



# Flowers II Course

## Exercise I: Roses

**6**  
Etapas

# Materials

## Paper:

Saunders Waterford, cold press, 300 g. Extra White.

## Dimensions:

in my case, 19x28 cm.

## Colors:

Gamboge  
yellow  
(Mijello)

Lemon  
yellow  
(Mijello)

Orange  
yellow  
(Mijello)

Quinacridone  
magenta  
(Mijello)

Red  
Violet  
(Mijello)

Perylene  
violet  
(w&n)

Burnt sienna  
W564  
(Mijello)

Sepia  
(Rembrandt)

Cobalt  
blue  
(Rembrandt)

Prussian  
blue  
(Mijello)

Peacock  
blue  
(Mijello)



These are the colors I use, but it's only a guiding list, and it's not necessary to have the same ones. You can use similar colors from your own palette.

# Exercise 1: Roses

As our first exercise of the new Flowers course, we'll paint the quintessential flower, the best known and very likely the world's best selling flower, the rose.

The reference photograph is very beautiful, there are so many hues in each petal, which range from white, to pink, and through oranges and yellows.

Let's begin!





# Fitting the drawing

A mistake I usually observe at my in-person courses, is that many people start drawing every element in the composition with a lot of detail, without checking if the ensemble is well organized or if the proportions are adequate. That's why I always recommend drawing (without pressing the pencil too much) the basic shapes to place them correctly before plunging into the definitive drawing.

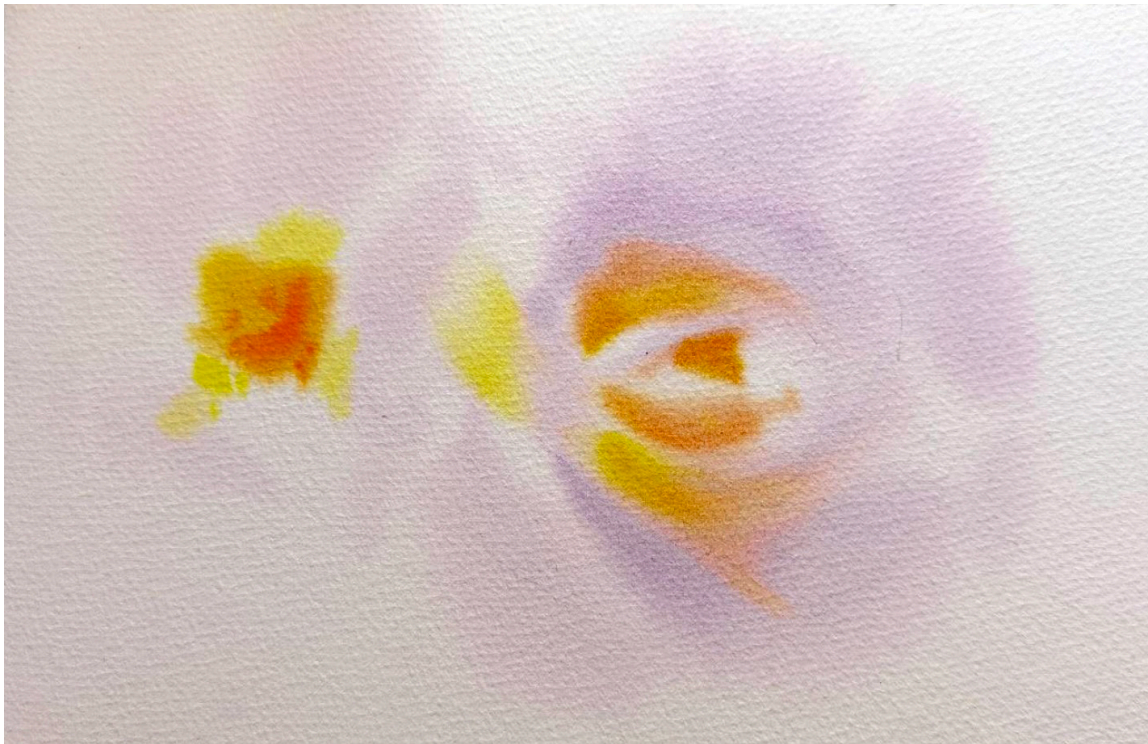
In this image, we can observe the compositional scheme in which we could fit the roses.

