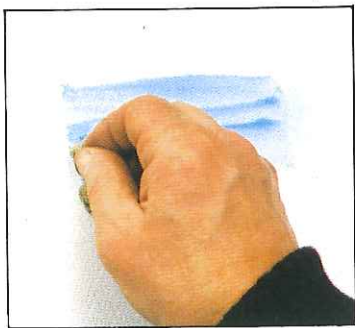


VARIEGATED WASH

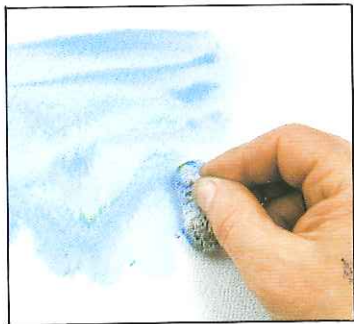
With water-based media — ink, watercolor, and heavily diluted acrylic — exciting and unusual effects can be obtained by laying different colored washes side by side so that they melt into each other WET-IN-WET. Try using variegated washes when painting misty, atmospheric skies, for example.

Variegated washes are controllable only to a degree; when the colors start to bleed together there is little you can do to control the spread, except by tipping the board or blotting with a sponge. But then in any painting the best results are often achieved by a combination of skill, hope, and the "happy accident"!



Variegated wash • Sponging

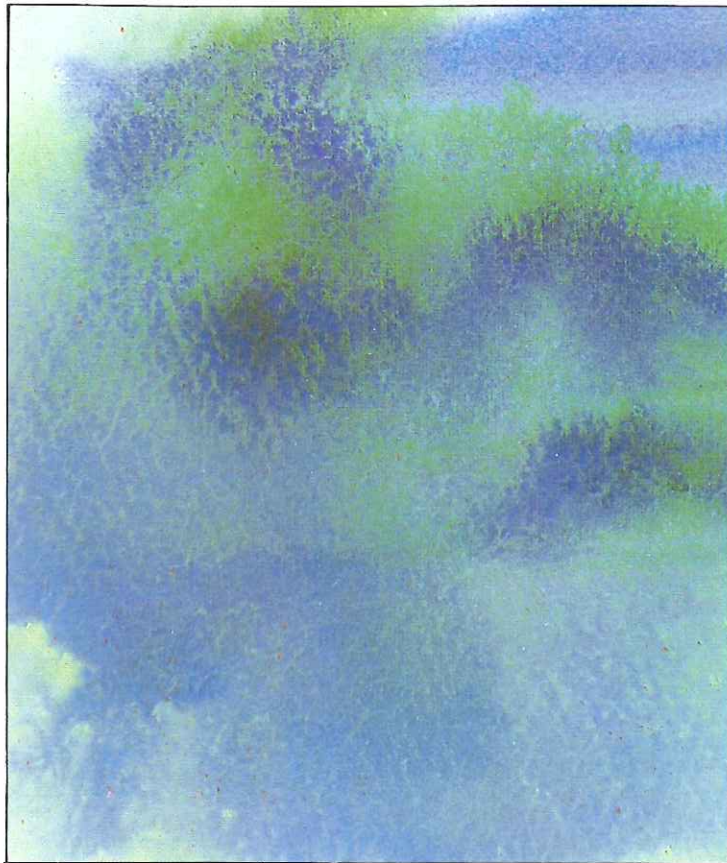
1 Dampen the paper, then mix up a variety of colors and apply them in an irregular shape so that they flow together.



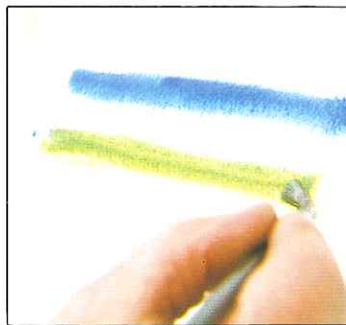
2 While the first wash is still wet wash in another color with a sponge and let the colors run together.



