

HOW TO USE

# THICK PAINT

A DETAILED LOOK  
AT THE TOOLS THAT  
ARE INCLUDED IN  
THE FULL SET AND  
A STEP-BY-STEP  
PAINTING PROCESS  
WITH IN-DEPTH  
EXPLANATIONS.



FREE EDITION



# A BRIEF INTRODUCTION

Hi! Ittai here.

Allow me to take a second to thank you for downloading this mini set. It means the world to me! I really hope you enjoy it so much to the point you consider getting the full set, since a ton of hard work went into it. In this guide I'm going to do my best to walk you through all the tools included in the full version of this set so that you'll have all the info you'll need to help you decide your purchase. Actually, from this page forward, this is the exact same guidebook that is also included in the full version, so you'll get to see an in-depth step-by-step process on how I painted one of my examples (the one with the ship). In the full version I have additionally included 3 timelapse videos that I hope will help you understand better my process: the one with the ship, the one with the statues, and my self-portrait that you can see in this page.

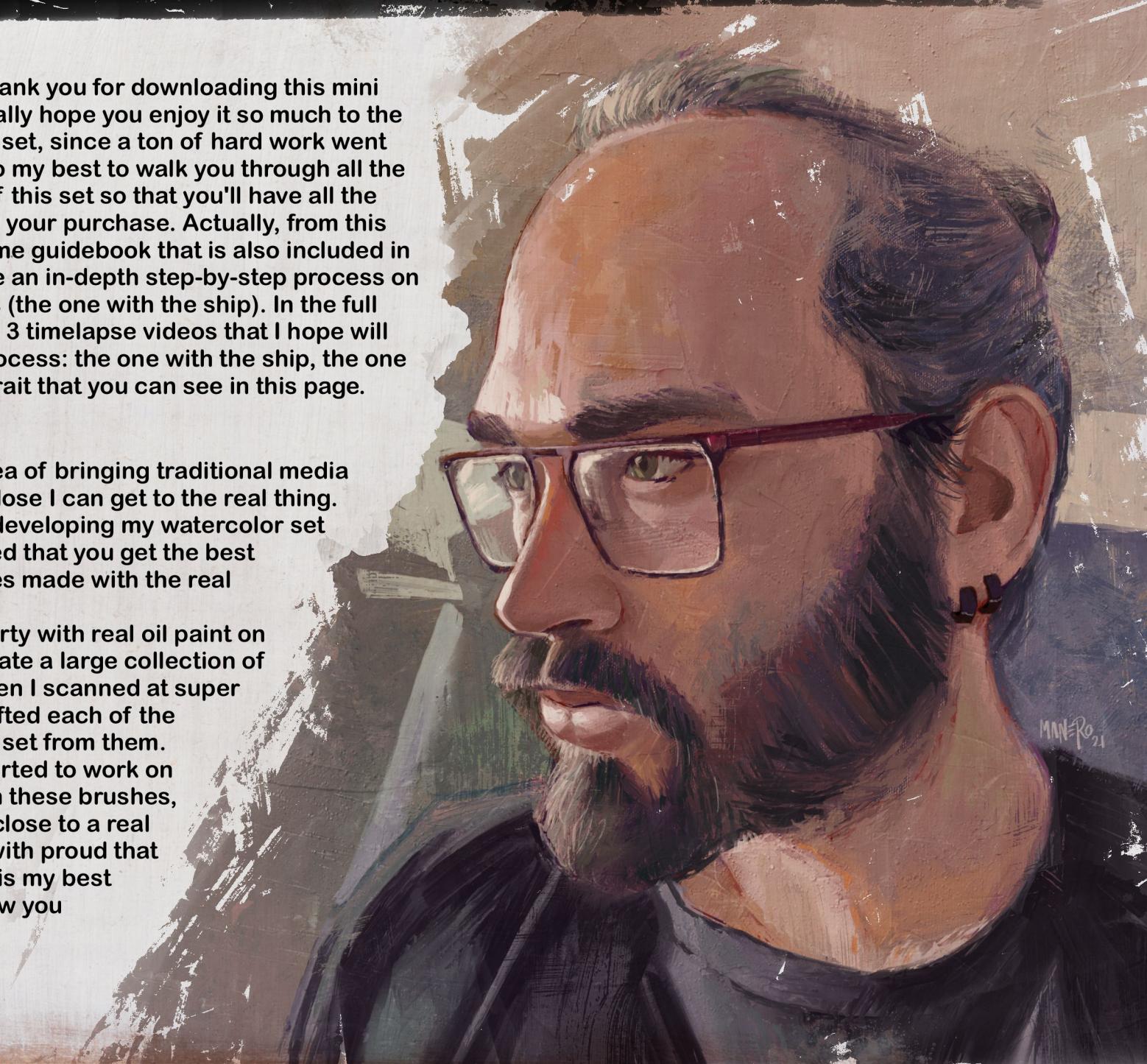
## ABOUT THICK PAINT:

I'm always fascinated by the idea of bringing traditional media to the digital world and see how close I can get to the real thing. In my experience, specially after developing my watercolor set (available in my store), I discovered that you get the best results the more you use resources made with the real media.

