



Flowers II Course

Exercise II: Iris

5
Stages

Materials

Paper:

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

Dimensions:

in my case, 19x28 cm.

Colors:

Gamboge
yellow
(Mijello)

Orange
yellow
(Mijello)

Quinacridone
magenta
(Mijello)

Red
Violet
(Mijello)

Perylene
violet
(w&n)

Burnt sienna
W564
(Mijello)

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: Iris

As our second exercise on this new flowers course, we'll paint an iris, a perennial herbaceous plant of great ornamental interest and which is perfect, given the shape of its flowers, for pollinating insects.

The reference photograph is from my garden.

Let's begin!

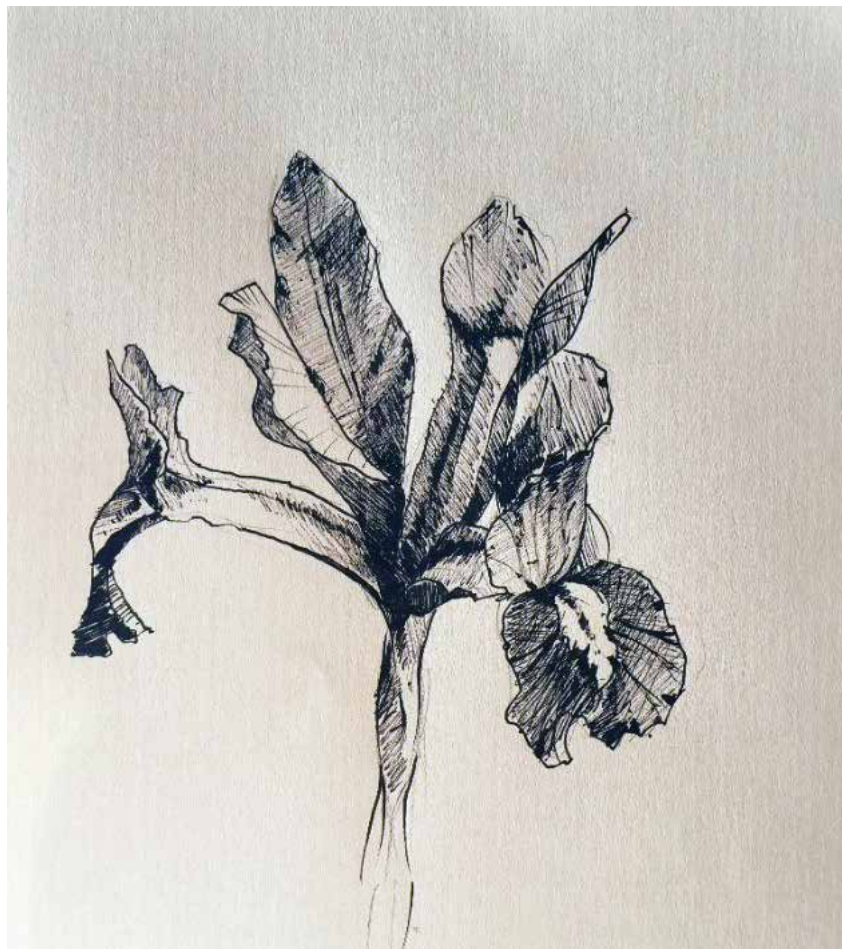


Fitting the drawing

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.

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 giving a wash to the iris, drawing each petal with the paintbrush. I've used a mix of cobalt and magenta, so that the resulting violet has more hues.

In this stage, we work on the lightest color of the flower.



Intermediate tones

With the same colors, but with a little more pigment and less water, we continue painting the iris. We work on the intermediate tone, the shadows of the petals. For the darker area I've also used perylene violet.

For the yellow areas I've used gamboge and burnt sienna.



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.



Background

We paint the background. For that, I previously wet the areas around the flower, so that the color diffuses. The background will make the illuminated parts of the flower pop out. I've used peacock blue from Mijello and sap green; but we could also use turquoise. The color of the background is a personal choice. If we seek harmony, we'll go for cool tones, and if we want contrast, we'll choose warm ones.

We also paint the stem. For the light tones I've used sap green with burnt sienna, and for the dark ones, Prussian.



Background

I also painted a second version, with a more subtle background.

