

Chapter 1 : Wet on Wet Watercolor Painting Set Up | The Wonder of Childhood

Wet-on-wet, or alla prima (Italian, meaning at first attempt), is a painting technique, used mostly in oil painting, in which layers of wet paint are applied to previously administered layers of wet paint.

Tips on Mastering Immediate and Fresh Oil Painting Technique Strive for this oil painting technique, direct painting or alla prima, if you are after a quick, fresh and spontaneous look in your paintings. I particularly like this technique and have stuck to it for many years. It feeds my instant gratification! Using this technique, you complete entire paintings in one session or two without waiting for the paint layers to dry completely. Before that, most oil painters used under-paintings for a consistent look. Since then direct painting has become a popular technique among many modern painters. The Impressionist movement made extensive use of this oil painting technique and is responsible for much of its popularity. The charm of alla prima is that it retains the fresh and spontaneous feelings that come as you paint. It seems the most intuitive way to paint. You start the alla prima process using thinned oil paint for drawing. Then you place spots of colors all over the painting to fill it in. Sometimes you may complete a direct painting with just one layer, and other times you may use more than one. When creating realistic paintings, you will need to know the value relationships in your subjects and how to mix colors to match. That is one of the lures of this oil painting technique: It also saves you from the painstaking work of creating an under-painting. Direct painting is a deceptively simple oil painting technique. It usually takes a few layers to complete the painting, in which case it is easy to overfix the paints, which can look labored and weak. This is the stage where many beginners give up, but if you press on, you can master alla prima and create works with the amazing freshness and spontaneity that only wet on wet can provide. To help you on your way, here are some time-tested tips to keep in mind as you work: Tone your canvas or support first. A middle tone color will do fine. If you are doing a landscape, you will find that grayed pink, orange, or red will complement your painting well because these are complementary colors of blue and green. I find when I paint on white surfaces that it is a struggle to fill up all the white gaps among the brush strokes, and the starchy white is glaring and distracting. Also the white background makes it harder to judge the tones of the colors correctly. I recall one day I was painting outdoors in the sun on a white canvas. I worked hard to get the colors right, but when I brought the painting indoors, I was horrified to see that they were way darker than intended. So save yourself some trouble and work on a toned surface when you do direct painting. Claude Monet, "Flatbreads" Plan where you will place colors in the painting. Also, at the same time you are planning the color placement, you must keep in mind the tones you will need. Once a color is laid on, it will affect any color that is laid on top of it. If the color on top is darker than the colors underneath, they will become lighter and chalkier. To make it darker, you will need to heap more dark paints over it. Most of the time, the result is that the colors just end up muddier and never achieves the tone you want. Hence, work from darks to lights when doing an oil painting. Mix your colors on the palette, not on your canvas or supports. Doing so will ensure that your brush strokes, once on canvas, will convey a more immediate and spontaneous effect rather than looking overly labored. Use your arm to move your brushes for a bold stroke. We are accustomed to drawing with our wrists. When done on an oil painting, the result is often a timid-looking painting. Lock your wrist and create a bold, confident stroke. Big movement is better than tiny twitch of your hand. Look for big shapes and big patch of colors. Start with your big brushes and end up with the smallest. Load your oil brushes with copious amount of oil color. A bold brushstroke needs more paint than you think! Use drying painting medium in your paints to slow down drying This tip is only useful when you want to extend the drying time so you can make later changes. If the brush strokes look labored, wipe them off with a piece of paper towel or scrape it off with a painting knife and start again. Each time you do so, you can start fresh, but if you keep on piling more paint on top or drag paint all over the place trying to fix the problem, you are in for a losing battle. I speak from experience on this If John Singer Sargent, with all his expertise, required numerous attempts to achieve the perfect alla prima look in his painting Take frequent breaks Rest your eyes, stretch your body, and then come back to tackle those brush strokes. When you are beginning, limit your painting time to one or two hours and see how much you can accomplish. Sometimes it is hard to know when to stop. If you push yourself

DOWNLOAD PDF FIRST PAINTING: WET ON WET

too far, you will often over work the painting and ruin it. At first glance, direct painting sounds like a simple oil painting technique, but as I mentioned above, this is deceiving. Behind each perfect brush stroke comes years of drawing and painting experience. Even a master like John Sargent Singer had to practice his strokes with oil sketches many times in order to make the final work look free and effortless. He would repaint a work over and over again if the brush strokes did not right to him. The rewards of this oil painting technique are worth the trouble. For a more in-depth instructions on this direct oil painting technique, [click here](#). If you like what you see in the video clip above, then this is also the resource to learn how to oil paint the alla prima way! Comments Have your say about what you just read! Leave me a comment in the box below.