So for this set I got my hands dirty with real oil paint on wood boards and canvases to create a large collection of shapes, textures and more that then I scanned at super high resolution and I carefully crafted each of the brushes and tools included in this set from them.

After weeks of fine-tuning, I started to work on my first proper finished piece with these brushes, and I was even surprised by how close to a real oil painting I could get! I can say with proud that after my watercolor brushes, this is my best set to date, and I can't wait to show you around.

Let's jump right into it!



# FIRST LOOK AT THE TOOLS

The first thing you will see when accessing the contents of the set is the brush set itself and 3 folders. These are very important, so I recommend storing them in your iPad's files app for easy access.



In the Wood Boards and Canvases folder you will find different textures to use as if you were painting on an actual canvas or wood board. I'll explain how to use them later.



In the Oil Texture Sheets folder, there are different textures that will be used to give the paint in your canvas some randomized extra thickness and stroke marks. These will help us to achieve that extra realism we're looking for in our digital oils.

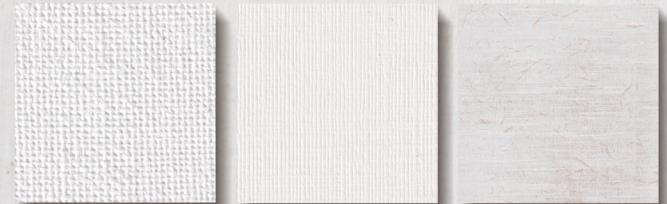
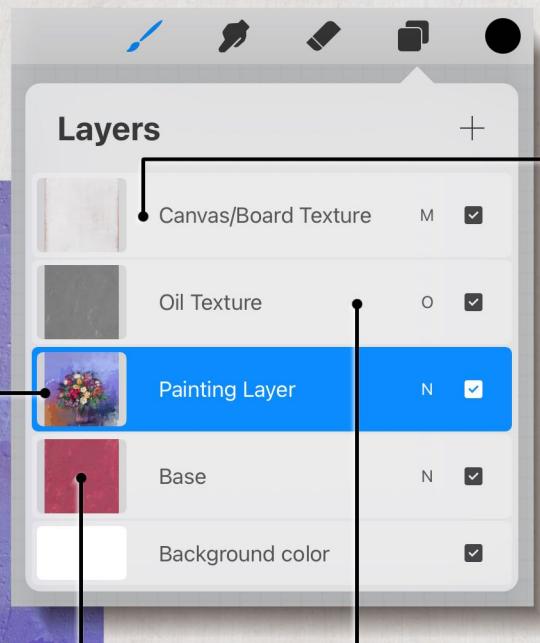


In the Oil Color Bases folder, you will find different oil color textures perfect for having a starting point for your painting. We will see how to use all of this in the following page.



# LAYER STRUCTURE

Let's have a look at the layer structure you need to have in mind when approaching painting with this set.



- 1. Canvas and Primed Wood Board textures need to go in a layer on top of everything else. They need to be set in Multiply mode.



- 2. Oil Texture sheets go in the layer right below. They need to be set in Overlay mode.

- 3. The next layer is where your painting action happens. You can have as many painting layers you want, just make sure they are located between the Oil Texture layer and the Base layer. Leave them in Normal mode.



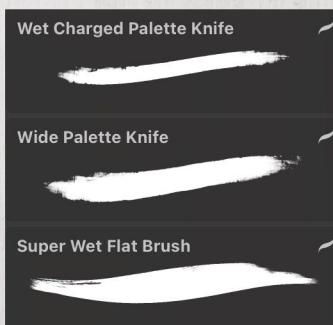
- 4. The layer at the bottom is where the Oil Color Base or the Naked Wood Board textures would go. I like to use them as a starting point so that the canvas isn't pure white. Also if you don't drastically cover the whole canvas when painting, some of their color and texture will show through, which makes for a nicer end result. Leave this layer in Normal mode.

# THE BRUSHES

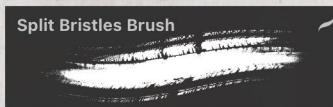
There are 40 oil brushes included at the moment in this set (the number can grow with future updates). Let me walk you through all of them with a little explanation of what I use them for.



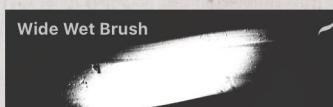
This is a simple oil brush with very little texture. I mainly use it for accurately sketching out my subject on the canvas to make sure my drawing, proportions and composition are correct before I start to paint.



