
Daily Painting Challenge: 31 Flowers to Paint with Yao Cheng with Yao Cheng

Chapter 1 - 31 Flowers to Paint with Yao Cheng

Overview

(playful piano music) - Hello everyone, my name is Yao Cheng, I'm a watercolor artist and designer in Columbus, Ohio. I am so excited to be back and do this daily challenge with you guys. I'm gonna show you my approach to painting thirty-one flowers for this month. (playful guitar music) Even though we'll be using references with every piece, it's not about painting photo realistically, we're trying to capture the character, and individual quality of each bloom, that makes them unique. There's a couple things you'll notice while I'm painting, one of them is that I'll often be holding two or three different brushes at once and you notice that I leave white spaces when I paint, that is because it allows me to create definition. And, I like to paint quickly to capture the beauty and flow of watercolor. This month is all about being playful and exploring different types of botanicals and florals. (playful guitar music)

Materials

- My favorite paper to use for florals is called Fabriano, it's a cold press, 140 pound, and here I've cut it into sized sheets that are seven by 10, they're mounted down on a board with artist tape to prevent warping. I like to have two jars while I'm painting, one for rinsing out warm colors and one for rinsing out cool colors. I like to use Winsor Newton's professional grade watercolor, they come in tubes, and they're liquid pigments so I like to squeeze them out on my palette beforehand and have them dry overnight before I start painting. Starting with the yellows, this is Winsor Yellow, followed by Winsor Lemon, this one is off to the side because it was a color that I discovered later, so it's in a different area, but I do use it quite a bit. Winsor Yellow Deep is here, Yellow Ochre, Winsor Orange in the red shade, these two are Scarlet Lakes, Opera Rose, I also have two because I use these quite often, Permanent Magenta, Ultramarine Violet, over to the browns here, this is the Brown Ochre, this is the Sepia, this is a Burnt Umber that I don't use very much and I'm not going to be for this class, over to the greens, this is the Hooker's Green, followed by the Permanent Sap Green, I'm not gonna be using this color here, this is the Cobalt Turquoise Light, this one here is the Manganese Blue Hue, Ultramarine Blue, green shade, as well as here. You'll notice that I have the same colors in multiple places, and that is just, when I'm painting, it's easier to pull quickly as I'm moving through the piece. And here is Ivory Black. If you're ever unsure of what colors I'm using while I'm painting, you can always refer back to the PDF or a photo of my palette. You guys, this is the cleanest this palette will ever look. I have to be honest, my palette is usually pretty messy, colors are usually in these larger areas here all mixed together and this is great and I really encourage you to do the same. I have a few different series from the Princeton Art and Brush brand here, they're all rounds, the 4050R series, this one here is a size 24, 16, 12 and six. This is the Velvet Touch series, in a size eight and four, and then this is the Neptune series in a size eight. And the bone folder's really nice to help adhere the painter's tape or artist tape down on the single sheets of paper that we will be using. We'll be using the book called Flower Recipe Book, this one has some really great, beautiful arrangements as well as colors of different flowers, The Flower Workshop book has also some great close ups, of different blooms, we'll also be using The Flower Book, this one talks a little bit more about each flower and has some really close up shots and details. You'll also find some references in your PDF.

Day 1: Craspedia

- This is day one of the Floral Daily Challenge, and today we're gonna paint these really cute yellow Craspedias. Before we do the actual painting, I just wanna talk a little bit about the image that we're going to be referencing, and think a little bit about layout before we actually lay down any paint. I'm referencing this image right here in this book. Using a little bit of the brown ochre, and mixing it directly on the palette with the hooker's green, I'm gonna wet my brush a little bit. It's a pretty deep green, I'm looking for a color similar to this, so I'm gonna start at the bottom here, and part of this is that, because I don't plan everything out exactly before, it's nice that I keep things loose a little bit. Now I'm using a little bit of the Winsor Lemon yellow to bring a little bit of a lighter green, just to give it a little bit of variation when I pull up from the stem. I'm gonna move quicker now, I'm gonna just paint a couple of stems at once so they're wet at the same time. I'm using the tips of my brush more than the body of my brush, and mixing a little bit of the darker green here. Maybe another one that comes up like this. You see that I'm using different greens as I'm painting the different stems. Again, it's to give it a little bit more variety, so everything doesn't feel so flat and there's dimension to what I'm painting. I might just add a little bit of yellow, I'm moving pretty quickly here. Those are my stems, I'm gonna rinse out my brush completely. Still wet, now I'm gonna go into the bud of these little Craspedias here, and dipping into a yellow deep, mixing with a little bit of a Winsor yellow, so I have a little bit of an in between these two colors. Again, I'm gonna move pretty quickly. Everything's on the same layer, so I'm not going back and adding details later. So I want to make sure that I'm really using my brush strokes to describe. Describe the texture. You see how I'm pressing down lighter as I go on the outer areas of these little guys here, and that's to also create more dimension. Picking up a little bit of a yellow ochre, I'm keeping in mind a lot of different things right now. I'm thinking about the texture that I'm trying to describe, I'm also thinking about the white space, because in areas that are denser, I want to have less white space so there's more color here, but then as I move into this area, maybe I want to have more white space in between the strokes to, again, describe dimension. I'm gonna add a little bit of brown to my yellows to get a little bit of the darker area. I'm looking at some areas like this where there's a little bit of shadow. So I think this enough of the shadowed area. Now I'm gonna rinse my brush. Now I'm going to describe the lighter areas of this bud here. So it's gonna be lighter in yellow now, and, I'm gonna rinse out my brush a little bit more, using more of water, now I'm gonna pull away from the areas that I laid down all the colors, and I'm just gonna continue doing that at the same time. I know it's a lot of skills in one... In what I'm describing right now. As I'm lighting the color, I'm also lighting up on my the pressure of my brush, so I'm using the tip of my brush more. This lighter bud is smaller in scale and it gives us more variety and tones to what we have. It's the lighter yellow. I'm going to paint this part now. I have a wet brush here, clean, wet brush. I'm going to use some yellow, Winsor yellow, and then a little bit of the yellow deep, and, again, I'm going to start with the darker area, which is just about there. Then I'm going to rinse out my brush, it's wet, I'm gonna clean it a little bit on the paper towel. Now I'm just gonna pull away from it, and I really wanted to capture some of the super light yellow, so I'm just gonna work with a wet, clean brush the whole time. I'm going to keep in mind that I wanted to keep it pretty small, so I don't want to overwork it too much. There, that's probably good, and maybe this one is not as round, because in nature not everything is completely even and circular. So maybe this one is a little bit of an oblong shape. I always have troubles stopping myself from overworking, so I'm gonna say that is pretty good for that little guy. Now I'm gonna add one last stem, only because things are going away from me a little bit, at this point, and I need something right around this area to pull the focus back. I'm going to start with a stem again,

varying in tone for the stem as well, so this is going to be a lighter green. This guy is probably gonna start right here, and probably stop right over there. A little bit of darker green with the hooker's, and I just add a little bit of the buds to the branch there. Picking up a little bit of just yellow, I'm gonna take advantage of where this is wet here, and moving with my brush, dipping a little bit of that green, borrowing it is what I like to think of it. Small textures, small dabs here. Do you see that bleed there? That's what's so great about this medium, is that everything blends together really nicely when it's wet. Going back to this last little guy that I'm painting here, I'm picking up a little bit of the yellow again, I'm just gonna add a little bit of it as I finish. Wetting my brush, going back with clean wet brush. Small, short dabs here. This last little guy looks really great, has a little bit of green to give it variety overall. Let this dry completely on the board, taped down, and once it's dry you can take the tape off and hang it on your wall.

Day 2: Lavender

- Today we're gonna paint some lavender together. What I love about painting these is it's easy, it's a very simple shape, but it varies tonally from light to dark, but also in terms of cool to warm, from a cooler violet to a warmer magenta-violet, so all of those things together is really interesting in a composition. Here, what I'm really thinking about, one, is composition. Not that it's all hanging the same height throughout across, but here, it starts out from left to right a little bit higher, and then it drapes a little bit further down. Also, I'm not really focused here on stems or leaves, I'm more concerned about the different types of strokes that I'm making with the brush, and for this piece, I'm primarily using a number eight round. I'll be using a couple different purples in this piece, and I'll use them in combination with water, and you'll see how that happens as I paint. I will be using this reference page in *The Flower Recipe Book* for this piece. (glass clinking) (glass clinking) (brush tapping) (glass clinking) (glass clinking) (glass clinking) (water sloshing) I'll be using two eight round brushes in this piece. Sometimes when I'm painting pieces like this with different colors and I'm painting really fast, it's really handy to have two brushes: one for my greens and one for my blooms. In this case, the purple for the lavenders. That way I'm not constantly rinsing them out, and it gives me more time to focus on the painting itself. Going to transition back and forth from bluer purples, using my ultramarine blue and my violets. (glass clinking) I'm not looking to paint exactly what I'm seeing because, again, they're just references. What I am trying to do is pull out the key characteristics like in this case, there's a lot of leaves here. They're not very defined but just enough for you to understand what's going on. (glass clinking) And I like that they vary from dark to super light. So, I'm constantly switching back and forth, and, again, that's why having two brushes on hand is really, really great. Actually, a lotta times I have like three or four on hand, and then I run out of fingers, and they end up in my teeth (laughs). I end up biting one down as I'm painting. It's really funny, I'm sure, for people to see. Okay, so, going to mix a little bit of black now with my purple and blue to give it more of a gray tone. And almost forgot to add in some smaller leaves and definition in the lavenders, I got a little carried away with the buds. So I'm gonna go back and add just a few that are just green. (glass clinking) (water sloshing) I'm picking up some lemon yellow here and making smaller strokes now to illustrate the tip. Maybe a little bit of cobalt turquoise, just a little bit of a differentiation in the greens. Again, keeping in mind to not overwork. Beautiful, this piece has lots of different variations in tone, there's some bluer purples with some warmer purples and some apple green speckled in there.

