

QUICK AND EASY

WATERCOLOR

Painting



INCLUDES LINE DRAWINGS AND 11 PROJECTS

WILLOW WOLFE™



ABOUT

Willow Wolfe

Willow Wolfe is widely recognized for challenging and modernizing today's world of art supplies and education. An award-winning art teacher and the author of a library of internationally available learn to paint books and articles, her approachable style and step-by-step painting methods have taken her to events, seminars and engagements across the globe. Discover more about Willow Wolfe at WWW.WILLOWWOLFE.COM



BRUSHES

CALLIA™

Brushes are the tools you use to create your art, and it is essential to purchase quality brushes such as Willow Wolfe's **CALLIA™** Artist Brushes. Inspired by traditional brush-making practices and the pursuit of new synthetics, **CALLIA™** is about the balance of invention and precise craftsmanship.

- **CAPTURES COLOR AND RELEASES WITH CONTROL**
- **DETAILED ARTISAN CARE AND CRAFTSMANSHIP**
- **CRUELTY-FREE 100% SYNTHETIC**

BRUSHES FOR THIS CLASS

You can find all of the sizes you need in my **CALLIA Watercolor Flowers** brush set.



BRUSH TIPS AND CARE

- Never allow paint to dry in the bristles.
- Do not allow your brush to rest in the water container. Laying the brush bristles-down for a period of time will cause the bristles to lose shape and will affect performance.
- Use Palmolive Soap to clean your brushes. As you clean, blot your brush on paper towel to remove excess water and color. When the brush is completely clear of paint, use a bit of soap to reshape the bristles.
- Store your brushes upright.



PAPER

Watercolor paper is one of the most important supplies you will use. I prefer 140 pound paper to ensure it has a heavy weight to it. There are many different textures of watercolor paper and each brand is different. Below is a brief description of three popular textures.

Cold Press paper absorbs water more readily than hot press. The texture adds character and the watercolor pigments flow into the grooves of the paper. On cold press paper, washes of color are a little less distinct. You can detail on cold press paper, however, pen and ink are not as clear on cold press.

Hot Press is smoother and ideally suited to fine detail and handles ink, pens and pencil details better than cold press.

Most of the projects in this book and your practice worksheets were painted using cold press paper. Both types of paper are beautiful and I suggest you experiment and have fun with the textures and results that both create.



PAINT

I prefer tube paint, although watercolor pans are totally fine! You can also mix and match between tube and pan paint and use them in the same palette. Both tube paint and pan paint use the same pigment and binder (Gum Arabic). I use six primary colors plus white to mix and I also choose to use several convenience colors.

PRIMARY COLOR PALETTE

Lemon Yellow
Azo Yellow Medium
Quinacridone Rose
Permanent Red Light
Phthalo Blue
Ultramarine Blue

ADDITIONAL COLORS

Chinese White
Sap Green
Olive Green
Payne's Grey
Yellow Ochre
Burnt Umber



BASIC SUPPLIES

PALETTE

Your palette is an important tool. You could use a ceramic plate from home and it would work just fine. Ceramic palette's allow you to put your paint out and mix it with water without beading up. Ceramic can be heavy and breakable which makes traveling with them difficult.

Plastic palette's can hold lots of colors and are light and easy to travel with. However, when you first buy them, the paint sometimes beads up making it tough to see the mixes. It takes a bit of time for that to stop happening.

I use both!!!!

For a brand new painter, I'd suggest starting with ceramic as it is important to see those mixes and the gradation of color.

MISCELLANEOUS SUPPLIES

I suggest the following general supplies:

Grey Transfer Paper

Painters Tape

Paper Towels

Pen & Pencil

Ruler

White Eraser

Lazy Susan (optional)

Clipboard (optional)



APPLYING PATTERNS

Trace the pattern onto tracing paper or make a copy of the pattern if you would like to keep the original intact. You may also scale the image to fit your project when photocopied.

1. Position the design over the surface you have chosen, and tape it down lightly.



2. Slide the transfer paper under the pattern.



3. Use a pencil or stylus to trace the pattern.



4. Lift the paper and check that the design has transferred. Remove the tracing paper.





GETTING STARTED

I encourage you to experiment and play! Get out your paper, a few colors and your brushes and get started. The goal of this next section is to get comfortable with basic strokes and paint consistency. You may freehand your practice worksheets, or trace out one of the templates from the back of this book.

BASIC TECHNIQUES WORKSHEET

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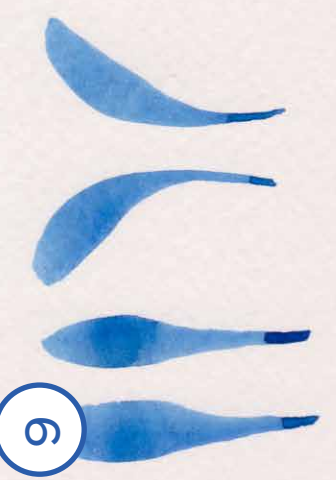
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BASIC TECHNIQUES

Place a few colors of blue on your palette. I used Ultramarine, Pthalo Blue and Payne's Grey.

RECTANGLE #1 LOADING YOUR BRUSH WITH OPAQUE COLOR

When your first getting started, learning how to load the brush before touching your paint is important as it controls the consistency of your paint. You can fully load the brush in water and make sure you wipe it off on the edge of the water container before touching the puddle of paint. Touch the brush into the edge of the puddle and pull the paint out mixing it in with the water. Test this on your practice worksheet.

RECTANGLE #2 TRANSPARENCY

To lighten your color and achieve transparency, use the same brush with paint in it and swish it in your water three times. Wipe it off on the edge of the water container and/or gently blot the tip on paper towel. Apply a square wash on your paper.

RECTANGLE #3 VALUE SCALE

When painting, we want to create dimension and to do that we need different values, which refers to how light or dark a color is. Paint a value scale by beginning with a dark wash. Swish the brush in water lightly, wipe it off and begin to work the edge of the paint you've added. Continue to rinse the brush, wipe and apply lighter color progressively until the paint disappears into the background. Keep practicing as this will help you learn to control color!

RECTANGLE #4 THIN LINES

I encourage you to use your #6 brush in this square. Load the brush in water, apply paint and roll the brush to a point on your palette. Hold the brush almost straight up and down and practice thin lines. Use very little pressure. The more pressure you apply, the thicker the line!

RECTANGLE #5 LITTLE CIRCLES

You'll see why you're practicing this when we paint roses! Load your brush with paint and work at painting little circular lines.

BASIC TECHNIQUES

RECTANGLE #6 CIRCULAR WASHES & WIPING OUT

These are great practice at creating an outline and filling in an area with a wash. In your first circle, work on achieving a consistent wash throughout the circle so you have a nice even layer. On your next circle work on making the color more opaque (less see through). If you begin your next circle, while the first is still wet, this is wet in wet and you will see the colors begin to merge. If the circle you are overlapping is dryer, this is called wet on dry and you will see the effect you get when you layer two circles.

When watercolor is just a bit wet, you can wet a clean brush, blot on paper towel and use it to remove some of your watercolor painting. Play with how wet or dry the paint is as you work to wipe out an area, leaving a highlight.

RECTANGLE #7 THE 'C' CURVE

Sometimes an 'C' has a gentle arc and other times it forms a cup. In this case we are practicing a gentle curve which is the foundation for painting flowing stems. Ensure your paint flows and use very little pressure to begin at the base of the curve and move out in a gentle arc.

RECTANGLE #8 THIN THICK THIN STROKE

This stroke is amazing! You can use it to paint petals and leaves. You begin the stroke with very little pressure and then apply pressure to ensure the belly of the brush spreads gently and as you lift the brush you 'airplane' off the surface gently to ensure you finish with a thin line. Practice this stroke by varying the length of the beginning, end and or middle to see the different shapes you can achieve.

RECTANGLE #9 THE COMMA

Probably one of my favs, this stroke does some fantastic things! The comma is the foundation for so many different floral shapes. You can paint them straight up and down, to the right or the left. IN this stroke, we begin with pressure and then airplane off the surface to end in a thin tail.



COLOR MIXING

Color mixing can be so much fun! I use what's called a Split Primary Palette. A split primary palette refers to a palette of colors with both warm and cool variations of the primary colors (being red, blue and yellow). With six primaries you get the most beautiful and vibrant mixes.

MIXING COLOR

UNDERSTANDING THE PRIMARIES

Often, we are taught that there are three primary colors. Most color theory begins with the classic six point color wheel (three primary and three secondary colors). The general idea is that the warm colors are Red, Orange and Yellow and the cool are Green, Blue and Magenta.

When you compare yellow and blue, it's easy to see yellow is warm and blue is cool. However, when you compare the 'color temperatures' Red Light and Magenta, you can see that each hue has a Bias. Magenta has a cool bluish bias and Red Light has a warm yellowish bias.



Why is this important? Using a split primary color wheel helps to ensure we achieve pure, vivid and high intensity secondary colors. Have you ever wondered why your colors turn grey or muddy? This method of color mixing will help you avoid that and ensure beautiful, vivid color.

COLOR WHEEL WORKSHEET



COLOR WHEEL WORKSHEET

This is an important and fun project that you can continue to keep and use while you work. Learning how to make a split primary color wheel and your secondary and tertiary colors will make mixing color so much more fun!

STEP 1.

Choose your palette. I use the following six primary colors:

Lemon Yellow (Cool Yellow)

Azo Yellow Medium (Warm Yellow)

Pthalo Blue (Cool Blue)

Ultramarine Blue (Warm Blue)

Quinacridone Rose (Cool Red)

Permanent Red (Warm Red)

STEP 2.

Trace your color wheel onto watercolor paper or you may freehand your color wheel.

STEP 3.

Paint your six primary colors onto the appropriate swatch.

STEP 4.

To ensure vivid colors, the rest of the palette is developed by mixing the colors that are closest together on the color wheel. First we mix our secondary colors and paint them onto their swatches.

Warm Yellow + Warm Red -> Orange Secondary

Cool Yellow + Cool Blue -> Green Secondary

Warm Blue + Cool Red -> Purple Secondary

COLOR WHEEL WORKSHEET

STEP 5.

Mix one color and paint one swatch at a time. Paint your tertiary colors onto their swatches.