Chapter 2 : Wet-on-wet - Wikipedia

1. Why apply wet on wet; to double the thickness? Then why not apply double the thickness at the first instance, what is going to happen probably sagging and long time requirement for drying of doubly thick coating.

Create a colourful array of flowers quickly and easily and using the wet-in-wet technique. Shares Watercolour is wonderful. I discovered its appeal while I was still at art college , and used a tiny palette to make sketches when I was out on my bike in Leicestershire, UK. I later discovered it was also the perfect medium for painting wildlife in the African bush. In both instances I had to work quickly, so I allowed my colours to blend into one another before they had dried. The drifts and blends created when wet pigments merge on paper transfix me just as much now as they did then. Choose the right brushes for watercolour painting This wet-in-wet technique involves adding wet paint into wet washes, and allowing the added pigment to spread out unhindered. True, it is sometimes unpredictable, but that makes the challenge even more exciting. Flowers and foliage offer the perfect excuse for practising wet-in-wet, because the organic forms and rich, deep colours lend themselves to a relaxed application. You can see from this workshop that, even though the paint is applied fairly freely, the overall appearance gives the impression you have painted more detail. While the wash is still damp, I add more concentrated pigment of the same colour in thin concentric strokes to represent the shadow areas between the petals, enabling them to spread out into the wash to make gentle grades of colour. I darken the centre with a touch of neat pigment. Build up the layers Background objects can shape the foreground The carnation is darker than the rose, so I use this flower to shape the edge of the pale rose petal in front of it. I then add deeper violet wet-in-wet over the pale wash and in small triangular dabs, to represent the shadows between the petals. Add adjacent flowers More flowers are added with a pale wash Adjacent flowers are added one by one, with a pale wash first and then more concentrated, drier colour added into the wet wash. I use Opera Rose for the bright pink gerbera, adding the divisions between its radiating petals with short lines, like the spokes of a wheel to the centre of the flower. Balance the flowers with dark foliage Dark colours are put down in dry washes Foliage acts as the darker counterfoil to the brighter flowers. I use pale Permanent Sap Green as the base colour, using sweeping strokes from a large brush. I add a really deep, dark mix of Prussian Blue and mauve into the wet wash and allow it to flow freely. The added colour needs to be much drier than the first wash, as there is already water on the paper. If it is too diluted it will cause a back run a cauliflower-like drop or smudge. Define the petal shapes The background is left to dry before painting A diluted wash of mauve tints the petals of the flower, then I touch Indian Yellow into the centre, blending wet into wet. I allow the flower to dry before painting the background foliage around the petals with a pale Permanent Sap Green and Aureolin. I then touch the tip of a size 8 brush into the triangular gap between the petals, wet-in-wet, to darken the foliage behind them. Check your progress Make sure the picture is dry before you hold it up! With the bouquet growing flower by flower from the centre of the painting, I finish each bloom as I go along. I work flat so I can control the direction of the flow of the paint as it diffuses into the damp washes. Occasionally, I place the board upright and step back to view my progress. Shape the bud Blending colours creates an organic look I shape the freesia bud with pale mauve and Aureolin blended together, wet meeting wet. I then add the sepal while the bud is damp, so the colours blend gently and give the organic appearance of the bud growing from the stem. Use brushstrokes for leaves Layers of colour add a sense of depth For the lower leaves, I use a big brush to paint broad strokes, and deepen the shaded parts with wet-in-wet colour. By painting darker tones behind lighter tones, the lighter leaves and flowers appear to overlap the darker leaves and create a sense of depth under the bouquet. The rest is painted very quickly and loosely around them, leading away to the right, with brisk lines, blobs and brushstrokes representing approximate shapes. Such is the nature of the wet-in-wet technique, that blending makes it appear that much more is represented. Spatter paint to represent foliage Spattering creates unique paint textures Using fairly wet, diluted paint, I spatter the paper by lightly tapping on the handle above the ferrule metal part of the brush. This lively spatter of paint aptly represents the feathery green foliage protruding from behind the bunch of flowers, without me having to paint a single mark. I am almost tempted to leave it like this with the ghostly impression

of a vase that must exist in order to support the flowers, but I also love the angles of the stems below and the dark tones they bring in, so I relent. Paint the stems Shadows are added to create the illusion of glass I create the stems in the vase with wet-in-wet washes, starting with the Permanent Sap Green not too pale. I then add a deeply concentrated colour mix of Prussian Blue and mauve to follow the shadows along the line of each stem, leaving small lozenges of light between the criss-cross of the main ones. Make finishing touches Shadows are dropped in to finish off the piece Final touches of deeper tone are needed in some areas of the foliage. To do this, I dampen the area with clean water then add in concentrated colour with the tip of the brush from the point of darkest shadow, allowing it to spread out into the damp wash.

