



artist daily  
*presents*

# HOW TO DRAW FLOWERS

*How to Draw a Rose,  
Azalea, or Any Flower  
Drawing You'd Like*



# Getting Started

Compared to other mediums, colored pencil art is inexpensive to create. Consider the cost of high-quality oil, acrylic or watercolor paints, thousand-color sets of pastels (wouldn't it be exciting if colored pencils had that range of colors!), expensive brushes, canvases, easels and so on. It's easy to see that the basics needed to create colored pencil art—pencils, paper surface, sharpener, eraser and desk brush—are a bargain. Some tools and related materials discussed here are necessary; some will make your painting easier but are not essential; and others may be a luxury, suited for the professional. Decide what you need according to your own comfort level and budget.

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## *colored pencils*

There are three types of colored pencils: wax-based, oil-based and water-soluble. The pigment in wax-based pencils is bound with wax; in oil-based pencils it's bound with vegetable oil. Wax- and oil-based pencils are similar in almost every respect except that oil-based pencils do not exhibit "wax bloom," a filmy residue or glaze which may appear over heavily applied layers of pigment. Wax bloom is caused by wax rising to the surface.

Water-soluble pencils are usually drier and harder than wax or oil pencils. They don't lend themselves as well to heavy applications of pigment used in techniques such as burnishing. All three types of colored pencil can be used together.

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### WAX PENCILS

Wax-based is the most common colored pencil. Primary brands are Prismacolor Premier; Derwent Coloursoft, Studio and Artists pencils; and Caran d'Ache Luminance 6901.

Prismacolor pencils are, by far, the most popular colored pencils, primarily because they're most readily available. They have a range of 150 colors and excellent application characteristics, having the softest leads of all brands. Three

sets of gray—Cool Grey, Warm Grey and French Grey, intelligently graduated at 10%, 20%, 30%, 50%, 70% and 90%—are unrivaled. Most Prismacolor pencils have good lightfastness.

Derwent makes three lines of wax-based colored pencils: Coloursoft, Studio and Artists series. Coloursoft pencils have thick cores and are nearly as soft as Prismacolors, with a slightly chalky feel. Studio pencils have thicker, softer leads than the Artists series. Studio

pencils have round casings, as opposed to the hexagonal Artists series casings. The pencil cores in both the Studio and Artists series are hard, compared to other wax or oil colored pencils, which makes them difficult to use for burnishing. They are good for layering because their points wear down less quickly. Derwent Studio pencils have a range of 72 colors, and the Artists pencils are available in 120 colors. Derwent pencils have good lightfastness.



Caran d’Ache Luminance 6901 wax-based pencils, available in 76 colors, are made with the most lightfast pigments of any colored pencil. Like Prismacolors, they are very soft to apply, but unlike Prismacolors, they do not break or crumble. The Luminance 6901 pencil is the premium colored pencil, but at a premium price.

Verithin pencils, manufactured by Prismacolor, are useful for creating layouts and cleaning up rough edges left when using soft pencils on a toothy surface. Verithins have thin, hard cores coordinated to 36 of Prismacolor’s 132 colors.

Art Stix, also made by Prismacolor, are colored pencils in stick form. Use them to cover large areas and to create loose, bold strokes. Art Stix are available in 48 colors coordinated to the Prismacolor line.

## OIL PENCILS

Oil-based colored pencils work like their wax counterparts and mix easily with them. Oil-based pencils are available in three major brands: Faber-Castell Polychromos, Caran d’Ache Pablo and Lyra Rembrandt Polycolor pencils.

Made in Switzerland, Caran d’Ache Pablo pencils are available in 120 colors. They are somewhat difficult to find and are more expensive than other brands, but Pablos are worth the extra price. The colors are rich, and the leads are soft and of the highest quality.

Faber-Castell Polychromos are high-quality, oil-based pencils from Germany. The 120 colors are somewhat harder than wax-based pencils, but they don’t have a dry or chalky feel. Their thick cores have a special coating that inhibits breakage, enabling Polychromos pencils to keep sharp points and, unlike wax-based colored pencils, leave far fewer crumbs in the work area.

Polycolor pencils, manufactured in Germany, have a 72-color range. They’re soft, although some colors are

harder than wax pencils but not hard enough to make them less desirable for heavy applications. Polycolor pencils are of superior quality, exhibiting very little breakage and having lightfast colors.

## WATER-SOLUBLE (WATERCOLOR)

An emulsifier is included with the binder of water-soluble colored pencils, giving them the ability to be dissolved with water. The five most popular brands of water-soluble colored pencils are Faber-Castell Albrecht Dürer, Caran d’Ache Supracolor II, Derwent Watercolour, Lyra Rembrandt Aquarell and Prismacolor Watercolor.

Faber-Castell Albrecht-Dürer pencils have a range of 120 colors that match their sister oil-based Polychromos pencils. Albrecht-Dürer pencils completely dissolve when water is added. Their hexagonal-shaped casings are slightly thicker than most standard electric pencil-sharpener and pencil-lengthener apertures, making it necessary to whittle the casings—but they’re worth the extra effort.

Caran d’Ache Supracolor II has the same 120-color range as the Pablo pencils, and the only way to visually differentiate the two pencils is by Supracolor II’s white-tipped caps. Supracolor II pencils have the softest cores of any water-soluble colored pencils and also dissolve completely when water is added.

Derwent Watercolour pencils are available in 72 colors. They’re somewhat hard and dry, and may not completely dissolve when water is added.

Lyra Rembrandt Aquarell pencils are water-soluble versions of the oil-based Polycolor line. They have soft application characteristics and dissolve nicely.

Prismacolor Watercolor pencils are available in 36 colors that match popular Prismacolor wax-based colors. Unlike the wax-based color, Prismacolor Watercolors have a dry, chalky feel.

## COLORLESS BLENDER PENCILS

Colorless blender pencils mix colors together without adding color. Their cores consist of a wax- or oil-based binder without pigment.

**COLORED PENCIL COMPARISON TABLE**

PENCIL TYPE	BRAND	COLOR RANGE
Soft Wax	Prismacolor Premier	150
Soft Wax	Caran d’Ache Luminance 6901	76
Soft Wax	Derwent Coloursoft	72
Hard Wax	Derwent Artists	120
Hard Wax	Derwent Studio	72
Hard Wax	Prismacolor Verithin	36
Wax Stick	Prismacolor Art Stix	48
Oil-Based	Faber-Castell Polychromos	120
Oil-Based	Caran d’Ache Pablo	120
Oil-Based	Lyra Rembrandt Polycolor	72
Water-Soluble	Faber-Castell Albrecht Dürer	120
Water-Soluble	Caran d’Ache Supracolor II	120
Water-Soluble	Derwent Watercolour	72
Water-Soluble	Lyra Rembrandt Aquarell	72
Water-Soluble	Prismacolor Watercolor	36

## surfaces

Colored pencil can be painted on a variety of surfaces including wood, cloth canvas, gesso, drafting film, scratch board and even paper. This array of surface choices enables colored pencil artists to be creative and innovative.