Warm Red + Orange = Red Orange

Warm Yellow + Orange = Yellow Orange

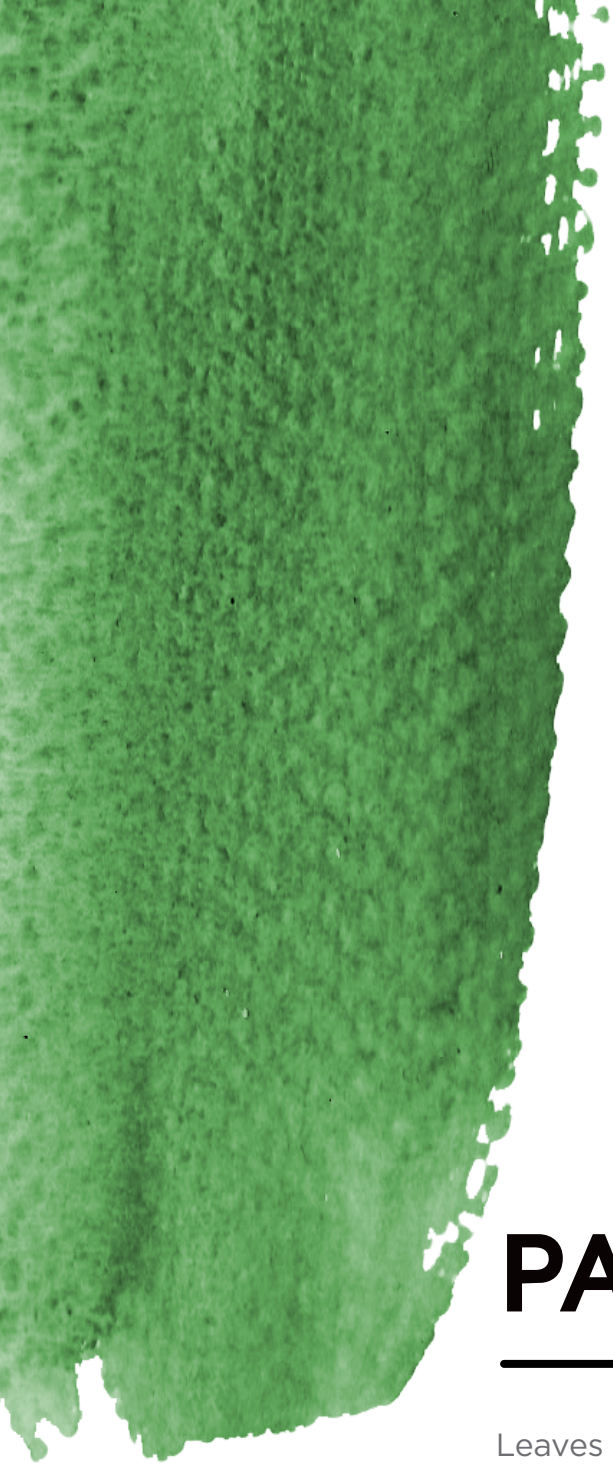
Cool Yellow + Green = Yellow Green

Cool Blue + Green = Blue Green

Warm Blue + Violet = Blue Violet

Cool Red + Violet = Red Violet

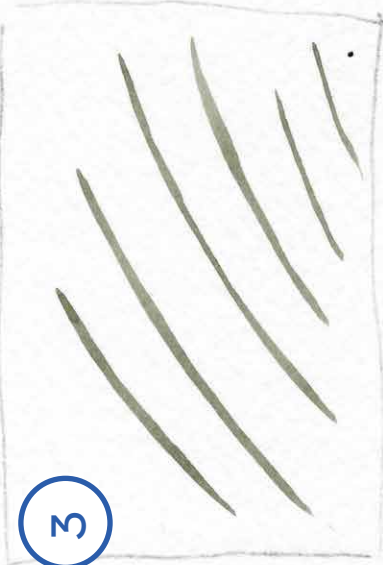




PAINTING LEAVES

Leaves are a beautiful way to add interest, fill space or create movement and flow in your work. The trick with leaves is to practice and play with different colors and shapes.

PAINTING LEAVES WORKSHEET





PAINTING LEAVES

Create a mix of green with Payne's Grey + a touch of Lemon Yellow and use your #6 Callia Round to practice leaves.

RECTANGLE #1 THE BASIC COMMA

Practice your basic comma stroke.

RECTANGLE #2 THE COMPOUND COMMA

Combine two comma strokes to create a leaf shape and practice creating more!

RECTANGLE #3 THE 'C' STROKE STEM

Create long thin lines by applying light pressure. These are your stem strokes.

RECTANGLE #4 PAINT A STEM AND LEAVES

Create a stem and add leaves with compound comma strokes.

RECTANGLE #5 LEAVES WITH NEGATIVE SPACE

Practice leaving a bit of negative space in your leaves while you paint them.

RECTANGLE # 6 DIFFERENT DIRECTIONS

Move in the opposite direction and pull the leaves toward yourself as you paint. See how comfortable you feel moving in different directions. Overlap your stem with some of your leaves.

RECTANGLE #7 CREATE A CURVE OF LEAVES

Create curved appearance with leaves and paint your stem after. Try ensuring that your leaves at the start are larger than the ones at the tip of the stem.

PAINTING LEAVES

RECTANGLE #8 CREATE A CURVE OF LEAVES

Paint your stem first to determine the shape and follow it with leaves. Make your leaves smaller as you work toward the tip.

RECTANGLE #9 BIGGER LEAVES WITH DETAILS

Create some larger leaves. While wet, drop some darker color at the base of the leaf. Let them dry and add a few details.





PAINTING BLOSSOMS

Our loose watercolor flowers are painted using wet on wet techniques on a dry background. This means we paint the petals and we add shading while the flowers are still wet. We can also wipe out color to create beautiful highlights. Once the flower is dry, we paint wet on dry to add details and a little bit of magic!

PAINTING BLOSSOMS WORKSHEET

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PAINTING BLOSSOMS

Mix a little Quin Rose and Yellow Ochre for one color and for your second color mix Quin Rose + Burnt Umber. Use basic strokes and different transparencies to practice four different blossom shapes. Play with dropping paint in while wet to watch the colors merge.

RECTANGLE #1

Use Quin Rose + Yellow Ochre and your filbert brush to pull strokes towards the center. Tap a little yellow ochre into the center and a bit of Quin Rose.

RECTANGLE #2

Use Quin Rose + Burnt Umber and your round to pull loose commas toward the center. Tap a bit of darker color into the center and a touch of Payne's Grey while wet.

RECTANGLE #3

Use Quin Rose + Burnt Umber and use your round to practice backwards comma petals. Tap a little Quin Rose to deepen.

RECTANGLE #4

Use Quin Rose + Yellow Ochre to paint the petals with a round, while wet apply shading with Quin Rose + Burnt Umber. Further shade with Payne's Grey + a touch of Quin Rose.

DETAILS

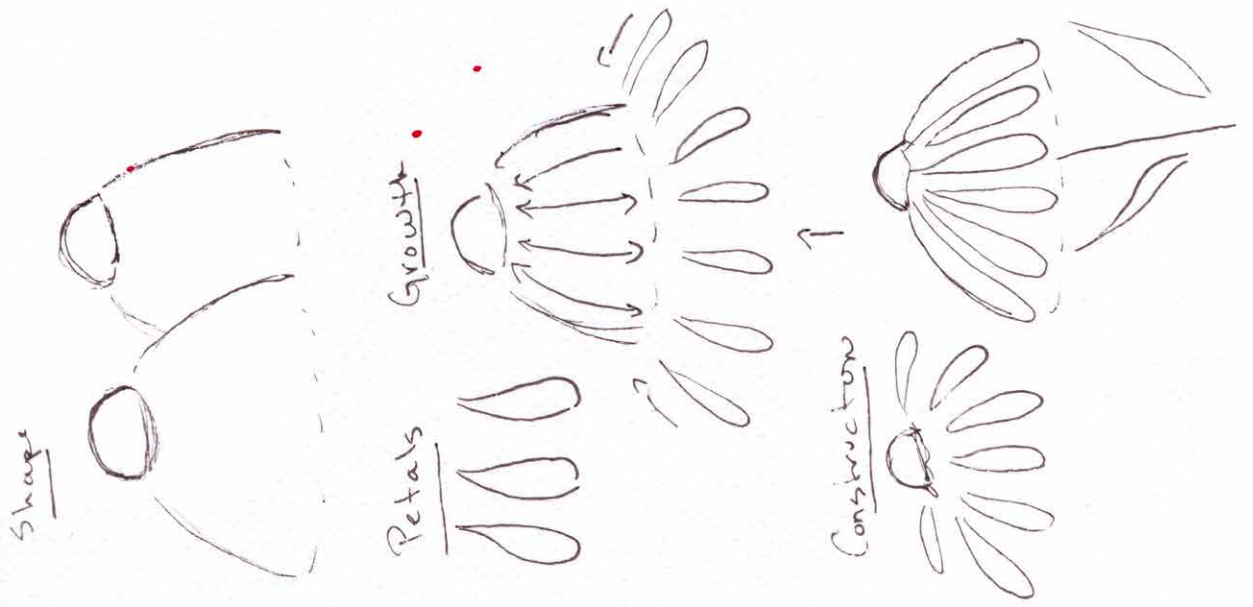
Add little details with a touch of stippled Payne's Grey in the centers. Stipple Lemon Yellow on some of the centers. Finish with little touches of white.

PARTIAL BLOSSOM WORKSHEET

Work wet on wet to create shape and form using a combination of Quin Rose, Yellow Ochre and Burnt Umber. The text could go right on the worksheet if you like. .



COMMA STROKE CONEFLOWER WORKSHEET



Color Palette

yellow H



YL+ PL



DL



OR + UB



violet

SG



DL



SG+DL



swirl



OR + YG



OR opaque



OR + UB



violet

Centers



YL
YL+DL
OR
violet

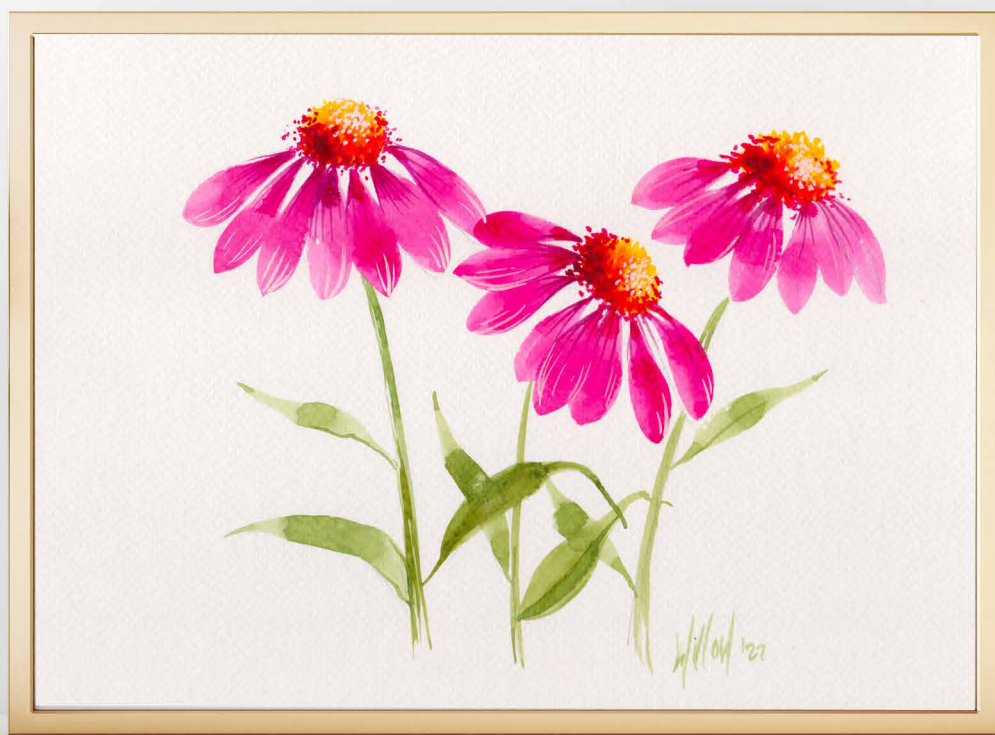


Compound
Comma



Low Petal
Round

COMMA STROKE CONEFLOWER PROJECT



Use your comma stroke to paint these beautiful flowers! Try them in different colors to experiment with shape and form.

