

Painting Flowers
~ Group & Individual Projects ~
eBook



Easy Step-by-Step Instructions

Judi Parkinson

Share-Time Pictures

Published 2011 in Brisbane Judi Parkinson PO Box 685 Albion Qld 4010

Copyright © Judi Parkinson 2011
All rights reserved

No part of this publication may be reproduced or copied by any person or organisation via any media including all mechanical, photographic and electronic means. Permission for reproduction or photocopying of any part of the contents is not granted and doing so is in breach of copyright laws unless prior written permission from the copyright owner has been given. Permission is granted by the copyright owner to the purchaser for the printing of one (1) printed copy only, or for the replacement of damaged and used templates.

Parkinson, Judi, 1948-

Painting Flowers ~ Group & Individual Projects ~ eBook - easy step-by-step instructions

Publisher: Brisbane: Judi Parkinson for Share-Time Pictures, 2011

ISBN: 978 0 9870518 3 7

Artwork, Photography & Design: Judi Parkinson

This eBook is designed for a group and individual art projects. Some artists may require assistance from a family, friends, carers or Diversional Therapists. This activity is designed to facilitate enjoyment and personal satisfaction.

www.sharetimepictures.com.au

Materials List

Acrylic Paints:

ARTIST QUALITY or STUDENT QUALITY

Titanium White	White
Mars Black	Black
Brilliant Magenta	Magenta
Indian Yellow	Yellow Oxide
Transparent Yellow	Cool Yellow
Orange	Orange
Dioxide Purple	Violet
Permanent Light Green	Green Light
Olive Green	-
Forest Green	Forest Green
Raw Sienna	Raw Sienna
Burnt Sienna	Burnt Sienna
Red Gold	Gold Oxide
Alizarin Crimson	Cool Red
Naphthol Red Light	Warm Red
Cerulean Blue	Cobalt Blue Hue

10 Canvases: 20 x 25.5cm (8 x 10inches)

eg. canvas boards or stretched canvas, plywood, cardboard or paper

*Acrylic Paint Binder Medium

Acrylic Matt or Gloss Varnish

Charcoal Stick, Light

HB pencils

Pencil sharpener and eraser

Round Brushes - small to medium sizes

Flat Brushes - small to medium sizes

One script brush

One Fan Brush

Additional Requirements

Tracing paper (or greaseproof paper wrap)

Rags (or paper towelling)

Jars for rinsing water/brushes

Sealable, discardable jars for storage of mixed paint colours

Aprons or smocks

*Water Atomizer

Printed copies of the A4 templates & photos you have chosen to use and

Printer Friendly instructions to follow as you work

***NB: Acrylic Paint Binder Medium**

Mixing: 1 part Binder Medium to 3 parts water

Premix some of the binding medium and save in a small disposable jar or bottle.

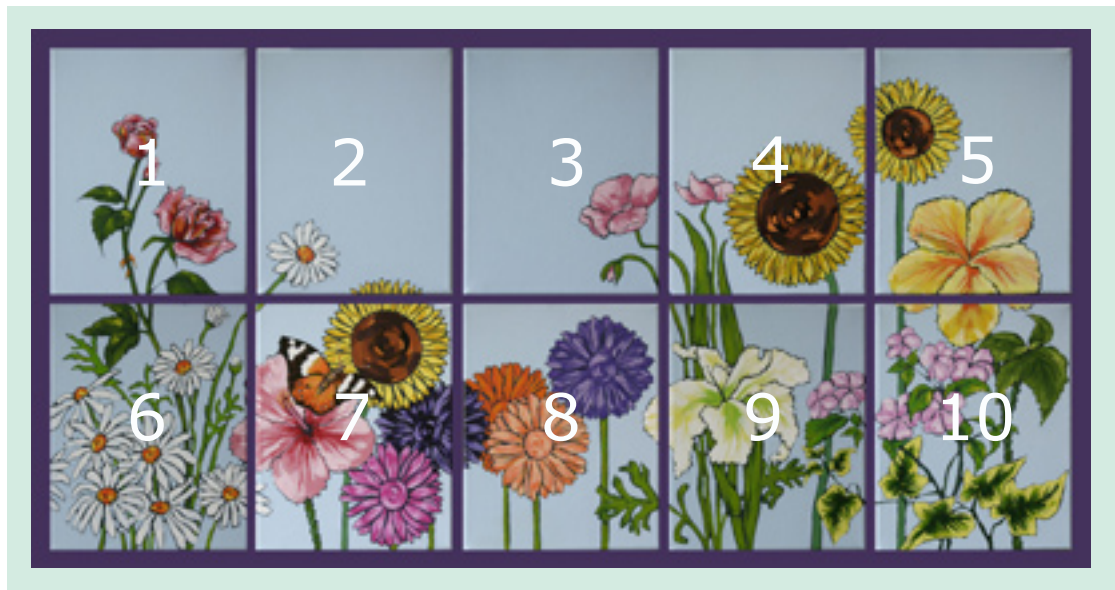
Using this medium as you paint instead of adding just water will seal the paint and brighten the colours.