Day 3: Hyacinth

- You guys I love painting hyacinths. It's one of my favorite florals to paint now because of all the different colors that blend together and the strokes are super expressive and that's what we're gonna do today. Here I have one that's painted and I just want to talk through a couple of things before I actually start. First, again we want to keep in mind to paint with the natural growth. So I'm gonna start with the stem first and the leave. And then I'm go as everything is still wet, this is gonna be super fast because I want the blends to happen from the greens to the pinks. I'm going to immediately start from the center out 'cause that's again the way that it grows. And I'm gonna start with some darker pinks of upper rows and then we're gonna move into some orangeish reddish. And then with a clean brush move into more of a lighter green yellow. This is going to be my reference. I'm going to focus specifically on this stem here. I'm gonna use artistic license and grab a couple leaves from this and add it over here. (water splashing) Grabbing some greens here. Just with gesture I'm gonna kind of get an idea of where everything's gonna be placed. (glass clinking) Using a little bit more of a yellow now. Adding a second stem. I'm being very intentional about my stems. Very confident and just letting it be. I'm not reworking things too much. This is the number 12 round. (water splashing) Here as the last part of my stem, I'm just gonna use water and rewet the end of this so that there's more opportunity for blends. Switching to a size eight round. Picking up lots of pink here. Going to be very saturated with my color to begin with. Looking at the reference, I want to make sure that my strokes, which make the petals, go in this direction of outwards. Keeping that in mind. Not being afraid to blend into my greens here. (water splashing) Working very quickly. I'm gonna add a little bit of orange. Smaller strokes as I go out. (water splashing) Bringing in some yellow. Maybe even more yellow and rinsing my brush. Long and short strokes here to give it variety. (water splashing) Constantly rinsing out my brush as I go. (water splashing) Now going into just a little bit of green. 'Cause in the reference we see that some of the tips have a little bit of green. Just doing that at the very end here but really trying to protect all these beautiful, natural blends that are happening so resisting the urge to going back and reworking. (water splashing) Look at that. Look at all of the different colors that we have here. We have lights and darks and we have some greens and all the different blends together makes this so unique to watercolor and so beautiful.

Day 4: Tulips

- Tulips are super easy, simple blooms to paint and that's what I'm going to show you here. I have a finished piece already and what I love about this composition is that the tulips are kind of falling all over the place. So it creates like an all over effect. This reference we're going to take even more artistic license. So we're not really going to look at the directions of this layout here, but we're just going to look at, we're going to reference the individual buds here and we're going to use our imagination and place them upside down and right-side up. Before I start, I just want to talk a little bit about why I don't sketch beforehand with pencil and paper. You are more than welcome to, but I like the improvisation that comes with not doing it beforehand. With my brush just getting a general idea of the flow. Being very intentional with my leaves. Moving very quickly with the leaves and stems because I want them wet still and take advantage of how they will blend with the buds and blooms. Tulips are great because they come in so many different colors and varieties. Creating a little bit of definition at the tip to define the different petals. Now that I've painted a few and I have an idea in my mind how they grow and how to create them, I don't have to reference so much and I can kind of just, play with it. Maybe let's do a more, actual purple. That's it! And again, you want to let this dry completely flat.

Day 5: Astilbe (Goldenrod)

- Golden rods are really cool. I especially love them and feel very inspired by them because of the color and how intense the yellows are. Here I have a finished piece. We'll be painting one stem. It's a very bold composition. We're just gonna be focusing on the different weights in our brushstrokes. We will be using the Shutterstock image that will be found in your PDF. Using a number eight round, picking up more of a yellow green now. Going back to a blueish green. Creating these super-simple, quick little leaves. Maybe we'll vary the tone here as it goes up, leaving room for some to add later. Rinsing out the brush now. Now we get to do some really cool yellows here. I'm gonna use another brush. The size six, actually. Keeping this one with greens, so I'll be going back and forth. Again, I'm intentionally going into the greens that are wet to borrow some colors, maybe that are a little bit browner. A little bit green. (clinking) Taking note of the direction that the petals are falling. I'm not looking at any specific stem here, but the general feel and idea of some areas being a more golden yellow and others with a more lime yellow. This one is all about the brushstroke. I like to move outwardly with my strokes in this one so that the ends are a little bit sharper. Creating one last one. This one will be a little bit of a yellow-green. (clinking) Now I'm going back and adding a few more with a yellow so that it feels fuller. Making any last decisions on added leaves. I think that's a good place to stop. Sometimes I like to focus on a single stem and play with the different weights of brushstrokes.

Day 6: Orange Firethorn

- Let's move into painting some berries now. This one is called the orange fire thorn. What I want to capture about this are the roundness of the berries but also the color. In this one I'm going to be referencing the Shutterstock image that's available in your PDF. I'm going to adhere pretty closely to the same composition as you see here. But most of the attention, again, is going to be paid to varying the different colors and tones and shapes of all the berries. Using my size 12 round here. Starting with a darkish brown for the stem of the branch. Only going to be pulling out so much. Let's use a different brush. A size six for a little bit thinner of a definition. I'm going to pull away now with a clean brush. To lighten the brown. While everything is wet let's dip it into some sap green and capture a little bit of the green here in the branches. This little guy here. A new growth. I had some brown on this and I just added some green. That way get a little bit of a natural mix. You see that, the brown coming through. Really giving myself permission to go with things and not always rinsing off my brush and allowing surprises to happen on their own. A little bit of the sap green. I like that blend right there. I'm not going to mess with it anymore. Now let's move into actual berries themselves. Going to rinse our my size six, clean it. And now, this piece is all about the intensity in the berries so I'm really going to use a lot of color. Now as you can see I'm not going for totally round, perfect berries, right. That's not how they are in nature. Actually a little bit of an oblong shape. Because my pallet is still pretty clean these colors are very out of the tube, if you will. So I'm going to add a little bit of brown to them, give them a little more depth. And shift in tones. See how my brush, I'm using artistic licensing and imagining as some of these berries are more red. Dipping a little bit of brown to get a darker red. That's probably a little too much. What I love about watercolors it's so playful and flexible so if I don't like color I just go back on top with a different one. It will usually blend. I'm also thinking about concentrating darker areas to be a cluster and maybe this area right here will fade into a lighter orange. So rinsing it out, maybe this one touches to get a little bit of red in there. See how I'm just painting the berries right now, not really worrying that they don't have a stem yet. I really want to get some of the shapes down first. Okay, then with

this brush, that has some green now I'm going to add. Uh, look at that blend. Love it. Do, do, da, do. Sometimes I sing when I'm painting. So let's see, what else. At this point, I'm towards the end. I'm going to ask myself, what else do I want? Do I want more variety in color? And for me I think I want a little more yellow in my orange. Everything is very red right now so let's bring truer orange. Things are fun when they touch when they're wet because they blend into each other. Maybe this one, let's grab some yellow deep. And only dip it a little bit in one area so it blends more. One of the advantages of moving quickly and in different parts, I'm jumping back and forth in different areas. There's certain areas will be drier than others. We can add more of the center to the berries in the ones that are drier. I'm going to rinse out my brush. Going back to the brown, this is the sepia. Maybe a little bit of the burnt umber. We want to be careful and notice which ones are dry and which areas are not. This area here is wet because when you love around you can see it glisten. Versus this area here, which is more matte and that's how you know it's dry. Pressing down very lightly with my brush here and just noticing that when I use a lighter brown it's not always in center where the details are. But it kind of goes outwardly. You can see that in some cases I am taking advantage of the fact that it's somewhat wet. Because I like the blend. And other areas I like that it's dry to give it a more focused definition. Rinse out my brush and varying now the tone with a lighter brown. Because they're not all the same. I'm only picking and choosing some. I'm not going to do it to all of them. These remind me of little tomatoes. Just going to add a few more stems that I've missed. Very lightly with my brush in a size 12. And there you have it, orange fire thorn.

Day 7: Agapanthus (Lily of the Nile)

- Today we are paint African Lilies, also know as Agapanthus. This one, we're only going to focus on one single stem, but what's really great about this is all the little buds are dancing around and very flowy, so that's what we're concentrating on. I'm gonna start with the bottom of the stem and work our way up and then we're gonna also paint from the inner outwards. In this reference, I want you to notice how straight the stem is, but then how all these little pieces of green kind of come out in this very super organic way, and then the little buds are blooming and dancing around in different directions as well so we want to capture that really organic (mumbles) flow. I'm gonna use my round 12 for the stem. A little bit of Sap Green and the Hooker's Green. We're gonna start from the bottom of the stem up. And about this point we're gonna start dancing outwards, now I know some of the buds are come in front of the stem, so I want to leave some space. Before we paint anymore of the greens, I just wanna take a minute and let's think about the colors we're gonna use. In the reference there's a lot of blue violets, I want to mix that with a little bit of the warm violets also. I'm gonna start with the Ultramarine Blue and then we're move into more of a softer violet. Let's use our Neptune number eight. Or any size eight round will be okay. Picking up some Ultramarine Blue here, adding a little bit of violet. Oh, that's good. Maybe a little bit of black to soften the saturation. I like to start inwards and go outwards, it mimics the nature motion more, so that's how I'm gonna be here. Picking up more color now for a little bit of a more intense purple. See the way I'm using my brushstrokes? It's more fluid and create more of the dance quality that I'm going after. Picking up my size 12, that I'm using for the greens. Gonna add a little more yellow to my brush, maybe even a little more. Dipping it in a little bit of ocher here, to soften the greens, so it's not so intense. Gonna move into some of the warmer purples now. That's such a good compliment to the blues here. You'll notice that sometimes I'm mixing color on my palette and sometimes I'm mixing it directly on my brush And that just really depends on what I'm in the mood for, how varied I want the colors to be, how unexpected I want the colors to be. So you can definitely play with both. I love that some of

these are open and you can see the centers, so we're gonna try and get some of that detail also. This is the Permanent Magenta here. I made some of these that are further away a little bit smaller. Bringing in some more of the blue, Ultramarine, now. And let's just do one more down here, so not everything is total balanced on each side. Going back with my green, adding little slivers of stem. This area's great, you see that blend, it's so beautiful. I'm not gonna mess with it. Once this is dry, I'm gonna go back in and get some of the center details. Picking up a number four round. I'm gonna do some detail work. Start with a purple, very lightly here, and going in with a much deeper bluish, purplish black. A lot of different colors together. What I'm really looking for is a dark, dark blue. Just adding some really simple dots there. Rinsing it out again, adding one more. Maybe right here. I love that we're not adding detail to every single one, but just a select few. Great, I think we're done!