PALETTE

Quin Rose

Olive Green

Sap Green

Azo Yellow Medium

Permanent Red Light

Ultramarine Blue

White

MIX

Violet: Quin Rose + Ultramarine Blue

Orange: Perm Red Light + Azo Yellow Medium

Green: Sap Green + Olive Green

COMMA STROKE CONEFLOWER PROJECT

INSTRUCTIONS

1. Use a round to stipple the center with Azo Yellow Medium. Stipple Orange on the left side to shade.
2. Use the round to paint compound comma strokes with Quin Rose. If you'd like a warmer value use Quin Rose + a touch of Perm Red. Drop a hint more color at the bottom of each petal. Continue to paint all the petals.
3. Paint the stems and leaves with Green.
4. Deepen the centers of the flowers with Quin Rose. Add dots where the flower centers meet the petals. Deepen the center shadow areas with Violet. Add touches of White to the highlight areas of the flower centers and petals.



WILD BLOOMS PROJECT



I love this project! These wild blooms are painted with backwards comma strokes and they are intended to be beautifully imperfect. They can be painted in any color or combination.

PALETTE

Quin Rose

Payne's Grey

Permanent Red Light

Sap Green

Olive Green

WILD BLOOMS PROJECT

INSTRUCTIONS

1. You may transfer the design or freehand it.
2. The blooms are painted with Quin Rose using the compound backwards comma stroke. Stay loose and relaxed.
3. Let the Blooms dry and apply some dots of Payne's Grey in the centers and add a few touches of Red Light.
4. Mix Olive + Sap Green and paint the leaves and stems.



RED & ORANGE BLOOMS PROJECT



Combine a variety of fun blossom techniques to paint this bright and cheerful composition!

PALETTE

Quin Rose

Permanent Red Light

Sap Green

Olive Green

Azo Yellow Medium

Lemon Yellow

Yellow Ochre

Payne's Grey

White

RED & ORANGE BLOOMS PROJECT

INSTRUCTIONS

1. Mix Quin Rose + Perm Red Light + Yellow Ochre and use the #12 Round to paint the larger blossoms.
2. Mix Perm Red Light + Yellow Medium + a touch of Yellow Ochre and paint the little blossoms using backward comma strokes.
3. Mix Sap Green + a touch of Olive Green and a little Lemon Yellow to paint the leaves.



LOOSE PURPLE ROSES PROJECT



A few wee circles and lots of loose strokes create these soft and lovely roses. Paint them on their own on cards or in combination with other roses and colors.

PALETTE

Violet (Quin Rose + Ultramarine Blue)

Olive Green

Pthalo Blue

LOOSE PURPLE ROSES PROJECT

INSTRUCTIONS

1. Using violet make a series of tiny thin lines in 'C' shapes surrounding a center point. Ensure they are not consistent, meaning some are darker and some are lighter.
2. Begin to add water to the brush and stroke over some of the lines you've added, moving in a circular motion. Continue to create broader and broader strokes.
3. Play with your greens and paint your leaves. I used Olive on the single rose and Pthalo Blue + Olive Green on the trio of roses.



PEONY BUD PROJECT



Most flowers are created with basic shapes. This circular shape makes a beautiful bud and could be painted a wide range of colors!

PALETTE

Quin Rose

Olive Green

Sap Green

Lemon Yellow

Yellow Ochre

White

MIX

Peach: Quin Rose + Yellow Ochre

Green: Sap Green + Olive Green

PEONY BUD PROJECT



Quin + Y0



Quin + Y0



Y0



Quin + Y0



+ H2O



+ H2O



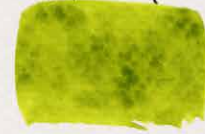
Scg + OL



Scg + OG + Y0



Scg + OG + YL



PEONY BUD PROJECT

INSTRUCTIONS

1. Use a filbert or large round to paint the two sections of the bud with Peach. Create a darker value of Peach with more Quin Rose and drop it into the bottom of the petals. You can further deepen with straight Quin Rose.
2. Use Green to paint the leaves and stems. Use a darker value of green to drop it into the base of each leaf area.

Quin + Y0



Quin + Y0



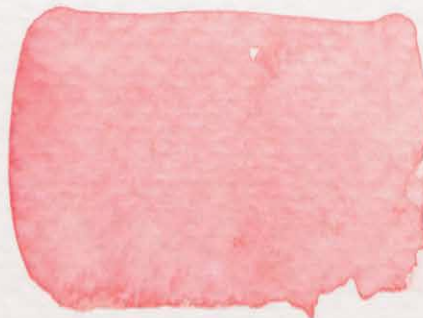
Y0



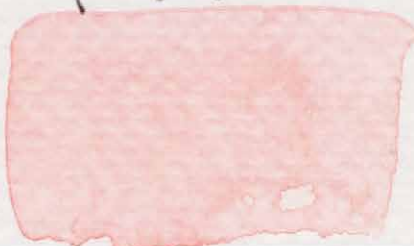
Quin + Y0



+ H2O



+ H2O



Sgt + OL



Sgt + OG + Y0



OG + OG + YL



STROKE PEONY PROJECT



You can paint this beautiful peony with a filbert or a round brush! Try it in different colors using your basic strokes.

PALETTE

Quin Rose

Olive Green

Azo Yellow Medium

Lemon Yellow

Burnt Umber

Yellow Ochre

Pthalo Blue

Ultramarine Blue

White

MIX

Soft Pink: Quin Rose + a touch of Yellow Ochre

Dark Pink: Quin Rose + Burnt Umber

Green: Olive Green + a touch of Pthalo Blue

STROKE PEONY PROJECT

INSTRUCTIONS

1. Use the Soft Pink color and the #12 Round to paint the upper stroke petals. White wet, tap a touch of a darker value with Quinn + Burnt Umber.
2. Tap a touch of Yellow Ochre into the centre. Highlight with Lemon Yellow.
3. Use the filbert to filbert to paint the bottom strokes with Soft Pink.
4. Paint the leaves and stem with Olive Green + Pthalo Blue.
5. Add touches of Quin Rose + Ultramarine Blue stippled dots to the bottom of the centre of the flower. Add some touches of Quin Rose line from the centre into the petals. Add dots of opaque Yellow Light to the top of the centre.





MINI FILLERS

These little leaves and fillers are fantastic for filling open spaces or be used on beautiful gift cards. Use your #2 Callia Round or Filbert and switch up the colors and shapes to create your very own! Feel free to trace out a template with little rectangles or freehand your fillers.

MINI FILLERS WORKSHEET

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MINI FILLERS

RECTANGLE #1 STIPPLED LAVENDER

Paint a stem with a violet tone plus a touch of Payne's Grey. Use the filbert to tap strokes beginning at the top of the shape. You will work down in a cone shape, becoming wider as you work toward the base. You may pick up darker color if desired to create contrast.

RECTANGLE #2 HEART PETALS AND LEAVES

Mix violet with a bit of white and use a small round to paint little heart shapes. Vary the color by adding darker paint or adding water to lighten. Apply a few darker stippled dots in the shadow area of each flower. Use any green on your palette to create a stem and little stems between each flower.

RECTANGLE #3 ROUND BUBBLES AND BERRIES

Use a small round and begin with very transparent 'bubbles'. Work loosely to paint in smaller and larger ones to fill the background space, leaving some open spaces. Apply some stems with a transparent green mix of Olive Green + Sap Green.

RECTANGLE #4 OVAL LEAVES IN COLOR

These are one of my favorites because they look great in any color or size. In this example I used Quin Rose + a touch of Burnt Umber. This makes a beautiful shade of burnt pink. Begin with a 'C' curve for a stem and start on top with a wee little oval. Paint ovals down each side. Overlap with a second stem of Oval Leaves.

RECTANGLE #5 SOFT PINK

Mix Quinn Rose with a bit of white, tap off the excess and paint little blossom shapes that have three rounded edges. While wet, pick up a touch of Quinn Rose and tap onto the base. Paint the stems with a transparent mix of Olive + Sap Green.

MINI FILLERS

RECTANGLE #6 LITTLE LEAVES STEM

Thin a mix of Olive Green + Sap Green and paint a main stem. Create a smaller stem coming from the main one. Paint little oval leaves with the # 2 round. Leave space between each leaf and allow the negative space.

RECTANGLE #7 FULL FILLERS

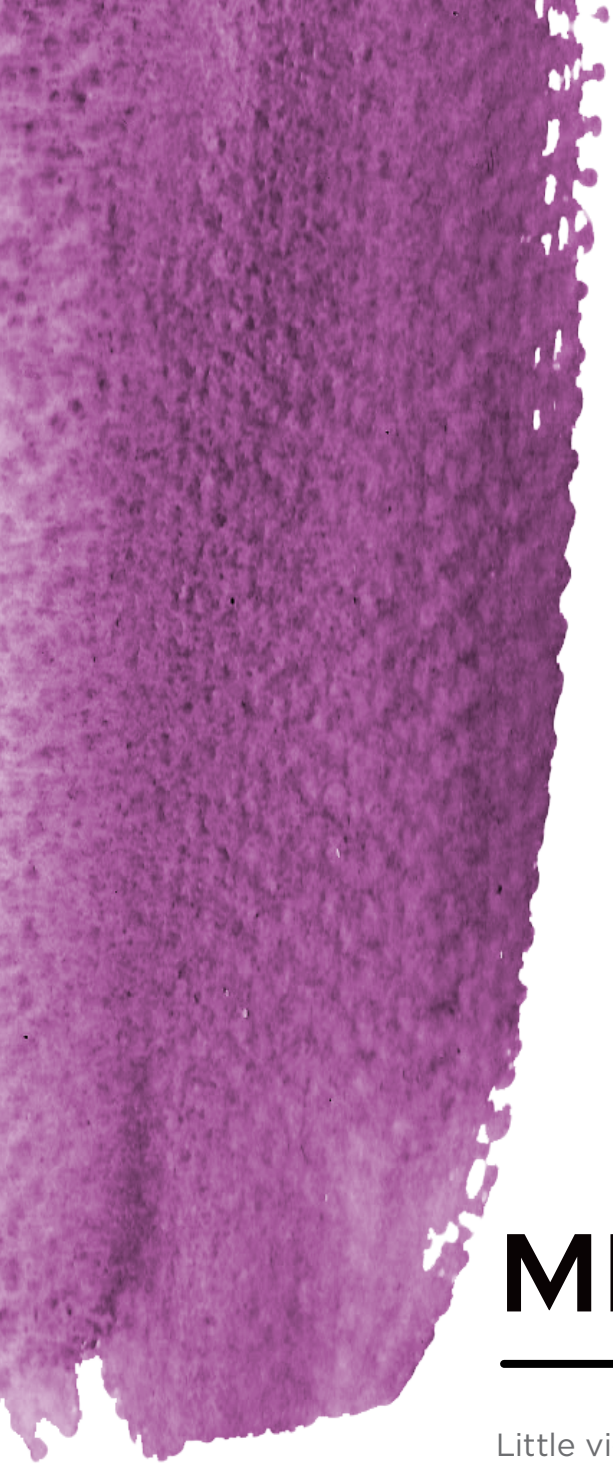
This filler is fantastic for heavier coverage in an area. Pick a green and position the filbert facing toward the center on one side and in the opposite direction on the other side. Use the shape of the brush to create the shape of each leaf. Apply a darker layer if desired.

