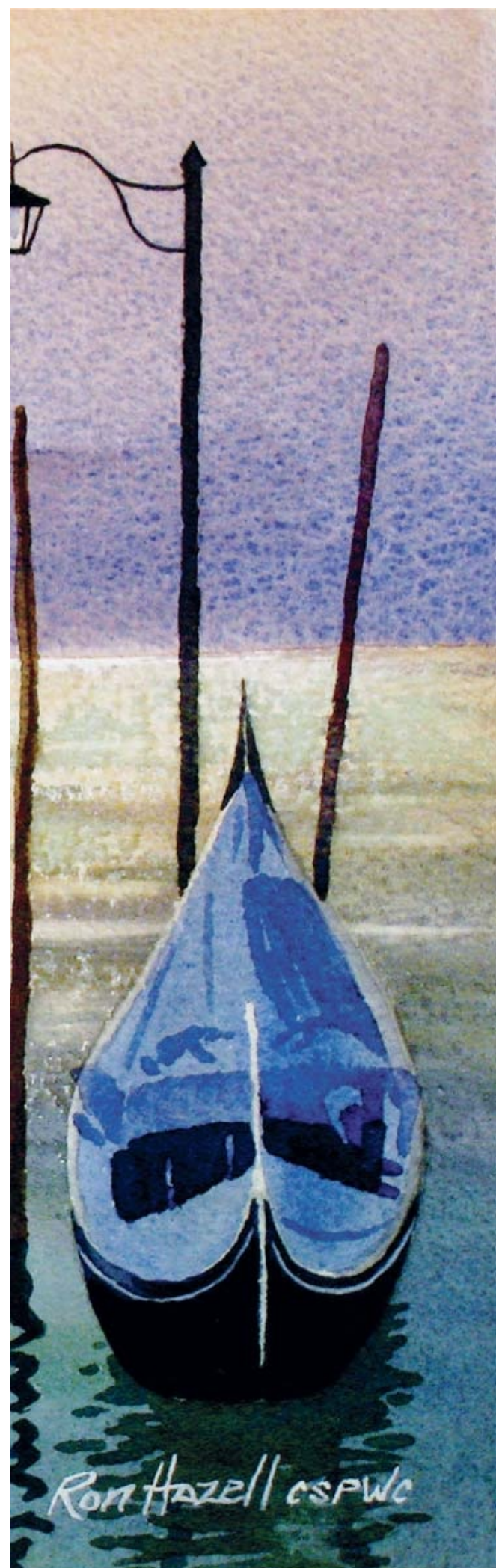




WATERCOLOR PAINTING **FOR** **BEGINNERS**



Ron Hazell CSPWC

Watercolor Painting Materials

THE MEDIUM OF TRANSPARENT watercolor is an ideal medium for painting water. In nature, light reflects off water, as it does off the surface of the watercolor paper. To render water convincingly, an artist must not only strive to paint well, but must become intimately familiar with his or her tools, as any master craftsman must. The essential tools of watercolor painting are brushes, pigments and paper. This chapter comments on all three, as well as other tools of the trade. There are no special tools for painting water. The order of the day is to buy the best materials you can afford. A good quality brush will last a lifetime, but it may cause some hesitation because of the price. My materials, including my brushes, are not overly expensive but are of good quality.

What materials are best for you, your painting technique, your temperament and so on, can only be discovered by experimenting with the many products that are on the market. Gradually, you will narrow your choice of brushes, pigments and paper as you become more experienced. Hopefully this chapter will move this process forward more quickly.

1.1 BRUSHES



Top to Bottom: 1½-inch (38mm) and 1-inch (25mm) Robert Simmons White Sable Skyflow, ½-inch (13mm) and ¼-inch (6mm) Red Sable lettering, no. 3 Robert Simmons White Sable rigger, no. 4 daVinci Red Sable Spin-Synthetics and a no. 20 Red Sable Escoda. In spite of the brush names, all of these brushes are synthetic.

WATERCOLOR PAINTING BRUSHES ARE quite different than brushes used in other mediums. There are two categories of watercolor brushes: Those made of natural hair and those made of synthetic fibers. My preference is synthetic brushes, which are relatively inexpensive, last a very long time and keep a fine point. Watercolor brushes are designed to pick up and hold a lot of water. The finer the fibers and the more fibers in the brush, the more water the brush will hold and the more expensive the brush. A good brush is a lifetime investment. Many brushes are hybrids, a mixture of natural and synthetic fibers. Most of my brushes are made of nylon fibers.

Brushes are available as rounds and flats. I use both as shown to the left. The flats are at the top, ranging in size from ¼-inch (6mm) to 1½-inch (38mm). That is the width of the business end of the brush when it is wet. The rounds are at the bottom, ranging in size from no. 3 to no. 20. Round brushes with a higher number are larger and, conversely, those with a lower number are smaller. Unfortunately, these numbers are not standardized, so the no. 7 brush of one manufacturer can be quite a different size than the no. 7 of another manufacturer.

I also have a couple of riggers. These are brushes with very long fibers historically used for painting rigging on ships. The long hairs diminish the chance of running out of paint before finishing the painting of a long rope or piece of rigging. A rigger is not as controllable as shorter-haired brushes and can give a looser result, which is something I often aim for in my work.

Big shapes need big brushes. The brush I use most for my big shapes is a 1½ -inch (38mm) Robert Simmons White Sable Skyflow brush. I have been using it for thirty-five years and it is as good as the day that I bought it. Of course, the fibers are not sable at all, but white nylon. Some manufacturers sell “Gold Sable” brushes. They are gold in color, but again they are nylon. I use my round brushes for the smaller detailed shapes. You will need both flats and rounds to carry out the exercises in this book. My favorite brushes are shown here.

1.2 PAPER

WATERCOLOR PAPER IS MADE from linen or cotton, not from a wood product. Watercolor paper comes in a variety of formats, sizes, weights and surface textures.

Formats : Paper is made as single sheets, blocks and rolls. **Single sheets:** The common sheet sizes in the United States are imperial (22" × 30" [56cm × 76cm]), elephant (23" × 28" [58cm × 71cm]), and double elephant (26½" × 40" [67cm × 102cm]). Sheets can be easily cut into smaller pieces with a utility knife or a pair of scissors.

Blocks : These are sheets of paper stacked one upon another and glued on all four edges, except for a small opening, usually halfway along one of the long sides. The paper itself is the same as the single sheet form. However, the blocks are very convenient for painting on-site. Blocks come in a variety of sizes and are more expensive than their equivalent single sheets. You pay for convenience.

Rolls : Watercolor paper in roll form comes in different widths and lengths, and is the most economical way of purchasing watercolor paper. However, the heavier weight paper, such as 300-lb. (640gsm), does not come in rolls. A common roll size is 44½" wide by 10 yards long.

Weights : The most common weight is 90-lb. (190gsm), 140-lb. (300gsm), 200-lb. (425gsm), 300-lb. (640gsm) and 500-lb. (1070gsm).

I usually use 140-lb. or 300-lb. paper. Some artists prestretch 140-lb. paper because they are not comfortable painting on paper that cockles. Cockling is the buckling caused when the paper dries unevenly. The cockling can be prevented by pre-wetting the entire back of the paper before starting to paint. This also reduces drying times, allowing a longer time to paint wet-in-wet. The cockling can be removed from the painting after it is completely dry by wetting the entire back of the painting, placing the painted side facedown on paper towels and then placing a sheet of Masonite or plywood over the back of the painting and applying weights. As I said above, you can also stretch the paper before starting to paint.

Surface textures: There are three common surface textures for watercolor paper: Regular or Cold Press (CP), Rough and Hot Press (HP).

Regular: This is the most common texture. It provides some tooth to the surface and accepts washes well. It is sometimes referred to as cold press (CP) because it is pressed between cold rollers in the manufacturing process. **Rough:** Rough paper has a rougher texture than regular and is a favorite surface finish among many artists. It is not passed through rollers. I use rough paper for certain painting techniques and for certain textures in the painting, such as glitter, snow and rocks.

Hot Press: Hot-press (HP) paper is made by pressing the mulch between hot rollers, thus the name “hot press.” This gives the paper a smooth surface and it is not as absorbent as CP or rough paper. It accepts a wash quite differently than cold-pressed or rough paper. The washes sit on the surface for a while, resulting in pooling of the water. This is a great way to let mixing of the colors take place before the washes dry, especially when you tilt the paper while the surface is wet. A disadvantage of this pooling is the chance of runbacks, or blooming, taking place when you don’t want it to. After the washes have dried, you may want to do some lifting with a damp brush for certain effects. Because the paper is not absorbent, the pigment tends to sit on the surface and therefore, lifts off very easily. The lifting process has to be carried out rather delicately so you don’t lift off more pigment than you intend.

Most good quality papers are sized by the manufacturers, both throughout the thickness (body sizing) as well as on the surface (surface sizing). This sizing gives the paper strength and protects it from damage and dirt. It is water-soluble, so soaking the paper (as in the stretching process) will dissolve much of the sizing. The paper will be more absorbent, resulting in the pigment working its way down into the paper fibers. As a result, two things will happen: First, the pigment is a little harder to lift after the painting is dry, and second, washes will dry lighter because the pigment has sunk deeper into the paper.

Which paper and texture I use for painting water depends on what techniques I plan on using to produce the painting as well as what the subject matter of the painting is.

1.3 PIGMENTS

THERE ARE NO “SECRET” pigments for painting water. As with brushes and paper, buy the best artist’s quality pigments available. I use Holbein artist quality pigments because of their brilliance and transparency. There are many good books on the subject of pigments, so I am not going to carry out an exhaustive discussion of pigments here.

I always make sure my palette for every painting consists of the three primary colors: yellow, red and

blue. Within each of these primary colors there are pure colors and muted colors. In other words, there are pure yellows and muted yellows, pure reds and muted reds, and pure blues

PIGMENTS

Aureolin Yellow

Raw Sienna

Raw Umber

Burnt Sienna



and muted blues. By muted, I mean a color has some of the other two primaries mixed with it. For example, Raw Sienna is a muted yellow because it has some red and blue (purple) in it. Winsor Yellow has no red or blue in it, so it is a pure yellow (as is Aureolin Yellow and New Gamboge). Winsor Red, Permanent Red and Cadmium Red Medium are pure reds, and Winsor Blue and Cobalt Blue are pure

blues. French Ultramarine, as well as Ultramarine Deep Blue, has a tiny bit of red in it, but it is still very close to a pure blue—an indispensable color.

Theoretically, you can mix the hundreds of tube colors that are on the market if you have pure primaries on your palette, as well as the time and patience. However, I find it convenient to have some of the other colors, like Raw and Burnt Sienna, mixed for me by pigment manufacturers.

Over the years, I have narrowed my pigments down to ten colors. My Holbein palette is as follows:

Yellows: Aureolin Yellow and Raw Sienna

Reds: Permanent Red, Permanent Alizarin Crimson and Brown Madder

Blues: Ultramarine Deep Blue, Prussian Blue and Cerulean Blue

Earth Colors: Burnt Sienna (muted orange), Raw Umber (warm brown)

Ultramarine Deep Blue is almost identical to French Ultramarine. It is called “Deep” because Holbein also has an Ultramarine Light.

Note that there is no black or gray on my palette, nor are there any secondary colors. I prefer to mix them. I am not recommending that you use only the colors here. Color is a very subjective aspect of painting, and you may narrow your choices to other colors. But make sure you have at least each of the three primaries in a pure form on your palette. Theoretically, you can paint anything with three pure primary colors.

DEMONSTRATION

1.4 TRANSPARENCY AND STAINING TEST

MATERIALS

masking tape paintbrush

permanent marker, black watercolor paints

watercolor paper

It is important to know which of your colors are stainers and which are nonstainers. As you will see later, you will be lifting some colors after they have dried. You cannot lift strong stainers. After completing this test, make sure to label each color. Tape this record to your studio wall for future reference.

Aureolin Yellow

Raw Sienna

Raw Umber

Burnt Sienna

Brown Madder

Permanent Red

Permanent Alizarin Crimson

Cerulean Blue

Ultramarine Deep Blue

Prussian Blue



1

Paint a Single Line of Each Color

To do a staining test as well as a transparency test of the colors on your palette, draw a vertical line on your watercolor paper with a black permanent marker. Now paint a brush stroke of each color across the black line. If you can clearly see the black line, then that color is very transparent. As you can see, all of my colors are very transparent except for Cerulean Blue.

2

Add Tape and Clean Water

For the staining portion of the test, place a piece of masking tape over all the color swatches. Now take a clean brush, and with clean water, wipe the paint away with half a dozen brushstrokes to the right of the tape. Treat each color the same.

3 Remove Tape

Remove the tape, and you will clearly see how much of each color lifted. The more a color remains, the stronger its staining property. Note that Permanent Red and Permanent Alizarin Crimson are the strongest stainers, thus the name “Permanent.” Cerulean Blue and Ultramarine Deep Blue are the weakest stainers.

1.5 PALETTES



12" × 16" (30cm × 41cm) studio palette and brushes



6" × 10½" (15cm × 27cm) plein air palette

THERE ARE TWO MAIN types of watercolor palettes: those for studio painting and those for plein air painting. My requirements for a studio palette are as follows: It must have a large mixing area for the big washes. It must be white. The wells must be large enough to hold a full 15ml tube of paint, and the wells must be wide enough to accommodate a 1½-inch (38mm) flat brush.

I place the yellow and earth colors across the top wells, the reds down the left-hand wells, and the blues down the right-hand wells, as shown in the photo above. A palette lid can serve as a secondary large mixing area. My studio palettes are 12" × 16" (30cm × 41cm) in size.

I have several plein air palettes. Obviously, they are smaller for travel and must be convenient for painting on-site. They have smaller mixing areas and smaller wells than my studio palette. My on-site paintings tend to be quarter sheets or smaller, so I use my smaller flats and rounds for these paintings. Fortunately, palettes are not expensive, so you can try a couple of different palettes and decide on the one that “feels” right for you. Palettes will last a long time, providing you don’t slam your car trunk lid on them or step on them. The plastic will deteriorate over a long period of time due to the sun’s UV rays.

FIND MORE TIPS ONLINE

For Ron’s watercolor painting tips and helpful hints for painting on-site, visit ArtistsNetwork.com/water-in-watercolor.





THE REMAINDER OF MY painting tools consists of items that I consider handy, but not essential. My studio easel is a 5'-long (152cm) table. I use a 2" × 4" (5cm × 10cm) piece of wood on top of the table, giving me two different slopes to my paper, which in turn, is taped to a ¼" (6mm) thick piece of plywood. I use two 2-liter plastic food containers for my water when painting in my studio, and two 1-liter containers when painting onsite. I use one of the containers for cleaning my brushes; the other provides me with a source of clean water at all times. I use facial tissue to clean my palette and masking tape for attaching the paper to my painting board as well as isolating hard-edged areas to be lifted out. For pencil sketching, I use 2B, 4B and 6B pencils.

Next to the water containers I have a “moisture controller” consisting of a toilet paper roll with several layers of paper towel wrapped around it. I control the amount of water in my brush by touching the end of the brush on the roll to soak up excess water. There is a corner of a mirror showing in the photo of my studio setup above. Next to my brushes, this mirror is the most important “painting tool” in my arsenal. I continuously look at my work in the mirror as it progresses in order to evaluate what I have done so far. Reversing the image in the mirror is a great way to pick up errors in drawing.

For on-site pen-and-wash sketches, I use a permanent black pen with a nylon tip. The pen allows me to do an ink sketch and then to apply watercolor washes. Or I can do the reverse: apply some washes and then use the pen for dark “highlights.”

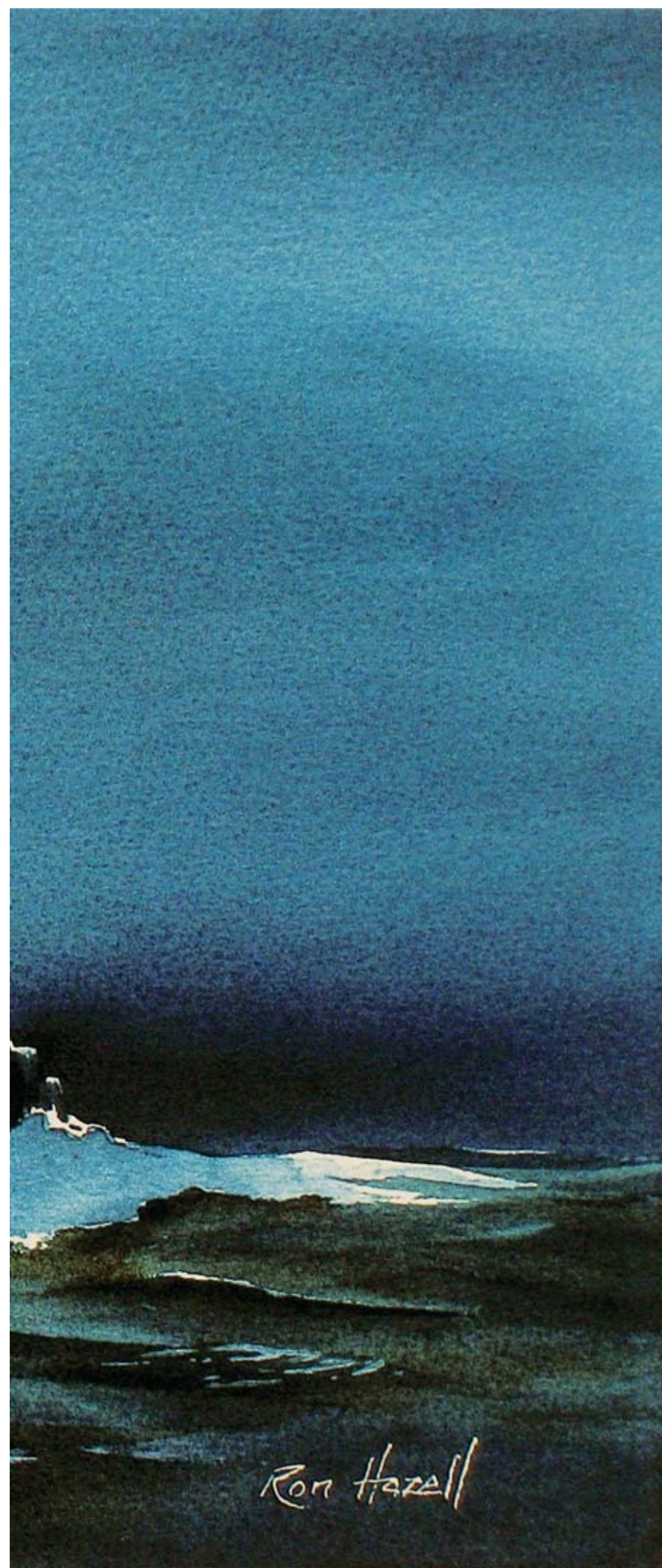
My outdoor easel has telescopic legs so I can lower the easel and sit on my collapsible stool to paint, or extend the legs fully and stand while painting. A tray attaches to the easel legs. I put my palette, water containers, tissue box and brushes in the tray. Sometimes I sit on the stool and use a watercolor block on my lap. My travel palette then sits on the ground with my water containers and tissues.

I always have a camera with me when traveling. After I do a painting on-site, I photograph the scene which provided me with the inspiration in the first place. Then when I am back in my studio, I can do another painting of the scene if I am so inclined, using four sources of information: my original on-site painting, a pencil sketch, my memory and a photograph of the scene.

Visit ArtistsNetwork.com/water-in-watercolor for bonus demonstrations. 15



NIGHT SHIFT ⁿ Watercolor on 300-lb. (640gsm) cold-press Arches ⁿ 15" × 22" (38cm × 56cm) ⁿ
Collection: private



Introduction to Painting Water

IF THERE IS A secret to painting water well, it is being able to control value well. The value of water ranges from the lightest lights to the darkest darks. More accurately, we are talking about the value of the light reflecting from the water's surface, whether it is "glassy" calm water or the open ocean in a hurricane.

This chapter covers the basics of understanding the value as well as the color of water.

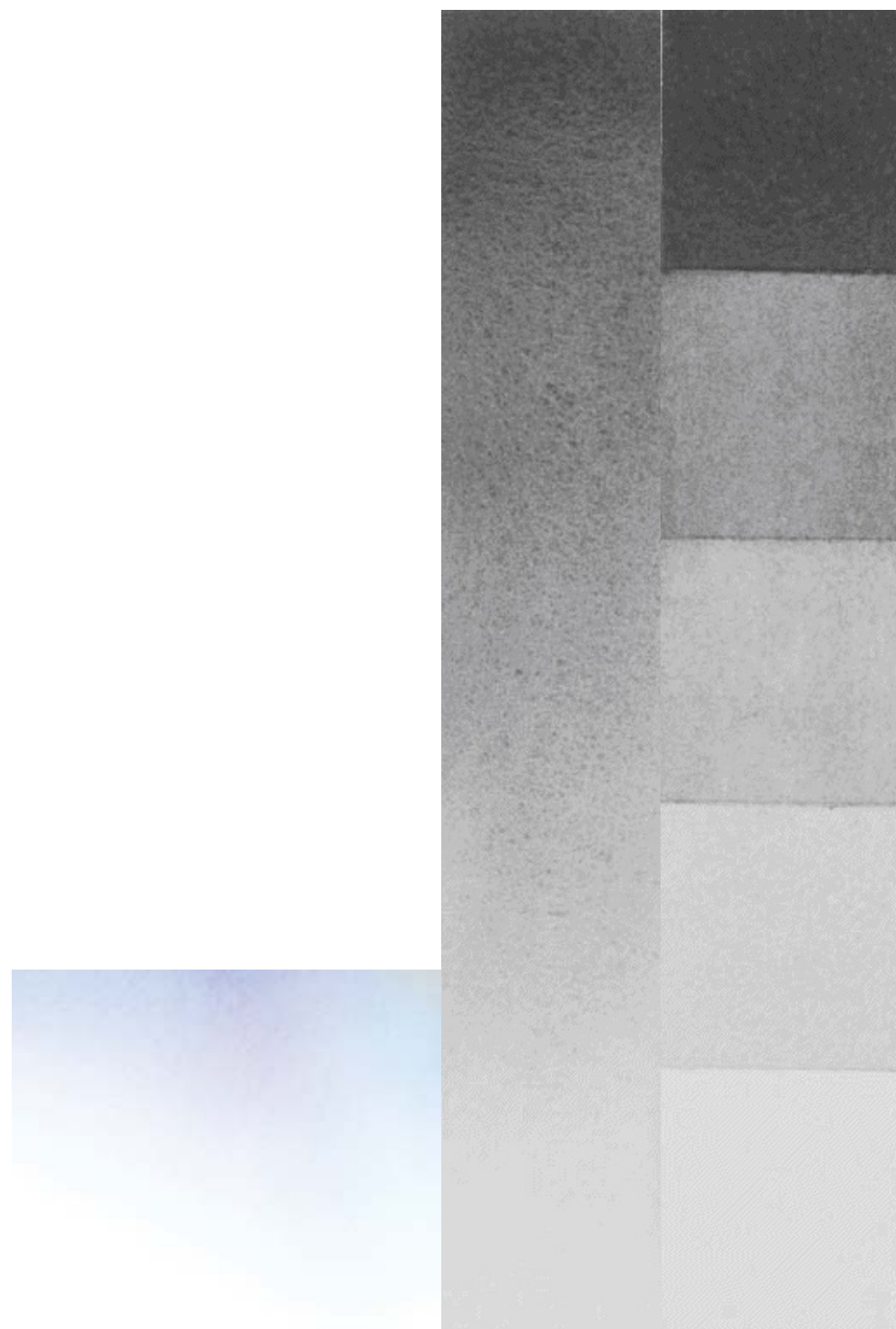
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2.1 UNDERSTANDING THE VALUE OF WATER

PERFECTLY CLEAN WATER HAS no value, nor does it have any color. However, the light reflected from a water surface in nature does have value and color. Water both absorbs and reflects light. The proportion of absorbed light and reflected light at any given location on the water depends upon the angle of incidence of the light to the water surface. The angle of incidence is the angle between the normal to the water's surface and the incident light. The reflected portion is what determines the value of the water as seen by the viewer. To paint water convincingly then, we have to think reflections—reflections of light.

REFLECTION VS. SHADOWS

Reflections are a completely different phenomenon than shadows. Don't confuse the two.



1
2
3
4
5
ab

FIGURE 2.1 THE WATERCOLOR VALUE SCALE In nature, the values, or tones, of the reflected light off water can vary continuously from the lightest lights to the darkest darks possible, as shown in Figure 2.1 (a). However, as artists we have to break down this tonal range into something manageable.

Many books on painting talk about a ten-step value scale. I find five values to be adequate, with one being the lightest lights, to five, the darkest darks, as shown in Figure 2.1 (b). Your painting may well end up containing more than five values, but for planning purposes, I find that five values work well. If you

observe a scene in nature by squinting (looking through your eyelashes), you can more easily identify the shapes of the lightest value, one, as well as the shapes of the darkest values, five. Those in between are the midtones, or midvalues, two through four. Now you can mix your washes accordingly having identified the values of each shape as one through five.

Before you make the value scale with pigment, make the scale using a soft pencil, e.g., a 4B. This will be a warm-up exercise. Pencil is a close medium to watercolor because pencil is a transparent medium as well. Start with the value of 2 and apply it to the 3, 4 and 5 areas as well as the 2 area. Now start with the 3 value by pressing harder and apply the 3 value right through the 3, 4 and 5 areas. Then pressing harder still, apply the 4 value to the 4 and 5 areas. Finally, make the value of 5 in the 5 area.

Make a value scale as shown in Figure 2.1(b) on your watercolor paper. Use a mixture of Burnt Sienna and Ultramarine Deep Blue, a gray “color.” Start with a value of 2 and apply it to areas 2 through 5. Let it completely dry, and then make a wash with the value of 3 by using more pigment and apply the wash to the areas 3 through 5. After that’s completely dry, and using more pigment still, apply the value 4 to areas 4 and 5. Finally, make the value 5 in the 5 area. This is an excellent exercise in practicing mixing values, something you will do every time you apply a wash to a painting. You will use all five values in painting water.

Reflected light originates from the sky and can be transmitted through, as well as reflected from, the clouds. In addition, light will reflect off objects that are near the water such as trees, rocks, wharfs, buildings, etc. The reflection of an object may be darker or lighter than the object itself, depending on a number of factors. Clean water will always result in a reflection that is equal to, or darker than, the value of the object. How much darker will be discussed in chapter 3. Dirty or muddy water will make the reflections lighter than the objects. Water in lakes and oceans has an inherent value due to dissolved minerals and organic and particulate matter. If you are looking into shallow water, the reflected light from the bottom will also affect the value as well as the color of the reflections.

Figure 2.2 titled “Value Is Relative” again shows the value scale from 1, the lightest light, through to 5, the

Through the middle of this stepped scale is a horizontal shape of a uniform value of 3, the middle of the midtones. This strip of constant value appears relatively darker on the left-hand end and relatively lighter on the right-hand end. This is because we perceive the value of a shape in relation to the value of its surroundings. A light valued shape painted next to a dark valued shape will make the dark shape appear darker than it really is, and the dark shape will make the light shape appear lighter than it really is.

Notice that the rectangular shapes 1 through 5 in both Figures 2.1 (b) and Figure 2.2 appear “cupped” within each rectangle. The left-hand side of each rectangle appears darker than the right-hand side. This is again due to the phenomenon mentioned in the previous paragraph—value is relative. Isolate any one of the rectangles, and you will see that it is a uniform value.

darkest dark.

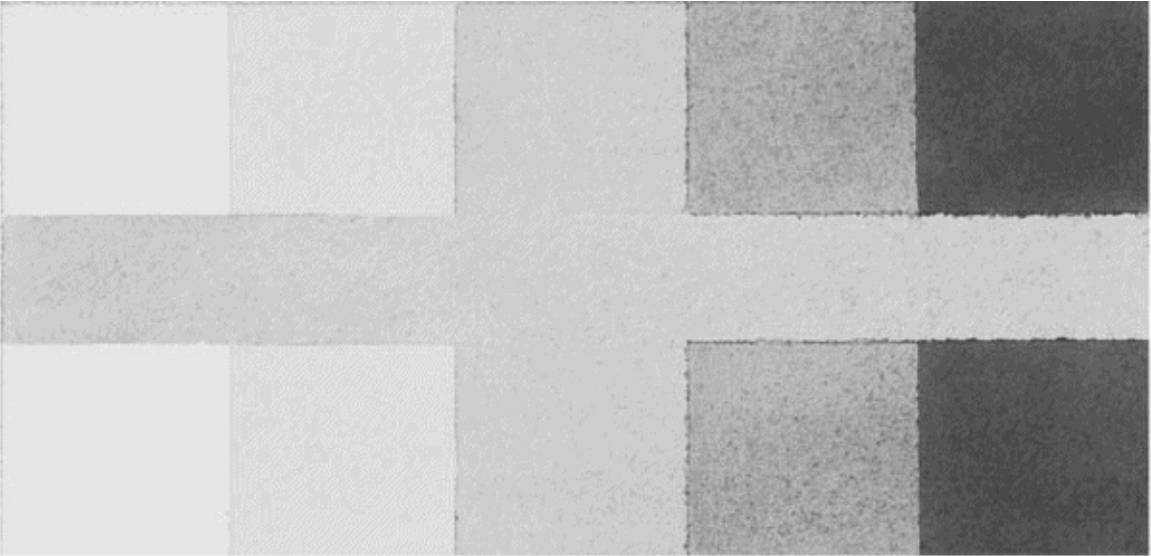


FIGURE 2.2 VALUE IS RELATIVE
2.2 UNDERSTANDING THE COLOR OF WATER

THEORETICALLY, CLEAN WATER HAS no color but will faithfully reflect the color of the sky. Water with dissolved and suspended matter in it will have a color of its own. Then the inherent color of the water will mix with the reflected sky color giving a combination of the two. The color of the lake or ocean bottom, particularly in shallow water, will affect the color of the water. A warm sandy bottom (e.g., Raw Sienna) will appear green when it mixes with a reflected blue sky. The red hull of a boat floating in green water will not simply produce a different value of the same red color. Since red and green are complementary colors, the color of the resulting reflection will be a grayed or muted red. Also, in green water, objects such as gray rocks will reflect with a greenish hue.

I don't have any "secret formulas" for mixing colors for rendering water. The inherent colors of water, and therefore the resulting colors of reflections, vary with latitude. Northern ocean waters tend to be more of a "steel gray" while the ocean waters closer to the equator tend to be more of an "emerald green," particularly those around volcanic formations such as Bermuda and Hawaii. Color mixtures will be discussed in detail in each demonstration in the subsequent chapters.

2.3 SEA STATE

IF THERE IS LITTLE wind, the water will be calm, and the reflected objects are recognizable. The near water will reflect the high sky, the far water the low sky. If there is substantial wind, the agitated water surface will still contain reflections, but the reflections will not contain recognizable objects. Although the reflections are still there, they are hopelessly jumbled. If the wind is very high, air will mix into the water creating whitecaps or foam. This is a very different situation, since foam does not reflect light as does calm water, but disperses it in all directions.

To simplify what is often a very complicated subject, I like to break water conditions into five categories, with a chapter devoted to each of the five:

1. Calm Water: Reflections are almost mirror images of objects (chapter 3).
2. Rippled Water: Reflected objects are still recognizable, but distorted (chapter 4).

3. Rough Water: Reflected objects are not recognizable (chapter 5).
 4. Seashore Surf: Reflected objects are not recognizable, and large areas of the painting are made up of foam (chapter 6).
 5. Open Ocean: There are large waves, and no land in sight (chapter 7).
- The paintings shown here are examples of each of these five categories.



CALM

WATER



RIPPLED WATER



ROUGH WATER



SEASHORE SURF

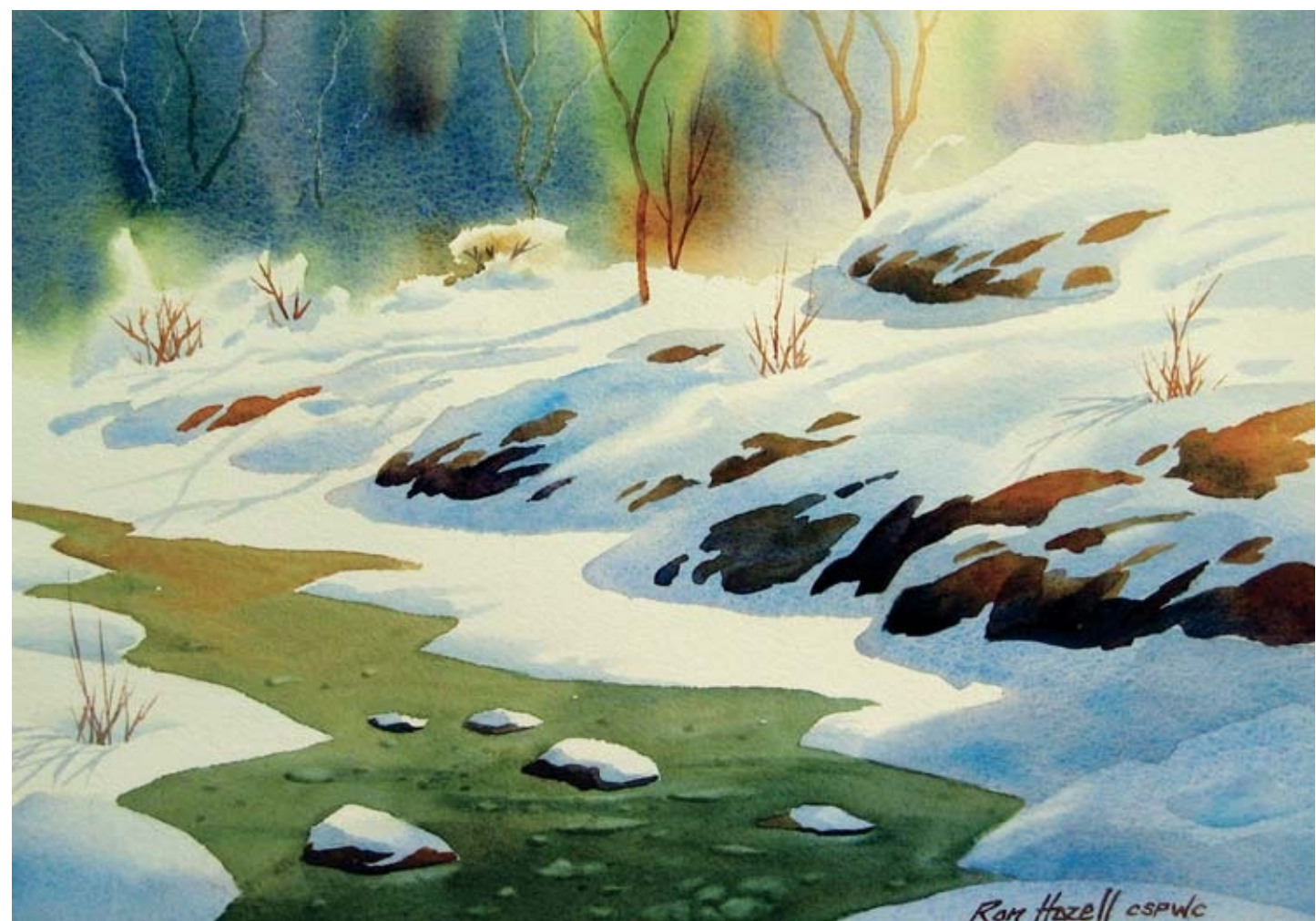


OPEN OCEAN

2.4 PAINTING WET-IN-WET

NO MATTER WHAT THE sea state, I usually start a painting of water with a wet-in-wet wash. Painting wet-in-wet means painting on wet paper with a wet brush. Painting on pre-wetted paper results in soft edges. Painting on dry paper results in hard edges. There is room for both soft and hard edges in every painting. In some paintings you will want the soft edges to dominate and in others you will want the hard edges to dominate. Sometimes the mood or the subject will dictate which way to go. You as the artist make the choice. You will need to become proficient at painting wet-in-wet in order to paint water convincingly. In *Spring Melt*, below, soft edges dominate the background while hard edges dominate the foreground.

To do a painting where the soft edges dominate, it helps if the paper stays wet a long time. The hard edges will come later, after the paper is dry. To start a softedged painting using 140-lb. (300gsm) paper, wet the back of the paper with clean water, then turn the paper over, place it on a waterproof board and wet the front of the paper with clean water. There is no need to tape or staple the paper to the board. The water surface tension will make the paper adhere to the board. You can turn the board upside down and the paper will not fall off. If you are painting on 300-lb. (640gsm) paper, wetting the back of the paper doesn't help much. Just pour lots of



SPRING MELT

water on the front surface before starting your painting. How much water you apply and the relative humidity will determine how long the paper will stay wet and how long it will take to dry before you can paint the hard-edged shapes. *Experiment!*

If you want some white shapes in the final painting, wet *around* those shapes when wetting the front of the paper. Now proceed with the big washes using a *big* brush.

Don't get into detail too early; paint from general to specific. You will now paint the big shapes that will be soft edged in the final painting. At this stage you are setting up some values and color temperature in the painting. In other words, you are establishing the mood of the painting by painting some soft-edged shapes.

At this stage, paint shapes, not things.

As the painting dries, it may start to buckle if it is 140-lb. (300gsm) paper. It buckles because of differential drying. That is, some parts of the paper are drying faster than other parts. Simply lift the buckled area and rewet the back of the paper. Don't worry too much about buckling, you can easily flatten the painting later, after it is bone dry. Don't go back into a damp wash with a lot of water in your brush. The damp paper will suck the water from your brush. That water will lift the pigment already on the paper and run with it causing a "runback" or a "blossom." If that happens, don't grab a tissue and start mopping it up—*leave it*. A tissue sucks up a lot of water where it touches the paper and this will leave hard, ugly edges. Remember, you can't control watercolor. You can only guide it. You can deal with runbacks later when the paper is completely dry. The painting may take several hours to dry enough before you can add those shapes that will have hard edges. Then you can start painting things—but not too many if you want a

painting with soft edges dominating.

2.5 VALUE STUDIES

BEFORE I START A painting, I do a value study first. A value study is not only a drawing showing the shapes that will make up the painting (composition), but also assigns a value to every shape from 1 (the white paper) to 5 (the darkest dark). I usually use a soft pencil such as a 4B to produce the values. The medium of pencil is a close cousin to transparent watercolor because pencil is a transparent medium as well. So the step-by-step order in which you generate the value study is identical to the order in which you will carry out the painting.

Pencil is also similar to watercolor in the sense that you can lift pencil (by erasing) as you can lift nonstaining watercolor pigments after the painting is dry. So once I am happy with the value study, I am intimately familiar with the subject matter and can concentrate on mixing colors when it comes time to start the painting. Sometimes I will do several thumbnail sketches with different lighting directions before deciding on a final composition. Then I will do a value study of the most interesting thumbnail sketch. Some examples of value studies are shown to the right. The arrows indicate the lighting direction.

A question I am often asked in my workshops is “How do you transfer the sketch to the watercolor paper?” If the painting doesn’t contain complicated shapes, such as a street scene, I don’t draw on the paper at all. The reason for this is that I prefer a “loose” painting to a tight, carefully painted work. I find the more pencil drawing I do, the tighter the painting becomes. If the composition is complicated, I will place some light pencil lines on the paper to indicate where the big shapes start and stop. However, here too I try to keep the pencil lines to a minimum.

If you have to draw on the paper, a transfer technique from sketch to paper is quite simple. Before you draw the value study, decide on the size of the painting. Then make the value sketch one-quarter or one-half the area of the painting. For example, if the sketch is one-quarter the area of the painting, take the measurements of the sketch and simply double them when transferring them to the watercolor paper. That will make the painting four times the area of the sketch. For example, if the value study is 8" × 10" (20cm × 25cm), doubling the dimensions gives a painting 16" × 20" (41cm × 51cm), four times the area of the value study.





Ron



Ron Hazell ©



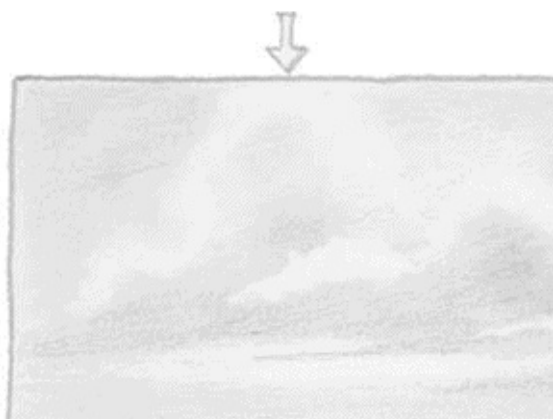
Ron Hazell ©



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Ron Hazell ©



EXAMPLES OF VALUE STUDIES



SOLITUDEⁿ Watercolor on 300-lb. (640gsm) cold-press Archesⁿ 11" × 15" (28cm × 38cm)ⁿ
Collection of the artist



3

Painting Calm Water

THE CONDITION OF THE water surface you want to portray is determined by how you depict the reflections in the water. By calm water, I mean water where reflected objects are very recognizable and do not skip. It is rare that water is “mirror” calm. So you will paint some movement in the water, but the reflections won’t be broken. If they break, then this is rippled water, the topic of the next chapter.

In this chapter you will explore the value and color of reflections in calm water. You will examine the geometry of reflections, and you will learn how to draw reflections correctly.

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3.1 FUNDAMENTALS OF REFLECTIONS

IF WE LOOK AT calm water, we notice that the *value* of the water is not uniform. *Why is this so?* Water both reflects and absorbs light. Figure 3.1 depicts an edge view of perfectly calm water. The viewer is on the left. When the viewer looks at calm water off in the distance, say at point *B*, the water looks light in value. The reason for this is that the Incident Light *I* is mostly reflected off the surface of the water to the viewer, and only a small portion of the light is absorbed by the water. Note that the angles of incidence and reflection are always equal. However, when the viewer looks down at the near water, say point *A*, the water looks dark in value. In this case, most of the Incident light *I* is absorbed by the water, and little light is reflected off the water surface. Again the angles of incidence and reflection are equal at point *A*. The varying proportion of light reflected off the water and absorbed by the water from point *B* to point *A* changes gradually as the angles of incidence and reflection change gradually from point *B* to point *A*. So the viewer sees a gradual darkening from the far water surface to the near water surface.

