

Peony study 'Coral Charm' 2023



Step 1. Apply masking fluid to the sketch, using the graphite lines as a guide. Apply the masking fluid directly over the graphite, beginning with the outer area of the petal and then proceed to the veins. Apply masking fluid to the leaves and the edges of the stem as well. Once these steps are complete, apply masking fluid to the central reproductive structure.



Step 2. Commence the Polychromatic tonal study on flower and or buds
Paint = weak tea consistency
Schminke Cerulean Blue Hue
Apply - (wet on wet)
Apply the pigment to areas with shadow and reflected light. Apply the pigment in alternating light and dark bands/ rings on a clematis flower. Use the Blending brush for optimal pigment application.

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Step 3.

Commence the Polychromatic tonal study on leaves and stems

Paint = weak tea consistency

Schminke Cerulean Blue Hue

Apply - (wet on wet)

Apply to shadow and reflected light areas, use the Blending brush to apply pigment

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Step 4. Continue with the Polychromatic tonal study on flower and leaves

Paint = weak tea consistency

Schminke Vanadium Yellow

Apply - (wet on wet)

Apply the pigment to areas with warmth and light. Apply the pigment in alternating light and dark bands/ rings on a peony flower. Use the Blending brush for optimal pigment application. Note don't put any paint over areas which already have blue.

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Step 5. Continue with the Polychromatic tonal study on leaves and petioles/ stems.

Paint = weak tea consistency

Pretty green (Schminke Cerulean Blue Hue + Schminke Vanadium Yellow)

Apply - (wet on wet)

Apply the pigment to areas of leaves with most saturation. Apply the pigment along the shadow sides of the veins. Use the Blending brush for optimal pigment application.

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Step 6 Continue with the Polychromatic tonal study on flowers.

Paint = weak tea consistency

Quinacridone Red

Apply - (wet on wet)

Apply the pigment to areas of the petals with most saturation. Apply the pigment to show the curvature of each petal. Use the Blending brush for optimal pigment application.

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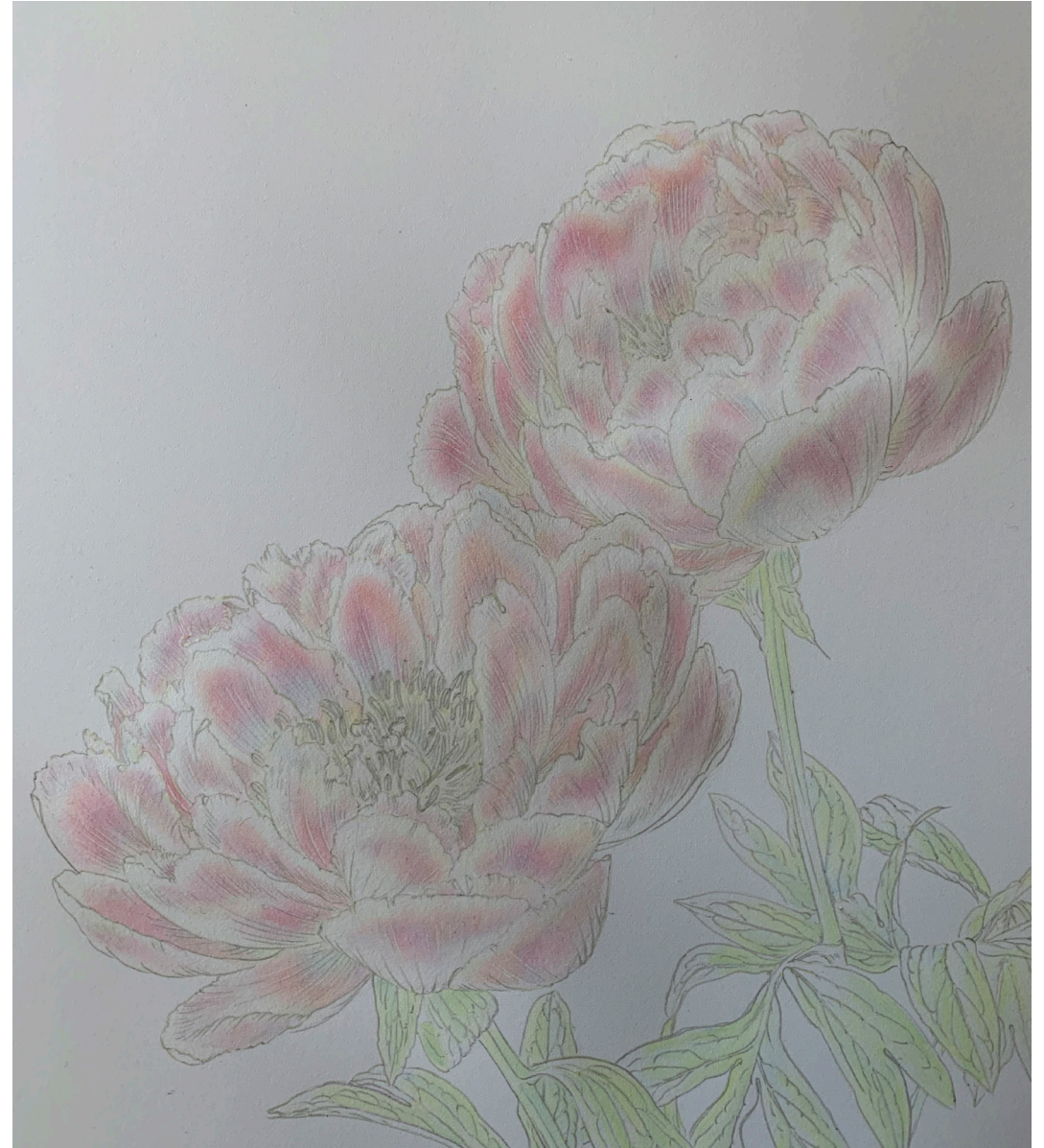