RECTANGLE #8 MINI THIN THICK THIN LEAVES

Pick any green and paint a stem. Practice painting compound thin thick thin leaves in a variety of directions.

RECTANGLE #9 COMMA STROKE FILLERS

Comma strokes are the foundation for so many beautiful petals and leaves and they make great fillers as well. They can easily fill space in a wreath or any composition. Add color with a few tiny berries.



MINI FLOWERS

Little vignettes of tiny flowers and leaves can fill open spaces or be used on beautiful gift cards. Use your #2 Callia Round to paint them all! Just a warning...I tend to make up flower names as I go...these are not intended to be accurate.

MINI FLOWERS WORKSHEET

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MINI FLOWERS

RECTANGLE #1 FLUFFY CLOUD FLOWERS

Paint little fluffy clouds with Titanium White + Burnt Umber + a hint of Quin Rose. Paint the centers with a touch of Burnt Umber + Quin Rose. Paint the stems with a lighter value.

RECTANGLE #2 YELLOW CUPS

Use a small round to stipple bits of Lemon Yellow + Yellow Medium in the shape of a cup. I painted three cup shapes in this vignette. Do not fill it all in...just apply them in a haphazard manner. Pick up a bit of an orange tone and shade the cups by stippling. Paint the stems and receptacles with Olive Green.

RECTANGLE #3 YELLOW OVALS

Basecoat the ovals with Yellow Medium. Shade with stippled dots of an orange mix of Quin Rose + Yellow Ochre. Mix Green + Yellow Ochre and paint the stems, blade leaves and receptacles. Highlight with Titanium White.

RECTANGLE #4 BLUE THISTLY THING

Paint the stem, receptacle and leaves with a mix of Olive Green + Sap Green. With Ultramarine Blue + a bit of Violet, pull from the base outward in a bowl shape. Tap a bit of darker blue or violet near the base by stippling with a small round. Tap a hint of darker green at the base of the leaves. Add a few dots of white to make it sparkle.

RECTANGLE #5 MINI ROSE

Use a touch of Quin Rose to make a few broken circle shapes in the center. Rinse the brush and pick up a more transparent bit of Quin Rose, lightly tap on paper towel and begin to touch into the strokes you've painted and work out from the center. Continue to rinse the brush and blot, to remove the extra rose color and make it increasingly transparent. Paint the leaves with Payne's Grey + Yellow Light.

MINI FLOWERS

RECTANGLE #6 LITTLE DAISY

Apply the center with stippled orange dots. Mix a bit of a violet or blue and make a very transparent color. Meaning lots of water and very little paint. Use our comma strokes to paint the petals. Apply the step with a mix of Olive + Sap Green.

RECTANGLE #7 TINY TULIPS

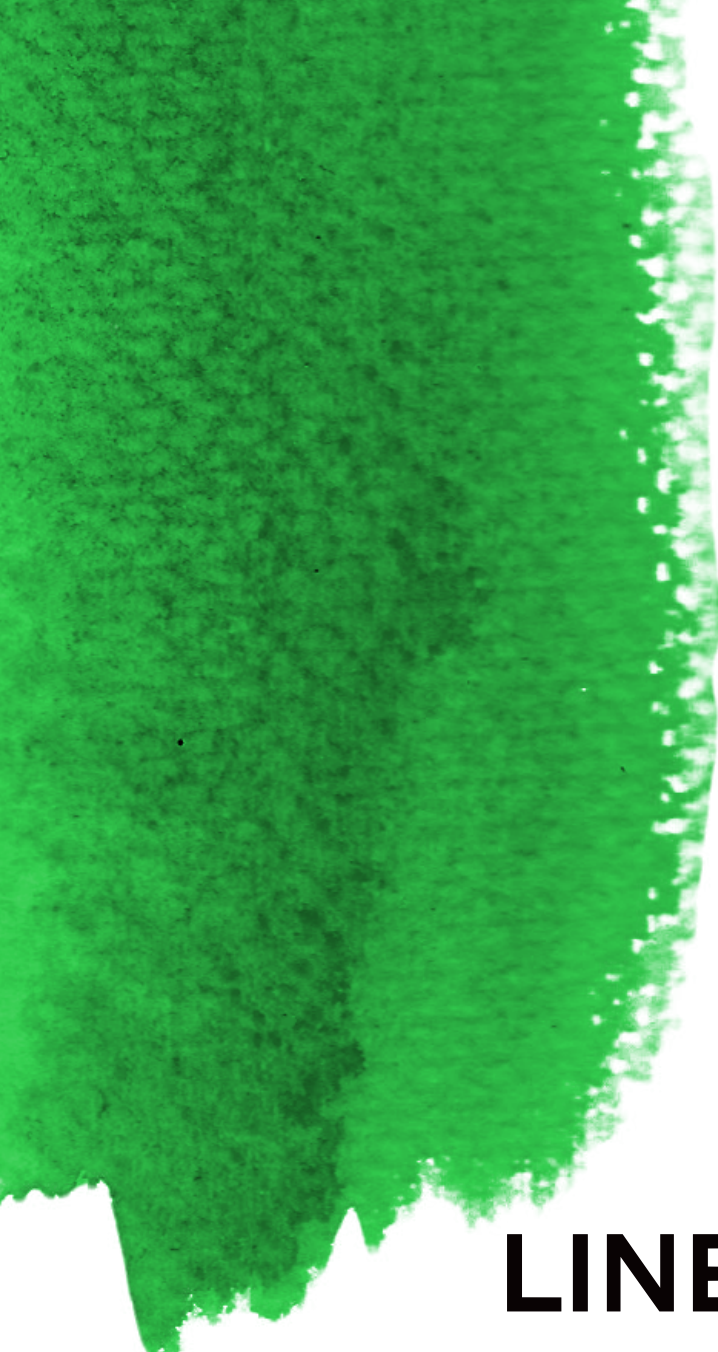
Paint little tulips with Quin Rose and tap a little more Quin at the base while wet. Paint your stem. Mix a little Pthalo + a tiny bit of Lemon Yellow and paint your stems and leaves.

RECTANGLE #8 PRETTY POPPIES

Create a mix of red with Permanent Red Light + Quin Rose and paint little petals. Paint long green stems with no leaves to leave it a bit modern feeling.

RECTANGLE #9 PEONY-ISH

This little stroke flower is painted using compound commas. The looser the better. Create a mix with Quin Rose + Yellow Ochre and paint compound commas. Drop a touch of darker red near the base of the petal. Drop a touch of Yellow Ochre if desired in some of the petals. Paint the stem and leaves with Olive Green + Sap Green.

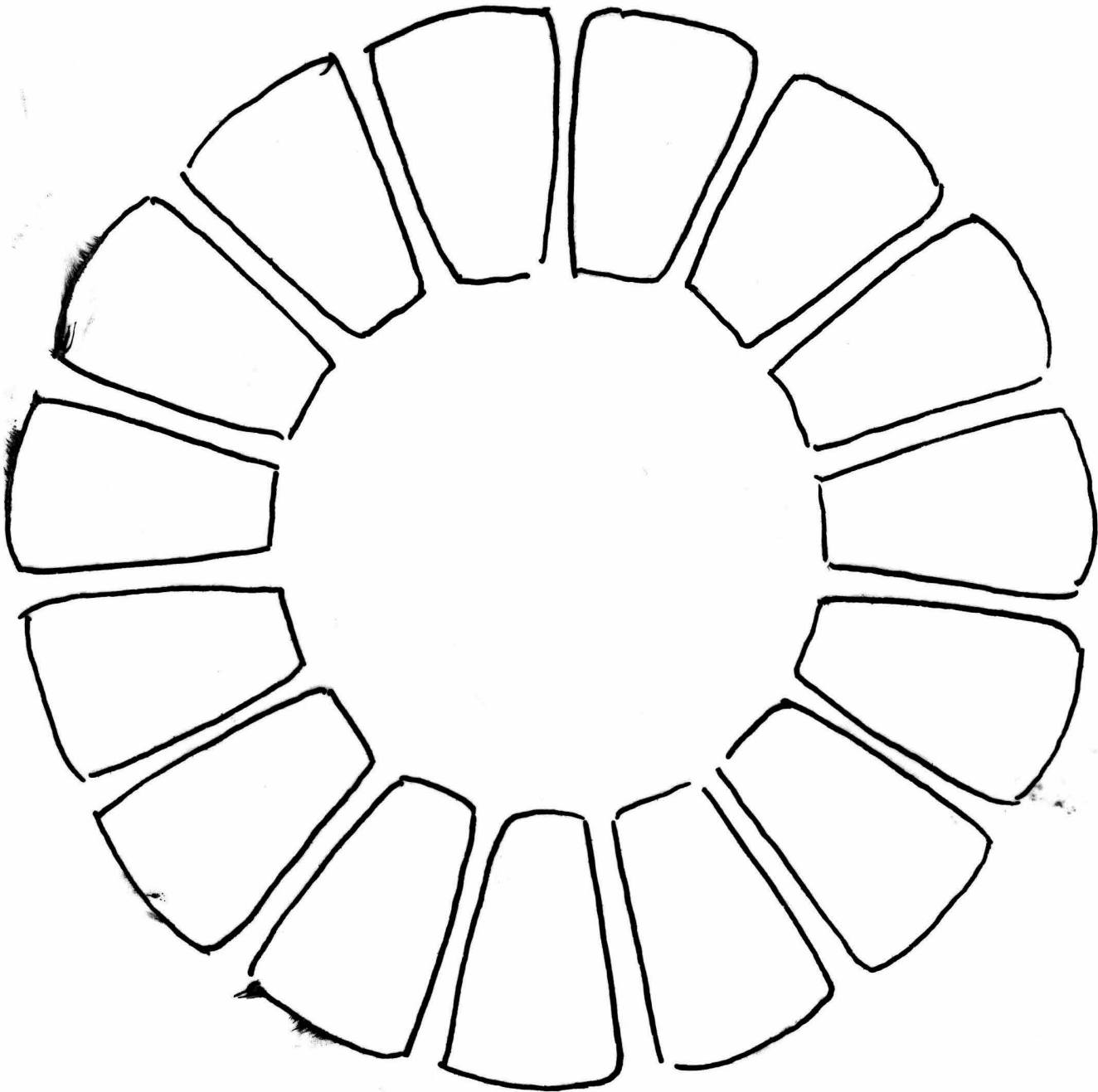


LINE DRAWINGS



You can use transfer paper to trace our your designs or you can freehand designs using the techniques in this book.