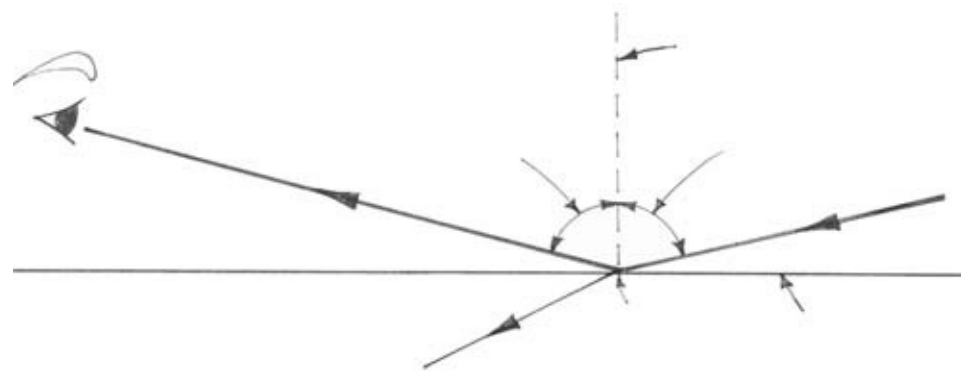
Most of incident light at *B* is reflected to the viewer resulting in

Figure 3.2 is a photograph of perfectly calm water showing this gradual variation in value from the far shoreline to the near water at the bottom of the photograph. Near the far shoreline, most of the light striking the water surface is reflected to the camera resulting in a light value. At the bottom of the photograph, most of the light striking the water surface is absorbed by the water resulting in a dark value.

Figure 3.3 is the same scene on a foggy day. The value of the water in the foreground is still darker than the value in the background, even though the sky value is the same overhead as it is near the horizon.

Most of incident light at *A* is absorbed by water resulting in light value. dark value.

Viewer
Angle of *Refl* Reflection



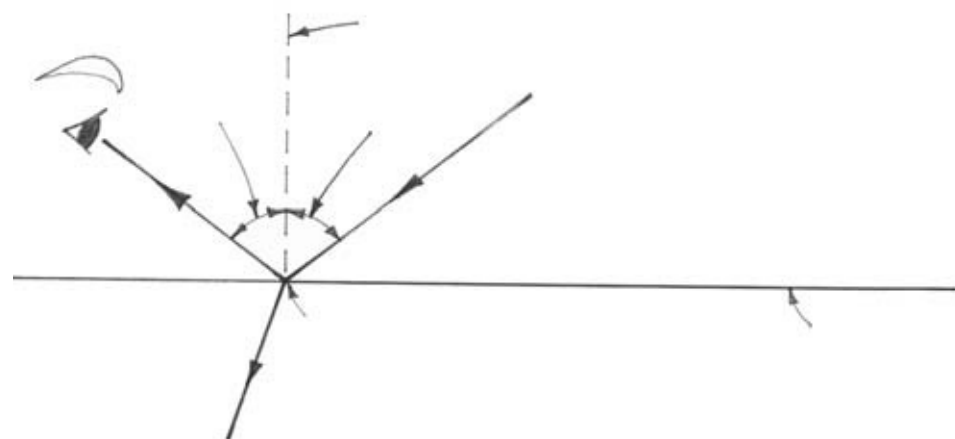
^B Angle of Incidence =
Angle of Reflection
Normal to Water Surface

Angle of Incidence
Calm Water Surface
Viewer

Angle of Reflection Normal to Water Surface

Angle of Incidence Angle of Incidence is angle
between Incident light and normal to water surface (dashed line).

RI
A



Calm Water Surface

FIGURE 3.1 VIEWING THE CHANGE IN VALUE IN CALM WATER



FIGURE 3.2 PHOTOGRAPH OF CALM WATER ON A SUNNY DAY



FIGURE 3.3 PHOTOGRAPH OF CALM WATER ON A FOGGY DAY

3.2 REFLECTIONS OF POSTS IN CALM WATER

THE ACCOMPANYING FIGURE 3.4, titled “Reflections of Three Posts in Calm Water,” shows a sketch of three posts near the water’s edge leaning at different angles, along with their reflections in calm water. Figure 3.4 A shows the center post vertical, the other two leaning away from the vertical, but still

perpendicular to the water. In each case, the length of the reflected post appears approximately the same length as the posts themselves. This is so because the subtended angles to the viewer are approximately the same. The sketches at the right-hand side of Figure 3.4 show what the viewer on the left sees.

In Figure 3.4 *B* the three posts are leaning towards the viewer, and as a result, the subtended angle at the bottom is larger, meaning that the viewer sees the reflections longer than the posts themselves.

In Figure 3.4 *C* the posts are leaning away from the viewer, and the bottom subtended angle is smaller than the top angle, so the reflections are shorter than the view of the posts themselves. If the posts lean back far enough, the reflections of the posts will disappear completely.

You can easily demonstrate this phenomenon by holding a pencil perpendicular to a horizontal mirror, as shown in the accompanying Figure 3.5. Make sure the mirror is perfectly horizontal since the surface of calm water is perfectly horizontal due to gravity. As long as the pencil is held perpendicular to the mirror, its reflection is about the same length as the pencil itself.

Note that the reflection of the upper end of the pencil is *always* on a vertical line no matter what the angle of tilt, as is the reflection of the upper end of the posts in Figure 3.4. Figure 3.6 *E* is a repeat of the pencil in Figure 3.5 *B*

B
A C

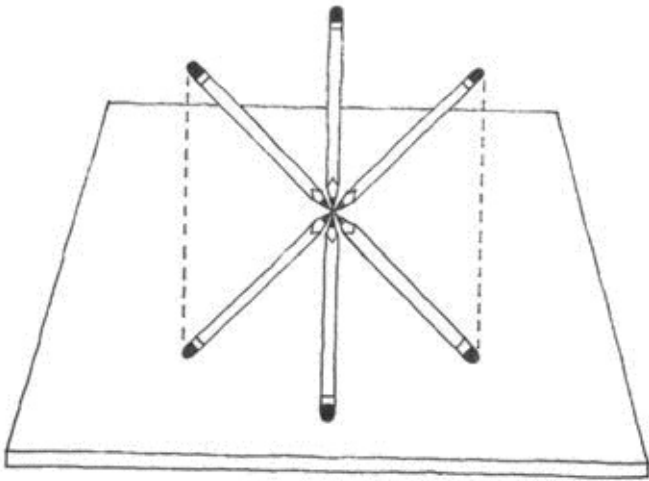
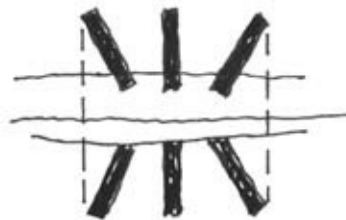
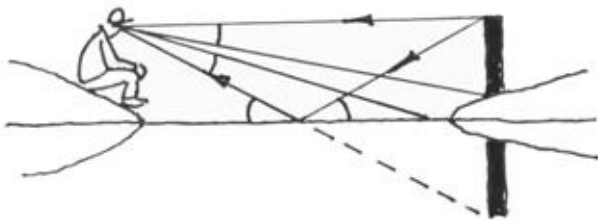


FIGURE 3.5 SKETCH OF PENCIL

REFLECTIONS IN HORIZONTAL MIRROR

A



B

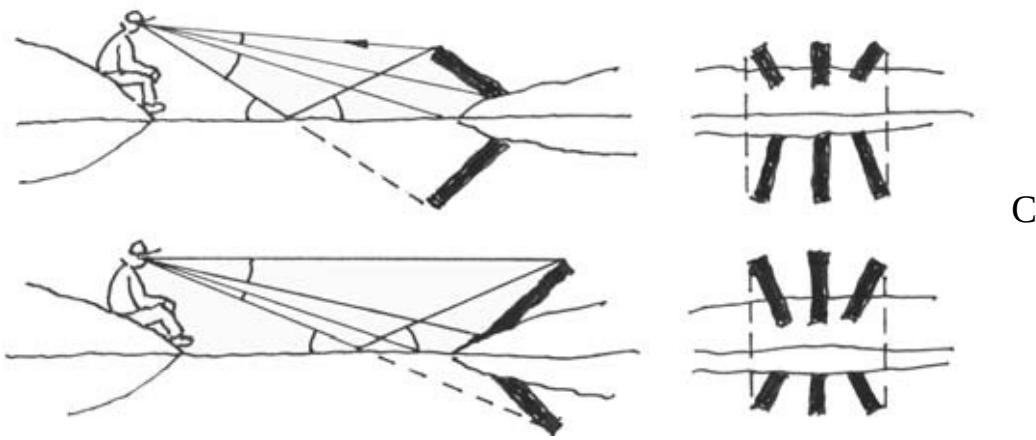


FIGURE 3.4 REFLECTIONS OF THREE POSTS IN CALM WATER

when it is vertical for purposes of comparison. Figure 3.6 *D* shows the top of the pencil tilted towards the viewer. This foreshortens the pencil itself. But observe the length of the reflection compared to the length of the foreshortened pencil. Then tilt the top of the pencil away from you, as shown in Figure 3.6 *F*, and observe the length of the pencil and its foreshortened reflection. If you tilt the top of the pencil back far enough, the reflection of the pencil will disappear entirely.

These principles will be important when painting trees near the water, as well as rocks, boats, wharfs, etc. By now you realize that painting water is really about painting reflections and taking into account the value and color adjustments with respect to the objects being reflected, as will be discussed in the following sections.

E_F
D

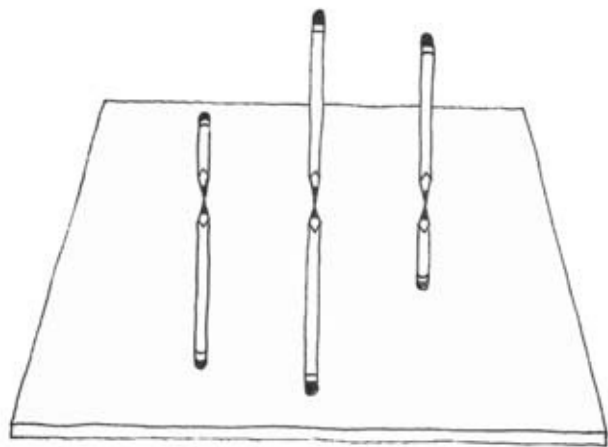


FIGURE 3.6 SKETCH OF PENCIL LEANING TOWARDS AND AWAY FROM VIEWER
3.3 UNDERSTANDING THE VALUE OF REFLECTED OBJECTS

AS WE SAW IN Section 3.1, the surface value of calm water can vary from very light in the distance to very dark in the foreground. But what about the difference in value of the *reflections* of objects that are far away and close to the viewer?

The photos below show a small white rowboat floating on nearly perfectly calm, clean water. Image A was photographed with the camera at a shallow angle to the water surface; i.e., the camera was low and

horizontal to the water surface. The light from the stern of the boat is striking the water surface at a large angle of incidence. So most of the light from the stern of the boat is reflected off the water making the reflection light in value. If you turn the photograph upside down, you will see that the reflection of the stern of the boat is slightly darker than the stern itself. This is to be expected, since the water does absorb some of the reflected light but not very much. In photo *B*, the camera was held at a high angle to the water surface. Now the light from the stern of the boat is mostly absorbed by the water. The result is that the reflection of the stern appears relatively dark in value. Also note that the value of the water surrounding the boat is darker in *B* than in *A* for the same reasons.

To get an idea of the darkest possible value of a reflection, look straight down into the water so that the sky is shielded by your reflection. Reflections in that particular water will never be darker than the value you observe when looking straight down. For example, if you are painting a “black” pier with the darkest value of 5, and the nearby water has an inherent value of 4, then the reflection of the pier can’t be darker than 4, even if the water is clean. If the water is dirty, the value of the pier’s reflection can even be a 3.



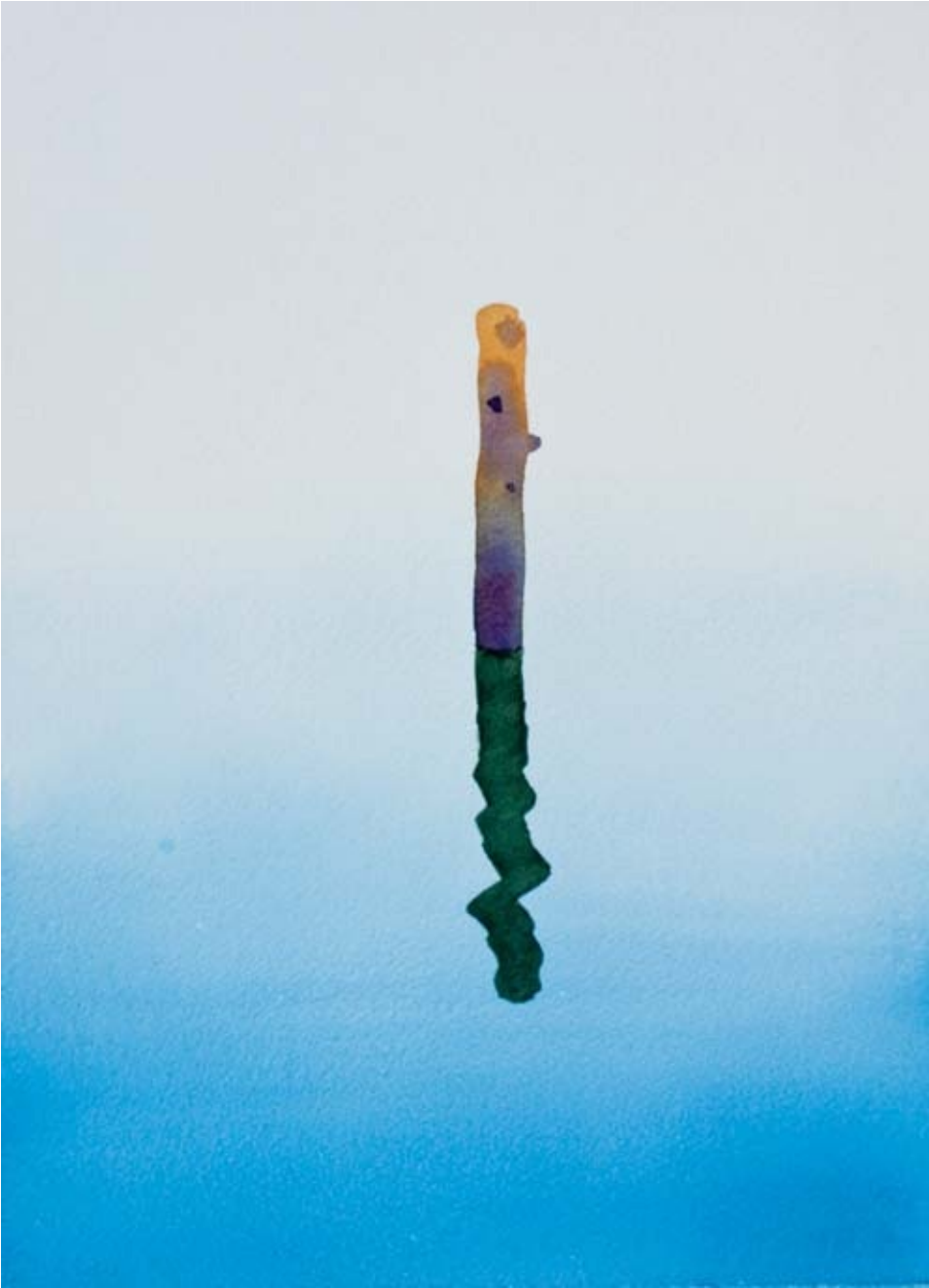


B

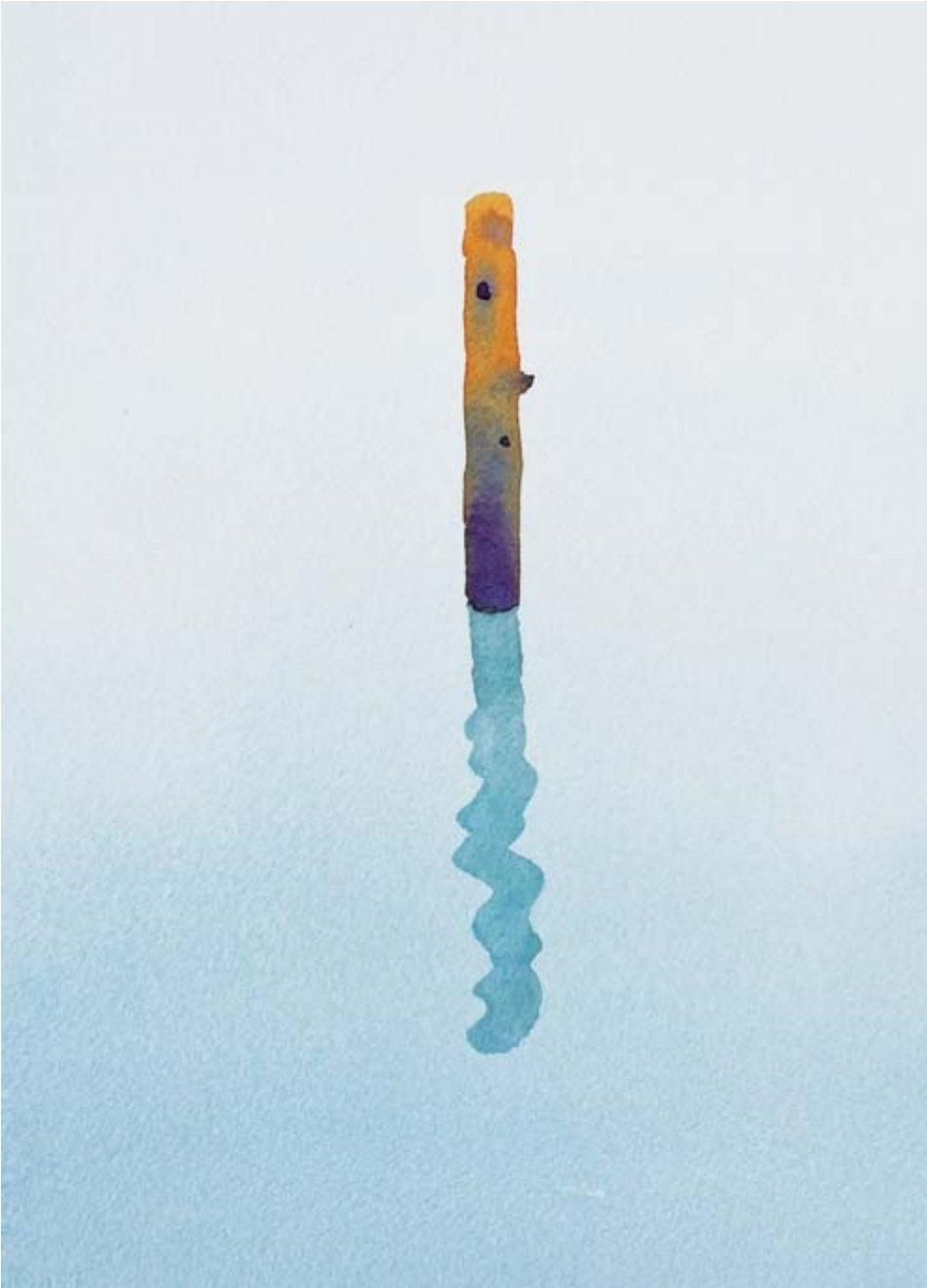
THE PAINTINGS BELOW SHOW the reflection of a post in clean water, on the left, and dirty water, on the right. In clean water, the value of the reflection is darker than the value of the post. However, the same post will have a reflection whose value is lighter than the post when the water is dirty.

We often hear the rule of thumb, “lights reflect darker and darks reflect lighter.” As we see, it’s not a bad rule of thumb for painting water. Now we know why.

In summary: The value of reflected objects which are far from the viewer will be *slightly darker* than the objects themselves, while the value of reflected objects in the foreground will be *much darker* than the objects themselves.



PAINTING OF A POST AND ITS REFLECTION IN CLEAN WATER



PAINTING OF A POST AND ITS REFLECTION IN DIRTY WATER

3.4 UNDERSTANDING THE COLOR OF REFLECTED OBJECTS

THE COLOR OF A reflection is a combination of the color of the object being reflected, the color of the sky and the inherent color of the water. As mentioned earlier, perfectly clean water has no color, but the water in lakes, rivers and the ocean isn't perfectly clean. As discussed in chapter 2, the color of water will take on the color of the reflected or transmitted light. Calm water reflects the sky, as well as any nearby objects. For example, if the sky is blue, water reflecting the light from the sky will be blue, providing the water is relatively clean as it is in Figure 3.2. If the sky is gray, then the water will appear gray. If the sky is red or purple, then the water will be red or purple, and so on. If the water is shallow, and the bottom of the lake or bay has a warm color such as Raw Sienna or Burnt Sienna (e.g., sand or seaweed), then the water will appear grayed, or even green, because the color of the bottom is being transmitted to the viewer through the water and is mixing with the reflected sky color.

The water has some inherent color due to dissolved minerals, sediments, etc. That inherent color will mix

with the body color of a reflected object. Also, the color of the ambient light will mix with the body color of a reflected object. For example, on a clear sunny day, the blue of the sky and whatever the inherent color of the water will mix with the reflected color of a red-hulled boat. If the blue of the sky dominates, then the boat reflection will be cooler, giving a purple color to the boat's reflection.

If the boat is floating in greenish colored water, the reflection of the red hull will be a muted or grayed red because red and green are complementary colors. In shallow water, the green color of the water may be a warm green because of the reflected light from sand or seaweed on the bottom. Gray rocks will reflect with the inherent color of the water.



PHOTO OF A RED BOAT AND ITS REFLECTION

The reflection of a yellow dory will be a muted green on a sunny day, the yellow of the dory and the blue of the sky mixing to make green.

So the color of reflections is made up of a “mixed bag.” One of the challenges for artists is to simplify, but we must first have some understanding of how all these elements combine. The best advice I can give an aspiring artist is to go to the water's edge and observe the color of reflections, and ask yourself the all-important question, “Why do the reflections look as they do?” Once you can answer that question you can paint the reflections with confidence.

So there is no rule of thumb for the color of reflections. The old adage comes into play—it depends. Not only will the value of reflected objects have a more limited range than the value of the objects

themselves, but the color of the reflections will be more limited in range than the colors of the objects themselves.



POSSIBLE TREE

SHAPES AND THEIR CORRESPONDING REFLECTIONS Both combinations of the trees and their reflections are possible here.



POSSIBLE TREE SHAPES AND THEIR CORRESPONDING REFLECTIONS
A NOTE ABOUT THE EDGES OF REFLECTIONS

If the objects being reflected are hard edged, then their reflections can be hard or soft edged, depending on the state of the water where the reflection is being observed. In other words, if the water is sufficiently disturbed by a breeze, the edge of the reflections of even a hard-edged object will be soft. If the objects being reflected are soft edged (e.g., clouds or foliage), then their reflections must be soft edged. A *soft-edged object cannot reflect with a hard edge*.



However, a hard-edged object can reflect with a soft edge, particularly if a breeze is disturbing the water. See the images, left, for possible combinations of hard-edged and soft-edged trees and their reflections.

Only the first combination (on the left) is possible here. The second combination (on the right) shows hard-edged reflections when the trees themselves are soft edged, an impossible combination.

3.5 PERSPECTIVE OF REFLECTED OBJECTS

OBJECTS MUST BE DRAWN with approximately correct perspective. This means the vanishing points for the objects have to be located. Horizontal lines on the objects will converge to a vanishing point on the horizon. The *reflections* of the objects must be drawn with approximately correct perspective as well.

Once the location of those vanishing points on the horizon are known, the reflections of the objects can be drawn correctly because the reflections use the *same vanishing points as the objects themselves*.

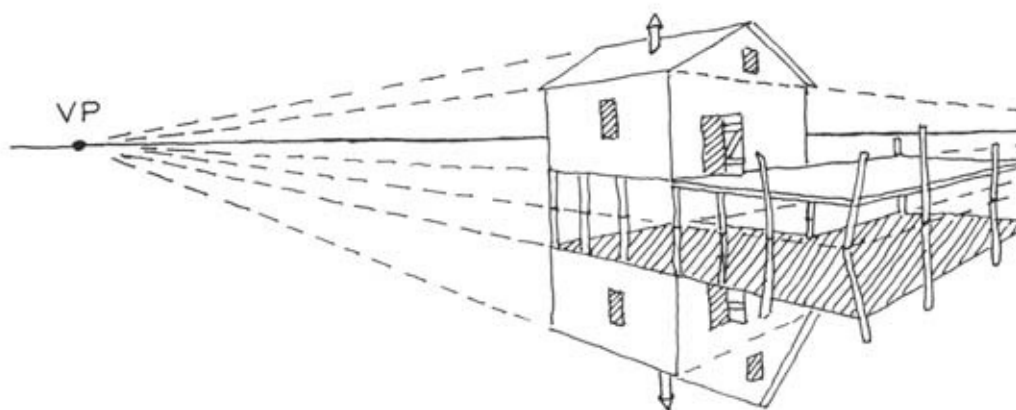
Figure 3.8 shows a shed built on posts in the water. The horizon line is shown as a solid horizontal line passing through the shed. There are two vanishing points (twopoint perspective) labeled VP. All horizontal lines parallel to the shed walls converge to one of the two vanishing points. All horizontal lines on the wharf which are parallel to the shed walls also converge to one of the same two vanishing points. The points where the posts meet the water lie on horizontal lines because the water surface is horizontal. Those horizontal lines must converge to the same two vanishing points.

Now you can draw the reflections of the shed and wharf accurately because the reflections must use the same two vanishing points as the shed and wharf. The reflections of the edges of the wharf converge to the same two vanishing points, and so on. Not all of the reflections are included here so as not to make the

sketch too busy.

If you are not sure how a reflection of a particular object should be painted, don't guess. That is a sure way of ruining your painting. The best approach is to go to the lake or bay nearest you on a calm day and look at the reflections. Make a sketch of the reflections and note their value and color. Many artists take a photograph of a scene near the water, and there are no recognizable reflections because of the wind. But they want the water in their painting to be calm. This means painting the reflections and then the guessing game begins.

As mentioned earlier, I find a mirror can be very useful, particularly if you don't have a body of water nearby. Place a mirror on a table. The reflection of a boat is more complex than a shed and wharf, which have lots of vertical and horizontal planes. Boats seldom have such



convenient planes. Figure 3.9 is a photograph of a model

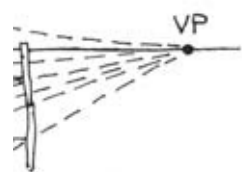


FIGURE 3.8 CORRECT PERSPECTIVE OF REFLECTION OF SHED

boat sitting on a horizontal mirror. Now you can see what the reflection of this boat looks like from any direction as well as from any angle with the mirror surface, high or low.

Note that the reflections of the various parts of the model boat are on a vertical line directly below the parts being reflected. This is true because the



FIGURE 3.9 REFLECTION OF A MODEL DORY IN A HORIZONTAL MIRROR

mirror is horizontal, as are the surfaces of bodies of water. Tilt the mirror and you will see that the reflections are no longer on a vertical line. Also note that the transom cannot be seen in the actual model, but the reflection of the transom is clearly visible. Similarly, the reflection of the freeboard is larger than the view of the freeboard itself because the freeboard of the model is leaning towards us, as seen in the leaning posts, Figure 3.4 *B* and the leaning pencil, Figure 3.6 *D*. Although the shapes of the reflections of the dory are correct, the values of the reflections are not because the boat is resting on glass, not on water.

DEMONSTRATION

3.6 PAINTING DEMONSTRATION OF CALM WATER:
MATERIALS

- 11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches**
- 1½-inch (38mm) flat and no. 5 round brushes**
- 4B pencil**

PIGMENTS

Aureolin Yellow, Brown Madder, Burnt Sienna, Prussian Blue, Raw Sienna, Ultramarine Deep Blue

TWO PUNTS AND A DORY

I never paint directly from a photograph. The simple reason is that I don’t want my painting to look like a photograph. I prefer to paint on-site or to paint from a sketch that I made on-site. Sometimes I use a photograph as a starting point, but I can usually improve the composition and make the colors more interesting. I am sometimes asked, “How can you improve on nature?” My philosophy of painting is not to copy nature, but to use nature as an inspiration to make an entertaining painting.

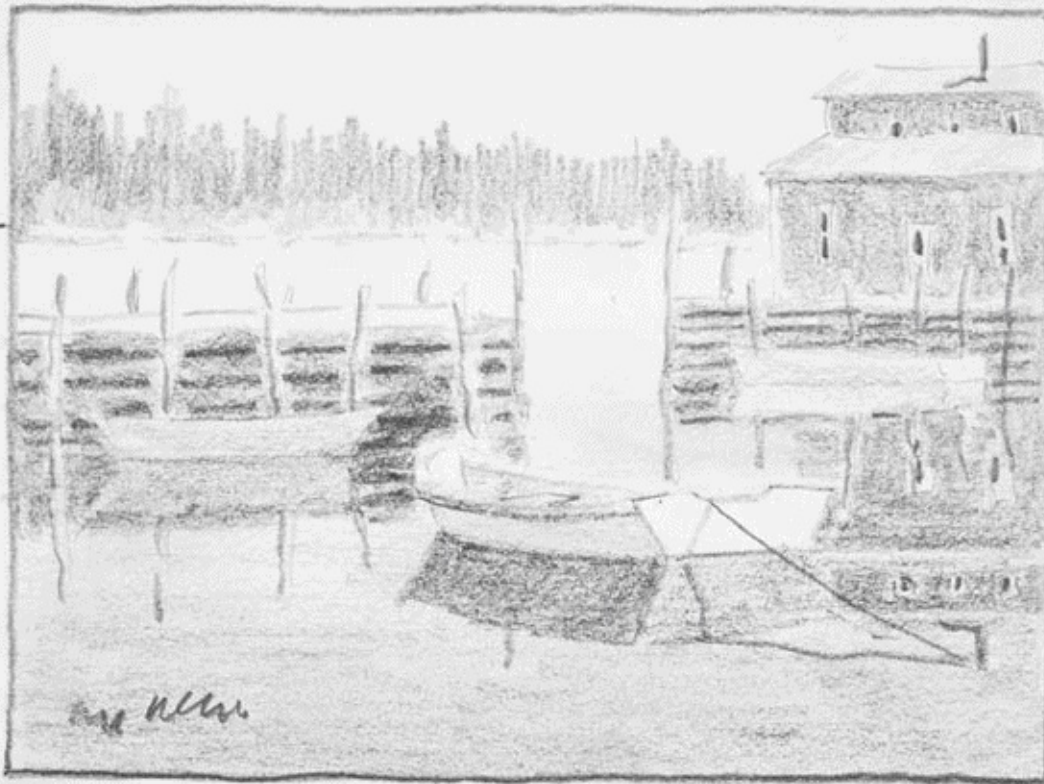
For this painting demonstration, I used the reference photo below as a starting point. If you look closely, you will see a dory almost completely hidden by the foreground boat. To improve the composition, I pulled the foreground boat away from the left-hand wharf and moved the wharf further to the left. I also simplified the shed and the wharfs. The painting will be warmer than the photograph as well. After making your value study, you will put the photograph out of sight and work from your value study.



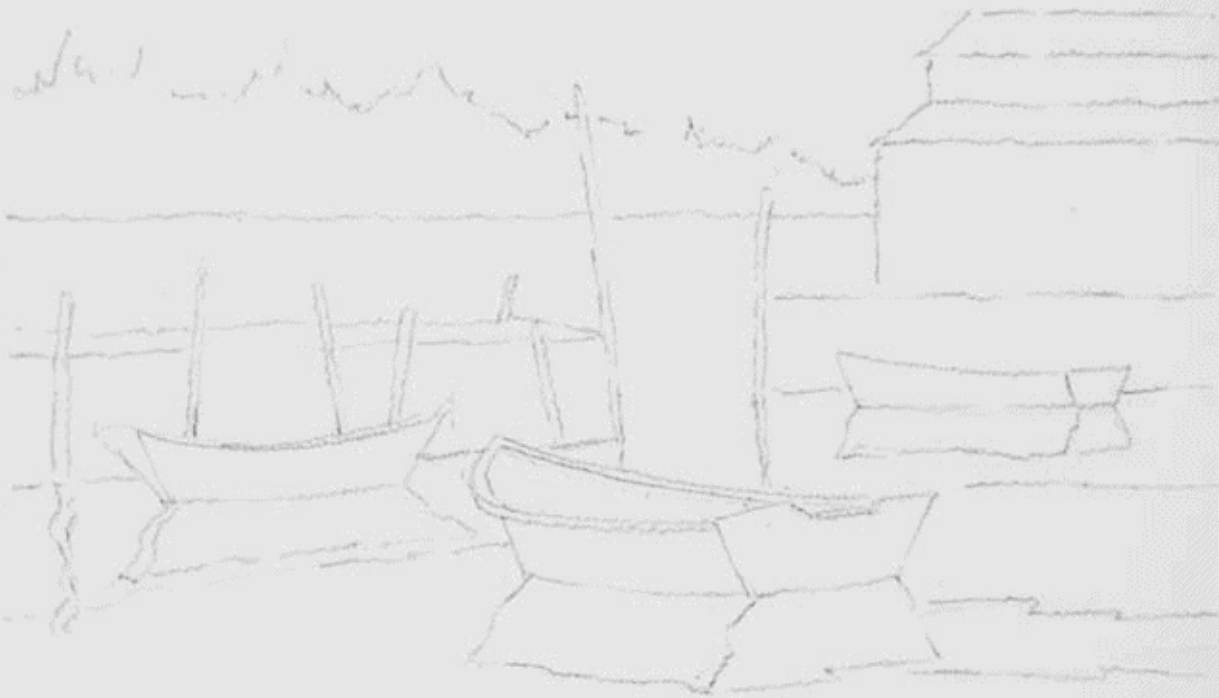


TWO PUNTS AND A DORY
REFERENCE PHOTO₃₃





Ron Hazell ©





1 Make a Value Study

The value study for *Two Punts and a Dory* shows not only the composition, but also the values of all the shapes. **The first step is to locate the horizon line so that you can draw with correct perspective. Mark the horizon line with two pencil marks, one on each side of the study.**

To assign values, you must know the lighting direction. In this case, it's from the right. Place an arrow on your value study as a constant reminder of the lighting direction because you will use the value study as a reference when painting. Use a soft pencil (4B) for the value study.

2

Transfer the Pencil Drawing to the Watercolor Paper

After locating the horizon line, indicate where the big shapes start and stop using your soft pencil. **These shapes make up the composition of the painting, the most important element of any painting. If you want a loose painting, do as little pencil drawing on the paper as possible. Now you will assign values to these shapes using pigment.**

MIRROR CHECK

Check your drawing by holding the sketch so that you can see it in a mirror. The image will be reversed. This is a quick way to check for errors in your drawing.



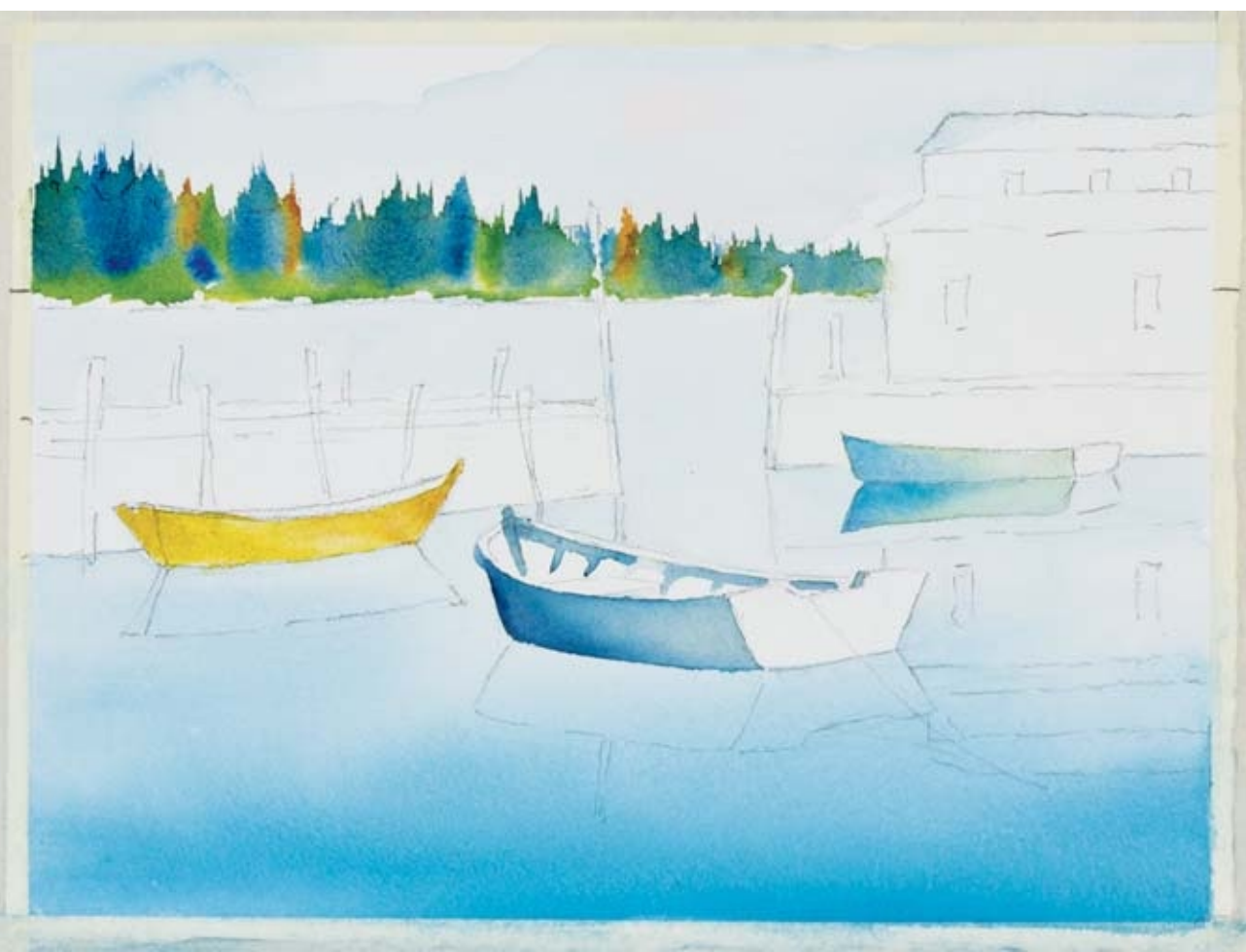
3 Paint the Water and Sky

Pre-wet the entire water shape with clean water, except for the three boats, using your 1½-inch (38mm) flat brush. Again with your 1½-inch (38mm) flat brush, apply a wash of Prussian Blue over the wetted area, darker at the bottom of the paper and lighter as you move towards the horizon. Remember, the foreground water absorbs more light than the water in the background. This wash will go right over the reflections of the boats.

Drop a little Burnt Sienna into the wet wash across the bottom of the paper. Doing so will give a greenish hue to the wash.

Apply a light wash of Prussian Blue to the sky. This painting is all about the water, so keep the sky simple.





4

Paint the Tree Shape in the Background

Using your 1½-inch (38mm) flat brush, pre-wet the tree shape with clean water. Drop some Ultramarine Deep Blue and Aureolin Yellow into this wetted area. Add a little Burnt Sienna for variety of color in the shape. This tree shape will not show a reflection in the water because the water beyond the wharf area is not calm.

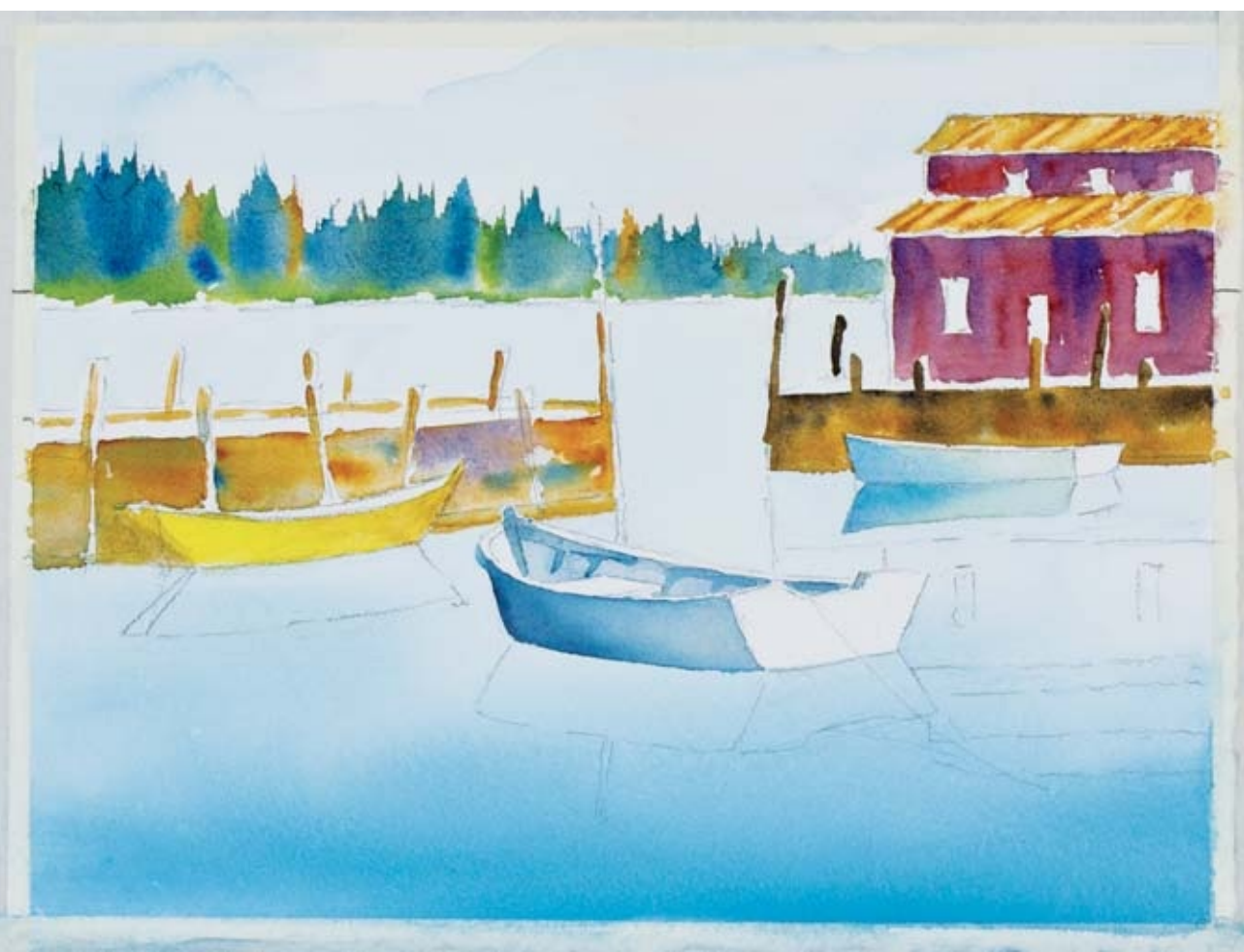
COLOR MIXING NOTE

When a mix of colors is used, the dominant color in the mix is listed first, then the next dominant color, and so on.

5 Paint the Boats

You can pick any color you want for the boats, but make the colors different for interest. Paint the far boat with Ultramarine Deep Blue and a bit of Aureolin Yellow. You can paint the reflection of this boat at the same time because the value and color of the reflection is the same as the value and color of the boat (refer to “3.3 Understanding Value of Reflected Objects” and “3.4 Understanding the Color of Reflected Objects”). Apply a wash of Raw Sienna to the dory, which is on the left, using your no. 5 round brush. Add a bit of Brown Madder as you move towards the bow of the dory and Aureolin Yellow towards the stern. The foreground punt is white, so a wash of Prussian Blue with a bit of Brown Madder will suffice for the shadows. The stern remains white paper since it is in direct sunlight.





