

DEMONSTRATION:

Ann Swan *Yellow
Hemerocallis*
— Day Lily

Translated from the Greek the name of this flower is 'day beauty'; each bloom lives for only one day. Botanical artists get used to working quite quickly before their subject fades, and in this case it is even more necessary. Ann is using Faber-Castell Polychromos and Prismacolor Premier coloured pencils

▼ STAGE ONE

Ann drew the outline with a single fine pencil line on HP Fabriano Classico 140lb (300gsm) paper. She would have preferred to use a yellow that was the colour of the flower for this drawing, but this would not have shown up in reproduction. She then shaded the flower using Faber-Castell Polychromos warm grey 11 271 with light touches of grey green 172 on the tips of the opening flower and at the base in the centre of the main flower.

The darker sides of the stamens were indicated with warm grey 111 272.



The stem, leaves and buds, being a darker green, were shaded with warm grey 1V 273

COLOUR CHART

Faber-Castell Polychromos coloured pencils

	white 101
	ivory 103
	cream 102
	cadmium yellow 107
	light ochre 185
	light yellow ochre 183
	warm grey II 271
	warm grey III 272
	warm grey IV 273
	caput mortuum violet 263
	grey green 172
	chrome green opaque 174
	earth green yellowish 168
	apple green 170
	soft black 099

Prismacolor Premier coloured pencils

	goldenrod 1034
	limepeel 1005



STAGE TWO

Overlaying the shading on the flowers with light yellow ochre 183, Ann applied slightly more pressure in the darker areas and less in the lighter areas. The grey would all be absorbed by the light yellow ochre.

Then she overlaid the warm grey 1V 273 on the buds, leaves and stems with chrome green opaque 174, again varying the pressure according to the density of tone.

The dorsifixed stamens were outlined in soft black 099. These would be the dramatic focal point of the finished flower



STAGE THREE

Ann continued working into the shaded areas of the flower with light ochre 185, again pressing more heavily into the darker areas, and then working into the unshaded areas, leaving the very lightest areas white.

The same procedure was followed for the leaves, stem and buds, using earth green yellowish 168.

Caput mortuum violet 263 was used to overlay the black on the stamens. Ann then used Prismacolor Premier goldenrod 1034 to fill in between the lines.

The flowers were overlaid with cadmium yellow 107, more heavily in darker areas and lightly in brighter areas, then burnished by pressing heavily over the lighter areas using cream 102 and ivory 103.

If the work still looked grainy at this stage it could be intensified and burnished with a blender pencil.

The leaves, stems and buds were overlaid with apple green 170, then a light touch of light ochre 185 was added onto the buds to yellow them slightly. This was followed by Prismacolor Premier limepeel 1005. If necessary Ann would burnish the work again at this point, using a blender pencil.

FINISHED PAINTING

Ann Swan **Yellow Hemerocallis — Day Lily**, 10½×8¼in. (26×21cm).

Ann checked the work over to see if any areas needed extra depth, using additional grey green 172 on the flowers and chrome green opaque 174 before being satisfied that the work was complete. Clarity and skilled shading combined to create a perfect flower



This extract and demonstration is taken from *The Botanical Palette: Colour for the Botanical Painter* by Margaret Stevens, published by HarperCollins in association with the Society of Botanical Artists, £25.

