

# Miscellaneous Watercolor Techniques

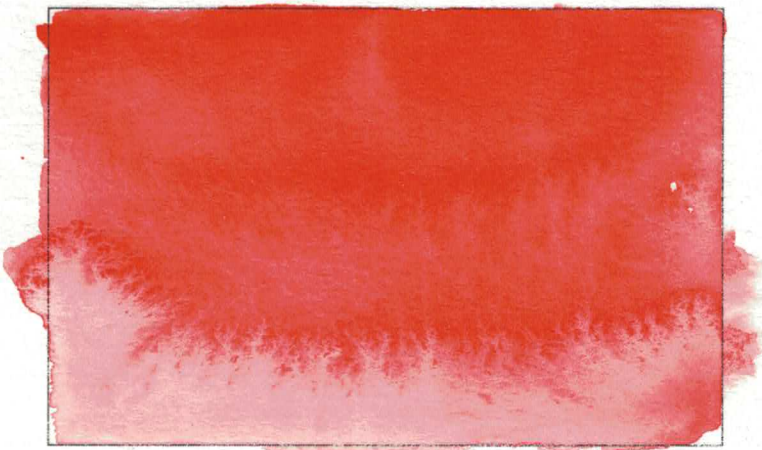
There are many techniques with using watercolors and ways to create.

Pick out a few colors you like and complete the following exercises. You can then apply to these techniques you've practiced to your art. Pro-tip: Explore the different techniques with all the colors you have.



## Dry Brush

With dry watercolor paper, & dry (or not too full of water) watercolor brush apply a little bit of moist paint.

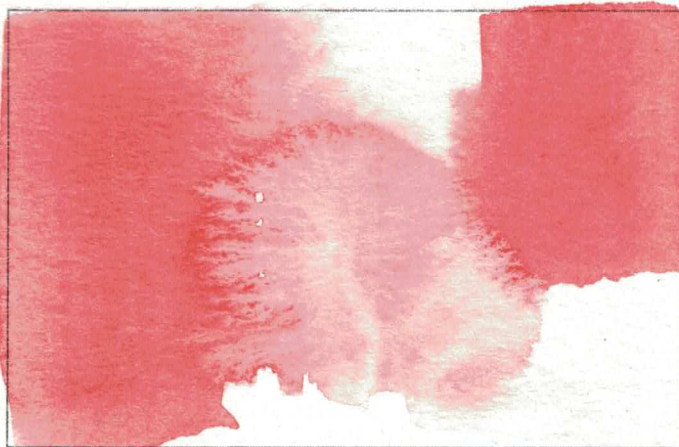


## Wet on Wet

Apply clean water to watercolor paper, notice sheen on paper with the water.

Dip brush into watercolor and apply a paint to wet area.

Pro-tip: Wait various times/sheens of wetness on paper to get various flows and appearances.



## Wet on Wet with Various Sheen

Apply clean water to watercolor paper, notice sheen on paper with the water. Wait until paper as a slight glossy sheen.

Dip brush into watercolor and apply a paint to wet area.



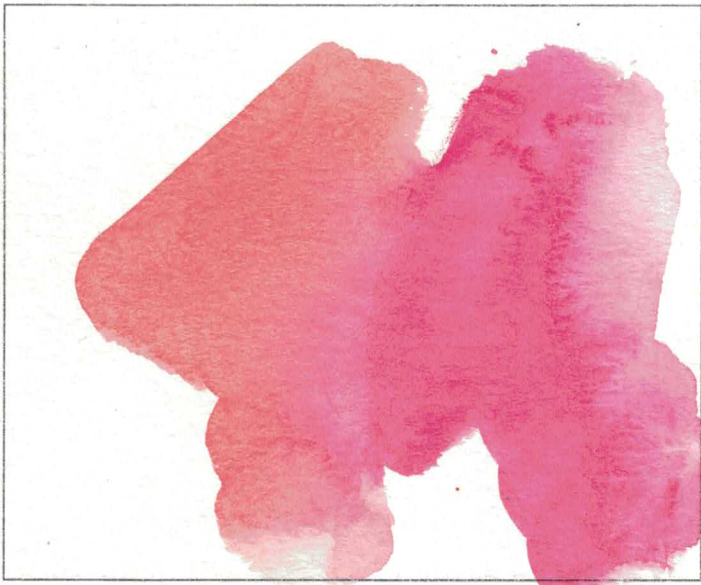
### **Wet on Wet Color Mixing**

With clean water soaked paper or wet brush with pigment, apply pigment with brush.