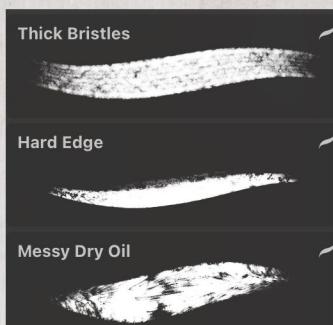
These are the 3 brushes I use most of the time for general painting when working with this set. They have a nice responsiveness and the color blends nicely with the ones that are already in the canvas. Sometimes I also like to use them in a smaller size for a less accurate but more expressive sketch before painting, instead of using the Fine Oil Sketch. When painting with these 3 brushes, I constantly switch between the paint and the smudge tools for adding color or mixing it.



Pretty self-explanatory. A nice brush that simulates the strokes made with a brush that has split bristles. I like to use it with the smudge tool for blending between colors too.

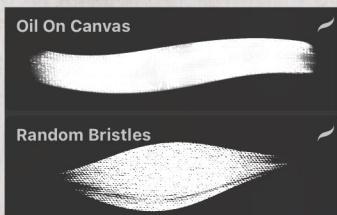
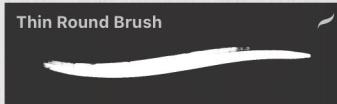
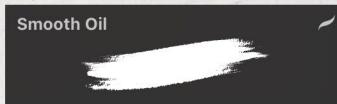


This is a nice soft brush with a little bit of texture that works great for painting with soft edges or softly blending colors.



3 great brushes for adding texture. Thick Bristles will help you add some heavy strokes with a thick bristle texture. I also like to use it as an eraser to define shapes. Hard Edge is awesome for defining the edges of an object or plane with a hard edge in one side while keeping the opposite side rougher. It also adds random texture when applied with gentle pressure. Messy Dry Oil is similar to adding a thick blob of oil paint in the canvas and smudging it around. It also works great with the smudge tool.





A wet bristle brush that paints and blends colors in an expressive, rich and satisfying way.



Another soft brush perfect for smooth color transitions. Paint, blend and erase with it.



A cool brush that resembles a small old round brush with messy bristles. Useful when you need to add a hint of inaccurate details.



This is another messy brush that adds blobs of paint to your canvas and works great with the smudge tool too. Perfect for texturing.



A brush that works nice for clean brush strokes with higher pressure but also allows for some texture if applied gently.



2 brushes for playing with canvas textures. You can paint with them directly or use them with the smudge and eraser tools to add some nice canvas texture to some parts of the paint you already have.



These 3 brushes are very cool for adding some realistic thick paint marks in specific areas of your painting. Press lightly to heavy to control the intensity of the marks. The brushes can also be used with the smudge tool.





**Oily Blobs**

Oil blobs that are a bit more translucent and have a softer feel when blending with smudge tool.



**Brush Strokes Texture 01**

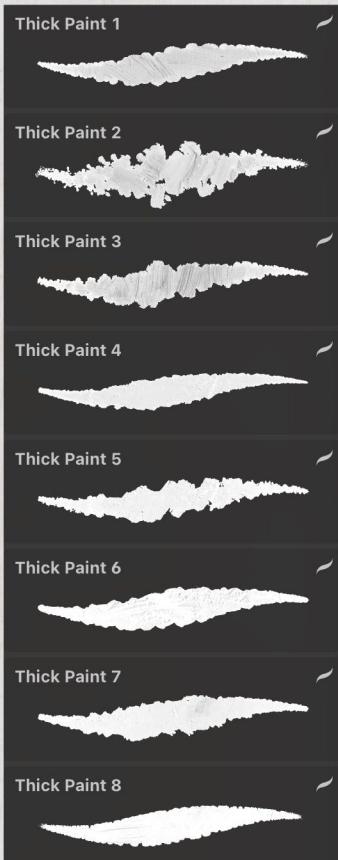
**Brush Strokes Texture 02**

An incredible pair of brushes that are magnificent for adding random real oil brush strokes here and there in your artwork for an extra layer of realism. Apply light pressure with them so that the brush strokes reveal themselves gradually in the canvas. Embrace the spontaneity!



**Dry Oil Marks**

Press lightly to paint with a thick oil brush stroke texture similar to the two brushes above. Press harder for adding thicker paint. Use with the smudge tool for blending colors while adding texture at the same time.



