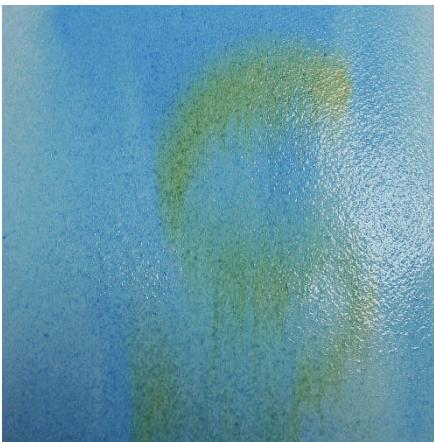


WASHES

WET INTO WET



Wet into wet is a logical approach for a large area where no precise edges are needed. Begin by dampening the area of the paper you intended to work on. The intention is to have the color move freely across the wet surface. If you have your board placed on a flat surface, the color will move in all directions; if the board is placed at an angle, the color will move vertically. By moving / tilting the board in different directions you can manipulate the direction of the flow of the paint.

PROS:

Creates graded washes that work well for the sense of light and atmospheric perspective.

Individual brush strokes are not visible when the paper is wet from the start.

The wetter the paper, the longer the working time.

CONS:

It does not allow for precise edges or shapes while the paint is wet.

The values are lighter than if they were laid down on a dry surface.

WET INTO DRY



Wet onto dry is another approach that is very useful for large areas. Load the brush with the needed color and apply it to a dry surface. You can create graded and flat washes with this approach. You should paint more quickly than with the wet into wet approach because the brush marks will mark the paper very easily. The color follows the bead of water.

PROS:

Works well for large surfaces.

Allows for more control than the wet into wet approach.

Easier to create exact shapes and edges

Colors and values will remain stronger than the wet into wet approach

CONS:

Due to the dry surface, the unwanted marks of the brush will remain if the area is painted too slowly.

WASHES

DRY ONTO WET



This approach is based on taking pure paint or slightly moist diluted color and applying it to a wet surface. The key part of this approach is that the brush is generally dryer than the surface. If the brush is wetter than the surface, paint that has been applied earlier could be lifted off, possibly making unwanted marks. This approach requires a lot of practice and can be a little more difficult at first than other ways of applying color.

PROS:

Great for creating specific forms and smaller shapes and details.

You can create shapes with a specific but soft edge precision.

The wetter the paper the longer the working time.

CONS:

Not ideal for hard or sharp edges

The intensity and value of the color can become reduced once they have dried.

DRY ONTO DRY



Dry onto dry is ideal for creating precision, detail and a hatching feel to your work. In this approach the pure paint or slightly moist paint is applied to a dry surface. Depending on the pressure you put on the brush this can sometimes leave a rough or broken edge feel to your marks. In some cases this can be very useful for a heavily textured subject.

PROS:

Good for creating details and exact edges.

Works well when creating the feel of a rough textured subject

Once the paint has somewhat dried in the brush you can create a range of value by adjusting the pressure on the brush. This is called Dry Brush or Scumbling.

CONS:

Due to the paper being dry, unwanted marks can become stuck in the paper rather quickly. Careful attention and concentration is very important.