

# White Rose & Calla Lilies

Kingslan & Gibilisco Studio





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# White Rose & Calla Lilies

## Preparation

Surface: 12 x 24 Masonite -  
Available from Kingslan & Gibilisco  
at [www.kingslan.com](http://www.kingslan.com)

With a fine pored roller brush,  
prepare the board with 2-3 coats of  
DecoArt Dove Gray. Sand the paint  
between coats 2 and 3. Do not sand  
the final coat of paint so as to retain  
the "eggshell" type finish.

## Transfer

Trace the design in pencil. Transfer  
all to the surface using white or  
gray graphite. Press lightly. Be sure  
that the ribbons are hanging  
parallel to the side of the board. It is  
at an angle on the line drawing for  
conservation of space purposes.  
Reference the overall photo.

## Develop objects in the following order:

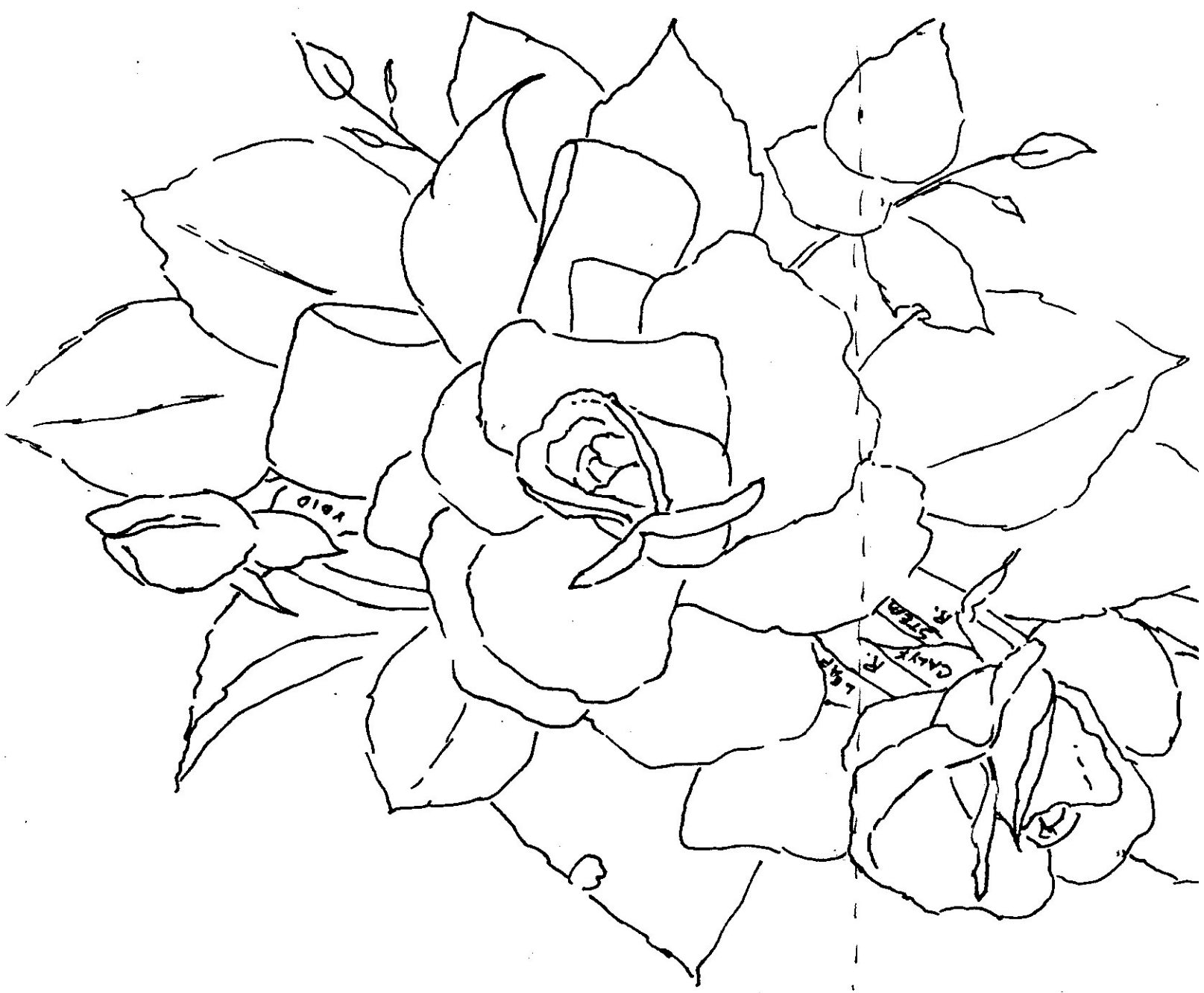
- Form is the first consideration based on right hand light source.
- Decorations, characteristics, markings
- Harmony adjustments - glazes, accents, tints
- Dimensional adjustments - Values, hues, and intensities
- Texture.
- Shines and Shadows are last.