### PLATE VERSUS TOOTHY

Smooth surfaces, cold-press boards and papers with a plate finish are good for techniques like simple layering or underpainting. They're not suited for techniques requiring heavy applications of pigment, such as burnishing, because the pigment doesn't have anything to grab onto. Burnishing colored pencil on smooth surfaces will result in pigment merely moving around on the surface. (For explanations of layering, underpainting and burnishing, see chapter two.)

A paper surface that has texture or tooth, such as hot-press board and vellum-finish papers, enables the colored-pencil pigment to anchor in the surface's valleys. A textured paper will allow more layers of pigment on its surface, provide more versatility in color rendition and allow you to paint more detail. When underpainting and layering on a toothy surface, you can create more textures because the valleys don't fill up with pigment. The downside to using a toothy surface is that finishing a painting often takes longer.

### WHAT PAPER SHOULD I USE?

Think about how the paper surface

will suit the artwork you plan to paint. Also determine if it lends itself to the technique you want to use. You should also like the paper you use. Is it comfortable? Does it feel right? These subjective evaluations are important when choosing a paper surface.

The following are basic points to consider when choosing a paper surface.

- Use acid-free paper; it's always high quality and doesn't deteriorate over time.
- Make sure the surface can withstand erasure and repeated applications of colored pencil, solvent and water.
- A paper's color can determine the style of your painting. Remember that colored pencil is a translucent medium, allowing underlying colors to show through.

### SOME PAPER RECOMMENDATIONS

Strathmore or Rising 4-ply museum board are excellent paper surfaces that meet all of the previously described criteria. They're available in white, black and other similar colors in 32" x 40" (81cm x 102cm) sheets and in white in 40" x 60" (102cm x 152cm) sheets.

Strathmore 3- or 4-ply bristol vellum is also an excellent choice. All of the author's illustrations in this book were painted on Strathmore 3-ply bristol vellum. It holds up well under use.

Experiment with different paper textures and colors to find one that best suits you.

### OTHER PAPER SURFACES USED BY THE CONTRIBUTING ARTISTS IN THIS BOOK

SUSAN BROOKS  
Strathmore 2-ply museum board

EDNA HENRY  
Rising museum board

KRISTY KUTCH  
Rising 2-ply museum board

SHERRY LOOMIS  
Strathmore 500 series bristol  
4-ply, plate finish

JUDY MCDONALD  
Rising Stonehenge

TERRY SCIKO  
Rising Stonehenge

## tools

### SHARPENERS

There are four kinds of sharpeners: small manual, handheld models; wall or desk models that are manually operated by a crank; portable battery-operated sharpeners; and plug-in AC models.

Manual sharpeners are not recommended because not only are they time-consuming, but also, more importantly, the frequent, repetitive motion of manual sharpening can cause carpal tunnel syndrome.

Battery-operated electric sharpeners are convenient and portable, but they use many batteries and wear out quickly.

A plug-in sharpener should be capable of sharpening a pencil to a needle-like point.

Whichever sharpener you use, it's "throat" should be shallow, allowing the pencil to be sharpened down to a small stub, which saves money.

### ERASERS

A kneaded eraser is commonly used in colored-pencil work. It's good for light erasing or lifting debris lodged in the paper surface's tooth after heavy application. For heavy-duty erasing, try an imbedded eraser, which will quickly remove thick layers of colored pencil without damaging the paper surface.

### ELECTRIC ERASER

Electric erasers increase efficiency. They're available in battery, rechargeable and AC plug-in models. A variety of eraser "strips" are available for the larger AC and rechargeable erasers, but white vinyl and abrasive ink erasers (not recommended for colored pencil) are the only erasers available for the small, battery-powered types. Small erasers are less obtrusive and make precise erasures, especially if

you sharpen the eraser strips to a point with an emery board, while larger AC and rechargeable models are better for erasing large areas.

### BESTINE (RUBBER CEMENT THINNER)

Bestine is used extensively in this book to depict subtle textures and colors. Although Bestine's ingredients are toxic, this solvent is safe if used with a little common sense. Handle Bestine in a well-ventilated room, avoid getting the liquid on your skin, and don't use it while smoking.

When using Bestine, pour a minimal amount into a small, narrow-mouthed glass jar with a screw-on lid. Then dip an applicator into the solvent and immediately cap the jar. This minimizes evaporation and also makes handling this material less hazardous.

If you're hypersensitive to solvents, use water-soluble pencils. The effect will be somewhat different, but you'll

still have good results.

### TURPENOID (ODORLESS TURPENTINE)

Turpenoid will produce effects similar to washes with water-soluble pencil or Bestine. The differences are that Turpenoid dries more quickly than water, resulting in a more even application of color. Evaporating less quickly than Bestine, Turpenoid produces an uneven effect. Always use adequate ventilation.

### CONTAINER FOR SOLVENT

A small glass container with a narrow neck and a tight-fitting screw-on cap is necessary for storing solvents.

### PENCIL LENGTHENERS

These pencil holders allow you to grind you pencil down to a stub limited in length only to the depth of your pencil sharpener.



## BRUSHES

If you have good brushes, use them for water, but never use them with Bestine unless you're independently wealthy. In time, solvents will dissolve the glue that holds the bristles together.

All brushes mentioned in this book are round watercolor brushes unless otherwise stated.

## DRY APPLICATORS

You can apply solvent with a variety of materials. Use cotton swabs, cotton balls, rags and even cheesecloth. Use swabs with long, wooden applicators, available online or at hospital supply stores. Long-handled swabs are better quality and prevent solvent from getting on your fingers.

## GRAPHITE PENCIL

Use a 2B pencil for preliminary layouts.

## DESK BRUSH

Sometimes called a foxtail brush, a desk brush helps to keep your art free of debris. Many artists use a large paintbrush or other inexpensive devices, and some artists use canned air instead of a brush to avoid any possibility of damaging the art.

## SANDPAPER

Use an emery board to sharpen electric eraser strips or dull pencil points.

