



**LILIES**

In this class we are going to explore techniques that mimic the look and feel of watercolor.

Our approach may seem counterintuitive at first but will produce the best results.

Watercolor is by nature a transparent medium, and most traditional watercolor paintings rely heavily on the white of the paper showing through the finished work, both to act as the white areas in the composition, and to lend a luminous quality to the colors themselves.

Additionally, many of the effects that give watercolor paintings their unique charm are "accidental". By that I mean a natural occurrence as the pigment spreads across and soaks into a paper substrate pre-saturated with water. As the pigment spreads across the pre-saturated surface and begins to evaporate, the color "pools" and overlaps the other color layers in unique and sometimes surprising ways which results in many "happy little accidents".

These effects are a natural product of the medium itself and are largely responsible for the final look and feel of a watercolor painting.

When mimicking the look of watercolor with a non aqueous medium, achieving these effects becomes a labor of intent rather than a natural extension of the medium.

We must, to the best of our ability, intentionally create the color combinations and "pools" of color that come so natural to the watercolor medium, always keeping in mind the overall look we are trying to achieve.

# Copic Colors Used For The Study Page

(Refer to the color conversion chart for non Copic alternatives)

E37

B000

B00

BV04

BV00

R21

R43

R85

RV00

V0000

V04

V09

V15

V17

V93

YR23

G21

Y0000



# Chapter One:

## Coloring The Foreground Flower





I lay in a base color of RV00.

I keep this color confined to the interior of the petal, leaving plenty of white showing around the edges.

Notice how "splotchy" and uneven this color is. To achieve this "broken color" effect, lay in the color quickly and with light pressure, taking care not to oversaturate the paper with color.



I add BV00 to create contrast. I create these areas deliberately with "wet" looking shapes and "dots" and "splotches".

I add stronger "pink" with R43, again leaving the color very "open". Where this color overlaps the BV00, a new color is created. Where it covers the RV00 it overpowers it, so care must be taken to allow areas of the original RV00 to show through.



Colored pencil users - you must be very deliberate in the shapes you make with these colors. Always imagine what liquid color on a wet surface would look like as it spreads out and make your color shapes according to that mental image.



I add I add Y0000 to the top and underneath of the leaf.

This is *not* an over all "glaze" layer.

Instead, I use this color in between the other colors in an effort to ensure that each color retains its color identity.



I restate the light pink areas with RV00. I'm actually drawing shapes at this point to mimic the shapes a watercolor brush might make.



I add shapes of R85 to create contrast.





I then strengthen the areas of BV00 that show through the other colors, always thinking in shapes.



I soften the edges of the R85 with R21.

I add textures and the "spots" that most lilies have with V04. For this stage, I press the tip of the V04 marker very firmly to the surface, letting the tip over-saturate and drip.



Colored pencil users - carefully study the shapes that you see here and in other actual watercolor works. You will need to purposely create each shape and each overlapping edge with your pencils. A final burnishing with a very light pink or white will pull everything together. (I do this at the next step with V0000.)



I soften the edges of the individual shapes with V0000. Again, deliberation is key here. We do not want to over-blend at any stage of this work.



I restate my darks with shapes of R85...



...then add YR23 to the stem at the center of the petal.





I then darken the tip and visible "base" of the stem with E37.



I strengthen some areas with BV00...



...and darken the far edge behind the dark tip (BV00).



I then add touches of G21 to finish it off.

I colored this petal in isolation to give you a thorough overview of the techniques we will be using throughout this work. We will use this petal as the "reference" when coloring the other petals in this image. While there is no way that your petal will look exactly like mine, you should make sure you are happy with your petal before moving forward. Creating watercolor-like effects with solid media takes practice. Personally, I colored this petal three times on my practice pages before I felt like I could get it right.



With the overall look of the petal established, I turn my attention to the other petals on the foreground flower.

As before, I begin with a "broken" layer of RV00...



...then add darker shapes of BV00.



I add strong areas of R43...



...and R85, always "drawing" each shape deliberately.

I really like the way it looks at this stage and feel like the shapes look as though they were laid in with a brush.



I add Y0000, being careful not to over-blend and to leave some areas of pure white paper.





I soften the edges of my color shapes with RV00.



My goal with the RV00 is to create intermediate color "overlaps" that are characteristic of a watercolor work at the edge of my major color shapes.



I add texture with V04...