COLOR WHEEL LINE DRAWING



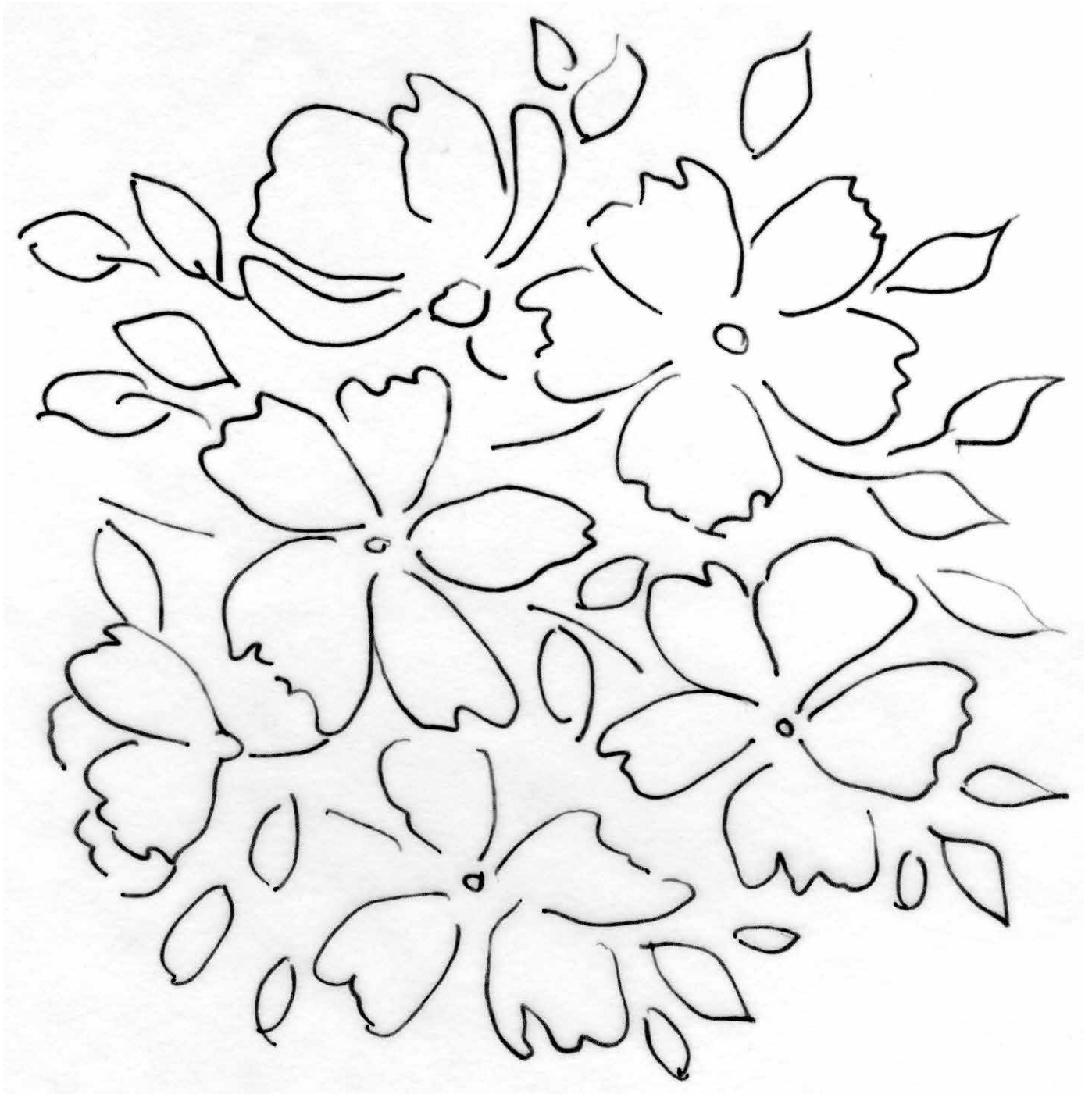
CONEFLOWERS LINE DRAWING



WILD BLOOMS LINE DRAWING #1



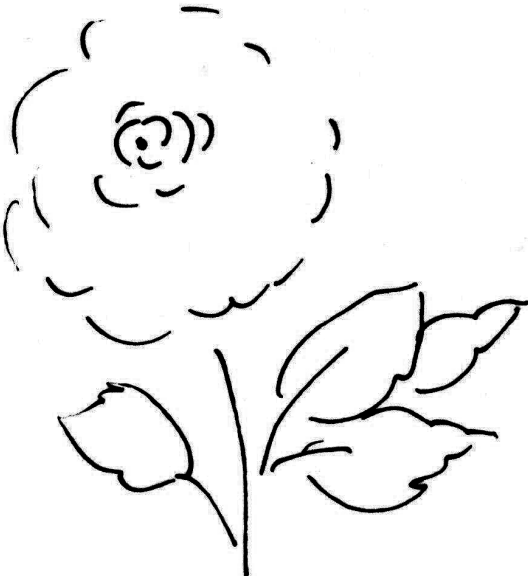
WILD BLOOMS LINE DRAWING #2



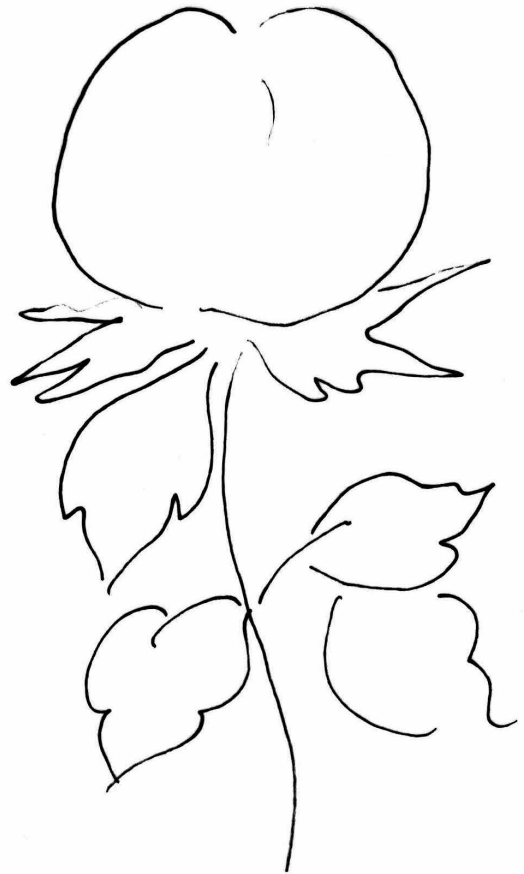
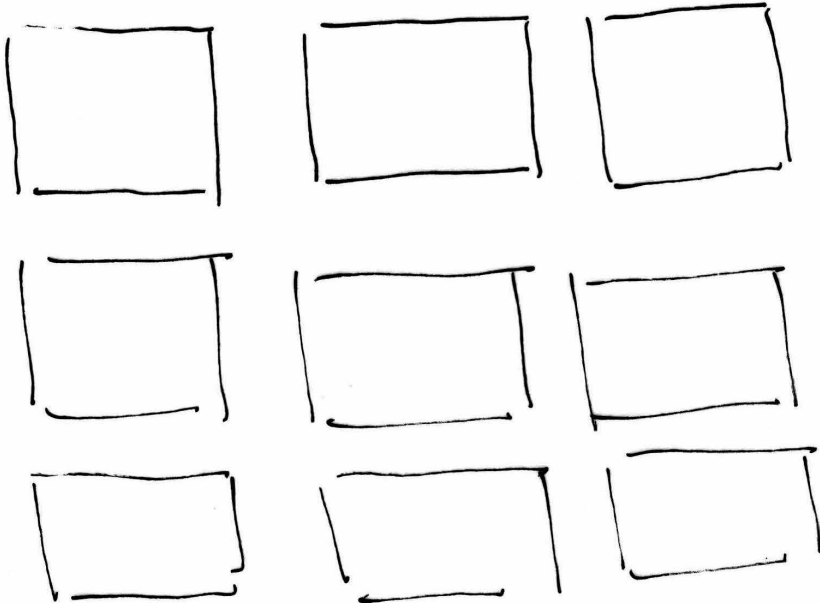
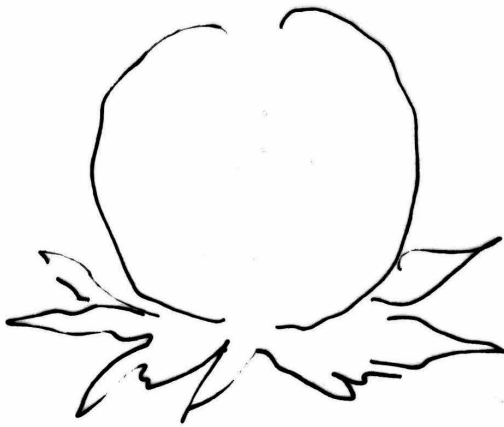
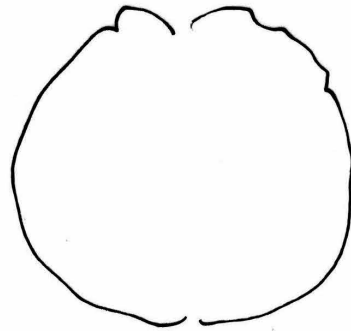
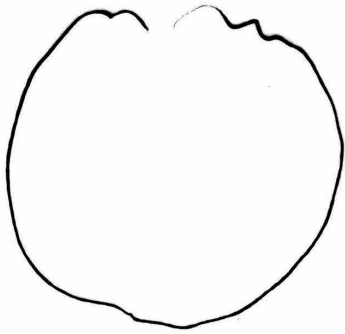
RED & ORANGE BLOOMS LINE DRAWING