Step 7. Build colour on Flowers

Paint = weak tea consistency

Quinacridone Red Apply - (wet on wet)

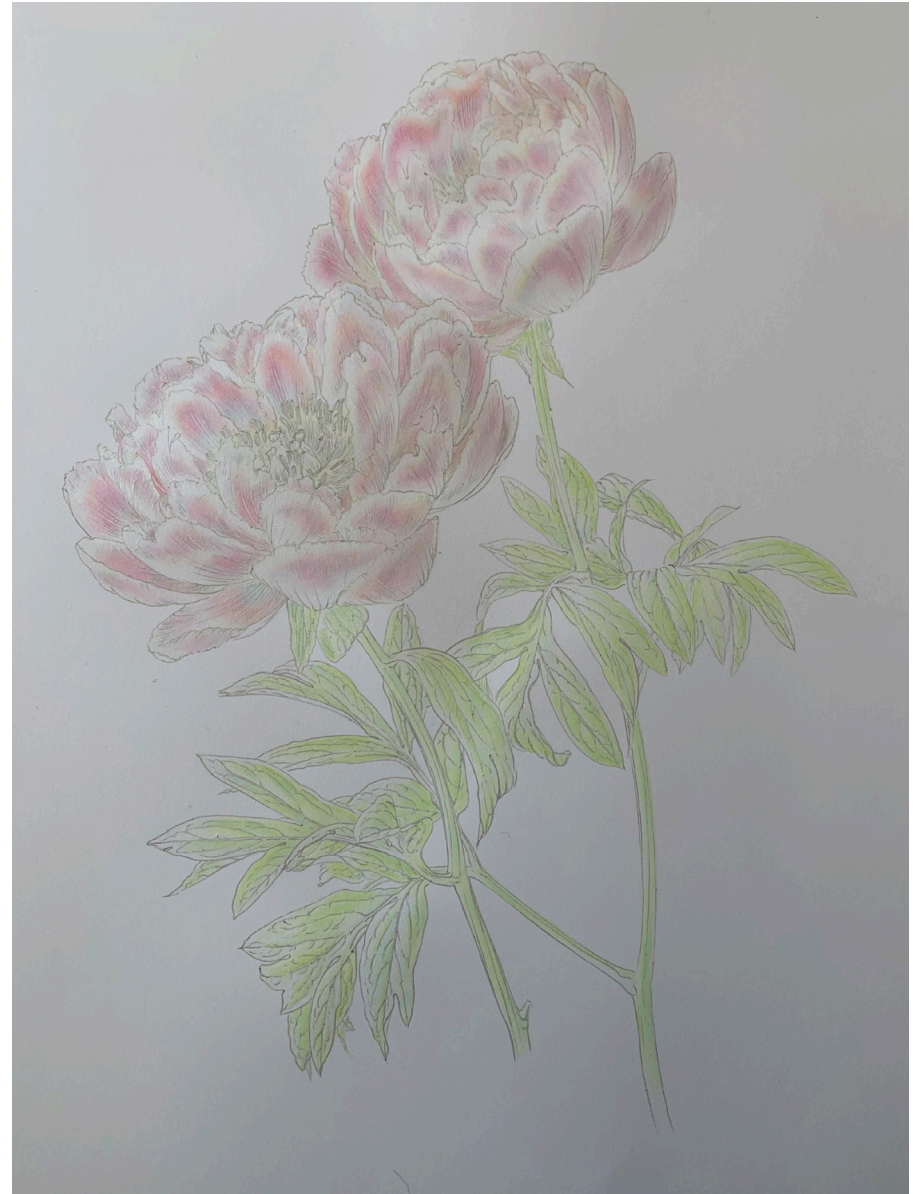
Apply to each of the tepals, apply the pigment into the 'full chroma' sections of each tepals. Think of smiles and frowns when painting in the shapes of the tepal. Use the Blending brush for optimal pigment application. Work one tepal at a time and make sure the paper doesn't dry out.



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Step 8. Build colour on leaves and stems
Paint = weak tea consistency
Pretty green - Schminke Cerulean Blue Hue + Schminke Vanadium
Yellow Apply - (wet on wet).



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Step 9. Build form on leaves and stems

Paint = weak tea consistency

Pretty green - Schminke Cerulean Blue Hue + Schminke Vanadium

Yellow Apply - (wet on dry)

Apply the pigment along the shadow side of the veins. Use the Blending brush for optimal pigment application. Be careful to not to stop looking at the subject and the shadows will change depending on the orientation of the leaves.