...then darken some of the shapes with BV00.

Notice how unblended everything is and how clear and distinct the individual color shapes are. This is important to do in order to make each color look as though it was applied with a watercolor brush.



I add YR23 to the central stem portion of each petal, keeping the edges soft and letting the color "bleed" out into the surrounding colors.



Don't forget the undersides of the petals :) (YR23)



I color the pistil and stamen portions of the flower with a base color of YR23...



...then add accents of G21.



I add accents of G21 to the petals as well, here...





...here... (G21)



...and here (G21).



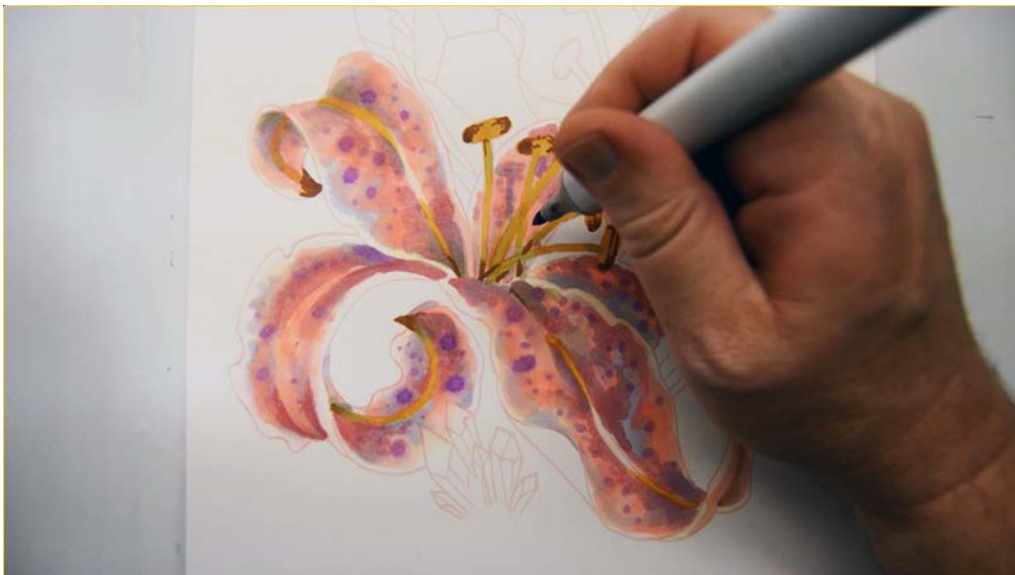
You may find other areas where this color seems appropriate. Your drawing will be different than mine, so make your final decisions based on your own work.



I add E37 to the anthers at the top of each stamen, and to the stigma at the top of the pistil. I also use it to add dark accents at the base of each stamen.



I also add the E37 to the tips of each petal.



I draw in the cast shadows on the petal behind the stamen with BV00...





...and then restate some of my  
color shapes on the leaves.  
(BV00)



(BV00)



(BV00)





(BV00)



The finished foreground flower.

Whether using markers or colored pencils, keep in mind that the color shapes and blended edges as one color overlaps another are all created on purpose and not as a result of natural process. You may want to adjust any given area or shape to accentuate the overall effect.

I have spent an enormous amount of time (almost 50 photos!) on explaining the basic technique I used on this flower in an effort to clearly illustrate the process.

For the rest of the flowers in this image, the instruction will be basic. You may refer back to this section if you need a reminder for any given technique.

# Chapter Two:

## Coloring The Background Flowers





YR23



Cast shadows with BV00.



Accents with BV00.





"Open" base color (RV00)



Dark accents and textures (V04)



Complementary accents (G21)



R21 color shapes...



Here's where we are so far :)



BV00...



Y0000



RV00 (the petal overlapping the crystal)



BV00 on the overlapping petal and as accents here...





...here... (BV00)



...and here. (BV00)



R21



Y0000



Y0000



G21



V0000 to soften the edges of  
the G21...



V93



V93





V93



V93



Getting close :)



RV00



RV00



BV00



Y0000



Dark accents with E37...



The flowers are complete except for highlights and final adjustments in the last stage of the work.



# Chapter Three:

## Coloring The Background



The concepts explored in the first chapter become even more important here.

When coloring the background, intent is king. In order to create a believable watercolor effect, each color shape and color overlap must be created on purpose.



I begin the background with an "open" layer of B000.