6 Paint the Wharfs

Since the wharf on the left is in direct sunlight, apply a wash of pure Burnt Sienna with your largest round brush. While this wash is still wet, drop in a little Brown Madder and Ultramarine Deep Blue giving some variety to the wharf color. While that is drying, paint the wharf in the background with a darker mixture of Burnt Sienna, Ultramarine Deep Blue and Brown Madder. This wharf is in shadow. Paint the walls of the fish shed with Brown Madder, leaving the window areas untouched. Paint the roof of the shed with pure Burnt Sienna. It is in direct sunlight and provides a balance of color to the painting.







7

Paint the Reflections of the Foreground Boats and Far Wharf

Mix Raw Sienna and Prussian Blue for the dory reflection. Make sure the value of the reflection is darker than the dory itself. For the near punt, use a mix of Prussian Blue with a bit of Brown Madder and Burnt Sienna representing the reflection of the sunlit stern. Note how much darker the reflection is than the stern itself. Mix a darker value for the reflection of the shadow side of the near punt. For the reflection of the far wharf, mix Burnt Sienna with a bit of Prussian Blue. Like the blue-green punt, the value of this wharf should be about the same as the wharf itself (refer to “3.3 Understanding the Value of Reflected Objects”). Check your values by squinting. Since the side of the shed is in shadow, paint the white window shapes with a mixture of Prussian Blue and Brown Madder with a value about the same as the far punt.

8

Paint the Reflection of the Wharf on the Left

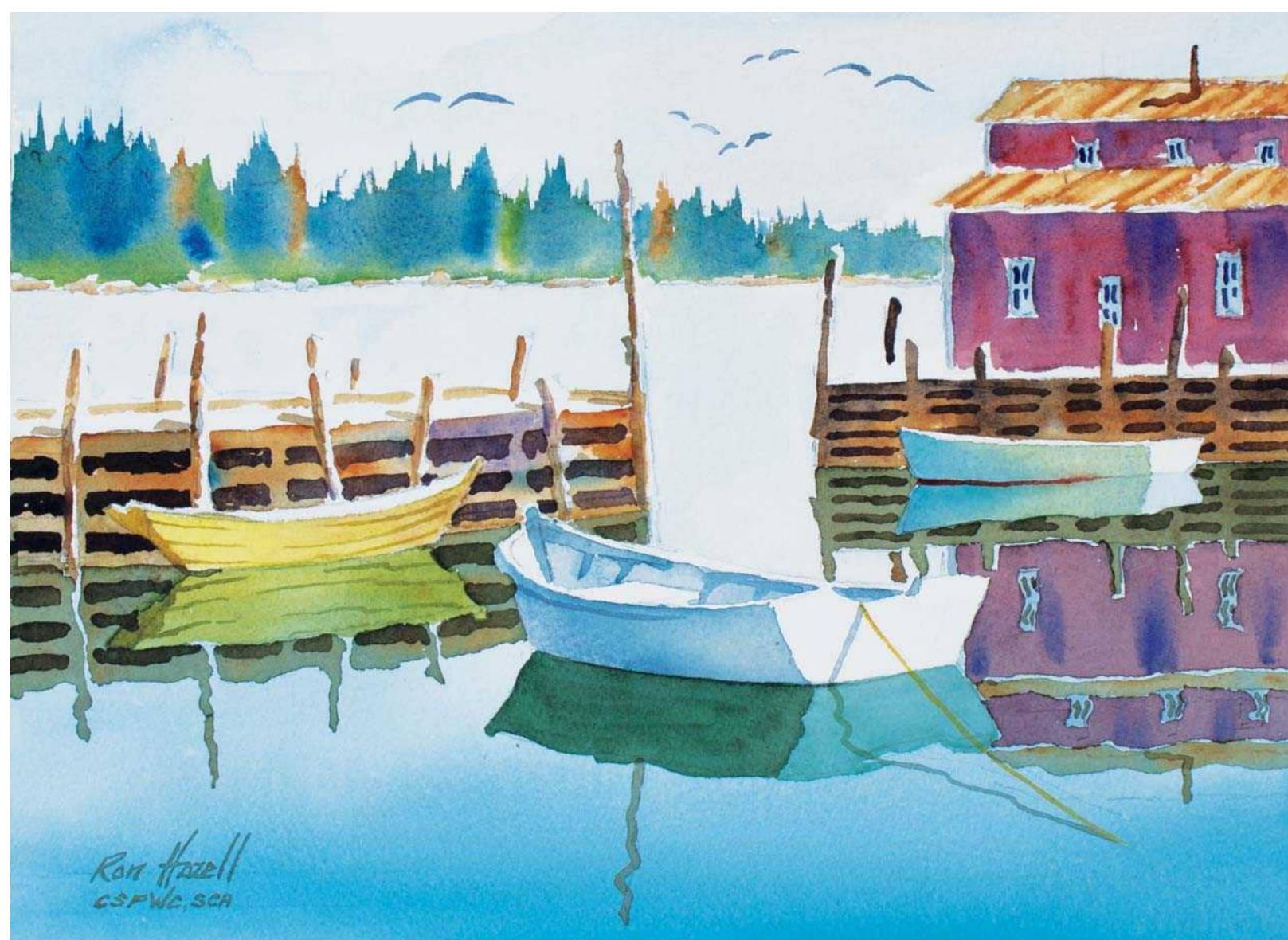
Since the left wharf is closer to us than the background wharf, the value of its reflection will be darker than the wharf itself. Use a mixture of Prussian Blue and Burnt Sienna. Since the metal roofs on the shed are about the same color and value as the sunlit wharf, paint their reflections as well using the same mixture of Prussian Blue and Burnt Sienna.

9

Paint the Reflection of the Shed

Using a mixture of Brown Madder and a bit of Prussian Blue, paint the reflection of the red walls of

the shed. Their value and color are approximately the same as the shed itself since it is in the distance.



10Paint the Finishing Touches



At this stage, you are looking for chances to bring in the darkest darks, i.e., value 5. Paint the darks on both wharfs between the timbers with your no. 5 round brush using a mixture of Burnt Sienna, Ultramarine Deep Blue and Brown Madder. Those dark shapes must be reflected as well.

Paint the darks in the windows of the shed, and paint the reflections of the windows in the water. The far shorelines have rocks. A few quick strokes of Burnt Sienna and Brown Madder indicate that these are warm rocks. A stroke of Brown Madder on the far punt defines the boat's waterline. Paint the rope going from the stern of the foreground punt into the water as well as the reflection of the rope. Note that the rope casts a shadow on the stern of the nearby punt. That shadow has a reflection as well. The little chimney on the roof of the shed and its shadow helps reinforce the lighting direction. By extending a couple of the vertical timbers on the wharf, you can extend their reflections down towards the bottom of the painting for added interest. Add a few gulls, one brushstroke for each wing, to help set the mood of the painting.

Finally, sign your painting. There is no law that says it must be signed in the lower right-hand corner. Your signature is part of the painting, so choose a value and a color that appears in the painting. If you find the pencil lines distracting, you can erase them without disturbing the pigment after the painting is bone dry.

AMBIENT LIGHT

Note that every reflected shape has Prussian Blue in the color mix. This is because Prussian Blue is the color of the ambient light.



Because the reflections of the boats and wharf are very well defined, the water appears calm. Note that the value and color range of the reflections is not as varied as the value and color range of the objects themselves. In the next chapter, a bit of wind will disturb the water surface, creating ripples. The rippled effect will be painted with broken reflections.



GREAT EXPECTATIONS ⁿ Watercolor on 300-lb. (640gsm) cold-press Arches ⁿ 15" × 22" (38cm × 56cm) ⁿ Collection: Peter and Laura Butler, Halifax



Ron Hazell CSFWC

4

Painting Rippled Water

THIS CHAPTER FOCUSES ON how to paint rippled water. Rippled water occurs when there is a slight breeze or when an object disturbs the water's surface, such as when a stone drops into the water. A viewer will see gently rolling hills and valleys on the surface of the water, as shown in the foreground of the painting here. Ripples add interest to the foreground, especially if the foreground is a large water shape. Reflected objects are still clearly visible in the rippled water, although somewhat distorted. The reflections allow the chance to repeat not only shapes that are above the water, but the colors of the reflected objects in the ripples as well.

4.1 HOW TO PAINT RIPPLED WATER

THE VALUE OF THE ripples will vary continuously as shown in Figure 4.1. *Why?* There is a value variation within each ripple because the Incident Light I striking the far side of the ripple at B is mostly reflected to the viewer due to the large angle of incidence, as described in Section 3.1, resulting in a light value. However, the Incident Light I striking the near side of the ripple at A is mostly absorbed by the water (small angle of incidence), making the near side of the ripple appear dark. So we see a continuous change in value from light to dark to light, etc., as our eyes scan the water surface. If we watch the same point on the water surface, the value alternates between light and dark as the ripples "march" by. The normal to the water surface is no longer always vertical as it was in calm water, but rocks back and forth as it remains perpendicular to the water surface. To paint the phenomenon of rippled water, brushstrokes must be applied to damp paper so there are no hard edges in the ripples. Reflected objects are still recognizable but are distorted due to the rippled surface of the water. The water surface can be imagined as a mirror in the shape of an old-fashioned washing board.

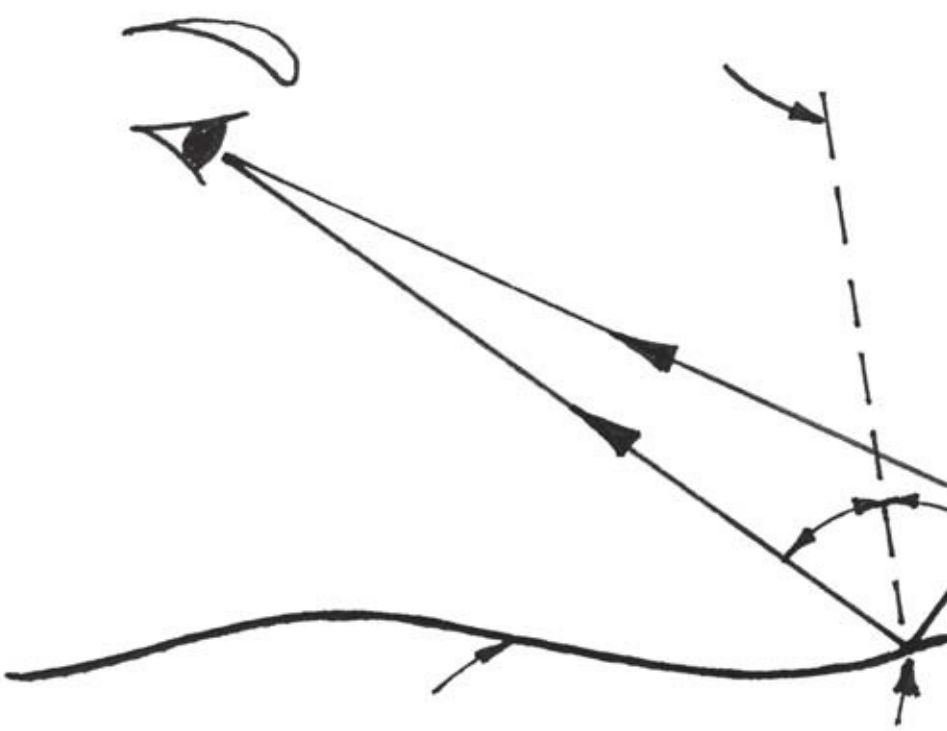
As with many techniques in transparent watercolor, painting rippled water takes practice. The exercise on the next page is invaluable in mastering this technique. It may not work the first time you try it, but if it doesn't, ask yourself why it didn't work. There are three reasons your attempt to paint rippled water might fail the first time: 1. The paper was too wet when you applied the ripples. 2. The paper was too dry.

3. There was too much water in your brush when you

painted the ripples.

Once you can answer that question, the second attempt should be more successful.

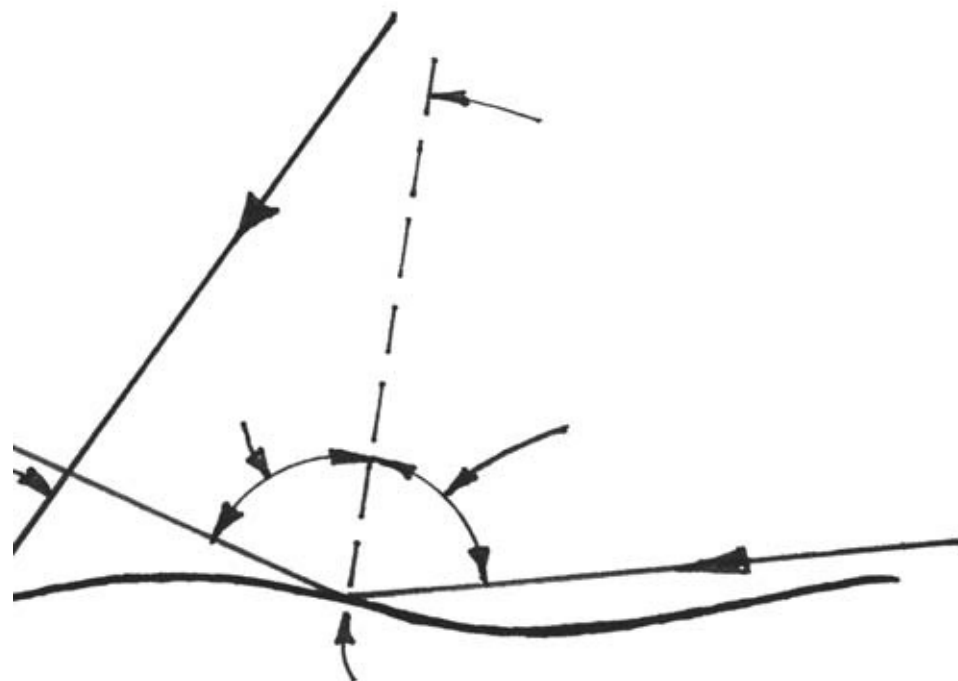
Viewer Normal to water surface



R
R
Rippled Water Surface

Because of small angle of incidence, most of Incident Light I is absorbed by water at A (near side of ripple) resulting in dark value.

I Normal to water surface
Angle of Reflection Angle of Incidence
I
AB



Because of large angle of incidence, most of Incident Light I is reflected at B (far

side of ripple) resulting in light value.

FIGURE 4.1 VARIATION IN VALUE IN RIPPLED WATER



MINI DEMONSTRATION

RIPPLED WATER

MATERIALS

15" × 11" (38cm × 28cm) 300-lb. (640gsm) cold-press Arches

1½-inch (38mm) and ½-inch (12mm) flat brushes

PIGMENTS

Prussian Blue

Ripples add interest to both the foreground water as well as the reflections resulting in the foreground water. So the time and effort in practicing painting rippled water is time and effort well spent. Start with this short demonstration.



1 Apply Initial Graded Wash

Pre-wet the paper with clean water using your 1

$\frac{1}{2}$ -inch (38mm) flat brush. While the paper is still quite wet, apply a wash of Prussian Blue, darker at the bottom and lighter as you work up the paper. Remember, the water in the foreground absorbs most of the incident light, while the water in the background reflects most of the incident light. Let this wash dry. The value of this wash represents the lightest value in the ripples, which occurs on the far side of the ripples.

2 Paint the Ripples

Pre-wet the paper again with clean water. Apply the water gently so as not to disturb the wash that you applied previously. Wait for the sheen to disappear from the paper. Now take a $\frac{1}{2}$ -inch (38mm) flat damp brush (wet it and then remove most of the water by wiping it on your moisture controller). **Pick up some Prussian Blue and apply horizontal strokes to the damp paper. These strokes represent the dark near side of the ripples. Since the paper is damp, the ripples will be soft edged. If the paper is too wet, the ripples will begin to bleed, or feather. If the paper is too dry, the ripples will become hard edged, something you don't want.**

Make the ripples smaller and closer together as you move up the paper; i.e., as they disappear into the distance. When you do so, you are applying linear perspective. If you started the ripples at an angle to the bottom edge of the paper, then as you move up the paper, the ripples must become more horizontal as they approach the horizon. The next section discusses to what degree the ripples must rotate as they approach the horizon.

DRY MOPPING

This step may not be necessary if your paper had the right amount of moisture in it in step 2. But if the paper was still too wet and your ripples are feathering, take a dry soft brush and gently soak up the excess water, moving the brush along the direction of the ripples. This is what I call dry mopping. The brush must be bone dry. Dry mopping will eliminate any feathering that may have



taken place as long as you do it before the paper dries completely.

4.2 PERSPECTIVE OF RIPPLES

AS MENTIONED IN SECTION 4.1, as the ripples are painted off into the distance, they must become smaller and closer together according to the laws of linear perspective. But unless all the ripples are

parallel to the bottom of the paper, the ripples must also rotate so that they are more horizontal as they approach the horizon. This is because the ripples are lying on a horizontal surface (the water surface) and therefore have a vanishing point on the horizon. That vanishing point will typically lie outside the painting. In fact, three elements of linear perspective must be dealt with at the same time:

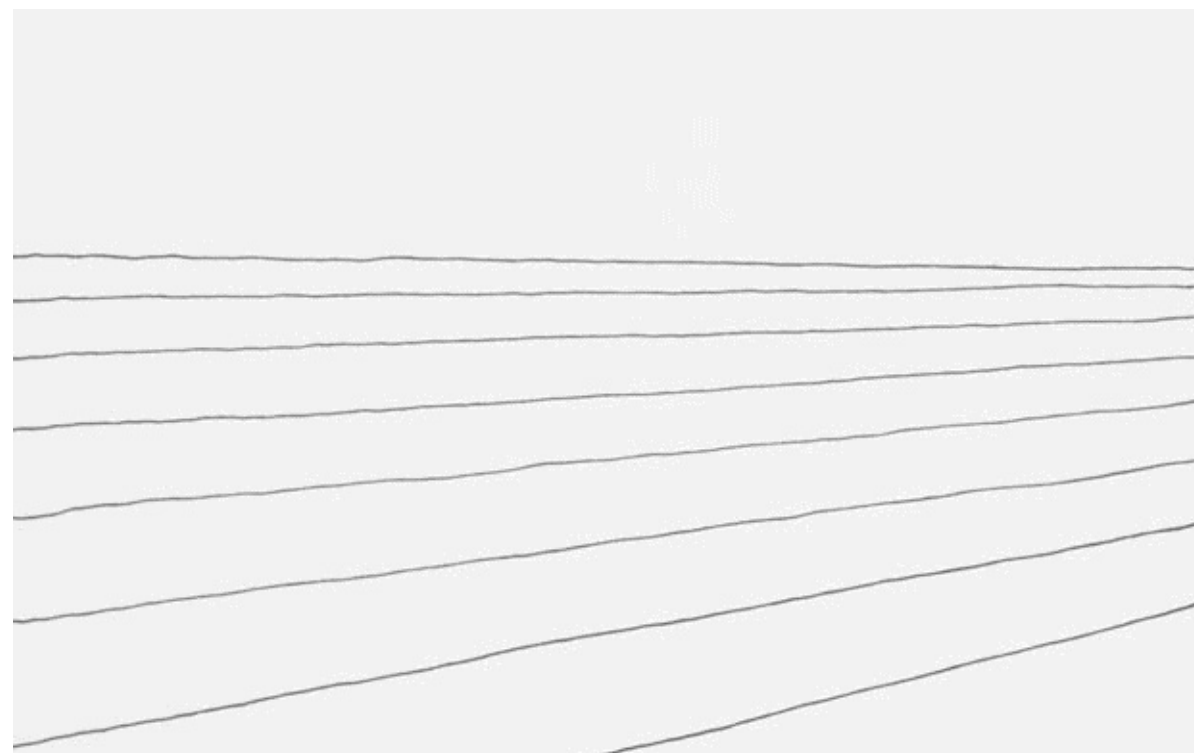
1. The ripples have a vanishing point

on the horizon.

2. The ripples must be painted smaller as they approach the horizon. 3. The spacing between the ripples must decrease as they approach the horizon.

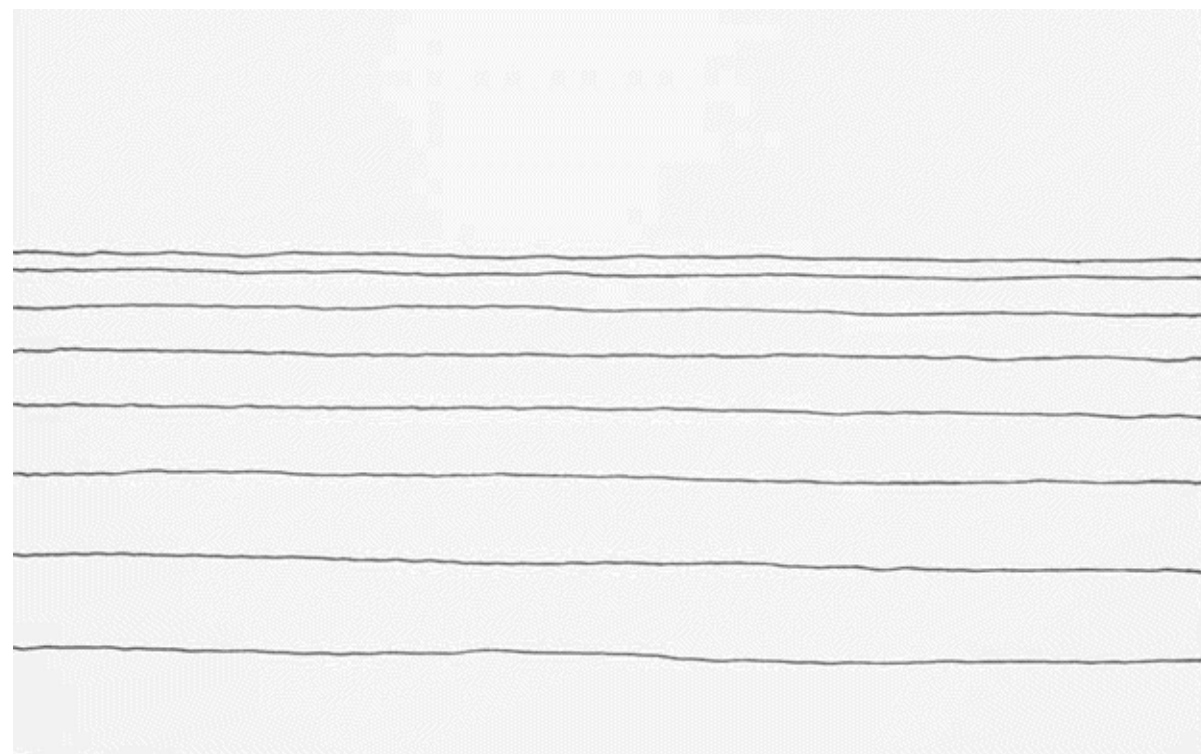


A



Horizon

B



Horizon

C CORRECT PERSPECTIVE

VANISHING POINT ON THE HORIZON THE VANISHING POINT CAN be to the left or to the right of the painting, depending on whether the ripples are rotating counterclockwise (vanishing point to the left), as shown in Figure A, or clockwise (vanishing point to the right), as shown in Figure B. How far the vanishing point is from the edge of the painting depends how tilted the ripples are to the bottom of the painting. Once you paint one ripple, the location of the vanishing point on the horizon is established. Then all of the other ripples must point to that same vanishing point. If the ripples are all parallel to the bottom edge of the painting as shown in Figure C, there is still a vanishing point; it's simply at infinity but still on the horizon line. But this isn't a very interesting composition compared to Figures A and B. Figures D and E both show impossible arrangements of ripples, but such arrangements are often seen in seascapes.

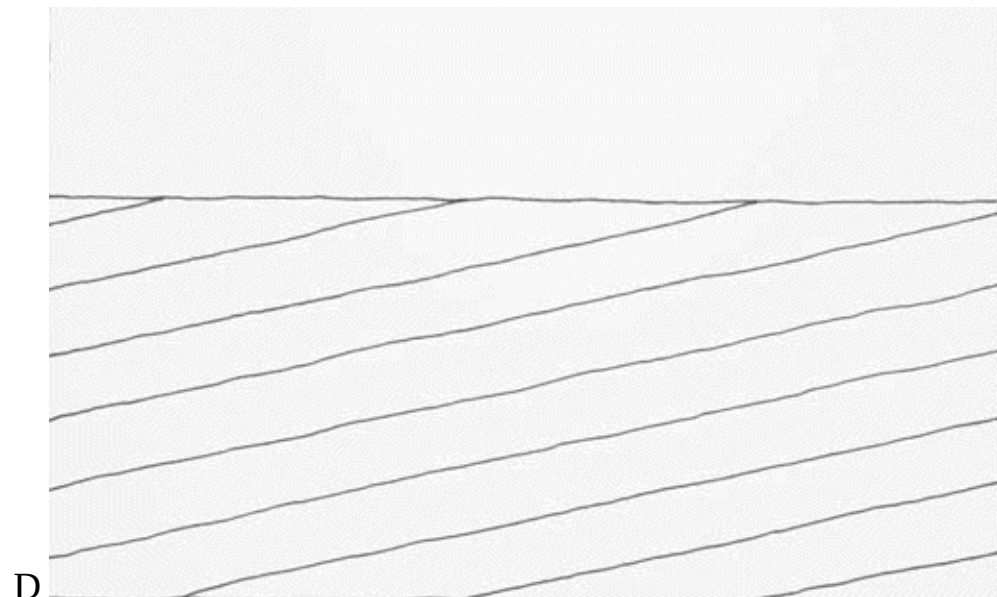
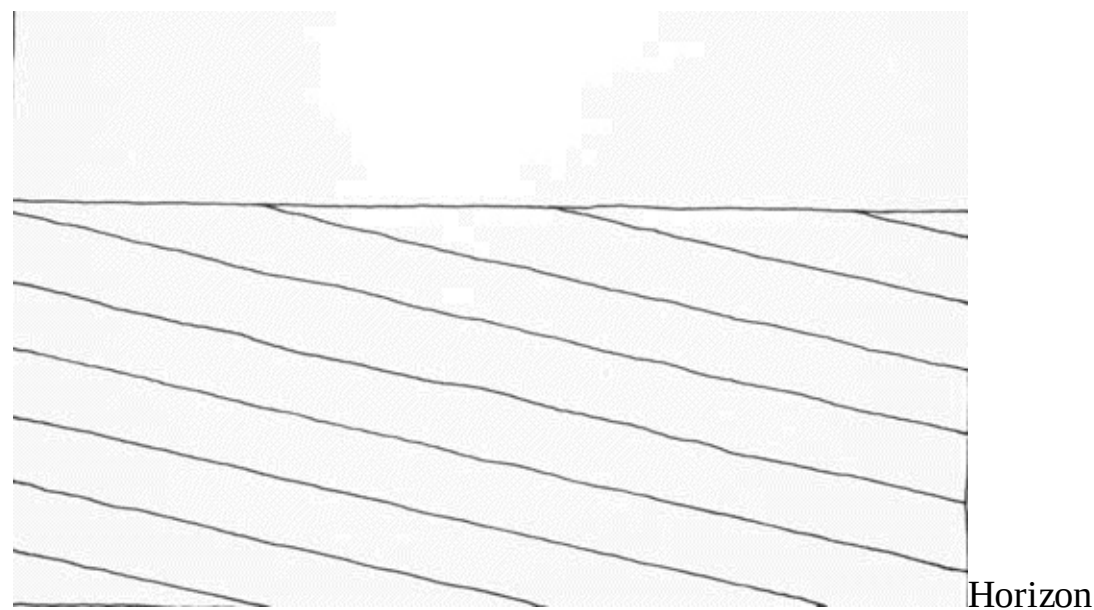
RIPPLE SIZE

IN REALITY, THE RIPPLES will be approximately the same size. However, if you want to create the illusion of three dimensions, the ripples must be painted smaller as they go off into the distance, as with any receding objects of equal size.

RIPPLE SPACING

NOT ONLY MUST THE ripples be painted smaller as they recede, but the spacing must decrease as well.

Atmospheric perspective could also be important if there is a lot of moisture in the air. In this case, the value and color of the ripples will approach the value and color of the sky near the horizon. Excessive atmospheric moisture could even obliterate the horizon all together as the value and color of the water matches the color and value of the sky. A good example of this condition is a foggy day where the horizon is invisible.



D

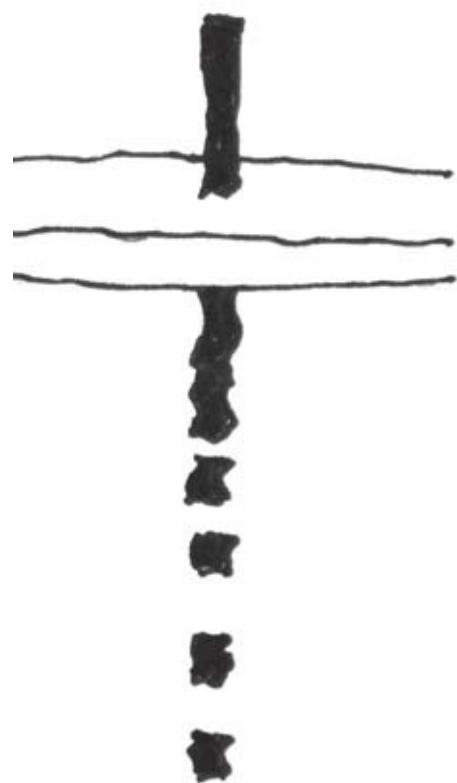
Horizon

E **INCORRECT PERSPECTIVE**

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4.3 REFLECTION OF A POST IN RIPPLED WATER

FIGURE 4.2 BELOW SHOWS a single vertical post from chapter 3. The ripples are steep enough so that the reflections are broken because the water is like a rippled mirror; parts of the “mirror” reflect sky and parts of the mirror reflect the post. Consider several light rays coming from the top of the post. All of these light rays can reflect to the viewer but from different parts of the ripples. Other parts of these same ripples will reflect light rays to the viewer from the sky. In other words, the viewer will see “broken” reflections of the post with pieces of sky reflection in between. This “skipping,” as it is called, can carry on right to the viewers’ feet, no matter how tall or short the post.



The viewer sees the sky reflected in between the sections of the reflected post.

FIGURE 4.2 SKETCH OF A BROKEN REFLECTION OF A POST IN RIPPLED WATER



MATERIALS

15" × 11" (38cm × 28cm) 300-lb. (640gsm) cold-press Arches no. 5 round brush

PIGMENTS

Prussian Blue, Burnt Sienna, Ultramarine Deep Blue

MINI DEMONSTRATION

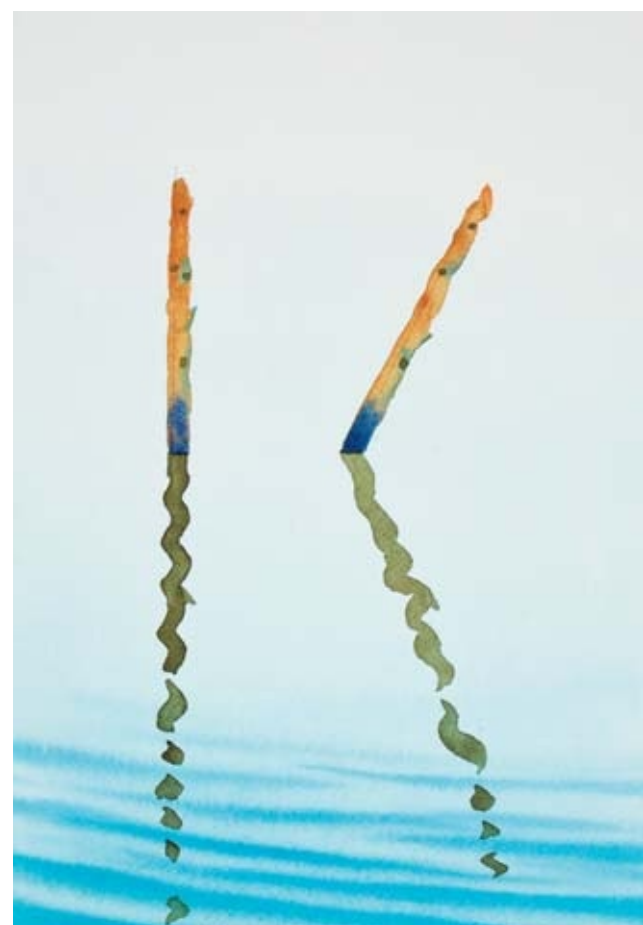
HOW TO PAINT BROKEN REFLECTIONS IN RIPPLED WATER

You have practiced painting ripples in section 4.1. Now it's time to paint something reflecting in these ripples.



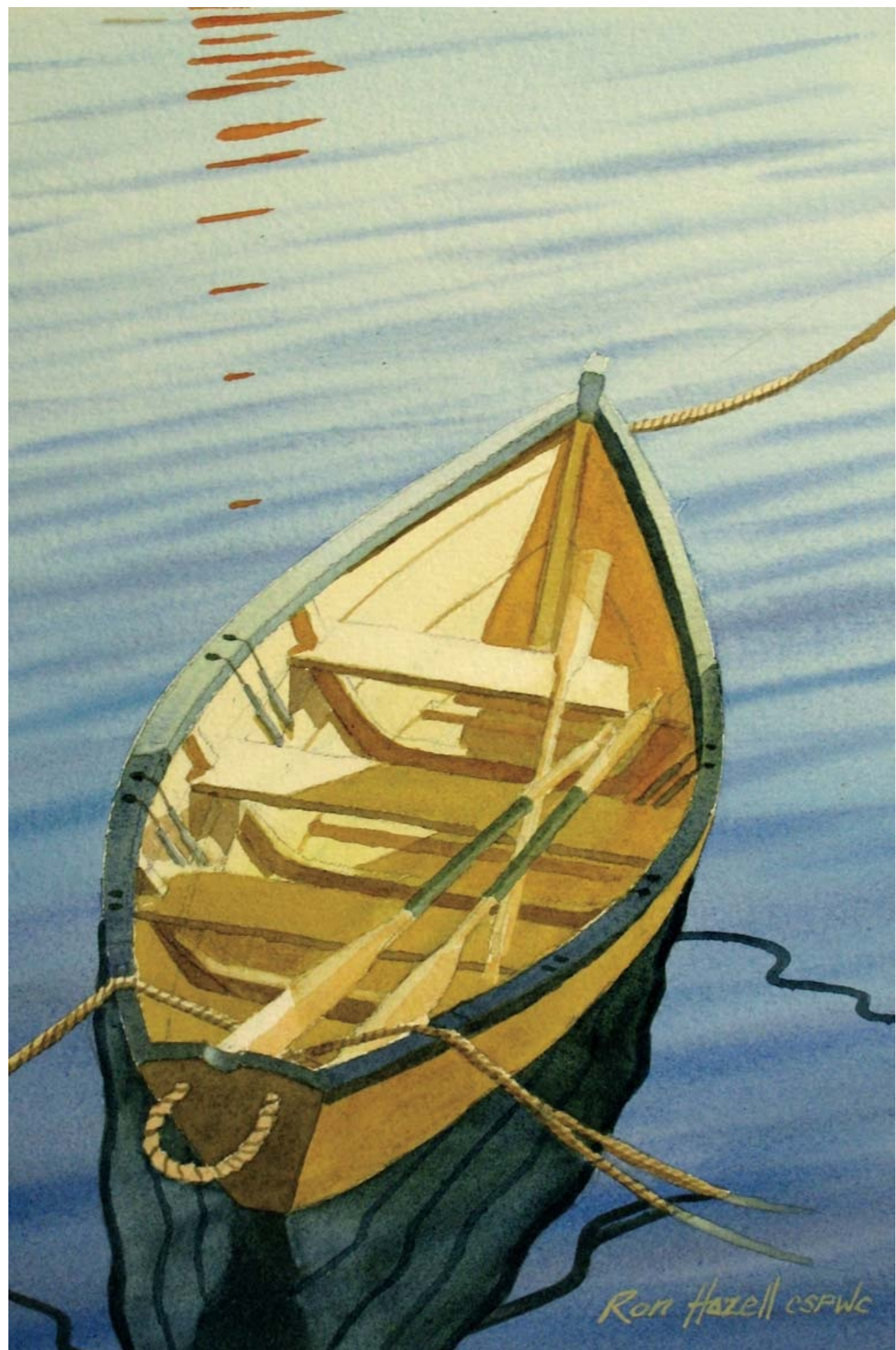
1 Paint Two Posts

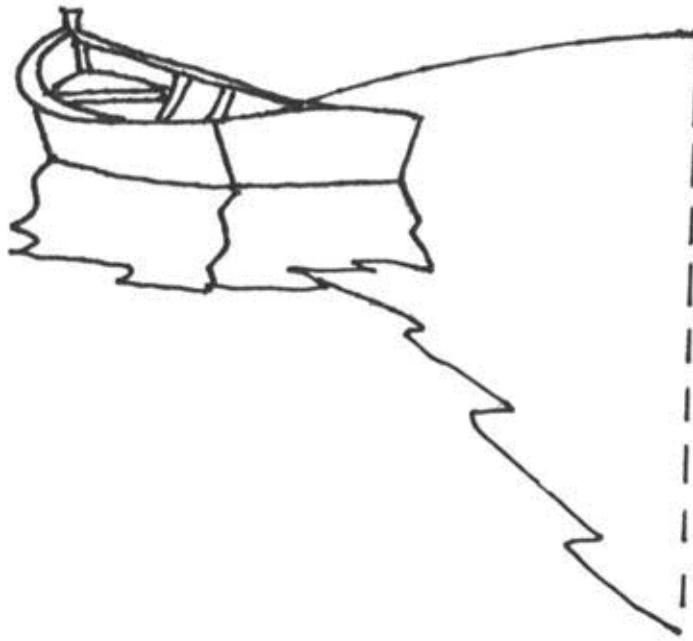
Using the painting that you did in section 4.1, paint two posts in the water. Using your no. 5 round brush and using Burnt Sienna, paint the two posts so they are in the upper portion of the painting, one vertical: the other leaning to the right. Add a bit of Ultramarine Deep Blue to the lower portion of the posts. As the tides come in and out, the lower portions tend to darken over time.



2 Paint the Reflections of the Posts

Paint the reflections of the posts with a dark mix of Burnt Sienna and Prussian Blue, starting at the bottom of each post and working your way downward. Make sure the value of the ripples is darker than the value of the posts. Since the water is rippled, the reflections will wiggle. The reflections will start breaking up as you move some distance from the posts. Note that the reflections break on the near, or dark, side of the ripples. That is the side of the ripples that can't "see" the posts. Of course if the ripples are shallow enough, then there will be no skipping, but the reflections will still wiggle. Where the reflections start to break up depends on how steep the ripples are. The steeper the ripples, the closer to the posts the ripples will start breaking up. How far should the reflections go? Again, the steeper the ripples, the further the reflections will appear from the posts. Make the length of the ripple pattern at least the length of the posts, as would be the case if the water was perfectly calm. As mentioned above, the length of the reflections can be substantially longer than the posts themselves.





Reflection of fishing rod leaning toward viewer (reflection of rod is longer than rod itself).

FIGURE 4.3 SKETCH OF REFLECTION OF FISHING ROD IN RIPPLED WATER

FIGURE 4.3 SHOWS A fishing rod reflected in rippled water. The ripples are not steep enough to cause the reflection to skip, but the reflection of the rod is certainly distorted; i.e., the reflection of the rod wiggles. Note that the reflection of the rod is much longer than the rod itself because the rod is leaning toward the viewer. This is similar to the pencil leaning towards the viewer in Figure 3.6 D. Note that the reflection of the boat is distorted as well as the reflection of the rod.

Figure 4.4 is a painting of a dory showing how the reflection of the dory would appear in rippled water. Note that more of the reflection of the dory’s freeboard is seen than the freeboard itself because the freeboard is leaning towards us. Note also that the color of the reflected dory is green, not yellow. That’s because the yellow of the dory is mixing with the blue of the sky to make a cool green.

FIGURE 4.4 PAINTING OF A LUNENBURG DORYⁿ Watercolor on 300-lb. (640gsm) cold-press Archesⁿ 15" × 11" (38cm × 28cm)ⁿ Collection: private

MATERIALS

15" × 22" (38cm × 56cm) 300-lb. (640gsm) cold-press Arches
1½-inch (38mm) and ½-inch (12mm) flat, no. 5 round brushes
4B pencil

PIGMENTS
Aureolin Yellow, Burnt Sienna, Cerulean Blue, Permanent Red, Prussian Blue, Raw Sienna, Ultramarine Deep Blue

DEMONSTRATION

4.4 PAINTING DEMONSTRATION OF RIPPLED WATER

Most of my paintings are either done from on-site sketches or from my imagination. This demonstration will start with the reference photo shown below, the Grand Canal in Venice.

Lighting Direction: from the right

VIDEO BONUS

Visit ArtistsNetwork.com/water-in-watercolor for a video demonstration of painting rippled water.