It is particularly useful when returning to a dried area and adding more acrylic paint as the dried layers are less likely to lift off when wet paint is worked into them.

***NB: Water Atomizer**

Very lightly spray your palette or artwork if paint is drying too fast (I don't recommend paint drying retarders).

To get an overview your eBook, click 'View' on the pdf reader. Then 'Page Display' and then select 'Two Page Scrolling'. By click 'Current View' in your printing preferences you can print any chosen flower for detail printing.



Additional Painting Suggestions

**These instructions demonstrate a more permanent artwork display.
However, there are a variety of ways to use the templates.**

- * Print selected templates on A4 white copy paper and use just for colouring in with pencils or coloured markers. Or use a stronger paper and paint with acrylic or watercolour paints.
- * Join your templates together before tracing and create a one-piece artwork. You will need a board or canvas measuring W40 x H20inches (H102 x W51cms)
- * Print the templates onto coloured A4 paper and cut out the flower and leaf shapes to create a collage. Add other shapes and textures for tactile effect.
- * Create individual small paintings with a flower template, ideal for fundraising and gifts
- * Add some more butterflies, ladybugs or flowers - but don't let the painting become too cluttered, especially if it's for a care centre.
- * Use the 10 pieces of artwork, or the 10 photographs mounted on cardboard, as a puzzle for care-recipients to arrange into position.
- * Trace only the flowers onto white poster cardboard. Paint or colour as desired. Arrange the flowers on a large coloured poster cardboard to portray either as a bunch with a bow or standing in a vase created from cardboard and maybe decorated. Use craft cord, wool or cardboard strips as the stems. Add a ribbon tied in a bow. For a 3D effect glue some pieces of foamcore behind the flowers before pasting on poster.
- * Trace only a few of the flowers in the lower sections, especially the 2 lower corner sections, if you think they are too detailed for your care-recipients.
- * If you know Paper Tole techniques then print extra copies of the photos or templates to colour and create a 3D artwork.
- * Enlarge or reduce the templates on a photocopier to change the size of the painting.
- * Paint the flowers and background to suit your decor colours.
- * Paint the flowers using single colours, without shadows and detail, this will make the artwork more abstract.
- * Use templates to cut out fabrics to create a textured collage to provide tactile sensory experiences.
- * In-between the tracing and painting stages paint the flowers and stems with white texture compound to give a tactile quality and additional interest.

Mix sufficient paint to cover the flowers and background; also the outlines and sides (optional). If you are working this as a more permanent artwork you will need to paint 2-3 coats of the paint to give a rich texture, but this is optional. Also, acrylic paints dry darker so it is often hard to remix the exact colour you have been using.

By clicking the + button on the pdf viewer you will be able to get a closeup view, up to 400% increase in size will still be in focus.

If you are mixing colours for flowers then paint petals at different positions on the flower rather than continuing on from one petal on to the next. This will avoid an unbalanced look if your paint needs topping-up. It is difficult to remix exactly the same colour.