Step 10. Build form on flowers

Paint = weak tea consistency

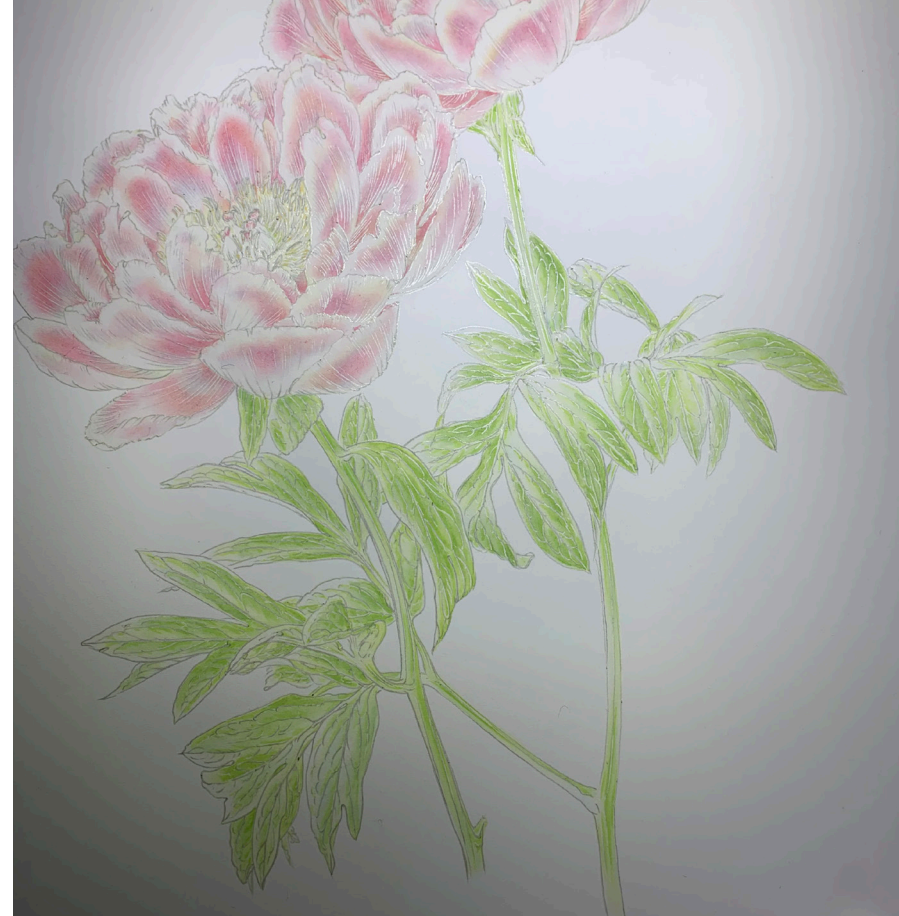
Quinacridone Red Apply - (wet on dry)

Apply the pigment to the very darkest shadows. Use the Monza Silver brush for optimal pigment application. Work one tepal at a time. Start sculpting the forms around each tepal. Apply small amount of indian yellow to the anther cluster in the centre of the flower, and small amount of quin red to the stigmas.

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Step 11. Continue to build form in flowers
Paint = strong tea consistency
Quinacridone Red Apply - (wet on wet)
Apply the pigment to the upper sections of the tepal. Use the Monza Silver brush for the best application of pigment. It is recommended to work on one tepal at a time. Begin shaping the forms around each tepal, focusing on the curves and contours of each one.



Step 12. Continue to build form on leaves and stems
Paint = strong tea consistency
Pretty green dark - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultramarine Green shade Apply - (wet on wet)
Apply the pigment to the stronger colour sections of the leaves. Use the Blending brush for the best pigment application. Ensure continuous observation of the subject, as shadows may vary based on leaf orientation.

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Step 13. Continue to build form on leaves and stems
Paint = strong tea consistency
Pretty green dark - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultramarine Green shade Apply - (wet on dry)
Apply the pigment along the shaded side of the veins using a cat's tongue brush for optimal application. Gradually blend the dry paint while working on one side of each leaf at a time. It is important to consistently observe the subject, as shadows may differ depending on the orientation of the leaf.



Step 14. Building glow inside the flowers
Paint = strong tea consistency
Indian Yellow Apply - (wet on wet)
Carefully apply the pigment to the lower sections of the tepal. It is recommended to use the Monza Silver brush for the best application of pigment. Focus only on the tepals that have the desired glow. Take your time and ensure that the glow is applied only where it is meant to be.

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Step 15. Apply a glaze to leaves

Paint = strong tea consistency

Pretty green dark - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultramarine Green shade Apply - (wet on wet)

Apply the pigment to the leaves in order to enhance the hierarchy and depth of colour. While we aim to increase the intensity of the colors, it is important not to overdo it. Use the Blending brush for the best application of pigment.

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Step 16. Build from on flowers

Paint = Tea consistency

Quinacridone Red Apply - (wet on dry)

Begin by enhancing the outlines of the tepal veins. Use the Monza Silver brush for effective pigment application. Proceed systematically by focusing on one tepal at a time, commencing with the darkest shade and progressing around the entire bloom.

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Step 17. Remove Masking Fluid.

Soften and smooth masking fluid edges, particularly on the leaves, stems, and tepals. It is not necessary to soften the veins on either the leaves or tepals.