Clean brush (or not depending on your project or colors used), dip into new pigment.

Dip brush on wet on wet workspace.

Watercolor disperses where water or watercolor is at and depending on the amount of water, the pigments will flow into or out of each other creating amazing defused looks.



### **Wet on Dry Color Mixing**

Use dry paper and apply watercolor pigment to one side of area and bring towards center of area. Wash Brush. Apply new color to opposite side and bring color towards the other color, meeting at the center. Once the watercolors touch, they will flow and mix together.

You can further mixing by using your brush, or let the watercolors do their things.

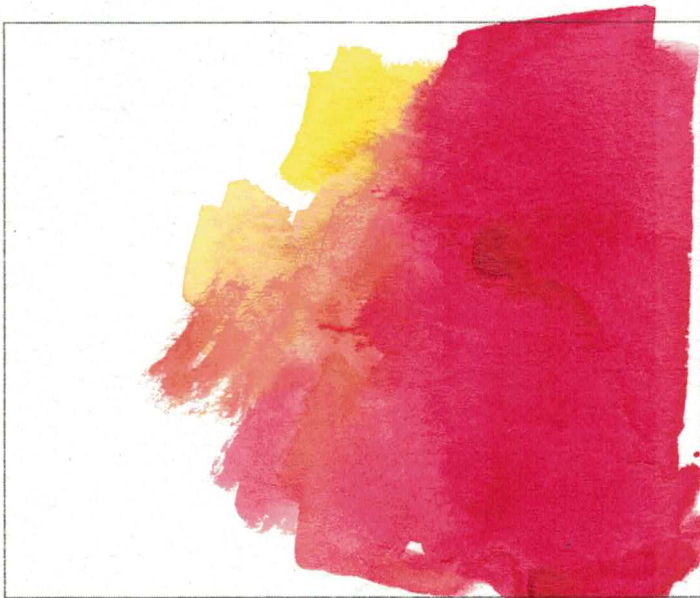
Watercolors have unique different weights of pigment and staining qualities that do different effects.



### **Dry on Dry Color Mixing**

Use dry paper and apply watercolor pigment that isn't very runny/wet to brush that is not soaked in watercolor, more on the dry side. You can tap brush on paper towel to remove excess moisture. Brush on paper.

This effect adds textures.



### Dry on Wet Color Mixing

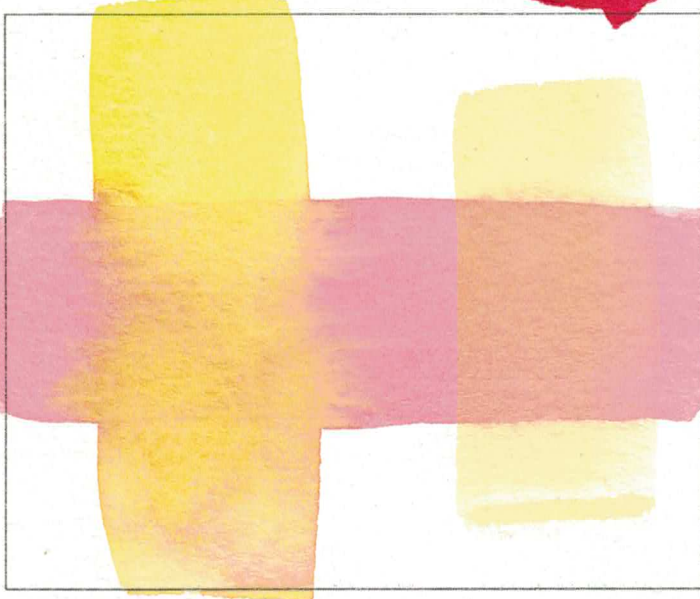
Using a dry brush of pigment on wet paper.

Using brush to lay watercolor down. When it is still wet or near dry, depending on what you want to do, use a dry brush with some pigment on the wet area.