Chapter 3 : Oil Painting Technique - Alla Prima

Adding paint to a wet layer of paint on the paper produces a soft, diffused look as the colors mix. The extent to which the two colors mix depends on how wet the first layer still was and how dilute the second color was.

I have used matboard for quick studies. Now I was at an art store last week and remember seeing books of heavy paper that said it was suitable for many mediums, I wish I knew more info than that but that is all I remember unfortunately. Do you believe this would be ok to do wet-on-wet oil style for practice considering how cheap it would be? The "paper" is heavier than ordinary paper and gives you a canvas like texture. You can frame them in an ordinary picture frame if they turn out to be keepers. Bob was such a happy fellow and did and still does inspire people to paint. However, if you are on a budget his materials can run quite high especially the brushes and "magic white". Take a look on you tube for "Alla Prima" painting which means the same as wet into wet and done all at one setting. You will be blown away by the amount of helpful info you can find. Happy painting, and welcome to Wet Canvas! Initially, I think you are better off spending more on paints and brushes than you would be on supports. In college, I was always scrimping and saving, waiting tables, etc. I did the painting in the photo below when I was a student in It was done on a piece of thick paper, 36 x 24 inches, some kind of cardboard stock that the university must have obtained at rock bottom prices, because they gave us students as much of it as we wanted. I had prepped it with I think two coats of gesso, applied liberally. It is 26 years old, and still seems to be holding up quite well, with no sign of deterioration on the back side of the paper, etc. The point is that I would not worry too much right now about archival quality, but free your spirit up to paint whatever your fancy is. My recommendation is to find some thick paper, buy a quart of gesso, give the paper a few coats of it, grab some tubes of paint and some decent brushes, then commence to painting whatever your heart tells you to paint! Durable and cheap, easy to get your hands on at any lumber yard or ordered precut cheap from Dickblick. What information do you have that the hardboard Masonite doorskins are untempered? I could not find out either way. SSB Cardboard man, go at it!! First try is tomorrow night, wish me luck! One comment - if you have difficulty you might check the oilness of your paint as very oily, soft paint is not as well suited to wet on wet methods as is a stiffer paint. Looking forward to hearing how it goes and wishing you good luck and happy painting! Even a few "Happy Accidents," ala Bob Ross! D pjyelton , One major question though trying the Bob Ross technique. When trying to copy him on his video my painting behaved very differently. The paint seemed really wet and spread in every direction very quickly. Now I know it is impossible for anyone to say what happened without watching me paint but I am looking for the most likely culprit. Could it be my cheap oil paints or the canvas paper? Am I using too much paint on the brush or maybe pushing too hard? Oh, and side question, how on earth do I clean my palette after I am done? I think he goes for that characteristic in his paints, to help produce -his- style of paintings. To clean your palette simply scrape off the paint, wipe it on a rag or phone book page, like I do , put some turp or oms on a rag or paper towel and wipe off palette until clean. Using too much is one of the most frequent problems when starting. It should barely cover the canvas or paper - the standard test is to touch the surface with your index finger and see if you can see your fingerprint - not a good description but it should be thin enough you can see your finger ridges through it. The remedy for too much medium is to simply wipe the surface lightly with a soft rag to remove the excess and then brush over it again with a clean brush. Once you get the hang of that, things should go better. With wet-on-wet painting you will have the same problems if your paint is very soft and oily. Believe me, you cannot get soft oily paint to "break" when putting snow on a mountain with a knife. Hope that helps so you can experience the "joy of painting. Is there a way to know what paint is firm before buying? Keep in mind that you can start out with only the few colors that Bob Ross used, no need to buy every color you see; fewer choices force us to learn to mix any color from the basic few. Another tip that might help: Should it turn out to be too soft and oily, you can still use your paint if you have the patience to soak up the oil before painting. Perhaps the next time you try a paint brand you could try buying just one tube and comparing it with what you have. Getting the liquid white coat to where it is merely a sheen may be the solution to your problems with paint going everywhere Happy painting and good luck with