## ERASING SHIELD

An erasing shield is a thin, flat piece of aluminum with assorted openings. It allows you to erase tight areas.

## CONTAINER FOR WATER

Keep your water container small. Water-soluble pencils do not require large amounts of liquid.

## LIGHT

To reduce the possibility of misrepresenting colors, use full-spectrum lighting with a color temperature rating of 5600 degrees. Because tungsten lighting, such as light bulbs, has an orange cast and fluorescent light has a greenish color, both of those light sources may lead to rendering colors inaccurately.

Improper lighting can result in eye-strain because colored pencil requires close work. Consider using more than one lamp for adequate lighting. Ott-Lite desk lamps and similar products are good lighting choices.



### Tools of the Trade

(clockwise from left) Pencils in holding container, desk brush, cotton swabs and brush, container for solvent, pencil lengtheners, lamp, AC sharpener, erasing shield, emery board, kneaded eraser, battery-operated electric eraser, pencil in pencil lengthener, colored pencils

# master color list

The following charts show the colors used for the illustrations in this book. All colors listed in the color palettes at the beginning of each project are Prismacolor brand unless otherwise noted. The following abbreviations are used:

(Verithin)» Prismacolor Verithin

(Pablo)» Caran d'Ache Pablo

(Derwent WS)» Derwent Watercolour

(Derwent Artists)» Derwent Artists







(Derwent CS)» Derwent Coloursoft

(Supracolor)» Caran d'Ache Supracolor II








































(Polychromos)» Faber-Castell Polychromos

(Luminance)» Caran d'Ache Luminance 6901

## DERWENT WATERCOLOUR

27 Blue Violet Lake 	48 May Green 
43 Bottle Green 	08 Middle Chrome 
54 Burnt Umber 	51 Olive Green 
50 Cedar Green 	17 Pink Madder Lake 
06 Deep Cadmium 	04 Primrose Yellow 
28 Delft Blue 	58 Raw Sienna 
46 Emerald Green 	21 Rose Madder Lake 
23 Imperial Purple 	18 Rose Pink 
41 Jade Green 	30 Smalt Blue 
38 Kingfisher Blue 	32 Spectrum Blue 
33 Light Blue 	11 Spectrum Orange 
26 Light Violet 	05 Straw Yellow 
22 Magenta 	64 Terracotta 

## FABER-CASTELL POLYCHROMOS

149 Bluish Turquoise 	163 Emerald Green 	185 Naples Yellow 
193 Burnt Carmine 	159 Hooker's Green 	121 Pale Geranium Lake 
111 Cadmium Orange 	192 Indian Red 	126 Permanent Carmine 
107 Cadmium Yellow 	117 Light Cadmium Red 	167 Permanent Green Olive 
278 Chrome Oxide Green 	106 Light Chrome Yellow 	267 Pine Green 
189 Cinnamon 	132 Light Flesh 	127 Pink Carmine 
102 Cream 	171 Light Green 	129 Pink Madder Lake 
115 Dark Cadmium Orange 	145 Light Phthalo Blue 	191 Pompeian Red 
108 Dark Cadmium Yellow 	162 Light Phthalo Green 	136 Purple Violet 
130 Dark Flesh 	128 Light Purple Pink 	194 Red-Violet 
158 Deep Cobalt Green 	135 Light Red-Violet 	124 Rose Carmine 
172 Earth Green 	133 Magenta 	118 Scarlet Red 
168 Earth Green Yellowish 	170 May Green 	138 Violet 



**PRISMACOLOR PREMIER**

PC 912 Apple Green 	PC 1065 Cool Grey 70% 	PC 1076 French Grey 90% 	PC 995 Mulberry 	PC 948 Sepia 
PC 905 Aquamarine 	PC 1067 Cool Grey 90% 	PC 1034 Goldenrod 	PC 911 Olive Green 	PC 945 Sienna Brown 
PC 935 Black 	PC 906 Copenhagen Blue 	PC 909 Grass Green 	PC 918 Orange 	PC 936 Slate Grey 
PC 996 Black Grape 	PC 914 Cream 	PC 1026 Greyed Lavender 	PC 921 Pale Vermilion 	PC 1003 Spanish Orange 
PC 1024 Blue Slate 	PC 925 Crimson Lake 	PC 1031 Henna 	PC 1008 Parma Violet 	PC 913 Spring Green 
PC 928 Blush Pink 	PC 924 Crimson Red 	PC 993 Hot Pink 	PC 1006 Parrot Green 	PC 917 Sunburst Yellow 
PC 1028 Bronze 	PC 1009 Dahlia Purple 	PC 1007 Imperial Violet 	PC 907 Peacock Green 	PC 944 Terra Cotta 
PC 943 Burnt Ochre 	PC 908 Dark Green 	PC 901 Indigo Blue 	PC 1025 Periwinkle 	PC 903 True Blue 
PC 916 Canary Yellow 	PC 931 Dark Purple 	PC 1012 Jasmine 	PC 929 Pink 	PC 910 True Green 
PC 926 Carmine Red 	PC 947 Dark Umber 	PC 934 Lavender 	PC 1018 Pink Rose 	PC 937 Tuscan Red 
PC 1020 Celadon Green 	PC 1013 Deco Peach 	PC 992 Light Aqua 	PC 922 Poppy Red 	PC 932 Violet 
PC 989 Chartreuse 	PC 1014 Deco Pink 	PC 920 Light Green 	PC 944 Process Red 	PC 933 Violet Blue 
PC 1017 Clay Rose 	PC 1011 Deco Yellow 	PC 927 Light Peach 	PC 1032 Pumpkin Orange 	PC 1056 Warm Grey 70% 
PC 1023 Cloud Blue 	PC 1068 French Grey 10% 	PC 941 Light Umber 	PC 1030 Raspberry 	PC 1058 Warm Grey 90% 
PC 1059 Cool Grey 10% 	PC 1069 French Grey 20% 	PC 956 Lilac 	PC 1019 Rosy Beige 	PC 938 White 
PC 1060 Cool Grey 20% 	PC 1070 French Grey 30% 	PC 1005 Lime Peel 	PC 1001 Salmon Pink 	PC 1004 Yellow Chartreuse 
PC 1061 Cool Grey 30% 	PC 1072 French Grey 50% 	PC 930 Magenta 	PC 923 Scarlet Lake 	PC 942 Yellow Ochre 
PC 1063 Cool Grey 50% 	PC 1074 French Grey 70% 	PC 1033 Mineral Orange 	PC 1093 Seashell Pink 	PC 1002 Yellowed Orange 

