



FINDING THE FOCUS IN YOUR PAINTING

with Robert Burrige

Lesson 3: Painting Floral Still Lifes Make a Mess and Negative Shaped Painting

SUPPLY LIST

Strathmore Oil Painting Paper Pads, 9x12 and 12x12



Professional Grade Oil Paint – Holbein Artist’s Oil Colors

- | | |
|----------------------|------------------|
| French Vermilion | Verditer Blue |
| Cadmium Red | Cerulean Blue |
| Cadmium Yellow Pale | Ultramarine Blue |
| Permanent Yellow | Phthalo Blue |
| Cadmium Yellow Light | Mineral Violet |
| Cadmium Yellow Deep | Brilliant Pink |
| Indian Yellow | Light Magenta |
| Permanent Green Pale | Scarlet Lake |
| Cobalt Green Pale | Pink Madder |
| Cadmium Green Light | Titanium White |
| Manganese Blue Nova | Lamp Black |
| Cobalt Blue Deep | |



Long-Handled Bright Brush

Gamsol Solvent

Galkyd Fast-Drying Medium

Vegetable Oil, Masters Brush Cleaner

Hand Barrier Cream, gloves

Painting Palette

I use my table, covered in paper or plastic

Roll of Paper Towels, Rags

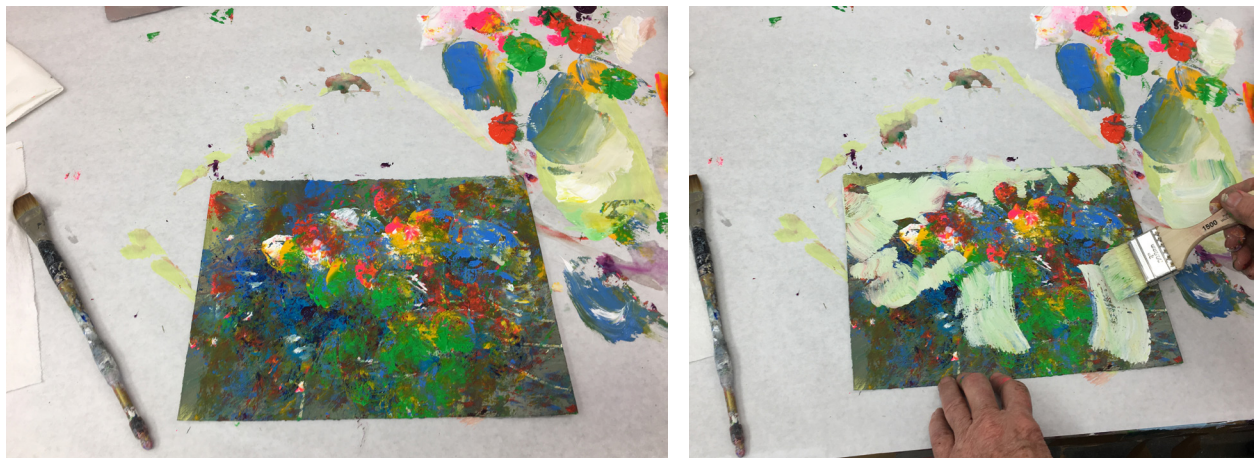
Wide-Mouth tin cans for mediums

I use tuna cans

Painting Floral Still Lifes Make a Mess and Negative Shaped Painting



One of the most popular assignments in my Loosen Up Workshop is painting loose and juicy flower bouquets. Start off by splashing and making a big mess. Make sure it's wet - I use paper towels or a big brush to put the colors down.



Keeping the start loose and abstract, I splatter and dribble splashes of clean colors all over a sheet of Strathmore Oil Painting Paper. Prior to splashing, I covered the paper with a mid tone of a warm orange-yellow. Let dry. You're making a mess - not mud. When dry, choose a color scheme and paint the overall silhouette shape of a vase holding a bouquet of loose flowers. The composition of the painting is determined by this silhouette. I load my brush with an opaque color and paint out the parts that don't look like the vase and flowers - I am basically painting the background - the part that is NOT a bouquet of flowers. I generally paint my negative space with an opaque color or a color mixed with a lot of white gesso. I make a significant amount of this color - sopping wet.

Once the graphic shape has been determined, I brush in the key focal point flower, referring to my color wheel's focal point color. The next step is adding the two spice colors right next to the focal point color. Next I emphasize the light source and exaggerate the darks and shadows. Put color everywhere - the vase, the flowers and the background are all colorful splashes!



Now I continue painting some more - moving my brush all over the surface of the painting, adding and subtracting color shapes - until the painting becomes less abstract and appears to look like a very loose interpretation of my original intentions.