Produces subtle detail and feathered look.



wet on wet glaze



### Glazing

Dip brush into color and make a mark, let dry (expedite by using a hair drier).

Clean brush.

Once dry, use a new color and brush over the mark created.

← Dry Pink, then yellow Glaze over



### Scrapping

Apply color to paper, let dry and scrape off top layer of paper with precision knife.

← scissors - not recommended

← precision knife



### **Single Color Flat Wash**

Mix up a single color. More the merrier. If you run out of pigment, you may not be able to mix the same mixture up.

With paper stretched on surface, put at a slight angle. Load flat brush with pigment.

Run pigment loaded brush across the top of sheet, letting a small bead of water balance under the line you just created across the paper.

Dip Brush back in pigment.

Now bring back newly loaded brush utilizing the bead of watercolor with the line you just made, and brush across paper.

Repeat until area is filled.

Pro-tips: Try at different degrees of angles of paper when applying pigment.

Try doing this with a wash of clean water on paper before applying pigment.





### Single Color Gradient Wash

Similar to the Flat Wash, but slightly different.

Mix up a single color. More the merrier. If you run out of pigment, you may not be able to mix the same mixture up.

Stage a clean container of water to dip in.

With paper stretched on surface, put at a slight angle. Load flat brush with pigment.

Run pigment loaded brush across the top of sheet, letting a small bead of water balance under the line you just created across the paper.

Dip Brush back in pigment.

Now bring back newly loaded brush utilizing the bead of watercolor with the line you just made, and brush across paper.

After as many returns across the paper you desire, dip brush (without cleaning in fresh water) into clean water to thin pigment load.

Repeat until down paper as desired Gradient occurs.

Pro-tips: Try at different degrees of angles of paper when applying pigment.

Try doing this with a wash of clean water on paper before applying pigment.



### **Duel or MultiColor Flat Wash**

Similar to the Flat Wash but with variation/s.

Mix up a multiple colors in its own area/ container. More pigment mixed up the merrier. If you run out of pigment, you may not be able to mix the same mixture up.

With paper stretched on surface, put at a slight angle. Load flat brush with pigment.

Run pigment loaded brush across the top of sheet, letting a small bead of water balance under the line you just created across the paper.

Dip Brush back in pigment.

Now bring back newly loaded brush utilizing the bead of watercolor with the line you just made, and brush across paper.

Add in new color.

And repeat until area is filled.

Pro-tips: Try at different degrees of angles of paper when applying pigment.

Try doing this with a wash of clean water on paper before applying pigment.



### **Duel or MultiColor Gradient Wash**

Similar to the Single Gradient Wash but with variation/s.

Mix up a multiple colors in its own area/ container. More pigment mixed up the merrier. If you run out of pigment, you may not be able to mix the same mixture up.

Stage a clean container of water to dip in.

With paper stretched on surface, put at a slight angle. Load flat brush with pigment.

Run pigment loaded brush across the top of sheet, letting a small bead of water balance under the line you just created across the paper.

Dip Brush back in pigment.

Now bring back newly loaded brush utilizing the bead of watercolor with the line you just made, and brush across paper.