**Thick Paint 1**

**Thick Paint 2**

**Thick Paint 3**

**Thick Paint 4**

**Thick Paint 5**

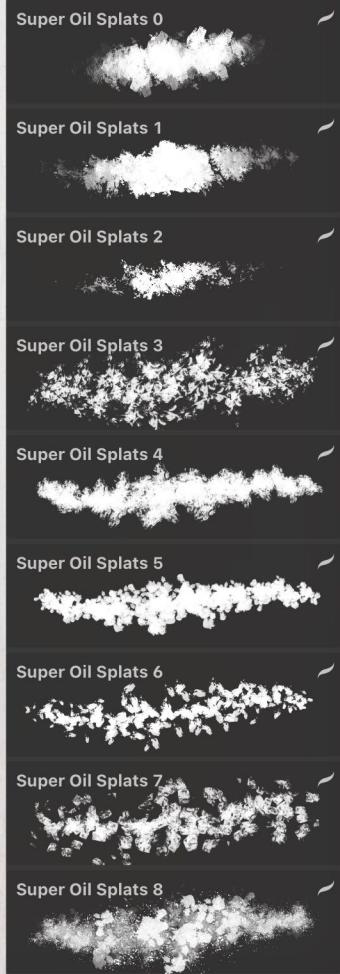
**Thick Paint 6**

**Thick Paint 7**

**Thick Paint 8**

A nice collection of brushes for covering big areas with different thick paint and oil brush stroke textures. Used with the smudge tool are also a delight for blending colors in bigger areas. I recommend using these 8 brushes mainly in the first stages of a painting, for establishing the main base color areas in your background.





Lastly, these 9 splatty brushes are incredibly useful to paint random textures and specifically the numbers 3 to 7 are awesome to simulate flowers and random vegetation-like shapes with an expressive brush stroke look.

An important note about Super Oil Splat 8, it works great with the paint tool for adding random splats and paint drops, but I don't recommend using it with the smudge tool, as it will leave some ugly unwanted digital marks. I did my best to fix that, but in exchange I was losing the properties of the brush when painting the way I wanted it to be, so I preferred to sacrifice the ability to use this brush with the smudge tool.

Any other brush in this set can be used with the smudge tool though, and I highly recommend you to experiment with that feature!



# THE PAINTING PROCESS - STEP BY STEP



Let's now get into the painting process itself. I'm going to show you step by step how I did the painting in the left. I will also tell you what brushes I used in each part and what I did with them. I will do my best to give clear and easy to follow explanations.

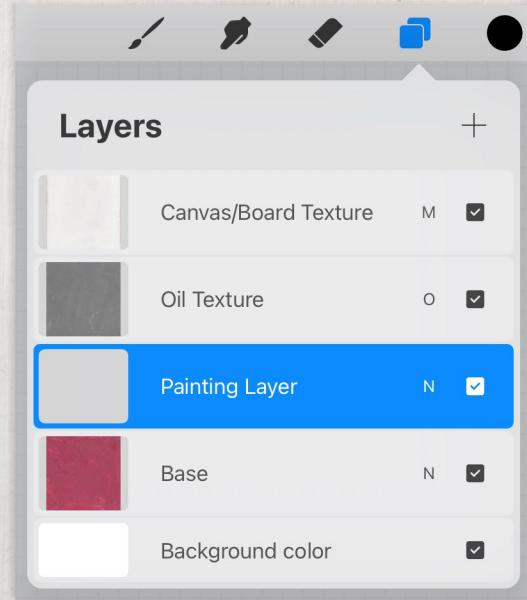
Make sure to check out the included timelapse video to see the painting come to life during or after reading this whole section, I'm sure that will help you understand my process better.

Please have in mind that this is how I use these brushes and tools because I've found that it is the way it works best for me, but it doesn't mean that you should do everything the exact same way as me. Think about this like using actual real oil paints but in a digital format. So for example, going to Youtube and watching tutorials from artists that paint with traditional oil on real canvases and trying to apply what you learned to your approach when painting with these digital brushes can help you a lot!

I'm interested myself on keeping exploring and experimenting with these brushes to try different oil painting styles. It's a good thing to never stop learning and growing as an artist. Keep an eye on my social media (@ittaimanero), where I always share my art journey.

Let's go!

# STEP 1 - SETTING UP THE CANVAS



Before you start to paint, you need to set up your canvas. Remember that we talked about it in the Layer Structure section, in the first pages.

Doing this from the beginning is important because it will affect the way you perceive the painting experience, since the textures you are setting up at this stage will start to show up during the painting process. In other words, it will make your digital oil painting experience feel more immersive, closer to painting with real oils. It will start to feel even more realistic when you start mixing those wet colors on the canvas, you'll see.

**Pro tip:** Always name your layers. It will help you stay organized and avoid awkward situations like painting in the wrong layer.

At this point, the first thing I think about is what color base will go well with the painting I'm about to do. I'm going to work from the photo reference you can see below and I finally decide that I would like some red underpainting that if I'm careful to not cover it too much, it will show through here and there, specially in the bottom areas.

The cool thing about these textures is that, because they go in separate layers, nothing is set in stone. I can change my mind at any point and try different ones... even after I have finished the painting!