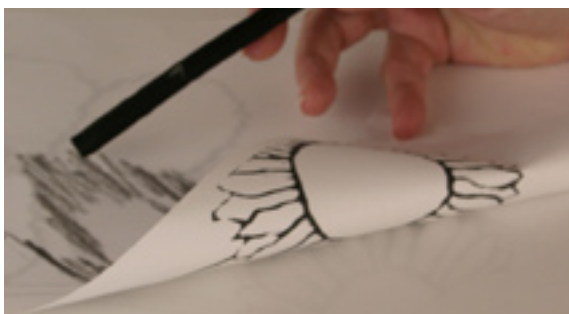
The Blue Background: Cerulean Blue and Titanium White

Outline & Canvas Edges:

1 part Cerulean Blue & 2 parts Mars Black (or use Paynes Grey)

Most leaves & Stems: Forest Green & Transparent Yellow

When painting ROSE LEAVES add some Olive Green to darken



use either the Fine Line templates or the Wider templates. Turn over the printed template so that the printed area is facing down on a flat, non-textured surface.

Rub the charcoal over the whole area that backs on to the design. You may use a soft pencil such as 6B or 8B at this stage which will be less messy but will take a longer time to cover the area.

You may prefer to do this shading with a soft 4B or 6B pencil, it will take longer but is a little less messy.



Turn the page over gently so that the charcoal/pencil area is facing the canvas. Avoid moving the paper as the charcoal will smudge easily. Secure the page to the canvas with a few pieces of masking tape if you prefer.

With the HB pencil trace over all the printed lines on the design. Carefully lift the paper off the canvas.

If you have used charcoal then with the pencil draw over the charcoal markings to prevent the design being brushed off.

There is the option to start painting at this stage.

Outlining will bring out the design. It is also easier for people to see the actual flower they are working on.



Mix 2 parts of the Mars Black with 1 part of the Cerulean Blue to create a grey/black that is not as harsh as using pure black from the tube.

With the black mixture and the script brush outline the pencil markings. This requires a steady hand and patience.

Alternatively, you may prefer to use a water-proof, permanent marker

Paint the edges of the stretched canvas. The paint can go on the sides and the small lip to the front surface of the canvas.

If you are working this as a group project, this part of the painting may be suited to someone who doesn't want to paint art but has been a handy-person or enjoyed working with their hands in other fields.

When the paint is dry, gently wipe off any charcoal dust with a soft rag.

There are simple and detailed designs. It may be easier to follow the design outline with the photo of the finished, coloured painting next to the canvas.

Stand back and check how your project is going.

Suggested Colours & Mixtures

Canvas #1

Roses: Alizarin Crimson
Alizarin Crimson & Indian Yellow
Naphthol Red Light
Transparent Yellow
Alizarin Crimson & Titanium White

Leaves: Olive Green
Forest Green
Forest Green & Transparent Yellow
Transparent Yellow

Thorns: Raw Sienna
Transparent Yellow

Canvas #2

Work with adjoining canvas # 6 & #7

Canvas #3

Poppies: Alizarin Crimson
Alizarin Crimson & Titanium White
Naphthol Red Light & Titanium White

Stems: Work with adjoining canvas #9

Canvas #4

Poppy:
Work with adjoining canvas # 3

Leaves & Stems: Work with adjoining canvas #9

Sunflower: Work with adjoining canvas # 5

Canvas #5

Sunflower Petals: Raw Sienna
Indian Yellow
Transparent Yellow

Sunflower Centre: Burnt Sienna
Dioxide Purple
Red Gold

Hibiscus: Indian Yellow
Transparent Yellow
Transparent Yellow & White

Hibiscus Centre: Orange

Canvas #6

Daisy Centres: Orange
Red Gold
Transparent Yellow

Daisy Petals: Cerulean Blue & White
White

Daisy Leaves: Perm. Light Green
Perm. Light Green & Transparent Yellow
Transparent Yellow

Canvas #7

Sunflower Petals: Raw Sienna
Indian Yellow
Transparent Yellow

Sunflower Centre: Burnt Sienna
Dioxide Purple
Red Gold

Hibiscus: Naphthol Red Light
Naphthol Red Light & White
Naphthol Red Light & Extra White

Hibiscus Centre: Alizarin Crimson

Pink Gerbera: Magenta
Magenta & White
Magenta & Extra White

Purple Gerbera: Dioxide Purple
Dioxide Purple & White
Dioxide Purple & Extra White

