the right side and along the bottom of the bowl. Pick up a little bit of Black and Red Violet on your brush and add deeper shadows to the center of the rose. Do not clean your brush, just wipe it on a paper towel and add some of the blue accent color we used earlier in the painting, which was a mix of Phthalo Blue + Raw Umber + Titanium White along the bottom of the bowl. Wipe your brush and redress in the base orange, picking up an edge of yellow and Titanium White. Use this color to draw in the shapes of the petals as shown on the video. Vary the amounts of orange yellow and white on the brush for interest. Increase the amount of Titanium White in the brush as you build the front of the flower and the forward reaching petals. Add additional red color petals to the center of the rose as you did with the white flower we just painted a few moments ago.

Center White Rose- Video Time 29:00

Build the center white turned rose using the same colors and techniques we have done with the other white flowers so far in the painting. Again use a dirty brush and vary the color as desired. Remember good grays come from Greens, Reds and Raw Umber. I love to use a dirty palette when making my grays. If you have not done this so far add additional Raw Sienna to your colors to make a nice warm gray tone. This would add a lot of interest to your painting.

Additional Leaves- Video Time 37:00

Build additional leaves around the flowers we have just painted using the same colors and techniques as we have described so far.

Orange Accent Flowers on Right Side Video Time 42:00

Mix some Naphthol Red Light + Hansa Yellow + Yellow Oxide to make a toned orange. Wash this into the mass area of the flowers. Add a touch of Burnt Umber to the color to tone. Pick up some Red Violet + touch Burnt Umber and add some additional red tones to the orange areas. Add some blue accent colors as desired. Again, color variation is essential for interest in these small flower forms.

Redress your brush in the original orange color and pick up a touch of Titanium White on the tip of the brush. Vary the color with additional yellow or red as desired. Using just the tip of the brush stroke on the shapes of the flowers as shown in the video. Pull from the tip of the flower towards the center leaving a small open area in the center that can have decoration later if desired. Vary the size width and shape of the petals for interest. As you casually stroke through the areas of colors we just applied, the petals will change color. This is desired.

Red/ White Rose on Left Side Video Time 51:30

Dress your brush with Red Violet + Naphthol Red Light and stroke or fill in the bowl and outside edges or petals of the flower. Wipe your brush, then dress in some dark red plus a touch of Carbon Black, or Burnt Umber and add some deep shadows to the back petals around the area that we will build the bowl or center petals on this flower. Add some Phthalo Blue accents to the flower as we have done on other flowers in this painting.

Using the corner of the brush dressed in some light orange (Naphthol Red Light + Hansa Yellow) plus light yellow strokes on some short choppy petals as shown in the video. Vary the amount of Titanium White and apply lighter petals in the front to form a bowl. Use the corner of the brush or point of the brush to form the details on the front of the flower while using the flat of the brush to give the

impression of soft back petals. Change the red by adding some Red Violet or Naphthol Red Light to the color. We are looking for movement within the petals, so apply them with various strokes. Tint the lower left side of the bowl of the rose with the Aquamarine color we have been using throughout the painting. Do not clean your brush, pinch wipe, then pick up small amounts of yellow and mix slightly with Titanium White. Begin the shape of the bowl using a color slightly lighter than the Red we have already applied to the flower. Again I like to Grey the white color with additions of Greens, Umbers and Yellows. After you have built the front shape of the bowl, apply some for the reaching petals. As you work for word add small amounts of Titanium White to lighten the color. Please remember not to mix very well on your brush so that the color has more variety as stroke. Finally, add light little edges to the petals with the tip of the round brush dressed in Titanium White. Add slightly lighter petals to the inside of the rose with a slightly lighter red orange color from the palette.

Top Center Carnation- Video Time 01:30

Dress your brush with Red Violet + Naphthol Red Light and stroke or fill in the center of the flower and outside edges or petals of the flower. Wipe your brush, then dress in some Naphthol Red Light + Hansa Yellow and apply some tones to the center of the Carnation. Wipe your brush, then dress in some dark red plus a touch of Carbon Black, or Burnt Umber and add some deep shadows to the back petals around the area that we will build the bowl or center petals on this flower. I also applied this to the top and bottom edges of the Carnation. Add some Phthalo Blue accents to the flower as we have done on other flowers in this painting.