**PRISMACOLOR VERITHIN**

738.5 Apple Green



747 Black



735 Canary Yellow



747.5 Cool Grey 70%



745 Crimson Red



746 Dark Brown



752 Dahlia Purple



743 Deco Pink



754 Gold



755 Goldenrod



738 Grass Green



741 Indigo Blue



759 Magenta



739.5 Olive Green



737 Orange



750 Pale Vermillion



742.5 Parma Violet



739 Peacock Green



743.5 Process Red



736 Spanish Orange



645.5 Terra Cotta



751 True Green



7465 Tuscan Red



742 Violet



734.5 Warm Grey 20%



734 White



**CARAN D'ACHE PABLO**

025 Green Ochre



053 Hazel



019 Olive Black



015 Olive Yellow



011 Pale Yellow



**DERWENT ARTISTS**

6600 Chocolate



0600 Deep Cadmium



0300 Gold



5010 Green Grey



4100 Jade Green



4200 Juniper Green



0700 Naples Yellow



0400 Primrose Yellow



3400 Sky Blue



**DERWENT COLOURSOFT**

C190 Pink



C170 Soft Pink



**CARAN D'ACHE  
SUPRACOLOR II**

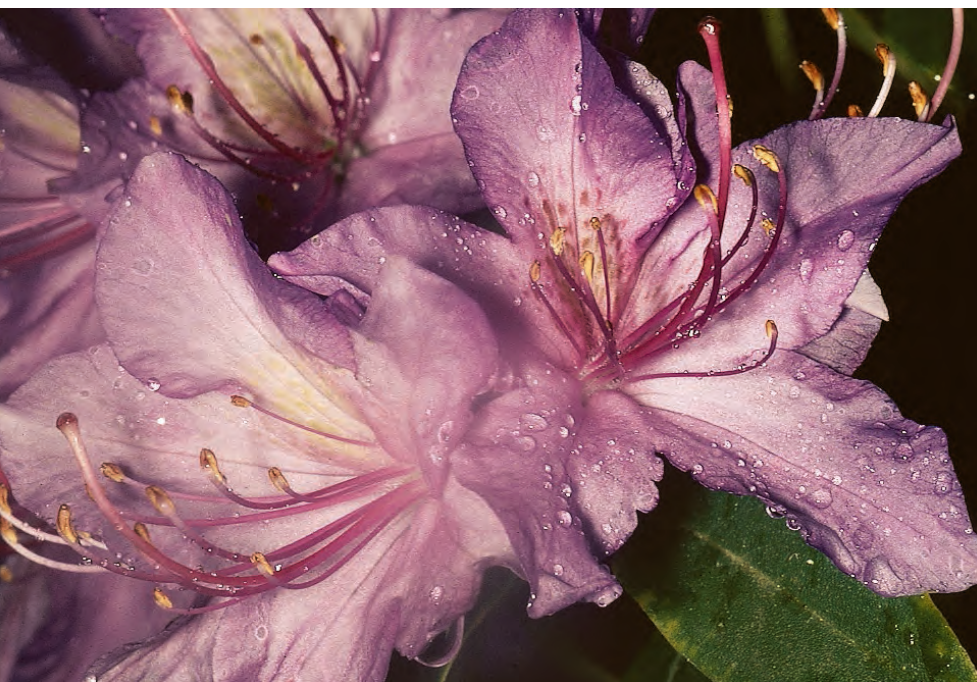
404 Brownish Beige



**CARAN D'ACHE  
LUMINANCE 6901**

041 Apricot





Reference Photo

## COLOR PALETTE

Parma Violet (Verithin)  
Black Grape  
Violet  
Parma Violet  
Lilac  
Lavender  
Light Red-Violet (Polychromos)  
White  
Violet (Verithin)  
Light Umber  
Dark Brown (Verithin)  
Burnt Ochre  
Goldenrod (Verithin)  
Cream  
Dahlia Purple (Verithin)  
Magenta (Verithin)  
Cool Grey 10%  
Cool Grey 50%  
Cool Grey 90%  
Deep Cobalt Green (Polychromos)  
Olive Green  
Lime Peel  
Olive Green (Verithin)