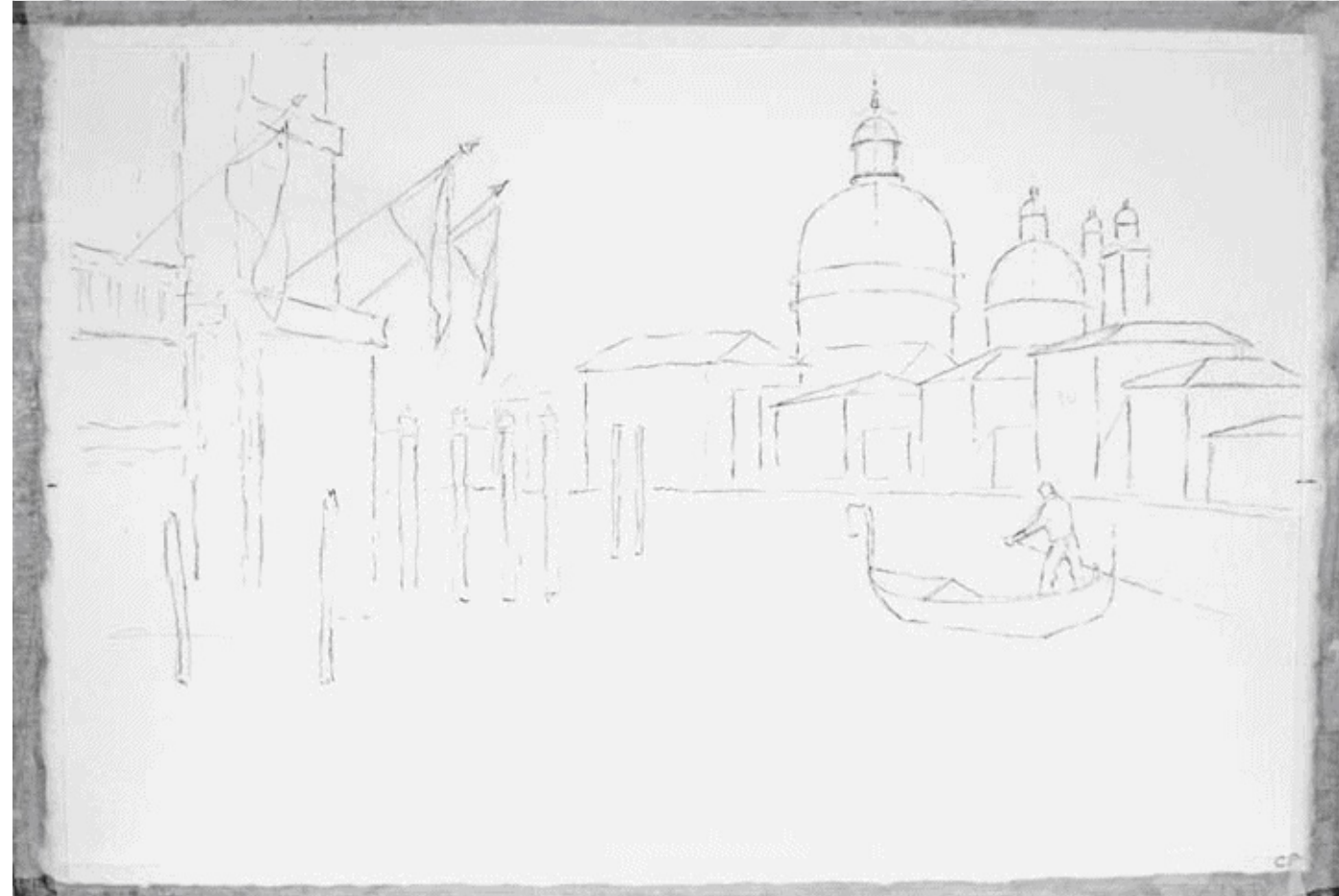


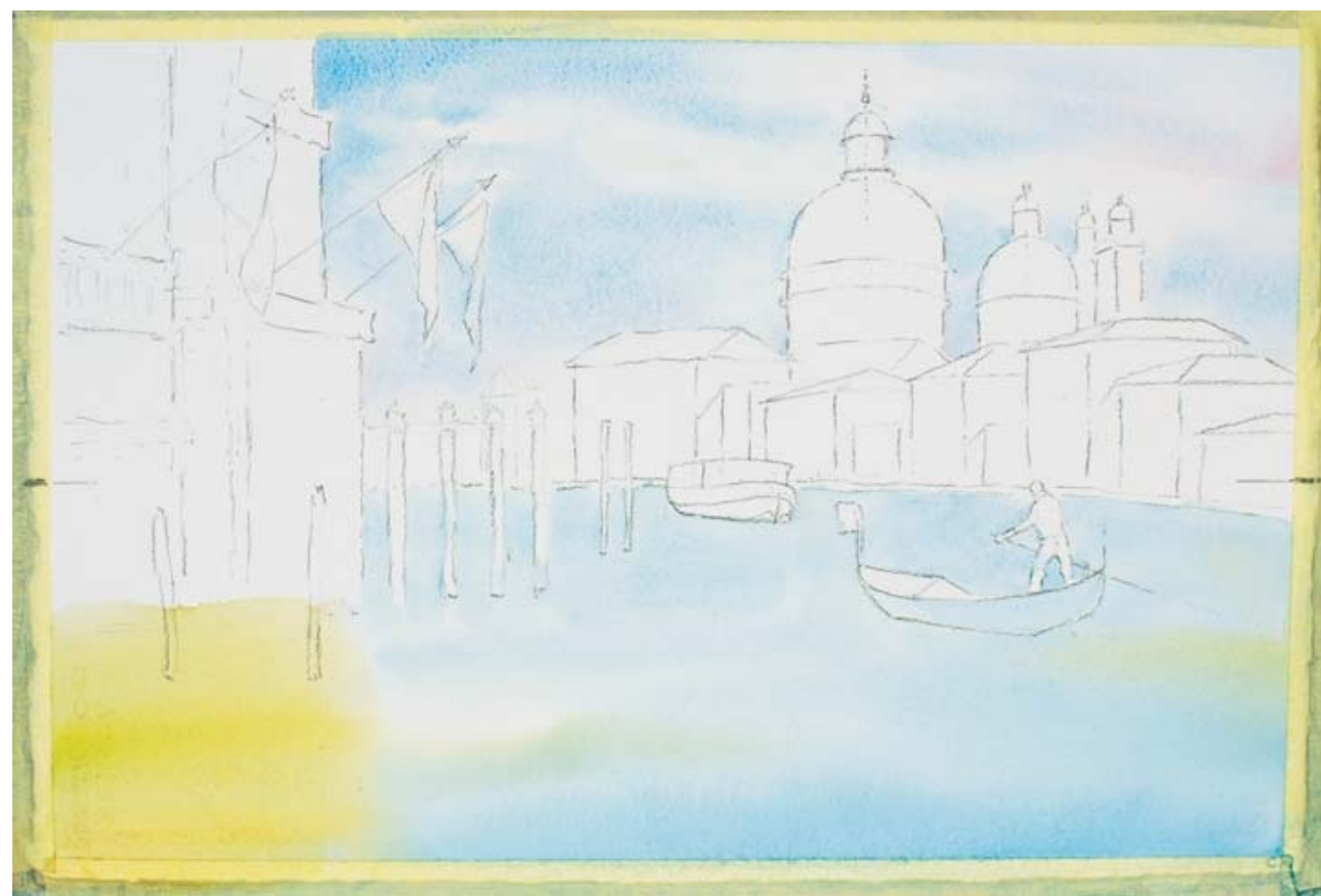


CRUISING THE GRAND CANAL

REFERENCE PHOTO₄₇







1 Make a Value Study

After making a few changes in the composition, such as moving the domes further to the right and adding a foreground gondola, use a 4B pencil to assign values to every shape in the study, from a value of 1, the bare paper, to 5, the darkest dark. Work from light to dark because that is the order in which you will paint this scene. Keep detail for the foreground. The far buildings are suggested as one continuous shape.

2 Draw Composition on Watercolor Paper

Locate the horizon line on the paper. In this painting, it coincides with the roof of the ferry. Mark its location on each side of the painting. You must know where the horizon line is in order to get the perspective right. Now make a light pencil sketch indicating where the big shapes start and finish. There is no need for detail at this stage. Since the gondola is the center of interest, draw it carefully, keeping scale and proportion in mind.

3

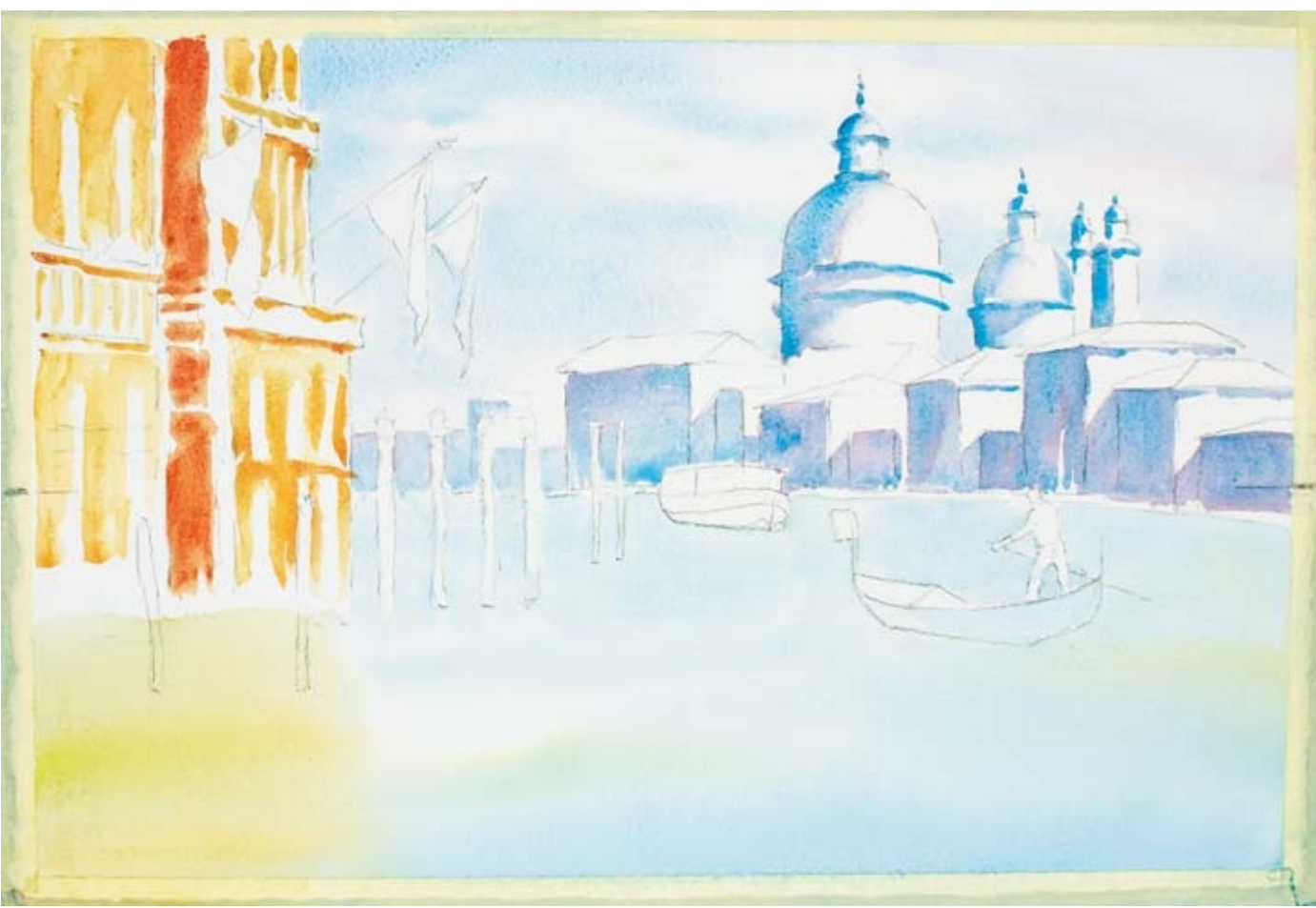
Paint the Water Shape and the Sky Shape

Pre-wet the water shape with clean water. Starting at the bottom of the paper, apply a light wash of Prussian Blue and Aureolin Yellow. While this wash is still wet, apply a wash of Raw Sienna to the water under the near buildings on the left. These are all light washes and will be the final value of the far side of the ripples. Note that this wash can go right over the hulls of the gondolas since the

hulls will be much darker in the final painting.

Pre-wet the sky shape with clean water. Wet around the flags. Leave some areas of dry paper to indicate clouds. While the sky shape is wet, apply a wash of Cerulean Blue darker on the left and lighter on the right towards the sun, the light source. Add a bit of Permanent Red to the right-hand side of the sky to warm it up.





4

**Paint Shadow Side of
Distant Buildings**

With a mixture of Cerulean Blue (the sky color) and Permanent Red, and your no. 5 round brush, apply a continuous wash over all the shadow sides of the distant buildings. This wash on the brick buildings will be the final value and color of the white trim around the windows as well as the final value and color of the buildings that are white-looking in the final painting. The wash must be darker than you think you need since the surrounding paper is still white. Also, remember, washes dry lighter. Skip anything that is in sunlight, including the foreground gondolier and the ferry in the background.

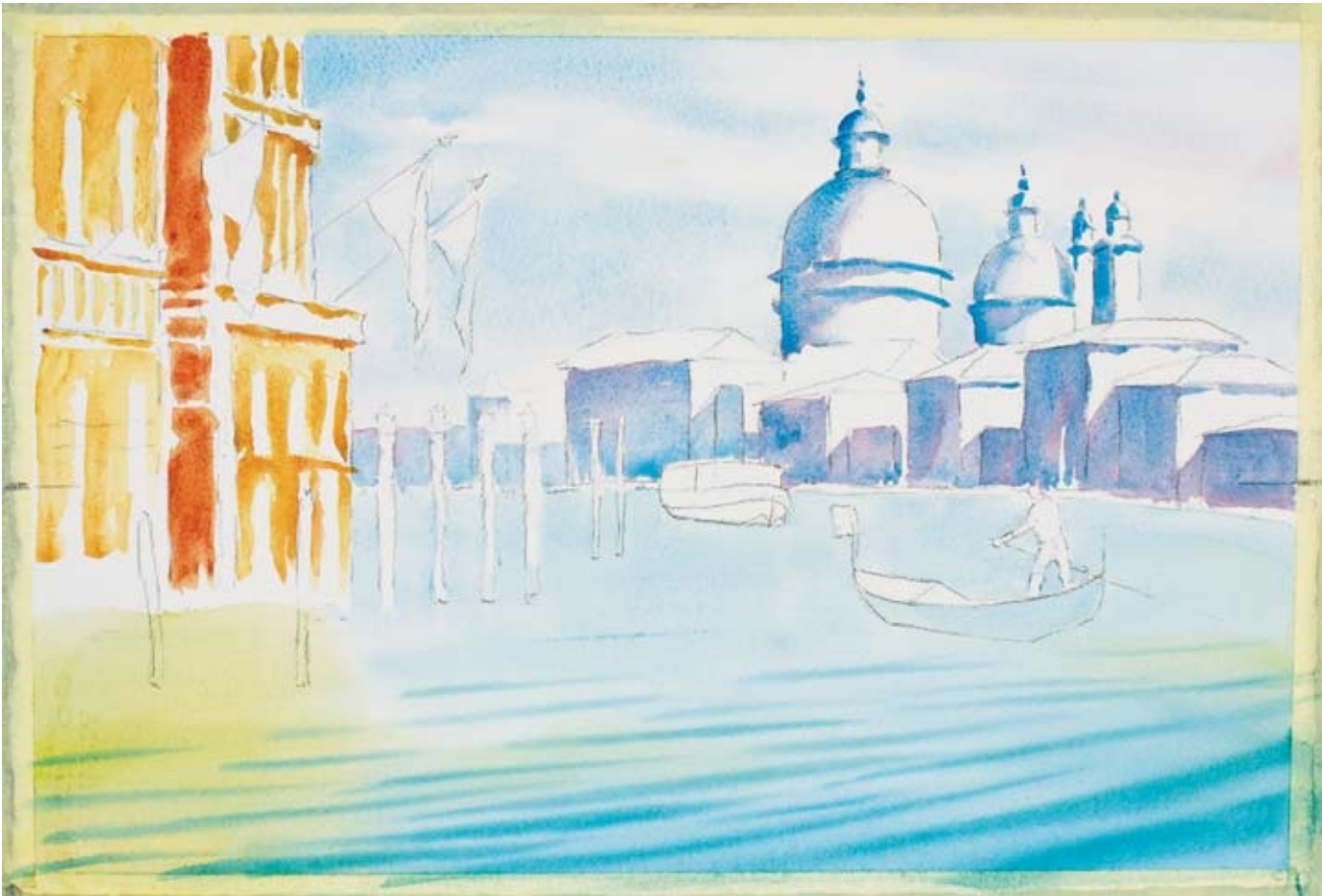
5 Paint Buildings on Left

With your no. 5 round brush, apply a wash of Raw Sienna to the buildings on the left, skipping over the white trim. These buildings are in direct sunlight, so they are very warm. Add a bit of Aureolin Yellow and Permanent Red to the mix as you move to the center section of the buildings, again skipping the white trim.



Paint Ripples in Foreground Water

Re-wet the entire water shape. While this wash is still damp (sheen gone from the paper), make an even darker mix of the Prussian Blue and Aureolin Yellow. With your 1½-inch (12mm) flat brush, quickly draw the brush across the lower part of the paper to represent ripples, as discussed in “4.1 How to Paint Rippled



Water.” Because the paper is damp, the edges of these brushstrokes will be soft, giving the impression of gently rolling ripples. Remember that as the ripples approach the horizon line; they must become more horizontal for correct perspective.



CLOSE-UP OF RIPPLES 49







7 Paint the Brick Buildings

Moving back to the far buildings, apply a wash of **Burnt Sienna** over most of the buildings, including all the roofs. Paint around the windows. This wash is the final value and color of the sunlit sides of the brick buildings. There are hundreds of windows here, so just suggest them as negative spaces. Remember, they are far away, so you don't want detail at this distance. Any detail will come in the foreground. The white buildings are left as the initial wash in step 4. Now paint the shadow part of the roofs with a mixture of Burnt Sienna and a bit of Ultramarine Deep Blue and Permanent Red.

8

Paint the Gondola, Ferry and Posts

The gondolas and ferry are black hulled, so a mixture of Ultramarine Deep Blue and Burnt Sienna works well. A touch of Permanent Red gives a bit of life to the "black" color. Again, the posts in the background are just suggested while the closer posts have Permanent Red stripes with Prussian Blue plus Permanent Red for the shadow side of the white posts. The gondoliers in Venice wear black pants and white shirts with blue stripes. The red neckerchief is a nice touch of bright warm color.

9 Paint the Reflections

Remember, the value and color of the reflections are not as varied as the value and color of the objects being reflected. Mix a *large* wash of Prussian Blue and a bit of Aureolin Yellow. This will be

the color of most of the reflections, but they will vary in value. Paint the reflections of the background buildings first as one wash, skipping over the reflections of the white buildings. Remember to skip over the dark sides of the ripples when breaking reflections, particularly for the reflections of the near objects, such as the gondolas and the near poles. Note that the broken reflections are not horizontal, but parallel to the ripples.



10 Paint the Flags

Flags are a great compositional element in any painting. They add interest and provide a chance to use pure color. I have exaggerated the size of the flags here, and they are an interesting shape against the sky.

11 Paint in the “Detail”



I put the word *detail* in quotation marks because the detail is only **suggested**. Even the nearest objects, such as the buildings on the left, the near posts, and the near buildings on the right will have only suggested detail. Paint the windows in the buildings with a single brushstroke and their reflections, including the windows on the domes. Paint the reflection of the gondolier's pole. Note that since the reflections of the flags would appear below the bottom of the painting, they are not included. Finally, sign your painting.



4.5 PAINTING BREEZE PATTERNS

IF A BREEZE IS present and strong, it will not only create ripples, it will also create “breeze patterns,” as shown in the photo below.

These patterns can destroy recognizable reflections, as shown in the painting *Stillness*, below. We see the reflections of the trees near the far shore, but we see that the tree reflections disappear all of a sudden as we scan the water, and then the reflections reappear. Where the reflections disappear, the breeze is strong enough to eliminate the tree reflections completely.

To paint this phenonema, simply skip those areas and let the sky color and value “take over.” Another way to paint the breeze patterns is to paint the tree reflections down as far as you would if the water was more or less calm. Then, when this wash is dry, lift out the tree

STILLNESS

reflections with a clean damp brush in those areas where you want to indicate a breeze that's too strong to allow reflections to occur. Don't scrub out too much pigment or the bare paper will show, creating a value that is too light. Just caress the paper with a damp brush. Breeze patterns are a great way to add interest to a large reflected shape.

PHOTO OF BREEZE PATTERNS





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DEMONSTRATION

4.6 PAINTING RANDOMLY RIPPLED WATER

MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches

1½-inch (38mm), 1-inch (25mm),

½-inch (12mm) flat brushes, rigger

PIGMENTS

Aureolin Yellow, Burnt Sienna, Prussian Blue, Raw Sienna,

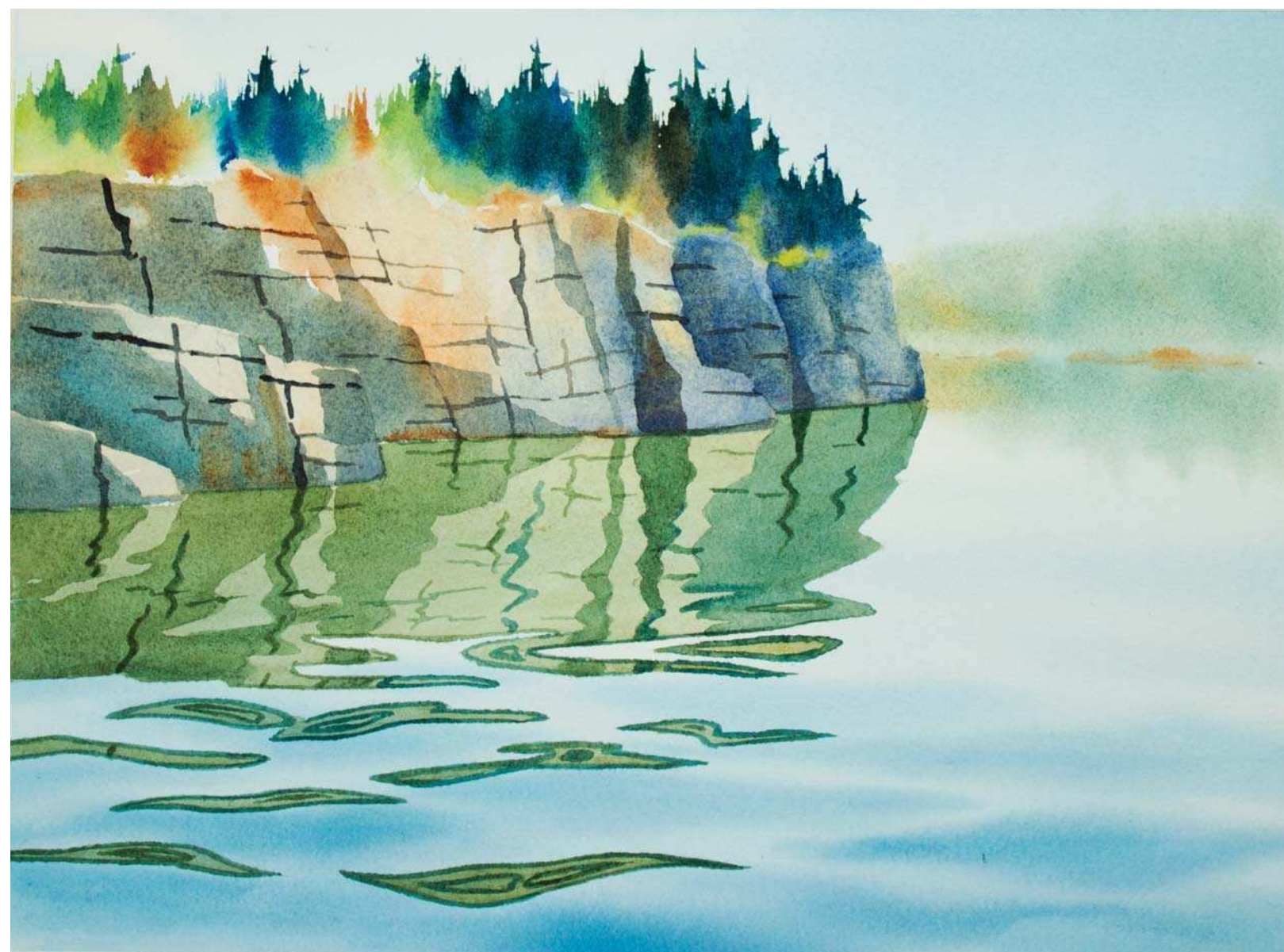
The previous section discussed painting reflections on rippled water where the ripples were more or less uniform and parallel. But often the ripples are random, making the reflections random.

The objects are still reflected from the far side of the ripples and they skip the near side if the ripples are sufficiently pronounced. But the shape of the reflections are more distorted. Try the following demonstration to get a feel for a more randomly rippled pattern.

Lighting Direction: from the left

Ultramarine Deep Blue





BAY BULLS, NEWFOUNDLAND





1 Paint the Sky and Water

With the horizon about one-third down the paper from the top, pre-wet the entire paper with clean water. Paint the sky with your 1½-inch (38mm) flat brush using Prussian Blue, darker on the right and lighter on the left. While the paper is still wet, paint the ripples in the water with your ½-inch (12mm) flat brush with randomly placed brushstrokes of Prussian Blue. Leave white paper between the brushstrokes. While the paper is still damp, paint the far headland and its reflection, resulting in soft edges for both shapes. Use a mixture of Prussian Blue and Raw Sienna.

2 Paint the Rock Cliffs

After the paper is dry, paint the rock formation with a light mixture of Ultramarine Deep Blue and Raw Sienna using your 1

1

½-inch (38mm) brush. While this wash is still wet, drop in Burnt Sienna here and there. Now paint the tree line with your 1-inch (25mm) flat brush using Ultramarine Deep Blue, Raw Sienna, Aureolin Yellow and Burnt Sienna. Let the colors mix on the paper.

Paint the Shadows and Cracks on the Rock Cliffs

After the rock formation is dry, and using Ultramarine Deep Blue, Raw Sienna and Prussian Blue, add some darker shapes using your

1

// 2-inch (12mm) flat brush to indicate the shadows on the rocks. Paint horizontal and vertical cracks with your rigger using a very dark mixture of the same colors.

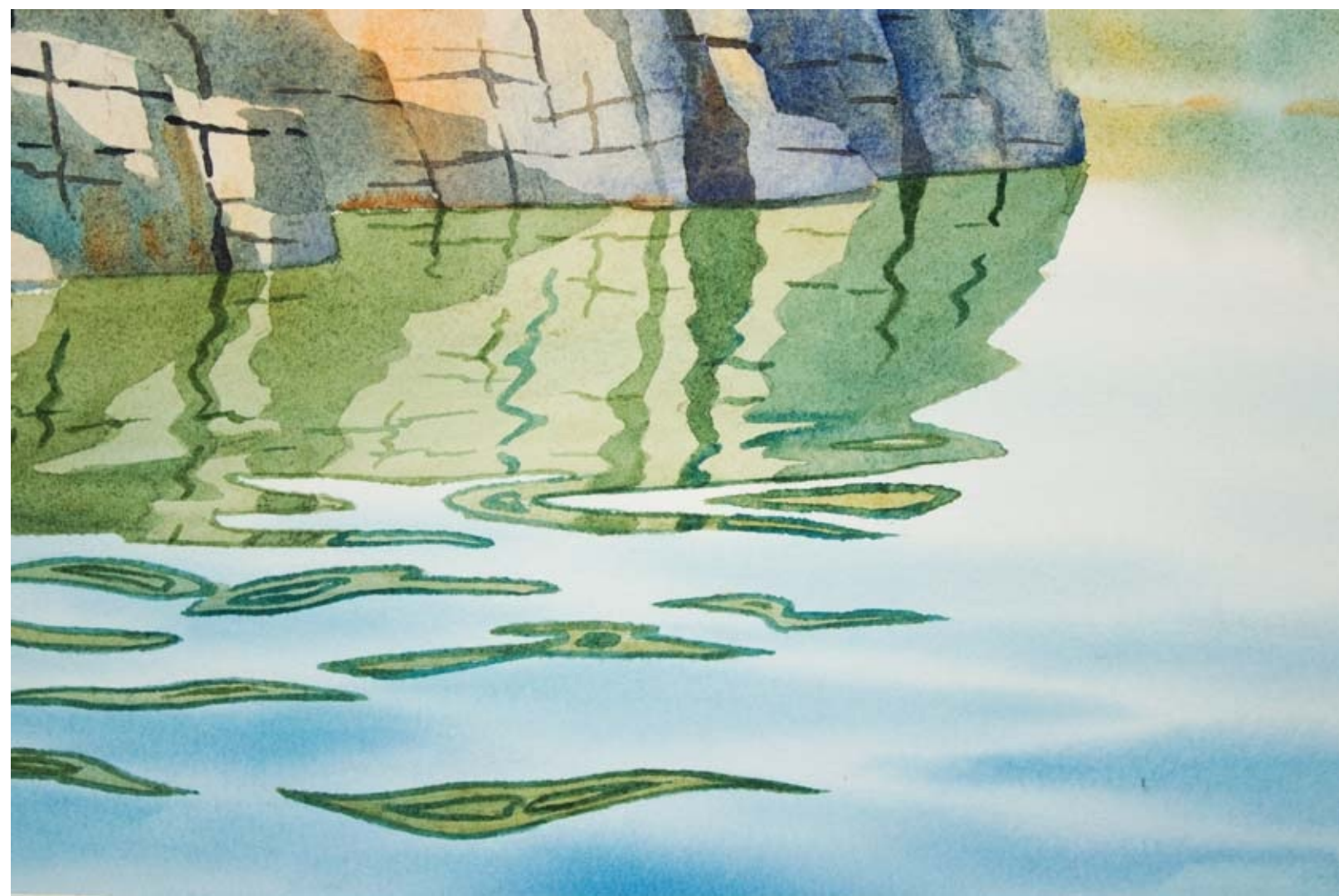
4 Paint the Lightest Reflections

With a midvalue mixture of Prussian Blue and Raw Sienna, paint the reflections of the rock cliffs on dry paper with your 1-inch (25mm) flat brush. This wash represents the reflections of the lightest portions of the rock formation. The reflections are unbroken near the cliffs, but as you move away from the cliffs, i.e., as you move down the paper, the reflections begin to break. But because the ripples are randomly oriented, the broken reflections become randomly oriented as well. Remember that the reflections occur on the far side of the ripples, while the near side of the ripples reflect the blue sky.









5 Paint the Darker Reflections

Using a darker mixture of Prussian Blue and Raw Sienna, paint the darker reflections of the rock formation with your 1-inch (25mm) flat brush. Paint the perimeter of the closer reflections with this dark value using your rigger brush, leaving some elliptical shapes within the light reflections untouched. These reflections represent the reflections of the dark trees along the top of the cliff. They are hard edged and must be painted on dry paper. A close-up of these reflected shapes is shown below.



THE NORTH ATLANTIC ⁿ Watercolor on 300-lb. (640gsm) cold-press Arches ⁿ 15" × 22" (38cm × 56cm) ⁿ Collection: Dr. Arnold and Denise Sommerfeld, Halifax



Ron Hazell CSPWC

Painting Rough Water and Glitter

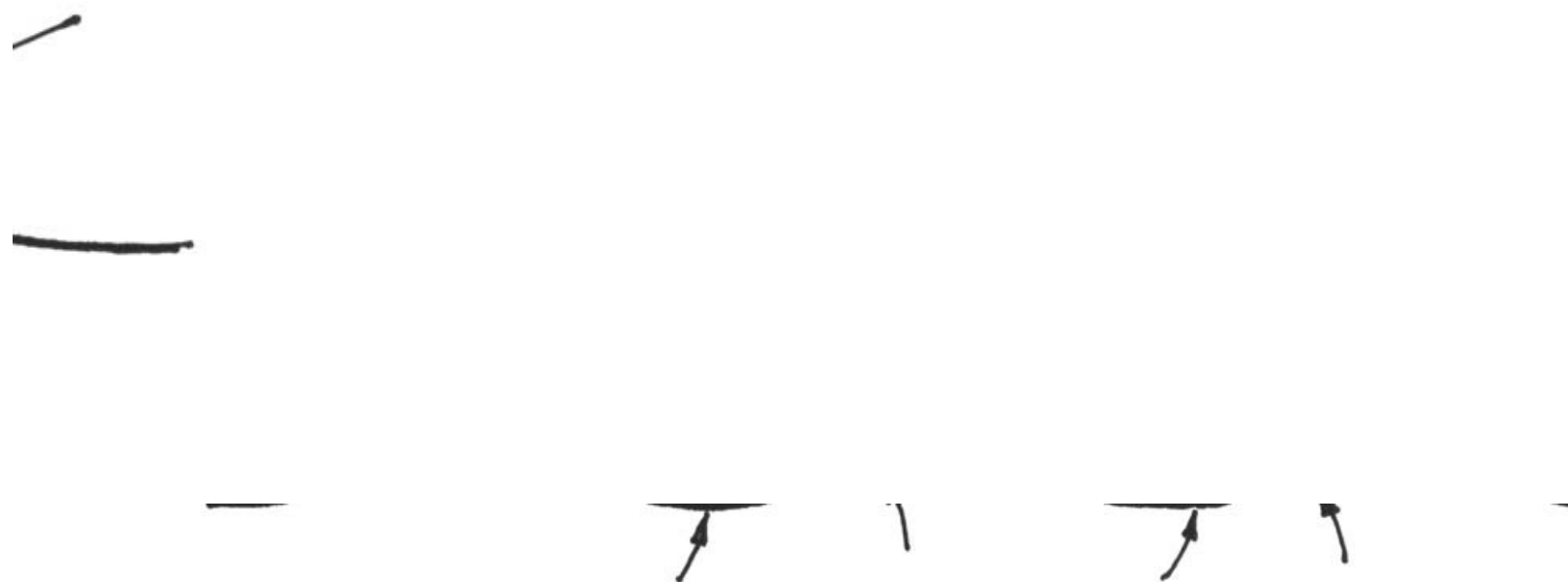
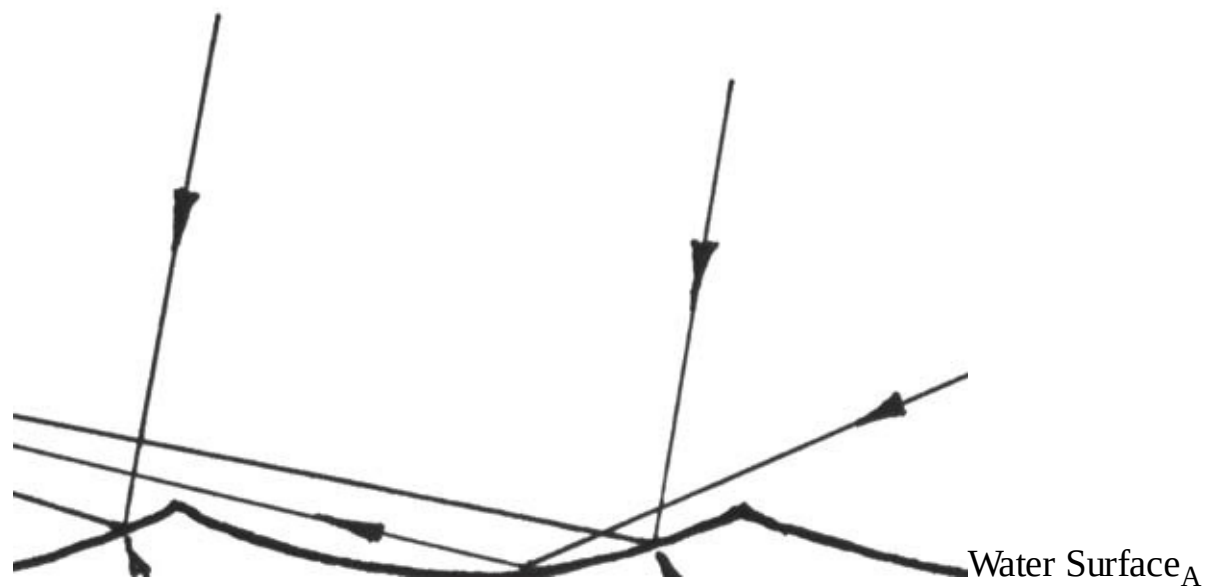
BY “ROUGH WATER,” I mean water in which no reflections whatsoever are recognizable. Of course, this means that the wind has “picked up” compared to the wind in chapter 4, which produced only ripples. The wind may be blowing in a predominant direction, which means all the waves are more or less parallel. Or, there may be a predominant wind direction along with gusts that are coming from other directions. Value control will be critical in painting rough water convincingly. Also, creating color interest will be a challenge since there will be no recognizable reflections to add color interest to the water. The lighting direction and water condition which produces glitter will also be explored.

5.1 ANATOMY OF ROUGH WAVES

IN THIS CASE, THE hills and valleys making up the water surface become much more pronounced with hard edges at the top of the hills and soft edges in the valleys, as indicated in Figure 5.1 below. The top of the hill is called the wave crest. The valleys will reflect most of the incident light because the angle of incidence is large, making the valleys appear light in value. The near side of the waves will appear dark in value because the angle of incidence is small. Again, the normal to the water surface rocks back and forth, as in the rippled water in chapter 4. The waves can be long, rolling hills (open ocean) or short and steep in shallow or choppy water on a windy day as waves bounce off objects (shoreline, wharfs, boats, etc.) and collide with each other. Reflections in the water are still present, but they are not recognizable because they are a mishmash of everything around, such as sky, wharfs, boats, trees, etc.

Viewer





_B B A

FIGURE 5.1 PROFILE OF ROUGH WATER At points A, water absorbs light (small angles of incidence), resulting in dark values. At points B, light is reflected to the viewer (large angles of

incidence), resulting in light values.

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MINI DEMONSTRATION

PAINTING ROUGH WATER

MATERIALS

11" × 15" (28cm × 38cm) 140-lb. (300gsm) or 300-lb. (640gsm) Arches rough watercolor paper 1½-inch (38mm) flat, 1-inch (25mm) flat brushes

PIGMENTS

Aureolin Yellow, Prussian Blue, Ultramarine Deep Blue

A three-step process is involved in painting rough water. You will build on what you learned in the previous two chapters.





1

Apply Initial Graded Wash

Pre-wet the paper with clean water. Assuming there is a blue sky, and while the paper is still very wet, apply a wash of Prussian Blue with your 1½-inch (38mm) brush. Make the wash darker at the bottom of the paper and lighter towards the top. As described in chapter 4, this initial wash will be the value and color of the valleys of the waves.

2 Paint a Single Wave

After the paper is completely dry, mix a dark wash of Ultramarine Deep Blue and Aureolin Yellow. Paint a wave with a hard edge at the top of the crests and bring your brushstroke down the crest with a curving motion into the trough, as shown here. Make the wave darker and cooler at the crest. Keep the brush almost horizontal with the paper. Since the paper is rough, the peaks of the paper will drag the pigment off the brush, leaving bits of the Prussian Blue wash showing.



3

**Soften Lower
Part of Wave**

After the wave is completely dry, take your 1-inch (25mm) flat brush and dampen it with clean water. Lift pigment off the lower part of the wave so that there is a gradual change in value from the

dark valued crest to the light valued trough, as shown here. Since these pigments are not strong stainers, they should lift quite easily. The Prussian Blue is a midstainer and will stay behind. Of course, you can use different color combinations, but make sure you do not use a strong staining color for the waves—lifting is necessary to create a gradual value change from wave crest to wave trough. Another approach is to soften the lower part of the wave with a clean, damp brush while the wave is still wet.

4 Paint More Waves

Paint a second and a third wave using the same techniques used in steps 2 and 3. These waves are further away, so they must be smaller and more horizontal in order to follow the laws of perspective, as described in chapter 4. The same perspective principles apply for rough water waves as for rippled water.

5.2 VALUE AND COLOR OF WAVES

THE OVERALL VALUE OF rough water is greatly influenced by the direction of the light source. If we are looking towards the light source, for example, the overall value of the water will be very light directly under the location of the light source (sun or moon). Whereas, if the light source is behind us, the overall value will be quite dark, even in the distance. Remember that the value of water in the distance on a calm day is quite light. The distant water on a rough day is dark because of the absorption of light by the near side of the wave crests, for those waves close to us as well as those in the distance as seen in Photograph 1. I use the word “overall” here because as we saw in the last section, the value changes dramatically from wave crest to wave trough. This change is most dramatic in the foreground water as seen in Photograph 3.

The color of the valleys will be very much influenced by the color of the sky. If the sky is blue, the valleys will be blue. If the sky is gray, the valleys will be gray, and so on. The color of the near side of the waves will be very much influenced by the inherent color of the water. The inherent color can be gray, especially if the water is very deep. If the water is shallow, the color of the ocean bottom will influence the inherent color, such as the color of sand or seaweed. If there are coral reefs nearby, the water can be turquoise blue or green, as seen in Photograph 2.

The challenge is to make the overall water shape interesting not only by varying the value within the waves, but by varying the color. Often open water is a monotonous gray. But as artists, we have the privilege of inventing our own color scheme. So vary the color within the waves. A good way to do this is to make the waves warmer towards the light source and cooler away from the light source. You will do this in the demonstration in Section 5.3.



PHOTOGRAPH 1



PHOTOGRAPH 2



PHOTOGRAPH 3

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DEMONSTRATION

**5.3 PAINTING DEMONSTRATION OF ROUGH WATER
MATERIALS**

15" × 22" (38cm × 56cm) 300-lb. (640gsm) Arches rough watercolor paper

1½-inch (38mm) and 1-inch (25mm) flat, small rigger brushes

4B pencil

bar soap

masking fluid

PIGMENTS

Aureolin Yellow, Permanent Alizarin Crimson, Prussian Blue, Ultramarine

In this painting exercise, you will not only practice painting rough water, but you will exaggerate value and color variation, something to strive for if you want drama in your work.

Lighting Direction: top lighting

Time of Day: dusk

VIDEO BONUS

For a video demonstration of painting rough water, visit [ArtistsNetwork.com/water-in-watercolor](https://www.artistsnetwork.com/water-in-watercolor).



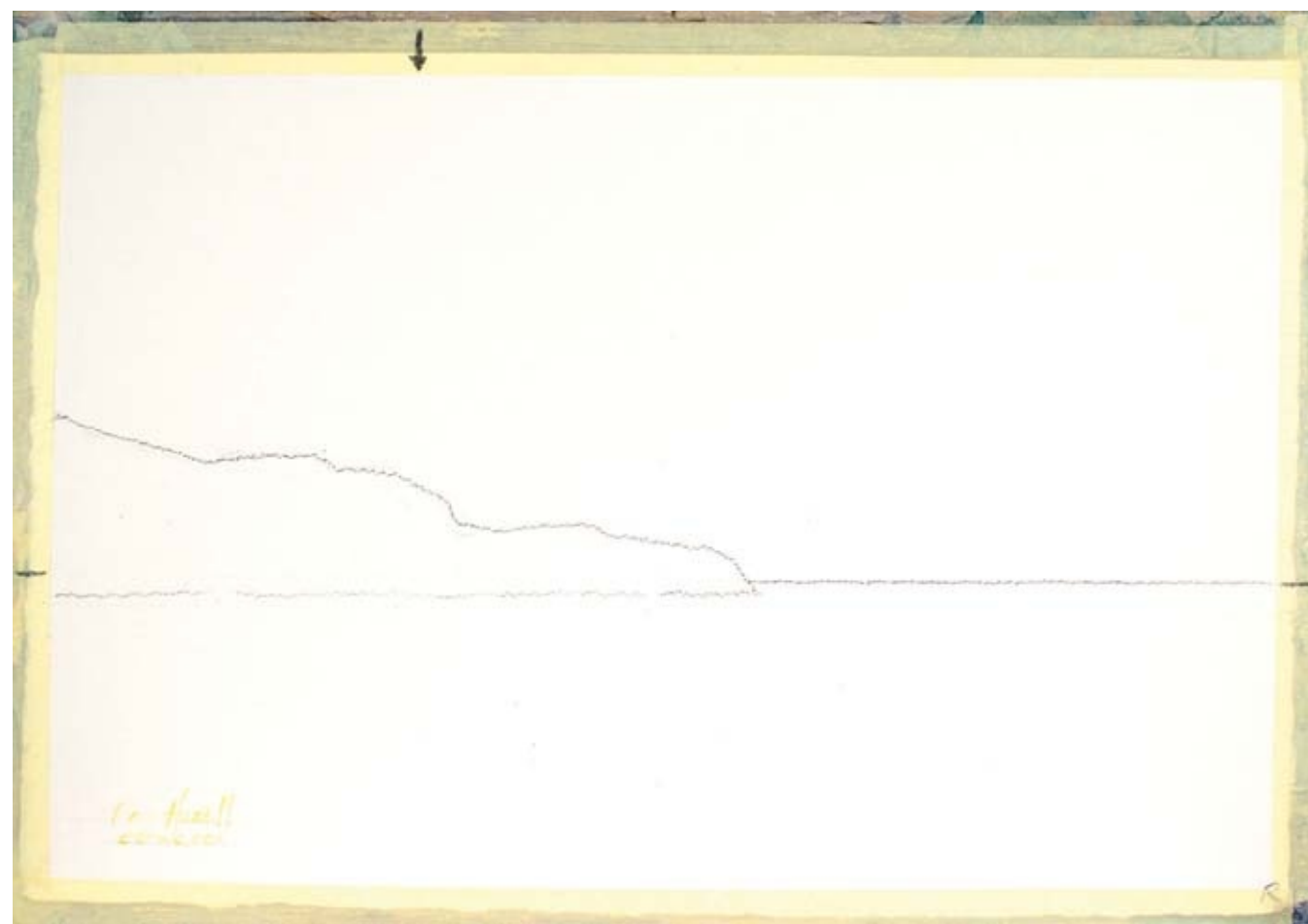
Deep Blue





OCEAN SUNSET





1 Make a Value Study

Using a 4B pencil, show the value distribution throughout the sky and ocean shapes. The light source (setting sun) is straight ahead but left of center. Since the viewer is looking into the lighting direction, the far sides of the waves will be light while the near sides will be dark. To break the long horizon that stretches across the entire painting, make sure the value of the clouds is darker than the ocean directly below the light source and that the value of the ocean is darker than the clouds on either side of the light source. This creates an alternating value between ocean and clouds as the eye scans along the horizon. For more value contrast, add a dark headland near the horizon.