I'm working to create overlapping color shapes that look as though they were applied to a wet surface with a brush. When creating multiple layers with the same color, the color will appear darker where the two layers overlap.



B000



The finished first layer. The darker areas are created with multiple layers of the same color.



I add color shapes with Y0000...



...and V0000.



V0000





Here we can clearly see the result of each color layer.



I add darker color shapes with B00.



I add dark accents with BV00...



Notice how these very intentional shapes of BV00 really emphasize the watercolor look.



The lower area of the background is complete. While its not important to pace exactly the same colors in exactly the same spots, this is the look you should be working to achieve.



I use exactly the same colors and techniques to finish the upper portion of the background. In a normal coloring session I would complete the entire background top and bottom simultaneously, but I broke them into separate areas for this tutorial to give you a clear and close up view of the coloring process.



# Chapter Four:

## Coloring The Crystals



Coloring the crystals is an exercise in geometric shapes. We will create hard edged shapes with each color we use, with little or no blending. In some cases these shapes will sit edge to edge, and in other cases each shape we make will have clearly defined overlapping edges.





I lay B00 at the base of the foreground crystal cluster.



I add rectangular and triangular shapes of BV00...



V04...



V15



V17



Outline and add small dark shapes with V09.





I add reflected color shapes from the nearby leaves with RV00 to finish off this small cluster.