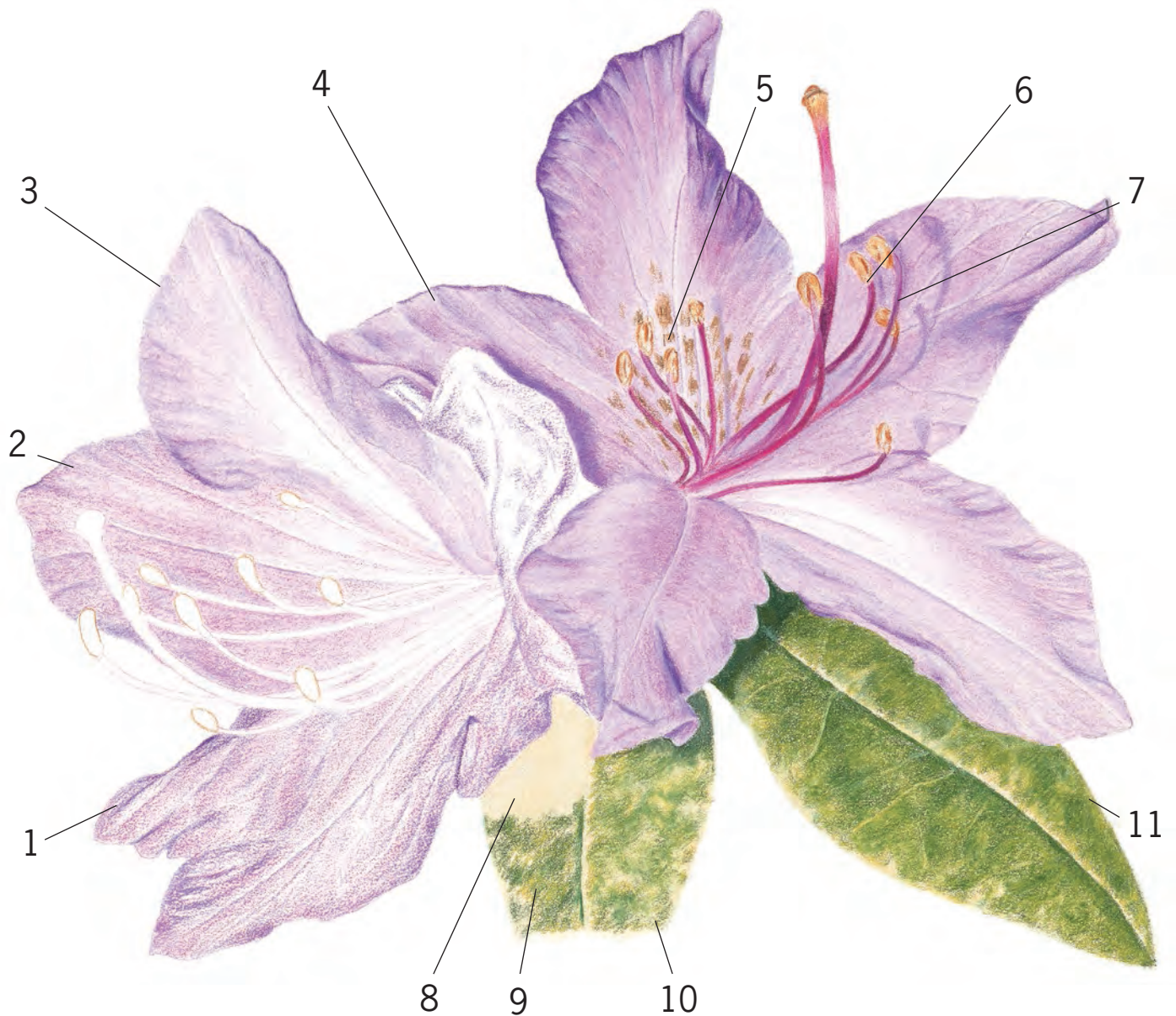
# Azalea

## PETALS

1. Indicate veins with Parma Violet (Verithin). Layer dark values with Black Grape, Violet. Layer Parma Violet, Lilac, Lavender, Light Red-Violet (Polychromos). Leave a line free of color parallel to lavender vein line.
2. Wash with Bestine and a highly saturated no. 6 brush.
3. Lightly burnish with White, dragging color in to highlight vein line.
4. Lightly burnish with Parma Violet, Lilac, Lavender, Light Red-Violet (Polychromos). Repeat steps 3 and 4 as necessary. Sharpen edges with Lavender or Violet (Verithin).
5. Lightly burnish spots at center with Light Umber.

## PISTILS

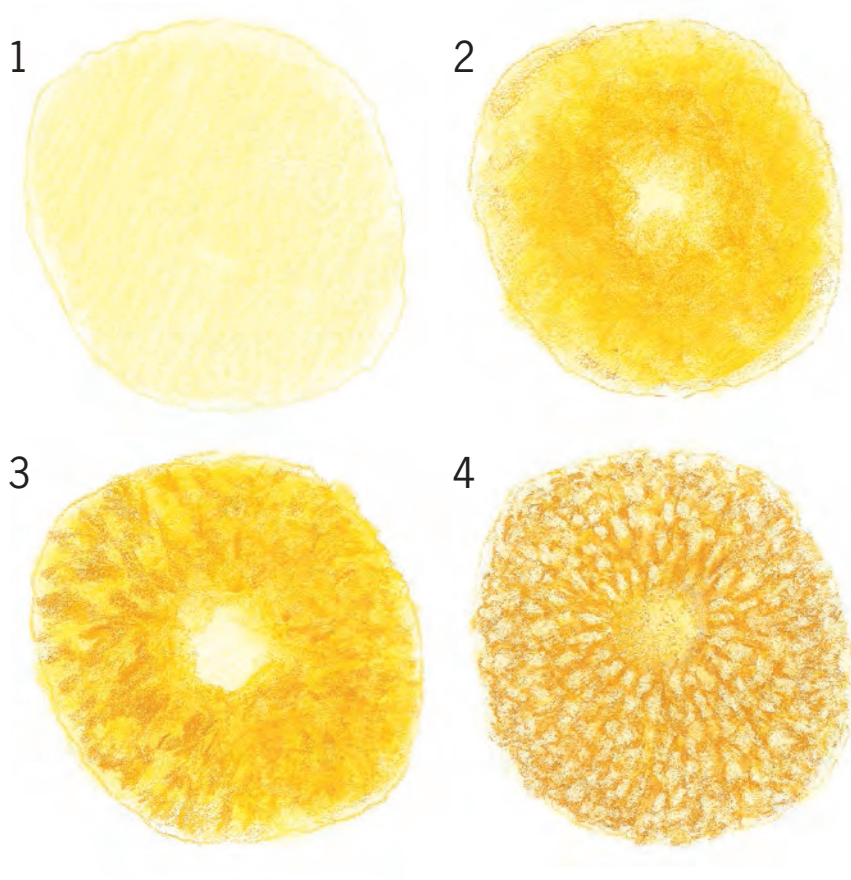
6. Layer darkest values with Dark Brown (Verithin). Layer Burnt Ochre, Goldenrod (Verithin). Lightly burnish with Cream.
7. Layer Dahlia Purple (Verithin), Magenta (Verithin). Lightly burnish dark values with Cool Grey 50%, light values with Cool Grey 10%, White. Burnish with Dahlia Purple (Verithin), Magenta (Verithin).



## LEAVES

8. Lightly burnish with Cream. Wash with Bestine and a cotton swab.
9. Randomly layer shadows with Cool Grey 90%. Layer Deep Cobalt Green (Polychromos), Olive Green, Lime Peel, leaving some Cream underpainting showing.
10. Wash with Bestine and a highly saturated no. 6 brush.
11. Lightly burnish with Deep Cobalt Green (Polychromos), Olive Green, Lime Peel. Dab with Bestine and a no. 4 brush. Repeat burnishing as necessary. Sharpen edges with Olive Green (Verithin).

# Gerbera daisy



## COLOR PALETTE

Cream (Polychromos)  
Yellow Ochre  
Goldenrod  
French Grey 10%  
French Grey 30%  
French Grey 50%  
French Grey 90%  
Spanish Orange  
Sunburst Yellow  
Pumpkin Orange  
Yellowed Orange  
White (Verithin)  
Spanish Orange (Verithin)  
Deep Cobalt Green (Polychromos)  
Olive Green  
Olive Green (Verithin)

## CENTER

1. Layer Cream (Polychromos). Wash with Bestine and a cotton swab.
2. Layer Yellow Ochre, except in center. Wash with Bestine and a cotton swab.
3. Burnish with Goldenrod. Dab with Bestine and a cotton swab.
4. Develop highlight areas by erasing randomly with a sharpened imbedded eraser strip in an electric eraser. Layer center with Yellow Ochre. Lightly burnish shadows with French Grey 30%.