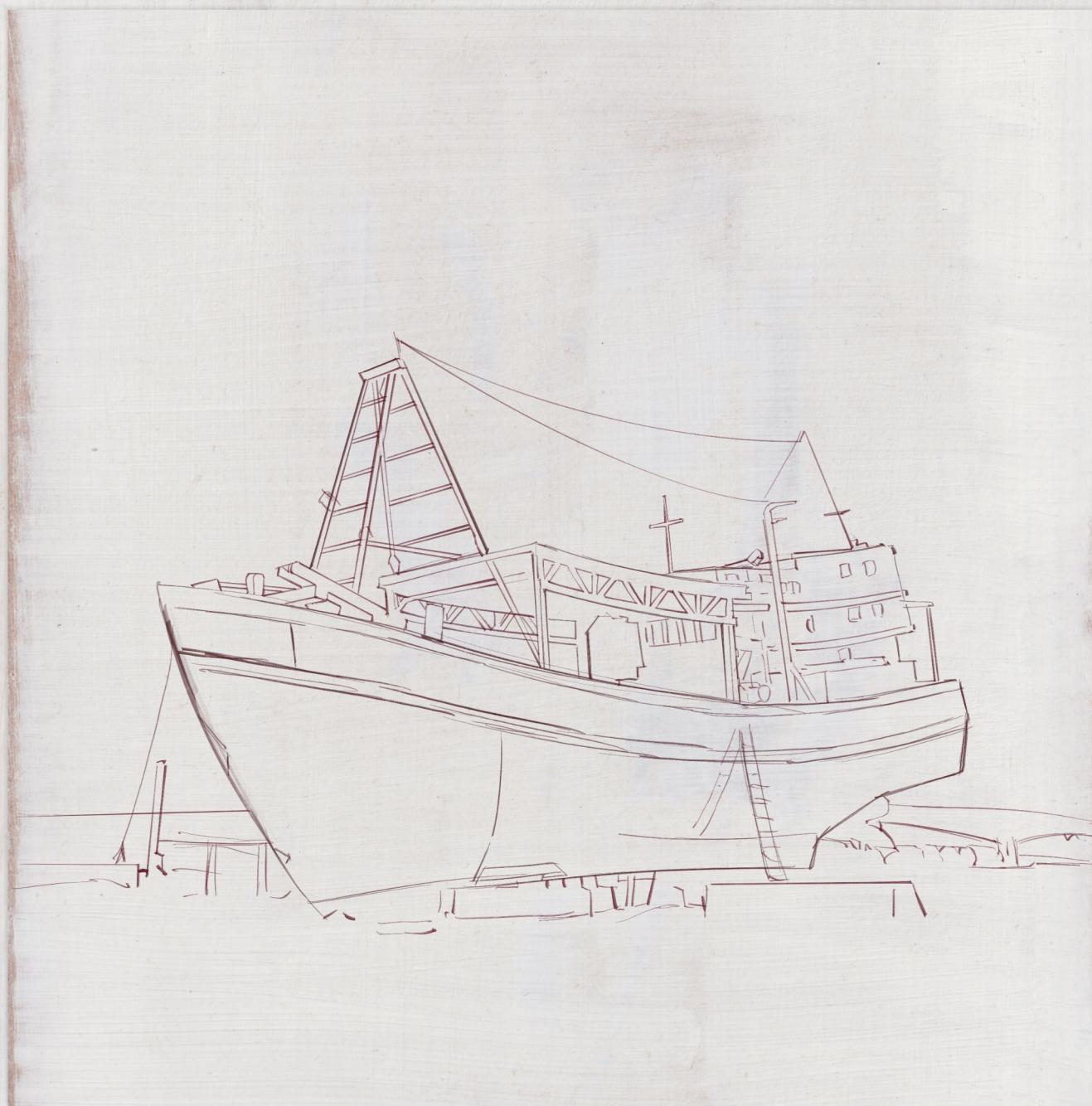
So I choose a Base color texture, an Oil texture and a Wood Board texture. These last two respond pretty much to an aesthetic choice, it's not that important. If I want to work with a canvas texture, then I choose a Canvas texture. If I want to have a Wood Board texture, that's what I'll choose then. For the Oil texture it depends if I want to work with an impasto effect or more of a brushy texture. Make sure to try different ones and see what you feel like using for each painting.

**Pro tip:** When importing the textures, make sure to adjust their size so that they cover the whole canvas.

By the way, I got this cool photo from a website called Unsplash that has tons of photos that are free for any kind of use you want to make of them, so I think it's a good source for reference material when painting.

The website says that credit is appreciated (as it should be), so this photo is by Day Phong. I've just changed the colors and the cropping a little bit to my liking.

## STEP 2 - COMPOSITION AND SKETCHING THE SUBJECT



I will make the base layer invisible for now because I want to focus on doing a good sketch for my painting and for that I need to see my lines properly.