BV00



V04





V15



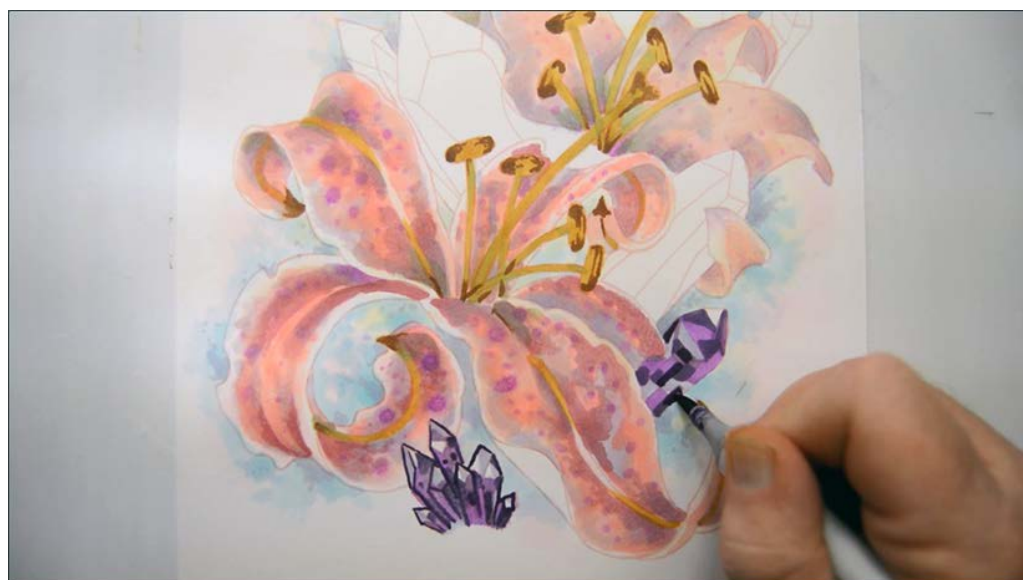
V17



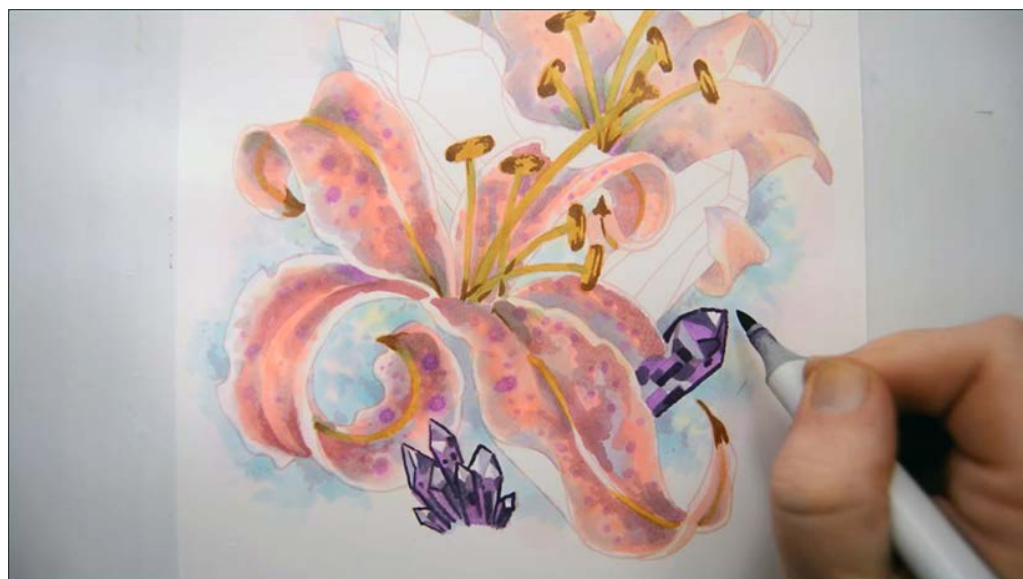
V09



V09



V09



V09



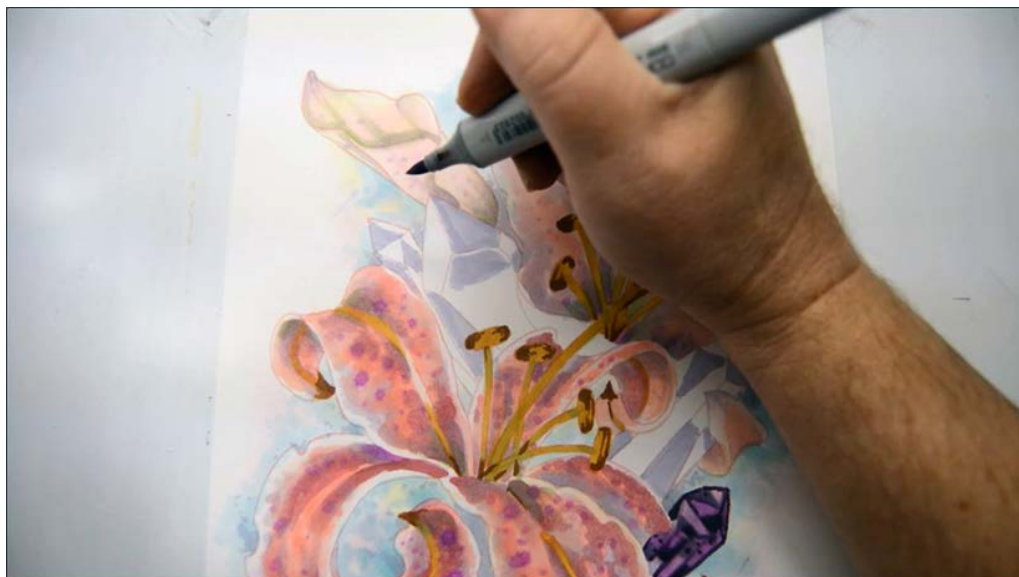


There is no way you will make exactly the same shapes in exactly the same locations as I do, so do not try to.

Just follow the BV00 - V09 color combination and create distinct shapes with each color and your crystals will turn out great!



BV00



BV00





V04



V15



V17



I add areas of "clear" crystal with B00 here...



...here... (B00)



...here... (B00)

