

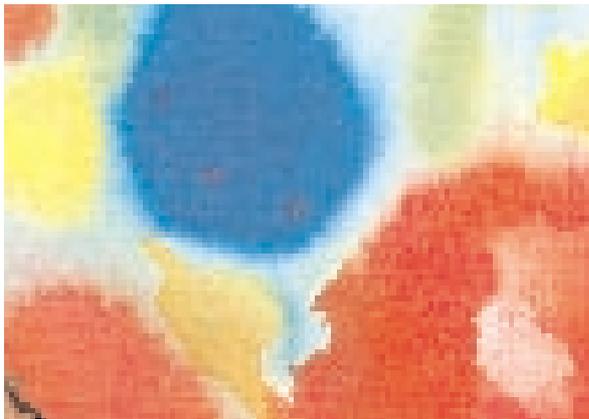


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Wet-in-Wet Technique

The wet-in-wet technique is one of the classical watercolouring techniques. The watery paint is painted onto damp paper so that it can run. It's not possible to completely control this process which is always also influenced by chance. This can be very suspenseful and challenges the artist to experiment (see also Chapter 3 "Mixing Colours" / "Mixing-Technique Wet-in-Wet").

The wet-in-wet technique is suitable for soft, blurry motifs like water, fog and sky, but also for painting flowers because on the damp paper the colours begin to "blossom" on their own. You have to paint rather rapidly if you use the wet-in-wet technique because the paper should remain damp throughout the whole process.



Florals Wet-in-Wet

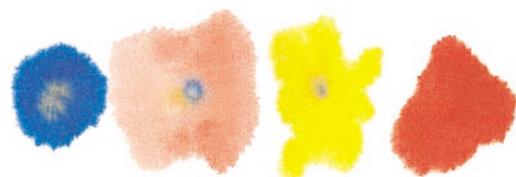
You need:

- STOCKMAR Colour-Circle Paints: red, blue and yellow or STOCKMAR Watercolours: carmine red, lemon yellow and ultramarine
- a painting board
- a flat No. 18 paintbrush, a round No. 4 or No. 10 paintbrush
- watercolour paper ca. DIN A3
- containers for mixing paint
- jar of water, cloths, sponge, strips of paper tape

First experiment with a few samples to learn how the paint behaves on the damp paper. For this, take a piece of watercolour paper, dampen the back (the smooth side) first with a sponge, lay it smoothly on a painting board, and then dampen the front (structured side).

One after another, dip a round paintbrush into each of the 3 colours and dab paint onto the damp paper.

(BE SURE to wash out your paintbrush with clear water after using each colour.) Which colour runs the most? What happens when you dab a second colour in the middle of one of the colours? What happens when you paint with thinner or thicker paint (diagr. 1)?



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1- Mix the paints. Besides red, yellow and blue you need a yellow-green and a blue-green. You get these tones by mixing yellow and blue: for the first add more yellow, for the second more blue. Continue as described in Chapter 2 / "Mixing STOCKMAR Paints".



2- Dampen the watercolour on the back (smooth side) with a sponge, place it on the painting board and then also dampen the front (structured side). The paper shouldn't be too wet so that the paints don't run too much. You might want to span the paper on the board (see Chapter 2/"How to Span Single Sheets").



3- Thin the blue-green paint in a separate dish with quite a bit of water and apply it rapidly to the paper with a flat brush. The paint doesn't have to be applied evenly; a "cloudy" background is preferable because it has a livelier effect (diagr. 2).

4- Using the round brush, dab red and blue dots of paint as blossoms onto the damp background in the top part of the paper and let them run. Then dip the no. 10 round brush into the blue-green paint and paint the stems; add leaves with yellow-green and blue-green. Then dab yellow dots between the blossoms (diagr. 2). BE SURE to wash out your brush in clear water after using each colour or use several different paintbrushes.

5- You can give your flowers a center by adding a second colour with a round no. 4 brush or by removing paint with a dry brush or piece of cloth (diagr. 3).

This technique cannot and shouldn't be described in every detail because the running colours make every painting look different. That's why you can't really do anything wrong. Discover the possibilities yourself!