Do not clean your brush, add some Raw Sienna to the color and maybe a touch of Pine Green. This will make a very toned, Grey color. Begin by placing some petals near the outside edge of the flower, making sure that you use different lengths of strokes and widths of strokes for interest. Pick up a little more Titanium White + Yellow Oxide on the tip of the round and tap on the palette to soften slightly. Apply another layer of slightly lighter petals around the Carnation. As the petals get lighter make sure you use fewer of them which will establish roundness to the flower. The petals should get lighter as they approached the calyx of the flower. Before you're finished, add the calyx with a toned Pine Green color and shadow and highlight as we have before. After you have applied the calyx, add the final lighter petals near and around the calyx.

Small Blue Accent Flowers Video Time 01:11

Mix some Phthalo Blue + Yellow Oxide + touch of Titanium White. This will make a light medium blue, if it is too bright for you add a touch of Raw Umber. Apply this color transparently to the mass area of the flowers. Pick up a touch of Carbon Black on the brush and add some shadows to the mass area along the bottom side. Wipe your brush, pick up a tiny touch of Titanium White on the tip of the round to lighten the color, then begin the flower shapes burying built with and length of the strokes for interest. As you build highlights on these petals and tiny touches of Titanium White or Yellow Oxide to vary the color. Build lighter petals on only a few flowers in the center and outside edges.

It is time once again for us to add additional green leaves around the painting, which will fill up some of the areas between the flowers we have just painted. Please use the same techniques as we have before. Add some touches of light blue from the flowers we just painted which will add additional interest and variation to the leaves.

Fern Leaves Video Time 01:19

Make some Pine Green + touch Yellow Oxide and stroke in the shape of the ferns using small almost comma stroke shapes. These pull straight in towards the center vein line. On some I will pull from the

center out which will give variations to the leaves. Lighten the color with additional yellow and white and stroke smaller highlights on a few petals in the center area of the Fern Leaves. You can also varied the colors with additions of blue from the palette. Paint the tulips leaves found next to the Fern Leaves with very long strokes of slightly toned blue green. Highlight with toned yellow green. Please watch the video and notice how I stroke along the length of the leaf using very light pressure.

Top Carnation- Video Time 01:27

For this Carnation I will repeat the colors we have used before. This time however, I will apply less petals and highlights because we want this flower to stay softer and away from the center of interest. Here is the technique we have used so far;

Dress your brush with Red Violet + Naphthol Red Light and stroke or fill in the center of the flower and outside edges or petals of the flower. Wipe your brush, then dress in some Naphthol Red Light + Hansa Yellow and apply some tones to the center of the Carnation. Wipe your brush, then dress in some dark red plus a touch of Carbon Black, or Burnt Umber and add some deep shadows to the back petals around the area that we will build the bowl or center petals on this flower. I also applied this to the top and bottom edges of the Carnation. Add some Phthalo Blue accents to the flower as we have done on other flowers in this painting.

Do not clean your brush, add some Raw Sienna to the color and maybe a touch of Pine Green. This will make a very toned, Grey color. Begin by placing some petals near the outside edge of the flower, making sure that you use different lengths of strokes and widths of strokes for interest. Pick up a little more Titanium White + Yellow Oxide on the tip of the round and tap on the palette to soften slightly. Apply another layer of slightly lighter petals around the Carnation. As the petals get lighter make sure you use fewer of them which will establish roundness to the flower. The petals should get lighter as they approached the calyx of the flower. Before you're finished, add the calyx with a toned Pine Green color and shadow and highlight as we have before. After you have applied the calyx, add the final lighter petals near and around the calyx.

Top Right Tulip- Video Time 01:31

Again, we will use the same technique as we have on the other tulips. Just like the Carnation, we just painted; we will keep the strokes on the tulip a little bit softer because it is out of the center of interest. Here is the technique we have used so far;

Dress your brush with Red Violet + Naphthol Red Light and stroke in the outside edges or petals of the tulip. Light in some of these Red areas with a touch of the orange color we just used on the last flower. Stroke the red and orange from the tip of the petals towards the base of the tulip. Pick up some of the dirty white color we used on the Carnation and stroke from the base of the tulip towards the tip using various stroke lengths. Continue to add small amounts of Titanium White until you have a color about as light as the carnation's small highlight petals. You can repeat any color as needed. Sometimes when applying the light colors, they tend to overpower or paint out some of the darks, so the darks can be reapplied as needed.

Finishing

We have now completed the initial painting. Let this dry very well overnight. I like to do this, because we have used a lot of texture in our paint. Once it is thoroughly dry, give the entire surface a even coat of Multi-Surface Sealer. This will protect the painting for the next steps we will do in Video six, antiquing, glazing, and final highlights. See you on Video six.