Day 8: Stock

- We're gonna be painting a flower called Stock. These are really popular in wedding bouquets, what I love about them is how soft they are, however, it is sometimes challenging to paint, because it is a lot of the same color, and it is very soft, so, there's not a lot of opportunity for definition, but, it's times like this that I try and embrace that, in that it's gonna be more abstract, and that's okay, and just go with it, because in the end, it still looks really beautiful. I've rotated my book here, because I want to, I like the direction that the Stock is going. We're gonna do more of a diagonal composition here. It's one single stem, and what I'm more focused here are on the petals, the different softness in the light pink, to a more coral-ey pink. This number 12 round here is really great for stems, and it's what I'm using for this one. I'm gonna start off in a corner, maybe leave it here, rinse out my brush, with a wet, clean brush, going to blend now, adding a little bit of lemon yellow onto my brush, oops, that probably a little too much, I'm gonna add a little bit of green back so it's not completely yellow. Trying to capture this leaf, right here. Blending now with a little more lemon yellow, letting it fall just like that. Gonna continue here, pulling with pretty clean brush, there's just a little bit of light green, that's what I want, just a little bit. It's moments like this, that I'm realizing and noticing as I'm painting, my love of watercolors, this blend right here is so great. Alright, let's continue, we're only going to have greens in tiny little areas, because I know that some petals are gonna be in front, and some stems are gonna be in front, so... Only in some areas. Alright, we're gonna rinse out this brush, because I like the size a lot, and these petals are really full, and really big. I'm gonna continue with the size 12. Mix a opera rose, with... some of the Windsor scarlet lake, maybe a little bit of the orange, to create a coral, a very soft coral. I know this looks really dark, but we're gonna lighten it with water. That's about right, but it really just, you kinda have to go with it, and see what it looks like once it's down, and, really abstract, broad strokes here. Maybe I wanna add a little bit of the yellow deep, just in the centers, give it a little bit more definition. As I move up, maybe I wanna darken a little bit. Moving very quickly here, 'cause I want everything to be super fluid. Adding just, let's see, use our size six. Little bit of green, gonna go in, and just add a little bit of stem, maybe some areas touch, have a little bit of green blend in other areas don't. Create a green bud... Going back to my pinks here, I'm gonna have just a small guy, fall out to the side. And I'm deciding the rest of the time, the rest of the stem is gonna be super light. See how I'm pulling some of the color from before, borrowing it, to give it a little more color, but not too much. Since everything's still wet, I'm gonna add just a little more definition to some areas like, maybe this, has a little bit more red. And making some last minute judgment calls. And some yellows... And one last one. The last thing we're gonna do here is a little bit of detail, I'm gonna rinse out my number six, and mixing a yellow, just gonna go in, do some suggested centers... Not everywhere, but just some

areas. And I missed one stem... And maybe... one last leaf. Super soft, a little bit of detail, not too much, little bit of abstract, and we stayed very loose, and in the end, you get the idea across, and it's really beautiful.

Day 9: Dill Stems

- Now that we've been painting together for a little while, and you are more used to the way that the brushstrokes are, and the medium, we're gonna choose flowers that are more detail-oriented, and play a little bit more with texture. Today we're gonna paint dill stems. These are really great and actually very similar to Queen Anne's Lace, so if you don't have access to reference for dill stems, you can also look at Queen Anne's Lace. What I love about this is the openness, and the firework-like effect and character of the individual little stems, so that's what I'm gonna be focusing on here. I'm gonna be using some heavier strokes, as well as alternating with some lighter strokes to depict these little dots here. I'm gonna be using The Flower Book, and instead of painting this whole arrangement, I'm just gonna pick out the dill stems right here. Since these stems are skinnier, I'm gonna use a smaller brush, the size six round. I wanna have two of 'em that kind of interact with each other, two stems, so one is gonna go in this direction and one's gonna go over here. I'll create this one first. Very straight, very narrow. Just like we did with the agapanthus, we're only going to show some of the thinner stem parts. Let's go ahead and rinse this brush. I like the size that we're going with. And we're gonna do the individual centers now. I'm mixing yellow with a little bit of green, in a circular motion. I'm painting these individual guys here, keeping in mind, as I go, that I don't want all of them to be the same tones of yellow, so I'm rinsing my brush out every once in a while, being very playful, only referencing my image ever so often, 'cause this is really more about color, for me, and my own interpretation. Picking up some greens here. Using the tip of my brush to create texture. Maybe there's a few that go outwards more. But mostly, rinsing my brush out. So, these are really great, because you don't have to reference so much on your image. You can really take your creative freedom, and go with your own, go with what's on your page, and what you're excited about showing. That is usually where the fun is with painting anyway, is that you're not constantly going back and, "Oh my gosh, is this exactly where it is in the photo?" But it's more about what you want to say about this piece. Moving on to the next stem. Let's have these two cross, actually, to give a little bit more spatial interest. Rinsing out my brush here so I can have, ooh, look at that, really light green here. Keeping those areas wet will be great, because when we go back with the yellow, that can blend a little bit more. In some areas I am pressing down harder, in other areas I'm pressing down super light. I'm looking back at my image once in a while, only for color reference, making sure that I'm staying more true to what colors these dill stems are. I think I want a little bit more yellow now. And maybe I can even use it to create a few of the lighter stems. The circular motion here is what makes these look like dill stems. That's the characteristic that I'm going after. So even though it's abstract, because I stuck with this motion of circular, going in a circular order, you still understand that it's a dill stem versus something else. So, you can be abstract, but as long as you pull out key characteristics, it's still going to look like what you're trying to depict. Making some last minute decisions here, maybe just one or two more. I'm gonna pull in some of these darker greens to balance it out a little bit. Dill weeds may not be the first go-to flower you think of, but when they're isolated on their own, and painted in this way, they can be really beautiful as well.

Day 10: Allium

- Since we've been painting a lot of flowers with texture as the focus, this one of alliums is another version of that. But we're gonna add a little bit more visual interest here. For this painting that I'm gonna show you, based on this earlier version that I painted, I decided that I'd like to keep these two stems here, but then include one that's more of an open bloom, for more interest. Before I start painting I'm just gonna plan this out in my head a little bit. I think the open bloom is gonna go in this general area. And then the two stems are probably gonna go like this. I'm gonna start with the open bloom first. Picking up my number 12 round. I'm gonna use a light green. Now this is gonna be a shorter stem. Maybe just a little bit of dark green at the top. Light green again. Very gestural here. Maybe these really extend out to exaggerate the bloom. Moving quickly now, picking up my number 4 round. When everything's still wet just wanna get these little guys. Taking advantage of the blends here. Maybe some of them haven't quite opened yet. Always varying the colors for visual interest. Not minding that I'm going over areas that are green. Think that's something that comes with more confidence as you paint more with this medium, is being okay with areas that maybe you didn't mean for it to happen, but really is what is most surprising about painting with watercolor. Okay. Going back with my green. Very lightly here connecting the open areas. Maybe creating just a few more where these areas are just gonna be green. Rinsing out my number 4 brush. The light yellow green just very quickly. Not a lot of detail or fuss. Okay, let's move on to the next guy. Little bit of darker now. Maybe these should cross. So this one is gonna go in this area and then maybe another one over here. Let's focus on finishing the stem first. Let's use a number 8. Looking at my reference, I'm going to decide that this area right here is gonna be my darker area, so this is where I'm gonna start. Picking up a lot of color in my violet and magenta. Moving in a circular direction. More of the magenta now. Ooh, I added a little bit of blue here but I love how light this lavender is. Going in more of a deeper purple. So pretty. More of a blueish purple again. Maybe we'll bring some more of the magenta outwards. Oh, the texture of this brush is really cool. Okay. Then our last stem. Going to add a little bit of brown here so there's an hierarchy in darkness of the stem. We're gonna stop right there. And think this one is going to have more of a magenta than a purple. It's gonna maybe even more into more of a pink. And let's make the top of this guy the darkest area. As you paint these blooms more, especially the same type, feel free to use your creative license and change the color like I'm going to here. I'm gonna transition from more of a magenta to a pink. Rinsing out my brush. Pulling some Opera Rose in there for the pinks to pop. Glancing back at my reference every once in a while to make sure I have the centers in the right places and my brush strokes aren't running away from me. Meaning that I understand where the center of the flower is and things don't become too lopsided. With a clean brush, I'm just gonna borrow some areas with a little bit, maybe a little more pink even. And the differentiation of the small dots with the bigger strokes is what makes this so interesting. I think that's as big as I want to go. Stepping back, evaluating. I think this guy needs to be a little bit tighter. So I'm gonna go back with my number 4, adding some last minute touches. Maybe in a darker green. So filling in some more of the middle areas to create a sense of fullness. Rinsing that out. Let's pull some of these magenta pinks in to create more of a cohesive piece. Don't be afraid to step back every once in a while and evaluate the painting as a whole. But also keep in mind that these are very playful, we're building on techniques and skills here, so you can always paint more than one version of this. So feel free to explore, try different techniques and different compositions.