Reference Photo



## PETALS

5. Layer shadows with French Grey 50%. Wash with Bestine and a cotton swab.

6. Layer Spanish Orange, Sunburst Yellow, leaving edges free of color. Wash with Bestine and a cotton swab.

7. Burnish shadows with Pumpkin Orange.

8. Layer Pumpkin Orange, Yellowed Orange. Wash with Bestine and a no. 6 brush.

9. Burnish with Sunburst Yellow.

10. Lightly layer edges with Sunburst Yellow. Burnish with White (Verithin). Sharpen edges with Spanish Orange (Verithin).

## LEAF

11. Layer French Grey 90%, Deep Cobalt Green (Polychromos), Olive Green.

12. Burnish with French Grey 10%. Then burnish with Deep Cobalt Green (Polychromos), French Grey 30%.

## STEM

13. Layer French Grey 90%, Deep Cobalt Green (Polychromos), Olive Green.

# Hydrangea

## COLOR PALETTE

French Grey 30%

French Grey 50%

French Grey 70%

French Grey 90%

Naples Yellow (Polychromos)

Jasmine

Deco Yellow

Cream

Violet

Parma Violet

Violet (Polychromos)

Lilac

Greyed Lavender

Lavender

Pink

Deco Pink

White

Parma Violet (Verithin)

White (Verithin)

Olive Black (Pablo)

Olive Green

Chrome Oxide Green (Polychromos)

Green Ochre (Pablo)

Olive Green (Verithin)



1



2

## PETALS

**1.** Layer shadows with French Grey 70%. Wash with Bestine and a no. 4 brush.

**2.** Layer Naples Yellow (Polychromos), Jasmine, Deco Yellow, Cream. Wash with Bestine and a no. 4 brush. Lightly burnish with French Grey 50%, 30%. Wash with Bestine and a no. 4 brush.

**3. a:** Layer dark values with French Grey 70%, Violet. Layer with Parma Violet, Violet (Polychromos), Lilac, Greyed Lavender, Lavender, Pink, Deco Pink. **b:** Wash with Bestine and a no. 4 brush. **c:** Lightly burnish with White, except darkest values.



3



Reference Photo: petals



Reference Photo: leaves

**4.** To finish the petal, lightly burnish with Violet (Polychromos), Greyed Lavender, Lavender, Deco Pink. Repeat burnishing with White and the colors in this step as necessary. Sharpen edges of dark petals with Parma Violet (Verithin) and edges of light petals with White (Verithin).

## LEAF

**5.** Layer dark values with French Grey 90%. Layer Olive Black (Pablo), Olive Green, Chrome Oxide Green (Polychromos), Green Ochre (Pablo). Lightly burnish light values with Cream. Burnish with Green Ochre (Pablo). Burnish with Olive Black (Pablo), Olive Green, Chrome Oxide Green (Polychromos). Repeat burnishing with Green Ochre (Pablo), Olive Black (Pablo), Olive Green, Chrome Oxide Green (Polychromos) as necessary. Sharpen edges with Olive Green (Verithin).



# Magnolia

## COLOR PALETTE

Tuscan Red

Henna

Cinnamon (Polychromos)

Clay Rose

Rosy Beige

Pink Rose

Magenta

Process Red

Hot Pink

Pink

Deco Peach

Deco Pink

White

Olive Green

Lime Peel

Brownish Beige (Supracolor)

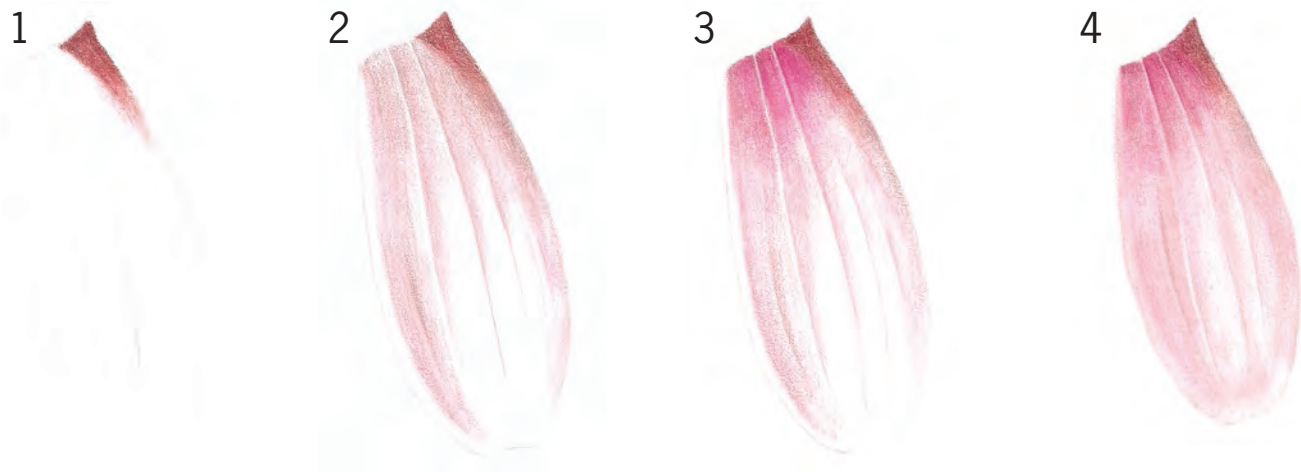
Burnt Umber (Derwent WS)

Dark Umber



Reference Photo



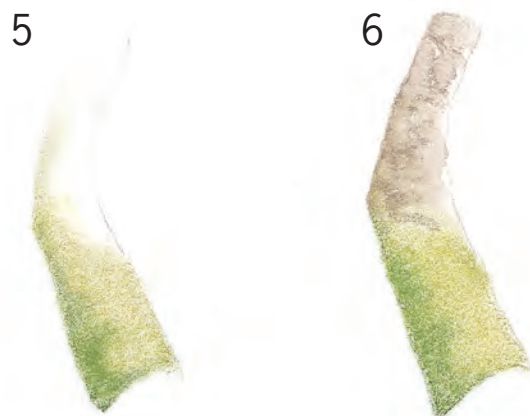


## FLOWER

1. Layer shadows with Tuscan Red, Henna, Cinnamon (Polychromos). Wash with Bestine and a no. 6 brush.
2. Layer dark values with Clay Rose, Rosy Beige, Pink Rose. Wash with Bestine and a no. 6 brush.
3. Layer Magenta, Process Red, Hot Pink, Pink. Wash with Bestine and a no. 6 brush.
4. Layer Deco Peach, Deco Pink. Wash with Bestine and a cotton swab. To finish the flower, burnish shadows with Henna. Then lightly burnish dark values with Pink Rose. Wash with Bestine and a no. 6 brush. Lightly burnish magenta areas with Hot Pink. Wash with Bestine and a no. 6 brush. Keep repeating this sequence as necessary. Lightly burnish lighter areas with White. Wash with Bestine and a no. 6 brush. Burnish with Deco Pink.