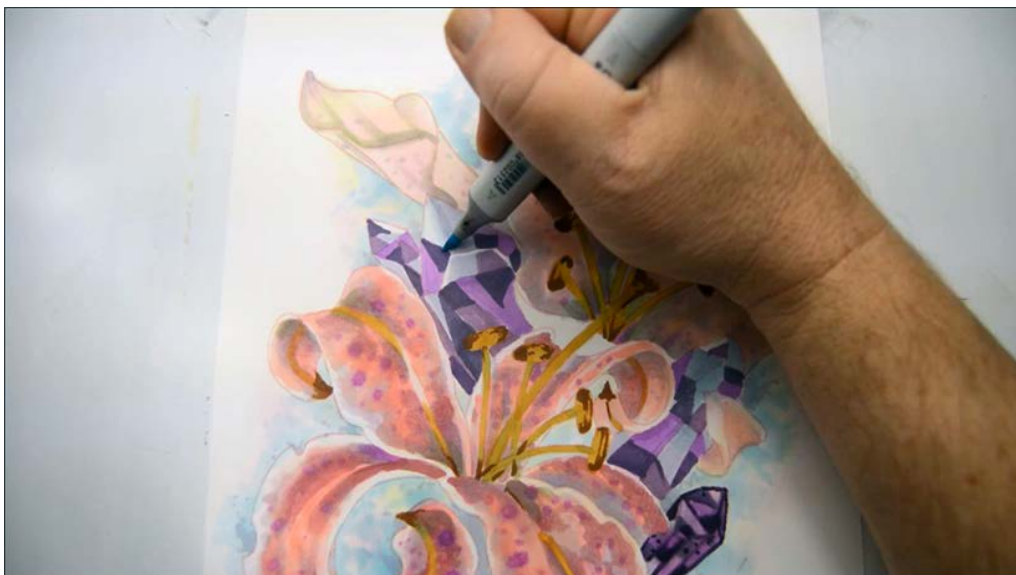




...here... (B00)



...here... (B00)



...and to the mid ground cluster as well (B00). This is a very light color and you should add it where *you* feel it enhances the look of your drawing.





I add my darkest shapes with V09, outlining each individual facet first, and then coloring in my dark shapes.



I add shapes of BV00 next to and on top of the shapes I've already made...



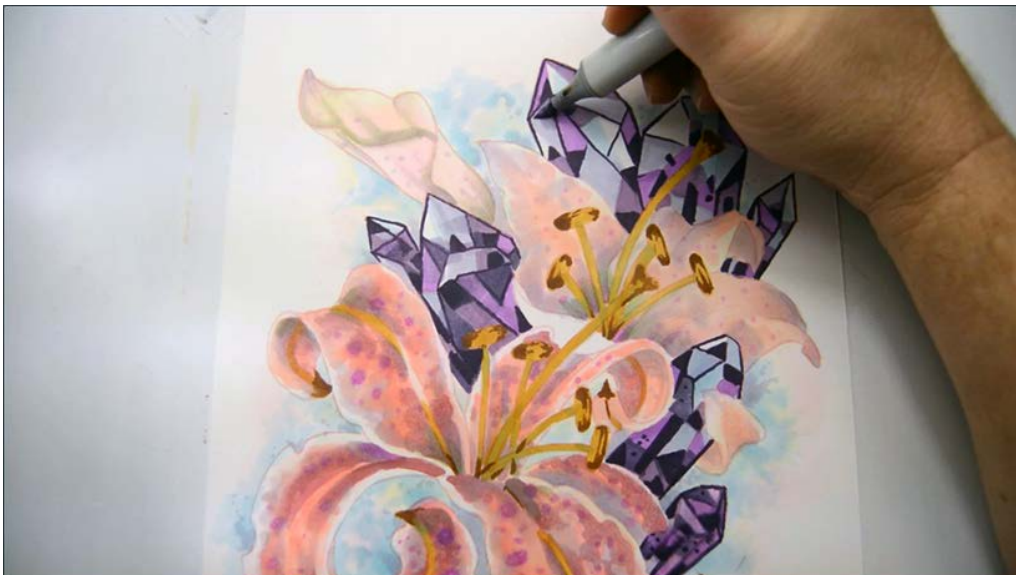
BV00



BV00



BV00



BV00





BV00



The effect is subtle but it helps to add the impression of clarity to the crystals enhancing the illusion of looking "into" them.



BV00





BV00



BV00



Getting close :)



I add "reflected" color from the leaves with RV00...



RV00



RV00





RV00



RV00



The finished crystals before highlights.



# Chapter Five:

## Finishing Touches



In this chapter, I will access the image as a whole and add color shapes and highlights where I feel *my* drawing will benefit from them.

*Your* drawing *will* look different than mine, so you may or may not need to follow any of these steps. The important thing is to access your own work and determine what *you* think it needs.



I decide to add dark accent shapes with V04 here...



