

PORTRAY MOVING WATER

LAKES

MATERIALS

SURFACE

300-lb. (640gsm) cold-pressed paper

BRUSHES

Nos. 2, 4, 5, 8, 10 sable rounds

PIGMENTS

Alizarin Crimson
Burnt Umber
Cadmium Yellow
Cerulean Blue
Chinese White
Cobalt Blue
French Ultramarine
Payne's Gray
Permanent Rose
Viridian

OTHER SUPPLIES

2B or 3B pencil

Lakes are usually in some kind of motion, so you must observe and photograph the way the water looks at one instant and catch that look in the camera. A nice thing about moving water is that its movement is rhythmic; the sequence repeats so you can catch that fleeting movement again...and again...and again. As a general rule, simplify the movement and generalize the action. Paint some of the rocks, waves or splashes; don't try to incorporate them all.



REFERENCE PHOTO

The rocks breaking up the space in this scene added to the drama of the composition and drew me in...not to mention the blues, purples, pinks and oranges of the sky.



1 FORMULATE THE BASIC COMPOSITION

Use a 2B or 3B pencil to establish the general planes and shapes (waves and on the rocks) within the composition. Place the horizon line high with all activity below it.



2 ESTABLISH COLOR WITH SKY AND CLOUDS
Mix Cadmium Yellow and Permanent Rose for a pale yellow-gold tint and apply in the sky area with a no. 10 sable round. Let this dry, then brush on a second application and allow it to dry.



3 ESTABLISH THE DARK CLOUDS
Mix a blend of French Ultramarine and Cobalt Blue to a medium value and apply this over the top half of the yellow-gold sky using a no. 8 sable round. Let this dry.



4 FINISH THE SKY
Finish the sunny or lower bright part of the sky with a slightly stronger version of the mix in step 2. For the dark clouds, use a blend of French Ultramarine and Cobalt Blue in a medium value. Apply to just over halfway down the sky area. Allow this to dry thoroughly and apply another layer; let that dry. The color or value should be fairly dark. Next, with a no. 4 sable round, start lifting out some of the color to form the cloud shapes. The cloud shapes can be your own design. They should be about half the value of the base or darker blue. Once the cloud shapes have dried, mix Permanent Rose and Cadmium Yellow and wash over the entire dark blue and cloud area. Soften all hard edges with a no. 4 sable round.



5 START THE WATER

Apply initial washes to the water with a no. 8 sable round and a pale mix of French Ultramarine, Cobalt Blue and a very small amount of Permanent Rose. Wash this over the entire lake area, being careful to paint around the rocks but slightly overlapping them.



6 PAY ATTENTION TO DETAIL

Paint the tops of the background ripples with a no. 5 sable round to portray areas where the deep tones of the sky are reflected. This light tone is a mix of French Ultramarine and Permanent Rose with strokes of Chinese White. Carry this mix upward over the face of the oncoming wave to suggest the rolling motion of the wave. The ripples are short curves that you can see suggested in the background and middle-ground areas.

Because of the agitated surface action of crashing surf, there is little or no reflection. The rougher the water the darker its color, but lakes and oceans are usually darker than the sky above because of their depth.