Day 11: Hydrangea

- Hydrangeas are a very classic flower to paint. I'm gonna show you a very simple and fun way to

create them that's realistic, but still very creative. As you can see here, what I'm going to be focusing on is the transition of color from a blue-violet all the way to a green. This is where it's really cool. And hydrangeas come in so many different colors, anyway, so it's a great opportunity to play with a lot of different colors blending together. I'm also going to be focusing on these super rich, large leaves. And the hydrangea foliage is really beautiful to paint, and it's also really easy to paint. I'm gonna show you how. We'll be using a Shutterstock image, but we're gonna be pushing the colors even more than what you see here. I'm going with more of a bluish-green to start. Stopping about right there. I'm gonna do the foliages here. They're very full, and really big. I'm gonna keep that in mind. Blending my brush with some black, green, and the Hooker's green. There's a lot of pigment on my brush right now. I'm gonna go from center, out. And I love that some of it is dried, using the texture of the paper. Moving into a more apple green, I'm gonna do the same. Really pressing down my brush here, this is a size 12. Probably gonna add one last one in the end, but for now I'm gonna leave it right there. I understand that with, you may not be able to see, but there are some stems underneath. I really like the Neptunes series of the Princeton Art Brush brand for creating hydrangea petals because the bristles are super full and so it creates these really nice, round, organic petals that you see with hydrangeas. I'm going to move from a deeper blue-purple here, and we're gonna transition to a lighter color right there. Always start with the darkest area because you can pull away. Making a judgment call that this is probably a little too blue, oops. And that's a little too purple, but that's okay. One of the beauties about watercolor is you can continue revising, changing the color and refining it. As long as everything is wet, there's a lot of opportunity for change. Okay, at this point let's pick up a size six in a really saturated yellow-green. We're just gonna dip to centers while it's still wet so it blends in some areas. I'm gonna keep this brush on-hand, then continue moving. Maybe, actually I'm gonna use some manganese blue now. Yeah, that's a much better blue, actually. So the petals are very simple. What I wanna focus on here is the transition of color. Moving very quickly here. Here are some petals from the side because they're not always facing the same direction. Really focusing more on a blue, and even a little bit of turquoise now. Moving, more or less, all around. Maybe it's a deeper green in some areas. Loving the blends, embracing it. Now I want really light yellow. Because everything's blending together, it will all marry together and make sense in a cohesive way as long as I dip a little bit of the same color that you see elsewhere into this area. Pretty. Every time you paint these it's gonna look different. That's what I love. Oh, that is so cool. I love when you use a really light color and you dip it and you see the immediacy of the colors blending. Let's bring in some of the light yellows here. And then just a little bit of the turquoise. Very lightly add in a few more centers. Rinsing it out, maybe, more of the light yellow centers. A little bit of brown. Stepping back, looking at it, does it need, what does it need more? Does it need more petals? Does it need a different color? I think in this case I am almost there, but I want to add a little bit more of a yellow. Because I moved all around, some areas have dried, in which case I can layer translucent areas with it and create the sense of fullness. Let's see, I think, just the last part, I want a little bit of blue elsewhere, but not too much. And then, perhaps. Yeah, I think in this case I don't need to add another leaf because everything compositionally is feeling pretty balanced. So I think we're gonna call this one done!

Day 12: Rose

- Up until now we've been working a lot with smaller blooms, but now we're gonna move into more complex, fuller body flowers. And today I'm gonna show you how to paint a classic rose. Looking at this page here in their flower recipe book, I'm going to pick out the bloom I'm going to pick out the

bloom that I'm most inspired by, which is this little rose here. But because it's by itself, I'm going to imagine it being attached to here, so it's going to be a combination of these two guys here that I'm going to be painting. Looking at our finished one, I just wanna point out a couple things. One is that, as always, we go from the stem up into the bud. And for the rose itself, we're going to start from the very center out. And at the same time that we're doing this directional sort of painting, we're also going to be going from a deeper red into a lighter, coraly-pink red. Using my size 12 round, Using my size 12 round, I will be mixing a green with some brown. I will be mixing a green with some brown. And I know that the general stem is gonna go this way. So starting at the bottom, allowing myself to stop every once and a while allowing myself to stop every once and a while and create these breaks to suggest branches or where it would branch off. Picking up a little bit of the yellow. I'm gonna come off and create a couple of the leaves first. Rose leaves have these really interesting sharp edges to the end of the leaves so I wanna make sure I capture that. And I'm just using short strokes. A little bit of water to wet my brush and I'm going from the inside outwards. and I'm going from the inside outwards. Maybe another guy over here. Maybe another guy over here. Again I'm looking at this leaf right here. Completing the stem, now going to Completing the stem, now going to create one just off the bud. create one just off the bud. Okay, I'm rinsing out my brush. Gonna pick up a deep red, my scarlet like red. Maybe some, a little bit of the magenta for a deeper color. And a little bit of brown just to give it a little more depth. Okay, so I'm obviously not gonna start here because I know that as I paint outwards, the outside petals will fill up the space. So I'm gonna give myself a little bit of room, I'm gonna start right about here. And what I'm noticing about this reference image is that the petals open up as they go outwards. So I know that the inside is gonna be tighter, it's gonna be a darker color, and it's gonna be tighter. So my strokes are gonna be thinner. And as I go outwards, I'm going to put more pressure on my brushes to create these larger, bigger petals. As I go add a little bit more lighter red. As I go outwards. So now I'm starting to put more pressure with my brush. I'll rinse out my brush, actually. Maybe here I'm just gonna use a clean brush and create some really light petals. and create some really light petals. Picking up a little bit of pink now. I like to vary my colors a lot. I think it creates a lot more dimension and interest. You can definitely play with it and do what you would like with that. Okay. Let's see. A little bit of a darker red now. Now I'm only gonna create a few on the outside to suggest where this rose ends. to suggest where this rose ends. I'm not gonna go all the way around. Maybe add a little bit more color. Maybe add a little bit more color. I think that's where I'm gonna stop. Rinse out my brush. Maybe one more leaf. Over here. And another one. Maybe this one has a little bit of blue. The more leaves you paint, the more you'll be comfortable with. How they look, and how they lay. So you can start making up your own leaves. Like I did with that one. The way I paint roses is pretty quick, so I encourage you guys to try a couple different versions. You can try them when they're just about to bloom, and when they're in full bloom. So you can see the different sizes and variations. You can also try different color combinations.

Day 13: Fuji Chrysanthemum

- When I was in college I studied abroad for a year in China. And that's where I learned traditional floral painting. Which has been a huge influence in the way that I paint today. Chrysanthemums was one of the first flowers I mastered and one that was really rigorously studied for me. What I love about chrysanthemums is that they're so many petals but they all have such an interesting way that they fall. There's a lot of character so that's what I try to capture when I paint chrysanthemums. I have two versions of paintings that I've created here. I just want say that you can do this with any of

these flowers that we're painting together. Here's one where I focus on a single stem and I was really focused on being very playful and loose with the individual petals. Here I added two blooms and I was playing with the way they interacted with each other. It was more about layout. I just made the petals a little bit smaller because I'm painting two right now. We're going to do two blooms together. This is a reference image we'll be using. I'm looking at the way the petals are falling off the center of the bud. I'm always going to start from the middle inwards, and then go outwards like that. The general direction I'll be painting is from the stem up and then from the inside out. Keeping in mind that the stems look a little like a yellow ochre green. So going to add some of that. Maybe a little bit of brown. The first stem is going to go and be the highest. I'm going to start in this direction. Adding a little bit of blue to my leaves. Looking at this leaf right here. Putting back some ochre, so the leaves relate in color to the stem. Chrysanthemum leaves have really characteristic edges so I want to make sure I pronounce that. Add one more at the bottom. Rinsing out my brush. Actually, I might pick up a smaller one. To get a little more control. A size eight round. Get a little more control in the individual petals. Noticing that there's a little bit of brown to the yellow. The center is generally going to be about here. Making my strokes inside to the out. Get a lighter yellow. I'm depicting the petals that are closer to me, that are more in front. Now I'm moving to the back. Borrowing some yellow that's been laid down. Okay, right here chrysanthemums have really interesting- their petals kind of form into different segments. So I'm using two strokes. To show the edges of the petals. Now, this is the fun part. I will be painting the ones that are falling off, so to speak. And kind of dance around the outside. Going to be super loose. The more you paint with water color and the more you get to know your brushes, you'll be a lot more fluid with your strokes and feel a lot more confident when you're trying to paint ones that are looser and that feel more organic. Adding just a little bit of orange to the tip. To show some depth. Going back now with some yellow to mix directly on the paper. I'm finishing with just a clean brush. Maybe one more that goes like this. Okay. Move on now to the second guy. Which is going to be shorter. Back to my number 12 and back to a stem. I notice that there's more brown to the edges where the stem branches off. Or the buds of where it would branch off. Just want to show that really quickly. The buds here, well actually they're called nodes, but I call them buds when I'm painting them. Because I give them all nicknames. Not spending a lot of time here. I want everything to be fluid and wet. Chrysanthemum leaves have also separate sections, individual sections to them. Like you see here. If you want more practice with leaves, take my beginners watercolor class where I go more in depth into different kinds of leaves and I go through a step by step process to create them. So with this guys we don't have a lot of room to work with. So I have to be a little bit more mindful about where I create the petals. Perhaps there's some that's going to be behind this leaf so I need to make sure when I'm over here painting the petals that I paint and skip this part. Because this part of the leaf is not dry yet. I don't want my petal to blend with that area. Now going to the front of the chrysanthemum. Always coming back to where the petals would originate, the center point right here. You can take your time with painting these because there's so many petals and they're all on individual with white spacing between. So we're not as worried about things blending or not blending. If you want to be slower when you're painting these, go ahead. See how I'm rounding my brush when I'm creating the edges. Gives it a nice soft edge. Think I'm just going to create one last one to interact with the other bloom. Maybe a lighter yellow. It's hard to stop with chrysanthemums because there are so many and you really just want to keep going when you get into it. Great. I think we're done.