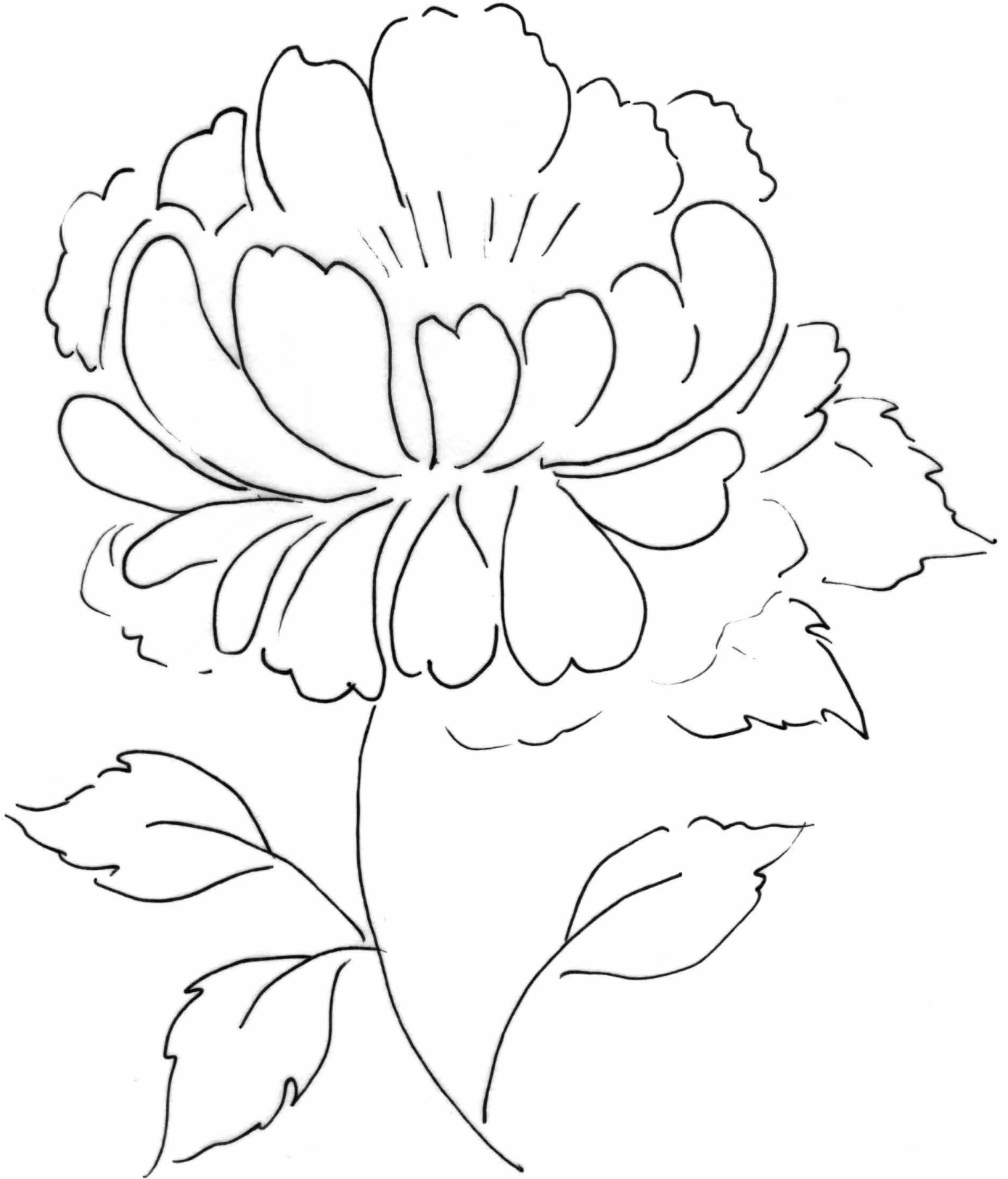
PURPLE ROSES LINE DRAWING



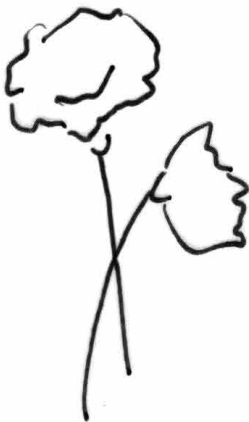
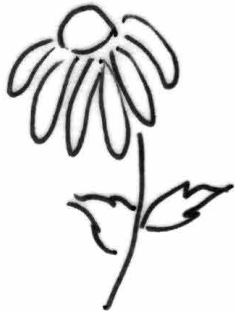
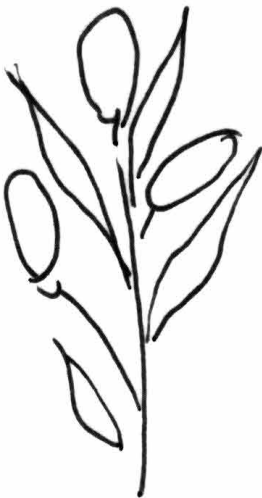
PEONY BUD LINE DRAWING



STROKE PEONY LINE DRAWING



MINI FLOWERS LINE DRAWING

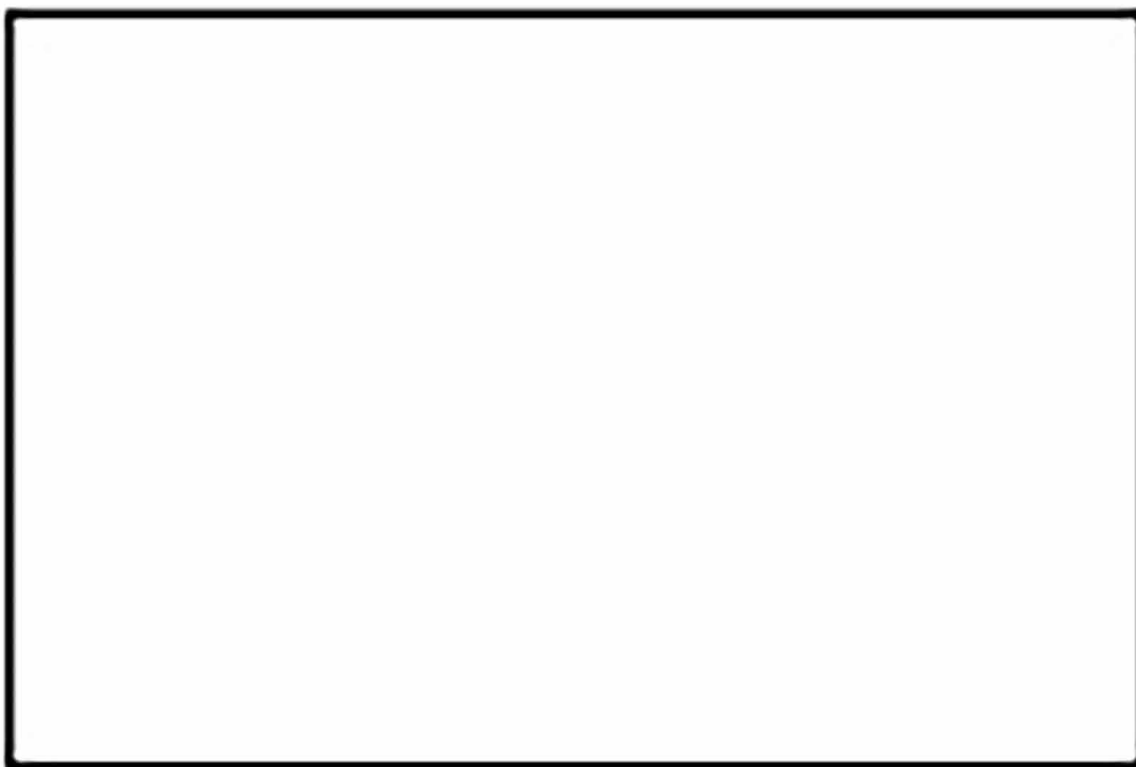




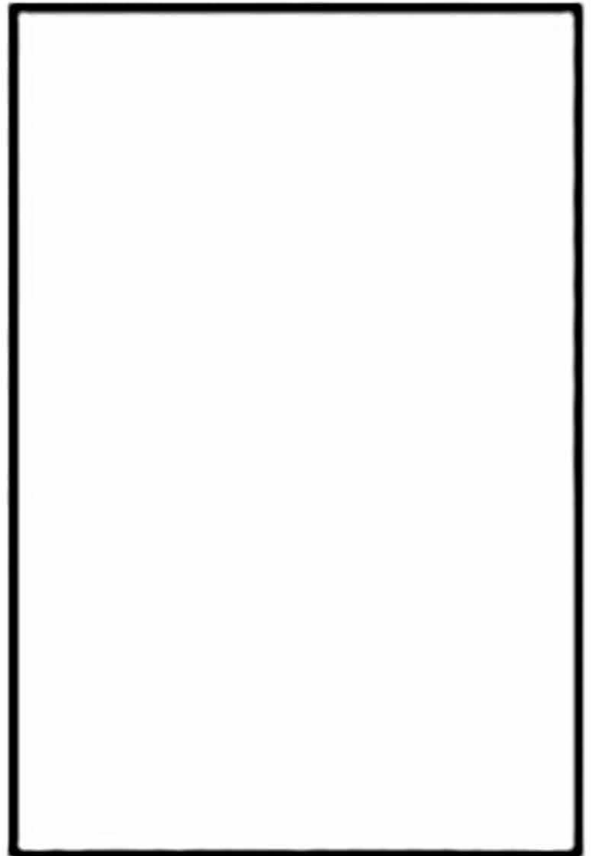
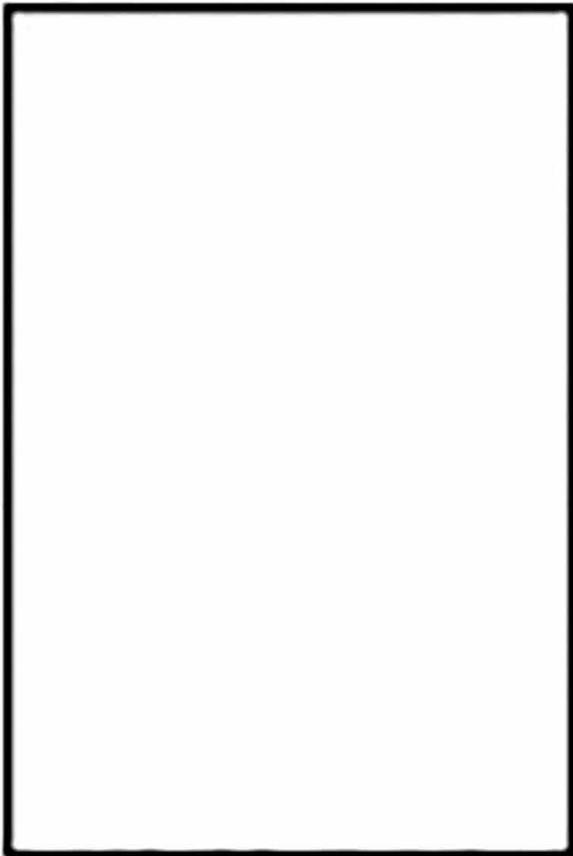
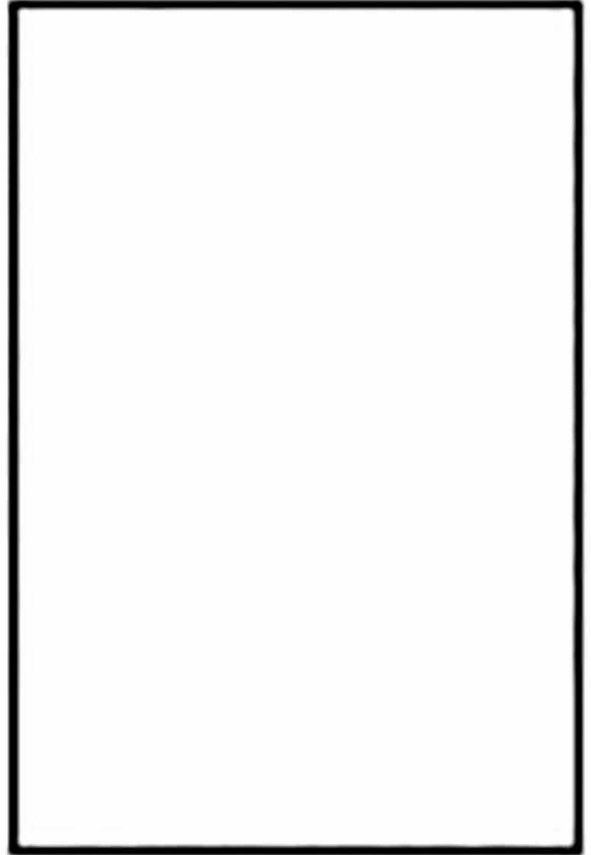
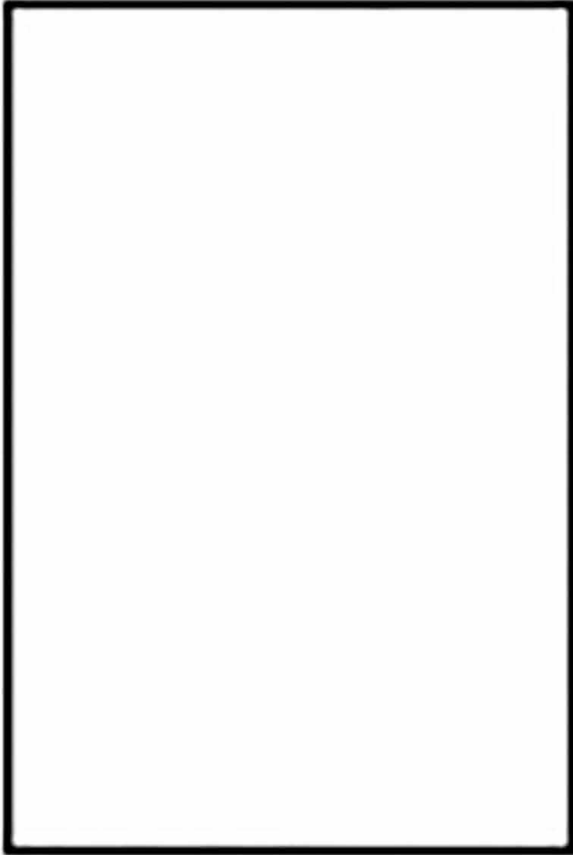
TEMPLATES

These are great templates to help space out your practice worksheets! You can trace these out using transfer paper to help center your designs and create complication pages for your watercolor journal.

