



Floral Watercolor

E-Booklet

Complete with a full supply list,
techniques and basic shapes,
floral step-by-steps and more!

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Part 1: Materials

Welcome to floral watercolor!
Let's get started with the basics:

Supplies are the foundation of your practice!
If you don't like the results you're getting from materials you
are using, you're more likely to give up on your practice!
Invest in supplies you love to work with that are good quality!

TECHNIQUE

Set up your workspace so that you have ample room to paint and let things dry.

I have two cups of water at my painting station — one for warm colors and one for cool colors, so that the two don't mix and make the water brown. I also keep paper towels laid out to dry brushes on, and to lift paint from the paper.

Don't leave your brush in the water when working between different brushes. Leaving them tip down in water will damage the hairs of the brush. Instead, lay your brushes flat on your paper towel.

Hold your brush with a loose grip and how you would naturally hold a pen or pencil. Make sure you are relaxed and your wrist is warmed up (move it in a clockwise and counter-clockwise motion several times).

SUPPLY LIST

Below, you'll find is a list of my favorite materials and some additional recommendations. If you're unsure of where to begin, start with these! Each artist is different, but these are my most treasured supplies!

1. round 6 brush
2. round 16 brush
3. Winsor Newton Watercolor*
4. Stonehenge Aqua Cold Pressed Paper
5. Fabriano Cold Pressed Paper
6. Palette**
7. Epson V550 Scanner (for scanning your watercolor work!)

* be sure to purchase the professional grade and not student grade - the pigment purity isn't the same and will appear more dull with student level paint!

**I use a travel watercolor palette with 12 trays for paint and bigger mixing wells



Princeton Synthetic Sable Round Brushes

the flexibility and control you get with these brushes is unmatched! round brushes contain a two-in-one quality perfect for loose florals. Angle your brush closer to the paper to use the wide belly of the brush, then point with the tip down and use the fine line of the brush!



Paint Palette

let the color in your palette dry overnight -- this will insure that you're not wasting paint with wet pigment.

MY COLOR LIST:

SCARLET LAKE
OPERA ROSE
CADMIUM ORANGE
LEMON YELLOW DEEP
YELLOW OCHRE
SAP GREEN
PRUSSIAN BLUE
PHTHALO TURQUOISE
COBALT BLUE
ULTRAMARINE VIOLET
BURNT UMBER
MARS BLACK





Part 2: Color Theory

Now that you know your materials,
let's put this new knowledge to practice!

Color theory is the foundation for your watercolor practice. Understanding color harmonies and where to place contrast and subtle accenting colors will help inform every move while you're painting! This next section will cover the basics, make sure you do further research to continue to grow!

COLOR WHEEL



The color wheel is an extremely helpful resource for crafting custom color palettes. It's also helpful for knowing the relationships between colors and what combinations are harmonious and which ones cause strain. Colors that are directly opposite each other on the color wheel are contrasting and will cause lots of strain if used improperly. Find out more about color on the next page!

COLOR THEORY cont.

Color theory is important because it's important to know how to mix a custom color palette, how warm and cool shades can affect the mood of a piece and how to replicate colors you see in real life on your paper.

Primary Colors - the 3 pigment colors that can not be mixed or formed by any combinations of other colors. All other colors are derived from these 3 hues.

RED, BLUE, YELLOW

Secondary Colors - the colors formed by mixing two primary colors

ORANGE, GREEN VIOLET

Tertiary Colors - the colors formed by mixing a primary and a secondary color. That's why the hue is a two word name, such as blue-green, red-violet, and yellow-orange.

RED-ORANGE, YELLOW-ORANGE, YELLOW-GREEN, ETC.

Complimentary Colors - located directly across from each other on the color wheel and when mixed together they make black

RED AND GREEN
YELLOW AND VIOLET
ORANGE AND BLUE





Part 3: Warm + Cool Colors

Let's mix up and define warm and cool colors!

VALUE SCALE

Always make sure before you start any painting, that you start with a good amount of water on your brush. For this exercise, dip your size 16 brush into water and get rid of excess by swiping the edge of your water cup. Roll the hairs of your brush around in Scarlet Lake for a full amount of coverage and lay down a simple brush stroke. This will be your most vibrant/dark swatch. After this, swash your brush back and forth a couple times in your water to get rid of a little paint, and add another swatch. We're not dipping the brush in the pigment again, only in the water between each swatch. Continue release pigment from your brush between each swatch.

Warm Colors

Warm colors are any color that derive from red (for example red-violet, oranges, pinks). Yellow is an in-between color and can be warm or cool depending on if it has a tint of red, or tint of blue in it.



Cool Colors

Cool colors are any colors that derive from blue (greens, purple, blue-violet, turquoise, cobalt, etc.).



HUE SCALE

Same technique as the previous page, but instead of applying water to the brush between each stroke, just apply yellow pigment to watch the gradient go from a deep red to a vibrant warm yellow! Don't stress, the red will come off of the yellow dish with a paper towel and some water. But don't be afraid to roll your brush with Scarlet Lake on top of Lemon Yellow Deep to pick up more yellow between swatches. This should show you a gradual transition between color: red, to red-orange, orange, yellow-orange, then finally to a warm yellow!