Day 14: Carnation

- What's fun about carnations is that there's a lot of petals involved. So we can actually layer with them, which I'm gonna show you. There is a little bit of drying time involved, but the result is really cool. Looking at this here, I just want to point out really quickly that we're gonna be painting two different colors of carnations. One of them is gonna be a little bit more from the side, and one of them is gonna be straight on. We're gonna be following the reference really loosely, here. But the key thing I want to focus on is the color of this guy here. It's a very light carnation, but they have these really beautiful deep magenta details that I wanna capture. Even though I can't see the stem of the carnations, I know the general shape of them. So I'm making it up as I go. That's one. Rinsing out my brush. (swish, clink) Switching to a number eight. I'm gonna be creating a version of this guy here. But, I will be using a different color combination. Thinking a orange to coral pink will be the colors that we're using. So here's something that's unique to carnations and the way that I paint them. Their edges are super short and textured. I'm using my brush tip and pulling inwards to show that. I'm adding more pinks now to my brush. (swish, clink) I pulled in a little bit of brown just to deepen the colors a little bit, adding more nuance (swish, clink) to my colors. At the same time, I'm gonna rinse it out and really lighten now. Maybe a little bit of yellow back in. Need a little orange. Oop, that part touched the green. That's great, I'm just gonna embrace it and go with it. And a little bit more pink now. (clink) That's probably a little too much pink. (splash) All right, so the shape that I want. (splash and clink) Rinsing out my brush. Going back and maybe these guys cross. A little bit of blue on the stem here. Some leaves. For the next one, we're going to be working wet-on-wet as well as using our drying time to create more layers once we put down the first light layer. It's not really possible to create a totally white flower with watercolor, because the paper is obviously white. So, I'm going to tint with, ever so slightly, a little bit of magenta for the areas that are technically white. Actually, before I do that, I'm gonna mix a little bit of the magenta to create the center. Since, generally speaking, centers are always darker. Okay, now with a wet brush, a wet clean brush. That's about how much color I need. So I'm really just gonna borrow from what's already on the paper. And, since this is a straight on shot I can go all around with it. Keep in mind that you're not gonna be able to see very much right now, and that's kind of the point. You wanna work quickly because we're gonna be doing a wet-on-wet effect. All right, so, while everything is wet with a brush, I will be dipping a lot of color in and only on the edges now, of areas that are wet. And it's okay that it's also some areas that I'm touching are dry. This gives it more of a crispness. Isn't that so cool? Maybe a little bit more purple now. And varying it up so some some areas are gonna be totally dry. (splash, clink) But always having the variation going, so some areas that are wet and some areas that are dry. Not hitting every single edge. So that there's definition only in some places and not others. We're gonna stop here, let this dry. Come back and do a second layer on top. (clink) Okay. Now that everything is dry, take this opportunity to add a little more color, with a brighter pink. Go in from the outside in. Add some more petals. Adjusting my pinks here. Here you can sort of add any definition that you feel like you still need. For me, it's mostly the edges that I wanna add. Right now. Maybe right here. You really could make it, just make it up as you go. There's no right or wrong way to paint these. Carnations are very forgiving, because there's so many petals involved. So, you can really interpret for yourself. Just a little bit of the dark center. Looking at my reference, only every once in a while. Since it is a very loose interpretation. And probably, this will be my last petal. I like the roundness and fullness. We're done with this guy here. Now I'm gonna move back to the first carnation. (splash, clink) And add a little bit more red to the back petals to create more dimension. It doesn't need a lot. (clink) Just a little bit. (swish) The last thing we'll do is make this a little bit

rounder, since carnation stems do come to a fuller end at the top. (swish, clink)

Day 15: Pincushion Protea

- You guys, we're halfway through the month, and today I'm gonna show you a really fun, and easy way to paint pin cushions. The brush strokes for pin cushions are gonna be similar to chrysanthemums, we're gonna be very fluid with them, we're gonna be very loose, and free, but we're gonna be even more expressive with the way that we depict them. Also, in this one we're gonna assemble some eucalyptus leaves that are not part of the pin cushion stem, and add a little more variety now to our piece. I love this image reference from the flower book, because of all the colors that are involved, all the different perspectives of pin cushions here, and that it's being assembled with a lot of different other foliages, so I'm picking out the eucalyptus leaves here, and then also this stem right here of the pin cushion. I'll be using the number 12. Now, this stem is pretty wide, pretty fat, so, I want to put down plenty of pressure as I go up. There's some red actually in the stem here, so just a little bit of red, back with more green. This is the sap green. Now, to this part, of the stem, I'll be creating individual sections, little bit more yellow to my green now. I wanna make sure I get some of the individual parts in sections here, so leaving some white space in between. I'm gonna let this part of the stem dry, just a little bit, not completely, but also not completely wet, and, what that's gonna do is I'm gonna go back with a little bit of brown, and just dip the tip of the edges, and give a little bit of a blend, but not too much. While that's drying, I will paint the eucalyptus stem here, and let it cross, I like that it blends into each other. Adding a little bit of blue to my green, to differentiate from the pin cushion. Maybe even a little more. Noticing that with the eucalyptus stem, that it's darker at the bottom, and then it fades a little bit as it progresses upwards, wanna keep that in mind. Maybe there's just a little guy that you see only the side of the leaf. Okay, I think I'm gonna stick with the number 12 actually for the red part of the pin cushion. Starting with a deeper red, with a little bit of magenta. Just a little bit of brown for nuance. Okay, I'm intentionally gonna touch this area that's wet. See how I'm pressing down very very lightly. And at the edge I'm just gonna tap a little bit to give, to suggest the end of the petal. But everything is very light, very fluid. Rinsing out my brush, adding some yellow now, this is the yellow deep with my red. Keeping in mind that the center ones are gonna be shorter. Moving, transitioning to a pink now. Maybe a little more pink. See how my hand is not touching the board? So everything is very freeing, I have a lot of movement in my hands. All the colors are touching each other, and blending as I go. Now with a totally clean brush, gonna pull out and get some even lighter areas, and these will come down, so pretty. Okay, leaving that right there, going to a smaller brush, the number 6 round, going back to a brown, and getting the tips. See how I'm, I'm controlling how much it blends, by controlling the drying time. Back to my number 12 round. A little bit of turquoise now with my green. Actually rinsing it out, a little bit lighter here. Very quickly, these are secondary motifs in this piece, so I'm not paying a lot of attention to detail. It's to just give it a little bit of a spacial reference, and variety. Last minute decisions, maybe, this is a little bit darker. There you have it, pin cushions.

Day 16: Dahlia

- Dahlias are so beautiful, there's so many different variations. Today, we're gonna focus on a purple bloom, but you can try all different color combinations. I love this photo from the flower book. There's so many different varieties here. I think I'm in the mood to paint a purple one, so I'm gonna focus in on this guy here. Just like we did with the chrysanthemum, can't see the stem, it's pretty generic, so I'm just gonna make it up. Again, leaves are secondary. (paintbrush bangs against water)

glass) I'm not paying a lot of attention to detail here. Adding a little bit of brown. (paintbrush splashes in water) Now for the best part, still with my number 12, picking up plenty of purple here, maybe even a little bit of black to add some gray tones, but mostly purples and magentas. Alright, figuring out where the center's gonna be, which is around this area because when I'm done, the outer petals are gonna be around here. Center is right here. Making short, small petals in the center. (paintbrush clangs against glass) Dipping just a little bit of water with my brush. Starting to pull out now. Adding some pinks to my brush. I love painting in this way, because it really is like watching it bloom in real time. It's so cool. It's very mesmerizing. Little more pink for some color punch. Taking note that their petal ends are sharper, so ending with sharp points. Rinsing out my brush completely for some lighter tones. Coming back now with some pinks, and some purples. Since these are painted pretty quickly, try not to overwork them. If you feel like it's lacking anything, you can always start a different one. While everything's still wet, just gonna add a little bit more detail to the center. (paintbrush swishes in water) That's it.

Day 17: Muscari

- Blue muscaris are so pretty. The reference I'm gonna be showing you and the finished painting is something I wanna talk about really quickly before we get into it. In this finished piece it's a one single stem, like we've done before, but we're gonna be very mindful of the white spaces that are being left. This is because the white space is not only gonna separate the individual bulbs, but it's also going to describe the centers that are white, so we're not going back with any whites, we're just gonna be leaving the space as we paint. Here you can see what I'm talking about.. So, we're using the white space to separate each single bulb, but we're also gonna be using white space to describe the ends of the petals here that are white. Need a little green for the stem. One or two leaves for reference. Moving to a smaller brush, the number six. Picking up lots of the ultramarine blue and then a little bit of violet also. We're gonna be starting from the bottom and going upwards, so the color transition is gonna go from dark to light, bottom to top. Alright, now this is a little bit more challenging because it takes a little bit more planning at the beginning, so I know that I'm going to be, gonna use the ends to describe the white space like that. More blue here. You can even do the edges first then come back if that's easier for you. Sort of outlining if you will. Now, I'm choosing not to go back with white to describe the edges because I think this is a more interesting way of painting and also it gives it more of an organic feel. Rinsing out my brush, going with the manganese blue now because I'm going upwards. Maybe a lighter guy at the bottom. Picking up more blue. Oh, that's pretty, where it's just at the end. Be open to surprises and improvisation as you go. Things do not need to be tight or totally planned out. As long as you have a general idea of the effect you're trying to achieve, I always try to encourage improvisation. Keeping everything pretty wet as I go because I like that everything's blending with each other. As we get to the top the bulbs get smaller, so I'm also keeping that in mind. Moving with a little bit of turquoise now at the very top. I think that's a little too much turquoise. Picking up some blue adding it back in other places, so the turquoise makes more sense. So, that it's not just in one place. And then at the very top the bulbs actually go right side up so I wanna make sure I get that. Rinsing out my brush, so I get more of a lighter hue. Looking at it as a whole and making decisions such as where I think we need one or two more. Taking a step back I'm noticing that this one dried a little bit lighter than I would like, so I'm going back and adding just a little bit more color. And just some last minute details. That's it.