Allow the painting to cure in the mind and eye for a few weeks before applying the final varnish. Until the "fat" varnish is applied, adjustments may be made.

ROSES		ACCENTS	CALLA LILIES		LEAVES					
COOL WHITE		ORANGE	BASE #1			NEUTRAL	WARM	COOL	REDDISH	RIBBON
WARM WHITE		OT	BASE #2		HIGH LIGHT					
COOL DARK		RT	BASE #3		LIGHT					
WARM DARK		YT	LIGHT		MED.					
COOL GRAY		BT	DARK		HIGH DARK					
WARM GRAY		VD	GREEN		DARK					
			RED TIPS							
			DR. RED TIPS							

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101 ←

OVERLAP



CANYE  
STEER

RIBBON

RIBBON

LILY  
VGIO

LEAF

Poc Kingler  
© 2/93

### Palette Set up and mixing

The original piece was painted with Genesis Heat Set Oils. There is a conversion chart included if you care to use traditional oils.

TW: Titanium White  
Y: Genesis Yellow  
R: Genesis Red  
O: Orange (or mix R + Y)  
QC: Quinacridone Crimson  
UB: Ultramarine Blue  
RS: Raw Sienna  
BU: Burnt Umber  
Blk: Mars or Carbon Black  
PB: Pthalo Blue 05

Set of Grays: Values of Gray 02-08

### Mixes:

Violet: UB + QC  
Warm White: TW + a small amount of Y

### How to use the codes on the value placement guides

Each object is placed using 1, 2 or 3 steps. The first step is the form, the second and third are embellishments.

### Value Placement Guide

These guides are illustrated throughout this lessons and will show how to create the form of each object. The light source is from the upper right, slightly in front. The light areas will be on the right and above the center line. The dark areas will be on the left and become gradually darker as the object recedes from the light.

### Mixing Formulas

Formulae for mixing is given throughout this lesson. You will find that the mixes for the hue are given first. This is followed by a colour that will raise or lower the value. Once the value and colour are mixed, the next addition usually is meant to either brighten or dull the colour. Finally, a colour may need to be mixed into the pile that will adjust the temperature.

Abbreviation	Archival	Winsor & Newton	Genesis
W	Soft Titanium White	Titanium White	White
Y	Cadmium Yellow Mid	Cadmium Yellow Pale	Genesis Yellow
R	Cadmium Scarlet	Bright Red	Genesis Red
QC or RV	Permanent Alizarine	Alizarin Crimson	Quinacridone Crimson
UB	Ultramarine Blue	Ultramarine Blue	Ultramarine Blue
BU	Burnt Umber + R	Burnt Umber	Burnt Umber
RS	Raw Sienna	Raw Sienna	Raw Sienna
Blk	Mars Black	Ivory Black	Carbon Black
PB	Cerulean Blue	Cerulean Blue	Pthalo Blue 5
NY	Naples Yellow	Naples Yellow	RS + TW + Y
OG	Olive Green	Olive Green	RS + UB + BU
BC or PM	Purple Madder Alizarin	Purple Madder	RV or QC + Blk
PG	Pthalo Yellow Green	Cadmium Green Pale	UB + Y + W

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## Roses

### Rose Base Coat:

CW	(cool white base)	TW + Blk + R
WW	(warm white base)	Cool Base + RS
CD	(cool dark)	Blk + R + RS
WD	(warm dark)	Blk + R
CG	(cool gray)	CD + TW
WG	(warm gray)	WD + TW