Apply the SAME technique as above with Prussian Blue and Lemon Yellow Deep this time. This will show you the beautiful blue-greens and yellow-greens you can get with these colors! Before you start, make sure to wash your brush off completely, and wipe up any red on your yellow dish. You should see a gradual transition between color: blue, to blue-green, green, yellow-green, then finally to a cool yellow!







PART IV STROKES + SHAPES

That was fun!

Now let's play with some different strokes and patterns to get you used to your round brushes! These exercises may seem basic, but they are fundamental practices for developing muscle memory for florals!

STROKES

You can achieve the same width and style of stroke with both round tip brushes, but the smaller the brush size, the finer the details and lines you can accomplish.



If you point either brush up toward the sky, with very light pressure, you can achieve it's thinnest stroke possible — which is great for thin details such as stems and eyelashes. The farther away you go from the sky/closer to the paper, the wider the stroke will be, along with the more pressure applied to the brush. If you tilt it out to a 35 degree angle out to it's side, you'll allow the belly of the brush to touch the paper and when you push on the brush with medium to heavy pressure, you can fan it out and make wide strokes for peony petals or fat leaves or big circular shapes.

Start with a little bit of water on your brush, then go to whatever color in your dish you're wanting to pick up — the more paint you have on your brush, the more opaque the color will be, while more water will add transparency to lighten the color! Roll the brush tip around until the hairs are coated with pigment. From there try using different brush strokes with varied pressure to experience how the hairs of the brush lay out depending upon how you apply pressure and angles to the brush.

Create a full piece on your paper using basic strokes only. Alter the angle of each stroke to create movement through the piece, and add thin dashes/strokes for added movement! Use the piece to the right as a guide and incorporate both wet on wet technique and wet on dry (defined below)!

WET ON WET: the action of applying wet paint onto another wet area. Great for achieving a diffused bleed between two colors or color and water!

WET ON DRY: the action of applying wet paint onto a dry layer of paint. Great for adding depth and detail!



BASIC SHAPES

Practice some basic shapes to get used to combining brush strokes: thin and thick. Start with the outline of a shape (try circles, triangles, squares, etc!) using the fine point of your brush, then fill in the shape with the belly of your brush! When adding neighboring shapes, start away from the previous shape and gradually increase the size of the one you're painting to touch two shapes together for a kiss! Just barely touch them together and watch the wet color bleed!



HARMONY



Note One:
Color combination is everything. It can make or break a piece. Experiment with **ANALOGOUS** (pictured above), which is a combination of colors that sit next to each other on the color wheel.



Note Two:
Starting with a base hue and adding variation with shade and tone, this color scheme can be quite striking when the right composition is applied.



Note Three:
Wet-on-wet painting (pictured above), is when two areas of wet paint touch - try this technique out and watch the color blend on it's own. It's magic!



Note Four:
Wet-on-dry painting (pictured above), happens when a layer or swatch of paint completely dries, and another layer is applied on top. This is great for adding depth and texture.



*Analogous Color-Way Using Blue, Blue-Violet Violet And Red-Violet





PART V FLORALS

Once you're comfortable with strokes, shapes
and blending, let's move on to florals!

Petals, leaves, stems, etc. are all made up of combinations of what we've already covered. It's just a matter of immersing yourself in the process and breaking down everything you paint into basic shapes! If you can draw or paint a circle, you can paint a flower!

STEMS + LEAVES



stems

Try this out with your size 6, or 16, brush by holding your brush vertically for a thinner stroke, pivoting from your elbow and bringing your brush across the page in an arched shape. Stay away from straight lines or really wavy lines for stems as this looks unnatural. To add leaves, make marks with your stem color for leaf placement. Then, start with your darker green color, getting lighter as you work your way up the stem.

FLORALS

rose (basic shape: sphere)

Start with a darker pigment on your brush, and for the center make a circle and then a couple of half circles around the circle. Make sure all of the petals come back to the circle in the middle, and as you fan out with the half circles, add water to lighten as it fades away; or maybe even some yellow for some color and movement.



step one



step two



step three



step four



step four



LONGER PEONY
LEAVES



FLICK OUT EDGES
FOR ROUGH TEX-
TURE



LIGHT BLUE WITH
TINGE OF BLACK



LEAVE OPENINGS
FOR NATURAL
HIGHLIGHTS



FILLER LEAVES



FILLER LEAVES



FILLER LEAVES



MAKE SKINNY
CIRCLES

leaves

To form leaves, each side of the leaf grows from the same origin, so make sure to start at the same point on the stem. It looks most natural when you have different shapes, so apply a lot of pressure at the base of the leaf and lift up gradually towards the tip of the leaf. Do this in an arched motion, on both the left and right side of the leaf. This will result in slightly varied shapes and sizes, as well as natural gradients.

peony (basic shape: cone)

Similar to the rose, start with a darker pigment on your brush, and place two side petals next to each other in the shape of upside down tear drops. Make sure all of the petals come back to the center of the flower, and as you work your way around the flower, lighten your brush for paler petals and leave a gap in the center of the flower to add stamen later. Depending on if this is a peony or an anemone add either yellow or black stamen once the petals are dry.