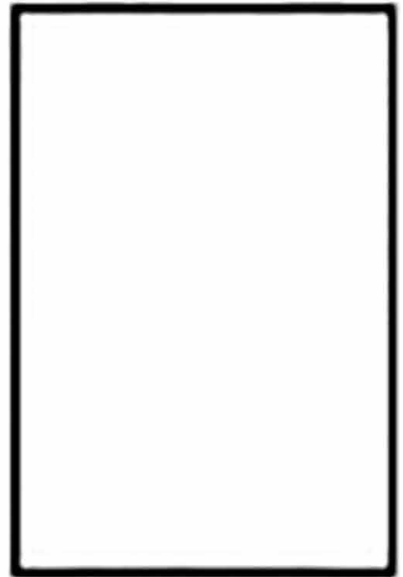
RECTANGLE TEMPLATES



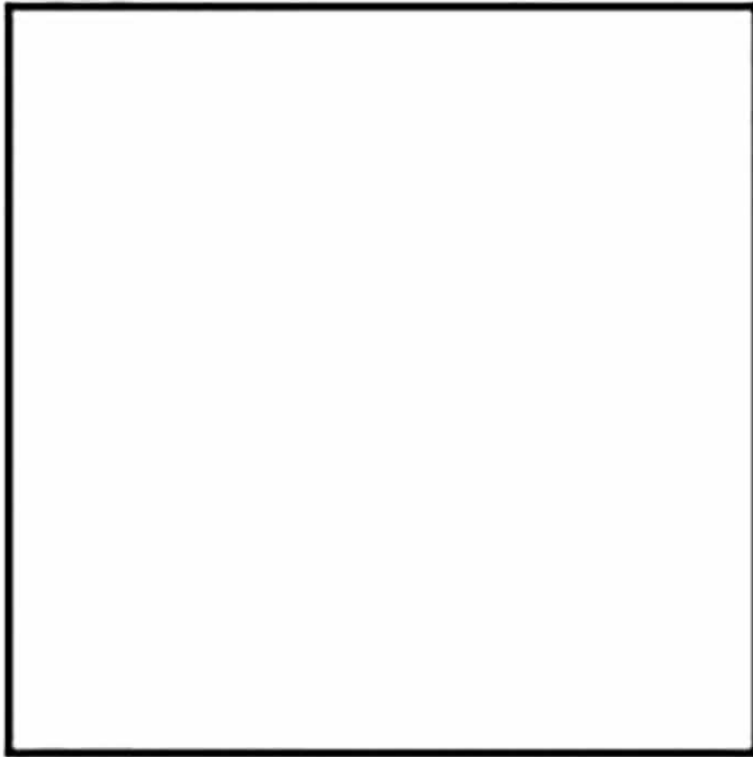
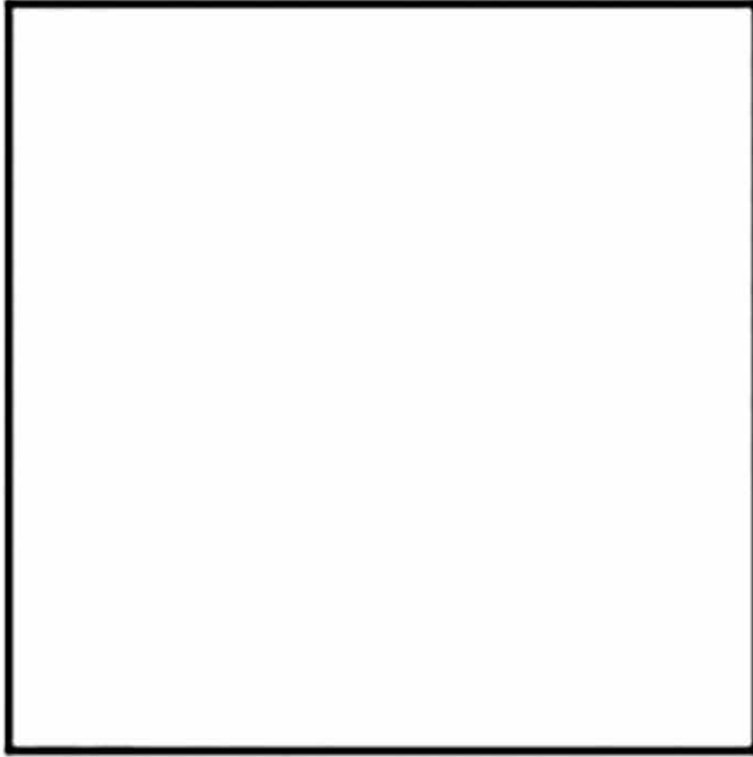
RECTANGLE TEMPLATES



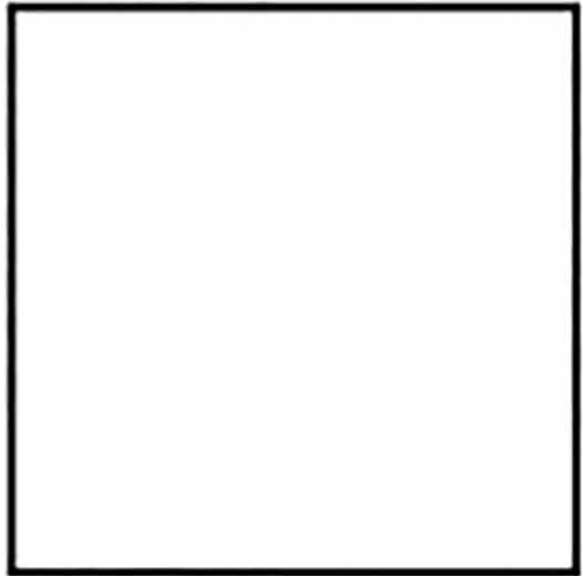
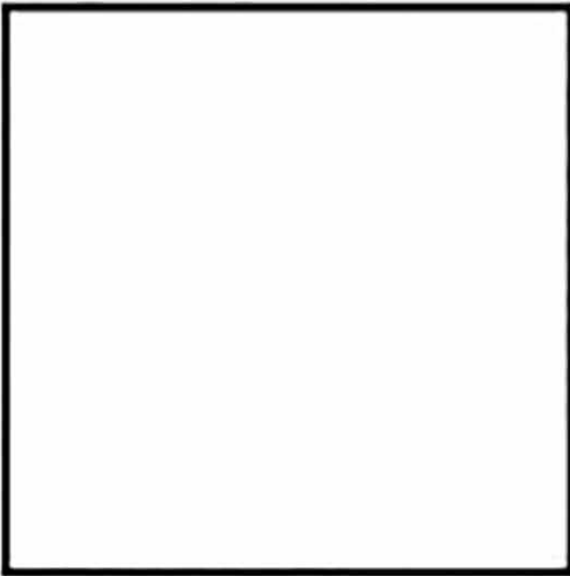
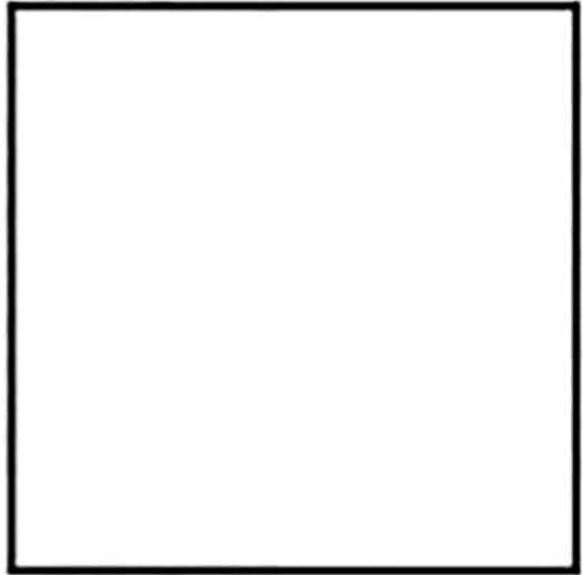
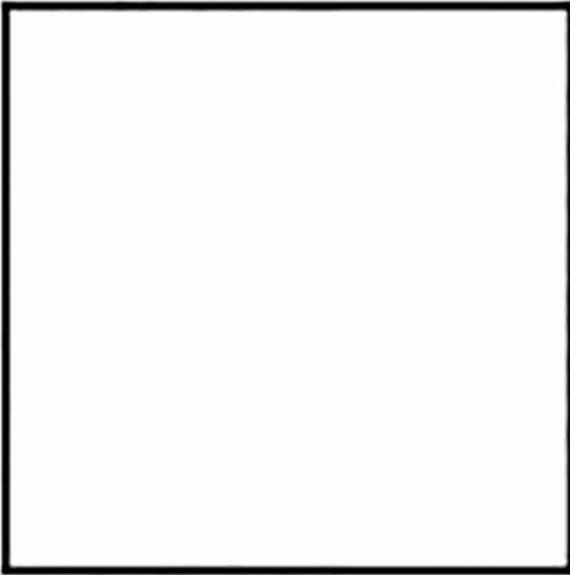
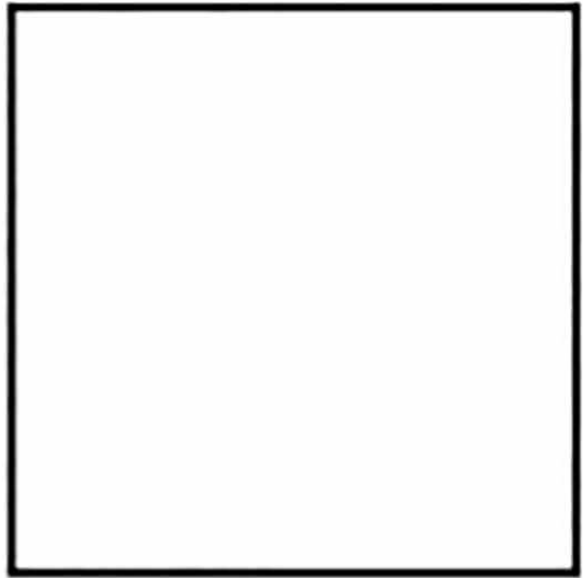
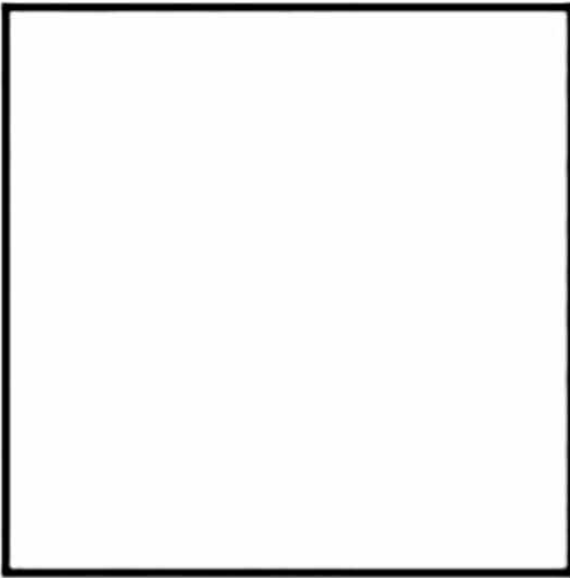
RECTANGLE TEMPLATES