Day 18: Sunflower

- Sunflowers are really bold, and they have lots of personality. And that's what I'm gonna show you how to paint today. In this finished painting, I have stems here. This sunflower, right here, has a light center on top of the dark brown area. I'm gonna show you how to create that. You can't do this with watercolor. And instead, we're gonna use a gouache, and I'll show you later how to mix that. In our reference in the flower recipe book, you see an assembly of lots of different sunflowers. We're just gonna choose one that we're inspired by. So I'm gonna pick this guy right over here. On the opposite page is a one, single sunflower. And I also want to paint this one because of the individual quality in the transition from a dark orange out to a light yellow. In the center right here is what we're gonna use to do detail with gouache. Starting with my size-12 brush. Creating some leaves here that droop down. Rinsing it out. With a light yellow, I will be painting the outside petals first. I'm leaving everything super light 'cause I'm gonna go back in and add darker colors later. And I'm intentionally leaving the center alone because that will be added, the dark brown will be added also later. So little bit of a darker orange now. Going into the center, a dark brown. Small strokes, keeping in mind the white space for definition. Allowing some of the brown to touch the wet orange areas. Oops, it's a little too much orange. Sometimes this happens where things blend a little too much. And what you can do is just take a paper towel, press down pretty hard to lift as much color as you can that's wet. It's a really easy way to correct mistakes, all right? Once this dries, I'm gonna go back and do more definition for the centers. But now, let's move on to the other sunflower. Sunflower leaves droop down, so I wanna make sure I get that character. Rinsing the brush, okay. This one's gonna be more of a yellow, rather than orange. Planning out a little bit ahead of time where the center is gonna be, the dark brown part. Adding just a little bit of yellow, or orange, sorry. Coming back in with some petals towards the back. I'm running out of space here, and that's totally fine. Sometimes this happens, and you can always improvise and go off the page. Making the centers in a circular movement. Letting this dry as well. Now that this is dried, picking up a size four, round. And we will be adding a little more definition into the brown centers. I'm choosing a smaller brush so that I can get a little more definition and control. Doing the same with the second flower. I'm gonna take a minute here and talk to you about how to mix gouache, so that we can create the light centers on the sunflowers. Gouache is like watercolor in that it's water-based, but it's opaque instead of transparent. So, you can lay it on top of other colors that you have already laid down, and it will stay super thick and opaque. Here, I have some gouache squeezed out in a yellow deep and a permanent white. I have more of the yellow deep than the white. I'm just gonna grab some water with the bristle. Place it in the jar. The trick is to not over-mix this with too much water, so you can always start off with a little bit of water and add as you go. Using the end of my handle, I will start mixing in the container. I like these small containers that come with lids because I'm not gonna be using all of this at once. So, I can always put the lid back, seal it up, and use it next time. Actually, I misjudged a little bit. I'm gonna pick up a little more water. Turn it to the end of my handle again. It takes a little bit of patience and practice mixing it, and really, I mean, if you add too much water and it's a little runny, you can always add more pigment back in. Now that we have the consistency that we're looking for in the gouache, I'm gonna pick up a number four. Picking up just enough. And looking at the reference really quickly, I'm going to depict this area right here. You wouldn't be able to achieve this effect with watercolor because if you tried it with watercolor pigment, the yellow would blend right into the dark brown. But because it's gouache and it's opaque, it sits right on top of the brown, and it's super brilliant. This container of gouache here was mixed the exact same way, except with lemon yellow and white instead of the yellow deep. Heading over to the other

sunflower. Adding just a little hit. Not all the way around, as if light is hitting it. Using gouache in combination with watercolor painting is a really great way to add a little more definition to your piece.

Day 19: Ranunculus

- If you liked painting roses, you're gonna love painting ranunculus. I paint them the same way, except there's more petals, so more opportunities for different color variations, and more strokes. This page here has a ranunculus that's a little bit to the side, and that's the one we're gonna be painting. So, a few small leaves, rinsing out, now we're gonna start with the center of the ranunculus. Usually, we start with a darker color for the center, but for this one, because there's so much pink and reds involved in the outer rings, we're gonna start with a light color in the middle. Dulling it down a little bit with some brown. Rinsing out my brush. A little bit of yellow on the tip. Adding a little bit of red now. See how I'm stopping and starting every once in a while? Making more breaks and white space for definition. Now, going in with a more intense pink. Actually, it's more red, but... Cuz it's a little bit of a side view, I know that to my left side I'm gonna add more heavier, bigger petals. But now, I'm gonna end with lighter, a little bit of yellow, bringing it back, There you have it, a super fast way of painting ranunculus.

Day 20: Hibiscus

- We're gonna focus on a Hawaiian flower today, the hibiscus. We're gonna be starting with the bigger, red petals first, and after everything is dry, we're gonna go back, use the gouache to define the stamen. For this, we're gonna be using a Shutterstock image. Painting some leaves first. Getting this offshoot of this little guy. Alright. Let's move into a bright red, reddish-orange. This area is where the stamen, the center, is gonna be. Just keeping that in mind. I'm using a #12 because these petals are super full. So I can get this broad coverage. Bringing in some yellow. Finishing with more of a dark red for the last petal. Picking up some magenta for the dark center. Dabbing it lightly. Let this dry completely and we'll come back and finish the center. Before we move into the center of the hibiscus, I'm just going to add one last leaf. There's a little bit of a blank area here that I want to fill. Alright. Using my #4 round, drying it, pick up my dark yellow here, my dark yellow gouache. I just want to point out on the reference really quick that the stamen is red in the actual hibiscus, but for clarity's sake, I'm gonna take artistic license and make it the yellow gouache. This is where you want to make sure you have plenty on your brush. Make sure everything's opaque. Now, one final touch. Going back to watercolor, mixing a dark red. I want to capture just a few of the tips. In Hawaiian culture, if you put hibiscus on your left ear, you're married and the right ear if you're single.

Day 21: Waterlily

- We're gonna switch gears a little bit today and move on to a flower without a stem, the water lily. We're gonna focus on one of the water lilies. We're gonna keep in mind that the leaves are going to be floating all around it. So it's gonna fill up a little bit of the background space. We will roughly be looking at this guy and the leaves around. It's not going to be exactly what I'm going to be painting but again I'm just using it to reference the shapes of the leaves and then the way that the water lily blooms open. Since these petals are pretty big, I'm gonna be using the number 12. We'll be painting the front petals first. I'm diluting the pink with lots of water for a light color. Adding a little bit of color now. (glass clinks) Then moving on to giving it more of an oomph with the ones that fall open

from the bottom. Moving on to the leaves now, we're gonna let the lily dry before adding more detail to it. Mixing a turquoise green. We're going to paint some leaves actually from the side. So it's more of an oblong shape. (glass clinks) (water splashing) Maybe one more. (water splashing) (glass clinking) Putting maybe just a little bit to make it a little bit rounder. (water splashing) (glass clinking) All right, let's let this dry completely before adding in the center. (glass clinking) There's gonna be two parts to the center. The first part is a darker yellow orange center. We're sort of outlining first. We're gonna fill in. That way these petals are still defined as their shape. We're protecting them of sorts. (water splashing) Let this dry again. Once this area's dry, we're gonna go back in with our dark yellow gouache. Adding in some centers. Actually since we have a light yellow available, let's use that also in some areas so there's a difference in value. (water splashing) Adding one more leaf before we finish. Since everything is dry, I can go and get right up to the edge of this petal. (water splashing) (glass clinking) Great.

Day 22: Poppy

- Lets paint some pretty poppies. This assembly of poppies have a range of different colors. Ranging from an orangy-red, to a light pink, to then a yellowish green. And we will be using the gouache again to suggest the centers of all three. We will be using the recipe book reference for this piece. Usually I say to paint from the natural growth so from the stem up. But I'm going to break my rule and go straight into the bloom first then adding the stem later. This is so that I can figure out placement, since there is three of them. Can have more control over that. Notice that the front petals of this last poppy I'm painting is darker and then I lightened the rest of it with a pretty clean brush. Alright. To the stem. Poppy stems are really fun, they have a little bit of curve to them. So it makes them distinct and unique. We can even, with a size four, and a pretty clean brush, since everything is wet we can pull away a little bit at the stems to depict the hairiness. Not everywhere, just every once in a while. Let it dry and we'll go back to adding the centers. Before we go into the centers, I'm noticing that in this orange poppy there's an extra layer of petals that I want to capture. Doing a very quick description of that. Again you don't have to do this, I just noticed it and thought, "Hey everything is dry we have the opportunity to layer." Now poppy centers also come with a little bit of a green detail, so I'm going to do that part first. You can even vary the green. Picking up our gouache, lets use the light yellow. Okay here I'm noticing that it's not showing up very well, so I'm literally just going to pick up some water color pigment, mix it on my plate so I don't ruin this huge batch of gouache. Mix it to darken it ever so slightly. I always feel like I'm painting eyelashes when I do these. I'm going to do this last since I need this area to be dry first. So I'll come back to that guy. Picking up the darker yellow gouache now, making sure there is plenty on the end of my bristles. Now I'm creating the tips. This part is so fun, it's my favorite part. Going back to my light yellow. There you have it, poppies! Using gouache when painting poppies is really great because it really defines it as a poppy.

Day 23: Pansies

- Today we're gonna use a wet-on-wet technique to create these beautiful pansies. Using the wet-on-wet technique we get these really soft edges right here. We will also be using gouache to create just a little bit of the yellow center. We're just looking at our Shutterstock image here for shape reference. Using my number 12, and mixing some sap green with my Hooker's green, but also picking up a little bit of blue. Getting just a couple of the leaves, not all of them. Picking and choosing. Okay. For the petals of the pansy, I know I'll be creating one right around this area, and

right around this area. So, we're gonna use a clean brush with lots of water on our tips, and, this is a really neat trick. We're only gonna be painting with water first. Keep everything pretty wet. If you turn to the side you'll see where it glistens and that's where you know you've laid down your water. We want a lot of water down where the petals are because we're gonna be dropping a lot of purple into the petals and let it fade. So you wanna give it about a minute or two before we put in the pigments. Let's go ahead and create the second one. So we give it, the first one, a little bit of time to dry. You'll need to play around a little bit with this, maybe try practicing a couple of just the flowers themselves so you get an idea of how dry or how wet you want the petals to be. The general idea is the dryer the surface, the less it's going to blend and fade so if you want more of the water blend, you'll want to do it when it's wetter. But if you want more of a controlled blend, you can wait until it's a little bit dryer. I'm painting only on the inner part, closer to the center, and allowing it to naturally blend to the outer rims of the petals. I'll be doing the same with the second guy. Let's add a little bit of pink. It's really mesmerizing to watch the natural blend, and just allowing the watercolor to do the work for you. While we're letting it naturally blend, I'm going to finish up with a couple more foliages. Being careful not to touch any of the areas that are wet for the petals, so we don't get any of the green into the petals. Gonna go in and add just a little bit of color into this one because it's not, it's probably not gonna fade as much into the edge as I would like. Okay. Once your petals are nearly dry, we're gonna go back in and create a little bit of the purple center. I'm using a size four here, adding a little bit of blue now to my purple to give it a deeper color, to differentiate from the petals. All right. Once this is dry we're gonna go in and add our yellow centers. This is a gouache mixture here, the deeper yellow one. Ta-da! A beautiful painting of pansies.