## BRANCHES

5. Layer Olive Green, Lime Peel. Wash with Bestine and a cotton swab.
6. Lightly layer Brownish Beige (Supracolor). Dab with water and a no. 6 brush.
7. Lightly layer Burnt Umber (Derwent WS). Dab with water and a no. 6 brush.
8. Layer dark values with Dark Umber.
9. Lightly burnish green area with Olive Green, Lime Peel.



# Rose



Reference Photo

## COLOR PALETTE

Cool Grey 30%  
Cool Grey 90%  
Greyed Lavender  
Pink Rose  
Deco Pink  
White  
Tuscan Red

Permanent Carmine  
(Polychromos)  
Pink Carmine  
(Polychromos)  
Light Purple Pink  
(Polychromos)  
Process Red (Verithin)  
Deco Pink (Verithin)

Deep Cobalt Green  
(Polychromos)  
Grass Green  
Lime Peel  
Cream  
Grass Green (Verithin)  
Light Umber  
Tuscan Red (Verithin)



1. Layer shadows in petals with Cool Grey 30%. Wash with Bestine and a cotton swab or no. 4 brush in tight areas.

2. Layer dark values with Cool Grey 90%. Layer shadows with Greyed Lavender. Wash with Bestine and a cotton swab or no. 4 brush in tight areas.

3. Layer dark values with Pink Rose and light values with Deco Pink. Burnish with White, Pink Rose, Deco Pink.

4. Layer dark pink shadows with Tuscan Red. Layer Permanent Carmine (Polychromos), Pink Carmine (Polychromos), Light Purple Pink (Polychromos), Pink Rose.



5. Layer light pink shadows with Tuscan Red. Burnish with Pink Rose. Sharpen edges with Process Red (Verithin) or Deco Pink (Verithin).

6. Layer dark values in leaf and stem with Cool Grey 90%. Layer Deep Cobalt Green (Polychromos), Grass Green, Lime Peel and Tuscan Red on the stem, leaving highlights free of color.

7. Lightly burnish with Cream. Burnish with Deep Cobalt Green (Polychromos), Grass Green, Lime Peel and Tuscan Red on the stem only. Sharpen edges with Grass Green (Verithin).

8. Layer dark values in thorns with Deep Cobalt Green (Polychromos). Layer Tuscan Red, Light Umber. Burnish with Cream. Lightly burnish Tuscan Red, Light Umber. Sharpen edges with Tuscan Red (Verithin).

