**OVER SIZED MAGNOLIA**

By J.Sivanvitha

**Introduction:**

It made me choose this project because it’s a bit challenging one as the complete flower is only white, we should also develop highlights with white and shadows should also get nicely blended in to the white petals. The shape of the flower is also an important aspect here, this makes the flower look more glorious and brings it into life.

**Bio:**

By profession I was working as an assistant professor in an engineering college. Now I am a mother of a toddler and it’s been 5 years where I left my teaching career. Painting has been a hobby from my childhood, now I am turning up this into a career. I restarted to paint since 2 years. Now painting has become my passion, stress reliever and a satisfied job for me in my life.

**SUPPLIES:**

# Black Canvas board 12X16 inch E53101216 phoenix arts group

# Acrylic Paints:

* Classic Green Multisurface 2917 FolkArt
* Daffodil Yellow Multisurface 2912 FolkArt
* Titanium White Multisurface 2938 FolkArt
* Medium Magenta 1046500 Liquitex
* Green flash Colorshift 5129 Folkart
* Ivory Black 1046244 Liquitex
* Lime Green Multisurface 2914 FolkArt
* Burnt Umber Multisurface 462 FolkArt
* Turquoise CAD2067 Cadence
* Pure black Multisurface 2957 FolkArt

**Medium:**

* Texture Paste INK44444 Ranger
* Matte Sealer/ Finish Spray AS-13-7 Decoart

**Brushes:**

* Flat Brush Size 12 1059 Plaid
* Flat Brush Size 6 1059 Plaid
* Flat Brush 3/4inch 1059 Plaid
* Round brush Size 1 1050 Plaid

**Miscellaneous Supplies:**

* Any scroll shaped stencil
* Paper Towels
* Pencils
* Water bin
* Pallet paper
* Grey transfer Paper
* Masking Tape
* Pallet Knife

**Tip:**

In this painting I use more *Ivory black* color, in absence of this color you can use *Payne’s grey* which will also give us a good outcome.

**Preparation:**

1. First transfer the pattern on to the black canvas, then around the flower outline randomly you can do this embossed stenciling little far from the flower. Here in this painting I did it in 4 corners.

Image 001.jpg

1. Initially we will get started with the embossed painting with texture paste, we start by positioning the stencil by fixing with masking tape in the desired place, then apply the paste on the design with pallet knife by equally spreading throughout the design. After you apply, slowly lift the stencil in upward direction. Now you will see the embossed design on the canvas. While lifting if you find any little design part out of shape, it is completely fine we can cover with the paint.

Image 002.jpg

1. When the paint gets dried, you can start painting the background. To paint the background, I have used the colors *Turquoise, Daffodil yellow* and *titanium white.* Load a 3/4th inch flat brush with all the 3 colors randomly and with crisscross strokes paint the entire background including the embossed design.
2. On the embossed design, I just lightly brushed *Medium magenta and green flash* with the same dirty brush.

Image 003.jpg

**Instructions:**

**Flower Petals:**

1. Load flat brush #12 with a mix of *Titanium white (90%)+ Ivory black (10%)* and base coat all the petals leaving the cheat lines of the flower petals.

Image 004.jpg

1. The next step is to add shadows. Shadows can be added where the petal curls and one petal behind the other petals. Side load the 3/4th inch flat brush with a mix *of titanium white (80%) + ivory black (20%)* and paint the shadows.

Image 005.jpg

1. Dry brush technique: Now with the dry 3/4th inch flat brush load with small amount of the above *titanium white* mix and brush on petals such that it covers the irregular shadow lines on petals and till it covers more than 3/4th of each petal. While brushing your paint should just cover the threading’s of canvas. This is how you can identify if your brush is loaded with small amount of paint or not.
2. Now you can slowly increase amounts of *white* into your same dirty brush and paint at least 3 layers on each petal, till we see all the petals have maximum *white* on them. While layering make sure that you will not be covering the entire previous layers. You should add layers by leaving small portions below.

Image 006.jpg

1. Same technique to be followed on all the curved sides of petals as well.
2. Now for the exact bottom petal, the shape will be up and down on the same petal, for this I have added highlights on 2 places on the same petal, leaving a small gap in between. Procedure to add the highlights will be the same layering technique.
3. To add reflections on few petals I just brushed small amount of *lime green and magenta* separately with the dry brush.

Image 007.jpg

**Stamens:**

Double load the flat brush #12 with *classic green and lime green* with a touch of *white*, leading with *lime green*, standing on the chisel edge stroke the stamens starting from top. To make them more bright we can add another layer on it by adding more *white* on *lime green* side**.**

Image 008.jpg

**Leaves:**

1. To paint the leaves load flat brush #12 with *classic green* and base coat both the leaves.
2. To add shadows on vein and curved leaf side load the flat brush #12 with *classic green* and a touch of *burnt umber* and stroke on both the leaves.

Image 009.jpg

1. With the dry flat brush #12 load with small amount *sap green* and a touch of *white* and start adding highlights, this can be added at least 2-3 layers by adding more *white* in it. Highlighting procedure is same like the dry brushing technique like how we added for the flower petals.

Image 010.jpg

1. To capture sheen on the leaf I just brushed small amount of turquoise on center of the leaf.

**Water drops:**

1. Side load flat brush #6 with *black* and add a shadow on lower side inside the drop. Add a highlight by side loading flat brush #6 with *white* and add on top side of the drop, assuming the light direction from top to bottom.
2. Add a highlight around the heavy side of the drop i.e., along the outer edge of white highlight by side loading flat brush #6 with *black*.
3. Now add a glint on the extreme lower side of drop by loading round brush #1 with *white*. The glint should be like a small dot and dash.
4. For the curved leaf, the edge of the drop should be opened, this gives an illusion like in vertical dropping effect.

Image 011.jpg

**Finishing:**

Following the manufacturers direction seal surface with several light coats of Matte Spray Varnish, allowing appropriate drying time. between coats.