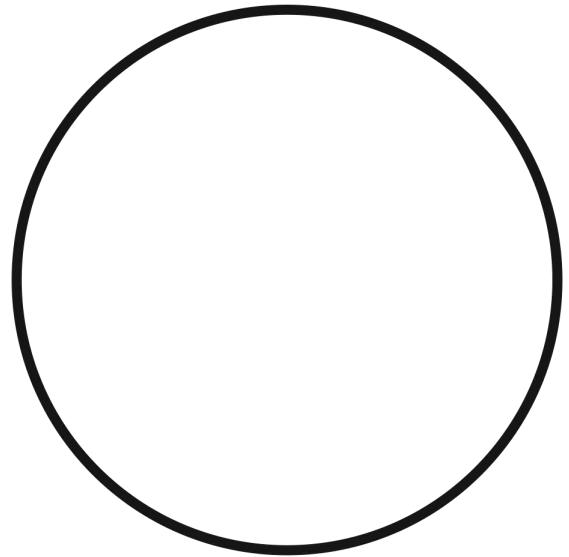
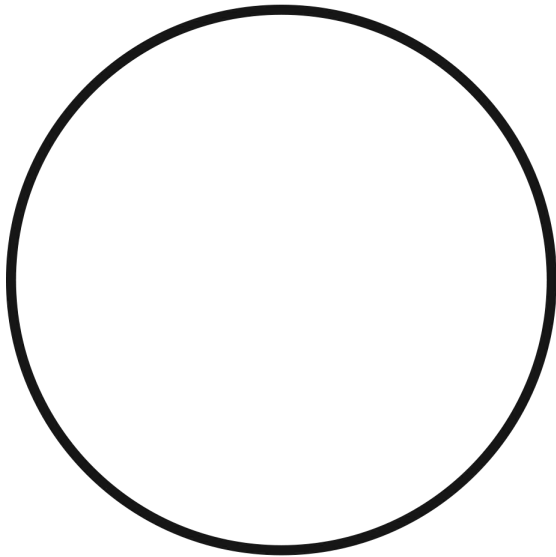
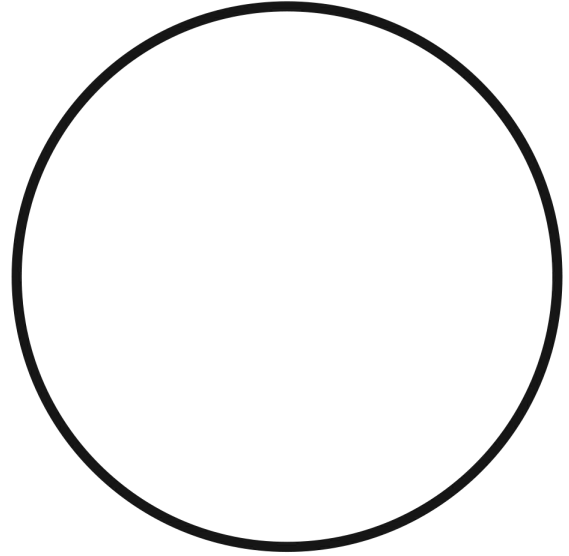
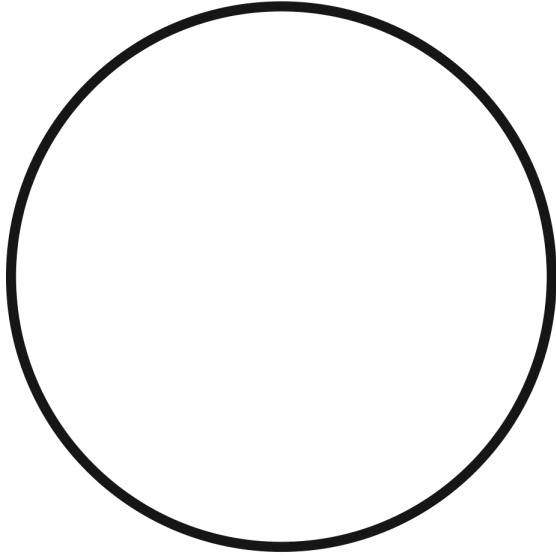
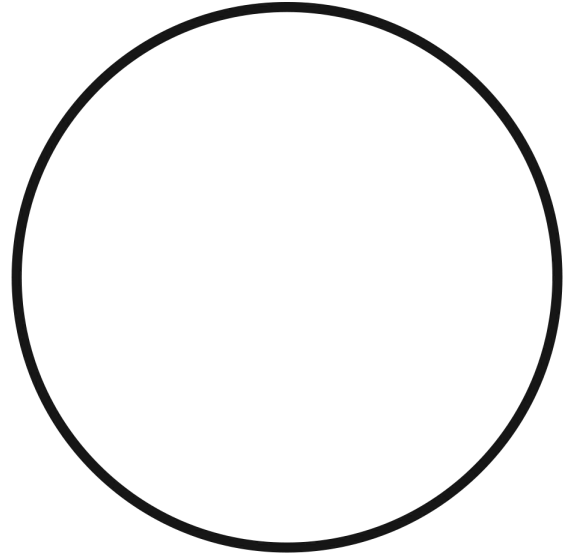
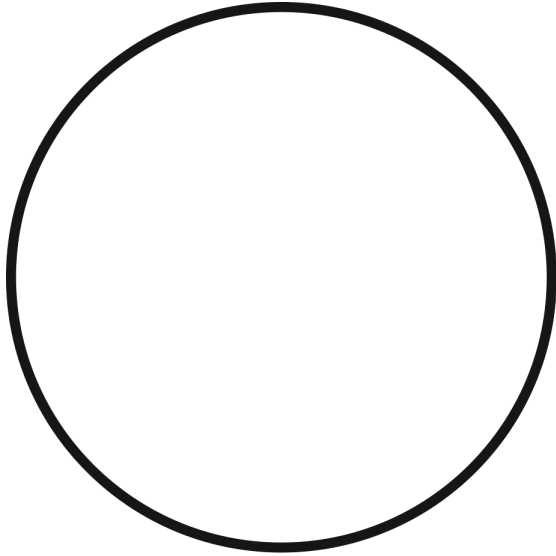
SQUARE TEMPLATES



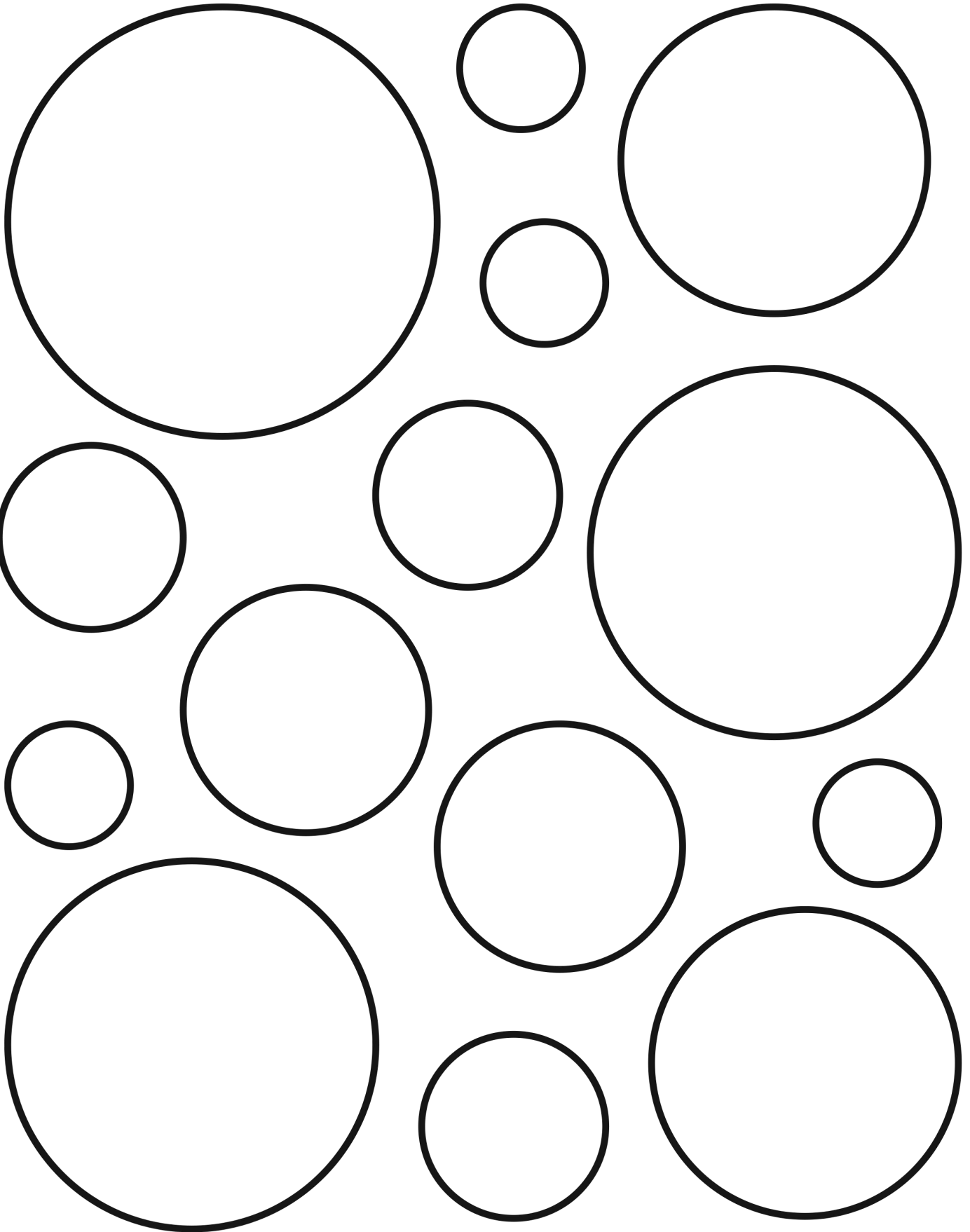
SQUARE TEMPLATES



CIRCLE TEMPLATES



CIRCLE TEMPLATES





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