Apply fresh masking fluid to areas of the painting that you anticipate may be lost during subsequent steps. Reapply the masking fluid to preserve the central structure, stamens, stigma, and ovaries.



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Step 18. Continue to build colour in flowers.

Paint = strong tea consistency
Quinacridone Red Apply - (wet on wet)

Try a structured approach by emphasizing one tepal at a time, starting with the darkest shade and continuing around the entire bloom.

Apply paint to the more intense coloured sections of each tepal and blend them gradually. It is important to maintain a constant observation of the object, as tepals can be surprisingly dark or even exhibit an illuminated effect in unexpected areas.

Exercise patience and avoid excessively dark tones.



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Step 19. Continue to build form on leaves and stems
Paint = strong tea consistency
Pretty green dark gold - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultramarine Green shade + Quinacridone Gold. Apply - (wet on wet). Apply the pigment along the edges of the leaflets using the monza silver rush for optimal application. Gradually blend the dry paint while working on one side of each leaf at a time. It is important to consistently observe the subject, as shadows may differ depending on the orientation of the leaf.



Step 20. Continue darkening leaves
Wet on dry (Allow the last mix to dry to a milk consistency)
Pretty green dark gold - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultramarine Green shade + Quinacridone Gold. Apply - (wet on dry)
Group the sub sections together by applying the pigment along the shadow side of the vein cluster Use the Monza silver and spotter for optimal pigment application. Try turning the paper upside down to apply paint.

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Step 21. Continue darkening leaves work a cluster of leaflets at a time.

Wet on dry (Allow the last mix to dry to a milk consistency)

Pretty green dark gold - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultramarine Green shade + Quinacridone Gold. Apply - (wet on dry) Group the sub sections together by applying the pigment along the shadow side of the vein cluster Use the cats tongue and spotter for optimal pigment application. Try turning the paper upside down to apply paint.

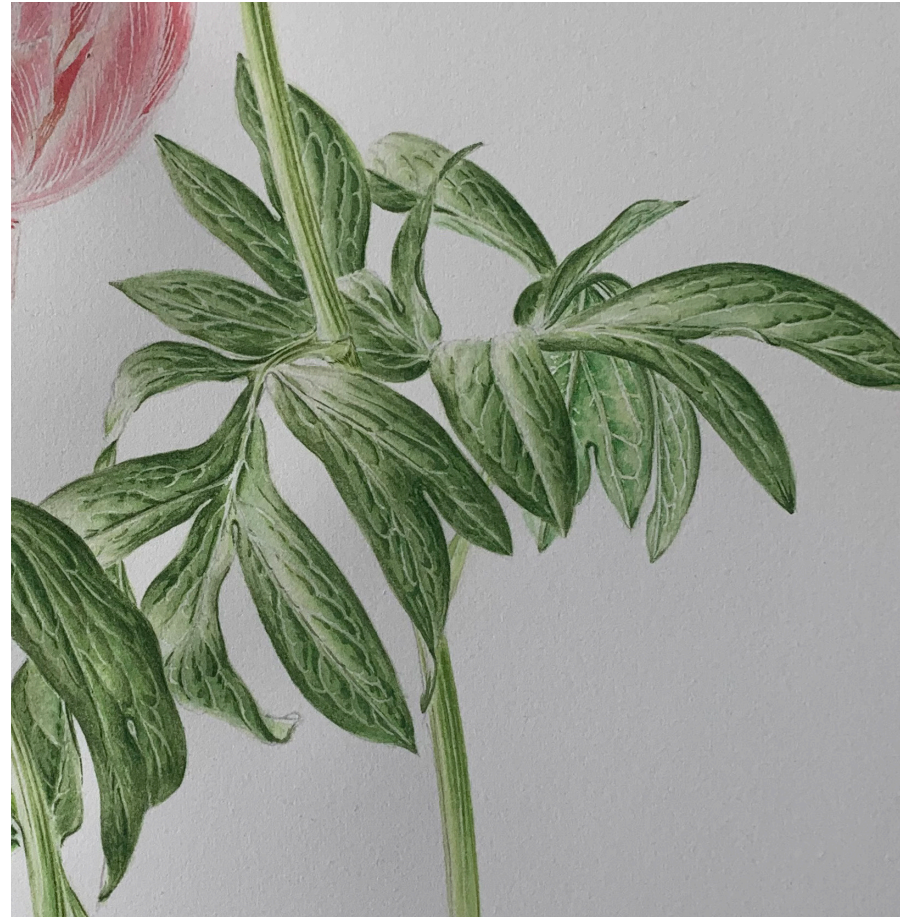
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Step 22. Building depth in Stems