This is not a drawing tutorial, so I'm only going to say is that my focus is on getting the proportions of my subject right and to establish a balanced composition, which I already addressed when I cropped the reference photo how I wanted to paint it.

Composition wise, I'm following the rule of thirds. I'm basically leaving 2 thirds of the space for the sky and placing the base of the ship near the line of the bottom third.

Fine Oil Sketch

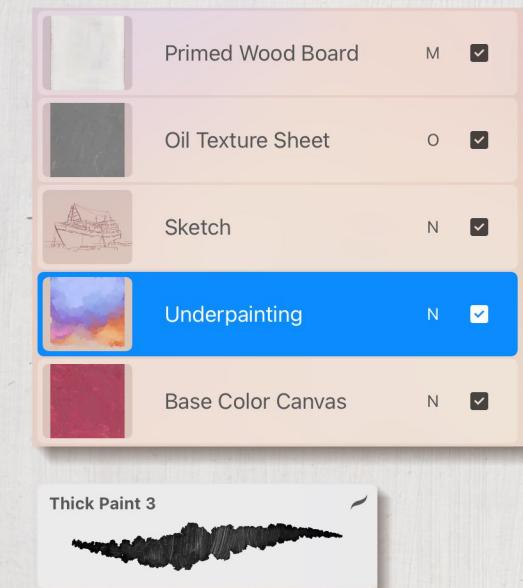


For the sketch, I'm using the Fine Oil Sketch brush.



I'm making the Base layer visible again so that you can see how it looks with the sketch before the next step.

# STEP 3 - FIRST COLOR SPOTS IN THE BACKGROUND



Now I create a layer under my sketch and use the Thick Paint 3 brush to lay down the first color spots for the sky. I use the same brush with the smudge tool to blend the colors in some areas where I feel the transitions need to be softer.

I want to have my sketch in a separate layer as long as I need to, until I feel like I have all the main colors placed in the canvas while I can still see my drawing.



Using the Brush Strokes Texture 02 and the Dry Oil Marks brushes I blend the colors in the sky. I also introduce some dry brush strokes with the Brush Strokes Texture 02 in some areas, like you can see below.





Thick Paint 6



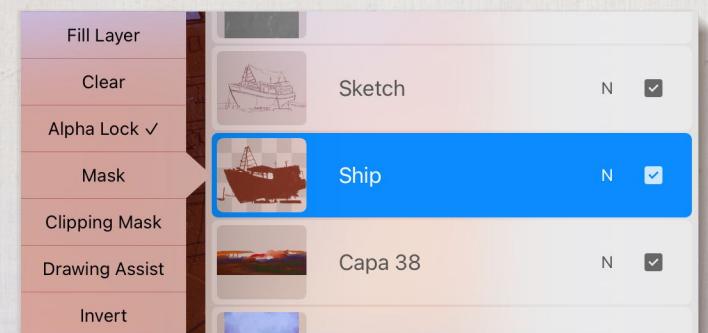
Using the Thick Paint 6 brush I put down the base colors for the ground area. Notice how I'm not using the same brush I used with the sky. I like to switch between similar brushes to increase the randomness in the brush strokes. I also use this same brush with the smudge tool to blend the colors a little in this bottom area.

## STEP 4 - DEFINING THE SILHOUETTE OF THE SHIP



Using the Wide Palette Knife brush I'm defining the whole ship silhouette with a brown mid tone, in a new layer. I switch to the Fine Oil Sketch to define those areas that require more precision.

A cool thing about working with digital oils is that we have all the usual digital tricks to our disposal, so let's take advantage of them! I'm going to Alpha Lock the ship silhouette so that I can paint in it without going outside of the shape.



# STEP 5 - WORKING IN THE DARK AND MID TONE AREAS



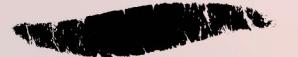
Just like with real oil paints, it's a good idea to paint first the shadows and mid tones and introduce the light tones later.

That's what I'm doing here with the ship. I don't worry at all about the light areas. I'm putting down the mid tones and some of the dark tones. But I don't like putting the darkest dark tones yet either. I mainly work the mid tones because then I can always go darker or lighter where I need to to help me define the volumes.

Wide Palette Knife



Dry Oil Marks



Super Wet Flat Brush



Brush Strokes Texture 02



For this task I'm switching between the Wide Palette Knife and the Super Wet Flat Brush to introduce colors. I also use the Dry Oil Marks to blend some of those colors afterwards and finally I use the Brush Strokes Texture 02 to introduce some nice split bristle textures here and there.

When doing all of this, aside from placing the colors in the right places, there's no specific way to do it. You need to go with your guts and trust your aesthetic senses.