finding solutions! Very reasonably priced, and people have specifically commented on how firm the Winton oils are. Most of the other Winton colors have worked fine so far for the rest of the landscape objects with the wet on wet style. Thanks a lot for your input. A bit of a struggle for me on the snow break but I will continue to practise Bob says I can do it ; I hope my first attempt is as good. A lot of emphasis is being placed on the "breakability" of the white paint on mountains. Granted, it is pretty cool to watch when Bill Alexander or Bob Ross do it, but it is one of the minor aspects of any painting. The vast majority of painting instructors that I have experience with will tell you that a successful painting relies on the big shapes of the composition and how they are handled in terms of values and color. Details such as mountain snow are secondary in importance and often time the less detail there is the better the painting. The overall shapes of your composition are far more important. I also like that effect because it can be used on tree trunks, rocks, etc. Thanks for the advice! You are absolutely right about the paint what you see thing. The pallet-knife technique is great, but eventually your mountains will all look the same unless you do something else. This really hit home recently when I was getting a bunch of mountain pictures gathered for reference, and I realized none of those mountains had the nice convenient light side and shadow-side and were easy to lay out. Some were lit from the front or the shape of the mountain and all its details were just too complex, and I have no idea how to approach it. Hello Adamrice, oh my gosh, I am in the same boat as you! Thanks for the input and have a nice day!

Chapter 4 : Wet on Wet Oil Painting Technique - Bill Alexander Paints Fall River

Wet-on-wet paintings have been produced by artists since time began. However I believe I was the originator of the wet-on-wet painting techniques being taught on the "Bob Ross" videos. I have.

Wet-on-wet direct painting with this method, the painting is usually completed in one sitting, often referred to alla prima - at the first. The traditional method often uses a tonal under-painting as the basis of the picture, usually grey grisaille or brown bistre in colour. This under-painting can be created with acrylic, gouache, ink or thin oil paint, depending on the finish and style of work. The tonal values of the finished under-painting should be lighter in tone than required in the finished work, because the application of the glazes will lower the value. Often more complex in application, whereby transparent and opaque layers of paint are applied in succession. Opaque layers can be applied using a brush, painting knife or cloth, or other tools that give the desired result, they can also be applied as a scumble. The transparent layers are usually applied as a glaze of thin colour over the more opaque layers, the opaque layer being allowed to dry before the glaze is applied. The final layer of paint can be painted directly into the last glaze. Colours applied by this method usually bring a greater luminosity to the finished work than can be achieved in the direct method. In the oil on canvas picture above, the drape of the sails was laid in as a grisaille. Scumbling was used on the building to the left and glazes on the foreground water. The Fat over Lean Principle First layer of paint thinned with solvent. Next layers of paint have less solvent. Next layers are tube paint - no solvent. Next layers are tube paint with a little oil. Final layer is tube paint with more oil added. The way it works is to start with paint that has low oil content lean, followed by paint with high oil content, then paint with added linseed oil fat. As a general rule of thumb, working from dark colours to light colours helps to maintain this principal. With the wet-on-wet method, the painting is completed with, in effect, one layer of paint which is usually opaque or semi-opaque. The canvas is first wetted with a painting medium, either clear or coloured. This method is ideal, especially when working outside, when the whole of the painting is completed in situ. You do need to make definite decisions about the work, before you start and as it progresses. All the elements of the painting have to be mentally handled at the same time, with regard to tone, composition, shape, form and colour, etc. Because you are not waiting for paint to dry, which allows you thinking time, you need to know your materials and techniques well before you start. You can just plan the painting in your mind but doing a sketch or drawing before starting the work can be very helpful. Sky and water were painted in first, followed by the background hills and land to the left. The trees on the right were added using a stippling action and the boulders at the front were painted in using a knife. You can mix paint on the palette, on the brush, with a knife or on the canvas, each will give a different effect - try them all. Mix small amounts of paint at first until you feel better able to judge quantities. Add small amounts, darks will quickly overpower light colours. When mixing colour on the brush, try not to use it like a palette knife, instead pick small amounts of the colour up with the brush. Learn about the brushes and tools you use and the best way they work for you.

Chapter 5 : Painting Wet on Wet Really? [Exploring the Myths] KTA University

Wet-on-wet painting in oil is a technique in which paint is applied on top of another layer of wet paint. It is often used when painting alla prima (all in one sitting.) Sometimes the canvas is first treated with a painting medium such as Liquid White or Liquid Clear used by television painter Bob Ross.