3 A more concentrated mixture of paint can then be drawn across the wash with a paintbrush to strengthen the colors.



4 Blend in the darker paint lightly and let it run, and then leave the wash to dry. The unpredictability of this technique is one of its most exciting characteristics.



Variegated wash • Blending

1 Laying a wash with a brush is a much easier way of controlling the spread of paint when applying it with a sponge. Having dampened your paper, paint two parallel strips of color on it, with a space between them, and leave them to dry.

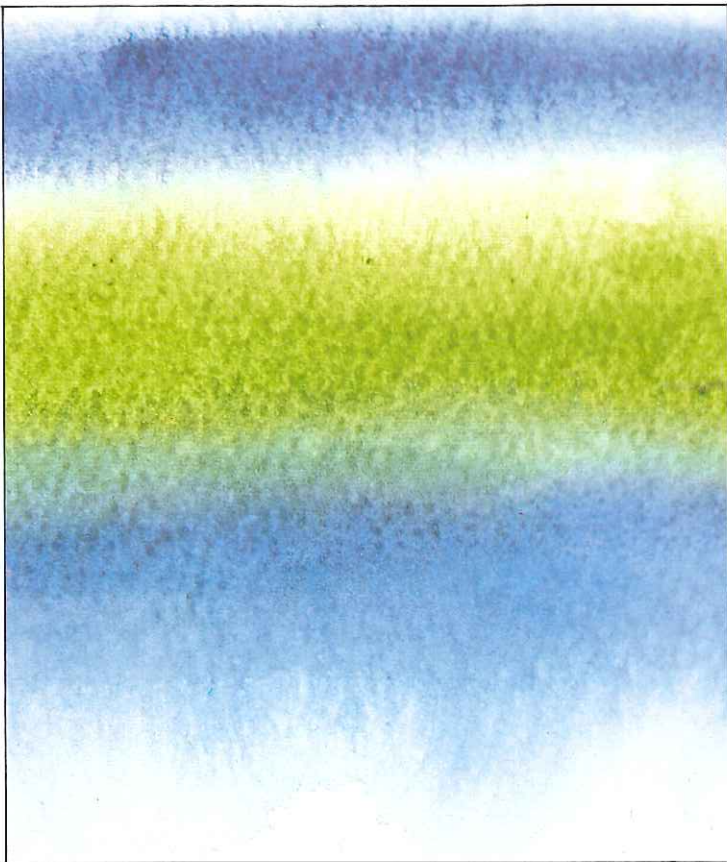


2 Paint another strip of color parallel to the first two and blend their edges with gentle strokes using a wet brush and allow them to bleed into each other.

WASH-OFF

Ink and gouache wash-off is an exciting technique that produces a textural effect not unlike that of a woodcut or lino print. The process, though quite a lengthy one, is highly satisfying and the results can be spectacular. The secret of success lies in a patient, methodical approach: each stage must be allowed to dry completely before the next stage can be begun.

The basic method is as follows: a design is painted onto paper with white gouache and allowed to dry. The whole paper is then covered with a layer of waterproof black ink. When this is dry the painting is held under running water. The gouache, being soluble, dissolves and is washed off. This causes those areas of dried ink that were covering the gouache to wash off at the same time. Meanwhile, the areas of black ink that covered parts of the design *not* painted with gouache remain intact. The result is a negative image of your original design.



3 Laying a variegated wash in this more controlled way means that you can establish a background knowing more or less what it will look like although the effects are not altogether predictable.



1 Ink wash-off must be done on a good-quality white paper, strong enough to withstand thorough wetting without tearing. The paper should be pre-stretched and taped firmly to the board to prevent it from wrinkling. If it does buckle a little when wet, don't worry — leave it to dry naturally and it will correct itself. The first stage in the wash-off process is to cover the entire paper with a flat wash of watercolor. This makes it easier to distinguish the white gouache design when you come to paint it. Here the artist is laying a diluted wash of raw umber, applied with a large mop brush.