Paint = strong tea consistency.

Pretty green gold - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Quinacridone Gold. Apply - (wet on dry) Follow the ridges in the stem with paint and highlight the twists in the stems. Use the Monza and spotter for optimal pigment application. Try turning the paper upside down to apply paint.

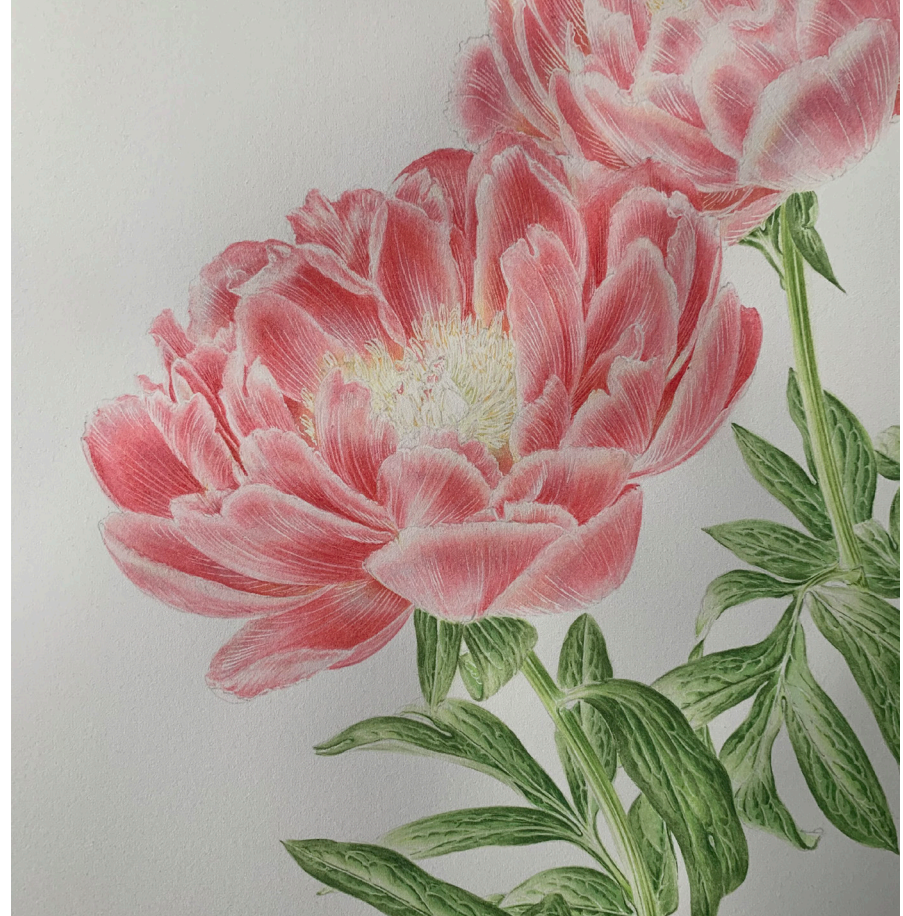


Step 23. Building depth on underside of leaves

Paint = tea consistency.