## STEP 6 - INTRODUCING THE LIGHT



Painting in the same layer so that my colors blend nicely with the ones I already have, I'm introducing the light areas that touch the right side of the ship now. I'm being very careful to respect the volumes and different planes of the structure where the light is touching one plane while leaving in the dark the planes that are facing away from the light, like you can see below.



Also notice how during all this process, I'm still keeping my lineart sketch in a layer on top of the colors I'm introducing, so that I can see my drawing until I don't need it anymore.

For working the light areas, I only used the Super Wet Flat Brush, switching between paint and smudge tool.

Super Wet Flat Brush



# STEP 7 - MERGING LAYERS AND DETAILING



A screenshot of a digital painting application's interface. On the left, a vertical toolbar lists various layer management options: Alpha Lock (with a checked checkmark), Mask, Clipping Mask, Drawing Assist, Invert, Reference, Merge Down, and Combine Down. To the right is a list of layers: 'Sketch' (selected, indicated by a blue background), 'Ship', 'Capa 38', and 'Underpainting'. Each layer entry includes a small thumbnail preview, a name, and a visibility switch (an 'N' with a checked box).

Now I'm merging my sketch layer with the layer of the ship. It is time because at the end I don't want the sketch lines to show up in general (some can make it to the final stage, but I personally prefer to have most of them gone), so by merging now the lines will blend little by little with the rest of the painting as I keep going.

Next I continue detailing the whole ship, I don't limit myself anymore between dark or light areas, I just add lighter lights and darker darks where it's needed. For this, I constantly switch between the 3 brushes below, depending on how much texture or cleanliness I need in my brushstrokes.





Using the Random Bristles brush with the smudge tool, I'm introducing a little bit of canvas texture in some spots where I want to soften the edges between colors, as you can see in the zoomed in images below.



## STEP 8 - KEEP ON DETAILING



Wide Palette Knife



Split Bristles Brush



Super Wet Flat Brush



Hard Edge



Blotchy Oil



Dry Oil Marks



Now I get into a heavy detailing fase, where I will switch constantly between all the brushes you can see above. I'm using the Wide Palette Knife and the super Wet Flat brush to define cleaner brushstrokes and using the Split Bristles Brush, Hard Edge and Blotchy Oil to introduce noise and texture where I need it.

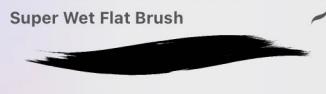
I mainly use the Dry Oil Marks here with the smudge tool to mix colors and blend and soften textures away.



I paint the lighter lights in the ship a bit stronger. I also work on detailing the parts of the structure that are on the ground, under the ship.

This is the brush I'm using for this:

Super Wet Flat Brush



# STEP 9 - DEFINING THE GROUND AREA

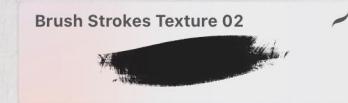


Using the 4 brushes above, I start defining further the ground area.

I use Super Oil Splats 2 and 4 to define the bigger shapes.

I use Super Oil Splats 7 to add random spots of color to insinuate vegetation or leaves that are catching the light of the sun.

I use the Hard Edge brush to add some loose brush vertical brush strokes to insinuate twigs and greenery.



Continuing with Hard Edge, I keep defining the vegetation by painting with confident vertical and diagonal strokes while variating the color slightly so that it isn't the same all the time.

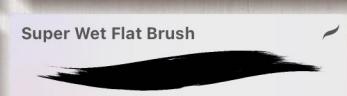
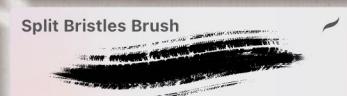
Then I introduce some nice real oil brushstrokes with the Brush Strokes Texture 02 in some spots, picking colors randomly from the ones I already have put down in the ground area.

The vegetation is really starting to come to life with a very expressive brush work!