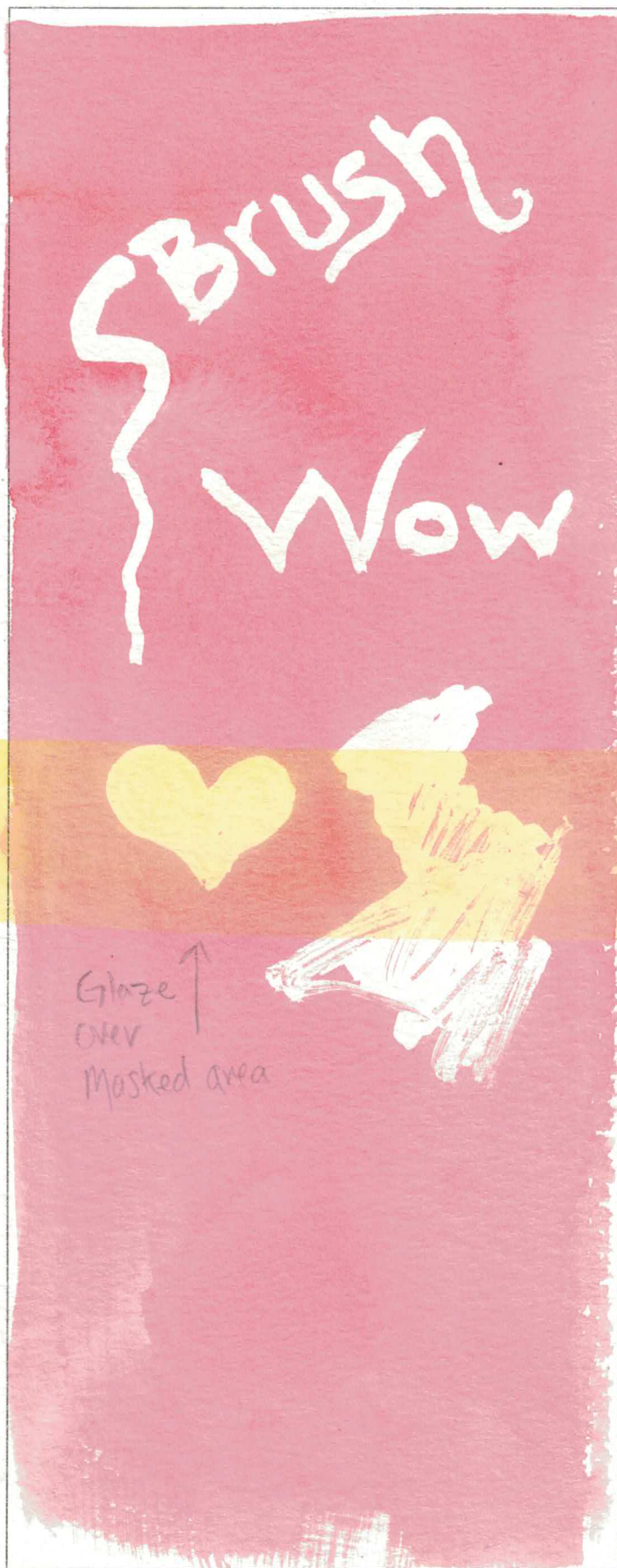
After as many returns across the paper you desire, dip brush (without cleaning in fresh water) into clean water to thin pigment load.

Dip same brush without unloading pigment or washing out, dip into new color/s then repeat.

Pro-tips: Try at different degrees of angles of paper when applying pigment.

Try doing this with a wash of clean water on paper before applying pigment.

Also work on various strengths of pigment and colors.



## Masking Fluid

With dry watercolor paper, apply masking fluid with a brush that you don't mind might be destroyed. Keep this or those brushes aside from other brushes. Do wash brush out as soon as you can to avoid a build of a Masking Fluid in Brush.

While working you can keep a separate jar (non-watercolor rinse water) of water with a little bit of brush cleaner in it to submerge brush into if you are working and using the masking fluid for extended periods of time. Rinse brush before dipping back into container.

Masking Fluid typically turns a darker color than in the jar to indicate it is dry.

Do not shake, as micro air bubbles might form and watercolor might seep under causing fluid to not work as intended.

Pro-tips: Do not use hair drier to expedite drying time, you will bake the Masking Fluid into the paper.

Make sure you have a Rubber Cement Pick Up to help pick up Masking Fluid.

When removing it is best practice to use a Rubber Cement Pick Up and sometime fingers to pull forward NOT peel back to avoid pulling up paper pulp.

Some call masking fluid by various names; frisket, drawing gum, liquid masque, etc...

Masking Fluid should not be left on paper for extended periods of time.

Some Masking Fluid is permanent and isn't made to be removed.

Masking Fluid comes on various applicators containers. For fine lines, a stylus pen can be used, dip pens, in containers that do not have an applicator...





### Textures Created with Salt

Wet paper with pigment and sprinkle salt on paper. Once dry remove salt by blowing it off or carefully picking of paper.

Try different types of salt.

Not recommended for archivability.