Pretty green blue bias - Schminke Cerulean Blue Hue (more) + Schminke Vanadium Yellow (less). Apply - (wet on dry) Follow the shadow sides of the veins with paint. Group the sub sections together by applying the pigment along the shadow side of the vein cluster. Use the Monza and spotter for optimal pigment application. Try turning the paper upside down to apply paint.

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Step 24. Building colour saturation in the flowers

Paint = strong tea consistency

Quinacridone Red Apply - (wet on dry)

Apply the pigment along the shadowy edges to the tepals. It is recommended to use the Monza Silver brush for the best application of pigment to amplify the forms along the sides of each tepal. Focus only on the tepals that have the most colour saturation first. Take your time and move around the flower starting at the back and finishing with the foreshortened tepals in the foreground.

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Step 25. Building colour saturation in the other flowers

Paint = strong tea consistency

Quinacridone Red Apply - (wet on dry)

Repeat Step 24.



Step 26. Building structure in flower centre

Paint = strong tea consistency.

Schmincke Transparent Yellow - Filaments

Schmincke Indian Yellow - Anthers

Quinacridone red - Stigma

Pretty green blue bias - Schmincke Cerulean Blue Hue (more) +

Schmincke Vanadium Yellow (less) - ovaries

Apply - (wet on dry) paint between the masking fluid. Use a spotter for optimal pigment application.

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Step 27. Darkening and combing leaves
all top side leave no undersides yet
start with back leaves Paint = milk tea consistency, Wet on dry
Paint = Magic Green (Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultra Marine Green Shade, Quinacridone Gold + Perylene Green). Apply the pigment along the shadow side of the veins. Try comb across the segmented vein areas to mimick tertiary veins.



Step 28. Darkening and combing leaves complete leaves in front
Paint = milk tea consistency, Wet on dry
Paint = Magic Green (Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultra Marine Green Shade, Quinacridone Gold + Perylene Green). Apply the pigment along the shadow side of the veins. Try comb across the segmented vein areas to mimick tertiary veins.

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Step 29. Building depth in flowers

Combing form on flowers

Paint = strong tea consistency, Mix = Quinacridone Red + Ruby Red (wet on dry). Comb the pigment into the rich colour bands in each tepal. Amplify the forms of the tepals which are recessing especially the tepals on the shadow side of the bloom. Start at the back and go around each side and finish with the foreshortened tepals in the front. Take your time.



Step 30. Building depth in neighbouring flowers

Combing form on flowers

Paint = strong tea consistency, Mix = Quinacridone Red + Ruby Red (wet on dry). Comb the pigment into the rich colour bands in each tepal. Amplify the forms of the tepals which are recessing especially the tepals on the shadow side of the bloom. Start at the back and go around each side and finish with the foreshortened tepals in the front. Take your time.

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Step 31. Building (lightbulb/ glow) in flowers. Flower in the front. Combing form on flowers
Paint = strong tea consistency, Indian Yellow (wet on dry). Comb the pigment into the base of each tepal from starting from the centre moving out. Note this colour will wane as you move out of the flower. Take your time



Step 32. Building (lightbulb/ glow) in neighbouring flowers the flower in the rear. Combing form on flowers
Paint = strong tea consistency, Indian Yellow (wet on dry). Comb the pigment into the base of each tepal from starting from the centre moving out. Note this colour will wane as you move out of the flower. Take your time .

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Step 33. Build form on flowers

Paint = cream consistency, Quinacridone red + Lake madder
Deep Apply - (wet on dry). Reapply the pigment along the deepest shadowy edges to the tepals. Use small spotter for optimal pigment application to amplify the forms along the sides of each tepal.
Quin Red Only, Apply paint to mark the subtle veining in the tepal.



Step 34. Combing form on flowers

Paint = tea consistency, Mix = Quinacridone Red + Quinacridone Purple
- (wet on dry). Comb the pigment in the rich colour bands near the top of each tepal. Start in the darkest part of the flower and move toward to lighter side.
Work a tepal at a time.
Quin red and Monza brush, gently join groups of petals together using a thin glaze of quin red. wet on dry, strong tea consistency.