2

Draw Composition on Watercolor Paper

Indicate the horizon with a light pencil line below the halfway point on the paper. Gravity dictates that this line must be horizontal. Draw in the headland. Carry it beyond the midpoint of the composition. Since the foreground of the painting will be dark, this is a great opportunity to sign the painting with masking fluid. Using a small rigger brush, wet the brush and wipe it on a cake of soap several times to protect the hairs from the masking fluid. Dip the brush in the masking fluid and sign your name. Wash out your brush with soap and water immediately. Masking fluid is liquid latex. If it dries in your brush, you could soon be looking for a new rigger.





3

**Apply Initial Washes
to Sky and to Water Shapes**

Once the masking fluid is dry, pre-wet the entire paper with clean water. Apply a wash of Aureolin Yellow over the horizon area to the left of center. Ignore the headland at this stage. Then apply a wash of Permanent Alizarin Crimson further toward the top of the painting, and finally apply a wash of Prussian Blue across the top of the paper. Now apply a wash of Prussian Blue and Ultramarine Deep Blue over the lower portion of the paper, leaving some of the initial yellow wash showing. The washes below the horizon will be the final color and value of the valleys of the waves. All of these washes are applied while the paper is wet so that some mixing can take place on the paper.







4 Paint Cloud Shapes

After the paper is completely dry, partially pre-wet the cloud shapes with clean water. Leave some of the sky area as dry paper. Apply a wash of Permanent Alizarin Crimson and Ultramarine Deep Blue to the wetted area in varying proportions of the two colors: more Permanent Alizarin Crimson near the horizon and more Ultramarine Deep Blue in the upper cloud areas. Preserve the hard edge of the horizon by *not* wetting any of the water area. After these washes are dry, soften some of the cloud edges using a clean, damp brush.

5 Paint Main Wave

Using your 1-inch (25mm) flat brush, mix a wash of Ultramarine Deep Blue and Aureolin Yellow and paint in a foreground wave on dry paper. The crest of the wave needs to be hard edged, but the lower part should be soft edged. While the wave shape is still damp, soften the lower part of the wave so that it blends in with the value and color of the valley. The wave will be very dark with a crisp edge at the wave crest.

6 Paint Remaining Waves

Paint more waves by repeating this process. The darkest waves will be in the foreground, since the viewer is looking into the lighting direction. So paint the darkest waves in the lower portion of the painting and off to the sides. Paint a dark wave over your signature. Waves in the distance will be smaller, closer together and more horizontal as you move up to the horizon. Remember the laws of linear perspective. Don't paint all the waves the same color. Paint some warmer (Aureolin Yellow plus Ultramarine Deep Blue) and some cooler (Ultramarine Deep Blue plus Permanent Alizarin

A watercolor painting of a sunset over the ocean. The sky is filled with soft, colorful clouds in shades of pink, purple, and blue. The sun is low on the horizon, casting a bright orange glow. The ocean is dark blue with white-capped waves. In the background, there are dark, silhouetted mountains or hills. The painting is signed 'Karl Harell' and 'COPAC, SCR' in the bottom left corner.

Pre-wet the land mass with clean water. Drop Aureolin Yellow plus Permanent Alizarin Crimson in the center section of the land mass and Ultramarine Deep Blue plus Permanent Alizarin Crimson at the left-hand and right-hand ends of the land mass. After the painting is completely dry, remove the masking fluid in the lower left-hand corner with a piece of masking tape. Your signature now appears as white paper. Since this is the only white showing in the painting, it looks rather stark. So glaze a wash of Ultramarine Deep Blue plus Permanent Alizarin Crimson over your signature with your 1

// 2-inch (38mm) flat brush. The painting *Ocean Sunset* is now complete.

Note that the finished demonstration is not an exact copy of the value study. The purpose of the value study is to act as a guide while you are painting. You may get a new insight during the execution of the painting. So if you see the painting taking on

a life of its own, don't fight it. Let it lead you, so to speak. You may be pleasantly surprised.

By the way, any boats in a painting with strong wind must conform to the wind condition. For example, if a sailboat is not sailing downwind, it will heel, as shown in the painting *Intrepid* at right.





INTREPID ⁿ Watercolor on 300-lb (640gsm) cold-press Arches ⁿ 15" × 11" (38cm × 28cm) ⁿ Collection:
Dr. Arnold and Denise Sommerfeld, Halifax
5.4 PAINTING GLITTER

IF YOU LOOK TOWARD the direction of the sun, or moon, or any intense light source over water that is not relatively calm, you will see what is known as glitter, or sparkle as some call it. The water is not as rough as in the demonstration in Section 5.3, but it is not calm either. In chapter 4, rippled water acted like a rippled mirror. But if the water is rougher, then the mirror breaks into millions of little pieces. However, the mirrors are oriented randomly, not the orderly fashion of the rippled mirror. So some of these little mirrors will reflect the high sky, or nearby trees, or whatever else is in front of us. But some of these little mirrors will reflect the light source, such as the sun or moon, directly into our eyes. Not only are the little mirrors randomly positioned, but they don't remain stationary so that at a given point in the water, at one instant the light source will be reflected directly into our eyes, and at the next instant something else darker in value will reflect into our eyes. Since the "something else" isn't as bright as the sun (or moon), a sparkle or "glitter" results in the water between the viewer and the light source. Each point in the water constantly alternates between bright and dull as the water surface continuously moves. This glitter can extend all the way from the horizon, right to our feet, providing the water is agitated by a breeze over that distance. Or, the glitter may only appear in sections of the water between the light source and the viewer. It all depends on what the wind is doing in those areas.

The photo here shows glitter on the ocean. The sun is just off to the left-hand side of the photo. If this were a video, we would see the water dancing with sparkles as the tiny "mirrors" keep changing orientation. Notice how dark and almost devoid of any color the land masses are. This must be kept in mind when painting a glitter seascape. In fact, any objects, such as land masses, boats, buildings, etc., between the viewer and the light source will appear very dark and almost colorless when looking towards the sun. The other thing to note is that there are no reflections of the land masses. The water isn't calm enough for reflections.

To paint glitter, watercolor paper with a strong textured surface is essential. In other words, rough paper lends itself very nicely to rendering glitter. The



brushstroke below was made with a 1½-inch (38mm) brush on rough paper. The brush was damp, not wet, with lots of dark pigment on it. The trick is to drag the brush almost parallel to the paper *quickly*. The

peaks of the paper drag pigment off the brush and leave the valleys of the paper texture as bare paper. Since the texture of the paper is random, the spots of dark pigment are randomly distributed giving the illusion of sparkle on water, as shown below.

Don't keep going back over these brushstrokes. Each stroke delivers more pigment to the paper, gradually filling in the valleys. In fact, if the brush is too wet, the water from the brush will carry pigment down into the valleys, eliminating the illusion of glitter. To test your brush for just the right amount of water, make some strokes on a piece of scrap watercolor paper. Make sure the paper has a rough texture. Like many techniques in transparent watercolor painting, this will take a bit of practice. But again, once it works for you, it will work every time thereafter. There is enough texture in cold-pressed paper for this to work as well, but I find rough-textured paper works better. It will certainly not work on hot-pressed paper since there is no texture. The painting *San Giorgio Maggiore* at the beginning of chapter 1 is an example of glitter painted on rough paper.



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MINI DEMONSTRATION

PAINTING THE GLITTER STROKE

MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) Arches rough watercolor paper

1½-inch (38mm) flat, no. 5 round brushes

PIGMENTS

Brown Madder, Prussian Blue, Raw Umber

Now that you have mastered the glitter stroke, you will make a simple painting showing glitter.

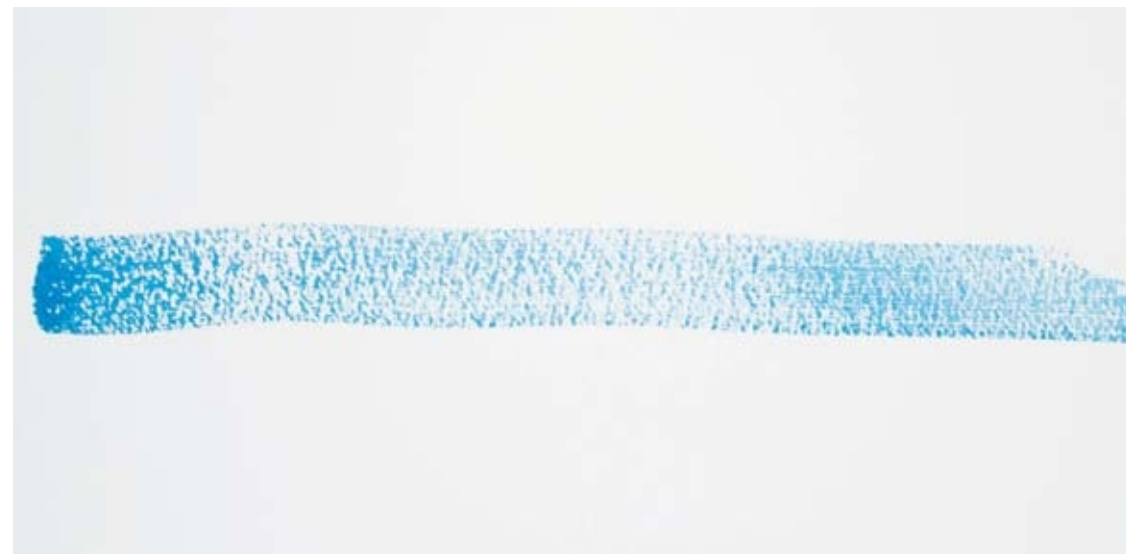
VIDEO BONUS

For a video demonstration of painting glitter, visit [ArtistsNetwork.com/water-in-watercolor](https://www.artistsnetwork.com/water-in-watercolor).





LATE AFTERNOON GLITTER



1 Paint Glitter Stroke

Using your 1

$\frac{1}{2}$ -inch (38mm) flat brush, make a quick stroke on the paper using Prussian Blue. If this stroke doesn't work due to too much water in your brush, turn the paper over, soak up some water from your brush and try another stroke.





2 Paint Small Island

Using your 1½-inch (38mm) flat brush, mix a dark wash of Prussian Blue plus Raw Umber and paint a small island above the one glitter stroke. Remember that the light source is straight ahead, so anything between the viewer and the sun must be very dark and have little local color.

3 Paint More Glitter

Again, using Prussian Blue, add more glitter to the water at the sides and foreground. You can subdue the glitter by going back over previous strokes. Any waves in the scene are also going to be very dark since the near side of the waves can't see the sun.

4 Paint a Sailboat

Using your no. 5 round brush, paint a sailboat to the right of the island using dark Brown Madder. Again, the boat must be very dark in value. Because the water is too rough, no reflections of the island or boat are painted. If a dark sky had been added, the glitter would be even more dramatic.

These little painting exercises are invaluable. Do two or three more, making up your own composition. They need be no larger than one-eighth of a sheet of paper. Not only are they good practice, but you aren't concerned about ruining a painting because they are just exercises. You are more willing to try something new, to experiment. That is how you will learn quickly, by taking chances. Sometimes in doing these exercises, I find that I have produced a little gem that I am proud to frame.

DEMONSTRATION

5.5 PAINTING DEMONSTRATION OF GLITTER MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) Arches rough watercolor paper
1½-inch (38mm) and 1-inch (25mm) flat, no. 5 rigger, bristle-hair brushes 4B pencil
facial tissue

This scene is a typical West Coast composition that I invented. Although looking into the sun can result in little color in the shapes, as an artist, you will exaggerate the colors, as before.

Lighting Direction: top lighting

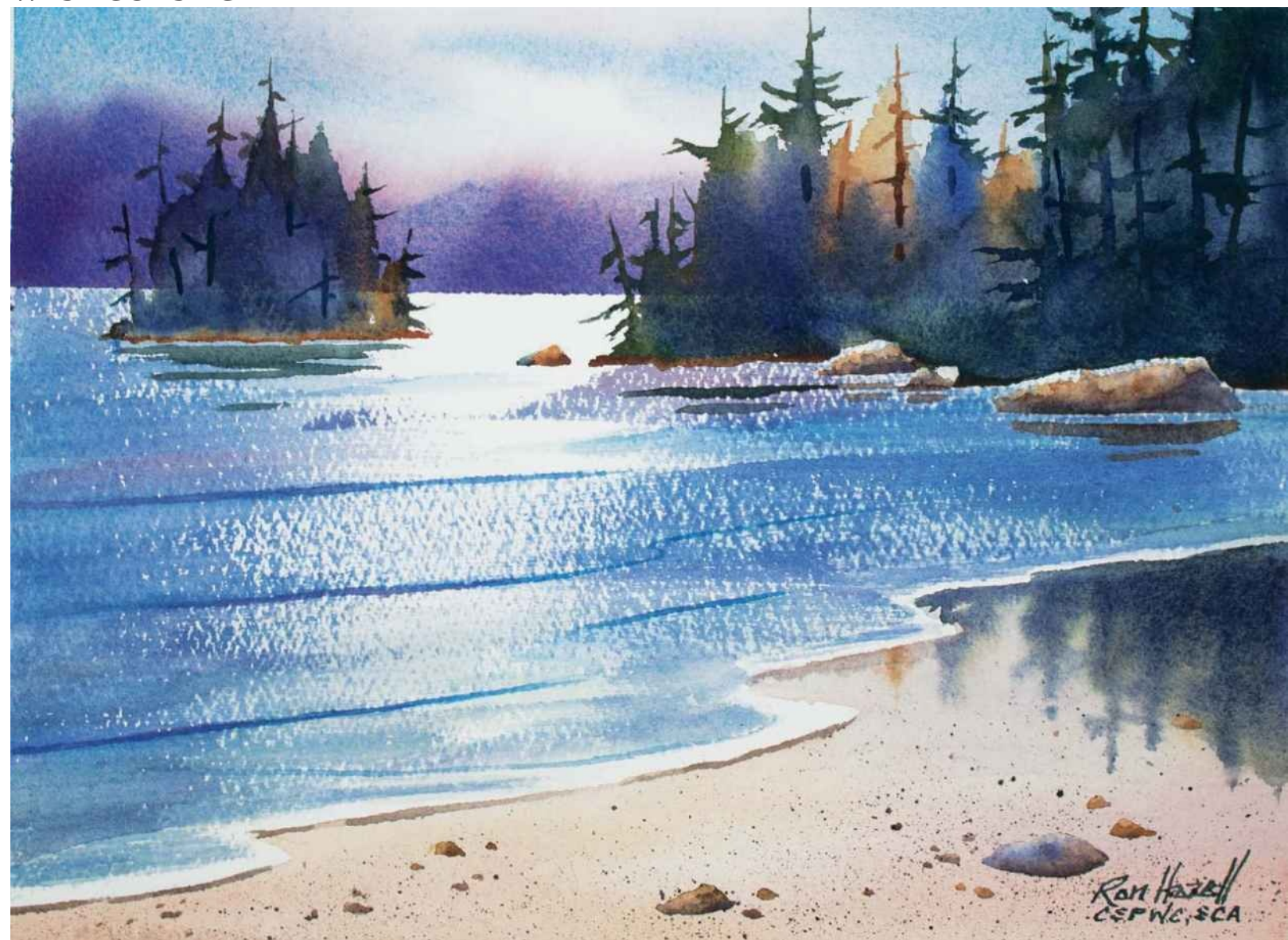
PIGMENTS

Aureolin Yellow, Burnt Sienna,
Cerulean Blue, Permanent Red, Raw

Umber, Ultramarine Deep Blue



WEST COAST GLITTER









1 Make a Value Study

As before, make sure the dimensions of the value study are roughly the same proportion as the watercolor paper. The light source (the sun) is straight ahead, but left of center, indicated by the arrow. Since the viewer is looking into the lighting direction, and the water isn't calm or too rough, glitter appears on the water. The land masses between the viewer and light source are dark valued.

2 Paint the Glitter

Indicate the horizon about one-third down the paper with a light pencil line. Using your 1

1/2-inch (38mm) flat brush, apply some quick strokes of Cerulean Blue to create glitter. Keep the brush almost parallel to the paper. You can start the stroke off the paper and then continue it across the paper. The "landing point" of the brush sometimes deposits a lot of pigment in one spot. Vary the color of the glitter by adding strokes of Ultramarine Deep Blue plus Permanent Red here and there. Water that's all one color is boring.

SEPARATION GLOW

Separation occurs because of different surface tensions of the water surrounding the pigment particles. This gives a "glow" to the wash.



3Paint the Sky

Place a piece of masking tape along the horizon with the top edge of the tape just at the horizon line. The tape is to protect the bare paper just below the horizon from pigment. That area will remain the lightest shape in the painting.

Again, with your 1½-inch (38mm) flat brush, apply juicy washes of Cerulean Blue and Ultramarine Deep Blue with a bit of Permanent Red to the sky. These are the same colors you used for the water. At this stage, ignore the tree shapes. Since both Cerulean Blue and Ultramarine Deep Blue are course-grained pigments and Permanent Red is a finegrained pigment, separation of the colors will take place during drying. After the sky wash is dry, remove the tape.





4 Paint the Sandy Beach

Sand can be warm or cool, light or dark, and almost any **color**, depending where you are in the world. To mix sand, you need the three primaries. Apply a light wash of Raw Umber over the beach shape. Add a little Cerulean Blue to the sand that covers the middle ground to cool it down and a bit of Permanent Red to the sand in the foreground to warm it up.

5 Paint the Land Masses

Pre-wet the shapes of the island and the trees on the right-hand side of the painting with clean water. While the paper is very wet, wash in Ultramarine Deep Blue, then Raw Umber, and drop Burnt Sienna and Aureolin Yellow into the wetted shapes here and there to add color interest. These shapes must be very dark. Mixing will take place on the paper. Suggest a few branches on the trees with your no.5 rigger brush as these washes dry. Note that the shorelines must be somewhat below the horizon. A huge distance spans the shorelines of the near tree shapes and the horizon.



6 Spatter the Beach

To give the sandy beach some texture, place a facial tissue over the water. Mix a dark wash of Ultramarine Deep Blue, Raw Umber and Permanent Red. Dip a bristle-hair brush



in this wash and then run your finger over the bristles to produce spatter. Try it on a piece of scrap paper first. Make the spatter dominate in the foreground and trail off to the middle ground. Now take your rigger and paint some rocks on the beach. Make the rocks in the foreground bigger, don't space them evenly and don't "stack" the rocks (rocks placed in a vertical line).









7 Paint the Rocks

Using Raw Umber and Ultramarine Deep Blue and your 1-inch (25mm) flat brush, give the rocks near the right-hand land mass some value—darker where they meet the water—and leave the tops light (top lighting).

8

Paint Tree Reflections on the Beach

To indicate that the beach is wet, pre-wet the sand area directly below the trees on the far right. While the paper is wet, drop in a mix of Ultramarine Deep Blue and Raw Umber. With a mix of your original sand color, only darker, indicate the shadow of the foam on the sand along the water's edge.



9 Paint Final Glitter

Add a bit more sparkle here and there, but leave the water near the horizon as bare paper. This painting is all about value contrast, so the eye will gravitate to the areas of the lightest light against the darkest dark. The shallowest part of the water can take on a greenish color, so mix a bit of Aureolin Yellow with Cerulean Blue and give the water near the beach a light wash. Finally, suggest a bit of reflection of the tree shapes on the island. Since the water directly below the tree shapes is on the lee side, this water is calmer and can pick up dark reflections of the trees here and there. You can now sign your painting.



STORM'S BREWING ⁿ Watercolor on 300-lb. (640gsm) cold-press Arches ⁿ 11" × 15" (28cm × 38cm)
ⁿ Collection: private



Ron Howell CSPWC

Painting Waves Breaking on Shore

THE WIND HAS NOW increased even further, producing whitecaps. As we stand on the shore, we see waves coming towards us like a freight train. The tops of the waves are foaming and the waves start breaking and then crashing on the shoreline with a deafening roar, tossing up spray, and generating lots of foam. We feel the salt spray on our face and taste it as we brace against the wind. It is very challenging to paint waves breaking on the shore on-site for two reasons: first, things are happening very quickly before our eyes, and second, there is a strong wind generating these waves. So quick sketches as well as photographs become more important as resource material for a painting, as well as our memory. In this chapter, the anatomy of breaking waves will be studied as well as how to paint rock formations, foam and spray.

6.1 ANATOMY OF A BREAKING WAVE

WHEN WAVES APPROACH A shoreline, they break. Figure 6.1 shows a profile of breaking waves. The horizontal dashed line is the ocean level when it is completely calm. The waves are traveling from left to right. As the waves approach the shore, the water depth decreases and the bottom of the ocean creates friction, slowing the waves down. However, the crests of the waves keep traveling at a steady speed. This causes the crest of the waves to tumble, or fall forward. This phenomenon is magnified by the water from the last wave that broke on the shoreline running back into the ocean, causing even more friction on the lower part of the incoming wave.

When the waves break, surf is created. The surf not only occurs along the shoreline, but also occurs in the open ocean, resulting in whitecaps. As the name implies, the value of the surf is quite light, as shown in the painting of the breaking wave in the next section. Why is this so? As the waves break, the water traps air and creates millions of tiny bubbles. Most of the surf volume is made up of air, which causes the light value. The surf is continually being created and dissipated as the waves break.

VIDEO BONUS

Visit ArtistsNetwork.com/water-in-watercolor for a video demonstration of painting a breaking wave.

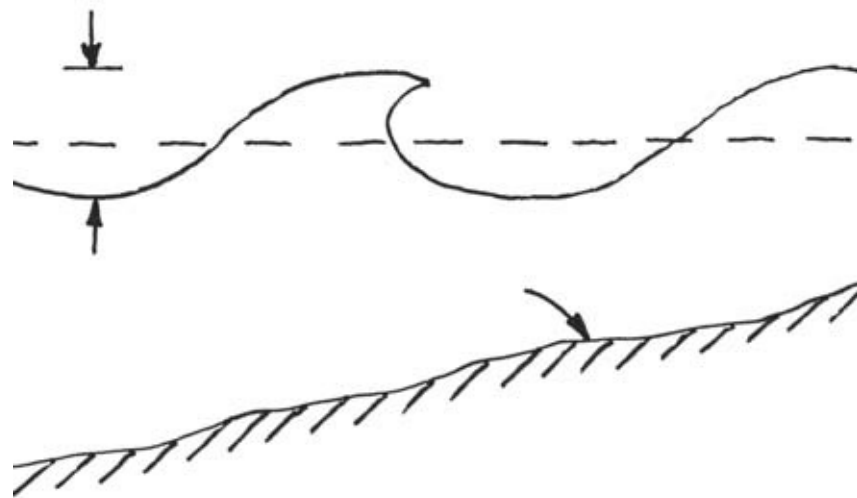


Calm water level



Wave direction

Wave height



Ocean bottom



FIGURE 6.1 PROFILE OF BREAKING WAVES

DEMONSTRATION

6.2 HOW TO PAINT A BREAKING WAVE

MATERIALS I find breaking waves the easiest water condition to render and as a result, the 11" × 15" (28cm × 38cm) 300-lb. most fun to paint. Reflections are not a concern, and the surf can be almost any shape and can even vault into the sky. It would be very unusual for a wave paper to break along its length simultaneously. This would mean that the wave is 1-inch (25mm) flat brush exactly parallel to the shore and the water depth is exactly the same along the length of the wave. Typically, part of the wave breaks before the rest of the wave. As the breaking portion traps air, it becomes light in value and "foamy." The unbroken portion is still dark in value and is often partially covered with

the foam from previous waves that have broken. Try this painting exercise. Lighting Direction: from the left

Paint the Complete Wave Shape







1

Using Prussian Blue, paint the general wave shape with your 1-inch (25mm) flat brush on dry paper. There's no need for any pencil drawing since it is a simple shape. Add a bit of Aureolin Yellow to the left-hand side of the wave. This wash represents the foam in shadow.

2

Paint the Water Beyond the Breaking Wave

The sunlit portion of the breaking wave is painted by painting the negative shape behind the wave. Using a mixture of Ultramarine Deep Blue and Aureolin Yellow, suggest some waves behind the breaking wave with your 1-inch (25mm) flat brush. Leave some white shapes representing whitecaps.

3

Paint the Water Showing Through the Foam

Using a dark mix of Ultramarine Deep Blue and Aureolin Yellow, paint those portions of the wave that are not hidden by foam. Soften some of the hard edges in the wave with your 1-inch (25mm) flat brush and clean water.

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6.3 HOW TO PAINT ROCKS IN WATER

KEEP IN MIND THREE things when painting rocks:

1. They are hard edged.
2. They are three-dimensional and therefore, have a lit side and a shadow side.
3. They can be any size, shape, color and value. The challenge when painting rocks in the water is to make the rocks look like they are *in* the water and not cut out later and pasted on *top* of the water. The rock-water interface should reflect the water condition. If the water is calm, then the rock-water interface will be a relatively smooth curved line, as shown below. There will also be some reflection of the rock showing in the water. However, if the water is rough due to the wind, the rock-water interface will be very irregular, as shown below in *A*. Since the rock will be surrounded by surf, there will be no reflection of the rock showing. If the surf is breaking over the rocks, then leave white paper between sections of the rock, as shown in *B* below.

To paint the rocks, make sure you vary the color and the value, even within the same rock. If the rocks are in the middle ground or even further away, then their value and color will vary little. However, if the rocks are in the foreground, not only will the value and color vary dramatically, but the texture of the rocks will be evident.



ROCKS IN CALM WATER—LIGHTING DIRECTION: FROM THE LEFT

A B



ROCKS IN ROUGH WATER—LIGHTING DIRECTION: FROM THE RIGHT

MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches
1-inch (25mm) flat, no. 5 round brushes

PIGMENTS

Brown Madder, Burnt Sienna, Ultramarine Deep Blue

PAINTING ROCKS BY GLAZING

There are two ways that you can paint rocks. One is by glazing; that is, applying successive washes over diminishingly smaller areas of the rocks. But the glaze must be applied to bone-dry paper if there are hard edges within the rock shape. The second way is by knifing the value and color variation with a painting knife. This technique is done on cold-pressed or rough paper. I have outlined the two approaches here using the same palette so you can compare the final results of the two approaches. One is not better than the other. But you do end up with different results. Practice making rocks both ways and using other color combinations.

Lighting Direction: from the left





1 Apply Initial Wash

Using your 1-inch (25mm) flat brush, apply a wash of Burnt Sienna over the whole rock shape. Let this wash dry.

2

Apply Darker Wash to Shadow Areas of Rock

Again using your 1-inch (25mm) flat brush, apply a darker wash of Brown Madder and Ultramarine Deep Blue over the shadow portion of the rock. Let this second wash dry.

3

Apply Darkest Values to Shadow Areas

Using your no. 5 round brush, apply a very dark wash to the portion of the rock in deepest shadow.

After this third wash is dry, use your no. 5 round brush to indicate a few cracks in the rock here and there.

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PAINTING ROCKS WITH BRUSH AND PAINTING KNIFE MATERIALS

**11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches
1-inch (25mm) flat, no. 5 round brushes
painting knife**

PIGMENTS

Brown Madder, Burnt Sienna, Ultramarine Deep Blue

Traditionally, a palette knife is used to mix pigments on the palette when using oils or acrylics. A palette knife is straight, labeled *A* in the photograph below. A painting knife is used to apply pigment to the canvas when using oils or acrylics. A painting knife, labeled *B* in the photograph below, is crooked so that when painting with it, your fingers don't smear the pigment on the canvas. The painting knife is used here in an unorthodox way by moving pigment from one part of the watercolor paper to another by a squeezing action. Painting knives come in a variety of blade lengths. I like a blade at least 2" (5cm) long.

Lighting Direction: from the left



AB



1 Apply Initial Wash with a Brush

Using your 1-inch (25mm) flat brush, apply a wash of Burnt Sienna **over the whole rock shape assuming the water is rough. While this initial wash is still wet, add Brown Madder and Ultramarine Deep Blue to the shadow areas of the rock. The colors will mix on the paper, particularly if you tilt the paper in various directions. Now let this wash dry a bit. The paper must be dry for this initial wash so the pigment stays on the surface of the paper.**

2 Squeeze Pigment Off Lit Areas of Rock with Painting Knife

When the sheen has left the paper, hold a painting knife very firmly by the handle and using the blade of the knife, squeeze the pigment off the lit side of the rock into the shadow side of the rock. Keep squeezing pigment into the shadow areas as you mold the rock. The areas where pigment has

been removed by the knife will become light in value and those areas untouched by the knife will remain dark. **Some of the pigment will be left behind in the valleys of the paper surface. The result is that the texture of the paper becomes the texture of the rock. This will not work on smooth paper because there is no texture to the paper surface.**



VIDEO BONUS

Visit ArtistsNetwork.com/water-in-watercolor for a video demonstration of painting and knifing out rocks.



LIGHTING FROM THE RIGHT



LIGHTING FROM THE RIGHT



LIGHTING FROM THE RIGHT

3 Indicate a Few Cracks in the Rock

Using your no.5 round brush and a very dark mix of Brown Madder and Ultramarine Deep Blue, indicate a few cracks in the rock here and there. Of course, you can always apply glazes over the rock shapes after they are dry to warm an area up or cool an area down.

Because this procedure requires firm pressure of the knife on the paper surface, soft papers such as Fabriano Artistico or Saunders Waterford may tear. I find that Arches paper is the most forgiving and stands up well to this sort of treatment. A few more examples of rock formations using the painting knife are shown below.



LIGHTING FROM THE LEFT

6.4 VALUE AND COLOR OF SURF AND FOAM

AS MENTIONED IN SECTION 6.1, as waves break, air becomes entrapped in the water and the value of the water becomes very light, even completely white in sunlight as whitecaps, surf and foam are formed. Foam is the aftermath of breaking waves. This foam will float on the surface of the water since it has air mixed in with it making it lighter than the water. In other words, foam is made up of water bubbles (entrapped air). The air pressure will eventually overcome the surface tension of the bubbles causing them to burst and the foam dissipates. But the next wave starts the whole process all over again resulting in a continuous generation of foam. As the waves crash on rocks, the resulting spray is made up of water droplets filled with air giving the spray a white appearance in sunlight as well.

Remember that surf and foam are three-dimensional shapes, so they have a sunlit side and a shadow side. To render the three-dimensional shape, vary the value within these shapes, leaving the sunlit side as pure white paper, but give the shadow side a darker value. Surf and foam can be as dark as a 3 on a one-to-five value scale. So when planning your painting, make sure you leave lots of white paper for the surf and foam in sunlight. You can always “kill” some of the white paper with value and color later, but it is very difficult to retrieve white paper.

The color of surf and foam will depend upon the color of the sky, and the color of the ambient light. If the

sky is gray, then the color of the surf and foam will be gray. If the color of the sky is quite blue, then the surf and foam will be a grayed blue or even a green if the ocean bottom is a warm color such as that of sand and seaweed. The color within the surf can also vary due to diffraction of light. The color within the surf can be warm or cool because the light will reflect and diffract differently in different areas of the surf. In other words, here is a case where variety in color and value is the spice of life, or should I say the spice of painting.

6.5 HOW TO PAINT SURF AND FOAM

SURF IS THREE-DIMENSIONAL, THEREFORE it has a lit side and a shadow side, as shown in section “6.2 How to Paint a Breaking Wave.” Surf in shadow is normally cool. The actual color within the surf can vary due to diffraction of light. But grayed blues and grayed greens work well for surf in shadow. Bare paper works well for surf in sunlight. Foam is the aftermath of surf. The same principles apply to the foam, although the foam formations are usually not as dramatic as the surf formations.

Leave lots of white paper for the surf and foam. In a painting depicting waves breaking on the shore, I usually paint the sky and rocks first. Although the rocks are often darker in value than the surf, painting the rocks first allows me to better judge the value of whatever surf and foam is in shadow. If it is a clear day, the water will be visible to the horizon, and that rough water will usually be very dark. If it is not a clear day, then the water may disappear into the mist or fog as our eye moves towards the horizon. As you move closer to the shore, make sure you leave some white paper to represent whitecaps. If the surf is the center of interest, it is essential to make sure it has an interesting shape, i.e. the size and shape of the surf should vary as you move across the surf shape. As well, the value of the foam should vary. Don’t leave all the surf and foam as just white paper. The surf and foam are three-dimensional, so as mentioned above, they will have a lit side and a shadow side and therefore need some value as well as color variation.

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MINI DEMONSTRATION

PAINTING SURF AND FOAM

MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches

1-inch (25mm) flat brush

PIGMENTS

Aureolin Yellow, Prussian Blue

The short demonstration below will show you how easy it is to suggest foam. Take one of your rock paintings from a previous exercise to give the foam some context. The rocks will generate foam as waves break around the rocks.



1 Pre-Wet Foam Area

Using one of your paintings from the previous rock-painting exercise, partially pre-wet the shadow shape of the foam with clean water. Decide beforehand what parts of the foam will be sunlit. Leave those parts as dry paper.

2

Give Value to the Foam in Shadow

Using a mix of Prussian Blue and Aureolin Yellow, paint the wetted area with your 1-inch (25mm) flat brush. Tilt the paper at a steep angle so that most of the pigment collects in the lower part of the foam shape. This will give a hard edge to the lower edge of the shadow and a soft edge to the upper portion, suggesting three dimensions. Let this wash dry. The trick is not to overdo the foam shapes. You do not want to lose too much white paper.

MATERIALS

15" × 22" (38cm × 56cm) 300-lb. (640gsm) Arches rough watercolor paper
1½-inch (38mm) flat, 1-inch (25mm) flat, ½-inch (12mm) flat, no. 5 rigger brushes
4B pencil
painting knife
small natural sponge

PIGMENTS

Aureolin Yellow, Burnt Sienna, Permanent Red, Prussian Blue,

DEMONSTRATION

6.6 PAINTING DEMONSTRATION OF WAVES BREAKING ON SHORE

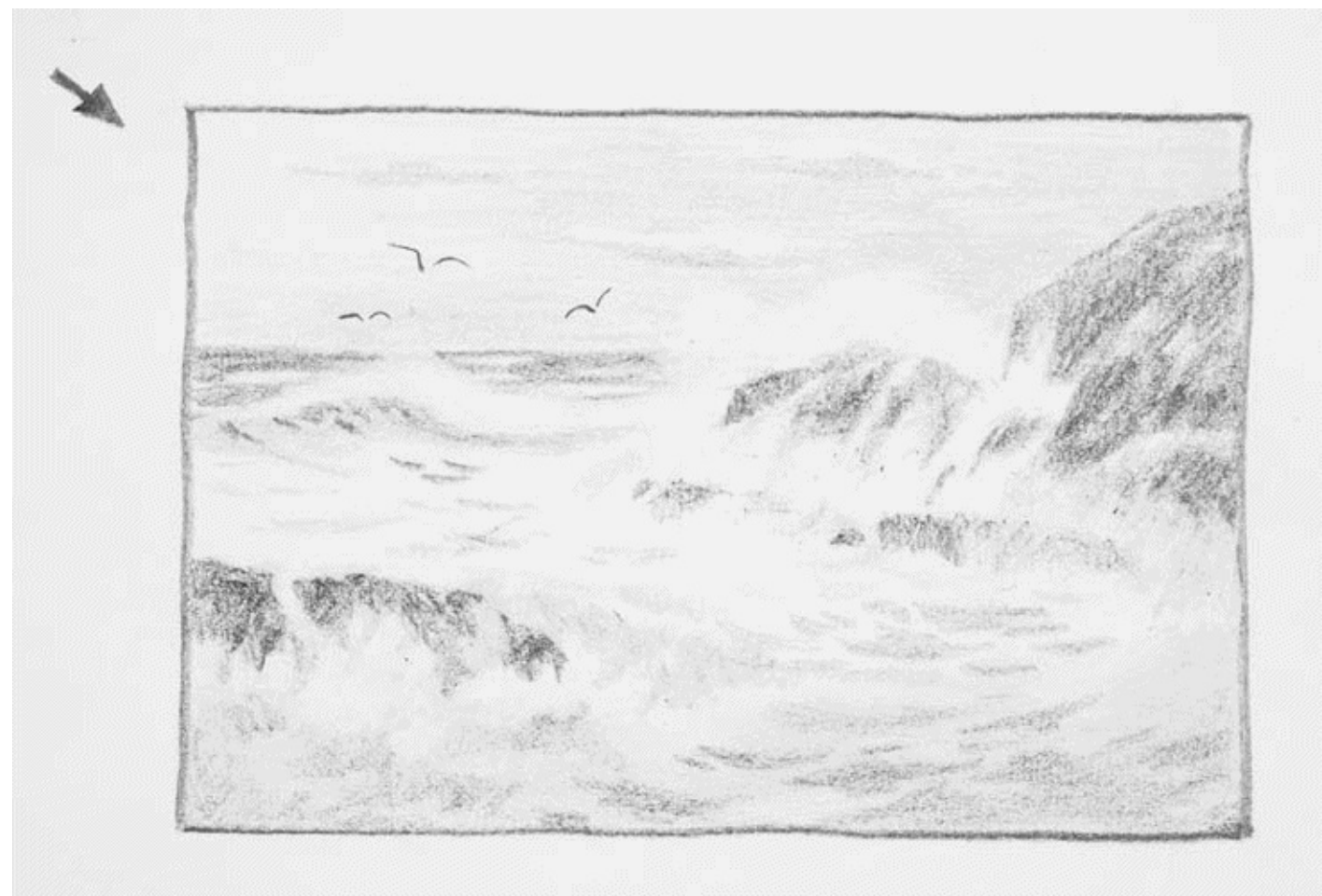
Now that you have practiced painting breaking waves with surf, foam and rocks, you will put all these elements together in a classic seascape painting. Lighting Direction: from top left

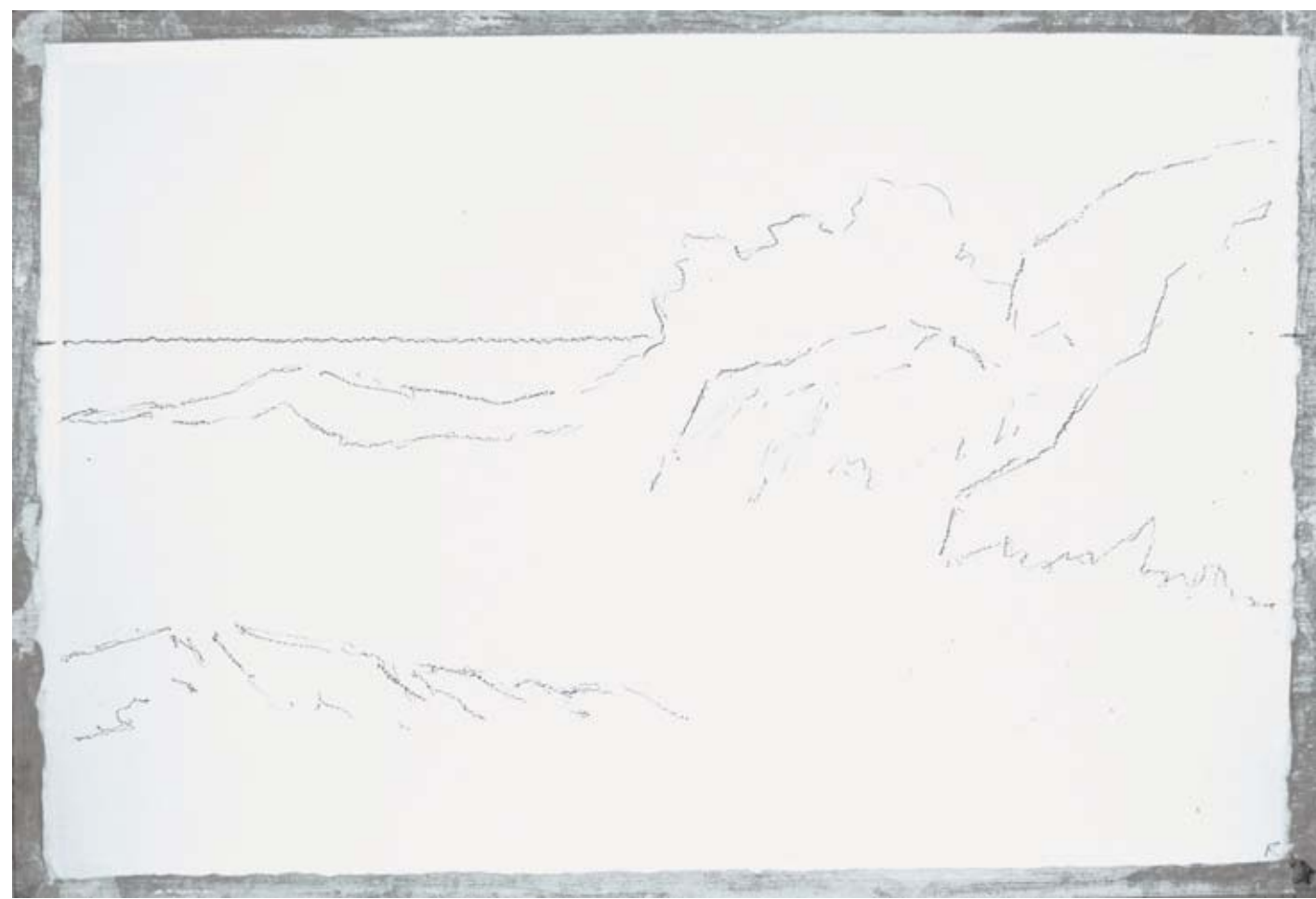
Ultramarine Deep Blue





SEA SYMPHONY





1 Make a Value Study

Start with the value study in the same proportion as that of the painting. The light source (the sun) is off to the left, indicated by the arrow. This is the design stage of the painting and is typical of a seascape value study you can do on-site. Make sure you leave lots of white paper for the surf, for the spray around the rocks on the right, and for the foam. There is dramatic contrast not only between the warmth of the rocks and the coolness of the sea, but also intense light/dark contrast between the darks in the rocks and the sunlit foam. This painting is all about the sea, so the sky is relatively quiet.

