

WATERCOLOUR EXPERIMENTS

FOR FLOWER PAINTING

FLAT WASH Move the loaded brush from left to right (if right handed), and from top to bottom of an area, moving down, and across the area, picking up the wet paint edge from the last stroke to create an even flat wash. Reload the brush to keep the concentration even. (**good for first wash stage**)

pre-wet the paper and do a flat wash in the moistened area to compare.

GRADUATED WASH Similar to flat wash, only diluting the concentration of paint as you work down or across the area. Apply a good concentration of colour for a couple of strokes then wet the brush in water and continue by picking up the previous wet paint to achieve a dark to light colour gradation, adding water to each stroke. (**gives dark to light transition, good for first wash stage e.g. large petals, and many other functions done on a small scale**)

VARIAGATED WASH Start with one colour, then add a different one moving down the area. When applying the second, simply make sure you pick up the wet paint from the first, so there is no perceptible hard line join.

MASKING FLUID Applied to the paper first, not on top of paint. Apply shapes or pattern, rinsing your brush well, and leave the masking to dry. Then paint over to see resist areas. When the paint is dry, remove masking. Can be useful for holding back shapes like central flower parts whilst working the petals, or for large veins - basically for protecting overlapping structures from contamination with the wrong colour.

Try a ruling pen or masking brush, or standard fine pointed brush, but rinse regularly as the fluid can damage brush fibres

GLAZING Build up washes of the same or different colours, one on top of the other, allowing each coat to dry first, to see how the colour changes or develops. Try blue over a green wash for example. (**good for second, third wash stages, and colour modifying**)

WET INTO WET

Wet the paper first then drop in a colour and try moving the paint around with the brush, leaving some areas white (**good for first stage wash leaving highlights**)

Try a flat wash of colour then while it is still moist drop in more of the same colour in certain areas (**good for first wash stage, for varied concentration of the same colour**) or drop in a different colour, to see how it affects the first (**good for multi coloured petals etc**) Also suitable for wet into wet colour gradation for leaf segments done one segment at a time

LIFTING OFF PAINT for highlights (and lightest areas of leaf segments)

Lay down a flat wash, and while it is still moist apply a clean slightly wet brush to lift off some of the paint. Blotting and dabbing with a piece of paper towel will lift off even more paint. **Good for first wash stages**

Lay down a flat wash and leave to dry, then try lifting off with a wet brush to compare – the resulting shape should be more precise. (**good for minor veins, since the vein shape can be more linear and doesn't broaden out too much**) Try doing this more specifically with a fine brush moulded with the fingers into a chisel shape to see if the line achieved is more crisp.

BLENDING OUT Try painting a flat wash but leave some areas of the paper alone to create rounded shapes. Blend out the hard edges created with a brush using water to dilute and blur the edges of the shapes. (**an alternative method for highlights**)

DRY-BRUSH for colour gradations and general application with more control, using a brush tip with just a little paint on i.e. just moist, not fully wet with paint, achieved by dabbing off the excess onto a rag/towel. The paint should be reasonably concentrated. Apply with short strokes in one direction from dark to light (for leaf segments in the direction of growth) Build up the intensity by going into the darker areas again when the first coat is dry. The brush strokes should be barely visible. **Good for undercoat method also**

GENERAL TEXTURAL EXPERIMENTS

Toothbrush spattering of paint (wet into wet or wet onto dry) /masking fluid for speckling. Sprinkling table salt into moist paint. Sponging paint into wet paper for skies, or on dry in a dabbing motion for textures. Allowing paint to run and blowing paint with a straw. Dry brush dragging of concentrated paint for grasses (good with a fan brush). Adding granulation medium to a wash. Adding gum arabic to a wash (for more control of wet into wet) Watercolour pencils.

THERE ARE MANY OTHERS!

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