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Step 35. Continue to build detail in tepals, work around the sides of the flower until you reach the foreshortened petals. Continue with Stems 33-34.



Step 36. Finish the details of the flower by finishing on the foreshortened tepals, adjust the bloom accordingly.

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Step 37. Continue to build structure in flower centre
Paint = milk consistency.
Schmincke Transparent Yellow - Filaments
Schmincke Indian Yellow - Anthers
Quinacridone red - Stigma
Pretty green blue bias - Schminke Cerulean Blue Hue (more) +
Schminke Vanadium Yellow (less) - ovaries
Apply - (wet on dry) paint between the masking fluid. Use a spotter
for optimal pigment application. Note mask is still on!



Step 38. Move on to neighbouring flower. Repeat steps 34-36
Start of the shadow side of the flower. Work counter-clockwise.

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Step 39. Continue to build detail in neighbouring flower. Repeat steps 34-36. Start of the shadow side of the flower. Work counter-clockwise.



Step 40. Continue to build detail in neighbouring flower and build detail in tepals, work around the sides of the flower until you reach the foreshortened petals.

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Step 41. Finish the details of the flower by finishing on the foreshortened tepals, adjust the bloom accordingly. Continue to build structure in flower centre see step 37.



Step 42. Darken leaf edges
Paint = milk tea consistency, Wet on dry
Paint = Magic Green (Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultra Marine Green Shade, Quinacridone Gold + Perylene Green).
Apply paint to the leaf edge and soften in with a damp brush. Use the monza silver brush for optimal pigment application. Try turning the paper upside down to apply paint.

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Step 43. Fine Detail in leaves (surface only)

Paint = Cream consistency, Wet on dry (Crusts)

Paint = Magic Green (Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultra Marine Green Shade, Quinacridone Gold + Perylene Green). Applying the pigment along the shadow side of the vein right up to the edge of the masking fluid vein. Use small spotter for optimal pigment application.



Step 44. Darken leaf edges.

Paint = milk tea consistency, Wet on dry

Paint = Quinacridone gold. Apply paint to the leaf edge and soften in with a damp brush. Use a small spotter. Try turning the paper upside down to apply paint.

For stems quin red Paint = milk tea consistency, Wet on dry
gently add in red to mimick the redness of stems

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Step 45. Continue to build leaves, note that I haven't done the undersides nor the other stems yet.



Step 46. Review, remove remaining mask for prepare for the final touches, notes to come soon.

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Step 47. Remove remaining mask to prepare for the details in the centre of the flower



Step 48. If you are concerned that you will lose any details, reapply masking to the odd anther and filament in the centre of the flower.

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Step 49. Fine Detail in centre of bloom
Paint = Cream consistency, Wet on dry (Crusts)
Paint = Quinacridone Gold + Perylene maroon. (Anthers) followed by Indian Yellow
Pretty Green gold (Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Quinacridone Gold) - filaments
Quinacridone Red + Lake Madder Deep - Stigmas
Pretty green dark - Schminke Cerulean Blue Hue + Schminke Vanadium Yellow + Ultramarine Green shade - ovaries



Step 50. After completing one side of the centre structure, continue to finish the other side. Remove any remaining mask and edit into the structural arrangement. Review. The last thing to do now is the underside of the leaves and then final tonal amalgamation.

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Step 51. Darken Stems and leaf edges.

Paint = Cream Consistency, Wet on dry

Paint = Quinacridone red. Apply paint to the stem gently. The red colour to mimick the redness of stems, some of the leaf edges and the leaf stems too.

Remove any remaining masking fluid and soften.



Step 52. Underside of leaves.

Paint = milk tea consistency, Wet on dry

Paint = Pretty Green but with more a Schminke Cerulean Blue Hue bias.

Apply paint to the underside of the leaf, right up to the shadow side of the vein, soften in with a damp brush. Use a small spotter brush for optimal pigment application. Try turning the paper upside down to apply paint.

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Step 53. Review