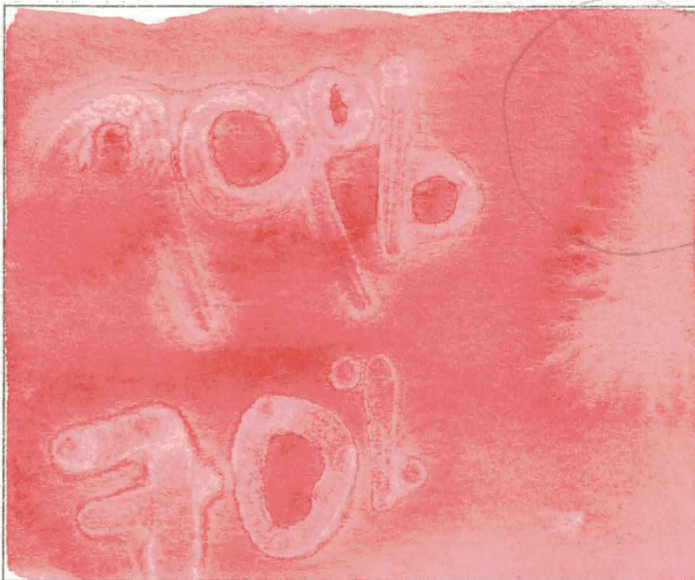


### Textures Created with Plastics

Wet paper with pigment and dab various types of plastic on paper.

Plastics can be reused so keep a stash in your tool kit. Wash and dry before reusing and storing.

Try bubble wrap, plastic food wrap, etc...



### Textures Created with Rubbing Alcohol

Wet paper with pigment and brush on or splash on various percentages of Rubbing Alcohol.

Not recommended for archivability.

Dry paper w/ color, then adding does not work

wet



### **Textures Created with Rice**

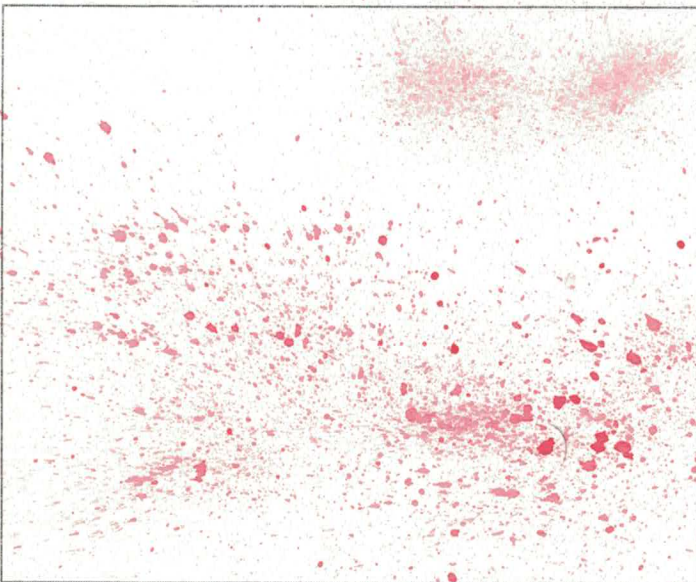
Wet paper with pigment and sprinkle rice on paper. Once dry, let it sit over night if possible, remove salt by blowing it of or carefully picking of paper.



### **Textures Created with Crystallizing Epsom Salts**

Mix equal amounts of Epsom Salts with pigmented water with a dash of table salt. Brush on and let sit overnight.

Not recommended for archivability.



### **Textures Created with Splatter**

With a stiff brush or old tooth brush, dip in pigment and splatter paint on surface.

Various object splatter differently. Use this technique in combination with others.