2

Transfer Drawing to Watercolor Paper

Using a 4B pencil, make a light drawing of the main shapes on your watercolor paper. There is no need to make a detailed drawing. You only need to indicate where the big shapes start and stop. Use light pencil lines so that you aren't intimidated by these pencil lines, which could result in a tight painting. If you ever wanted to do a loose painting, this seascape is your chance. In fact, to make it a super loose painting, don't do



any pencil drawing.

3 Paint the Sky

Pre-wet most of the sky with clean water, leaving a few dry patches of paper to indicate clouds. As well, leave dry paper for the spray vaulting into the sky around the rocks. Using your 1½-inch (38mm) flat brush, wash in the sky with Prussian Blue. Make the sky cooler and darker away from the sun, which is on the left, using pure Prussian Blue, and warmer and lighter towards the sun by adding Permanent Red and more water to the wash.





Paint the Large Rock Formation on the Right

Don't pre-wet the rocks. Using your 1½- inch (38mm) flat brush, apply a mix of Burnt Sienna, Permanent Red and Ultramarine Deep Blue to the rock formation on the right, letting the Burnt Sienna dominate on the sunlit portions of the rocks and letting Ultramarine Deep Blue dominate on the shadow sides of the rocks. While this wash is still damp, use your painting knife to model the rocks, as described in “6.3 How to Paint Rocks in Water.” Use the knife to squeeze the pigment off the sunlit side of the rocks and deposit it into the shadow side of the rocks.

Paint the Rock Formation on the Left

Using your 1-inch (25mm) flat brush and a similar pigment mixture as used in step 4, paint the rocks on dry paper. While this wash is still damp, model the rocks with darker values on the shadow sides (the right) and lighter on the sunlit sides (the left). Be sure to leave gaps of white paper to indicate water flowing over the rocks. Remember, the rocks are *in* the water, not on *top* of the water.



6 Paint the Far Ocean

Using your 1½-inch (12mm) flat brush and a mix of Ultramarine Deep Blue and a bit of Aureolin Yellow, paint the far ocean on *dry* paper, skipping here and there to indicate whitecaps on the incoming waves. The water becomes warmer and lighter as it approaches the shore. Paint around the surf on the breaking wave. Add a bit of Aureolin Yellow to Prussian Blue and paint the shadow side (left side) of the breaking wave, making it warmer on the left.



7

Paint the Shadows in the Surf

Using your 1-inch (25mm) flat brush and a mixture of Prussian Blue and Permanent Red, indicate the shadows in the surf, as you did in the section “6.5 How to Paint Surf and Foam.” The surf is three-dimensional, so it will have a lit side and a shadow side. To indicate the sunlit side of the surf, leave the paper bare. Leave lots of white paper showing at this stage.





8

Paint the Water Showing Through the Surf

The surf is being generated and dissipated continually. In some areas, at any given instant, there will be no surf which will allow the dark water to appear. This water, although dark, will be warmer than the far ocean, so add more Aureolin Yellow to Ultramarine Deep Blue for these areas. Some of the areas within the breaking wave will show surf-free water as well. The surf that is in this portion of the wave was generated by the preceding wave.



CLOSE-UP OF UNDERSIDE OF BREAKING WAVE
9 Soften Edges by Lifting

Take a small natural sponge, wet it in clean water and soften some of the spray which is leaping into the sky, as well as the surf breaking around the rocks on the right. Leave some hard edges in the spray to give edge contrast. Again, using your sponge, soften some of the edges of the rocks on the right, particularly at the rock-surf interface. Again, you want to create a mix of soft and hard edges. The surf is transparent in places showing the rock behind. Using your 1-inch (25mm) flat brush and clean water, soften some of the edges of the foam on the breaking wave as well as on parts of the clouds.



Using Prussian Blue and Permanent Red, add some more modeling to the foam here and there to reinforce the fact that the foam is three-dimensional. Using Ultramarine Deep Blue and Permanent Red, add some cracks to the rocks using your no. 5 rigger. Paint some shadow on the underside of the clouds with a mixture of Prussian Blue and Permanent Red. A few seagulls add some interest to the sky area; use one brushstroke mix of Prussian Blue and Permanent Red for each seagull's wing. Now sign your painting.

Notice that the final painting isn't an exact copy of the value sketch. I often find that as the painting progresses, I make changes in the composition. I invented the composition in the value sketch, so I have no qualms about changing the composition in the painting itself. Also note the rhythm in the composition, allowing the eye to follow the breaking waves and the surf sweeping up and over the rock formations.



A ROGUE WAVE ⁿ Watercolor on 300-lb. (640gsm) cold-press Arches ⁿ 11" × 15" (28cm × 38cm) ⁿ
Collection: Peter and Laura Butler, Halifax



Ron Hazell CSPWC

7

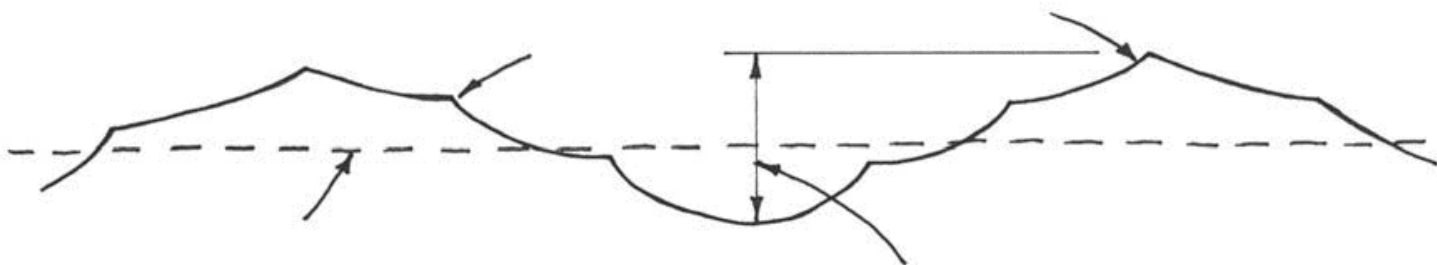
Painting Open Ocean

BY “OPEN OCEAN,” I mean that there are only two main elements in the painting: sky and water. We don’t have headlands or rocks to break the horizon line, but we can use the waves themselves, as well as ships, to give the horizon some interest. But the sky and ocean have to “carry the day.” Although the open ocean can be quite calm, we will assume that the wind has picked up yet again to at least a Force 8 Fresh Gale on the Beaufort Scale. (Visit artistsnetwork.com/water-in-watercolor for more about the Beaufort Scale.) As I have said several times, the only tools we have as artists are value and color. This means that the value and color of the sky will have to vary throughout the painting to create interest. As well, the value and color of the ocean must vary to keep the viewer’s interest. This is challenging and pushes our entertainment skills to the limit.

7.1 ANATOMY OF WAVES IN THE OPEN OCEAN

OCEAN SWELLS ARE GENERATED by the predominant wind with wavelets embedded in the swells from crosswinds or random wind gusts. The schematic below shows a cross section of ocean swells with the wavelets. The smaller waves come and go as the crosswinds and gusts typically keep changing direction, but the swells “march on.”

Ocean Swell Wavelet



Calm Water Level

FIGURE 7.1 SCHEMATIC OF OCEAN SWELLS

7.2 VALUE AND COLOR OF OCEAN WAVES

LIKE THE ROUGH WATER in chapter 5, the valleys are lighter in value than the crests. However, it is essential to establish a definite lighting direction before starting an open-ocean painting, because the light will determine how the value of the valleys and the value of the crests change throughout the painting. This is where a value sketch is invaluable. The lighting direction can be backlighting (light source behind us), front lighting (the light source in front of us), top lighting (light source above us) or side lighting (light from either left or right). For example, if the lighting is front lighting, the valleys will be very light over most of the painting. If the lighting is side lighting, the valleys will be lighter in value as the eye moves towards the lighting direction. One of my favorite lighting arrangements for open ocean paintings is front lighting where the sun (or moon) provides a spotlight on the ocean in front of us, creating dramatic value contrasts. The lightest value in the painting can be the ocean right at the horizon contrasted against a dark value sky. The crests of the waves throughout the painting will be very dark since none of the crests can “see” the light source.

The color of waves in the ocean can vary widely as well. A gray overcast sky will produce “steel gray” ocean swells, as in *A* (opposite). A blue sky in the Bahamas will offer up turquoise blue or emerald green ocean swells, particularly near coral reefs and volcanic formations, as shown in *B* (opposite).

92 Sign up for the free newsletter at [ArtistsNetwork.com/Newsletter_Thanks](https://www.artistsnetwork.com/newsletter-thanks).

I find the color mixes below work well for open ocean.

Steel Gray Seas



Ultramarine Deep Blue + Burnt Sienna

Prussian Blue + Brown Madder

Grayed Green Seas



Ultramarine Deep Blue + Aureolin Yellow

Prussian Blue + Burnt Sienna

Pure Blue Seas



Prussian Blue

Emerald Green Seas



Prussian Blue + Aureolin Yellow

Cerulean Blue + Aureolin Yellow





A B

You can try other color mixes as well. The important thing is to limit your palette in each painting. Limiting your palette pulls your paintings together very nicely from a color point of view.

7.3 PERSPECTIVE OF OCEAN WAVES

THE DOMINANT WIND DIRECTION will move the ocean swells in that direction. The swells may grow and subside and grow again at a particular location in the ocean, but they will more or less be parallel. So linear perspective will come into play, as it did in chapter 4 when painting ripples and in chapter 5 when painting rough water. Since these swells are moving along a horizontal surface, they will have a vanishing point on the horizon, as before. Again, the vanishing point can be to the left of the painting, to the right or at infinity if the waves are parallel to the bottom of the painting. As before, the

waves will also appear smaller and closer together as they approach the horizon.

Atmospheric perspective will play an important role if there is a lot of humidity in the air, causing the ocean swells to disappear from our view as they take on the value and color of the low sky.

Visit ArtistsNetwork.com/water-in-watercolor for bonus demonstrations. **93**

7.4 HOW TO PAINT OCEAN WAVES

MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) Arches rough watercolor paper

1½-inch (38mm) flat and 1½-inch (12mm) flat brushes

PIGMENTS

Aureolin Yellow, Ultramarine Deep Blue

Most people don't get the opportunity to observe the open ocean unless they take a cruise. I have crossed the Atlantic Ocean twice with the navy and once on a small passenger ship. I have also sailed in the Arctic Ocean on a Canadian research vessel as resident artist. The demonstrations that follow are based on those experiences.





1

Paint a Foreground Ocean Wave

Partially pre-wet the shape of a foreground ocean wave. Mix a wash of Ultramarine Deep Blue and Aureolin Yellow. Leave some dry patches within the shape to suggest foam. Apply this wash to the wetted area with your 1½-inch (38mm) flat brush. While this wash is still damp, soften the lower portion of the wave by wiping the pigment back with a clean damp brush. As in the rough water in chapter 5, the value from the top of the crest to the valley lightens gradually.

2 Paint a Second Wave

Paint the next wave in the same way. Let the brush skip on the dry areas of the rough paper to suggest foam from a previous wave. With your

1

½-inch (12mm) flat brush, indicate the green water showing through the foam here and there.







4 Paint the Wavelets on the Waves

With the same Ultramarine Deep Blue and Aureolin Yellow, you used in steps 1 through 3, paint in some darker wavelets using your $\frac{1}{2}$ -inch (12mm) flat brush. Again, while these brushstrokes are still damp, soften the lower portions of the wavelets with a clean damp brush. The wavelets can be placed randomly on the swells.

3 Paint More Waves

Continue to paint more waves as they go off into the distance. Leave white paper for foam. As the waves approach the horizon, they become smaller, more horizontal, closer together and lighter in value, obeying the rules of perspective, as discussed earlier.

7.5 PAINTING DEMONSTRATION OF OPEN OCEAN MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) Arches rough watercolor paper
 $1\frac{1}{2}$ -inch (38mm) flat and $\frac{1}{2}$ -inch (12mm) flat, rigger brushes
4B pencil
bar soap
masking fluid
masking tape

PIGMENTS

Aureolin Yellow, Cerulean Blue, Permanent Red, Prussian Blue

Who hasn't dreamt of plying the world's oceans on a tramp steamer? You can't be in a hurry, especially when the weather picks up—thus the title of this painting *Slow Ahead*. The steamer is in a beam sea in a southern ocean; that is, the waves are coming from the side, in this case the starboard side. The wind is high enough to kick up surf, so you will depict the surf in your painting.

Lighting Direction: from top right

APPENDIX

For a guide about wave height versus wind speed, visit ArtistsNetwork.com/water-in-watercolor.







SLOW AHEAD

1 Make a Value Study

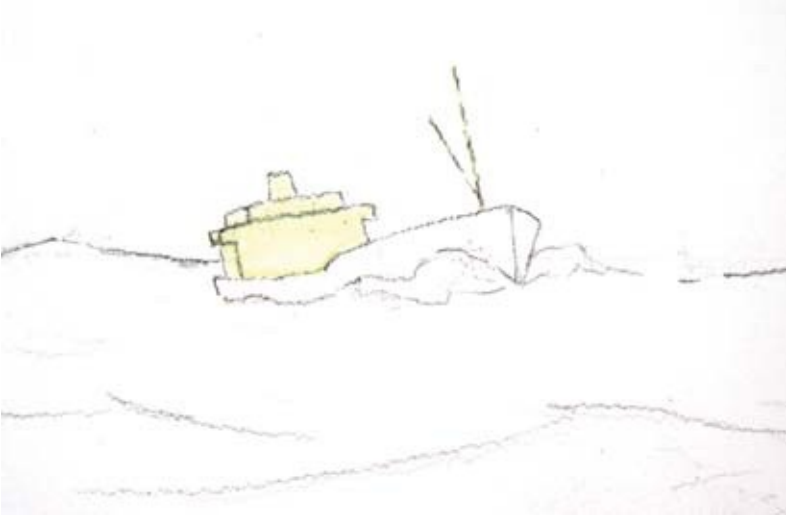
This painting depicts a ship in a gale. The wind is creating large waves and blowing the tops off the waves. Breaking waves have created foam on the waves, which will be among the lightest lights in the painting. Although you will use some masking fluid in this painting, most of the whites will be preserved by painting around the white shapes on dry paper.



2

Transfer Value Study to Watercolor Paper

Using your 4B pencil, make a light pencil drawing on your watercolor paper indicating where the big shapes start and stop. Since the ship is the center of interest, draw it carefully. For interest, tilt the ship to starboard. Ten seconds later, it will be tilting to port. In other words, the ship is rolling in this beam sea.



3

Mask Out Ship's Bridge and Mast

Wet your rigger and cover it with soap to keep the masking fluid from adhering to the brush hairs. Then apply the masking fluid to the ship's bridge and the ship's mast. The hull of the ship will be darker than the sky, so there is no need to mask the hull. Sign the painting in the lower right-hand

corner with masking fluid. When finished applying the masking fluid, wash out your rigger thoroughly with soap and water.







4 Paint the Sky

Pre-wet the sky shape. Using your 1½-inch (38mm) flat brush, apply a wash of Aureolin Yellow and Permanent Red to the sky area, more yellow on the right-hand side and more red on the left. Let this wash dry. Now pre-wet the sky area again and apply a wash of Cerulean Blue, leaving some dry areas in the sky to allow the initial warm wash to show. Make the Cerulean Blue wash darker on the left-hand side and lighter on the right, which is closer to the light source.

5 Paint Main Waves

As in “7.4 How to Paint Ocean Waves,” partially pre-wet the large waves in the foreground with clean water. Using a mix of Cerulean Blue and Aureolin Yellow, paint the main waves with your 1

1½-inch (38mm) brush. Remember that the foreground waves are the largest and the darkest. Leave some bare paper for surf at the top of the waves and around the ship. Drag your brush over the rough paper. This will produce sparkle, or glitter, on the waves. Leave lots of white paper at this stage.

6

Mask Out Foam on the Waves

After the wash in step 5 is completely dry, mask out some foam on the large foreground wave using your rigger. The foam is the leftover surf from a previous wave having broken in this area of the

sea. With a mix of Prussian Blue and Aureolin Yellow, paint the darkest sections of the waves.

MASKING FLUID WARNING *Never* apply masking fluid to wet or even damp paper.





7 Remove Masking Fluid

When these washes are thoroughly dry, remove the masking fluid from the waves, your signature, the ship's bridge and the ship's mast. To remove the masking fluid, press masking tape against the masking fluid and lift the tape. Or you can remove the masking fluid by rubbing it off with your finger.

8 Paint the Ship

Paint the shadow side of the bridge with a mixture of Prussian Blue and a bit of Permanent Red. Paint the hull of the ship with the same mixture, but make it lighter on the sunlit side of the hull and very dark on the shadow side. Paint the hull below the waterline at the bow with Permanent Red.



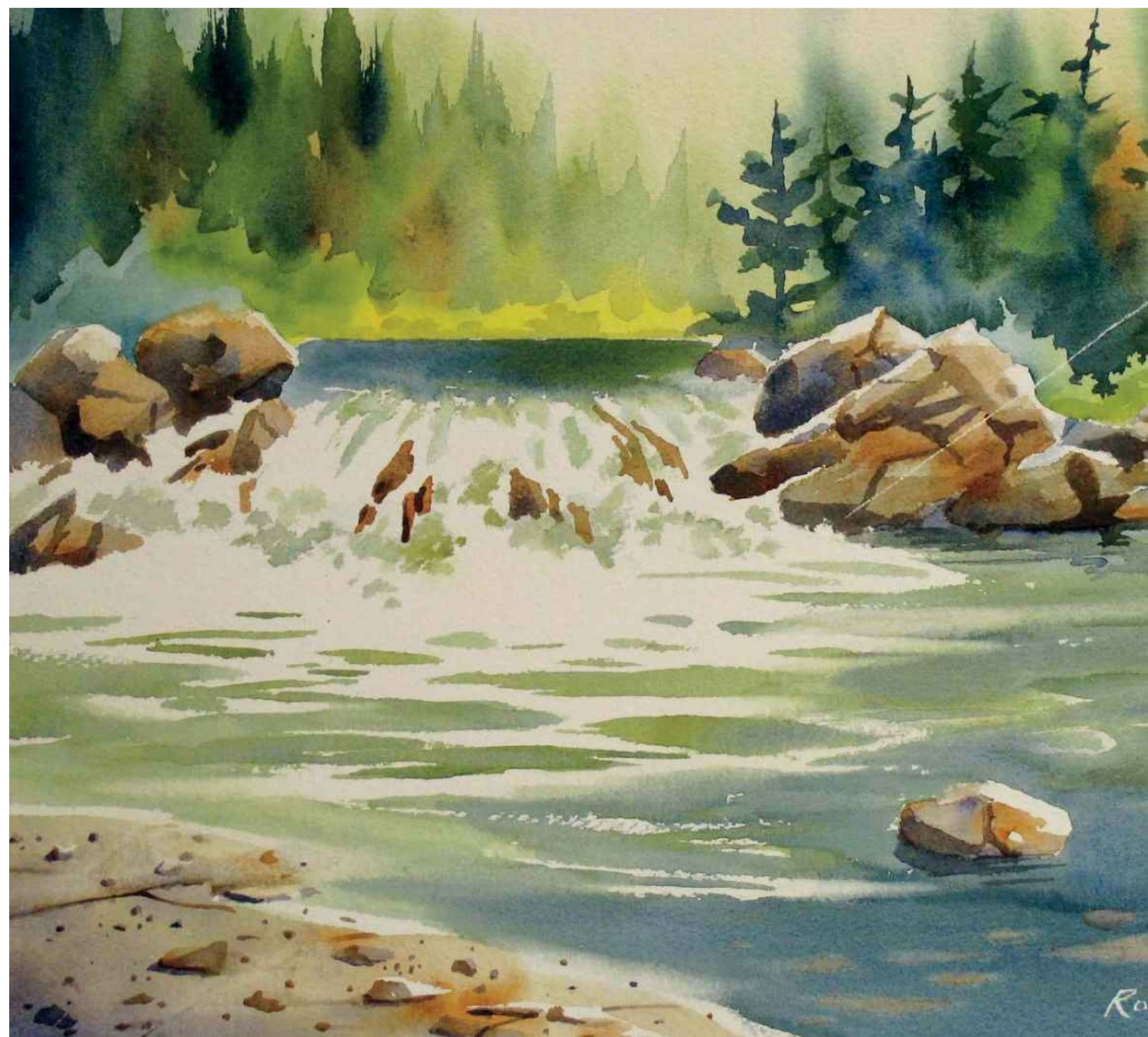


9

Add Wavelets and Soften Edges by Lifting

Add some wavelets to the foreground waves. Once all the washes are completely dry, soften some of the hard edges in the clouds with your $\frac{1}{2}$ -inch (12mm) flat brush dampened with clean water. Soften some of the spray around the ship's hull, as well as some of the surf on the waves. Suggest smoke from the ship's stack using a mix of Prussian Blue and Permanent Red.

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FISHERMAN'S DELIGHT ⁿ Watercolor on 300-lb. (640gsm) cold-press Arches ⁿ 13" × 19" (33cm × 48cm) ⁿ Collection: Peter Schleck, Philadelphia



Ron Hazell CSPWc

Painting Rivers and Waterfalls

THIS CHAPTER LOOKS AT water flowing in a river and cascading over a waterfall. The appearance of the water in this chapter is somewhat independent of wind. Sometimes the water will move both vertically and horizontally at the same time, so we need to deal with a combination of a river and a waterfall. As the water tumbles down a slope, turbulent water results, a phenomena we call “rapids” which causes “white water.” We have all heard of “whitewater rafting,” or “shooting the rapids.” In this chapter we will examine the value and color of turbulent water as well as the value and color of waterfalls.

8.1 VALUE AND COLOR OF FLOWING WATER

THE VALUE AND COLOR of flowing water can be the same as the value and color of still water, providing the surface of the flowing water remains relatively calm. The water in a river can be anywhere from very deep to very shallow. If deep, the water in the foreground can appear very dark. If the water in the river is shallow, then the value and color of the bottom of the river will influence the value and color of the water flowing in the river. If the river is fast flowing, the sediment on the river bottom is swept downstream, exposing rocks. As the water flows over the rocks, there will likely be some white water as air is entrapped in the water, as shown in the photographs below. This is similar to what happens in the generation of surf, as we saw in chapters 6 and 7. When water entraps air, it takes on a very light value. The air will quickly dissipate, but then more air becomes entrapped, and the process at a given spot in the river is continuous. If the river bottom is fairly steep, then rapids result. If the river bottom becomes even steeper, then we have waterfalls.

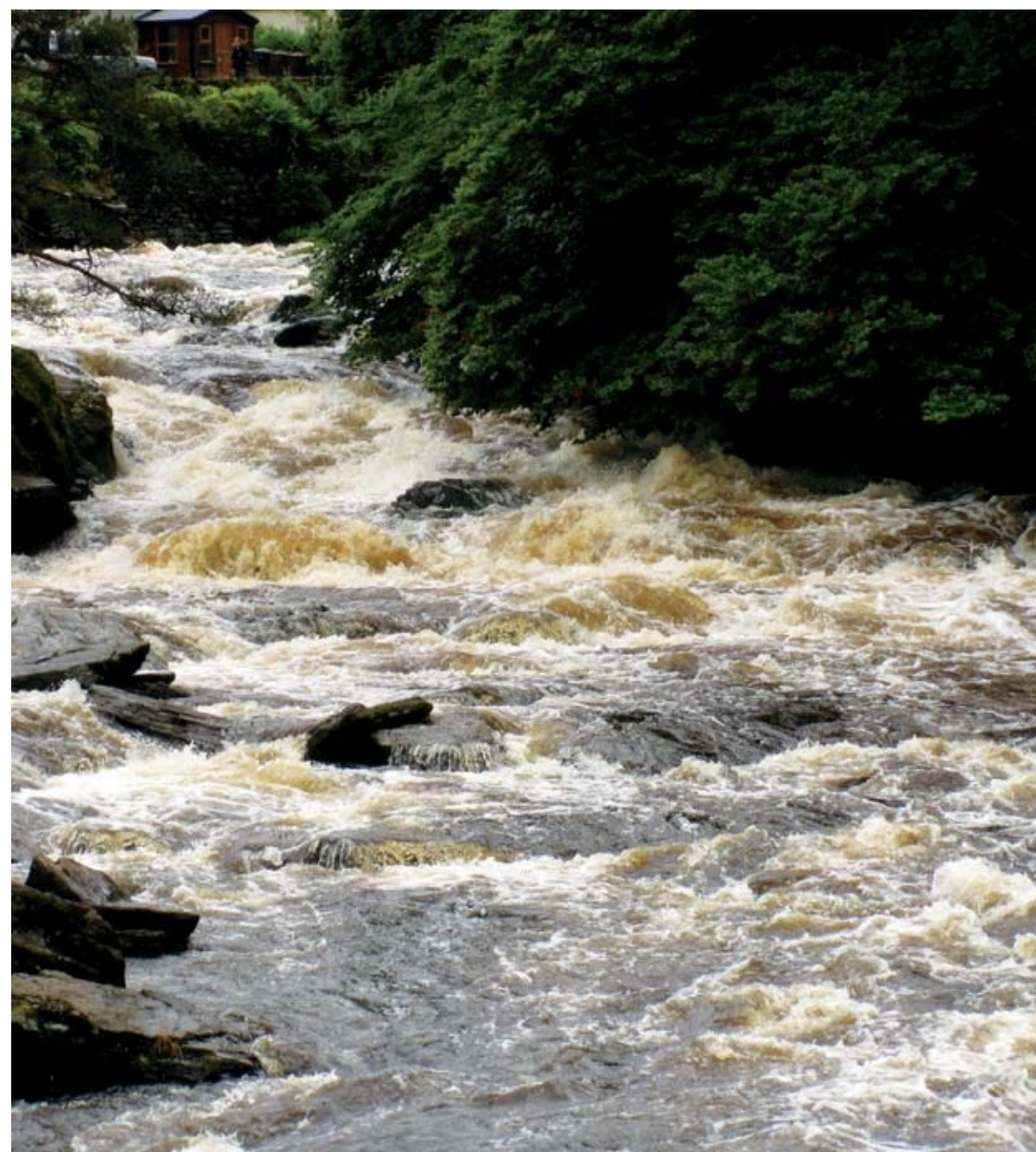
Note the brownish color of the turbulent water in the photograph on the right. The iron dissolved in the water creates the color.

ENJOY BONUS DEMONSTRATIONS

Visit Artistsnetwork.com/water-in-watercolor to find bonus demonstrations about painting submerged rocks (including a video demonstration) and how to paint turbulent water.







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8.2 HOW TO PAINT WATERFALLS

MATERIALS

15" × 11" (38cm × 28cm) 140-lb. (300gsm) Arches rough watercolor paper
1½-inch (38mm) flat, 1-inch (25mm) flat, ½-inch (12mm) flat brushes

PIGMENTS

Aureolin Yellow, Brown Madder, Burnt Sienna, Prussian Blue, Ultramarine Deep Blue

The word *waterfalls* is self-descriptive, meaning falling water. As water tumbles over the edge of a precipice, it entraps air and creates a mass of white water. But we can't make a waterfall from white paper alone. This mass of water is three-dimensional, so again, it has lit portions and shadow portions. It needs to be modeled with value. Choosing a lighting direction beforehand is essential if we want to produce an entertaining painting. The short demonstration below is one approach that you may find works quite well for painting waterfalls.

Lighting Direction: from the left





1 Paint a Tree Line

Using Ultramarine Deep Blue, Aureolin Yellow and Prussian Blue, paint a tree line at the top of the painting with your 1½-inch (38mm) flat brush. The tree line will put the waterfall in context. Use the same mixture to paint the river above the falls. As the river approaches the falls, make the upper edge of the falls very irregular. Some sections of the rock precipice wear away more quickly than others.



2 Paint the Left-Hand Rock Face

With your 1-inch (25mm) flat brush, apply a dark wash of Burnt Sienna, Brown Madder and Ultramarine Deep Blue to indicate a rock face. While this wash is still wet, knife out the rock formation to show it is three-dimensional.



3 Paint the Shadows in the Waterfalls

Using Prussian Blue and Brown Madder, paint the shadows in the waterfall with the side of your 1-inch (25mm) flat brush. The rock shape on the left is casting a big shadow on the waterfall. As well, the water is flowing in irregular “clumps,” so the water will have sections that are in shadow and sections that are in sunlight. The water needs three values: the bare paper, and a value of 2 and 3 on the 5-value scale.

4

Paint the Foreground

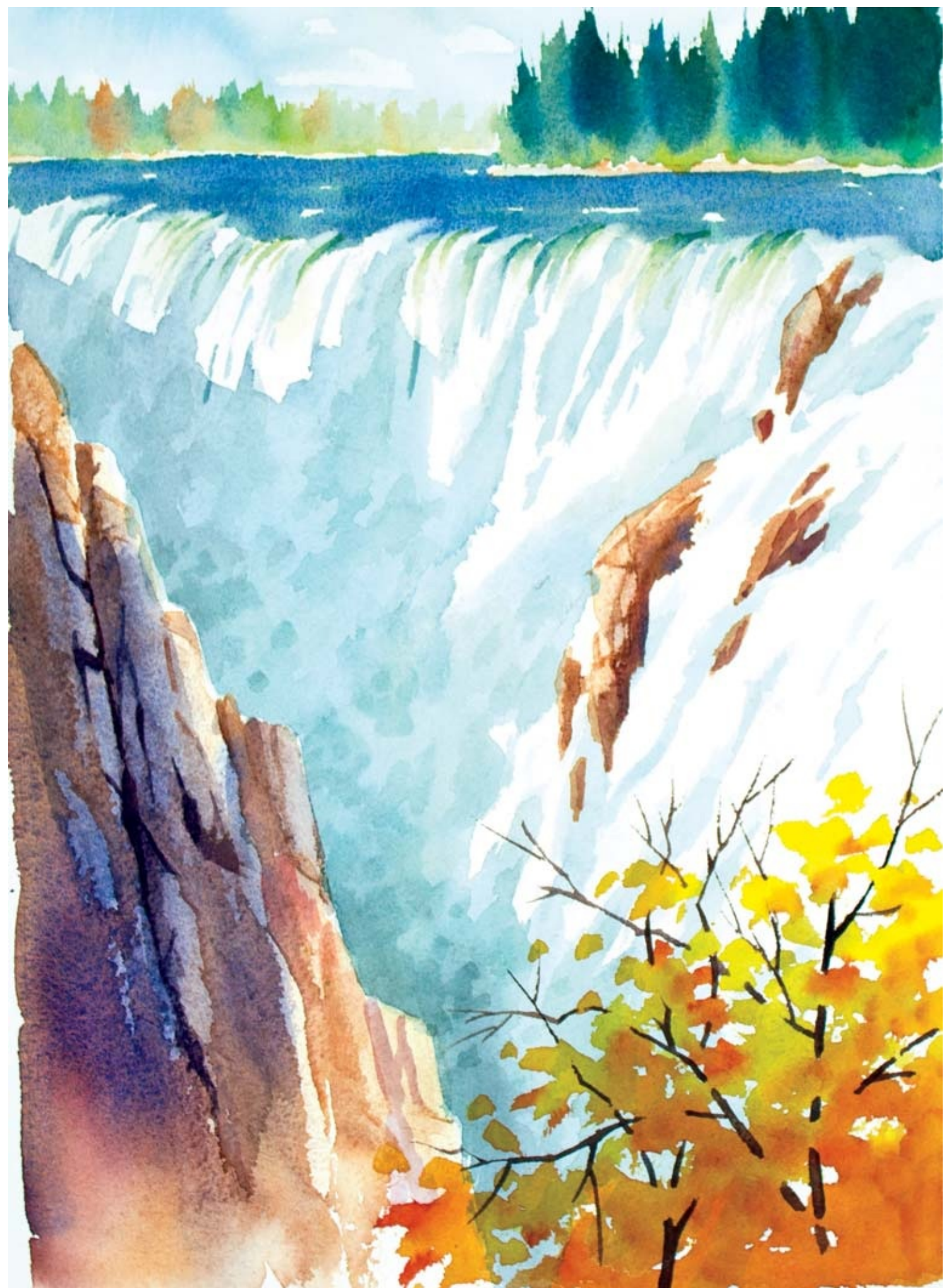
Trees and Rocks

Protruding from the

Waterfall

Paint the rocks poking out of the waterfall with Burnt Sienna and Brown Madder. These rocks create a balance of value and color compositional to the painting. To create a fall scene, paint the foreground foliage with Aureolin Yellow and Brown Madder using your 1½-inch (12mm) flat brush. Then paint the branches with Burnt Sienna and a bit of Ultramarine Deep Blue. Darken the cracks in the rock faces and soften some of the edges at the top of the waterfalls.

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15" × 22" (38cm × 56cm) 300-lb. (640gsm) Arches rough watercolor paper

1½-inch (38mm) and ¼-inch (12mm) flat, rigger brushes

4B pencil

masking tape

painting knife

single-edge razor blade

soft natural sponge

8.3 PAINTING DEMONSTRATION OF RIVER WITH WATERFALL

Here you will combine a waterfall, a turbulent river and some submerged rocks in one composition.

Lighting Direction: top lighting

PIGMENTS

Aureolin Yellow, Brown Madder,

Burnt Sienna, Prussian Blue, Raw

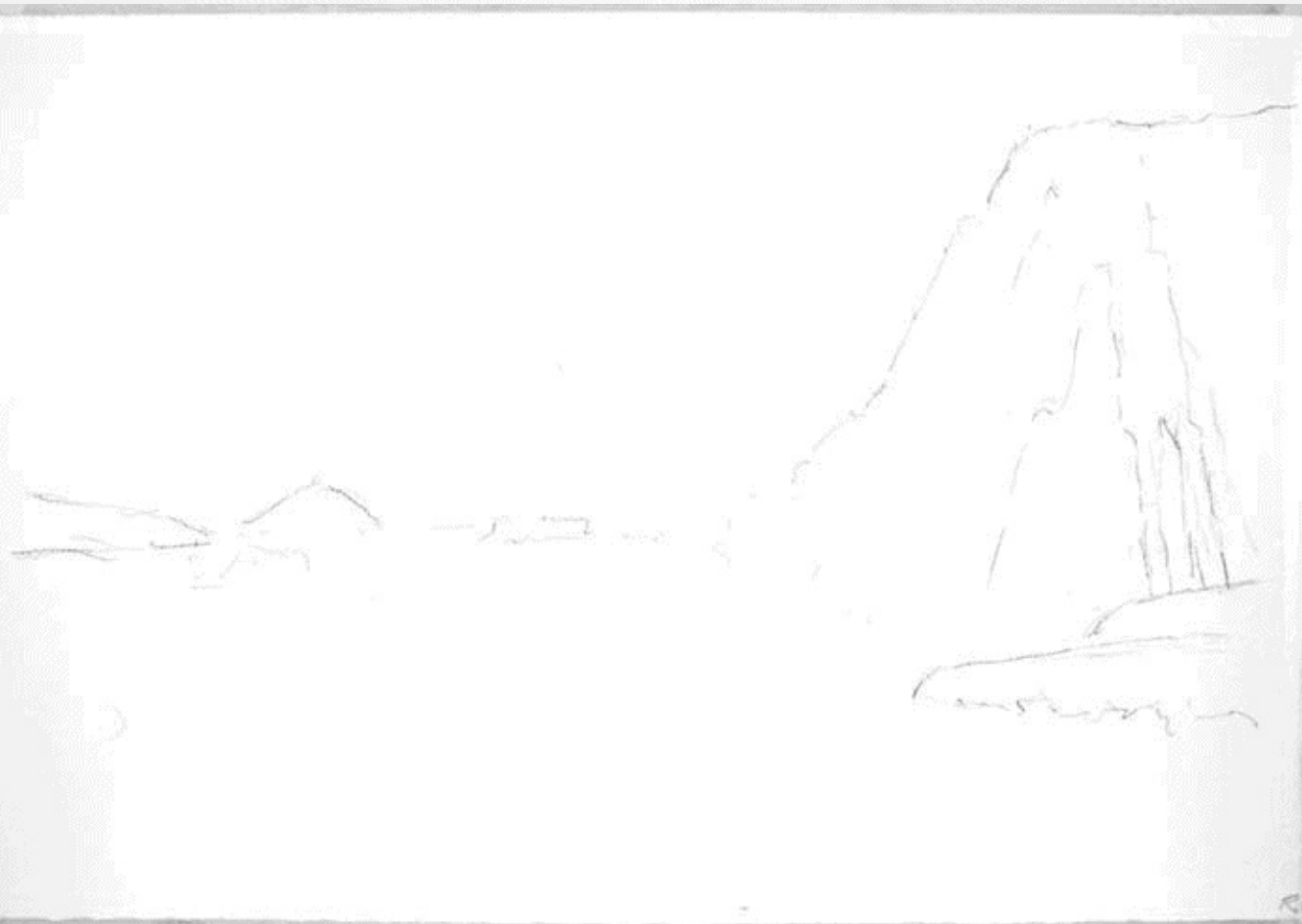
Umber, Ultramarine Deep Blue





A DEEP FOREST WATERFALL







1 Make a Value Study

This painting is mostly on the dark end of the value scale and quite cool in color temperature. The waterfall is the center of interest and will be surrounded by some of the darkest darks, making dramatic value contrast. Using your 4B pencil, assign values from 1 to 5 to each shape in the composition. Make sure you have a variety of edges: some hard, some soft. Most of the soft edges are in the forest in the background.

2

Transfer Sketch to Watercolor Paper

With your 4B pencil, indicate where the big shapes start and stop. Clearly identify the waterfall since it's the center of interest. Locate the larger rocks in the turbulent water. Again, there is no need to make a detailed drawing. You will do most of the drawing with brushes and pigments.

3

Wash In the Background Trees

Pre-wet the paper above the waterfalls and the river with clean water. Flood in Ultramarine Deep Blue into this wetted area using your 1

1/2-inch (38mm) flat brush. Make the wash darker on either side of the painting. While this wash is still damp, use your 1 1/2-inch (38mm) flat brush to suggest some trees with a very dark mixture of Prussian Blue and Raw Umber. Stay away from the waterfall itself. Your brush should be just damp at this stage. Before this wash dries, use your painting knife to suggest some birches against the darks in the forest. Using Ultramarine Deep Blue and Aureolin Yellow, suggest some bushes at the edge of the river.



Paint the Rock Formations on the Right

On dry paper, paint the rock cliff with a mixture of Burnt Sienna, Raw Umber and Ultramarine Deep Blue. These rocks will be among the darkest darks in the painting. Suggest some of the rock face showing through the waterfall. Drag the brush quickly, as you did when painting glitter in chapter 5. While this wash is still damp, knife out the lighter faces of the rock formation. Let this stage dry thoroughly.

Paint the Turbulent and Calm Water

Suggest some turbulent water close to the base of the waterfall with a mixture



of Prussian Blue and Burnt Sienna. Leave white paper around the rocks, which create turbulence in the flowing river. Suggest some foam as you move from the turbulent water to the calm water in the foreground. Darken the value for the calm water in the immediate foreground. It is from this water that you will lift pigment to suggest submerged rocks. Soften some edges in the foam near the base of the waterfall with a damp brush and clean water.





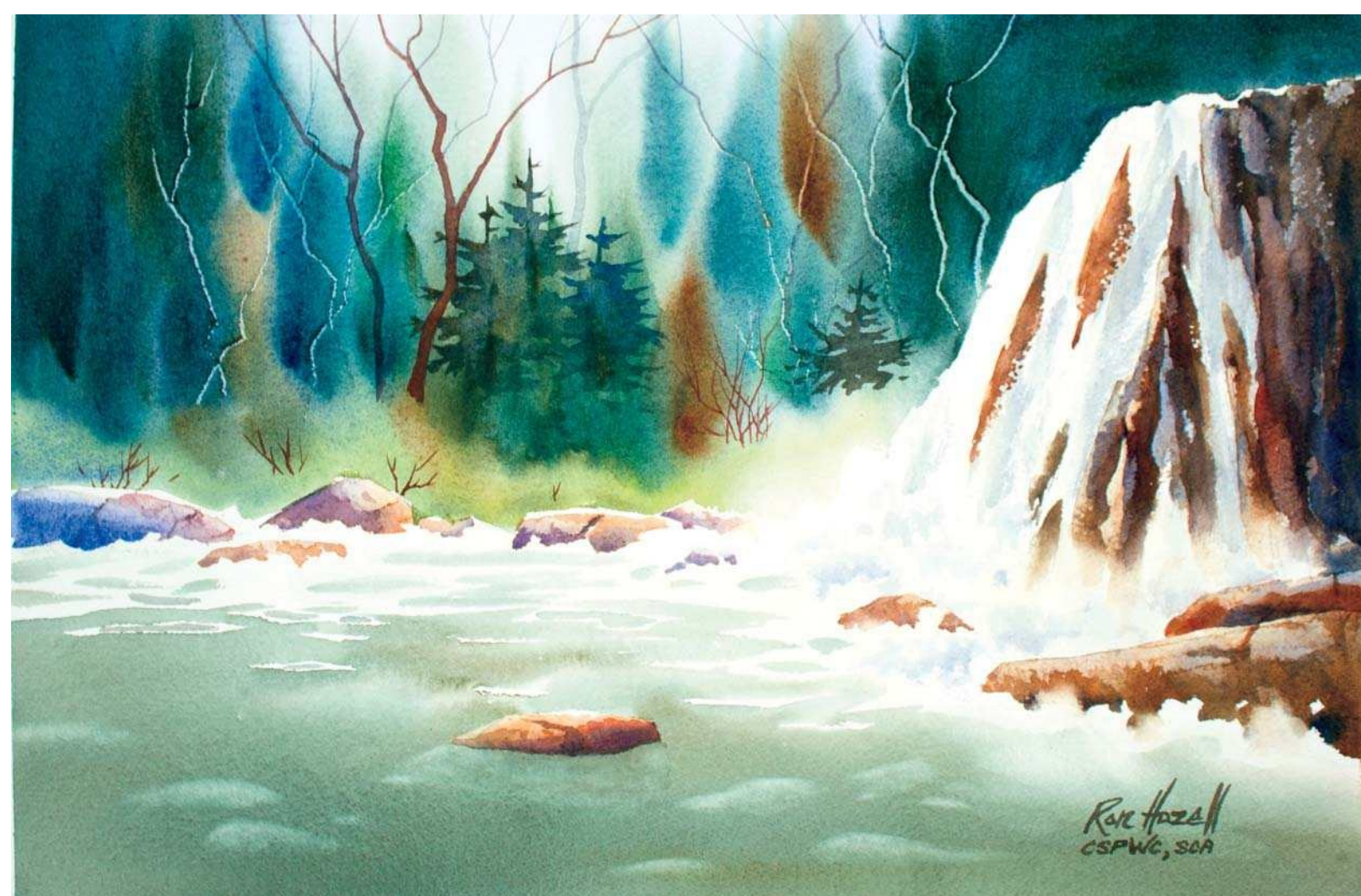
Paint the Rocks in the River and on the Far Shore

Paint the rocks in the river and on the far shore using a mixture of Burnt Sienna, Brown Madder and Prussian Blue. The water is turbulent around these rocks, so the rockwater interface must be very irregular. Place a piece of masking tape where the rock will appear in the middle of the river where it is calmer. Draw the rock shape on the masking tape. This rock will be protruding above the water surface.