Wet-on-wet Flower Painting The Painting. In this wet-on-wet flower painting we are painting basic leaf shapes using short strokes and a large Hibiscus type flower to practice the long brush strokes of the flower itself. This is painted on a 16" x 20" canvas but you use whatever you feel comfortable with. Other bits and bobs: Palette; easel; palette knife and kitchen towel. First thing to do is position the flower, not in the centre but to one side and down from centre. You now need your Varnish brush, pick up a small amount of Zest-it Clear Painting Medium and brush it into the canvas, all over except the flower area. You only need a very thin coat - however much you thought you should put on - halve it! Now take your palette knife and taking a small amount from the following piles on your palette mix yourself a new colour. Take tiny portion of red and mix in a bit of blue, this will give a purple colour. Take a tiny portion of yellow and mix in a bit of blue this will give a green. Wash your brush in Zest-it Brush Cleaner. Dry the brush on kitchen towel and load with the green, brush into the areas shown. Wash the brush and dry. Now take your varnish brush and with random, crisscross - figure of eight strokes blend the colours. Taking your palette knife mix together some of your yellow, blue and a touch of black, to give a good dark green that will compliment the flower colour. Dip just the corner of your One-stroke brush into Zest-it Clear Painting medium. Then load the brush with the green and try painting some leaves. Using the chisel end of the brush sketch in a leaf shape. Now use the width of the brush. Using short overlapping strokes, starting at the tip of the leaf, paint strokes from the outside edge to the centre vein. Having done one half of the leaf repeat to form the other half. Practice these leaf shapes. If it goes wrong use your Varnish brush to brush them into the background. Try some more, big ones and small ones. If your leaves look a little ragged use the Mop brush to blend them. To clean the Mop just rub the hairs on kitchen towel damp with Zest-it Brush Cleaner. The chisel edge of the brush is used to make the spiky leaves and stems. Use a lighter green to add a few highlights. Now using the palette knife add extra paint to the purple you mixed. Dip the corner of the one-stroke in painting medium and load with this colour. In the dry flower area paint a smiley face below centre and then brush the colour upwards and outwards in a fan shape. Keep it thin towards the outer edge of the fan so its easier to blend with the red when you apply it. Wipe your palette knife and wash your brush, dry on kitchen towel. Use your clean palette knife to pull some red paint out of the pile, like you would spread butter on bread. Dip the corner of your one-stroke into the clear painting medium and then load from the smooth spread, red paint. Working from the outside edges of the petals pull strokes in towards the centre, but not quite into the purple. When you have all the red area in, just wipe the brush and then blend the purple and red areas together, but keep the smiley face smooth as this is the bend on the front petal. Your flower is now ready to paint wet on wet - it is covered with painting medium that is coloured instead of clear. Wash and dry your one-stroke. Take your clean One-stroke brush and a tiny corner of Zest-it Clear Painting Medium, load the brush with white. Starting just outside the red area pull overlapping strokes to form the petals of the flower. Wipe the brush often and re-load as necessary. Once you have all the petals formed wipe the brush, pick up more white and add highlights to some areas of your petals to give more form and definition. Use your watercolour Mop brush to blend the petals. Take a small amount of yellow add a tiny touch of red and mix. With your Rigger brush add the single centre stamen and dot the brush to form the pollen area. Wash your Rigger and then load with green and add extra spiky bits to give balance and finish the painting.

Chapter 6 : Traditional and Wet-on-wet Oil painting techniques.

Also known as wet-in-wet or direct painting, it is a technique in which wet color is applied into or on top of paint that is still wet. It is a fundamental aspect of alla prima painting, although the two terms are not synonymous, as not all wet in

wet painting is alla prima.

Chapter 7 : 5 Tips and Tricks for Wet-In-Wet Watercolor Painting – Best Watercolor Painting

This answer was given without regard to the historical fact: that wet-on-wet techniques were used during the s by Dutch painters, and also used during the mids to about the first quarter of the s by French Impressionists.

Chapter 8 : How to Approach Watercolor Painting As a Beginner (with Pictures)

With wet-on-wet painting you will have the same problems if your paint is very soft and oily. Believe me, you cannot get soft oily paint to "break" when putting snow on a mountain with a knife. It doesn't have to be expensive paint, just paint that is firm. hang in there, very few turn out a keeper on the first try.

Chapter 9 : Master wet-in-wet watercolour painting | Creative Bloq

Wet-on-wet (direct painting) with this method, the painting is usually completed in one sitting, often referred to alla prima - at the first. The traditional method often uses a tonal under-painting as the basis of the picture, usually grey (grisaille) or brown (bistre) in colour.