### Accents:

OR	(Orange)	Y + R (or Genesis Orange)
OT	(Orange Tint)	TW + Orange
R	(Red Accent)	R
RT	(Red Tint)	TW + R
YT	(Yellow Tint)	TW + Y
BT	(Blue Tint)	TW + UB or PB

## Map Key

CB	Base section with Cool Base Coat
WB	Base section with Warm Base Coat
S/S	Value are placed side-by-side
///	Warm Dark
XXXX	Cool Dark
.....	Highlight

## Lilies

### Base Coat:

#1 base:	TW + Y + Violet (add RS if too violet)
#2 base:	#1 base + Violet
#3 base:	TW + Blk + RS
Light:	TW + Y
Dark:	Shade with Cool and Dark Gray from Roses

To add streaks use the following:

Dark Red Tips:	OT + QC + BU
Med Red Tips:	Dark Mix + TW + R

## Tendrils

Add with Dark Green Values

## Filler Flowers

Create structure with Dark Green. Add florets with a o mop loaded with WW. Shade the left and underside with Dark Green.

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## How to Mix a Leaf Palette

Here are the steps used to create a leaf/green palette consisting of 28-35 mixes:

**Step One:** Mix a basic palette with a value scale a gray 2-8 or lay out the Genesis Values of Gray 2-8 (Mix on Wingate or disposable palette - not on the final storage palette. Transfer all mixes at the end of the mixing process so as to keep it neat and compact)

Add Genesis Yellow to each gray pile of paint to create "Basic Green".

**Step Two:** Divide each Basic Green pile into 3 or 4 additional piles. In other words, across your palette you will have 4 (or 5) identical values scales of the scale you just made.

**Step Three:** In the second value scale of Basic Green, add UB each pile of paint to create "Cool Green"

To create an optional cool scale, add Phthalo Blue 01 to the third value scale of Basic Green.

**Step Four:** In the third value scale of Basic Green, add Y to each value 5-8 and BU to each value 2-4 to create the "Warm Green"

**Step Five:** In the fourth value scale of Basic Green, add RS to each value 5-8, BU and QC to each value 2-4 to create "Neutral Green"

**Step Six:** Place all of these value scales onto a large glass palette with a lid or in aluminum tins with lid. The paint will not dry or change. Whenever you need to paint leaves or green landscapes, just pull out your leaf scale.

### Shadows

Shadows occur only if these three things are present: light, an interruption of the light and a receiver of the shadow. If one of these elements is missing, a shadow cannot occur.

#### Shadows have the following characteristics:

The are transparent.

They fall opposite of the light source.

The shadow is the shape of the object causing the shadow.

They follow the form of the object receiving the shadow

Shadows are cooler than the receiver.

Some shadows can cast colour (as in translucent glass or liquid).

Use the above guidelines for the shadows on the leaves that occur from the other leaves and tendrils. First place UB + BU (this makes a transparent black) where indicated in the photo. Then come in with opaque black (the black straight out of the jar) and strengthen next to and under the vase. Add shadows from the leaves onto the vase. Keep subtle.

### Varnish

Varnish the dried piece with Final Coat brand varnish. This varnish can be applied with either a brush or a stain applicator pad. The first coat may separate or bead up. The subsequent coats of varnish will fill in this separation.

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**Step 1:** With Warm White, load the spotter and touch the brush first at 7 o'clock. Ease the paint away toward the front of the drop as well as toward the top of the drop. The paint should fade out. The Warm White paint will determine the shape and direction of the drop. The drop must follow the contour of the object upon which it rests.

**Step 2:** Load the brush with Gray and touch the brush first at 1 o'clock. Fade the color toward the Warm White on the right side. Avoid pulling any paint into the center since it will affect the background color placed in the next step.

**Step 3:** Place background color in the center area where the drop will rest. Remember that this color should be one value darker than the object the drop is resting upon.

**Step 4:** Softly feather the edge of the background color toward the Warm White and the Gray. Do not allow the white or gray values to change the value of the background color. If the background color is lost, use a wipe out tool to remove and try again.