...here... (V04)



...here... (V04)



...here... (V04)

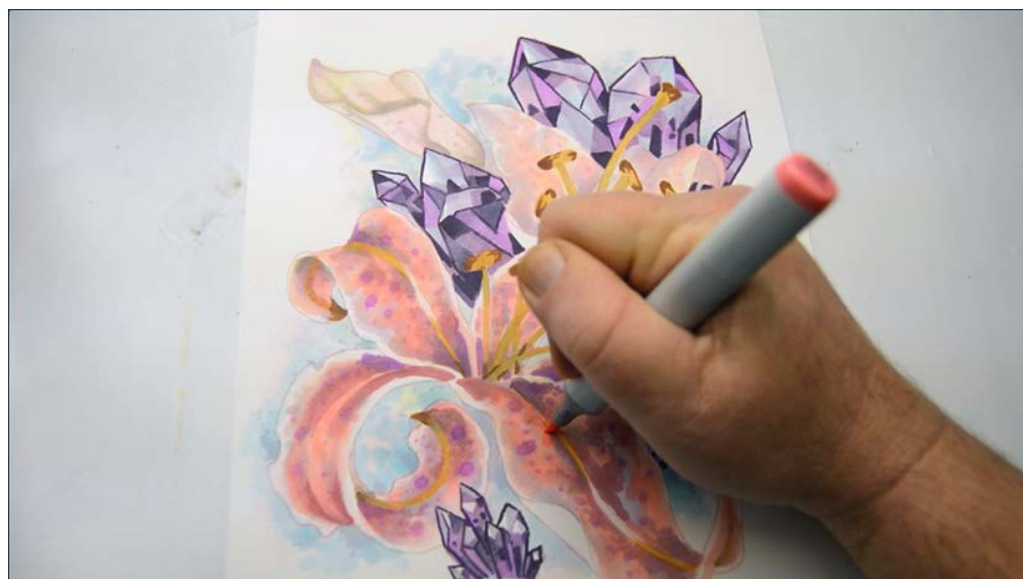


...here... (V04)



...and here. (V04)





I add some stronger red shapes with R43...



R43



R43



R43



R43



R43





R43



R43



R43





These additions are subtle, but I feel they enhance the watercolor look I'm going for.



I color the upturned edge of the petal with R21...



R21



R21



I add dark accents to the background with BV04.



BV04





I add white gouache highlights to the anthers here...



...and here. (White gouache)



White gouache to the filaments...

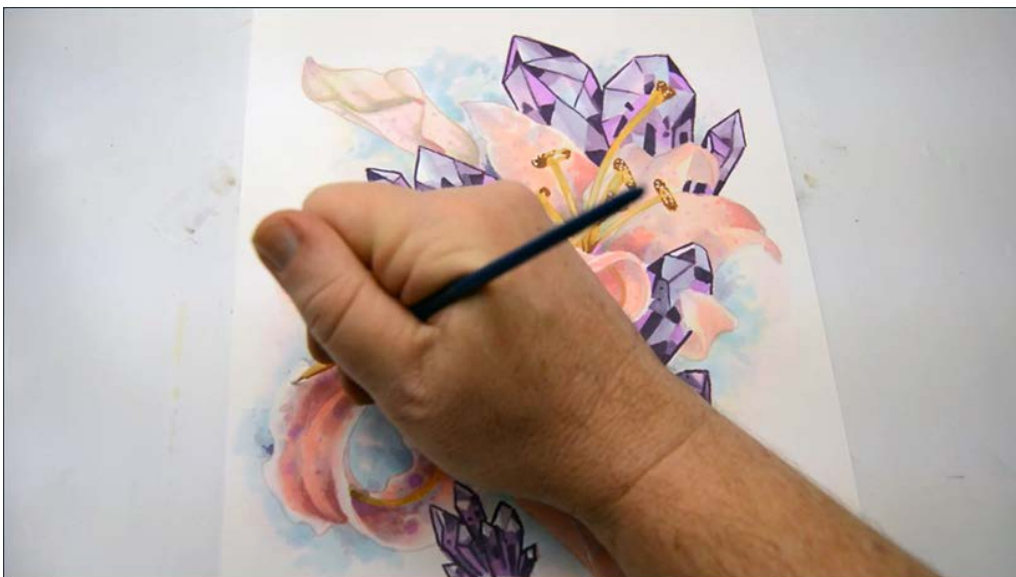




...and to the style section of the pistil.



I use my white gouache to cover any exposed line work to hide the lines and help blend the colored areas into the paper.