We can proceed in two ways: either we make a previous pencil drawing, more or less detailed; or else, we try to paint directly, without a previous drawing, simply looking at the shapes in the reference image.



## First wash

When the drawing is done (if you decided on doing it), and we've wetted the paper on both sides (and waited a bit so that there are no puddles of excess water), we start with a very diluted pink wash (I used magenta and red violet). I also add yellow and orange in this wash.

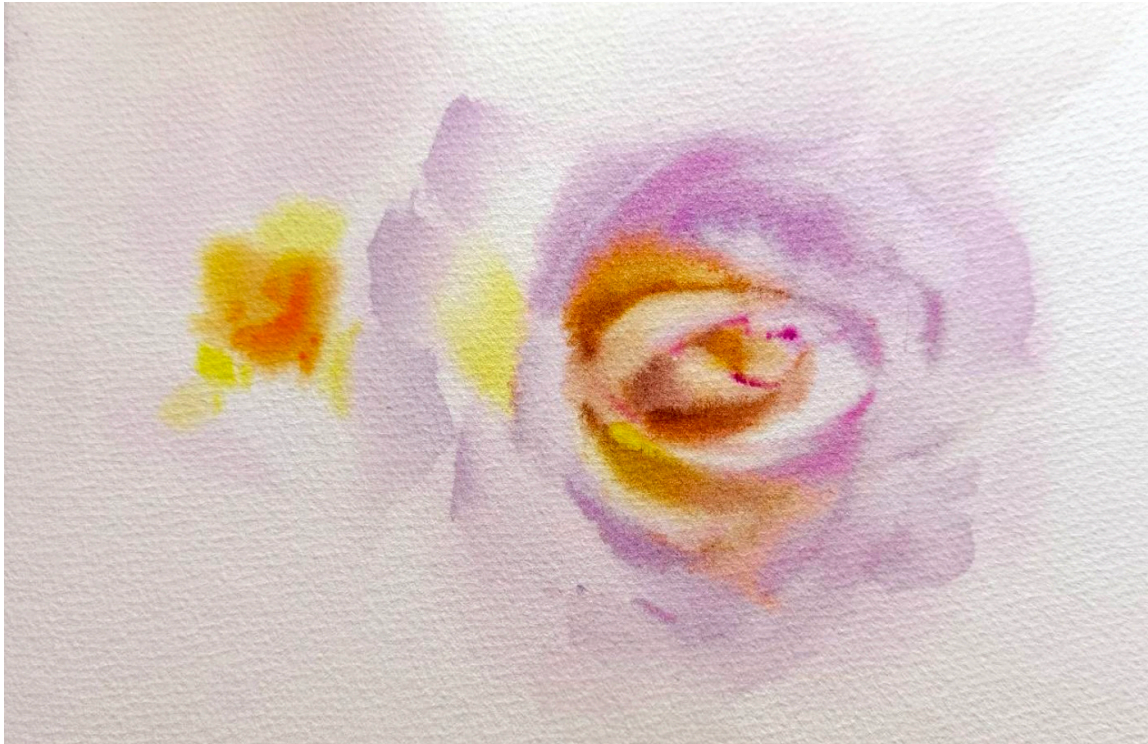


This is a transitional stage that will allow us to work later with other layers of colors on top of it. That's why first washes must be done in a very transparent way. We shouldn't worry if the color expands outside the lines we drew, because later, in darker tones, we'll recover the lost shapes.