# STEP 10 - THE FINAL TOUCHES



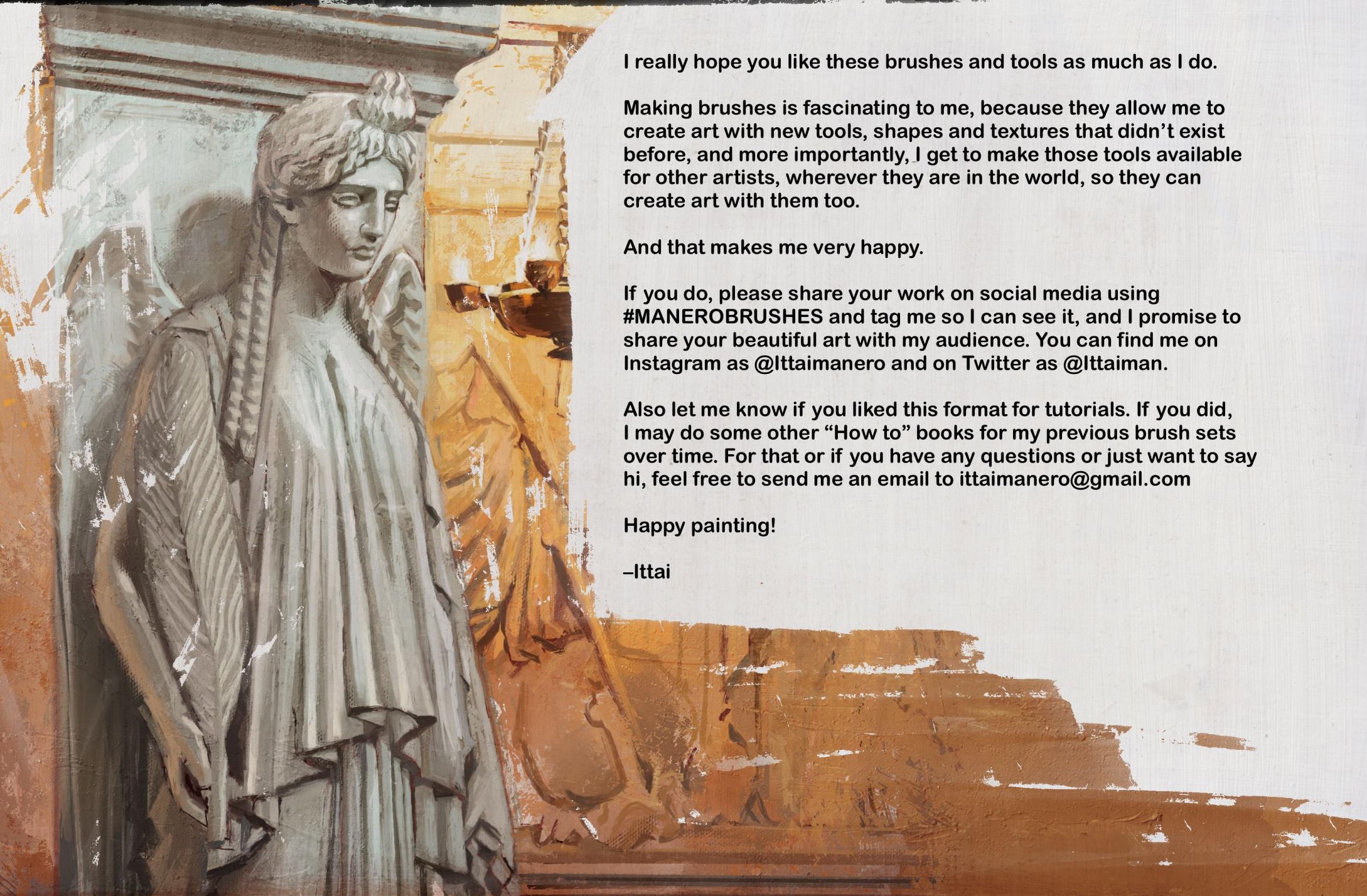
This is the final stage, so I'm going to throw everything I have at it. You can see below all the brushes I used to finalize my painting. With Super Oil Splats 3 and 6 I insinuate a bunch of leaves and flowers here and there. Then with the help of the Hard Edge, Wide Palette Knife and Super Wet Flat Brush I paint more twigs and springs, specially concentrated where the leaves and flowers are placed, trying to make them look more or less connected. Using Random Bristles, Brush Strokes Texture 02 and Split Bristles Brush I blend the colors in the ground in some spots where I feel like it could use softer color transitions. Lastly I use the Super Wet Flat Brush to light up the sky a little more right behind the ship, and the Fine Oil Sketch to finish up some last details in the ship, like the little ladder in the side.





Here's the finished painting.  
I hope you like it and that  
you found interesting going  
through the whole process  
with me!

# SOME FINAL WORDS



I really hope you like these brushes and tools as much as I do.

Making brushes is fascinating to me, because they allow me to create art with new tools, shapes and textures that didn't exist before, and more importantly, I get to make those tools available for other artists, wherever they are in the world, so they can create art with them too.

And that makes me very happy.

If you do, please share your work on social media using #MANEROBRUSHES and tag me so I can see it, and I promise to share your beautiful art with my audience. You can find me on Instagram as @Ittaimanero and on Twitter as @Ittaiman.

Also let me know if you liked this format for tutorials. If you did, I may do some other "How to" books for my previous brush sets over time. For that or if you have any questions or just want to say hi, feel free to send me an email to [ittaimanero@gmail.com](mailto:ittaimanero@gmail.com)

Happy painting!

-Ittai



YOU CAN FIND MORE OF MY BRUSHES AT  
[WWW.GUMROAD.COM/ITTAIMANERO](http://WWW.GUMROAD.COM/ITTAIMANERO)