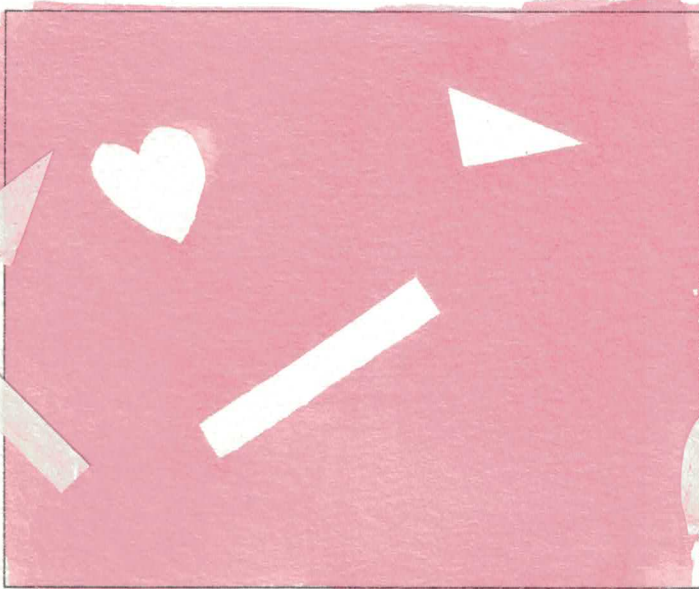


### Blot & Lift

Do basic Wet on Wet technique. Then with dry paper towel, sponge, blot up pigment.

Pro-tip: Makes for great clouds! Also patterns. Rotate and manipulate to not create patterns.

Use a more dry brush than the paper to soak up excess color on paper. Brush needs to be drier than paper to achieve this look. Great to remove a little bit of color.

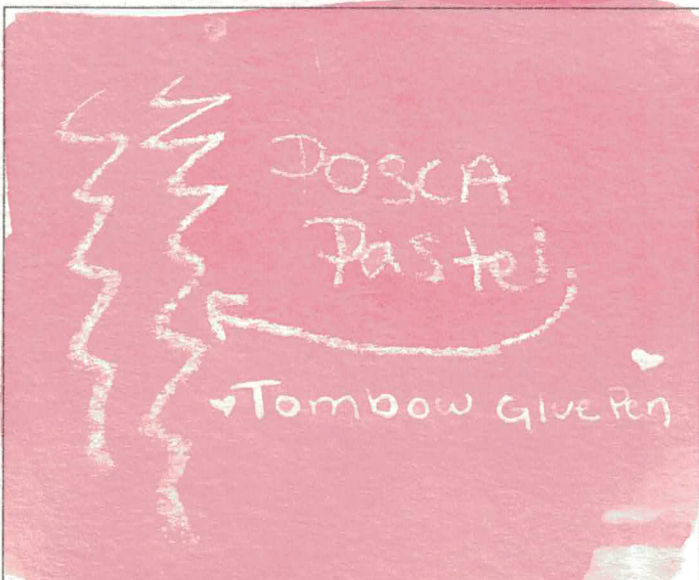


### Masking with Artist Tape

While paper is dry use Artist Tape to mask off areas you want to keep clean or use to mask off specific area of your painting that has already dried.

Artist Tape can be found in various widths and can cut into shapes.

Artist Tape has a medium tack and can be removed without (if not left on too long) removing the paper pulp under it.



### Wax or Oil Pastel Resist

While paper is dry use a white or clear wax crayon or Oil Pastel to keep specific areas clean on color. Wax isn't to be removed once painting is complete. Do not use hair drier too close to wax as it might melt and run. Could create an interesting effect if you wanted it to do that?

Pro-tip: Use other wax or oil pastel colors to add to your work!

Careful not to smear.

## Best Practices

Everyone has the power to be creative, so run with it.

Some people are more technical than others, run with it!

There isn't a right or a wrong way to watercolor, however, some people lean various ways depending on what they were taught or if they adhere to specific watercolor society/clubs guidelines.

Lay out your palette and make a chart of it so you know what colors are what. They will look different in your palette. Making a chart also help you know what color you are using so that you know what to pick up when you run low or out.

There are a bizzillion ways to watercolor and mixed media, that have not been covered in these worksheets.

If you would like to share what you have discovered please do! We will be adding more as we go!

Happy Art'ing!

## General Information

Art Materials vary in quality and therefore price. You get what you pay for. It is best practice to get the highest quality you can afford, including getting a couple here and there over time.

By sticking to well known and high quality products you provide yourself with an advantage. Your colors will be more lightfast (not fading over time as fast), more brilliant since they are made with a higher quality pigments, you can more easily obtain replacements, and your work flow will be strong.

Don't sell yourself short.

If you become frustrated, take a step back. Ask yourself, why you are frustrated? Is it the pencils? The paper? The colors? The additional tools? Are you not moving your hands and practicing?

BeauxArts Fine Art Materials is here for you! Always feel free to contact us for information, suggestions, advise, inspiration and more!

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