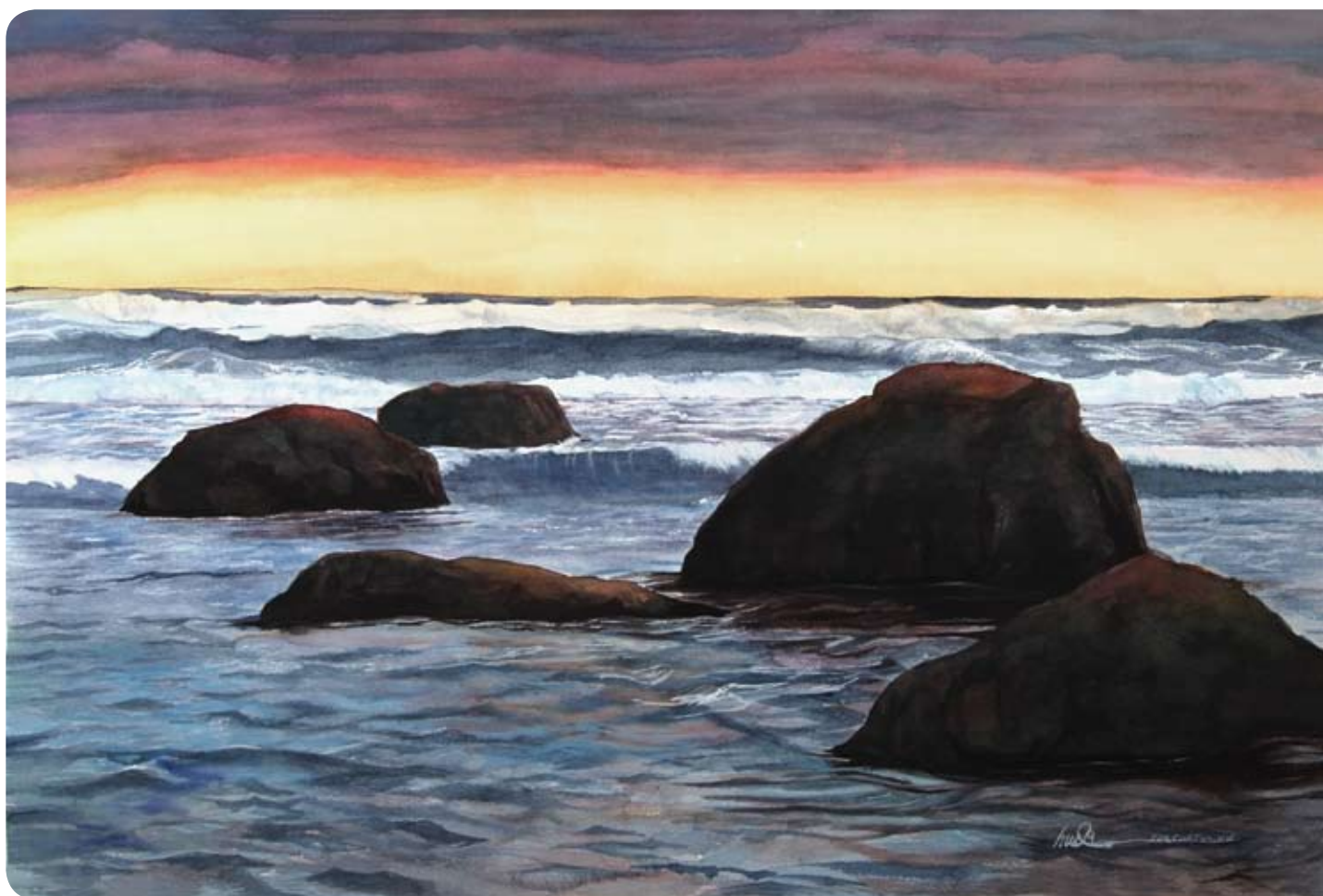
7 CONTINUE THE STROKES OF THE WATER

Use a no. 4 sable round and continue to work with short, and sometimes long, curved strokes in the immediate foreground using a dark mix of French Ultramarine, Cerulean Blue and Payne's Gray. These strokes shouldn't cover the foreground completely, but should leave gaps for the darker undertone to shine through. Finish painting the lake in this manner.



8 PAINT THE ROCKS

Apply a mix of Burnt Umber, Alizarin Crimson, and French Ultramarine to the rocks with a no. 5 sable round. While still a bit damp, apply a small amount of Permanent Rose and water on top of each rock. With this application you want to start showing some reflection of the sky on the rocks. Spread on a loose mixture of Viridian and Payne's Gray with a fair amount of water to show some signs of algae. Let dry completely. Continue to darken the rocks with the same mixture and brush, about two or three layers more. Allow each layer to dry between applications. Then add the rocks' shadows on the water with a mix of Burnt Umber, French Ultramarine, Alizarin Crimson and Payne's Gray, brushing this on with the same brush, using short, sweeping strokes. Add some Permanent Rose and Cadmium Yellow to show reflections from the sky.



9 FINAL TOUCHES

To indicate the small waves splashing off the rocks, add Chinese White close to the bottom edge of the rocks with the pointed tip of your no. 2 sable round. Use a damp no. 4 sable round to lift out color from the corners of the rocks to indicate highlight as well as blend the color of the sky's reflections and the natural rock colors. Continue to smooth some edges of the wave strokes until you are pleased with the results.

A SERENE PLACE
watercolor on 300-lb. (640gsm) cold-pressed paper
15" × 23" (38cm × 58cm)