7

Lift Pigment to Suggest Submerged Rocks

Using a damp $\frac{1}{2}$ -inch (12mm) flat brush, lift some pigment from the tops of rocks that are submerged. For the rock under the masking tape, cut the shape of the rock out of the tape with a single-edge razor blade and lift the pigment there. Remove the tape. Now paint the rock with Burnt Sienna, Brown Madder and Ultramarine Deep Blue.



8 Paint the Darks in the Waterfall



The waterfall is three-dimensional, so you can't simply leave the white paper for the falling water. Using the side of your 1½-inch (38mm) flat brush and Ultramarine Deep Blue and Raw Umber, paint the darks in the waterfall. Let your brush skip here and there. Lift some mist from the base of the waterfall with a natural sponge (a synthetic sponge is too harsh). Suggest some growth in the deep forest with your rigger and a mix of Prussian Blue, Brown Madder and Raw Umber. Suggest some branches on the bushes. Now you can sign your painting.

Normally in watercolor painting, we paint from light to dark. You will notice that in the above demonstration, you painted the rock formation on the righthand side of the painting before painting the shadow parts of the waterfall. I recommend this approach because I have found over the years that when I paint the value of the water first, the value is not dark enough and I have to come back later and darken these shapes. In other words, I find I can better judge the value of the waterfall, or surf, etc., after I get the other darks in. If you have to go back to darken a shape, the painting loses its freshness.



SHOWERS ON BARRINGTON ST.ⁿ Watercolor on 300-lb. (640gsm) cold-press Archesⁿ 15" × 22" (38cm × 56cm)ⁿCollection: John and Edie Reyno, Paradise Valley



Ron Hazell CSPWC

Painting Fog, Rain and Puddles

IN THE PREVIOUS CHAPTERS, the water has been a horizontal body of water in the form of lakes, bays and oceans, or moving water in the form of rivers and waterfalls. But water can also be airborne. Fog is a good example. Fog is made up of water droplets suspended in the air. The droplets form around particulate matter in the air, just as in cloud formations. In fact, fog is nothing more than a very low cloud. The water droplets condense once the humidity reaches 100 percent. As the temperature rises, the humidity drops and the fog dissipates. People often refer to the fog being “burnt off” by the sun. Because the temperature is usually lower at night, fog tends to be a night and early morning phenomenon. Of course, if the temperature stays relatively low throughout the day, the fog will persist.

If clouds become saturated with moisture, the clouds can no longer support the water droplets and they will fall as rain. Once the rain reaches the ground, it will collect in depressions and form puddles. As artists, we deal with value and color. Fog and rain do two things to value and color. First, the value of objects seen through fog and rain span a smaller range of the value scale. In other words, seldom do we see values of 1 (bare paper) or 5 (the darkest darks) in fog and rain. Second, colors are more muted in fog and rain. This chapter will explore how to adjust value and color when painting fog and rain.

9.1 VALUE AND COLOR OF FOG

“You can’t paint fog unless you know what it hides.”

-JAMES MCNEILL WHISTLER

VALUE OF FOG

PAINTING FOG IS A challenge in value control. Fog can take on values ranging throughout the middle values, depending upon how dense the fog is and the time of day. Figure 9.1 is a repeat of the five-division value scale from chapter 2. On a sunny day, values typically range over the full scale (from a value of 1, the lightest light, to a value of 5, the darkest dark). However, on a foggy day, the values are limited to the middle values, 2 through 4.

Often the value of the fog above us appears much lighter than the value of the fog in the distance. This is understandable since we are looking through miles of fog when looking horizontally and probably only a few hundred feet when looking straight up. Objects in the far distance on a foggy day usually cannot be seen at all. As objects come closer, they appear as a slightly darker value than the surrounding fog. As objects come even closer, we start to see value contrast between them. In fact, the darkest darks and the lightest lights often appear in the immediate foreground when we look at fog.

COLOR OF FOG

OBJECTS IN THE FOGGY distance show little or no color of their own. That is, the local color of the object often is not distinguishable until we are relatively close to the object, as shown in the photograph below.

When painting trees and other objects in the distance, use the same color mix as that of the fog itself, only slightly darker. Then, as objects move closer, start to add some of the object’s local color to the fog mix. This will ensure that any color we do see in the object is muted. In other words, we can only see intense color in a foggy scene in the foreground.

Foggy/Rainy Day



Sunny Day

**FIGURE 9.1 VALUE RANGES ON
A SUNNY AND FOGGY DAY**

PHOTOGRAPH OF SHEDS IN THE FOG



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COLOR MIXES FOR FOG

MANY PAINTERS USE PAYNE’S Gray for fog. This will work, but I like to mix my own gray for fog. For example, Antwerp Blue or Prussian Blue and Brown Madder gives a Payne’s Gray “color,” but the gray can be swung to the warm side by adding more Brown Madder and to the cool side by using more Antwerp Blue or Prussian Blue. Other gray mixes can be used as well. A few examples are shown to the right.

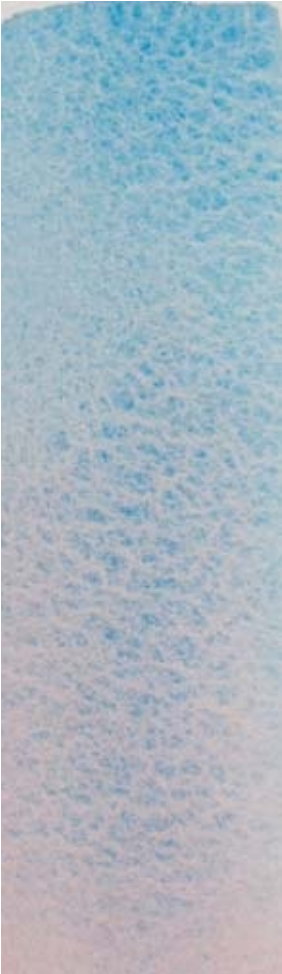
Each of these mixes contains a warm color and a cool color. Whichever mix you use, vary the proportion so that the fog appears a little warmer towards the lighting direction and cooler away from the lighting direction. At first glance, the mixture of Cerulean Blue and Brown Madder appears the same as Prussian Blue and Brown Madder. However, on closer examination, notice that the Cerulean Blue and Brown

Madder separate in a wash while Prussian Blue and Brown Madder do not. The separation is due to the fact that Cerulean Blue, like Ultramarine Deep Blue, is a sedimentary pigment. This separation creates a granular appearance when it dries, an attractive feature for not only fog, but for snow, as we will see in chapter 10.

When painting fog, make sure you pre-wet the entire painting with clean water before applying any color to make sure no hard edges appear within the fog itself. You will paint the hard edges of objects “peeking” through the fog later. You can also create hard edges in the fog by masking areas you want to save with tape, then lifting paint from the dry paper using a damp brush.



Ultramarine
Deep Blue
+
Burnt Sienna



Cerulean Blue +
Brown Madder



Prussian Blue
+
Brown Madder

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DEMONSTRATION

9.2 HOW TO PAINT FOG

MATERIALS

- 11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches**
- 1½-inch (38mm) flat, 1-inch (25mm) flat, ½-inch (12mm) flat, no. 5 round brushes**
- 4B pencil
- masking fluid**
- painting knife

PIGMENTS

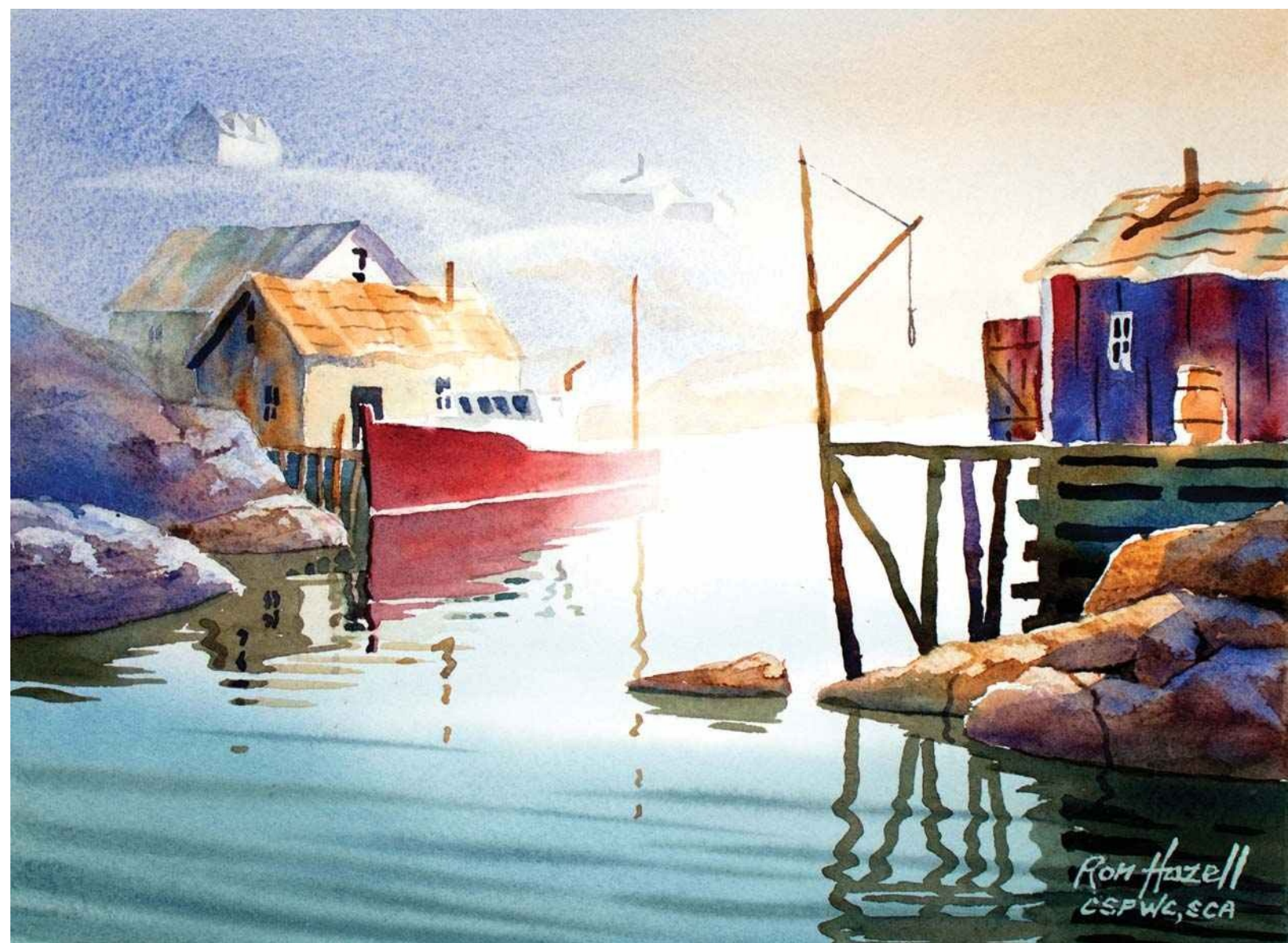
Brown Madder, Burnt Sienna,

Fog will occur wherever there is high humidity, such as near a body of water. It creates the mysterious atmosphere that I love to paint. In this demonstration, you will paint a classic fishing village with sheds, wharfs and a fishing boat. The water is calm again since there is little wind, similar to the conditions in chapters 3 and 4. Except now, the humidity is 100 percent.

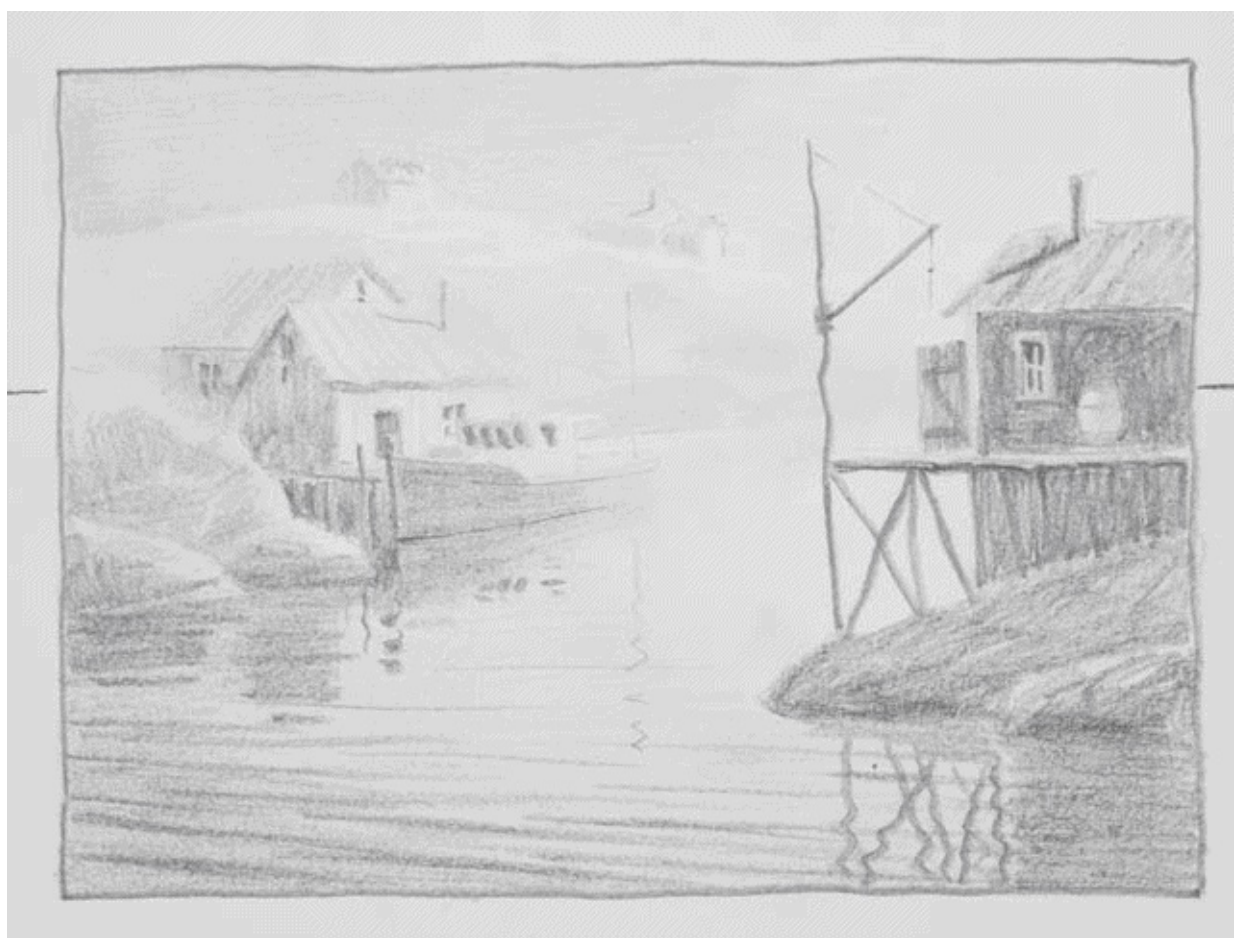
Lighting Direction: from the right

Prussian Blue, Ultramarine Deep Blue

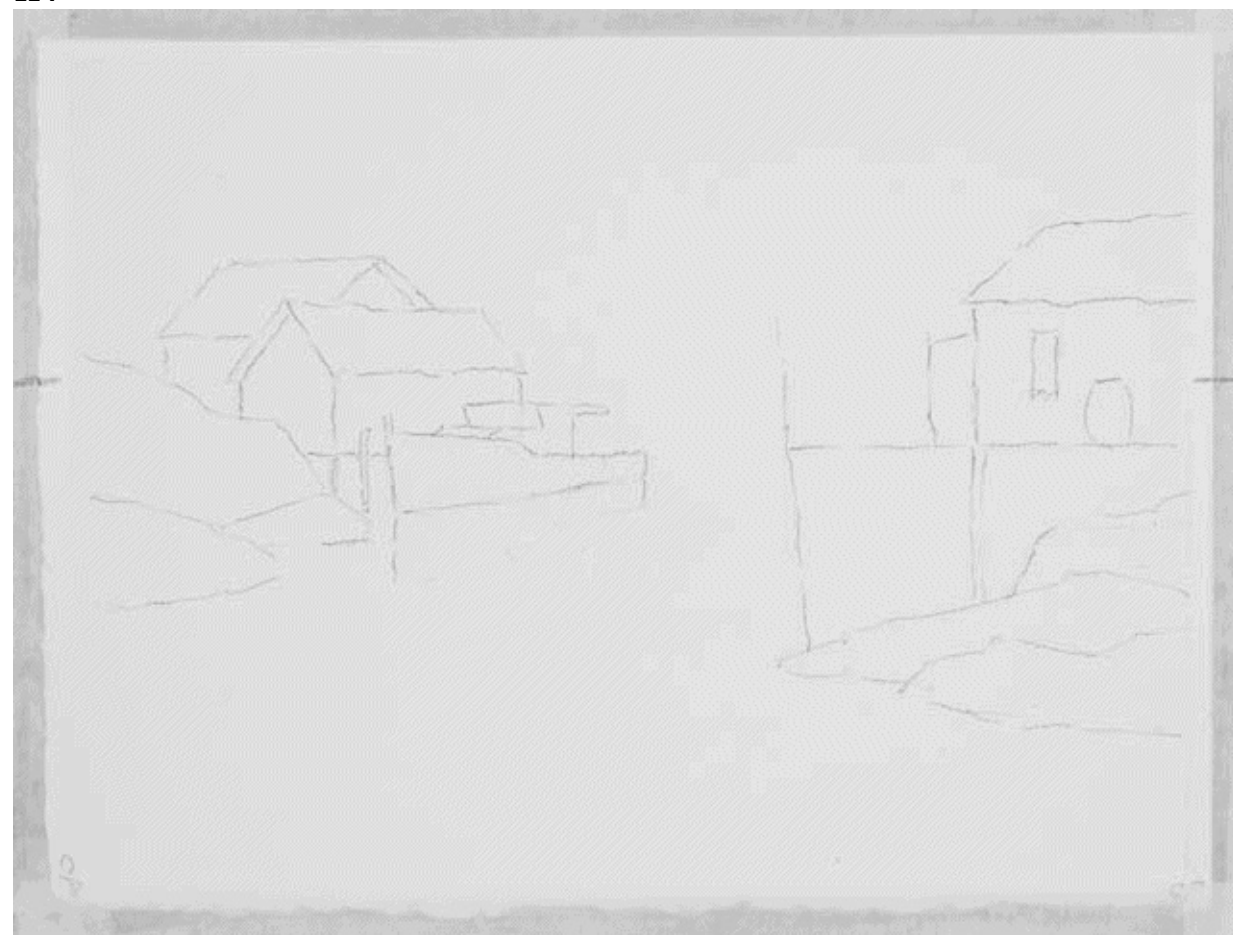




Ron Hazell
CSPWC, SCA



114 FOG'S LIFTING



1 Make a Value Study

Painting fog is all about controlling value. Since the sun is breaking through the fog from the right, leave

the righthand side of the paper white and gradually apply a darker value as you move to the left. The darkest values will be the shed and timbers on the right since they are closest to us. The midvalues will be the sheds and boat on the left. The lightest values, besides the sun breaking through the fog, will be the rooftops of the houses on the distant hill. Lift these rooftops out by lightly erasing them.

2

Transfer Sketch to Watercolor Paper

As usual, your first task is to locate the horizon line, upon which the vanishing points will sit. Using your 4B pencil, sketch the big shapes, such as the foreground shed, the sheds on the left and the boat. There is no need to draw detail nor to draw the houses in the distance. You will lift them out later with a damp brush.

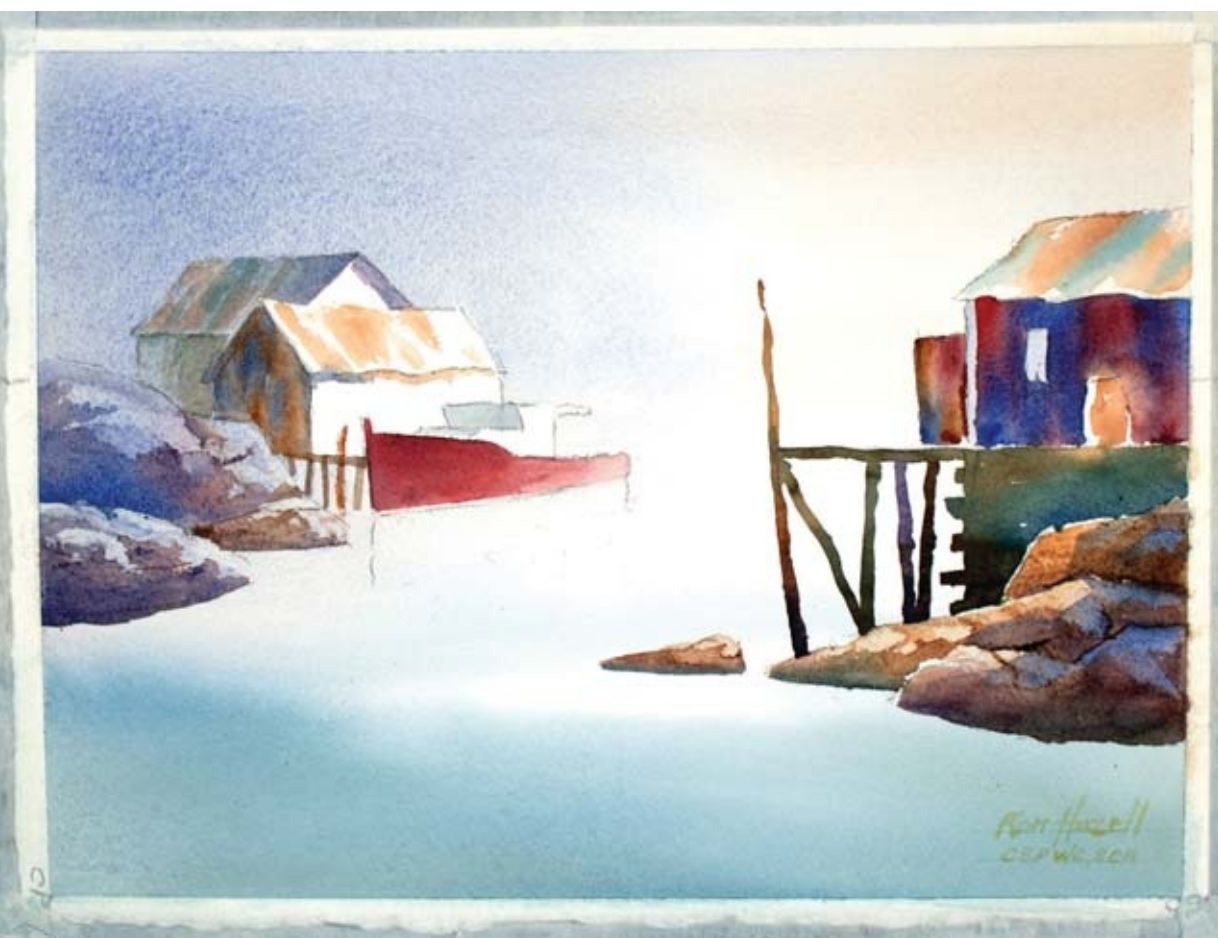




3 Apply Initial Wash for the Fog

Mix a large wash of Ultramarine Deep Blue and Burnt Sienna for the fog. Pre-wet the entire paper except for the side of the boat cabin and the shed walls facing the sun. Apply your wash darker at the left and lighter to the right with your 1½-inch (38mm) flat brush. Since the water is quite calm, darken the foreground water with this wash by adding Prussian Blue. When the wash is completely dry, sign your name in the lower right-hand corner with masking fluid.





4

Paint the Sheds on the Left and the Boat

Since these sheds are far away, they must be lighter in value and have less intense color than the near sheds. Use a mix of Burnt Sienna and Ultramarine Deep Blue for the closer shed and Prussian Blue and Burnt Sienna for the further shed. Using Brown Madder, paint the boat with your no. 5 round brush. Paint the bow area dark and then lighten the hull in value as you proceed towards the stern. The stern can even disappear in the fog.

5 Paint the Shed on the Right

Paint the foreground shed with a dark mix of Ultramarine Deep Blue and Brown Madder. Again, pre-wet the shed and let the colors mix on the paper for more color interest. Paint the shed roof with a light wash of Burnt Sienna and a touch of Prussian Blue. Mix a very dark wash of Prussian Blue, Brown Madder and Burnt Sienna for the timbers under the shed.

6 Paint the Rocks

Mix a wash of Burnt Sienna, Ultramarine Deep Blue and Brown Madder for the rocks on the left. Paint this wash on the rock shapes with your 1-inch (25mm) flat brush. While this wash is still damp, model the rocks with your painting knife. Paint the rocks on the right in a similar way but use more Burnt Sienna to make them warmer.



7 Paint All the Reflections

Re-wet the foreground water. While the paper is still wet, paint some ripples using your 1/2-inch (12mm) flat brush and a mix of Prussian Blue and Burnt Sienna. After this wash is dry, paint the hard-edged reflections of the sheds, rocks and boat using Prussian Blue and Burnt Sienna. Skip the dark side of the ripples where the reflections break. Remember, the value and color variation in the reflections is not as wide ranging as the value and color variation in the objects being reflected.





8 Lift Out Color

Using clean water and your

1

1/2-inch (12mm) flat brush, lift out the pigment from the sunlit sides **of the houses on the far hill as well as the tops of the hills themselves.** Use the original fog mix to add a slightly darker value to the shadow sides of the houses. Lift some of the pigment off the sunlit rock formations on the hills. This is why it is essential to *not* use staining colors. Now remove the masking fluid revealing your signature. Since you applied the masking fluid at the end of step 3, your signature has the same value and color as the initial wash on the water.

9.3 VALUE AND COLOR OF RAIN

LIKE FOG, WHAT WE see through rain is the value and color of objects in the rain, such as trees, buildings, rocks, etc. Again like fog, the rain will limit the value range of these objects as well as mute their body color. So I use the same approach in painting rain as I do painting fog. I usually start by pre-wetting the entire sheet of paper and while it is wet, wash in a mix similar to one of those I use for fog. The big difference is when painting rain, I let streaks of color show representing “sheets” of rain coming down. The other difference is when dealing with rain, puddles form on the ground. Of course, if there are

people in a rain scene, open umbrellas add to the portrayal of a rainy day.

DEMONSTRATION

9.4 HOW TO PAINT PUDDLES

MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches

1-inch (25mm) flat brush

PIGMENTS

Aureolin Yellow, Burnt Sienna, Ultramarine Deep Blue

Puddles are mirrors lying on the ground. Gravity dictates that the surfaces of puddles form perfectly horizontal surfaces. This means that reflections of objects in puddles are directly below the objects themselves. To paint puddles convincingly, three different values are required: one value representing the reflection of the sky, one representing the value of something being reflected in the puddle and the final value is that of the area surrounding the puddle, whether it be grass, dirt, pavement or a concrete sidewalk. Try this little exercise. I think you will be pleasantly surprised how easy it is to say “puddle.”



1 Paint Some Grass

Using a 1-inch (25mm) flat brush, apply a wash of Ultramarine Deep Blue and Aureolin Yellow to represent a grassy area. Let this wash dry.

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2 Lift Out the Puddle

With your 1-inch (25mm) flat brush and clean water, lift out a puddle shape. These two colors should lift quite easily. Puddles can be almost any shape, so don't fuss over them.

3

**Paint a Post and
Its Reflection**

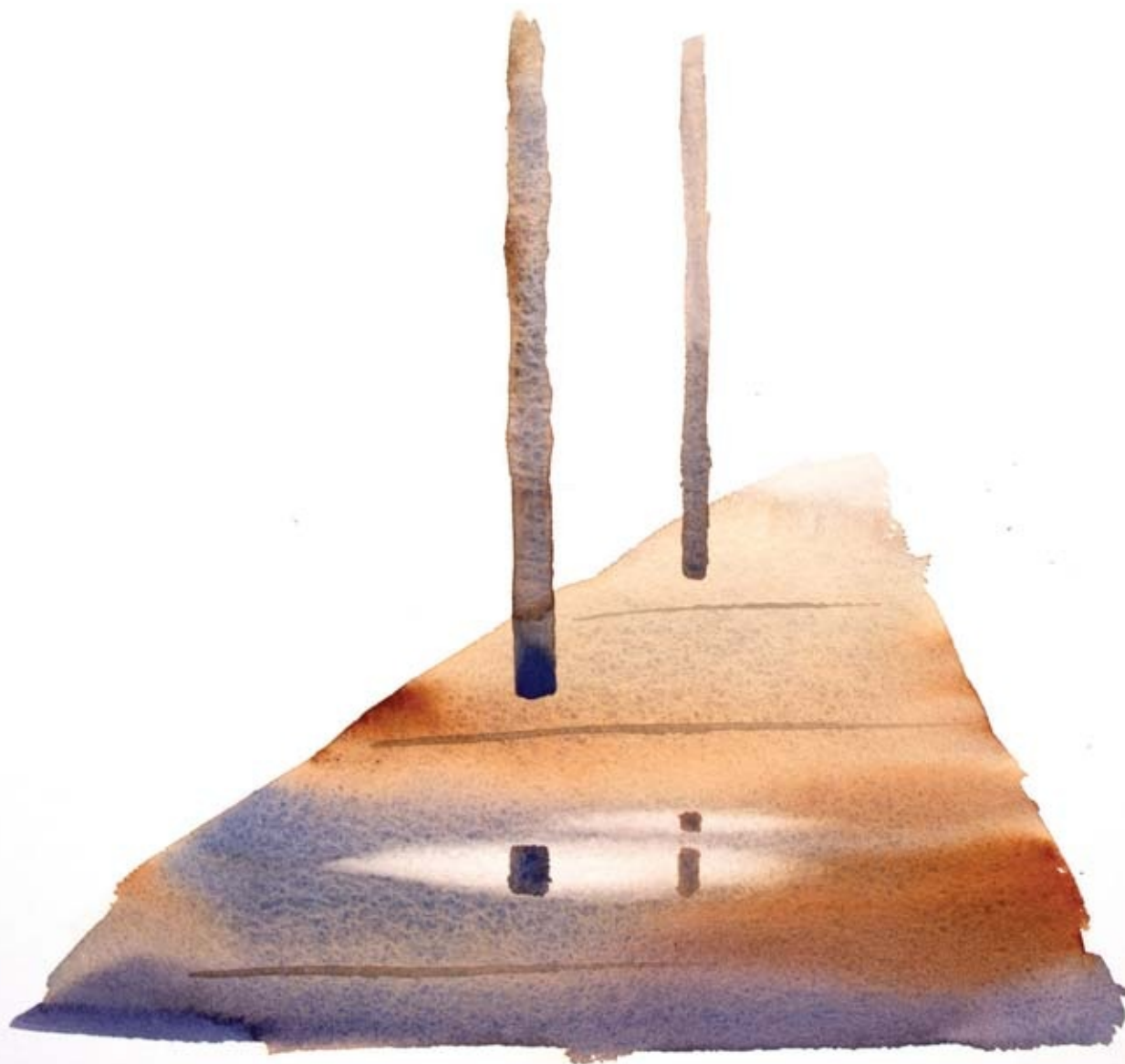
Using Burnt Sienna and a bit of Ultramarine Deep Blue at the bottom, paint a post on the far side of the puddle. It doesn't have to be straight and is often more interesting if it isn't. Now paint its reflection using the same mixed color. If you aren't sure what the reflection should look like, refer back to “3.2 Reflections of Posts in Calm Water.” Puddles are usually mirror smooth, so no need for ripples and broken reflections. A mirror image of the post will work just fine.

VIDEO BONUS

Visit artistsnetwork.com/water-in-watercolor to watch a video demonstration of painting puddles.



Try painting a puddle on a sidewalk, as shown here. I used Burnt Sienna, Brown Madder and a bit of Ultramarine Deep Blue for the sidewalk, all of which lift quite well. Then paint the reflection of the lampposts in the puddle.



DEMONSTRATION

9.5 PAINTING DEMONSTRATION OF RAIN MATERIALS

11" × 15" (28cm × 38cm) 300-lb. (640gsm) cold-press Arches
1½-inch (38mm) flat and 1-inch (25mm) flat, no.5 round, rigger brushes
4B pencil

PIGMENTS

Aureolin Yellow, Burnt Sienna, Cerulean Blue, Permanent Red, Raw Sienna, Ultramarine Deep Blue

When it's raining, there is no strong lighting direction and therefore, no shadows. As already mentioned, the colors are muted and the value range is diminished. In this demonstration, you will paint a cityscape for variety of subject matter, which will provide a chance to paint puddles, not only on the sidewalk, but also on the street. The center of interest is the man with the umbrella. Even if he didn't have an umbrella, he would still be the center of interest. But the umbrella helps to say that it is raining.

Lighting Direction: the sky above



SHOWERS ON HOLLIS ST.





1 Make a Value Study

Locate the horizon line, which is eye level with the man's head. In fact, the vanishing point for all

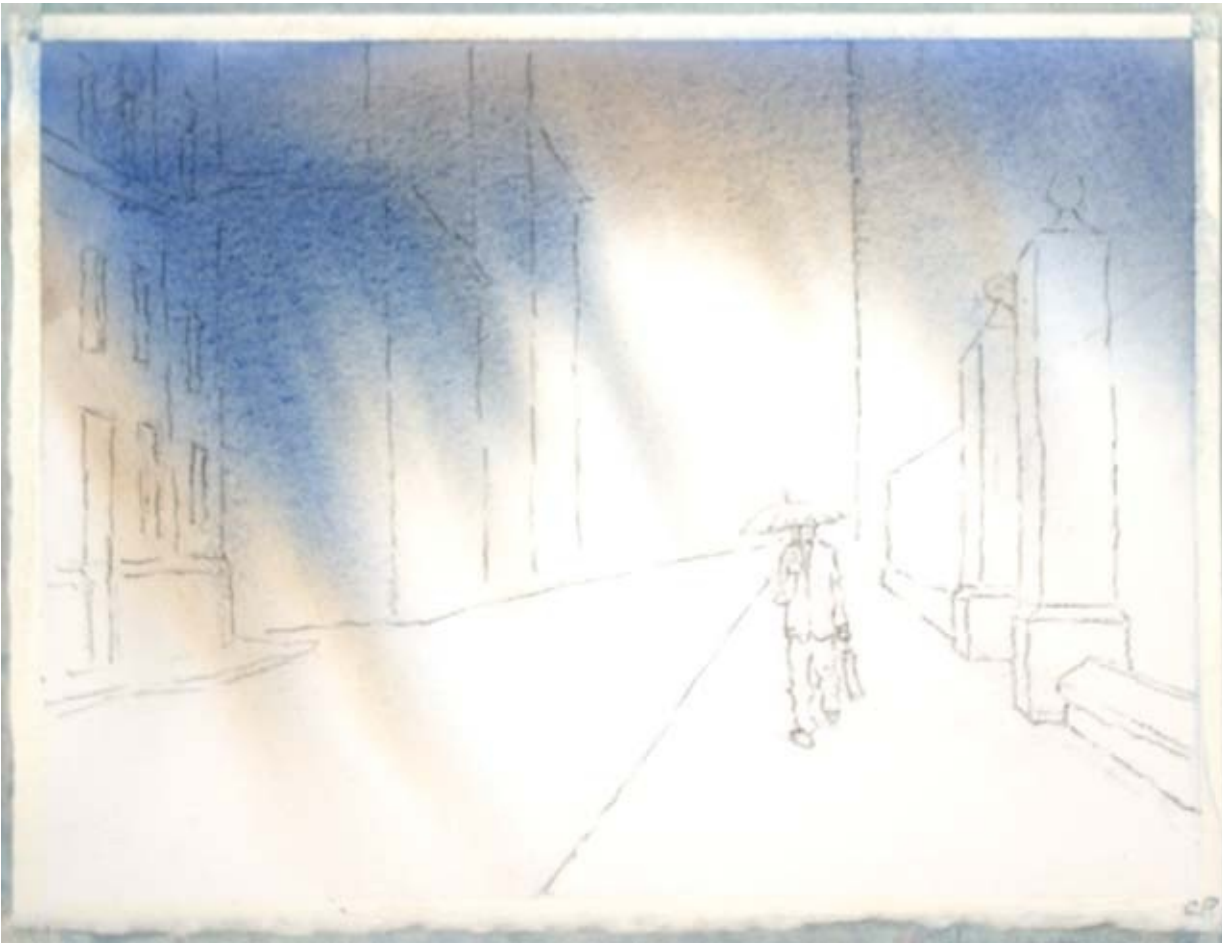
the horizontal lines on the building facing parallel to the street is at the man's head. This is one-point perspective. Using your 4B pencil, assign values to each of the shapes, going from light to dark. Nothing says a rainy day better than a person with an open umbrella. As mentioned, the man with the umbrella is the center of interest in this painting.

2

**Transfer Sketch to
Watercolor Paper**

Again, locate the man's head at the vanishing point for all horizontal lines parallel to the street. Locate the edges of all the big shapes, buildings, sidewalks and pillars. There is no need to draw detail at this stage. Draw the man with the umbrella carefully since he is the center of interest.





3

**Apply Initial Wet-in-Wet
Wash to Entire Paper**

Using your 1½-inch (38mm) flat brush, soak your watercolor paper with clean water. While the paper is still very wet, apply a dark wash of Ultramarine Deep Blue and Burnt Sienna with your 1½-inch (38mm) flat brush across the top of the paper. Tilt the paper to a vertical position and let this wash run down the paper. You can make the pigment run in any direction you want by tilting the paper.







4

Paint the Sandstone Buildings and the Pillars

After the paper is bone dry, pre-wet the shapes of the buildings on the left with clean water. While these shapes are quite wet, apply a wash of Raw Sienna with your 1½-inch (38mm) flat brush. Now apply a brushstroke of Cerulean Blue to the lower portion of the shapes. A brushstroke or two of Burnt Sienna adds interest to the wet wash. Do the same to the sandstone pillars on the right.

5

Paint the Sidewalk and the Street

Pre-wet the right-hand sidewalk with clean water. While this shape is wet, apply brushstrokes of Burnt Sienna, Ultramarine Deep Blue and Permanent Red allowing the warmer colors to dominate. Let the colors mix on the paper. Pre-wet the street and use the same color mixes you used on the sidewalk, but allow the Ultramarine Deep Blue to dominate (warm sidewalk, cool street).





6 Paint the Tree Foliage

Using Ultramarine Deep Blue and Aureolin Yellow, paint the foliage on the trees with your no. 5 round brush, leaving spaces between the clumps of leaves. For the foliage away from the light source (the sky), make and use a darker mix by replacing the Aureolin Yellow with Raw Sienna.

7

Paint the Shadow Sides of the Pillars and



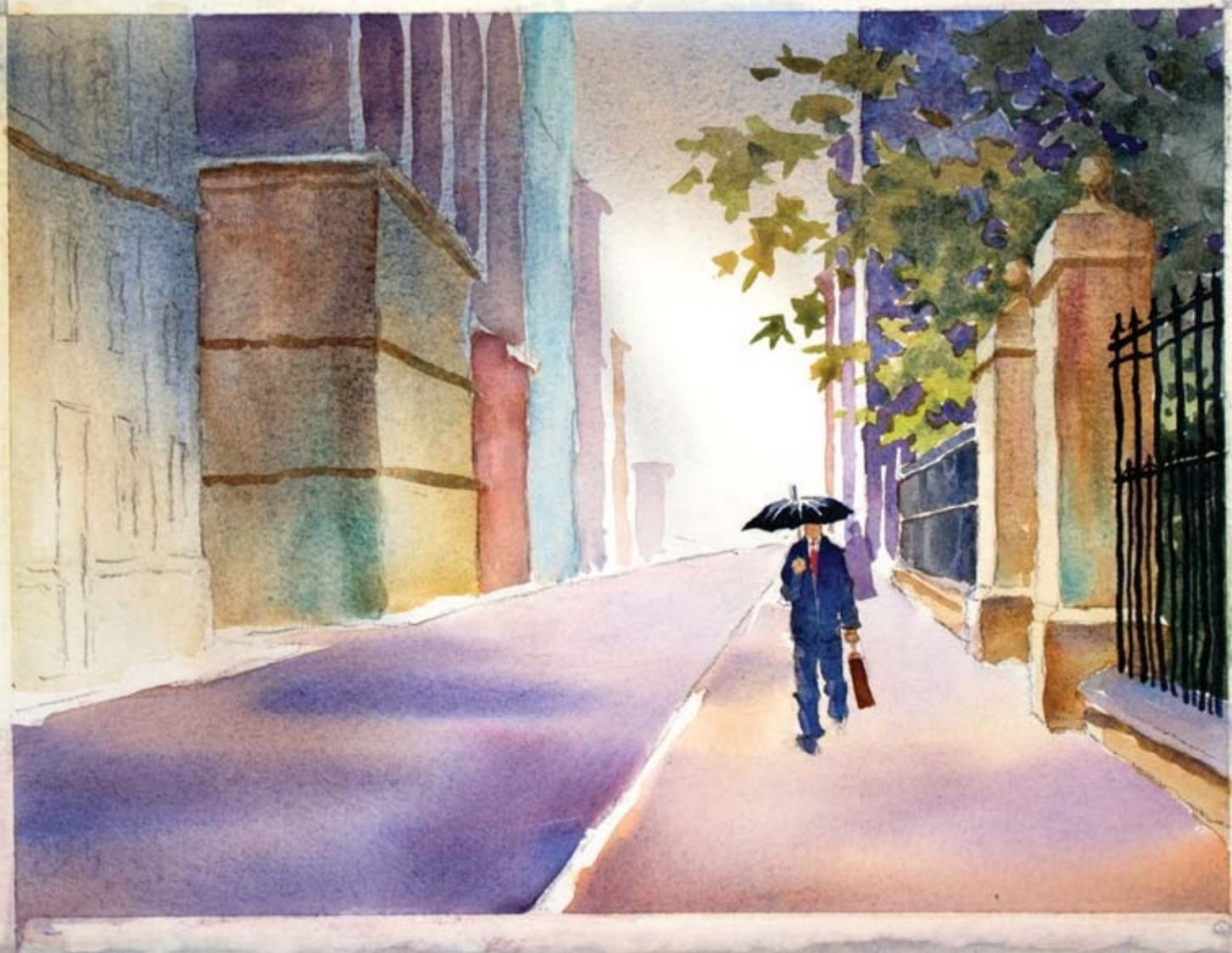
Buildings

Pre-wet the sides of the buildings and pillars which are perpendicular to the street. These shapes can't "see" the sky. Using your 1

1

$\frac{1}{2}$ -inch (38mm) flat brush, drop in a dark mix of Raw Sienna, Burnt Sienna and Cerulean Blue. Let these colors mix on the paper. Paint the building behind the foliage using Ultramarine Deep Blue and Permanent Red with your no. 5 round brush.







