

My dearest watercolourists,

I hope you're well, today we're going to paint a seaside view inspired by the Jurassic Coast in Dorset.



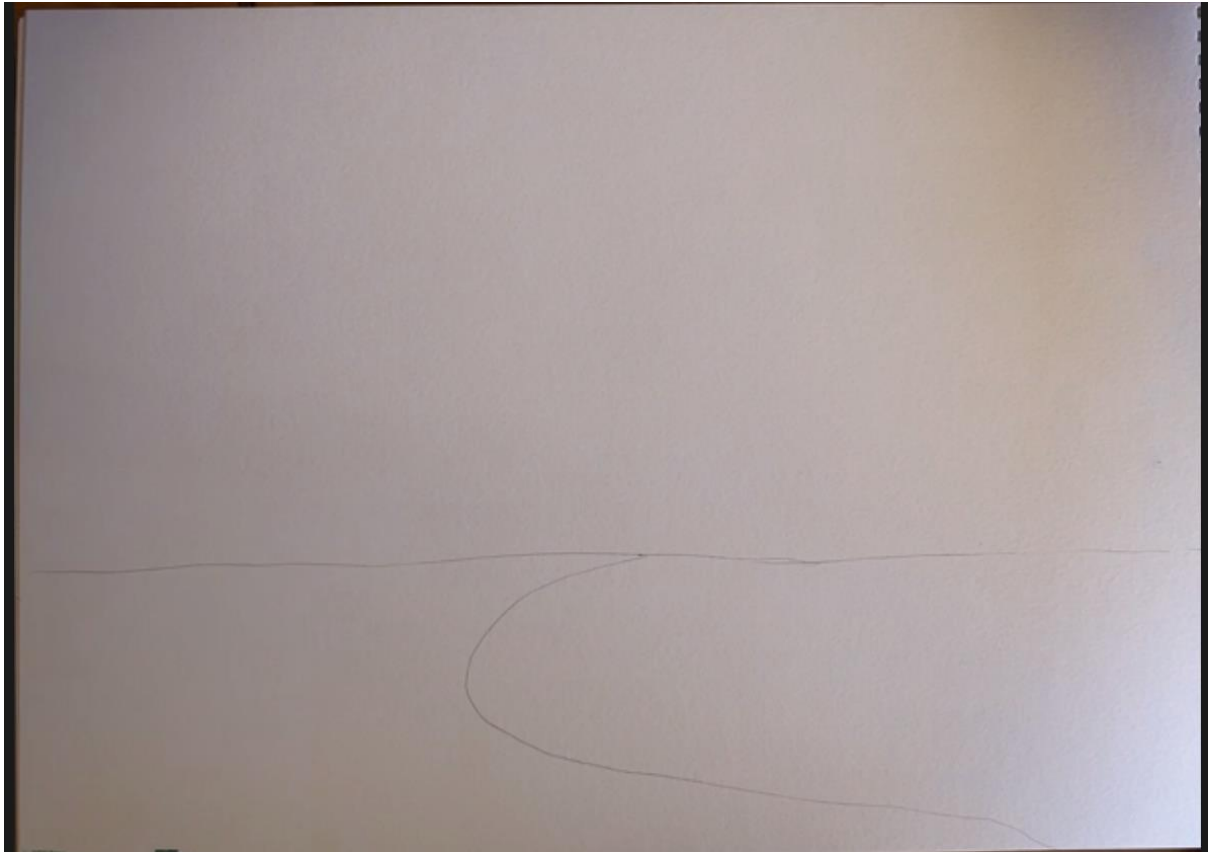
Upon looking at various photographs for inspiration, we came across a watercolour by Oliver Pyle (below) which you all really liked and so we decided to have that painting as our main inspiration.



One of our lovely watercolourists emailed me to let me know that the artist that inspired our watercolour also has a YouTube channel where he shares his work and tutorials, here is the link: [\(2\) Oliver Pyle - Our Landscape - YouTube](#)

Now, for our painting, we are starting with a sketch.

First, we trace the line of horizon which is about 2/3 below the top of the page. then we create this lovely coastline which is going to be the curvature of the sea coming onto the shore.



We need to introduce the main element: the outline of the Durdle door. The door to door or gate under the sea as demonstrated below.



What we did was: we started with a fairly continuous smooth line, an inverted “u” and then we broke that up creating small uneven and sharp lines. We want to suggest the texture of the rocks.



Next we added the base of the stone wall around the beach and we used uneven broken lines as demonstrated above to suggest the texture of the rocks. We also added a couple of little boats to decorate the sea. These are sketched using triangles to suggest the mainsail and the jib of faraway sailing boats.



We sketched the waves breaking at the shore. In order to keep that area where the waves break and create the visual impression of foam, we decided to skip adding the base layer of the sea so we created a thinner line suggest a margin of where the blue of the sea needs to end.



Time to paint: we start with the 2 nuances of blue : one that is pure (coming straight out of the pallet-this is going to go towards the further away area of the sea) and the second-mixing our pure blue with a little bit of yellow (and is it going to come towards the shore as the water is now shallow, and we can see the sand underneath the water)

We start painting using a large brush and plenty of water. We apply a deep blue towards the end, where the depth would be darkening and deepening the nuance, but , as we moved towards the shore, the blue lightens and it also starts to reflect the colour of the sand.

To get this gradient effect, we start painting the sea at the 2 ends ends-the shore and the line of the horizon. We apply the deep blue towards the end and then the yellowish blue towards the shore. We leave a tiny gap in between yje two nuances, and we fill it using just water on the brush-to eventually connected the two stripes to a seamless gradient.bn

In order to get the sparkling waves, we simply let some areas of the sea completely unpainted. we left uneven long stripes bare, and they contract with the painted sea to visually translate as waves.

As for our boats, we simply leave the triangles untouched, so they look white and bright across the sea and sky.



We proceed to paint the shore. The beach colours is a mixture of beige, yellow and a teeny tiny little bit of brown. we add a bit of the texture to our shore by also painting the base of the rocks around the sand beach.

We also work on creating a dramatic skyline. For this we use a combination of a wet on wet and a wet and dry technique . As you can see above, this suggests there are different clouds in the sky. We also want to keep the sky quite bright. In my case the first layer of blue ended up being a little bit too dark, so what I did, to brighten the skyline a little bit more, was use my clean wet brush to activate the pigments, and the use a tissue to lift of some of that pigment.



In order to render the different textures of the (lime)stone, we use different colours and nuances such as: blue, brown, beige, light green dark green and yellow. We use a dotting technique to suggest a different textures that come with the unevenness of the rocks and stone. Because there is grass and vegetation growing on the limestone arch framing our view, we add green. The view is also lightened by the Sun, especially the left hand side. To suggest the sunrays, we add a bit more yellow to the left, and to suggest the shadows, we use more blue.

Last, but definitely not the least, we introduce some figures in the landscape. In my opinion probably the most impactful detail here comes from the shadows of the people populating our otherwise empty landscape. The human figures are a tiny dot for a head and an elongated and inverted tear-drop as the body.

And with that out painting is finished! I hope you enjoyed this and have a lovely painting! Please, let me know your thoughts!

Kind regards,

Ioana