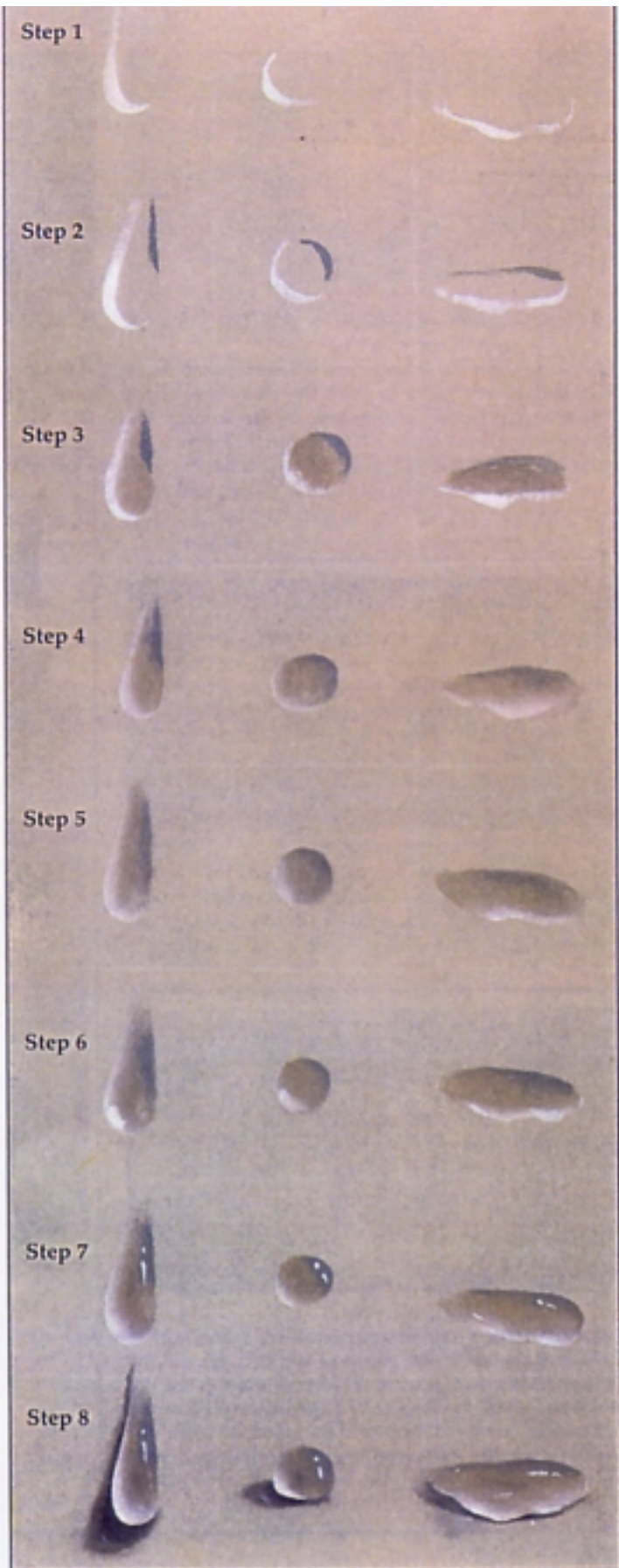
**Step 5:** If the drop is flat, fade the Gray toward the Warm White on the left. If the drop is slipping, fade the Gray upward. Do not connect the Warm White and Gray on the right, left or above. Allow the eye to make the connection. This adds to the transparent illusion.

**Step 6:** Reinforce the light area (Warm White) at 7 o'clock.

**Step 7:** Add two dots or a dot and/or line (Warm White slightly thinned) in the middle of the Gray area. Do not allow these to sit exactly on the edge of the drop.

**Step 8:** Shadow the left of the drop. Load the No. 2 blender with shadow color, touch the brush first at 7 o'clock (next to the area that contains the lightest light). Pull the color to the right side while fading the shadow away at about 5:30. Touch the brush to the shadow at 7 o'clock again and pull the color away to the left side. On a sliding drop, pull the shadow color slightly beyond the Warm White. This will add to the transparent illusion.

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