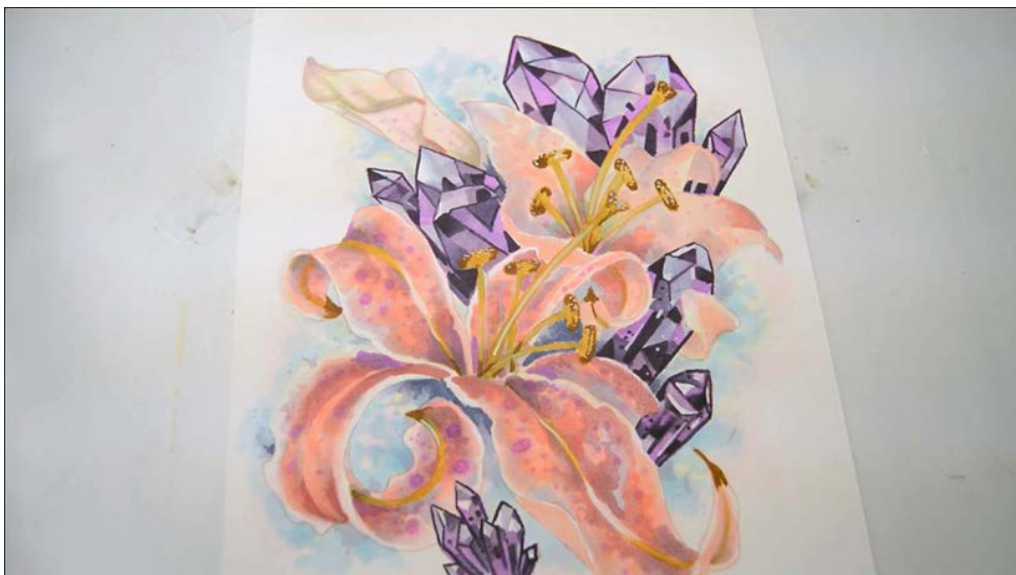
I strengthen the white areas of the petals...



...add highlights to the petal stems...

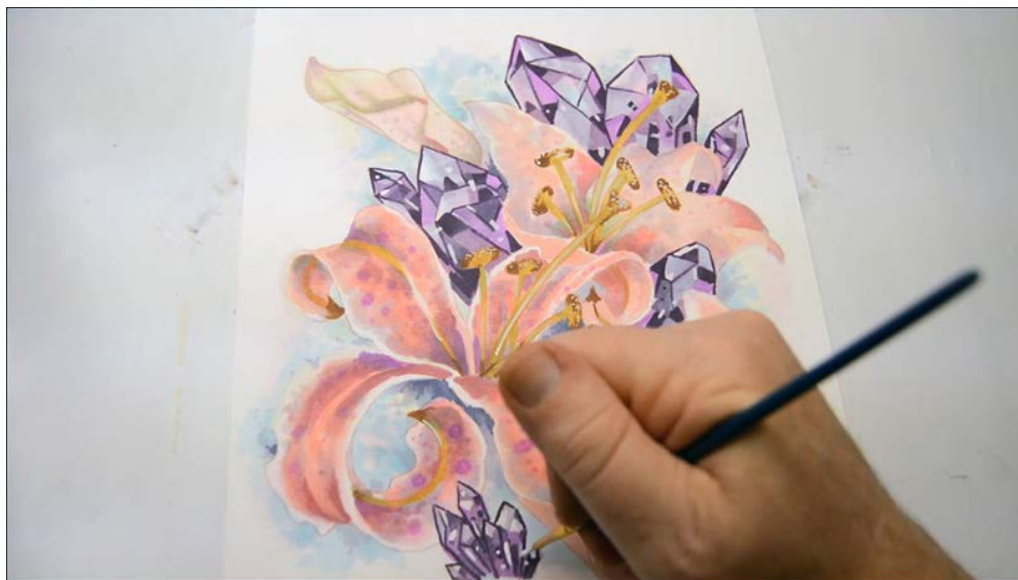


...then add highlights to the crystals.



Notice the hard edge geometry of the crystal highlights.





Also notice how some of the crystal highlights cross the boundaries of facets and outlines. This gives a strong impression of light hitting the translucent crystal body.



I add texture to the petals...



...and create open spaces in the background to finish off the work.



# The Finished Work



## Conclusion

I could have approached this work a number of different ways. Copic refill inks in particular, when used with a brush on watercolor paper presoaked with blending fluid, looks and operates just like watercolor and would have been an obvious approach to take.

However, colored pencil users would have had a hard time reproducing those effects, so I chose the deliberate method instead.

The result does resemble watercolor, and with a little practice, I know you'll find tons of uses for the techniques in this class.

Until next time...  
Christopher Kerry