

Techniques of Flower Painting

Integrate elements from different photographs. Use only good high-resolution photos such as those from Corbis.



Example of using several reference photos for one painting.

top left: good example of leaf positioning

bottom left: blurred leaves to appear in the background

bottom middle: high lighted leaf

middle right: example of water droplets

Another suggestion was to purchase artificial flowers to use as models for positioning flowers in composition. These can be bent, cut and positioned to give a pleasing composition

The painting itself should be done from real flowers or high-resolution photographs.

The most preferred view for the center of interest is the three quarter position as it shows volume. Flowers facing sideways or forward don't make as pleasing compositions. As long as you have the main flower placed as described earlier, other subordinate flowers may face in any direction but be careful to vary size, angles and spaces between flowers. Also distances from all sides should vary.



Here is a good example of reference material to create a flower painting. By positioning the rose at three quarter position we end up with an oval format which is more appealing than a circle if the rose were to be placed in frontwards.



Never paint even numbers of subjects such as two or four, use odd numbers.



This photograph contains flaws because there's an even number of roses and three of them are positioned identically.



This is a more pleasing composition. There are three flowers and all positioned differently.

Flowers next to each other should not face each other.

Ignore dark uninteresting backgrounds of photos. Be creative and vibrate your backgrounds. Make them blurry going in the distance so as not to compete with floral

arrangement and give depth to the picture. As with all paintings mentally picture your painting in grays.



As you can see the background is flat and uninteresting.

Closer leaves will come into focus. The ones further back will become gradually blurrier. Create different planes – the blurrier the farther back the subject will appear.



Observe the different degrees of blurriness and how they create the illusion of distance.

Beware of angles formed by the stems; vary them and their spaces. Overlap leaves just as they would appear in nature.

Follow the stem and you will notice to similar angles. These are to be changed



Plan your negative spaces – check them out to see if they have variation. Make sure all areas differ.



The negative spaces are mapped out in white to make it easier to distinguish their shapes and sizes.

When drawing the leaves, make sure they do not point out of the picture, if necessary curve them inwards.

The “Mother” flower should have the strongest highlight, hue, chroma, and saturation of color. Neutralize the second flower if they are of the same species (using complementary color) and further neutralize additional flowers. (Three flowers were used in this demonstration). Another way to handle background flowers is by glazing with blue.

When you add up the mass of a flower make sure the mass in all 3 flowers is different. Position and mass must be different to make a pleasant composition.

For dimension add light, do not have leaves the same color.

Lighter leaves brings them closer.

Darker pushes them away

This applies if the background is dark.



Observe how the dark leaves seem to go back into the distance whereas the bright ones come forward.

When you add effects such as splattering, water droplets, appearance of rain in the background, etc it will make the subject more interesting and painterly.