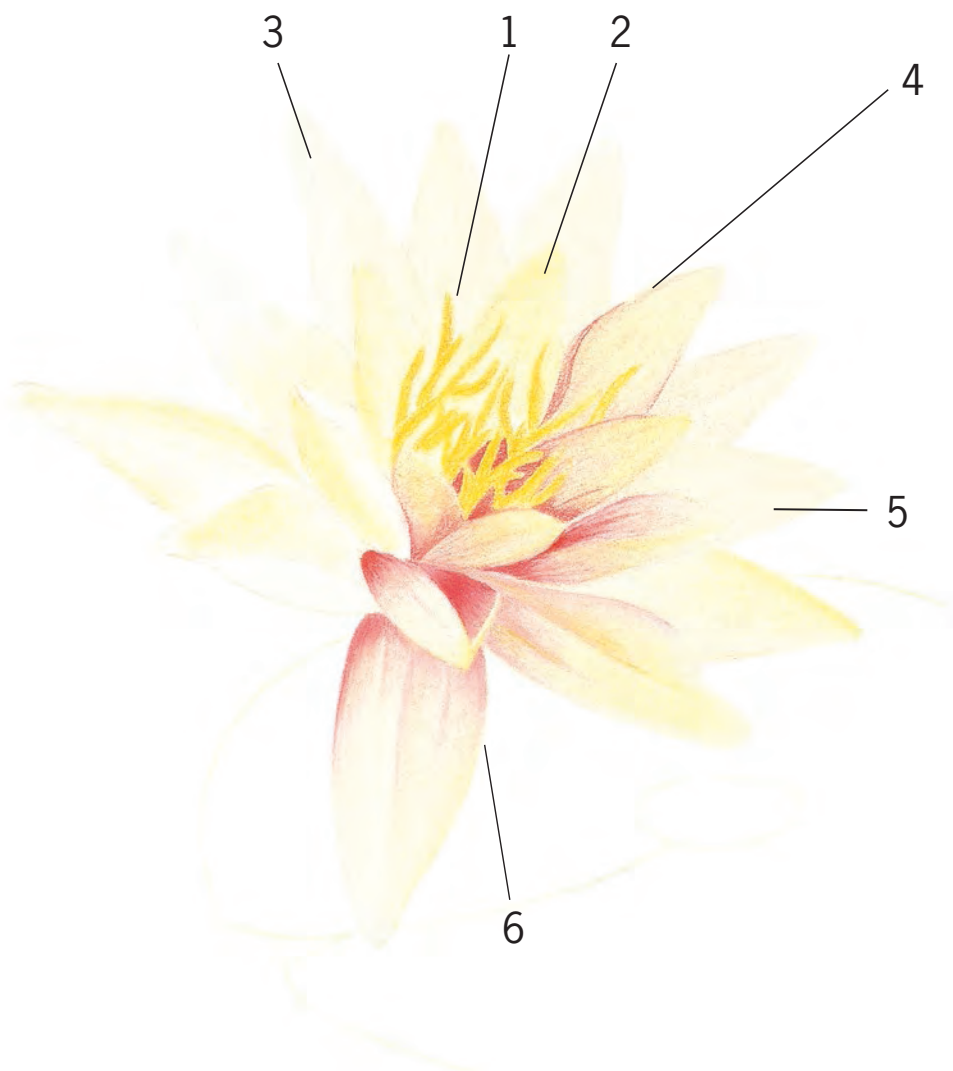
# Water lily

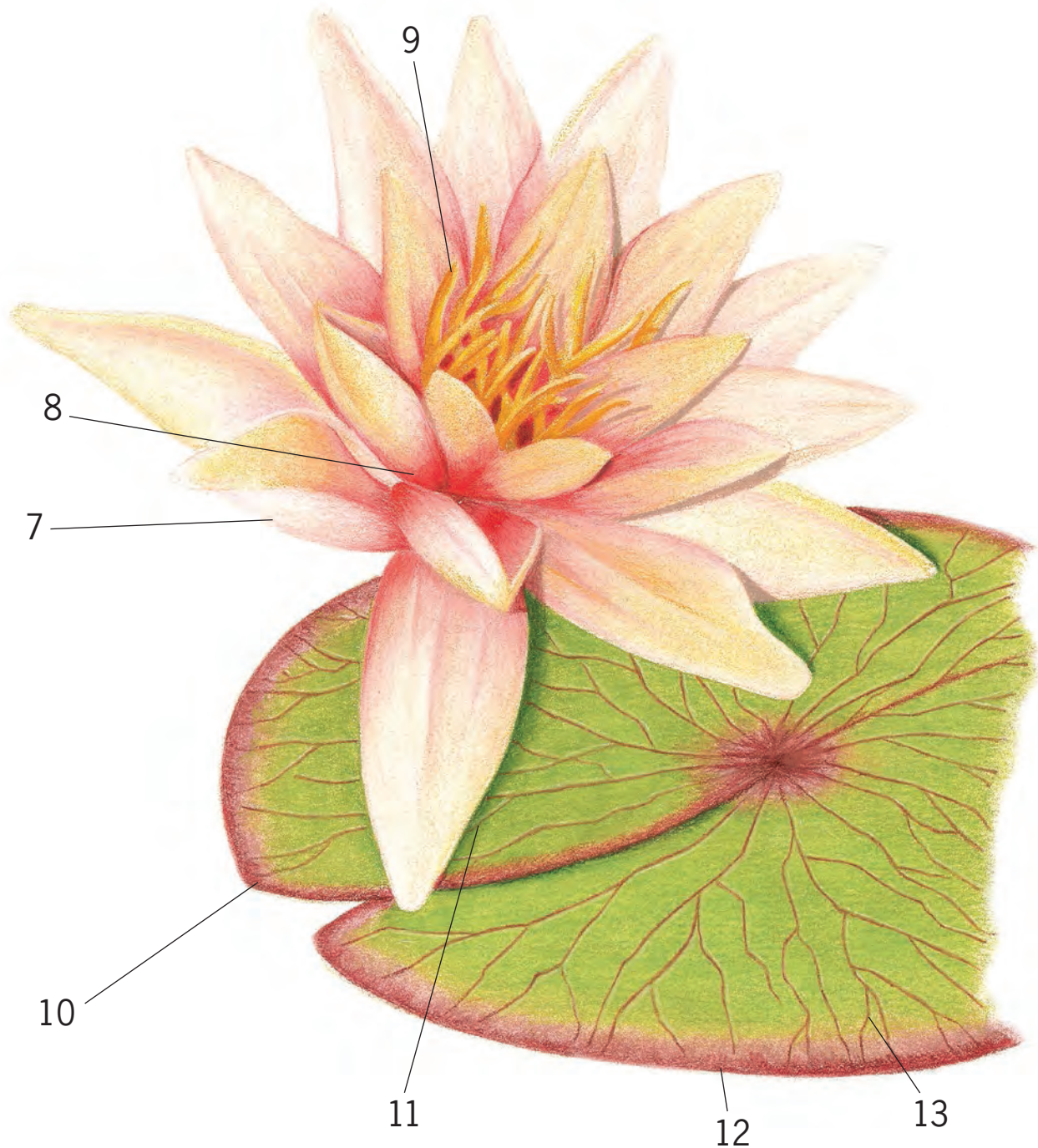
## FLOWER

1. Lightly layer stamen with Spanish Orange, Sunburst Yellow.
2. Lightly layer Spanish Orange, Sunburst Yellow. Smudge with a dry cotton swab. Wash with Bestine and a cotton swab.
3. Lightly layer Apricot (Luminance), Deco Peach. Smudge with a dry cotton swab. Wash with Bestine and a cotton swab.
4. Layer Scarlet Lake, Carmine Red, Blush Pink, Rosy Beige, Pink Rose.
5. Burnish with White.
6. Lightly burnish with Scarlet Lake, Carmine Red, Blush Pink, Rosy Beige, Pink Rose.
7. Layer shadows on light pastel petals with French Grey 50%. Burnish with Clay Rose.
8. Burnish shadows in red areas with Tuscan Red or Henna.
9. Burnish stamen with Goldenrod (Verithin), Goldenrod, Canary Yellow.

### COLOR PALETTE

Spanish Orange	White	Crimson Red (Verithin)
Sunburst Yellow	French Grey 50%	Olive Green
Apricot (Luminance)	Clay Rose	Lime Peel
Deco Peach	Tuscan Red	Apple Green
Scarlet Lake	Henna	Yellow Chartreuse
Carmine Red	Goldenrod (Verithin)	True Green (Verithin)
Blush Pink	Goldenrod	Olive Green (Verithin)
Rosy Beige	Canary Yellow	
Pink Rose		





**PAD**

**10.** Layer edges and center with Henna, Clay Rose. Wash with Bestine and a no. 8 brush, using strokes emanating from or going toward the center. Burnish with Henna, Clay Rose. Sharpen edges with Crimson Red (Verithin).

**11.** Layer shadows with Olive Green. Wash with Bestine and a small brush. Layer Lime Peel, Apple Green, Yellow Chartreuse. Wash with Bestine and a no. 8 brush.

**12.** Burnish shadows with Olive Green. Lightly burnish with Lime Peel. Burnish with Yellow Chartreuse.

**13.** Draw veins with Henna. Burnish with Crimson Red (Verithin). Burnish vein highlights with White. Lightly burnish over with Yellow Chartreuse. Sharpen edges adjacent to petals with True Green (Verithin) or Olive Green (Verithin). ■

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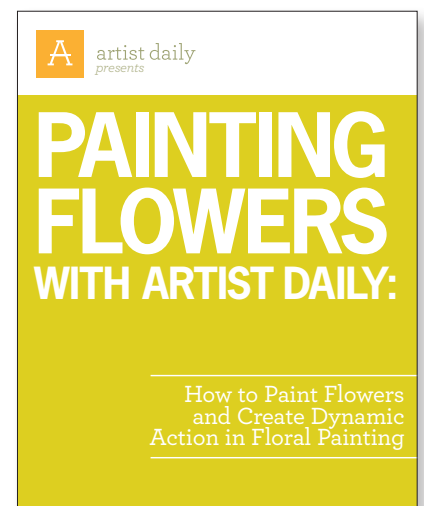
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