

An Approach to Botanical Painting



An exercise in mixing grey-greens for leaves.

the addition of a touch of Viridian to wake the mixture up. Alternatively, Oxide of Chromium with a little Cobalt Blue can be effective also. A little purple added to any green mix should help achieve the perfect match.

Brown Leaves

Autumn leaves and dead leaves can be beautiful subjects to study. They can vary from yellow, through orange and red to brown. Always begin with the palest colour possible. If the leaf is a bright brown, showing areas of red and orange, consider beginning the underpainting with a very pale yellow, Raw Sienna or Yellow Ochre, gradually building up layers of differing earth colours until the required brown is achieved. If the leaf is particularly dry and/or crisp it may be advisable to begin the underpainting with a very pale blue such as Cobalt Blue. Brown can be considered as an orange, and blue is the complementary colour to orange; the result should be a slightly greyish brown, which will serve to characteristically deaden the colour.



A dead leaf study.

Compound Leaves

Compound leaves are represented by those that are arranged on a secondary stem coming from the main stem, and seen in such plants as the wisteria and acacia, for example. When attempting these subjects try to simplify the drawing by first placing the direction of the stem. Then add the midribs of each leaf observing the direction of growth and the method of attachment to the stem, which are most important features.

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