PART 4: COMBINING FLORALS

Let's look at how to arrange a motif or bouquet!

Look through the following pages for inspiration on composition and other types of flowers. Always let color harmonies and basic shapes determine your strokes and composition for a fully compelling loose floral piece!



Find a good balance of warm and cool colors. Think about which colors are more dominant than others, so both warm and cool aren't equally dominant. The piece above uses warm colors as the more dominant colors (florals) with pink and red-violet. Start with the flowers, to cover bigger areas of the page, and then add stems and leaves to create movement for the piece. Lastly, add in the centers of flowers.



For a lighter color palette, add in areas of contrast with your leaves and using a striking color palette...like this analogous palette pictured above! Same as the previous page, start with flowers and petals first, then adding in stems and leaves, finishing with the stamen of the flowers once the petals are dry.





PART 5: MISC.

Thanks for joining me in learning Floral Watercolor! To continue your education, please enjoy the following resources.

GLOSSARY

- bleed* when one area of wet pigment touches another and the two begin to mix. The stronger (more vibrant or amount of pigment on brush) pigment typically bursts into the other
- cakes/pans* dried watercolor, usually more transparent than liquid
- canvas bone* used to remove top page of an artist's block of paper, can substitute with a ruler
- cold press* more toothy and rough watercolor paper that grabs pigment and holds it in place really well
- Filbert brushes* similar to flat tip brushes, but with rounded corners, great for blending and shading
- fine line(r)* style of brush for details and fine (thin) lines
- flat tip* brush with straight hairs across the top, great for rigid shapes or for a simple wash
- gouache* a very opaque type of paint, very similar to watercolor but much thicker and more dense
- hot press* smoother paper, not ideal for watercolor painting, less toothiness to hold pigment in place, but still usable
- liquid watercolor* using globs of watercolor paint from tubes in palettes, this method gives you stronger pigment than a cake or tray would. I use these and dry them over night to insure I don't waste paint!

round tip brush great for painting florals by flattening the brush by applying pressure to make it wide, or hold brush vertically and with no pressure create really fine lines

wash covering a large area of a page with wide, back-and-forth strokes

wash brush similar to a flat edge brush, but very large in size (16+)

watercolor block a pad of watercolor paper glued on all four sides with a small opening on one side in which to insert a canvas bone or ruler to remove the top sheet when dry (after painting)



RESOURCES

Follow me on instagram (@jennarainey) for further inspiration and tutorials!

Amazon: Order my how-to watercolor book, “Everyday Watercolor,” for more in-depth details on watercolor florals, animals, landscapes and MORE!



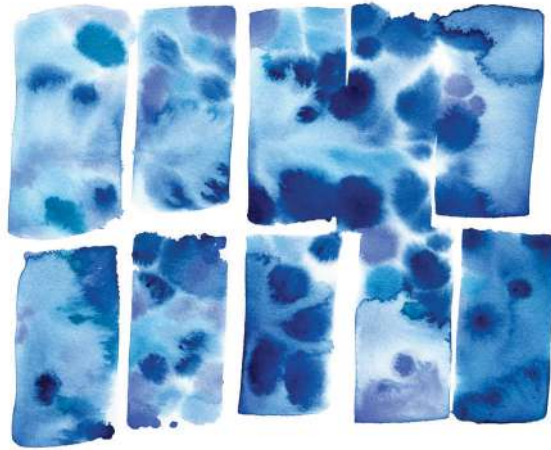
INSPIRATION

Follow artists whose style you admire. I love to look to nature for most of my inspiration for color palettes and compositions. But these artists below have different styles that will help with inspiration!

Emily Greene | www.EmilyGreen.net
LouLou Sanchez | www.LuliSanchez.com

Can't forget about Pinterest!: www.pinterest.com/jennamrainey

A NOTE FROM JENNA



Hello fellow artist!

I find it so encouraging that you chose this workshop in a booklet to help guide you along your watercolor journey. Each technique and piece of advice has been curated by me throughout my career as an artist and a teacher.

Before you pack up your supplies and put them away before your next use, make sure you wash your brushes off with a little tap water. Always store them so that they are flat, and the hairs of the brush aren't pushed up against anything. Refill any low trays of pigment with fresh pigment, and allow them to dry over night. That way you're ready to paint the next day!

I grew up in a family of painters, and have learned technique and color theory by observing and doing my research. The past five years, I've been able to grow into my own watercolor style. I hope you enjoy the process of finding your own love for watercolor! Each one of us is created to be creative. It's in you! Don't get discouraged if your paintings don't come out as well as you'd hoped, every artist has paintings that end up crumpled in the trash! It's a part of the journey. And remember, CREATE SOMETHING TODAY EVEN IF IT SUCKS!

A handwritten signature in gold ink that reads "Jenna". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.