

My dearest watercolourists

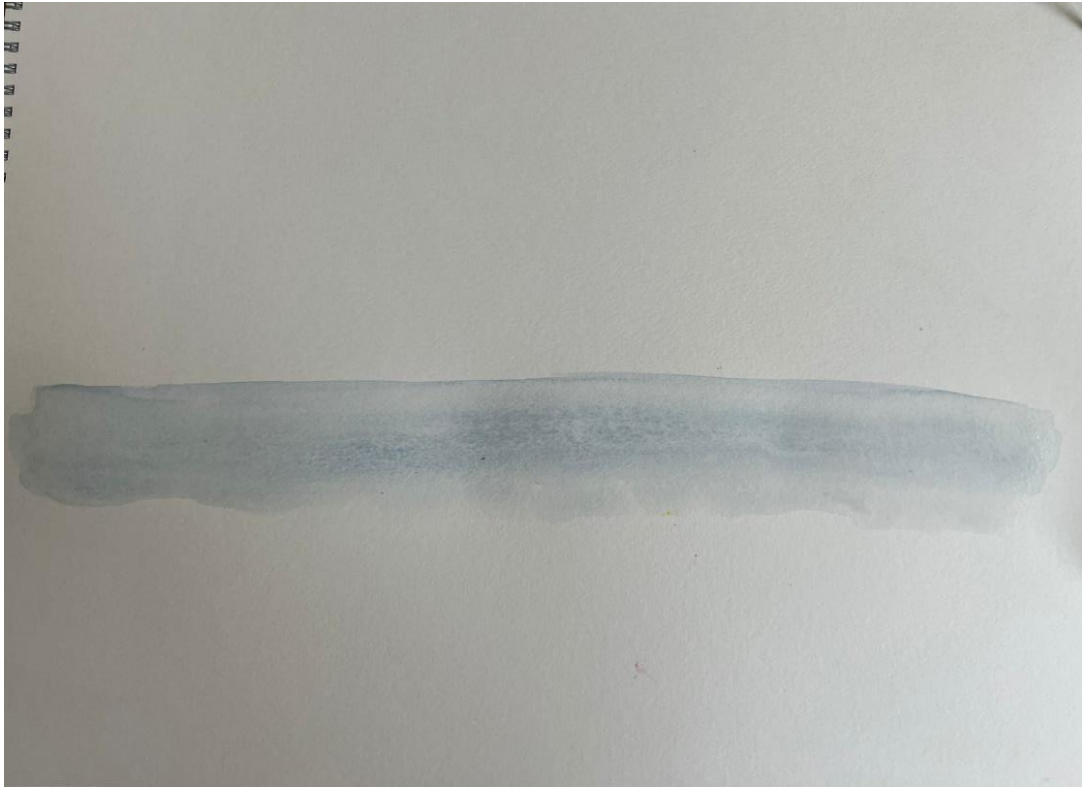
I hope you're well. This week, as we mentioned before, we will look at how to paint waves. We are painting a stormy sea and a dramatic sky. Before we start, I want to emphasise that this is not a very easy subject. Water is very difficult to render, so take your time, enjoy the process, and embrace the challenge.



Before we start, it is always a really good idea to have two cups of clean water.

We're also going to mix three different nuances of blue. We are going to have an ultramarine blue, this can come out from your box or the tube.

We're also going to have a blue that's ever so slightly green. When mixing this colour think about 90% being blue and 10% green. Next, we're also going to mix a blue that has a very little bit of purple in it so we're going to have 90% the ultramarine blue and then a little bit of purple – approx 10%. We are going to use the largest brush we own. We're also going to use a lot of water.



Let's start painting. We're going to paint the line of the horizon and take the pigment down to create a stripe of blue that's going to be the far distanced sea (ultramarine blue). We're going to use a lot of water to progressively dilute the lower edge of the stripe so it seamlessly disappears into the white of the paper. We leave this to dry. Then we're going to add the smallest amount of yellow.



The dramatic sky is going to be one during sunset so rather than having a blue sky we're going to have a fiery sky.

We're going to add a circle of yellow and then we're going to add water to gently create a gradient until the yellow pigment disappears into the white of the paper

Now that the first stripe of blue has dried, we're going to come back to the sea. We're going to use the blue that has a little bit of green in it and we're going to create hill like lines. You can think about these 'hills' as being quite rounded or you can make them a bit more angular, a bit pointier. I've also added a few brushstrokes of green blue in the distance to suggest the shimmering of the water. I suggest adding those as well, they do bring more movement to the far-away sea



We leave this to dry, and we start working on the sky by. By this time, the yellow of the sky should have already dried. Now we can begin to create a few clouds. for the clouds, we used blue mixed in with purple. I still use the large brush to create the outlines of the clouds and then I used water to move the pigment inside the shapes of the clouds. we used water to create more texture and we left this to dry

Now we've come back to the sea. We're going to use the purple-blue to add another row of waves and, again, we have the choice to make them pointier or more rounded. we leave this row to dry.