Day 24: Lily

- Lilies are flowers that I actually personally find a little challenging to paint, but we're going to tackle it together. In this flower there are a lot of layers involved. It's what makes it characteristically a lily. For the centers, rather than using gouache we'll be going back to using watercolor to create the darker stamen. We'll be using the reference from the flower recipe book. Feel free to paint it this coloration with the dark pinks, but I'm going to choose a lighter pallet with light yellows and soft corals. Starting with our stems. Just a little bit of a ridge. Alright. Mixing a bluish green with a ultramarine. And hooker's green. Let's get one or two big foliages. Just so we have placement. Rinsing our brush out. I'm using the number 12 for this entire painting except for the centers. Mixing a light yellowish, orangeish color. Adding lots of water here. I want to keep things pretty light and it gives me the opportunity to blend with more pigment later. Maybe a little more of a red now. Keeping in mind the center divide that's characteristic of lilies. Pretty. Okay, go back and add a little bit of a deeper color in certain areas using our dipping technique. We've been doing this a lot in a few of the flowers we've been painting so far. But when I say dipping I'm referring to dipping my brush into a color and placing it onto a wet surface to allow for a natural blend. But if you want practice with this technique or learn more about it, you can take my beginners course and practice that way. I need just a little more yellow here, ever so slightly. Alright. Looking at this opposite page right here I want to get a side view of a smaller lily. I call these the supporting actress. It's just to gives us context but they're not the main it's not the main subject. Alright let that dry. While that's drying I'll be moving onto finishing off adding some more leaves. Lilies have these really beautiful, elegant, long tapered leaves. I definitely want to get that. And, oh, there's a little bit of a drip. That's not problem, as long as it's wet. Always pick it up with our paper towel. So with light green on our

brush, want to create one that hasn't bloomed yet. This is a good time to stop and let everything dry before we go back with the second layer. For the second layer, I'm using my number four round. Now I'm going to add deeper colors in so that they really show up. I'm just mixing on my pallet so I know exactly the color I'm going to be placing down. Basically, this color is going to describe the speckle dots texture of the lilies. We'll be doing it in an outwardly motion. You can vary the colors here. It's pretty surprising how adding small details like this sounds pretty simple, and it is. But when you add it in in a repetitive motion it really does describe that characteristic really well. With watercolor it really does not take very much. There is also a little bit of a green center. Here, so just want to get a little bit of that in there. Alright. Last thing we'll do in this layer, is with a light green that I'm mixing with the sap green and the lemon yellow. We're just adding in some stems. For our final layer we're going to make some browns to create the stamens of the lilies. Using our number four round. I'm mixing a mixture of the burnt umber, the sepia and a red to get a warmer brown for the actual stamen. Maybe a little bit of orange also. This is really what makes it look and feel like a lily. Just add one last one. Okay. Perfect. That wasn't too hard and lilies are actually kind of fun.

Day 25: Cherry Blossom

- I've been painting cherry blossoms for a long time but I'm constantly surprised at how beautiful and elegant they are. I've created one part of this branch here of cherry blossoms and I will be referencing this Shutterstock image. Now I've said this before, I don't adhere very closely to my references. Partly that's because I want it to be my own take on the particular flower. But also sometimes I just don't find the most perfect image to reference from. In this case, in this image, it's two pieces of flowers. I like the coloration of this reference but it's not in one single branch that is in the layout out I'm looking for. So I'm going to make up that branch in my mind but I'm going to go back and reference the shapes of the petals and the colors. So don't be beholden to your images. We'll be using the same wet on wet technique here where we're dipping into a wet surface to let it naturally blend. I'm using a few different brushes for this guy. I'll be starting with the number six round for the branches. There's some off shoots here. So I'm creating those as I go. Now, picking up my number four round and mix my greens. My sap green and lemon green, lemon yellow. And using that to add some baby leaves. So I want that on hand because I'll be coming back to it every once in a while. That way I don't have to rinse out my brush every time. Alright. Now, my third brush is the number eight. Neptune series. I like this brush a lot. Especially for super full petals. Its got a really round, thick bristle. Really round thick bristles. I remember painting these a lot when I was studying abroad in China. Where I first learned about Chinese floral painting. Which has really informed the way that I paint florals today. This was one of the ones that was really key to the class in terms of getting your techniques right. It's a very traditional flower that is always taught in their schools. I'm breaking my rules here of doing the stems first. I'm going straight to petals. This is so that I can get more control in regards to placement. I'm going to rinse out my brown. Now going in with some dark centers with my red and pink. While everything is still wet. Oo, that's so pretty! Not going to do it to every single one. Maybe even varying the colors. I just love how pronounced the centers are. Even though the references aren't as exaggerated as this, I'm exaggerating it for the effect. Mixing back my browns for the branches. Now I can continue with my branch now that I know where some of my petals are. Going back with my green, let's create some more baby leaves. These are more or less I'm just making up in my head because they're not actually in the reference but just from painting numerous cherry blossoms I know that sometimes they are green. And in different tones of green. Going off of my memory of that. With a deeper magenta now. I also see that some buds are

also a deeper pink. Going back to the brown. I'm constantly going back and forth between all my brushes. Maybe I'll add one more guy. Really, really soft one. I really like where this is so I'm going to let it dry before adding in the centers. It's time to add some centers. Our last details. I'm going with the darker yellow gouache mix we've previously made. So that it'll show up a little bit better. And if your yellow is not dark enough to show up feel free to mix a little bit of watercolor and get a darker yellow, it's not a problem. They're all water soluble. It's very easy to change up the color and hue. This guy is on the side. So we just do that. And now my favorite part. Adding some dots. I actually think my yellow is a little bit dark here. I'll be moving to my lighter yellow gouache. Getting some tone differentiation here. Adding some variety. Even mix it back with my other yellow. I have a stylized way of painting cherry blossoms but they're so iconic you can create them in your own way.

Day 26: Anemone

- Anemones are one of my favorite flowers to paint, it's hard to choose favorites, it's like choosing favorites of your own kids, but, I really, really love painting anemones, because they're super easy, the petals are really full, but I get to create the centers, which I always think of eyelashes. They're really fun to paint. I'll be using this reference from The Flower Recipe Book. We'll be adding in some stems, even though it's not in our reference. This is my number six round. I'm using the smaller guy because I want to create some smaller leaves here. Okay, going right into the petals now. What I want to reference from this image in The Flower Recipe Book are the variety of colors involved. I want to paint some that are darker color, some that are lighter color. I create the darker one first. This one's very pronounced. I can paint these all day long. They're so pretty. They're so fun. Okay, let's try one from the side. And, breaking my own rule here, and doing the flowers themselves first. This is really to help me control placement. Oo, that's a lotta pink. Going to a super light pink one now. Maybe this guy has a little bit of purple, even. I mean you really could do anything, 'cause there are so many different varieties and colors that naturally exist in anemones. Really have fun. Another, our last guy. Also gonna do it from the side. These are the back petals here, the back of the flowers. I've left some white space in between that will become more defined, in terms of what's in the foreground, what's in the background, once I add in the centers, so, I'm not too worried about it not looking very defined right now. Hoo! Bit too. Let's go back and finish our leaves. So I know that this is actually the stem part of that upper bloom. Lovely. So before we add in the centers, let's just make sure that everything is dry before we start. So we're using watercolor for the centers as opposed to gouache. Anemone centers are generally pretty dark, but, I don't like to do a straight-up black, because, I feel like black straight out of the tube falls a little bit flat. It's definitely a nuance thing that just from the years of painting I've come to just find that you mix a richer black when you add in different colors, so I'm adding some purples, some blues, some magentas, as well as a little bit of black. Also gives it a little more variety. Okay, so the center's first, the very center is what we're doing first. And then, I need to make sure that there's a lot of pigment on my brush but, there's also a little bit of water, so it's fluid enough for me to move, have pretty, fluid strokes. This is the part I feel like I'm always making eyelashes. It looks a little weird, but, the finished effect is so cool, so, just bear with me. This is where the nuance of the dark centers come in. Because I'm not using straight-up black, you get, when it's a little bit lighter, you get more of the purple. Because it's from the side, I just wanna make sure I outline, I protect the outer petals, I don't lose those shapes. And now going back, pressing down with my brush to create the tips. Maybe some of them are a little bit darker than the others? That's it!

Day 27: Cosmos

- Cosmos have a pretty traditional flower shape. All the petals are pretty uniform. We will also be using the wet on wet technique to blend the petals. The one thing we wanna keep in mind since the petals are pretty easy and uniform are the edges. We want to make sure that we get some characteristic and unique quality in that part. Like we did with many of our other flowers, we'll be going back in once everything is dry with our mixed wash for centers. (paintbrush clanging on glass) Since we're working with just one stem, I want to, with my number 12 here, want to give it a little bit of a bend. That helps give it-- feel a little bit more natural and not as stiff. Making up some leaves here. Alright. (paintbrush swishing in water) I'll be mixing a medium-ish, soft, medium soft pink, here. Knowing that my center's probably over in this area. Leaving some white spaces to give it more definition. (paintbrush clanging on glass) Keeping it pretty light. Oh, that's a great blend. (paintbrush clanging on glass) Just because the references have the petals pretty uniform, doesn't mean you have to. Can give it a little bit more nuance and character by making some petals a little bit shorter than others. Alright, while everything is still wet, taking advantage of that. Dipping back into the centers. Getting that nice effect. Resisting the urge, which I have to tell myself all the time, to not overwork it, (paintbrush clanging on glass) just letting it go. (paintbrush swishing in water) Look how beautiful this blend is when we don't overwork it and you just let it naturally go. Okay, now that everything is dry, going in for some center detail. That's it. This is a pretty simple flower to paint, but look how beautiful it is when you just let it go and let the blend do its thing.