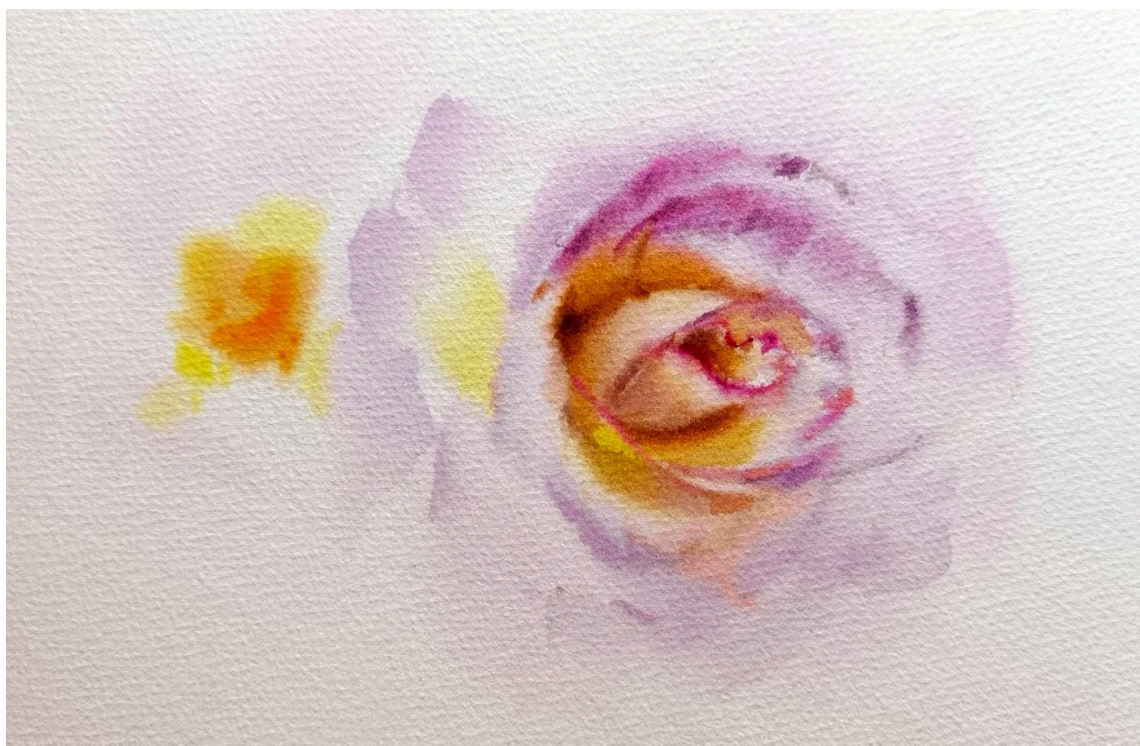
## Intermediate tones

With the same colors, but with a little more pigment and less water, we continue painting the main rose. We work on its interior con much more contrast.



## Volume

In this stage, we'll add volume to the petals, working on the creases and dark areas. Again, we use more pigment and less water. In some areas, we add cobalt blue to the magenta, to gain chromatic richness.





# Shadows

In this stage, we paint the shadows that some petals project on others, and which explain that they're on top of each other.

For these shadows I've used cobalt blue, magenta, and some sienna.

We also paint the small rose. We mustn't give it too much detail or importance because we don't want it to steal attention from the main one; besides, it's behind it.





## Final details

We paint the background. I've used Prussian blue and perylene violet, and in some areas, I've added peacock blue.

In this last stage, we should try to analyze which are the areas that we could work on a little more to give more tridimensionality to our watercolor, and which areas we must leave alone to keep the focus on the main element (in this watercolor, the big rose). That is to say, we can't have all petals equally "cut" (with sharp borders against a darker background); first, because that would make it look like they're all in the same plane; and secondly, because they would look like stickers. The petals on the back part of the rose must be more diffused and lost, and we should intensify those on the foreground.