Butterfly: Burnt Sienna
White
Red Gold
Indian Yellow
Indian Yellow & Transparent Yellow

Canvas #8

Purple Gerbera: Dioxide Purple
Dioxide Purple & White
Dioxide Purple & Extra White

Dark
Orange Gerbera: Orange
Red Gold
Indian Yellow

Light
Orange Gerbera: Orange
Orange & Indian Yellow
Orange & White
Orange & Extra White

Purple Gerbera: Work with adjoining canvas # 7

White Petal of Iris: Work with adjoining canvas # 9

Leaves: Work with adjoining canvas #9

Canvas #9

White Iris: Transparent Yellow
 Transparent Yellow & White
 Transparent Yellow & Extra White
 White
Iris Centre: Perm. Light Green
 Perm. Light Green & Transparent Yellow

Pink Petals: Work with adjoining canvas # 10

Leaves: Work with adjoining canvas #8 & 10

Stems: Work with adjoining canvas #3 & 4

Ivy Leaves: Work with adjoining canvas #10

Canvas #10

Pink Impatience petals: Alizarin Crimson
 Alizarin Crimson & White
 Alizarin Crimson & Extra White

Small Impatience Leaves: Forest Green
 Perm. Light Green
 Perm. Light Green & Transparent Yellow

Ivy Leaves: Olive Green
 Forest Green
 Perm. Light Green
 Transparent Yellow
 Transparent Yellow & small amount White

Hibiscus Leaves: Olive Green
 Forest Green
 Perm. Light Green
 Perm. Light Green & Transparent Yellow

Yellow Petal: Work with adjoining canvas # 5

Ivy Leaves & Pink: Work with adjoining canvas #9

Mix sufficient Titanium White and Cerulean Blue paint to cover 2-3 coats of the sky to all canvases.

There are some easy designs to paint. For participants who are not familiar with painting or not wanting to work the detailed designs there are a few sections that require mostly plain painting.

Painting the background first makes it even easier to see the flower and leaf shapes.

If working as a group activity and depending on your participants, it may be necessary to work the outline and background stage first or have a volunteer to assist.

The more detailed sections will require a little more patience and the ability to follow background lines through the foreground design.

The design is painted using the traditional oil paint and gouache methods of painting, that is, working *darks to lights*.

Paint the dark colours and shadow areas first, as illustrated above. Then paint the lighter, mid tones. For example on the daisies, mid tones are the lighter greens and pale pink, the orange and yellow of the daisies.

Once the daisy centres are painted it is easier to see them so painting the petals white may be a job suitable for a different participant.

Work large areas first and then smaller detailed areas last. However, this may not always be possible when working on the different canvases and other people are involved



1. Flat areas of colour first
2. Mid Tones, shadows & lights
3. Highlights
4. Small details last

Acrylics dry quickly, so it is best to work one flower at a time when you start building up with the detailed paint work.

Complete the flowers one at a time rather than trying to complete a whole canvas. For example, the larger hibiscus flower may be better suited to a less experienced artist than the smaller ivy leaves and impatiens flowers.

Look at the total painting as you work to check that your next colours balance with the overall artwork.

Place two canvases together when a flower overlaps to ensure consistency of colours and brush marks.

Work the colours together, 'wet into wet' paint to blend on the canvas. Mixing the paint on the canvas will produce a smoother blending of the colours compared to adding wet paint on top of a dried colour. Avoid over-brushing as dried, underneath layers will lift off.



Brush paint across the join of the two canvases to keep the flower texture consistent.

Choose colours that you feel work well together and that you prefer. Stepping back from your work will help you see how the balance is going. White was chosen for the iris flower to keep the painting light rather than painting another dark flower near the bold gerberas.

Once again the flower is worked with darker colours first and building up to whites and highlights.

Touch up any little splashes on the paintings with your saved mixture, and also check the sides don't have drops and runs.

When the canvases are completely dry apply a matt or semi-gloss acrylic varnish to the painting, and also the sides if you are using box-style canvases.

Two or three thin layers are better than one thick layer of varnish. Allow excess varnish run off the brush before applying to the painting. Avoid over-brushing as this will soften the dried paint and it will lift off.

Work in a well ventilated area and follow the manufacturer's instructions.

NOTES