8

**Paint the Figures
and the Fence**

Paint the man's face, hands and briefcase with Burnt Sienna. Paint his suit and his umbrella using Ultramarine Deep Blue and Burnt Sienna using your no.5 round brush. Make sure to leave a V shape for the man's white shirt. Give the figure a red tie with the tip of your rigger brush. Suggest the figure in the distance with a lighter value of Ultramarine Deep Blue and Permanent Red using your no. 5 round brush. Paint the wrought iron fence with Ultramarine Deep Blue and Burnt Sienna using your rigger for the near portion of the fence and your 1-inch (25mm) flat brush for the far section (the section beyond the pillars).

9

Paint the Reflections on the Sidewalk and Street

Since it is raining, all the horizontal surfaces are wet. Some areas of the sidewalk and street accumulate water, creating puddles. Lift the puddles out with your damp, clean 1-inch (25mm) flat brush. Since puddles are mirrors lying on the ground, the reflections in the puddles will be quite

distinct, having hard edges and the same value and color of the objects being reflected. Place the puddles under shapes that you want to reflect. You can place puddles wherever you want. Where there are no puddles, the wet surfaces will still reflect the shapes above them to some extent, so a light value suffices, barely suggesting the objects being reflected.



10Paint the Details

To finish the painting, paint the car with Ultramarine Deep Blue with your no. 5 round brush. Using your rigger, paint the signage on the lamppost with Permanent Red. Paint the divisions in the sidewalk and the sandstone pillars using a dark mix of Burnt and Raw Sienna. Use this mix to indicate all the window recesses. Paint the glass in the windows in the buildings on the left using a mix of Ultramarine Deep Blue and Burnt Sienna. Finish by painting the reflections of the windows in the wet pavement. Now sign your painting with your rigger.



ON TOP OF THE WORLD ⁿ Watercolor on 300-lb. (640gsm) cold-press Arches ⁿ 15" × 22" (38cm × 56cm) ⁿ Collection of the artist



Painting Snow and Ice

WHOOOPS, THE TEMPERATURE HAS dropped. What had been water up until now, has frozen into snow and ice. Now it's *not* all about reflections. Because of the granular texture of snow and ice, light is usually scattered in all directions. We still have to deal with value and color, the only two tools available to painters. For painting both snow and ice, controlling value is critical. We often see snow painted with just two values: the white of the paper for sunlit snow and one midtone for snow shadows. The variation of value in snow is more varied than this, as we will see. This chapter will address the all-important perspective of shadows in snow as well.

Although ice is shiny, it typically traps tiny air bubbles making it quite opaque. Yes, ice can be made bubble-free, but only under controlled conditions. Similarly, like snow, ice is typically painted with more than just two values. The color of snow and ice can vary widely as well, and can even be painted with warm colors.

10.1 VALUE AND COLOR OF SNOW

THE KEY TO PAINTING snow well is being able to control value. Snow is painted with subtle gradations of value. Snow lies on all horizontal surfaces and almost all inclined surfaces, depending on degree of wetness, and it will even stick to vertical surfaces if the snow is very wet and wind driven. The surface of snow follows the ground profile, which is extremely important when it comes to painting shadows on snow. The wind causes the snow to drift on the lee side of all objects. Wind will scour depressions around trees where they meet the ground.

VALUE OF SNOW

OFTEN YOU WILL SEE paintings of a sunlit snow scene with the snow rendered in just two values: the white paper represents the sunlit portion and a midvalue blue represents the shadows. The values in snow on a sunlit day are more varied than that. Snow in direct sunlight can have two or more distinct values. As well, snow shadows can have several different distinct values. The darkest value depicts snow in deep shadow where the snow cannot easily “see” the sky. If the snow is covering a rounded rock, then the value will change continuously over the full range of values for snow, which by the way, can go to a value of 4 in deep shadow or in a snow scene at night.

COLOR OF SNOW

SNOW DIRECTLY LIT BY the light source will reflect the color of that source. In late evening, the sun will often have a pink glow. Therefore, the snow in this sunlight will appear with a pink glow. During the remainder of a sunny day, the sunlit snow will have a slightly yellow glow to it. (“Beware of yellow snow” has nothing to do with light sources.)

Here are two photographs of the same scene: one taken in mid afternoon, *A*, and the other at dusk, *B*, where the light source is a pink setting sun.

Snow in shadow will reflect the color of the sky. A blue sky will create blue shadows. If there are a lot of

clouds in the sky, the shadows in the snow will become grayed— usually a blue-gray. If the sky is completely covered with clouds, a variation in value will be apparent but not as pronounced as on a sunny day. As well, there will be no hard-edged shadows. The color of the snow will take on the color of the clouds.

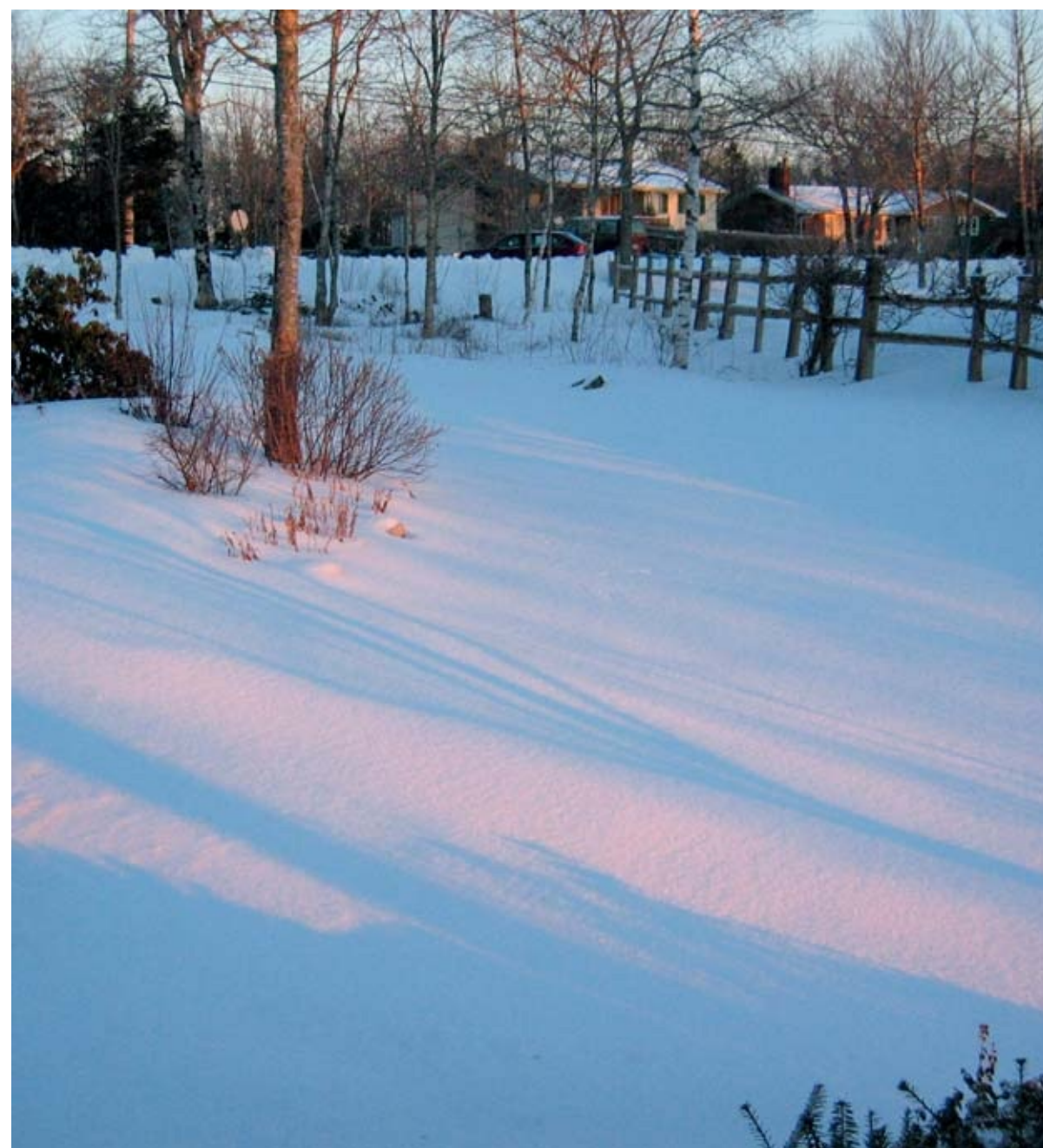
A

Mid afternoon



B

Dusk



For a cloudless sky, Cerulean Blue by itself can suffice for the color of shadows on snow. Sometimes I like to mix Cerulean with another color to create a glow in the shadows.

Manganese Blue can be substituted for Cerulean Blue. Both of these pigments are grayed blues and, therefore, are excellent for snow color. In addition, they are both sedimentary pigments which have a granular appearance and provide a granular texture to the snow. The pigment tends to sit on the surface of the paper, and some areas of the snow scene can be highlighted by lifting. When these sedimentary colors are mixed with a fine-grained pigment, separation often takes place and thereby provides a glow in the wash, an attractive feature in a snow scene. Prussian Blue can also be substituted for Cerulean Blue, but you won't get the granular texture that helps say "snow."

Some painters use French Ultramarine mixed with Burnt Sienna for snow shadows. This combination gives a great gray but is almost devoid of color. I like some color in my shadows, and the three mixtures to the right using Cerulean Blue give the snow shadows a muted purple glow.

Experiment with different mixtures on scrap paper. You will soon discover which mixtures best catch your eye. Remember, color choice is one of the most subjective aspects of painting.

SOME COLOR COMBINATIONS USEFUL FOR PAINTING SNOW SHADOWS

Cerulean Blue + Brown Madder

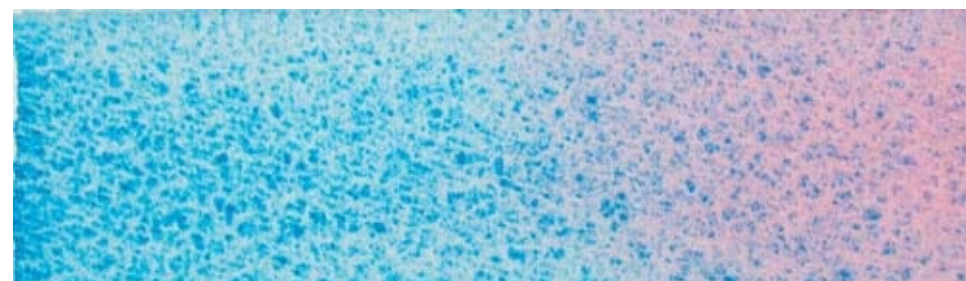


Cerulean Blue + Permanent Alizarin

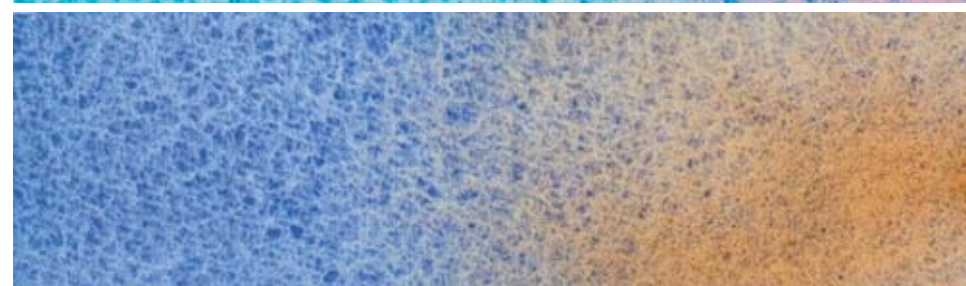
Crimson



Cerulean Blue + Permanent Red



Ultramarine Deep Blue + Burnt Sienna



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10.2 SHADOWS ON SNOW

THERE ARE THREE THINGS to keep in mind when painting shadows on snow:

1. The shadows must follow the surface of the snow,

as shown in Figure 10.1. Note how the shadow of a tree located to the left climbs up the rock, arches across the curved surface of the snow on the rock and then disappears behind the rock.

2. Shadows on snow have hard edges close to the objects casting the shadows, but as the shadows go further from the objects, their edges soften. This is because the sun is not a point source of light.

3. Shadows on snow have perspective, as shown in Figure 10.2. All the shadows are emanating from a point on the horizon directly below the sun. This is the vanishing point for shadows cast by anything more or less vertical, such as the trees, fence posts, etc. To find the vanishing point, drop a vertical line from the sun's location. *The intersection point of the vertical line and the horizon is the vanishing point for the shadows.*

BONUS TECHNIQUES

Visit [ArtistsNetwork.com/water-in-watercolor](https://www.artistsnetwork.com/water-in-watercolor) for a bonus demonstration for painting shadows on snow, including a video demonstration of painting dappled sunlight on snow.

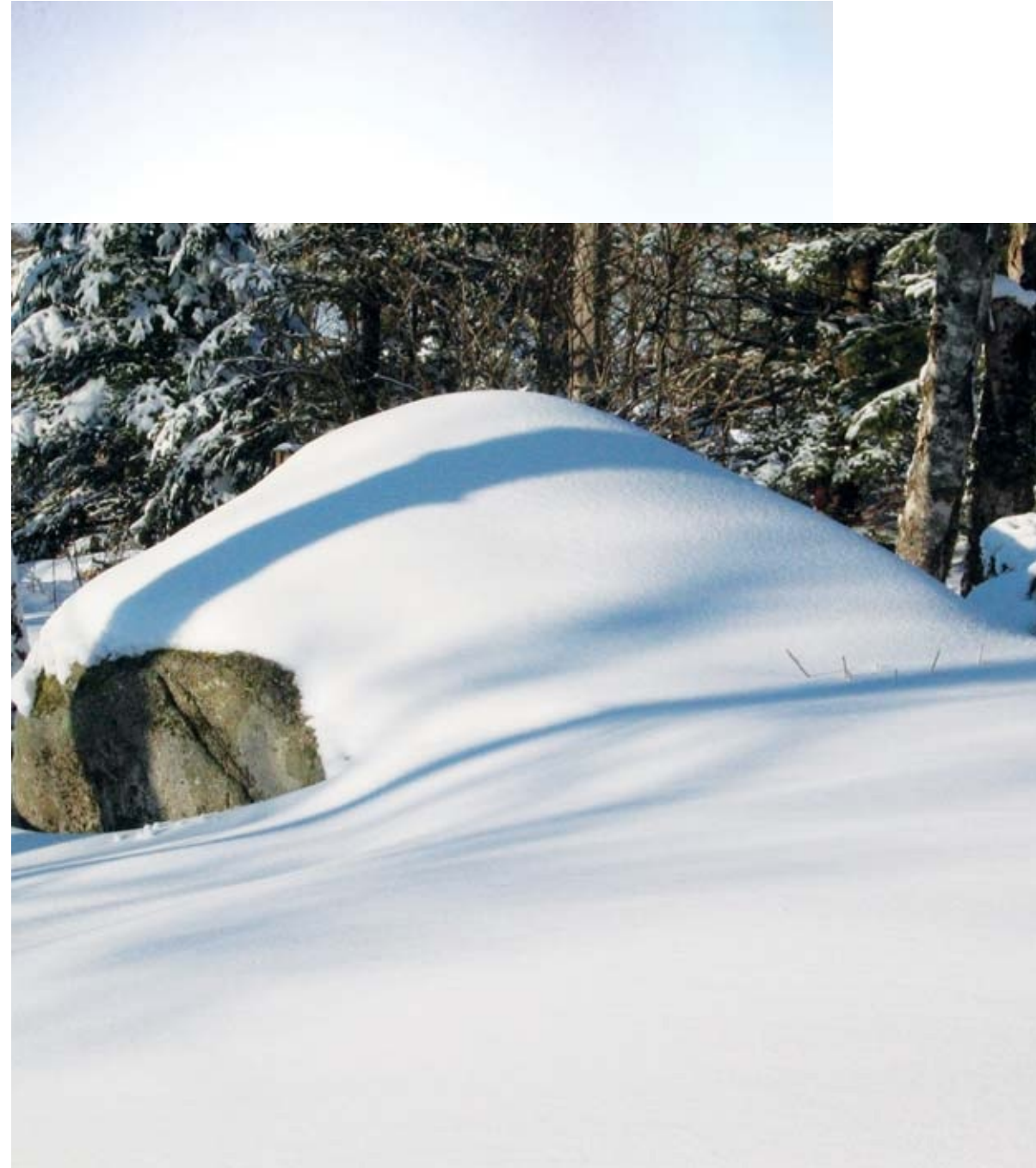


FIGURE 10.1



FIGURE 10.2

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DEMONSTRATION

10.3 PAINTING DEMONSTRATION OF SNOW

MATERIALS

15" × 22" (38cm × 56cm) 300-lb. (640gsm) cold-press Arches

1½-inch (38mm) and ½-inch (12mm) flat, no. 5 round, rigger brushes

4B pencil

masking fluid

PIGMENTS

Aureolin Yellow, Brown Madder, Burnt Sienna, Cerulean Blue, Prussian Blue, Raw Sienna, Ultramarine Deep Blue

This snow demonstration will offer the opportunity to practice painting shadows on snow, painting snow-laden evergreens, painting a variety of hard and soft edges and painting reflections in water again.

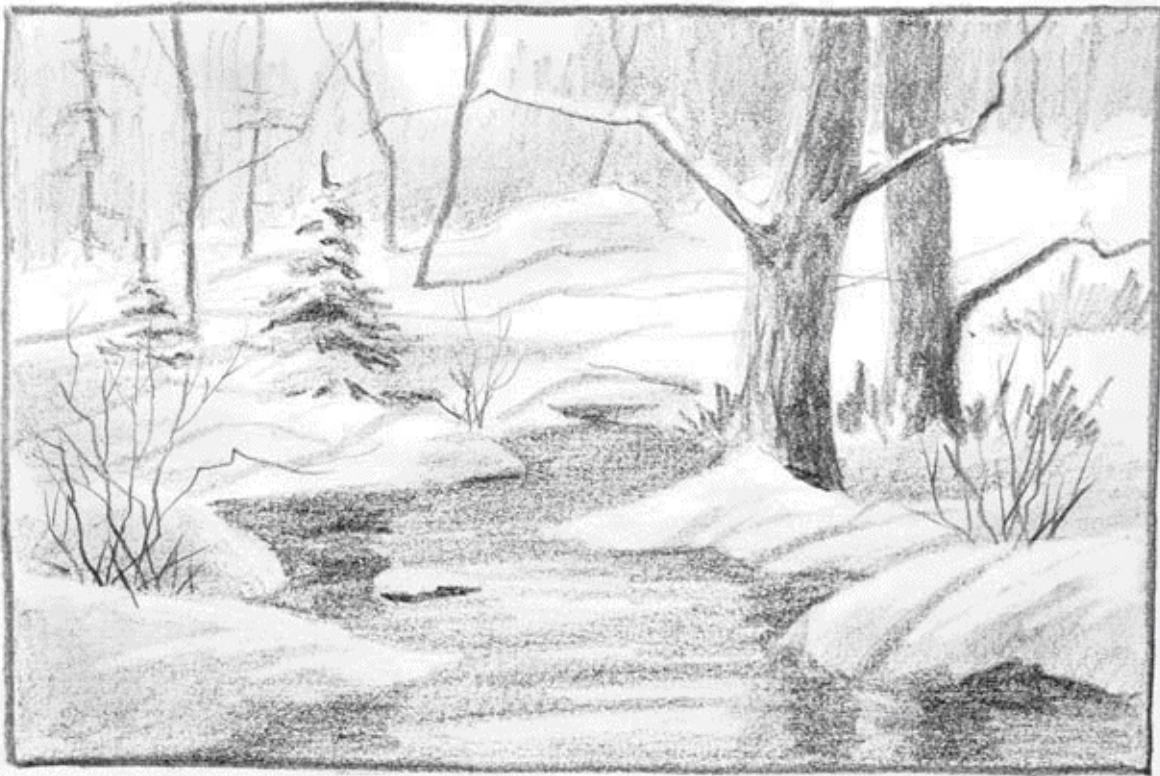
Lighting Direction: from the left





WINTER STREAM 131





© Ron Hazell





1 Make a Value Study

The horizon line is one-third from the top of the paper. Using your 4B pencil, apply values from 2 to 5 to all the shapes except the sunlit snow, where the paper will remain bare. The darkest darks are in the tree trunks to the right as well as the rocks in shadow. Parts of the calm stream are quite dark with a value of 4.

2

Transfer Sketch to Watercolor Paper and Apply Masking Fluid

Again with your 4B pencil, indicate the location of the snowdrifts in the background and the stream in the foreground. Draw the two large trees on the right-hand side of the stream. No need to draw any further detail. You will do that with your brushes. Using your rigger brush, apply masking fluid to some of the branches on the trees to indicate snow. Apply masking fluid to the rocks in the stream as well.

3

Paint Background Woods

Partially pre-wet the sky and background woods shape. Wet around the two large trees on the right. By partially pre-wetting, you will get a mix of hard and soft edges in the background, making it more

interesting. Using your 1

1

// 2-inch (38mm) flat brush, indicate the furthest trees with a wash of **Ultramarine Deep Blue**, **Aureolin Yellow**, **Raw Sienna** and **Burnt Sienna**. Vary the value and temperature of the mixture making it very dark and cool on the right-hand side and warmer and lighter on the left-hand side.





4

Paint the Shadows on the Snow

Pre-wet the shadow shapes on the snow. Paint a wash of Cerulean Blue into the prewetted areas with your 1½-inch (38mm) flat brush, darker in some areas than others, especially in the foreground. While this wash is still wet, drop some Aureolin Yellow in the background snow shadows and Brown Madder in the foreground snow shadows. Since the sun is off to the left, the vanishing point for the tree shadows is well outside the painting. The key here is to make sure the shadows from the trees are not just straight but to follow the surface of the snow, up and down the snowdrifts and over the rocks. Paint the snow on the shadow side of the evergreens with Cerulean Blue. *Don't kill all the white areas!*

5 Paint the Trees

Paint the larger tree on the right with a wash of Burnt Sienna with your ½-inch (12mm) flat brush. While this wash is wet, drop in Brown Madder and Ultramarine Deep Blue in the shadow areas of the trunk and branches. Paint the smaller of the two trees on the right with a mixture of Prussian Blue and Burnt Sienna. Most of the tree is in the shadow of the larger tree, so it will be cool and dark for contrast. Remove the masking fluid from the snow on the branches and paint the snow that is in shadow. Using your no. 5 round brush, paint the evergreen branches sticking out



of the snow with a mixture of Ultramarine Deep Blue and Raw Sienna.



6 Paint the Stream

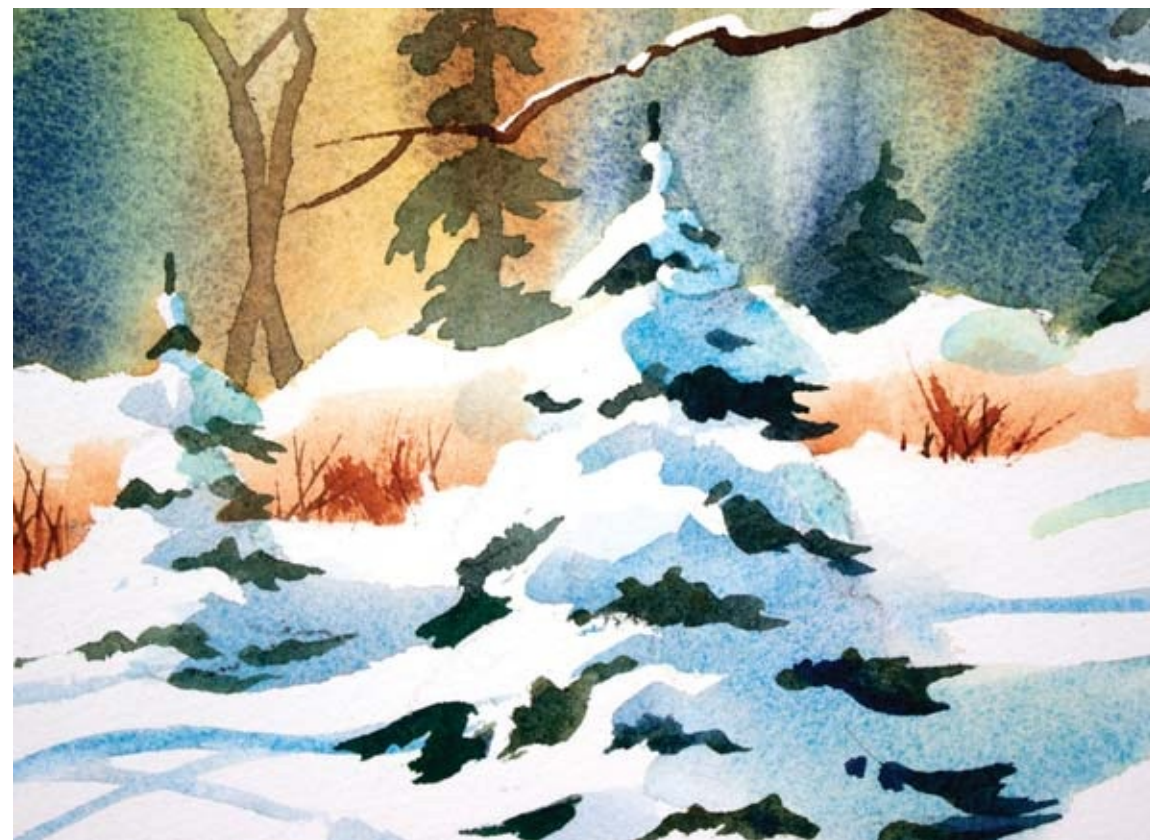
Pre-wet the stream shape with clean water using your 1½-inch (38mm) flat brush. Suggest some warm reflections in the stream with Aureolin Yellow and Burnt Sienna. Flood in a mixture of Ultramarine Deep Blue, Prussian Blue and Burnt Sienna to make it darker and cooler at the sides of the stream. Reflect the two large trees on the right in the stream while the previous wash is still wet. Remove the masking fluid from the rocks in the stream.





7Paint the Details

Using a dark mixture of Burnt Sienna, Brown Madder and Ultramarine Deep Blue, paint the parts of the rocks where they show through the snow with your no. 5 round brush. Make them warmer and lighter towards the lighting direction and cooler and darker in the shadow. Suggest some trees in the background woods with a light mixture of Raw Sienna and Prussian Blue. Using Brown Madder and Ultramarine Deep Blue, indicate some low bushes with your rigger. Now sign your painting.



The snow-laden trees and the trees in the background are shown in detail in this close-up.

10.4 VALUE AND COLOR OF ICE

ICE COMES IN MANY different values, colors and textures. It can be quite translucent and quite opaque. What is interesting is that both reflections and shadows can appear at the same time on an ice surface that is completely free of snow. Both reflections and shadows can appear on water, but only if the water is very dirty (i.e., has a lot of suspended matter in it).

The photo below shows long shadows from the low sun, which is shining from the left. But you can also see reflections of the figures in the ice surface where it is clear of snow and very smooth.



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DEMONSTRATION

10.5 PAINTING DEMONSTRATION OF ICE

MATERIALS

11" × 15" (28cm × 38cm) 140-lb. (300gsm) Arches rough watercolor paper

1½-inch (38mm) flat, no. 5 round, rigger brushes

4B pencil

rubber eraser

utility knife with a new blade

PIGMENTS

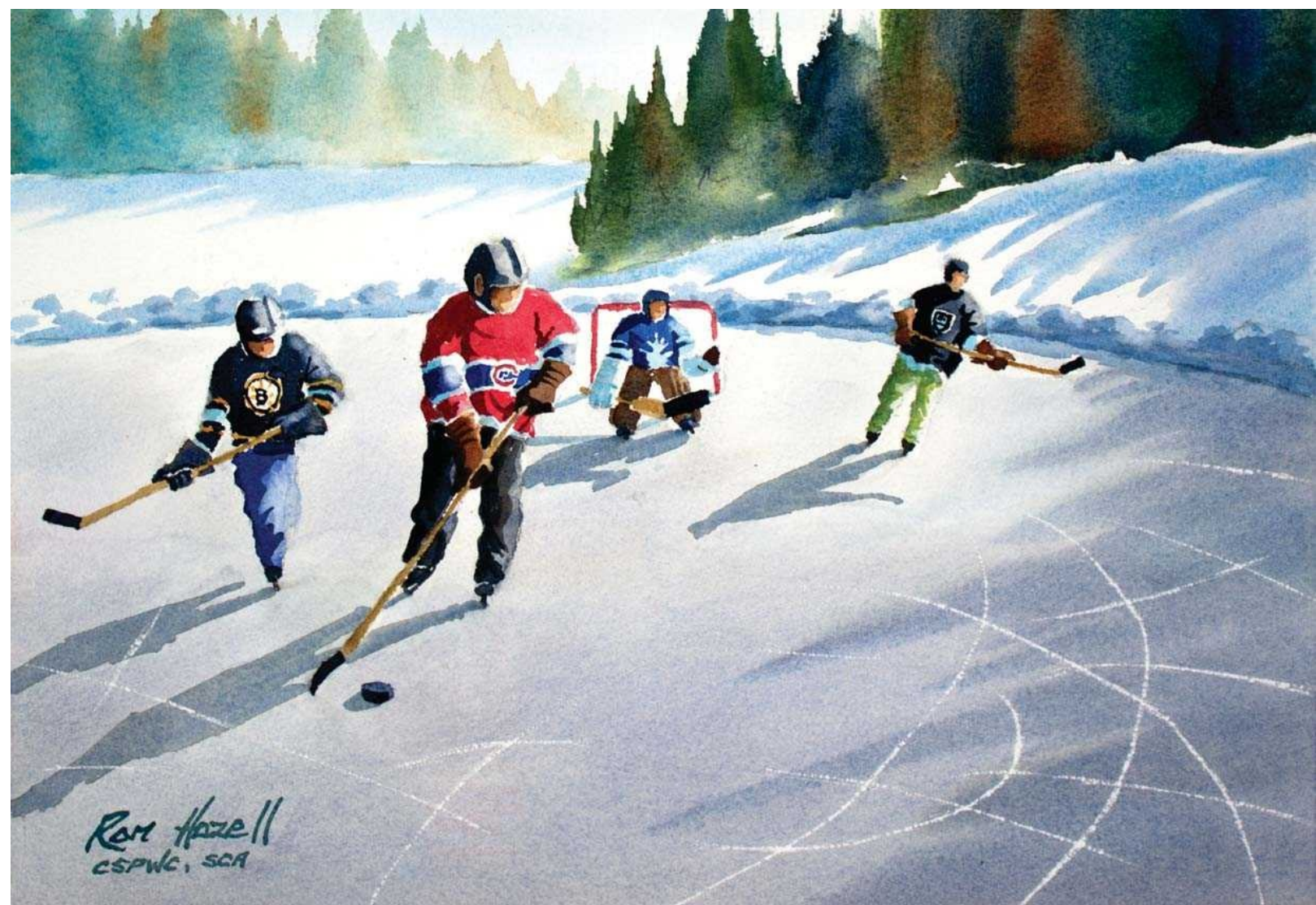
Aureolin Yellow, Burnt Sienna, Cerulean Blue, Permanent Red, Raw

In the winter, the kids clear the snow off the lake where I live to create an outdoor skating rink. Then they play a game of pickup ice hockey. (Leave it to kids to make the best use of what nature has to offer.) This demonstration will give you a chance to not only paint ice, but to practice painting shadows on ice. It will also give you more practice painting shadows on snow.

Lighting Direction: from the right

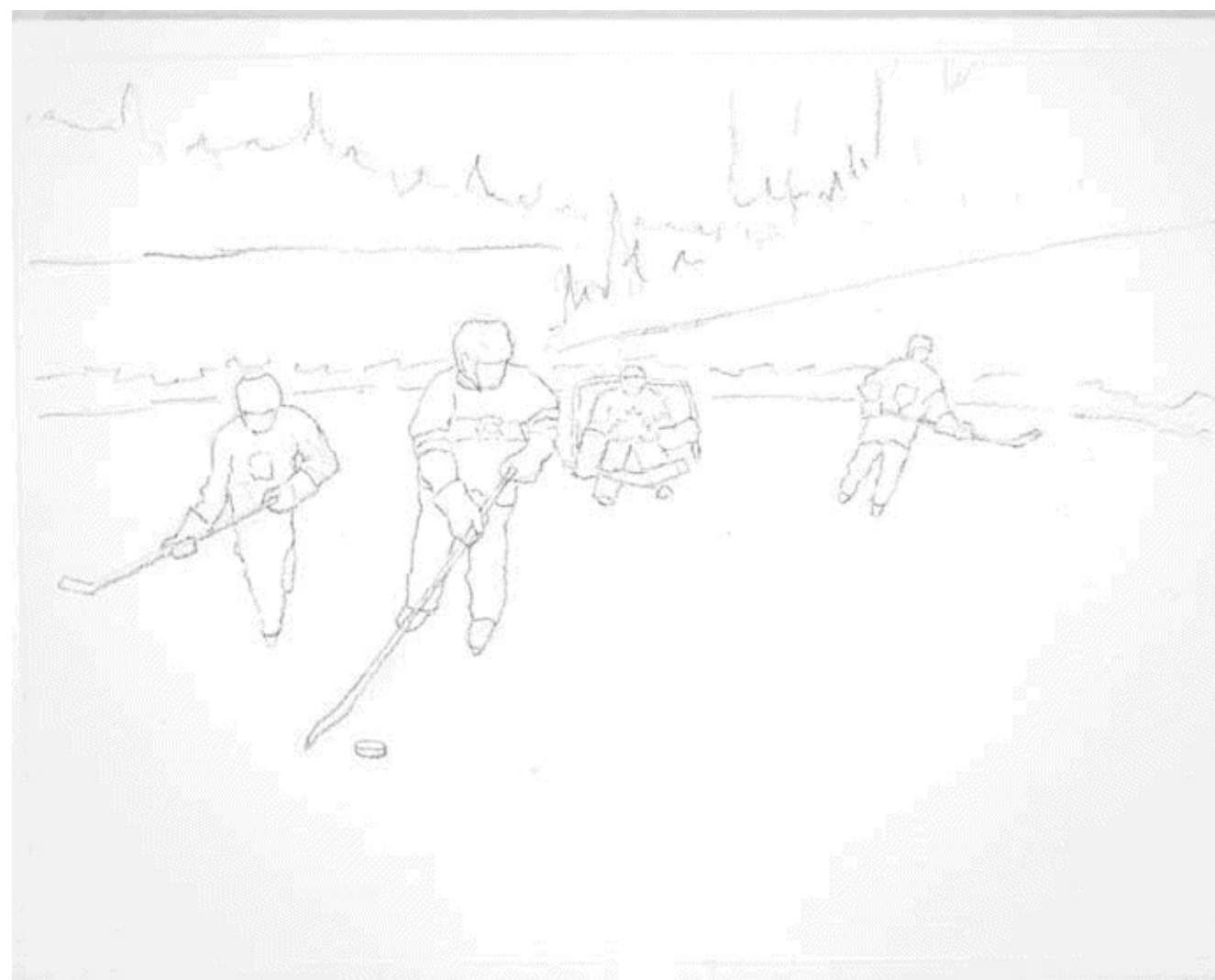
Umber, Ultramarine Deep Blue







BREAKAWAY



1 Make a Value Study

Since this painting is all about the ice and snow, place the horizon line about one-quarter from the top of the paper. The largest player is the center of interest. Drawing figures in action is a challenge and takes practice. You may want to draw them in a sketchbook first until you are satisfied with your drawing.

2

Transfer Sketch to Watercolor Paper

Using your 4B pencil, draw the figures on your watercolor paper. If you draw the figures in your sketchbook the same size as they will be in the painting, you can trace the figures on the 140-lb. (300gsm) watercolor paper after taping your drawing to a window. Unlike 300-lb. (640gsm) your drawing to a window. Unlike 300-lb. (640gsm) lb. (300gsm) watercolor paper.





3 Paint the Sky and Trees

Using Cerulean Blue and your 1½-inch (38mm) flat brush, paint the sky darker on the left and lighter on the right. After the sky is dry, pre-wet the background tree shape and wash in some trees with your 1

1

½-inch (38mm) flatbrush using Cerulean Blue and Raw Umber. With a mixture of Ultramarine Deep Blue, Raw Umber, Aureolin Yellow and Burnt Sienna, paint the foreground tree shape with your 1½-inch (38mm) flat brush, letting the colors mix on the paper.





4 Paint the Ice Surface

Pre-wet the ice shape with clean water. With a mixture of Raw Umber and Ultramarine Deep Blue, paint the ice surface with your 1½-inch (38mm) flat brush, making it darker in the foreground. Add a touch of Permanent Red in the foreground area to suggest the low sun shining on the ice.

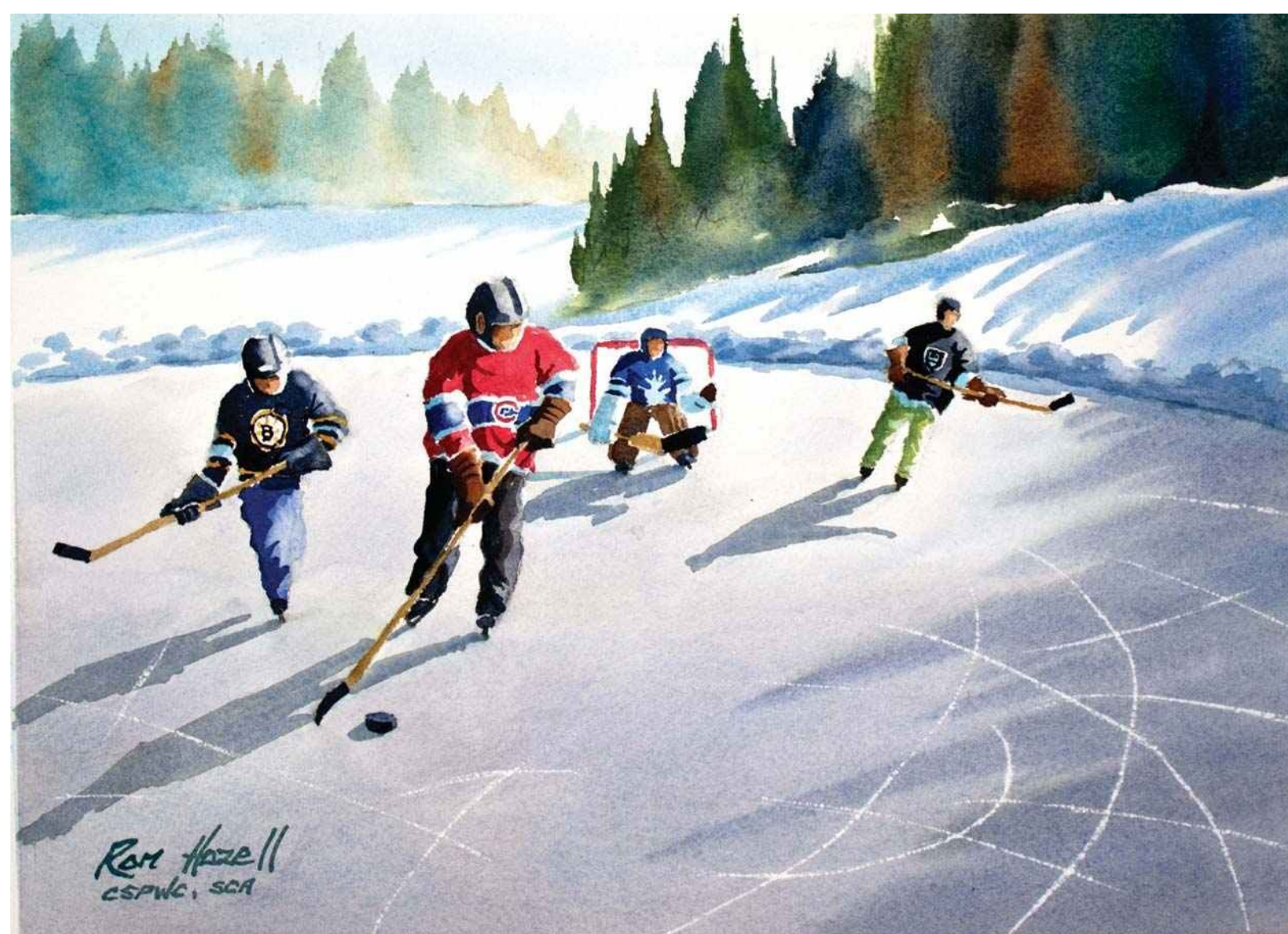
5 Paint the Players

Use Burnt Sienna for the players' faces. You will need your no. 5 round brush and your rigger to paint the figures. For color interest, make the jerseys different colors. The largest figure is the center of interest, so use Permanent Red for his jersey to reinforce his importance. (Note that the red jersey and green trees are complementary colors.) This is not an organized game where players wear the same team color. They are just kids having fun.

6 Paint the Shadows

Use a mixture of Cerulean Blue and Ultramarine Deep Blue for the tree shadows on the snow on the right. (Cerulean Blue by itself will not give you the dark blue value you need.) To paint soft edges of the tree shadows on the ice, re-wet the ice area with clean water. Using your 1

$\frac{1}{2}$ -inch (38mm) flat brush, paint the tree shadows on the ice with a darker mixture of the ice color from step 4. You want hard edges for the players' shadows so after the ice area is completely dry, paint the shadows of the players with your no. 5 round brush using the same dark mixture. Sign your painting.



7Make Skate Marks on the Ice



Ice skates cut the ice surface. To suggest this, take a brand new utility knife blade and drag it quickly across the lower portion of the paper in sweeping arcs using just the tip of the blade. This tears the top fibers of the paper. To remove the cut fibers, take an eraser and “erase” the skate marks. You may want to practice this first on a scrap piece of watercolor paper, because these marks are permanent and you can never put a wash over them.

A couple of things to note: Since the shadows of the trees on the ice are far removed from the trees themselves, the edges of the shadows are soft. The shadows of the players are hard edged since they are close to the players themselves. Also note that the shadows on the ice are grayer than the shadows on the snow.

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