Day 28: Alstromeria

- By this point you should be feeling pretty confident about painting flowers. Today we're gonna try something a little bit more challenging, these are called Alstroemerias. Like the flowers before, this one does also require a few more layers, and some last minute gouache details, and we'll be using this reference from the flower recipe book. As always, we're starting with our stem. We're creating two blooms. So, first one will be shorter, then the second, I'm not gonna paint the rest of the stem on the second one because I foresee that when I paint this bloom, it's gonna take up more space over here, so I wanna add the stem in after to get the effect like the stem is behind the petals. So there's a few things we should keep in mind. One is the drying time, because we'll be using the blending wet-on-wet effect, so we wanna make sure everything is plenty wet, not too wet, but also not too dry to get a good amount of blending happening. The other thing is some of these petals do fall forward a little bit, so we have to make sure we leave gaps in between the white space to give that definition. There are also a few little splotches, which is really interesting, that I want to capture. Give it a little more oomph with color. Okay. Now let's do the second one. Wet spot there. Same thing, get some with the splotches. All right, now let's go back. While we're adding in some splotches, we're also gonna get some of the yellow hints. Hints of yellow. If the area you want to blend is dry, you can always go back over the entire shape with water and it'll give you a more natural blend. I don't like doing it unless I absolutely have to, because I try not to overwork things too much, but sometimes, sometimes you can do it if you feel like it adds to the effect. Once everything is dry, let's go back and add our final details. We want this to be pretty bold, so first with the browns. Noticing the strokes are in the direction of the petals. And on these flowers, it's not in every petal. So I'm keeping that in mind also. Maybe I might stay. Okay, maybe one more. Can not resist! You're so fun. Okay. Now for the center. All right, we're gonna mix just a little bit of gouache and use the light yellow with watercolor to get a yellow ochre. So I'm mixing my light yellow gouache with some orange, and adding just a little bit of brown. And I'm allowing my, using my

brushes to just lay very gently in one stroke, using the side of my brush to define the shape that I'm going for. Going back to my light yellow. Maybe this time I'll pick up even a little bit of the dark yellow. Yeah, maybe actually a dark yellow note. And there you have it!

Day 29: Delphinium

- Let's switch gears a little bit today and paint a longer stalk together. This one is called a delphinium. We're gonna be doing the centers with Gouache like we've done before, but instead of a premixed Gouache color, we're gonna be using white straight out of the tube. And this page from the flower recipe book is what we will be using. I know the general direction of this piece is gonna be a little bit of a diagonal, so I'm planning in my head before I actually place down color the direction that I will be painting in. Okay. A few leaves here and there. Okay. Switching to my number 8. I want to plan a progression of a deeper purple just like we did with the muscari. It's gonna fade from a deeper purple to a lighter bluish purple. These flower heads remind me, in terms of shape, reminds me of cherry blossoms. Also similar in size. Wanna make sure I get some flowers from the side as well. Because they're not naturally always facing forward. Some are bigger than others. Adding a few more bluer ones. I'm still leaving some space in the center as white even though I know I'll be coming back with the Gouache to do the centers. Just to give it a little bit more of a natural feel. Moving up a little bit more now. And smaller buds above. You can make these as full as you want. I think the fuller the stalk looks, the richer he can be. Okay. So we could place the stalk for the actual flower heads. Going back with my number 12 and complete the stalk, the stem itself. Oh, there's a few splatters, that happens. I'm just gonna pick it up with my paper towel. You can also use a smaller round if you feel like you need more control for the thinner pieces that I'm creating right here. Going back to my number 8, just gonna add in a softer purple guy at the top. And actually, as you get to the top a lot of them are green. So I wanna get that variety in there. Oops. Since we'll be using the white Gouache straight out of the tube, I'm gonna dip into the tube with a clean brush. I do wanna make sure, because Gouache right out of the tube is a little bit thicker than I'd normally would like so you wanna make sure that your brush is a little bit wet before you do it this way. Make sure everything is dry before you do this. Creating centers this way gives you more control while you're painting. 'Cause you know you can always go back and add in the white space. You can also get crisper edges like this, or crisper strokes like this that you wouldn't be able to if you were painting and trying to preserve the white space. The last thing we'll do is now going back with watercolor again. Just gonna add in a little bit of a green center in some of these places. Not all of them, but just some. Little bit more definition. And there you go.

Day 30: Foxglove

- Foxgloves also have tall stems and they're known for their iconic bell shaped flowers. What I like about painting them is all the texture that you get with the detail and the dots. There's lighter dots on the outside and the inner dots are darker so it creates a really interesting dimensional effect. We'll be using this reference here from the flower book. It's a single stem from the center up. I know some of the bells are going to be right in front of the stem, not going to go all the way up. You can always come back and add more of the stem later. Use our number eight. There's a little bit of magenta in the pinks here so mixing that on my pallet first, to get the color right. I'm painting the outer petals. We'll get the dimensions later when we add in details. That's a really cool blend, I'm just going to leave that. This is the outer part of the bell. The inner part is a little bit darker so I'll go with a darker color here. One last guy that's right up front. As you go up the flowers get lighter and

lighter in color. So I'm adding some yellow now into this last guy. Okay, maybe one more. Alright, going back to my number 12. Back to the stem. Now, we can carry it the rest of the way up. And maybe some of them even touch the bell. What I'm observing is that as you go up the green gets lighter in color. I'm reevaluating if I should add any more bells. I think I will add just one or two more, just to fill in some more of the empty space. Maybe also getting some more yellow in here. Let's add a really light pink one. Now that we understand the general shape we can kind of start making them up when we need them. So, for example, I could probably make one up right here. And, use the thinner brush, the number six. Add some leaves onto the bells themselves. Some of them are dry enough for me to do this. If you want you can let everything completely dry before doing this. If you don't feel completely confident about which part of your painting is dry and which part isn't. Okay, that's good. One last leaf. Let's come back to this when everything is dry to add our last details. Alright, mixing the centers now with a number four. So the key in capturing the center is the inside details where the darker spots are is to do it in a way that is circular. So in the direction that you see it growing. So it's never, from what I'm observing, it's never in a straight line. How the dots are arranged, they sort of fan out from the center outwards. So I'm keeping that in mind. They also space out a little bit as you go outwards. Varying the colors as I go. Also, using this opportunity to outline petals. Along this line I that's the outer edge of the front petals. Same here. And that's how you get more definition. Let's see. I'm observing that as we go up the bells to the top of the stalk the dots get a little bit smaller and more closer together. And last but not least, there's also lighter splotches dots on the outside of the bells. So I want to make sure it's lighter with plenty of water to get that texture. Also it will differentiate from the inner dots. There's a little more brown. Keeping everything super light here. If you feel like it's at a good place to stop you can step away and see what everything looks like. If you feel like you need to go back and add anything you always can. But it's much harder to take away so being conservative about adding details is always a good idea. I have to reign myself in sometimes. I get very excited about adding details. But I think this is a good place to stop for this piece.

Day 31: Peony

- You guys, we've painted a lot of different flowers throughout this challenge but for the very last day, I wanna end with my favorite of all time flower, the peony. I love the fullness and all the petals in a peony, they're so fun to paint. Here, the white space between the petals are so important because there are so many petals. It will help us bring definition to the overall piece. We'll be looking at this page in the recipe book for our reference. Peonies is one of the first flowers I had to learn to paint when I was studying Chinese floral painting during my abroad program in China. It is a... it's the most iconic flower of traditional Chinese floral painting. So there's definitely a lot of emphasis about how to paint peonies. Alright, rinsing out my brush, I wanna use a larger one because the petals are so big. I'm gonna keep with my number 12. Let's start with the deeper colored peony. Centers of peonies are always the darkest so that's where I will begin. So the trick to painting peonies is not to try and paint every single petal. Think you will really drive yourself crazy and overdo it if you try and do that, so. Only picking out a couple. They have these really wide outer shapes, outer petals. So just wanna get that in there. Okay, that's one. The second one is gonna vary in color, this one's gonna be super light. Put the front petals first. This is like every woman's favorite flower. They're so romantic and not at all intimidating to paint especially the way that I'm showing you. Moving very quickly. I add a little bit of orange now maybe to the back ones here. A same time I wanna add a little bit of yellow to the front. Stopping there with the blooms, going back with some

last leaves. Really soft, really wide, drooping leaves. How about one last guy right here. Just a small one. Alright, once this is dry, we're gonna add a little bit of the green center first. Can even dip it in a little bit of the light yellow gouache. Form a little bit more of an opacity. Okay. (brush rinses in water) The key to painting peonies is definitely its unique center. This is what makes a peony stand out. I love how long these centers tapers out and they almost dance around, so elegant. I'm being very bold with the way I'm creating these. I might even add a little bit of a dark orange for some darker places. Actually going back to the lighter one now. Adding these last minute touches immediately allows these to come to life. It's really cool to watch, watch that happen. Beautiful! Of all the things that I create, flowers is what I love to paint the most. There's so much variety and texture involved and so allows me to have lots of different ways to experiment with them. Throughout this class, I've taken you through a lot of different sizes and shapes and colors and I encourage you to keep it loose, be very expressive with your brush strokes and just really enjoy the process of painting with watercolor. Our references are only there to guide us with key aspects that we're trying to portray but it's not there for a photorealistic look. I want you to try multiple versions of painting each of these, not only because it gives you more time to practice, but also gives you an opportunity to try out different techniques, different colorations, different assemblings of one stem versus two versus three. And this is just 30 days of painting flowers, but there are so many more varieties to explore. So I hope that you will continue trying new flowers and studying them and falling in love with watercolor.