We can use some water to add more texture to the cloud as we are waiting for this to dry or just go away to have a cup of tea. Finally, we had one more row of waves this, time the waves are bigger and wider. Things that are closer to us appear bigger, so this row is the closest to us so it will be the biggest one

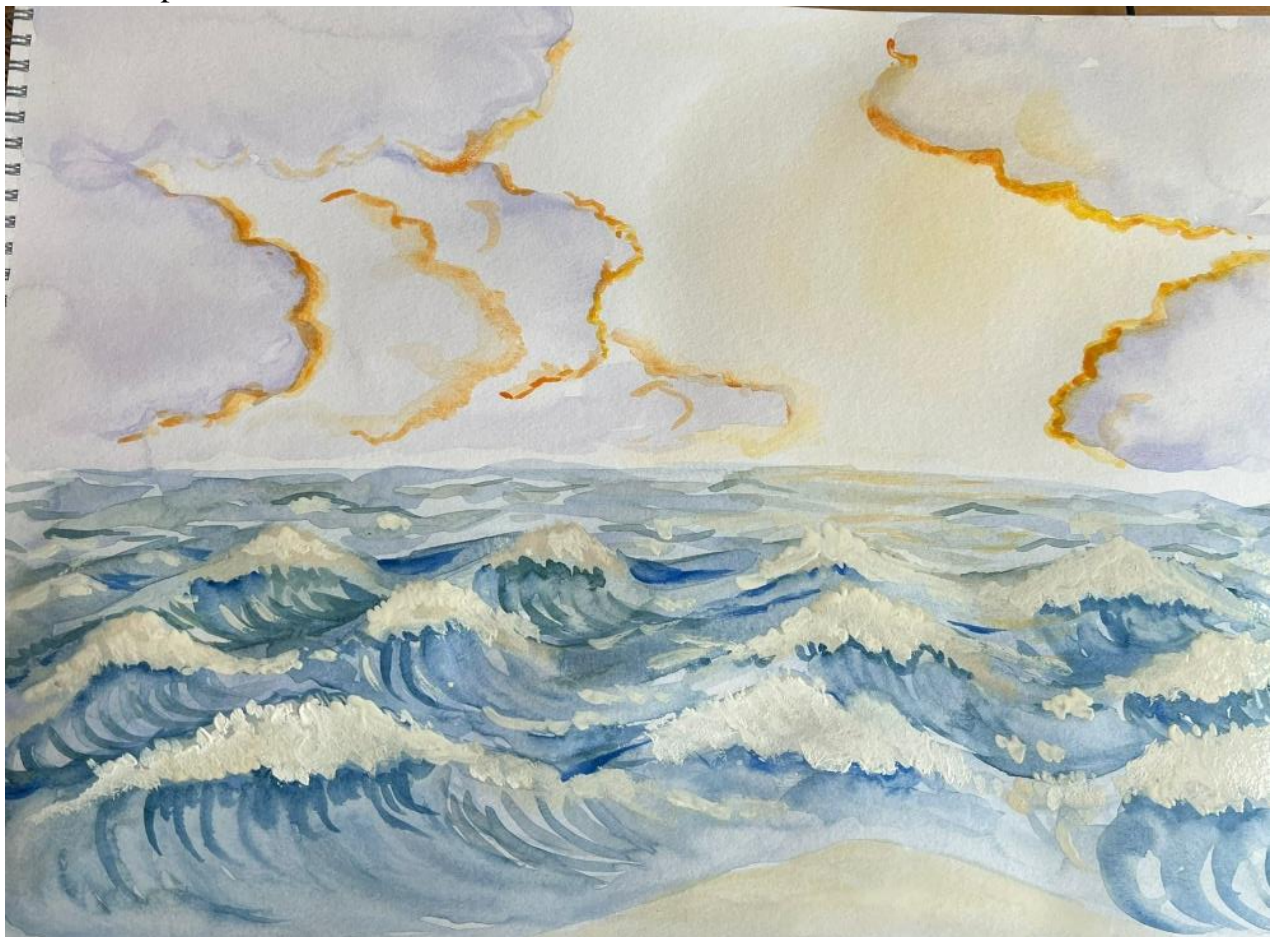
We go back to the sky next. With a thin brush, we're going to redefine the outline of our clouds. we are going to suggest that our sun is slightly to the right, hidden behind the top right cloud. all the clouds then are going to have some of that sunlight reflected on them. for the clouds to the left, the light is going to be reflected towards the right outlines for the close to the left the light of the sun is going to be reflected on the left side.



Let's go back to our sea. First things first, we're going to use just water and nothing else and we're going to use a medium-size brush and rub the paint off the tips of all our waves. We're going to go wave by wave bringing water to the tip, working the water on the paper, being careful not to destroy the paper, and then using a tissue we lift off the pigment from the tips of the waves.

Next, we're going to use white. We're going to apply it right on top of the wave. We leave this to dry. White is quite a complicated colour to use with watercolours normally because it is quite thin and it also tends to dry transparent. I would highly suggest if you happen to have white acrylic paints, that you use the acrylic white-not watercolour white. As we leave the white to dry we're going to begin to add a bit more shading to our waves. We're going to go around the edges of the foamy bit on the top of the waves. Using blue we redefine the fine shading underneath the top of the wave. We also add some c like lines to suggest the direction of the water.

By this time we can look at the water, and evaluate how strong our white is after the first layer dried. If our white is fairly translucent, we are going to use another layer of white on top.



After this layer of white was dry, I used to water down wavy brushstrokes of orange to suggest the sun reflected into the water.



I also continued to add shading to the waves, and I also added a few brushstrokes of blue in the distance as well as another layer of brushstrokes of white in the distance to suggest again the shimmering of the water.

Going back to the skyscape, some shading to the bottoms of the clouds was needed. Here we used a wet on wet technique for a dramatic skyline. Personally, I also re-emphasised the orange outline wherever I thought that was needed.

Finally, when I was happy with my composition, I decided to try something a little bit riskier. I used the smallest brush that I have, and I've added some dots of orange to the very tips of some of the waves to suggest the sunset sky reflected on the foam off the waves

Well, my dearest watercolourists, our composition is done.

I hope you enjoy today's tutorial.

I hope you give this painting a try and do you let me know how you find painting water. Personally, I find it quite difficult nonetheless I am also enjoying my time learning a new skill.

If you have any questions or suggestions, please email me. Have a lovely bank holiday weekend.



Kindest regards,

Ioana