

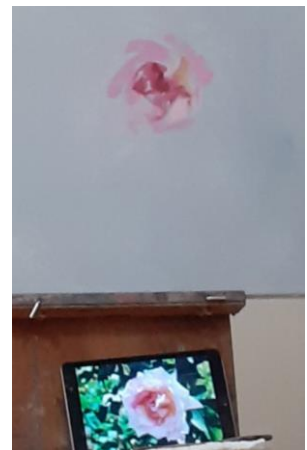


ODIHAM ART GROUP DEMONSTRATION REPORT

Flowers in oil – Trevor Waugh, 7th December 2019

Trevor paints very quickly – he estimates that it takes him one day (sometimes just a morning) to paint roses from start to finish and he specialises in the alla prima technique. He has just completed a commission for Kew Gardens but stressed that he wasn't a botanical painter. His aim is to paint "the heart and soul" of a flower by not getting caught up in detail and keeping the image loose.

The canvas was primed with a halftone grey gesso, that way he has an immediate middle register on which it is much easier to shade up or down. He started by using a basic spiral shape and recommended that it is best to try and paint the light hitting the subject, not the subject itself, and always to paint from thin to thick and from dark to light in oils. He works mainly from photos, using elements of several images to create a good composition and stressed that you should always work the whole painting, not just sections at a time.



Starting with the centre of the rose he painted bold sweeps of Alizarin Crimson with a touch of Titanium White then added a little Indian Yellow to the next strokes to bring in more warmth. Permanent Rose and Cobalt Blue were added to parts of the mix to give shaded pinks and Burnt Umber added to Alizarin Crimson – Trevor noted that, if you want a darker red, always use a brown rather than a blue.

The beginnings of the rose was a vortex of colours spiraling into the centre. Trevor added parts of the background with Cerulean Blue added to some of the pinks on his palette to create the base of the dark leaves. Trevor unusually used a mix of 30% artists turpentine and 70% refined white spirit as a medium, as this brought the drying time down considerably.



Trevor added dark pinks to the background with a dry brush to give the impression of more roses slightly out of focus, noting that tones, not colour, give the subject form. He said that there should be a river of light through a painting, with pathways of dark to compliment it. It is important to have soft edges as well as sharp ones and highlights should be added last with plenty of thick paint for texture, which will make the area bounce out of the painting. He added some speckles with an old boot brush and went back to the first rose, using his fingers to blend the paint and create depth in the image and voila! A superb oil painting of a classic cottage garden rose. Beautiful!

